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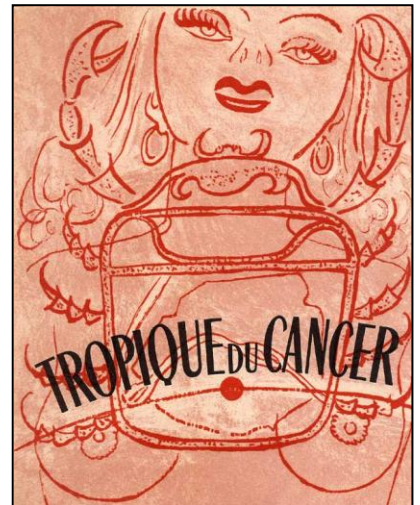
HENRY MILLER COLLECTION

“I DETEST THE ILLUSTRATIONS”

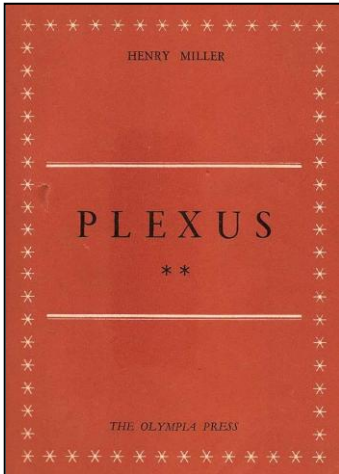
1. TROPIQUE DU CANCER. Paris: Deux-Rives, 1947. Limited Edition. Unbound signatures in wrappers and a slipcase. One of 750 copies. Translated into French by Paul Rivert, with a Preface by Henri Fluchère. Illustrated with original lithographs by Timar. This edition contains a thirteen-page essay on Miller’s writing, “Le Lyrisme de Henry Miller” by Henri Fluchère, which does not appear in any American or British edition. While striking and unusual due to colorful illustrations and being issued in an unbound state, Miller’s reaction to this edition was not favorable. Writing to J. Rives Childs on June 24, 1950, Miller says, “Incidentally, there’s a deluxe illustrated edition of *Cancer* I never mention... because I detest the illustrations – by Timar...” Miller appears in a number of them and a line drawing which appears on the title page has his nose drawn as a penis. Wrappers lightly creased at the spine, else a fine copy.

2. TROPIC OF CANCER. New York: Grove Press, 1961. First Grove Press Trade Edition in dust jacket. With an Introduction by Karl Shapiro and a Preface by Anaïs Nin. Ownership signature on the front free endpaper, else a very good copy in a very good jacket.

Henry Miller was a leading example of a special kind of writer who is essentially seer and prophet, whose immediate ancestor was Rimbaud, and whose leading exponent was D.H. Lawrence. This kind of writer is characterized by his vulnerability to experiences. He exposes himself to them all in a propitiatory frenzy. He relives all the incarnations of the hero, which he calls, in his more modest language, his masks. Miller was fascinated by the names Rimbaud used for himself in *A Season in Hell* (1873): “acrobat, beggar, artist, bandit, priest.” Beginning with *Tropic of Cancer* in 1934, and continuing in all of his subsequent writings, Henry Miller wrote his autobiography and at the same time the history of our age. “And always am I hungry,” he wrote in *Wisdom of the Heart* (1941). Alimentary and sexual hungers are one kind, and spiritual hunger is another. Both are centrally analyzed in Miller’s books. He knew that there is no solution to the problem of man’s sexual hunger. In *The World of Sex* (1940) he said, “I am essentially a religious person, and always have been.” Older than Dos Passos, Hemingway, and Fitzgerald, he was not a member of the “lost generation,” hesitating between exile in Montparnasse and commitment to social improvement at home. He was always the pure singer of individual freedom who was apolitical because he believed that to give up a capitalist regime for a socialist regime was simply to change masters. His personal creed may be attached in part to the European utopian concept of the “noble savage,” and in part to the American tradition of the return to nature we read in Thoreau and Whitman. His sense of anarchy is partly that of Thoreau and partly that of the Beat Generation and the flower children of the 1960s. How can one even sketch a biography of Henry Miller after his many claims that no one could write his biography? His books are his autobiography, but they are also the legend of his life and in nowise do they form a biography. He often said that he told lies to fool any future biographers and lead them off his tracks. In 1978, Jay Martin’s long, carefully documented biography was published. Miller had given permission for the work while reminding Martin of how suspicious he was of biographies as well as of historical records and events, and Martin acknowledges that neither he nor Miller is satisfied with *Always Merry and Bright* (1978). Any man is justified in protecting his legend and his life, and if the man is a writer, one has to accept the fact that the writer’s existence and his books are inseparable. Each of the many semi-biographical



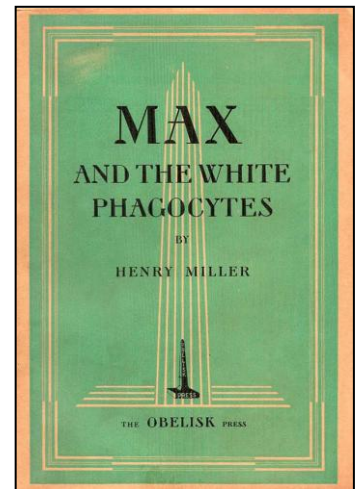
books and articles that appeared before Martin's "definitive" biography were based upon intimate knowledge of Miller during a short or limited amount of time: the accounts of Alfred Perlès, Anaïs Nin, and Lawrence Durrell, for example. Never pretending to give complete truth about himself, Henry Miller often reiterated to friends that he saw everything, especially himself, as metamorphosis. The faces he has shown to the world are multiple, but all of them are genuine. All of his qualities are genuine, and yet there are endless contradictions among them because Miller has shown traits of confusion, negligence, recklessness, as well as thoughtfulness, scrupulosity, truthfulness, and other traits that have tended to be more noticed: lustiness and obscenity. He was born 26 December 1891, in Manhattan, at 450 East Eighty-fifth Street, of German ancestry: Henry Valentine Miller (Henry came from one grandfather, Heinrich Müller, and Valentine came from the other grandfather, Valentin Nieting). Within a year the family moved to Brooklyn, first to 662 Driggs Avenue in the Williamsburg section, and then in late 1900 to 1063 Decatur Street in the Bushwick section, where Heinrich Miller, his father, an affable, easy-going man, kept a tailor shop. His relationship with his mother was difficult. She was nagging, perfection-demanding, and impossible to please. His feelings for her were ambivalent, involving both love and hate. She was undoubtedly responsible for Miller's failure to secure a lasting relationship with a woman. At the heart of Miller's legend, and at the heart of most of his books, is the semi-tragic story of his relations with women. His intermediate school was Public School Number 85 in Brooklyn. There he made friends with a boy



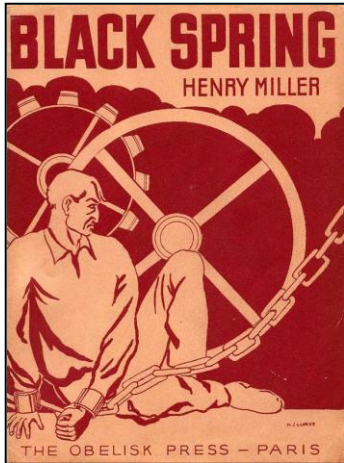
his own age whom he watched one day covering a large blackboard with murals in colored chalk. Emil Schnellock, who was to become an advertising artist, has written movingly of Miller as "Just a Brooklyn boy," and of the quality of Henry's interests and intense enthusiasms even at the age of fourteen. He was always ready for pranks and clowning in school, but he graduated in 1909 second in his class. Twelve years elapsed between that graduation and the next meeting between Miller and Schnellock. They had been hard years for Miller: dreary jobs of many kinds as dishwasher, typist, bartender, dockworker, gymnasium instructor, gasman; periods of unemployment, an attempt to study at City College where he found the atmosphere intolerable and left it almost immediately. He read omnivorously all kinds of books, and they filled his dreams: Balzac, Rabelais, Petronius, Maeterlinck. He spent time in beer halls and drug stores. In 1915 he took piano lessons with Beatrice Wickens, fell in love with her, and married her in 1917. A daughter, Barbara, was born in September 1919. Miller was nearly twenty-eight and considered himself a failure in every way. He applied, with a sense of humiliation, for a job as messenger boy at Western Union Telegraph Company and was refused. He complained about this rejection to the general manager and, to his surprise, was hired to investigate the inefficiency of the messenger service. After a few months he was made

employment manager. This job, which he held for five years, gave him exceptional insight into many of life's problems. People from every walk of life, every country, almost every race, came to him for help. He celebrated this job in *Tropic of Capricorn* (1939), in the passage on the "Cosmodemonic-Cosmococcic Telegraph Company," where he appears in his role of employment manager and father confessor to a variety of types of men. Long before *Tropic of Capricorn*, he wrote about Western Union messengers in an early unpublished work called "Clipped Wings." The title indicates his theory that messenger boys are murdered angels. Miller used to visit Schnellock at his friend's studio at 60 West Fiftieth Street (now swallowed up by Radio City). They played chess, and they used to paint watercolors together. The act of painting always aroused Miller to a state of excitement. He would go at it in a frenzy, jumping up and down, singing, shouting. One evening in the summer of 1923, he went to a dime-a-dance hall on Broadway, bought a string of tickets, and there met a taxi dancer who called herself June Mansfield; she was destined to become the most important woman in his life, the second of his five wives. Miller became attached to her in an almost masochistic way. The story of their love is related in part in *Tropic of Cancer*, in which June is called Mona. When Beatrice Miller divorced him, Miller believed a new life had begun for him. He married June in 1924 and, unwisely, because he had no funds, rented an apartment at 91 Remsen Street, in Columbia Heights, Brooklyn. For a while he enjoyed playing the role of writer and tried not to think of the various ways, the various rackets employed by June Miller to support herself and her husband. Between 1924 and 1925 June Miller moved from nightclub to nightclub, and the couple moved from apartment to apartment. In late 1926, June Miller began her most serious betrayal of her husband with a new friend, Jean Kronschi, who became almost her double. Miller, forced to live with both of them, accused them of lesbianism, and in excessive fits of jealousy, threatened suicide. In April 1927, the two women left for Paris, after making puppets and selling them in order to provide funds for their trip. These were months of grief and despair for Miller. As soon as the two young women returned to New York, June and Henry Miller began making plans for their own trip to Europe. They left in April 1928 and returned nine months later after their money had run out. During those nine months, they went to London, Paris, Belgium, Germany, Romania, and back to Paris, where they had a few favorite spots: le Café Select, the American Express on the rue Scribe, Les Deux Magots, Ossip Zadkine's studio (the sculptor was attracted to June), the Dome and the Rotonde in Montparnasse. June Miller introduced her husband to Alfred Perlès, an Austrian writer who in time became a good friend. Soon after their return to New York in January 1929, June Miller learned that Jean Kronschi had killed herself. Miller continued with his writing and was fast developing a mania for painting watercolors. His friend Emil Schnellock had talked to him about Italian art and had introduced him to Walter Pater's *Studies in the History of the Renaissance* (1873), which had led to Miller's reading of Elie

Faure's *History of Art*. Painting may have helped to preserve his sanity during this trying period. June Miller herself introduced the possibility of Miller's returning to Paris alone, and in late February 1930, he sailed on the *American Banker*, stopping briefly in London before going on to Paris. Miller was lonely and depressed during his first days in Paris. At the age of thirty-eight he was poor and unknown. Had he come to Paris at twenty-one, Miller observed, he possibly would have met such kindred spirits as Max Jacob, Picabia, Apollinaire, and Gauguin. With him he had brought a copy of Whitman's *Leaves of Grass* (1855), a completed manuscript of a novel, and the draft of another novel, about June Miller. For about a month he stayed in the Hôtel Saint Germain-des-Prés on the rue Bonaparte; then lack of money caused him to move on. In the many galleries of the rue Bonaparte, he could see paintings by Miró, gouaches by Max Jacob, watercolors by Marie Laurencin. He read fervently Francis Carco on Parisian bohemianism. At the end of the first Sunday he wrote in a letter to Emil Schnellock: "I will write here. I will live quietly and quite alone." After four months in Paris, in the summer of 1930, the fear of starving became very real to Miller as he moved from place to place with no fixed domicile. At one point he was eating oatmeal three times a day in an effort to survive on as little money as possible. At critical moments friends would help him with small gifts and free meals, or sometimes June Miller would cable him money. Through Perlès he met Brassai, the Hungarian photographer who became an enthusiastic companion and pointed out to Miller the seamier aspects of Pigalle and the brothels on the rue Blondel. Help, in a very direct way, came from two new friends in the latter part of 1930: the painter John Nichols and the writer Richard Osborn, a graduate of Yale University and Yale Law School, who was working in the Paris branch of the National City Bank. Osborn was unmarried and lived alone in the seventh floor apartment at 2, rue Auguste Bartholdi, not far from the Ecole militaire. He looked upon Miller as a genius and offered him lodging in his apartment if he would take care of the apartment and keep the fire in the coal stove burning as the cold of winter settled over Paris. On leaving the apartment each morning, he gave Miller a ten franc note for daily expenses. Miller worked hard at his typewriter on his novel about June, which he was then calling "Crazy Cock," and after he finished this novel, he began writing various sketches of his life in Paris. Osborn seemed happy to have him in the apartment, although the two men had opposing temperaments and habits. Miller, more orderly and methodical, kept the house clean and often cooked dinner. Osborn was more careless and heedless in his behavior, but he seemed to enjoy on his return home each night finding Miller at his typewriter, typing at great speed the words that poured forth so easily. Miller felt somewhat humiliated in his role of quasi-servant and envied Osborn's good salary and security. Osborn, who wanted to be a writer, envied Miller's freedom and long hours for writing. Encouragement came when Samuel Putnam accepted for publication in the *New Review* Miller's article on Buñuel's film *L'Age d'Or* and his short story "Mademoiselle Claude." About the same time, Perlès secured commissions for Miller to write articles for the European edition of the *Chicago Tribune*, often called the *Paris Tribune*. Walter Lowenfels was a serious writer, a poet who was working on elegies for D.H. Lawrence and Hart Crane when Miller met him in April 1931. He befriended Miller, helped him in many ways, and introduced him to Michael Fraenkel, a naturalized American of Lithuanian extraction and the author of *Werther's Younger Brother* (1930), a book that appealed strongly to Miller because of its theme of death. Whereas for Lowenfels death was just a physical experience, Fraenkel's main concern was the spiritual death of the world. Fraenkel read and severely criticized "Crazy Cock" and urged Miller to tear it up and begin again. Miller was now in his fortieth year, and when he began the writing of *Tropic of Cancer*, he knew he had found his own voice. Having moved out of Osborn's apartment earlier that spring, Miller moved in with Fraenkel at 18, rue Villa Seurat, in June 1931 and stayed until Fraenkel sublet his apartment and moved out in July 1931. He worked steadily on the new book which was in many ways the autobiography of his first year in Paris. Villa Seurat was an impasse in the fourteenth arrondissement, close to the Métro Alésia and the Café Zeyer frequented by Miller and his friends. Perlès, in his memoir of Miller, always stressed the gentleness of the man and his humility. At this time another very important encounter took place which was to alter Miller's life considerably. Richard Osborn's chief at the bank was Hugh Guiler. He was married to a young woman named Anaïs Nin, who was born in Paris in 1903. Her father was the Spanish pianist and composer Joaquin Nin, and the family had traveled over a good part of Europe. When Anaïs Nin was eleven, her parents separated and her mother took the children to the United States. When Miller met her, he was instantly attracted in many ways: by her beauty, by her Greek name of Anaïs, by her book on D.H. Lawrence, and by the diary she talked to him about and which she ultimately gave him to read. The Guilers' house at Louveciennes, a town west of Paris, by train a forty-five minute ride, became a refuge for Miller. When June Miller turned up in Paris in September 1931 and was introduced to Nin, Miller's feelings for his wife were lessening and he worried that Nin was being strongly attracted to June Miller. June Miller left for New York in January of 1932, and Miller, desperate for some kind of reliable income, accepted the post of *répétiteur d'anglais* in the lycée Carnot in Dijon. He was depressed by the fog and snow of Dijon, by the lack of courtesy in the lycée staff, and by the discovery that he would have only bed and board and no stipend for his work as teacher. Anaïs Nin and her husband helped him with money and books (notably some volumes of Proust in which the character of Albertine fascinated him). He was able to stand Dijon only a short time and returned to Paris. Urged by Fraenkel and Nin, he decided to write his autobiography in the form of a diary. In this writing, which ultimately became *Tropic of Cancer*, a reader can discover several



of the friends and presences in Miller's life in Paris, including Perlès, Frankel, and the sculptor Ossip Zadkine. With considerable humor he related the Dijon episode. As the work was nearing completion, Richard Osborn fell ill with a serious mental breakdown and left Paris for America. The problem of finding a publisher for *Tropic of Cancer* was solved by a contract offered Miller by Jack Kahane, owner of the Obelisk Press. By that time Miller had already written several pages of *Tropic of Capricorn* and was working with great joy on a manuscript that was to be called *Black Spring* (1936). He was sustained throughout 1932 and 1933 by Anaïs Nin's belief in him, by her giving nature, and by his visits to Louveciennes. She was the one woman who made him happy, and his love for her grew. In his personal correspondence he expressed the hope of marrying her, but Nin was to remain married to Guiler. During 1933 while he lived in an apartment in Clichy with Alfred Perlès, he was working for a while on three projects: a revision of *Tropic of Cancer*, the future *Tropic of Capricorn*, and on the outline of a



book on D.H. Lawrence which the Obelisk Press wanted to publish in advance of *Tropic of Cancer* in order to offset by a critical work the possible accusation that the novel was pornography. The book on Lawrence was never completed, but parts of the manuscript were published in 1980 as *The World of Lawrence*. *Tropic of Cancer* was published 1 September 1934 in Paris by the Obelisk Press. The cover was designed by the sixteen-year-old son of the owner, Maurice Kahane, who was to change his name to Maurice Girodias after World War II. On the day of the publication, Miller moved into an apartment at 18, rue Villa Seurat, and it was there he received the earliest praise for his work. It came first from two Frenchmen: Marcel Duchamp and Blaise Cendrars, and then in letters from Ezra Pound, Havelock Ellis, and T.S. Eliot. In the form of a first person narrative, *Tropic of Cancer* is the monologue of a man who tells the story of an American expatriate in Paris, a Left Bank vagabond who often depends on his friends for meals. His frequent erotic adventures with every type of woman are graphically described. The narrator falls in love with an American girl whom he calls Mona; he marries her but she remains elusive. Lyric evocations of Paris and the Seine are as frequent as the sexual scenes. The Dijon sequence, based on Miller's stay there, is a brilliant example of Miller's humor. In a deeper sense this is a novel of protest against all that stifles the life

impulse. The hero has the dignity of a man who welcomes poverty, hunger, and ostracism in praise of his soul's freedom. In speaking of *Tropic of Cancer*, Lawrence Durrell said: "American literature today begins and ends with the meaning of what [Miller] has done." Horace Gregory said: "This book is Huck Finn in Paris, a living twentieth century Huck Finn." Miller was divorced from June Miller by proxy in Mexico City in December 1934. This liberated him for what he had been hoping for for some time: marriage to Anaïs Nin. At this time Nin was deeply involved with the practice and technique of psychoanalysis. She had undergone analysis with Dr. René Allendy and Otto Rank in Paris and had been assisting Rank with some of his patients. More and more both Allendy and Rank were referring patients to her. Miller had never undergone analysis, but Nin had begun to teach him the technique of psychoanalytic counseling, and he had been able to foresee a very profitable career of therapist in Paris. But suddenly Rank moved his practice to New York and urged Nin to accompany him. She too left Paris, and Miller, without much hesitation, followed her back to New York at the end of December 1934, after five years absence from the city. He was hoping for a more cordial reception from American writers and publishers than he received in that year of 1935. He had no luck with publishers, and only a few writers showed interest in his work and in him: William Carlos Williams, Nathanael West, James T. Farrell, and William Saroyan. In his practice of psychoanalysis Rank was highly successful in New York. He referred patients to Nin, and she, in turn, referred some of these patients to Miller. The intimacy he had hoped to reach with Nin did not develop. In May 1935, she returned to Paris and to her husband. In October, Miller too returned to Paris. Miller's increasing fame had forced him into a huge correspondence. Two very long letters written at this time became his second and third published works. The first of these letters was an appeal for funds to help support his friend Alfred Perlès: *What Are You Going to Do About Alf?*, a twenty-page pamphlet printed at the author's expense in 1935. The second letter, addressed to Perlès, *Aller Retour New York* (1935), is a book of 147 pages on how an artist responds to the experience of returning to his native land. In the heat of this epistolary activity, Miller began with Michael Fraenkel a very curious artistic collaboration: a series of letters exchanged between the two men on the varieties of death. Volume 1, called *Hamlet*, was not published until June 1939. Volume 2 came out in May 1941. Much of the discussion about death in this correspondence centers on the character of Shakespeare's Hamlet and his soliloquies. More and more attention was paid to Miller in 1935 and 1936. Cyril Connolly, for example, wrote to him from London. James Laughlin, destined to be the founder of New Directions and publisher of Miller's works, wrote to him from Harvard requesting permission to publish *Aller Retour New York* in the *Harvard Advocate*. The Boston police destroyed the edition of the *Advocate* in which Miller's piece appeared and jailed the editors. From Corfu, Greece, the very young Lawrence Durrell wrote a moving letter of homage to Miller and in 1937 came to Paris, principally to talk to Miller and Nin. Abe Rattner, the American painter, visited him briefly at that time. Anaïs Nin saw him regularly and introduced him to the Swiss-French astrologer Conrad Morigand (who had known Max Jacob and who cast Miller's horoscope). Morigand interested him in astrology and recommended that he read Balzac, especially *Seraphita* and *Louis Lambert*. Raymond Queneau reviewed both *Tropic of Cancer* and *Black Spring* in the *Nouvelle Revue Française*. Alfred and Blanche Knopf in New York and T.S. Eliot of Faber and Faber in London showed interest in publishing Miller but did not offer definitive contracts. At

Dartmouth College, Prof. Herbert West spoke glowingly of Miller to his classes, and Huntington Cairns, a Washington attorney, praised the literary merits of *Tropic of Cancer*.

3. BLACK SPRING. Paris: Obelisk Press, 1936. First Edition in wrappers. One of 1,000 copies. A bright, attractive, near fine copy.

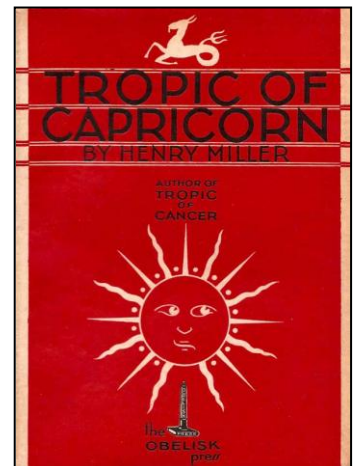
4. BLACK SPRING. Secaucus: Castle Books, 1970. First Castle Books Edition in dust jacket. Marginally creased at the head and toe of the spine, else a near fine copy in a lightly rubbed, very good jacket, with a few short tears at the edges.

5. MAX AND THE WHITE PHAGOCYTES. Paris: Obelisk Press, 1938. First Edition in wrappers. One of 1,000 copies. A near fine copy.

6. TROPIC OF CAPRICORN. Paris: Obelisk Press, 1939. First Edition in wrappers. Errata slip tipped-in and price of 60 francs eradicated on the spine and inner front flap, with a presumed new price of 78 francs stamped on the rear free endpaper. A bright, attractive, near fine copy.

7. TROPIC OF CAPRICORN. Paris: Obelisk Press, 1950. Eighth Edition in wrappers. Slightly clipped at the upper rear corner and lightly rubbed and creased, else a bright, near fine copy.

Encouraged by a reading of Peter Abelard's *Historia Calamitatum* (c. 1134), Miller began a rewriting of *Tropic of Capricorn* in 1936, the year that *Black Spring* was published by Kahane and the Obelisk Press in Paris. In this second installment of his life story (the first being *Tropic of Cancer*), scenes of his Brooklyn childhood alternate with episodes of his Paris experiences. "A Saturday Afternoon," for example, is a chapter on a tour of French urinals, and "The Tailor Shop" is a chapter on Brooklyn sidewalks. Of these three major works, *Tropic of Capricorn*, not to be published until February 1939 by the Obelisk Press, is perhaps his best book. It is largely concerned with the physiological and psychic aspects of sexuality. The sexual drive in man is, for Miller, a means of self-expression. This drive becomes uppermost when man is enslaved to a mechanistic society. This is the theme of the long episode on the Cosmodemonic Telegraph Company. In *Tropic of Capricorn*, Miller leads a lusty sexual odyssey. Physical ecstasy keeps the hero from dying. He dedicated the book to June Miller (to "Her") and looked upon it as the first part of a series of books that would attempt to depict his complete life with her. *Black Spring*, the third part of the trilogy including *Tropic of Cancer* and *Tropic of Capricorn*, is the story of Miller's earliest years, his home life, his childhood and adolescence. It moves from his father's tailor shop in Brooklyn to literary scenes in Paris, and then back to scenes in Brooklyn. He felt himself an outcast from his moralistic German family and preferred the scenes he watched on Delancy Street and in the Fourteenth Ward of Brooklyn. The passage called "The Angel Is My Watermark" has become justly famous. In it Miller describes himself painting a watercolor. He begins by drawing a horse. (He has vaguely in mind the Etruscan horses he had seen in the Louvre.) At one moment the horse resembles a hammock, and then when he adds stripes, it becomes a zebra. He adds a tree, a mountain, an angel, cemetery gates.... Finally it is done: a masterpiece that has come about by accident. But then Miller writes that the twenty-third psalm was another accident. Every work of art has to be credited, in some mysterious way, to every artist. So Miller credits Dante, Spinoza, and Hieronymus Bosch for his little watercolor. In December 1937, Miller announced the Villa Seurat Series of publications. With money guaranteed by Nancy Durrell (wife of Lawrence Durrell) three books were printed in the series and distributed by Obelisk: Miller's collection of stories and essays, *Max and the White Phagocytes* (1938), Anaïs Nin's *Winter of Artifice* (1939), and Durrell's *The Black Book* (1939). When Nancy Durrell's money gave out, the series stopped.



8. HAMLET. Santurce: Carrefour, 1939. First Trade Edition in wrappers. Volume I printing the text of a series of letters between Miller and Michael Frankel. This is an Advance Review Copy with the publisher's slip tipped-in to the front free endpaper, and the publisher's prospectus for this title also laid in. Torn at the spine and lightly creased, with some offsetting from the review slip to the verso of the front wrapper, else a very good copy.

9. THE COSMOLOGICAL EYE. Norfolk: New Directions, 1939. First Edition in dust jacket. Ownership inscription on the front free endpaper, else a near fine copy in a very good jacket, which is chipped at the upper edges.

10. THE COLOSSUS OF MAROUSSI. San Francisco: Colt Press, 1941. Limited Edition in decorated yellow cloth boards. One of 100 copies signed by Miller. Lightly rubbed at the spine and tips, offsetting to the endpapers and with the pages still uncut, else a near fine copy.

11. THE COLOSSUS OF MAROUSSI. San Francisco: Colt Press, 1941. First Trade Edition in dust jacket. Ownership signature on the front free endpaper, cocked and stained at the spine, else a very good copy in a chipped and torn, about very good jacket. With the publisher's prospectus for this title laid in.

Soon after the publication of *Tropic of Capricorn* on 10 May 1939, Miller began preparing to leave Villa Seurat forever. He sold or gave away most of his possessions. On the advice of Durrell, he decided to go home by way of Greece. After spending the month of June in Rocamadour, in the department of the Lot near Bordeaux, he boarded the *Théophile Gautier* in Marseilles on 14 July. He felt despondently alone at this time in his life. Nin had been with him briefly in southern France and then had returned to her husband in Paris. The boat made a brief stop at Athens and then went to Corfu where Lawrence Durrell met him. Late that summer in Athens, Miller met two Greek men of letters to whom he felt strongly drawn: George Katsimbalis (whom he was to call the "colossus" in *The Colossus of Maroussi* (1941) and the poet-translator of Eliot, George Seferides, who used the pen name Seferis. He enjoyed with these men the kind of lusty comradeship he liked the most. His financial status was confused. Jack Kahane of the Obelisk Press died in September 1939. His son Maurice promised royalties to Miller, but France was soon in the turmoil of war, and there was no communication from the press during the war years. James Laughlin of New Directions published in 1939 a collection of essays: *The Cosmological Eye*. It was the only book by Miller that had appeared in the United States when he reached New York in March 1940, after a long dreary crossing on an American cargo boat. Soon after Miller arrived in New York, Caresse Crosby gave him lodging in her apartment house at 137 East Fifty-fourth Street. He began work almost immediately on an essay, *The World of Sex* (1940), somewhat related to his essay *Quiet Days in Clichy* (1956), also written that spring, because both of them deal directly with the problems of sex and pornography. But his principal writing, *The Colossus of Maroussi*, not to be published until 1941, was about his Greek experience. This is the account of what happened to him between July and December 1939 and his impressions of Katsimbalis. He was moved by the generous Mediterranean people and often wrote about them in a rhapsodic strain. Karl Shapiro calls *The Colossus of Maroussi* "one of the best travel books on Greece ever done," but other critics have found it too strident, too sentimental.



12. SUNDAY AFTER THE WAR. Norfolk: New Directions, 1944. First Edition in dust jacket. Marginally soiled and creased at the edges, else a near fine copy in a soiled, chipped and torn, else about very good jacket.

13. PLIGHT OF THE CREATIVE ARTIST IN THE UNITED STATES OF AMERICA. Houlton: Bern Porter, 1944. Limited Edition in wrappers. One of 950 numbered copies [#565] signed by Porter in pencil on the colophon. As is common with this title, the body of the book has become detached from the wrappers, else it is a near fine copy.

14. PROFILE OF HENRY MILLER IN BIRD CAPE WITH CALIFORNIA MOUNTAIN. [N.p.]: Bern Porter, 1944. Broadside. This copy has been signed by Porter and dated '6/23/65.' Folded twice, else a near fine copy.

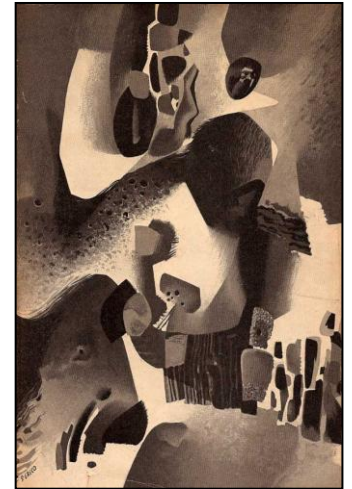
15. HENRY MILLER MISCELLANEA. [N.p.]: Bern Porter, 1945. Limited Edition in a tissue dust jacket. One of five hundred numbered copies [#35]. Bern Porter has signed an introductory note which states: 'Miscellanea has been assembled and published to aid biographers of Henry Miller, to foster greater interest among the collectors of his work and to raise funds for the publication of his many manuscripts.' An APCS from Miller to Porter, written from Big Sur and dated '3/16/45' has been inserted at the rear of this volume. Miller writes: "George Barrows writes he has given you an estimate for "The Red Note Book". If it is too high, let me know

before you turn it down. Note you are only printing 500 of Bibliography. Isn't that pretty slim? There are over 2000 libraries in U.S.A. to say nothing of sales thru bookstores & private individuals – and England. Did you get the library list?" About 65 words. The postcard has been franked for mailing else is fine. The book is creased at the upper spine, else is a fine copy in a chipped and torn, very good jacket.

16. HENRY MILLER: A CHRONOLOGY AND BIBLIOGRAPHY. [N.p.]: Bern Porter, 1945. Limited Edition in wrappers. One of five hundred numbered copies [#29]. Darkened and rubbed at the edges, else a very good copy.

17. THE AIR-CONDITIONED NIGHTMARE. New York: New Directions, 1945. First Edition in dust jacket. A fine copy in a near fine jacket, which is slightly rubbed and marginally chipped at the head of the spine.

Urged by publishers to write a book about his own country, Miller undertook a year of traveling throughout America (October 1940-October 1941), which on the whole was a disaster. His friend the painter Abraham Rattner traveled part of the way with him, but most of the time he was alone. The book, finished in 1941 but not published until 1945, was called *The Air-Conditioned Nightmare*. This anti-American travelogue is decidedly one of Miller's weakest books. In January 1942 Miller resumed work on *The Rosy Crucifixion*, the projected long work on his "calamities" with June Miller, which ultimately was to appear in three volumes. By June 1942, he had decided to live in California, first in Beverly Glen in west Los Angeles and then eventually in Big Sur, where he moved in 1944. He found in California a community of friends: the librarian at UCLA, Lawrence Clark Powell, whom Miller had met in Dijon ten years earlier, the painter Jean Varda, Emil White, George Leite, Bern Porter, and others.



18. PATCHEN: MAN OF ANGER & LIGHT / A LETTER TO GOD. New York: Padell, 1946. First Edition in wrappers. Co-authored by Kenneth Patchen. An about near fine copy.



19. THE WORLD OF SEX. [New York]: Printed By J.H.N. for Friends of Henry Miller [Ben Abramson, 1946]. Limited Edition in dust jacket. One of 1,000 copies as stated by the colophon. This is the variant second edition in the third variant binding as per Miller's bibliographers [Shifreen & Jackson A25h]. Of this edition Shifreen & Jackson noted 'No dust jacket seen.' This copy has a plain paper jacket that carries no text. Also laid into this copy is a 3" x 5" black-and-white postcard of Miller with a blindstamp on the recto stating 'PHOTOGRAPH BY / CARL VAN VECHTEN.' A near fine copy in a near fine jacket, with a small tear at the edge of the spine.

20. MAURIZIUS FOREVER. San Francisco: Colt Press, 1946. Limited Edition in dust jacket. One of 500 copies. Illustrated from original drawings and watercolors by Miller. Bumped at the tips and the lower rear edge, with some offsetting to the endpapers, else an about near fine copy in a very good jacket which is slightly stained and torn at the spine.

21. REMEMBER TO REMEMBER. New York: New Directions, 1947. First Edition in dust jacket. Volume 2 of *The Air-Conditioned Nightmare*. Miller's photograph is included as a frontispiece on page [ii]. A near fine copy in a very good jacket, which is chipped and torn at the rear edges.

22. THE SMILE AT THE FOOT OF THE LADDER. New York: Merle Armitage / Duell, Sloan & Pearce, 1948. First Edition in dust jacket. Ownership signature on the front preliminary page, slightly creased at the rear

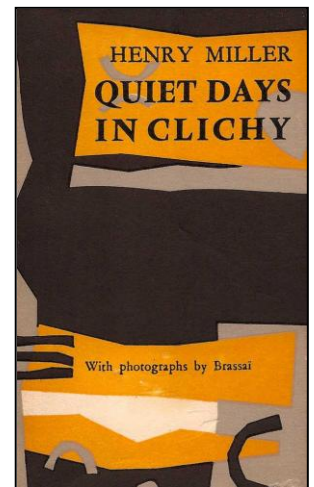
tips and marginally rubbed at the lower extremities, else a near fine copy in a lightly soiled, very good jacket, with a few short chips and tears at the edges.

23. LE SOURIRE AU PIED DE L'ÉCHELLE / THE SMILE AT THE FOOT OF THE LADDER. Paris: Corr ea, 1953. First Bi-Lingual Trade Edition in wrappers. Soiled, creased and rubbed, with a tear to the upper front corner, else a very good copy.

24. SEXUS. Paris: Obelisk Press, 1949. Limited Editions in cloth in two volumes. One of 3,000 numbered copies [#2,009]. Book One contains Volumes One to Three; Book Two contains Volumes Four to Five. Both volumes are slightly rubbed at the edges, else generally an about near fine set.

25. THE WATERS REGLITTERIZED. [N.p.]: John Kidis, 1950. Limited Edition in wrappers. One of 1,000 copies [this copy is not numbered]. A near fine copy.

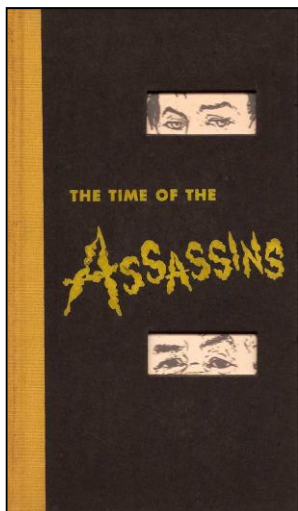
26. PLEXUS: THE ROSY CRUCIFIXION BOOK TWO. Paris: Olympia Press, 1953. Limited Editions in wrappers. Two volumes. One of 2,000 copies [#894] printed for private circulation. Lightly foxed, with a faint drink ring to the front wrapper of Volume One, else generally a very good or better set.



27. QUIET DAYS IN CLICHY. Paris: Olympia Press, 1956. First Edition in wrappers. Illustrated with black-and-white photographs by Brassai. A bright, attractive, near fine copy, which is marginally rubbed at the edges.

28. THE TIME OF THE ASSASSINS: A STUDY OF ARTHUR RIMBAUD. Norfolk: New Directions, 1956. First American Edition in black cut-away boards. This copy has been inscribed by Miller on the half-title page: "For / Roland / Bartell / from his / friend / and "devotee" / Henry Miller / 2/25/57." A fine copy with a copy of the publisher's press release for this title laid in.

In the summer of 1943 Miller read Rimbaud's *A Season in Hell*. He had first heard of Rimbaud when he was thirty-six and living in Brooklyn. Six or seven years later, at Ana s Nin's house outside of Paris, he looked at the texts of Rimbaud, but not too attentively. At Beverly Glen he began reading about Rimbaud and was struck in his first contact with the poet's biography by



the many parallels between Rimbaud's life and his own. He has carefully explained that the original of his study of Rimbaud (*The Time of Assassins*, 1956) came from his dissatisfaction with an attempt to translate the book into English. This detailed study of French words brought him into the closest possible contact with a text that stimulated and held him more firmly than any other single text. Every line of Rimbaud seemed to awaken in him echoes and reminiscences of his own life and his own thoughts. As Baudelaire found in Poe, so Miller found in Rimbaud confirmation and emotions and illuminations. He began writing out phrases from Rimbaud on the walls of rooms where he lived. Thanks to the study of Rimbaud, the word poet took on a fuller meaning, as representing the man who dwells in the spirit and the imagination. He saw the poet Arthur Rimbaud also as the pariah, as the anomaly, as the symbol of the disruptive forces now making themselves felt in the world. In Rimbaud, Miller rediscovered his own plight in the world. He acknowledged that the French poet heads the list of those rebels and failures he loved and identified with. The very life of the rebel-failure is the proving ground of the spirit. In no other writer had Miller seen himself so clearly as in Rimbaud. Despite the difficulties of a language he never totally mastered, Miller claimed that Rimbaud articulated nothing that was alien to him. Frequently in writing of Rimbaud, Miller returned to the letters Rimbaud wrote to his mother and sister when he was traveling at a great distance from his native Charleville and seeking some form of employment. A

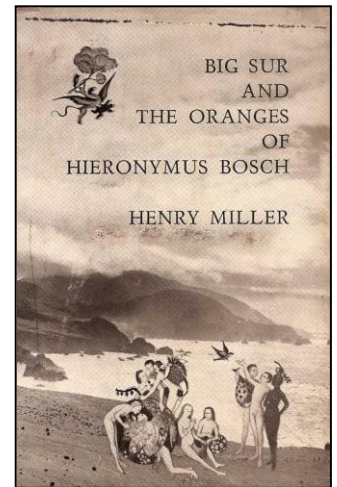
genius such as Rimbaud looking for employment was for Miller the saddest thought in the world. Miller called the poet's voyages through various countries of Europe and through Ethiopia and Arabia Rimbaud's "*tour du monde ... on an empty stomach.*" And he pointed out the "sheer dementia" that voyage must represent to most Frenchmen cultivating their gardens. Every time he picked up Rimbaud's book, or every time he reread the haunting passages he copied out on the walls, Miller was touched by the poet's purity. The future belongs to the poet, he believed, as once the future belonged to Christ's acceptance of

the cross, or to Joan of Arc's mission. Miller also wrote that the Rimbaud type will replace the Hamlet and the Faust type. As prophet and mystic for Miller, Rimbaud was the poet exalting the created universe where everything is a sign. Miller found in Rimbaud that paradox or paradoxes which both distressed and inflamed him: *le maudit*, the poet cursed by his world because he was angelic, the type of the innocent walking in the midst of the world's corruption. Of all the arts, poetry is the one in which the power of man's spirit is best measured. This is exactly the confirmation that Miller discovered on the pages of Rimbaud in the passages that seemed to him pure, autonomous, liberated from all traces of vulgarity and compromise.

29. MY FRIEND, HENRY MILLER. New York: John Day, 1956. First Edition in dust jacket. By Alfred Perlès. Ownership signature on both the front free endpaper and the front pastedown, and a small stain to the fore-edges, else a near fine copy in an internally-repaired, very good jacket, which is chipped at the edges.

30. BIG SUR AND THE ORANGES OF HIERONYMUS BOSCH. New York: New Directions, 1957. First Edition in dust jacket. This copy has been inscribed by Miller on the front free endpaper: "For / Gil Modarelli / – at last in Big Sur! / Henry Miller / 10/29/59." Additionally, this copy has also been inscribed by the book's dedicatee, Emil White, beneath Miller's inscription: "Got my first insight / into Judo from / Gil / Emil White." The book's printed dedication reads: 'To / Emil White / of / Anderson Creek / One of the few / friends who has / never failed me.' Lightly creased and stained at the lower front panel, else a near fine copy in a price-clipped, rubbed and tape-repaired, very good jacket.

In the fall of 1944, Miller visited Wallace Fowlie at Yale, talked with groups of students, exhibited some of his watercolors, and courted a young Polish graduate student in philosophy, Martha Lepska, whom he married in December in Boulder, Colorado. Life at Big Sur was not easy for them, and the early happiness in their marriage soon faded. A daughter was born in November 1945 and given Miller's middle name: Valentine. The years between 1945 and 1949 were troubled by personal tensions. The New Directions editions of Miller's books were selling poorly. In Paris the accumulation of royalties had reached \$40,000, but post-war regulations forbade the exportation of such a sum. Miller's success in France had brought him fame there, and in America he was receiving attention from such critics as Edmund Wilson, Frederick Hoffman, Philip Rahv, and John Cowper Powys. Those years at Big Sur prior to 1950 are best described by Miller in his book *Big Sur and the Oranges of Hieronymus Bosch* (1957). To the real oranges of California he preferred the ones painted by Bosch in his famed *Millennium*. Big Sur had become almost an artists' colony with Henry Miller as its leading prophet. Many pages of the book are purely autobiographical: accounts of Miller at home with Lepska Miller and their children (a son, Tony, was born in August 1948) and the many visitors who made their way to Big Sur to see its prophet. A passage of 100 pages in the book, called "Paradise Lost," concerns Conrad Moricand, the astrologer-writer whom Miller had known in Paris and who made a haven for himself in Miller's home in Big Sur. His presence there plunged the family into great discomfort. Miller in fact recognized Moricand as the type of the Devil Incarnate. Despite the Moricand episode, the book is an account of a utopian colony, and the message that Miller was preaching in it was soon to be known as "togetherness." By late 1949, Miller completed *Plexus*, the second of three volumes of *The Rosy Crucifixion*. Rather than continuing with the third, *Nexus*, he wrote a history of his readings, *The Books in My Life* (1952), a suggestion made to him by Lawrence Clark Powell. By this time Powell had founded the Henry Miller Archives in the UCLA Special Collections Library. When Lepska Miller finally left Miller in July 1951, he tried for a while to take care of Val and Tony and to continue alone with his work. This became too difficult for him, and he asked Lepska Miller to take the children. In March 1952, he met Eve McClure, a beautiful young woman who was to become his fourth wife. She lived with him in Big Sur where she made it possible for Miller to have Val and Tony with him often. There were three happy years then which included a return to Europe with Eve (in 1952 for seven months). There he saw old friends and admirers: Maurice Nadeau, Georges Belmont, Brassai, the actor Michel Simon, and Joseph and Caroline Delteil. By August 1953, Henry and Eve Miller were back in Big Sur which seemed to them the real paradise. The publication in 1957 of *Big Sur and the Oranges of Hieronymus Bosch* encouraged more pilgrims than ever to call on Miller. They saw him now as a kind of guru and often made impossible demands. An important recognition came to him in 1958 when he was made a member of the National Institute of Arts and Letters.

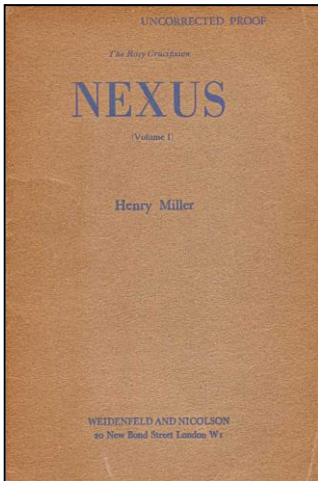


31. THE HENRY MILLER READER. [Norfolk]: New Directions, 1959. First edition in dust jacket. Edited, with an Introduction by Lawrence Durrell. A near fine copy in a very good jacket, which is slightly faded at the spine and lightly chipped and creased at the upper edges.

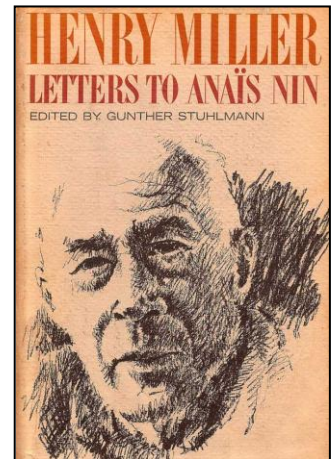
32. WATERCOLORS, DRAWINGS, AND HIS ESSAY "THE ANGEL IS MY WATERMARK." New York: Harry N. Abrams, 1962. First American Edition in illustrated white boards. Quarto. One of 750 copies. Two mats, one white and one black, are placed in a specially designed pocket on the rear pastedown to be used for displaying the 12 removable watercolor plates which are a part of this edition. Slightly stained on the lower edge of the front cover, else a fine copy.

33. NEXUS. London: Weidenfeld and Nicolson, 1964. Uncorrected Proof Copy of the first English edition in wrappers. Ownership bookplate tipped onto the verso of the front wrapper, else a near fine copy.

In 1959, Barney Rosset, the owner of Grove Press, was about to publish D.H. Lawrence's *Lady Chatterley's Lover* and preparing to fight through the courts for the freedom to sell it. He met Henry Miller that summer in Paris, and, with Maurice Girodias, urged him to give Grove Press the American rights to publish *Tropic of Cancer* and *Tropic of Capricorn*. At first Miller hesitated for personal reasons and for fear of excessive publicity. He was having serious trouble with his hip, which was to result in a series of operations beginning in 1960. His marriage with Eve Miller was deteriorating, and there were financial problems because of alimony. Miller finally did sign contracts with Grove Press, and on 24 June 1961 *Tropic of Cancer* was published in the United States and soon was on sale in every bookstore in New York City. It quickly became a best-selling book. In one year 100,000 hardbound copies were sold, and over a million paperback copies. Bradley Smith in Los Angeles was arrested for selling the book. He was convicted and litigation began. Many American writers signed a statement supporting Miller and condemning censorship. Among these signers were Saul Bellow, John Dos Passos, Lillian Hellman, Alfred Kazin, Norman Mailer, Bernard Malamud, William Styron, Robert Penn Warren, and Edmund Wilson. During the first year after the publication of *Tropic of Cancer*, Grove Press fought sixty cases and spent over \$100,000 in legal fees. Miller finally wrote an open letter to the U.S. Supreme Court. This letter unquestionably helped him win his case.



34. LETTERS TO ANAÏS NIN. New York: Putnam's, 1965. First Edition in dust jacket. Edited and with an Introduction by Gunther Stuhlmann. Slightly faded at the head of the spine with a small crease to the lower rear tip, else a near fine copy in a very good or better jacket, which is lightly stained and chipped at the head of the spine and at the upper rear panel.



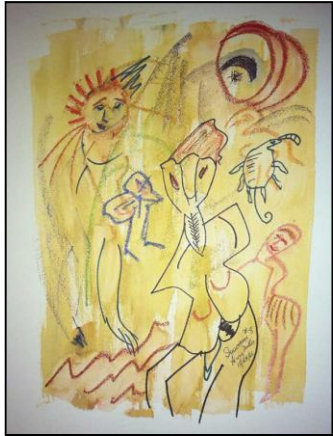
35. THE MIND AND ART OF HENRY MILLER. London: Jonathan Cape, 1968. First English Edition in dust jacket. By William A. Gordon. With a Foreword by Lawrence Durrell and a Preface by Richard Harter Fogle. Ownership inscription on the front free endpaper, else a near fine copy in a price-clipped, about near fine jacket.

36. WRITER & CRITIC: A CORRESPONDENCE WITH HENRY MILLER. Baton Rouge: Louisiana State University Press, 1968. First Edition in dust jacket. By William A. Gordon. Small stain to the fore-edges, else a near fine copy in a lightly rubbed, near fine jacket with a small tear to the upper front panel edge.

ONE OF 20 COPIES

37. INSOMNIA OR THE DEVIL AT LARGE. Albuquerque: Loujon Press, [1971]. Limited Edition. Folio. A quarto spiralbound book in foil wrappers and 12 lithographed broadside reproductions of watercolors, housed in

the publisher's folding orange cloth clamshell box. One of only 20 copies specially cased and distributed as a memorial fund-raiser for the publisher in 1971. It includes a frontispiece portrait of Henry Miller by Paul Giovanopoulos which has been signed by the artist, and the spiralbound book itself has also been signed by Miller. In February 1968, Miller agreed to join Jon and Louise Webb's request to publish a portfolio of his watercolors. He told them no advance royalties were needed, with the standard 10%



royalties coming when profit was realized. By early 1970, Webb had yet to find a financial backer for the project, in part because some felt the accompanying text of 37 pages was insufficient; the anticipated production of 999 copies seemed too high for such an expensive edition; and in the case of one potential backer, consideration was dropped when Miller refused his request to write sexual scenes which could be inserted in the already completed text. In April 1970, to get the project moving, Miller loaned Jon Webb \$3,000, added another \$2,000 a month later and in July sent off a final check for \$1,000. In the planning stage it was anticipated that 999-1999 copies of what would be a book/portfolio combination would be produced in seven different editions; however, a limit of 999 was finally set. Although all editions would include the 12 watercolor prints, all with Miller's signature appearing as part of the printing process, the number of prints additionally signed in

pencil by Miller would be the primary difference in editions, or in the case of the "A" edition, an additional watercolor by Miller would also be added. On October 15, 1970, Miller added his signature and date to 140 complete sets of prints, retained 40 sets for his own purposes as agreed, and returned the remaining 100 sets to the Webbs. An advertising brochure had been printed and distributed and 300 handcrafted wooden storage boxes completed. Advance sales, however, made it apparent that 999 copies would not be sold, and in October, the following changes were made: reduction of production to 699 copies of the book/portfolio combinations; increase the number of copies available in the least expensive edition [Edition G in the bibliography]; and issue an "Economy Edition" which included the book and all the watercolor prints but without the wooded storage case. First completed sets of *Insomnia* were sent out towards the end of 1970, but with Jon Webb's death approximately six months later, distribution of this item was further limited. There is no indication from the correspondence of the Webb's to indicate that more than the original 300 wooden boxes were produced. The number of book/portfolios [without wooden case] would be the balance, or 399 copies. Enough paper stock had been made available to print 1,500 complete sets of watercolor prints but information from Don Borzak, who arranged for the printing of the watercolor reproductions, reported that less than 1,000 sets were produced. The edition listed here is item A175i in the Shifreen and Jackson bibliography. It was issued with a specially made orange box which had the colophon housed in a packet which is affixed to the verso of the box's front cover. The colophon is a holograph message which is written on a photocopy of Jon Webb's obituary as it appeared in a New Orleans newspaper on June 11, 1971. The colophon reads: "Because of the enclosed writeup, I need money for a memorial, full page ad to run in the Village Voice for Jon, and this set is one of the 20 signed copies of "Insomnia" we set aside for ourselves – Mrs. Jon E. Webb." *Insomnia* won the Best Book of the Year award from *Library Journal*. A fine copy in a slightly rubbed, near fine box, with a single scratch along the full front panel.



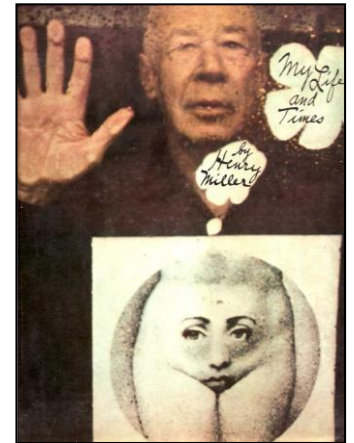
After his divorce from Eve Miller in April 1961, Miller moved about often during the rest of that year and during 1962. He was anxious to be as close as possible to his children, and, largely for their sake, moved into a large house on Ocampo Drive in Pacific Palisades in February 1963. Lepska Miller and the two children joined him there. He was happy with this situation, despite the ever-increasing harassments in his life: requests to publish new editions of his books, permissions to translate his books, film adaptations (an extremely poor film was made of *Tropic of Cancer* in 1969), radio productions, and tedious meetings with lawyers and tax accountants. Val was married in 1964, and Lepska Miller remarried and moved out of the house on Ocampo Drive. Tony returned home from a military academy he had been attending. When Val and her husband moved in with Miller, he enjoyed a brief period of contentment, save for worry over *Sexus*. Its publication in Paris had caused

considerable turmoil, and Maurice Girodias was sentenced to a year in prison. When in 1965 Grove Press published in America *The Rosy Crucifixion* (composed of *Sexus*, *Nexus*, *Plexus*), there was little opposition. In September 1967, Miller married a Japanese jazz singer, Hiroko Tokuda, called Hoki, forty years younger than himself; but after two years of marriage, Hoki left the house in Pacific Palisades. Miller, close to eighty, was feeling his age. Both painting and his favorite game of ping-pong had become difficult for him. Val was then living in the house at Big Sur, and Tony moved back into the Pacific Palisades house in order to take care of his father.

38. MY LIFE AND TIMES. [New York]: Gemini Smith /Playboy Press, 1971. First Trade Edition in dust jacket. Quarto. Illustrated. A fine copy in a near fine jacket, with a short closed tear at the head of the spine.

39. REFLECTIONS ON THE MAURIZIUS CASE: (A HUMBLE APPRAISAL OF A GREAT BOOK). Santa Barbara: Capra Press, 1974. Limited Edition in cloth illustrated with a black-and-white photograph of Miller on the front cover. One of 275 numbered copies [#222] signed by Miller on the colophon. Slightly soiled, else a near fine copy.

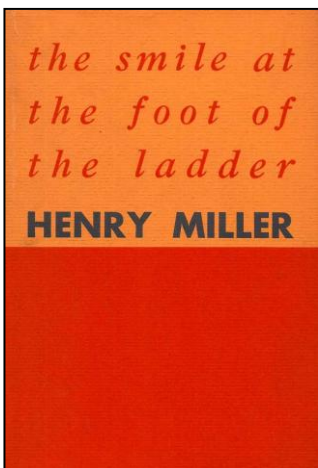
40. HENRY MILLER'S BOOK OF FRIENDS: A TRIBUTE TO FRIENDS OF LONG AGO. Santa Barbara: Capra Press, 1976. First Trade Edition in dust jacket. A fine copy in a near fine jacket, with the errata slip laid in.



41. CATALOG 142: HENRY MILLER. New York: Phoenix Bookshop, 1977. First Edition in wrappers. A catalog of 379 Henry Miller items issued by Phoenix Bookshop in October 1977. This copy of the catalog has been inscribed by Miller on the front cover: "To Douglas Wolf – Warm / greetings – good luck! / Tony / and / Henry Miller / 7/17/78." A near fine copy.

42. LOVE BETWEEN THE SEXES. New York: Greenwich Books, 1978. Limited Edition in wrappers. One of 276 numbered copies [#149] signed by Miller on the colophon. A fine copy.

43. THE WORLD OF LAWRENCE: A PASSIONATE APPRECIATION. Santa Barbara: Capra Press, 1980. Limited Edition in gilt-stamped rust-colored imitation leather over boards. Edited with an Introduction and Notes by Evelyn J. Hinz and John J. Teunissen. One of 250 numbered copies [#9] signed by Miller on the colophon. A fine copy.



44. THE WORLD OF LAWRENCE: A PASSIONATE APPRECIATION. Santa Barbara: Capra Press, 1980. First Trade Edition in dust jacket. Edited with an Introduction and Notes by Evelyn J. Hinz and John J. Teunissen. A near fine copy in a tape-repaired, very good jacket.

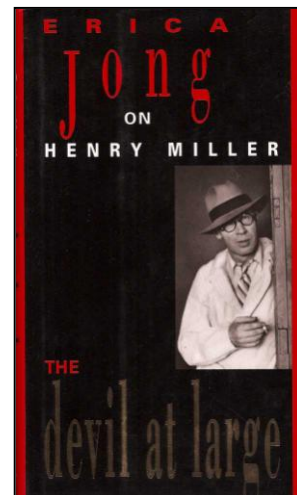
45. NOTES ON "AARON'S ROD" AND OTHER NOTES ON LAWRENCE FROM THE PARIS NOTEBOOKS. Santa Barbara: Black Sparrow Press, 1980. Limited Edition handbound in boards. Edited by Seamus Cooney. One of 276 numbered copies [#177] signed by Miller on a tipped-in leaf. Tiny bump to the lower fore-edges, else a fine copy.

46. OPUS PISTORUM. New York: Grove Press, 1983. First Edition in dust jacket. A near fine copy in a near fine jacket.

47. THE DEVIL AT LARGE. New York: Turtle Bay Books / Random House, 1993. First Edition in dust jacket. By Erica Jong. 'Part biography, part memoir, part critical study, part exploration of sexual politics in our

time, *The Devil at Large* is an event; a book that promises to rescue Miller from the facile charges of misogyny, anti-Semitism, and titillation that have been lobbed at him over the years, and brilliantly captures the exuberance, audacity, and energy that defined his life and art. More than that, it is a reunion between a young writer and her mentor.’ – from the dust jacket. Remainder mark on the lower fore-edges, else a fine copy in a fine jacket, with an adhesive sticker on the lower rear panel and a slight crease to the rear inner flap.

Despite his fame today, despite the notable success of his books throughout the world, Henry Miller still tended to think of himself as a failure, *un raté*, as he said to Georges Belmont in a television interview. In another age he would have been a gnostic or a monk, leading that kind of life in which all the contradictions of his nature would be explained and harmonized. Those friends who have perhaps understood him best: Lawrence Durrell, Anaïs Nin, Brassai, Perlès, in their praise have always spoken of the good influence he has been in the world, of his simplicity and honesty, of his ability to find himself the same man in his roles of clown and angel, the same man wherever he is living: Brooklyn, Dijon, Big Sur, Paris, or Pacific Palisades. He knew suffering and upheavals in his personal life, anguish that at times brought him close to suicide, but more than most men, he was able to be at peace with himself in the midst of his conflicts. Henry Miller was always surprised at his reputation as a writer about sex, and through the years he grew weary of the same question always asked him: “If you consider yourself a religious man, why do you write about sex as you do?” The answer is simple, and Miller repeated it on many occasions: In Western civilization Christianity has created a conflict between the body and the spirit which Miller did not feel. The facades of some of the great temples of India are covered with sculptured bodies of men and women in extremely erotic postures. For Miller they were the works of religious spirits for whom sexuality, the worship of the human body, is the way leading to God. He wrote directly about sexual adventures which other men conceal under the words they use. A close reading of Miller’s books will show that actually he was timid in the presence of women. It is they who seduced him. We may never learn what demon inhabited Henry Miller, what spirit made him into the honest writer that he was. But we do know beyond any doubt that he remained totally faithful to his demon. He was incorruptible. He could not be bought by fame or money. He was more honest than most intellectuals. He had the integrity of a primitive living in a decadent world. He was not an exile from that world but he was its critic. He should be compared not so much to Rabelais, as many critics have done, but to Saint Francis. *Black Spring* is our contemporary “Hymn to the Sun.” Miller died of circulatory complications in Pacific Palisades in 1980 at the age of 89. After his death, he was cremated and his ashes scattered off Big Sur. (Wallace Fowlie, *Dictionary of Literary Biography, Volume 9: American Novelists, 1910-1945*, pp. 211-224).



All items are subject to prior sale. Shipping and insurance charges are additional. Visa, MasterCard, Discover, American Express and Paypal are accepted for purchases. Deferred billing is available to institutional customers upon request. New York residents please add 8.875% sales tax.



All items are shipped on approval and guaranteed as described. Any item may be returned within ten days if unsatisfactory for any reason (please notify us immediately by telephone). Packages are shipped by USPS Priority Mail unless otherwise requested.