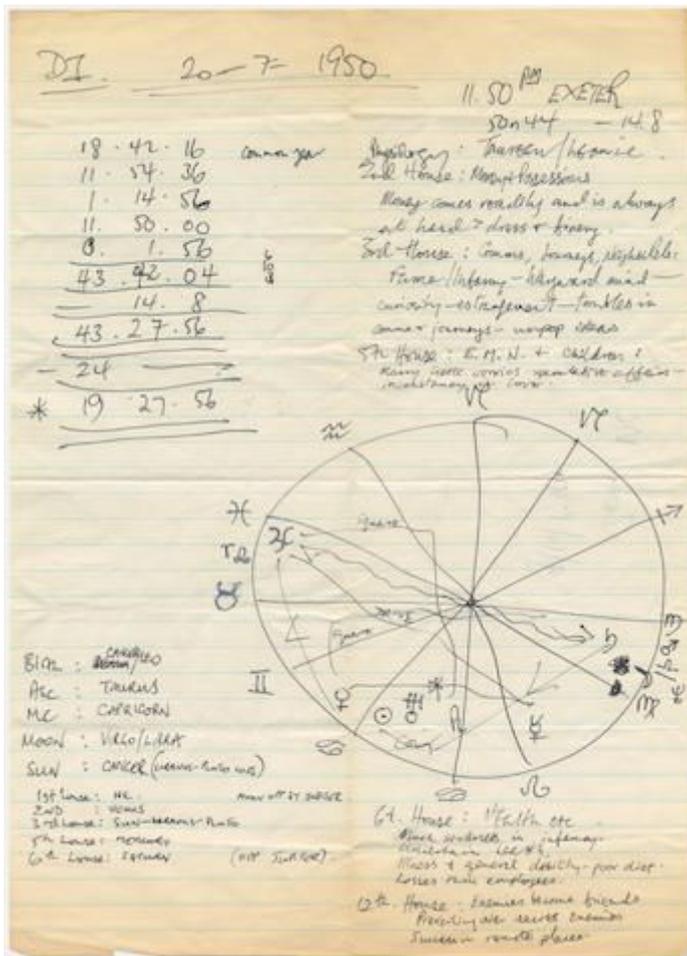


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NEWLY CATALOGUED ESOTERICA BY TED HUGHES, RARE SIGNED PHOTO OF/
BY MAURICE LEMAÎTRE, A RARE SIGNED HENRI MICHAUX CATALOGUE, A
BOOKISH ERNST INVITE, TWO MARTIN SHARP OZ PIRATES. SHEILA ROCK'
PUNK+ -DELUXE EDITION.



1. HUGHES (Ted). [DJ. 20 - 7 1950 11.50 PM EXETER 50n44 - 14.8].
Holograph natal chart/horoscope. Foolscap, 29.8 x 21.4 cm, 1l., ruled paper,
tables/calculations, text and wheel of the zodiac with much annotation in dark ink,
one dated note on verso.
With a small collection of 13 publications belonging to Hughes and his second wife
Assia Wevill, listed below:

i BARDON (Franz). *The Key to The Kabbalah*, in cloth with jacket, 1971.

ii BUTLER (W.E.). *Magic and The Qabalah*, in wrapper, 1978.

iii EVANS (Colin). *The New Waite's Compendium of Natal Astrology*, in cloth, 1953
and another reprint from 1967.

iv EVANS WENTZ (W.Y.). *The Tibetan Book of The Dead.*, in cloth, 1957.v KNIGHT
(Gareth). *A Practical Guide of Qabalistic Symbolism, Volumes 1 & 2*, in cloth, second
only in dust-jacket, 1965.

vi LEGGE (James) (Translator). *I Ching Book of Changes*, in cloth, 1966.

vii LETHBRIDGE (T.C.) *Witches. Investigating an Ancient Religion*, cloth, 1962.

viii SCHOLEM (Gershom G.) *On the Kabbalah and its Symbolism*, cloth in
dust-jacket, 1965.

ix STURZAKER (James). *Kabbalistic Aphorisms*, in cloth, 1971.

x WILHELM (Richard) (Translator). *The I Ching or Book of Changes Volume I*,
cloth, 1960.

N.p., The natal chart undated, £3500.00

Manuscript with a few nicks on the edges which are endemically browned, old
horizontal and vertical folds, a hole in one of the houses on the wheel. Spine of x
marked, foxed, rubbed cloth, loosening contents, ix faded spine, viii marked and
chipped jacket, vi grubby cloth, v chipped and stained jacket of volume 2, iv rubbed
and faded cloth loosening contents, iii near fine, one other rubbed and grubby
cloth, iii backstrip missing the reprint fine, i jacket nicked.

The natal chart was loosely inserted into Waite's *Compendium*; wherein a note in the
poet's hand on p-177 reads: "All Midday" and "19" is inscribed on another page.

All signed by the poet except for x which is a signed, warmly inscribed and dated
presentation copy from Ruth and Alan Sillitoe with marks in the margin, probably by

Hughes, throughout, ix and ii; which have his name written by Assia Wevill who has also annotated and continued the text within. iv has marginalia throughout, vi this I Ching is a signed, inscribed and dated presentation copy to the poet's sister, thus: "To Olwyn with love from Ted Xmas 1967" and has extensive workings and annotations in both pencil and pens on the half-title.

The Lethbridge has the rubber name stamp of "John Little" on the title, itself a possible reference to an anti-judicial wise woman's herb.

Provenance: Ted Hughes to Frieda Hughes, dispersed via Bonhams.

A group of canonical texts on esoteric systems of divination and prophecy constituting Hughes' magical library of sorts, with wonderful associations, and accompanied by an astrological manuscript of great rarity on the market. Institutionally, the British Library has a bound notebook full of them started in 1951 (Add MS 88918/12/8).

Hughes mined all of the Eastern and Western esoteric traditions for his work. He believed in the effect of the stars upon life, the significance of coincidences, dream messengers, the chaotic gods of darkness, witchcraft and possession and the secret meaning of things. Hughes cleaved to the mytho-poetic universe of Robert Graves' *White Goddess*.

He thrived on non rational explanations for things, his biographer Jonathan Bate has argued that he ""was a man who took astrology seriously. He believed in signs, auguries, meaningful coincidences... For Ted, astrology, like poetry, was a way of giving order to the chaos of life". (p-28 -Ted Hughes, 2015). Several years after this chart he wrote to brother Gerald saying that:

"There is no explanation for it, although astrology, of course, explains all" (p-104 -Letters, 2007).

Arguably, he was a man steeped in the dark superstitions of West Yorkshire farming folk. He changed from Leavisite Lit at Pembroke to Anthropology and Archeology and his poems were often suffused with shamanistic influences and animistic avatars. This cataloguer remembers seeing him jest about how an avatar he called a 'Thought Fox' came to him in a very lucid dream and he left his Lit degree for the study of pre-literate societies. Esoteric doctrines are often explicit in his poems 'Folktale' for instance talks of "Cabala the ghetto demon" (the ancient Jewish numerological system makes up a goodly portion of these books). Perhaps, the very same esoteric demon that Al Alvarez said Hughes had allegedly introduced a fragile Sylvia Plath to:

"So she went along willingly when they played spooky games with the Ouija board and read each other's horoscopes, or when Ted hypnotised her to help with the birth of their first child. By the end, the pseudo black magic which Ted used cannily to get through to the sources of his inspiration had taken her over" (extracted from his autobiography for *The Guardian*, September 15, 1999).

As Hughes' notebook in the BL illustrates, The Poet was in the habit of doing natal charts for the great and the good in literature, adepts in magic and dreams such as Yeats and Freud. As to the loose natal chart in hand, we do not know who the "DJ" or "DI" to which the chart refers to is, but it includes comments on fortune, "2nd House Money + Possessions/ Money comes easily and is always at hand > dress & finery" and social relations "12 house enemies become friends Prevailing over enemies Success in remote places".

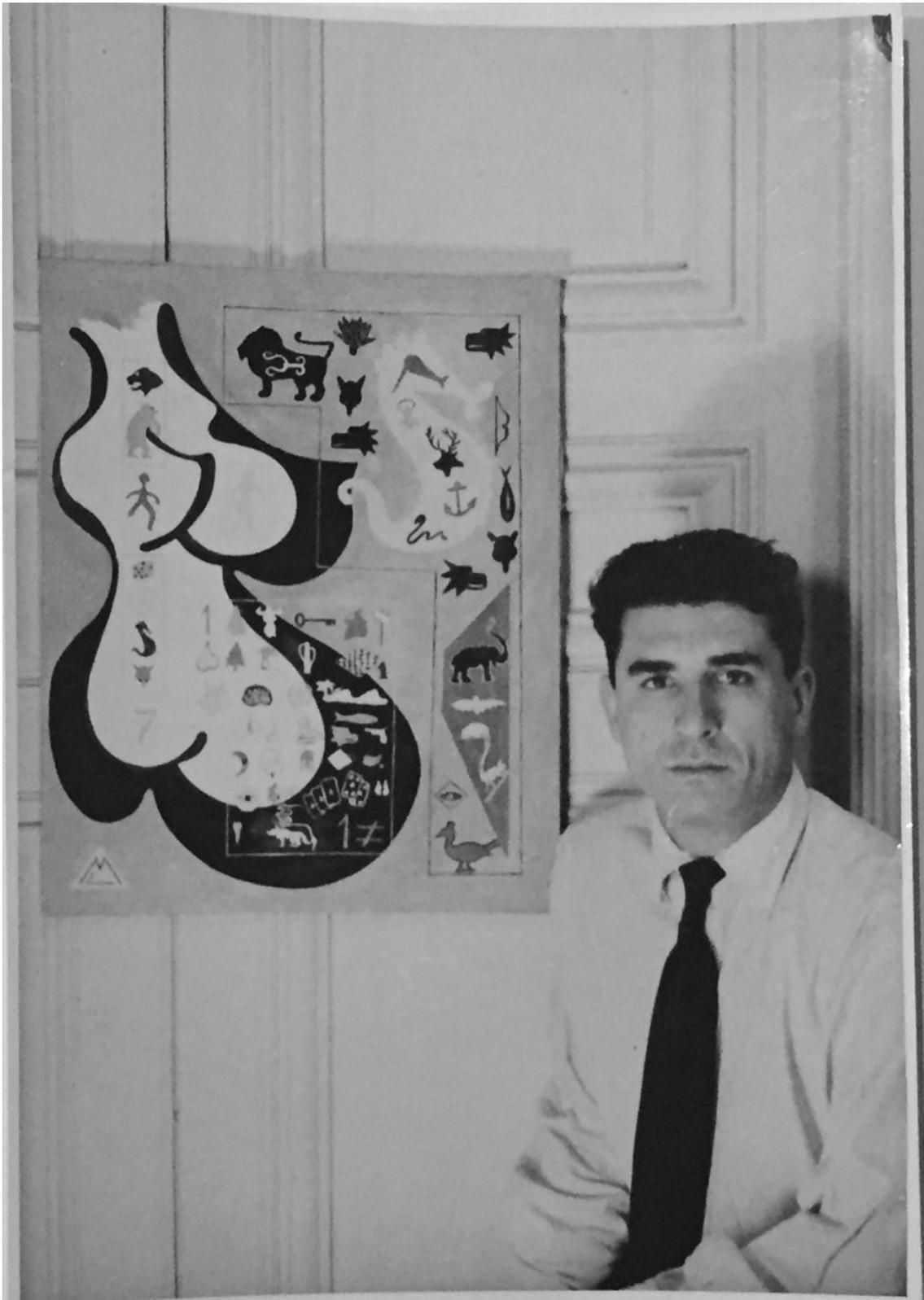
The books are the very basis of the sixties turn toward mysticism and had largely influenced earlier proto-hippies such as Aleister Crowley and Herman Hesse, before Hughes, and their spiritual children like Kenneth Anger. Until relatively recently, it has not been acknowledged how much influence esoteric currents have had upon the very successful mainstream literature of the Anglo-Saxon world. Especially so, in the rather stiff school syllabi of the late twentieth-century British comprehensive and Sixth Form classrooms through which it was often transmitted.

2. [ERNST (Max)]. [Wir laden ein zur Eröffnung der Ausstellung Max Ernst Das graphische Werk - Bücher, Frottagen, Collagen, Zeichnungen, Mikroben (sowie ausgewählte Bilder) am 11 Dezember 1964 am 18.00 Uhr Galerie Der Spiegel Köln...].

Original invitation card. 15 x 17.4 cm., 1l., bifolium, stiff off-white card coated on recto, illustrated with one of Ernst's bird men. N.p. [Cologne], n.p. [Galerie Der Spiegel], n.d., 1964. £75.00

Crisp, clean copy with the light patina of age. Truly ephemeral as it is rare in both commerce and institutions with no copies on Worldcat.

An important little ephemeron for the completist collector of Ernst's books.



3 [LEMAÎTRE (Maurice)], [UNKNOWN PHOTOGRAPHER]. [Tout Homme désire cette femme inconnue...].

Original vintage portrait photograph. 17.5 x cm., b&w in a thin white border, signed with the subject's surname, dated and inscribed on the verso in ink. Near fine, the ardent impress of the Biro on verso has raised the letters into the recto a trifle. N.d., c.1953. £200.00

An early photo-portrait signed by the master Lettriste it depicts.

The full inscription reads: "Lemaître 1953 Tout Homme désire cette femme inconnue...".

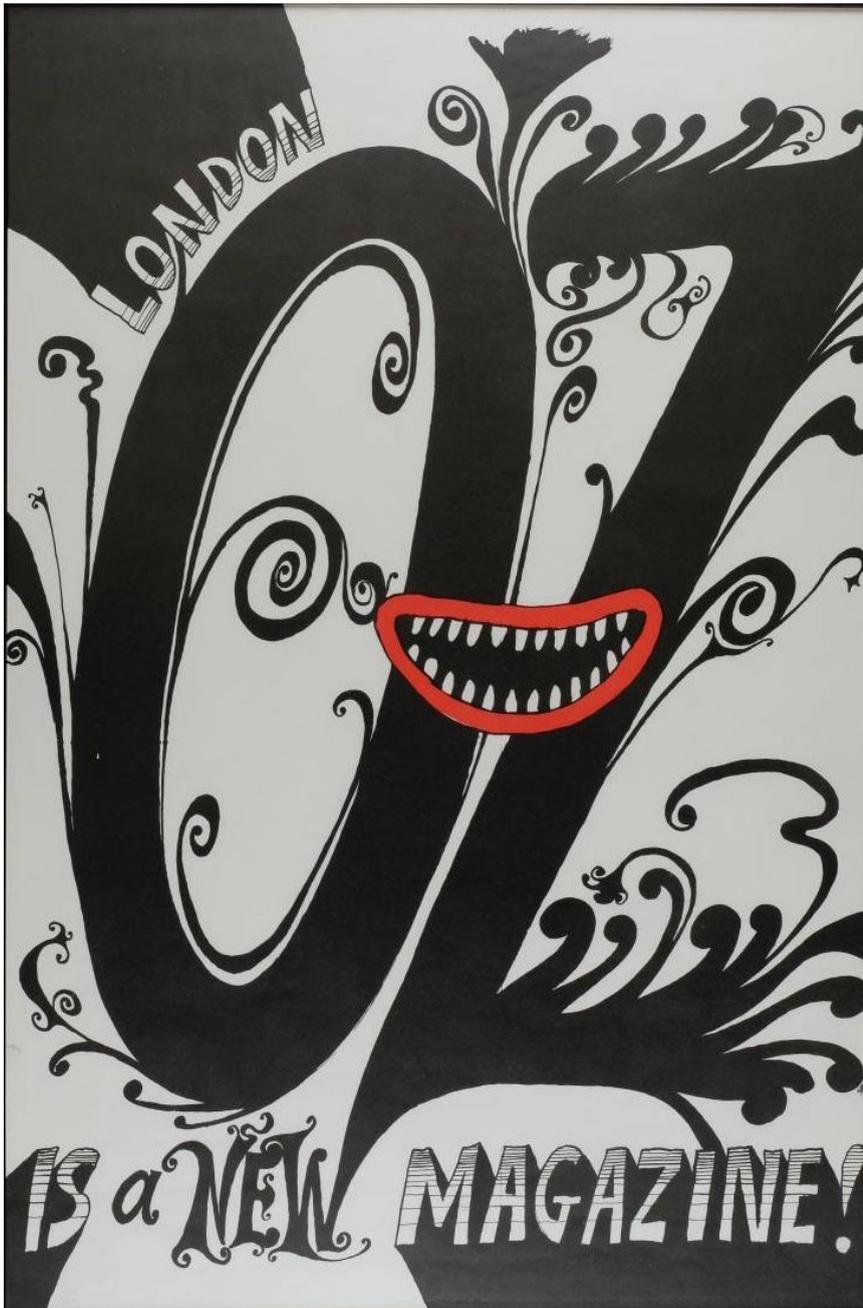
The artist is depicted in front of one of his paintings, the title of which is presumably on the verso and sort of translates as "Every Man desires this unknown woman ..".

4 MICHAUX (Henri), LEONHARD (Kurt) (Introduction). [Am Sonnabend, dem 22. Oktober 1966, von 12 Uhr bis 13 Uhr, eröffnen wir die Aquarelle, Frottagen und Zeichnungen von 1946-1966 von Henri Michaux].

First edition. 8vo., (186 x 150 mm.), unpaginated; dedication on verso of cover, title/[2pp.] text, 5 b&w plates with captions on opposite page, stapled into the original glossy limp paper wrapper, 'Z' in black on the upper portion, German text. Signed by the artist as 'MICHAUX' in pencil on the left top edge of the cover. Cologne, Galerie Rudolf Zwirner, 1966. £100.00

Crisp condition, endemic light browning. Rare in commerce but many in institutions catalogued under a variety of titles; though probably none of them are contemporaneously signed as with the copy in hand.

Catalogue for an exhibition of watercolours, frottages and drawings Introductory text by Kurt Leonhard, with biography of the artist and exhibition history.



5 [SHARP (Martin)] (Designer). [London Oz is a New Magazine!]

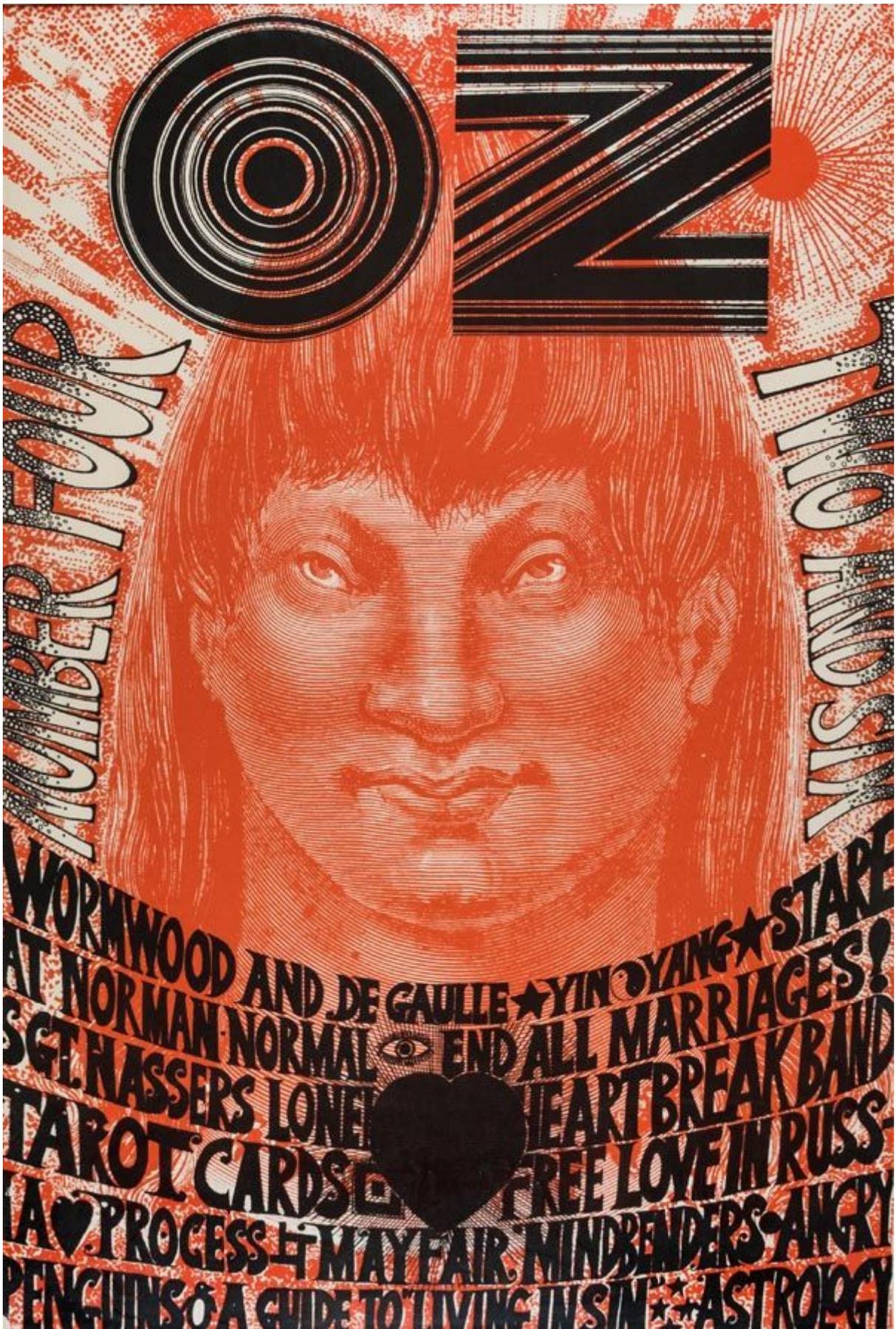
Reproduction poster. 76 x 49.7 cm., printed in black and red on white stock. N.p.

London, n.p. Oz, n.d., c. 1990s. £300.00

A sharp copy, with a small grease spot.

The grinning red-lipped mouth with sharp teeth, also featured on the cover of the first issue of the seminal Notting Hill based London underground magazine.

Probably a late twentieth century repro of an iconic poster announcing the start of the age of London OZ.



NUMBER FOUR

NUMBER SIX

WORMWOOD AND DE GAULLE ★ YIN YANG ★ STARE
AT NORMAN NORMAL ★ END ALL MARRIAGES!
SGT. HASSERS LONELY HEART BREAK BAND
TAROT CARDS ★ FREE LOVE IN RUSSIA
A ♥ PROCESS & MAY FAIR MIND BENDERS ★ ANGRY
PENGUINS & A GUIDE TO LIVING IN SIN ★ ASTROLOGY

6 [SHARP (Martin)] (Designer). [OZ Number Four. Two and Six. Wormwood and De Gaulle, Yin Yang. Stare at Norman Normal, End All Marriages! Sgt Nasser's Lonely Heartbreak Band, Tarot Cards, Free Love in Russia, Process Mayfair Mindbenders, Angry Penguins ...].

Reproduction poster . 75.5 x 50.5 cm., printed in red and black on white stock. N.p. London, n.p. Oz Publications, n.d., c. 1990s. £300.00

Very good, clean, crisp copy.

The trade in London psychedelia tells us that the majority of copies are bootlegs of the 1967 poster. A beautiful poster, though probably repro, of a promo by the great Martin Sharp, for issue four of the most beautiful of the London underground magazines. Priced at two shillings and sixpence, it depicts a Maori framed by the titles and with the contents of #4 below - punctuated with a star, a Yin Yang, a penguin, love hearts and an eye and a Process Church type symbol etc..



7 **ROCK** (Sheila). **Punk+**

Almost wholly illustrated with 119 b&w and 80 full colour photos. First limited, deluxe edition with a print of the Clash signed by the photographer. 4to., [272pp], in the original quarter red cloth with light red cloth covered boards, with the illustrated vertical wraparound band, title blindstamped on upper board, one of the

tranche of 300 deluxe copies with the numbered signed print in an envelope loosely inserted, from an entire run of 2,000 numbered, signed copies with a loose handstamped limitation slip. Paris and London, First Third Books, 2013. £150.00
A new book. Scarce, the publisher is sadly no longer active.
The birth and dying of punk rock captured by Rock, a master photographer, that includes John Lydon/PiL, Eater, The Buzzcocks, The Clash, the clothes, the crowds, the attitudes.

Paypal: carl@carlrwilliams.com

Bank details: Carl Williams Rare Books, Sort code: 30 94 57 Account Number: 41162068. IBAN: GB75 LOYD 3094 5741 1620 68. BIC: LOYDGB 21158. Islington (309457) Branch, Lloyds Bank Plc, 19 20 Upper Street, Islington, London N1 0PJ.