

Dream Book

Marina Abramović

夢の中でならば 私たちは、みな、  
マリーナ・アブラモヴィッチになれる。  
世界的アーティスト、アブラモヴィッチ

茂木健一良

「夢の家」で紡がれた夢のアーカイブ

石牟礼道子 大宮エリー 北川フラム



CHRISTIE'S

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CHRISTIE'S

NEW YORK

FIRST EDITIONS/SECOND THOUGHTS: SOLD TO BENEFIT PEN AMERICAN CENTER

2 DECEMBER 2014

3467

PEN AMERICA free expression. literature.

FIRST EDITIONS

SECOND THOUGHTS



ART AND ANNOTATED BOOKS  
TO BENEFIT PEN AMERICAN CENTER  
DECEMBER 2, 2014

CHRISTIE'S

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## FIRST EDITIONS/SECOND THOUGHTS ART AND ANNOTATED BOOKS TO BENEFIT PEN AMERICAN CENTER

Tuesday 2 December 2014

### AUCTION

Tuesday 2 December 2014  
 at 7.00 pm (Lots 1-75)

20 Rockefeller Plaza  
 New York, NY 10020

### VIEWING

M-F	17-21 November	10.00 am - 5.00 pm
M-W	24-26 November	10.00 am - 5.00 pm
Friday	28 November	10.00 am - 5.00 pm
Saturday	29 November	10.00 am - 5.00 pm
Sunday	30 November	1.00 pm - 5.00 pm
Monday	1 December	10.00 am - 5.00 pm
Tuesday	2 December	10.00 am - 5.00 pm

### CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to Reserves

### BUYING AT CHRISTIE'S

For an overview of the process, see the Buying at Christie's section.  
 [40]

### AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **FEST-3467**

### AUCTIONEERS

Thomas Lecky (# 1135170)

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Back cover: Lot 39

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 (eg. Margaret Ford = mford@christies.com)

24/03/14

CHRISTIE'S

PEN AMERICA free expression. literature.

## ACKNOWLEDGMENTS

First Editions/Second Thoughts embodies PEN's dual mission: to both celebrate and defend free expression worldwide. These two strands are mutually reinforcing. We celebrate great works of literature as the finest fruits that free expression makes possible.

PEN offers the U.S.'s most comprehensive literary awards and a year-round schedule of events that bring the world's best writers face-to-face with readers in settings ranging from grand New York theatres and concert halls, to intimate dining room tables. Every spring, we present the PEN World Voices Festival, a week-long feast of more than 100 writers from all over the world joining artists from other disciplines for discussion, debate, song, dance, and dialogue that transcend borders and enrich us all.

All this is made possible by PEN's extraordinary membership. The 75 authors and artists who have donated their books, words, time, and insights to this auction uphold PEN's 93-year tradition of affording literary legends like James Baldwin, Saul Bellow, Norman Mailer, Arthur Miller, Susan Sontag, and John Updike an outlet not just for their creativity but for their conscience. We are hugely grateful to these contributors for giving so generously of their time and talents to advance PEN's work on behalf of free expression.

PEN's programs and our extraordinary community have been built to defend the freedoms that make great literature and art possible. We stand with jailed and threatened writers and artists, advocate for their liberty, and amplify their voices to defy the governments that try to silence them. PEN is at the forefront of ensuring that the liberties enshrined in the U.S. Constitution and international law are enabled rather than trampled in the digital age. The proceeds of this auction will go to strengthen and expand that work.

For the inspiration and passion behind the idea of this auction we thank Peter Straus. For bringing the idea to us and for his invaluable counsel, we thank English PEN Trustee, rare book expert, and author Rick Gekoski. For recognizing the powerful bond among artists and writers, we thank Sean Kelly, Gabriella Stoudemire, and the entire Sean Kelly Gallery staff. For their professional advice and unstinting energy, we thank Tom Congalton, Matt Histan, and the entire team at Between The Covers Rare Books.

For the expertise and dedication that enabled this auction, we thank our hosts, the tireless and talented team at Christie's, especially CEO Steve Murphy, Melissa Abernathy, Sven Becker, Meg Ford, Mariana Gantus, Jennifer Hall, Lauren Land, Tom Lecky, Andrew Massad, Patrick McGrath, Sung Hee Park, and all those behind the scenes who helped make this sale possible.

For their flexibility and commitment to making this auction a success, we thank the PEN Board of Trustees, particularly Clint Smullyan, Joanne Leedom-Ackerman, John Troubh, Laura Sillerman, and Annette Tapert, and the PEN staff, especially Ana Djordjevic, Antonio Aiello, Sarah Edkins, Jasmine Davey, Robyn DesHotel, Lorna Flynn, and Linda Morgan.

For their indispensable contributions to this project, we thank Ellin Delsener, Glenn Horowitz, Steven and Barbara Isenberg, Jennifer Lake and Donald Donovan, Bradford Morrow, Otto Penzler, and Andrew Wylie.

For professional services delivered on time and in full, we thank Flyleaf Creative and Anita Merk, Rubenstein Communications and Alison Hendrie, and White and Case.

We are very grateful to the following for donations of first editions for this auction: The Captain's Bookshelf, James Cummins, Jeff Hirsch Books, Kirk Hackenberg, Bill Leone, Ken Lopez, Kennedy Books, Dale Steffey Books, Ralph Sipper, Tuskar Rock Press, authors Paul Auster, Michael Connelly, Patricia Cornwell, Don DeLillo, Lydia Davis, Junot Díaz, William H. Gass, Garrison Keillor, Larry McMurtry, Paul Muldoon, Patti Smith, and artists Marina Abramovic, Bob Gober, Roni Horn, Joseph Kosuth, Glenn Ligon, Julie Mehretu, Shirin Neshat, Yoko Ono, Ed Ruscha, Richard Serra, Kiki Smith, Alec Soth, Fred Tomaselli, and Lawrence Weiner.

Finally, we thank Belinda Kitchin, auction curator and consultant extraordinaire, whose energy, good cheer, and fierce determination unlocked the full potential of this project.

We dedicate this auction to the hundreds of writers around the world in prison for their work. When writers express second thoughts about their books, it should not be because their free expression has been threatened by censorship or punishment, but rather because their work and ideas are being celebrated.

Peter Godwin  
President  
PEN American Center

Suzanne Nossel  
Executive Director  
PEN American Center

## CURATORS' NOTE

It is not necessarily a pleasing or comfortable experience re-examining your own work. When the writers and artists for this First Editions Second Thoughts auction were invited to do so, and to record that re-engagement by writing or drawing directly in the first edition of the work or artists catalogue, some responded as if double jeopardy protection no longer applied, and they were about to be retried for an old crime.

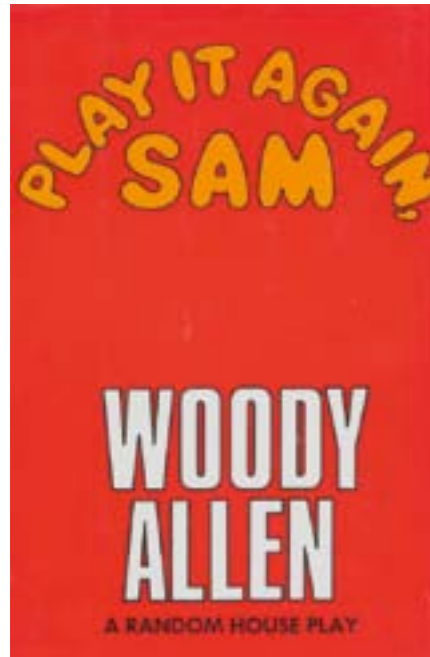
The request carries the potential twin burdens of intimacy and exposure that are familiar to artists and writers in the creation of their finished and published work. There is the additional dimension of the "re" - re-examining, revisiting and returning to work that is, in some cases, decades old. Additionally, we requested that the intimate act of re-examining the work be recorded in or on the work itself, and in the writer or artist's own hand. This is beginning to sound like an invitation to perform an act of self-mutilation, but we did not seek, or expect, self-criticism or editing. What we hoped for is what we got. Seventy five individuated responses, radioactive with retrospection, which add to our understanding of and pleasure in the work of these most significant writers and artists.

In our digital age, these annotated first editions and artists catalogues, with their smells, smudges, textures, insertions and creases have a vivid forensic attraction. These are not mere rare objects. Each is a unique, deeply human, new creation. Combining a printed book with the artist or writer's later emendations and musings, in their own hand, makes these books authentic, important, unique and valuable.

It is great respect and affection for PEN American Center together with passionate support for PEN's work - demanding and defending freedom of expression, supporting persecuted writers and promoting literary culture - that motivated these writers and artists to contribute to this project. These are also the convictions that inspired us to become involved as curators. We are immensely grateful to each of the contributors for making and donating these remarkable works, and for the courtesy, candour, charm and generosity they extended to us.

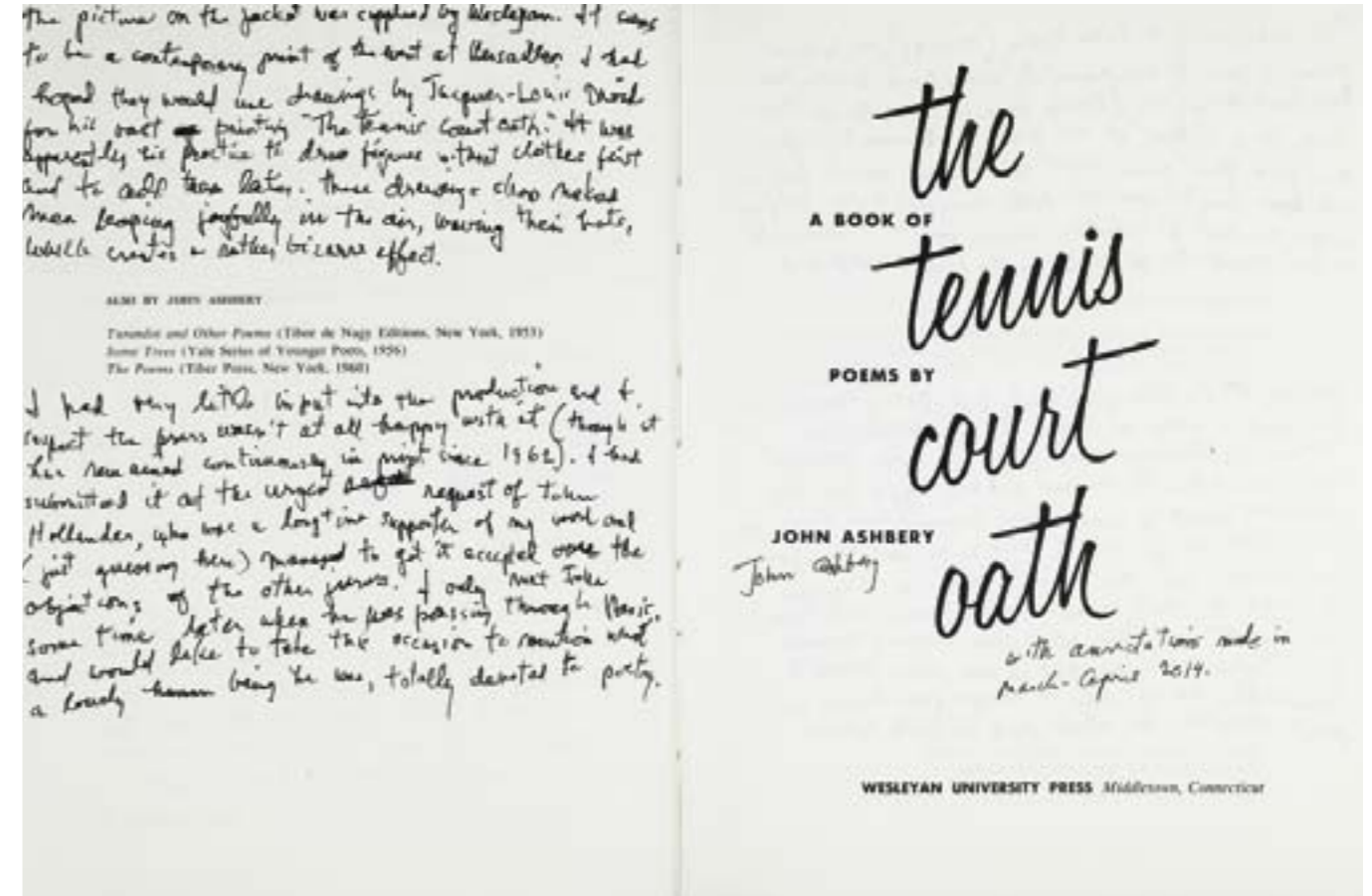
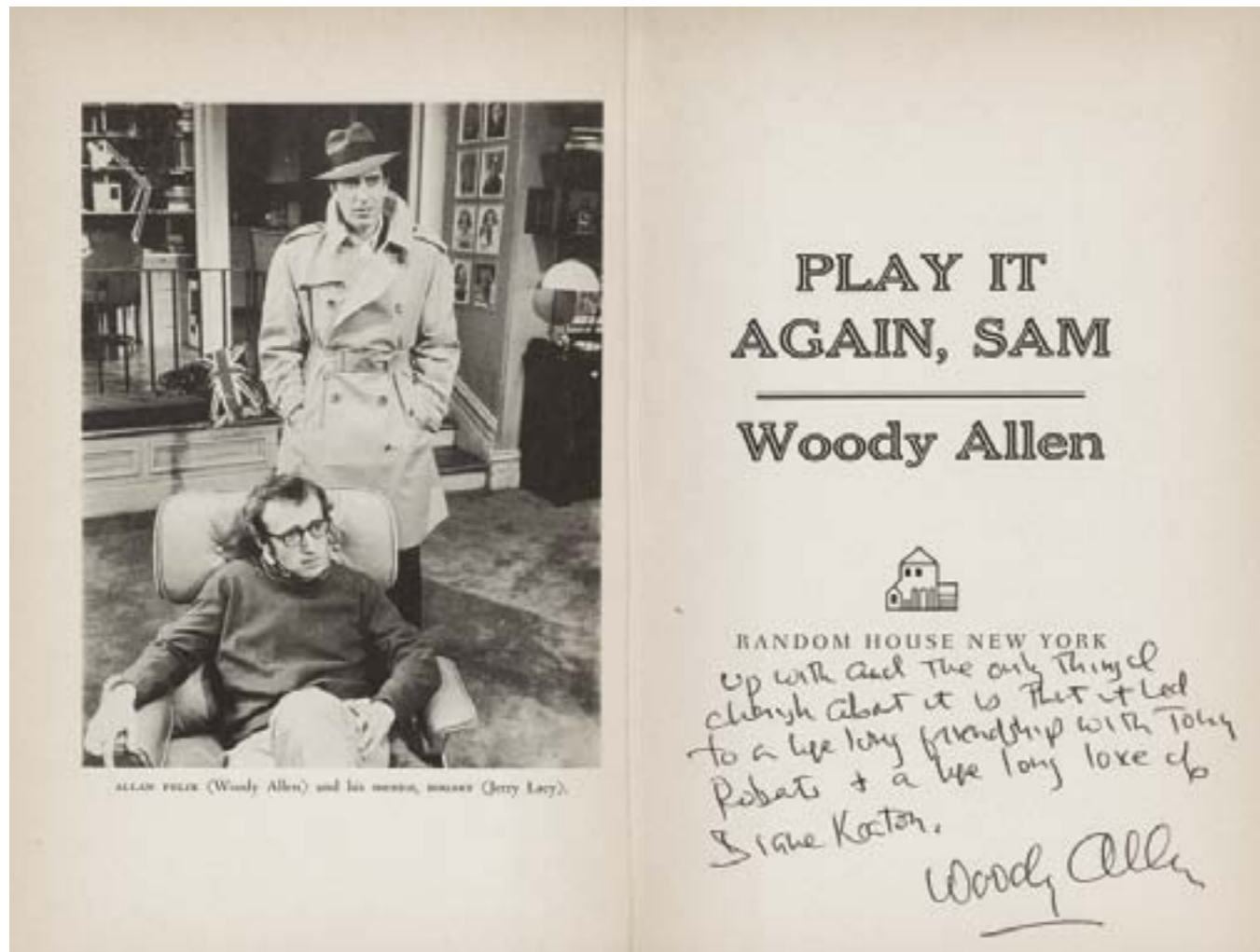
Taken as a whole, and individually, these works are profoundly moving. It has been a privilege to curate this collection for sale to benefit PEN American Center.

Belinda Kitchin and Sean Kelly Curators, *First Editions Second Thoughts*



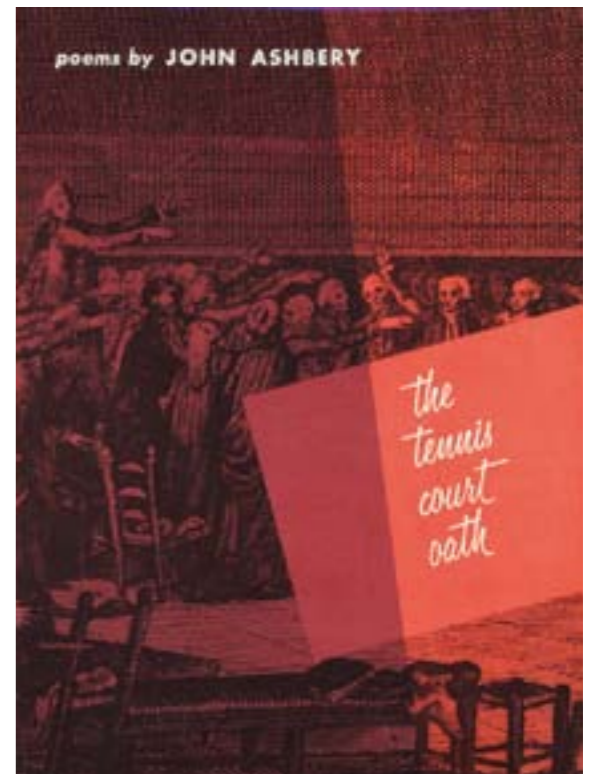
•1  
ALLEN, Woody (b. 1935). *Play it Again, Sam*. New York: Random House, 1969. 8°. Original cloth-backed boards; dust jacket.

FIRST EDITION WITH AN EXTENSIVE INSCRIPTION BY WOODY ALLEN on the half-title and title: "Play It Again Sam is a junky play. It is typical commercial claptrap and is nothing I'm proud of. It has been very successful in the theatre and in film 'round the world but that doesn't say much for public taste. I wrote it when I was younger and would not do it the same way — or any way again. I'm not saying I've improved, only my perspective has. I wrote under the influence of the lightweight popular comedies I grew up with and the only thing I cherish about it is that it led to a life long friendship with Tony Roberts & a life long love of Diane Keaton. Woody Allen." *Play It Again, Sam* opened at the Broadhurst Theatre on February 12, 1969 and ran for 453 performances. It was while auditioning for this play that Allen met Keaton and began their well-documented personal and professional relationships. The play helped build Allen's status as a brilliant performer who could combine comedic romance with modern-day neuroses.



•2  
ASHBERY, John (b. 1927). *The Tennis Court Oath*. Middletown, CT: Wesleyan University Press, 1962. 8°. Original grey cloth; dust jacket.

FIRST EDITION, with over three thousand words in Ashbery's hand on twenty-one pages. Ashbery opens with a long note on the cover and jacket design, describing how the title came to him in a habit encouraged by Wallace Stevens: "my titles very often have little to do with the poems they accompany." He had hoped that Wesleyan would use drawings by Jacques-Louis David for the cover, but because he "had very little input into the production" they used what "seems to be a contemporary print of the event at Versailles." "I had submitted [the book] at the urgent request of John Hollander, who was a longtime supporter of my work and (just guessing here) managed to get it accepted over the objections of the other jurors. I only met John some time later when he was passing through Paris, and would like to take this occasion to mention what a lovely human being he was, totally devoted to poetry." Throughout the annotations to individual poems, Ashbery mentions wide-ranging influences, from Bugs Bunny, to Samuel Johnson, to his circle of contemporaries: Harry Mathews, Kenneth Koch, Frank O'Hara and Niki de Saint Phalle. *The Tennis Court Oath* has been considered Ashbery's most radically experimental collections of poems, making his extensive notes in this copy of key importance in the study and understanding of the sources within the work, and the authorial voice(s) at play. A complete typed transcript of the author's annotations accompanies this lot.



(2)

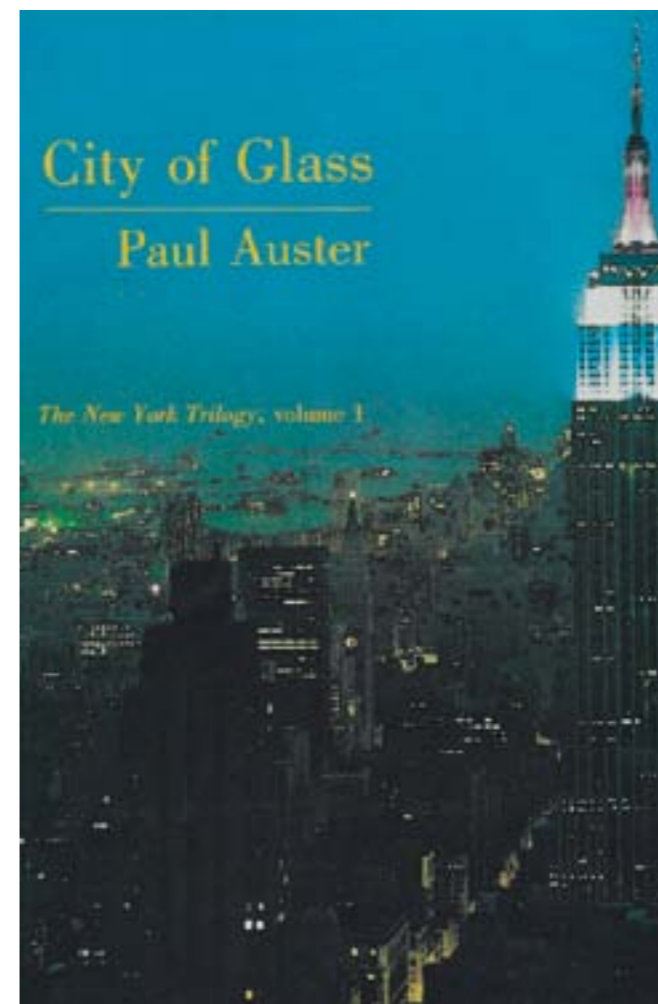
# City of Glass

FROM THE RED NOTEBOOK  
(1992)

Story No. 13

My first novel was inspired by a wrong number. I was alone in my apartment in Brooklyn one afternoon, sitting at my desk and trying to work when the telephone rang. If I am not mistaken, it was the spring of 1980...

I picked up the receiver, and the man on the other end asked if he was talking to the Pinkerton Agency. I told him no, he had dialed the wrong number, and hung up. Then I went back to work and forgot about the call. The next afternoon, the telephone rang again. It turned out to be the same person asking the same question



I had been asked the day before: "Do this the Pinkerton Agency?" Again I said no, and again I hung up. This time, however, I started thinking about what would have happened if I had said yes, what if I had pretended to be a detective from the Pinkerton Agency? I wondered: what if I had actually been on the case?

To tell the truth, I felt that I had squandered a rare opportunity. If the man had called again, I told myself, I would at least talk to him a little bit and try to find out what was going on. I waited for the telephone to ring again, but the third call never came.

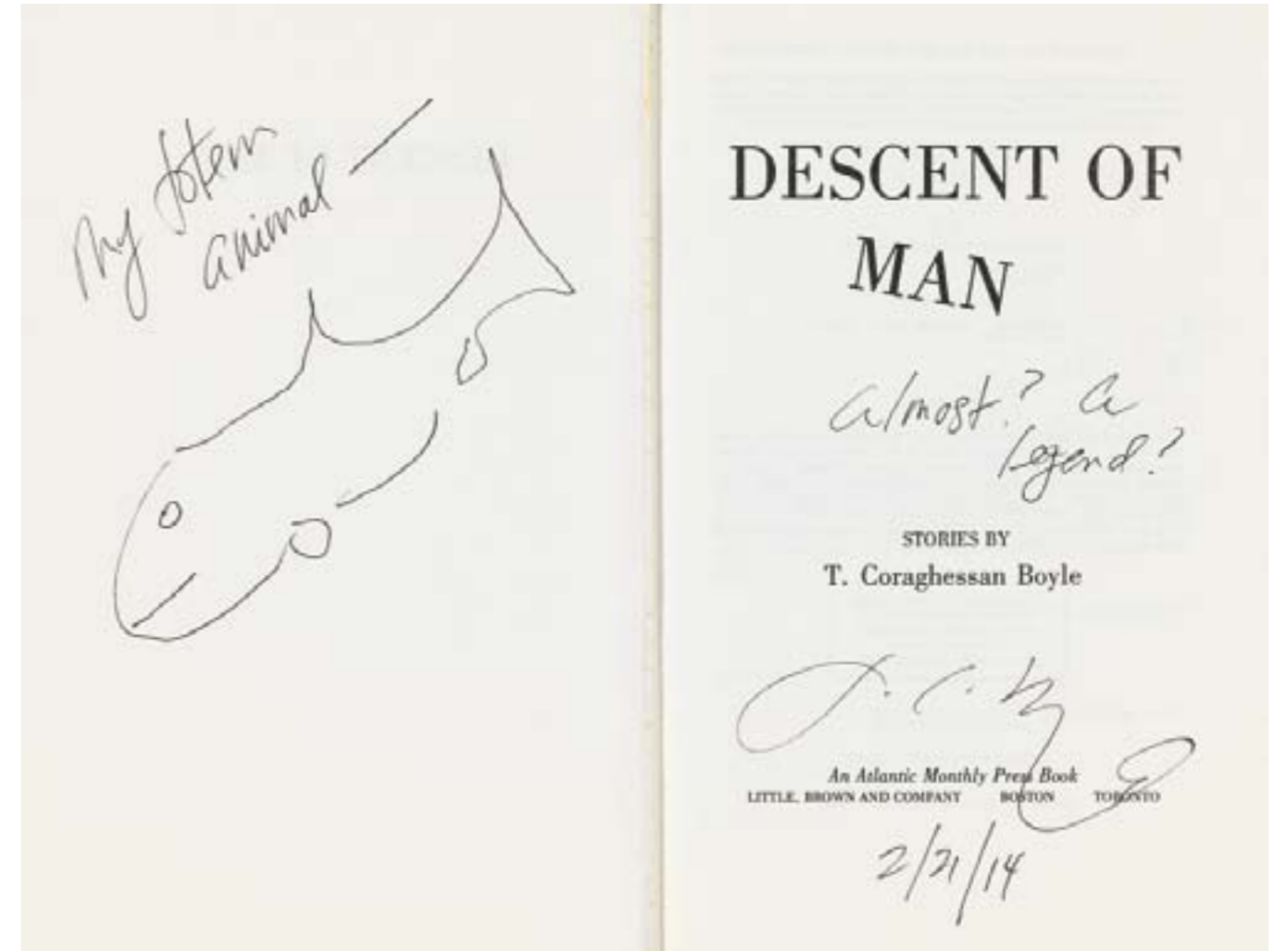
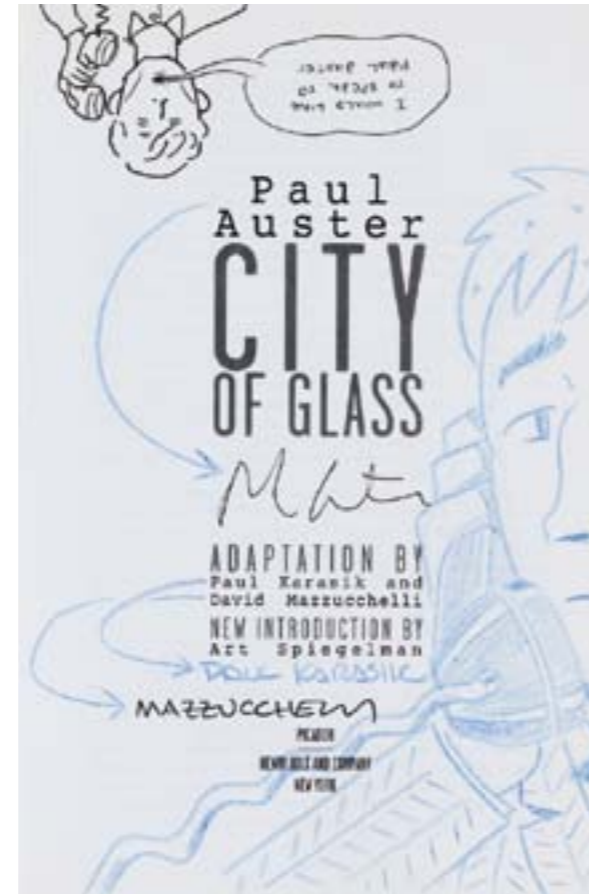
After that, wheels started turning in my head, and little by little an entire world of possibilities opened up to me. When I sat down to write City of Glass a year later, the wrong number had been transformed into the crucial event of the book, the mistake that sets the whole story in motion. A man named Quinn receives a phone call from someone who wants to talk to Paul Auster, the private detective. Just as I did, Quinn tells the caller he has dialed the wrong number. It happens again on the next night, and again Quinn



•3

AUSTER, Paul (b. 1947). *City of Glass*. Los Angeles: Sun and Moon Press, 1985. 8°. Original blue cloth; dust jacket.

FIRST EDITION, signed on the title-page and on the final page. "What I have done," Paul Auster writes of his annotations, "is write an intimate letter to a perfect stranger...the unknown person who is holding this book in his or her hands—the good person who bought this book to advance the cause of PEN." He confessed to us that it was the "most bizarre act of writing I have ever been involved in." But—he asks himself in the annotations—is this exercise very different than offering his novels to a world of unknown people? "The operative word there is people," Auster points out, "meaning more than one person—and in this case I am addressing only one person," the buyer of this book at auction. What he has done for that one person is write some several hundred words along the page margins, making his "letter" a series of extended essays about the book's origins and reception: "The final version of the book was composed in 1981-82 – and then rejected by 17 N.Y. publishers, a dreary process that dragged on for a good 18 months. That was why it ended up with Sun & Moon, a small, independent literary press based in L.A. – because no one else would touch it – and also why it didn't come out until 1985. 17 rejections, and now published around the world (translated into more than 40 languages), which also amuses me, and which has left me with a life-long cynicism about the judgment of N.Y. publishers." He has pasted in copies of the covers of some of those editions, as well as a page from the graphic novel adaptation. "Painful as those rejections were," Auster continues, "they were also highly instructive and helped me to clarify an essential truth about why one writes books—or at least why I write books." It is not for money or glory, or even a need to be published. But rather "an inner need, a burning compulsion to do it." A remarkable, extensive and revealing collection of annotations.

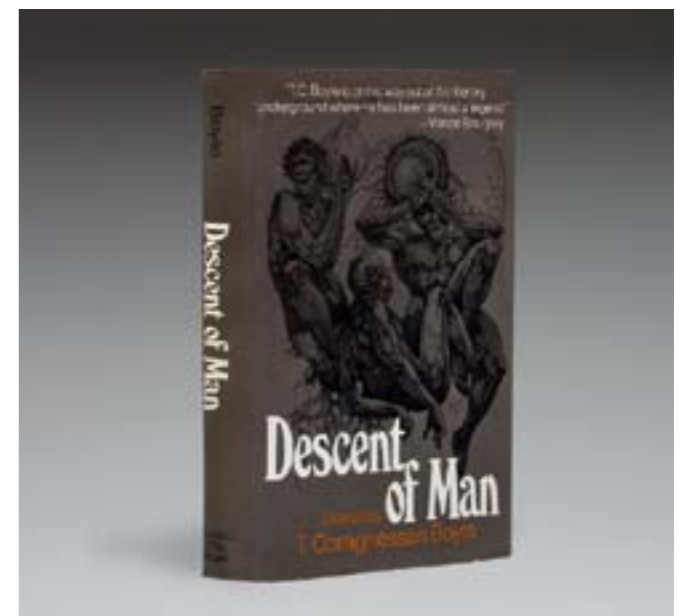


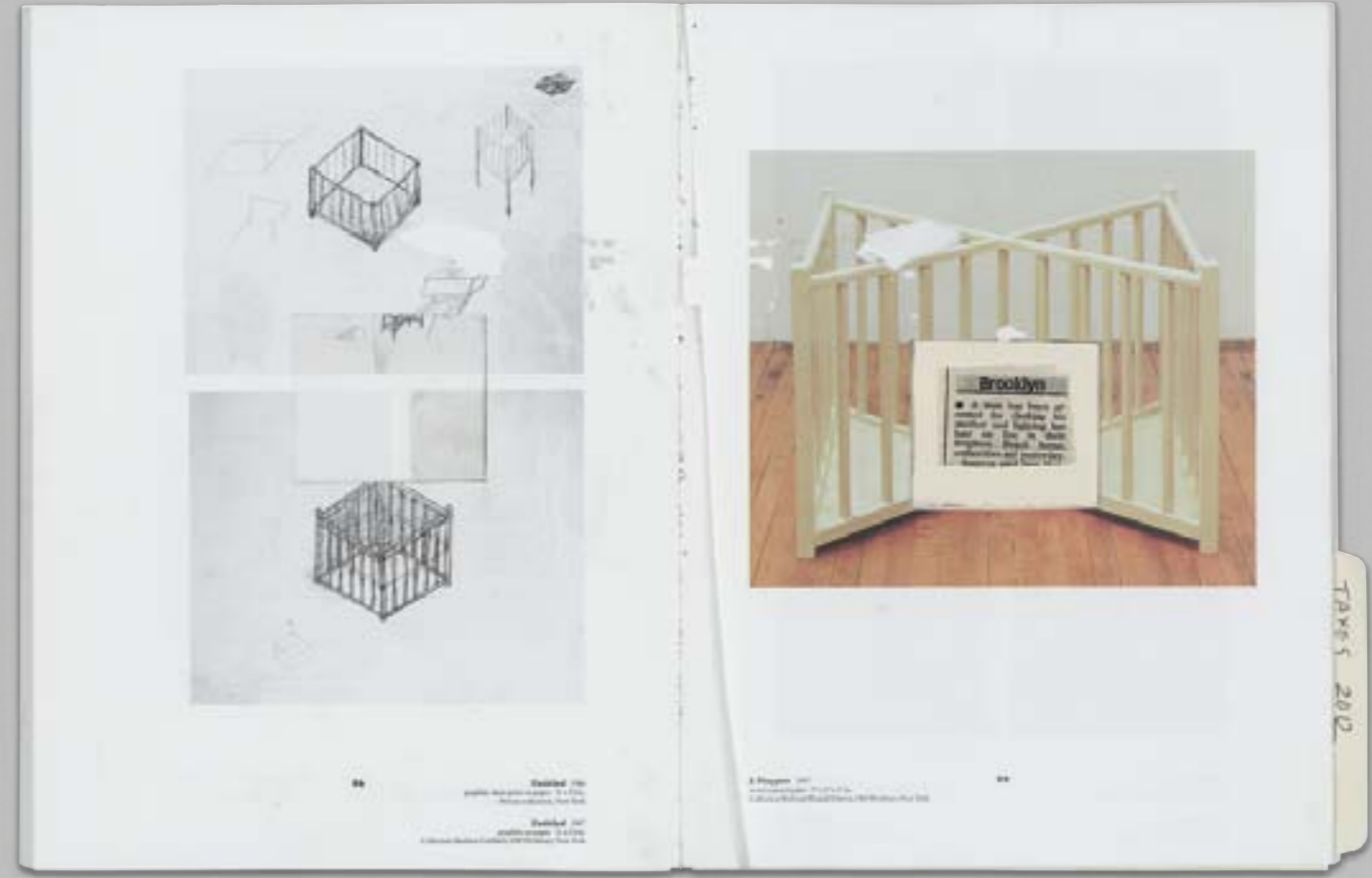
•4  
 AUSTER, Paul. *City of Glass*. Adapted by Paul Karasik and David Mazzucchelli. Introduction by Art Spiegelman. New York: Picador, 2004. 8°. Illustrated wrappers. With: Printed pamphlet reproducing portions of the various drafts of the adaptation exchanged between Karasik and Mazzucchelli, showing their and Auster's comments. 8vo, 78 pages. Both book and pamphlet housed in a custom made slipcase illustrated by Mazzucchelli.

Later edition. Signed on the title-page by Paul Auster, Paul Karasik and David Mazzucchelli, with original pen-and-ink drawings on the title-page. A fine copy of the 2004 edition of this widely acclaimed graphic novel. Although in his introduction, Art Spiegelman balks at that phrase, preferring the more colorful "Neon Lit" instead. He explains how he hoped to liberate his *Maus* books from the "graphic novel" ghetto of the bookstores by having other prominent authors either adopt his form of expression or adapt their own work. Auster was initially skeptical, pointing out that several attempts to make film adaptations of *City of Glass* failed. But Karasik was a former student of Spiegelman and together with Mazzucchelli—and Auster's encouraging oversight—they produced what Spiegelman calls "a breakthrough work" that stands as "a strange doppelganger of the original book." A fitting description for a novel so rich in themes of doubling and confused identities. In the photocopy of Karasik's and Mazzucchelli's shared drafts, we get a fascinating glimpse into their creative and collaborative process. "Many of the telling moments in the story rely on nuances of expression or body language," David says in a covering note to Paul enclosing his second draft. We see how they both achieved a more "reader-friendly" version by breaking through the conventions of their own form, using "Open (borderless) panels in the book." The haunting, noir images brilliantly capture the characters and the mood of the novel. A fascinating look inside the creative art of adaptation.

•5  
 BOYLE, T. Coraghessan (b. 1948). *Descent of Man*. Boston: Atlantic Monthly Press, 1979. 8°. Original black cloth (spine cracked, some leaves starting); dust jacket.

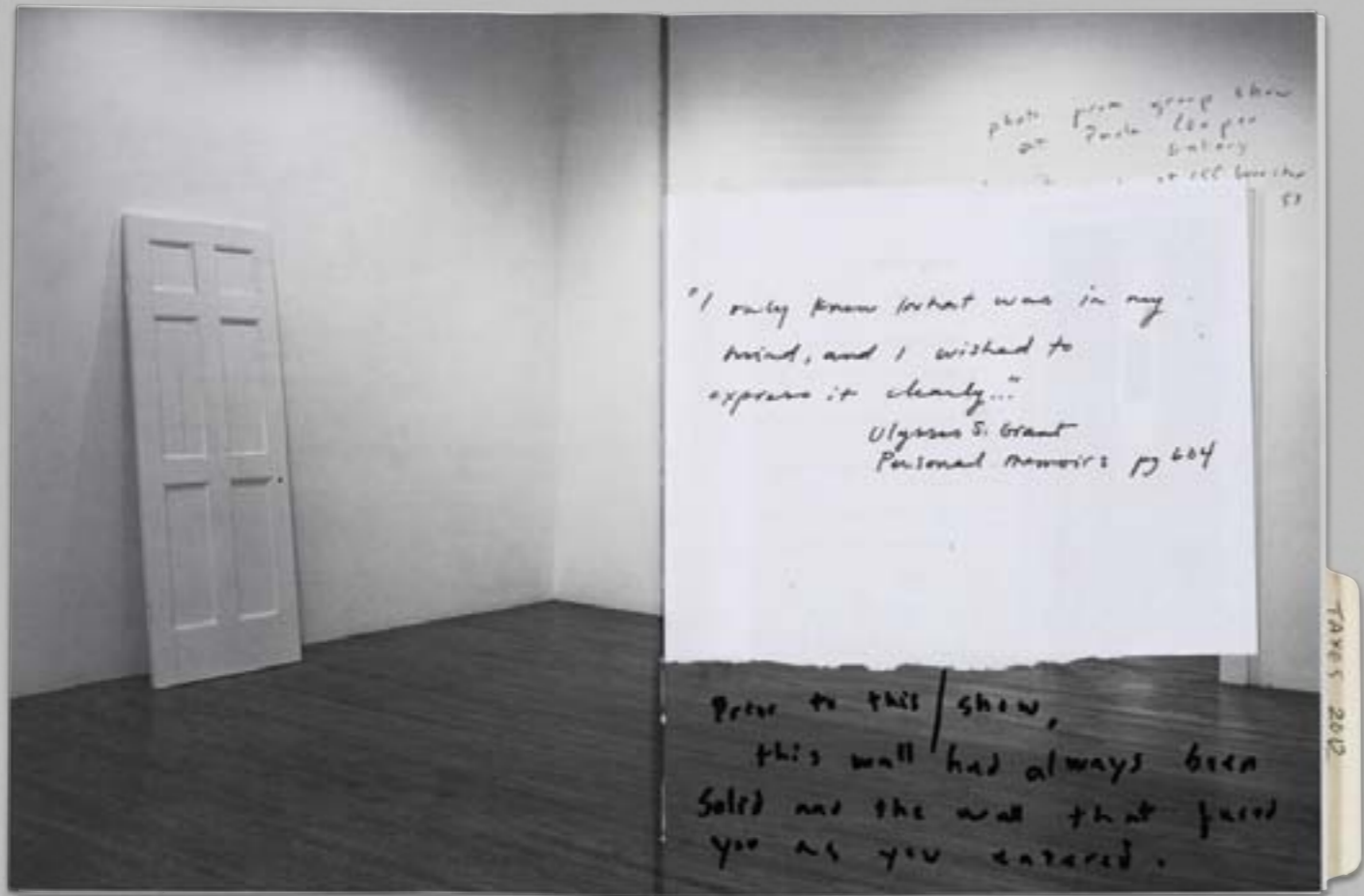
FIRST EDITION of Boyle's first book, signed on the title-page ("T. C. Boyle, 2/21/14"), with a drawing of a whale on the front flyleaf, captioned "My totem animal." On the rear flyleaf he has drawn "My totem animal's offspring." Underneath the title he has written, "Almost? A legend?" Animal sketches and renderings of some of the characters, such as Konrad, pepper the text. Konrad is one of the great characters in all of literature, a chimpanzee engaged in translating Darwin's *Descent of Man* into Yerkish, with Chomsky and Nietzsche on his to-do list. Critics delighted in Boyle's fecund imagination, his eagerness to leap over boundaries. He is, the *Times* reviewer aptly noted, "a writer who is willing to try anything." This premier introduced many of the themes of Boyle's later work: the strange and often volatile exchanges that occur between humans and the other aspects of the natural world; the sense of loss and disillusionment that accompany so many human achievements, whether by astronauts, Norsemen or Idi Amin.





•6  
 Gober, Robert (b. 1954). *Robert Gober: Sculpture + Drawing*. Minneapolis: Walker Art Center, Published in 1999 and Executed in 2014.  
 11 x 8 1/4 x 1 1/4 in. Printed book with printed paper collage, graphite, ink, tape and staples. Extensively annotated, collaged and drawn by the  
 artist on 46 pages and the front and back covers.

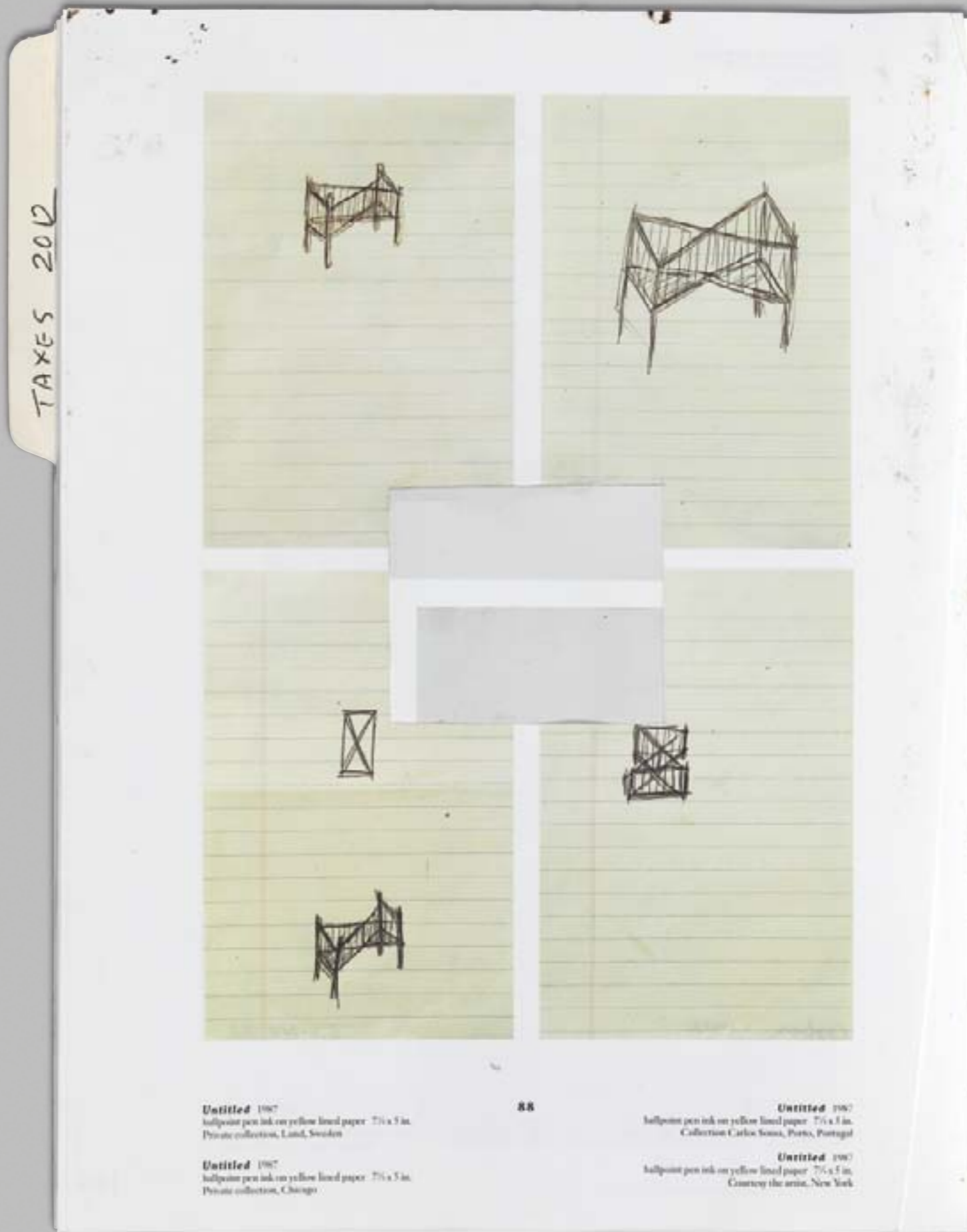
Opening Bid: \$5,000



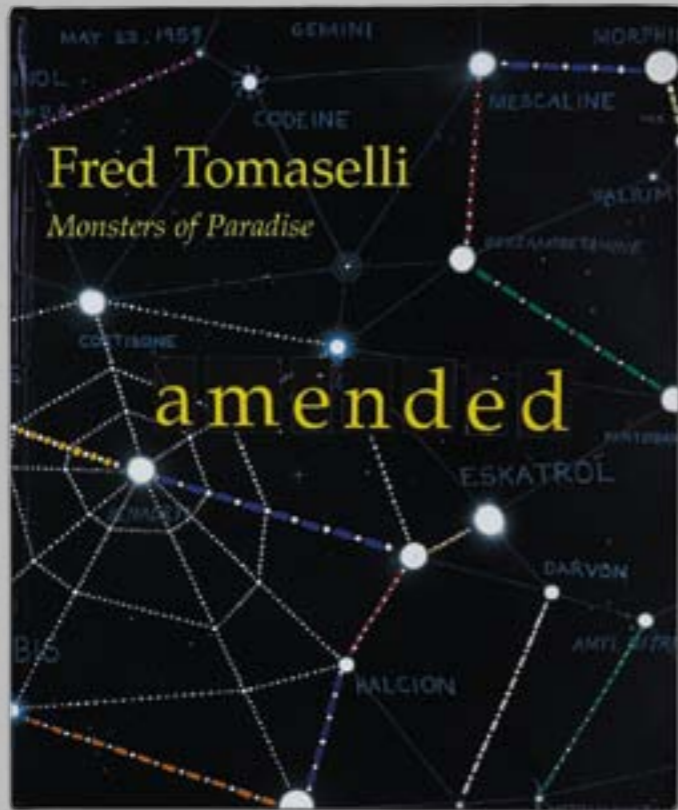
In 1999, the Walker Art Center in Minneapolis staged a seminal exhibition of Robert Gober's sculptures and drawings, which defined Gober as one of the leading artists of the contemporary era. The catalogue produced for the exhibition contains illustrations of many of Gober's most celebrated pieces, and in the present work Gober has amended this text with personal reflections and by creating new artworks from the pages that exist in a continuing dialogue with his early work. Peppered throughout the book are scores of unique additions from the artist, including penciled-in notes, additions to drawings, cut-out and pasted pictures, pages that have been glued together or torn out and glued back in upside-down and more.

As captured in his iconic sculptures of sinks or disembodied legs, Gober's art is characterized by powerful tensions between function and dysfunction, mundane and surreal, presence and absence, physical and conceptual, and humor and pain, and he has continued these themes in this work. For example, a drawing on Chateau Marmont paper from the original text is now updated with a new piece of the hotel's stationary. On certain pages, he has cut out pieces of the illustrations, leaving blank squares in the middle of the images, and on the back of another page he has affixed a manila folder that appears to have come from his home or studio, labeled "Taxes 2012." Handwritten notations abound in the text, mirroring the signature handcrafted quality of Gober's art, and include such sentiments as the artist's recollection of a broken cello he bought on eBay, or his wish that he still owned one of the works illustrated in the text.

Keenly intelligent and self-referential, these additions to *Robert Gober: Sculpture + Drawing* feel so intensely personal as to resonate within the viewer as something known. It illuminates both the artist's creative process and personality, and it is a significant piece of the story of Gober's enduring legacy.







•7  
 Tomaselli, Fred (b. 1956). *Monsters of Paradise*. New York: James Cohan Gallery, Published in 2005 and Executed in 2014. 11 3/4 x 9 1/2 x 1/4 in. printed paper collage, adhesive and ink on printed book. Signed and dated "Fred Tomaselli 2014" (on the front fly-leaf). Extensively annotated, collaged and drawn by the artist on 39 pages and the front cover.

Opening Bid: \$3,000

Containing some of the most iconic works in Fred Tomaselli's career, *Monsters of Paradise* is an exceptional selection of the artist's exquisitely detailed paintings and collages that mine the perceived divides between high and low art, reality and fantasy, and individual and universal. Using unconventional materials, Tomaselli creates fantastic and intricate visions from electrifying explosions of brilliantly colored bits of paper, leaves, pills, bugs, catalogues and more that he arranges in swirling, organic patterns reminiscent of both '60s psychedelia and Eastern abstraction. His images typically delve into the surreal, thanks in part to Tomaselli's youth amid the superficial gloss of Disney, Hollywood and southern California. Ultimately, however, all of Tomaselli's work is rooted in both his everyday experience and his efforts to expose the mechanics with which our reality is constructed, and he is widely acclaimed for his sophisticated synthesis of Western and Eastern artistic traditions, art history and contemporary culture.

In the present work, Tomaselli has packed the pages of *Monsters of Paradise* full of personal and commonplace items that he has collected, curated and arranged precisely in a process that recalls his overarching artistic strategies. Featuring a photograph of his garden, an anti-hallucinogenic drugs pamphlet, a creased paperback book cover, a copy of an article Tomaselli wrote for Artforum, exhibition brochures and more, this work essentially quotes the leaves, drugs and art history referenced in his paintings and collages. Significantly, he has also added to the book a large number of news articles, a source material that has figured prominently in his work since 2006, particularly in his collages of New York Times front pages. As Tomaselli sees it, the news impacts its audience the same way drugs and spirituality, two of his other main subjects, do: "The news is a place that people go to in order to escape. It's another world. In some respects, it becomes peoples' whole world. Like a shut-in who is only reading about crime in the streets all the time and becomes increasingly paranoid to the point where they won't leave their house anymore. It affects their waking reality" (F. Tomaselli, quoted in N. Bodick, "All the News That's Fit to Print: Fred Tomaselli on His New York Times Collage Series," Artspace, June 12, 2014, accessed via [http://www.artspace.com/magazine/interviews\\_features/fred-tomaselli-interview](http://www.artspace.com/magazine/interviews_features/fred-tomaselli-interview), September 8, 2014). Through showing us the mechanics of our mediated reality—personal artifacts, news, culture—Tomaselli makes a powerful statement on how we establish connections with others.



1988. The International is setting up all an other...  
1991. It will be argued that the French and Russian...  
1992. It will be argued that the French and Russian...



Recently the...  
The building is a...  
The building is a...

In a series of...  
The images depicted...

The images depicted...  
The images depicted...

The images depicted...  
The images depicted...

The images depicted...  
The images depicted...

The images depicted...  
The images depicted...

Fred Tomarelli  
Gay Debarb 4-21-14



Society of the Spectacle



### My Chemical Sublime

Fred Tomarelli



TO FACE



1988. The International is setting up all an other...  
1991. It will be argued that the French and Russian...  
1992. It will be argued that the French and Russian...

1988. The International is setting up all an other...  
1991. It will be argued that the French and Russian...  
1992. It will be argued that the French and Russian...

The American Bulletin, from 1988 to 1992, and the American Bulletin...  
The American Bulletin, from 1988 to 1992, and the American Bulletin...

### Muslim responses to the destruction of the Buddhas

The incident that occurred this week after the destruction of the Buddhas...  
The incident that occurred this week after the destruction of the Buddhas...

However, the Taliban's Cultural Mission...  
However, the Taliban's Cultural Mission...

Mulla Sheikh Nae Farid Waziri...  
Mulla Sheikh Nae Farid Waziri...

Where does this fit in the...  
Where does this fit in the...

http://www.assess.com/html/buddharesponse.htm

Page 1 of 2

### Memories Rise as Tanks Fall in Brooklyn

When the explosions went off and the big...  
When the explosions went off and the big...

Michelle Martin, a photographer, was on her roof...  
Michelle Martin, a photographer, was on her roof...

When Fred Tomarelli...  
When Fred Tomarelli...

Michelle Martin, a photographer...  
Michelle Martin, a photographer...

When Fred Tomarelli...  
When Fred Tomarelli...

Michelle Martin, a photographer...  
Michelle Martin, a photographer...

When Fred Tomarelli...  
When Fred Tomarelli...

Michelle Martin, a photographer...  
Michelle Martin, a photographer...

When Fred Tomarelli...  
When Fred Tomarelli...

Michelle Martin, a photographer...  
Michelle Martin, a photographer...

When Fred Tomarelli...  
When Fred Tomarelli...

Michelle Martin, a photographer...  
Michelle Martin, a photographer...

The American Bulletin, from 1988 to 1992, and the American Bulletin...  
The American Bulletin, from 1988 to 1992, and the American Bulletin...

### Quotes of world leaders

When the explosions went off and the big...  
When the explosions went off and the big...

Michelle Martin, a photographer...  
Michelle Martin, a photographer...

When Fred Tomarelli...  
When Fred Tomarelli...

Michelle Martin, a photographer...  
Michelle Martin, a photographer...

When Fred Tomarelli...  
When Fred Tomarelli...

Michelle Martin, a photographer...  
Michelle Martin, a photographer...

When Fred Tomarelli...  
When Fred Tomarelli...

Michelle Martin, a photographer...  
Michelle Martin, a photographer...

When Fred Tomarelli...  
When Fred Tomarelli...

Michelle Martin, a photographer...  
Michelle Martin, a photographer...

### The Persian Gulf War

When the explosions went off and the big...  
When the explosions went off and the big...

Michelle Martin, a photographer...  
Michelle Martin, a photographer...

When Fred Tomarelli...  
When Fred Tomarelli...

Michelle Martin, a photographer...  
Michelle Martin, a photographer...

When Fred Tomarelli...  
When Fred Tomarelli...

Michelle Martin, a photographer...  
Michelle Martin, a photographer...

When Fred Tomarelli...  
When Fred Tomarelli...

Michelle Martin, a photographer...  
Michelle Martin, a photographer...

When Fred Tomarelli...  
When Fred Tomarelli...

Michelle Martin, a photographer...  
Michelle Martin, a photographer...

When Fred Tomarelli...  
When Fred Tomarelli...

I first saw <sup>Mr</sup> Sidney Nolan's  
"Kelly Series" in June 1963. I was 20  
years old and this was probably  
the first exhibition I had ever  
been to. I was with two older men,  
both writers - Barry Oakley and Morris  
Lurie. Lurie walked around the  
show and announced "I'm a fraud not;  
Mr. Nolan."

I felt otherwise.  
Seeing these same paintings in  
New York (at the Met in 1994). I  
was impressed all over again. I  
brought American friends uptown  
to see the show. Talking with  
them about the paintings I  
was reminded of what  
a wonderful story it was  
and how - Nolan to one side -  
how little we Australians  
had bothered to imagine  
our great hero.  
From the start I knew  
how it should be written, in  
the sparsely punctuated voice in  
The Jerilderie Letter.

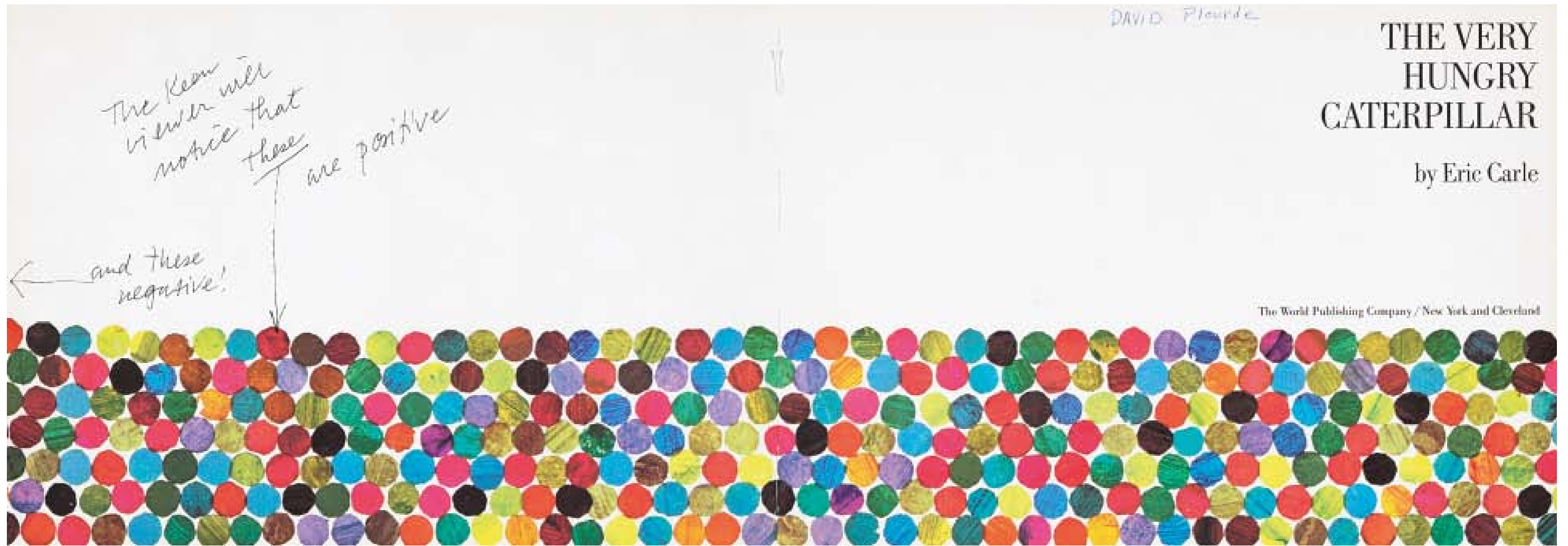
PETER  
CAREY  

---

TRUE  
HISTORY  
of the  
KELLY  
GANG

•8  
CAREY, Peter (b. 1943). *True History of the Kelly Gang*. St. Lucia: University of Queensland Press, 2000. 8°. Original half-cloth.

FIRST EDITION, signed on the title page, and with a signed publisher's card, loosely inserted. Carey first saw Sidney Nolan's "Kelly Series" of paintings in June 1963 and became enchanted. "Seeing these paintings in New York (at the Met in 1994)," he explains on the flyleaf, "I was impressed all over again." He brought friends to see the exhibition, and talking it over with them, "I was reminded of what a wonderful story it was and how—Nolan to one side—how little the Australians had bothered to imagine our great hero. From the start I knew how it should be written, in the sparsely punctuated voice in the Jerilderie letter." On the first page of the novel he provides us with an earlier, alternate opening, drawn from Ned Kelly's own words. As for the cross-dressing theme, he explains that it had "two sources, first Sidney Nolan's painting of a gang member, 'Steve Hart Wearing a Dress' [and Carey loosely inserts a color photocopy of that painting], and accounts of Irish rebel and outlaw groups who wore women's clothing. The Molly Maguires did this. No one ever suggested Kelly's father wore a dress, except me."



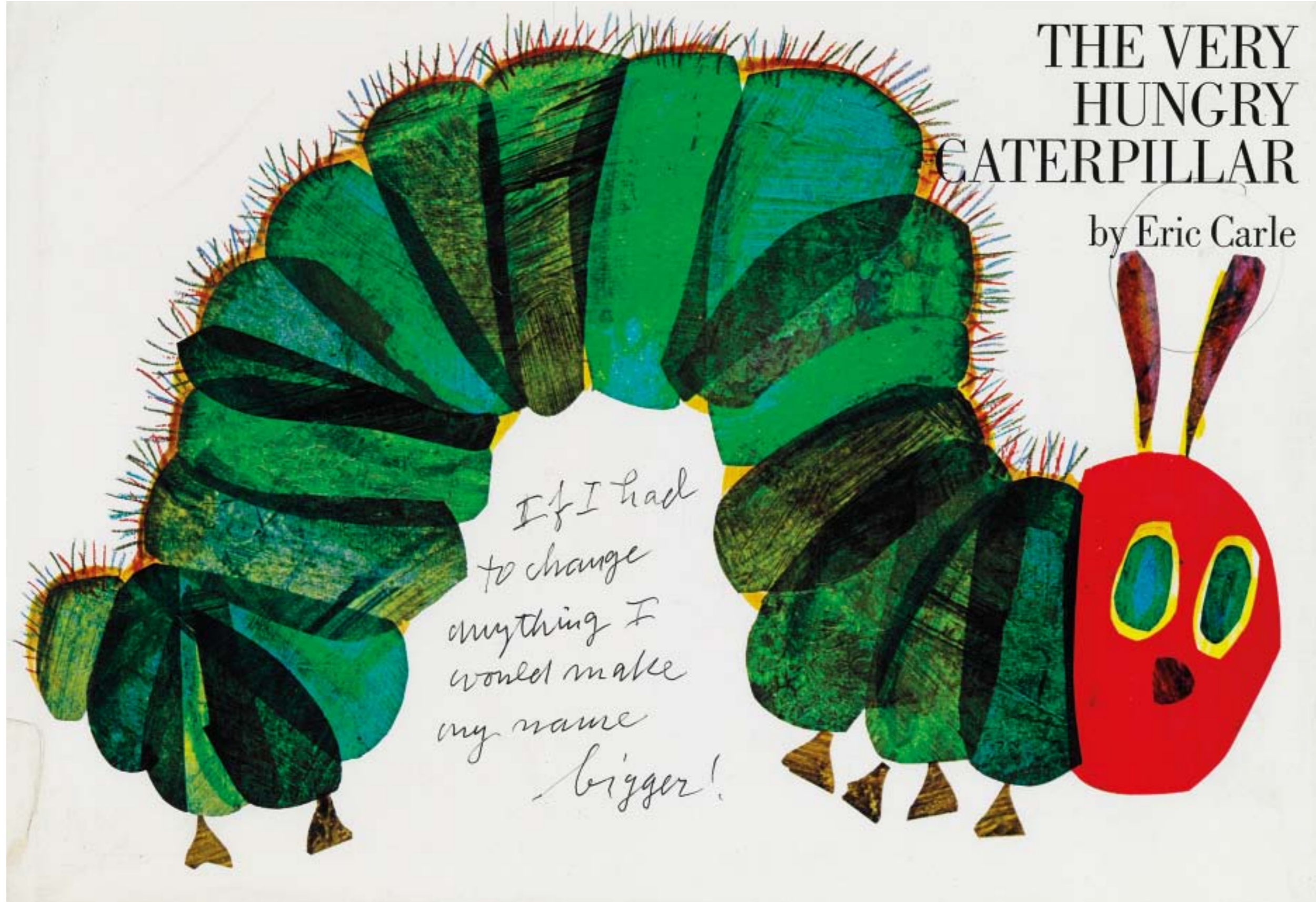
•9  
 CARLE, Eric (b. 1929). *The Very Hungry Caterpillar*. New York and Cleveland: The World Publishing Company, [1969]. Oblong 4°. Original pictorial boards; pictorial dust jacket. Provenance: David Plourde (ownership signature on title).

ASUPERB FIRST EDITION OF ERIC CARLE'S CLASSIC CHILDREN'S PICTURE BOOK, ANNOTATED THROUGHTOUT AND SIGNED BY HIM AT THE END. Carle makes notes from the front dust jacket panel ("If I had to change anything I would make my name bigger!") to the final page of text ("The printing could be a lot better") and lays in a drawing of a rabbit on translucent paper with directions to the printer. Dedicated to his sister, Christa, Carle writes on the dedication leaf that "My sister is 21 years younger than I!" and on the first leaf of text "I have often tried to recreate the soul full look of the moon — never succeeded!" On the penultimate spread, he writes "Some children and teachers point out that cocoon should be chrysalis... and that I am wrong..." Carle's classic work is revered as one of the greatest of the genre, known for its unique use of collage and die-cutting that combines beautiful book design with a scientifically-oriented tale of life and growth. *The Very Hungry Caterpillar* has sold over 30 million copies worldwide, the equivalent of one copy per minute since its publication. But first editions are exceptionally RARE.

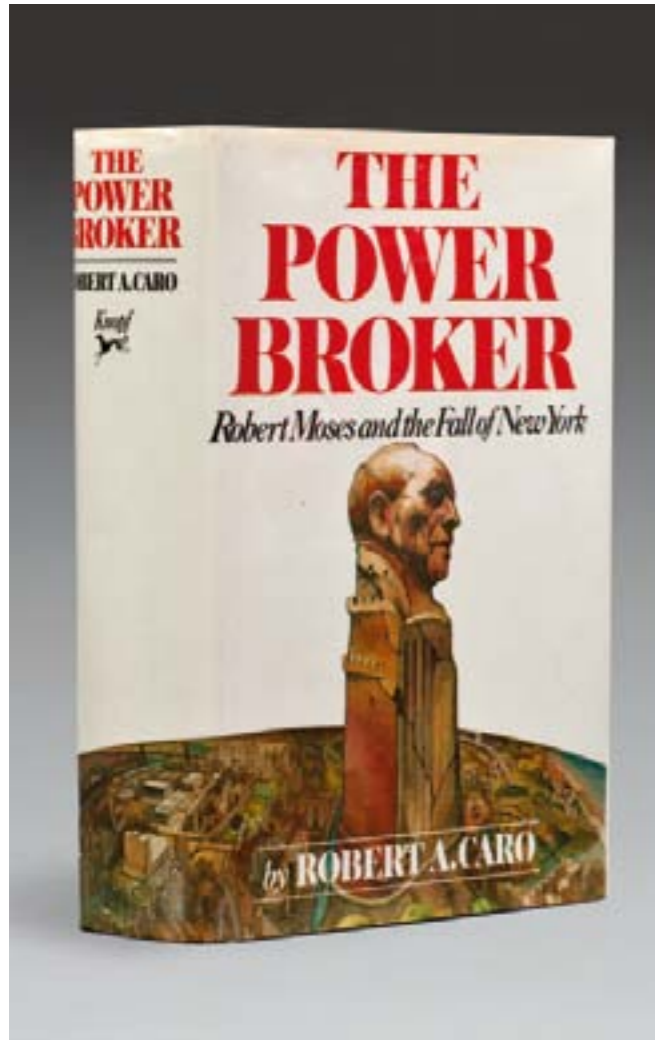


# THE VERY HUNGRY CATERPILLAR

by Eric Carle



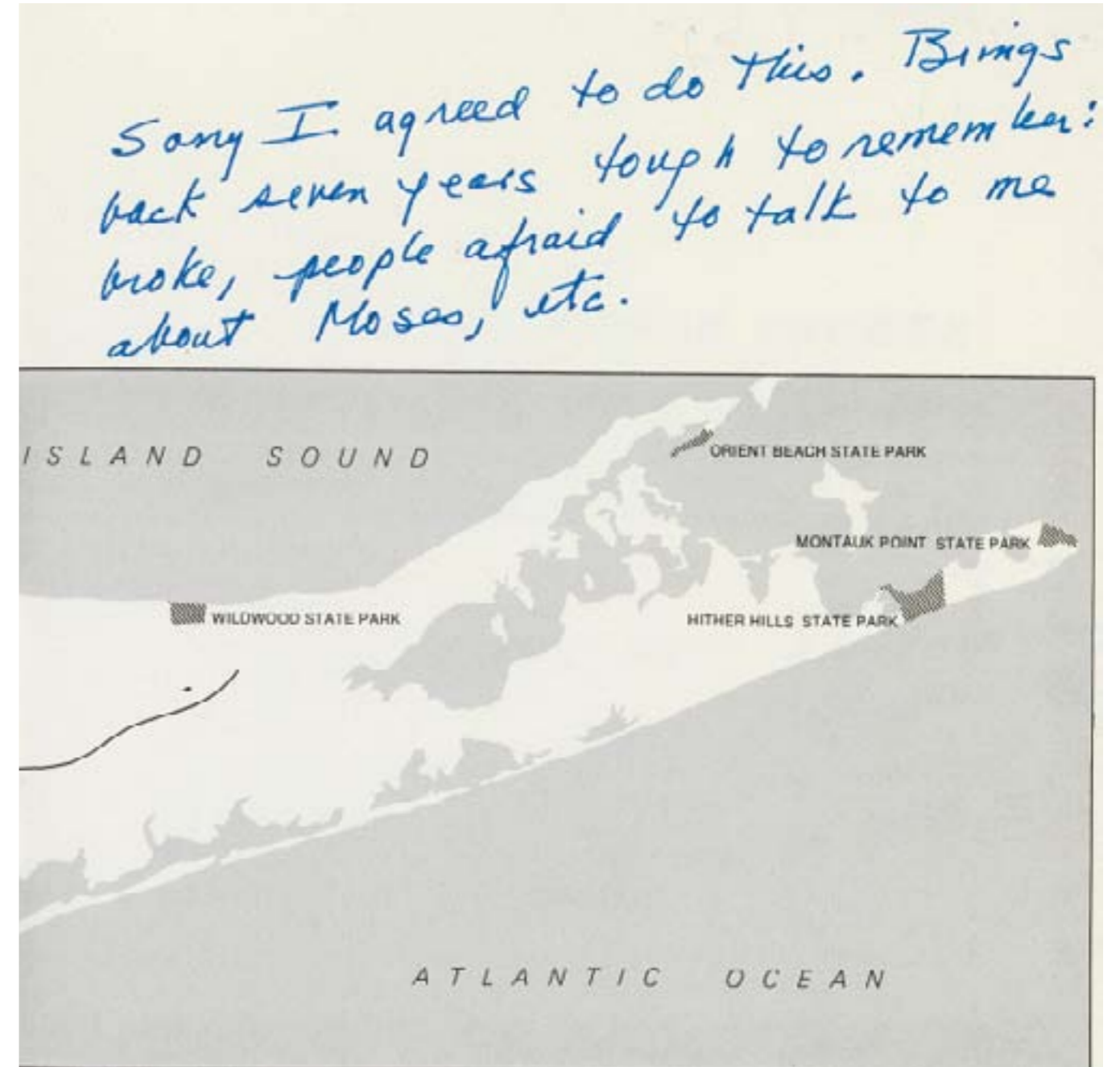
(lot 9)



THE POWER BROKER

When did I get this title — a phrase which has, in the 40 years since this book was published, become a part of the language? I remember just writing it out one day as I was making a list of possible titles, and knowing in the instant that this was it — the title I had been searching for

Robert A. Caro  
February 12, 2014

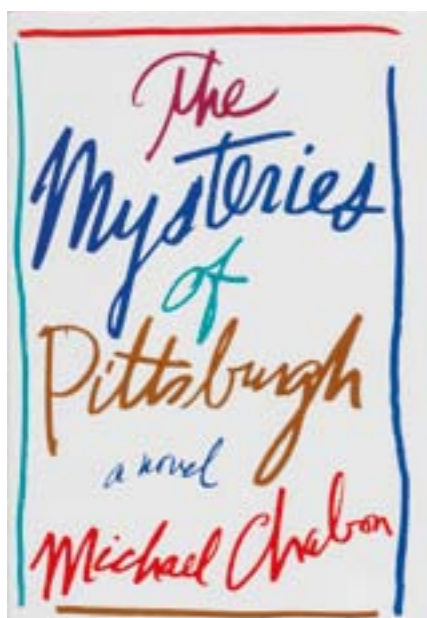
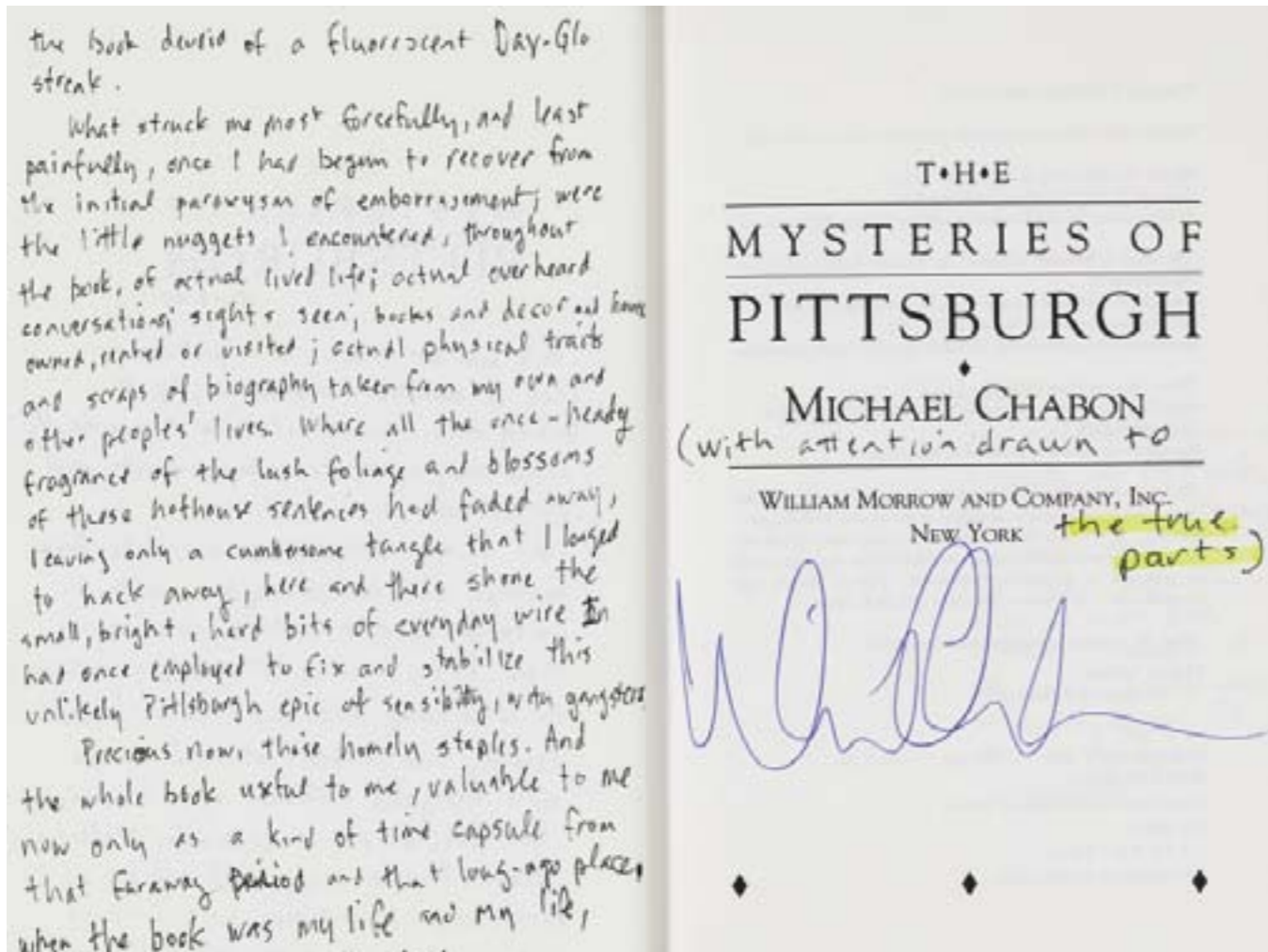


•10  
CARO, Robert (b. 1935). *The Power Broker*. New York: Alfred A. Knopf, 1974. 8°. Illustrated. Original black cloth stamped in gilt; dust-jacket.

**FIRST EDITION**, signed three times: (“Robert A. Caro”), on the half-title and title-page; and (“B.”) on the Dedication to his wife Ina, and extensively annotated throughout, reflecting on the long, arduous process of creating what has proven to be not just a great biography but perhaps the greatest history of New York City in the twentieth century. Caro was initially reluctant to revisit this book: “I had not opened *The Power Broker* for forty years since it came out,” he told us. “I could not bear to re-read it.” In addition to the aversion that many authors have to reading their past selves, he had good reason for keeping this door to the past shut. In his first annotation he evokes grim memories of being “broke, people afraid to talk to me about Moses.” And after going through his advance money and still finding himself several years from completion, his wife Ina agreed to sell “the house she loved, so I could keep going.”

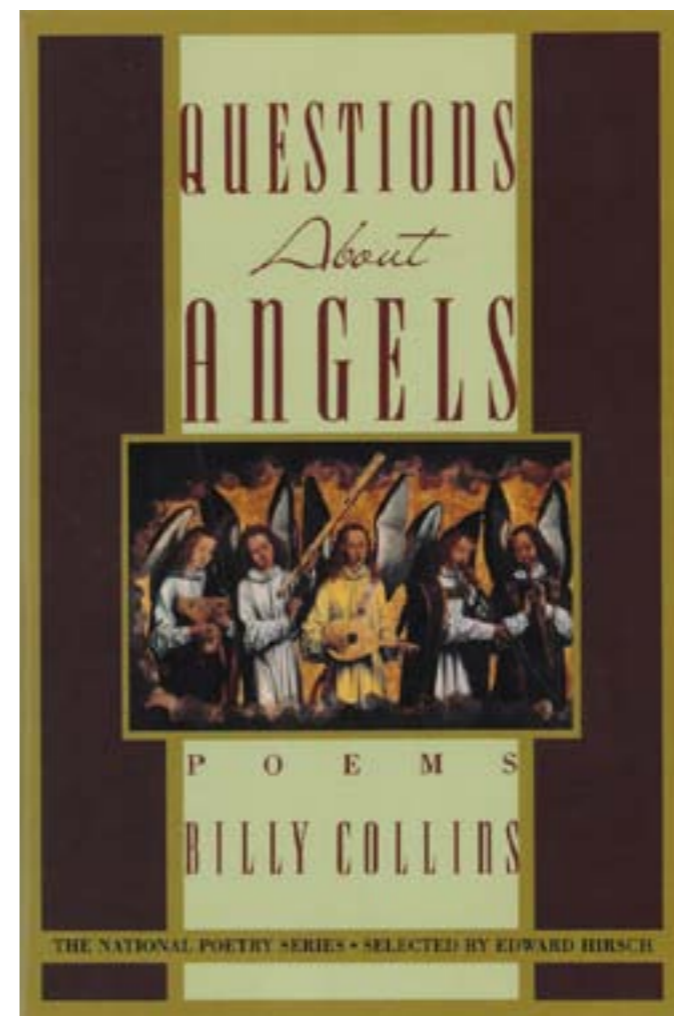
But revisiting the book dispelled these anxieties and became “a very moving experience.” Over the course of his annotations we see him shedding the bad personal memories and, in a sense, rediscovering the meaning of his own work. *The Power Broker* was the first installment for what became Caro’s life-long project: the study of political power, specifically how men like Robert Moses and Lyndon Baines Johnson gathered power into their hands—wresting it away from the voting public—to run roughshod over inconveniences like elections, popular will, democracy. While most biographers of major historical figures tend to stick to praising the Great Man and his wondrous accomplishments, Caro gave voice to the story’s losers, to the small Long Island farmers whose lands were seized to make way for an expressway; or to the residents of the Tremont section of The Bronx—“animals” to Moses—whose homes and community were destroyed by the Cross-Bronx Expressway. In an annotation on page 303, he asks himself: “When did I decide that in order to write about power truly, it was necessary to write about the powerless as well as the powerful?”

Here, in his annotations, he recalls those people, their moving and generous interviews with him and his wife. In a long note on page 894 he laments a long section that was cut from the original manuscript (which weighed in at 1,050,000 words!) about the lives of the Tremont residents after their displacement and scattering: “lonely” was the word I kept hearing.” He extensively annotates the footnotes and index to praise important sources that helped him with key material. And on the final page of the book he explains how the last line was the key to the whole work. A moving and powerful commentary on this masterpiece of historical literature.



•11  
CHABON, Michael (b. 1963). *The Mysteries of Pittsburgh*. New York: William Morrow and Co., 1988. 8°. Original cloth-backed boards; dust jacket.

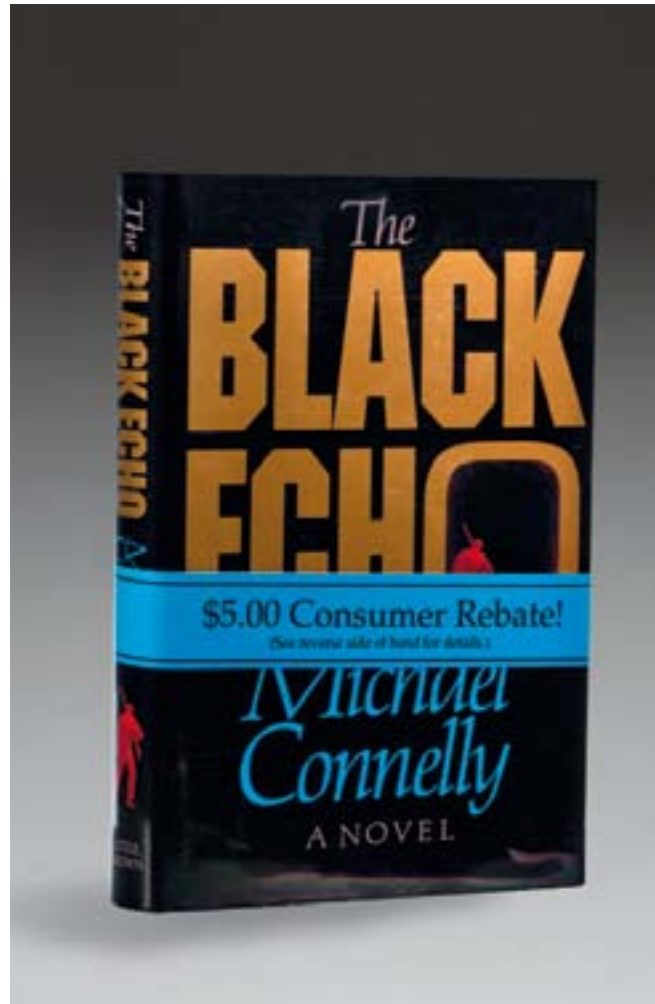
FIRST EDITION, signed on the title-page. Chabon is hard on his younger self as he re-reads and annotates—often employing a yellow-marker—this spirited novel of a young man embarking on adulthood. “This book was written in a prolonged state of exaltation and hubris, by a young man, and annotated by a considerably older one, in acute embarrassment and mortification.” His plan was originally to highlight “those passages which had clearly been written in imitation of other writers, chief among them Roth, Proust & Fitzgerald” and then to likewise highlight “the most egregious instances of overblown, youthfully purple or generally pretentious prose. But a reader will require no assistance in locating such passages and in any case both projects would have left almost no passage in the book devoid of a fluorescent Day-Glo streak.” Instead, many of the numerous annotations draw connections to events in Chabon’s personal life. Phlox’s comment (in chapter 10) that “vampires are so beautiful,” prompts this note: “What a freak! Verbatim. She was a total babe, though.” The note “Verbatim” appears in the margins frequently. “Literal description of actual photo of a girl I knew,” he writes on p.87. “This passage written, along with one or two others, while high on marijuana.” On pp. 42–43 he recalls his tenure working for Atlantic Books, a Pittsburgh chain, “in considerable misery before finally escaping from the dungeon to the bookstore paradise of Jay’s Book Stall, on Fifth Avenue—since shuttered forever.”



•12  
COLLINS, Billy (b.1941). *Questions About Angels*. New York: William Morrow and Company, Inc., 1991. 8°. Original cloth-backed boards; printed dust jacket.

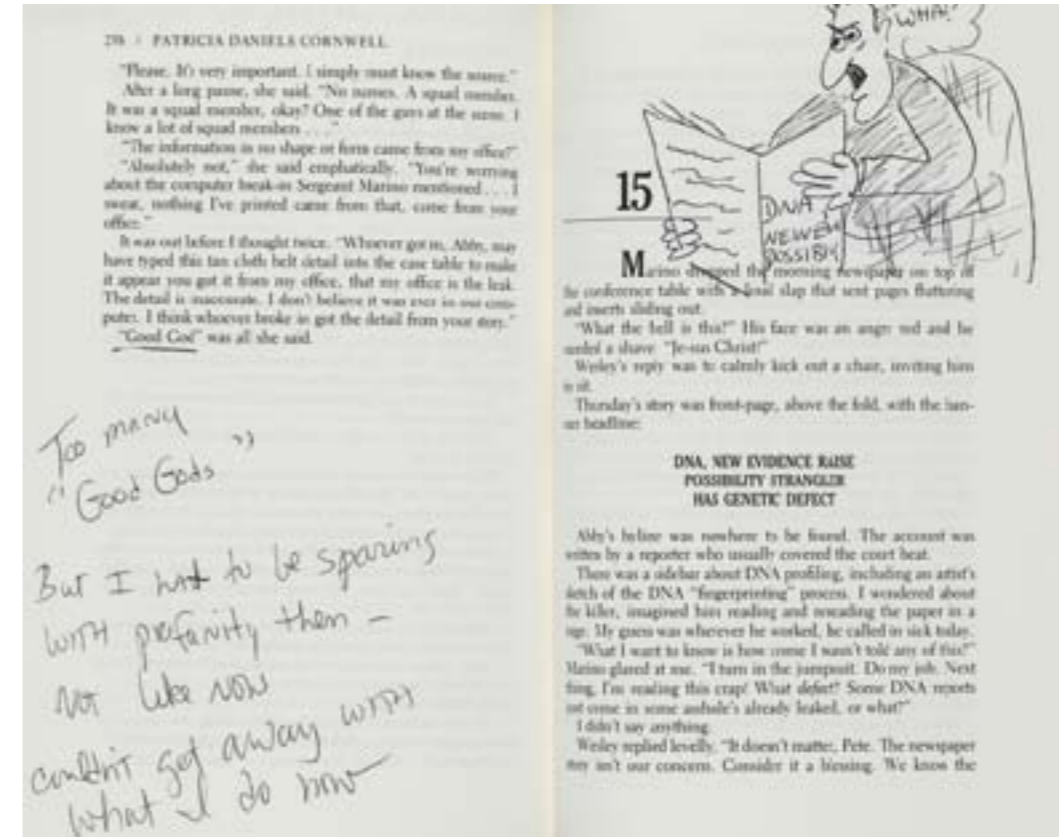
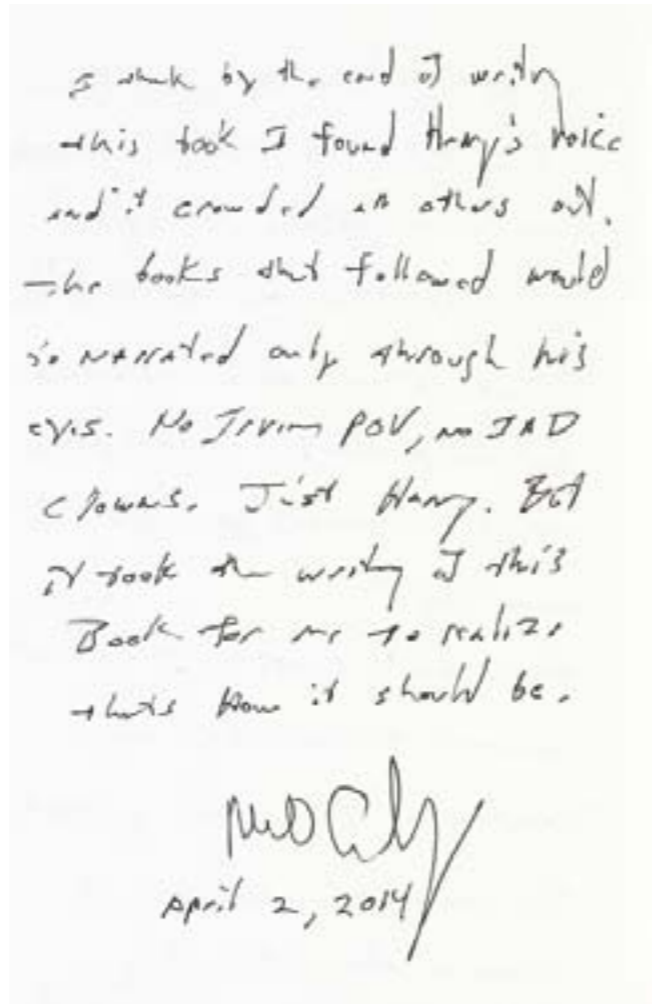
FIRST EDITION OF BILLY COLLINS’ FIRST MAJOR BOOK COPIOUSLY ANNOTATED, AND SIGNED TWICE ON THE TITLE-PAGE. Collins’ annotations, drawings and commentary run from the half-title (“Historic note: For a time this copy was in the possession of Billy Collins himself”) through the final poem in the collection. About the dedicatee of the book, Diane, he comments, “We’ve since divorced by we are getting along better than ever. She just sent me a bag of catnip for my new cat. Actually my fiance’s new cat.” On the table of contents, he circles the page numbers of poems he identifies as “10 aces.” “Forgetfulness” includes a few minor changes, and Collins notes that the poem “has become a kind of signature poem. I don’t think I’ve ever not read it in public.” He provides context for “Questions About Angels,” and notes: “If you like autobiographical criticism, this secularized angel is my subversive answer to my Catholic – indeed Jesuit – education.” He adds small drawings on 8 pages, including a maze over “Momento Mori,” clouds to illustrate “Student of Clouds,” and a sketch to illustrate “Candle Hat.” He includes editorial comments (including the proposed deletion of 15 complete or partial lines with a new suggested structure in “Putti in the Night,” and a proposed change to the final stanza of “The Discovery of Scat”: “Why not another couplet, Collins?”) and biographical notes and contextual comments, such as in “Nostalgia.” *Questions About Angels*, Collins’ fourth book, was the work that brought the two-time US Poet Laureate literary renown (“My 1st BIG BOOK at 50!”).





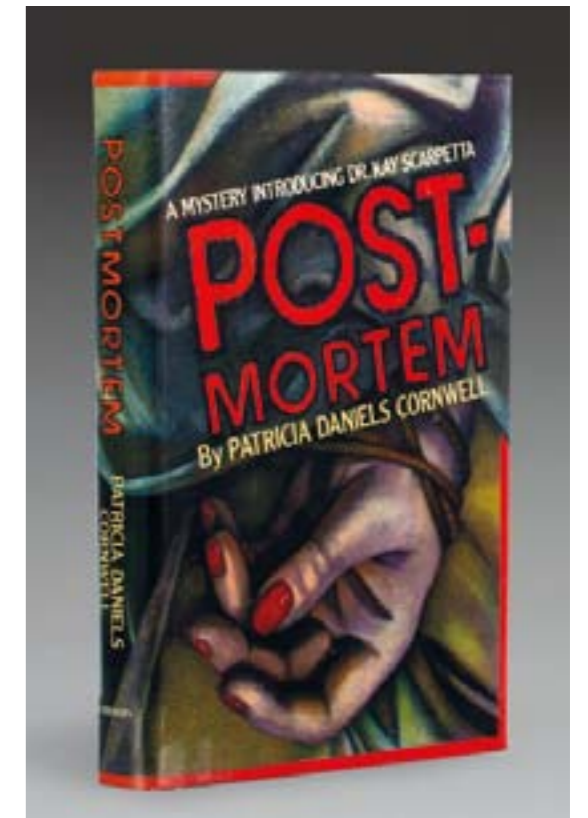
•13  
CONNELLY, Michael (b. 1956). *The Black Echo*. Boston: Little Brown, 1992. 8°. Original cloth-backed boards; dust jacket.

**FIRST EDITION**, signed twice on the title-page, with Connelly indicating which was the 1992 signature and which the 2014 signature for PEN! “So this is my first published novel,” he writes on the front flyleaf. “Not my first, mind you. I wrote a couple of novels earlier that are in a drawer somewhere—an appropriate fate. But I had to write those in order to write this one. It was all part of the learning experience!” Across the fore-edge he has written in bold, red ink: “HOLD FAST.” That, he explains, was the phrase “tattooed across Harry Bosch’s knuckles (when he was a kid).” On the half-title he writes: “This novel uses the tunnel as metaphor. I had a fear of tunnels as a kid. I came up with this title while thinking about that fear and linking it to the tunnels in this book.” The inspiration of his story, he explains in another note, came from an episode that occurred when he was a reporter for the *L.A. Times*, where he worked for seven years. “Thieves used stormwater tunnels to get beneath a bank and then drilled up into the vault on a holiday weekend. That true crime (never solved) inspired this novel.” There are touching biographical details in his annotations. On the dedication page he says, “I’m a writer because my parents encouraged me to pursue my dream. Sadly, my father passed away 5 months before my first book was published. But he knew it was going to happen and I am grateful for that.” Connelly has also tipped in images of “Tunnel Rat” (p. 18), and his protagonist, Harry Bosch, from his Vietnam days (p.34). He has also loosely inserted photocopies of his 1990 correspondence with his agent, Phillip G. Spitzer. “Your enthusiasm is certainly contagious,” he tells Spitzer, “and I hope you are successful in placing the book.” Spitzer’s first approach, to Knopf, failed (the rejection letter is included here). But Little Brown was next and “they,” Connelly writes, “were smart enough to see a future for Harry Bosch!”

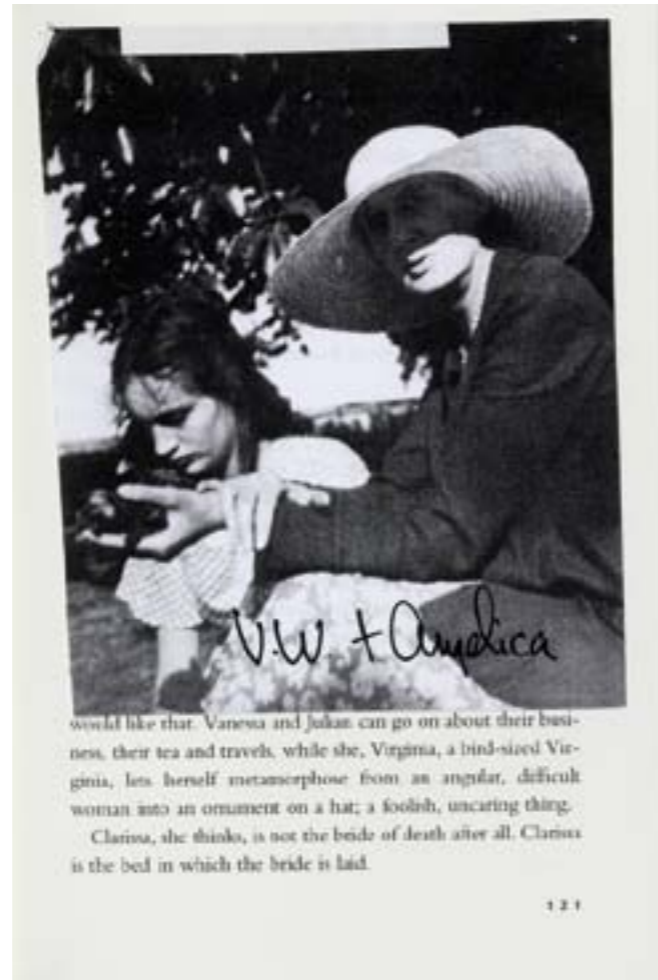
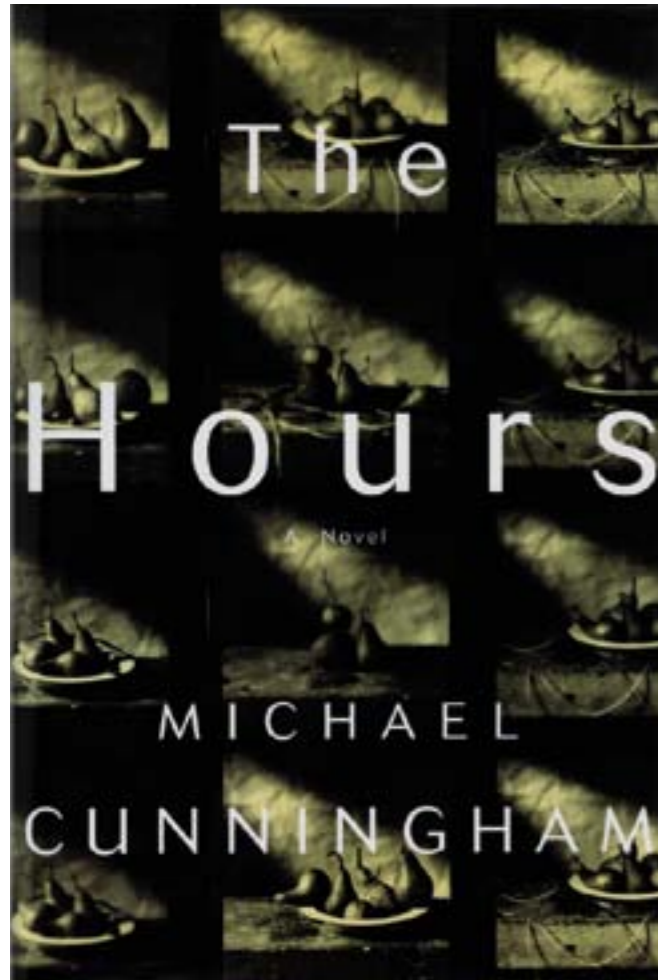


•14  
CORNWELL, Patricia (b. 1956). *Postmortem*. New York: Charles Scribner's Sons, 1990. 8°. Original cloth-backed boards; dust jacket.

**FIRST EDITION**, signed on title-page. The book that launched Cornwell's career and the gripping adventures of chief medical examiner Dr. Kay Scarpetta. *Postmortem* and all the books that followed have brought Cornwell a devoted readership, and sales topping 100 million copies. But as she tells us here in her extensive, playful and revealing annotations—covering half the printed pages of the book—“Things didn’t start well at first...Once upon a time I felt I’d ruined my life.” Her hometown paper, *The Richmond Times Dispatch*, “slammed” the book, calling Scarpetta “an often annoying man hater.” A prominent Richmond bookstore refused to stock it! The experience was jarring. “Finished this in 1988,” she tells us on the rear flyleaf, “& had no clue it would become a series. For 7 or 8 months it made the rounds in NY & was rejected by major publishers. Meanwhile I was working on *Body of Evidence* but decided I’d failed & should go back to journalism.” But, fortunately, “Nobody would hire me. Washington Post said ‘we don’t have a morgue beat.’ Then it all changed but Richmond would always give me bad reviews.” She caps this story with a Gary Larson-esque drawing (an excellent imitation!) of an angry, obese man screaming: “And another thing Patricia Cornwell...Scarpetta hates men & I hate her!” When Scarpetta complains about being “an easy mark because I’m a woman,” Fortosis tells her “You’ll always be an easy mark until the ole boys discover you have teeth. And you do have teeth.” Cornwell writes in the margin: “Tres true! And some male reviewers proved the point by savaging Sarpetta.” She indulges in many second thoughts about stylistic points, how certain characters would speak. “Too many ‘Good Gods,’” she decides. “But I had to be sparing with profanity then. Not like now. Couldn’t get away with what I do now.”



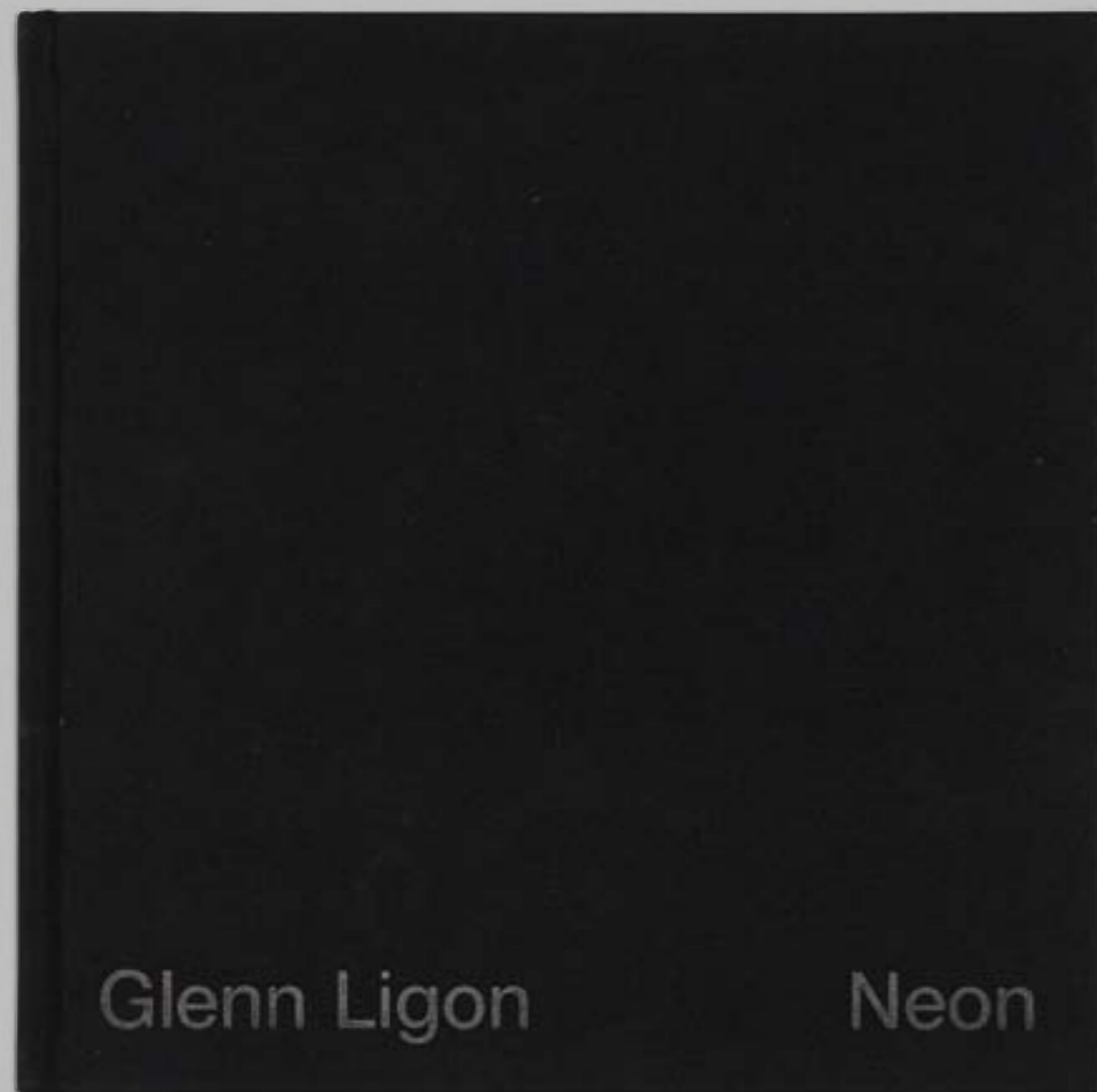




•15  
CUNNINGHAM, Michael (b. 1952). *The Hours*. New York: Farrar, Straus and Giroux, 1998. 8°. Original boards; pictorial dust jacket.

FIRST EDITION, A TROVE OF IMAGES, MUSIC AND PHOTOGRAPHS INSERTED BY CUNNINGHAM AND SIGNED ON THE HALF-TITLE. From a CD inserted on the front free endpaper of the 5 songs he listed to “ad infinitum” while writing this novel to the extended acknowledgements inserted at the end of the novel, Cunningham provides a rich compendium of commentary about the writing of his novel. He fastens 11 photocopies of photographs of Virginia Woolf, Leonard Woolf, Vanessa Bell, Monk’s House Rodmel, and other family members throughout the novel, attached at the top of the page so they can be lifted and the words underneath read. He also adheres 22 typed cards (containing approximately 40–400 words each) as well as a darkly comic drawing in his hand. Cunningham has also inserted 5 tokens, which were “some of the things tacked to my walls as I wrote *The Hours* at any rate, the ones that would fit inside the book,” comprising: a photograph of Customs House, London, a black and white photograph of a lighthouse, a paper doll’s dress, a rosary, and a heart-shaped votive. His notes throughout explain: the title (“*The Hours* was one of several titles Woolf was contemplating when she started writing the book she would ultimately title *Mrs. Dalloway* which left *The Hours* still available as a title”); his process (“When I’m working on a novel, I play music every morning before I start writing. It has something to do with setting a tone, and something to do with simply enlivening the molecules of the air in the room, which tend to go dormant overnight”); the development of the plot (“when I start a novel, I never know how it’s going to end”); his characters and their development (“Laura Brown was the most difficult character to write” and “I rarely base characters on people I know”); a short list of regretted inaccuracies (“Inaccuracies. They creep in, despite one’s best efforts”); and even one brief thought about the movie inspired by his novel (“The fact that I’m not often referring to the film does not imply that I was unhappy with the film version. I was in fact quite happy with it, which possibly makes me the only living American novelist who has nothing disparaging to say about the movie based on his book”). In all, this remarkable assemblage tells the story of Cunningham’s creation of his Pulitzer Prize and PEN/Faulkner Award-winning novel.





•16

Ligon, Glenn (b. 1960). *Neon*. New York: Lurhing Augustine, Published in 2012 and Executed in 2014. 11 $\frac{3}{8}$  x 11 $\frac{3}{8}$  x  $\frac{1}{2}$  in. ink on printed book. signed and dated "Glenn Ligon 2014" (on the flyleaf). Extensively drawn by the artist on 24 pages.

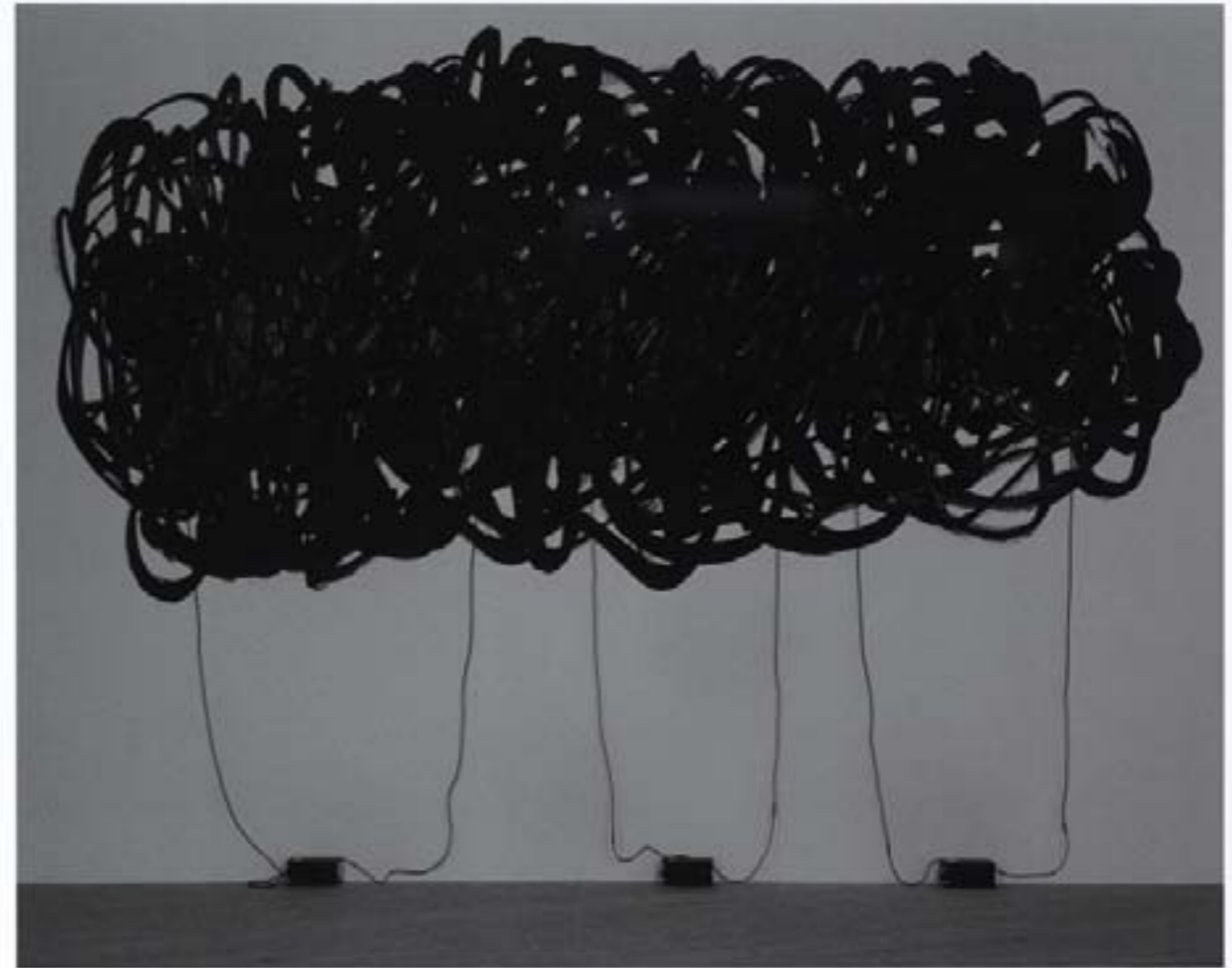
Opening Bid: \$10,000





Featuring blacked-out images, *Neon* is a supreme example of the artist's signature manipulation of text and love of gesture, and demonstrates the artist's deftness in applying these techniques to works in media besides painting. *Neon* is based on Luhring Augustine's 2012 exhibition catalogue of the same name, which was released in tandem with the gallery's show of neon sculptures created by the artist since 2005. In the present work, Ligon has taken a marker and blackened out portions of the illustrated neon works, a practice that recalls his layered paintings of text, appropriated from literary sources, that ride the razor's edge between legibility and obscurity with built-up surfaces of oilstick, acrylic and coal dust.

Executed in 2014, *Neon* operates under Ligon's longstanding desire "to make language into a physical thing, something that has real weight and force to it" (G. Ligon, quoted in R. Smith, "Lack of Location Is My Location," *New York Times*, 16 June 1991, p. 27). Like the subtle nuances



of language, each page in *Neon* features a unique style of drawing: some pages have neat, censor-like rectangles placed over the illustrated sculptures, some have more gestural curls scrawled over both the neons and the surrounding space, and on others Ligon has traced the original lettering of the neon, leaving the original text still legible.

Ligon largely works with found sources, and *Neon* underscores his continuing devotion to this strategy. Using a marker, Ligon's additions to the text consist of inky blocks, loops and swirls that he scribbles over the images, but in so doing he masterfully repositions the resulting images outside of their original context, and opens them up to new meaning. With each distorted image, Ligon underscores the fact that language is malleable, and that words can be used to cover up or hide as well as convey truth. As such, *Neon* sits squarely within the canon of Ligon's overarching effort to , thus bringing a collective view to identity and the politics of race and sex.



•17

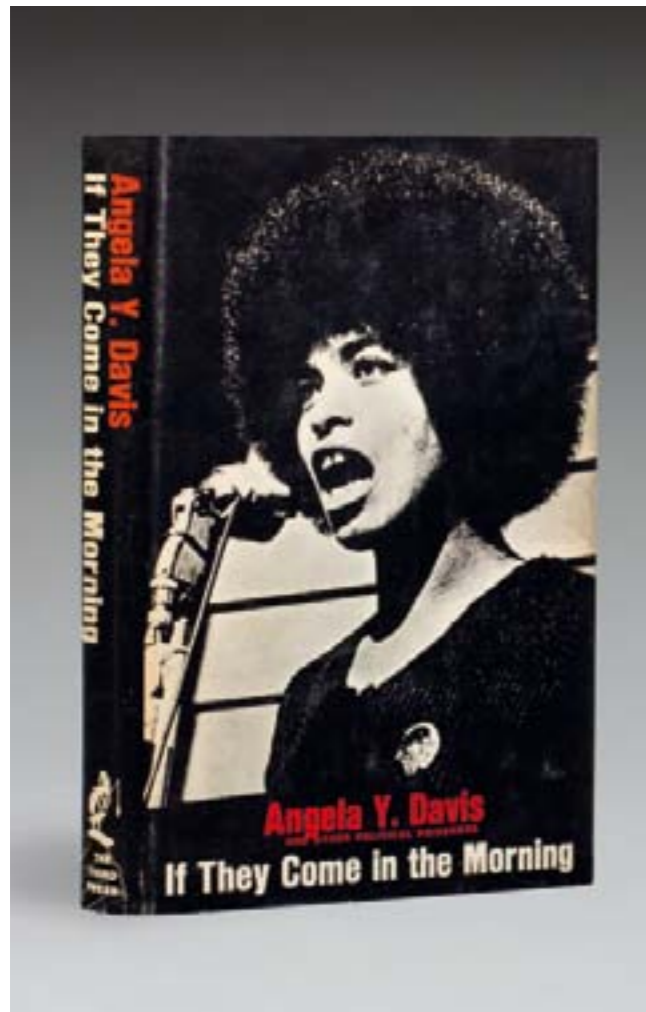
Serra, Richard (b. 1939). *Serra 2013*. New York: Rizzoli/Gagosian, Published and Executed 2014. 9¾ x 11¼ in. Oilstick on printed book.

Opening Bid: \$10,000

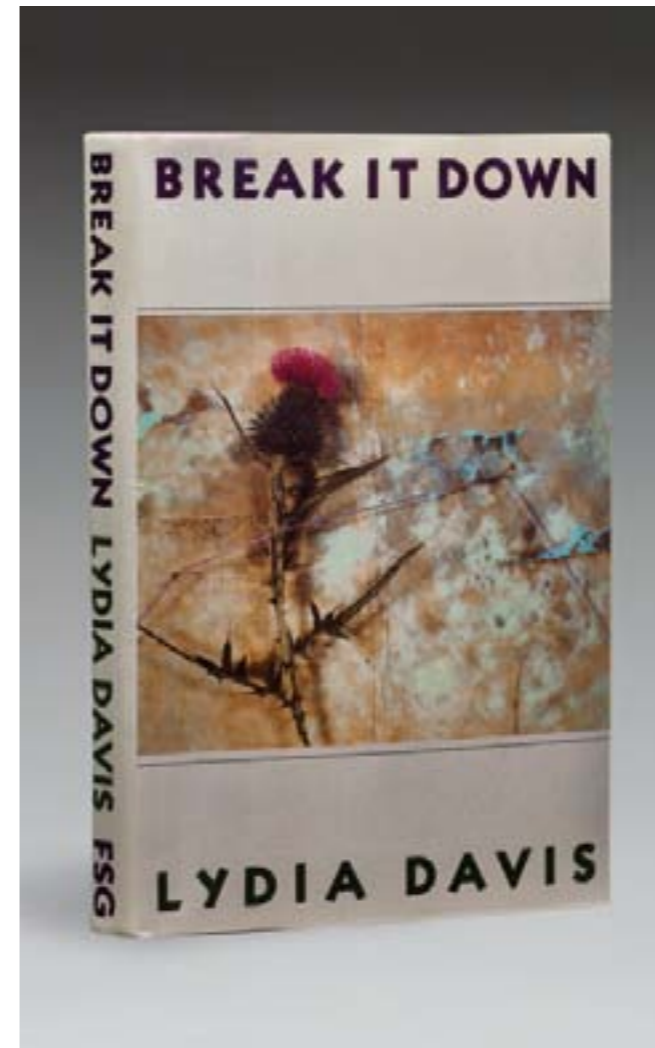
As one of the most widely acclaimed artists working in the Post-Minimalist vein today, Serra is revered for his self-referential art that revels in its own object-hood, and for his devotion to process as the key element in his art-making. Serra's works, such as his monumental steel sculptures, invariably leave their materials exposed and hint at the laborious methods of their creation. Refraining from referencing anything outside of the works themselves, Serra asserts that the beauty of his pieces derives from the viewer's experience of the work in the space.

For *Serra 2013*, the artist has taken a catalogue from his 2013 exhibition of sculptures at Gagosian Gallery and blackened out the title page with thick, encrusted coats of charcoal. Rich, dark and matte, the charcoal has been applied heavily to the page in swift even strokes, creating a textured surface that builds to a rough impasto at the edges of the paper where the charcoal residue has gathered. For Serra, black is not a color but a material with weight, and he uses it consistently in his drawings to convey a sense of gravity similar to his sculptures. In fact, weight figures prominently in all of Serra's work, both in a literal sense for his large sculptures and in a metaphorical sense for the messages of universal meaning that he wants to convey. As he wrote in a 1988 essay, "Everything we choose in life for its lightness soon reveals its unbearable weight. We face the fear of unbearable weight....The residue of history: the printed page, the flicker of the image, always fragmentary, always saying something less than the weight of experience" (R. Serra, quoted in A. and D. Lefferts, *Richard Serra 2013*, New York, 2014, p. 14).

As a drawing, *Serra 2013* can be evaluated as existing within a similar set of concerns as Serra's other works in that medium. Drawing is a highly personal activity for Serra—one in which he can explore creative forms in absolute solitude and pure concentration—and each mark carries a specific intention and structures its surrounding space in the same way as his sculptures. Dark and weighty, Serra's drawings are intended to provoke a physical reaction in the viewer with their imposing presence. Free of gesture, representation and art historical reference, drawings such as *Serra 2013* thus stand as part of Serra's radical investigations into how to make something completely new in the face of history, by exploring the boundaries of an art that relies on material and process alone.



The fact that I am listed as primary author of this book is somewhat misleading. This was a thoroughly collaborative project, conceived, written, and organized by a number of people involved in the legal and mass defense campaigns when I myself was in jail. Bettine Apteker spent many hours in the jail with me, writing, selecting, editing. Eventually, she wrote a book on my trial entitled The Morning Breaks. With this book, we attempted not only to deepen and broaden the movement for my freedom, but also—and more importantly—to expand popular consciousness of political repression beyond the case of a single individual. If They Come in the Morning was published



\* My mother said to suggest that a more impressive name for a future author could be my full name - Lydia Booker Davis -

BREAK IT DOWN

Stories by

LYDIA DAVIS \*

Farrar • Straus • Giroux

New York

•18  
DAVIS, Angela Y. (b. 1944) and Other Political Prisoners. *If They Come in the Morning*. New York: The Third Press, 1971. 8°. Original black cloth, stamped in red and white; dust jacket.

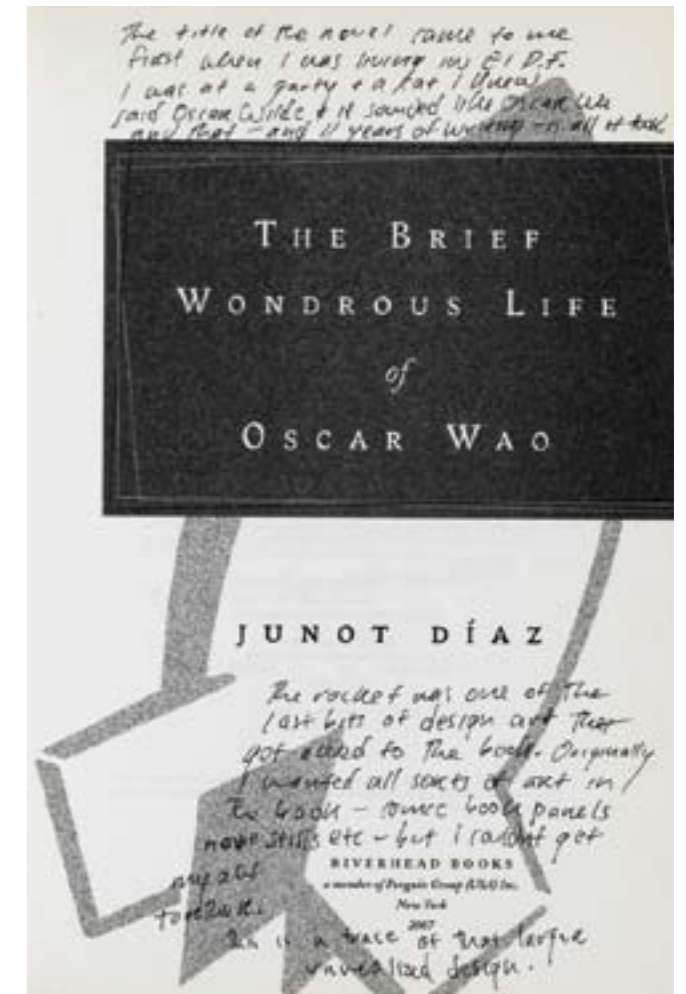
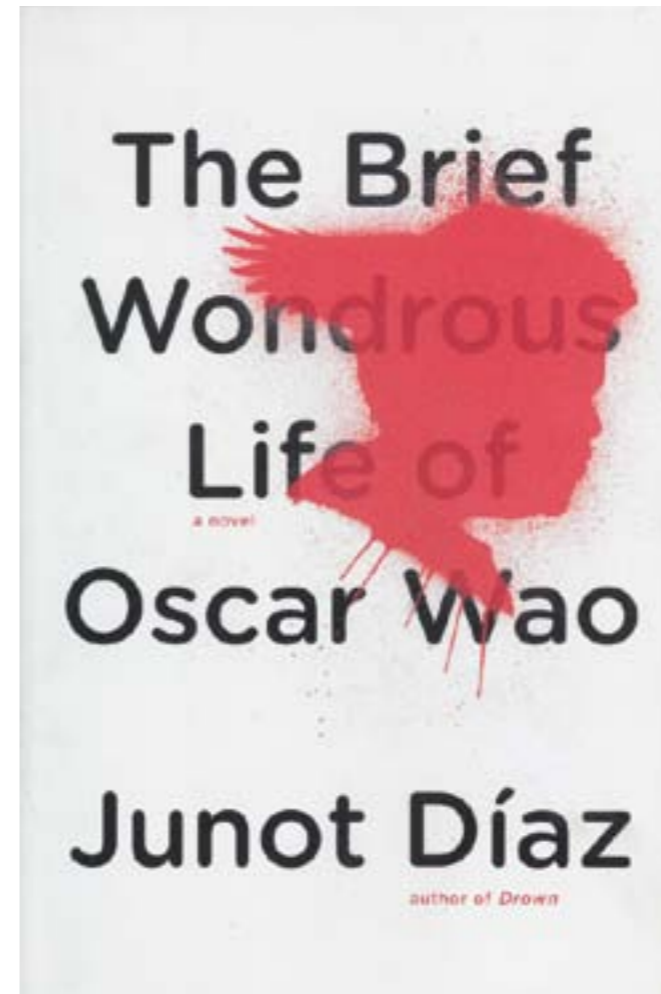
**FIRST EDITION.** Extensively annotated throughout and signed on the title-page. This work is a compilation of essays by Davis and others about not just Davis's case, but about the political use of incarceration in America. "The fact that I am listed as primary author of this book is somewhat misleading," Davis writes. "This was a thoroughly collaborative project, conceived, written, and organized by a number of people involved in the legal and mass defense campaigns when I myself was in jail." The book contains essays by James Baldwin, Huey Newton, and several others. Davis adapted the final line of Baldwin's essay for her title: "if they take you in the morning, they will be coming for us that night."

Davis was arrested on October 13, 1970 and charged as an accessory to kidnappings and murders committed by Jonathan Jackson in San Rafael, California in August 1970. Jackson used a gun registered to Davis to take a judge, a district attorney and three jurors hostage. In an ensuing shootout, Jackson and three other people were killed. Davis, who had already been turned into a political lightning rod by California governor Ronald Reagan for her radical political views, made the FBI's most wanted list and was captured two months later. She was not released on bail until February 23, 1972, and—as she points out in another note—was acquitted of all charges in June 1972. She thereafter dedicated her life to the plight of political prisoners and to an examination of what she called the "prison-industrial complex" in the United States. Her annotations are full of memories and praise for fellow prisoners, lawyers and activists, and even one of the guards from her own incarceration. She ends with the "heartening" note that "today there is widespread support in the U.S. for the demand to end mass incarceration and ... increasing numbers of people are heeding the call to abolish imprisonment as the dominant mode of punishment."

•19  
DAVIS, Lydia (b. 1947). *Break It Down*. New York: Farrar, Straus & Giroux, 1986. 8°. Original, half-cloth boards, dust jacket.

**FIRST EDITION,** signed on the title-page. In keeping with the minimalist style of many of the stories in this collection, Davis provides deft, compact insights into her work. "I never realized until the latest collection of stories (*Can't and Won't*) how often fish reappeared in my stories." Her story "The Mouse" was inspired by Robert Creeley. "He, like W. C. [William Carlos] Williams, was a skilled story-teller as well as poet." "Extracts from a Life" is "the first in which I plundered, or re-fashioned, another text. Another favorite, because of the lovely language, which is mostly Suzuki's." The extremely short and powerful "In a House Besieged" conveys in just 65 words a deep and wide range of human emotions and terrors, was "a very early story - 1973" set "in the countryside of the Ver" region of France, where Davis lived for a time. In "A Few Things Wrong with Me," she explains that "I have never felt I had to give a character a proper name - or at least it has been a long time since I felt I had to." Her story about the poor and homeless in New York City, "City Employment," prompts the observation that "NYC still does not take proper care of its homeless and mentally ill." The short, caustic "The Mother," about an unpleaseable parent was, not surprisingly, "not one of my Mother's favorites."





He explores it brilliantly in the novel, and with as much verve and excitement in these copious and comprehensive notes. By our count, just under 400 pages, almost half of the novel's 827 total, bear annotations in DeLillo's hand. They explain the origins of the novel and his frequently changing decisions about how to organize it: "Novel took 5 years to write—autumn 1991 to autumn 1996. Title applies to a number of events and themes ranging from J. Edgar Hoover's presence in the prologue to an underground nuclear explosion in the Epilogue, from subway graffiti to a (fictional) movie directed by Sergei Eisenstein (etc.)." His notes draw connections to his earlier and later work; tease out *Underworld's* recurring themes and images; and frequently draw attention to which parts of the book emerged from his own experience—"I didn't realize until now that there was so much Bronx in this novel"—and which were pure (or impure) imagination. Many of those astonish him as much as they do us. "Where did *this* come from?" is a frequent query. On p. 696 he writes: "It may be a greater jolt to memory reading these pages now than it was when I wrote them, roughly 20 years ago." It is impossible to recount the richness of his annotations in a short catalogue description, other than to say it constitutes a deep and profound commentary by the author on what critic John Leonard rightly called "the best English-language novel" of the 1990s. They create the sense of DeLillo being by our side as we read the novel. Or, to stay with the theme of the book: it's like having him sit next to you at a ballgame, making lively, witty, interesting and insightful comment on the play. But—unlike Jackie Gleason in the Prologue—always keeping his eye on the ball.

•21

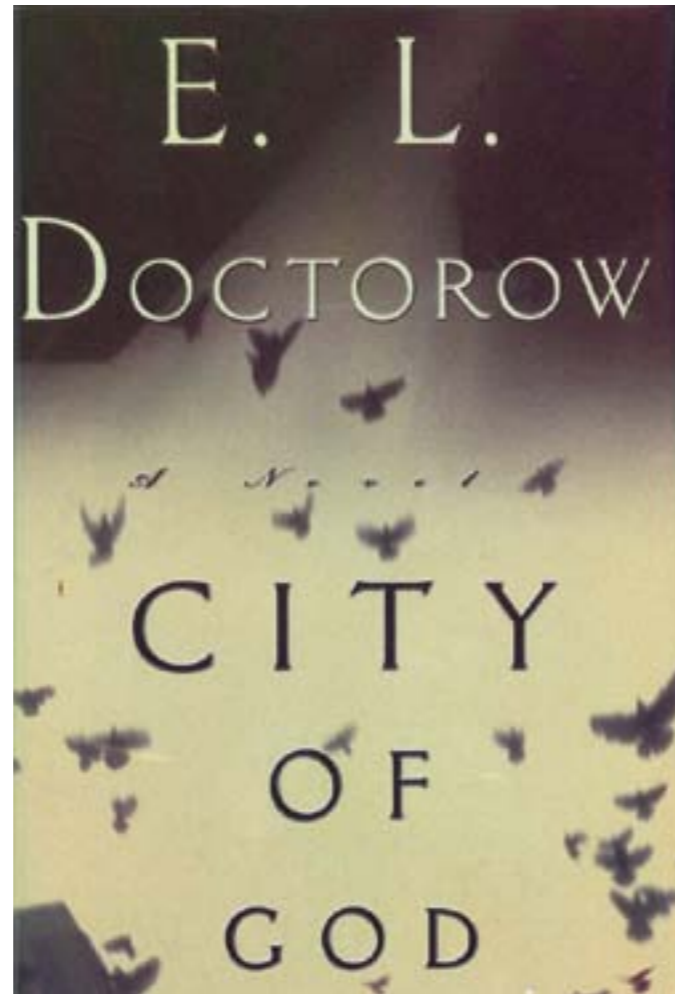
DÍAZ, Junot (b. 1968). *The Brief Wondrous Life of Oscar Wao*. New York: Riverhead Books, 2007. 8°. Original white cloth; dust jacket.

**FIRST EDITION.** The extensive, ebullient annotations are a running commentary on the book, its reception by fans, Díaz's thoughts on politics, culture (high and low); and his own life story: "I grew up with a lot of Trujillo in my family. My first years in the DR Trujillo floated over everything. The pull of his long rule not yet dispersed..." "I was one of those Dominicans who didn't go back to the island for almost 20 years so Oscar's reaction was in part mine..." "I was a nerd myself growing up but Oscar was beyond me, that category taken to its extreme." On growing up in New Jersey: "NJ never gets enough love. And the Jersey Latino community is doubly erased. Wanted to respond to that." On his technique: "To understand a regime as nuts as the Trujillo one cannot but reach for the fantastic. Realism in the face of third world dictators is not enough." We learn that in earlier drafts the title was "Kilometer Zero." Many notes lavish praise on his pop culture heroes such as Willie Colón: "For a whole generation one of the baddest musicians around." Other famous names elicit mixed emotions: "When the Apocalypse hits the DR the only book to survive will probably be a [Paul] Coehlo they are so ubiquitous." When he mentions the torture of an 8 a.m. MLA panel – "endless" – he writes: "I've sat through these panels. Believe me I do not exaggerate." There are mentions of the Fantastic Four, Stephen King, and E-Bay. The annotations—by our estimate well over 2,000 words—comprise their own wondrous world. "I still tear up when I read this line," Díaz writes alongside: "All we ever talk about is Oscar." Díaz "finished this book in May 2007. But before I could really enjoy it the weight of the 11 years came down on me. But that's another story."

From P 115  
 The moment I realized I was doing this homage to the original scissors & paste job — the ancient template of cosmology — wars, psalms, Midrash Jazz Quartet (suffering, exile & death, the nature of world (cosmos) simulated (idiotic) life (warms) stones, an historic past, a speechless God the overlay of religious anxiety & the incoherence of science (E) + philosophy (W)

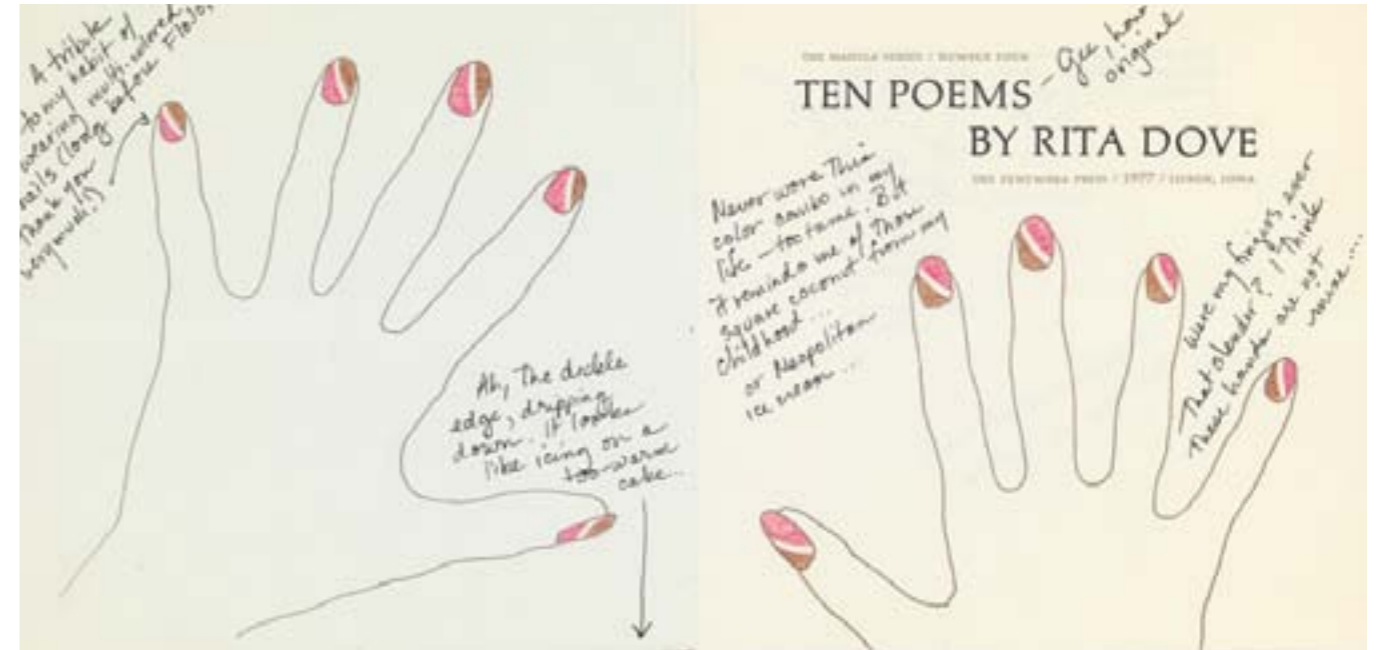
\*Lost the remark of the screaming editor of Random House, Mary Bahr, #1st (was writing a bible!)

& So Everett's daybook to the City of God at the present time.



•22  
 DOCTOROW, E. L. (b. 1931). *City of God*. New York: Random House, [2000]. 8°. Original black cloth, spine stamped in gilt, dust jacket.

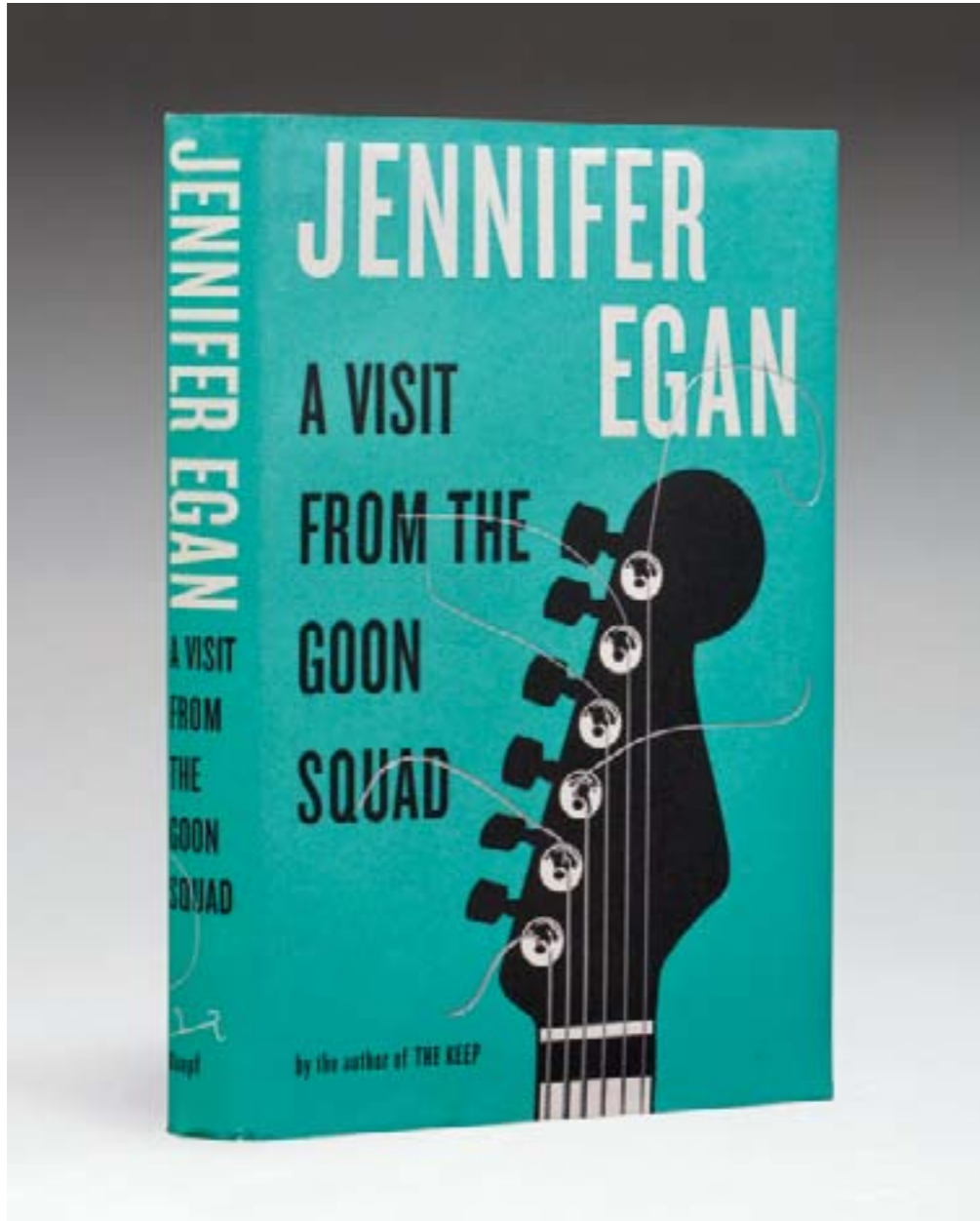
**FIRST EDITION**, signed on the front flyleaf. After seeing an early version of *City of God*, Doctorow's editor, Mary Bahr of Random House told him, "you are writing a Bible!" It was an "epiphany," Doctorow explains in one of the numerous, generous and revealing annotations that pepper his book. "The moment I realized I was doing this homage to the original scissors & paste job—the ancient template of cosmology, wars, psalms (Midrash Jazz Quartet), suffering exile & death." He realized that his tale of modern Manhattan, told through the daybook of the novelist "Everett," had to be nothing less than a new *City of God*. Doctorow draws in Einstein, Whitman, Wittgenstein, the theft of a cross from a church in lower Manhattan, the clash between science and philosophy and the implications of the Holocaust. In a note across pages 6-7 Doctorow explains that the story of the cross theft was originally published in *The New Yorker*, and critic Alfred Kazin, "author of *God & the American Writer* said "Will this be a novel?" It would, Doctorow explains in another note, with "all the stories swirling around like the slow creator of the moral universe." The movies play an important part in the minds of the characters, and as a stylistic device, so Doctorow can't help noting the irony of how "A Times movie critic reviewed this book! Didn't like it." And like all fin de siècle novels set in pre-9/11 Manhattan, Doctorow's work (like DeLillo's *Undervorld*) takes on added depths of meaning from what he and the CIA never saw coming.



•23  
 DOVE, Rita (b. 1952). *Ten Poems*. Lisbon, Iowa: The Penumbra Press, 1977. The Manila Series: Number Four. Oblong 8°. Brown wrappers, in illustrated manila envelope.

**LIMITED EDITION, LIMITED ISSUE, NUMBER 47 OF 200**, signed on front flyleaf, "I can't believe how terrifying it is to deface a work of art like this chapbook, whose siblings I have been protecting for 37 years. There—I've done it. Rita Dove March, 2014." A little further on when she crosses out one of her annotations she says, "(So I've made my first blotch on this piece of art. Now I can relax.)" More than relaxed, she is positively exuberant in her annotations. Fondly recalling this early work, she has extensively annotated every one of the ten poems in the collection. "A sly beginning," she says of the inaugural poem, "Adolescence II," "starting puberty in medias res like this." Some of the annotations are as lengthy as the 15-line poems she writes about. Of "The Abduction," about Solomon Northup, she writes, "Crazy, crazy: this poem written in the mid-seventies, the film *Twelve Years A Slave* getting an Oscar in 2014..." "Adolescence III" begins with the line, "With Dad gone..." and she writes alongside: "Not true—but it sounded better for the poem. Sorry, Dad!" Some lines jar her now: "I've always been troubled by this line," she writes of "pigs squealed invisibly from the bleachers" in "Abduction." The line "Moments slip by like worms" in "Upon Meeting Mr. Don Lee..." elicits a "Yecch. Goopy." The line "Burst into flame," prompts a sarcastic, "Whoa! Really, Ms. Dove?" Dove was the youngest person to be named Poet Laureate of the United States, when she assumed that post in 1993.





•24  
EGAN, Jennifer (b. 1962). A Visit from the Goon Squad. New York: Alfred A. Knopf, 2010. 8°. Original black cloth; dust jacket.

**FIRST EDITION.** Extensively annotated throughout. “I did not originally envision Goon Squad as a novel,” Egan writes, “but more as a ‘tangle’ – as I thought of it—of string. When I envisioned this ‘tangle’ my mind conjured works by Brice Marden,” images of whose work she has affixed to the front endpapers. In the extensive annotations Egan brings us deep into her creative process, telling us how she developed the interwoven, time-shifting, musical saga of Bennie and Sasha; how she struggled with the characterization and plotting. At the outset of the final chapter she writes: “I wrote this chapter fairly early, and struggled mightily with it, thinking it would have to come first in the book. When I realized it was the last chapter, I knew for the 1st time, for sure, that I had a book.” She makes biographical connections to some of the events and characters—the brilliant power point chapter was inspired by an episode in the 2008 Obama campaign. And, like so many of the writers in this auction, she discovers meanings and connections she had not known were there. Chapter 6, which introduces “Scotty” was original published in GQ and Egan’s stepfather thought it was “about Buddhist detachment. When he told me that I thought he was imposing his own agenda onto me, but now I actually think he was right.” Cathleen Schine said of Goon Squad: “With great openness of spirit, fluency, and a comic vision that balances her sharp eye for the tragic, Egan has employed every playful device of the postmodern novel with such warmth and sensitivity that the genre is transcended completely.” That same openness of spirit is evident in these extensive and revealing annotations.

*The cool thing about using ppt is that it forces you to identify - and represent - the physical structure of a moment.*

*This was one of my favorite ppt templates*  
206

### “What is going on in here?”

**Mom, in the doorway.**

She’s holding a handful of the little papers she makes into collages after we’re asleep (Annoying Habit #22).

**“Bedtime, kittens,” she says.**

She collages in her Waiting Chair, in the living room.

I don’t know why she loves junk so much.

**“Back to your room, Linc. It’s a school night.”**

Usually when Dad’s not home yet.

“Not junk,” Mom will say.

Tiny pieces of our lives.”

---

*over time, I was less and less willing to include my own structures and visual representations*  
207

### Mom’s “Art”

**She uses “found objects.”**

1/18 Grapes  
Skim milk  
Earl Grey tea  
Drew shampoo  
Krazy Glue  
Peanut butter  
Roloids

**They come from our house and our lives.**

She says they’re precious because they’re casual and meaningless.

“But they tell the whole story if you really look.”

**She glues them onto boards and shelves them.**

Linc—therapy 2pm

Eye appt 3:30 Wed

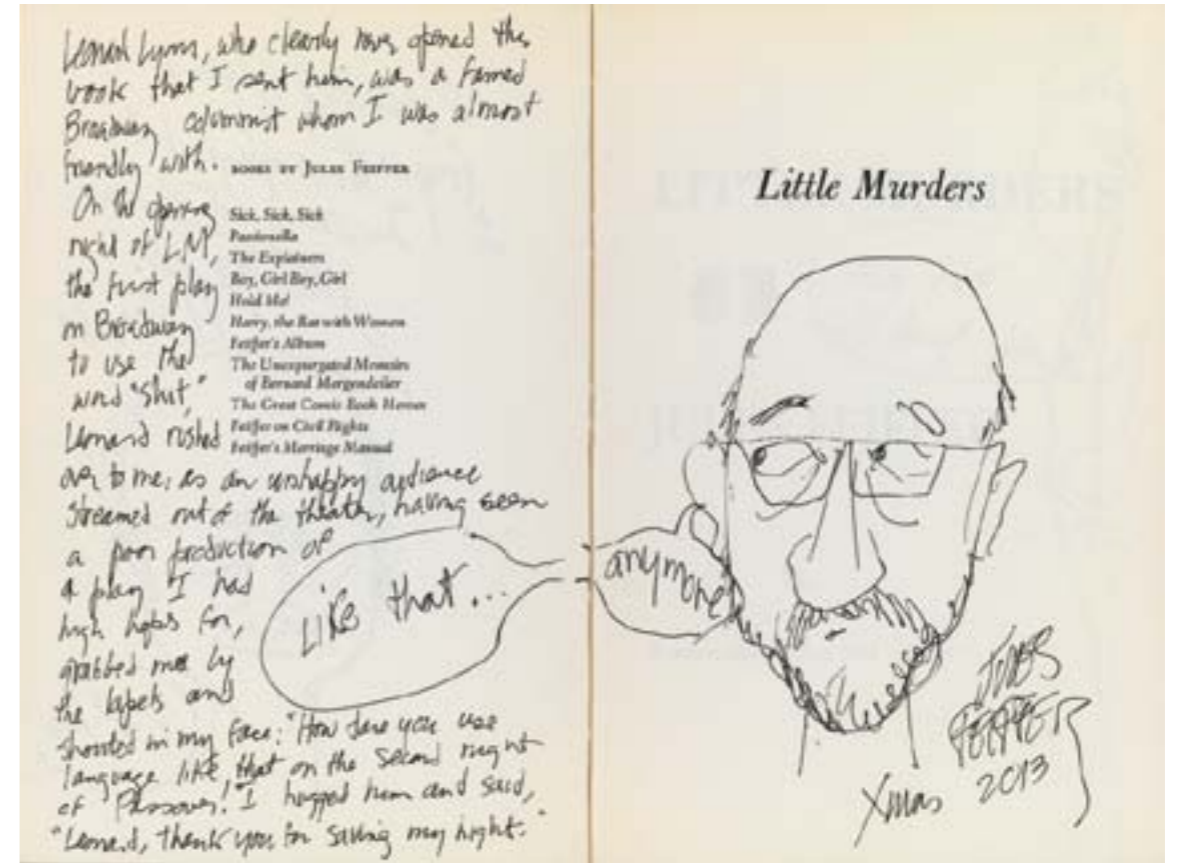
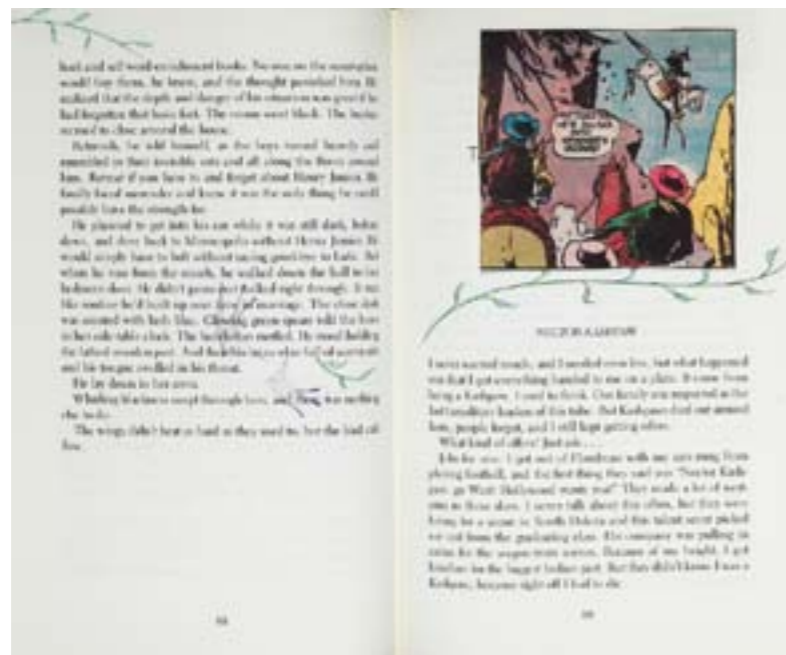
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*I save these sorts of papers. They always seem so evocative and poignant*



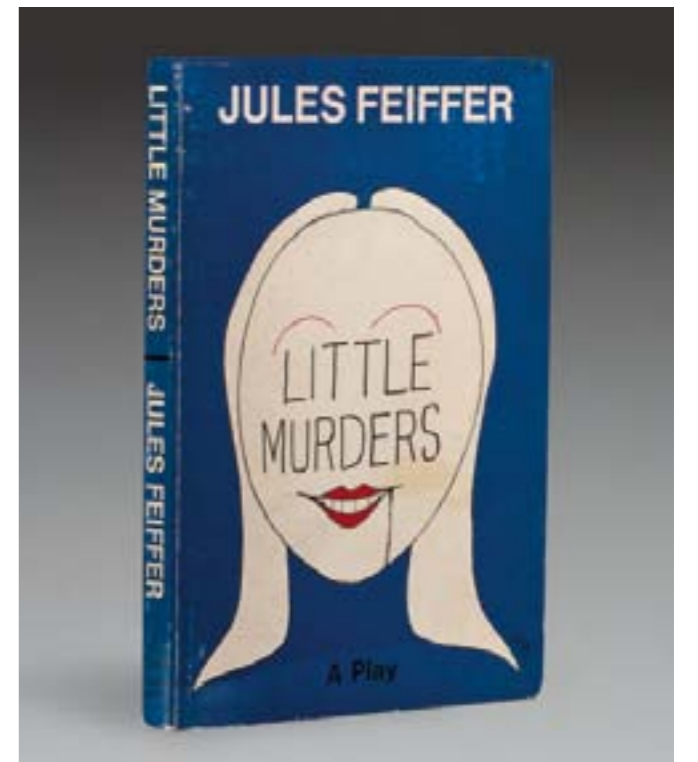
•25  
ERDRICH, Louise (b. 1954). *Love Medicine*. New York: Holt, Rinehart and Winston, 1984. 8°. Original cloth-backed boards; dust jacket.

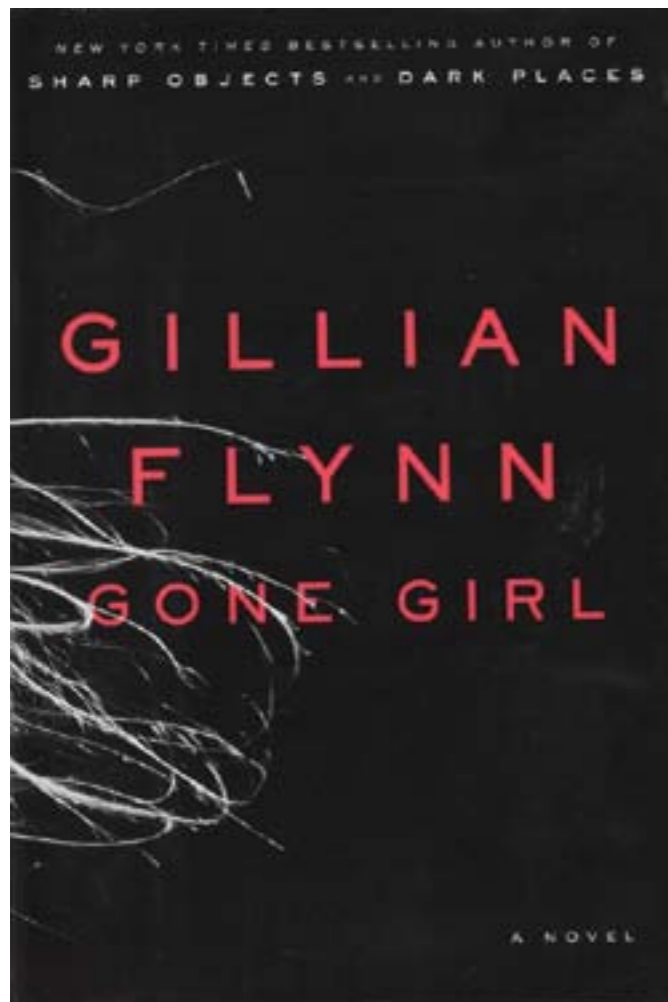
**FIRST EDITION.** Her first novel, which received the National Book Critics Circle Award. Erdrich has turned her copy of *Love Medicine*—her chronicle of 60 years of the Kashpaw, Pillager and Nanapush families—into an illuminated manuscript. She colors green, black and blue the floral bead design that flows across the pages; she pastes in old matchstick advertisements for Erdrich matches; there are pictures of Saints (Saint Rita, her mother’s name; Saint Marie), images of children praying, frames from old cowboy and Indian cartoons, even a pink pussycat (p. 133). She offers (on p.131) sound advice to aspiring writers: “I rode buses everywhere cross the country—school and back (should be a required portion of every MFA application). Or trains.” Erdrich also includes photocopies of six pages of the manuscript for *Love Medicine*, showing her numerous corrections and changes. On the rear flyleaf of the printed book, she pens an amusing, self-deprecating author’s biographical note: “socially awkward habitual storyteller, self medicating through the written word, saves everything except money, eats anything except factory meat and kale...lucky in love, crazy lucky in daughters...” Even then the annotations are not done, as she pastes more images and writes more notes on the pastedown and both sides of the dust jacket flap. A remarkable, rich and generous performance.



•26  
FEIFFER, Jules (b. 1929). *Little Murders*. New York: Random House, 1968. 8°. Original illustrated wrappers, with 26 original ink drawings throughout the text.

**FIRST EDITION.** Inscribed and triply signed, first: “To Leonard Lyons - Forgive the language, but it’s Christmas not Passover! Jules Feiffer Xmas ‘69.” Then again, with an extensive note on the flyleaf, “Jules Feiffer Xmas 2013.” And at the end, “Jules Feiffer 2014.” In his 2013 annotation, Feiffer explains the first inscription: a light-hearted, even grateful response to the noted critic Leonard Lyons, who accosted Feiffer on the opening night of this play—the first play on Broadway,” Feiffer points out, “to use the word ‘shit’”—and “shouted in my face: ‘How dare you use language like that on the second night of Passover!’” Feiffer, who up to that point was demoralized as he watched “an unhappy audience stream out of the theater, having seen a poor production of a play I had high hopes for,” embraced the furious Lyons and said, “Leonard, thank you for saving my night.” *Little Murders* closed after just seven shows. But the Royal Shakespeare Company also staged a production. The book includes reproductions of Feiffer’s correspondence with the Lord Chamberlain’s office—the censor—who demanded that “shit” be replaced with “dog crap.” A substitution that Feiffer found “acceptable but vulgar.” A 1969 Off-Broadway revival at Circle in the Square was a success, lasting for 400 performances. The play was later adapted into a film starring Elliot Gould and Donald Sutherland in 1971.

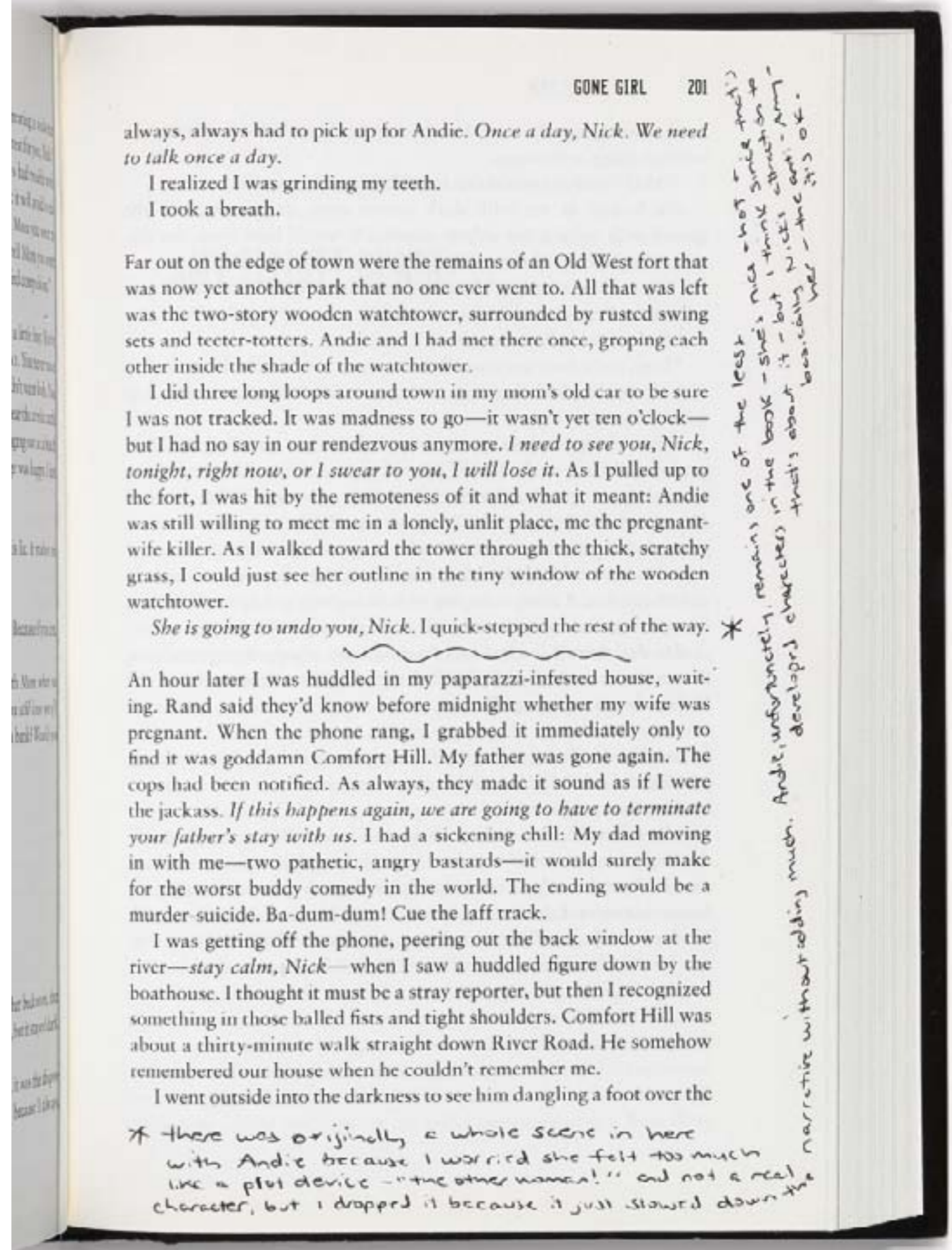




•27 FLYNN, Gillian (b. 1971). *Gone Girl*. New York: Crown Publishers, 2012. 8°. Original cloth-backed boards; dust jacket.

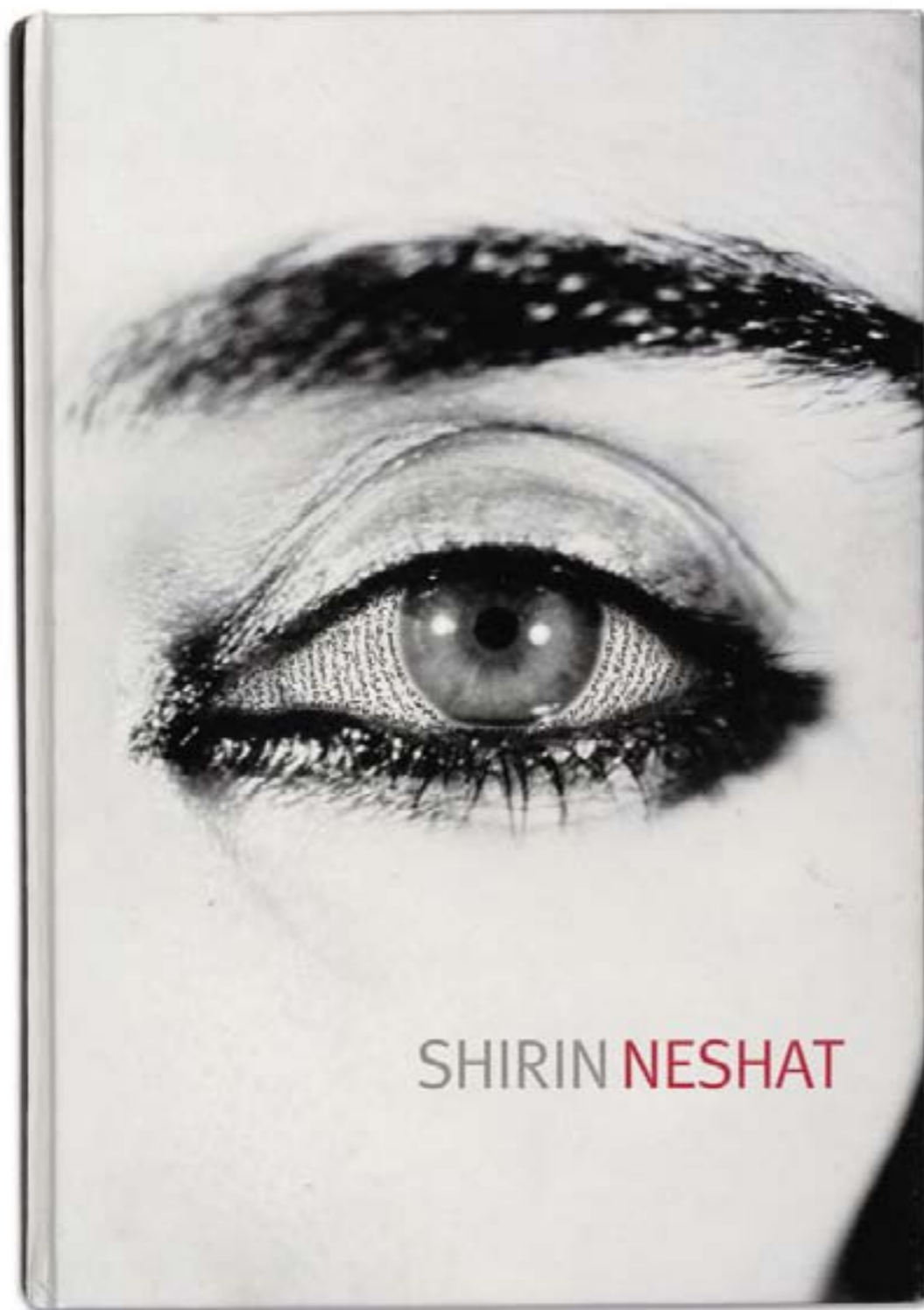
FIRST EDITION, signed and inscribed on the title-page (“With deep, dark regards! Gilli Flynn”), and at end (“Thanks for reading this! Sorry that I have the crabbed handwriting of a serial killer! Gilli Flynn.”) Some literary license is at play here: Flynn’s hand is quite readable and she deploys it extensively throughout the book to great effect, no more so than about her ending: “Pople love it or hate it. I had no idea it’d be so divisive. Some people HATE the ending. For me, it was the only way it could—or should—end. I admit it is not the most satisfying end, but it’s the one that rings true...When people tell me how much they hated the ending—and they do this often and remorselessly!—I ask what they wanted to happen (I’m a glutton for punishment). The usual answer is something like ‘I wanted justice!’ What about this book would possibly make you believe there would be justice? I always like an open ending anyway—it encourages unease and it encourages imagination. And so, Amy style, that is my last word on the subject. (Or is it?)”

Many of the extensive annotations that appear on almost half of the book’s pages, elucidate her thoughts and feeling about the characters she has created, and how they work in the novel’s structure. “I [heart] Go!” Flynn writes. “I think Go is a key character—Nick can be such a chauvinist that he needs a woman in his life to vouch for him...if Go likes him it goes a long way.” The passage (p.73) where she laments the way hyper technology has dulled our human and imaginative responses (“We are all working from the same dog-eared script...”), she writes: “one of my favorite sections in this book—I took it out because I wasn’t sure it belonged here—but then put it back in because I just liked it.” We get interesting biographical tidbits along the way, such as Flynn’s experience working at a yogurt store in a mall. She was compelled at times to don a yogurt cone costume (“Not fun!”). “My husband and I were married not too long before I started this book. I remember all the ‘work, work, work’ advice/warnings.” There are even ink drawings of a cat and a catfish. A joyous performance.



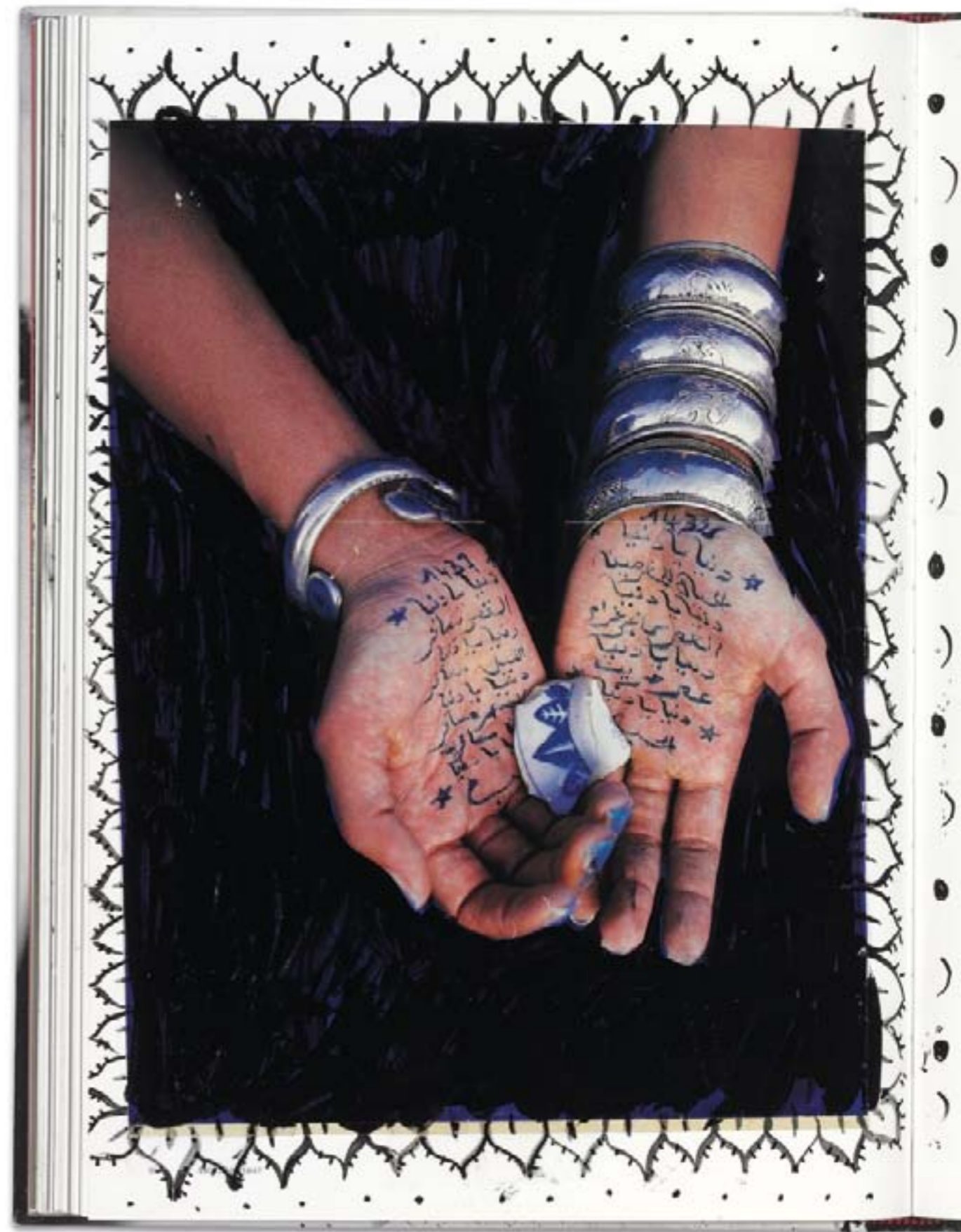
Andie, unfortunately, remains one of the best developed characters in the book - she's nice - not a serial killer - but I think she's a bit of a bitch - Amy - that's about it - basically her - the girl's ok.

\* there was originally a whole scene in here with Andie because I worried she felt too much like a plot device - "the other woman!" and not a real character, but I dropped it because it just slowed down the narrative without adding much.



•28  
Neshat, Shirin (b. 1957). *Untitled*. Detroit: Detroit Institute of Arts, Published in 2013 and Executed in 2014. 12¼ x 8¾ x 1½ in. Graphite, ink and paper collage on printed book. Extensively drawn, annotated, painted and collaged by the artist on 39 pages.

Opening Bid: \$5,000

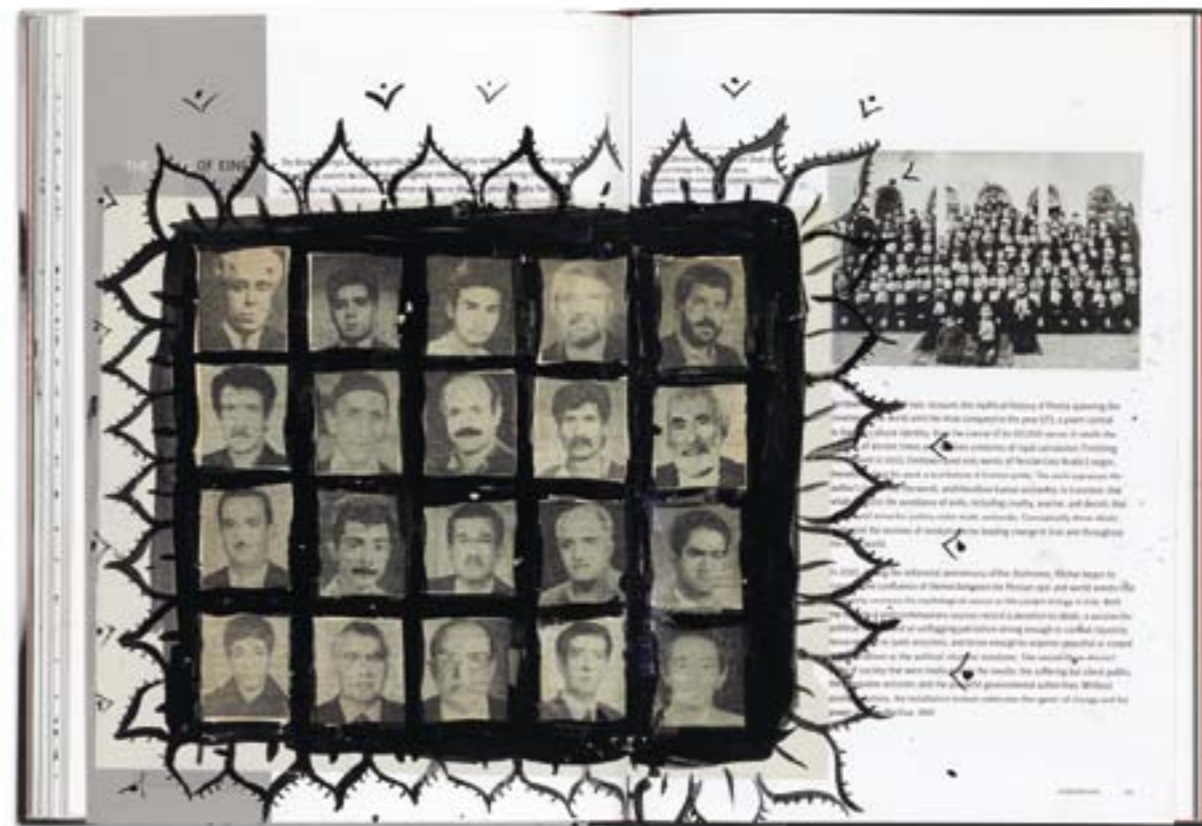


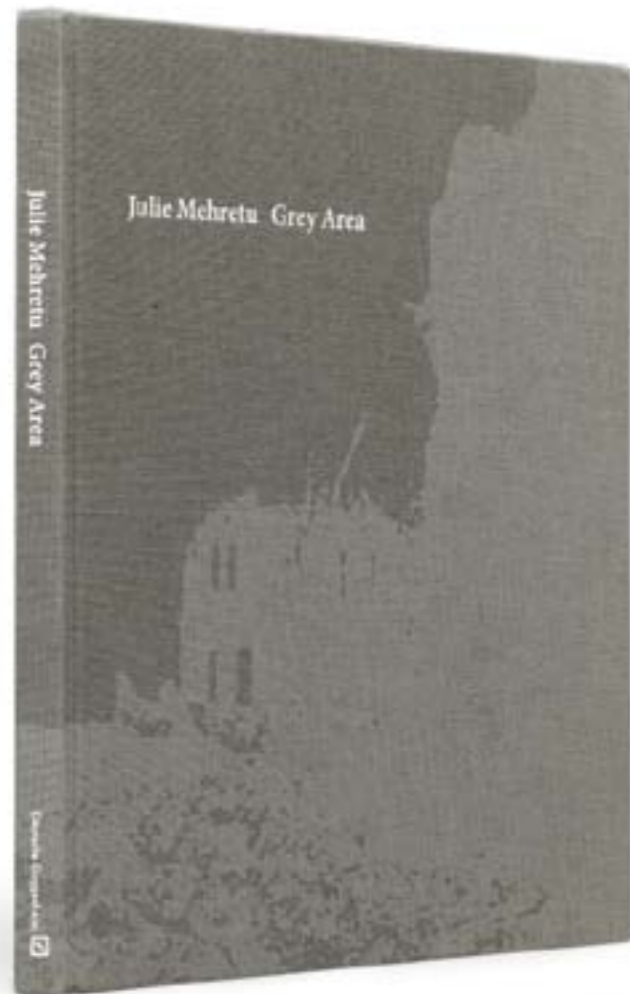


Persian artist Shirin Neshat is widely acclaimed for her portraits, photographs and videos that circle the themes of Islamic religion and culture, as well as displaced female identity. From this formidable body of work, her portraits overlaid with calligraphy stand as her most iconic pieces. Text, particularly poetry and religious treatises, figures prominently in Neshat's oeuvre. For her 2012 exhibition at Gladstone Gallery, Neshat returned to this art form after a brief hiatus from calligraphy in which she worked mainly in video, producing the seminal film *Women Without Men*. The present work, *Untitled*, continues along this vein of handcrafted work, and it contains multiple drawings in ink, calligraphic excerpts and collage.

Given the centrality of calligraphy and text in Neshat's creative practices, *Untitled* bring the traces of the artist's hand to the forefront, and it connects Neshat to both her early and more recent works. Drawings of female hands and flowers spread across the pages with loose brushstrokes and pale washes of color, and newspaper clippings and photographs with ink drawings are taped over some of the original images in the book. The text appears loosely laid down, as if in a burst of inspiration and fevered creativity, and the work brims with vegetal scrolls and floral ornamentation.

Discussing the link between politics, portraiture and poetry in her art, Neshat states, "I thought that – both conceptually and visually – there could be a powerful connection between the contemporary faces of our courageous youth, an ancient mythological text, and illustrations of heroes" (S. Neshat, quoted in C. Wyma, "22 Questions for Shirin Neshat," *BLOUIN ARTINFO*, February 6, 2012, accessed via <http://www.blouinartinfo.com/news/story/758728/22-questions-for-shirin-neshat>, September 8, 2014). *Untitled* embodies these connections between the personal, communal, ancient and contemporary. By drawing attention to these issues in her art, Neshat masterfully exposes the charged politics of gender and power that are ongoing in Neshat's home of Iran as well as throughout the world.





**29** Mehretu, Julie (b. 1970). *Grey Area*. New York: Guggenheim, Published in 2010 and Executed in 2014. 11 x 9 in. ink on printed book. Extensively drawn by the artist on 55 pages. This book constitutes the work in complete form and any attempt to disassemble the book will result in the artist disavowing it, making it no longer a work by the artist.

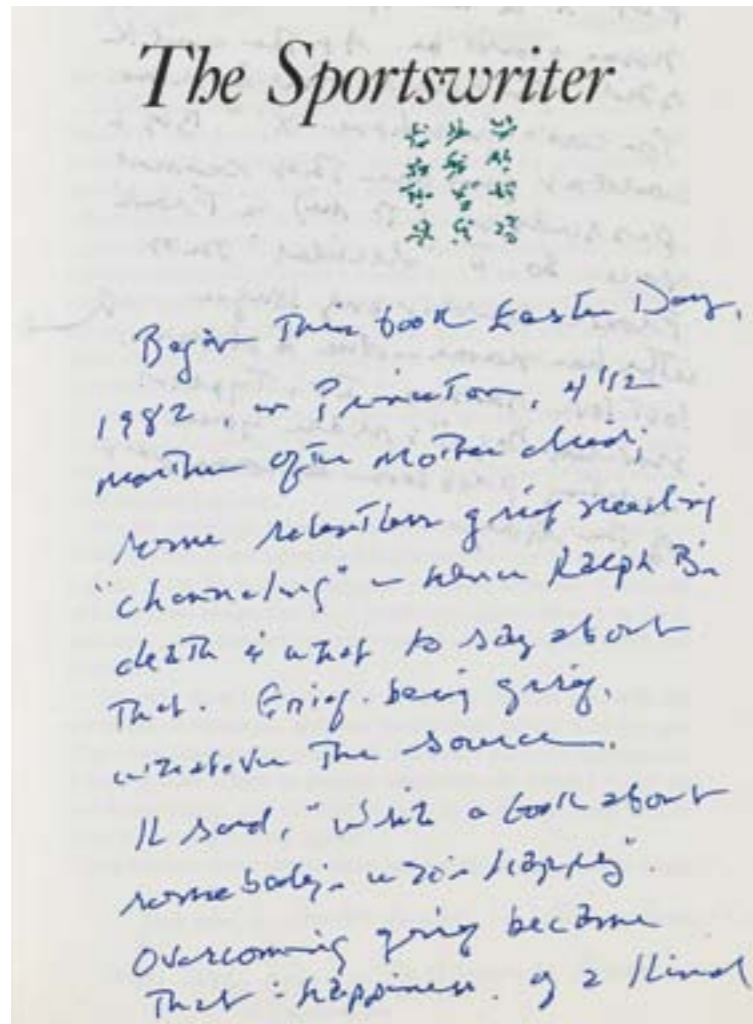
Opening Bid: \$20,000

**FIRST EDITION.** With her expansive, layered canvases of deconstructed architecture that evoke destruction and chaos with their frenetic marks, fragmented lines and radial arcs, Julie Mehretu is one of the premier artists of the contemporary era. Widely acclaimed for her work's provocative social and political commentary, Mehretu's paintings raise questions about how the individual is influenced by the built environment, how the individual acts as a member of a larger community, and how the individual and their surroundings define one another through their interactions. Drawing from sources in the media and popular culture, Mehretu's paintings chart a social and geographic landscape marked by strife and unrest. For the present work, she has taken the catalogue for *Grey Area*, a suite of paintings commissioned by the Deutsche Guggenheim museum, and filled its pages with bursts of her signature expressive marks in ink, which, applied wet, leave smudges and traces of the artist's fingerprints on the paper.

These gestural dashes, scribbles and angles are one of the hallmarks of Mehretu's paintings, and a motif that unites her body of work. She sees these marks as standing in for individual characters, invested with identity and social agency, and thinks of them as partaking in "bursts of cultural resistance amid the ebb and flow of systems and organic orders" (H. Zuckerman Jacobson, "Julie Mehretu: Found Rumbblings of the Divine," in Parkett, op. cit., p. 27). Meticulously created, some of Mehretu's marks serve as the aggressors, while some are constructors, others have more universal implications, and still some serve as entry points into the narrative of her works. Explaining the markings' role in her diagrammatic backgrounds and busy cities, Mehretu explains, "I charted, analyzed, and mapped their experience and development: their cities, their suburbs, their conflicts, and their wars," (J. Mehretu, quoted in L. Firstenberg, "Painting Platform in NY," *Flash Art*, Vol. 35, No. 227, November–December 2002, p. 70). These marks, therefore, represent additional characters that Mehretu has inserted into the narrative of her work, and *Grey Area* serves to renew and perpetuate the artist's dialogue with contemporary culture.



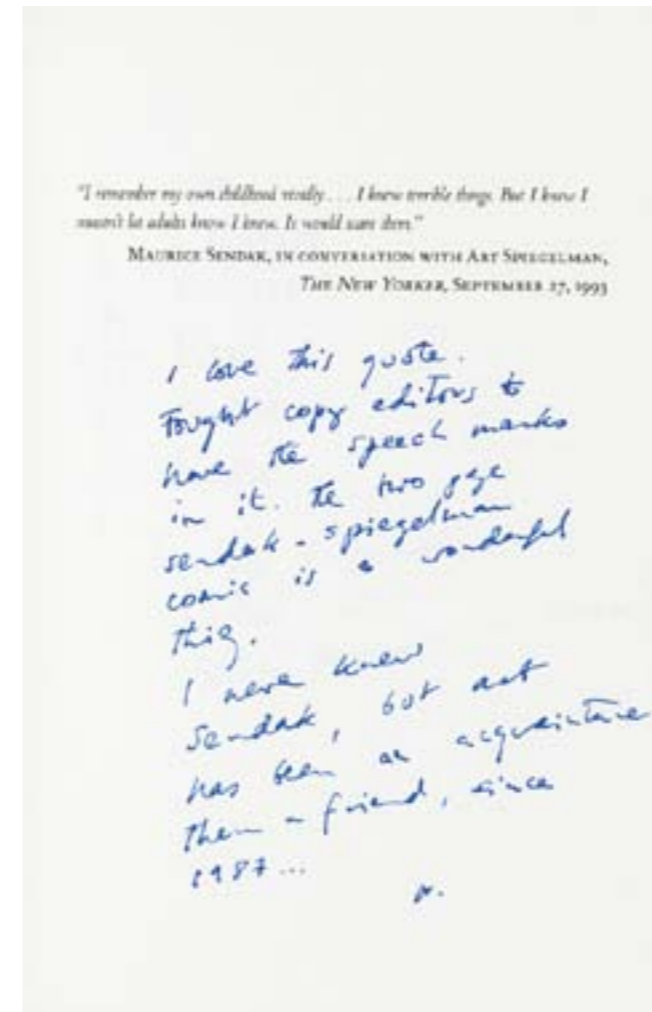
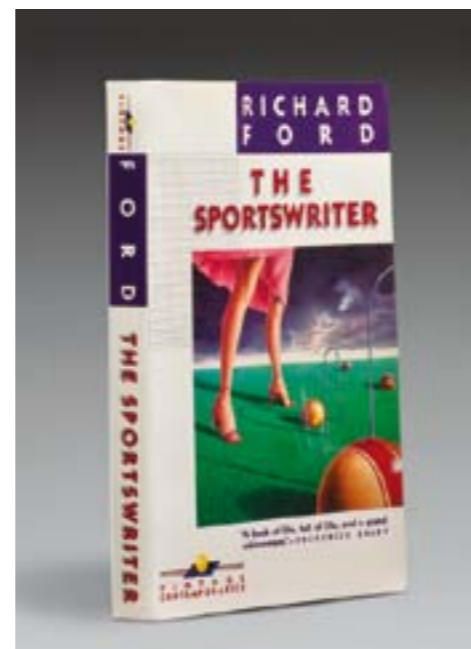




•30

FORD, Richard (b. 1944). *The Sportswriter*. New York: Vintage, 1986. 8°. Original illustrated wrappers.

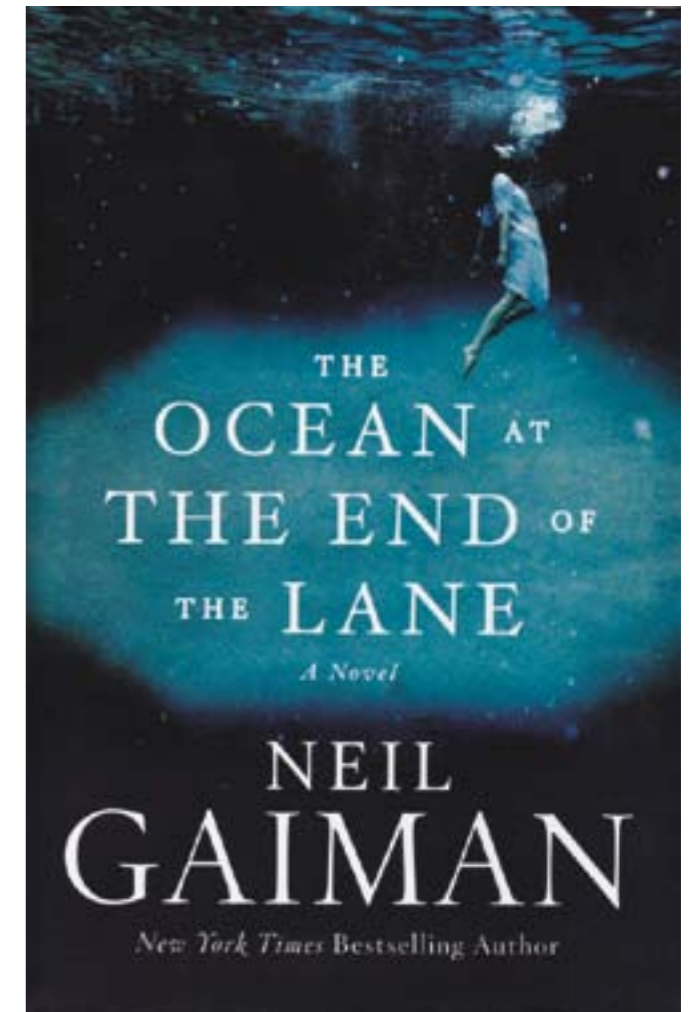
**FIRST EDITION.** Ford's note on the half-title explains the origin of the book and some of his key artistic choices. "Began this book Easter Day, 1982, in Princeton, 4 ½ months after Mother died; some relentless grief needing 'channeling' – hence Ralph B. death & what to say about that. Grief being grief, whatever the source. It said 'Write a book about somebody in 70s happy.' Overcoming grief became that: happiness of a kind." He explains who the character of Frank's wife came to be known as just "X." He used "X" in the typewritten manuscript because he "couldn't settle on a name." When he was finished his wife told him "You have to find a name. You can't just have 'X.' But I couldn't find one that seemed persuasive (to me) in Frank's voice. So I 'decided' that Frank couldn't any longer utter her name due to divorce, lost love, sadness. It's typical novelist 'logic': make your writing problem become part of the story." On his choice of largely present-tense verbs he quotes Wittgenstein: "He who lives in the present lives in eternity." He takes great pleasure in recalling the dismissive comments of friends and acquaintances: "If this book doesn't work, Ford, you're toast." ... "You can't write this book Ford. Put it in a drawer and lock it. Never take it out." Lish, '82. (wrong again)."



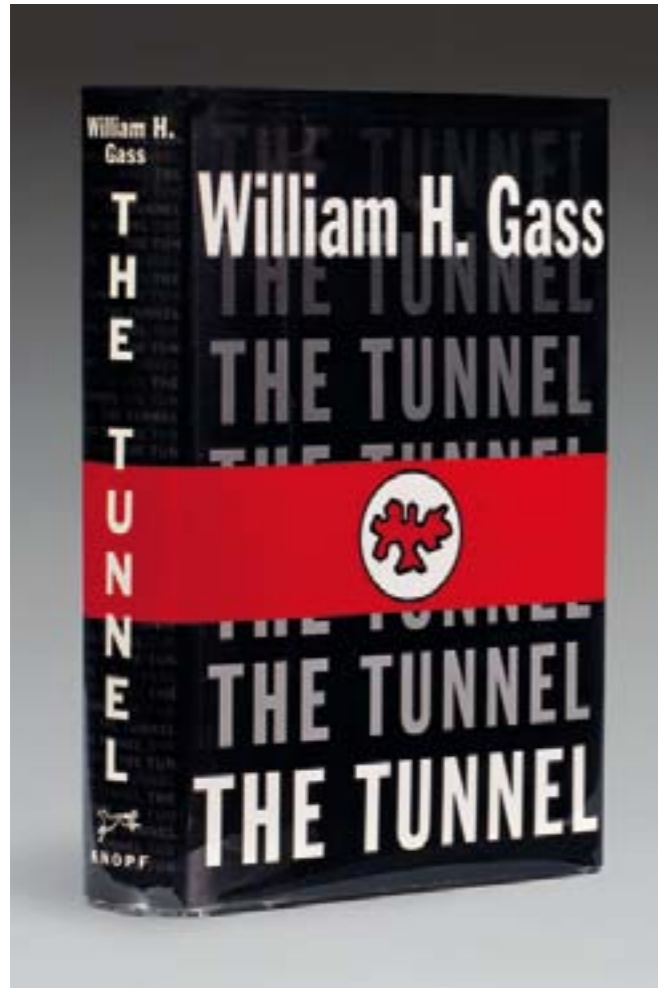
•31

GAIMAN, Neil (b. 1960). *The Ocean at the End of the Lane*. New York: William Morrow, 2013. 8°. Original cloth-backed boards; dust jacket (small tear along gutter of half-title).

**FIRST EDITION,** signed and inscribed twice, first on upper cover: "annotated by Neil Gaiman" and again on title page: "Written & annotated by Neil Gaiman (me)." Gaiman dedicated this tale of a middle-aged man who returns to the scene of a childhood trauma, to his wife, Amanda Palmer "who wanted to know." So ends the printed dedication. He now adds: "about my childhood, mostly." The theme and mood of the novel is perfectly captured in the epigram of Maurice Sendak that he reproduces on the flyleaf: "I remember my own childhood vividly...I knew terrible things. But I knew I mustn't let adults know I knew. It would scare them." Gaiman tells us in the annotation that follows: "I love this quote. Fought copy editors to have the speech marks in it. The two-page Sendak-Spiegelman comic is wonderful thing. I never knew Sendak, but Art has been an acquaintance, then a friend, since 1987. N." On the half-title he also tells us he originally wanted to title the work, "Lettie Hempstock's Ocean." Initially conceiving the work as a short story, he tells us on p.41, during the confrontation with Lettie and the "gray thing," that "This was the moment I realized it wasn't a simple short story, and stopped for a few months." The extensive annotations alternate between biographical memories and charming, whimsical observations. Ursula Monckton's entrance into the story prompts the memory of the little brown purse that was "given to my sister by a different housekeeper-nanny who seemed to hate us both." Further on: "I loved climbing up and down drain pipes. It was a book thing." This return to *The Ocean at the End of the Lane* was a pleasant visit for Gaiman, though the odd line elicits his censure: "Slightly heavy-handed with the Narcissus metaphor."

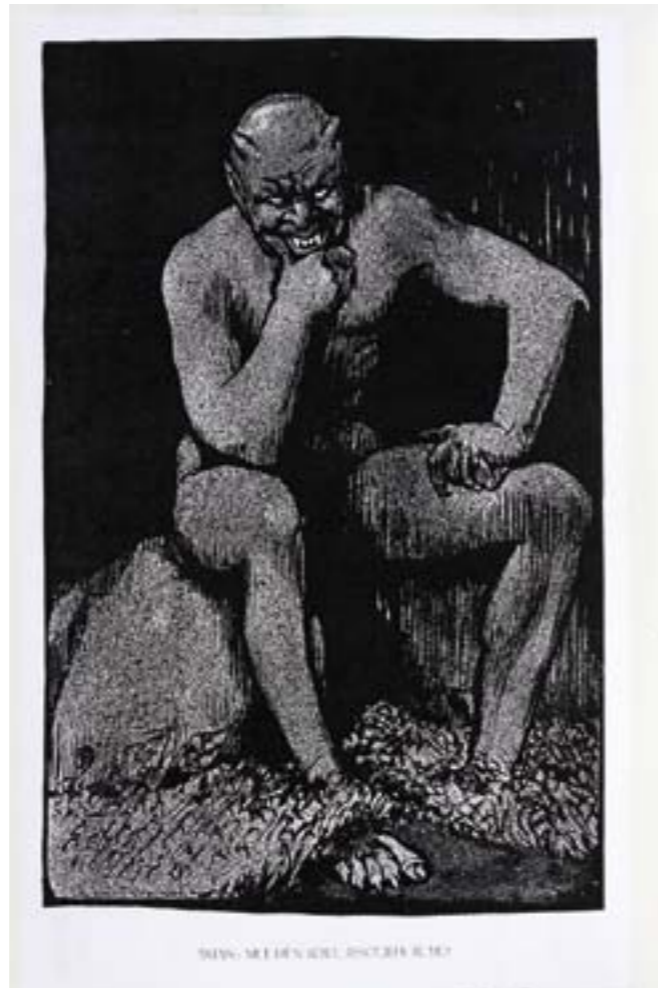






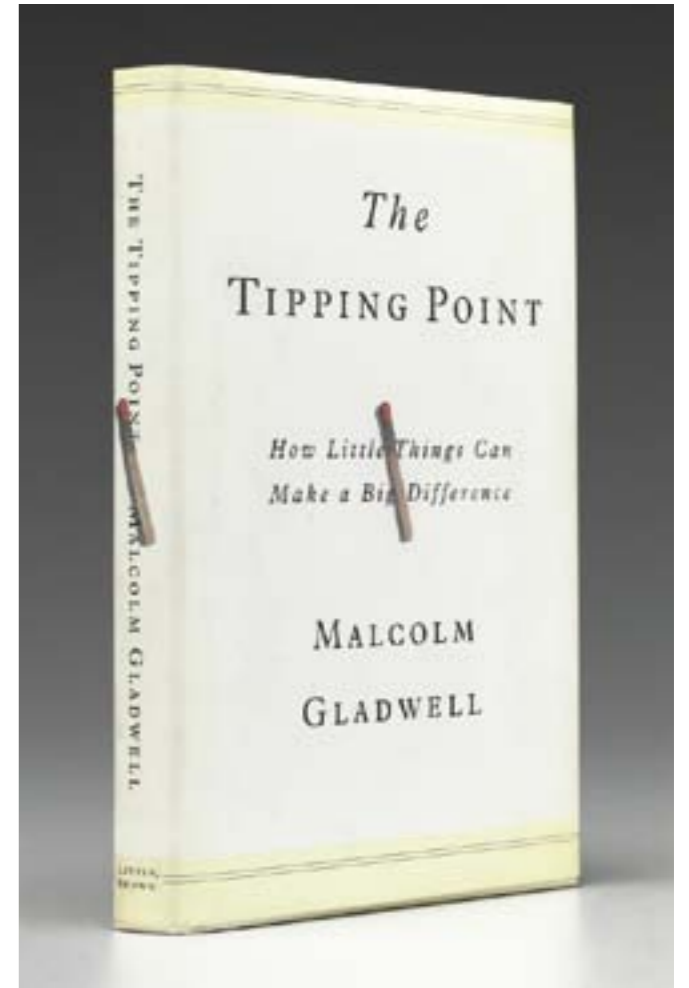
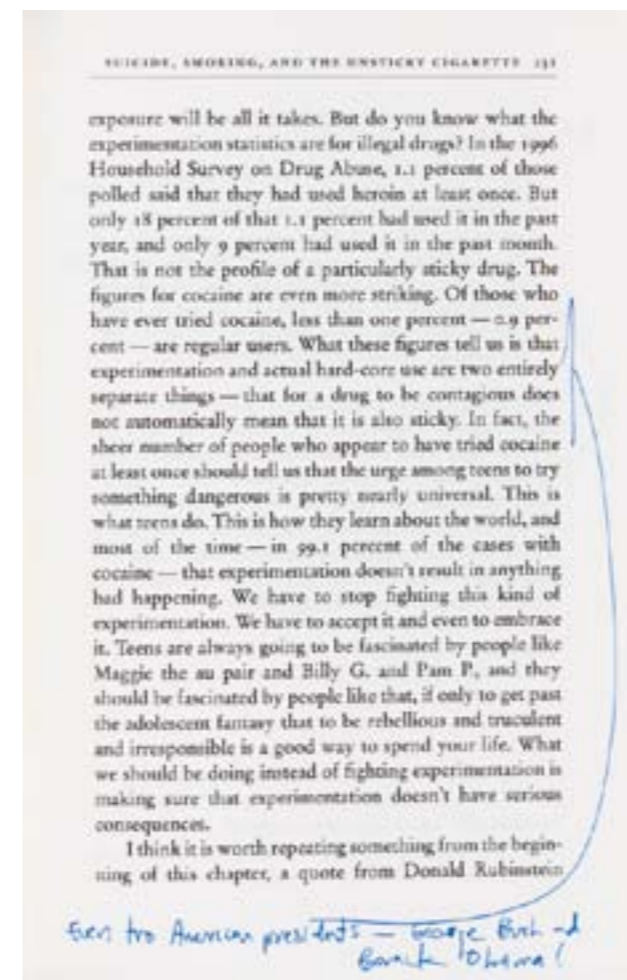
•32  
GASS, William (b. 1924). *The Tunnel*. New York: Alfred A. Knopf, 1995. 8°. Original cloth-backed boards; dust jacket.

**FIRST EDITION.** Signed on half-title. Gass's masterpiece—the story of professor William Frederick Kohler's badly derailed attempt to write an introduction to his magnum opus, *Guilt and Innocence in Hitler's Germany*—was almost 30 years in the making. “I write slowly because I write badly,” Gass once said of himself. “I have to rewrite everything many, many times just to achieve mediocrity.” He achieved what critics have regarded as a bleak, darkly comic masterpiece of 20th century literature. He told an interviewer in 2011 that his favorite occupation was “writing beautifully about nasty things.” Here, for PEN, he has largely eschewed words. Gass's second thoughts take the form of color, adding lively pinks, blues, yellows and greens to the pages of this typographically daring work (he has supplied a key to guide the reader to his alterations). On a rear fly-leaf Gass has pasted in a poem, in comic strip form, titled, “Fuck the Formalities.” It begins: “Just say right out what it's about / No need to shout the names of the realities / We feed, sleep, breed utter banalities / Life's not deep / and not a tragic drama / though odds are good your papa / Cheated on your mama ...” He has also pasted in an image of Satan by Louis Raemaekers (1996), that bears a mischievous resemblance to the author.

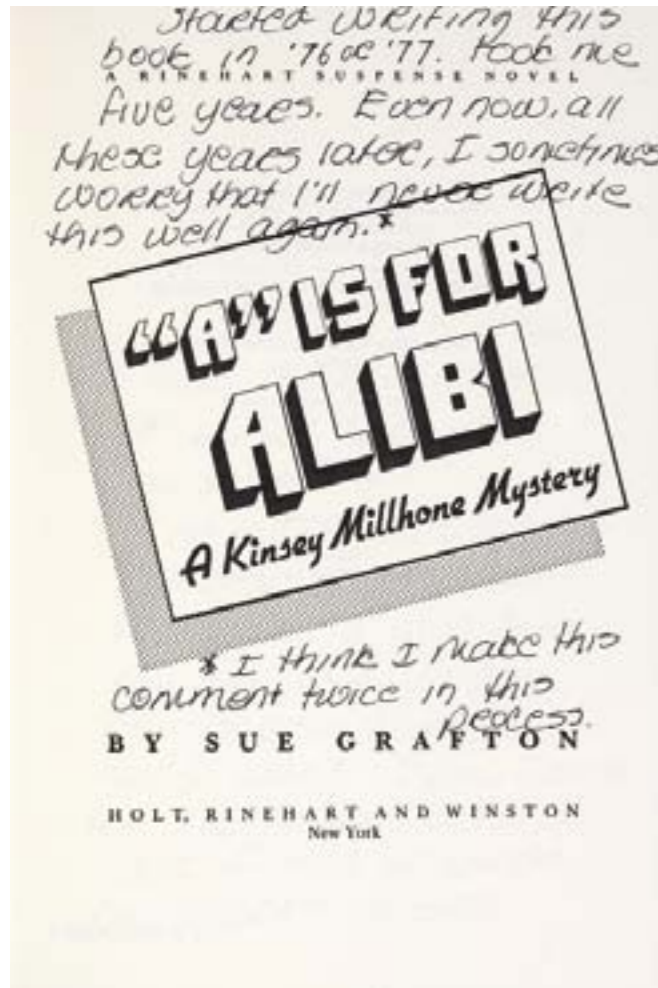


•33  
GLADWELL, Malcolm (b. 1963). *The Tipping Point. How Little Things Can Make a Big Difference*. Boston: Little Brown, 2000. 8°. Original cream cloth; dust jacket.

**FIRST EDITION.** Signed on the title page. “I worry about this,” Gladwell writes alongside his opening anecdote about the revival of Hush Puppy shoes in 1994 and 1995. “Can a book which wants to be ‘modern’ open with a reference to a fashion trend now 20 years old?” The mention of Blockbuster causes him to write: “Another dated reference! I need to do a new edition.” Worse await him: “Faxes! How dated is that?” There’s even a rolodex! (“Oh no.”) He overstates the anachronistic qualities of the text. The book is still quite provocative, and his marginal annotations are bracingly fresh and insightful. Of chapter seven, “Case Study, Suicide, Smoking and the Search for the Unsticky Cigarette,” Gladwell writes: “This is perhaps my favorite chapter. I wrote it before the epidemic of school shootings in the U.S., but that’s what it is really about—I would love to re-write it about Columbine... Isn’t school-shooting our version” of the teenage suicide epidemic? When his text notes that suicides can be contagious, he writes now that “the act of someone shooting up a school can be contagious!” On the tobacco companies, Gladwell now thinks “we vastly over-estimated the psychological power of Big Tobacco. They marketed a powerful drug. But they weren’t all that clever.”

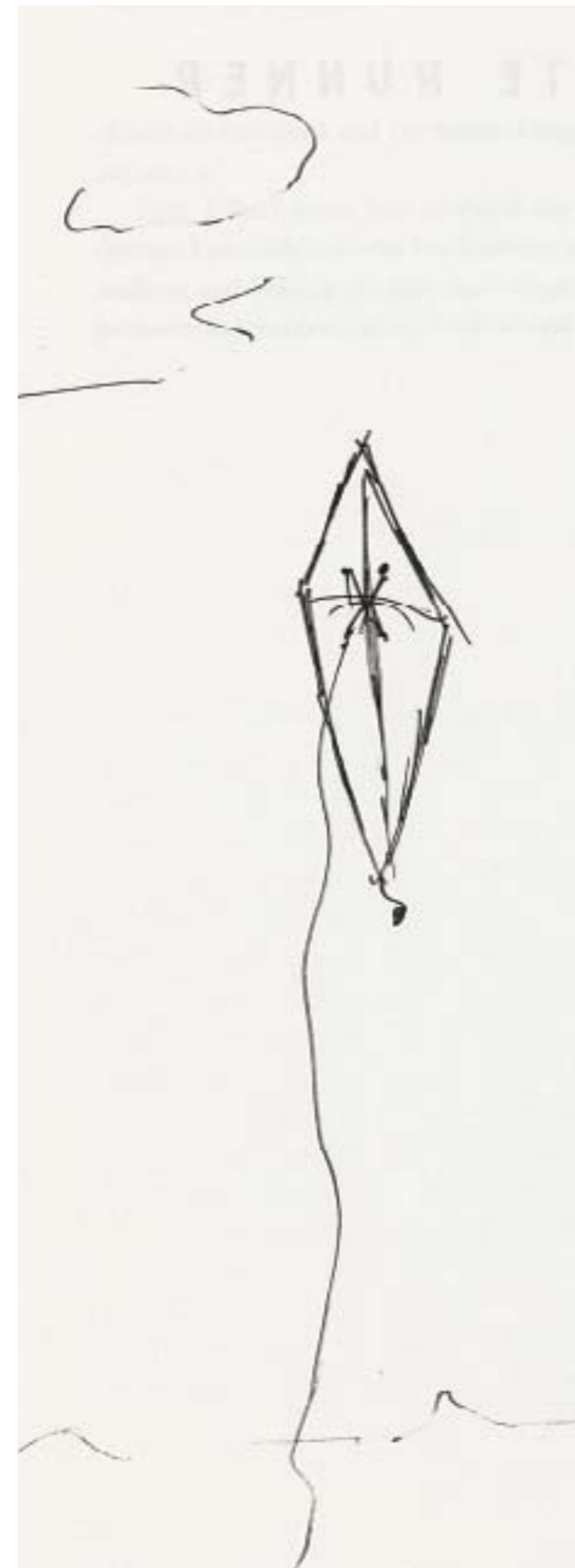


There are interesting personal revelations; “Confession: I wanted to go into advertising when I was young. To tell a story in 30 seconds seems like an incredible accomplishment!” His case study on sneakers “arises from my sneaker obsession. I will admit. I am kind of Imelda Marcos. I probably buy two dozen pairs a year.” And he has a few second thoughts. He thinks chapter three, “The Stickiness factor,” the weakest chapter in the book” because “it goes on too long. I apologize.”



•34  
 GRAFTON, Sue (b. 1940). *"A" is for Alibi. A Kinsey Millhone Mystery*. New York: Holt, Rinehart and Winston, 1982. 8°. Original gray cloth, dust jacket. Numerous letters and drawings tipped on to front and rear flyleaves and paste downs.

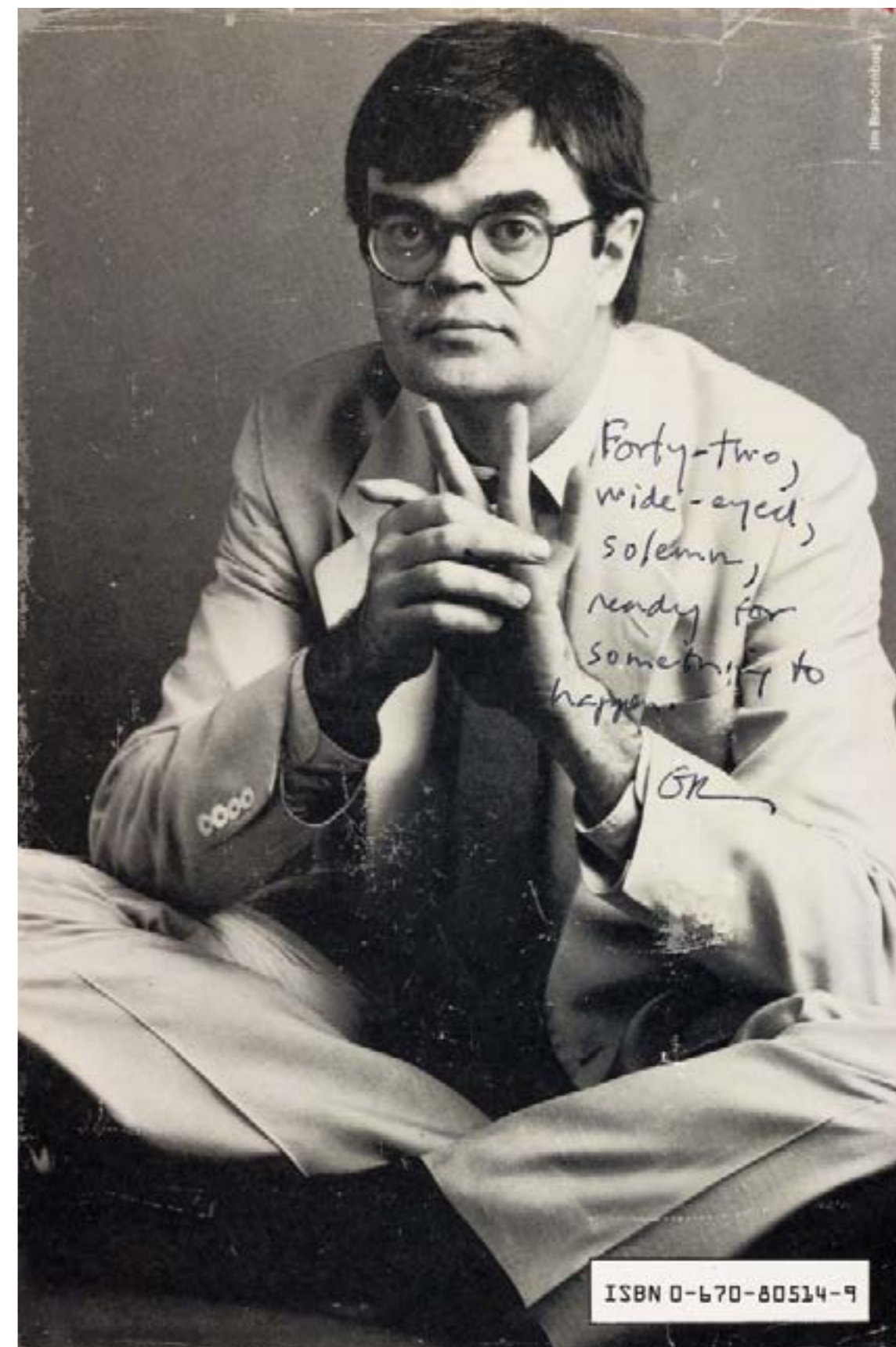
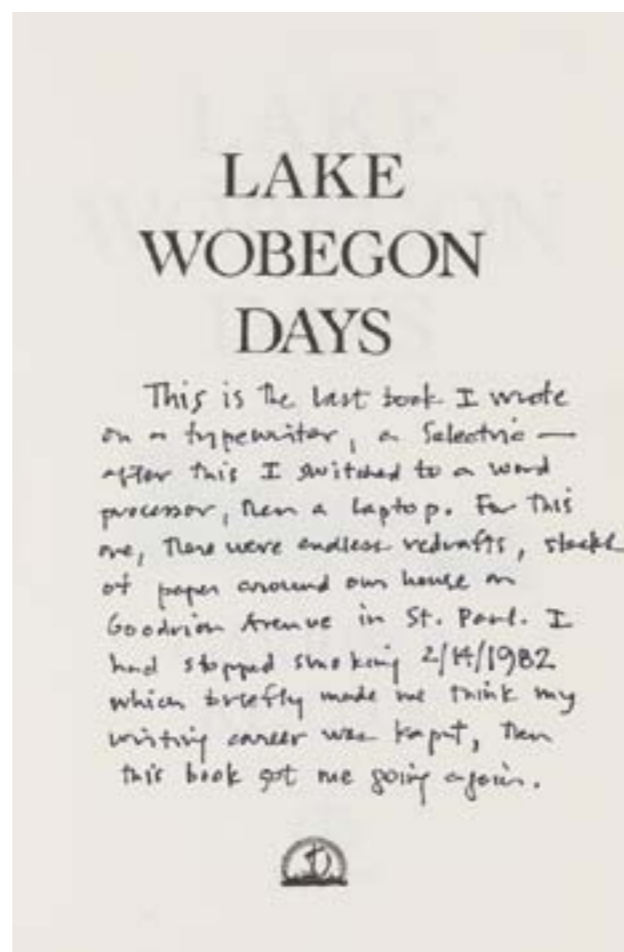
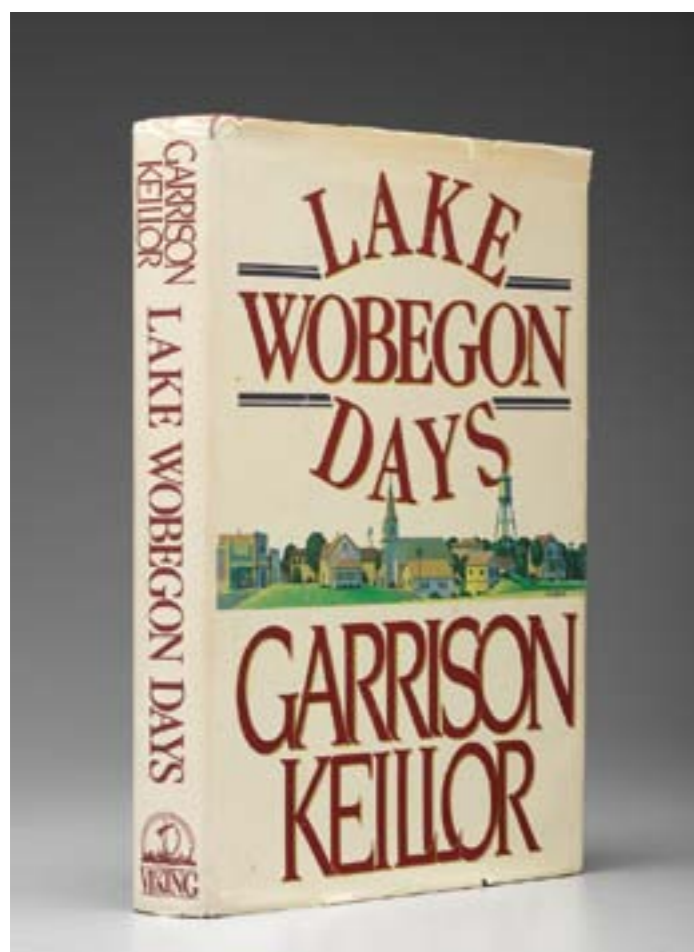
**FIRST EDITION.** Extensively annotated throughout. Before there was DCI Jane Tennison, before there was even Dr. Kay Scarpetta, there was Sue Grafton's Kinsey Millhone, "an ex-cop who likes her work and works alone." The world of detective fiction would never again be a boys only affair. It was time for *hommes fatales*: "Kinsey's relationship with Charlie Scorsini is the moral and spiritual equivalent of the hard-boiled private eye's sexual connection to the femme fatale," she writes in her annotations. "She knows better and chides herself later for getting involved with him. Nearly gets her killed." Grafton enjoyed revisiting this work. When Millhone describes one character as "looking a bit like Arlette might if she decided to cross-dress," she writes in the margin: "Love this! I know it sounds egotistical but it's the truth..." When the action moves to Las Vegas she allows how she "loves the images of cheap motels." She shares her insights about the "less-is-more" approach to fiction writing: "did some research on desert life. Again, it's the small touches that infuse the narrative with detailed images...better than the generic." She even tips in a photocopy of the 1 August 1980 letter from her editor, Marian Wood, informing her that the publisher had just bought the novel: "I am delighted. I am also eager for the full manuscript and eager as well to meet you..."



•35  
 HOSSEINI, Khaled (b. 1965). *The Kite Runner*. New York: Riverhead Books, 2003. 8°. Original cloth-backed boards, with dust jacket.

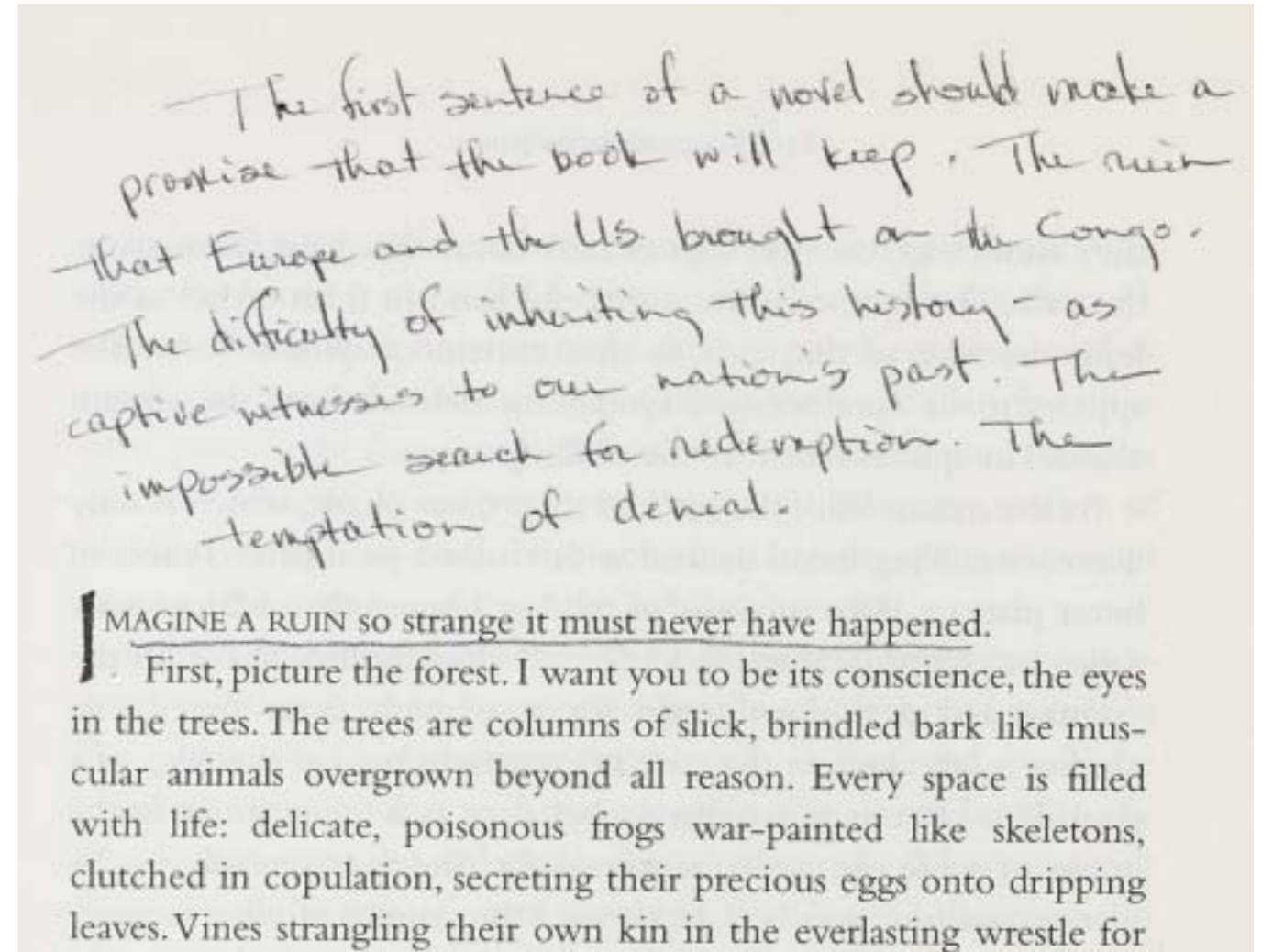
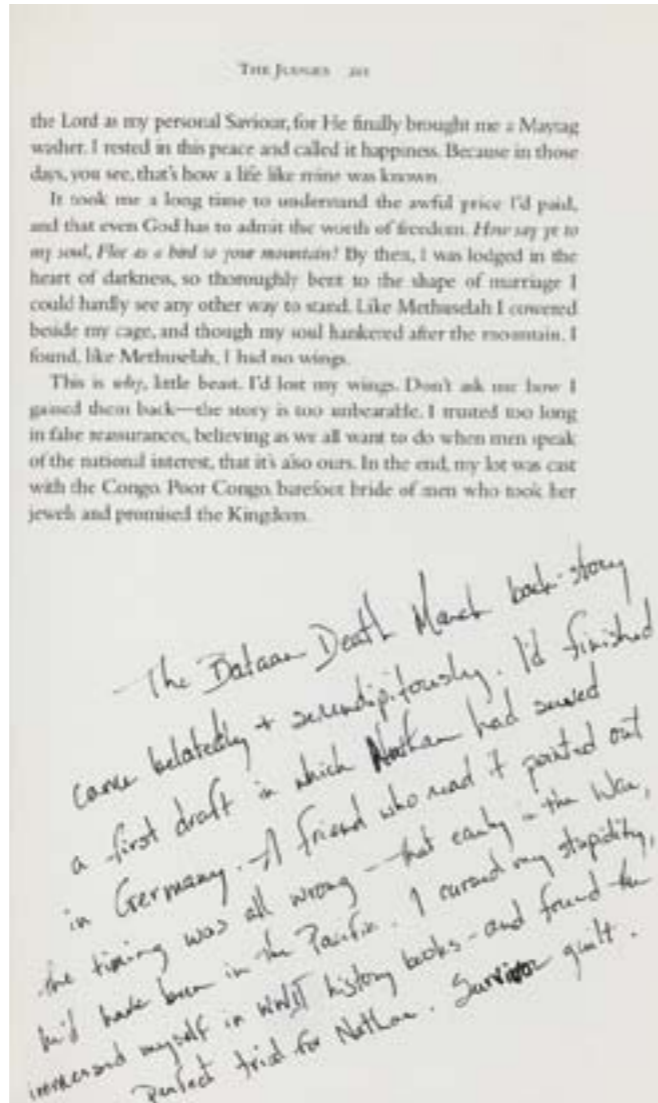
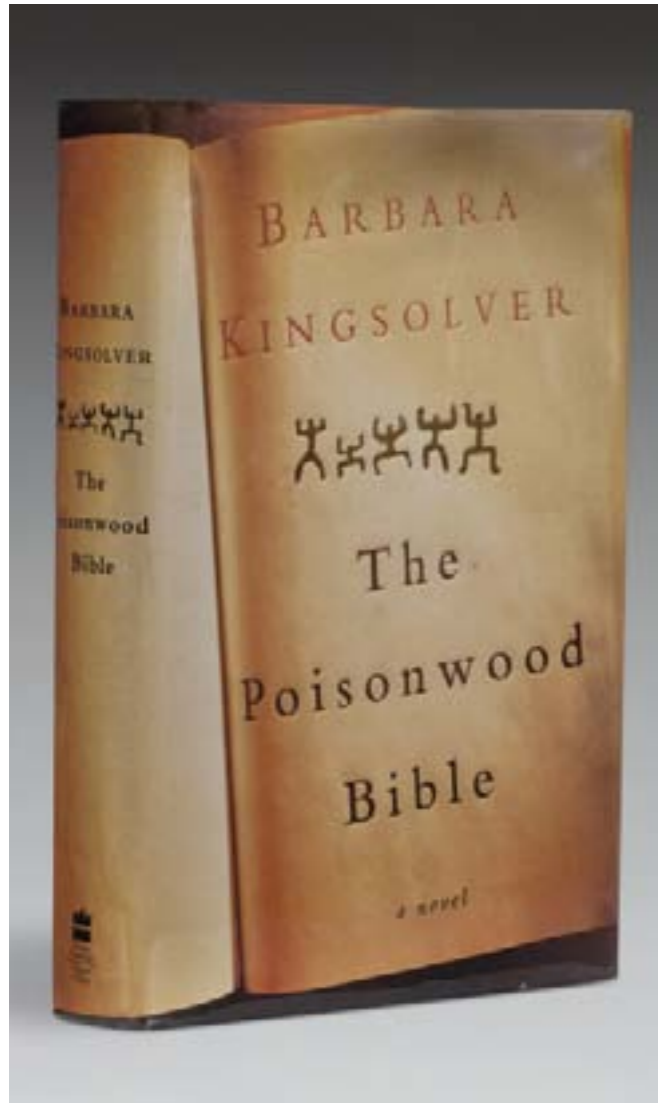
**FIRST EDITION,** signed on title page. Published as war raged between U.S. forces and the Taliban, Hosseini's tale brings us back to the old regime of the late 1970s, and the disaster of the Soviet Invasion of 1979, and its impact on the intertwined lives of the privileged Amir and the outcast Hassan. "I wrote several versions of this first chapter," he explains at the outset, "some as long as 30 pages. In the end, this shorter, more evocative, and less plot-intensive opening worked best." Many comments address the false connections that many readers made between the characters and his own life. Amir's escape to Fremont led many readers to assume "I live in Fremont," he writes in one note. "I actually live in San Jose. But I did get married in Fremont! I am told there are more Afghans in the East Bay (which includes Fremont) than anywhere in the world, outside of Afghanistan/Iran/Pakistan."

The scene of Amir's escape prompts Hosseini to say, "I think I might have teared up a bit myself writing this scene" (p.95). But he is often harsh and critical of his work. In the scene where Assef presents a Hitler biography as a gift, Hosseini writes in the lower margin: "Again, heavy-handed. He did not need to be a Nazi. He was already bad enough. At times it is tough to read your own work." "Could have done better here," he frequently writes. "I would never write that line today!" At another point he asks himself whether he is being "too polemical?" Some of the crucial coincidences seem a bit strained to him now. "The urge to self-edit is very powerful!" But he justly takes proud in the scene near the end where a sobbing Sohrab breaks down and describes his victimization: "I must admit, after all the self-criticizing, that this is a very well constructed scene. It rings true."



•36  
KEILLOR, Garrison (b. 1942). *Lake Wobegon Days*. New York: Viking, 1985. 8°. Original cloth-backed boards; dust-jacket (chipped along edges).

FIRST EDITION, signed on the author's photo on dust-jacket: "Forty-two, wide-eyed, solemn, ready for something to happen. GK." *Lake Wobegon Days* was "the last book I wrote on a typewriter, a Selectric" Keillor tells us on the half-title. "After this I switched to a word processor, then a laptop. For this one, there were endless redrafts, stacks of paper around our house on Goodrich Avenue in St. Paul. I had stopped smoking 2/14/1982 which briefly made me think my writing career was kaput, then this book got me going again." He gives us interesting bits of the backstory: The story "Protestant" is a "fairly accurate description of Plymouth Brethren, which I renamed 'Sanctified Brethren,' a band of 19th c. Dissenters now scattered by schisms, decimated, soon to be as extinct as the buffalo, which makes me ever more fond of them, impossible though they were." There are plenty of second thoughts: "A lovely first chapter of description," he says of the opening story, "Home," "but I'd cut [pages] 15-22 about the author and his disloyalty. Awkward." Of "New Albion," he calls it "A rather long digression, a parade of 19th c. caricatures, that adds very little to the book but I worked hard on it and couldn't bring myself to omit it. Wish I had. Somebody wrote a snooty essay about Unread American Classics and listed LWD, which stung, but then I thought of this laborious chapter and thought maybe they were right. Oh dear." He even makes some uncomfortable personal confessions. Underneath the epigram of "Dogs don't lie, and why should I? / Strangers come, they growl and bark. / They know their loved ones in the dark..." he writes, "So untruthful. I tend to bark at loved ones and play up to strangers. Lord have mercy." On the first page of "Forebears" he admits that "I am Scots-English, not Norwegian, but I like Norwegians a lot and didn't mind being taken for one."



(detail)

•37  
KINGSOLVER, Barbara. *The Poisonwood Bible*. New York: Harper Flamingo, 1998. 8°, original half-cloth boards; dust-jacket.

**FIRST EDITION.** Kingsolver's tale of the Price family's three-decade transit through the political violence (home grown and imported) of Congo/Zaire, emerged from her reading of Jonathan Kwitny's book, *Endless Enemies*. She tells us in her annotations that she "read this in '85 - spent more than a decade writing my response, i.e., this novel. I'm sad Kwitny died before I could meet him." The novel's very first sentence: "Imagine a ruin so strange it must never have happened," prompts her to write: "The first sentence of a novel should make a promise that the book will keep. The ruin that Europe and the U.S. brought on the Congo. The difficulty of inheriting this history—as captive witnesses to our nation's past. The impossible search for redemption. The temptation of denial." The extensive annotations she has supplied give us deep insight into the sources and experiences that shaped her characters and ideas. "I had almost no familiarity with the Bible before researching this

book," she says, "but read it every day while writing... What an education I received." When she has Rachel say, "Here comes Moses tromping down off of Mount Cyanide with ten fresh ways to wreck your life," Kingsolver tells us it's her "favorite Rachel line." Equally rewarding as her Bible reading was her research into "the voice of teenage materialism. I studied *Life & Look* Magazines from 1955-58. The outlook of the times astonished me. Advertising copy was a gold mine." Much of the "theology" in the book "came from conversations with two young men in Benin I met while doing research there." She "lucked into attending a pan-African" festival and "the dances, ceremonies and market were incredibly rich and evocative." Clearly her favorite character is Adah—a fellow biologist. Alongside the line where Adah admits to admiring the microbes she studies—"That is the secret to my success"—Kingsolver writes: "I love Adah" (p.530).

•38

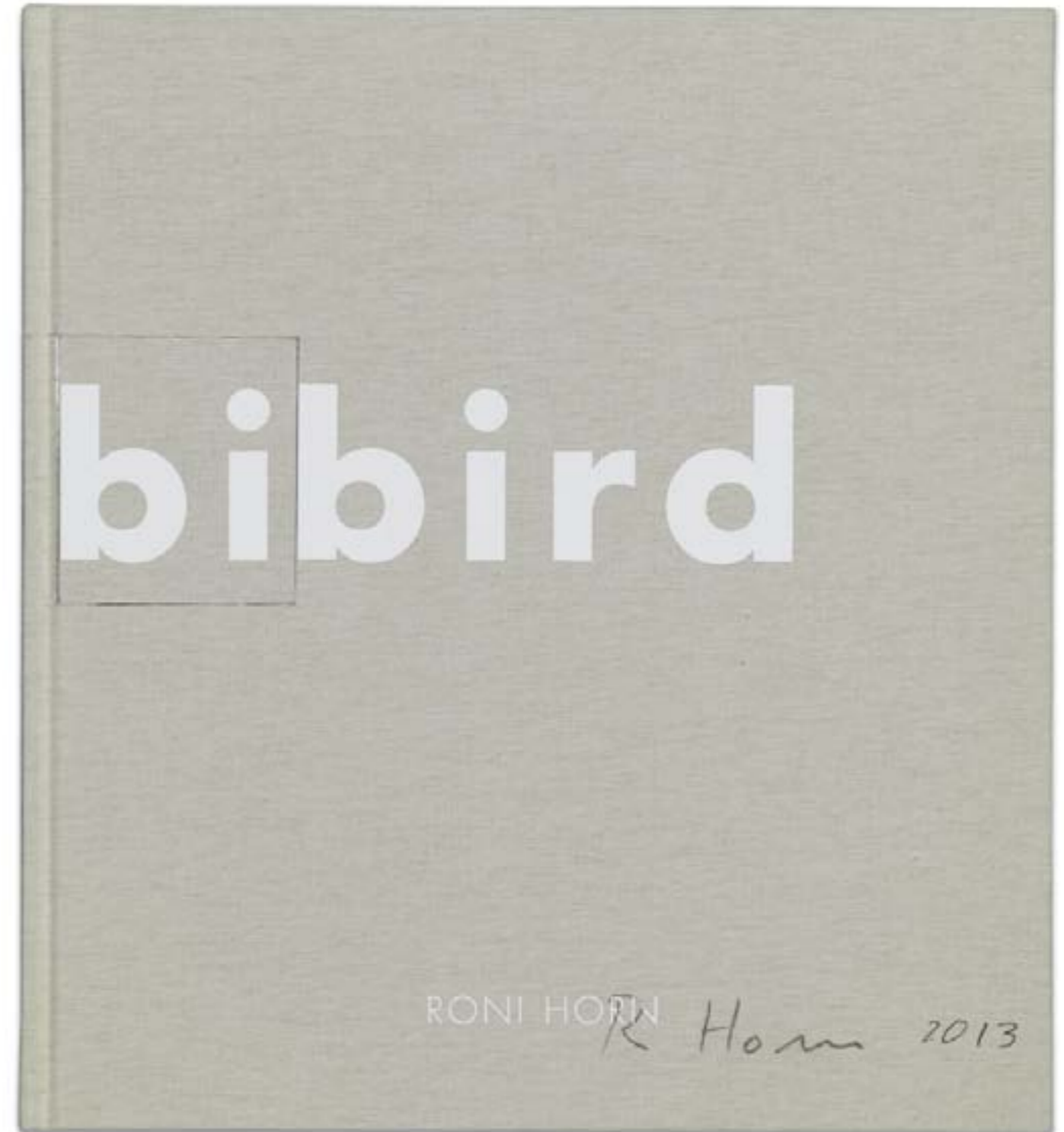
Horn, Roni (b. 1955). *BIBIRD*. Germany: Steidl/Hauser and Wirth, Published in 2008 and Executed in 2014. 12 ¼ x 11 ¼ in. Collaged cover on printed book. Signed and dated “R. Horn 2014” (on the cover).

Opening Bid: \$3,000

Known for her elegant delineations of identity, perception and place, Roni Horn is one of the major artists working in the Minimal lineage today. Drawing from the likes of Donald Judd, Robert Morris and Richard Serra, Horn’s work responds to the Minimalist reliance on phenomenology and the way physical art objects interact with the viewer in a particular place and time. Created to be site-specific, Horn’s art borrows from and impacts its surroundings to provoke a reaction in her audience.

One of the most significant strategies to appear repeatedly in Horn’s art, and the way that she distinguishes herself from her artistic forebears, is that of doubling, as seen in *BIBIRD*. Pairs of images—in the case of *BIBIRD*, diptychs of Horn’s photographs of taxidermied Icelandic birds set against a clean white background and shown at close range to abstract effects—invite the viewer to compare the images, find differences, and notice small changes in the environment around us. Doubling gives the work a new content that goes beyond the experiential. As Horn states, “With one object, its presence is emanating out into the world with it as the center. With two objects that are one object, you have an integral use of the world. You have the necessary inclusion of circumstance” (R. Horn, quoted in N. Spector, “Roni Horn: Being Double,” Roni Horn, exh. cat., De Pont, Tilburg, 1994, p. 58).

In the present work, Horn has taken the letters “BI” from a copy of *Bird*, the exhibition catalogue that accompanied her 2008 show of these photographs, cut them out of the cover, and placed them onto the cover of a second catalogue so that the title reads as “BIBIRD.” The letters “BI” have been aligned with “BIRD” meticulously, and they have been inserted into the hardcover so as to lay flush with the surrounding text. The strategy of doubling that is so persistent in Horn’s oeuvre is thus replicated here by the repetition of letters that also allude to the prefix “bi” meaning “twice” or “two,” and it echoes the doubling of the portraits in the book. Moreover, Horn’s use of a second cover of the *Bird* exhibition catalogue to create *BIBIRD* also mirrors the artist’s other site-dependent works, which cull from and respond to their surroundings. Within *BIBIRD*, we can find Horn’s tongue-in-cheek quotations of her previous works, as well as allusions to and use of the main artistic and conceptual strategies that define her as one of the leading artists of the 21st century.



•39  
Abramovic, Marina (b. 1946). *Dream Book*. Japan: Gendaikikakushitsu, Published in 2012 and Executed in 2014. 8¼ x 6 x ¾ in. Yellow highlighter marker on printed book with black cotton thread and brass key fragment.

Opening Bid: \$3,000

Bound in loops of delicate black cotton thread and adorned with a broken brass house key, *Dream Book* is a continuation of vanguard performance artist Marina Abramovic's investigations into what art is and can be. Similar to her signature performance pieces and works that engage the audience, the present work pushes the definition of art to its limits and encourages the close examination of our everyday social condition. This sealed *Dream Book* takes as its main material the 2012 book of the same name, which was published as a companion piece to Abramovic's *Dream House*, a 100-year-old farmhouse in Matsuyonama, Japan converted by the artist into a retreat for ritualized dreaming.

Located in a remote wooded area, the *Dream House* invites guests to spend the evening in a specially crafted room with deep-set boxes for beds, uniform-like pajamas and a built-in colored lighting system that awakens visitors in the morning, who then record their dreams in books. Designed to stimulate visitors' appreciation for dreams as well as an awareness of the present moment, the *Dream House* is Abramovic's response to the hustle of modern life. The 2012 book is the artist's guide to experiencing the spaces of the *Dream House*, and it also includes 100 dreams that were written down by guests between July 2000 and November 2010.

In *Dream Book*, Abramovic has hidden something within its pages that can never be accessed. The book is tightly closed, and the key tied to the book has been snapped in half, rendering it useless for opening a lock. Like a dream, the contents of this book can never be visualized in waking life. They must forever remain mysterious, since to open *Dream Book* and reveal its unknown content would be to destroy the artwork. Echoing these feelings of separation and inaccessibility, Abramovic's portrait on the cover shows the artist with eyes closed and her hand outstretched in front of her face, touching a glass barrier between herself and the viewer.

This theme of exploring the physical, mental and emotional distances between the artist and the audience is central in Abramovic's oeuvre. Whether working in performance, sculpture or conceptual projects such as *Dream Book*, Abramovic and the participants are encouraged to contemplate and embrace their solitude and connections with one another, signaling the alternately isolated endurance and basic human connection inherent to both performance and daily existence. *Dream Book* thus represents an extension of Abramovic's inquiries into social connections and awareness of the conditions of existence, and it is also linked to the artist's ongoing project of the *Dream House*, making it demonstrative of her continued engagement with and new interpretations of the subject.





**40**  
 Ruscha, Ed (b. 1937). *Past Stuff*. New York: Gagolian, 2014. 11 ½ x 9 ⅝ x 2 ¼ in. oil on book cover, signed and dated 'Ed Ruscha 2014' (on the front fly-leaf). Please note: The artist for this lot asks that the purchaser of the lot be disclosed to the artist, and that bidders be aware of this request prior to bidding on the lot.

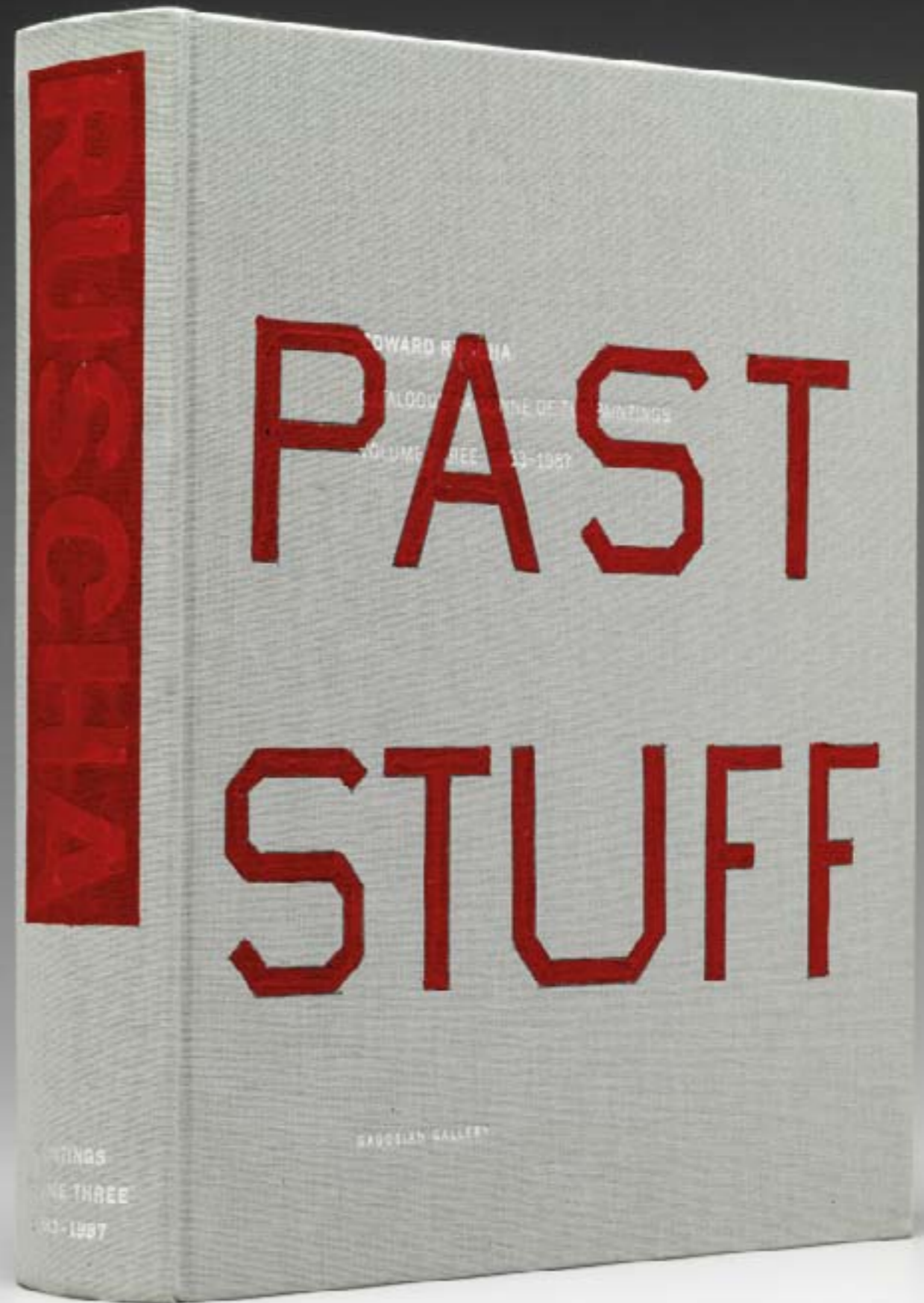
Opening Bid: \$35,000

**FIRST EDITION.** Outlined in ink and filled with a deep crimson oil paint, the words “PAST STUFF” have been hand-painted on the front cover of the third volume of Ed Ruscha’s Catalogue Raisonné of the Paintings. “PAST STUFF” is large compared to the size of the book cover, and it visually dominates the space and obscures the book’s title. Underscoring this work’s unique quality, traces of the brushstroke are visible in the paint, and the hand-painted letters have wavering borders. A red censor-like block has also been painted over Ruscha’s name on the text’s spine.

Ruscha’s additions to the present work relate intimately to the artistic strategies that he was developing during 1983–1987, or the years of his career surveyed in the third volume of the Catalogue Raisonné. Painted in capital letters in a typeface Ruscha invented in 1980 called “Boy Scout Utility Modern,” “PAST STUFF” features squared-off forms, shaped as if they were outlined in masking tape. Ruscha’s use of red constitutes another nod to the past, since red was frequently used during those years as a background color along with blue and sunset hues, and censor blocks like the one on the spine first appeared in Ruscha’s paintings in the mid-1980s. Actively covering Ruscha’s name, this censor block gains new meaning when compared to Ruscha’s earlier censor strips, which “advance[d] either the loss or disruption of pictorial space or a sense of the erasure of language, disappearing like graffiti eradication in the neighborhood of his studio” (R. Dean, “Overlapping Dialogues: The Paintings of Edward Ruscha, 1983–1987,” *Ed Ruscha: Catalogue Raisonné of the Paintings, Volume Three: 1983–1987*, New York, 2007, p. 7).

In quoting his past works and selecting the wry phrase “PAST STUFF” to embody the sum of his artistic career thus far, Ruscha summons the signature humor and conceptual bent that characterizes his work. By altering the title and blocking out his name, Ruscha makes the bold statement that this is a fundamentally different work because he has named it so, along the lines of Duchamp’s readymades. *Past Stuff* also references Ruscha’s practice of culling from pre-existing imagery for his work—including billboards, signs and advertisements—through its seamless incorporation of his own art from years past.

Books constitute both a major influence on Ruscha’s work, and a significant part of his oeuvre. The artist is celebrated for his artist’s books such as the seminal *Twentysix Gasoline Stations*, and it is a form that has always attracted him. As Ruscha states, “When I first became attracted to the idea of being an artist, painting was the last method, it was an almost obsolete, archaic form of communication. I felt newspapers, magazines, books, words, to be more meaningful than what some damn oil painter was doing” (E. Ruscha, quoted in N. Benezra, “Ed Ruscha: Painting and Artistic License,” *Ed Ruscha*, Washington, D.C., 2000, p. 45). *Past Stuff* thus represents an important contribution to the artist’s considerable career, and the apex of his mature, yet still provocative process.







Milton told me he'd taken the wing of  
 the crowing angel  
 from Dürer's "Left  
 wing of a blue roller."  
 ← Dürer's  
 original version.

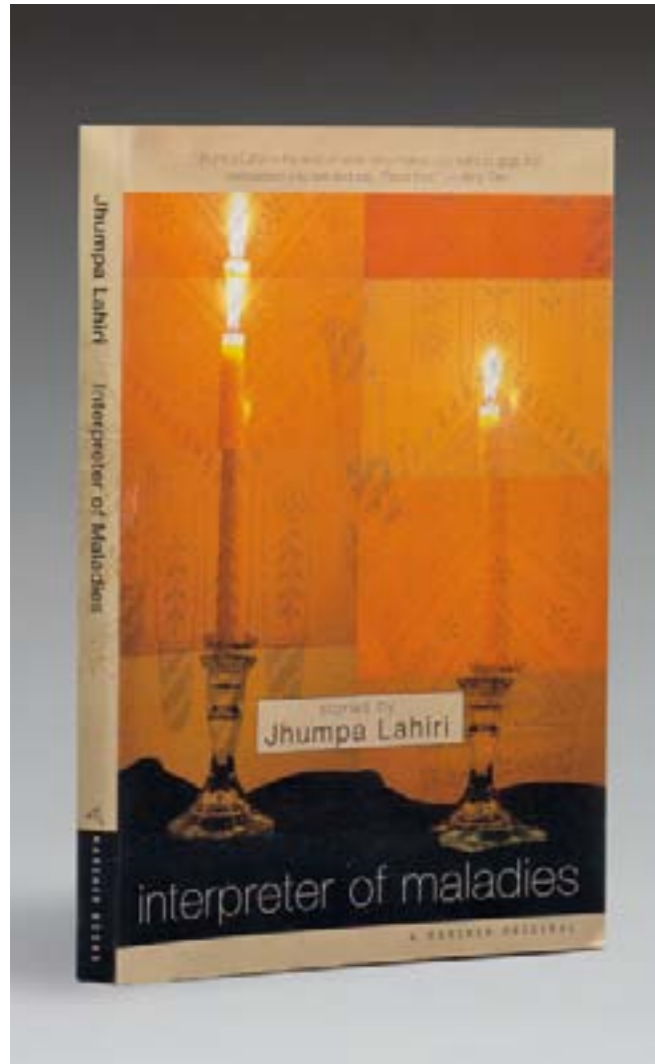


Hans Hoffmann's  
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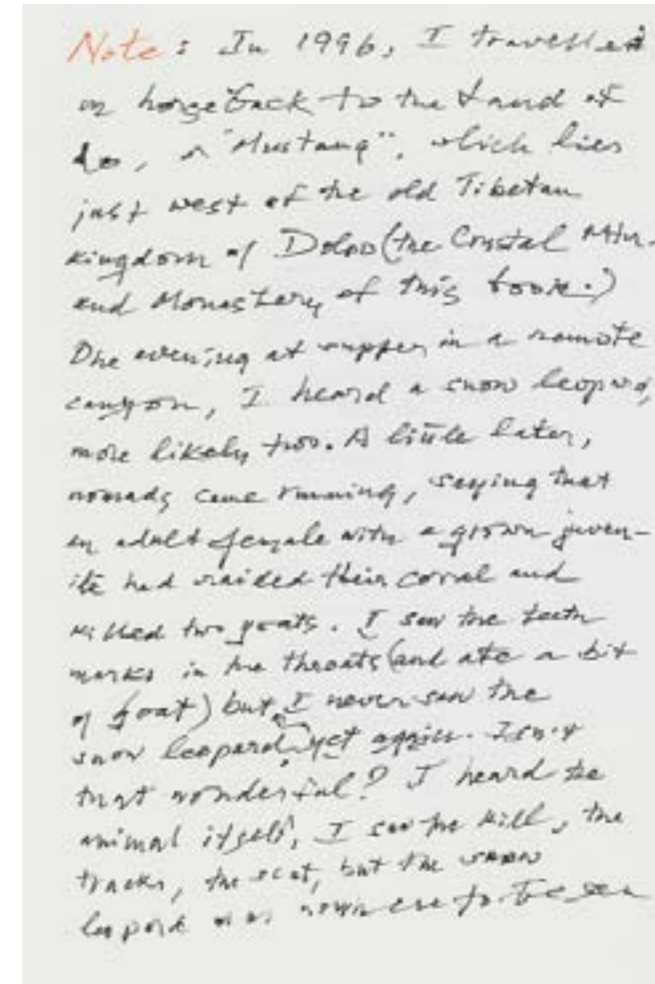
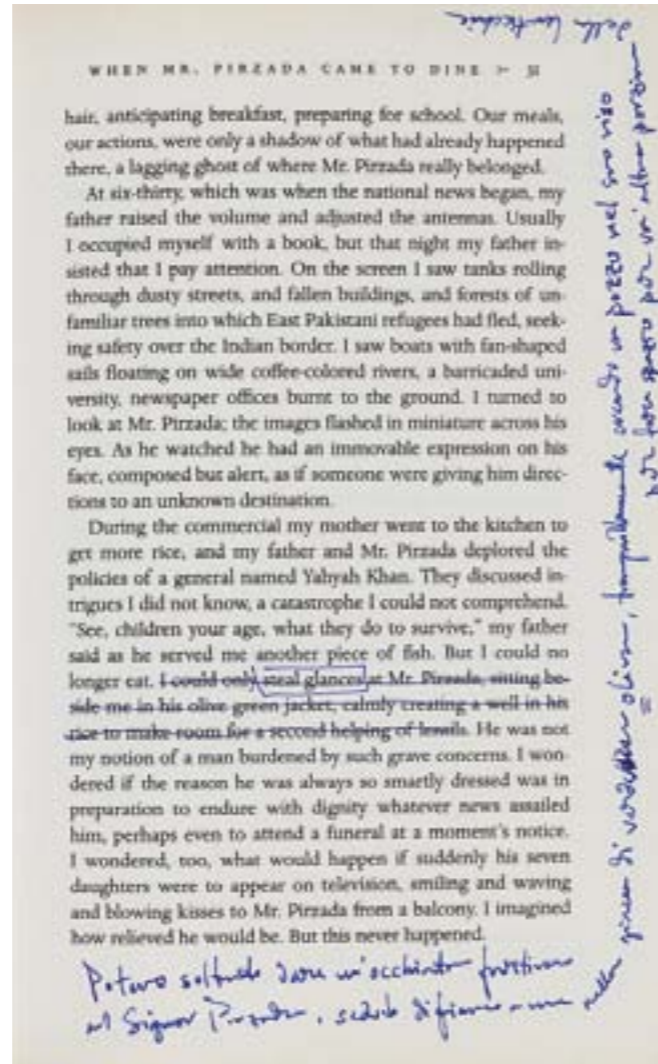
### One of the first stipulations

I made - changing fountain pens,  
 I write w/ fountain pens, always  
 have, since I received my 1st, a Parker 75,  
 or my Bue Mitzvah, if I find it hard  
 or write w/ anything else. I love old  
 pens w/ gold ribs - more sterility, more  
 expressive - but on paper like this  
 the ink flow from old pens is too  
 much - Anyway - when I  
 brought Angel to B'way, I decided  
 to go w/ Julian as the producing  
 organization, and one of the 1st things  
 I insisted on was asking Milton  
 Glaser, who's work I've always loved,  
 to do the posters. The crowing Angel and  
 the winged A were what he presented, and  
 they remain, for me, the graphic identity of  
 the play.



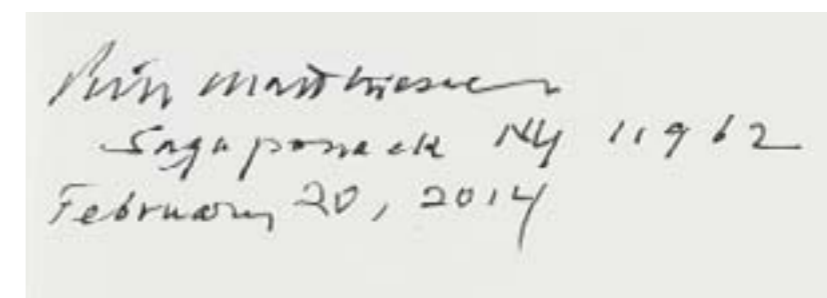
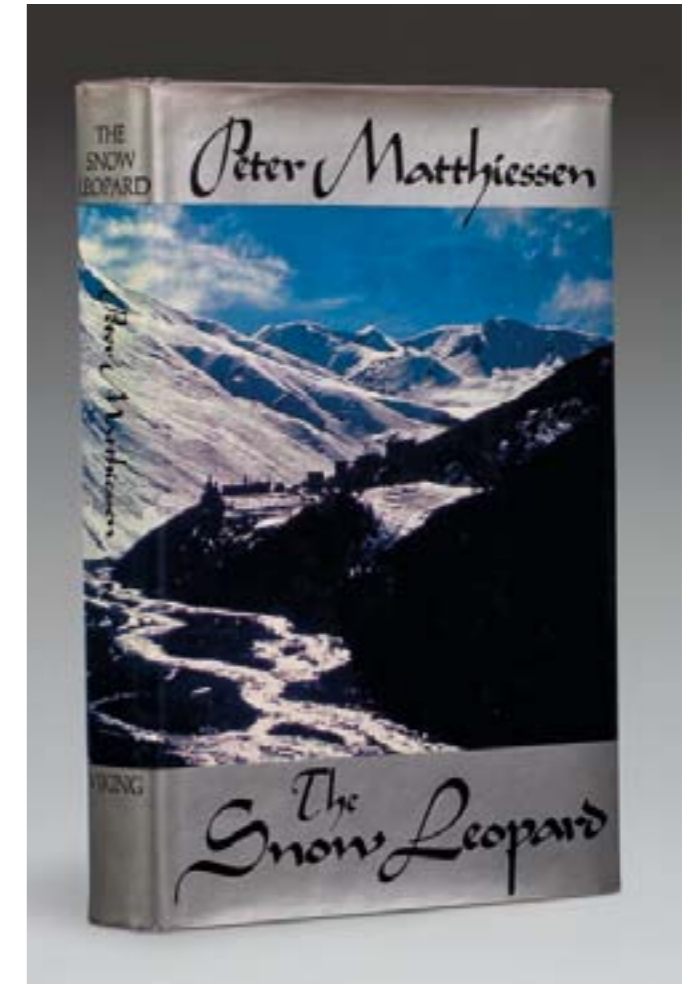
•42 LAHIRI, Jhumpa (b. 1967). *Interpreter of Maladies*. Boston: Houghton Mifflin, 1999. 8°. Illustrated wrappers.

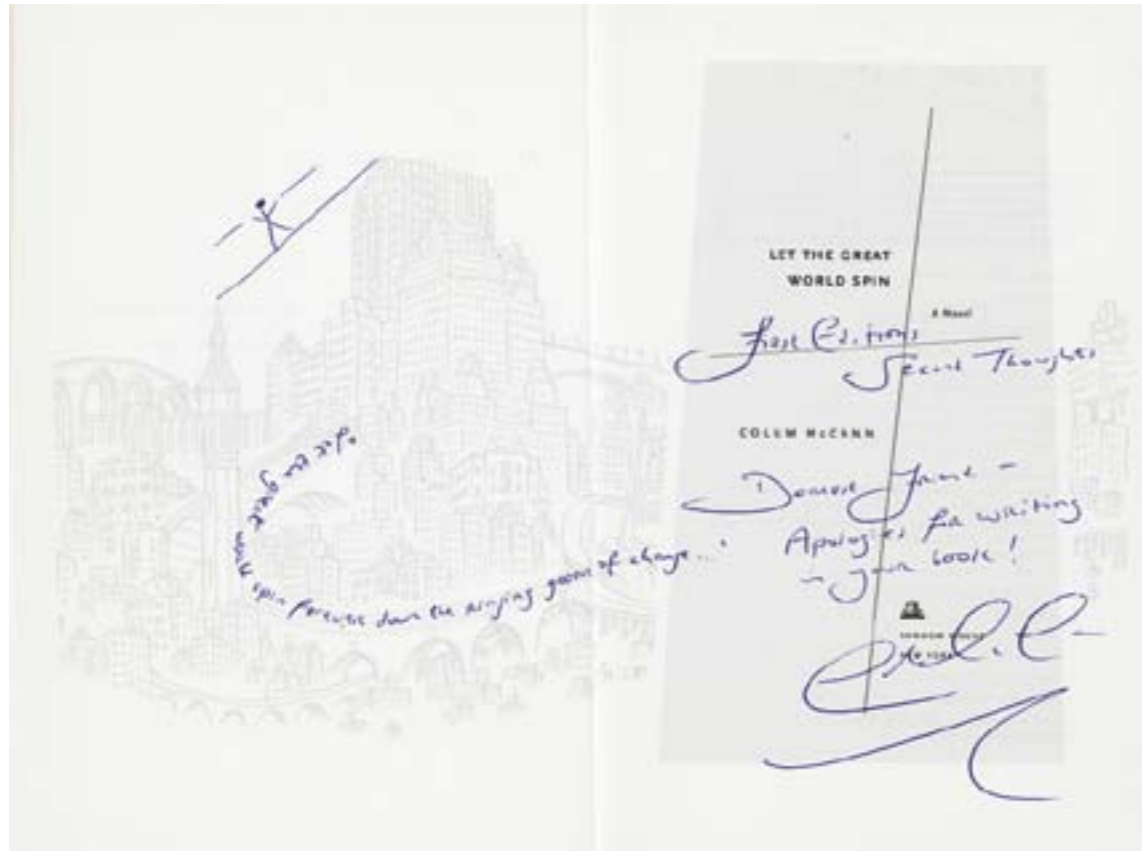
Crossing cultural and linguistic boundaries is a key theme in this first collection of stories by Lahiri, indeed in all her work. Born in London, reared in New England, she was in Rome when she sat down to create her **FIRST EDITIONS**, Second Thoughts annotations, and she did it with an interesting twist. She has crossed out numerous passages and re-wrote them in Italian. “I didn’t want to revisit the text in English,” she tells us in an e-mail. “I chose sentences at random and translated them hastily without consulting the published Italian translation. I have yet to compare them.” On the title page she has struck the word “Stories” and written “racconti.” She has made this transformation on roughly half of the book’s pages. “Each time he thought of that moment, the last moment he saw Shoba pregnant...” “Ogni volta che pensava en quel momento...” In a few instances she ponders a number of Italian synonyms that might fit the case. For the English phrase “out of the woodwork,” she has offered the alternatives of “emergere/stagliarsi/risaltare/apparire.” A fascinating exercise, as if the author were trying on a new identity. It forces the reader in turn to step out of her own linguistic comfort zone and see the words (and the world?) afresh.



•43 MATTHIESSEN, Peter (1927-2014). *The Snow Leopard*. New York: The Viking Press, 1978. 8°. Original blue cloth; dust jacket. With one-page, 10-line poem typescript, unsigned.

**FIRST EDITION**, signed and inscribed on the title page, “Namaste. Peter Matthiessen.” And signed and inscribed again on the table of contents, “Peter Matthiessen, Sagaponack NY 11962, February 20, 2014.” In the accompanying free-form typescript, Matthiessen explains: “In the Hindu tradition / when we meet and part, / We often say Namaste, / Which means, I honor the place in you / Where the entire universe resides, / I honor the place in you / Of love, of light, of truth, of peace. / This means: I honor the place in you / Where if you are in that place in you / And I am in that place in me / There is only One of us.” Facing the table of contents he has penned a long note about a later visit to Dolpo “(the Crystal Mtn. and Monastery of this book.)” He heard a snow leopard and shortly afterwards two nomads entered explaining that “an adult female [snow leopard] with a grown juvenile had raided the corral and killed two goats. I saw the teeth marks in the throats (and ate a bit of goat) but yet again I never saw the snow leopard. Isn’t that wonderful?” The Snow Leopard had the distinction of winning the National Book Award for two consecutive years! First in the category of Contemporary Thought and again in 1980 for general nonfiction. One of the brilliant gifts of the book is precisely the way it crosses and defies the limiting categorizations of the book trade. Part travelogue, part scientific book, and suffused with spiritual reflections on life and death, presence and absence, it has rightly found a place among the greatest works of literature.

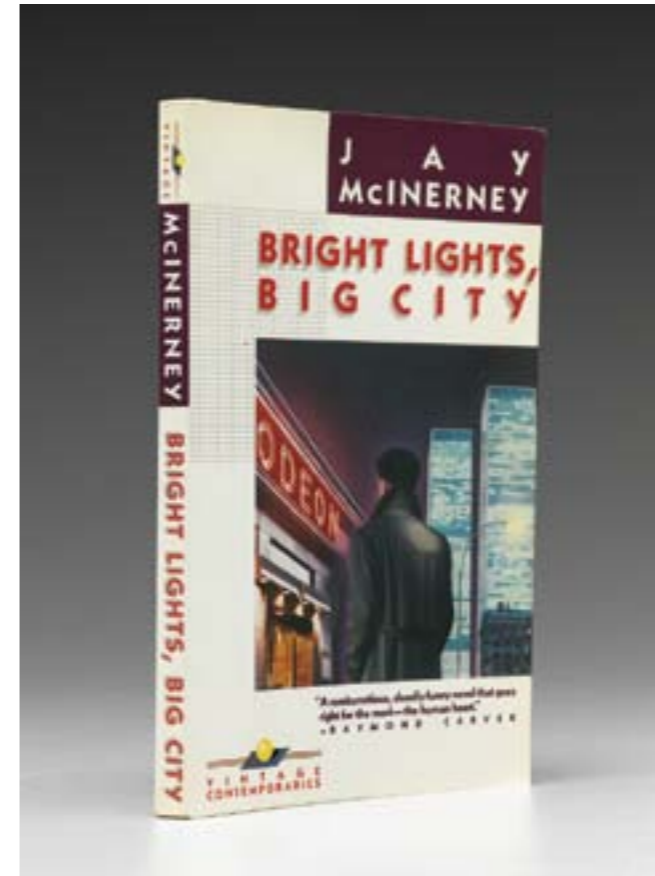
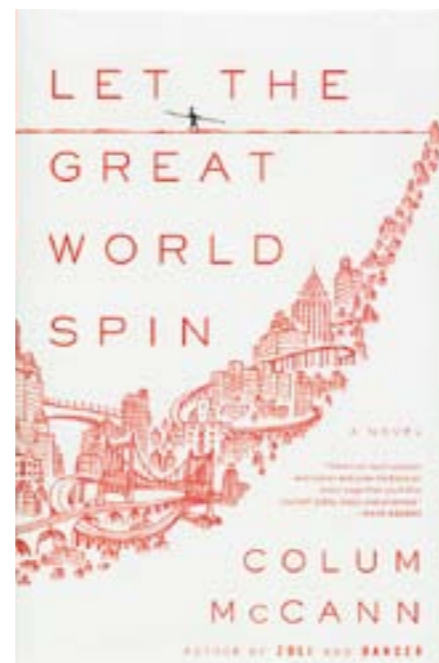




•44

McCANN, Colum (b. 1965). *Let The Great World Spin*. New York: Random House, 2009. 8°. Original cloth-backed boards; dust jacket. With 3 pages of manuscript comprising a photocopy of an autograph letter signed by McCann, addressed to “Dear friend of PEN,” February 2014, enclosing the two pages of remarks delivered by author Peter Carey at the book launch party.

**FIRST EDITION**, signed and inscribed on the title page: “**FIRST EDITIONS** Second Thoughts. Dearest friend – Apologies for writing in your book! ‘Let the great world spin forever down the ringing groove of change...’” And he adds a stick-figure image of a tightrope walker proceeding—at a perilously sharp angle!—between two great Manhattan towers. McCann also quotes Vonnegut on the front flyleaf: “We should be continually jumping off of cliffs and developing our wings on the way down...” A fitting epigram for this novel of sky walking in the inhospitable air of 1970s New York. Using Philippe Petit’s famous feat as his jumping off point, McCann creates a brilliant, radical social novel. The abundant and lively annotations provide detail into the work and his thoughts about the art of fiction writing: “Baloney!” he writes alongside the legalese about any resemblance to persons living or dead being entirely coincidental. “I have always doubted this word ‘fiction’ – the real is invented and the invented is real.” The photo of Petit that he uses on p. 237, for example, is attributed to one of the characters, Fernando Yunque Marcano, complete with impressive copyright symbol. But McCann explains it was shot by New York Times photographer Vic de Luca, who kindly supplied the poetic license. He also tells us about his contact with Petit: he sent him a copy of the novel eight months prior to publication, “and I talked to him briefly on the phone, but because of some miscommunication on both our parts, I never quite knew if he ‘approved’ or not.” They met later and discussed the work, and “Petit said he liked this particular description,” on p. 164, where McCann writes, “Failure didn’t even cross his mind.” In the typescript of Peter Carey’s remarks at the book launch party (loosely inserted in the volume), Carey says, “reading this novel is holding all New York inside your head.”

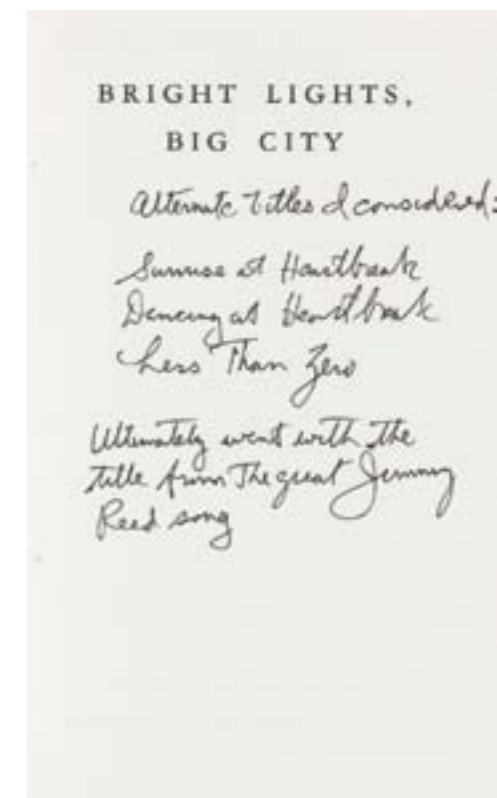
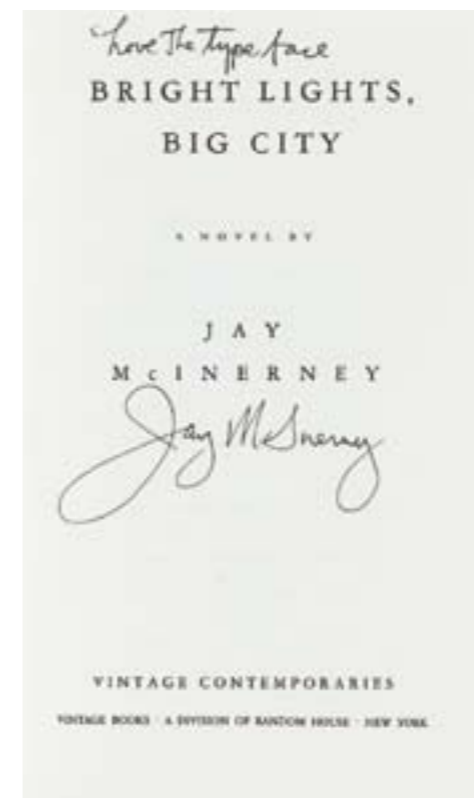


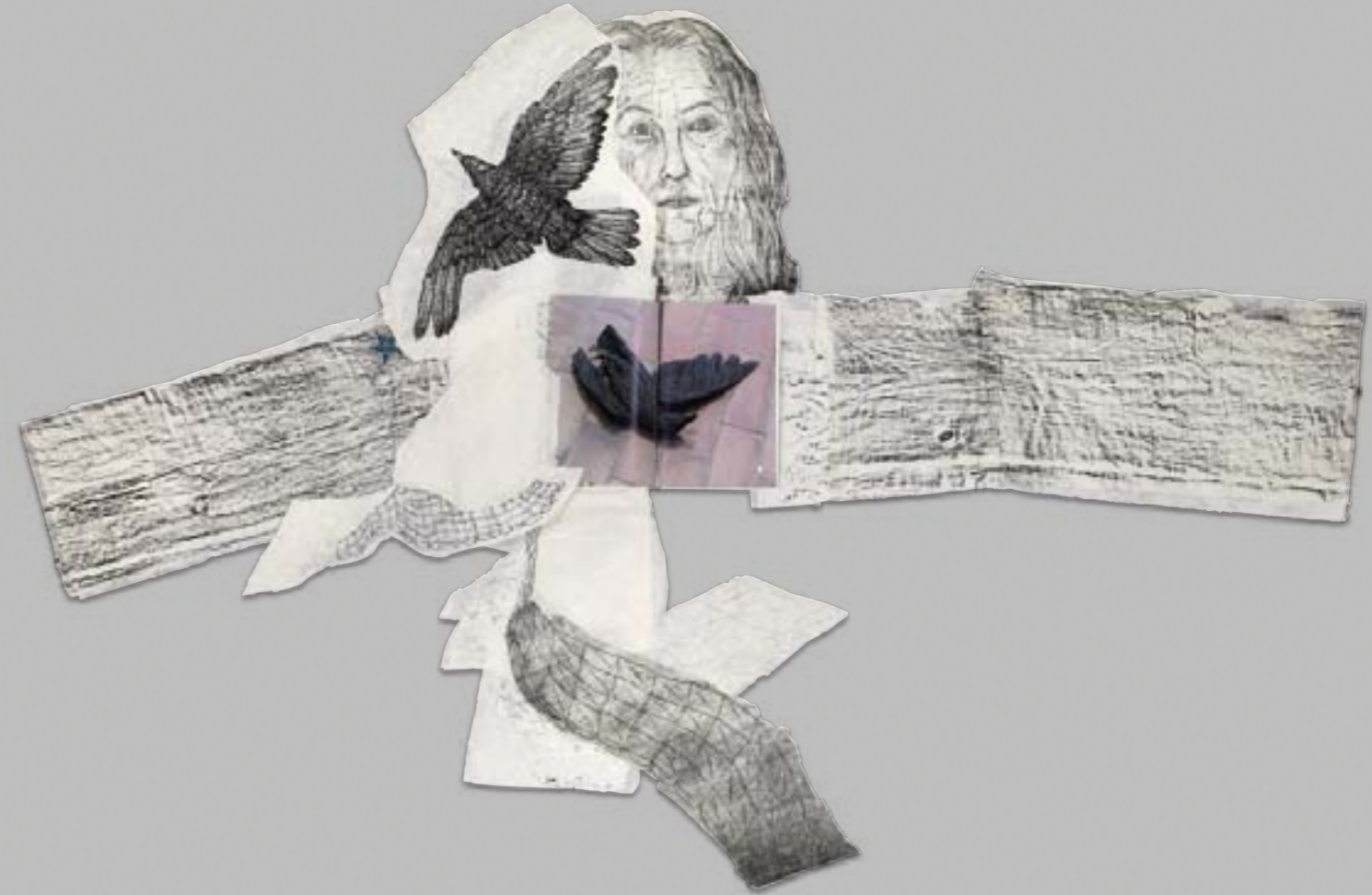
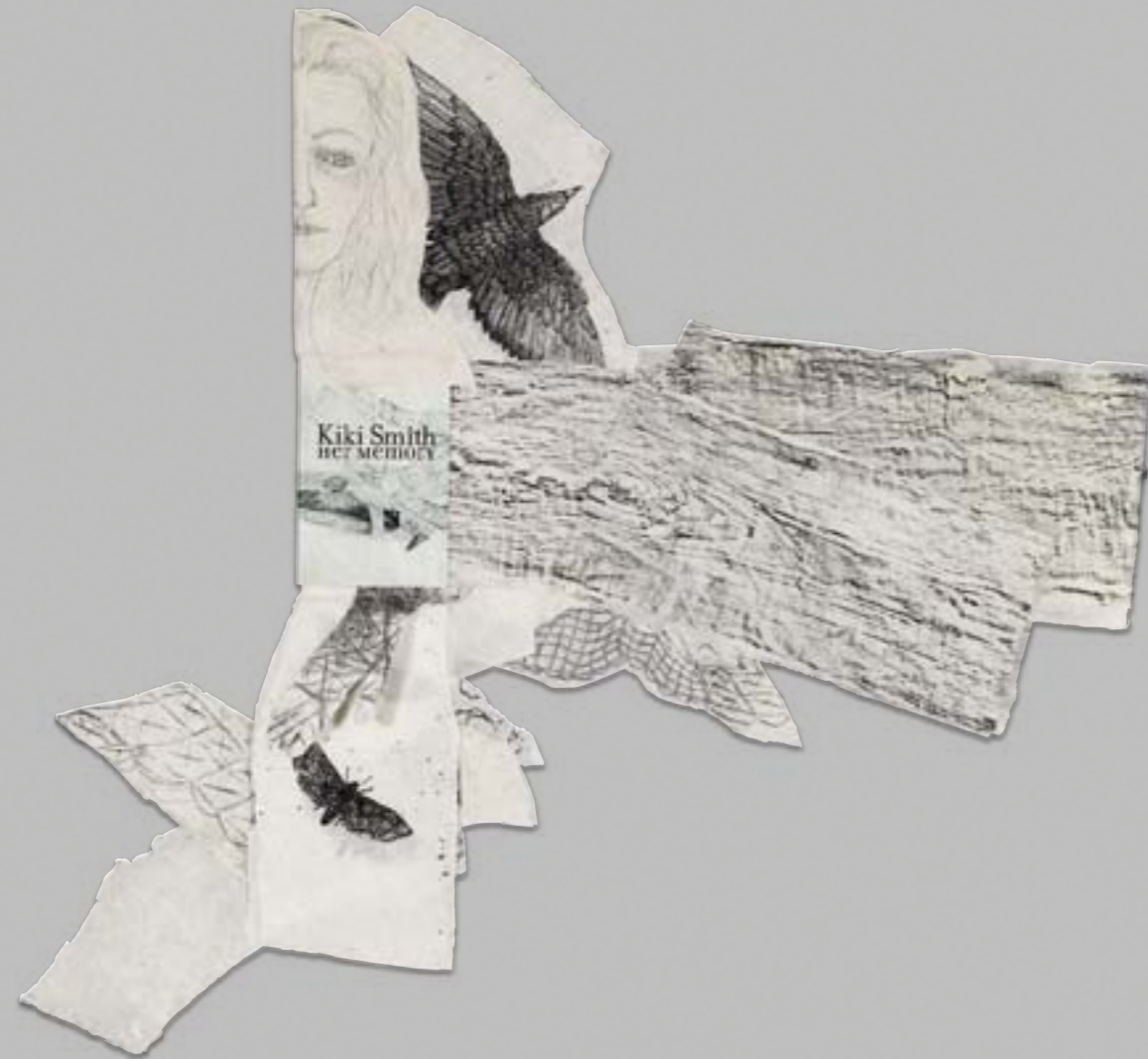
•45

McINERNEY, Jay (b. 1955). *Bright Lights, Big City*. New York: Vintage, 1984. 8°. Original illustrated wrappers.

**FIRST EDITION**, signed on the title-page. The author’s spectacular debut novel, which perfectly captured the mood of New York in the mid-1980s, and made the phrase “Bolivian marching powder” a clubhold if not a household phrase. On the half-title he tells us alternate titles he considered: “Sunrise at Heartbreak,” “Dancing at Heartbreak,” “Less Than Zero,” but he “ultimately went with the title from the great Jimmy Reed song.” He explains the book’s dedication to Merry: “My ex-wife, to whom I was married when I write the novel. She insisted I include her. She is more or less Vicky: the philosophy student.” The first three lines of the novel came to McInerney after he “staggered home” about 5 a.m. from a nightclub, and jotted them down on a “scrap of paper and apparently thrust it in a drawer. The scrap of paper turned up about a year later when I was reading through all my fiction to date, desperately searching for something decent to send to George Plimpton at the Paris Review. Found these lines. Sat down and wrote this chapter in one sitting.”

Many of the 1980s references prompt historical explanations! “Talking Heads was to us what Radiohead was to a later generation.” He tips his hat to “Rock Lobster,” and asks, “Remember Pauline Kael?” A very few lines cause him to write “(wince)” in the margin—when he drops French words into a sentence, for example. Of the chapter titled, “O Couture,” he says: “I regret this title. Lame!” Another line he judges “Cornny, but I like it.” He provides several insights into the movie adaptation: “Much of this speech [p.90] went into dialogue in the movie. Keifer kept blowing the lines.”





•46  
Smith, Kiki (b. 1954). *Her Memory*. Barcelona: Fundacio Joan Miro, Published in 2009 and Executed in 2014. Dimensions variable. Ink, graphite, glitter and Nepalese paper on printed book with paper collage. Extensively collaged and drawn by the artist on 23 pages and the front and back covers.

Opening Bid: \$5,000

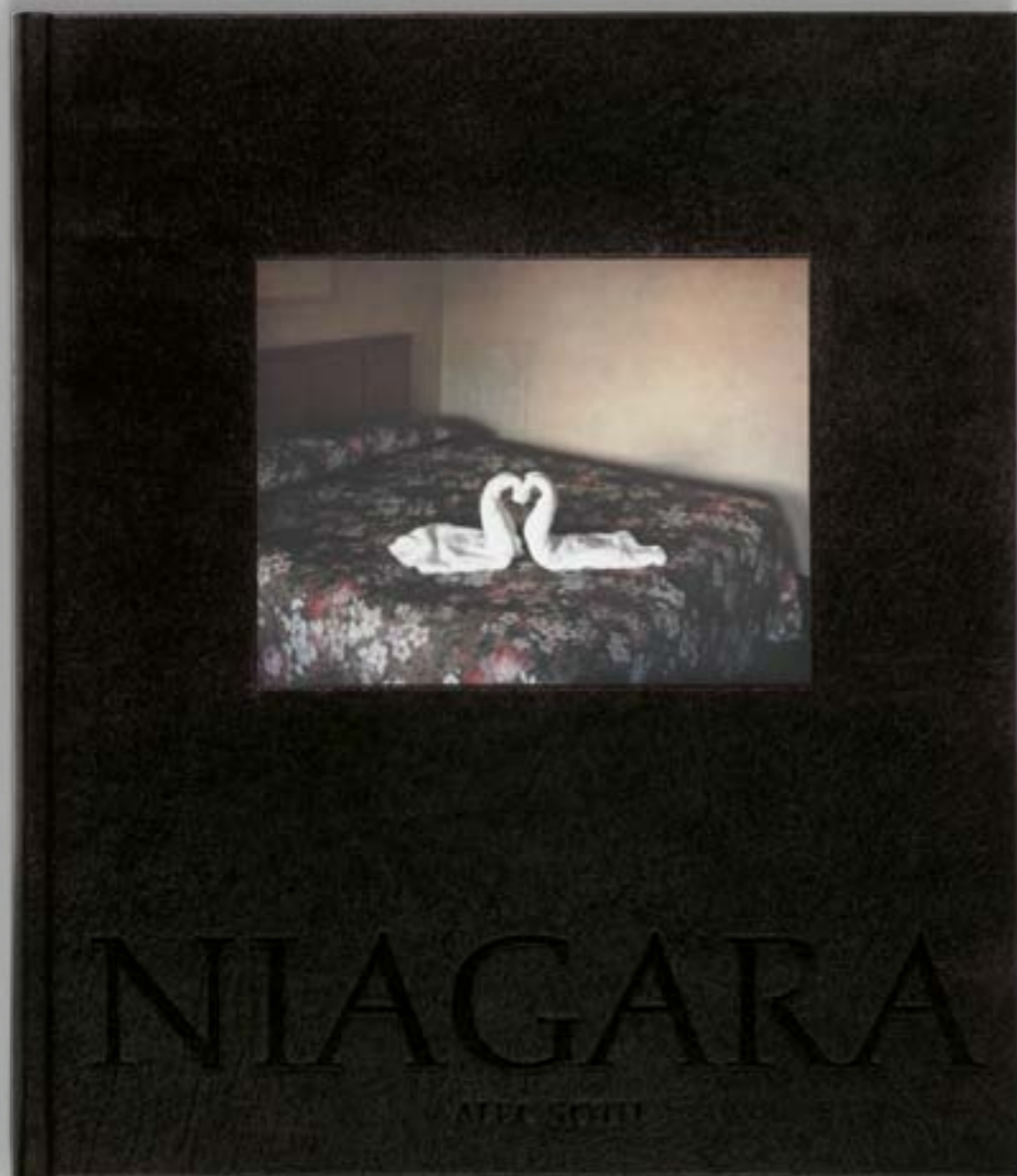




A pioneer of the art world since her emergence in the 1970s, Kiki Smith has a diverse practice involving several different media, and an eclectic style blending formalist technique with non-traditional and outsider art. Within this wide-ranging mix, two of Smith's most frequently recurring subjects are the human body and narratives adapted from mythology or folktale. Widely acclaimed for their representation of both the physical, carnal and the dream-like, Smith's images can amaze with their familiarity as well as their alien-ness. The relationships between humans and nature, or humans and animals, appear frequently in Smith's work, as do inanimate objects endowed with lifelike qualities. This spirituality attached to the body is attributed by Smith to her Catholic upbringing, and it greatly informs the work that she produces.

In *Her Memory*, Smith has made several large-scale cut-outs from tissue-like Nepalese paper and attached them to the pages of an exhibition catalogue. This catalogue, from 2009, features her signature body-based work coupled with appropriated and altered famous female figures such as the Virgin Mary or suffragettes. Keeping in this theme, the most eye-catching cut-out attached to the book is a larger-than-life-sized figure of a woman outlined in ink and puffy glue and glitter, signaling Smith's reliance on craft or non-traditional art materials. Some of the cut-outs, such as this one, feature drawings, while others contain etchings and rubbings. Many relate to the works illustrated on the opposite page. For example, in one place the patterned bark of a tree trunk shown in the book has been replicated in a rubbing on the Nepalese paper, which folds out from the book. On several pages, Smith has taken graphite and added to the drawings illustrated, creating new drawings in the process. *Her Memory* thus represents Smith's continuing ability to meld many different influences and desires in her art, and to tap the new and uncharted in her practice.





•47  
Soth, Alec (b.1969). *Niagara*. Germany: Steidl, Published in 2006. 12¾ x 11 x ½ in. Graphite on printed book with unique color coupler prints tipped in. Extensively annotated by the artist with color coupler prints on 18 pages.

Opening Bid: \$5,000



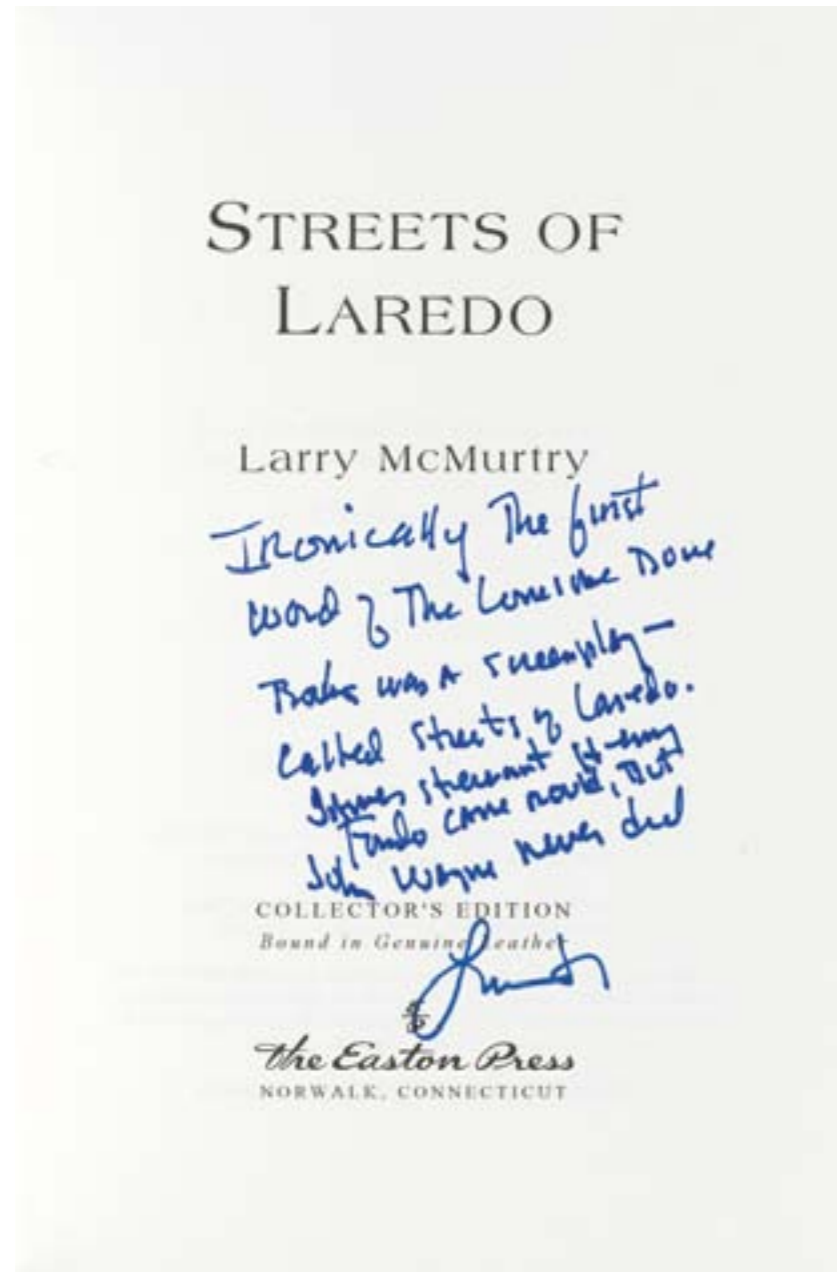


Alec Soth's *Niagara* is a seminal work in the landscape of contemporary photography, and masterfully captures both the love and despair surrounding one North America's most mythologized and awesome natural wonders, Niagara Falls. Working in a distinctive style that blends fine art and commercial aesthetics, Soth creates insightful psychological portraits of the places and people he photographs, and he is widely acclaimed for his traveling series of photographs of "Middle America." The *Niagara* series revolves around the idea of all-encompassing passion: it draws both newlyweds and the suicidal, or people who are drawn to the extremes of joy and depression. Reminiscent of cinema and folktale, his hauntingly romantic photographs of just-married couples, solitary strangers and motel room towels allude to a larger narrative that is at once both personal and universal. *Niagara* is a major work in Soth's oeuvre, and in it Soth brings together both the fated dreamers and the lonely landscape of the Falls in a masterful collection of photos that speaks to the influences of Diane Arbus, Stephen Shore, Nan Goldin and William Eggleston.

In the present work, Soth has taken the catalogue *Niagara* and written in notes to accompany his images, giving the viewer a fresh look at the portraits and adding to the stories of the works. Quiet and direct, Soth's notes have a similar emotional tone to his photos, and they make a personal appeal to the reader that recalls the intimate nature of his portraits. In fact, building a relationship with the subject is at the crux of Soth's practice, and it is through familiarity that he is able to produce such perceptive images. The long amount of time needed to set up his large-format 8-by-10 view camera is a vital part of Soth's process, and it allows him and his subject to relax and get to know one another gradually. In the present work, Soth builds rapport with the viewer of the present work in the same way, with slowly meted out comments, handwritten memories and quiet reflections that make one feel as if he were speaking directly to us. Soth's notes include such wistful musings as his wish that he'd photographed a certain woman alone instead of with her husband, or his comment that both subjects in one photograph had cuts on their arms. Beauty, he suggests, truly resides in such details, even in the face of such a thundering, emotionally environment as the Falls. With such insights, *Niagara* represents the building of a relationship between Soth and the viewer, one that informs us as much about the artist as about ourselves.

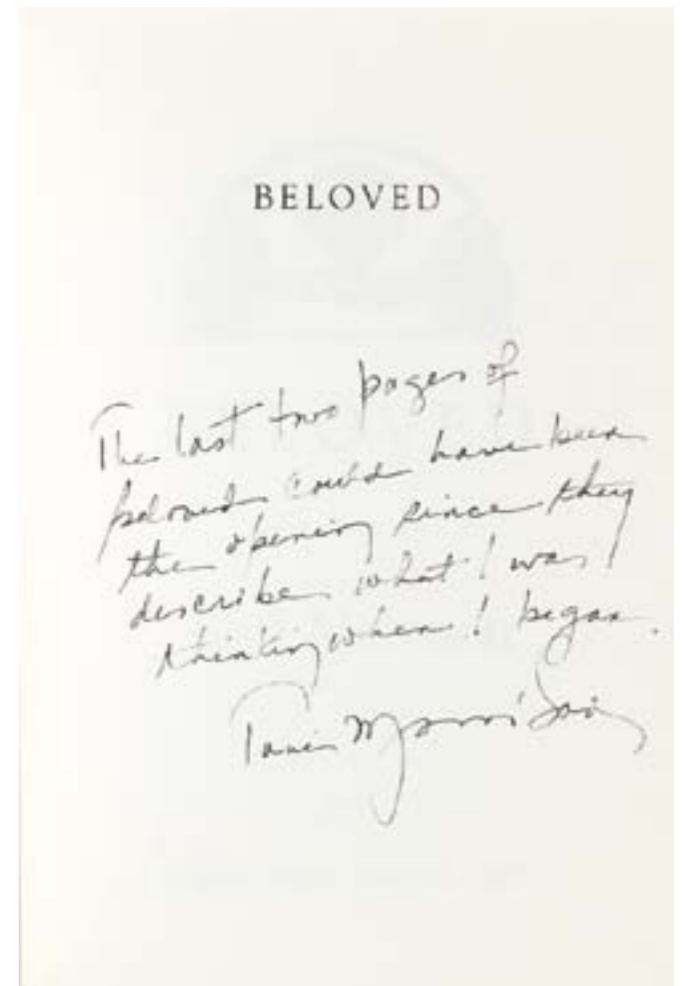
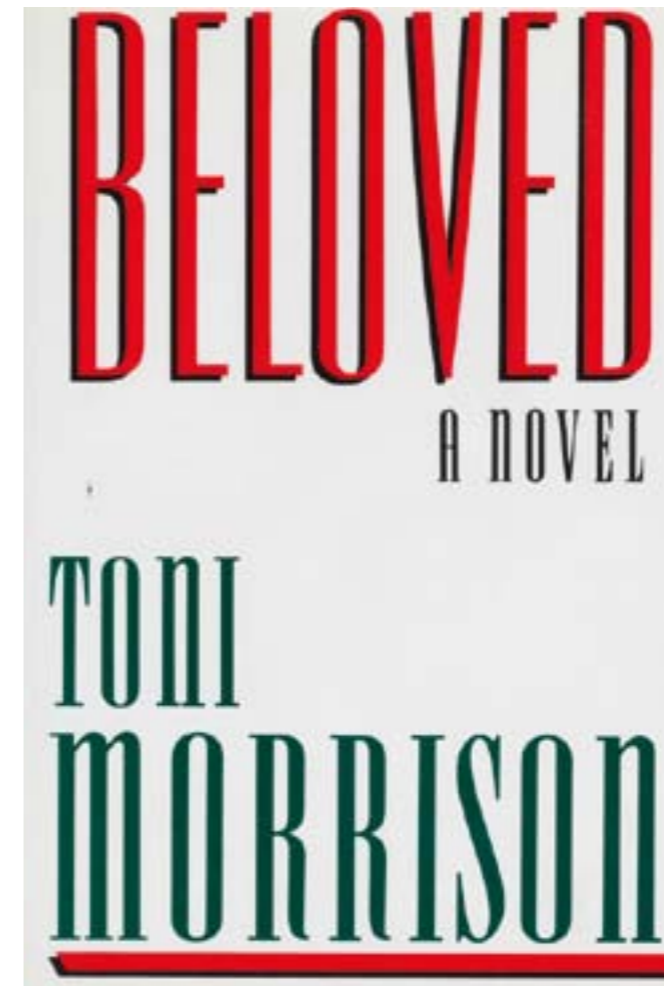






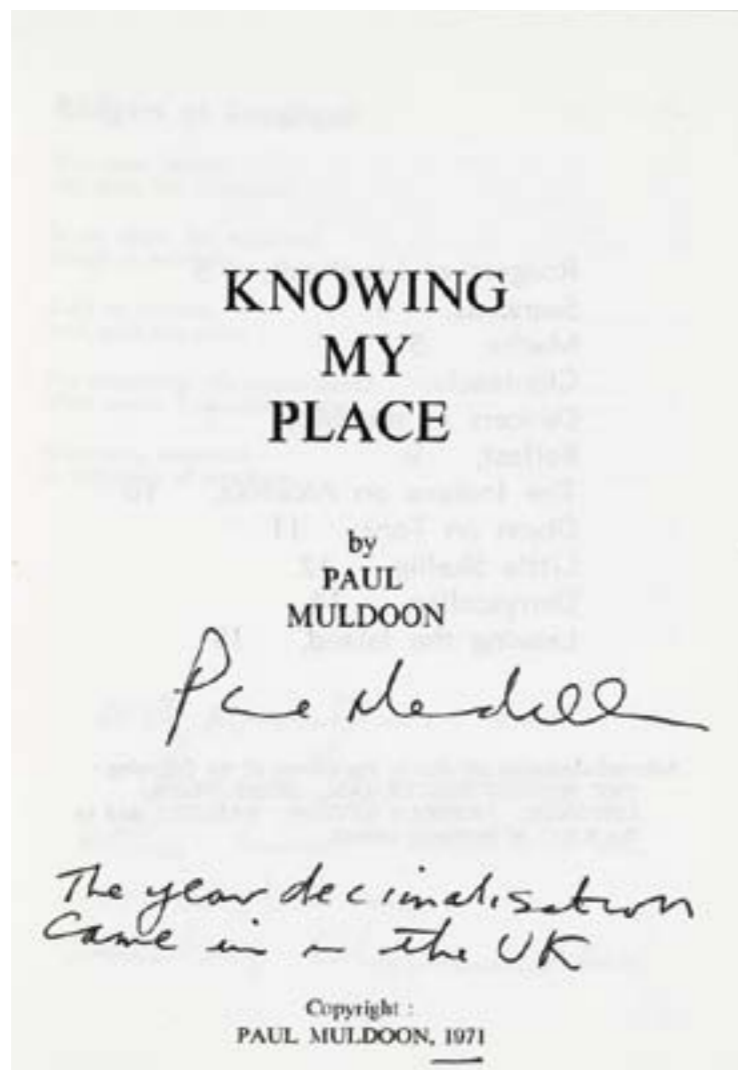
•48 McMURTRY, Larry (b. 1936). *Lonesome Dove*. — *Streets of Laredo*. — *Dead Man's Walk*. — *Comanche Moon*. Norwalk, Connecticut: The Easton Press, 2013. 4 volumes, 8°. Brown morocco gilt, all edges gilt.

Later, "Collector's edition," each signed and inscribed on the colophon. *Streets of Laredo*: "Ironically the first word of the Lonesome Dove books was a screenplay, called Streets of Laredo. James Stewart and Henry Fonda came round. John Wayne never did." *Dead Man's Walk*: "This produced one of the hardest movie-shoots I have ever been on." *Comanche Moon*: "LD [Lonesome Dove] & its sequels were all about my effort to understand the cowboy ethic." *Lonesome Dove*: "Lone Dove was an attempt to understand my father. In the main it failed." *Lonesome Dove* won the Pulitzer Prize in 1985. As McMurtry points out, it was originally intended as a screenplay for a movie (ultimately never made) starring Wayne, Stewart and Fonda. When the movie project collapsed McMurtry transformed it into a novel. The book—and its sequels—made it to the small screen with the successful *Lonesome Dove* mini-series starring Robert Duvall and Tommy Lee Jones.



•49 MORRISON, Toni (b. 1931). *Beloved*. New York: Alfred A. Knopf, 1987. 8°. Original cloth; dust jacket.

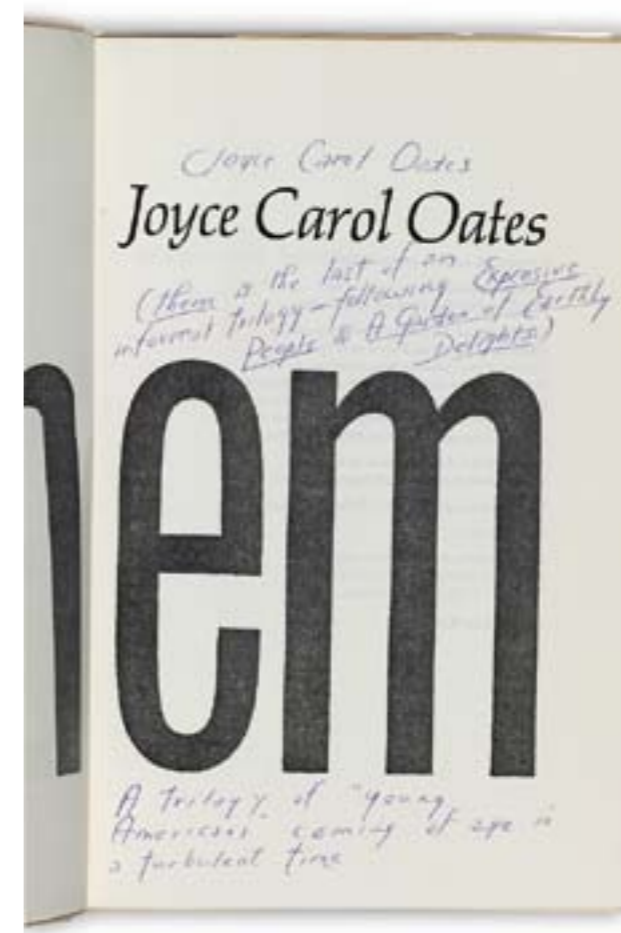
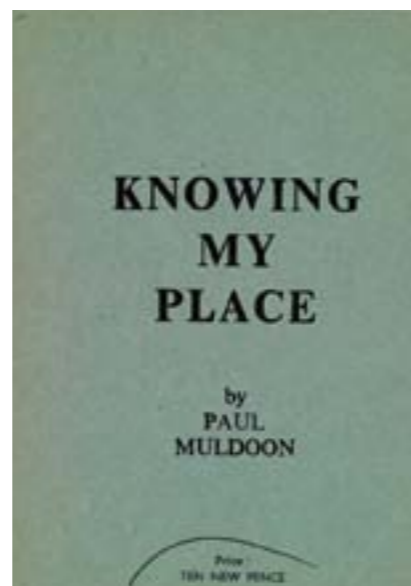
**FIRST EDITION.** Inscribed and signed on the half-title, "The last two pages of *Beloved* could have been the opening since they describe what I was thinking when I began. Toni Morrison." In those haunting, elegiac final passages, Morrison writes, "...It was not a story to pass on. They forgot her like a bad dream...It took longer for those who had spoken to her, lived with her, fallen in love with her, to forget, until they realized they couldn't remember or repeat a single thing she said, and began to believe that, other than what they themselves were thinking, she hadn't said anything at all..." The great literary critic, John Leonard, an early and important champion of Morrison's work (and who accompanied her to Stockholm when she received the Nobel), thought *Beloved* her masterwork and said "I can't imagine American literature without it."



•50

MULDOON, Paul (b. 1951). *Knowing My Place*. [Belfast: Ulsterman Publications, 1971]. 8°. Green wrappers, 16pp.

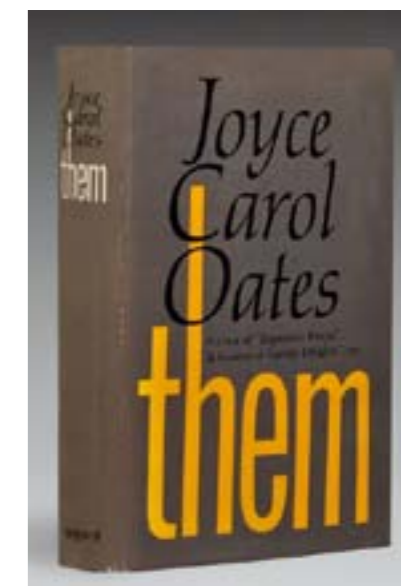
**FIRST EDITION**, signed twice, on the title-page and on the rear flyleaf, where Muldoon writes: “The first publication of Paul Muldoon, aged 19. Published by Ulsterman publications.” The book, he once told an interviewer, “looked like it had been cobbled together. But I thought it was beautiful, and...it is still the most exciting thing that has happened to me.” Born in Moy, County Armagh in 1951, Muldoon “was reared on American TV and films,” as he told *The Guardian* in 2007. Seamus Heaney, of course, was a huge influence, and Muldoon studied English literature under him at Queens University. Heaney was instrumental in getting Faber to publish his next collection, *New Weather* in 1973 and Muldoon pays a playful homage to the older poet in the annotation beneath his poem “Leaving the Island:” “I visited Station Island, Lough Derg, 2 ½ times. Had I made 3 pilgrimages I’d have been assured of salvation.” He has annotated five other of the book’s 12 poems, saying of “Macha,” “This felt quite risqué at the time. My mother wished I didn’t write poems ‘like that.’” Of “Belfast,” he says: “I lived in Myrtlefield Park – South Belfast when this poem was written. It didn’t make the cut when my first book came out.” In 1987 Muldoon immigrated to the United States, where he has lived ever since, directing the creative writing program at Princeton University. An extremely RARE publication.



•51

OATES, Joyce Carol (b. 1938). *them*. New York: The Vanguard Press, 1969. 8°. Original cloth (spine faded), dust jacket.

**FIRST EDITION**. Signed on the title page (“Joyce Carol Oates”). *them* “was the last of an informal trilogy,” Oates writes, “following *Expensive People* & *A Garden of Earthly Delights*. A trilogy of ‘young Americans’ coming of age in a turbulent time.” Oates lived in one of the most turbulent places in that turbulent time, Detroit, where (as she goes on to explain), “I was an instructor in the English Dept. at the University of Detroit. My husband Raymond and I lived a few miles away from 8 Mile Rd.” She explains the literary contrivance of her “Author’s Note,” telling us that the letters she received from “Maureen Wendall” were “an imagined account of an imagined encounter. But it is, in other ways, true.” The book beautifully blends the form and technique of the “quintessential family novel” with a biting commentary on the racial powder keg that exploded in 1967 Detroit. In the scene where a policeman shoots at Jules (p.123), Oates writes: “The brutality & racism of Detroit PD would be subsequently revealed, decades later. Such behavior was known anecdotally, but not by most white citizens.” In her notes on the rear flyleaf she explains that “After the cataclysm of the ‘race riot’ – suspension of morality – the conventions of normal life resume. Jules & Maureen learn to play their roles; they take their place in the great drama of their time.” She quotes Melville’s great line to Hawthorne after finishing *Moby Dick*. “I have written a wicked book, & feel as spotless as the lamb.”

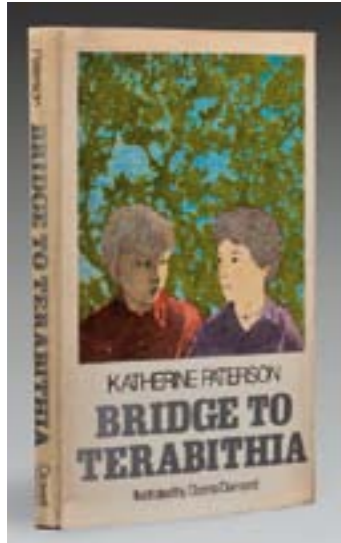




•52 PAMUK, Orhan (b. 1952). *Snow*. London: Faber and Faber, 2004. 8°. Original gray boards, dust-jacket.

FIRST ENGLISH EDITION (translated by Maureen Freely), signed and inscribed (in Turkish) with watercolor drawings, twice: "Whenever I think of Kars, this is the sort of picture that comes to my mind - and the lonely dog...2014, Orhan Pamuk," and "Sometimes the Kars castle visits me in my dreams / And sometimes, I dream that you are happy there. I dreamt of Kars after 15 years. Orhan Pamuk, June, 2014." The beautiful drawings (there is a third in ink) reflect the themes of the novel: the snow-covered streets of Kars, near the Armenian border, to which the protagonist, Ka, returns in 1992, assigned to report on the political unrest in the region in the aftermath of the collapse of the Soviet Union. Kar is the Turkish word for snow, causing an interesting blending of character, place and landscape. Writing in the *New York Times Book Review*, Margaret Atwood said, "Although it's set in the 1990's and was begun before Sept. 11, *Snow* is eerily prescient, both in its analyses of fundamentalist attitudes and in the nature of the repression and rage and conspiracies and violence it depicts."





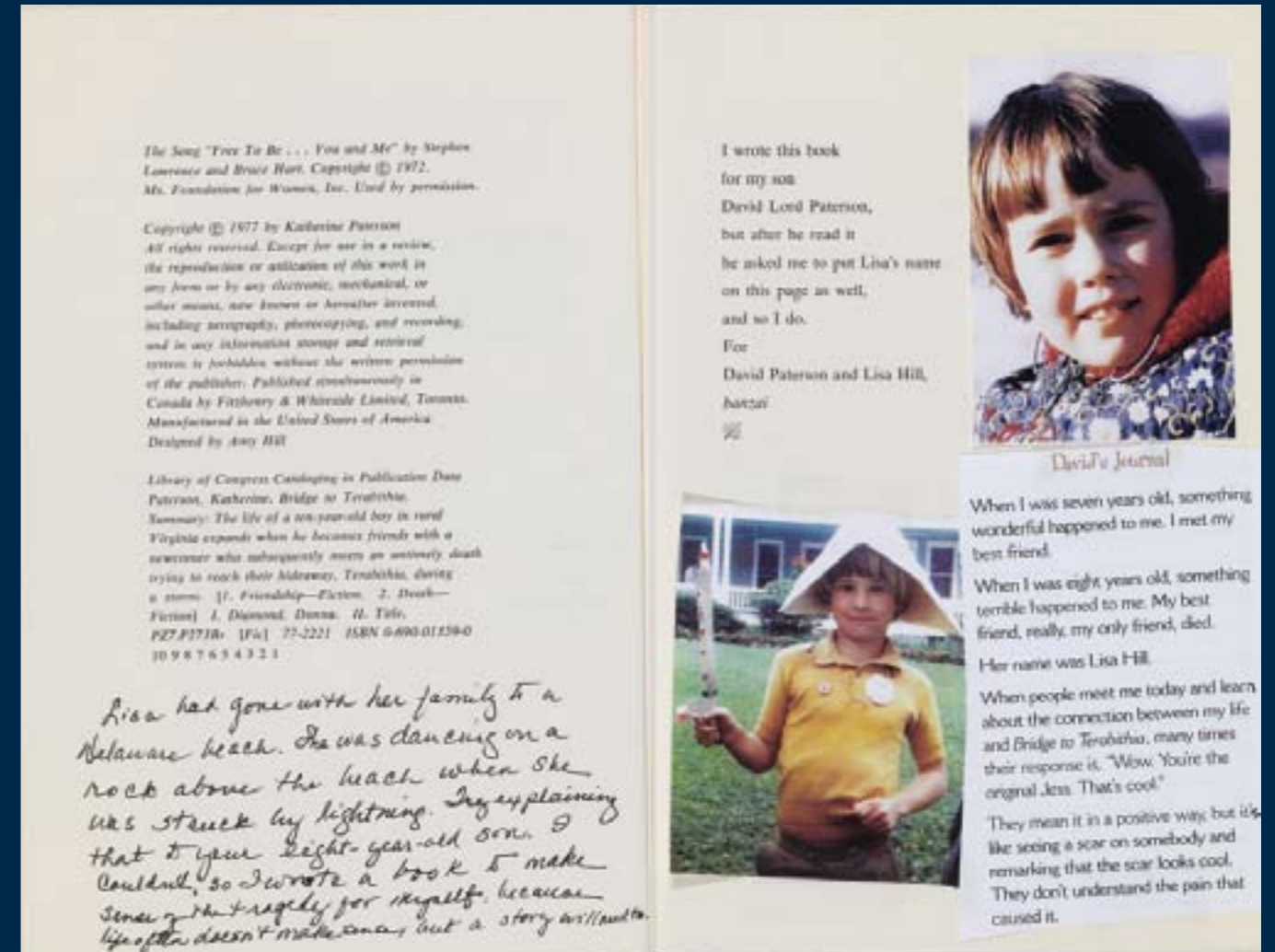
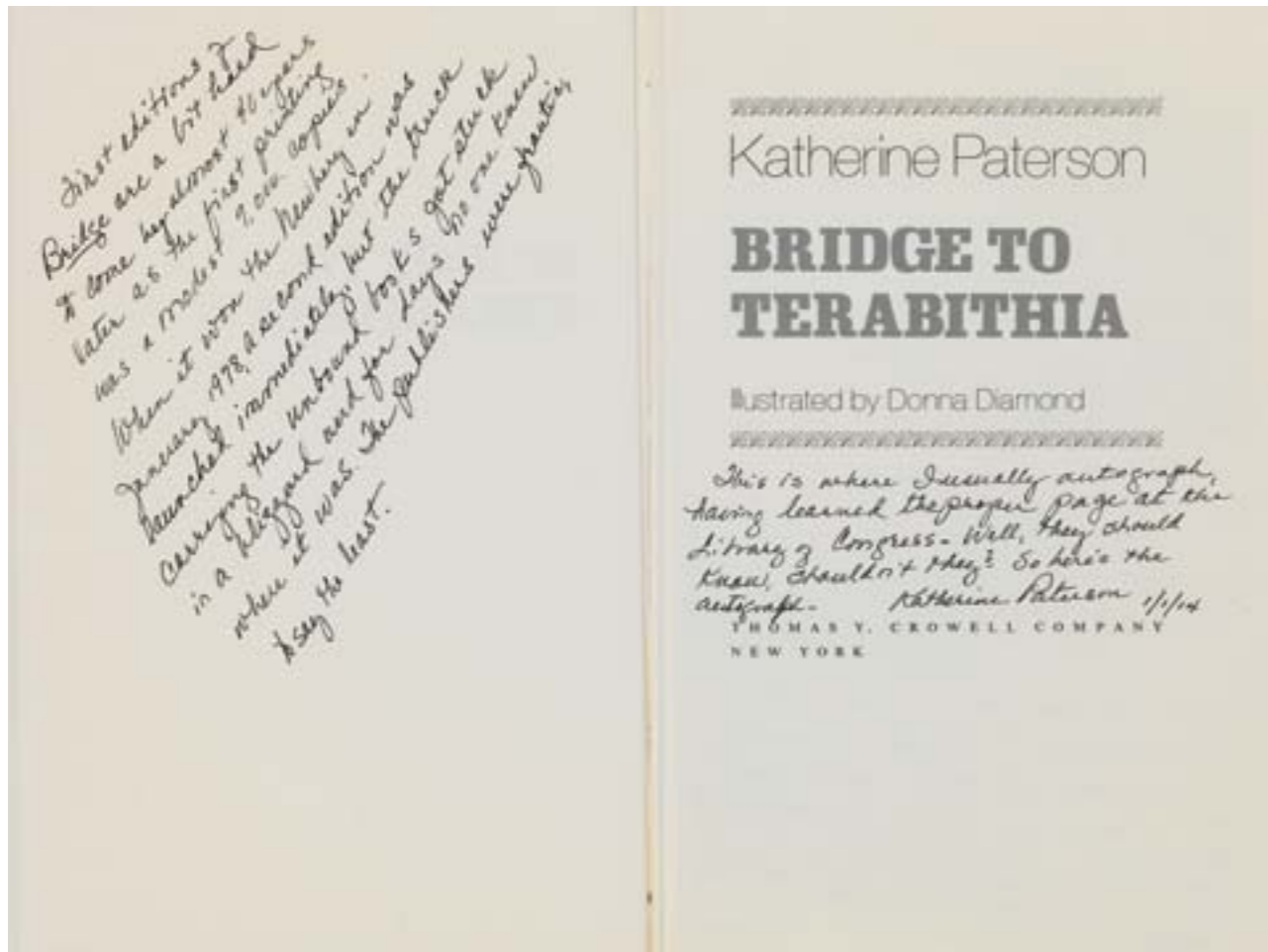
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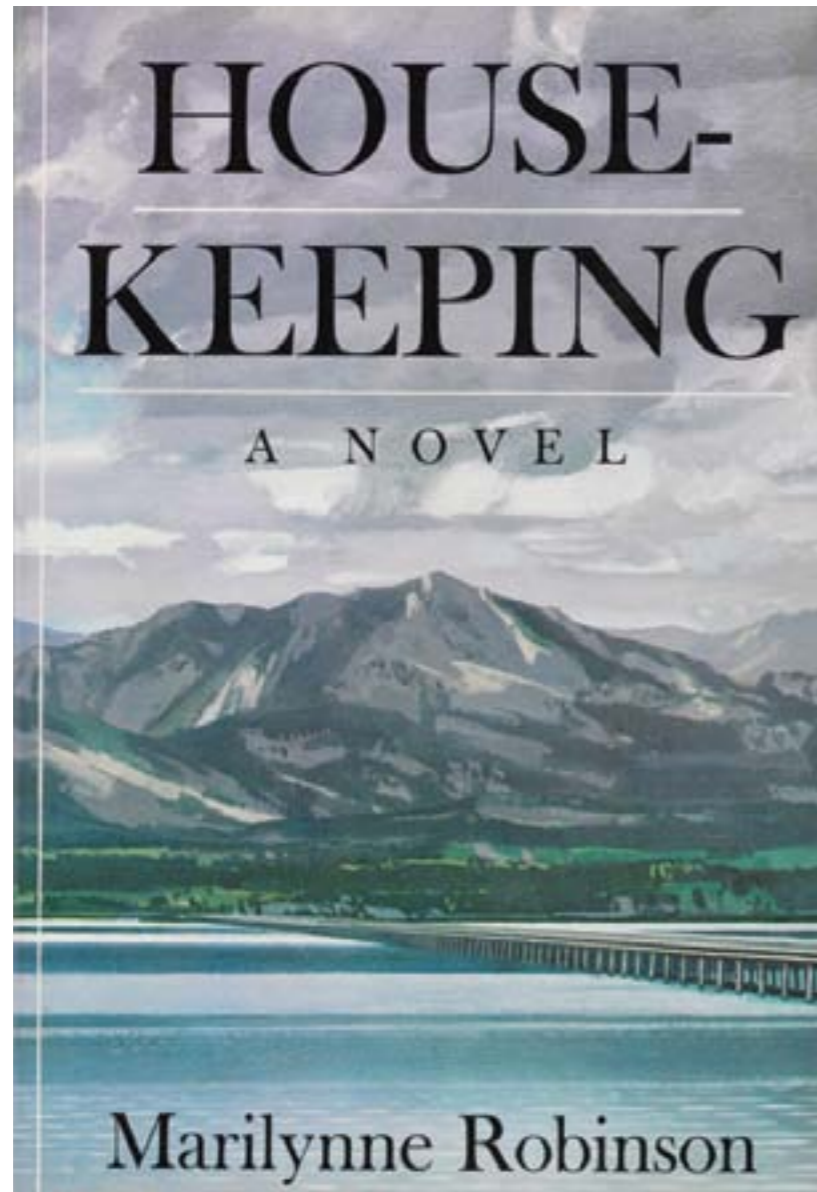
PATERSON, Katherine (b. 1932). *Bridge to Terabithia*. Illustrated by Donna Diamond. New York: Thomas Y. Crowell Co., 1977. 8°, original blue cloth, dust jacket.

**FIRST EDITION**, signed on title-page. “**FIRST EDITIONS** of Bridge are a bit hard to come by almost 40 years later,” Paterson explains in a note on the fly-leaf, “as the first printing was a modest 7,000 copies. When it won the Newbery in January 1978, a second edition was launched immediately, but the truck carrying the unbound books got stuck in a blizzard and for days no one knew where it was. The publishers were frantic, to say the least.” On the dedication page she explains why the book is dedicated to her son David Paterson and to Lisa Hill, one of David’s best friends and playmates, who was struck by lightning “while dancing on a rock above the beach” and killed. “Try explaining that to your eight-year-old son. I couldn’t, so I wrote a book to make sense of that tragedy for myself...” She has also included a moving collage of images and excerpts from David’s journal: “When people meet me today and learn about the connection between my life and Bridge to Terabithia, many times their response is, ‘Wow. You’re the original jess. That’s cool. They mean it in a positive way, but it’s like seeing a scar on somebody and remarking that the scar looks cool. They don’t understand the pain that caused it.’”

A later annotation discloses an important conversation with her editor: “My first version of Bridge was little more than a cry of pain...My perceptive editor asked me if it was a book about death or a book about friendship. Up until that moment I’d thought it was a book about death, but I realized it was really a book about friendship. ‘Then you need to write it that way,’ she said.” Chapter One gives her some misgivings now: “Too many similes on one short page?” Paterson tells us in a neighboring note

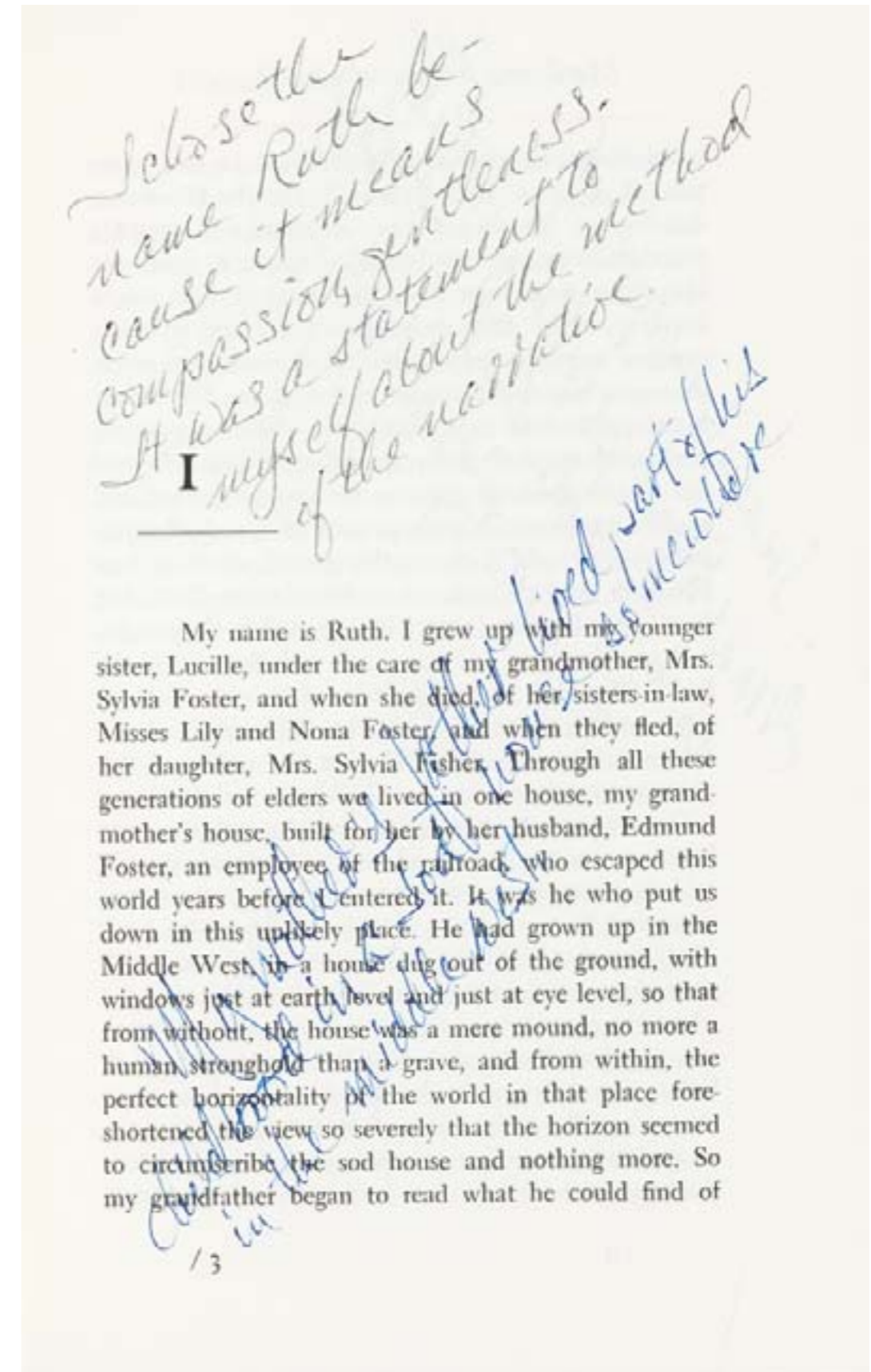
that her first sentence—“Ba-room, ba-room, ba-room, ba-room, baripity, baripity, baripity”—was named in “some flight magazine about bad first sentences in otherwise good books...But, heck, people have kept reading past it.” Like many authors, she has learned more about her own work from readers: “An African-American fifth-grader asked me if I’d named Jesse Aarons after Jesse Owens. ‘Yes, I did,’ I said, ‘but I hadn’t realized it until you asked the question.’ Readers are so smart.”

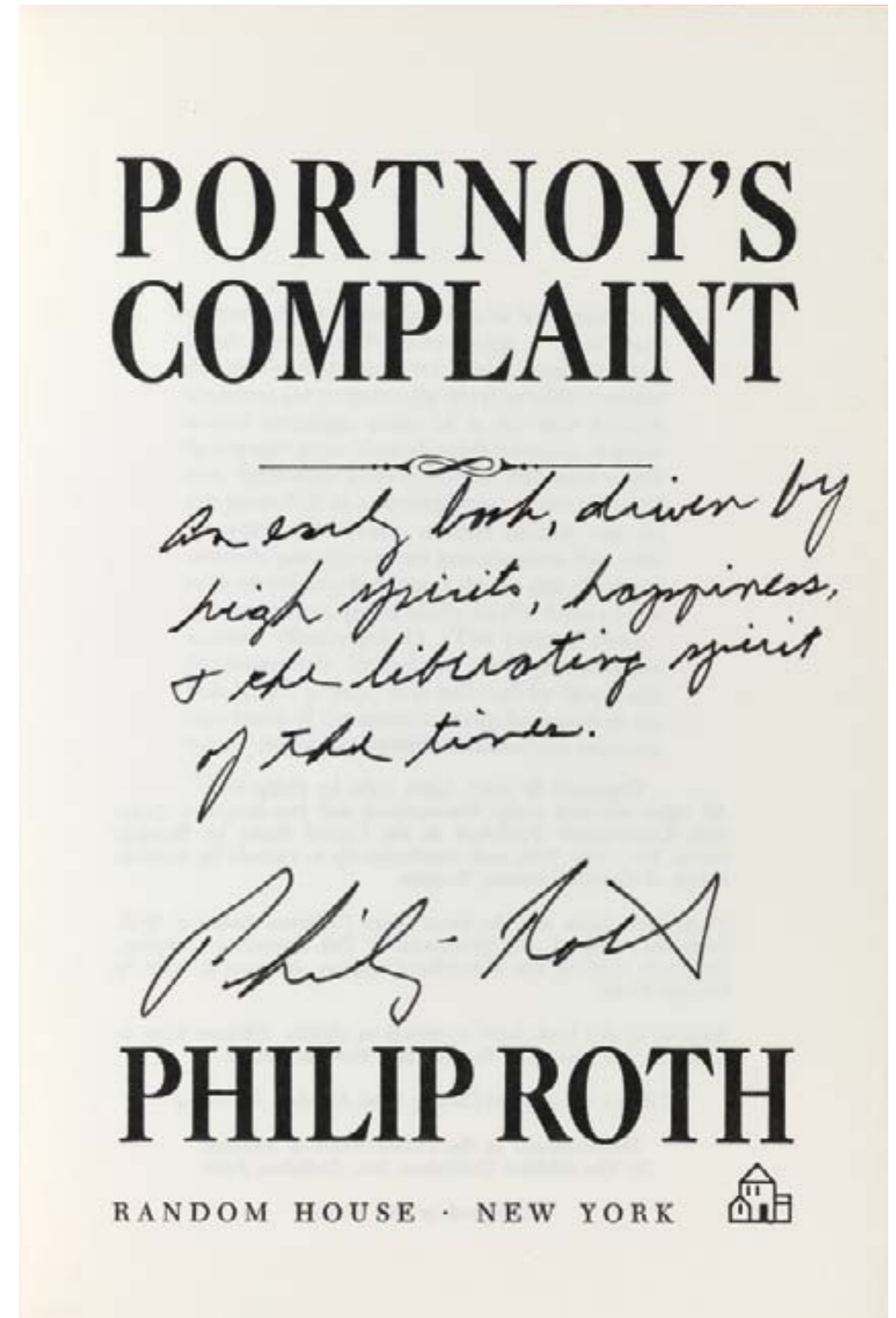
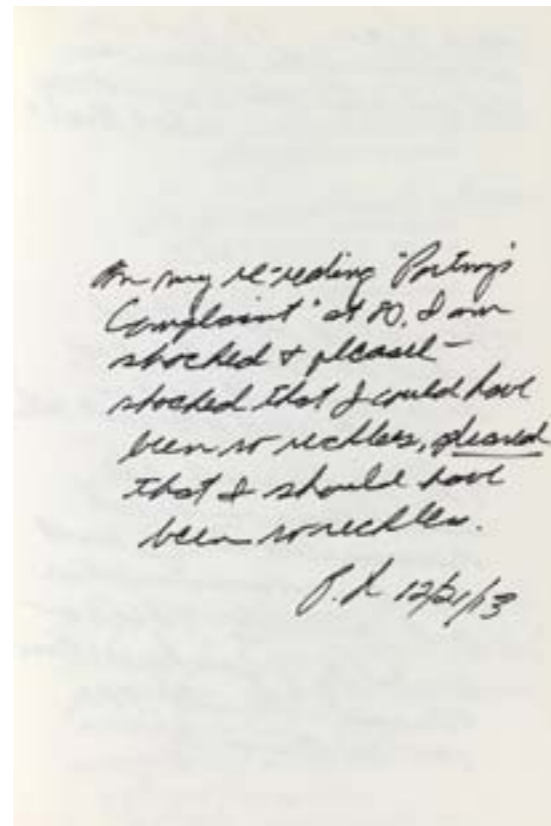
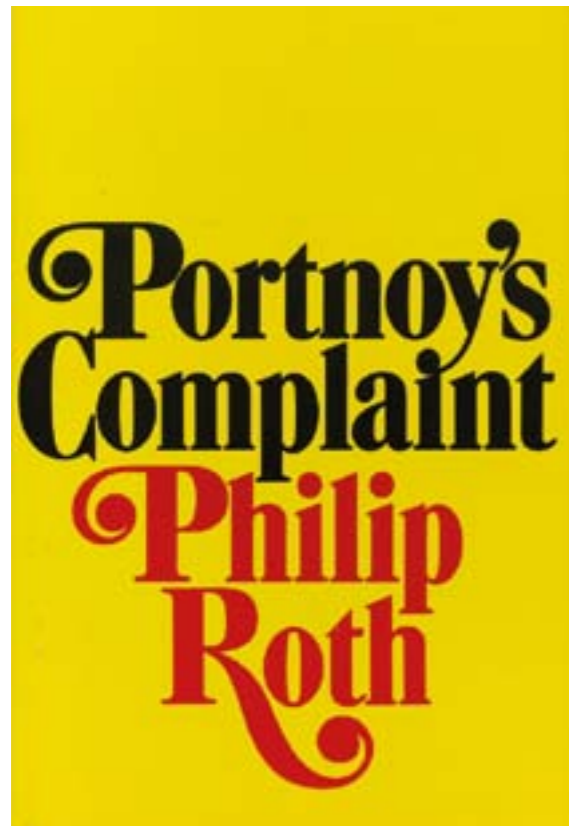




•54  
ROBINSON, Marilyn (b. 1943). *Housekeeping*. New York: Farrar, Straus & Giroux, 1980. 8°. Original cloth-backed boards; dust jacket.

**FIRST EDITION.** “I chose the name Ruth because it means compassionate gentleness,” Robinson writes across the first page. “It was a statement to myself about the method of the narrative.” Almost all of the annotations are written across the printed text, in the manner of paper-saving 19th-century correspondents. The occasional effort required to focus the eyes is well rewarded, as the comments have a playful and poetic quality, very much in keeping with the style and tone of the novel. “Memory is mutable and persistent like the self whose memory it is” (p.53). On the final page she writes: “This is about the infiltration of thought and experience by memory, about love in the tracings of memory, persisting and changing and animating.” Sometimes there are random observations on the action: “I have learned that many people have deep attachments to graham crackers.” “Sculpting in snow is a melancholy art.” There are interesting insights into how she created the characters: “The first thing I knew about Sylvie was a sentence ‘Sylvie’s hands were always cold.’ It doesn’t appear in the book.” A line Sylvie utters on p.51: “It’s hard to describe someone you know so well...” prompts this expostulation from Robinson: “It is impossible! This is why I never draw characters from life.” Of “Fingerbone,” the fictional locale of much of the story, Robinson writes, “I love these very tentative settlements. They are so essentially human, like some primordial outpost on the Tigris.” This quiet but powerful novel—Robinson’s first—received the PEN/Hemingway Award, and was adapted to the screen in 1987. At the outset of the last chapter she confesses to a cinematic sensibility in writing the book: “The book was very visual to me as I wrote it, and the most important scenes occur in a darkness, throwing light into relief.”

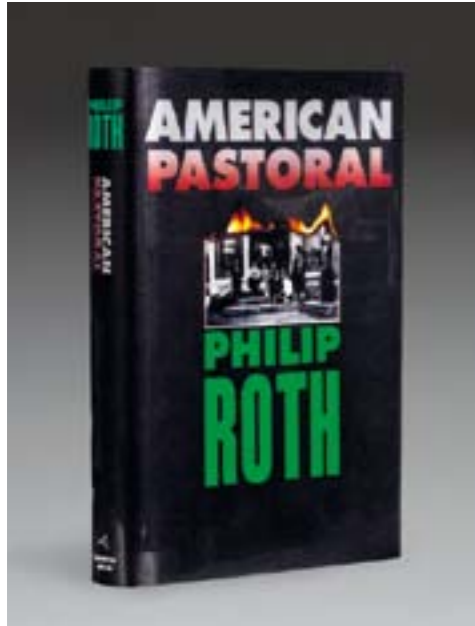




•55  
ROTH, Philip (b. 1933). *Portnoy's Complaint*. New York: Random House, 1969. 8°. Original navy blue cloth, upper cover and spine in gilt; dust jacket.

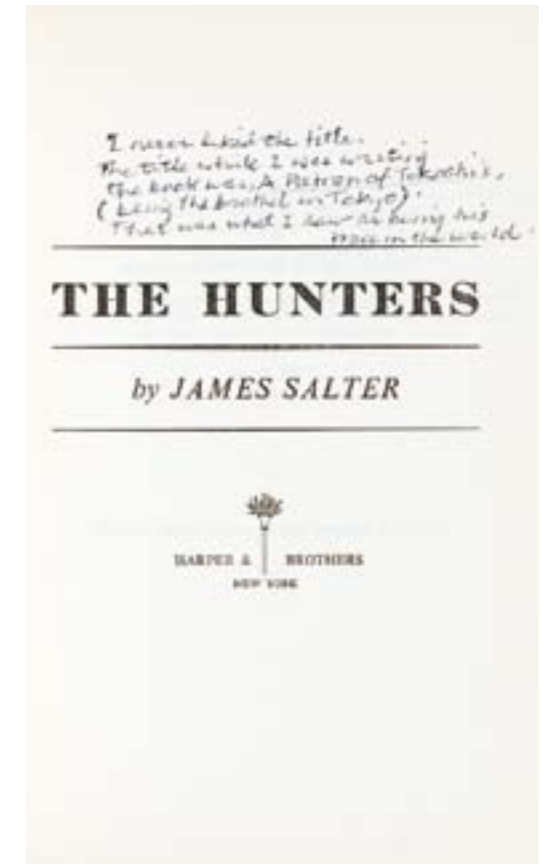
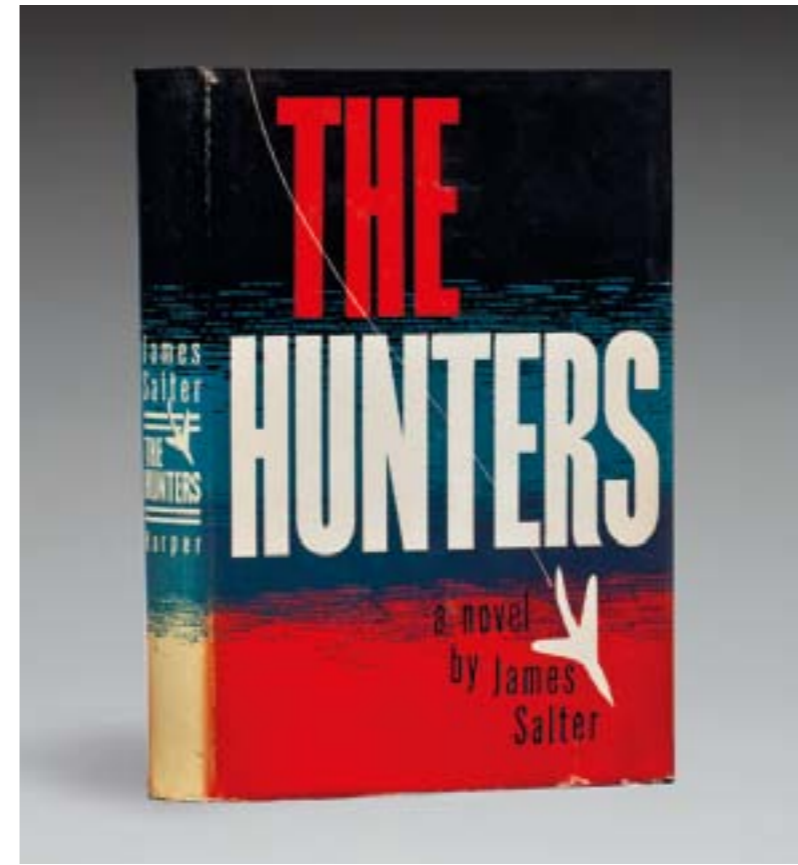
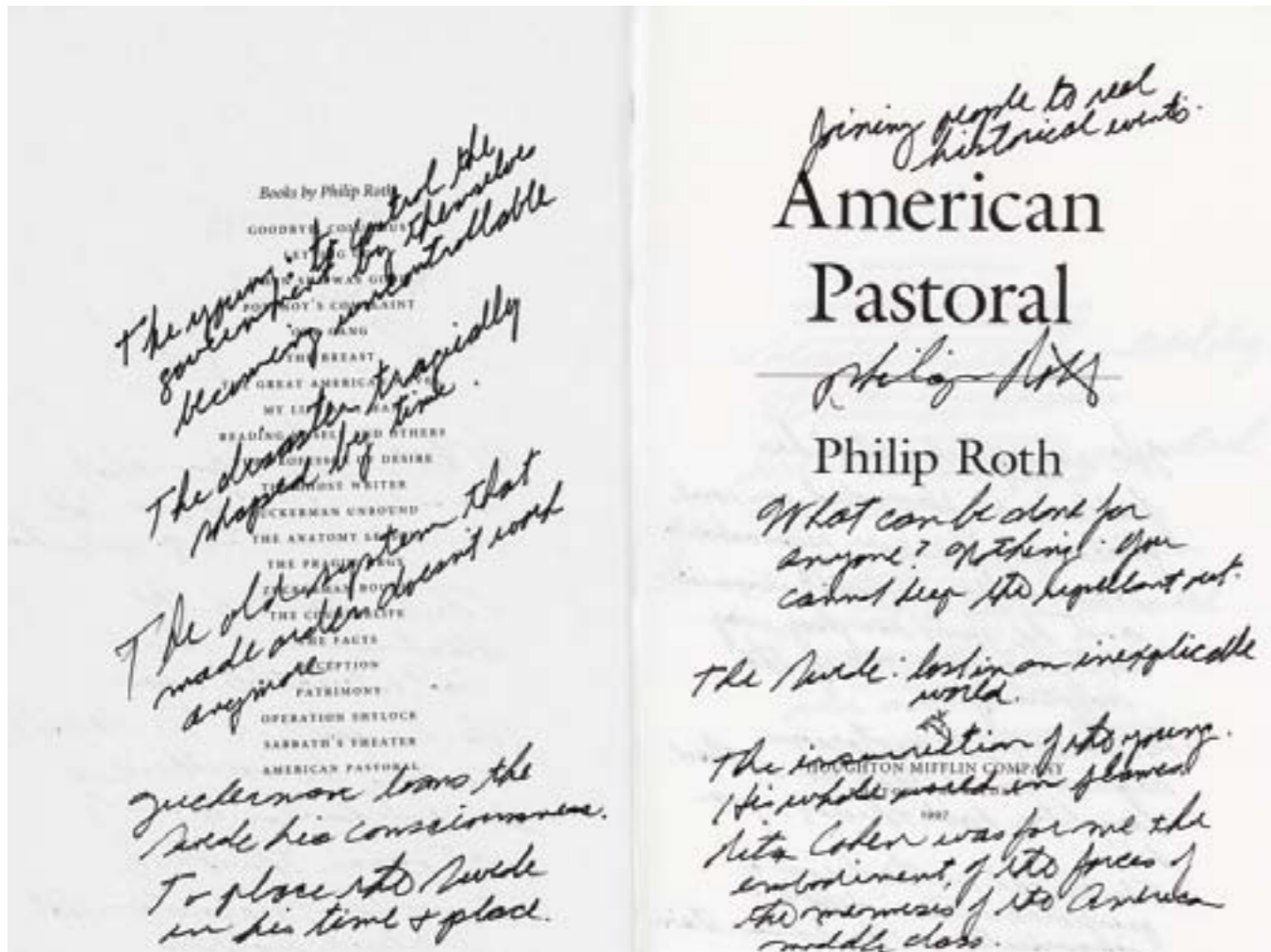
FIRST EDITION, SIGHED TWICE AND EXTENSIVELY ANNOTATED on the flyleaf, half-title, and title-page, with some 170 words in Roth's hand. "On my re-reading 'Portnoy's Complaint' at 80," he says on the flyleaf, "I am shocked and pleased-shocked that I could have been so reckless, pleased that I should have been so reckless." Further annotations go into great detail about his emotional, intellectual and artistic motives in writing *Portnoy*: "An early book, driven by high-spirits, happiness, & the liberating spirit of those times." He mentions "the crucial scene in the book," the Heshie scene, which is not about masturbation "but brutality." His notes make for a fascinating, moving and deeply revealing commentary on this iconic American book.

*Portnoy's* appearance in 1969 unleashed a furious storm of criticism and censorship. Self-appointed moral guardians denounced its sexually explicit language. Jewish groups protested what they saw as an unflattering portrayal by one of their own (Roth seems to answer those attacks here in an annotation quoting Mark Twain's jibe: "The Jews are members of the human race. Worse than that I cannot say about them.") Some librarians refused to stock the work on their shelves. And there was this 1971 exchange in the White House between Richard Nixon and H.R. Haldeman: HALDEMAN: But Philip Roth is a very big author, so he's got... NIXON: What is he? What is he? HALDEMAN: He wrote *Goodbye, Columbus*, which became a very big movie, which got him some notoriety. But then his big thing is *Portnoy's Complaint*, which is the most obscene, pornographic book of all time." *Portnoy* came up for discussion in the White House 40 years later, when Barack Obama presented Roth the Presidential Medal of Freedom, and asked, "How many young people have learned to think by reading the exploits of Portnoy and his complaints?" Millions. But while the scandal of its reception may have helped its rise up the best-seller charts, the work has endured because of its expression of what Roth here in his annotations calls "my theme—impurity. The impurity of the human compound."



•56  
 ROTH, Philip. *American Pastoral*. New York: Houghton Mifflin, 1997. 8°. Original half-cloth, pictorial dust-jacket.

FIRST EDITION, signed on the title page and extensively annotated across five pages of front matter (flyleaf, half-title, title-page and dedication page). Some 200 words in Roth's hand, in which he offers extensive commentary on this powerful novel about the Sixties, in which the protagonist, Seymour "Swede" Levov, has his world shattered when his daughter becomes a radical terrorist. "The daughter & the decade," Roth writes in his notes, "blasting to smithereens his particular form of utopian thinking... His whole world in flames. Rita Cohen was for me the embodiment of the forces of the nemesis of the American middle class." Echoing the title of a later work, Roth sees *American Pastoral* as an exploration of "the blight on the dream of perfection. The indelible imperfection. The human stain."



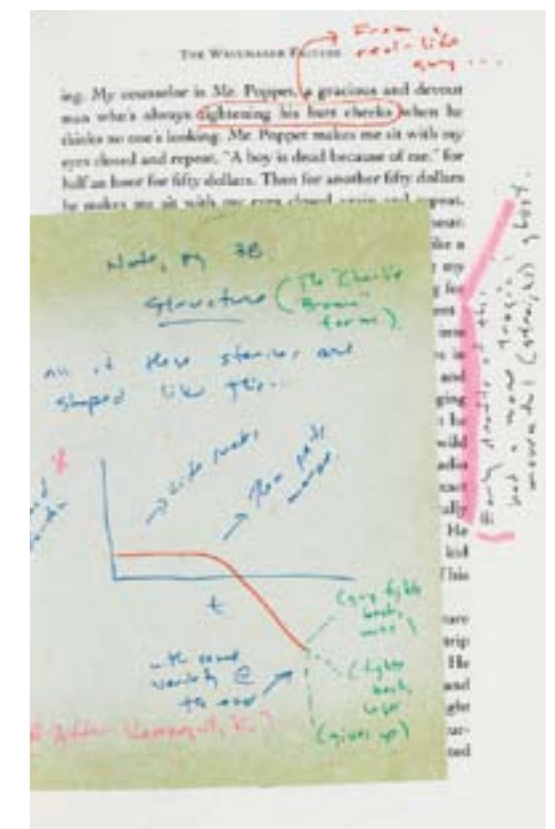
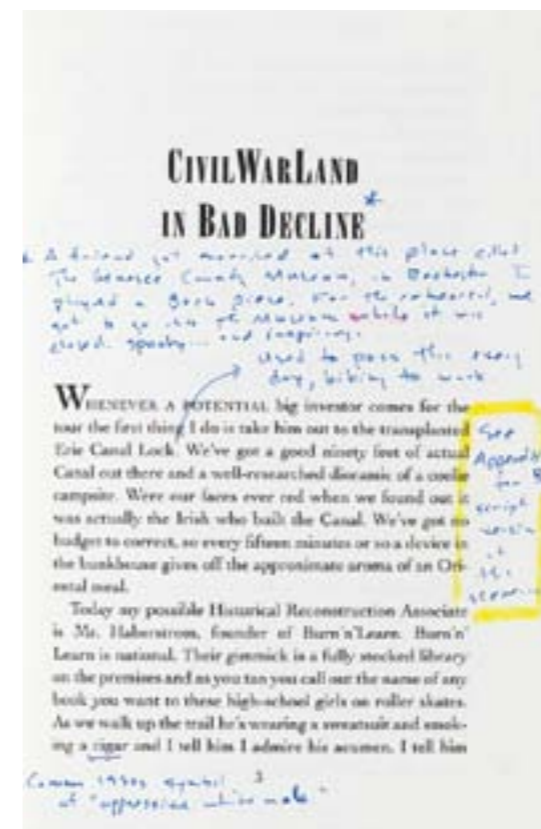
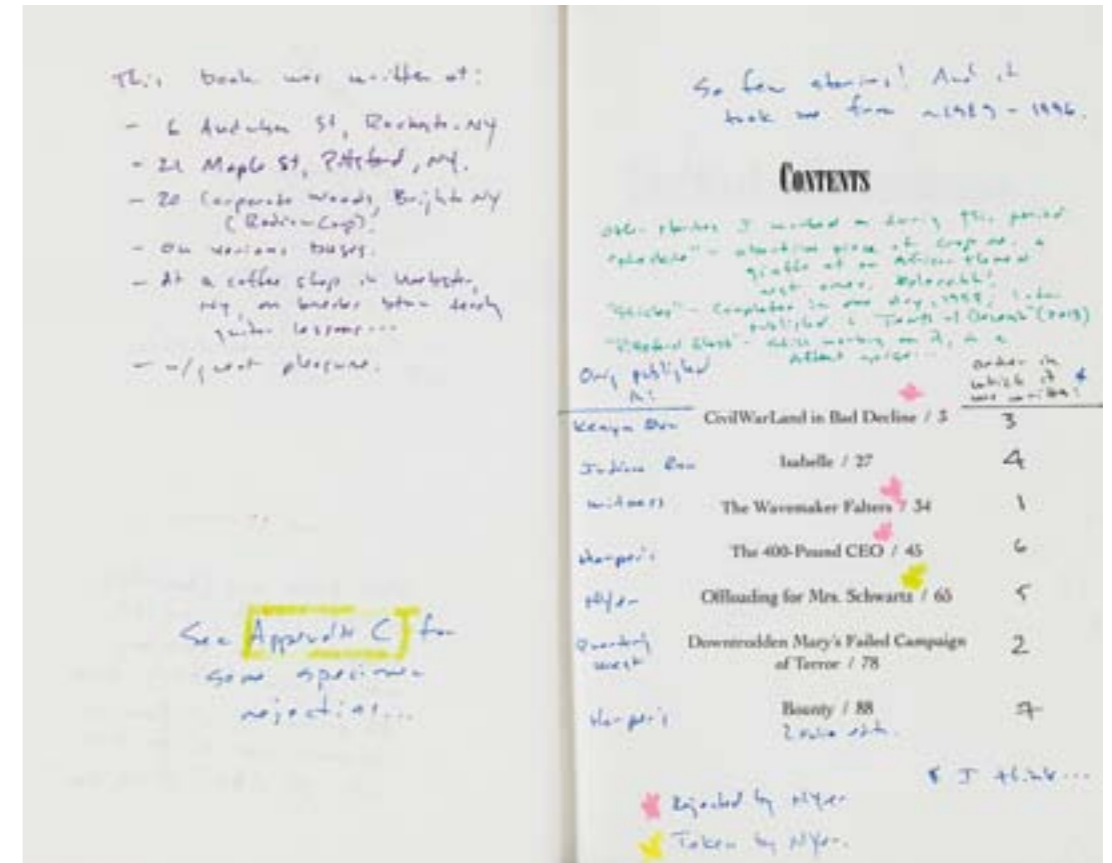
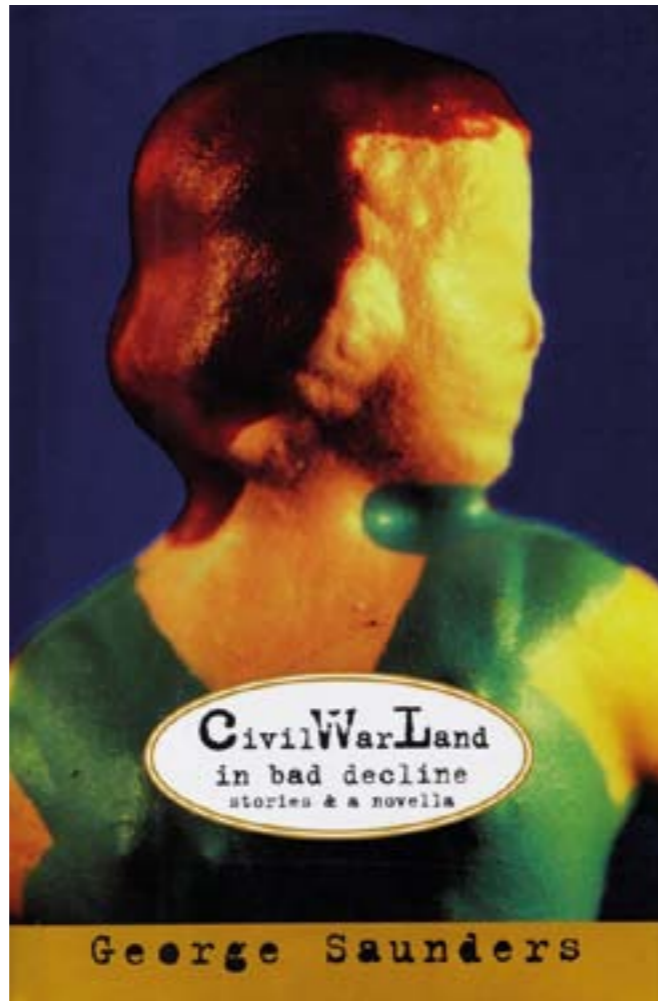
•57  
 SALTER, James (b. 1925). *The Hunters*. New York: Harper & Brothers, 1956. 8°. Original black cloth; dust jacket. In a red cloth, clamshell box. With typed letter signed and 4 pages of annotated clippings.

FIRST EDITION. *The Hunters* was Salter's debut novel, and it made his reputation. But he confesses "I never liked the title. The title while I was writing the book was, *A Patron of Tokoshi's* (being the brothel in Tokyo). That was what I saw as being his trace in the world." Going through the pages, he seemed to like the novel even less: "My God—all so stiff," he writes, before making it through the second paragraph. "I would never use these words now," referring to "numb lethargy" and "full animation." A few pages on (p.5) he writes "This needs rewriting. In fact I did rewrite it in a later edition, but still not good." "Overwritten" he pens alongside a long paragraph. "Too high flown," in another spot, "sounds cliché now," in a third. Things get downright sarcastic when he reads his younger self writing: "the compulsion to press close to death..." "Pressing close to pulp fiction is more like it," he says now. Things start to get better at chapter 4: "Finally the book begins telling itself," he writes. A little further on, "Better level of description here—a relief." But his younger self keeps embarrassing him: "I can't think how I didn't see this as earnest and juvenile in the extreme when I wrote it," he says on p.119. Near the end he simply starts crossing out entire sections and rewriting them (p. 203). Painful as it may have been for Mr Salter, his annotations open up the interesting question about the evolution of a writer's talent. What attitude should the mature artist take towards his earlier work? Go back and rewrite it, or simply regard it as the product of a different, no longer existing self?

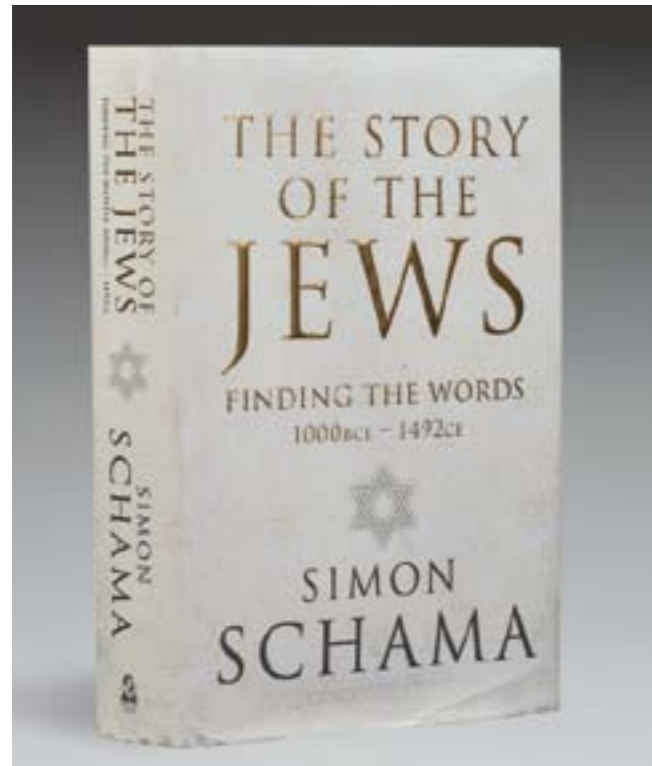
SAUNDERS, George (b. 1958). *CivilWarLand in Bad Decline*. Stories and Novellas. New York: Random House, 1996. 8°. Original cloth-backed boards; dust jacket.

FIRST EDITION, signed twice on the title-page. This is among the most colorful of the annotated books—in the literal and figurative sense. Saunders has covered the pages of the book with marginal notes in green, blue, red, and purple inks. Several sketches adorn the pages. The notes provide the addresses of the residences where he wrote the stories, as well as the journals in which some of them originally appeared. On the table of contents he tells us about other stories written in this period, even some abandoned works, such as “an abortive piece of crap” about a “giraffe at an Africa-themed rest area. Blechhh!” His reactions to this earlier work are overwhelmingly positive. Of “400 Pound CEO” he says, “On this re-read of the book, I think this is my favorite story. I like how this young(ish) writer has his heart on his sleeve.” In the margin of “Bounty,” he recalls how he “was obsessed with brevity, speed, ‘non-literary’ language. Telegraphic = ideal.” These textual notes alone cover three-quarters of the books 179 pages. There are also 26-losseely inserted note-cards containing vignettes and observations like the following (on the title story): “Since 1997, Ben Stiller & I have been trying to make a movie of this story. One ongoing issue: what do these ghosts look like? I had one scheme where a ghost flickers between all the ages the person ever was: way expensive. Best ghost we’ve found: Hamlet’s father in Mel Gibson’s version. The trick? Actor wears zero makeup – and is not lit.” Two cards at the end contain this “Closing thought: I like the audacity of this book. I like less the places where it feels like I went into Auto-Quirky Mode. Ah youth! Some issues: Life amid limitations; paucity. Various tonalities of defense. Pain; humiliation inflicted on hapless workers – some of us turn on one another. Early on, this read, could really feel this young writer’s aversion to anything mild or typical or bland. Feeling, at first, like a tic. But then it started to grow on me—around ‘400 Pound CEO.’ This performative thing then starts to feel essential; organic somehow – a way to get to the moral outrage. I kept thinking of the word ‘immoderation.’ Like the yelp of someone who’s just been burned.” And if all that were not enough, there is a separate packet of appendices, containing among other things photocopies of rejection letters. A Saunders feast.

(2)







day unto day uttereth speech  
and night unto night showeth knowledge  
there is no speech nor language  
where their voice is not heard  
their line has gone out through all the earth  
and their words to the end of the world.

Some reviewer (kindly) said of this ending 'at last Schama shut up & let someone else's words sound out.' Quite right!

•59  
SCHAMA, Simon (b. 1945). *The Story of the Jews: Finding the Words, 1000 BCE – 1492 CE*. London: The Bodley Head, 2013. 8°. Original gray cloth; dust jacket.

**FIRST EDITION.** A passage about a memory from temple when he was nine-years-old prompts this wonderful annotation: “So many childhood memories opened up again while writing this book—smells, textures, sounds – kosher Proust – more than Proust!” It is fascinating to read him commenting on the artistic and literary choices he made in telling this story. It’s a reminder that the greatest historians share the novelist’s skill of narrative fluency and imaginative plotting. Before chapter five, “The Menorah and the Cross,” and his jump to the twentieth century, Schama writes, “I paused a little bit before switching time & place so extremely, but the story asks for it—Dura-Europos’s discovery for me—I wanted to recreate the original sense of shock...” At the beginning of chapter nine he says, “haunted by Gibbon, Macaulay here – not a Jewish wordsmith, but part of my apprenticeship.” Further on: “Colour – immensely important throughout the book – Judaism not black & white.” He shows us how parts of the story still move him. The massacre of Jews in Mainz by Crusaders in the 11th century prompts him to write: “still unbearably painful passage to write.” Of the hanging of 269 Jews in London in 1279, he writes: “no one remembers this in English history books.” He takes note of the reviewers in several annotations, and not always to disagree with them. On the issue of the Mishneh Torah, Schama says, “I still have no idea why some reviewers thought this was a misdescription of M.T.!” But on the last page of the book he notes how “some reviewer (kindly) said of this ending, ‘at last Schama shut up & let someone else’s words sound out.’ Quite right!”

This entire play was re-written  
& subsequently published by  
Vintage Press for the  
'89 Steppenwolf  
production  
which was  
done on  
Broadway &

Buried Child  
&  
Seduced  
&  
Suicide In B<sup>b</sup>

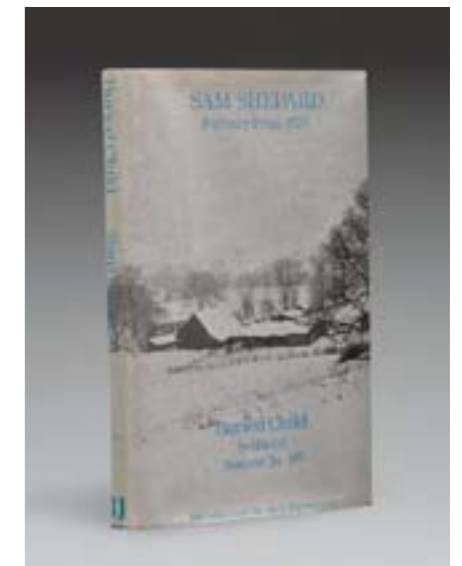
Sam Shepard

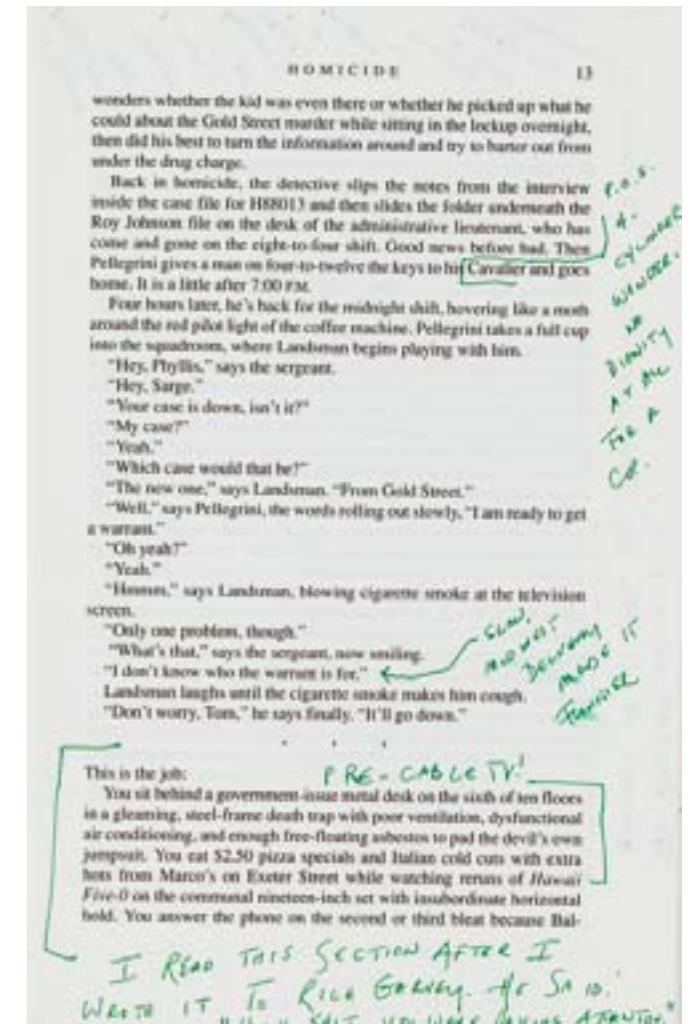
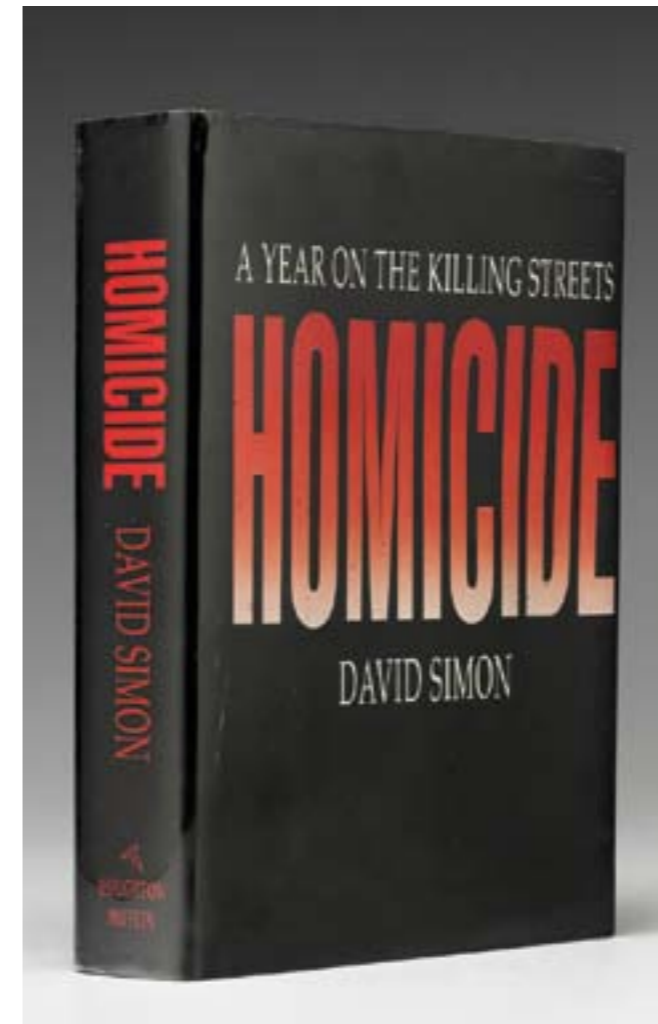
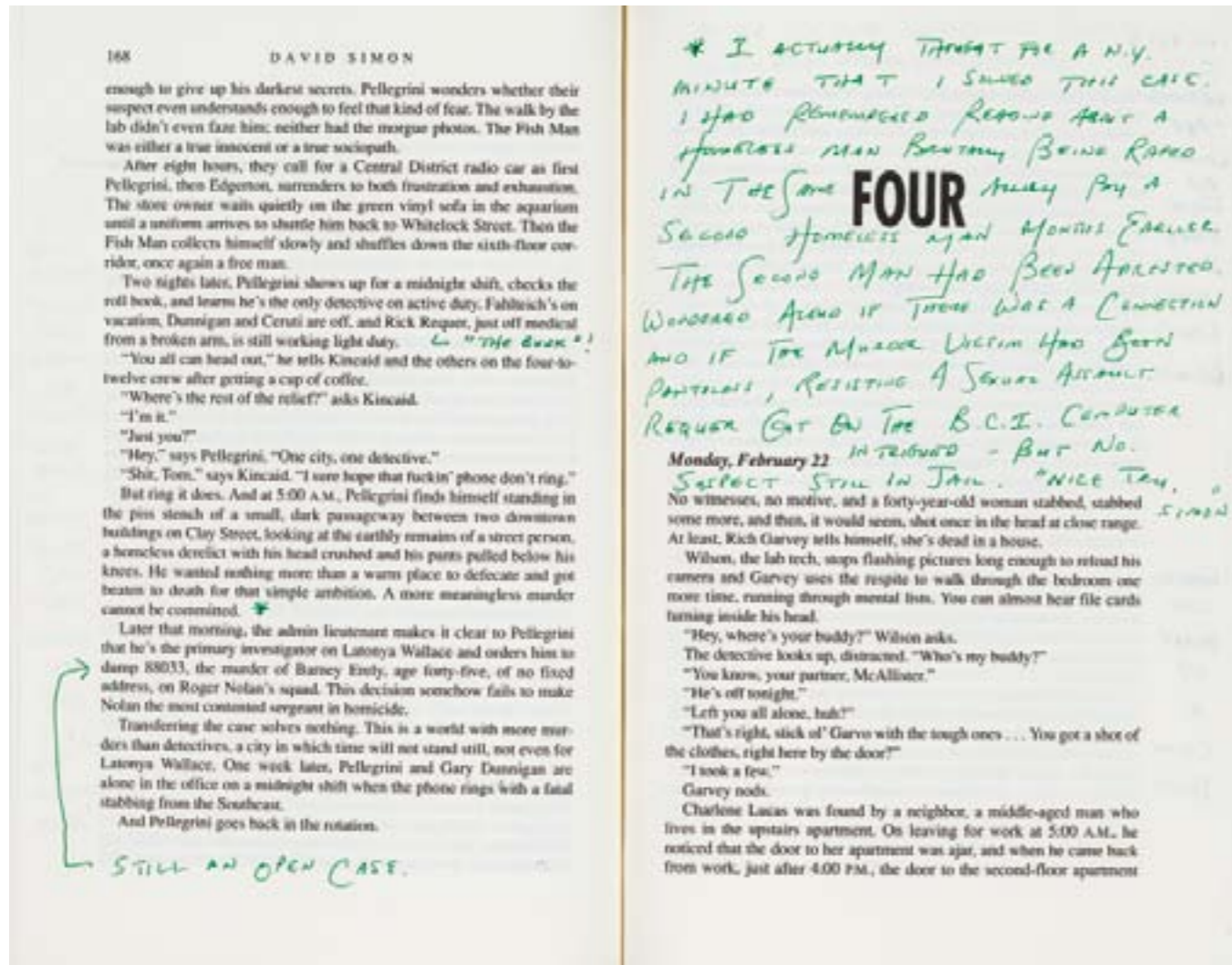
Urizen Books

6/24/14 (Va.)

•60  
SHEPARD, Sam (b. 1943). *Buried Child. Seduced. Suicide in Bb*. New York: Urizen Books, 1979. 8°. Original, cloth-backed boards; dust jacket

**FIRST EDITION,** signed on the title-page. Shepard’s Pulitzer Prize winning drama of a dysfunctional Middle American family—and the corruption of the American Dream—launched his reputation. It enjoyed several stagings, and, as Shepard notes here on the flyleaf, “This entire play was re-written & subsequently published by Vintage Press for the ’89 Steppenwolf production which was done on Broadway. S. Shepard 6/24/14 (Va.)” He has misremembered the year of that production, however, which was 1996, rather than “’89.” Gary Sinise directed the production, which starred Leo Burmester and James Gannon.



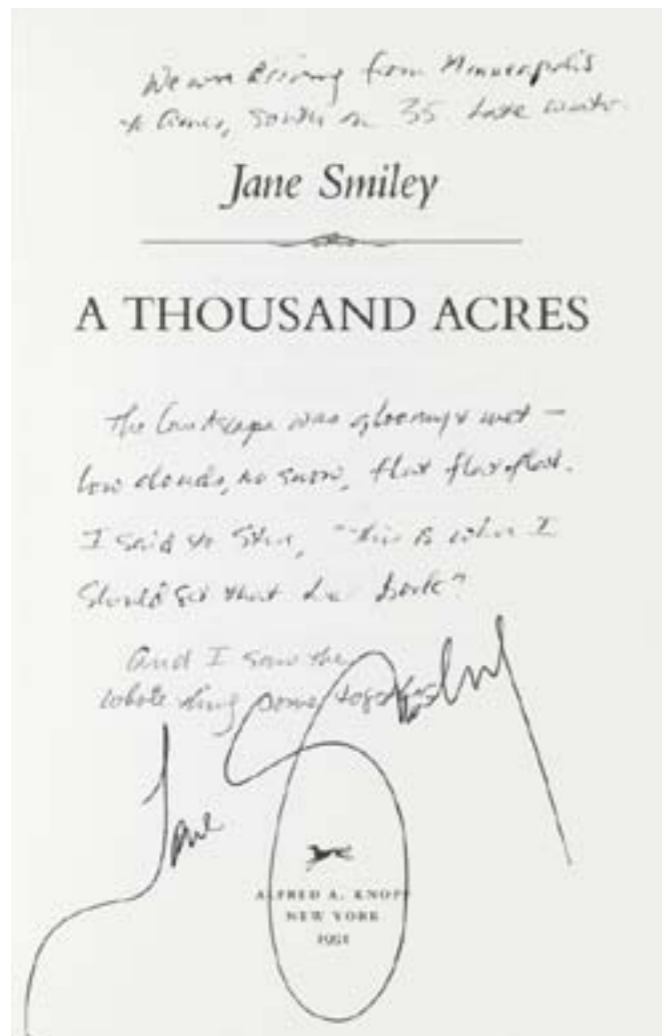


•61  
SIMON, David (b. 1960). *Homicide. A Year on the Killing Streets*. Boston: Houghton and Mifflin, 1991. 8°. Original black cloth boards; dust jacket.

**FIRST EDITION.** Published at the height of the murderous crack cocaine epidemic, Simon's book chronicled a year of homicides—234 of them—on the streets of Baltimore. His unflinching, yet humane portrayal of the victims, the suspects, and the police who investigated these crimes, would spawn one of the best television dramas ever to appear on American screens: *The Wire*. His extensive comments—almost every page is annotated—show the same passion and telling eye for detail that made the book such a success. Alongside the opening of chapter two—the account of the murder scene of 11-year old Latonya Kim Wallace—Simon writes: "Unforgettable for as long as I live." When the police inform the girl's parents about her murder, Simon "felt like an unjustified interloper being present for this...I was there for dozens of notifications but this was the first and the worst." He expresses strong opinions in his notes about good and bad policing. In a scene where Det. Garvey talks his way into a residence to arrest a coked-up suspect, with only one uniformed officer as back-up, Simon writes in admiration: "Fuck SWAT teams. Good police work is about control, more than violence." He is smart enough to realize that his presence may have served to check the officers on occasion. "I wonder if this suspect gets beat if I'm not there," he writes about one encounter.

But what shines through most of all is the telling eye for detail that marks the great reporter: "In Baltimore, I believe, no white person ever smoked Newports. No black person touches a Marlboro." And speaking of cigarettes, he writes a little further on: "No smoking nowadays in the interrogation rooms. Caramba!" We learn in another note that under Maryland law a deathbed confession can only be admissible if the confessor had a stated belief in God!

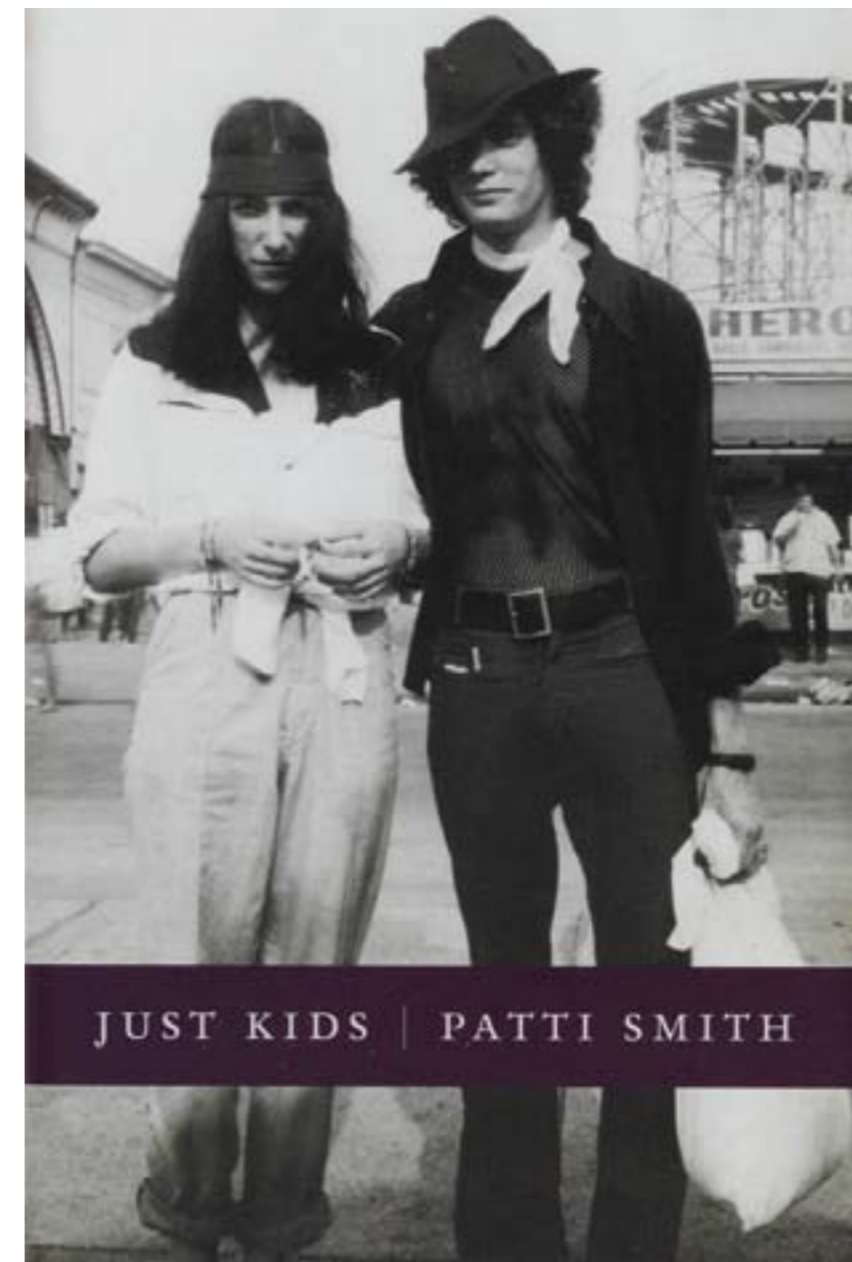
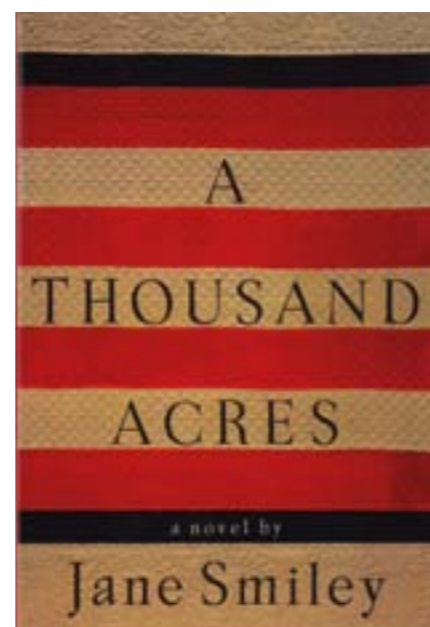
As for his second thoughts, he has good and bad reactions to his prose: "Not bad, Simon. A good graf there," he says at one point. When he writes on p. 566, "Tom Pellegrini sits like Ahab himself...staring hard at the white whale of his own making," he writes underneath: "Yeah, couldn't resist." Another: "Hey. I know a metaphor when it slaps me in the face." After the fine last paragraph, Simon writes: "Finished. Called up McLarney. 'Terry, buy me a drink.' 'Why?' 'I finished the fucking book.' Long pause. 'You're writing a book?'"



•62

SMILEY, Jane (b. 1949). *A Thousand Acres*. New York: Alfred A. Knopf, 1991. 8°. Original cloth-backed boards; dust jacket. With tipped-in photocopy of Smiley's essay, "Shakespeare in Iceland."

**FIRST EDITION**, signed on the title-page. Smiley has also included a note on the title-page explaining the moment of inspiration for this novel: "We were driving from Minneapolis to Ames, south on 35, Late winter. The landscape was gloomy & wet—low clouds, no snow, flat flat flat. I said to Steve, 'This is where I should set that Lear book.' And I saw the whole thing come together." Smiley tells us in a further note on the fly-leaf, "I read King Lear as a senior in high school, a freshman in college, and several times in graduate school. I never liked it. But I especially did not like the fact that all my teachers dismissed Goneril and Regan's points of view as if they would be defiled by even discussing them." Smiley decided she "was going to adhere as closely as possible to my model. So there had to be two brothers." And just as with the daughter-father relationships, she gave a new twist to the Edmund and Edgar characters. "I had always been intrigued," she writes, "by the fact that Edmund is the smarter, more charming brother." Her brilliant recasting of the tragedy into a modern Midwestern American setting, and told from a feminist rather than a patriarchal perspective, proved a great success. Smiley has also tipped in a paper she presented at a Shakespeare conference, in which she uses her novel as a case study to explore "the nature of composition." In it she confesses that "of all my books [*A Thousand Acres*] it was the most difficult, and for that I blame Mr. Shakespeare."



•63

SMITH, Patti (b. 1946). *Just Kids*. New York: Ecco Press, 2010. 8°. Original cloth-backed boards; dust jacket.

**FIRST EDITION**. Signed on title page, with numerous items loosely inserted, including: a museum quality silver print inscribed photo of "Robert's Star"; inscribed photograph of a tambourine given to Smith by Robert on her 21st birthday; inscribed photo of necklace; autograph manuscript of the poem, "Wild Leaves"; an autograph manuscript note signed and dated 9 March 2014. That note (on Relais-Hotel du Dieux Paris stationery) reminds us "Today is the twenty-fifth anniversary of Robert's passing. I have completed my notations. They are really embellishments as I felt I could really not add nor analyze what I had already written." She has instead offered "a handful of thoughts, some poems, and three [annotated] pictures: The Tambourine, The Necklace, The Star. All given with humble devotion to the task at hand, that of remembering Robert." The poem "Wild Leaves," written for Robert's 41st birthday. She has also inscribed and signed the end matter: "A note to the new owner. Thank you for supporting Penn. Patti Smith."

Today is the Twenty-fifth  
Anniversary of Robert's  
passing.

I have completed my notations.  
They are really embellishments  
as I felt I could really  
not add my analysis what I  
had already written.

Instead I offer a  
handful of thoughts &  
some poems, and three  
pictures.

The Tambourine  
The Walkman  
The Star

All given with  
humble devotion to  
the task at hand:  
That of remembering Robert.

*[Signature]*  
March 9, 2014

Relais-Hôtel du Vieux Paris

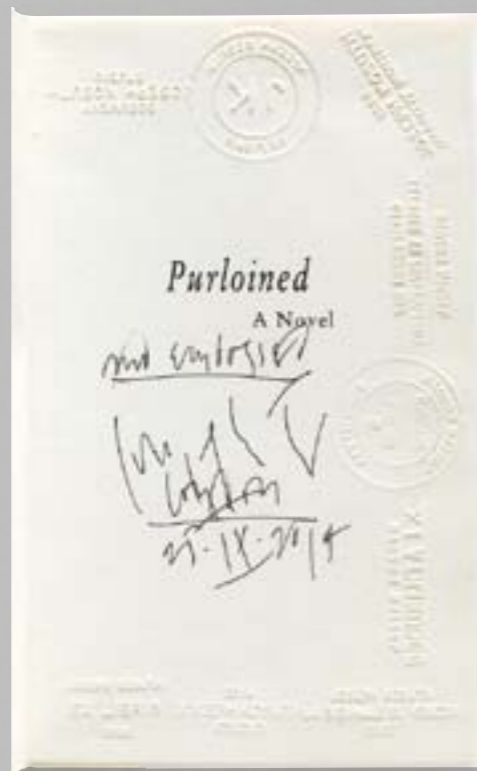
<http://www.vieuxparis.com>

The poems include those she wrote about Mapplethorpe after his death: "Who will sing of his blessedness? / The blameless eye, the radiant grin / For he, his own messenger, is gone..." But the "embellishments" add still greater depth to the portrait of her friend—and of a cultural moment: "Robert was always himself. He was not bound by sexual identity. He was bound to Art He was the artist of my life.... Robert was profoundly influenced by Midnight Cowboy. It permeated his work and the new choices he made in his night adventures." Other important figures appear in her annotations: "Gregory [Corso] passed away in the winter of 2001. I sang 'Stardust' for him, at his bedside. He was buried in Rome, at the foot of the poet Shelley, whom he adored." Smith also tells us that "I was originally going to call this book 'Picturing Robert.'" But someone published a book called 'Picturing Hemingway.' I meditated, anguished over the title until I found an entry in a journal from 1967. The phrase Just Kids served my mission to give the reader our youth." An incredibly moving artistic tribute.



West Twenty-third Street, fire escape

*He protected me. He was strong.*

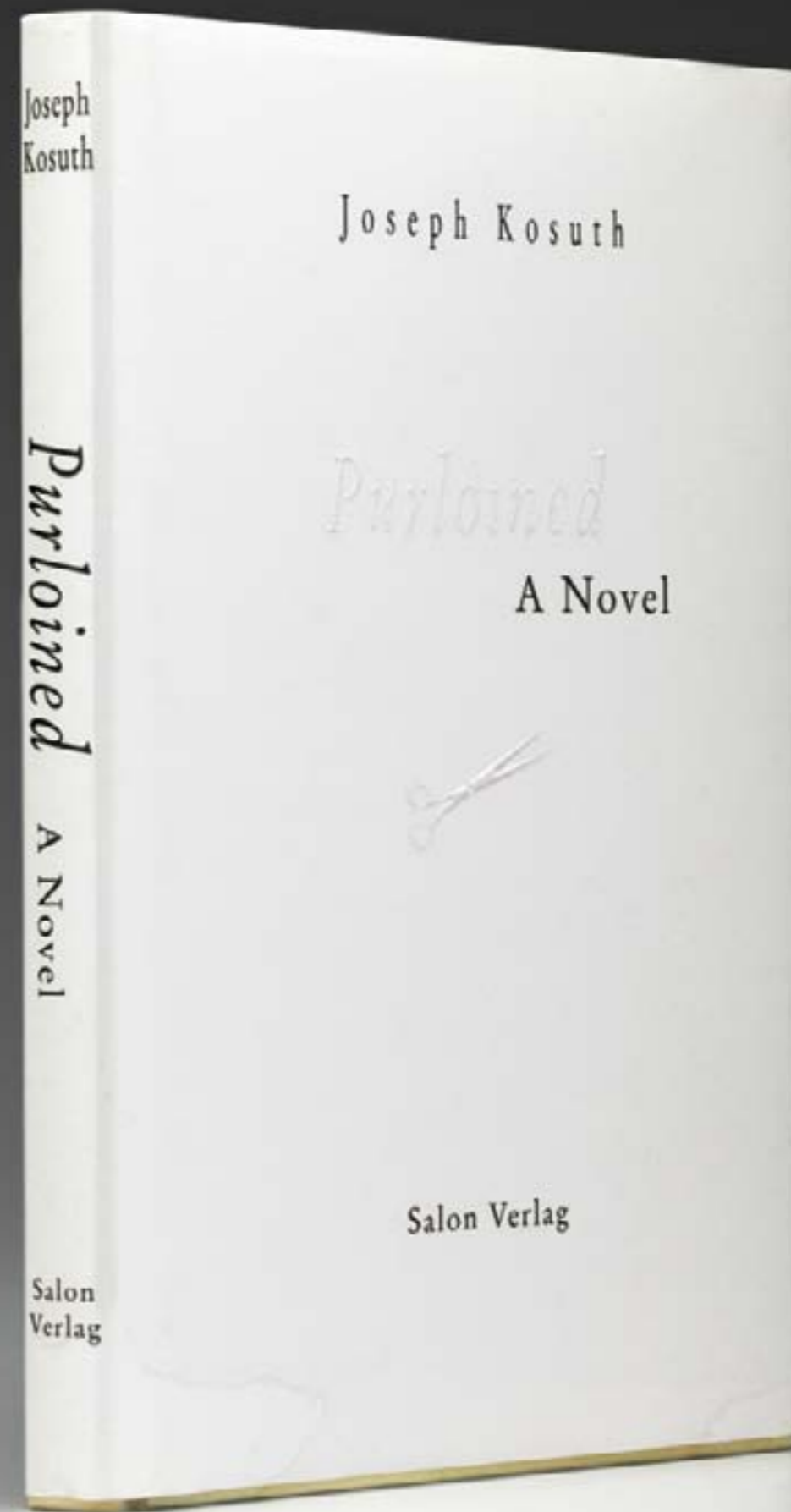


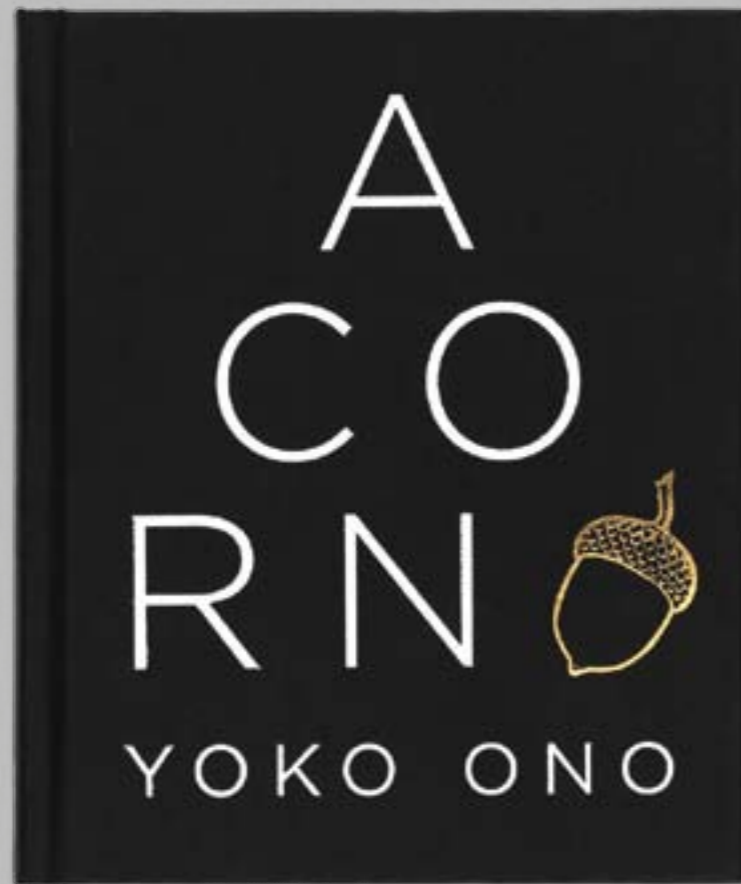
•64  
Kosuth, Joseph (b. 1945). *Purloined*. Cologne: Verlag, Published in 2000 and Executed in 2014. 9 x 5 ½ in. embossed fly-leaf in printed book, signed and inscribed 'Joseph Kosuth 21-11-2014' (on the front fly-leaf).

Opening Bid: \$3,000

**FIRST EDITION.** Lauded for his groundbreaking and highly influential work, Joseph Kosuth emerged in the mid-1960s as a key member of the Conceptual art movement. Claiming that formal concerns were of lesser importance than the immaterial ideas underpinning an artwork, the artist challenged existing definitions of the value and construction of art. Over the years, Kosuth has created a heralded body of self-referential work that addresses how art produces meaning, and examines verbal assumptions and definitions with a disconcerting literalness. Like his peers On Kawara and Lawrence Weiner, Kosuth especially favored language as a tool for artistic exploration, and his works frequently consist of tautological statements announcing what they are, as seen in such compelling and iconic works as *One and Three Chairs*. “When you describe art, you are also describing how meaning is produced, and subjectivity is formed,” Kosuth has said about his interest in language. “In other words, you are describing reality” (J. Kosuth, quoted in N. Spector (ed.), *Guggenheim Museum Collection: A to Z*, New York, 2004, p. 180).

Embodying the artist’s interest in language, conceptual frameworks and the production of art, the present work *Purloined* is an actual novel created by Kosuth, and its title refers to both its “mystery novel” genre, and the way that Kosuth has produced it: by appropriating pages from other books. Borrowing from a variety of sources and authors, Kosuth has shuffled and reassembled these pages—and the stories within—to form a new text. Each page has been reproduced exactly as it appeared in the original source, meaning that fonts, characters and storylines change from one page to the next, frustrating legibility and challenging the reader’s engagement with the work, as expectations for what will happen on the next page are knocked down again and again. Defying the conventions of narrative customarily employed by novels to create such an ambiguous “plot,” Kosuth ultimately leaves it up to the reader to extract what storyline they will. Ultimately, however, *Purloined* suggests that narrative is not the ultimate goal of art. In a dazzling conceptual turn, Kosuth instead gives new meaning to the source texts that he dissects and weaves back together, as he presents these words in new contexts and as pieces of new stories, prompting the reader to imagine what the original book would have been. *Purloined*, in other words, unravels the usually hidden mechanics of meaning in art, making the present work exemplary of Kosuth’s overarching artistic strategies. As the artist later stated, “Aesthetics are conceptually irrelevant to art. Art ‘lives’ through influencing other art, not by existing as the physical residue of an artist’s ideas” (J. Kosuth, quoted in “Art After Philosophy,” in P. Osbourne, *Conceptual Art*, London, 2002, p. 232).





•65

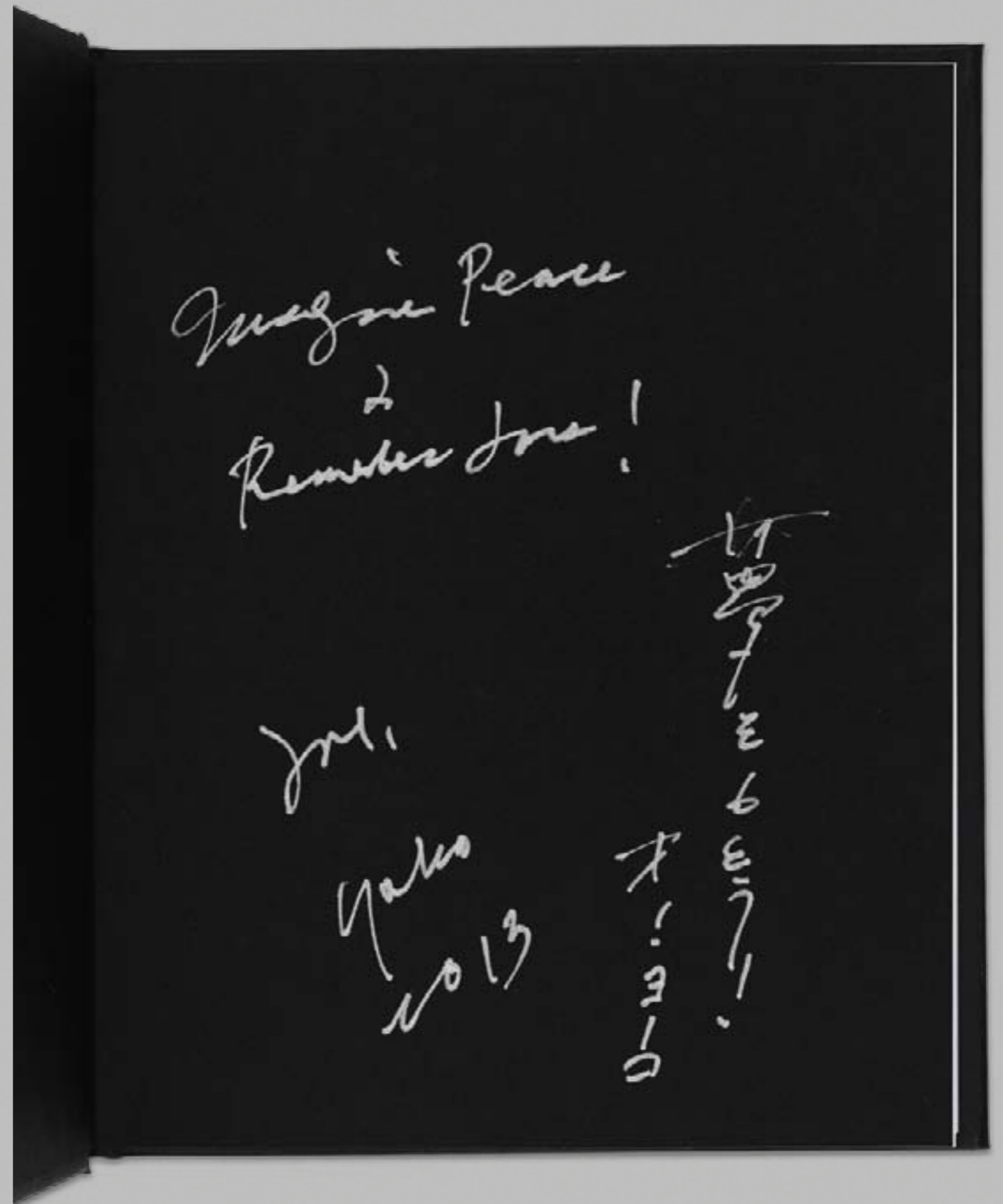
Ono, Yoko (b. 1933). *Acorn*. New York: Algonquin Books, 2013. 6½ x 5½ in. printed book in slipcase, signed, inscribed and dated 'Imagine Peace and Remember John Love, Yoko 2013' and inscribed in Japanese 'Keep the dream' (on the fly-leaf).

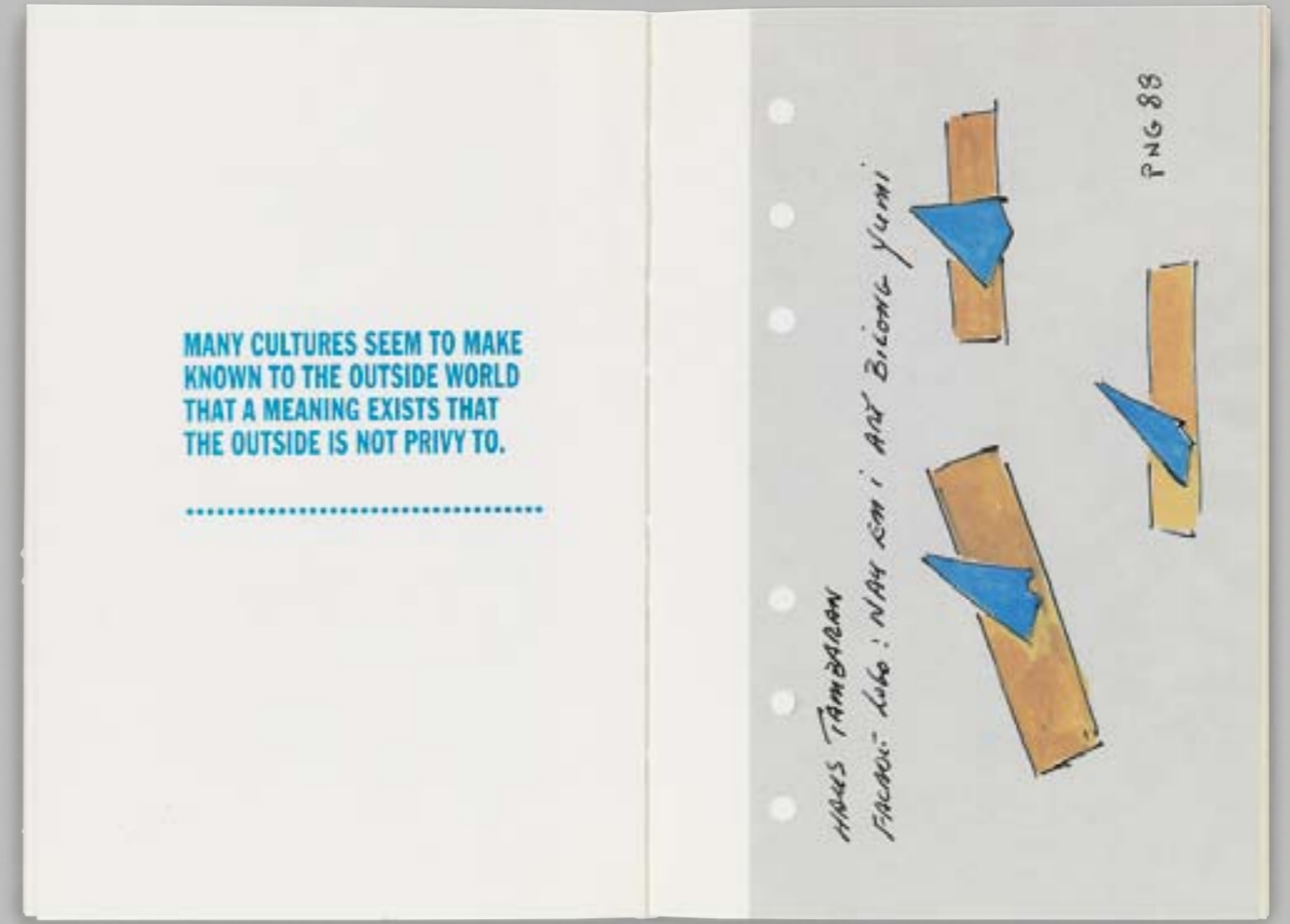
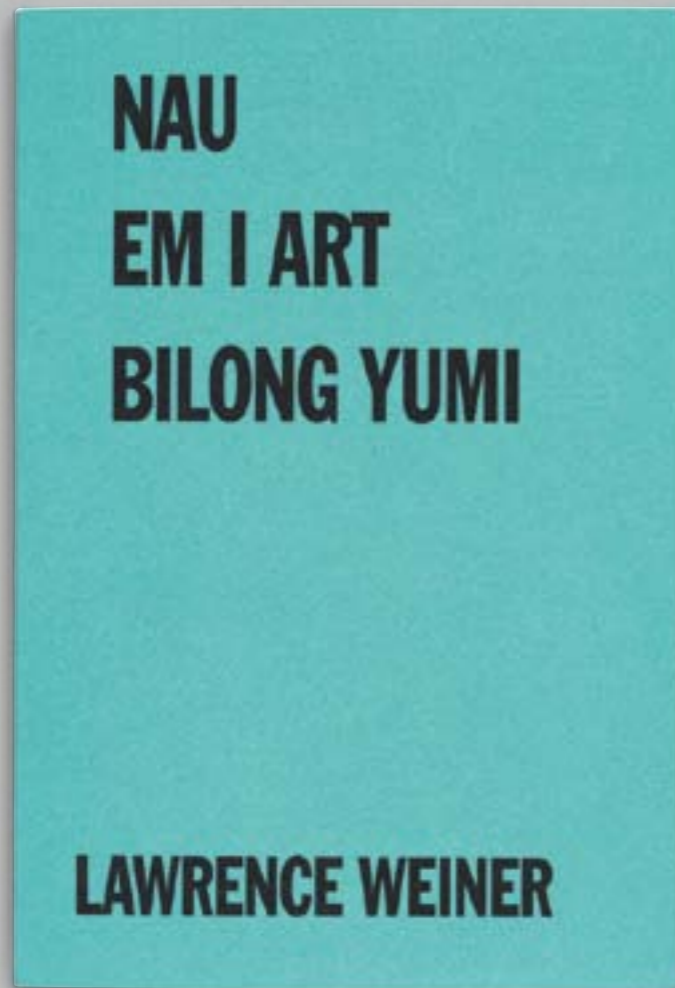
Opening Bid \$600

**FIRST EDITION.** A pioneer of Conceptual and performance art since her emergence in the 1960s, Yoko Ono is a renowned artist who has been associated with the avant-garde Fluxus and neo-Dada groups, among others. Always experimental in her practice, Ono evades strict categorization as an artist, and her work draws from her interest in the shared human experience and its authentic expression. Meanings and interpretations are not exact, but rather exist on the periphery of her work, and typically rely on audience involvement to complete the piece. Ono's oeuvre is a powerful testament to the uplifting potential of art, and its ability to connect people with each other and their surroundings.

In *Acorn*, Ono provides a set of instructions, which are intended to engage the reader contemplation and an awareness of the present moment. These zen-like meditations invite the reader to perform both conceptual and physical exercises, and encourage the individual to experience the world differently. Poetic and lyrical, Ono's incantations are evocatively worded, and they range from such straightforward missives as "Take your pants off / before you fight" to directing the reader to recount an early memory of the sky. Drawings by the artist intersperse the text, and relate interestingly, albeit spuriously, to the instructions that they oppose, providing additional fodder for meditation. On the whole, Ono's oeuvre is expressive and graceful, making *Acorn's* fluid beauty emblematic of the artist's signature aesthetics.

The present lot shares several other similarities with Ono's body of work, as well. With its performative aspect, requirement of audience participation and utilization of instructions, *Acorn* recalls such earlier and formative works of Ono's as the seminal *Cut Piece*, first performed in 1964, in which the artist gave the audience the sole direction to cut, and sat on a stage while participants took turns cutting pieces of the artist's clothing away. Another example of Ono's influential public performance art is *Wish Tree*, a project in which Ono instructed viewers to write down their wishes on pieces of paper, and then tie those papers to the tree. The book additionally references Ono's *Grapefruit*, a book of conceptual instructions published in 1964, which also provided exercises to be completed by the reader. *Acorn*, therefore, represents the culmination of Ono's practice, theories and view of art as fundamentally experiential—strategies which forever changed the way the world viewed art.

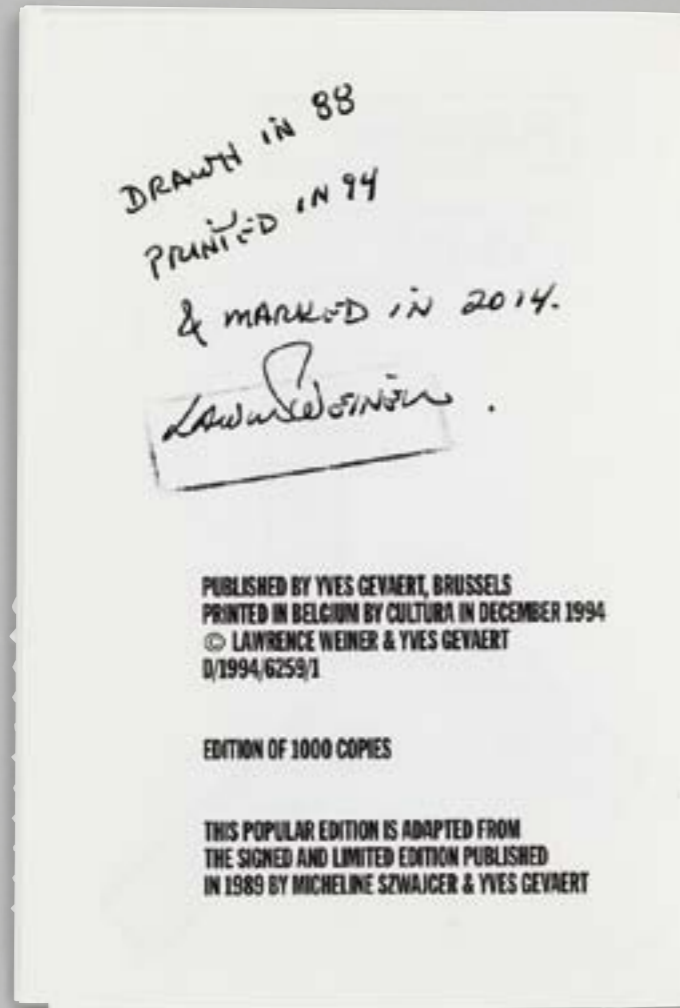




•66

Weiner, Lawrence (b. 1942). *Naum Em I Art Bilong Yumi*. Brussels: Yves Gevaert, Published in 1994 and Executed in 2014. 6½ x 4½ in. Ink and watercolor on printed book. Extensively annotated, painted and drawn by the artist on 19 pages.

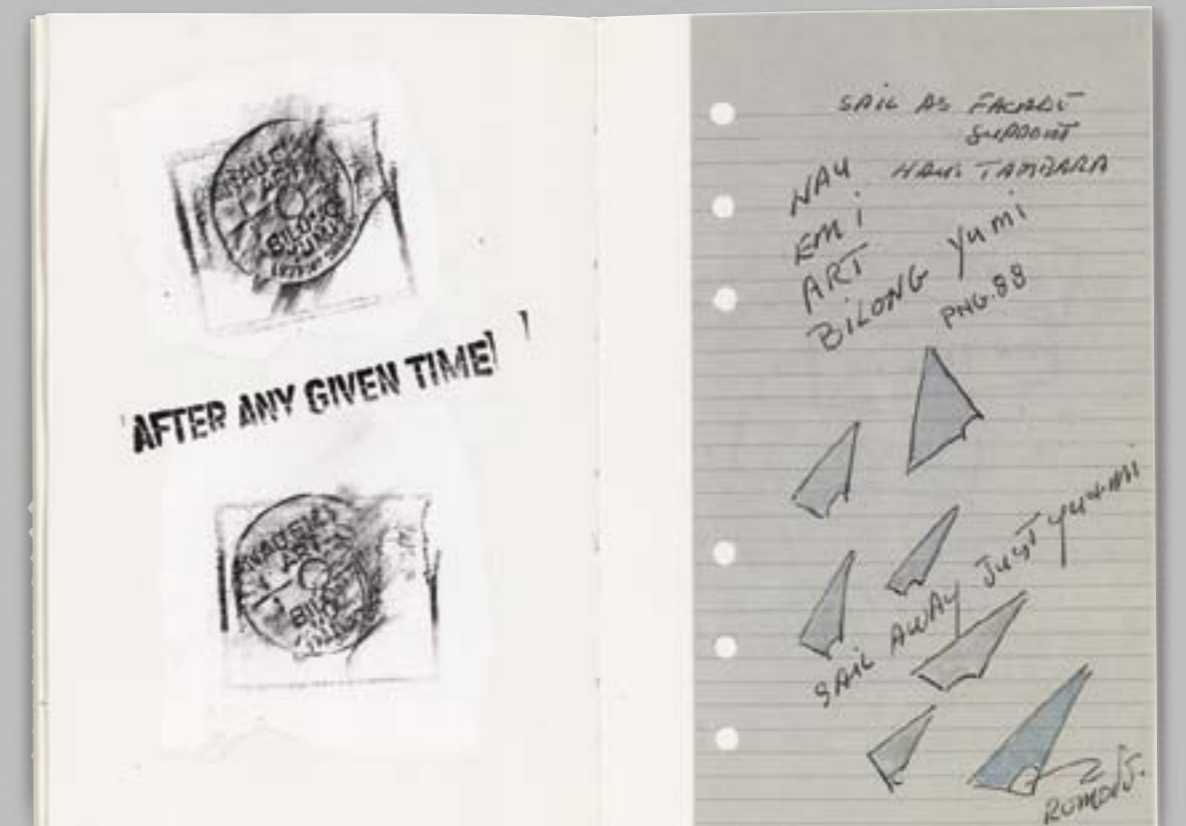
Opening Bid: \$3,000



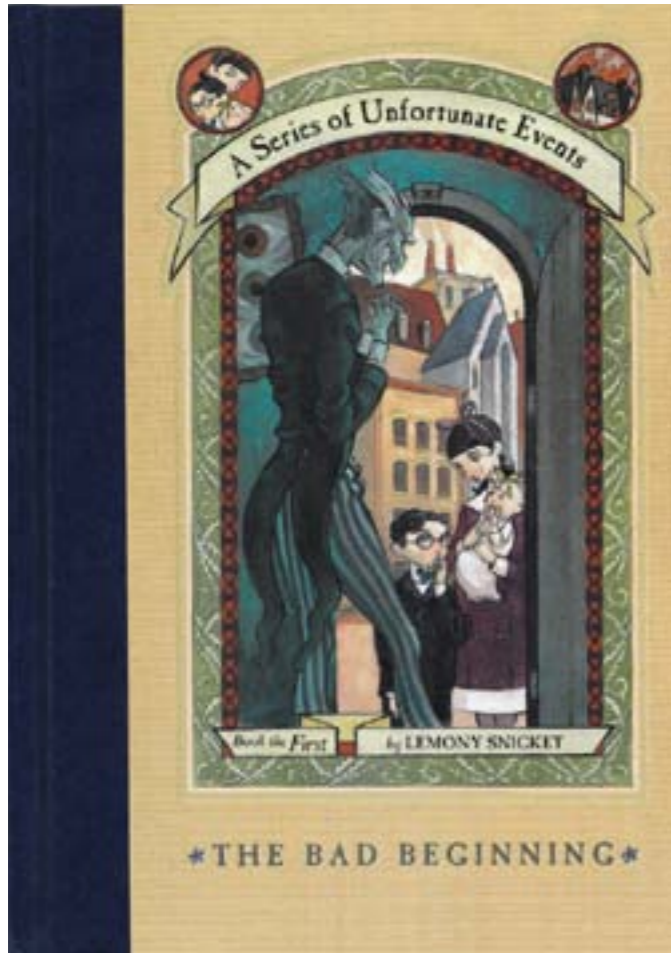
A leading figure in Conceptual Art, Lawrence Weiner is renowned for his text-based works, many of which outline instructions on how to build something, describe actions that could be taken with a material, or use shapes and colors in conjunction with text to produce meaning. Similar to his peers Sol LeWitt and Joseph Kosuth, Weiner produced radical work that questioned the nature of art as never before by placing the emphasis on an artwork's concept over its form. Like the Minimalists, the Conceptualists made art about art, and in Weiner's text works, the language, shapes and colors he selects are the finished piece—the actual physical object itself, as described by Weiner's words, never needs to be realized. As Weiner states, "Art is not a metaphor upon the relationship of human beings to objects and objects to objects in relation to human beings but a representation of an empirical existing fact. It does not tell the potential and capabilities of an object (material) but presents a reality concerning that relationship" (L. Weiner, "Notes from Art (4 pages)," in Clive Phillpot, ed., "Words and Word Works," *Art Journal* 42, no. 2 (Summer 1982), p. 122).

*Naum Em I Art Bilong Yumi* is an eloquent investigation into self-referential art and the masterful culmination of Weiner's Conceptual strategies. For the present work, Weiner has amended a book that he produced after a 1988 trip to New Guinea, which contained everything from pictures of tattoos Weiner saw there to his more typical drawings of geometric shapes with text. Weiner originally created the book from notes that he took in his Filofax during the trip, and several of the pages keep the appearance of the lined notebook paper. In this new piece, Weiner has introduced ink and watercolor additions that correspond to the pages opposite: on the page with watercolor illustrations of the tattoos, for example, Weiner has added an adjacent text stating that "CULT MEANING WAS ATTRIBUTED TO ADORNMENT. IN FACT THE TATTOOS WERE & ARE SIMPLY ADORNMENT." Weiner's new text is often formulated as a response to the original text in the book, and in places where he has included pictograms, they inform or act as a foil to the shapes and colors illustrated in the 1994 edition.

*Naum Em I Art Bilong Yumi* contains several of the same elements that mark the rest of Weiner's art: in addition to utilizing language as their main structural and aesthetic component, it also is meant to be interacted with in the same way as his other art. For Weiner, the viewer completes the artwork through receiving it, and similarly, the audience experiencing *Naum Em I Art Bilong Yumi* activates the dynamic set up by between the old and new text and pictograms.

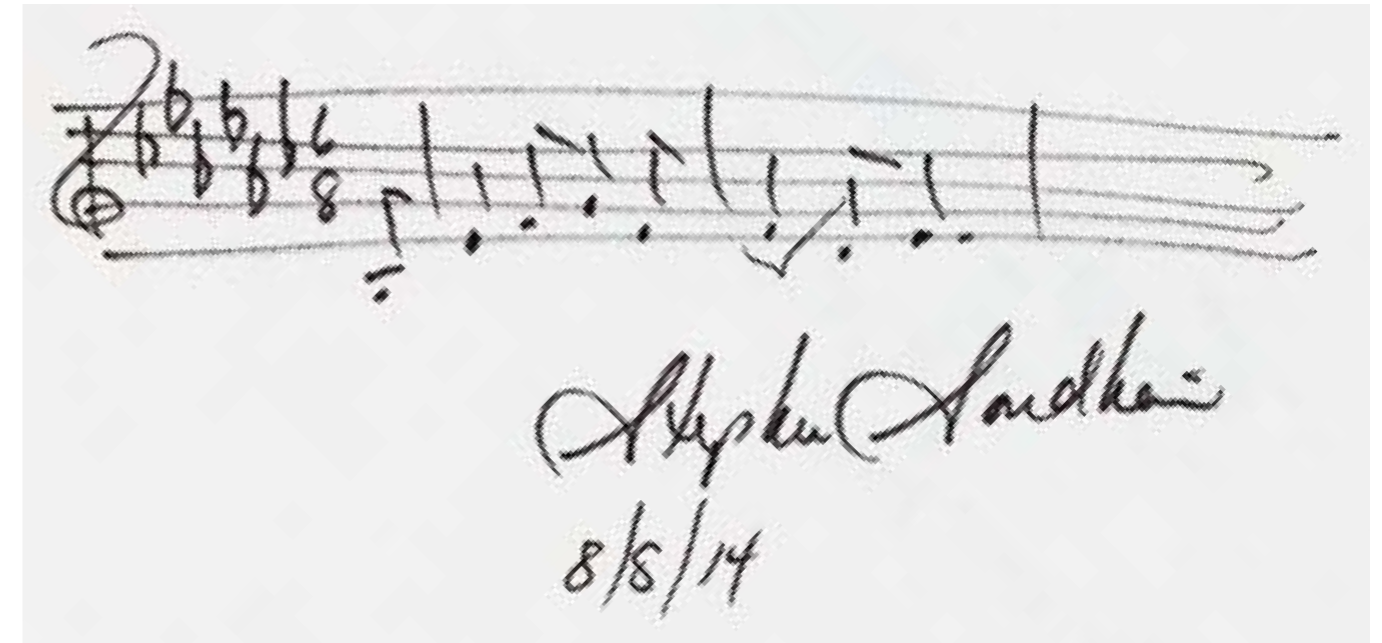
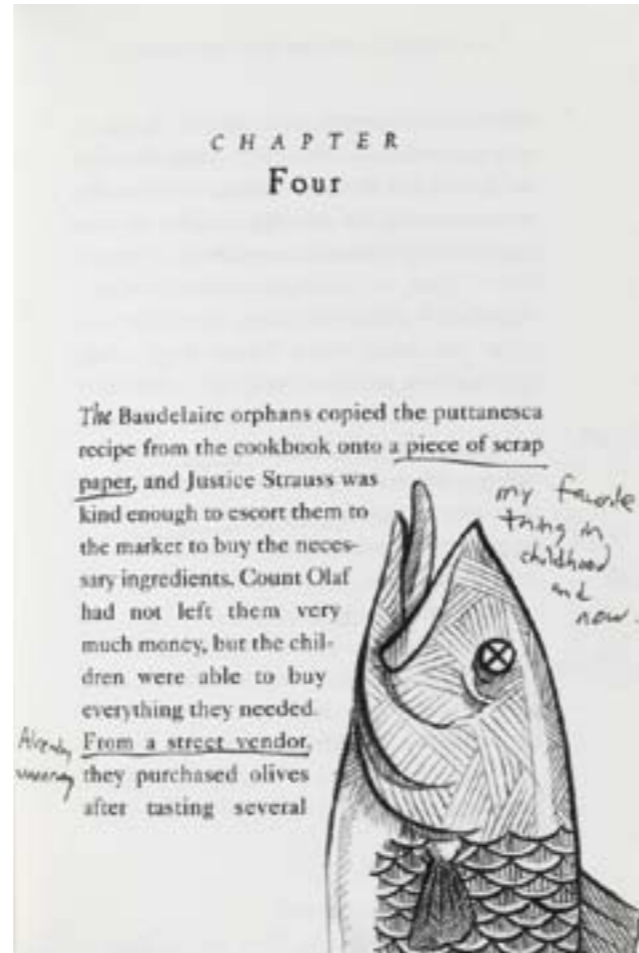






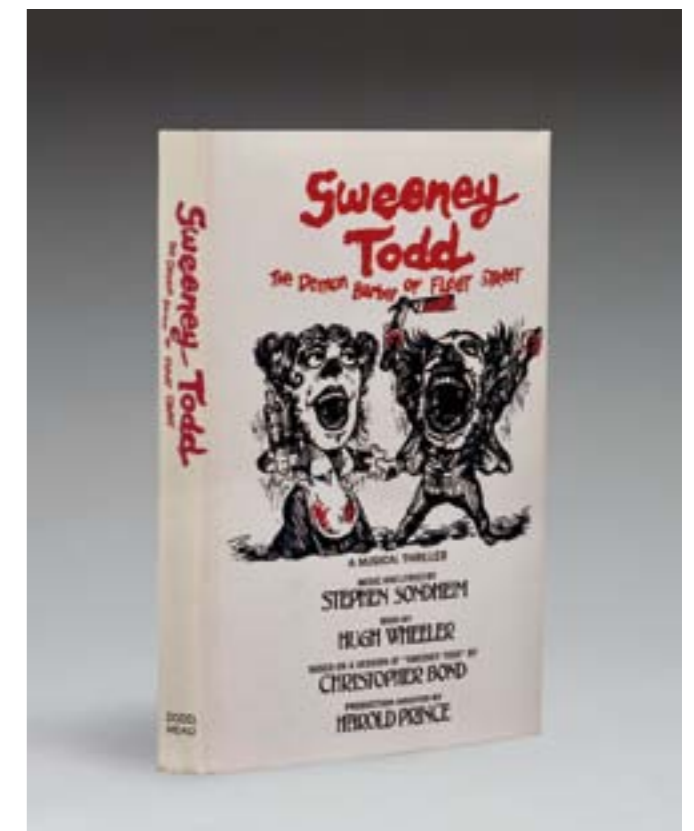
•67  
 SNICKET, Lemony (Daniel Handler) (b. 1970). *A Series of Unfortunate Events*. New York: Harper Collins, 1999. 8°. Original illustrated boards.

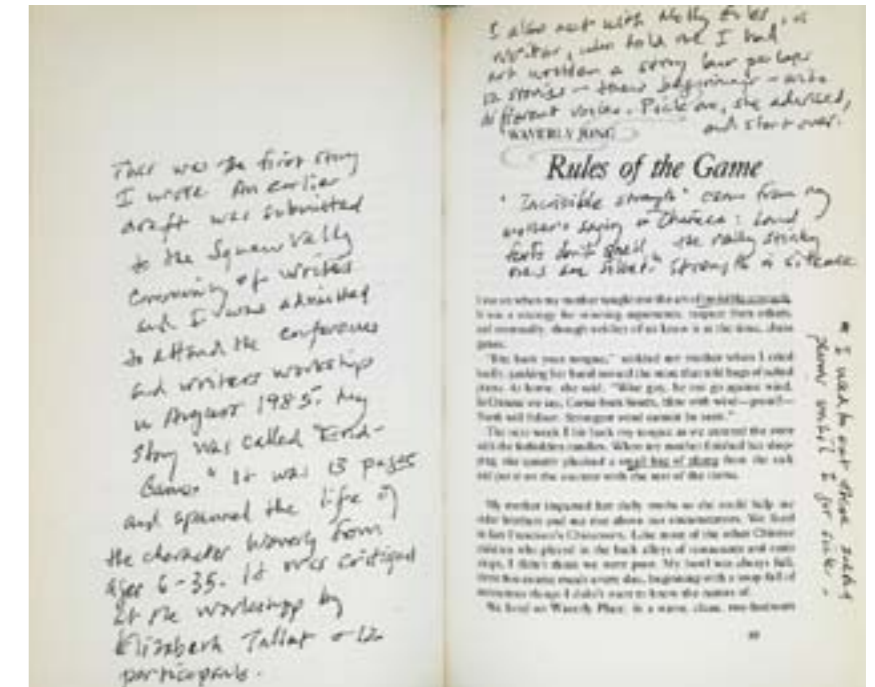
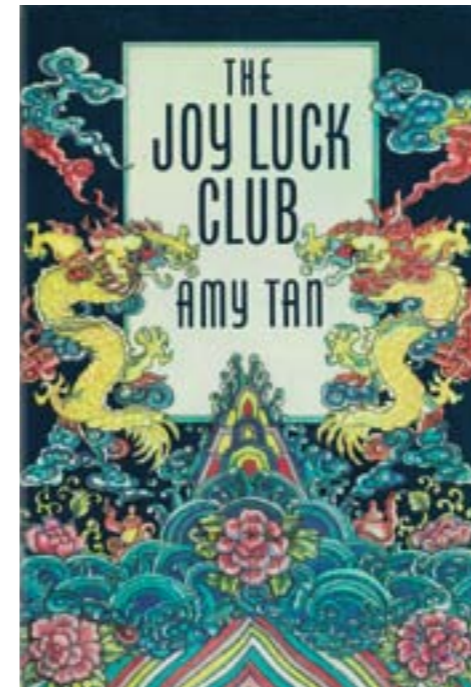
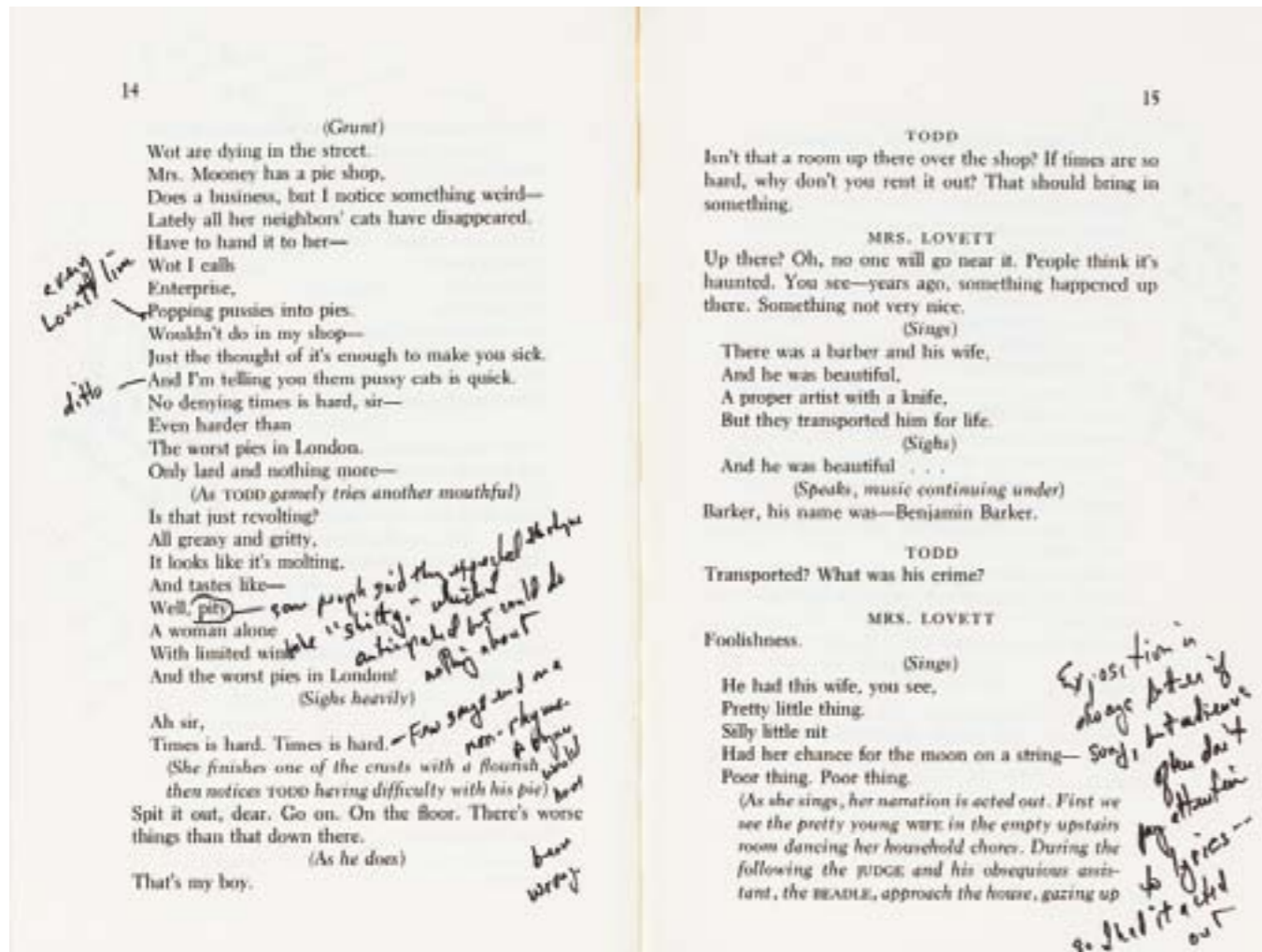
FIRST EDITION, signed on the front flyleaf: “D. H. who can’t imagine why he agreed to do this.” One of the first of the multitudinous annotations in Handler’s book is on the copyright page—and the copyright is owned by Mr. Snicket: “Long, dull argument with a lawyer about this being possible.” But he doesn’t get as far as the dedication page—“To Beatrice”—before he is very uncomfortable: “Oh dear this is already much more than I am prepared to explain, or at least notate. Dante. Death. Romantic history. Surely you know what I’m talking about.” Chapter One elicits another: “Oh, no. I have to read the thing. Why did I agree to do this.” But that grumpy mood carries him energetically and productively throughout the entire book, and many second thoughts along the way (“Egad! The horror!”). The phrase in the text “needs a little work” prompts him to write: “my feeling about the entire enterprise.” “Is this a noble exercise, to re-read one’s own work? And comment on it? A curse to myself for agreeing, and upon anyone who makes this public.” He identifies several “stolen” lines. But it’s not all bad. At the close of chapter two he recalls how he “worked and worked on the end of this chapter. I still remember how good it felt to work on something even if I’m not impressed with the results.” “A piece of scrap paper” he tells us, is “my favorite thing in childhood and now.” We learn that Samuel Beckett – “Watt in particular” – as well as Agatha Christie were important influences. Re-reading the book may have been painful for Handler, but reading his annotations is a joy.



•68  
 SONDHEIM, Stephen (b. 1930). *Sweeney Todd, the Demon Barber of Fleet Street*. New York: Dodd, Mead & Co., 1979. Book by Hugh Wheeler. Based on a version of “Sweeney Todd” by Christopher Bond. Production directed by Harold Prince. 8°. Original boards (joint split); dust jacket.

FIRST EDITION, signed on front and rear fly-leaves, with two musical quotations. Sondheim’s extensive and fascinating annotations give us a beautifully detailed commentary about not only the creation of this work—its casting, its lines, the stagecraft—but about his techniques as a lyricist and composer. On casting: “Len Cariou was left-handed, as was George Hearn, his replacement, so I had to cut the ‘right’ in the line “My right arm is complete again!” ”... “I usually write a score in chronological order, but I wrote this [“By the Sea”] right after “Worst Pies” so that I could entice Angela [Lansbury] into playing Mrs. Lovett by showing her two different colors of the character (chattery and music-hall) she could play.” On characterization: “To give this song [“Kiss Me”] some flavor and to give Johanna some individuality, I emphasized her airheadedness and her being perpetually on the verge of hysteria—both Johanna and Anthony are intended to be comic roles.” Alongside Sweeney’s lines, “a great





•69  
 TAN, Amy (b. 1952). *The Joy Luck Club*. New York: G.P. Putnam's Sons, 1989. 8°. Original boards; dust jacket.

black pit / And it's filled with people / Who are filled with shit," Sondheim writes: "so that the audience (the Broadway audience) doesn't fear they're at Masterpiece Theatre."

As Mrs. Lovett explains Sweeney's background, Sondheim tells us: "Exposition is always better sung, but audiences often don't pay attention to lyrics—so I had it acted out." On composition: "Finding rhythmically feasible and rhymable professions" for "A Little Priest" "required compiling about a hundred of them." On the opening number of Act II: "My favorite kind of number to write: contrapuntal plotting." He finds fault with some lines: "Unfortunately a repeat of the joke ["my closest shave!"] at the end of the Pirelli scene, but I couldn't think of another one."... "Meant to get a laugh ["Open me gate, but dock it straight"], which it seldom did." He discusses creative differences with Hal Prince, over the industrial scenery, for example, or a line in which Sondheim wanted to write "You can have your pick, sir, of the boys or girls!" and Prince censored it to just "girls." "Hal objected vigorously" to the bi-sexual innuendo, Sondheim writes, "and I didn't think it was worth fighting for." And he confesses (p.126) "I loved to stroll down the side aisles of the theater and watch the audience drop its jaws at the shock of the throat-slitting in the middle of a flowing ballad."

FIRST EDITION OF TAN'S FIRST BOOK, COPIOUSLY ANNOTATED THOUGHOUT. Laid in are 3 postcards, 2 of which are signed. Structurally, *The Joy Luck Club* is arranged in 4 parts with 4 chapters per part. Tan initially wrote each chapter as its own story; in fact, the word "Stories" appeared on the title-page in review copies ("The word STORIES appeared here in the advanced reader. When the early reviews came in calling the book a novel, the word 'stories' was struck from the book that went to print"). She recalls writing her first "story," which became the "Rules of the Game" chapter in "The Twenty-Six Malignant Gates" section: "This was the first story I wrote...I met with Molly Giles, a writer, who told me I had not written a story but perhaps 12 stories - their beginnings - with different voices. Pick one, she advised, and start over." Tan has later said that those early stories became *The Joy Luck Club*. Prior to the first chapter, "The Joy Luck Club," Tan recalls: "Before I wrote this chapter, I had a scare. I thought my mother had died of a heart attack. It was too late to ever get to know her." It turned out she "had bruised her ribs leaning over a counter to argue with a fishmonger. In this story, I imagined what I would have struggled to remember and understand about my mother." She mentions another of her influences, a trip she took to China with her mother in 1987, and she explains the origin of the chop she had made during that trip which is printed with the list of characters. Her annotations provide a rich background about the characters and events featured within the novel. *The Joy Luck Club* spent 40 weeks on the *New York Times* Bestseller List, and was a National Book Award and National Book Critic Award nominee.

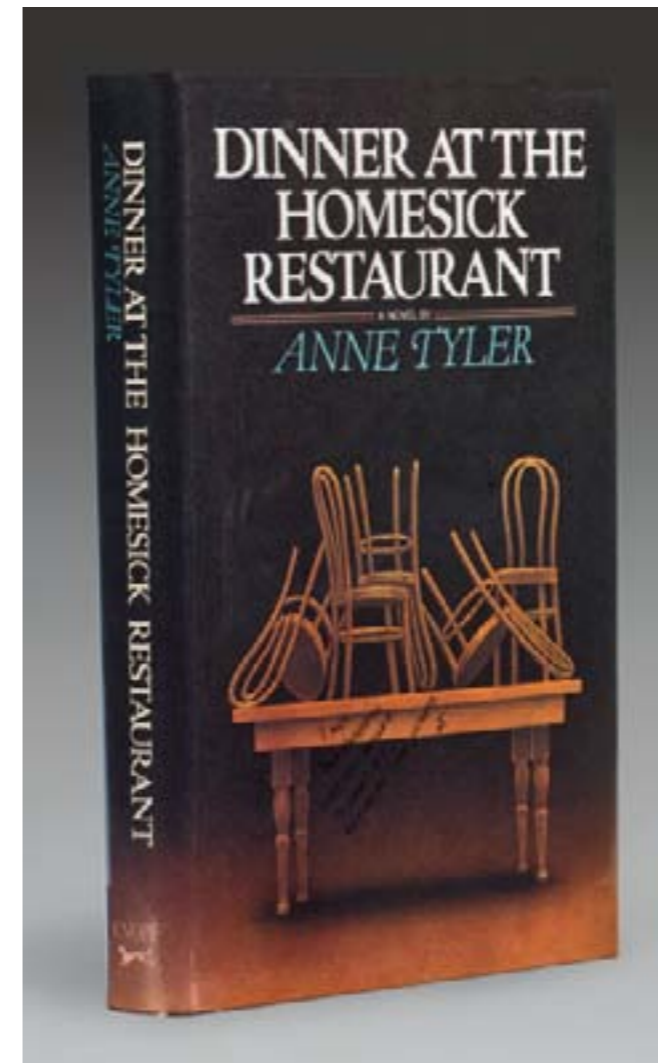
•70

TOIBIN, Colm (b. 1955). *Brooklyn*. Dublin: Tuskar Rock Press, 2009. 8°. Original orange cloth, slipcase.

FIRST EDITION, LIMITED ISSUE, NUMBER 7 OF 100 COPIES. Signed and dated on the colophon, "Colm Toibin, 1 May 2009." *Brooklyn* is an exquisite novel of immigration, cultural migration, a woman's struggle to establish her own independent identity, mixed with superb depictions of the changing culture of 1950s New York. So it's fitting that the inspiration for this work came to Toibin—as he explains in a long note on the front flyleaf, while homesick and living temporarily in Texas. Looking through the manuscript of his then unfinished (and set aside) novel, "Nora Webster," he found "buried in the trim few pages the story of 'Brooklyn.' It came to me in a second or two what could be done with what was just a few sentences. In Texas I had missed Ireland and the emotion was raw." He goes on to recount the germ of the story in a tale told by his Mother of a local girl who had emigrated to Brooklyn and then come back to Ireland; and the uncanny appearance of one of the real-life relations of that woman at a New York book signing. Other notes throughout trace connections from the story to Toibin's own life, including the harrowing seasickness episode, where the heard-hearted traveler in the adjoining cabin refused to open the door to the common bathroom!

In January 2007, having spent the Fall semester in Austin, Texas, I was alone one night in the house I have in Lynch near Bluewater, Co. Wexford in Ireland. I decided to read over the first chapter of an unfinished novel — it would later be the first chapter of 'Nora Webster' — and found buried in the trim few pages the story of 'Brooklyn'. It came to me in a second or two what could be done with what was just a few sentences. In Texas I had missed Ireland and the emotion was raw. In both Texas and in Stanford I had seen teaching the hair teeth century novel from Jane Austen through George Eliot to Henry James. I don't think I was actively conscious of Fanny Price in 'Mansfield Park' or Catherine Sloper in 'Washington Square' as I began 'Brooklyn', but they must have been in my mind. I put the novel aside later because 'Nora Webster' aside and began to write — 'Brooklyn'!

I remember my mother telling the story of a girl from the town she had gone to Brooklyn in the same house and not

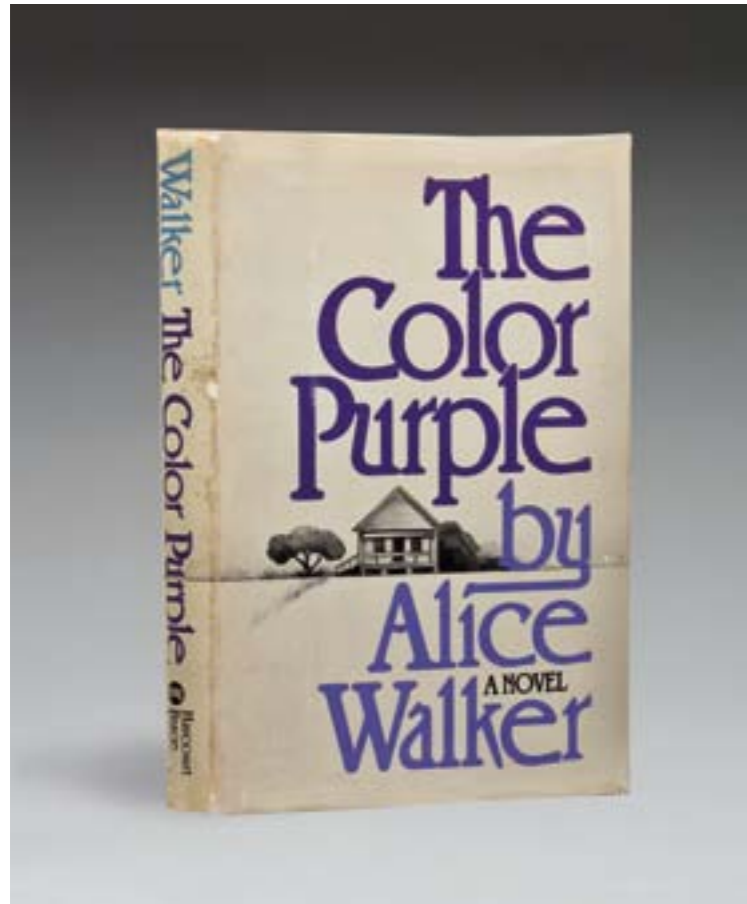


•71

TYLER, Anne (b. 1941). *Dinner at the Homesick Restaurant*. New York: Alfred A. Knopf, 1982. 8°. Original cloth-backed boards; dust jacket.

FIRST EDITION. Signed and inscribed on the half-title: "Still the book closest to my heart, not counting whatever I'm currently working on. A.T." Also signed and inscribed on title-page: "I had the title before I had a novel to go with it. And I had the restaurant idea before I had the title. Anne Tyler." Biography blends with invention at the outset as she describes Cody's early bout of croup. "Startlingly clear memory fragment from age 2 1/2 — two nights alone in the hospital in an ivory-painted metal crib. I 'gave' the crib to Cody. (As I remember it, I cried every moment of the hospital stay.)" "Cody and I feel the same about time," Tyler writes at the close of chapter 8. "(Time is about the only way I can give my books any plot, since I'm not very action oriented.)...I could write forever about how people's stories transform themselves so completely, depending on different viewpoints—and every version is as sincerely believed as the previous one" (p.218). Later in the novel she staples in photocopies of her Great-Aunt Sadie, whose diaries proved the inspirations for Pearl's diaries. Sadie's diaries were "written in 1903 and 1908. Except for the heartbreakingly brief description of her fiancé's death of typhoid, she wrote about nothing but domestic details, which may have been tedious to readers in 1903 and 1908 but fascinated me in the 1970s." Beneath a second image of Sadie, Tyler writes: "I think Pearl could have looked like this, in one of her softer moods." She admits to an important second thought about a key point in the plot, Beck's abandonment of Pearl: "If I were writing this book now, I think I would have had Beck leave Pearl for another woman. It seems slightly unrealistic that such a garrulous man would simply strike off on his own the way he did. He'd have met some woman who flattered him, and he would decide he was in love with her, at least briefly."

In some ways, I think this passage is the most important one in the book. The book is mostly about the relationship between Pearl and Cody, but this passage is about the relationship between Pearl and her mother. It's a moment where Pearl is trying to understand her mother's behavior, and she's realizing that her mother is not just a person who is trying to control her, but a person who is trying to protect her. This passage is a key moment in the novel, and it's one that has resonated with many readers. It's a moment where Pearl is realizing that her mother is not just a person who is trying to control her, but a person who is trying to protect her. This passage is a key moment in the novel, and it's one that has resonated with many readers.




•72 WALKER, Alice (b. 1944). *The Color Purple*. New York: Harcourt Brace Jovanovich, 1982. 8°. Original cloth-backed boards; dust jacket.

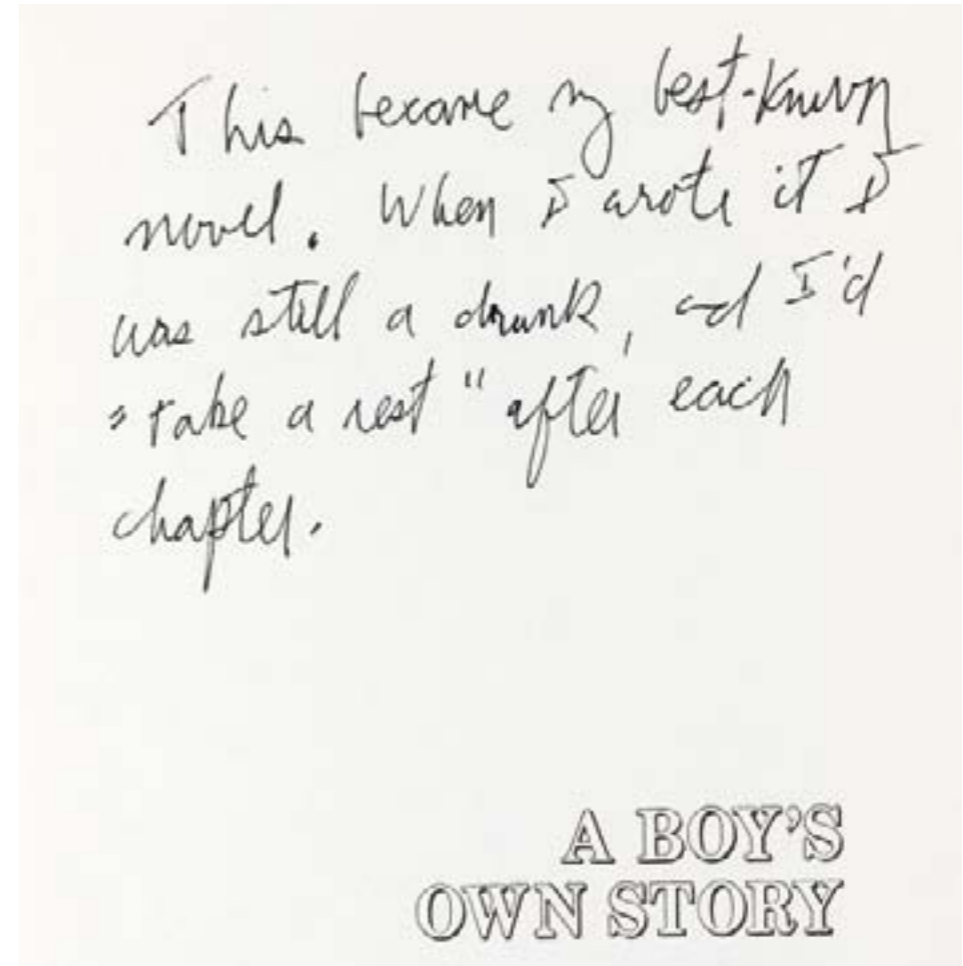
**FIRST EDITION**, (first issue dust jacket), inscribed and signed on half-title: "I was mistaken. There is nothing more for me to say about this book! Alice Walker 2014." It is hard for some authors to revisit old books, even when they are triumphs like *The Color Purple*, which won both the Pulitzer Prize and the National Book Award in 1983, and, of course, became a major motion picture directed by Steven Spielberg in 1985. It has the more dubious distinction of being number 17 on the American Library Association's 100 most banned/challenged books between 2000-2009. As far back as 1982 the Oakland school board deliberated whether its language and depiction of sexuality was too intense for the city's high school students (Walker won that round), but many school boards have challenged it in the years since.

I was mistaken.

The  
Color  
Purple

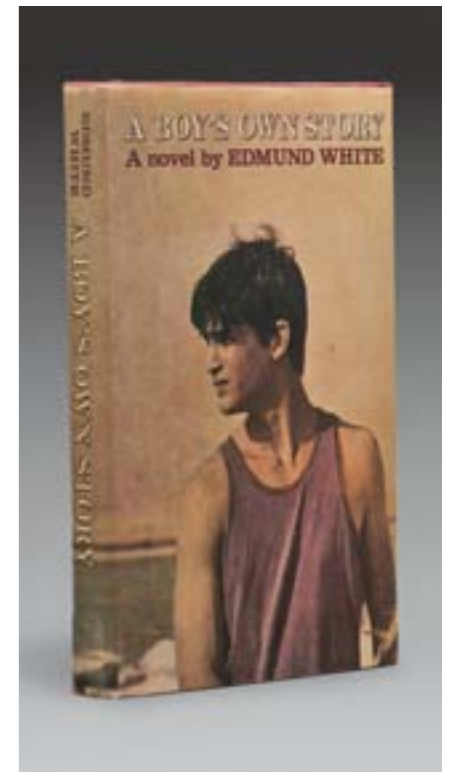
There is nothing  
more for me to  
say about this  
book!

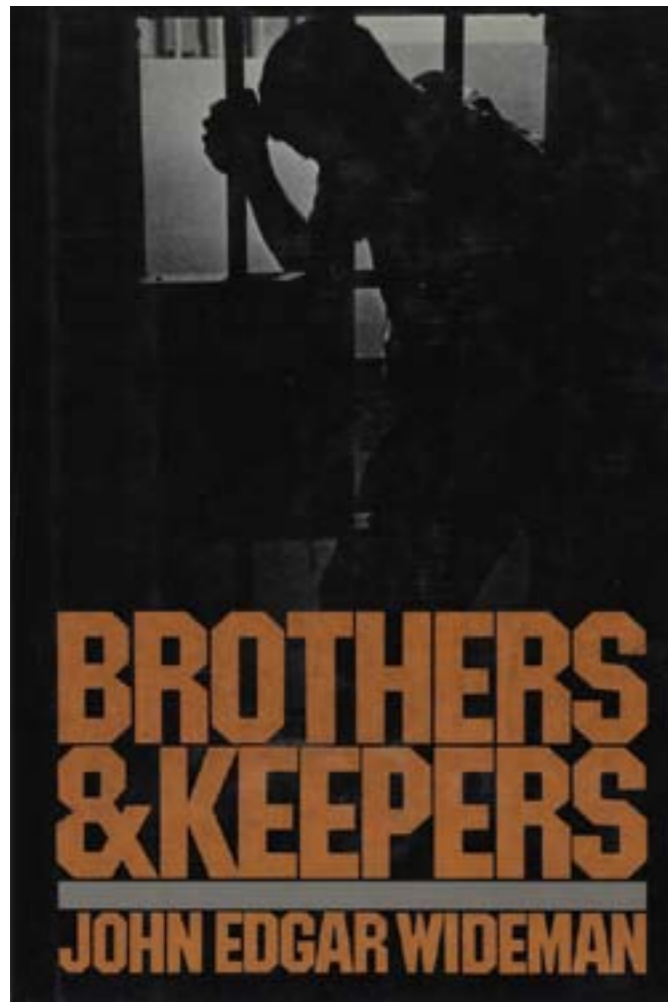
  
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•73 WHITE, Edmund (b. 1940). *A Boy's Own Story*. New York: E. P. Dutton, 1982. 8°, original cloth-backed boards; dust jacket.

**FIRST EDITION**. Most of White's annotations are biographical, drawing connections between the events and characters in the story and his own life. "This became my best-known novel," he tells us at the outset. "When I wrote it I was still a drunk, and I'd 'take a rest' after each chapter." He "really did have a marionette show" on his third birthday. "My father owned a summer house – and a speedboat—on Walloon Lake, Michigan." On the Wellingtons (p.114), White notes: "Steve Turner and his father, who died young." The character "Howie = Jack McQuaid." "Chuck = Tom McGuune." *A Boy's Own Story* formed the first part of a trilogy, followed by *The Beautiful Room is Empty* (1988) and *The Farewell Symphony* (1997). But White had been writing about gay themes and advocating on behalf of equal rights since the 1970s. In 1977 he co-authored *The Joy of Gay Sex* and in 1980 published the seminal *States of Desire: Travels Through Gay America* (1980). The same year that *A Boy's Own Story* appeared, and the AIDS crisis spiraled out of control, White helped form the Gay Men's Health Crisis in New York. He remains at the forefront of the battle for free expression among gay men and women. In a recent review of books on the fight for marriage equality, White wonders whether gays are in danger of suppressing aspects of their identities in order to win acceptance from the "mainstream." "We are told that Americans are accepting 'gays and lesbians...as normal, loving, decent members of our lives and our communities.' I shouldn't quibble, but as a gay man in his seventies I don't quite recognize in that description most of the flamboyant, creative, edgy, promiscuous, deeply urban gays I have known." Perhaps such a notion is "a small enough price. I can't decide."





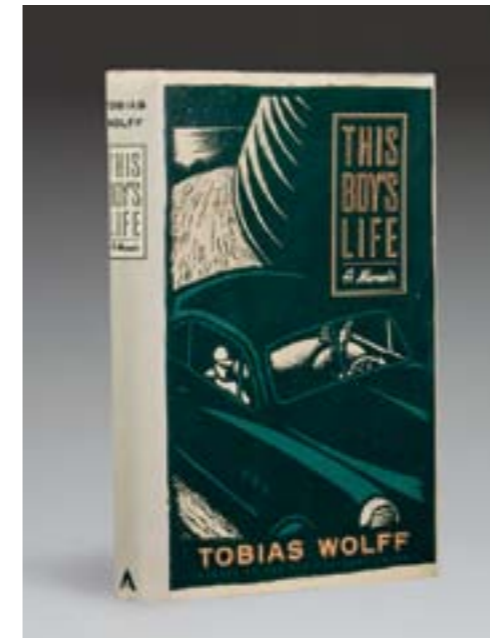
•74  
WIDEMAN, John Edgar (b. 1944). *Brothers and Keepers*. New York: Holt, Rinehart and Winston, 1984. 8°. Original cloth-backed boards, stamped in gilt; dust jacket.

**FIRST EDITION.** “Proud of this book – it’s also source of some of my greatest disappointments – most profound failures,” Wideman tells us in his first, extensive note on the front flyleaf. “Wrote it in my early forties and here I sit in my early seventies.” His brother, sadly, remains incarcerated, serving a life sentence without parole for murder. Not surprisingly, Wideman’s book evoked strong responses from prisoners. “Many letters from inmates, strangers who have written to say I got it right. That they bear witness to my testimony... Many, many people have introduced themselves to me by saying, ‘I have a brother...I have a sister...’ and then share their stories of imprisoned siblings, not a matter of misery loves company, but affirmation of truth they/I have shared. Truth of separation, loss, neverending struggle to restore, repair...”

The problem of incarceration—especially of the black and poor has only grown worse, Wideman notes, in the 30 years since his book appeared. “Prisons” have become “dysfunctional old people’s homes as population ages.” The pernicious idea of race—not just racism, but race itself, the false notion of separate, hierarchical categories of human beings—is the root of this problem: “Brothers with its title says ‘no’ to race,” Wideman writes. It connects humankind, connects us, you and me, on a different level. At least that was my effort all those years ago as I began to try to make sense of why my brother was in prison, why the crime of race imprisons us all.” A long, moving note on the rear flyleaf ruminates on the passage of time, and the parallel time of Rob’s incarceration and the birth of John’s daughter Jamila.



•75  
WOLFF, Tobias (b. 1945). *This Boy’s Life. A Memoir*. New York: Atlantic Monthly Press, 1989. 8°. Original cloth-backed boards; dust-jacket.



•75  
WOLFF, Tobias (b. 1945). *This Boy’s Life. A Memoir*. New York: Atlantic Monthly Press, 1989. 8°. Original cloth-backed boards; dust-jacket.

**FIRST EDITION,** signed on title-page (“Tobias Wolff”). “It takes a childish or corrupt imagination to make symbols of other people,” Wolff write in this memoir. In the margin he adds: “and don’t we do it all the time?” Annotating a memoir compels the author not just to revisit his earlier prose, but an earlier self writing about an earlier self. Not surprisingly Wolff annotates the passage near the end where he is in the clothing store, staring at himself in the mirror (“There was a dash of swagger in his pose...”). “Good thing, too” he says in the margin, “he would have need of all the hope he could muster in the years to come.” There are more second thoughts about his life than about his prose, some of the memories are painful, others poignant. Alongside the passage where he describes life in West Seattle Wolff notes: “This description doesn’t begin to describe the disgrace of living in this hole.” After describing a menacing drive with his abusive step-father Dwight, Wolff tells us “I still remember that ride upriver, alone with him—like being taken to prison.” Later, when her mother decides to return to Dwight, Wolff says, “I still think that things had gone too far for her to change course—and she didn’t want me back in Seattle running wild again.” Wolff’s wry humor comes into evidence when he recalls the episode of his mother threatening the school vice-principal and suggesting she might hire a lawyer and sue. “Yes, Virginia, they had lawyers even then.” He is warm-hearted in his recollection of the helping hands he received, especially from clergy: “Today I recall with gratitude the kindness and understanding of the men and women of the Church who took me in hand. It could have been otherwise.”

# IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

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Quantity counts on all lots containing 25 or more items are approximate only and therefore not subject to return due to count discrepancies.

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Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance. Estimates are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer's premium or VAT. Where "Estimate on Request" appears, please contact the Specialist Department for further information.

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The reserve is the confidential minimum price the consignor will accept and will not exceed the low pre-sale estimate. Lots that are not subject to a reserve are identified by the symbol  $\bullet$  next to the lot number.

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- Corporate clients: a certificate of incorporation.
- For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +1 212 636 2490 for advice on the information you should supply.
- A financial reference in the form of a recent bank statement or letter of reference from your bank is required. A deposit may be required at Christie's discretion dependent upon your financial reference, payment history or other factors.
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For assistance with references, please contact Christie's Credit Department at +1 212 636 2490 or by fax at +1 212 636 4943.

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Persons bidding on behalf of an existing client should bring a signed letter from the client authorizing the bidder to act on the client's behalf. Please note that Christie's does not accept payments from third parties. Christie's can only accept payment from the client, and not from the person bidding on their behalf.

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The auctioneer accepts bids from those present in the saleroom, from telephone bidders, or by absentee written bids left with Christie's in advance of the auction. The auctioneer may also execute

bids on behalf of the seller up to the amount of the reserve. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve. Bid steps are shown on the Absentee Bid Form at the back of this catalogue.

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Christie's staff will attempt to execute an absentee bid at the lowest possible price, taking into account the reserve price. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. The auctioneer may execute absentee bids directly from the rostrum, clearly identifying these as "absentee bids," "book bids," "order bids" or "commission bids." Absentee Bids Forms are available in this catalogue, at any Christie's location or online at [christies.com](http://christies.com).

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Telephone bids will be accepted for lots with low-end estimates of \$1,500 and above, no later than 24 hours prior to the sale and only if the capacity of our pool of staff phone bidders allows. Arrangements to bid in languages other than English must be made well in advance of the sale date.

Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversations.

Christie's offers all absentee and telephone bidding services as a convenience to our clients, but will not be responsible for errors or failures to execute bids.

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While invoices are sent out by mail after the auction, we do not accept responsibility for notifying you of the result of your bids. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges. Successful bidders will pay the price of the final bid plus premium plus any applicable taxes.

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Wire transfer: JPMorgan Chase Bank, N.A. 270 Park Avenue New York, NY 10017 ABA# 021000021 FBO: Christie's Inc. Account # 957-107978, for international transfers, SWIFT: CHASUS33.

Credit cards: Visa, MasterCard, American Express and China UnionPay a limit of \$50,000 for credit card payment will apply. This limit is inclusive of the buyer's premium and any applicable taxes. Credit card payments at the NY sale site will only be accepted for NY sales. Christie's will not accept credit card payments for purchases in any other sale site.

The fax number to send completed CNP (Card Member not Present) authorization forms to is +1 212 636 4939. Alternatively, clients can mail the authorization form to the address below.

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Checks should be made payable to Christie's. Checks must be drawn on a US bank and payable in US dollars. In order to process your payment efficiently, please quote sale number, invoice number and client number with all transactions.

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Please direct all inquiries to the Cashiers' Office Tel: +1 212 636 2495 Fax +1 212 636 4939

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It is the buyer's responsibility to ascertain and pay all taxes due. Buyers claiming exemption from sales tax must have the appropriate documentation on file with Christie's prior to the release of the property. For more information, please contact Purchaser Payments at +1 212 636 2496.

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We regret that Christie's staff will not accommodate requests to roll canvases sold on stretchers.

### EXPORT/IMPORT PERMITS

Property sold at auction may be subject to laws governing export from the US and import restrictions of foreign countries. Buyers should always check whether an export license is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import license. The denial of any license or any delay in obtaining licenses shall neither justify the rescission of any sale nor any delay in making full payment for the lot. Upon request, Christie's will assist the buyer in submitting applications to obtain the appropriate licenses. However, Christie's cannot ensure that a license will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation, no such restriction shall justify the rescission of any sale or delay in making full payment for the lot. If a license is obtained on a buyer's behalf, a minimum fee of \$150 per item will be charged. For more information, please contact the Art Transport Department at +1 212 636 2480.

# HANDLING AND COLLECTION

## HANDLING AND COLLECTION

All lots will be handled free of charge for 35 days from the auction date at Christie's Rockefeller Center or Redstone handling facility. Operation hours for collection from either location are from 9.30 am to 5.00 pm, Monday-Friday. (Lots may not be collected during the day of their move to Christie's Redstone in Long Island City.) Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

## ADMINISTRATION AND HANDLING CHARGES

Failure to collect your property within 35 calendar days of the auction date from any Christie's location, will result in handling and administration charges plus any applicable sales taxes.

Lots will not be released until all outstanding charges due to Christie's are paid in full. Please contact Christie's Client Service Center on +1 212 636 2000.

Charges	All Property
Administration (per lot, due on Day 36)	\$150.00
Handling (per lot/day, beginning Day 36)	\$12.00
Property can be transferred to Christie's Fine Art Storage Services (CFASS) New York at any time for environmentally controlled long term storage, per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Contact CFASS New York for details: Tel: + 1 212 974 4570, newyork@cfass.com	

## STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS



### Christie's Rockefeller Center

20 Rockefeller Plaza, New York 10020

Tel: +1 212 636 2000

nycollections@christies.com

Main Entrance on 49th Street

Receiving/Shipping Entrance

on 48th Street

**Hours: 9.30 am - 5.00 pm**

**Monday-Friday except Public Holidays**

### Christie's Redstone

Post-Sale

32-23 48th Avenue

Long Island City, NY 11101

Tel: +1 212 974 4500

nycollections@christies.com

Main Entrance on 48th Avenue

Receiving/Shipping Entrance

on 48th Avenue

**Hours: 9.30 am - 5.00 pm**

**Monday-Friday except Public Holidays**

# CONDITIONS OF SALE FOR BOOKS AND MANUSCRIPTS

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice contain all the terms on which Christie's and the seller contract with the buyer. They may be amended by posted notices or oral announcements made during the sale. By bidding at auction you agree to be bound by these terms.

## 1. CHRISTIE'S AS AGENT

Except as otherwise stated Christie's acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

## 2. BEFORE THE SALE

### (a) Examination of property

Prospective buyers are strongly advised to examine personally any property in which they are interested, before the auction takes place. Condition reports are usually available on request. Neither Christie's nor the seller provides any guarantee in relation to the nature of the property apart from the Limited Warranty in paragraph 6 below. The property is otherwise sold "as is."

Our cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice after the catalogue entries. All statements by us in the catalogue entry for the property or in the condition report, or made orally or in writing elsewhere, are statements of opinion and are not to be relied on as statements of fact. Such statements do not constitute a representation, warranty or assumption of liability by us of any kind. References in the catalogue entry or the condition report to damage or restoration are for guidance only and should be evaluated by personal inspection by the bidder or a knowledgeable representative. The absence of such a reference does not imply that an item is free from defects or restoration, nor does a reference to particular defects imply the absence of any others. Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose. Except as set forth in paragraph 6 below, neither Christie's nor the seller is responsible in any way for errors and omissions in the catalogue or any supplemental material.

### (c) Buyer's responsibility

Except as stated in the Limited Warranty in paragraph 6 below, all property is sold "as is" without any representation or warranty of any kind by Christie's or the seller. Buyers are responsible for satisfying themselves concerning the condition of the property and the matters referred to in the catalogue entry.

## 3. AT THE SALE

### (a) Refusal of admission

Christie's has the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

### (b) Registration before bidding

Prospective buyers who wish to bid in the saleroom can register online in advance of the sale, or can come to the saleroom on the day of the sale approximately 30 minutes before the start of the sale to register in person. A prospective buyer must complete and sign a registration form and provide identification before bidding. We may require the production of bank or other financial references.

### (c) Bidding as principal

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

### (d) Absentee bids

We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and we do not accept liability for failing to execute a written bid or for errors and omissions in connection with it.

### (e) Telephone bids

Telephone bids will be accepted for lots with low-end estimates of \$1,500 and above, no later than 24 hours prior to the sale and only if the capacity of our pool of staff phone bidders allows. Arrangements to bid in languages other than English must be made well in advance of the sale date.

Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversations. Christie's offers all absentee and telephone bidding services as a convenience to our clients, but will not be responsible for errors or failures to execute bids.

### (f) Currency converter

At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter and we do not accept liability to bidders who follow the currency converter rather than the actual bidding in the saleroom.

### (g) Video or digital images

At some auctions there may be a video or digital screen. Errors may occur in its operation and in the quality of the image and we do not accept liability for such errors.

### (h) Reserves

Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. If any lots are not subject to a reserve, they will be identified with the symbol **•** next to the lot number. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders. With respect to lots that are offered without reserve, unless there are already competing bids, the auctioneer, in his or her discretion, will generally open the bidding at 50% of the low pre-sale estimate for the lot. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognised, and then continue up from that amount. Absentee bids will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. In the event that there is no bid on a lot, the auctioneer may deem such lot unsold.

### (i) Auctioneer's discretion

The auctioneer has the right at his absolute and sole discretion to refuse any bid, to advance the bidding in such a manner as he may decide, to withdraw or divide any lot, to combine any two or more lots and, in the case of error or dispute, and whether during or after the sale, to determine the successful bidder, to continue the bidding, to cancel the sale or to reoffer and resell the item in dispute. If any dispute arises after the sale, our sale record is conclusive.

(j) Successful bid and passing of risk  
Subject to the auctioneer's discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

## 4. AFTER THE SALE

### (a) Buyer's premium

The estimated value of each lot is based on private and public sales of comparable work, but does not constitute a representation or warranty of the lot's current market or resale value. In addition to the hammer price, the buyer agrees to pay to any applicable value added tax, sales or compensating use tax or equivalent tax in the place of sale. We will not be charging the buyer a buyer's premium for this auction.

(b) Payment and passing of title  
Immediately following the sale, the buyer must provide us with his or her name and permanent address and, if so requested, details of the bank from which payment will be made. The buyer must pay the full amount due (comprising the hammer price and any applicable taxes) not later than 4.30pm on the seventh calendar day following the sale. This applies even if the buyer wishes to export the lot and an export license is, or may be, required. The buyer will not acquire title to the lot until all amounts due to us from the buyer have been received by us in good cleared funds even in circumstances where we have released the lot to the buyer.

### (c) Collection of purchases

We shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has satisfied such other terms as we, in our sole discretion, shall require, including, for the avoidance of doubt, completing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing checks to our satisfaction, Christie's shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law. Subject to this, the buyer shall collect purchased lots within seven calendar days from the date of the sale unless otherwise agreed between us and the buyer.

### (d) Packing, handling and shipping

Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot, we are not responsible for the acts or omissions of third parties whom we might retain for these purposes. Similarly, where we may suggest other handlers, packers or carriers if so requested, we do not accept responsibility or liability for their acts or omissions.

(e) Export licence

Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export license does not affect his or her obligation to make payment within seven days nor our right to charge interest or storage charges on late payment. If the buyer requests us to apply for an export license on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export license is required.

(f) Remedies for non payment

If the buyer fails to make payment in full in good cleared funds within the time required by paragraph 4(b) above, we shall be entitled at our absolute discretion to exercise one or more of the following rights or remedies (in addition to asserting any other rights or remedies available to us by law):

- (i) to charge interest at such rate as we shall reasonably decide;
- (ii) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- (iii) to cancel the sale;
- (iv) to resell the property publicly or privately on such terms as we shall think fit;
- (v) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
- (vi) to set off against any amounts which we, or Christie's International plc, or any of its affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;
- (vii) where several amounts are owed by the buyer to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;
- (viii) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us;
- (x) to take such other action as we deem necessary or appropriate.

If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under paragraph (v) above, the buyer acknowledges that Christie's shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

(g) Failure to collect purchases

Where purchases are not collected within seven calendar days from the date of the sale, whether or not payment has been made, we shall be permitted to remove the property to a third party warehouse at the buyer's expense, and only release the items after payment in full has been made of removal, storage, handling, insurance and any other costs incurred, together with payment of all other amounts due to us.

(h) Selling Property at Christie's

In addition to expenses such as transport and insurance, all consignors pay a commission according to a fixed scale of charges based upon the value of the property sold by the consignor at Christie's in a calendar year. Commissions are charged on a sale by sale basis.

### 5. EXTENT OF CHRISTIE'S LIABILITY

We agree to refund the purchase price in the circumstances of the Limited Warranty set out in paragraph 6 below. Apart from that, neither the seller nor we, nor any of our officers, employees or agents, are responsible for the correctness of any statement of whatever kind concerning any lot, whether written or oral, nor for any other errors or omissions in description or for any faults or defects in any lot. Except as stated in paragraph 6 below, neither the seller, ourselves, our officers, employees or agents, give any representation, warranty or guarantee or assume any liability of any kind in respect of any lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature or historical relevance. Except as required by local law any warranty of any kind whatsoever is excluded by this paragraph.

### 6. LIMITED WARRANTY

Subject to the terms and conditions of this paragraph, Christie's warrants for a period of five years from the date of the sale that any property described in headings printed in UPPER CASE TYPE (i.e. headings having all capital-letter type) in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery. The term "author" or "authorship" refers to the creator of the property or to the period, culture, source or origin, as the case may be, with which the creation of such property is identified in the UPPER CASE description of the property in this catalogue. Only UPPER CASE TYPE headings of lots in this catalogue indicate what is being warranted by Christie's. Christie's warranty does not apply to supplemental material which appears below the UPPER CASE TYPE headings of each lot and Christie's is not responsible for any errors or omissions in such material. The terms used in the headings are further explained in Important Notices and Explanation of Cataloguing Practice. The warranty does not apply to any heading which is stated to represent a qualified opinion. The warranty is subject to the following:

- (i) It does not apply where (a) the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions; or (b) correct identification of a lot can be demonstrated only by means of either a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property.
- (ii) The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Christie's when the lot was sold at auction.
- (iii) The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party.
- (iv) The buyer's sole and exclusive remedy against Christie's and the seller, in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Christie's nor the seller will be liable for any special, incidental or consequential damages including, without limitation, loss of profits nor for interest.
- (v) The buyer must give written notice of claim to us within five years from the date of the auction. It is Christie's general policy, and Christie's shall have the right, to require the buyer to obtain the written opinions of two recognised experts in the field, mutually acceptable to Christie's and the buyer, before Christie's decides whether or not to cancel the sale under the warranty.
- (vi) The buyer must return the lot to the Christie's saleroom at which it was purchased in the same condition as at the time of the sale.

Christie's warrants the authenticity of authorship on the terms and conditions and to the extent set forth herein. Subject to the provisions hereof, Christie's warrants for a period of five years from the date of sale, the authenticity of the authorship of each book and manuscript and the signature of all autographed material offered for sale, unless otherwise indicated in the catalogue description or unless physical inspection would reveal a self-evident lack of authenticity. The term "authorship" refers to the creator of a signature, book or manuscript or to the period, culture, source or origin, as the case may be, with which the creation of a book or manuscript is identified in the description of the article in this catalogue. Christie's warranty does not apply to the descriptive or supplemental information set forth in the catalogue entry for each lot, and Christie's shall not be responsible for any errors or omissions therein. Christie's warrants to the original buyer of record for a period of twenty-one days from the date of sale that any book or manuscript described in this catalogue is complete in text and illustrations, unless otherwise described. This warranty does not cover binding damages or restoration, stains or foxing, wormholes, short leaves of text or plates or any defect which does not affect the completeness of the text. Nor does this warranty extend to the omission of inserted advertisements, blank leaves, cancels or subsequently published volumes, plate supplements or appendices, atlases, extra-illustrated books, books in original parts, serial publications, items grouped in lots or lots which are described as "sold not subject to return" for any reason whatsoever.

If this catalogue has a Glossary, certain of the terms used in the catalogue are further explained therein. Any term that is stated in the Glossary to represent a qualified opinion is not subject to the warranty contained herein.

The benefits of this warranty are not assignable and shall be applicable only to the original buyer of the lot and not subsequent assigns, purchasers, heirs, owners or others who have or may acquire an interest in the purchased lot. This warranty is conditioned upon the buyer returning the lot in the same condition as at the time of sale.

The buyer's sole remedy under this warranty shall be the rescission of the sale and the refund of the original purchase price paid for the property. This remedy shall be exclusive and in lieu of any other remedy which might otherwise be available to the buyer as a matter of law, and neither Christie's nor the consignor shall be liable for any consequential damages, including without limitations, loss of profits.

Except as specifically provided, all property is sold "as is" and neither Christie's, the consignor's agent, nor the consignor makes any express or implied warranty or representation of any kind or nature with respect to the property. In no event shall Christie's or the consignor be responsible for the correctness of, or be deemed to have made, any representation or warranty of merchantability, fitness for purpose, description, genuineness, attribution, quality, rarity, importance, provenance, exhibition history, literature, historical relevance, or condition concerning the property, and no statement set forth in this catalogue or made at the sale or in the bill of sale or invoice or elsewhere, whether oral or written, shall be deemed such a warranty or representation or an assumption of liability. Christie's and the consignor make no warranty or representation, express or implied, that the buyer of any work of art or other property will acquire any copyright or reproduction rights thereto. It is Christie's general policy, and Christie's shall have the right to have the buyer obtain, at the buyer's expense, the opinion of two recognised experts in the field, mutually acceptable to Christie's and the buyer, before Christie's determines whether to rescind a sale under the above warranty. If the buyer requests, Christie's will provide buyer with the names of experts acceptable to it.

Christie's Limited Warranty does not apply to: (i) authorship which on the date of sale was in accordance with the then generally accepted opinion of scholars and specialists; (ii) any lot as to which the catalogue description, or saleroom notice specifically mentions that there is a conflict of scholarly or specialist opinion as to authorship; and (iii) identification of the period or dates of the execution of any property which may be proven inaccurate by means of a scientific process which was not generally accepted for use until after the date of the auction, unreasonably expensive or impractical to use or likely to have caused damage to the property.

### IMPORTANT NOTICE

Lots containing more than one title, letter or manuscript are sold not subject to return.

### 7. COPYRIGHT

The copyright in all images, illustrations and written material produced by or for Christie's relating to a lot including the contents of this catalogue, is and shall remain at all times the property of Christie's and shall not be used by the buyer, nor by anyone else, without our prior written consent. Christie's and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

### 8. SEVERABILITY

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

### 9. LAW AND JURISDICTION

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of the jurisdiction in which the auction is held. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have submitted, for the benefit of Christie's, to the exclusive jurisdiction of the courts of that country, state, county or province, and (if applicable) of the federal courts sitting in such state.

### 10.

#### CHARITABLE DEDUCTION

Buyers who purchase a lot at the auction that was consigned by PEN American Center (PEN) may claim from PEN a charitable contribution deduction for the amount paid for the lot that will be paid to PEN, but such deduction will be limited to the excess of the purchase price paid for a lot over its fair market value. In accordance with applicable Treasury regulations, Christie's, as agent for the Foundation, has provided a good faith estimate of the fair market value of each lot, which is the mean of the pre-sale estimates relating to that lot. Bidders should consult with their own tax advisors to determine the application of the tax law to their own particular circumstances and whether a charitable contribution deduction is available. While Christie's will facilitate the buyer to the extent possible, any acknowledgement for a tax deduction will come from PEN and the buyer hereby acknowledges and agrees that if such an acknowledgement is desired by the buyer, Christie's may provide the buyer's contact information to PEN and such provision shall not constitute a breach of confidentiality.



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KS: *London, King Street*

NY: *New York, Rockefeller Plaza*

PAR: *Paris*

SK: *London, South Kensington*



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