

JOHN UPDIKE



Updike

John Updike

AN EXHIBITION



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Catalogue by

Pat Bozeman

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UNIVERSITY OF HOUSTON — UNIVERSITY PARK
20 MARCH-31 MAY 1985

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AN EXHIBITION

1980-1985

UNIVERSITY OF CALIFORNIA
SAN DIEGO

INTRODUCTION

This exhibition has been inspired by a number of events coming together in a fortunate circumstance of time: it coincides with John Updike's first visit to Houston and to the University of Houston — University Park campus; it documents a recently formed significant collection of Updike's books at the University Park Libraries; and it includes the first printed exhibition catalogue produced by this Library's Department of Special Collections in its current program of renewal.

The catalogue which follows traces the publishing history of John Updike. First editions are in chronological order, with later editions of the same work immediately following. Privately printed stories or poems taken from longer works appear in their own place in the publishing chronology.

Materials selected for the exhibition include first and later editions, foreign editions, broadsides, private press books, and film-related posters and photographs. Dust jackets occupy an especially significant place in this collection because in more recent years Updike has often designed the jackets for his own books. In doing so he has expanded the traditional role of the author by making the artistic decisions not only about texts (and subtexts) but also about how books will be presented as physical objects.

Thus, a writer's book-publishing history is presented in this catalogue so that one is able to trace a career from Updike's first book, through stages of critical acclaim, to the position he now occupies as a major contemporary literary figure. Much of this history has been shaped with Alfred A. Knopf, one of the major figures in 20th century

American publishing. Along the way private presses have begun to publish this author's work, but most remarkable of all in an era of uncertainty and change is the record of productive association that remained constant between John Updike as author and Alfred A. Knopf as publisher.

David Farmer
Head, Special Collections

ACKNOWLEDGMENTS

For assistance in strengthening the collections on which this exhibition is based, we are grateful to the Friends of the Libraries. In addition, we wish to thank Robin Downes and Susan Sheehan for kindly lending material that has enhanced this catalogue and the exhibition.

The "Roberts" numbers frequently given in the first paragraph of a catalogue entry refer to Ray A. Roberts's "John Updike: A Bibliographical Checklist" published in the January-February 1980 issue of *The American Book Collector*. Roberts's work is the most recent and complete reference source on Updike's books and has made our task much easier in sorting out a significant and full publishing career.

Finally, we should note that this exhibition opens with John Updike's appearance on the University Park campus as part of the University of Houston's Writers in Society Series.

Pat Bozeman
Special Collections Librarian

THE EXHIBITION

1. **75 Aromatic Years of Leavitt & Peirce in the Recollections of 31 Harvard Men**, compiled by Richard A. Ehrlich and William Ehrlich. Cambridge, Massachusetts: Leavitt & Peirce, 1958. First edition, two states: one in tan pictorial wrappers, the other in grey, both stapled as issued. Roberts B2.

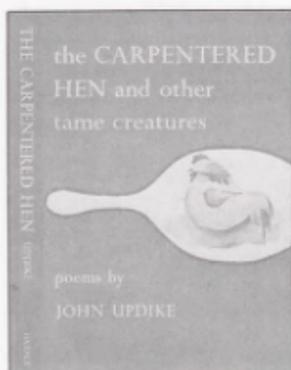
Updike contributed "The Old Tobacconist, A Sentimental Mezzotint in Honor of Leavitt & Peirce's Seventy-Fifth Anniversary" to this collection of reminiscences about the well-known Cambridge tobacco shop. Both states are shown.

2. **The Carpentered Hen and Other Tame Creatures**. New York: Harper & Brothers Publishers, 1958. First edition. Light grey boards, black cloth spine stamped in gold. Issued in green pictorial dust jacket. Author's photograph by Irving Fisk on back of jacket. Roberts A1a.

Many would name *The Poorhouse Fair* (1959) as Updike's first book. Though it was his first novel, it was preceded by *The Carpentered Hen*, a collection of fifty-five poems, most of which originally appeared in *The New Yorker*.

3. **Hoping for a Hoopoe**. London: Victor Gollancz Ltd., 1959. First English edition, published in America as *The Carpentered Hen and Other Tame Creatures*. Black cloth stamped in gold. Issued in dust jacket, with blurb commencing on front cover and continuing on flaps. Roberts A1b.

The contents in this edition are identical to *The Carpentered Hen*, but with the addition of an "Author's Note."



Dust jacket for Updike's first book (see number 2)

4. **The Carpentered Hen and Other Tame Creatures.** New York: Alfred A. Knopf, 1982. First Knopf edition. Dark maroon cloth stamped in gold. Issued in dust jacket designed by Joe Freedman. Author's photograph by Mary Updike on jacket flap.

A re-issue of Updike's first collection of poems including a "Foreword" by him. In it he states that twenty-four years have passed since Harper & Brothers brought out his first book. Alfred A. Knopf, "as a present to me on my fiftieth birthday," issued this new edition with a few words changed and with the poems in a different order.

5. **The Poorhouse Fair.** New York: Alfred A. Knopf, 1959. First edition. Grey-blue boards, rust-colored cloth spine, stamped in silver and gold. Issued in dust jacket designed by Harry Ford. Author's photograph by Irving Fisk on back of jacket. Roberts A2a.

This is Updike's first novel, and it won the Richard and Hinda Rosenthal Foundation Award in 1960, administered by the National Institute of Arts and Letters. Another copy, on loan from Susan Sheehan, is signed and inscribed by Updike on the front free endpaper "in memory of a poorhouse kind of day."

Shown with these volumes is a full page typewritten quote prepared by a collector and signed by Updike. This quote represents the first two pages of text from *The Poorhouse Fair*, and in the course of signing the page the author has made a correction in the opening line.

6. **The Same Door. Short Stories.** London: André Deutsch, 1962. First English edition. Rust-colored boards, spine stamped in gold. Issued in dust jacket designed by Kenneth Breese. Author's photograph by Alfred A. Knopf on back of jacket. Roberts A3b.

This first collection of Updike's short stories was published in America by Alfred A. Knopf in 1959, a year that also saw the publication of *The Poorhouse Fair*.

7. **Rabbit, Run.** New York: Alfred A. Knopf, 1960. First edition. Light blue boards, turquoise cloth spine, stamped in silver and gold. Issued in dust jacket. Author's photograph by Alfred A. Knopf accompanies blurb. Roberts A4a.

Rabbit, Run is Updike's second novel and the first of the "Rabbit" series which also includes *Rabbit Redux* (1971) and *Rabbit Is Rich* (1981). (See numbers 35 and 78)

8. **Rabbit, Run.** [Promotional material for film release]

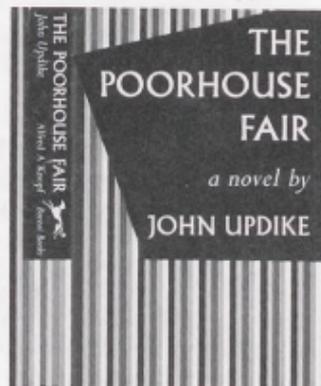
- a. Pressbook. Burbank, California: Warner Brothers, 1970. This sixteen-page pressbook outlines the promotional materials available for the 1970 release of *Rabbit, Run*, written for the screen and produced by Howard B. Kreitsek. Such materials include posters, a lobby recording, television excerpts and spots, radio spots, star interview discs, and production trailers.
- b. Lobby cards. Group of eight color posters, 11" x 14", reproducing scenes from the movie.
- c. Still set. Group of eight color photographic reproductions of the same scenes as illustrated in the lobby set, 8" x 10".
- d. Still set. Group of eight black and white glossy photographs showing different scenes from the color still set, 8" x 10".
- e. Series of lobby posters in different sizes showing variant states of poster copy used for promotion of the film.
- f. Television fact sheet, printed on both sides, with illustrations from and text about the movie.

9. **Rabbit, Run.** Franklin Center, Pennsylvania: The Franklin Library, 1977. Limited edition, privately printed and signed by the author on a second fly-leaf. Dark red leather binding, spine with raised bands, stamped in gold; edges gilt. Boxed with advertising brochure. Roberts A4e.

This is a new edition issued by the Franklin Library. It contains a previously unpublished special message from the author, and is illustrated by Jerry Pinckney.

10. **Pigeon Feathers and Other Stories.** New York: Alfred A. Knopf, 1962. First edition. Greyish-green boards, light red cloth spine, stamped in silver and gold. Issued in dust jacket designed by S. Neil Fujita. Author's photograph by W. Earl Snyder on jacket flap. Roberts A5a.

This is Updike's second collection of short stories. The copy



Dust jacket for Updike's first novel (see number 5)

shown is on loan from Susan Sheehan and is inscribed to her by Updike on the front free endpaper "with warm if belated regards." Sheehan has added another dust jacket over the first, the second one representing a later state showing a price change and an expanded biographical sketch on the back flap. The copy on the back of these dust jackets is completely different, the first containing review quotes on other Updike titles and the second concentrating on review excerpts for *Pigeon Feathers*.

11. **Five Boyhoods**, edited by Martin Levin. Garden City, New York: Doubleday & Company, Inc., 1962. First edition. Light grey boards and teal cloth spine. Stamped in maroon and gold. Issued in dust jacket designed by Robert Flynn. Roberts B8.

Each author in this volume (including Howard Lindsay, Harry Golden, Walt Kelly, William K. Zinsser, and John Updike) writes of his own childhood. These portraits span the decades from the 1900s to the 1940s. Updike's childhood encompassed the latter decade, and from it he evokes the scenes of his early life and recalls his boyhood conception of a writer. His untitled contribution was later reprinted in *Assorted Prose* (1965) as "The Dogwood Tree: A Boyhood." (See number 17)

This copy is loaned by Susan Sheehan.

12. **The Centaur**. New York: Alfred A. Knopf, 1963. First edition. Light grey boards, black cloth spine, stamped in silver and gold. Issued in pictorial dust jacket. Author's photograph by Ivan Massar accompanies blurb. Roberts A7a.

In 1964 Updike was named the recipient of the National Book Award for Fiction for this book, his third novel. In that same year he was elected to the National Institute of Arts and Letters.

13. **The Centaur**. London: André Deutsch, 1963. First English edition. Dark green boards stamped in gold. Issued in dust jacket designed by Patricia Davey. Author's photograph by Ivan Massar accompanies blurb. Roberts A7b.

14. **John Updike Reading From His Works**. New York: CMS Records, Inc., no date. CMS 523.

This recording contains an excerpt from *The Centaur*, "Lifeguard" (a complete short story), and selections from *Telephone Poles and Other Poems*.

15. **Telephone Poles and Other Poems**. London: André Deutsch, 1964. First English edition. Navy blue boards, spine stamped in gold. Issued in dust jacket designed by John Hall. Author's photograph by Ivan Massar accompanies blurb. Roberts A8b.

The American edition of Updike's second volume of poetry was published by Alfred A. Knopf in 1963. This collection is dedicated to E.B. and K.S. White "in gratitude for good example and kind counsel." The Whites were long associated with *The New Yorker* where the majority of these poems first appeared.

16. **Olinger Stories: A Selection.** New York: Vintage Books, 1964. First edition. Stiff pictorial wrappers designed by Ilonka Karasz. Roberts A9a.

The stories comprising this volume originally appeared in *The New Yorker*. In his "Foreword" Updike notes that three of these stories were included in *The Same Door* (1959) and seven were published in *Pigeon Feathers and Other Stories* (1962). Only the fifth story, "In Football Season," had not previously been included in a book.

This copy of Updike's third volume of short stories is on loan from Susan Sheehan.

17. **Assorted Prose.** London: André Deutsch, 1965. First English edition. Dark maroon boards stamped in gold. Issued in dust jacket designed by Patricia Davey. Roberts A11b.

Assorted Prose contains parodies, essays, and literary reviews by Updike. The American edition was issued by Alfred A. Knopf in the same year in which this English edition appeared.

18. **Of the Farm.** New York: Alfred A. Knopf, 1965. First edition. Light green boards, dark green cloth spine, stamped in silver and gold. Issued in pictorial dust jacket designed by Ilonka Karasz. Author's photograph by Alfred A. Knopf accompanies blurb. Roberts A12a.

This is Updike's fourth novel and, to date, his shortest.

19. **The Music School. Short Stories.** New York: Alfred A. Knopf, 1966. First edition. Light blue boards, magenta cloth spine, stamped in silver and gold. Issued in dust jacket designed by S. Neil Fujita. Author's photograph by James Coyne accompanies blurb. Roberts A16a.

This copy of Updike's fourth collection of short stories is inscribed and signed on the half-title "for Warren Lawrence." The volume bears a second Updike signature on the front free endpaper. The first and second lines of poetry on page 46 are transposed in this first issue. All twenty stories first appeared in *The New Yorker* and were written in the order presented in this volume.

20. **The Music School. Short Stories.** New York: Alfred A. Knopf, 1966. First edition, second issue. Roberts A16b.

In this second issue the transposition error on page 46 is corrected and a new leaf tipped in. The correction appears on an integral leaf in the second gathering of the third issue.

Variant texts
from the first
two issues of
The Music School
(see numbers
19 and 20)

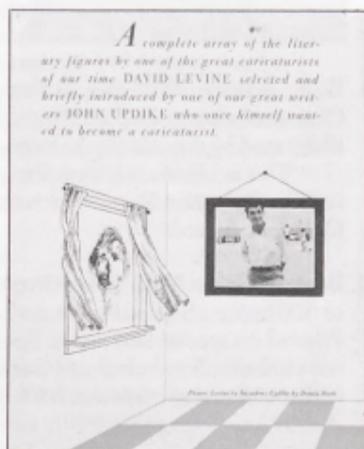
The state of both his universities,
"The king, observing with judicious eyes,
To Oxford sent a troop of horse, and why?"
—
"The king, observing with judicious eyes,
The state of both his universities,
To Oxford sent a troop of horse, and why?"

21. **The Music School. Short Stories.** London: André Deutsch, 1967. First English edition. Raspberry-colored boards stamped in gold. Issued in dust jacket designed by Patricia Davey. Roberts A16d.
22. **The Music School. Short Stories.** New York: Vintage Books, 1980. First Vintage Books edition. Stiff printed wrappers.
This is a reprint of the 1966 edition published by Alfred A. Knopf.
23. **Couples.** New York: Alfred A. Knopf, 1968. First edition. Blue cloth stamped in silver and gold. Issued in pictorial dust jacket designed by Jeanyee Wong. Author's photograph by Peter Simon accompanies blurb. Roberts A17a.
Updike's sixth novel placed him on the bestseller list for nearly a year. Following its publication *Time* did a cover story on Updike and his work, while *Life* produced a special feature on him. The dust jacket carries a reproduction of William Blake's water-color, "Adam and Eve Sleeping."
24. **Couples.** London: André Deutsch, 1968. First English edition. Dark green boards stamped in gold. Issued in pictorial dust jacket designed by Patricia Davey. Roberts A17b.
As with the American edition, the dust jacket reproduces William Blake's "Adam and Eve Sleeping."
25. **Three Texts From Early Ipswich. A Pageant.** Ipswich, Massachusetts: The 17th Century Day Committee of the Town of Ipswich, 1968. First hard cover edition, limited to 26 lettered copies signed by the author. Buff-colored cloth. Paper label on spine. Issued in glassine dust jacket. Roberts A20c.
In his "Note" Updike explains that this pageant is composed of texts taken from the following: *Ipswich in the Massachusetts Bay Colony*, Volume I, by Thomas Franklin Waters; *History of Ipswich, Essex, and Hamilton*, by Joseph B. Felt; *The Simple Cobbler of Aggawamm in America*, by Nathaniel Ward; and Anne Bradstreet's poems as printed in *The American Puritans*, edited by Perry Miller. The author further states that "only the connecting thread of narration, the modernization of spelling, and the utterings of Masconnomet are mine."
26. "Three Texts From Early Ipswich. A Pageant." *Audience*, Volume 2, Number 2, March-April, 1972, pp. 56-60. Paper over boards decorated with shoe motif by Barbara Nessim.
This marks the first illustrated appearance of *Three Texts From Early Ipswich*.
27. **Midpoint and Other Poems.** New York: Alfred A. Knopf, 1969. First edition, limited to 350 copies. Signed by the author and numbered on a tipped-in leaf. Printed on laid paper. Specially bound in coarse tan cloth stamped in brown. Issued in pictorial dust jacket and brown slipcase. Roberts A23b.

Updike's third volume of collected verse is illustrated with coarse grid halftones. He prefaces these photographs, describing them as "a cycle of growth, mating, and birth." They depict his parents as children, himself as a baby and youth, and his own first child.

Another copy, also numbered and signed, is on loan from Susan Sheehan.

28. **Midpoint and Other Poems.** London: André Deutsch, 1969. First English edition. Purple-grey boards stamped in gold. Issued in pictorial dust jacket. Author's photograph by Richard J. Patrick accompanies blurb. Roberts A23c.



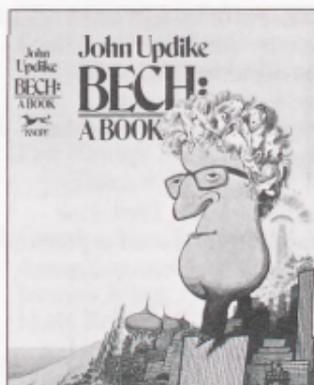
Back of dust jacket for
Pens and Needles (see number 29)

29. **Pens and Needles.** Literary Caricatures by David Levine. Selected and introduced by John Updike. Boston: Gambit Incorporated, 1969. First edition, limited to 300 copies. Signed by Levine and Updike and numbered on a tipped-in leaf. Wheat buckram stamped in black, black leather spine stamped in gold. Issued in pictorial dust jacket designed by Gambit, Incorporated, with separate glassine wrapper. Roberts B24b.

Updike notes that this selection of caricatures concentrates upon literary figures, "drawn in fortnightly installments to illustrate topical book reviews." The dust jacket incorporates a photograph of Levine and a self-caricature on the front cover along with a photograph and caricature of Updike on the back cover.

30. **Pens and Needles.** Literary Caricatures by David Levine. Selected and introduced by John Updike. London: André Deutsch, 1970. First English edition. Green boards over-printed in blue to create the appearance of a quarter-bound book. Stamped in gold. Issued in pictorial dust jacket.

The dust jacket of this edition bears several of Levine's caricatures on the front, with those of Updike and himself on the back.



Dust jacket designed by
Arnold Roth (see number 31)

31. **Bech: A Book.** New York: Alfred A. Knopf, 1970. First trade edition. Orange cloth stamped in silver and gold. Issued in pictorial dust jacket illustrated by Arnold Roth. Roberts A25a.
This is Updike's fifth volume of short stories. The first Bech story is "The Bulgarian Poet" which received first prize in the 1966 O. Henry Awards.
32. **Bech: A Book.** New York: Alfred A. Knopf, 1970. First edition, limited to 500 copies. Signed by the author and numbered on a tipped-in leaf. Printed on special laid paper. Specially bound in decorated white and red cloth, with red cloth spine stamped in gold. Issued in pictorial dust jacket and orange slipcase, both illustrated by Arnold Roth. Roberts A25b.
33. **Bech: A Book.** New York: Vintage Books, 1980. First Vintage Books edition. Stiff pictorial wrappers illustrated by Arnold Roth.
This volume is a reprint of the 1970 edition published by Alfred A. Knopf.
34. **The Indian.** Marvin, South Dakota: Blue Cloud Abbey, [1971]. Pictorial self-wrappers.
This reprint of "The Indian" comprises the whole of *The Blue Cloud Quarterly*, Volume XVII, Number 1. The cover is illustrated by Sioux artist Paul War Cloud and bears Updike's signature. This essay first appeared in *The New Yorker* and was later included in *The Music School* (1966). (See number 19)
35. **Rabbit Redux.** New York: Alfred A. Knopf, 1971. First trade edition. Red cloth stamped in silver and gold. Issued in dust jacket. Author's photograph by André Deutsch on back flap. Roberts A27a.
A review copy of Updike's sixth novel and a sequel to *Rabbit, Run*, this volume contains a publisher's review slip laid in, together with a copy of a black and white photograph of the author, taken by Alfred A. Knopf.

36. **Rabbit Redux.** London: André Deutsch, 1972. First English edition. Dark maroon boards stamped in silver. Issued in dust jacket designed by Robert Jackson. Author's photograph by André Deutsch on back of jacket. Roberts A27c.
37. "When Everybody Was Pregnant." *Audience*, Volume 1, Number 6, November-December, 1971, pp. 35-36. Paper over boards. Cover photograph by Jay Maisel.
This story, illustrated by Anita Segal, appears in *Museums and Women and Other Stories* (1972) under the title "When Everyone Was Pregnant," with textual revisions.
38. **Museums and Women and Other Stories.** New York: Alfred A. Knopf, 1972. First trade edition. Pale green cloth stamped in silver and gold. Issued in dust jacket bearing cover photograph by Updike. Author's photograph by Joyce Dopkeen accompanies blurb. Roberts A29a.
Dedicated to Alfred and Helen Knopf, this sixth collection is comprised of short stories which first appeared in such journals as *The New Yorker*, *Harper's Magazine*, *Esquire*, *Playboy*, and *Audience*. Illustrations not only accompany the text, but one is used as a decoration for a divisional half-title.
39. "Minutes of the Last Meeting." *Audience*, Volume 2, Number 4, July-August, 1972, pp. 34-36. Paper over boards. Cover photographs by Steve Myers and Daniels & Curry.
Updike's contribution is designed and printed to resemble a corrected typescript on yellow foolscap. "Minutes of the Last Meeting" was included in *Problems and Other Stories* (1979). (See number 69)
40. **Warm Wine: An Idyll.** New York: Albondocani Press, 1973. First edition, limited to 276 copies. Signed by Updike and numbered on the recto of the penultimate leaf. Printed by William and Raquel Ferguson on Hayle in Cambridge, Massachusetts. Hand-sewn in French marbled wrappers. Paper label on front cover. Roberts A30a.
A revised version of *Warm Wine* later appeared as the opening chapter of *Marry Me* (1976). (See number 51)
41. **Buchanan Dying. A Play.** New York: Alfred A. Knopf, 1974. First edition. Dark maroon cloth stamped in silver and gold. Issued in pictorial dust jacket designed by the author. Roberts A34a.
On the jacket blurb *Buchanan Dying* is described as "a play meant to be read." It was produced in Lancaster, Pennsylvania in the spring of 1976. For the dust jacket design Updike chose a Matthew Brady photograph of James Buchanan and a portion of a Buchanan autograph letter signed.
42. **Query.** [New York]: Albondocani Press, 1974. First edition, suppressed issue. Printed green pictorial wrappers illustrated by Robert Dunn. Stapled as issued. With original envelope. Roberts A35a.

A holiday greeting to be used by the author and publisher, the first printing of *Query* has the cover drawing printed upside down. The copy shown is one of only seventy-five retained and given a special tipped-in notice about the production error. The balance of the first printing was destroyed.

43. *Query*. [New York]: Albondocani Press, 1974. First edition, published issue, with cover layout corrected. Also with original envelope. Roberts A35b.

44. *A Month of Sundays*. New York: Alfred A. Knopf, 1975. First trade edition. Grey cloth stamped in silver and gold. Issued in dust jacket designed by S. Neil Fujita. Author's photograph by Jill Kremetz on back flap. Roberts A37a.

A Month of Sundays is Updike's seventh novel. An excerpt from this book originally appeared in *Playboy*.

45. *A Month of Sundays*. New York: Alfred A. Knopf, 1975. First edition, limited to 450 copies. Signed by the author and numbered on a tipped-in leaf. Printed on special laid paper. Specially bound in coarse brown cloth with smooth maroon cloth spine stamped in silver and gold. Issued in pictorial dust jacket and grey slipcase. Roberts A37b.

46. *Sunday in Boston*. [Derry, Pennsylvania: Rook Press], 1975. Broadside poem. First edition, limited to 100 numbered copies. Roberts A38a.

Sunday in Boston was first issued as part of a series of broadsides offered as a package. More recently Updike's poem has been separated and sold as a single item. Of the three states available, only the first is shown in this exhibition.

47. *Flirt*. Pittsburgh: [International Poetry Forum, 1975]. Broadside poem. First separate edition. Roberts A39a.

The facsimile of this Updike holograph poem is a scarce item. It was handed out at a reading given by the author in Pittsburgh on 29 October 1975. No copies were for sale. "Flirt" first appeared in *Telephone Poles and Other Poems* (1963). (See number 15)

48. *Picked-up Pieces*. New York: Alfred A. Knopf, 1975. First trade edition. Yellow cloth stamped in silver and gold. Issued in pictorial dust jacket designed by Updike. Author's photograph by Jill Kremetz on cover. Roberts A40a.

The first such volume to appear since *Assorted Prose* (1965), *Picked-up Pieces*, according to the blurb, "musters a dazzling parade of reviews, essays, introductions, ruminations, speeches — even a compendious interview with himself," the latter being made up of questions and answers assembled from various interviews.

49. *Picked-up Pieces*. New York: Alfred A. Knopf, 1975. First edition, limited to 250 copies. Signed by the author on a tipped-in leaf. Printed

on special laid paper. Specially bound in tan cloth, dark green spine, stamped in gold. Issued in dust jacket and light blue slipcase. Roberts A40b.

In place of the usual limitation number, the words "Out of Series" have been penned in another hand. This copy is on loan from Susan Sheehan.

50. **Sixty Photographs: To Celebrate the Sixtieth Anniversary of Alfred A. Knopf, Publisher**, by Alfred A. Knopf. New York: Alfred A. Knopf, 1975. First edition. Coarse beige cloth stamped in gold. Issued in pictorial dust jacket designed by Earl Tidwell. Photographs of Knopf on front and back, the latter by Bronwyn Dunne.

This copy, on loan from David Farmer, is signed and inscribed to him by Knopf on the fly-leaf. A photograph of a youthful John Updike is included on page 60.

51. **Marry Me: A Romance**. New York: Alfred A. Knopf, 1976. First trade edition. Blue cloth stamped in silver. Issued in pictorial dust jacket. Author's photograph by Michael Updike accompanies blurb. Roberts A43b.

Chapter I of Updike's eighth novel was published separately as *Warm Wine* (1973) by Albondocani Press (see number 40). Chapter II first appeared in *The New Yorker* in a somewhat different form. The dust jacket bears a photographic reproduction of "The Garden of Eden" from the sarcophagus of Valerius Adelpia (4th century) in the archaeological museum of Syracuse, Italy.

52. **Marry Me: A Romance**. New York: Alfred A. Knopf, 1976. First edition, limited to 300 copies. Signed by the author and numbered on a tipped-in leaf. Printed on special laid paper. Specially bound in coarse maroon cloth, smooth dark blue cloth spine stamped in gold. Issued in pictorial dust jacket and slipcase. Roberts A43c.

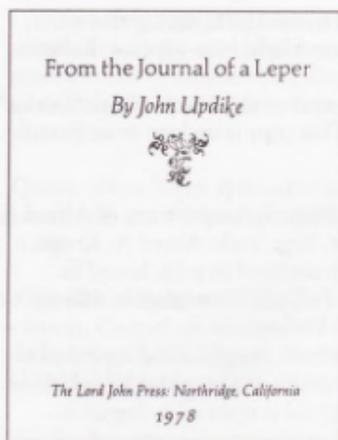
A second copy, also signed and numbered, is on loan from Robin Downes.

53. **Marry Me: A Romance**. London: André Deutsch, 1977. First English edition. Shocking pink boards stamped in gold. Issued in dust jacket designed by Cope and Davies Ltd. Uncredited photograph of Updike on back. Roberts A43d.

54. **Raining at Magens Bay**. [Northridge, California: *The John Updike Newsletter*, 1977.] Broadside poem. First edition, limited to 200 numbered copies and 26 lettered copies. Printed in gold and brown. Roberts A44a.

This broadside was issued as a part of *The John Updike Newsletter*, Number 2, Spring 1977. Lynda Orloff was responsible for both calligraphy and graphics. The poem was included in Updike's collection of verse, *Tossing and Turning* (1977).

Copy number 167 of *Raining at Magens Bay* is on loan from Robin Downes.



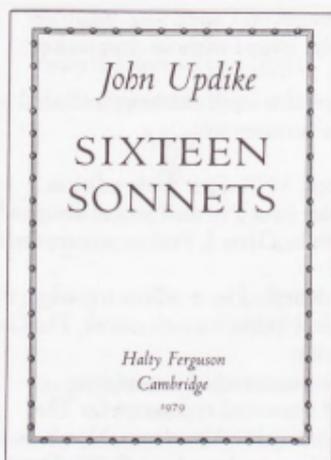
Title page designed by
Grant Dahlstrom (see number 58)

55. **Tossing and Turning.** London: André Deutsch, 1977. First English edition. Teal boards stamped in gold. Issued in dust jacket. Author's photograph by Jerry Bauer on back. Roberts A45b.
This is Updike's fourth volume of collected poetry, and in it are gathered three poems shown separately in this exhibition. See numbers 42, 43, 46, and 54 for "Query" (1974), "Sunday in Boston" (1975), and "Raining at Magens Bay" (1976). Several poems first appeared in *The New Yorker*, while many others originally saw publication in journals such as *The New Republic*, *Atlantic Monthly*, *Punch*, and *Saturday Review*.
56. **Hub Fans Bid Kid Adieu.** Northridge, California: Lord John Press, 1977. First separate edition, limited to 300 numbered copies and 26 lettered copies. Signed by the author and numbered on the third from final leaf. Designed and printed by Grant Dahlstrom on Curtis Rag. Decorated brown and white boards, dark brown cloth spine stamped in gold. Issued without dust jacket. Roberts A46a.
Reprinted from *Assorted Prose* which was published by Alfred A. Knopf in 1965, this edition contains a previously unpublished "Preface" by the author. (See number 17)
57. **In Memoriam: Vladimir Nabokov, 1899-1977.** New York: McGraw-Hill Book Company, 1977. First edition. Navy blue cloth stamped in gold. Issued without dust jacket. Roberts B54.
This volume contains contributions by John Updike, Harold W. McGraw, Jr., Alfred Kazin, Alfred Appel, Jr., Julian L. Moynahan, and Dmitri Nabokov. Updike's contribution is untitled. Despite a July 21, 1977 date on the title page, this volume was not issued until late autumn of that year. Approximately 500 copies were printed. None were offered for sale.
58. **From the Journal of a Leper.** Northridge, California: Lord John Press, 1978. First edition, limited to 300 numbered copies and 26 lettered copies. Signed by the author and numbered on the penultimate leaf.

Designed and printed by Grant Dahlstrom on Curtis Rag. Marbled boards, red cloth spine stamped in gold. Issued without dust jacket. Roberts A47a.

First published in *The New Yorker*, this story was later included in *Problems and Other Stories* (1979). (See number 69)

59. **The Coup.** New York: Alfred A. Knopf, 1978. First trade edition. Green cloth stamped in silver and gold. Issued in dust jacket designed by S. Neil Fujita. Author's photograph by Gene J. Puskar accompanies blurb. Roberts A48a.
- This is a copy of the first issue, identified by a yellow top edge; the later issue has a top edge stained black. Updike's ninth novel, *The Coup* was a Book-of-the-Month Club selection.
- Shown with this novel are facsimile reproductions of two manuscript pages and the first page of corrected typescript for *The Coup*. These were included in *The John Updike Newsletter*, Numbers 10 and 11, Spring and Summer 1979, and are on loan from Robin Downes.
60. **The Coup.** New York: Fawcett Crest, 1978. Stiff pictorial wrappers.
61. **The Coup.** London: André Deutsch, 1979. First English edition. Dark brown boards stamped in gold. Issued in pictorial dust jacket designed by Sutton/Paddock Design Associates. Author's photograph by Jerry Bauer on back. Roberts A48c.
62. **The Coup.** St. Lucia: University of Queensland Press; London: André Deutsch, 1979. First Australian edition. Dark brown boards stamped in gold. Issued in dust jacket designed by Sutton/Paddock Design Associates. Author's photograph by Jerry Bauer on back.
63. **The Lovelorn Astronomer.** [Boston]: G.K. Hall & Company, 1978. First edition, second issue. Light green pictorial self-wrappers. With original envelope. Roberts A49b.
- Commissioned by G.K. Hall & Company and Marquis Who's Who, Inc., this poem was issued as a 1978 holiday greeting. The copyright notice is written in by hand on the 400 copies of the first issue. In the second issue of 1400 copies the copyright notice is printed. A second issue copy is on view.
64. **Sixteen Sonnets.** Cambridge, [Massachusetts]: Halty Ferguson, 1979. First edition, limited to 250 copies. Signed by the author and numbered on the penultimate leaf. Designed and printed on Antique Laid and bound by William and Raquel Ferguson at the Ferguson Press, Cambridge, Massachusetts. Hand-sewn in French marbled wrappers. Paper label on front cover. Publication announcement laid in. Roberts A50a.
- Updike has added an "Autobiographical Note" for this edition in which he discusses his use of the sonnet form. *Sixteen Sonnets* contains "Mass. Mental Health," printed here for the first time. The other fifteen poems, considerably revised, appeared earlier in *The New Yorker*,



Title page designed by
William and Raquel Ferguson
(see number 64)

The Ontario Review, *South Shore*, *The Bennington Review*, and *The American Scholar*. These sonnets appear in the uncorrected proof copy of *Facing Nature* (1985), a volume of Updike's collected poetry, just published by Alfred A. Knopf. (See number 92)

66. **Too Far To Go: The Maples Stories**. New York: Fawcett Crest, 1979. First edition. Stiff pictorial wrappers. Cover photograph by Ken Howard. Roberts A51a.

This Fawcett Crest paperback was issued as a tie-in with the television production adapted by William Hanley. Seven of the seventeen stories in this volume were not previously collected in book form. Others first appeared in *The New Yorker*, *Harper's Magazine*, *Weekend*, *The New York Times Sunday Magazine*, *The Atlantic Monthly*, and *Playboy*. In 1980, *Too Far To Go* was nominated for The American Book Awards for general paperback fiction.

66. **Too Far To Go: The Maples Stories**. New York: Fawcett Crest, 1982. First Ballantine Books edition. Stiff pictorial wrappers.

The notice of the television production is lacking from the cover of this later printing, the colors are reversed on the title, and the price is increased. The later copy also carries a Universal Product Code and ISBN code number on the back cover.

67. **Three Illuminations in the Life of an American Author**. New York: Targ Editions, 1979. First edition, limited to 350 copies. Signed by Updike on the verso of the penultimate leaf. Designed and printed by Ronald Gordon on Gutenberg Laid at The Oliphant Press, New York. Marbled boards with beige cloth spine stamped in gold. Issued in plain white tissue dust jacket. Roberts A52a.

Three Illuminations first appeared in *The New Yorker*. Two copies are shown, the first with "Review Copy" penned in another hand in place of the limitation number. The second copy, on loan from Susan Sheehan, is numbered.

68. **An Oddly Lovely Day Alone.** Richmond, Virginia: Waves Press, 1979. Broadside poem. First edition, limited to 250 numbered copies and 26 lettered copies. Signed by the author and numbered. Roberts A53a.
This poem appears in *Facing Nature* (1985). (See number 92)
69. **Problems and Other Stories.** New York: Alfred A. Knopf, 1979. First edition, limited to 350 copies. Signed by the author and numbered on a tipped-in leaf. Printed on special laid paper. Specially bound in decorated beige cloth. Stamped in blind on boards and in gold on spine. Issued in dust jacket and black slipcase. Roberts A55b.
All of the stories in this seventh volume of short stories have appeared elsewhere, the bulk being published in *The New Yorker*. Others were published in *Audience*, *Harper's Magazine*, *The Atlantic Monthly*, *Playboy*, and *Oui*. In an "Author's Note" Updike states that the stories appear in the order in which they were written, from 1971 to 1978, and he dedicates the collection "as a whole, with the curve of sad time it subtends," to his four children.
70. **Problems and Other Stories.** St. Lucia: University of Queensland Press; London: André Deutsch, 1980. First Australian edition. Purple boards stamped in gold. Issued in pictorial dust jacket designed by David Quay and Peter Horridge.
71. **Problems and Other Stories.** New York: Fawcett Crest, 1983. First Ballantine Books edition. Stiff pictorial wrappers.
The type was re-set for this paperback edition.
72. **Talk From the Fifties.** Northridge, California: Lord John Press, 1979. First edition, limited to 300 copies and a deluxe edition of 75 numbered copies specially bound. Signed by Updike and numbered 235 on the verso of the penultimate leaf. Designed and printed by Grant Dahlstrom on Sonata Vellum. Decorated blue and grey boards, dark maroon cloth spine stamped in gold.
Twenty of Updike's "Talk of the Town" pieces are included in this volume. They were written while he was working at the offices of *The New Yorker* between 1955 and 1957.
73. **The Chaste Planet.** Worcester, Massachusetts: Metacom Press, 1980. First edition, limited to 300 numbered copies and 26 lettered copies. Signed by Updike and numbered on the penultimate leaf. Designed and printed by William Ferguson on Antique Laid at the Metacom Press. Hand-sewn in French marbled wrappers. Paper label on front cover.
Written in 1975, *The Chaste Planet* was first published in *The New Yorker* and reprinted in the book *Best SF: 75*. Updike added a "Foreword" for this separate edition.
Included with this copy is a leaf headed "A Note on the Printing of *The Chaste Planet*." The printers state that though the design, typesetting, and binding were done at Metacom Press, only the colophon sheets were printed there. The bulk of the printing was done by William Ferguson at the Penmaen Press in Lincoln, Massachusetts.

74. *Iowa*. Portland, Oregon: Press-22, 1980. Broadside poem. First edition, limited to 200 numbered copies and 26 lettered copies. Signed by Updike and numbered.

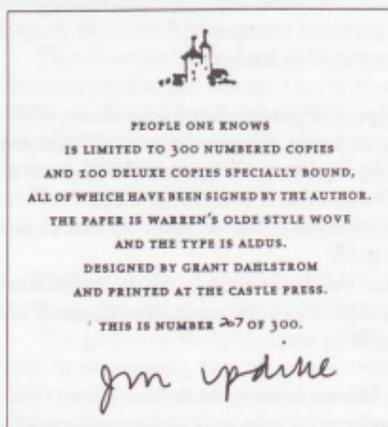
This elegant broadside was designed and printed by John Laursen, with copperplate etching by Liza Jones. "Iowa" is included in *Facing Nature* (1985). (See number 92)

75. *Invasion of the Book Envelopes*. Concord, New Hampshire: William B. Ewert, Publisher, 1981. First separate edition, limited to 125 copies. Designed and printed by Michael McCurdy at the Cambria Press, Great Barrington, Massachusetts. French fold, without wrappers. With original envelope.

Invasion of the Book Envelopes first appeared in *The New Yorker*. Two copies are shown in this exhibition, one signed by Updike.

76. *Ego and Art in Walt Whitman*. New York: Targ Editions, 1980. First edition, limited to 350 copies. Signed by the author on the penultimate leaf. Designed and printed by Henry Morris at the Bird & Bull Press in North Hills, Pennsylvania. Decorated gold and green boards, dark beige cloth spine stamped in gold. Issued in opaque beige dust jacket.

"Ego and Art in Walt Whitman" was the title of a talk given at the Pierpont Morgan Library in New York City on 4 October 1977. It first appeared as an article in the *New York Review of Books* in 1978.



Colophon for *People One Knows* (see number 77)

77. *People One Knows. Interviews with Insufficiently Famous Americans*. Northridge, California: Lord John Press, 1980. First edition, limited to 300 numbered copies and 100 deluxe copies specially bound. Signed by the author and numbered 207 on the penultimate leaf. Designed by Grant Dahlstrom and printed on Warren's Olde Style at The Castle Press. Decorated brown and gold boards, tan cloth spine stamped in brown. Beige cloth slipcase.

Some of these imaginary interviews first appeared in *The Transatlantic Review*, *Esquire*, and *The Ontario Review*. They were later included in *Hugging The Shore* (1983). (See number 85)

Dust jacket designed by
Arnold Roth (see number 83)



78. **Rabbit is Rich.** New York: Alfred A. Knopf, 1981. First trade edition, second printing. Golden brown cloth stamped in silver and gold. Issued in pictorial dust jacket designed by Updike. Author's photograph by Ellen Dahlberg accompanies blurb.

This is Updike's tenth novel and continues the saga of the characters first set forth in *Rabbit, Run* (1960) and *Rabbit Redux* (1971). (See numbers 7 and 35.) A review copy is shown along with the publisher's review slip and a promotional flyer. A Book-of-the-Month Club alternate selection, *Rabbit is Rich* won the Pulitzer Prize for Fiction and the National Book Critics Circle Award in 1982.

79. **Rabbit is Rich.** New York: Alfred A. Knopf, 1981. First edition, limited to 350 copies. Signed by the author and numbered on a tipped-in leaf. Printed on special laid paper. Specially bound in dark grey cloth stamped in black and gold. Issued in dust jacket and black slipcase.

This copy is on loan from Susan Sheehan.

80. **Rabbit is Rich.** London: André Deutsch, 1982. First English edition. Dark maroon boards stamped in gold. Issued in pictorial dust jacket.

81. **Rabbit is Rich.** New York: Fawcett Crest, 1982. First International Ballantine Books edition. Stiff printed wrappers.

As advertised on the cover of this paperback, *Rabbit is Rich* not only won a Pulitzer Prize but was on the *New York Times* bestseller list for six months.

82. **Hawthorne's Creed.** New York: Targ Editions, 1981. First edition, limited to 250 copies. Signed by the author on the penultimate leaf. Designed and printed by Ronald Gordon on Nideggen at The Oliphant Press; bound by Spink & Gaborc, New York. Marbled boards, maroon cloth spine stamped in gold. Paper label on front cover. Issued in opaque grey dust jacket.

Hawthorne's Creed, delivered under the title of "Hawthorne's Religious Language," was the Evangeline Wilbur Blashford Foundation Address for 1979. This talk was given by Updike at the annual

ceremonial of the American Academy and Institute of Arts and Letters on 24 May 1979.

83. **Bech is Back.** New York: Alfred A. Knopf, 1982. First edition, limited to 500 copies. Signed by the author and numbered on a tipped-in leaf. Printed on special laid paper. Specially bound in black cloth stamped in copper and gold. Dust jacket and slipcase designed by Albert Chiang and illustrated by Arnold Roth.

This book begins with "Three Illuminations in the Life of an American Author," which originally appeared in *The New Yorker* and was published separately by Targ Editions in 1979 (see number 67). Four of the remaining six stories were first published in *Playboy*.

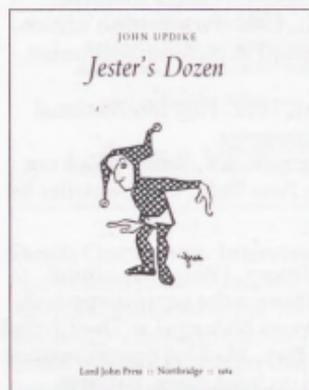
84. **Bech is Back.** New York: Fawcett Crest, 1983. First Ballantine Books edition. Stiff pictorial wrappers.

The text was re-set for this paperback edition.

85. **Hugging the Shore. Essays and Criticism.** New York: Alfred A. Knopf, 1983. Uncorrected proof copy. Printed blue wrappers.

Hugging the Shore follows the pattern set by *Assorted Prose* (1965) and *Picked-up Pieces* (1975). Reviews make up the bulk of this volume, together with imaginary interviews, short fiction, humorous pieces, and essays. Updike also comments upon his own works in an "Appendix" entitled "On One's Own Oeuvre." A photocopy of the publication announcement is included, originally having been stapled inside the front wrapper.

86. **Hugging the Shore. Essays and Criticism.** New York: Alfred A. Knopf, 1983. First edition. Blue cloth stamped in silver and gold. Issued in dust jacket designed by Paul Gamarello/Eyetooth Design, Inc. Author's photograph by Peter Simon on cover.



Title page with drawing by Updike (see number 87)

87. **Jester's Dozen.** Northridge, California: Lord John Press, 1984. First edition, limited to 100 numbered copies, 50 of which are specially bound. Illustrated by Updike and signed by him on the verso of the

penultimate leaf. Designed and printed by Allan Kornblum on Frankfurt White at The Toothpaste Press. Decorated red, black, and yellow boards, black cloth spine with white paper label. Issued without dust jacket.

Updike notes that the twelve poems in this volume were selected "from the forty or so that I wrote for the Harvard *Lampoon* from 1951 to 1954." Four of these were included in his first book, *The Carpentered Hen* (1958), while three others appeared in Max Shulman's *Guided Tour of Campus Humor* (1955). This volume, number 47 of 50, is specially bound by Campbell-Logan in hand-made, stencil-dyed Japanese paper.

88. **The Witches of Eastwick.** New York: Alfred A. Knopf, 1984. Uncorrected proof copy. Printed salmon wrappers.

A photocopy of the publication announcement is included, originally having been stapled inside the front wrapper. A portion of this novel—Updike's eleventh—was published in *Playboy*.

89. **Confessions of a Wild Bore.** Newton, Iowa: Tamazunchale Press, 1984. Limited edition of 250 copies. Edges gilt. Full brown leather, title tooled in gold on front cover.

This miniature was printed by Joh. Enschedé in Haarlem, Holland and was bound by Reliure d'Art du Centre S.A., Limoges, France. "Confessions of a Wild Bore" was included in Updike's *Assorted Prose* (1965). (See number 17)

90. a. "Aerie." *The New Yorker*, November 26, 1984, p. 46.
b. "Ode to Evaporation." *The New Yorker*, December 31, 1984, p. 30.
c. "Ode to Crystallization." *The New Yorker*, January 21, 1985, pp. 30-31.

In 1955 John Updike was hired by *The New Yorker*, thereby beginning an association which still continues after thirty years. Over that span of time he has contributed poetry, short stories, humor, and book reviews. Updike reflects on this association in his "Introduction" to *Talks From the Fifties* (1979). (See number 72)

This entry contains one poem and two odes by Updike, all of which appear in *Facing Nature* (1985), entered below.

91. "A Soft Spring Night in Shillington." *The New Yorker*, December 24, 1984, pp. 37-40 + .

Updike writes about a recent leisurely stroll through his hometown, describing what he finds and recalling a past still vivid.

92. **Facing Nature.** New York: Alfred A. Knopf, 1985. Uncorrected proof copy. Printed blue wrappers.

This volume represents the latest collection of verse by Updike. In it appear works featured in this exhibition, including: "An Oddly Lovely Day Alone" and the volume *Sixteen Sonnets* (both published in 1979); "Aerie" (*The New Yorker*, November 26, 1984); and "Evaporation" and "Crystallization," with slightly variant titles, (*The New Yorker*, December 31, 1984 and January 21, 1985 respectively).

The Friends of the Libraries have made possible
the printing of 1500 copies of this catalogue by
the University of Houston Printing Department.

Text was set in Goudy Old Style from a floppy disk generated
on a DEC Rainbow 100 in the Special Collections Department.

The catalogue was printed on 80 lb. Teton Tiarra.

Art for the catalogue cover and the poster announcing this
exhibition courtesy of Burt Britton, adapted from his book
Self Portrait, Book People Picture Themselves (New York, 1976).

Catalogue and poster design by Richard High.



