

THE POET AS PHOTOGRAPHER.

Lütfi Özkök's date of birth is uncertain, but is registered as the 15th of March, 1923. He grew up in Istanbul, where his first years in school was paid for by his father, a fish-monger, in fish. University studies brought him to Vienna in 1943, and to Paris in 1949. He met his Swedish wife-to-be, Anne-Marie, at the Sorbonne. The couple moved to Sweden in 1951, to an apartment in Stockholm where he still lives and which is also where his photo archive and darkroom are located. During the first fifteen years in Sweden he worked as an architectural model-builder and draughtsman. Since his main interest was poetry – he translated Rimbaud into Turkish at the age of sixteen – he soon made contact with some of the leading Swedish poets, such as Artur Lundkvist, Lasse Söderberg, and Tomas Tranströmer. They used to “drink cheap wine, dance and sing and discuss poetry”, and they also translated each other's poems. His career as a photographer began when a Turkish journal editor asked for portraits of the authors he had translated.

Today Özkök can look back upon about 1,400 photographs of authors and artists from various countries, some of them iconic, such as the Beckett portraits from the 60s. The photos have been published in a multitude of books and journals, and have generated a great number of exhibitions at reputable art museums worldwide. When studying his photos and his correspondence, one understands what it is that has made him successful. Zbigniew Herbert writes, for instance, in praise of him: “You own the ability to see people from their most intimate aspect, which perhaps is associated with your sensitivity and the fact that you are also a poet.”

It was Herbert's words that helped us to fix on the title for this catalogue: The Poet as Photographer.

Presented here is a selection of inscribed books and letters that Özkök received over the years from appreciative authors, as well as some of his original photographs.

Patrik Andersson

ORDERING AND PAYMENT:

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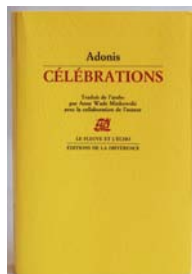
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Cover photograph of Lütfi Özkök and
Marguerite Duras in Paris 1986, by Lütfi Özkök



1. ADONIS [ALI AHMED SA'ID]: *Célébrations. Poèmes. Traduit de l'arabe par Anne Wade Minkowski avec la collaboration de l'auteur.*

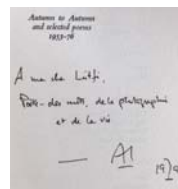
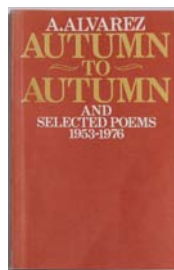
Paris; Éditions de la différence, 1991. 8:0. 291, (1) pp. Original printed wrappers. Top corner of the front cover very slightly worn. A fine copy. Facing text in Arabic and French. Born in Syria in 1930, Adonis has been living mainly in Lebanon and France. He is considered one of the greatest living Arab poets and a renewer of Arabic poetics. Adonis was photographed by Özkök during a visit to Stockholm in 1991. Inscribed: "Pour Lütfi, son ami / Adonis".

1700 SEK

2. Adonis [Ali Ahmed Sa'id]: *Mémoire du vent. Poèmes 1957-1990. Préface et choix d'André Velter.*

Paris; Gallimard, 1991. 8:0. 196, (2) pp. + advertising. Original printed wrappers. A light crease on the spine. Fine. Inscribed: "Pour Lütfi Özkök / Poète, ami en poésie, Bien cordialement, Adonis".

1400 SEK



3. Alvarez, A.: *Autumn to Autumn and selected poems* 1953-76.

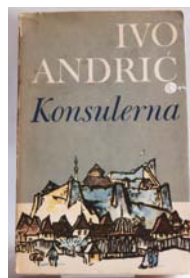
London; Macmillan, 1978. 1st ed. 8:0. 61, (1 blank) pp. Original printed wrappers. Spine faded, otherwise fine. The English poet and critic Alfred Alvarez is

best known for his study on suicide, *The Savage God*, in which the death of his friend Sylvia Plath is treated on a highly personal level. Inscribed: "A ma cher Lütff, Poète – des mots, de la photographie / et de la vie – Al 1979".
400 SEK



4. Andrić, Ivo: *Bron över Drina*. Stockholm; Bonniers, 1960. 1st Swedish ed. of *Na Drini Cuprija* (Beograd, 1945). 8:o. 344, (1, 1 blank) pp. Original printed wrappers, pictorial dustjacket. The jacket is torn and strengthened with tape at foldings. A dampstain runs along the extreme lower edge of the covers, which is also slightly creased and chipped. Contents are fine. *The Bridge on the Drina* is a chronicle of the small town of Visegrad in eastern Bosnia, beginning in the sixteenth century when the bridge was built, and ending in the First World War. The bridge plays the

role of both physical and symbolic link in the fates of the people living around it during centuries of foreign rule. Inscribed during his stay in Sweden when receiving the Nobel Prize: "à Monsieur / Lütff Özkök / [?] / Stockholm 1961 / I. Andrić".
900 SEK



5. Andrić, Ivo: *Konsulerna*. Roman. Stockholm; Bonniers, 1961. 1st Swedish ed. of *Travnicka Hronika* (Beograd, 1945). 8:o. 462, (1, 1 blank) pp. Original printed wrappers, pictorial dustjacket. Mainly unopened. The jacket is torn, soiled, and with a stain of white paint on front panel. Two tears in top margin of the half-title. Minor loss in outer margin of pp. 17/18 due to careless opening. *The Bosnian Chronicle* is set in the town of Travnik during the years 1807-1814, at the crossroads of Eastern and Western influences. Andrić is held by many to be at his best in the works

depicting the people of his native Bosnia.
Inscribed: "à Monsieur / Lutfi Özkök / Stockholm 1961 / I. Andric".

700 SEK

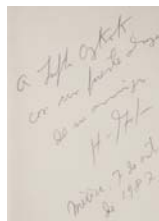
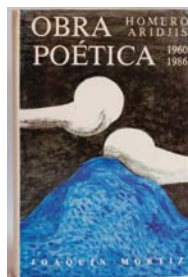
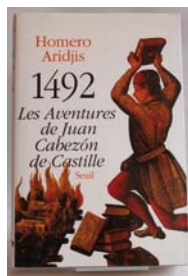


6. [Andric] Original b&w photo. Stockholm, 1961. 23,5x17,5 cm. Contemporary print. The white margin with a small loss at lower left-hand corner. With Özkök's stamp on verso. The photo was taken at the Grand Hotel in Stockholm.
6500 SEK

7. Aridjis, Homero: 1492. *Les aventures de Juan Cabezón de Castille*. Roman. Traduit de l'espagnole par Jean-Claude Masson. Paris; Éditions du Seuil, 1990. 1st French ed. 8:0. 367, (2) pp. + advertising. Original printed wrappers with pictorial dustjacket.

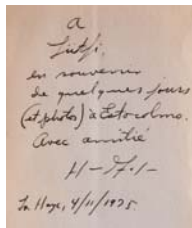
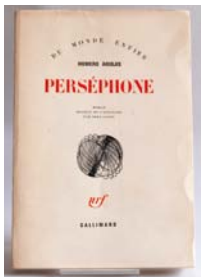
A minimal chip at head of spine, otherwise fine. The front flap photo of the author by Özkök. In this novel Aridjis deals with the persecution of Jews in 15th century Spain. The English edition was chosen as New York Times Notable Book of the Year in 1992. Inscribed: "Para / Lutfi y Anne-Marie, con un abro [=abrazo] de un / amigo, Homero. / Paris, 26 de junio de 1990."

1000 SEK



8. Aridjis, Homero: *Obra poética* [1960-1986].

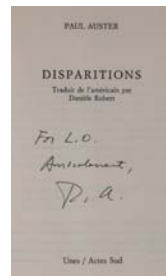
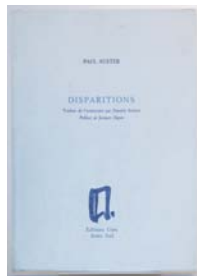
Mexico; Joaquín Mortiz, 1986. 1st thus. 8:o. 295, (18, 3 blanks) pp. Original cloth with pictorial dustjacket. Corners slightly bumped. Fine. The author's photo on rear panel of the jacket is taken by Özkök. Inscribed: "a Lutfi Ozkok, con un fuerte abro [=abrazo] / de un amigo / H - A - Mexico, 7 de oct. / de 1987." 900 SEK



9. Aridjis, Homero: *Perséphone*. Roman traduit de l'espagnol par Irma Sayol. Paris; Gallimard, 1970. 1st French ed. 8:o. 222, (2) pp. Original printed wrappers. Spine slightly bumped and creased, covers a bit soiled. Contents fine. First published in Spanish in 1967. The Persephone myth in a brothel setting. Inscribed: "a / Lutfi, en souvenir / de quelques jours / (et photos) à Estocolmo. Avec amitié / H - A - s - La Haye, 4/11/1975." 700 SEK



10. [Aridjis] Original b&w photo. Mexico City, 1986. 24x18 cm. Contemporary print. With Özkök's stamp on verso. The photo was taken in Aridjis home in Mexico City. 7500 SEK



11. Auster, Paul: *Disparitions*. Traduit de l'américain par Danièle Robert. Préface de Jacques Dupin.

[Arles]; Editions Unes / Actes Sud, 1994.
1st ordinary French ed. of *Disappearances*.
Selected Poems (New York, 1988). 8:0.
160, (4, 4 blanks) pp. Original printed
wrappers. Spine slightly creased. Front in-
ner flap a trifle soiled. Fine. Inscribed: "For
L. O. Amicalement, P. A."
1800 SEK



12. Auster, Paul: 3 correspondence cards
+ 1 postcard. 1: Written in French on the
author's stationery, dated 95-05-09. 13
lines. 2: Postcard depicting Paul Auster,
dated 23/10, 1995. In French. 13 lines. 3:
Written in French on the author's station-
ery, dated 3/30/96. 11 lines. 4: Undated
card, written in English. 19 lines. In the
correspondence, Auster expresses his gra-

titude for a received photo of René Char
dressed as an Indian Chief, and among
other things asks Özkök to send him a
Turkish edition of *The Red Notebook*. The
undated card ends: "I hope you enjoy these
French translations", which refers to the
inscribed copy of *Disparitions*.
3500 SEK

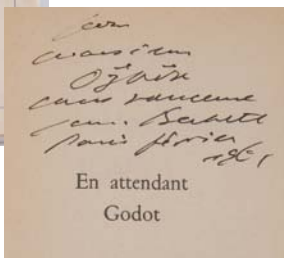


13. [Auster] Original b&w photo. Goth-
enburg, 1991. 24x17 cm. Contemporary
print. With Özkök's signature, stamp, and
address label on verso. In 1991 Özkök was
commissioned to photograph Auster at the
Göteborg Book fair. Offered here is the
wide-spread photo in which Auster holds a
pen as a cigarette.
13000 SEK

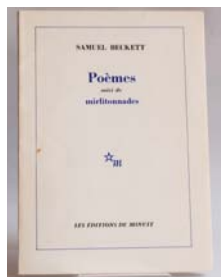
14. Barthes, Roland: *Det ljusa rummet. Tankar om fotografiet. Översättning av Mats Löfgren.* Stockholm; Alfabet, 1986. 1st Swedish edition of *La Chambre claire. Note sur la photographie* (Paris, 1980). 8:0. 176, (2) pp. Original printed wrappers. Spine with two light vertical creases. A small stain on the title leaf. One leaf with dog's ear and approximately 40 leaves with a small nick at top corner. With a greeting to Özkök from the translator on a laid-in correspondence card.
600 SEK

“...BEFORE IT GETS TOO DARK”

Özkök had the rare opportunity to photograph the unapproachable Beckett at three occasions during the 60s. Their first session was held in Beckett's Paris apartment in 1961. Beckett didn't allow any pictures to be taken at first, so they sat down for a conversation instead, during which Özkök gradually won the confidence of the author. Beckett was amused by the story of the first Turkish stage production of *Godot*, which was banned by the authorities, who recognized *Godot* as a symbol of Communism. The ban could perhaps have been avoided if the authorities had finished the reading of the text, since *Godot/Communism* actually never appears. After a few hours of conversation Beckett finally asks Özkök to take out his camera, before it gets too dark to take pictures. The resulting photos were much appreciated by Beckett who often referred magazines and editors in need of the author's picture to Özkök. Offered here are two photographs; one from the first session in 1961, and one from the last session in 1968, as well as three inscribed works of Beckett, including the copy of *Godot* that Özkök received in 1961.



15. Beckett, Samuel: *En attendant Godot*. *Pièce en deux actes*. Paris; Les Éditions de minuit, 1952 [1958]. 163, (1) pp. Original printed wrappers with "15:e mille" on rear panel. A short tear in three of the joints, a few small specks on both wrappers, and a light folding mark on the front one. Spine a bit creased. Two short tears on the title leaf, and a short tear on pp. 43/44. Early printing of Beckett's dramatic masterpiece. With the recipient's note "Sjölunda 21-22 juli" on the last page; probably where and when the book was read. Federman & Fletcher 259.21. Inscribed: "Pour / monsieur / Özkök / [?] / Sam. Beckett / Paris février / 1961". 33000 SEK

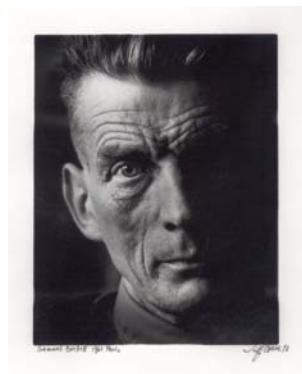


16. Beckett, Samuel: *Poèmes, suivi de Mirlitonades*. Paris; Les Éditions de minuit, 1979 (first publ. 1978). 8:o. 46, (2) pp. Original printed wrappers. A few small specks on front cover. Fine. Inscribed: "Pour / Lütfi Özkök / bien amicalement / Sam. Beckett / Paris Novembre 1979". 4500 SEK



17. Beckett, Samuel: *Poems in English*. London; John Calder, 1961. 1st ed. 8:o.

53, (1 blank) pp. Original imitation leather with gilt top edge, other edges untrimmed. Spine ends very slightly worn. A few small specks on the title leaf and one on pp. 46. Fine. No. 3 of 100 copies in this binding, printed on handmade paper and signed by the author. With some Turkish translation notes by Özkök, made with pen on pp. 48, below the 2nd of the *Quatre poèmes/ Four Poems*. Federman & Fletcher 40.01. Inscribed: "Pour Lütfi Özkök / bien cordialement / Sam. Beckett / Paris mai 1963". 8000 SEK



18. [Beckett] Original b&w photo. Paris, 1961. 24x18 cm [Picture 14,5x11 cm]. Contemporary print. Signed by Özkök in pencil below the image and with his stamp on verso. Özkök took this photo at their

first meeting in Beckett's Paris apartment. 15000 SEK

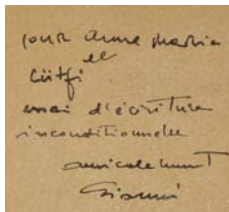


19. [Beckett] Original b&w photo. Paris, 1968. 28x22 cm. Contemporary print. Mounted on thick card. Signed by Özkök with red pen and with his stamp on verso. The slightest folding marks to the corners. This photo was also taken in Beckett's apartment in Paris. 20000 SEK

20. Ben Jelloun, Tahar: Manuscript letter in French, 9 lines, dated Paris 11-10-89. He expresses his thanks for some photos and points out which ones he appreciates the most. Ben Jelloun was born in Morocco in 1944. He lives in France and also writes

in French, alongside his work as a psychotherapist. His novel *La Nuit Sacrée* was awarded with the Goncourt Prize in 1987. 300 SEK

21. Bernard, Pierre (Ed.): *L'Herne n. 9. L'Écriture des vivants 1: Etats-Unis. William Burroughs, Claude Pélieu, Bob Kaufman*. Paris; Éditions de l'Herne, 1967. 1st ed. [27x21 cm]. (11, 1 blank), 306, (5, 1 blank) pp. + 10 leaves of plates. Original printed wrappers. Spine creased and sunned, and with the letter "L" written in ink. A 6 cm long tear on rear cover. Contents are fine. With Özkök's signature and a small note on the title leaf. Contains texts by and about the three authors, introduced by Bernard's text *Les Cow-boys de l'Apocalypse*. With an Özkök photo of Burroughs on the plate between pp. 52 & 53. 450 SEK

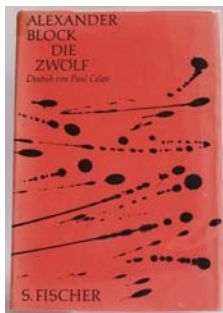


22. Bertini, Gianni: *Pour parler (et pour cause)*.

[Paris]; Ed. du Castel Rose, 1962. 1st ed. No. 151 of 500 copies printed on yellow butcher's paper. 8:0. [64, 28 blanks] pp. Original printed wrappers. Spine ends slightly chipped, otherwise fine. Texts on art from 1959-62, with drawings in the text by Bertini. The Italian artist Bertini was born in Pisa in 1922. He has been involved in the movements of Mec-Art, Informal Art, Nuclear Art etc. Inscribed: "Pour Anne Marie / et / Lütfi / essai d'écriture / inconditionnelle / amicalement / Gianni". 800 SEK



23. Bertini, Gianni: Correspondence card written on both sides in French, dated Paris 12/5 1989. 20 lines. A stamp at rear with Bertini's name and address in Paris. He asks Özkök to call him so that they can get together for a lunch and a dinner before he leaves for Milan and an exhibition. 350 SEK



24. [Celan] Blok, Alexander: *Die Zwölf. Deutsch von Paul Celan.* Frankfurt am Main; S. Fischer Verlag, 1958. 1st printing. 8:o. 23, (1 blank) pp. Original boards with decorated dustjacket. The jacket slightly creased at foldings, faded at spine and with a tape-mended chip at head of spine. Blok's *The Twelve* (1918), perhaps the best known of all revolutionary poems, presents a vivid picture of the revolutionary days in Petrograd (Saint Petersburg), where twelve Red guardsmen march through the city while killing and looting. In the last section of the poem, they are linked with the Apostles, as a Christ figure appears as their leader. "Celan once said he 'grew up with the writings of Peter Kropotkin and Gustav Landauer', revolutionists who impassioned interwar East European Jewry – as did Alexander Blok (1880-1921), whose

notorious poem *The Twelve* sprang from a few rapt days in January 1918. Blok got the revolution's brutal wind and wild music into this poem about a Red Guard marauding in Petrograd's snowy streets to purge the old bourgeois world. In his translation, Celan gets all that chaotic energy, a mélange of street talk, slang, slogans, ballads, cursing, crackling onomatopoeia, and Christian vision." (Felstiner, *Paul Celan*, pp. 128). Inscribed: "À Lütfti Özkök / Avec la sympathie de / Paul Celan / Paris, Mai 63".

16000 SEK

25. [Celan] Felstiner, John: *Paul Celan. Poet, Survivor, Jew.* New Haven & London; Yale University Press, 1995. 1st ed. 8:o. [xix] + (1 blank), 344 pp. Original clothbacked boards with dustjacket. Jacket photo by Özkök. Upper corners slightly bumped, otherwise fine. Inscribed: "for Lütfti Özkök, / in gratitude and admiration / for his striking image / of Paul Celan – and with best wishes, John Felstiner / v/95".

500 SEK



26. [Celan] Original b&w photo. Paris, 1963. 24,5x17,5 cm. Contemporary print. With Özkök's signature and stamp on verso. Özkök visited Celan in his home in Paris in 1963, introduced by another Romanian poet. He found Celan quiet and serious, and his face motionless and melancholy. Later, when studying the photos, Özkök was struck by the tormented eyes and the noble face of the poet.
14000 SEK

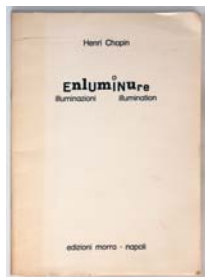
27. Chagall, Marc: Typed and signed letter, 9 lines, dated 31 Jan. 1961 + correspondence card, 6 lines of handwriting, dated 24 Dec. 1960. Both on Chagall's stationery *Les Collines*, and in envelopes stamped "Vence". Two short tears in the card. Chagall thanks Özkök for having sent him a book, and says that he was moved by its inscription. He also expresses his appreciation of Özkök's poems. Özkök's high estimation of the art of Chagall was once expressed in a poem called *Homage*. The two met in Stockholm once for a short photo session, but unfortunately this was one of the very few occasions when Özkök forgot to put film into the camera, which he realized shortly afterwards.

2800 SEK

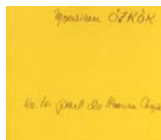


THE CREATOR OF SOUND POETRY

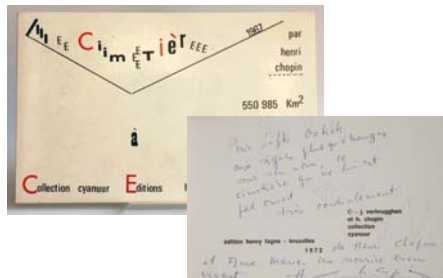
Henri Chopin (1922-2008), poet, painter, film-maker, musician etc., a key figure in the French avant-garde of the 1950s and 60s. He created sound poetry, or *poésie sonore*, in the 1950s, for instance by recording the sounds of his body (eg. the vibrations of his nasal hairs, the swallowing of the microphone), and started the audio-visual magazines *Cinquième Saison* and *OU*. He is also well-known for his Typewriter poems, or dactylopoèmes. Offered here are five of his books as well as seventeen letters sent to Özkök.



28. Chopin, Henri: *Enluminure – Illumination*. Napoli; Edizioni Morra, 1984. 1st ed. [31x22 cm]. [26, 10 blanks] pp. Original printed wrappers. Upper corner creased



throughout the book. Covers slightly soiled, front cover partly darkened. Contents clean. Contains 8 typewriter (graphic) poems and a text on democracy in Italian, English and French. With the text "monsieur Özkök de la part de Monsieur Chopin" on a laid-in piece of paper. 600 SEK



29. Chopin, Henri: *Le Cimetière* 1967. Brussels; Édition Henry Fagne, 1972. (Collection Cyanuur, Le Dernier roman du monde, 3). 1st ed. [13x20 cm]. 41 leaves, printed on the recto. Original printed wrappers. Front cover very slightly soiled, upper right corner with a small crease. A few dog's ears, otherwise fine. No 119 of 300 copies on wood-free paper (of a total edition of 351 copies). Inscribed: "Pour Lütfi Özkök / aux signes plus qu'étranges / sur son nom, ce / cimetière qui ne lui est / pas ouvert / très cordialement / de Henri

Chopin / et Anne-Marie au sourire bien / vivant / Henri Chopin”.

800 SEK



30. Chopin, Henri: *Le Dernier roman du monde (histoire d'un Chef occidental ou oriental)*.

Wetteren; Édition Cyanuur & Jo Verbruggen, 1970. 1st ed. [22X22 cm]. [242, 16 blanks] pp. + grammophone record. Original printed wrappers. Some light dampstains on spine. Extremities slightly worn. Contents very fine, as is the record, which contains Chopin's performance of *Pêche de nuit*.

No 206 of 1100 copies on Dutch paper. 50 copies including illustrations by Raoul Hausmann and Gianni Bertini were also published. With Özkök's signature on the title leaf.

1600 SEK



31. Chopin, Henri: *Poesie sonore internationale*.

Paris; Jean-Michel Place, 1979. 1st ed. [25X19 cm]. 309, (1, 2 blanks) pp. Photo illustrated. Original printed wrappers. Spine creased and with a crack in the paper, mended with a piece of tape. Covers slightly creased. Contents fine. Contains a historical outline of recorded sound, and a geographical survey of the contemporary scene, presenting artists in Canada, Sweden, France etc. With a preface by William Burroughs. Inscribed: "Pour mes chers amis, Özkök / que j'espère bien / voir à Stock. / un jour / Vous embrasse / H Chopin / 1979".

1800 SEK

32. Chopin, Henri: *Signs*.

London; Ruby Editions, 1975. [26,5X22 cm]. [71, 1 blank] pp. Original printed

wrappers, with a graphic design by the author on front panel, and the author's photo by Özkök on rear panel. Spine slightly bumped and worn. Covers a bit creased and with a few minimal tears. Some leaves with slightly folded corners. These 14 poems were first published in Paris 1957 under the title *Signes*, here translated by Jean Chopin and with the French versions on facing pages. "Certain poems (e.g. The Round) show evidence of rhythmical research, prefiguring the sound-poet who was to break out of the bonds of verbal literature; in the same way, the firm, concise style precedes the graphics of this poet, which are now well-known." (verso of front cover). *Signes* was Chopin's first published book. Long inscription from Chopin to Özkök on the colophon page.
1500 SEK



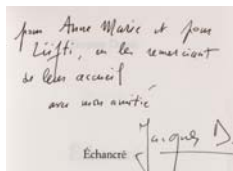
33. Chopin, Henri: 3 manuscript letters + 14 typed and signed letters, around 20 lines



each. All in French and dated 16.3.86 to 8.7.2001. Two letters are undated, but they are written between October 1989 and January 1990, according to the address stated and the circumstances described. One envelope is preserved. One letter with a tear in Chopin's signature, otherwise they are fine. The correspondence is kept at a personal level. Chopin tells about his relationship with Monique, his many travels and artistic events. In the letter dated 22 December 1997, after being told that he suffers from Parkinson's Disease, he invents the word "caneux", meaning someone who walks with a walking stick.
10500 SEK

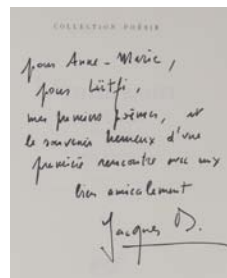
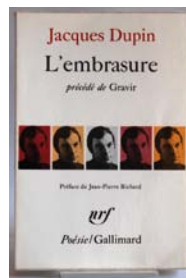


34. Cioran, Emil: Manuscript letter on A5 sheet, 11 lines, with envelope, dated Paris 18 Sept. 1989. In both French and German he expresses his thanks for some photos and says that he prefers the one in which he is sitting in an easy chair on a balcony. Cioran (1911-95), Romanian philosopher. 750 SEK



35. Dupin, Jacques: *Échancré*. Paris; P.O.L. éditeur, 1991. 1st ed. 8:0. 125, (2, 1 blank) pp. Original laminated wrappers. Co-

vers partly toned. The laminate is loosening at top of front cover and rear upper corner. Dupin (born 1947), French poet and prolific essayist on art. The book contains around 100 short metapoetic texts. Inscribed: "Pour Anne Marie et pour / Lütfti, en les remerciant / de leur accueil / avec mon amitié / Jacques D." 600 SEK



36. Dupin, Jacques: *L'Embrasure, précédé de Gravir et suivi de La ligne de rupture et de L'onglée*. Préface de Jean-Pierre Richard. Paris; Gallimard, 1971. 12:0. 219, (1, 2 blanks) pp. Original laminated wrappers, darkened along the edges, otherwise very fine. *L'Embrasure* was first published in 1969, and *Gravir* in 1963. Inscribed: "Pour Anne-Marie, pour Lütfti, mes premiers poèmes, et / le souvenir heureux d'une / premier rencontre avec eux / bien amicalement / Jacques D." 450 SEK



37. Dupin, Jacques: 4 manuscript letters in French, dated the 4th of March to 17th July 1994. Approximately 15 lines each. 1 envelope preserved. He writes appreciatively of his visit to Özkök and his wife in Stockholm, and that he is hoping to see them both again soon. He calls the photo of himself "belle et révélatrice". As an act of gratitude for the couple's interest in his poetry, he sends them two of his books. 1400 SEK



38. Duras, Marguerite: *L'Amante anglaise*. Paris; Gallimard, 1967. 1st ordinary ed. 8:o. 194, (3, 1 blank) pp. Original printed wrappers. Head of spine very slightly chipped. An insignificant stain on spine. Perforating "SP" stamp through rear cover and margin of last leaf. A fine copy. The novel takes the form of three interviews by an investigator in order to reconstruct and understand the murder of the deaf-and-dumb Marie-Thérèse, committed by her cousin Claire Lannes. Inscribed: "Pour Anne Marie avec / la affection. Marguerite Duras". 2400 SEK

39. Duras, Marguerite: *Le Ravissement de Lol. V. Stein*. Paris; Gallimard, 1964. 1st ordinary ed. 8:o. 220, (3, 1 blank) pp. Original printed wrappers. Spine very slightly worn. Pencil flourishes all over the front cover, and a couple of small specks. In this novel the narrator, Jacques Hold, tells his version of Lol. V. Stein's life and character, revolving around a tragic event in her youth. With a note on front free endpaper stating that Anne-Marie Özkök received the book from Duras. 400 SEK

40. Duras, Marguerite: *Véra Baxter ou les plages de l'Atlantique*.

Paris; Editions Albatros, 1980. 8:0. 119 pp. + advertising. Original printed wrappers. Rear cover very slightly soiled. A light scrape mark on the fore-edge and a few cornerfolds. Screenplay for the film *Baxter, Véra Baxter*, which Duras directed herself in 1977. With Özkök's note on the title leaf: "de Marguerite à Lütfi Özkök / 12.1.81 Paris". 350 SEK

Chapman Duras Paris le 25.11.85
 "Pis ché Lütfi", Parisi p'm
 ta lettre, ta photo. J'mais été
 heureux de te lire celle d'après
 autour de toi. Je me suis dit
 d'imaginer quelque chose d'après
 mais je me suis profondément ab
 son ta femme avec. J'ai fait de
 la même à New York pour ELLE magazine
 American parce que je voulais cette photo
 que je trouve très belle - que tu as
 prise à New York en 1968 et que j'
 n'avais jamais vu - Si tu es à Paris
 les jours 20 au dimanche 2 au 3 à
 Catherine Birkby Elle Magazine
 551 Fifth Avenue, NY 10126 de tel
 et (112) 6 6666 802 58.00 - et
 fais la te très vite - je t'embrasse
 très affectueux, Özkök ^{il est en}
 1985

41. Duras, Marguerite: Manuscript letter in French, a text-filled A5 sheet, dated Paris 25/11 1985. Without envelope. She asks Özkök to send a photo of herself, taken by him in Naples 1965, to the *Elle Magazine* in New York for publication, urging him several times to ask for a really good price. She also congratulates him

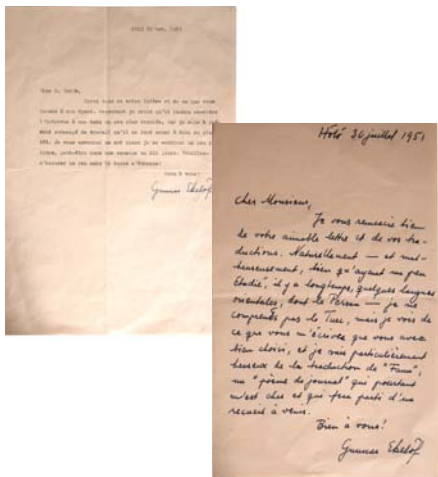
on the birth of his grandchild. Signed and with the personal greeting "Je t'embrasse très affectueusement".

1850 SEK



42. [Duras] Original b&w photo. Stockholm, 1968. 24x18 cm. Contemporary print. Insignificant cornerfolds. With Özkök's signature and stamp on verso, and his initials below the image. Duras and Özkök met for the first time in Florence 1962, when he also took his first photo of her. They became close friends and frequent visitors to each other's homes in Paris and Stockholm, and some of the well-known portraits of Duras is taken in Özkök's flat, like the one offered here.

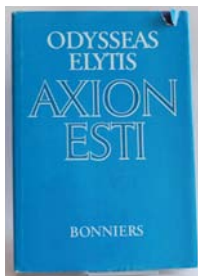
13000



43. Ekelöf, Gunnar: Manuscript letter in French, 17 lines, dated Hölö 30 July 1951 + typed and signed letter in French, 11 lines, dated Hölö 10 Oct. 1951. Ekelöf expresses his gratitude for Özkök's Turkish translation of his poem *Faun*, a "poème de journal" which he says will be published in a coming collection of poems (it was published the same year in *Om hösten*). He tells about his studies of oriental languages, Persian for instance, and regrets that he has not studied Turkish. Ekelöf (1907-68) is regarded as the greatest Swedish poet, alongside Tranströmer, of the 20th century. 8000 SEK



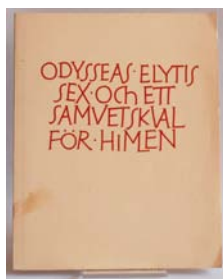
44. [Ekelöf] Original b&w photo. Sigtuna, 1962. 22x18 cm. Contemporary print. With Özkök's stamp and signature on verso. The photo was taken outside Ekelöf's house in Sigtuna, where he lived the last 10 years of his life. 9000 SEK



45. Elytis, Odysseas: *Axion esti – Lovad vare. I svensk tolkning av Ingemar Rhedin*. Stockholm; Bonniers, 1979. 5-6 thousand.

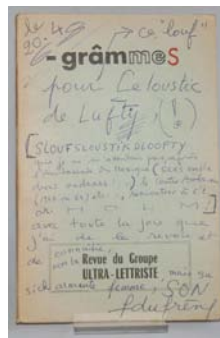
8:o. 101, (1) pp. Original boards with dustjacket. The jacket slightly chipped at spine ends, and with a tear on front panel. Contents fine. Swedish edition of the poet's main work, *To axion esti* (1959), published the same year that he was awarded with the Nobel Prize. Inscribed: "Å Lütfi Özkök / très amicalement, Elytis".

700 SEK



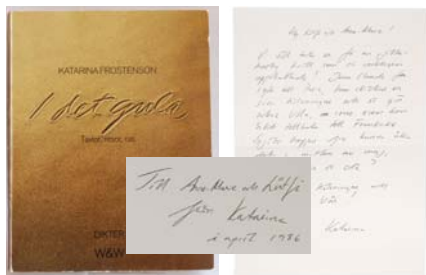
46. Elytis, Odysseas: *Sex och ett samvetskval för himlen. I svensk tolkning av Lasse Söderberg och Mikael Fioretos*. Stockholm; FIB:s Lyrikklubb/Tidens förlag, 1979. 8:o. 41, (1, 6 blanks) pp. Original printed wrappers. With drawings by Aleksandros Fassianos. A light stain on front cover, otherwise fine. 1st Swedish edition of *Exi kai mia typsis gia ton ourano* (1960). Inscribed: "Å Lütfi Özkök. De tout-cœur. Elytis".

500 SEK

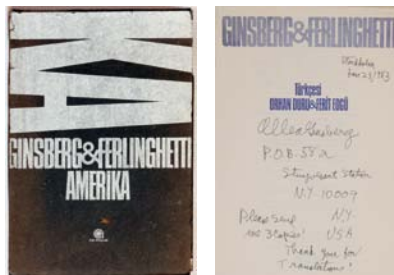


47. Estivals, Robert (Ed.): *Grâmmes. Revue du Groupe Ultra-letteriste*. No 2. Paris; Editions du Terrain vague, 1958. [21x13,5 cm]. 103, (1 blank) pp. Original printed wrappers. Spine and covers partly faded. Spine ends a trifle worn. A short tear on front free endpaper. Fine. Printed on papers of different thickness and colour. Contributions by Jacques de la Villegle, François Dufrêne, and the editor. *Grâmmes* ran for seven issues the years 1957-61. In this second issue of the magazine the Ultra-letterists present their manifesto. The movement broke away from the Letterists in the year that this work was published. Inscribed by Dufrêne on the front cover in the group's manner: "SLOUFSLOUSTIK-DLOOFTY" etc.

2600 SEK

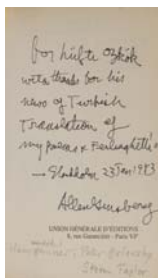
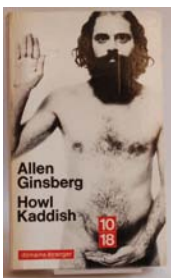


48. Frostenson, Katarina: *I det gula. Tavlor, resor, ras*. Stockholm; W&W, 1985. 1st ed. 80 pp. Original printed wrappers. Spine slightly out of square, extremities with moderate wear. Minimal cornerloss at pp. 27/28, otherwise fine. Frostenson is a Swedish poet and playwright, member of The Swedish Academy since 1992. This is her 4th collection of poetry. Inscribed: "Till Anne-Marie och Lutfi / från Katarina / i april 1986". Laid in is an undated letter from the author to the same recipients, in which she thanks them for a pleasant dinner. 600 SEK



49. Ginsberg, [Allen] & Ferlinghetti, [Lawrence]: *Amerika. Siirler. Türkçesi Orhan Duru & Ferit Edgü*. Istanbul; Ada Yayinlari, 1976. [24,5x16,5 cm]. 45, (2, 1 blank) pp. Original printed wrappers. Copy No. 218. Spine ends chipped, minor tearing in the covers. A small stain on front cover. Two lines on pp. 11 highlighted. Minor creasing and a tear in outer margin of pp. 5-8, otherwise fine. Inscribed and dated "Stockholm, Jan 23, 1983" by Ginsberg, who writes his New York address and "Please send me 3 copies!" & "Thank you for Translations!" 2200 SEK
50. Ginsberg, Allen: *Howl and Other Poems. Kaddish. Traduit de l'américain*. [Paris]; Christian Burgos éditeur, 1980. (Domaine étranger 10-18). 8:0. 310, (6, 4 blanks) pp. Pocket. Spine a bit yellowed,

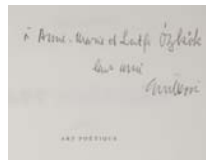
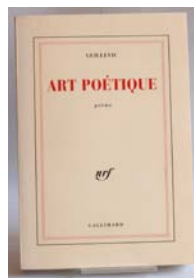
otherwise fine. Parallel text in English and French. *Howl* translated by Robert Cordier and Jean-Jacques Lebel, *Kaddish* by Mary Beach, adapted by Claude Pélieu. With two cuttings from Swedish newspapers on Ginsberg's visit to Stockholm in 1983. Inscribed: "For Lüfti Özkök / with thanks for his / news of Turkish / translation of / my poems & Ferlinghetti's – Stockholm 23 Jan 1983 / Allen Ginsberg". With Özkök's name and date of purchase on the title: "Paris 16.1.81".



With Ginsberg's trademark "AH" on the inside of front cover. In the liner notes to the CD recording of *Holy Soul Jelly Roll* (1994) he explains how he came up with this: "[I] got in the middle of the group who were going off to blockade a highway and started chanting 'Ah' after asking them to chant with me. Everybody sat down, then we discussed strategy calmly rather

than as a hysterical mob. 'Om' closes out at the end but 'Ah' leaves the mouth open, breath goes out. On the 4th of July you see the fireworks and say 'Ah', or you recognize something and say 'Ah!' When Trungpa said 'Why don't you try 'Ah'?' he joined an American sound with Himalayan wisdom, and I've used it ever since. 'Ah' for recognition, appreciation, the intelligence of speech joining body and mind and for a measure of the breath."

1200 SEK



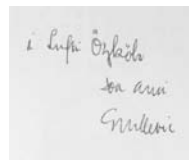
51. Guillevic, Eugène: *Art poétique*. *Poème*.

Paris; Gallimard, 1989. 1st ordinary ed. 8:0. 184, (4, 4 blanks) pp. Original printed wrappers. Slightest bump to head of spine, rear upper corner and the last 15 leaves with a light fold. Guillevic (1907-97) is one of the most distinguished contemporary poets of France. He was employed

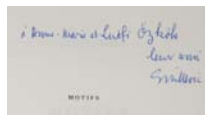
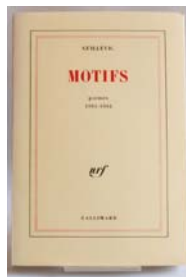
at the Ministry of Finance for nearly twenty years, from which he retired as Inspecteur d'Economie Nationale in 1963. These texts dating from 1985-88, presented as one poem, all deal with the act of writing. The volume is dedicated to Jean de la Fontaine, whose verses Guillevic learned by heart when a child. Very fine. Inscribed: "à Anne-Marie et Lutfi Özkök / leur ami / Guillevic". 1000 SEK



52. Guillevic, Eugène: *Creusement. Poèmes 1977-1986*. Paris; Gallimard, 1987. 1st ordinary ed. 8:o. 186, (4, 2 blanks) pp. Original printed wrappers. Insignificant crease on the spine. Very fine. Poems in his typical laconic style, collected under the headings *Source, Bretagne, Rendez-vous, Vertige, Urbaines, Lieux, and Sauvage*. Inscribed: "à Anne-Marie et Lutfi Özkök, / amitié, gratitude / Guillevic". 900 SEK



53. Guillevic, Eugène: *Eugène Guillevic: un poète. Présenté par Jean-Pierre Le Dantec*. Paris; Gallimard, 1984. 1st ed. 8:o. 143, (1) pp. Illustrated. Pocket. A fine copy. Selected poems and a biography of the author. Inscribed: "à Lutfi Özkök / son ami / Guillevic". 450 SEK



54. Guillevic, Eugène: *Motifs. Poèmes 1981-1984*. Paris; Gallimard, 1987. 1st ordinary ed. 8:o. 215, (4, 5 blanks) pp. Original printed

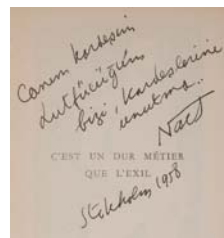
wrappers. Insignificant stain on rear cover.
Very fine. Inscribed: "à Anne-Marie et Lutfi
Özkök / leur ami / Guillevic".

800 SEK



55. Herbert, Zbigniew: Manuscript letter in French, dated Warsaw April 11, 1985. 18 lines, with envelope. He comments on the photos of Özkök with the following words: "You own the ability to see people from their most intimate aspect, which perhaps is associated with your sensitivity and the fact that you are also a poet." Herbert (1924-98), poet, playwright and essayist. He was a member of the Polish resistance movement during WWII, and is one of the most widely translated Post-war poets of his country.

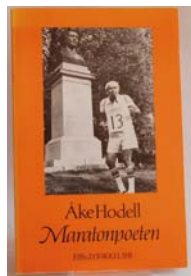
1000 SEK



56. Hikmet, Nazim: *C'est un dur métier que l'exil. Poèmes traduits par Charles Dobzynski avec la collaboration de l'auteur. Illustrations de Abidine.* Paris; Les Éditeurs français réunis, 1957. 8:0. 146, (1, 1 blank) pp. Original printed wrappers. The spine creased and worn, covers slightly creased, the rear with a small pen mark. Pp. 145/146 with a tear in outer margin. A small pen mark at 8 of the poems on the contents page. Hikmet (1901-63), Turkish author, both regarded as a revolutionary poet and as the writer of the foremost patriotic works in modern Turkish literature. He lived in exile from 1951 and came to play an important role in the World Peace Council. The present volume on the theme of exile contains some of his most personal accounts on the subject, which he was indeed familiar with. Inscribed in Turkish by the author and

dated "Stockholm 1958", where Hikmet attended the World Peace Conference on 16-21 July this year. The inscription says: "Beloved brother / our little Lutfi / don't forget your brothers / Nazim".

6000 SEK



57. Hodell, Åke: *Maratonpoeten*. Stockholm; FIB:s Lyrikklubb, 1981. 1st ed. 8:o. 120 pp. Original printed wrappers. Photos by Özkök. Spine a bit faded, otherwise fine. Inscribed: "Käre Lutfi, äventyret förra hösten / vid Bellmansbysten / har nu förverkligats. Tack för Dina fina bilder! Tillgivne / Åke / 26.11.1981". Hodell (1919-2000), Swedish ex-fighter pilot, poet, text-sound artist etc. He contributed to some issues of Henri Chopin's *Revue Ou* around 1970. *The Maraton Poet* was his first book since *Mr. Nixon's Dreams* (1970). 700 SEK



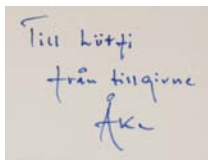
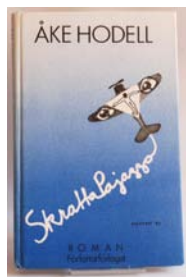
58. Hodell, Åke: *Orderbuch*. Stockholm; Rabén & Sjögren, 1965. 1st ed. 8:o. [44] pp. Original oilcloth with paper label on front cover. A small speck on the fore-edge, otherwise fine. *Orderbuch* lists the numbers of concentration camp prisoners and what has been extracted from them, eg. "C A 36956 (J) / Motoröl". Inscribed: "Till Lutfi från Åke". 1800 SEK



59. Hodell, Åke: *Själviografi*. Stockholm; Rabén & Sjögren, 1967. 1st ed. [26x18 cm]. [40, 8 blanks] pp. Original

pictorial wrappers. Cracks in the paper at spine. Spine ends slightly worn. Hodell's *Autobiography* comprises 37 collages of texts and cartoons, which are partly crossed out and deleted by bullet holes. Inscribed: "Lütfi / X / Å".

1700 SEK



60. Hodell, Åke: *Skratta Pajazzo. Roman*. Stockholm; Författarförlaget, 1983. 1st ed. 8:o. 121, (1 blank) pp. Original pictorial boards. Foot of spine bumped, otherwise fine. This autobiographical novel is the first in a quartet, followed by *Kråksymfonin*, *Elddopet*, and *Galgenfrist*. Inscribed: "Till Lutfi / från tillgivne / Åke".

600 SEK

61. Ivask, Ivar: *Oklahoma October. Selected Poems (1958-1984), Four Drawings (1981-1983). Translated from the Estonian by the Author and Astrid Ivask*.

Norman; Poetry Around, 1984. 1st ed. 8:o. 36 pp. Stapled wrappers. Spine slightly worn. A fine copy. The first English edition of Ivask's poems. Ivask (1927-92), Estonian poet, artist and critic, edited the quarterly review *Books Abroad* (later called *World Literature*). Inscribed: "A Lutfi – amitiés d'octobre, Fidèlement, Ivar / Norman, 22 X 1984". Laid in is a greeting with the same date from Ivask and his wife, written in English.

300 SEK

62. Ivask, Ivar: *Snow Lessons*. Norman; Poetry Around, 1986. 1st ed. 8:o. 16 pp. Stapled wrappers. Spine a bit worn. Contents are fine. The author's first sequence of poems written directly in English. The first poem is dedicated to Lutfi Özkök. Inscribed: "A Lutfi / les traces et mots / dans la neige, amicalement, Ivar / Norman, 31.I.86". Inserted is a 3-page stenciled French translation of Ivask's fifth *Baltic Elegy*, also inscribed to Özkök.

400 SEK



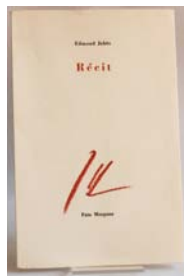
63. Jabès, Edmond: *Le Retour au livre. Le Livre des questions*, III.

Paris; Gallimard, 1965. 1st ordinary ed. 8:o. 105, (2, 3 blanks) pp. Original printed wrappers. Covers a little dusty, mark from removed price label at rear. The third volume of Jabès's major cycle of poems, *The Book of Questions*, published in seven parts 1963-73. Inscribed: "Pour Anne Marie et / Lütfi / Pour leur dire / ma très franche sympathie / toute reconnaissante / et les remercier de / leur accueil / E. Jabès". 2200 SEK

64. Jabès, Edmond: *Récit. Illustrations de Jean Degottex*.

Paris; Fata Morgana, 1987. Édition définitive. 8:o. [27, 9 blanks] pp. Original printed wrappers. Partly unopened. Minimal creasing along the top edges of the covers. Fine. *Récit*, which Jabès

claimed to have written during a night of insomnia, was first published in 1982. A few textual variants exist.

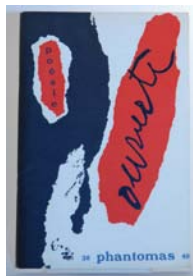


Inscribed: "Pour Madame / et pour Lütfi Özkök / ... en petit livre / 'la marge'. En toute / sympathie proche / et en souvenir / E. J. / ... et pour remercier / Lütfi de ses belles photos".

1600 SEK

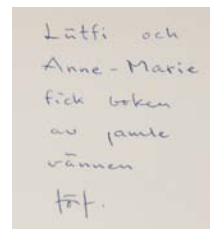


65. Jabés, Edmond: 2 manuscript letters in French, dated 7th Sept. 1987 and 15th Febr. 1989. 18 and 13 lines respectively. The first letter with envelope, postmarked in Paris. Jabés calls the photos "superbes" and is especially grateful for a photo of René Char which Özkök has sent to him. He is looking forward to their next meeting in Stockholm or Paris and concludes: "We often talk about you with our friends." 2000 SEK



66. Koenig, Th. et al (Ed.): *Phantasmas* 38-40. *Poésie ouverte. Les Soirées du domaine poétique* (Paris – Stockholm – London). Bruxelles; Librairie la Proue, 1963. 8:0. 52 pp. Illustrated. Original stapled wrappers. Cover painting by Serge Vandercam. A folding mark on front cover. Two minimal specks on rear cover. Contains for instance Jean-Clarence Lambert: *Suite d'Aléas*; François Dufrené: *Ouverture sans Fin*; Bengt

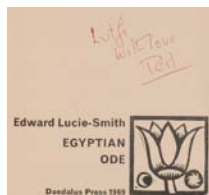
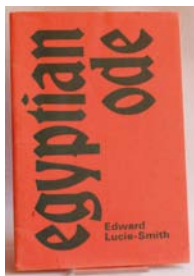
Emil Johnson: *Salut à M. Miller – Bara delvis*; C. F. Reuterswärd: *En même temps*. 350 SEK



67. Kyrklund, Willy: *Den rätta känslan*. Stockholm; Bonniers, 1974. 1st ed. 8:0. 98 pp. Original printed wrappers. A few light stains on front cover, and a light crease on rear cover. Kyrklund (1921-2009), Finnish-Swedish author. *The Right Feeling* is a collection of short prose, in which the author in a decidedly ironic way calls certain moral attitudes into question. Inscribed: "Lutfi och / Anne-Marie / fick boken / av gamle / vännen / förf." 1400 SEK

68. Laurin-Lam, Lou: *Écritures / Figures. Collection dirigée par Michel Delorme*. Paris; Éditions Galilée, 1988. 8:0. 127, (1) pp. Illustrated in colour. Original pictorial wrappers. Very slightly chipped at head of

spine. Fine. With texts by Pierre Gaudibert, Per Hovdenakk, Jean-Dominique Rey, and others. The artist Lou Laurin-Lam was born in Sweden in 1934 but has mainly been living and working abroad. She was married to the Cuban artist Wifredo Lam, whom she met in Paris in the late 50s. Inscribed for Lütfi and Anne-Marie in Swedish, and with another greeting from her fastened with a paper-clip on the first leaf. 400 SEK



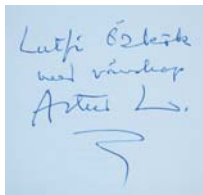
69. Lucie-Smith, Edward: *Egyptian Ode*. Stoke Ferry; Daedalus Press, 1969. 1st ed. 8:0. [18, 4 blanks] pp. Original blank wrappers with printed dustjacket. A few small specks on the jacket. Fine. No. 194 of 226 copies, signed by the author. Lucie-Smith, born in Jamaica in 1933, is a British poet, art critic, historian and photographer. Inscribed: "Lutfi / with love / Ted". With the publisher's *Poemcard* 17 [n. d.] enclosed,

containing Lucie-Smith's poem *Reading Catullus*, which is also inscribed to Özkök. 400 SEK



70. Lucie-Smith, Edward: *Heureux Qui, Comme Ulysse*.

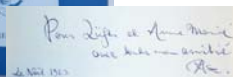
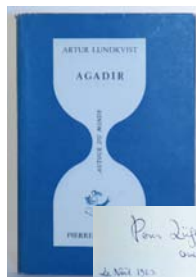
London; Turret Books, 1967. 1st ed. A broadside [approximately 20x14,5 cm] printed in 3 colours on handmade paper and affixed to red card wrappers. Designed, hand-set and printed in 500 copies at the Cape Goliard Press. The first 100 copies were numbered and signed; this is one of the 400 unnumbered. Inscribed: "Lutfi, with best wishes for / Christmas, Edward". 275 SEK



71. Lundkvist, Artur: *Agadir. En dikt*. Stockholm; Bonniers, 1961. 1st ed., 3rd-4th thousand. 8:o. 109, (1) pp. Original printed wrappers. Head of spine slightly worn. Fine. Lundkvist (1906-91) was a key figure in Swedish modernism, as author, translator, and introducer of foreign literature. This poem deals with the 1960 Agadir earthquake, which the author witnessed. Inscribed: "Lutfi Özbek med vänskap / Artur L." 500 SEK

72. Lundkvist, Artur: *Agadir. Traduit du suédois par Aasa Scherdin-Lambert. Préface de Jean-Clarence Lambert*. Paris; Pierre Seghers, 1963. (Autour du Monde 72). 1st French ed. 8:o. 79, (1) pp. Original boards with printed dustjacket. The jacket slightly chipped. Top corner of rear board a trifle bumped. Fine. Inscribed:

"Pour Lütfi et Anne-Marié / avec toute ma amitié / AL. / Le Noël 1963". 600 SEK



73. Lundkvist, Artur: *Feu contre feu. Poèmes, transcrits du suédois et présentés par Jean-Clarence Lambert*. Paris; Falaize, 1958. Large 8:o. 3-77, (3, 2 blanks) pp. Original wrappers, with cover painting by Corneille. Spine slightly sunned. A few short tears on the covers, and a long closed tear on rear cover. Some

pencilled flourishes on rear cover, on pp. 62 and the last blank page. First French book edition of Lundkvist's poetry, chosen from four previous collections. Inscribed: "Lütfi Özkök / med vänskap / Artur Lundkvist." 650 SEK

74. Martin, Philip: *A Bone Flute. Poems*. Canberra; Australian National University Press, 1974. 1st ed. 8:o. 63, (1) pp. Original cloth. Foot of spine very slightly bumped. Fine. Martin (1931-2005), Australian poet, translator and broadcaster. This is his second volume of poems. Inscribed: "To Lütfi Özkök, SFF / With cordial greetings / Philip Martin 1980". 200 SEK

75. Martin, Philip: *From Sweden. Translations and Poems*. Melbourne, 1979. 1st ed. 8:o. [24] pp. Original printed wrappers. Spine and top of front cover slightly faded. A minimal stain on both covers. Contains 7 poems by Lars Gustafsson in Swedish and English parallel text, 3 poems inspired by Ingmar Bergman films and 2 other poems. Manual corrections and notes by the author on 5 pages. Inscribed: "To Lütfi Özkök, SFF / With warm greetings and admiration / Philip Martin 1980". Laid-in is a large text-filled

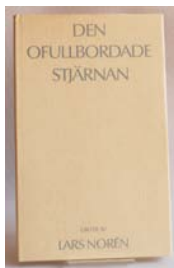
postcard, dated Melbourne 29.12.80, in which Martin tells about his travels and a poem in the making on the conductor Sergio Celibidache. 450 SEK



76. Nash, et al: *Situationister i konsten*. Carl Magnus, Jörgen Nash, Heimrad Prem, Hardy Strid, Jens Jørgen Thorsen. Örkelljunga; Edition Bauhaus Situationiste, 1966. [24,5x22 cm]. [106, 4 blanks] pp. Blank wrappers with printed dustjacket. A small stain and some pencil flourishes on front panel. A few minimal creases on the jacket. A fine copy. The book was published as a complement to a touring exhibition of the Situationists held at Swedish museums in 1966-67, and contains articles by and biographies of the artists, as well as several of Özkök's photos. Inscribed by Nash and his wife Katja in 1967. 3000 SEK

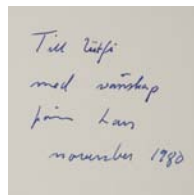


77. Nash, Jörgen: *Springkniven. Tekster fra kulturrevolutionen*. Copenhagen; Hernov, 1976. 1st ed. 8:0. 221, (1 blank) pp. Illustrated. Original printed wrappers. Mainly unopened. Light creasing along the lower edges of the wrappers. A fine copy. Essays on art, politics and economy. Text in Danish. The author's photo on rear panel is taken by Özkök. Inscribed by Nash and his wife Lis Zwick. The inscription is partly framed by a series of small coloured stickers. 500 SEK



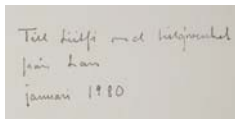
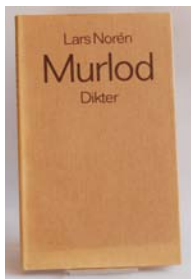
78. Norén, Lars: *Den ofullbordade stjärnan*. Stockholm; Bonniers, 1979. 1st ed. 8:0. 39, (1) pp. Original boards with dustjacket. Fine. Norén, born in 1944, wrote mainly poetry from his debut in 1963 and onwards, but later turned to drama, in which field he is now internationally renowned. Inscribed: "Till Lutfi / med vänskap / från Lars / januari 1980".

1700 SEK



79. Norén, Lars: *Hjärta i hjärta. Dikter*. Stockholm; Bonniers, 1980. 1st ed. 8:0. 190, (1, 1 blank) pp. Original boards with dustjacket. The jacket slightly chipped at corners, and with a short tear at rear top corner. Inscribed: "Till Lutfi / med vänskap / från Lars / november 1980".

1900 SEK

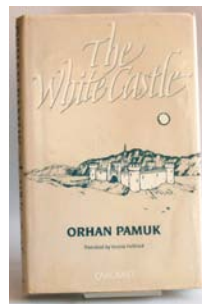


80. Norén, Lars: *Murlod. Dikter*. Stockholm; Bonniers, 1979. 1st ed. 8:o. 83, (1) pp. Original boards with dustjacket. The jacket as usual slightly faded at spine, and with a faded streak at lower front panel. Fine. Inscribed: "Till Lutfi med tillgivenhet / från Lars / januari 1980". 1500 SEK



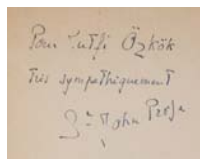
81. Padrón, Justo Jorge: *On the Cutting Edge. Selected Poems. Translated from the Spanish by Louis Bourne*.

London & Boston; Forest Books, 1988. 8:o. [xx] + 155, (1) pp. Original printed card wrappers. Head of spine bumped. Light scrape marks on rear cover. With Özkök's signature on the title leaf. Fine. With facing text in Spanish and English. The poet, essayist and translator Padrón was born in Las Palmas, Grand Canary Island, in 1943. His third collection of poems, *Los círculos del infierno* (1976), is regarded as his greatest achievement. He lived in Sweden for some time and has made several translations into Spanish of Scandinavian poetry. Inscribed: "Pour / mon ami Lutfi Özkök / avec la sympathie et l'affection / de Justo Jorge Padrón". 550 SEK



82. Pamuk, Orhan: *The White Castle. Translated by Victoria Holbrook*. Manchester; Carcanet Press, 1990. 1st

English ed. Original title: *Beyaz kale* (Istanbul, 1985). 8:o. 161, (1 blank) pp. Original black cloth with pictorial dustjacket. Spine ends and corners slightly bumped. The jacket with minor creasing at extremities. A fine copy of the author's third novel and the first to be translated into English. 900 SEK



83. Perse, Saint-John: *Oeuvre poétique I. Éloges – La gloire des bois – Anabase – Exil – Vents.* Paris; Gallimard, 1953. 8:o. Portrait plate + 477, (2, 1 blank) pp. Original printed wrappers. Minor losses at spine ends, covers stained. A tear at rear upper folding. Front free endpaper with a stain and a minimal hole. A pen marking in margin of pp. 207-208. Contents slightly toned and with minor creasing here and there. With a bunch of cuttings from French and Swedish papers inserted. Inscribed: "Pour

Lutfi Özkök / Très sympathiquement / St-John Perse". 500 SEK



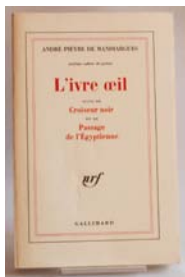
84. Pierro, Albino: *Knivar mot solen. Dikter i översättning av Ingvar Björkeson. Med efterskrifter av Francesco Zambon och Gianfranco Folena.* Stockholm; Natur och Kultur, 1988. 8:o. 234, (2) pp. Original boards with printed dustjacket. Fine. Contains four of Pierro's collections of poems with facing text in Italian and Swedish. With cuttings from Swedish newspapers on Pierro. Inscribed: "a / Lutfi Özkök / esimi fotografo / e artista, / cordialmente / Albino Pierro / Stoccolma, 14 nov. 1988". 500 SEK



85. Pieyre de Mandiargues, André: *Cartolines et dédicaces* (1953-1960).

Paris; Eric Losfeld / Le Terrain Vague, 1960. 1st ordinary ed. 12:0. 45, (1, 2 blanks) pp. Original printed wrappers. A light crease on front cover. Fine. Pieyre de Mandiargues is most remembered for his filmed novels *La Motocyclette* (1963), and *La Marge* (1967); the latter won him the Goncourt Prize. Inscribed: "à mon ami Lütfti Özkök / André Pieyre de Mandiargues".

700 SEK



86. Pieyre de Mandiargues, André: *L'Ivre Œil suivi de Croiseur noir et de Passage de l'Égyptienne*. (Sixième cahier de poésie). Paris; Gallimard, 1979. 1st ed. 12:0. Portrait plate + 174, (8, 2 blanks) pp. Original printed wrappers. Light scrape marks on front cover, a minimal stain on rear cover. "SP" stamped through rear cover and lower margin of the last 4 leaves. Contents clean and bright. Inscribed: "pour Lütfti Özkök / en affectueuse / souvenir de son vieil / ami, André Pieyre de Mandiargues / Paris 6 Janvier 1981".

500 SEK



87. Reuterswärd, Carl Fredrik: *Concernant la discipline à bord*.

Paris; Éditions Phases, 1959. 8:0. 23 leaves printed on the recto. A mounted colour plate on the 4th leaf. Original blank wrappers with printed glassine jacket.

Small chip in the jacket at head of spine and top corner of the front cover. A light crease on front cover. Printed in 500 copies at the occasion of Reuterswärd's exhibition at Galerie la Roue in Paris. A Swedish version was published in 1958, but without the calligraphic sample. The artist's books of Reuterswärd have often been mistaken for experiments in concrete poetry. Inscribed: "Stockholm 19 XII 59 / till Annmarie och Lutfi / med God Jul / från Carl Fredrik".

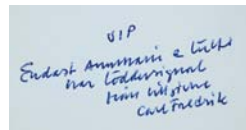
850 SEK



88. Reuterswärd, Carl Fredrik: *På samma gång*. Stockholm; Bonniers, 1961. 1st ed. [12x15 cm]. [42, 42 blanks] pp. Original printed wrappers. Spine a bit worn, and a minimal scrape mark on the fore-edge, otherwise fine. An artist's book, by the artist behind the non-violence sculpture *The Knotted*

Gun. Inscribed: "Till Anne-Marie & Lutfi från Carl Fredrik".

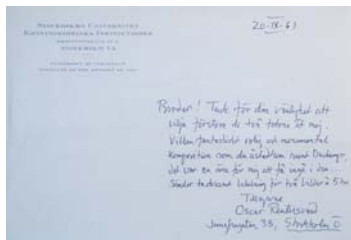
700 SEK



89. Reuterswärd, Carl Fredrik: *VIP. Göta Kanals observationer utgivna & försedda med en akterspegling av Carl Fredrik Reuterswärd*.

Stockholm; Bonniers, 1963. 1st ed. Small 8:o. [43, 7 blanks] pp. Without the "false" errata slip. Original printed wrappers. Insignificantly worn at spine ends. A few light stains on front cover. The white fields in the word "VIP" on front cover has been coloured dark blue. The book consists mainly of extracts from book reviews and advertising for washing powder and other products. Inscribed: "VIP / Endast Annmarie & Lutfi har löddersignal / från tillgiven Carl Fredrik".

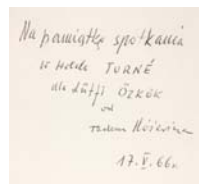
600 SEK



90. Reutersvärd, Oscar: Manuscript letter in Swedish, 10 lines, dated Stockholm 20th Nov. 1961. Reutersvärd expresses his gratitude for a pair of enlarged photos and especially for a group photo where both Reutersvärd and Marcel Duchamp appear. He also encloses payment for two pictures, 10 Kronor, which are not present here. Reutersvärd (1915-2002), Swedish artist and professor, a pioneer in the creating of impossible objects.
800 SEK

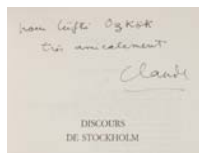
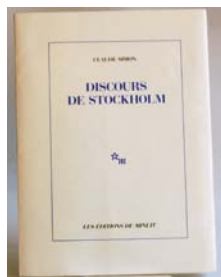


91. Robbe-Grillet, Alain: 2 manuscript letters on A5 sheets, both in French. The first dated 3.5.60, with the envelope preserved, and the second one undated. 14 and 10 lines respectively. The first letter is written on the stationery of Grand Hotel in Lund, and posted in an envelope from Strandvågshotellet in Stockholm. He sends his thanks for photos of himself which Özkök had previously sent to him, and he remarks that they are not to be published, since he prefers to keep them for himself. He also sends his excuses for not being able to come to their last meeting before his departure for France, hoping that they will meet in Paris the next time.
1700 SEK



92. Różewicz, Tadeusz: *Formen der Unruhe. Gedichte. Herausgegeben und übertragen von Karl Dedecius.* München; Carl Hanser Verlag, 1965. 12:0.

110, (1, 1 blank) pp. Original cloth with printed dustjacket. The jacket chipped at extremities and a bit stained on rear panel. The book is fine. First appearance of the author in German. Różewicz is one of the leading post-war Polish poets. Inscription by the author in Polish, saying: "To the memory of the meeting at Hotel Turné / for Lütfi Özkök / from / Tadeusz Różewicz / 17.V.66."
800 SEK



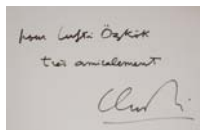
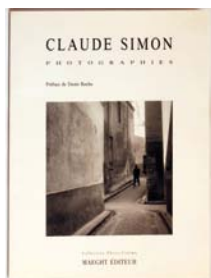
93. Simon, Claude: *Discours de Stockholm*. Paris; Les Éditions de minuit, 1986. 8:0. 30, (2) pp. Original printed wrappers. Fine. The author's Nobel lecture. Inscribed: "Pour Lütfi Özkök / très amicalement / Claude".
750 SEK



94. Simon, Claude: *L'Acacia. Roman*. Paris; Les Éditions de minuit, 1989. 1st ordinary ed. 8:0. 379, (2, 3 blanks) pp. Original printed wrappers. Fine. The novel deals with the lives of the author's parents. When asked about the style, he has stated that he "sought to produce a verbal equivalent of a fog of somnambular impressions." (John Taylor, *Reading Claude Simon*, in *Context* 22). Inscribed on a loosely inserted card: "Pour Lütfi / son ami / Claude".
1000 SEK

95. Simon, Claude: *Photographies 1937-1970*. Paris; Maeght éditeur, 1992. 1st ed. [28x22 cm]. 141, (5, 2 blanks) pp. Original printed wrappers. A short tear at foot of spine, head of spine slightly bumped. Rear cover a bit soiled. Contents fine. With 3 cuttings

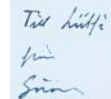
from Swedish and French newspapers. Simon, who started writing after WWII, was originally a painter and photographer. Presented here are some 130 photos from 3 decades. Inscribed: "Pour Lutfi Özkök / très amicalement / Claude S." 2400 SEK



96. Simon, Claude: 3 manuscript letters, 3 correspondence cards and 2 postcards, dating from 1962 to 1995, all of them in French. 5 of the envelopes are preserved. 1: Letter with envelope, 14 lines. Dated Paris 6/1/69. Chipped in the margin. 2: Letter without envelope, 22 lines, dated Paris 5th July 1980. 3: Correspondence card dated Salses 6 Sept. 1988. 9 lines. With envelope. 4: Correspondence card dated Salses 6 Sept. 1988. 9 lines. With envelope. 5: Postcard dated New York 15.9.88, 12 lines. 6: Correspondence card dated Salses 4 Oct. 1988. 13 lines. With envelope. 7:

Postcard sent from Osaka, postmarked 3 Nov. 1989. 4 lines. 8: Letter dated Paris 8 April 95. 20 lines. With the lot come 2 postcards from Simon's Finnish mistress Eva Reenpää, both in Swedish. The first is dated Salses 13.9.85, 13 lines. Signed and with a greeting by Simon. The second is dated Salses 1.10.85 and concerns a trip to Barcelona, 18 lines. Signed and with a greeting by Simon. In the letters Simon mainly writes about photos and his many travels. In the card dated 4 Oct. 1988, he says: "It's good to be sentimental (So am I, foolish enough), in a world that no longer seems to know no other laws than the will to rule." 13000 SEK





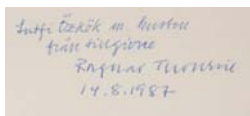
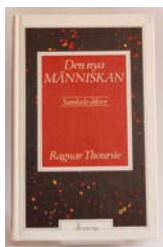
97. Sonnevi, Göran: *Det oavslutade språket. Dikter.*
 Stockholm; Bonniers, 1972. 1st ed. 8:0.
 140, (4, 4 blanks) pp. Minimal wear to the spine. A light scrape mark on rear panel. Fine. The title *The Unfinished Language* reflects the author's view of poetry as an ever ongoing process. Inscribed in the author's usual brief manner: "Lutfi och Anne Marie / från / Göran".
 700 SEK



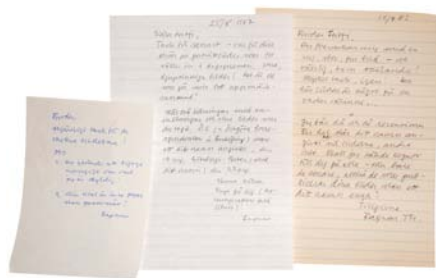
98. Sonnevi, Göran: *Och nu! Dikter.*
 Stockholm; Bonniers, 1967. 1st ed. 8:0. 48,
 (3, 5 blanks) pp. Original printed wraps-
 pers. Two short tears in rear cover. Pp.
 16/17 darkened by an inlaid cutting (news-
 paper publication of the author's poem



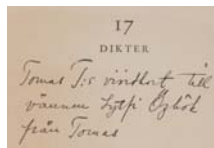
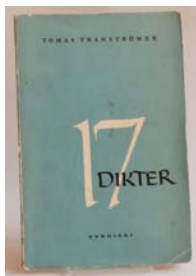
on the Vietnam Easter Offensive of 1972). The Swedish poet Göran Sonnevi was from his debut in 1961 perceived as an introvert poet, but from 1965, after the publication of his first poem on the Vietnam War, his role has become increasingly political. His engagement in the order of things is deeply felt through this collection, entitled *And Now!*. Inscribed: "Till Lütfi / från Göran". 900 SEK



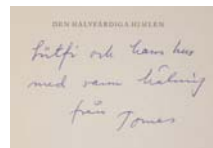
99. Thoursie, Ragnar: *Den nya människan. Samlade dikter*. Lund; Ellerströms, 1987. 8:o. 223, (6, 3 blanks) pp. Publisher's boards. Spine ends and top corners slightly bumped, otherwise fine. Collected poems by this Swedish modernist poet, pointed out by Tranströmer and others as an important source of inspiration. Inscribed: "Lütfi Özkök m. hustru / från tillgivne / Ragnar Thoursie / 14.8.1987". 800 SEK



100. Thoursie, Ragnar: 3 manuscript letters in Swedish, one undated, the others dated 14/9 -83 & 25/8 -87. They are 10, 18, and 20 lines and without envelopes. He mainly writes about photos, and brings to Özkök's attention that his [Thoursie's] photo has been published in several magazines without a reference to the photographer. His satisfaction with one of the photos of himself is unmistakable: "This picture is something for a beautiful girlfriend..." In the undated letter he makes the clarification: "My title is not poet, it's pensioner!" 1400 SEK



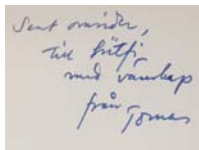
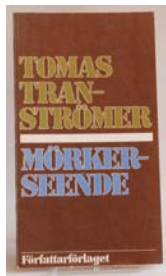
101. Tranströmer, Tomas: *17 dikter*. Stockholm; Bonniers, 1954. 2nd ed. (from the same year as the 1st ed.) 8:o. 50, (3, 1 blank) pp. Original printed wrappers. Spine a bit worn, foot of spine slightly chipped. Covers with a few light stains and cornerfolds. A short tear on rear cover, a longer closed tear, and a small dampstain. Özkök's pencil marks at two of the poems, and a line in Turkish translation on pp. 20. The *17 Poems* is the first book by Tranströmer, who was immediately recognized as a young master by the critics. He is now one of the most widely acclaimed poets of the world. Inscribed: "Tomas T:s visitkort till / vännen Lytfi Özkök / från Tomas". 7500 SEK



102. Tranströmer, Tomas: *Den halvfärdiga himlen. Dikter*. Stockholm; Bonniers, 1962. 1st ed. 8:o. 39, (3, 2 blanks) pp. Original wrappers, designed by C. O. Hultén. Insignificant dampstain on spine, rear cover with a pair of light stains and a small crease. Tranströmer's third book, *The Half-Finished Heaven*. Inscribed: "Lytfi och hans hus / med varm hälsning / från Tomas". 3200 SEK

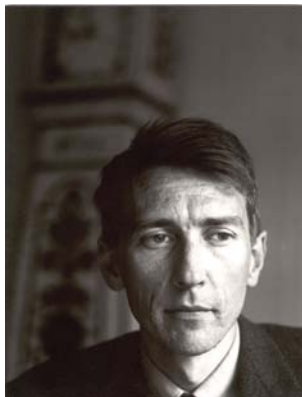


103. Tranströmer, Tomas: *Hemligheter på vägen. Dikter*. Stockholm; Bonniers, 1958. 1st ed. 8:0. 46, (2) pp. Original printed wrappers. Minimal rubbing on spine. Minor foxing on inside of covers, as is common with this title. A few coffee stains on rear cover. A review from a Swedish newspaper laid in. The poet's second book, held by himself as his best one, according to interview statements. Inscribed: "Till Lütfi och hans / vänliga hus / från vännen förf." 4500 SEK



104. Tranströmer, Tomas: *Mörkerseende*. Göteborg; Författarförlaget, 1970. 1st ed., 7th thousand. 8:0. 47, (1) pp. Original printed wrappers. Foot of spine slightly bumped and spine insignificantly rubbed. *Night Vision* is Tranströmer's fifth book and contains for example the widely appreciated poem *Traffic*. An English transla-

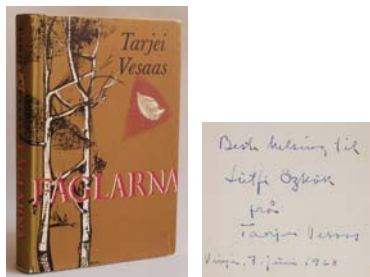
tion, made by his friend Robert Bly, was published the following year. Inscribed: "Sent omsider, till Lütfi / med vänskap / från Tomas". 3000 SEK



105. [Tranströmer] Original b&w photo. [No place], 1966. 23x17 cm. Contemporary print. Lower left-hand corner a trifle worn. With Özkök's signature and stamp on verso. 12000 SEK

106. Vesaas, Tarjei: *Fåglarna. Roman. Översättning från nynorskan av Bertil Bodén*. Stockholm; LT:s förlag, 1957. 8:0. 298, (1, 1 blank) pp. Original clothbacked boards

with pictorial dustjacket. A few tears in the jacket, otherwise fine. 1st Swedish ed. of *The Birds*, telling the story of a mentally retarded man who lives with his sister, regarded as one of the author's best novels. Inscribed: "Beste helsing til / Lütfi Özkök / frå Tarjei Vesaas / Vinje, 7. Juni 1968". 900 SEK



107. Vesaas, Tarjei: Typed and signed letter in Norwegian, 20 lines, dated 2nd July 1968. Without envelope. Vesaas sends his thanks for a visit and for the photos which

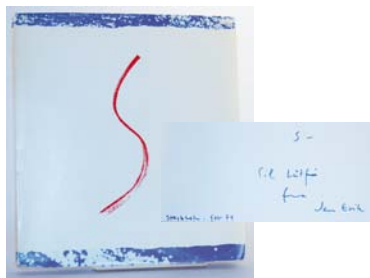
came out of it. He urges Özkök to take photos of the two authors Emil Boyson and Ragnvald Skrede for the Norwegian section of Özkök's book *Nordiska Poet-porträtt* [=Nordic Poet Portraits]. They were, however, not included in the book. 800 SEK



108. [Weyergans, François]: A correspondence card & 2 manuscript letters, dated March 21, June 7, and July 17, Paris 1988. All of them in French and signed "Nanou". 16, 58, and 53 lines, respectively. Chalks in nine different colours have been used to write the card, in which Weyergans says: "Thank you for the photo! I love it! What I find is a great kindness in my face ... And at the same time the excitement and the sweetness that was about les Busclats [the home of René Char] that day." The letters are two pages each and the tone is

not less enthusiastic: "One day I will write a preface to a photo book by Özkök!" and "I light all the candles of my childhood to salute my friend L. O." [alludes to the opening line of Özkök's poem *Homage*]. He further discusses photography and different book and exhibition projects. The Belgian writer and director François Weyergans has won several prizes for his fiction, which is usually autobiographical with an ironic twist. In 2005 he was elected a member of the French Academy, where he succeeded Alain Robbe-Grillet.

1500 SEK



109. Vold, Jan Erik: *S*. Oslo; Gyldendal, 1978. 1st ed. [19,5x18 cm]. 135, (5, 2 blanks) pp. Original printed wrappers. Extremities slightly bumped. Contents are fine. Jan Erik Vold is one of the most prominent Norwegian poets and critics. His first book, *Mellom speil og speil*,

was published in 1965. Inscribed: "S - til Lutfi / fra Jan Erik / Stockholm. Feb 79". 600 SEK



110. Özkök, L.: *Dummy for a Monograph on Istanbul*.

A 19x11 cm notebook into which have been pasted 51 original b&w photos. They are on paper of varying quality and were

developed by the photographer himself. Some of them carry his stamp on verso. The sizes of the photos range from 8x11 to 18x22 cm; on the large-sized ones, the view is split into two pieces. Some of them are lying loose, and a few seem to be missing. One of the photos has a tiny cornerfold and two have a short tear; they are otherwise well-preserved. The arrangement constitutes a privately-produced dummy for a monograph on Istanbul. The Swedish author Svante Foerster was intended to write the text, but the project was never realized, probably for economic reasons. In 1964, Özkök had published a monograph on Warsaw in collaboration with the Swedish author Folke Isaksson, and he probably planned to apply the same concept in this project. Özkök documented some of the buildings and the street life of Istanbul in the mid 60s and put the pictures together in this notebook. The names of the depicted buildings and places are sometimes written on the photo's verso, and sometimes directly on the picture with pencil. Through this collection, we are able to follow Özkök's perceptions of his native town, to which he returned after having lived abroad for nearly 20 years. The photos have never been published.

5000 SEK

