

# IN TOUCH

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THE LETTERS OF  
**PAUL BOWLES**

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EDITED BY JEFFREY MILLER

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## ARABIC GLOSSARY

**Aachor.** Anniversary of the death of al-Husayn, the Prophet Muhammad's grandson. In Morocco, a sort of "children's day," on which the children are given toy drums and tambourines.

**ahouache.** A Berber ceremony of the Anti-Atlas mountains that involves groups of dancers, singers, and percussionists, with the dancers forming a large circle.

**Aid el Arche.** The Feast of the Throne, which celebrates the King of Morocco's coronation.

**Aid el Kebir.** Festival commemorating the culmination of the month of the pilgrimage to Mecca, the Hajj.

**Aid es Seghir.** Festival celebrating the end of Ramadan, the month of Muslim fasting.

**Aissaoua.** A Sufi religious brotherhood based in the city of Meknès. Named after its founder, the sixteenth-century saint Sidi Muhammad ben Aissa.

**amara.** Festival in commemoration of a Muslim saint. Also called a moussem.

**baqqal.** Grocer. By extension, his shop.

**baraka.** Blessing, good fortune, luck.

**bastela.** A Moroccan lozenge-shaped meat pie, covered in fillo dough.

**bled.** The land, the country, countryside.

**bordj.** Fort, guard-post. Anglicized plural, bordjes.

**caïd.** Chief. A term also used for an administrator or government official. Now usually transliterated qa'id.

***cheikhat.*** Singing-girls and dancers from itinerant musical troupes.

***cherqi.*** The “eastern” wind that blows north from the Sahara. It brings hot, dry temperatures.

***Chleuh.*** The generic Moroccan term for Berbers. Specifically, it refers to the Sousis, or Berbers from the Anti-Atlas mountains and the Sous river valley.

***Dar el Beida.*** Arabic name for the city of Casablanca.

***darbouka.*** Medium-sized, hourglass-shaped drum with membrane of skin and pottery body.

***djaoui.*** A resin incense, of a hard and rock-like appearance.

***djellaba.*** Traditional Moroccan long-sleeved burnous with hood.

***eheud.*** Incense associated with Moroccan Jews.

***fejr.*** Islamic dawn prayer.

***fasoukh.*** Incense, of gummy texture, used to drive away sorcerers and malevolent spirits.

***flouss.*** Generic term for money; small change.

***Gnaoua or Guennaoua.*** (see Aissaoua, Jilala) Quasi-mystical brotherhood of blacks, known for dancing and sorcery. From the Tuareg agnaw—“black.”

***hachouma.*** Shame.

***haïti.*** Traditional Moroccan wall-covering.

***Hamdou'llah.*** “Praise be to God.”

***hammam.*** Bath, especially public steam bath. Moroccan version of ancient Roman thermum.

***hanout.*** Store, shop.

***haram.*** Forbidden.

**basaluban.** Gum incense. Frankincense.

**basira.** Woven-grass mat, used to cover floors in place of carpets.

**hekaya.** Story; tale.

**incha'Allah.** "God willing."

**Istiqlal.** Independence; refers to Moroccan independence from French/Spanish colonialism in 1956. Also Moroccan Independence Party (Hizb al-Istiqlal).

**jduq jmel.** Literally, "camel's cud." A hallucinogenic plant.

**Jilala.** (see Aissaoua) Religious brotherhood. Name refers to "glory" of God, as well as to the twelfth-century saint of Baghdad, Moulay 'Abd el-Qadir el-Jilani or "Jilali."

**katib.** Secretary.

**khalifa.** Government official; assistant to a caïd.

**kharra.** Shit. Moroccan vulgarity.

**kif.** The fine leaves at the base of the flowers of the common hemp plant, Cannabis sativa, chopped fine and usually mixed (in a ratio of seven to four) with tobacco grown in the same soil.

**ksour.** Fortified villages, usually in southern Morocco.

**m'ska.** Gum arabic for incense.

**majoun.** Jam. Here, made of figs and powdered cannabis; sometimes mixed with hashish oil.

**mcid.** Tangier pronunciation of msjid, primary school attached to a mosque.

**mechoui.** Barbeque, usually of an entire sheep.

**meharistes.** Native troops; auxiliary troops of the French colonial administration.

**Mektoub.** It is written.

**melhoun (qsida).** The language in which qsidas, poetic odes, are usually sung.

**mezziane.** Delightful; very good.

**moqaddem.** Gauleiter of quarter or village; local head of religious brotherhood.

**mouddin.** Muezzin, prayer-caller. Used in one of the letters here for the actual call to prayer, or adan.

**Moul.** Master; owner.

**Moulay.** Master, Lord; a title of respect, often reserved for one who is a cherif, or descendant of the Prophet Muhammad.

**Mouloud.** Prophet's birthday celebration (Aid al-Mouloud); also used for a saint's birthday celebration.

**mrozeyia.** Meat baked with honey.

**na'als.** Sandals.

**oued.** Stream bed or watercourse, usually dry.

**Ouled Nail.** Berber singing-girls and courtesans from the Aurès mountains of Algeria.

**raita (datura).** Hallucinogenic plant, similar to Jimson weed.

**Reguibat.** Nomadic tribespeople from the western Sahara.

**Saghro.** Mountainous region in southern Morocco.

**seroual.** Trousers; often, the wide "Turkish trousers" worn beneath traditional clothing, such as a djellaba.

**Sidi Kacem.** Town in northwest Morocco near Tangier. Named after a Muslim saint who is buried there.

**souk.** Market.

*taguia*. Small Muslim skull-cap.

**Tanja**. Arabic word for Tangier.

*tolba*. “Students”; usually refers to professional Qur’an reciters.

*tseuheur*. Generic term for magic; specifically, it is word- and sympathetic-magic.

*tsoukil*. Euphemism for poison.

## BIOGRAPHICAL GLOSSARY

*Abdekader.* See Abdelkader Cadour.

*Álvarez, Antonio.* A young Mexican painter whom Bowles met in Taxco in late 1941.

*Ames, Elizabeth.* The Executive Director of Yaddo, the endowed retreat for artists at Saratoga Springs, New York; Bowles was invited to Yaddo in 1930.

*Antheil, Böske.* George Antheil's Hungarian wife; Bowles met the Antheils in Cagnes-sur-Mer on the French Riviera in late 1932 when he lived there briefly.

*Antheil, George.* 1900–1959. American pianist and composer; studied at the Philadelphia Conservatory and under Ernest Bloch. His major work was “Ballet mécanique,” which was performed in New York in April 1926, and then in Paris later that year. Antheil's early works are massive, dissonant, truly symphonic in scale, and are closer in idiom to the Russians than to the Americans of that time.

*Ardman, Carol.* A young American writer from New York City who lived in Tangier in the early seventies and befriended Bowles there; she lived in the same building as Bowles.

*Arno, Peter.* 1904–1968. Cartoonist whose work was regularly featured on the covers of *The New Yorker*, beginning in the 1920s. Bowles admired his work.

*Auer, Claire Stajer.* 1891–1971. Jane Bowles's mother.

*Baldwin, Dorothy.* A friend of Bowles's paternal grandmother whom he met in Glenora, New York, while a child. She was married to Maurice Becker. Baldwin was responsible for Bowles being introduced to Henry Cowell, who in turn introduced him to Aaron Copland.



*Barber, Samuel.* 1910–1981. American composer; in 1935, he received the American Prix de Rome and his first Pulitzer Prize for music. He won another Pulitzer Prize in 1959 for his opera, *Vanessa*, which had a libretto by his friend Gian Carlo Menotti, and another in 1963 for his First Piano Concerto. Other works include *Dover Beach*, 1931, and the ballets *Medea*, 1946, and *Souvenirs*, 1955. Bowles knew him through Menotti.

*Becker, Maurice.* 1889–1975. American cartoonist, painter, and watercolorist, born in Russia. Married to Dorothy Baldwin. In the late 1920s, Bowles frequented their studio in Greenwich Village, where he met the painters John Marin and Stuart Davis.

*Berman, Eugene (Genia).* 1899–1972. Russian romantic painter whom Bowles met in Paris in the early 1930s, introduced by Virgil Thomson. Bowles later worked on a ballet with Berman while living in Baltimore, but the project was abandoned for want of a sponsor. Berman did the cover art for one of Bowles's Éditions de la Vipère music publications.

*Bertens, Hans.* Dutch scholar; lecturer in American Literature at the Royal University of Utrecht. Bertens corresponded with Bowles while writing his dissertation, *The Fiction of Paul Bowles: The Soul Is the Weariest Part of the Body*, 1979.

*Bissinger, Karl.* American photographer who photographed Jane Bowles on assignment from *Harper's Bazaar* in 1946; Bissinger and Jane Bowles became friends; Bissinger later photographed Paul Bowles.

*Blitzstein, Marc.* 1905–1964. American composer who studied with Nadia Boulanger in Paris and Arnold Schoenberg in Berlin; composed eight operas and many film scores, including the score for *Spanish Earth* with Virgil Thomson. Bowles met Blitzstein in 1933 through the Young Composers Group organized by Aaron Copland. He is best known for his adaptation of *The Threepenny Opera* (1952) and his *The Cradle Will Rock*, 1936.

*Boulaïch, Abdelouhaid.* Bowles's devoted Moroccan chauffeur and friend of twenty-five years.

*von Braun, Sigismund.* A minor government official and sculptor; Bowles met him in 1931 in Berlin.

*Briatte, Robert.* French scholar and biographer of Paul Bowles; author of *Paul Bowles, 2117 Tanger Socco*, Paris, 1989.

*Brown, Andreas.* b. 1934. Owner of the Gotham Book Mart in New York City.

*Burns, Daniel.* b. circa 1901. A French teacher in New York City who lived near the Bowleses on Long Island; Paul Bowles first met him while still in high school in Flushing. Burns introduced him to French literature more advanced than that in the curriculum and also encouraged Bowles's interest in music.

*Cadour, Abdelkader.* An ingenuous Moroccan chamber boy at the hotel in Marrakech where Bowles and Harry Dunham stayed in 1931. Harry Dunham decided to employ him as a valet, then left for Paris. The boy went to Paris with Bowles.

*Charhadi, Driss ben Hamed.* Pseudonym for Larbi Layachi, a young Moroccan storyteller whose tales Bowles began recording and translating in 1962; Layachi dictated autobiographical episodes in Moghrebi Arabic, which Bowles recorded and translated into English. This work was published by Grove Press as *A Life Full of Holes* in 1964.

*Chavez, Carlos.* 1899–1978. One of Mexico's two most important twentieth-century composers, along with Silvestre Revueltas. Chavez was director of the National Conservatory and conductor of the Orquesta Sinfonica de Mexico from 1928 to 1952.

*Cherifa.* b. circa 1928. Moroccan woman from Mraier, a village near Tangier. She was the daughter of a cherif, one who claims direct descendancy from the prophet Mohammed. Cherifa worked in the

grain market selling wheat, and Paul introduced her to Jane Bowles in 1948. Jane was involved with Cherifa until her illness, which some have suggested was caused by Cherifa administering “magic” substances to her in her food. Paul Bowles’s house in the Casbah of Tangier was given to Cherifa at Jane Bowles’s request.

*Chester, Alfred.* 1928–1971. American novelist, short-story writer, and literary critic. Author of *Here Be Dragons*, *Jamie Is My Heart’s Desire*, *Behold Goliath*, and other works. He lived in Morocco in the 1960s and had a troubled friendship with Bowles.

*Choukri, Mohamed.* b. circa 1935. Moroccan writer of Riffian parentage who was illiterate until age twenty. Author of *Jean Genet in Tangier*, *Tennessee Williams in Tangier*, and *For Bread Alone*, all non-fictional works translated by Bowles.

*Cohen, Ira.* American poet, editor, and photographer who lived in Tangier in the early 1960s. While in Tangier he edited and published the single issue of *Gnaoua*.

*Conklin, Gary.* American filmmaker who traveled to Morocco to make a documentary film about Paul Bowles, *Paul Bowles in the Land of the Jumblies*, 1969.

*Cowell, Henry.* 1897–1965. American pianist, composer, teacher, and publisher of *New Music Quarterly*. He taught at the New School, Stanford, Mills, and the University of California at Berkeley. Bowles played his music for Cowell and he, in turn, introduced Bowles to Aaron Copland. Cowell published five of Bowles’s compositions in the April 1935 issue of *New Music: A Quarterly of Modern Compositions*.

*Cowen, Katherine.* An American woman Bowles met in 1929 in Paris; she showed him photographs of Marrakech and introduced him to Tristan Tzara. Bowles later composed a musical portrait of her, “Portrait of KMC,” which was performed in a concert at the Midtown Center in New York, January 26, 1936.

*Crawford, Cheryl.* 1902–1986. American theater producer and director associated with Lee Strasberg and Elia Kazan; produced several of Tennessee Williams’s plays, including *Sweet Bird of Youth*, 1959, with Bowles’s incidental music.

*Crevel, René.* 1901–1935. French surrealist poet. Committed suicide in Paris, aged thirty-four. He left a note: “Je suis dégoulé de tout.”

*Crouch, Mary [Oliver].* b. circa 1907. A close friend of Bowles from childhood: He met her and her mother, a half-Cree Indian, through the Hoagland sisters, who owned a property near Bowles’s paternal grandparents’ home. Mary Crouch married Jock Oliver, an Englishman, in 1929, and is referred to variously as Mary Crouch and Mary Oliver in Bowles’s letters.

*Dagel, Gena.* A young American scholar who wrote her doctoral dissertation on Bowles’s music, “Paul Bowles: Manufactured Savage,” University of Texas at Austin, 1984. Her *Conversations with Paul Bowles*, a collection of interviews, was published in 1993.

*Davis, Stephen.* A young American journalist whose interview with Bowles, “Paul Bowles in Tangier,” was published in 1980; his profile of Bowles, “Mercury at 80,” appeared in the *Boston Globe Magazine*.

*Denby, Edwin.* 1903–1983. American poet and dance critic born in Tientsin, China. He was the dance critic for *Modern Music*, 1929–30, and for the *New York Herald Tribune*, 1936–42. He worked on the Orson Welles production of *Horse Eats Hat*, 1936, at the Federal Theater. The score for this production was composed by Bowles with assistance from Virgil Thomson. Denby was a friend of the Bowleses in the early 1940s and visited them in Tangier in early 1948; they traveled together to Fez.

*Desnos, Robert.* 1900–1945. French radio writer, playwright, novelist, and poet, best known for his surrealist poetry. During World War II he lampooned Nazi occupying forces on French radio and was arrested

and sent to Auschwitz, Buchenwald, and Terezin, where he contracted typhoid and died after the camp was liberated.

*de Spirito, Romolo.* A tenor who sang Bowles's music, both art songs and the zarzuela *The Wind Remains*, presented at the Museum of Modern Art on March 30, 1943. In 1946 he recorded eight of Bowles's songs, issued by Disc as "Night without Sleep."

*Diamond, David.* b. 1915. American composer who studied with Roger Sessions and Nadia Boulanger. In Paris he was encouraged in his work by Maurice Ravel and André Gide. Bowles met him in New York in the mid-thirties.

*Dillon, Millicent.* American fiction writer and biographer; author of a biography of Jane Bowles, *A Little Original Sin: The Life and Work of Jane Bowles*, 1981; and editor of *Out in the World*, a collection of Jane Bowles's letters.

*Djilali, Mohammed Larbi.* A young Moroccan who drove Bowles and Christopher Wanklyn on their trips throughout Morocco to record indigenous music for the Library of Congress in 1959. He assisted Bowles in making the arrangements with caïds and musicians.

*Doughty, Charles Montagu.* 1843–1926. English explorer and travel writer. After extensive explorations at Al-Hijr, the ancient caravan city of Arabia, he traveled with a tribe of bedouins to the legendary oasis city of Keybar, forbidden to unbelievers, and was expelled after four months of detention. The scientific and literary account of his explorations, *Travels in Arabia Deserta*, was published by the Cambridge University Press in 1888 and reissued with an introduction by T. E. Lawrence in 1921. In 1969 Doughty was honored by the government of Dubai with a postage stamp bearing his image.

*Drissi, Abdallah.* A young Fassi aristocrat whom Bowles met and became friends with in Fez in 1931; he and his brother were the only remaining direct descendants of Moulay Idriss, the founder of

Morocco; they lived in medieval splendor in a palace located in the Nejjarine quarter of Fez. Bowles was later their houseguest for a number of weeks.

*Dunham, Amelia.* Harry Dunham's sister. After hearing Bowles's music performed in London in 1931, she suggested to Bowles that anyone who wrote such music ought to be hospitalized for treatment.

*Dunham, Harry.* circa 1910-1943. A student at Princeton in 1930 when Bowles met him, introduced by John Widdicombe. In 1933 Bowles composed music for a film edited by Dunham, *Bride of Samoa*, originally shown as *Siva*. Dunham became involved with the Nazi youth movement in Germany but after returning to New York was dissuaded by Bowles and his other friends from such politics; he then joined the Communist party and made movies for them. Dunham worked on the Orson Welles production of *Too Much Johnson*, shooting film sequences; Bowles composed music for this production, which was never presented. Bowles subsequently made a small suite out of the music he had composed, titled *Music for a Farce*.

*Dunphy, Jack.* b. 1914. Novelist and playwright; longtime friend and companion of Truman Capote.

*Evans, Oliver.* 1915–1981. American poet, translator, and biographer. Evans suggested that Bowles be invited to teach at San Fernando Valley State University in Northridge, California, where he was on the faculty. Bowles taught one semester there in 1968.

*Fainlight, Ruth.* b. 1931. American poet, writer, and translator. Married English novelist Alan Sillitoe in 1959. The Sillitoes befriended Bowles when they lived in Tangier for a year in the late 1960s.

*el-Fassi, Allal.* b. 1906. An early Moroccan nationalist who served as the head of the Istiqlal party. "For a quarter of a century Allal el-Fassi was acknowledged as the leader of native nationalism, and, after the King, was perhaps the chief architect of independence ... In 1961 he

was elected President of the *Conseil Constitutionnel* charged with drafting Morocco's new constitution." *Morocco Independent under Mohammed the Fifth* by Rom Landau, Allen & Unwin, London, 1961.

*Faulkner, Bob.* A friend of Jane Bowles who worked on *The New Yorker* in the 1930s; he accompanied the Bowleses to New Mexico in the fall of 1939, when Paul Bowles was commissioned to write music for *Roots in the Soil*, a documentary film produced under the auspices of the Department of Agriculture.

*Fajj, Bernard.* 1893–1942. French historian, educator, and lecturer; he studied at the Sorbonne and Harvard universities and was appointed to the chair of American Civilization at the Collège de France in 1932. Bowles was introduced to him in Paris in 1931 by Gertrude Stein.

*Ferrer, José.* 1912–1992. American stage and film actor born in Puerto Rico; he studied at Princeton. Bowles was commissioned to write the incidental music for Ferrer's production of Rostand's *Cyrano de Bergerac*, which premiered at the Alvin Theater in New York City, October 8, 1946, and subsequently composed incidental music for Ferrer's production of *Edwin Booth* in 1958.

*Finestone, Harold.* Professor and chairman of the English Department at San Fernando Valley State University in Northridge, California. At his invitation, Bowles taught there for one semester in 1968.

*Fizdale, Robert (Bobby).* b. 1920. American concert and recording duo-pianist with Arthur Gold. Gold and Fizdale commissioned several compositions from Paul Bowles, including his *Concerto for Two Pianos, Winds and Percussion, Picnic Cantata*, and *Night Waltz*. Their first recording of Bowles's music was of two short piano pieces, included in the Art of This Century recording of Bowles's *Sonata for Flute and Piano*. See Arthur Gold.

*Ford, Charles-Henri.* b. 1913. American poet, editor, artist, and filmmaker; edited *Blues: A Magazine of New Rhythms*, 1929–30; founded

and edited *View* (magazine) and View Editions, 1940–47; author of *The Young and Evil* with Parker Tyler, Obelisk Press, 1933, and numerous books of poetry. In 1933 Bowles shared his house in Tangier with Ford and Djuna Barnes, who was then writing *Nightwood*. Bowles and Ford collaborated on an opera in the early 1940s, Denmark Vesey, never completed because the score was lost.

*Fordyce, Michael.* A resident of Tangier in the 1950s. He and Bowles traveled to Portugal in 1956.

*Fox, Joseph.* Paul Bowles's editor at Random House for *Their Heads Are Green and Their Hands Are Blue*, 1963.

*France, Alec.* A young American scholar who visited Bowles in 1974; he was doing research for his dissertation on Bowles, which was cut short by his suicide.

*Fuhs, Julian.* Claire Auer's second husband and Jane Bowles's stepfather; a refugee from Germany and a musician. He married Claire Auer in 1938.

*Gabo, Naum.* 1890–1977. Russian-American sculptor and leading member of the Constructivist movement. Younger brother of Antoine Pevsner. Influenced by the Cubists, Aleksandr Archipenko, and Laszlo Moholy-Nagy. Author, with Pevsner, of *Realistic Manifesto*.

*Garland, Peter.* Young American composer, ethnomusicologist, and founding editor of Soundings Press; Garland edited and published Paul Bowles's *Selected Songs*, 1984, and his *Concerto for Two Pianos, Winds and Percussion*.

*Gerofi, Isabelle and Yvonne.* Belgian booksellers who ran the Librairie des Colonnes bookstore in Tangier, a Gallimard bookstore, from the late 1940s until the 1970s. Friends of both Jane and Paul Bowles.

*Ghazi, Ahmed.* Tangier friend from 1931.

*Glanville-Hicks, Peggy.* 1912–1990. Australian composer who studied



with Vaughan Williams and Nadia Boulanger. She lived in America from 1942 to 1959. Bowles and Glanville-Hicks were extremely close friends. One of her compositions, *Letters from Morocco*, with texts from Bowles's letters to her, premiered at the Museum of Modern Art in New York conducted by Leopold Stokowski. Another earlier composition, "Ballade," consisted of three songs set to poems of Bowles. She also wrote music criticism, serving as music critic for the *New York Herald Tribune* from 1948 to 1950, a post Bowles had held earlier in the decade.

*Glass, Norman.* An English writer who lived in North Africa for some time. His translations from French into English include Gerard de Nerval's *Journey to the Orient*, Panther Books, New York, 1973. He lived in Tangier in the 1960s.

*Gold, Arthur.* 1919–1990. Canadian duo-pianist who played with Robert Fizdale. Gold and Fizdale met while students at the Juilliard School in New York City. Their debut was a recital at Town Hall in New York City, February 15, 1946; the program included music by Bowles. See Robert Fizdale.

*Goodwin, John.* A friend of the Bowleses and Tennessee Williams.

*Gramont, Sanche de.* See Ted Morgan.

*Gray, William (Bill).* born c. 1920–1992. Chairman of the English Department at Randolph-Macon College and acquaintance of Paul Bowles.

*Green, Michelle.* Senior writer at *People* magazine; author of *The Dream at the End of the World: Paul Bowles and the Literary Renegades in Tangier*, 1991.

*Grissman, Carla.* A teacher at the American School in Tangier in the mid-1960s; she befriended Jane Bowles, encouraging her to continue her writing, and then became her secretary.

*Grosser, Maurice.* American painter. Grosser first met Jane Bowles at Kirk and Constance Askew's salon in New York City in the 1930s and painted several portraits of Jane Bowles. He later became friends of the Bowleses, living in Tangier, sometimes residing in their building.

*Gysin, Brion.* 1916–1986. English painter, inventor, writer, recording artist, and restaurateur. He studied at the Sorbonne, the University of Bordeaux, and the Archives de India at the University of Seville, and was a Fulbright fellow from 1949 to 1952. Author of *The Exterminator*, with William Burroughs, 1960; and *The Process*, 1969. Bowles invited Gysin to Morocco, where they lived and traveled together for several months.

*Halpern, Daniel.* b. 1945. American poet, editor, and publisher. Founded *Antaeus* in 1970 with backing from Paul Bowles, who has served as a consulting editor to the magazine. Author of several works of poetry, including *Traveling on Credit*, 1972, and *Life among Others*, 1978. Founding editor of the Ecco Press, he published a Paul Bowles reader, *Too Far from Home*, in 1993.

*Hamill, Katharine.* A close friend of Jane Bowles, whom she met in New York City in the late 1940s. She worked for *Fortune* magazine as a writer.

*Harbach, Anne.* Ex-wife of the son of Otto Harbach, longtime resident of Tangier. Anne Harbach accompanied Jane Bowles from Tangier to London, and then to Oxford, in September 1957, where Jane was readmitted to the Radcliffe Infirmary.

*Harbach, Duggie.* Longtime resident of Tangier. Sister-in-law of Anne Harbach and friend of the Bowleses.

*Haselwood, Jay.* American expatriate and owner of the Parade Bar in Tangier; friend of the Bowleses.

*Herbert, The Hon. David.* Younger brother of the 15th Earl of Pem-

broke; longtime resident of Tangier. Friend of the Bowleses. Paul Bowles wrote the foreword to his autobiography, *Second Son*, 1972.

*Herlihy, James Leo.* 1927–1993. American novelist, playwright, and actor. Author of *All Fall Down*, 1959, *Midnight Cowboy*, 1965, and *The Season of the Witch*, 1971. Herlihy played the leading role in the Boston and Paris productions of Edward Albee’s “The Zoo Story” and has appeared in motion pictures and television.

*Hibbard, Allen.* Young American scholar and writer; author of *Paul Bowles: A Study of the Short Fiction*, Twayne Publishers, 1993.

*Hoagland, Anna.* One of three spinster sisters, Miss Anna, Miss Sue, and Miss Jane, who lived in Brooklyn, New York; they had a summer house, Lasata, adjacent to Bowles’s paternal grandparents in Glenora, New York. While still a child, Paul would visit the sisters in Brooklyn and they would take him to museums, concerts, and movies. It was one of the Hoagland sisters, Miss Sue, who, along with Mrs. Crouch, helped Bowles to secure a passport, unbeknownst to his parents, in 1929.

*von Hoershelman, Natasha.* A close friend of Jane Bowles, whom she met in New York City in the late 1940s; she worked at *Fortune* magazine as the head of the research department.

*Holman, Libby.* 1904–1971. American singer in musicals. Holman made such songs as “Body and Soul” and “Moanin’ Low” famous. She married Zachary Smith Reynolds of the Reynolds Tobacco family in 1931; he died in 1932, either a suicide or murdered. Holman was charged with his murder but the case was never brought to trial. The Bowleses met Libby Holman in 1945 in Hartford, Connecticut, introduced by John Latouche. Holman commissioned Bowles to write an opera based on Federico García Lorca’s play *Yerma* in 1950. Bowles translated the play, wrote the libretto, and composed the music, which he worked intermittently on for years. It was presented at Denver University on July 29, 1958.

*Hopkins, Ellen-Ann. née Ragsdale.* Wife of the novelist, John Hopkins. From Little Rock, Arkansas. She lived in Tangier in the early 1970s.

*Hopkins, John.* b. 1938. American novelist educated at Princeton University. Hopkins traveled widely in South America before settling in Tangier, where he wrote *The Attempt*, Viking, New York, 1967, and *Tangier Buzzless Flies*, Atheneum, New York, 1972. He was a teacher and headmaster at the American School of Tangier and now lives with his family in England.

*Hoyningen-Huene, George.* 1900–1968. A New York photographer known particularly for his portraits and his fashion work.

*Joans, Ted.* b. 1928. Black American poet, painter, and travel writer who lived briefly in Tangier in the 1960s while en route to Tombouctou. Author of *Black Pow Wow*.

*Jordan, Fred.* One of the three senior editors at Grove Press, along with Richard Seaver and founder Barney Rosset. Jordan was responsible for *Evergreen* magazine in the early 1960s. Kamalakar, Narayan. An East Indian who, with his wife, Sonia, came to Morocco in the 1950s with a scientific expedition. Since funds were wanting, the Kamalakars stayed on in Tangier. The Kamalakars held salons devoted to esoteric religious interests.

*Kamalakar, Sonia.* A Georgian Russian who was a close friend of Jane Bowles.

*Kirsch, Robert.* Former editor of the *Los Angeles Times Book Review*.

*Kraft (Kraftsov), Victor.* Aaron Copland's longtime associate whom he described in a letter to Carlos Chavez as "a young violinist, who is a pupil, companion, secretary and friend."

*Krishnamurti, Jiddu.* 1895–1986. East Indian religious philosopher originally associated with the Theological Society. Author of more than forty books, he traveled around the world speaking to large audi-

ences Paul Bowles visited Krishnamurti at Kastel Eerde in the Netherlands in 1931; the visit was arranged by his friend Carlo Suarès, who edited *Carnets*, a magazine devoted to Krishnamurti's writings.

*Lambert, Gavin.* b. 1924. English film critic, novelist, biographer, and screenwriter. Editor of *Sight and Sound*, 1950–56; wrote the novel and screenplay for *Inside Daisy Clover*. Author of biographies of Vivian Leigh and Norma Shearer. Lambert lived in Tangier in the 1970s and is a close friend of Bowles.

*Larbi, Mohammed.* See Mohammed Larbi Djilali.

*Latouche, John* (a.k.a. Touche). 1917–56. American songwriter and poet from Virginia, and a close friend of the Bowleses in New York. Bruce Morrisette introduced Bowles to Latouche; Latouche introduced Paul to Jane Auer in the winter of 1937. Bowles composed music for a film, *Congo*, 1944, written by Latouche and narrated by Paul Robeson.

*Laughlin, James.* b. 1914. American publisher, poet, and editor; founder of *New Directions*, an important avant-garde publisher of both American and foreign authors. Published *The Sheltering Sky*, 1949.

*Lavillatte, Comtesse de.* A good friend of Paul's during his early years in Paris. Bowles had met her daughter Christine aboard ship on his first voyage to Europe in 1929; she was returning to Paris to have her first child. Paul stayed several times with the de Lavillatte family at their chateau in the Creuse.

*Layachi, Larbi.* See Driss ben Hamed Charhadi.

*Lehmann, John.* b. 1907. English publisher and editor. Worked for Leonard and Virginia Woolf's Hogarth Press in the 1940s; founded the publishing firm of John Lehmann Limited in 1946. Published the first editions of *The Sheltering Sky*, *A Little Stone* (*The Delicate Prey*,

lacking two stories deemed unpublishable in England at the time), and *Let It Come Down*.

*Lerman, Leo*. b. 1914. Contributing editor to *Mademoiselle* in the 1940s, former editor of *Vogue* and *Vanity Fair*; friend of both Jane and Paul Bowles. He favorably reviewed Jane Bowles's novel, *Two Serious Ladies*, shortly after its publication in 1943.

*Lerner, Bennett*. Concert and recording pianist; he premiered two Bowles compositions: *Orosí*, in February 1983 at Carnegie Recital Hall, and *IQUITOS* (retitled *Tierra Mojada*) at the Greenwich Music School in September 1983.

*Lesser, Wendy*. Founding editor of *The Threepenny Review* and daughter of Jane Bowles's biographer, Millicent Dillon. Paul Bowles has been a contributing editor to her review.

*Lewis, Dione*. A close friend of Jane Bowles, whom she met in New York City in the 1930s.

*Lund, Paul*. A friend of William Burroughs; he ran a bar in Tangier.

*McBey, Marguerite*. Longtime resident of Tangier; a painter. Close friend of both Jane and Paul Bowles.

*McDowell, David*. Editor at Random House who worked on *The Delicate Prey*, *Let It Come Down*, and *The Spider's House*.

*Machiz, Herbert*. New York theater director; he directed Tennessee Williams's *Garden District* (*Suddenly Last Summer* and *Something Unspoken*), which opened in January 1958. He also directed *The Milk Train Doesn't Stop Here Anymore*, with incidental music by Bowles, which opened in New York at the Morosco Theater in January 1963.

*McKay, Claude*. 1890–1948. Black American poet and novelist born in Jamaica; he came to the United States in 1912. Bowles met McKay in Tangier, where he was then living, 1931.

*Macleod, Norman.* 1906–1985. American poet, novelist, and editor; served as the American editor of *Front* and *Morada*, 1930–32. Bowles met Macleod sometime in the early 1930s and formed an unfavorable opinion of him.

*McPhee, Colin.* 1900–1964. American composer and ethnomusicologist. He lived in Bali for a number of years and composed *Tabuh-tabuhan* for two pianos and orchestra and *Balinese Ceremonial Music* for two pianos. He later taught in Los Angeles and wrote *Music in Bali*, 1966. McPhee knew the Bowleses in New York in the 1940s and would visit them on Long Island on weekends.

*McPhillips, Joseph, III.* Headmaster of the American School of Tangier; he came to Morocco in the early 1960s with John Hopkins, after studying at Princeton University. Longtime friend of both the Bowleses, he has commissioned numerous theater scores from Paul Bowles for the American School, including productions of “The Bacchae,” “Oedipus the King,” and “Caligula.”

*Mannheim, Anne Miracle.* French artist whom Bowles met in Paris in 1932, while she was estranged from her husband, who lived in Germany. She and Bowles traveled to Clavières, in the Italian Alps, to ski, but Bowles fell ill. She later did the artwork on one of the covers of Bowles’s music publications under the imprint Éditions de la Vipère.

*Marlowe, Sylvia.* 1908–1981. Harpsichordist and friend of Jane Bowles; they met in the late 1930s in New York City.

*Marshall, John.* Official at The Rockefeller Foundation in New York City responsible for overseeing Paul Bowles’s grant to record indigenous music in Morocco in 1959.

*Martin, John.* Founding publisher and editor of Black Sparrow Press, which reissued most of Bowles’s works in the 1960s and 1970s; he published *The Collected Stories of Paul Bowles* and most of Mrabet’s works translated from the spoken Moghrebi by Paul Bowles.

*Massenbach, Baronin von.* Paul Bowles's landlady in Berlin when he lived in that city in 1931. English by birth, married to a German nobleman, and violently pro-German.

*Mboya, Tom.* 1930–1969. Kenyan nationalist leader in movement for self-government by blacks. President of the Nairobi People's Convention party, he preferred nonviolent means to achieve black rule in Kenya. Bowles met and interviewed Mboya when he was in East Africa in 1957.

*Menotti, Gian Carlo.* b. 1911. American composer of Italian birth; has written operas, including *Amalia Goes to the Ball*, 1935; *The Consul*, 1950; and *The Saint of Bleecker Street*, 1955. Founder in 1958 and director of the Spoleto Festival of Two Worlds. Bowles knew Menotti and Samuel Barber in New York in the 1940s.

*Merlo, Frank.* Tennessee Williams's friend and companion for fifteen years. He died in 1963. Bowles knew him through his friendship with Tennessee Williams. Bowles traveled with Williams and Merlo from New York to Tangier in 1948; they then traveled in Morocco.

*Metcalf, Paul.* b. 1917. American poet, writer, and teacher. Bowles had a brief three-way correspondence with Metcalf and Richard Peabody, editor of *Gargoyle* magazine. Metcalf wrote an essay on Bowles, "A Journey in Search of Bowles," which appeared in the Paul Bowles/Coleman Dowell issue of *The Review of Contemporary Fiction*.

*Meuron, Louise de.* A Swiss baroness and longtime resident of Tangier; friend of the Bowleses.

*Michie, James.* Paul Bowles's editor at William Heinemann, Ltd., London, for *The Hours after Noon*, 1959. Sonia Orwell had arranged an appointment for Bowles at Hamish Hamilton Ltd., but Bowles mistakenly went to Heinemann; the editors at Heinemann signed up the book immediately, not knowing that Bowles had intended to go to another publisher.



*Miller, Steve.* Cofounder with Ken Botnick of The Red Ozier Press in New York City; Red Ozier published Bowles's translation of Rodrigo Rey Rosa's *The Path Doubles Back* in a limited edition, 1982.

*Moore, Anne Carroll.* Former head of the Children's Section of the Fifth Avenue Branch of the New York Public Library; she was a friend of Bowles's family. She first suggested the idea of study at the University of Virginia at Charlottesville.

*Morgan, Ted (Sanche de Gramont).* b. 1932. Prolific Franco-American nonfiction writer, journalist, biographer, and novelist. A count and member of one of France's oldest families, he changed his citizenship because the American Embassy gave him aid when he was wounded in Katanga, in the Congo, where he was serving as a journalist. He lived with his wife and children in Tangier in the late 1960s. Amber de Gramont is his daughter.

*Morrisette, Bruce.* Emeritus professor of Romance Languages at the University of Chicago. A close friend of Paul Bowles; they met in Virginia in 1928 where they were both students, Bowles at the University of Virginia at Charlottesville and Morrisette at the University of Richmond. Morrisette edited his university's literary magazine, *The Messenger*. Bowles was invited to solicit material for an issue and it was in his capacity as editorial adviser to Morrisette that he first made contact with Gertrude Stein and other established writers.

*Mrabet, Mohammed.* b. circa 1935. Moroccan storyteller of Riffian parentage; Paul Bowles has been translating his stories since 1965, most of which have been published by Black Sparrow Press.

*Nabokov, Nicolas.* 1903–1978. Russian-born composer who came to the United States in 1933. He composed scores for *Ode*, Diaghilev's Ballets Russes, 1928; George Balanchine's *Don Quixote*, 1969; and W. H. Auden's *Love's Labor Lost*, 1971. Cousin of novelist Vladimir Nabokov.

*Nicklaus, (Charles) Frederick.* b. 1936. American editor and poet whose work has appeared in *Antaeus*.

*Norman, Dorothy.* b. 1905. Editor, photographer, writer, and publisher. She edited and published *Twice a Year*, a semi-annual journal of literature, the arts, and civil liberties, from 1937 to 1948. Bowles met Norman in the 1930s; it was at her apartment in New York City that he had a contretemps with Alfred Stieglitz over the issue of American versus expatriate arts.

*Norse, Harold.* b. 1916. American poet, translator, and editor. Norse lived in Tangier in the early 1960s and became friends with Bowles.

*Nurenberg, Phil.* An admirer of Bowles's writings who initiated a brief correspondence.

*Nutting, Cherie.* A young American photographer who has lived intermittently in Tangier since the early 1980s. Married to Bachir Attar, hereditary leader of the Master Musicians of Jajouka. Friend of Paul Bowles.

*Oliver, Mary Crouch.* See Mary [Oliver] Crouch.

*Orlovsky, Peter.* Longtime companion of Allen Ginsberg; he accompanied Ginsberg to Tangier in the 1960s.

*Owen, Peter.* English publisher; founder of Peter Owen, Ltd. Owen has published Bowles's works in the United Kingdom since shortly after the demise of John Lehmann Ltd. Owen visited the Bowleses in 1962 soliciting work from them. Owen also publishes Jane Bowles's works in the U.K.

*Peabody, Richard.* Novelist and editor of *Gargoyle* magazine.

*Portman, Michael.* An English artist and protégé of William Burroughs who visited Burroughs frequently in Tangier.

*Pounds, Wayne.* A young American scholar and author of a study of

Bowles's work, *Paul Bowles: The Inner Geography*, 1985.

*Putnam, Samuel.* 1892–1950. American editor, journalist, translator, and author of *Paris Was Our Mistress: Memoirs of a Lost and Found Generation*, 1947. He edited the *New Review of Paris* in the early 1930s.

*Ramani, Hassan.* A young Algerian Bowles met on the train from Tunis to Algiers in 1933; Bowles was without funds because of the bank moratorium in America, and Hassan Ramani kindly offered his hospitality. Bowles stayed for a time with Ramani's family in Constantine. Bowles later used the Ramani name in one of his most famous stories, "A Distant Episode."

*Rand, Peter.* b. 1942. American novelist; worked as advisory fiction editor at *Antaeus* in New York City, 1970–72; author of *Firestorm*, 1969, and *The Time of the Emergency*, 1977; both novels are admired by Bowles.

*Redon, Joel.* b. 1961. American "primitive" novelist; author of *Bloodstream*. A former student of Bowles's creative writing class, taught in Tangier under the auspices of the New York School of Visual Arts.

*Reis, Mrs.* Director of the League of Composers concerts in New York City in the 1930s.

*Revueltas, Silvestre.* 1899–1940. One of Mexico's two leading composers. Revueltas taught at the Conservatorio Nacional de Mexico. Upon meeting Revueltas in Mexico City in April 1937, Bowles was invited to the conservatory where Revueltas conducted an impromptu performance of his *Homenaje a García Lorca*; Bowles was deeply impressed by both Revueltas's person and music. Bowles wrote a beautiful obituary for Revueltas, published in *Modern Music* in 1941.

*Rey Rosa, Rodrigo.* b. 1958. Guatemalan writer and close friend of Bowles, he studied with Bowles in 1982. Rey Rosa wrote in Spanish; Bowles translated it into English and proposed publication of a collec-

tion of his short fictions to *City Lights*, which accepted and published *The Beggar's Knife*, 1985.

*Rivière, Jacques*. 1886–1925. French literary critic. Editor of the *Nouvelle Revue Française*, he was associated and identified with the journal from its founding in 1909.

*Robbins, Franklin*. Cousin of Paul Bowles.

*Rochat, Joyce*. American scholar who wrote her dissertation, “The Naturalistic—Existential Rapprochement in Albert Camus’ *L’Étranger* and Paul Bowles’s *Let It Come Down: A Comparative Study in Absurdism*,” for the University of Michigan, 1971.

*Roditi, Edouard*. 1910–1992. American poet, translator, critic, and journalist; born in Paris. Attended Balliol College, Oxford, 1927–28, took his degree at the University of Chicago in 1939, and did graduate work at the University of California at Berkeley. In the 1930s he produced the first and best English translations of André Breton’s works, which marked the start of a long career as a translator of many languages, including French, Spanish, German, and Turkish. Lifelong friend of Paul Bowles.

*Romany, Marie*. Well-known character in Greenwich Village in the 1920s and 1930s. She ran a restaurant and told fortunes.

*Ross, Alan*. b. 1922. English editor, poet, and nonfiction writer. On the staff of *The Observer*, 1950–71, and editor of *The London Magazine* from 1961.

*Ross, Jean*. An Englishwoman who grew up in Alexandria, Egypt; she lived in Berlin in the early 1930s and was introduced to Bowles by Christopher Isherwood, who has immortalized her as Sally Bowles in *The Berlin Stories*.

*Ruggles, Carl*. 1876–1971. American composer and painter; ceased-composing entirely after the 1930s.

*Ruspoli, Princess Marta.* An American woman from Cincinnati married to an Italian nobleman, from whom she was estranged. A longtime resident of Tangier. She and Jane Bowles were close friends during the mid-1960s. Also a friend of Paul Bowles.

*Sager, Gordon.* American novelist and friend of the Bowleses. Characters in his novel, *Run, Sheep, Run*, a roman à clef, were partially based on the Bowleses, whom he knew in Mexico in 1940. He lived in Tangier in the mid-1950s.

*Saher, Lilla von.* Hungarian actress and friend of Tennessee Williams and Jane Bowles; she traveled with Williams, Frank Merlo, John Goodwin, and Jane Bowles to Europe on the *Queen Frederica* in June 1956. Paul Bowles corresponded with her briefly in the early 1960s.

*Saint-Simon, Duc de.* Brother of the Comtesse de Lavillatte. See Comtesse de Lavillatte.

*Salemson, Harold.* b. 1910. American novelist, critic, editor, and publisher. Educated in France. Founded *Tambour in Paris*, a magazine which published articles and literature in both French and English; it ran for eight issues in 1929–30. Bowles contributed poems to *Tambour*, issues 4, 6, and 8.

*Sankey, John.* English printer of *Antaeus* magazine.

*Schanker, Louis.* Abstract painter; third husband of Libby Holman.

*Schott, Webster.* Kansas City book reviewer; he reviewed Bowles's *Up above the World* favorably. Bowles wrote three letters to him in response.

*Seaver, Richard.* Former editor at Grove Press. Seaver edited Driss ben Hamed Charhadi's *A Life Full of Holes*, translated from the spoken Moghrebi by Paul Bowles.

*Sessions, Roger.* 1896–1985. American composer, theorist, teacher, and author. He has had an enormous influence on 20th-century Ameri-

can music. While at Yaddo in 1930 Aaron Copland visited Sessions with Bowles; Copland showed Sessions a Bowles composition which Sessions played but found of little interest. Bowles briefly studied harmony with him in 1940.

*Sintenis, Renée.* 1888–1965. German sculptor known largely for her bronze castings of animals. Bowles became acquainted with her in Berlin in 1931.

*Sions, Harry.* Former editor at Little, Brown and Company. Sions was Bowles's editor for a book on Bangkok that he did not complete because of Jane Bowles's illness and because Bowles found the subject intractable; he returned Little, Brown's advance.

*Slonimsky, Nicolas.* b. 1894. American composer, conductor, and musicologist. Born in St. Petersburg, Russia. He conducted the Boston Chamber Orchestra from 1927 to 1934. Slonimsky has been responsible for some of the major reference works on music in English, e.g., *Thesaurus of Scales & Melodic Patterns* and *Baker's Biographical Dictionary of Musicians*.

*Smith, Oliver.* b. 1918. Bowles's second cousin. He was the outstanding Broadway set designer during the 1950s, 1960s, and 1970s. Smith purchased a house with Bowles in Amrah, the Casbah of Tangier, in 1948.

*Spivacke, Harold.* Chief, Music Division of the Library of Congress while Bowles was recording Moroccan music for the Library in 1959.

*Stettner, Irving.* b. 1922. American poet, painter, editor and publisher of *Stroker* magazine. Stettner published numerous Mohammed Mraabet letters in *Stroker*, all of which were dictated and translated by Bowles. His book, *Thumbing Down to the Riviera*, was published by Writers Unlimited in 1986.

*Stewart, Angus.* b. 1936. English novelist and poet born in Australia. Author of two novels, a book of epitaphs (with a foreword by W. H.

Auden), and a nonfiction work, *Tangier: A Writer's Notebook*, 1977. Stewart lived intermittently in Tangier during the late 1960s and early 1970s.

*Strauss, Helen.* Paul Bowles's literary agent at the William Morris Agency in New York City from 1947 until the early 1970s.

*Suarès, Carlo.* An Alexandrian banker who lived in Paris with his wife and children; editor of *Carnets*, a magazine devoted to the writings of Krishnamurti. Friend of Edouard Roditi and Paul Bowles; Bowles frequently stayed at Suarès's apartment in Paris in 1931–32.

*Targ, William.* Former editor in chief of G. P. Putnam's Sons. Bowles's editor for *Without Stopping*. Targ proposed this work to Bowles in 1968 while Bowles was on his way to California to teach.

*Temsamany, Abdelmjid.* A friend of Paul Bowles's in Agadir, Morocco, in the early 1930s.

*Temsamany, Mohammed.* Bowles's Moroccan chauffeur from 1950 until the mid-1960s.

*Thoma, Richard.* b. 1902. American poet and editor who lived in Paris in the 1920s and early 1930s. Associate editor of Samuel Putnam's *New Review*, 1931–32. Author of three books of poems published in Paris in the 1930s. Bowles set to music three of Thoma's poems, entitled "Green Songs."

*Thomas, Claude.* French translator and friend of Paul Bowles; she lives in Paris and Tangier. Thomas is one of the very few French translators of whose work Bowles approves. She has translated work by both Jane and Paul Bowles.

*Thompson, Anita.* Kristians Tonny's American girlfriend in the early 1930s. Bowles met her and Tonny when he first visited Tangier with Aaron Copland in 1931.

*Titus, Edward.* 1870–1952. Polish-born American publisher. Married

to Helena Rubinstein, whose profits from her cosmetics empire financed the Black Manikin Press, 1926–32. In 1929 Titus took over *This Quarter* and published it through 1932.

*Tonny, Kristians.* 1907–77. Dutch surrealist artist. Bowles met Tonny in Tangier in 1931 at Gertrude Stein’s suggestion. Tonny and his wife, Marie-Claire Ivanoff, came to New York in 1937, then traveled with Jane Auer and Paul Bowles to Mexico. Tonny did the cover art for one of Bowles’s Éditions de la Vipère music publications.

*Trimmer, Mr. and Mrs.* The parents of an Anglican clergyman whom Bowles met in Colombo, Ceylon, in 1951. The Trimmers kindly invited Bowles to be a guest at their upland tea plantation, where Bowles stayed for several weeks.

*Turner, Barbara.* Editor of Contact Editions, which published *The Artist’s and Writer’s Cookbook*, 1961; it included Bowles’s recipe for Majoun Kédanne.

*Turner, George.* A young American from Evanston, Illinois, who met Bowles in Ghardaïa, Algeria, in 1933. Bowles and Turner traveled together in Algeria and took a camel trip across the tip of the Great Eastern Erg to El-Oued. The character of Tunner in *The Sheltering Sky* is partially based on Turner.

*Tyler, Parker.* 1907–1974. American author, film critic, and editor. Co-author with Charles-Henri Ford of *The Young and Evil*, Obelisk Press, Paris, 1933. Associate editor of *Blues*, 1929–30, and of *View*, 1940–47. Bowles was a frequent contributor to *View* and was the music critic for the magazine for a short while.

*Upton, William Treat.* 1870–1961. American musicologist interested in the art song.

*Villiers, David.* English poet and friend of Bowles. Bowles set one of Villiers’s poems, “The Heart Grows Old,” to music.



*Wanklyn, Christopher.* A Canadian painter and journalist who has lived in Morocco since 1954. A close friend of Bowles, he accompanied him on his travels around Morocco recording music in 1959. Bowles and Wanklyn shared a house in Marrakech for a time in the 1960s.

*Weinreich, Regina.* A writer and filmmaker from New York who taught with Paul Bowles at the School of Visual Arts in Tangier in 1983 and finished a documentary about him, *Paul Bowles: The Complete Outsider*, in 1993.

*Widdicombe, John.* A close friend of Bowles whom he met while they were both students at the University of Virginia in 1929; it was through Widdicombe that Bowles met Harry Dunham at Princeton. Widdicombe looked Bowles up in Tangier in the summer of 1934 and they traveled together in Morocco.

*Williams, Colonel Charles.* The director of The American Foundouk, a foundation established to care for maimed animals. Bowles worked for Col. Williams briefly, in the summer of 1934, as his secretary in Fez, Morocco.

*Wood, Audrey.* Theatrical agent who represented Tennessee Williams, William Inge, Carson McCullers, Jane Bowles, and others. A friend of both Jane and Paul Bowles.

*el-Yacoubi, Ahmed ben Driss.* 1931–198?. Moroccan painter born in Fez. Bowles met Yacoubi in the summer of 1947 while living in Fez and writing *The Sheltering Sky*. Yacoubi became a close friend and traveled with Bowles to India, Japan, Ceylon, Rome, and New York. He exhibited widely. In the mid-1950s Bowles introduced Yacoubi to the English painter Francis Bacon, who tutored Yacoubi in technique and brought him oil paints from England.

*Yeager, Ira.* A young American painter and jeweler who lived in Tangier in the early 1960s and befriended both Jane and Paul Bowles.

## NOTES

1. *The City without Jews*: Opera based upon a novel by the same title, by Hugo Bettauer, 1926.
2. *Fools*: Alfred A. Knopf, New York, published *Children and Fools*, a collection of nine short stories by Thomas Mann, in 1928.
3. “This Quarter”: Parisian literary magazine, 1925–32, edited at first by Ethel Moorhead and Ernest Walsh and later by Edward Titus and Samuel Putnam.
4. *Tambour*: Literary periodical, in French and in English, published in Paris by Harold Salemson. There were eight issues, which appeared irregularly between February 1929 and June 1930.
5. little book of verse in French: *Flute de Jade*, by Tsao Chang-Ling. Collected, edited, and translated by Franz Toussaint, 1920. Published in France.
6. *El Amor Brujo (Wedded by Witchcraft)*: Ballet, music composed by Manuel de Falla (1876–1946). *El Retablo de Maese Pedro (Master Peter’s Puppet Show)*: Opera, music composed by de Falla to a libretto by the composer, based on an incident in *Don Quixote*, 1923. *Nights in the Gardens of Spain (Noches en los Jardines de España)*: Orchestral work composed by de Falla, 1909–15. *The Three Cornered Hat (El Sombrero de Tres Picos)*: Ballet, music composed by de Falla, based on Alarcón’s story, 1919. “La Fille aux cheveux de lin”: Piano solo by Claude Debussy; it is number 8 of the *Douze Préludes*, book I, 1910. “Beau Soir”: Song composed by Debussy c. 1876, with words by Paul Bourget. *La Vida Breve (Life Is Short)*: Opera, with music composed by de Falla to a libretto by Carlos Fernandez Shaw, 1913.

7. "The Wild Party": Narrative erotic poem by Josef Moncure March with illustrations by Reginald Marsh. First edition consisted of 750 numbered copies sold to subscribers only by Pascal Covici, Chicago, 1928.
8. Frank Harris's autobiography: *My Life and Loves*, an erotic autobiography published privately in three volumes, 1923–27. Considered to be largely fictional, it nevertheless created a scandal upon its publication.
9. *Blues: Blues: A Magazine of New Rhythms*, edited by Charles-Henri Ford and Parker Tyler, 1929–30. It was published first in Columbus, Mississippi, and then in New York City after Ford and Tyler moved there.
10. Roerich Musée: Manhattan museum that houses paintings by Nicholas Roerich; the paintings are of Indian, Tibetan, and Russian subjects.
11. *transition*: Literary magazine edited by Eugene Jolas in Paris which published early poems by Bowles, including "Spire Song" in number 12, March 1928, and "Entity" in number 13, Summer 1928.
12. the Mercury: The American Mercury, a monthly magazine founded by H. L. Mencken and George Jean Nathan in 1924 and edited by Mencken until 1934.
13. Victor has some Fushiwara records: RCA, the Radio Corporation of America, issued phonograph records under the name "Victor."
14. The novel is growing slowly: The novel, based upon Bowles's travels in France, Switzerland, and Germany, was to be called *Without Stopping*. It was never published, except for the chapter

- referred to, “A White Goat’s Shadow,” which appeared in *Argo: An Individual Review* (Princeton, New Jersey), December 1930.
15. Wheels ... the Nocturne Névritique: The manuscripts for these and the other early compositions that Bowles refers to in his letters of 1930 to Morrisette have not survived.
  16. *Bifur*: French literary magazine edited by Ribemont Dessaignes in Paris. *Bifur* ran for eight issues, from May 1929 to June 1931.
  17. Sonata in *blues* 7: “Sonata and Three Poems” (1. Sonata; 2. Alongbrighter lines; 3. Promenade des Anglais; 4. Poem). *Blues* 7, Fall 1929.
  18. the Fountains and the Pines: The symphonic poems Fountains of Rome, 1917, and Pines of Rome, 1924, by Ottorino Respighi (1879–1936).
  19. L’Ersatz d’Amour: The author of *L’Ersatz d’Amour*, 1923, was “Willy” (Henri Gauthier-Villars), first husband of the French writer Colette.
  20. *South Wind*: Novel by the English writer Norman Douglas (1868–1952), published in 1917. A witty philosophical fantasy set on the island of Nepenthe, an idealized Capri, the novel was received as a masterpiece.
  21. The Capriccio: Composition by Igor Stravinsky (1882–1971) for piano and orchestra, 1929.
  22. L’Histoire: Stravinsky’s ballet score *L’Histoire du Soldat*, 1918, was more classical and stringent than his earlier *The Firebird* and *Petrouchka*.
  23. Schaeffner says of Stravinsky: Paul Bowles recalls that the material came from *Modern Music*. Bowles seems to be paraphrasing an article by André Schaeffner entitled “Stravinsky’s ‘Capriccio,’” which appeared in *Modern Music*, vol. 7, Feb.–March, 1930.

24. *Mavra*: An opéra bouffe by Stravinsky, *Mavra* was first performed in Paris in 1923; it was based on a story by Pushkin.
25. *Le Canard Enchaîné*: Satirical weekly published in Paris since 1915.
26. *Ondt & the Gracehoper*: Appeared as a part of “Work in Progress,” the name given to the portions of James Joyce’s *Finnegans Wake* that appeared in *transition* magazine.
27. handh: *The Hound and Horn*.
28. *new masses*: Radical journal of art and social criticism, affiliated with the Communist Party, published in the U.S. from 1926 to 1948. It began as *The Masses*, a socialist periodical later called *The Liberator*, that appeared from 1911 to 1924.
29. Theremin: An electrical musical instrument invented by the Russian scientist Lev Theremin. It somewhat resembles a radio receiver, appearing to draw musical sounds from the air by means of electric oscillations that vary in pitch as the hand approaches or recedes from the apparatus.
30. *Portrait of a Man with Red Hair*: Novel by the English writer Hugh Walpole (1884–1941), published in 1925.
31. some of Poe’s poems: The quotations are from poems written when Edgar Allan Poe (1808–49) was in his teens: “The Lake: To \_\_\_\_\_,” “Dream-Land,” “Spirits of the Dead,” and “Fairy-Land.”
32. La Symphonie des Psaumes ... Pulcinella: *La Symphonie des Psaumes* (Symphony of Psalms), 1930, a work for chorus and orchestra by Stravinsky. *Pulcinella*, a ballet composed by Stravinsky, based on Giovanni Battista Pergolesi’s music, that was first performed in Paris in 1920.

33. concerto for flute & piano: *Sonata No. 1 for Flute and Piano*, by Paul Bowles, completed in Grenoble, France, in 1932. Issued in 1943 on Art of This Century, Recording No. 1., Vol. 1.
34. Modern Editions: The Modern Editions Press published two series of pamphlets under the editorship of Kathleen Tankersley Young in New York City. Paul Bowles's first separate publication was *Two Poems* ("Watervariation" and "Message"), which appeared in the second series in late 1933.
35. the duc writes asking me to the chateau: The Duc de Saint-Simon, brother of the Comtesse de Lavillatte, who was the mother of Bowles's friend Christine de Lavillatte.
36. stieglitz's is a good place: From 1929 until his death Alfred Stieglitz (1864–1946), the American photographer and art dealer, had a gallery in New York City called An American Place.
37. an acquaintance with description ... : Two of the works of Gertrude Stein that Bowles refers to were published as *An Acquaintance with Description* (Seizin Press, 1929) and *Lucy Church Amiably* (Plain Editions, Paris, 1931; first American edition, Something Else Press, New York, 1961). "Madame Récamier" was included in *Operas and Plays* (Plain Editions, Paris, 1932).
38. the george hugney one: *Dix Portraits, Texte Accompagné de la Traduction de G. Hugnet et de V. Thomson by Gertrude Stein*, Éditions de la Montagne, Librairie Gallimard, Paris, 1930.
39. presenting Haroun-al-Raschid: A performance based on the life of Hārūn al-Raschīd (763 or 766–809), who ruled Islam at the zenith of its empire. The legendary splendor of his reign is celebrated in *The Thousand and One Nights*.
40. the Arab, who is pretending to stay with the Countess: The Arab is young Abdelkader Cadour. The Countess is the Comtesse de Lavillatte, at whose address Bowles used to receive mail.

41. the Arab's finding Gide: On his first afternoon in Paris, the Moroccan boy Abdelkader Cadour had gone for a walk on his own and encountered a generous old French gentleman who spoke Arabic and asked him up to his apartment for tea. A few days later, Bowles took Abdelkader to the vernissage of an exhibition of photographs. "All Paris was there," Bowles writes in *Without Stopping*. Bowles met people he knew, got separated from the boy, and suddenly "heard his excited voice shouting above the several hundred other voices, saying: 'Monsieur Paul! Monsieur Paul! Viens vite!' I hurried toward the sound and met him rushing toward me, still crying: 'Viens! Regarde! There's the nice old man who gave me the fifty francs! Look!' Occupying a place of honor at the end of the hall was a huge photograph of André Gide, wearing a beret. It became the joke of the month around Paris."
42. when in hell my money is coming: In February 1932 Bowles received an inheritance of \$800 from his Aunt Adelaide, which had fallen to him on his twenty-first birthday a few weeks before.
43. fifth group of songs: See below, 46.
44. La Création du Monde: Ballet by Darius Milhaud (1892–1974), first performed in Paris in 1923.
45. flute sonata: Probably *Sonata for Flute and Piano*, 1932, issued on Art of This Century Recording, Album No. 1 (1943?), featuring Rene Le Roy, flute, and George Reeves, piano.
46. my songs and my flute: For the flute composition, see above, 33. The songs: "It Was a Long Trip Back," "Here I Am," "Will You Allow Me to Lie in the Grass," "In the Platinum Forest," "Things Shall Go On," and "Today, More than Ever." All were sung by Ada MacLeish at the Yaddo concert in 1932, with Aaron Copland playing piano accompaniment.

47. *Anabase: Scènes d'Anabase*, music for tenor, oboe, and piano by Paul Bowles with text by St.-Jean Perse. Two sections were published, "Ainsi Parfois Nos Seuils," in the *Cos Cob Song Volume: Ten Songs by American Composers*, New York, 1935, and "Part III," in *New Music: A Quarterly of Modern Compositions*, San Francisco, 1935.
48. Piano Sonatina: *Sonatina for Piano Solo*, by Paul Bowles. Elkan-Vogel, Philadelphia, 1947.
49. Cantata: *Cantata for Soprano*, Four Male Voices, and Harmonium, by Paul Bowles, 1933. Subtitled Par le Détroit. Dated on manuscript: "Laghouat [Algeria] Jan 1933."
50. *Malaisie*: A novel by Henri Fauconnier, Paris, 1931.
51. the League: League of Composers, New York City. Founded in 1923, the league concerns itself with the interests of living composers and the acquaintance of the public with their works. It gives several concerts each season, sponsors occasional broadcasts and stage performances, holds receptions in honor of musicians, and, from 1927 to 1947, published a quarterly, *Modern Music*, edited by Minna Lederman.
52. The Tokalon: A brand of skin cream.
53. the girl of three years ago: Bowles wrote of her to Bruce Morrisette in the fall of 1929. She was English, her name was Peggy, and he'd met her when they were both in art school the year before.
54. two short things from Useful Knowledge: Bowles composed music for "Scenes from the Door" and "April Fool Baby."
55. *Bride of Samoa*: Film edited by Harry Dunham with score by Paul Bowles, 1933.



56. a new Piano Sonatina: *Sonatina for Piano Solo*, by Paul Bowles. Elkan-Vogel, Philadelphia, 1947.
57. p axUlx e-nzr@o-uxtXe: The solution is “Paul en route.”
58. Danger de Mort: Six songs for voice and piano, by Paul Bowles with text by Georges Linze. Parts IV and VI were published in *New Music: A Quarterly of Modern Compositions*, San Francisco, 1935.
59. *Grammaire Historique de la Langue Française*, by Auguste Branchet, Paris, J. Hetzel, 1867?; *El Genio del Séptimo Arte: Apología de Charlot*, by Santiago Aguilar, Madrid, Compañía Ibero-Americana de Publicaciones, 1930 (Series title: Biblioteca Popular de Cinema).
60. “Scenes from the Door”: Bowles wrote two songs with texts by Gertrude Stein for voice and piano accompaniment, “Red Faces” and “The Ford,” that were published by his Éditions de la Vipère with the title *Scenes from the Door* in 1933.
61. letter of Gertrude’s: Bowles wrote a song for voice and piano accompaniment using as text excerpts from a letter to him from Gertrude Stein; titled “Letter to Freddy,” it was published in *New Music: A Quarterly of Modern Compositions* in 1935, and reprinted separately by G. Schirmer in 1947.
62. Set one of Cocteau’s: Bowles composed Memnon in 1935, a suite for voice and piano with texts by Jean Cocteau; the songs are “Les Statues,” “Memnon,” “Athena,” “Recette,” and “Le Sourire.” It was first performed at Town Hall, New York, in January of 1944.
63. First the Vipères would publish Virgil: Éditions de la Vipère was Bowles’s musical imprint. He published a few works of his own in editions of 100, including *Scenes from the Door*, *Two Portraits for Piano*, and *Green Songs* (with text by Richard Thoma).

64. portrait of Virgil: Bowles composed a number of musical portraits of friends for the piano. *Two Portraits for Piano* contains "Portrait of K.M.C." (Katherine Cowen) and "Portrait of B.A.M." (Bruce Archer Morrisette). His portrait of Virgil Thomson has never been published and the manuscript has been lost.
65. until I broke his glasses: Paul Bowles would like the reader to know that the person he struck put his glasses on only after being cornered.
66. Reminiscent Piano Pieces: "Café Sin Nombre" was published in *New Music: A Quarterly of Modern Compositions*, 1935; it was also recorded by Bowles, on piano, and issued on a phonodisc by New Music Quarterly Recording in 1938. "Guayanilla" and "La Femme de Dakar" were premiered at Midtown Center, New York, in January 1936.
67. ¿¿¿toz sen vait???: When asked by the editors about the meaning of this phrase, Paul Bowles replied, "I can't break the code."
68. the Portrait. See 64.
69. our venus and adonis film: A film by Harry Dunham, 1935; Bowles composed the incidental music.
70. vesey: Denmark Vesey, an opera with libretto by Charles-Henri Ford and music by Paul Bowles. The opera was never produced but a portion of it was performed in oratorio form by the Juanita Hall Choir in a benefit performance for New Masses magazine. It tells the story of an unsuccessful slave uprising led by Denmark Vesey, a slave who purchased his freedom with the proceeds of a lottery he had won.
71. the Fair's Dream of Venus: A pavilion that Salvador Dalí designed for the New York World's Fair of 1939–40. "In front of the spec-

tator is a long animated panorama that includes a thirty-foot glass-and-steel tank filled with water, at the bottom of which is a room from a Dream House. Lovely girls plunge into the tank and by their actions seem to reveal the secrets of some dreams. The representation includes Dalí's famous 'Soft Watches,' 'Piano Women,' 'Anthropomorphic Seaweed,' 'Exploding Giraffes,' a cow at the bottom of the sea, a couch in the shape of Garbo's lips, and of course 'Living liquid ladies.' ..." from the official Guide Book, as quoted in *Dawn of a New Day: The New York World's Fair, 1939/40*, by Helen A. Harrison, New York, New York University Press, 1980.

72. *Foyers d'Incendie*: By Nicolas Calas, Éditions de Noël, Paris, 1938.
73. recent pact: The Molotov-Ribbentrop nonaggression pact between the Soviet Union and the Third Reich, signed on August 23, 1939, was followed on September 3 by the German attack on Poland and the outbreak of the Second World War. Word of the pact sharply divided the American left; some who had joined the Communist Party quit it in dismay at seeing the leading anti-fascist power join hands with the common enemy. There were others, Bowles among them, who for a time took what seemed to them a more coolheaded view.
74. have you read virgil's book?: *The State of Music*, by Virgil Thomson, William Morrow, New York, 1939.
75. one-act opera: *The Wind Remains*, zarzuela for piano and orchestra. Based on *Así Que Pasen Cinco Años* by Federico García Lorca. First produced on March 30, 1943, at the Museum of Modern Art with Schuyler Watts as producer and theater director; Leonard Bernstein, conductor; Merce Cunningham, choreographer and dancer; and Oliver Smith, set designer. Sung by Romolo

de Spirito and Jeanne Stephens. Sponsored by Yvonne de Casa Fuerte for the Sérénade concert series.

76. two-piano sonata: *Sonata for Two Pianos, Four Hands*, by Paul Bowles, G. Schirmer, Inc., New York, 1949.
77. five scores for the theatre [1945–46]: During this period Bowles completed scores for *Ondine*, play by Jean Giraudoux, translated by Schuyler Watt, never produced; *Cyrano de Bergerac*, Rostand's play adapted by Brian Hooker; *The Dancer*, play by Julian Funt; *Land's End*, play by Thomas Job, adapted from *Dawn in Lyonesse* by Mary Ellen Chase; *Twilight Bar*, play by Arthur Koestler, produced and directed by George Abbott in 1946; and *On Whitman Avenue*, play by Maxine Wood, directed by Dorothy Heyward, which premiered at the Cort Theatre, New York, May 8, 1947.
78. a lot of songs: In 1946, a productive year, the songs Bowles composed included "Baby, Baby," with words by Paul Bowles,
79. Mercury Music Corp., New York, 1946; "Song of an Old Woman," with words by Jane Bowles; "Once a Lady Was Here," with words by Paul Bowles; "Lonesome Man, Ballads," "Sugar in the Cane," "Heavenly Grass," and "Cabin," all with words by Tennessee Williams. Except for the first song, these were published by G. Schirmer, New York, in 1946.
80. The advance came through: The advance was from Doubleday. When the editors at Doubleday read the manuscript they rejected it; the work then went to New Directions in New York and John Lehmann in London, who became its publishers. The English edition appeared in September 1949, a few weeks before the American.
81. the new two-piano concerto: *Concerto for Two Pianos, Winds and Percussion*, 1946. Commissioned by Arthur Gold and Rob-

- ert Fizzdale. First performed at Town Hall, New York, November 14, 1948, with Lukas Foss conducting.
82. So send *View*: Magazine edited by Charles-Henri Ford and Parker Tyler, New York City, 1940–47. Bowles contributed translations and stories, and guest-edited the “Tropical Americana” issue, May 1945; all contributions to this issue were either written by or translated by Bowles.
  83. Romolo never returned the score of Denmark Vesey: The score, lost by Romolo de Spirito’s accompanist, has not been found.
  84. Palinurus: Cyril Connolly (1903–74), author of *The Unquiet Grave: A Word Cycle* by Palinurus, London, 1944, and editor of the British literary magazine *Horizon*, which was published from 1940 to 1950.
  85. *Summer and Smoke*: Play by Tennessee Williams, with incidental music by Paul Bowles. Bowles’s score was written to accompany the New York production, which opened in Manhattan at the Music Box Theatre on October 6, 1948.
  86. She has almost decided to be tattooed like a friend of hers: The friend was Cherifa. See the biographical note.
  87. She has just completed a long story: “It was also in Fez, with Paul’s help and advice, that Jane finished her long short story, ‘Camp Cataract’” (Millicent Dillon, *A Little Original Sin*, 159).
  88. the novel she started years ago: The novel, *Out in the World*, was never completed.
  89. *One Arm: One Arm, and Other Stories*, by Tennessee Williams, New Directions, New York, 1948.
  90. Jane’s play: *In the Summer House*. See below, 186.
  91. Gordon Sager’s book: *Run, Sheep, Run*, by Gordon Sager, Van-

- guard Press, New York, 1950. A novel set in Mexico in the forties and partially based upon Paul and Jane Bowles.
92. a house on its own small island: Taprobane, a tiny island off the coast of Ceylon which Bowles bought and lived on periodically for a number of years in the fifties. Bowles eventually sold the island.
  93. The title *Let It Come Down* is tentative: The book appeared as *Let It Come Down*, Random House, New York, 1952; John Lehmann, London, 1952.
  94. García Lorca opera: *Yerma*, an opera based on Federico García Lorca's play of the same title with music and libretto by Paul Bowles, was first performed at Denver University on July 28, 1958, directed by Angna Enters, with Libby Holman singing. The opera was commissioned by Holman.
  95. a recording of my Concerto: The recording, on Columbia Masterworks, appeared at about the same time as the concerto's first performance at Town Hall in November 1948.
  96. the little friends: Paul and Jane Bowles's group of friends in New York, including John Latouche, Teddy Griffiths, Harry Dunham, and Marian Dunham. Virgil Thomson gave them this name.
  97. The new book is about Tangier: *Let It Come Down*.
  98. the other thing is there in black and white, dated 1938: Bowles joined the Communist Party in 1939 and quit it in 1940.
  99. If Chalia moves her bed out: A character in Bowles's story "At Paso Rojo."
  100. If Van says ... : In the story "How Many Midnights."
  101. Mokhtar's dream: In "A Thousand Days for Mokhtar."
  102. the employee on the river boat ... : In "Call at Corazón."

103. “Doña Faustina”: The story was published in *New Directions* 12, New York, 1950, in the collection *The Hours after Noon*, Heine-  
mann, London, 1959, and in *Collected Stories*, 1939–1976, Black  
Sparrow Press, Santa Barbara, 1979.
104. *Two Serious Ladies*: Jane Bowles’s novel was originally published  
by Alfred A. Knopf, New York, in 1943. *New Directions* did not  
reprint it.
105. *Cyrano de Bergerac*: The play by Edmond Rostand, adapted by  
Brian Hooker with incidental music by Paul Bowles, opened at  
the Alvin Theater, New York, on October 8, 1946, with José Fer-  
rer directing and playing the leading role.
106. ten sets of the Concerto: Bowles’s *Concerto for Two Pianos, Winds  
and Percussion*, performed by Arthur Gold and Robert Fizdale,  
duo pianists, with a group conducted by Daniel Saidenberg, was  
released on Columbia Masterworks phonodiscs in 1948.
107. Music for a Farce: Bowles’s piece for clarinet, trumpet, percus-  
sion, and piano was published by the Weintraub Music Com-  
pany, New York, in 1953.
108. Three Songs from the Sierra: “Que Te Falta,” “Ya Llegó,” and  
“El Carbonero,” with texts from the old Spanish, composed by  
Bowles in 1944. “Ya Llegó” is included in *Selected Songs*, pub-  
lished in 1984 by Soundings Press, Santa Fe, New Mexico. Its  
title has been changed to “Mes de Mayo.”
109. the translation of a very bad novel in French: *The Lost Trail of  
the Sahara*, by R. Frison-Roche. Prentice-Hall, New York, 1951.
110. the score exists: The score of Bowles’s incidental theater music for  
José Ferrer’s *Cyrano de Bergerac*.

111. If you send a dubbing of the Cantata: The cantata was Bowles's *Par le Détroit*. Margot Rebeil and Peggy Glanville-Hicks performed it and made records of it.
112. Concerto Bobby and Arthur are playing: Bowles's full orchestral version, 1949, of the *Concerto for Two Pianos, Winds and Percussion*, now the *Concerto for Two Pianos and Orchestra*, which Arthur Gold and Robert Fizdale were performing.
113. the Vincent Sheean book: *Rage of Soul*, Random House, New York, 1952, which deals with the impact of East Indian mysticism upon a sophisticated American couple. It was described by F. H. Bullock in the *New York Herald Tribune* as an "effort to present esoteric ideas in an attractive fashion with not altogether successful results."
114. dein' Liebe: The change from *deine* to *dein'* that Bowles requested has not been made in later printings or editions.
115. finished my Cantata: *A Picnic Cantata for Four Women's Voices, Two Pianos and Percussion*. Music by Paul Bowles, text by James Schuyler. First performance at Town Hall, New York, March 23, 1954, with duo-pianists Gold and Fizdale. As Paul Bowles describes it, "the text by James Schuyler consists of a series of conversations carried on by four girls who drive out to the country for a picnic on Sunday."
116. that accursed opera: *Yerma*. See above, 94.
117. *The Transposed Heads* arrived: Peggy Glanville-Hicks's first major opera, 1954. Based on a novella by Thomas Mann, *The Transposed Heads, A Legend of India*, translated by H. T. Lowe-Porter, Knopf, New York, 1941.
118. book on Africa: *Yallah!*, text by Paul Bowles, photographs by Peter W. Haeberlin, 1957. Haeberlin took photographs through-



out his travels in North Africa but died without leaving notes as to the precise settings of these photographs. The publishers, Manesse in Switzerland, and McDowell, Oblensky in New York, commissioned Bowles to reconstruct Haeblerlin's itinerary and write commentary on the photographs.

119. writing the article for *Holiday*: Either "Parrots I Have Known," *Holiday*, November, 1956, or "The Incredible Arab," August, 1956.
120. Cotorrito hates it with poison in his heart: Cotorrito was the Bowleses' green parrot from the Amazon.
121. the news about Touche: Latouche died of a massive heart attack in 1956.
122. I sold both the pieces: "Worlds of Tangier," *Holiday*, March 1958, and "The Frozen Fields," *Harper's Bazaar*, July 1957.
123. Douglas Moore ... and Otto Luening: Moore and Luening were composers on the grants committee of The American Academy and Institute of Arts, which awarded Bowles money from its fund for medical emergencies.
124. they are still furious about the last book: *The Spider's House*, published by Random House, New York, in 1955 and MacDonald, London, in 1957. Set in Fez in 1954, the novel sympathetically portrays a young Moroccan who is in conflict with the Istiqlal, which by 1958 had become the ruling party.
125. What a shame they didn't get around to my project: Bowles's project was to record indigenous Moroccan music in the field. He carried it out the following year for the Library of Congress under the auspices of the Rockefeller Foundation.
126. *Sweet Bird of Youth*: The play by Tennessee Williams, with incidental music by Paul Bowles, opened at the Martin Beck Theater

in New York on March 10, 1959. It was directed by Elia Kazan, produced by Cheryl Crawford, and starred Paul Newman.

127. Dubbs is dead: Dubbs was the Bowleses' housecat.
128. Malcolm is the first complete book that Jane has read ... since her illness: James Purdy's novel was published by Farrar, Straus & Giroux in 1959.
129. the Sodom and Gomorrah company: The film *Sodom and Gomorrah*, 1961, a U.S./Italian/French coproduction directed by Robert Aldrich and Sergio Leone, starred Stewart Granger, Pier Angeli, Anouk Aimée, and Rossanna Podestà.
130. Jane works every day on her new play: The play, set in Camp Cataract, was never completed. Joseph McPhillips fashioned a script based on the story, which was produced in Vienna under the title *Camp Cataract*.
131. "A Friend of the World": Bowles's story appeared in *Encounter*, London, in March 1961.
132. Inmeuble Itesa: The name of the building in which Paul Bowles lived.
133. an extra story to add to my three: Bowles added his unpublished story "The Wind at Beni Midar" to "A Friend of the World," "Merkala Beach" (retitled "The Story of Lahcen and Idir"), and "He of the Assembly" to make *A Hundred Camels in the Courtyard*, published by City Lights Books, San Francisco, in 1962.
134. the score for Tennessee's new show: *The Milk Train Doesn't Stop Here Anymore*, by Tennessee Williams, with incidental music by Paul Bowles, had tryouts in New Haven and opened in New York at the Morosco Theater on January 16, 1963. It was directed by Herbert Machiz.

135. the Grand Central (osér): osér, a word which Jane used frequently, meant “having hope but no confidence.” She thought it was Yiddish, but it appears to be French.
136. I signed the contract for his book: *A Life Full of Holes: A Novel Tape-recorded* in Moghrebi and Translated into English by Paul Bowles, by Driss ben Hamed Charhadi, pseudonym of Larbi Layachi. Grove Press, New York, 1964.
137. I’m recording some of my stories: The recording, *Paul Bowles Reads The Delicate Prey and A Distant Episode*, was released by Spoken Arts in 1963.
138. “Znagui” had arrived safely: A chapter of *A Life Full of Holes*.
139. to get *No Exit out of Huis Clos*: Bowles translated Sartre’s play for a stage production, directed by John Huston, that opened in New York on November 26, 1946. *No Exit* was a great success. When Knopf later published the play in another translation Bowles’s title, which bore no copyright, was naturally retained.
140. Formentor Prize Committee: Bowles’s slip of the pen, which he’s made before; he corrected himself in his letter to Burroughs of April 17, 1963. It was the International Literary Prize, not the Formentor Prize.
141. when they should say *Enta*, like other people: Bowles’s objection is to a usage peculiar to the North of Morocco in which a feminine personal pronoun replaces a masculine one.
142. LWAFH: *Love with a Few Hairs*, by Mohammed Mrabet, taped and translated from the Moghrebi by Paul Bowles, Peter Owen, London, 1967; George Braziller, New York, 1968.
143. page-proofs in French of a book of mine: *Une Vie Pleine de Trous (A Life Full of Holes)*, Gallimard, Paris, 1965.

144. rewriting ... on the new book: *Up above the World*, Simon & Schuster, New York, 1966.
145. Little Friends: See above, 96.
146. busy translating another book from the Arabic: *Love with a Few Hairs*. See above, 142.
147. Timothy Leary Defense Fund: Timothy Leary was arrested in Millbrook, New York, in 1965 and in Laredo, Texas, in 1966 for possession of small amounts of marijuana. In 1966, a small group informally created by Diane di Prima and Allen Ginsberg, the Timothy Leary Defense Fund, began to send letters arguing that Leary was being prosecuted not for his actions but for his ideas.
148. the Hypnotic Music record: A phonodisc with recordings of trance music played by the various religious brotherhoods—the Hamatcha, Jilala, Gnaoua, and Aissaoua—was eventually issued under Ira Cohen’s auspices. Separate tape recordings made by Paul Bowles, Brion Gysin, and Ira Cohen were used to make the matrix for the phonodiscs.
149. without going necessarily as far as Roussel: The title of Raymond Roussel’s book is *Comment J’ai Écrit Certains de Mes Livres*, A. Lemerre, Paris, 1935.
150. Mrabet’s little book: *Love with a Few Hairs*.
151. Marta’s saga of Set: Princess Ruspoli’s book, *L’Épervier Divin*.
152. not only you but the students like “The Garden”: Bowles wrote “The Garden” in Asilah in 1963; it appeared in the Autumn—Winter 1964 issue of *Art & Literature* (Lausanne) and is included in the *Collected Stories*. Bowles’s dramatization was performed at the American School in Tangier in April 1968.
153. corrected the ms. of the Thomson: Virgil Thomson by Virgil Thomson, Knopf, New York, 1947.

154. I'm taping a novel in Arabic: *The Lemon*, by Mohammed Mrabet, taped and translated from the Moghrebi by Paul Bowles, Peter Owen, London, 1969; McGraw-Hill, New York, 1972.
155. *Dos Señoras de Aupa*: The Spanish translation of Jane Bowles's *Two Serious Ladies*.
156. The edition of *Yallah!* you ask about: See above, 118.
157. LWAFH: *Love with a Few Hairs*. See above, 142.
158. a small volume: *Scenes*, by Paul Bowles, Black Sparrow Press, Los Angeles, 1968.
159. Called *Lemon*: See above, 154.
160. *Pastorelas*: Ballet music by Paul Bowles for two voices and orchestra. First American performance at Hunter College, New York, in January 1947, by the American Ballet Caravan, directed by George Balanchine; Leon Barzin conducted the orchestra. Bowles writes in *Without Stopping* that "the esthetic of the ballet was based on the pre-Christmas posadas as celebrated by the Indians of Mexico; vocal sequences using the actual words and melodies were interspersed throughout the score."
161. *Jacobowsky and the Colonel*. Franz Werfel's play, adapted by S. N. Behrman, directed by Elia Kazan, and presented by The Theatre Guild. Incidental music composed by Paul Bowles. It opened at the Martin Beck Theatre, New York, March 14, 1944.
162. *La Folle de Chaillot* (*The Madwoman of Chaillot*): play by Jean Giraudoux.
163. El Farhar: A hotel on the Old Mountain in Tangier where the Bowleses occasionally stayed.
164. I signed a contract with Putnam: Contract with G. P. Putnam's Sons for Bowles's autobiography, published in 1972 as *Without Stopping*.

165. one of the best first novels: Peter Rand's *Firestorm*, published by Doubleday, New York, in 1969.
166. paternity case: Presumably Bowles was referred to as an influence on Rand's *Firestorm* in blurbs or advertisements.
167. I do know *L'Herne*: Important literary annual published in Paris since 1961.
168. The city is certainly Constantine: Here Bowles answers questions about his short story "By the Water."
169. *Feminine Wiles*: Jane Bowles's letters, edited by Millicent Dillon, Black Sparrow Press, Santa Barbara, 1976.
170. sound score for *Orestes*: Musique concrète score by Paul Bowles for the American School at Tangier theater production.
171. *The Beach Café & The Voice*: Two novellas by Mohammed Mrabet, taped and translated from the Moghrebi by Paul Bowles, Black Sparrow Press, Santa Barbara, 1980.
172. *Five Eyes, Stories by Abdeslam Bouläich, Mohamed Choukri, Larbi Layachi, Mohammed Mrabet, Ahmed Yacoubi*, edited and translated by Paul Bowles, Black Sparrow Press, Santa Barbara, 1979.
173. saying that she'd sent a manuscript to you: Transcription of a journal kept by Bowles's mother or grandmother; Cadmus Editions elected not to publish.
174. Next to Nothing: Bowles's poem was first published by Starstreams 5, Kathmandu, Nepal, 1976, and then in *Next to Nothing: Collected Poems, 1926–1977*, Black Sparrow Press, Santa Barbara, 1981.
175. "The Hours after Noon": The story first appeared in Zero Anthology #8, New York, 1956, and then in *The Hours after Noon*, a collection of Bowles's short stories, published by Heinemann, London, in 1959.

176. *The Wind Remains*: See above, 75.
177. Blanch's piece on her: Lesley Blanch writes on Isabelle Eberhardt in *The Wilder Shores of Love*. Lady Isabel Burton, Jane Elizabeth Digby Law, Lady Ellenborough, Aimee Duboc du Rivery, and Isabelle Eberhardt are treated in this work published by Simon & Schuster, New York, in 1954.
178. Then I found the Mackworth: *The Destiny of Isabelle Eberhardt*, by Cecily Mackworth, Routledge & Kegan Paul, London, 1951.
179. Greene film book: *Graham Greene on Film: Collected Film Criticism, 1935–1940*, Simon & Schuster, New York, 1972. Published in England as *The Pleasure Dome*, Secker & Warburg, 1972. From 1935 to 1939 Graham Greene was the film critic for *The Spectator*.
180. Your mother is probably right: Millicent Dillon, author of *A Little Original Sin: The Life and Work of Jane Bowles*, 1981.
181. *Points in Time*: Peter Owen, London, 1982; Ecco Press, New York, 1982.
182. *Midnight Mass*: A collection of twelve stories by Bowles that gathers those written subsequent to the publication of the *Collected Stories, 1939–1976*. Black Sparrow Press, Santa Barbara, 1981.
183. *In the American Grain*: Essays by William Carlos Williams published by New Directions, New York, in 1933.
184. the essay(s) by Metcalf: Paul Metcalf wrote an essay on Bowles, "A Journey in Search of Bowles," which appeared in the Paul Bowles/Coleman Dowell issue of *The Review of Contemporary Fiction*, Vol. 2:3, Fall 1982 (Elmwood Park, Illinois).
185. *Qafan d'Amour Constellé de Passion*: The second film in a series by Smihi about his native Tangier; written by Moumen Smihi

and Gavin Lambert for an Imago Film/Cine Magma Moroccan-French coproduction. It was screened at the 1988 Carthage Film Festival as *Kaftan el-Hob*.

186. try-out of Jane's play: *In the Summer House* by Jane Bowles with incidental theater music by Paul Bowles. The New York opening was at the Playhouse Theater on December 29, 1953, with Judith Anderson, Mildred Dunnock, Elizabeth Ross, and Jean Stapleton, directed by José Quintero.
187. *The Wrong People*: By Robin Maugham, Gay Modern Classics Series GMP Pubs., U.K. 1986.
188. TO PAUL METCALF: This letter was published in *The Review of Contemporary Fiction*, Fall 1984.
189. Sonatina: A composition for piano solo by Bowles, published by Elkan-Vogel, Philadelphia, in 1947.
190. *The Inner Geography*: A study of Bowles's fiction by Wayne Pounds. Peter Lang, New York, Berne, Frankfurt am Main, 1985. American
191. University Studies, Series IV, English Language and Literature, Vol. 24.
192. *Fifteen to Infinity*: Poems by Ruth Fainlight, Hutchinson, London, 1983.
193. The biography you mention can't even be discussed: *An Invisible Spectator: A Biography of Paul Bowles* by Christopher Sawyer-Lauçanno, 1989.
194. Was Marianne Wiggins: Marianne Wiggins was a student of Bowles's at the School of Visual Arts in Tangier during the summer of 1983.



195. a copy of Ms. Wiggins's husband's book: Salman Rushdie's *The Satanic Verses*, 1989, condemned as heretical by the Islamic government of Iran.
196. my piece for Aperture: Paul Bowles wrote the introduction to William Betsch's *The Hakima: A Tragedy in Fez*, An Aperture Book, City of Paris/Kodak-Pathé Foundation, Aperture Foundation, Inc., 1991.
197. that book for Jancovici: *Too Far from Home* by Paul Bowles, Editions Bischofberger, Zurich, 1993. Originally the novella was to have been published by a Parisian press, but the terms of the contract were not honored and thus it went to Editions Bischofberger. It is included in *Too Far from Home: The Selected Writings of Paul Bowles*, Ecco Press, New York, 1993.
198. *Days arrived: Days, Tangier Journal: 1987–1989* by Paul Bowles, Ecco Press, New York, 1991; published in England by Peter Owen, London, 1990, under the title *Two Years beside the Strait: Tangier Journal 1987–1989*.