

ANNIROC RARE BOOKS



“Aristotle says that in order to live alone one must either be an animal or a god. The third alternative is lacking. One must be both; a philosopher.”

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Please don't hesitate to contact us with any questions about the items!

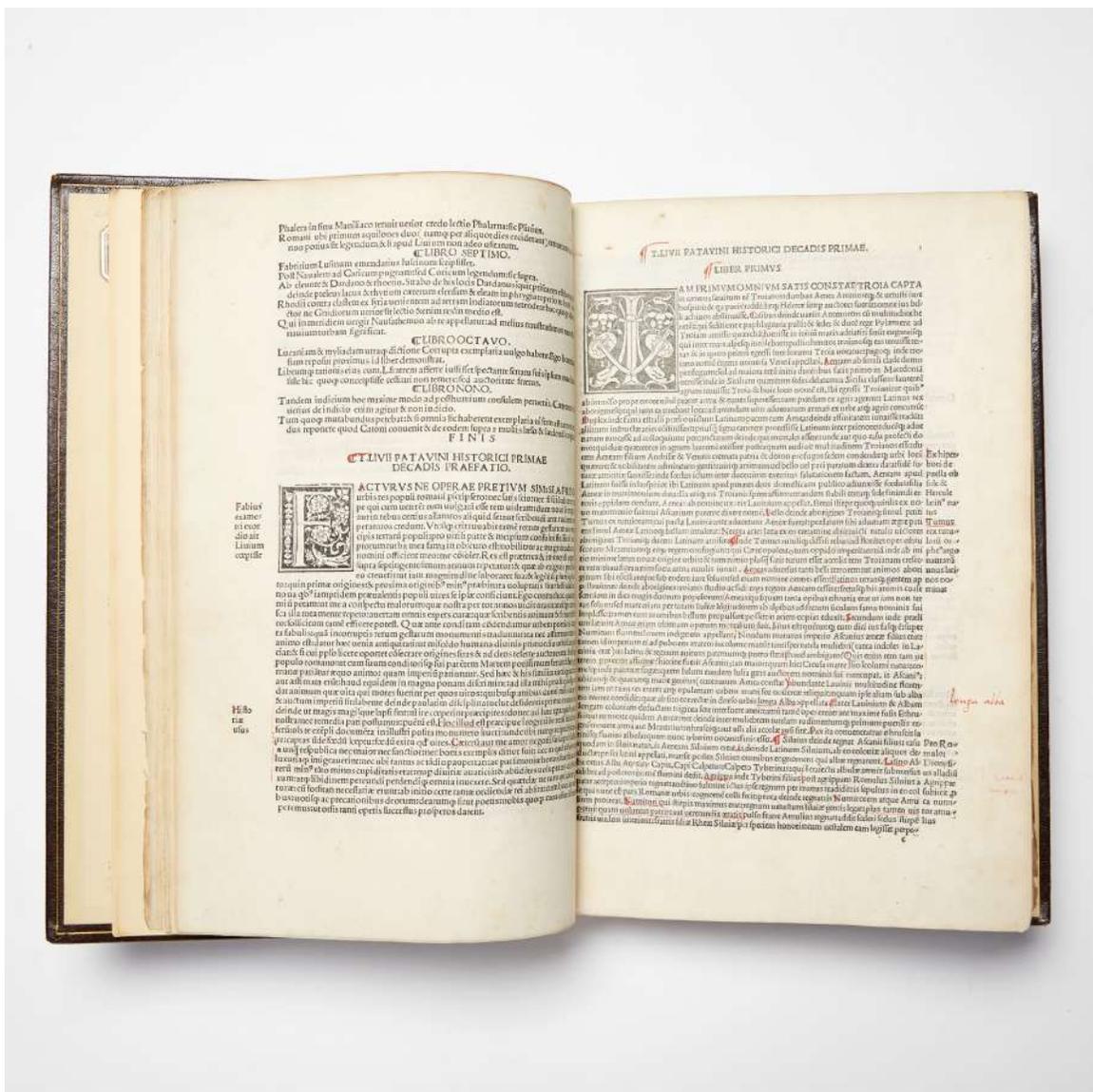
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Catalog IV:

**Solitudinem.
An apogee of lonely awe.**

Locate ourselves.
We are perplexingly floating
in an expansive void -
swaying like balloons on
infinitesimally thin strings held
somehow, by something.
Errantly shall we disappear
into an invisibility of darkness,
when our fragile tethers can no
longer hold.

I hope this document finds you well as we all ever grasp at the pinpricks of light in the
darkness of this universe. Cheers!



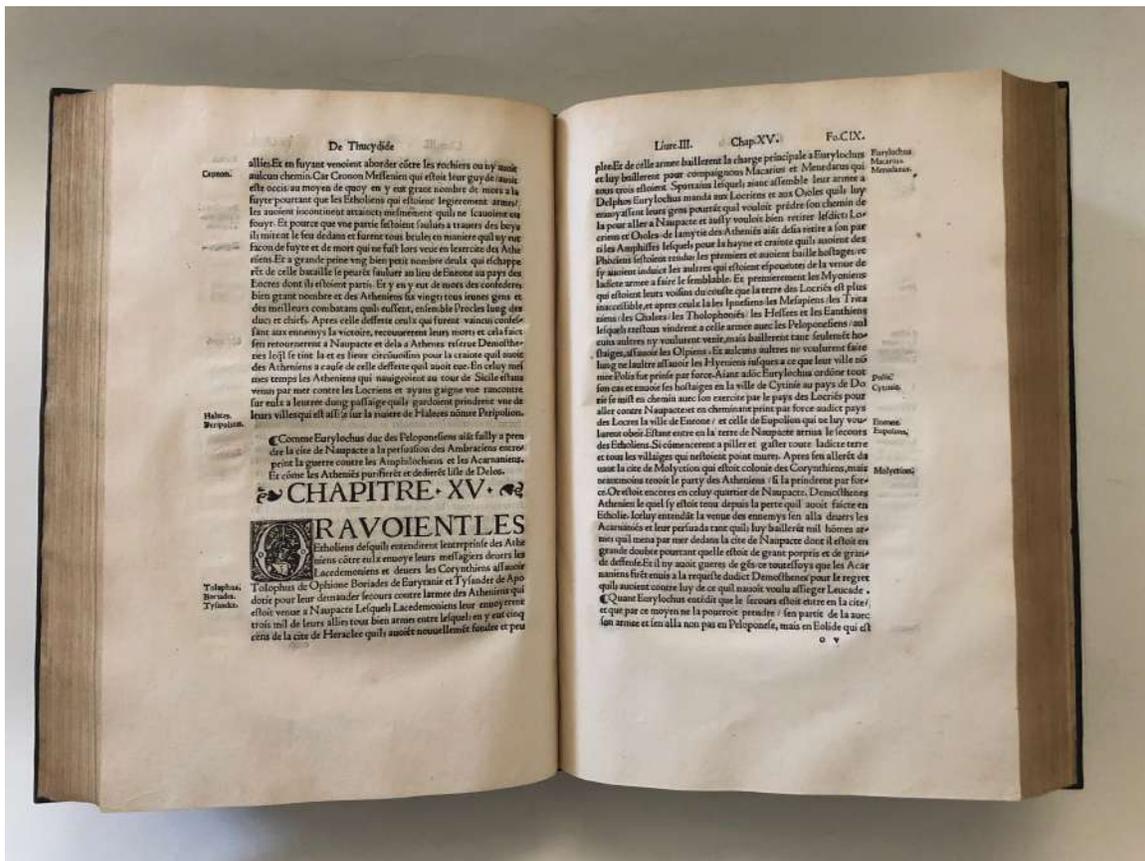
Decadis[The History of Rome]

Titus Livius
Venice, 1501

Folio(325x213 mm). Collation: (20) + 230 leaves(the last blank). A complete copy!
Woodcut printer's device(Georgium de Rusconibus) and woodcut initials throughout. Later(20th century) brown morocco with gilt lettering and top edge. Some minor foxing, else Near Fine. Marginal annotations and underlining in red by Marcus Antonius Coccius Sabellicus(?), (1436–1506) – Venetian scholar and curator of the National Library of St. Mark’s in Venice. A lovely copy of a very rare edition of Livy - I could only locate 1 auction result in the last 150 years and some 10 copies in libraries, of which only 2 are in the USA.

One of Rome's greatest writers, Titus Livius lived a contemplative life dedicated largely to writing Rome's history – continually publishing new material by popular demand. Only 35 of his original 142 books survived, which were eventually divided into decades by later scribes. Taking a biased focus on the character and virtue necessary to achieve Rome's greatness rather than pure historical accuracy, Livy's vivid style was nonetheless highly influential on future writers and historians.

\$3650



The first edition in a modern language of one of the most important historical works.

L'histoire de Thucydide Athenien, de la guerre, qui fut entre les Peloponnesiens et Atheniens (The History of the Peloponnesian War) Thucydides, translated by Claude de Seyssel Paris, 1527

Folio (330 X 230mm). 16 preliminary leaves, 281 (CCLXXXI) leaves. Signatures: a8, e8, a-z8, A-L8, M10. Contemporary blind-stamped calf. Spine & corners expertly

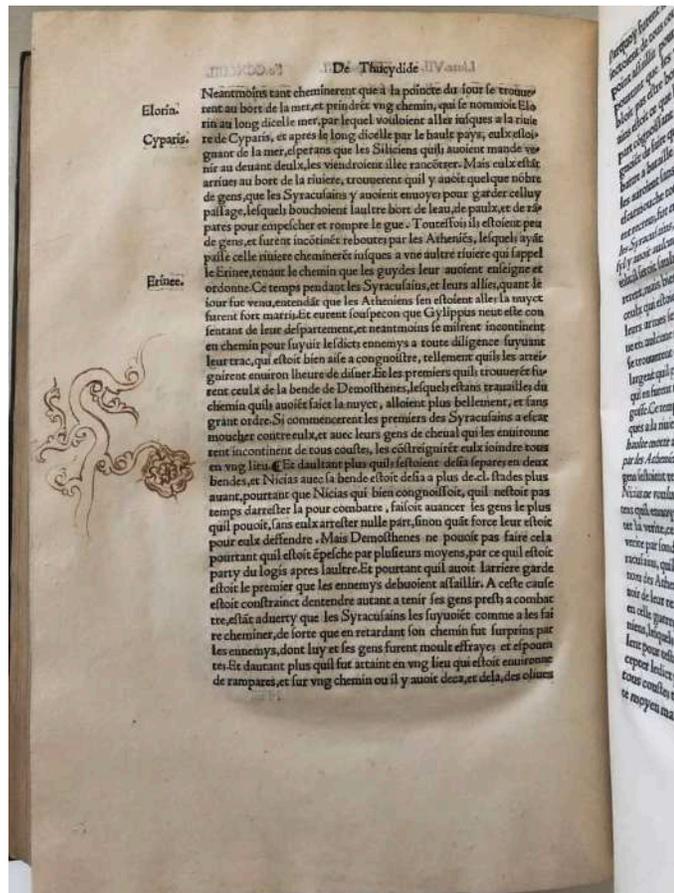
repaired, lacking final blank(M10). Apart from a few minor stains and a tiny worm track in bottom margin of the last quire, the interior is in quite clean, lovely condition. Near Fine. Elaborate woodcut border on the title page and contemporary ownership entry(crossed out). A beautifully printed, wide-margined copy of an important and very rare book.

The study of Thucydides was part of the Renaissance tradition of turning to Greek and Roman historians to solve the problems of modern politics. Italian humanist and priest, Lorenzo Valla, made the first known Latin translation of Thucydides in 1452. The editio princeps of Thucydides was printed by Aldus in 1502. Claude de Seyssel(1450-1520), the bishop of Marseilles and later Archbishop of Turin, was the first to put the History of the Peloponnesian War into a modern language using Valla's Latin edition. In the prologue, he states that this is one of the translations he has done for the use of King Louis XII, who had found in the Ancients useful lessons for a modern monarch. This book was printed by order of his successor, King Francis I, who was said to have carried it with him into war. The famed printer, Jodocus Badius, was contracted to produce 1225 copies on paper and a few on vellum.

In the fifty years following this edition, Thucydides was translated and retranslated into several modern languages. The first English translation, based on this French edition, wouldn't appear until 1550 by Cambridge scholar Thomas Nicolls. Thomas Hobbes' well-known translation from the Greek text would appear even later in 1629.

Only 3 unique copies appear in sales records. No other appearances since the mid-1950s. Scarce.

\$9450





Rime di Michelagnolo Buonarroti. Raccolta da Michelagnolo suo Nipote.
Michelangelo di Lodovico Buonarroti
Florence, 1623

Rare first edition of Michelangelo's poems - gathered from manuscripts at Rome and Florence, and published posthumously by his grandnephew.

4to. Printer's device on title page - woodcut head and tail pieces, initials, and ornaments throughout. Contemporary flexible sewn-paper binding with remnants of university markings on lower spine and front board, discreet Roman bookseller stamp inside rear cover. Generally fresh pages with some sporadic browning, last few leaves with small moisture marks on margins, and small restoration on the upper margin of the last leaf - an attractive, Very Good copy in a rare binding.

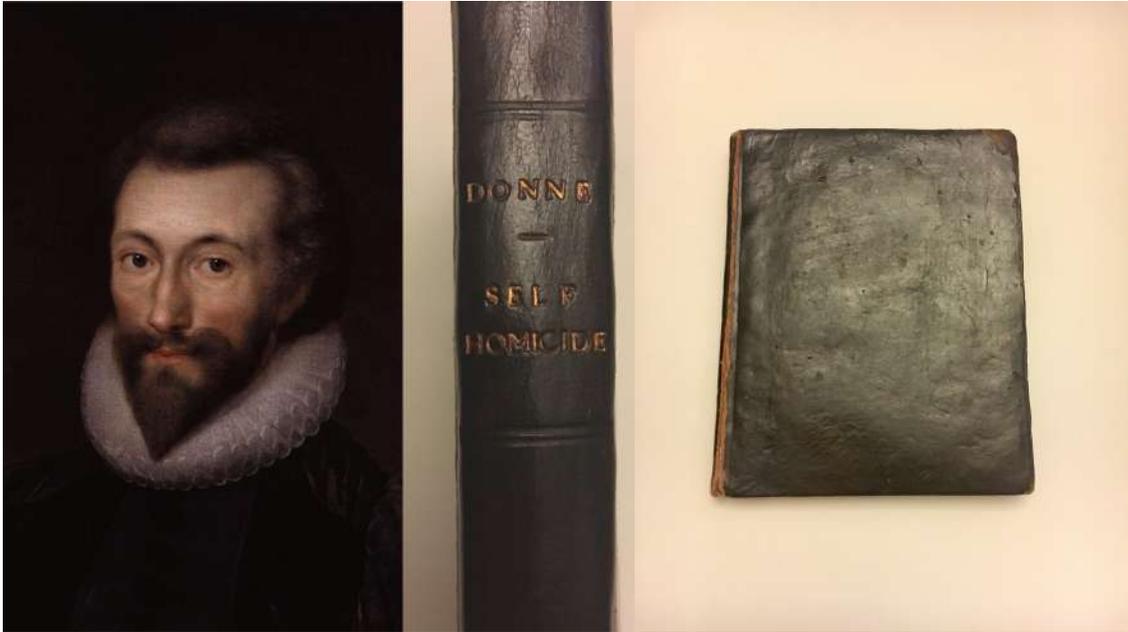
Only a handful of copies have appeared on the market in the last 40 years - particularly hard to find in contemporary binding such as this. A landmark of gay literature.

The book was published to provide a definitive version of Michelangelo's poetic writings, uniting them in a single volume. Michelangelo's great passion for poetry always remained a private matter, occasionally shared only in the circle of his most intimate friends.(Bado)

'When the queer art historian John Addington Symonds was granted access to the Buonarroti family archives in Florence in 1863, he discovered a note written in the margin of the manuscript poems by Michelangelo's grandnephew (called Michelangelo the Younger) saying that the poems must not be published in their original form because they expressed "amor . . . virile," literally "masculine love." Symonds thus was able to make public the fact that when Michelangelo the Younger prepared his great-uncle's poetry for posthumous publication in 1623 he had changed all of the masculine pronouns in the love poems to feminine pronouns, thus ensuring that any sentiments in the poems that could not be interpreted as being merely platonic would at least be interpreted as being what he considered normal.'(Rictor Norton)

"Although Michelangelo wrote in a variety of verse forms and literary modes, the sonnets that address appealing male beloveds are, at their best, his most intriguing contribution to the literary history of same-sex desire. The poet's lack of formal education and training in classical languages did not impede his ability to write verse that surpassed that of many of his more learned contemporaries. Innovative, obscure, elliptical, at times metrically and ideologically unorthodox...Indeed, not until Shakespeare would another sonneteer represent same-sex desire with such sensuous complexity, emotional resonance, and linguistic artfulness."(Wagner)

\$6950



Biathanatos

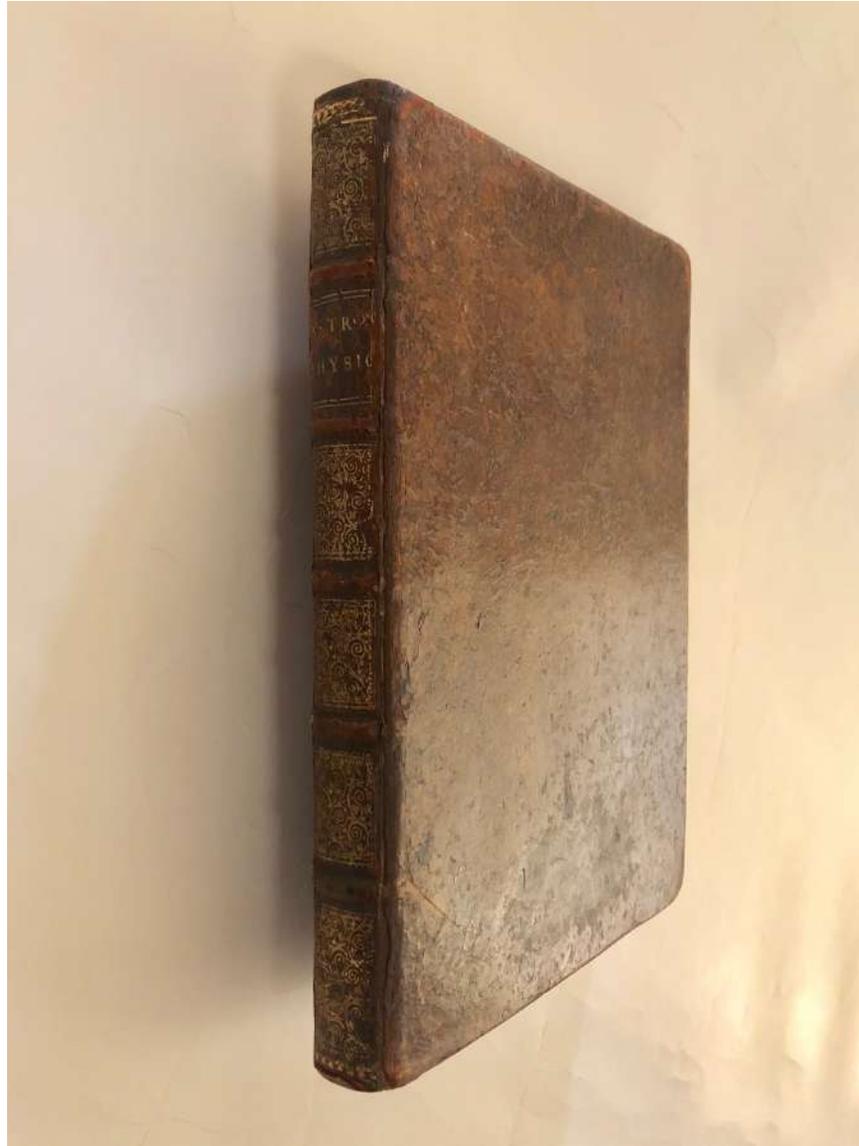
John Donne
London, 1644

First edition, first issue, with the leaves of "Authors cited in this booke."
Contemporary full calf with the initial blank (generally found missing), a well done rebacking, rubbed along the hinges, title page browned, and other pages browned primarily at the margins. All in all a Very Good and complete copy. Ex libris University of Cambridge.

Donne's complex work on suicide written during troubled times that he never wanted published – a desire unheeded by his son after his death.

"*Biathanatos* was written during a lengthy period of unemployment, during which Donne suffered from low spirits. In 1608, around the time that *Biathanatos* was originally composed, Donne wrote to his friend Henry Goodyer, 'Every Tuesday I make account that I turn a great hourglass, and consider that a week's life is run out since I writ. But if I ask myself what I have done in the last watch, or would do in the next, I can say nothing.' Although John Sym's *Lifes Preservative Against Self-Killing* (London, 1637) was published earlier, *Biathanatos* was the first book written in the Western tradition on the subject of suicide."(Cardiff)

\$5450



Astronomia Physica

Du Hamel, Jean-Baptiste
Paris, 1660

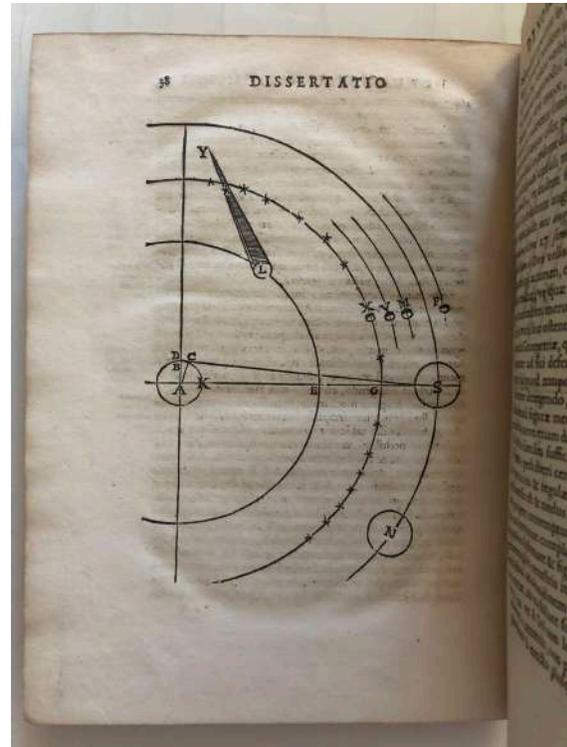
Very rare first edition of the main treatise on astronomy and physics by French priest and scientist, Jean-Baptiste Du Hamel(1624-1706). He was selected as the first secretary of the newly founded French Academy of Sciences in 1666.

Two parts in one volume – quarto, contemporary calf with gilt spine. Red speckled edges. Woodcut vignette on title page, woodcut initials, head and tail pieces. Binding

a bit rubbed, minor spine cap repair and hinge strengthening. A few pages with offsetting, otherwise remarkably clean and crisp. The text is wonderfully illustrated with numerous woodcut diagrams. A really lovely copy. Near Fine.

Donated by Dom Ruffé to the Congregation of the House of St. Lazarus with a gift inscription on the title page.

The book is divided into two dedicated sections - the first to light and color and the second to speculative astronomy and geometry. Following these works is an annex under separate pagination that contains three works of Pierre Petit(1617-1687) on the solar eclipse of November 14, 1659, the latitude of Paris, and a system of the world.



“Du Hamel was as comfortable in the study of mathematics, astronomy, and other sciences as in theology and philosophy; in this respect he was well placed to act as a bridge between the movement of scientific ideas and those of theology and philosophy...Given the panoramic nature of his intellectual training and pursuits...this highly cultivated priest refused to be committed to any all-embracing, exclusive philosophical system.”(Science and Social Status: The Members of the Academie Des Sciences 1666-1750)

“*Astronomia Physica* was written as a conversation between three persons: Theophilus - the advocate of ancient philosophy, Menander - a passionate Cartesian, and Simplicus - a philosopher indifferent between ancients and moderns, who takes what is best from each(representing Duhamel’s own position).”(The A to Z of Descartes and Cartesian Philosophy)

\$2450



Epictetus Der Politische JittenLehre in vier der Sprachen vornembsten
Europens übersezt

(The political morality of Epitectus translated into four of the most
important languages of Europe)

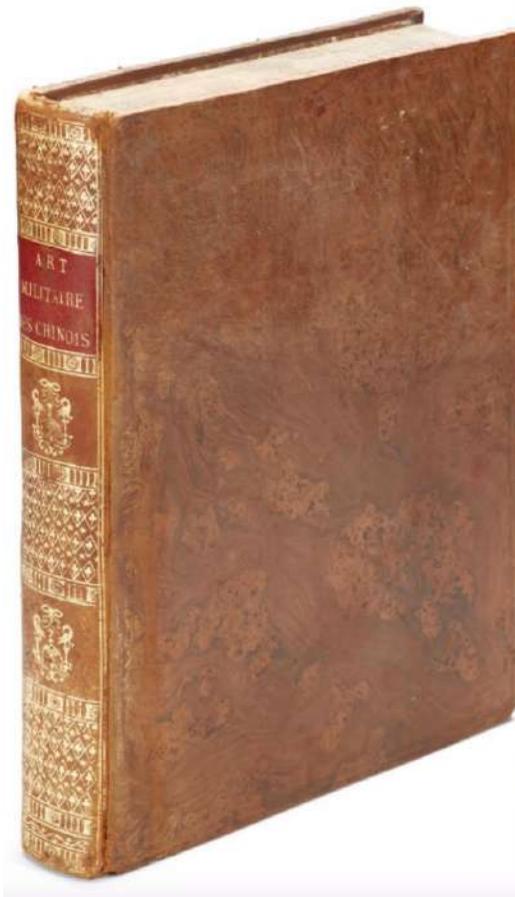
Einsiedeln, Switzerland 1694

A scarce polyglot edition of the *Enchiridion* – Five in library catacombs and one auction record.

Small octavo-166x100. pp. [12] 127 [25]. An eye-popping contemporary leather binding decorated with ornamental polychromatic paint. Text in 4 parallel columns of German, Spanish, French and Italian. A heraldic ex-libris oval. Paper repair at the top of half-title page, otherwise Fine condition – a work of rustic beauty.

Epictetus was one of the most profound Stoic philosophers – even a cursory review of his teachings has the power to radically alter one's life for the better. A former slave, his was a philosophy of reduced aversion, dispassionateness, and craving of material possessions, it is a beautiful complement to and even symbiotic with Buddhist teachings.

\$2950



Art Militaire Des Chinois(The Art of War)

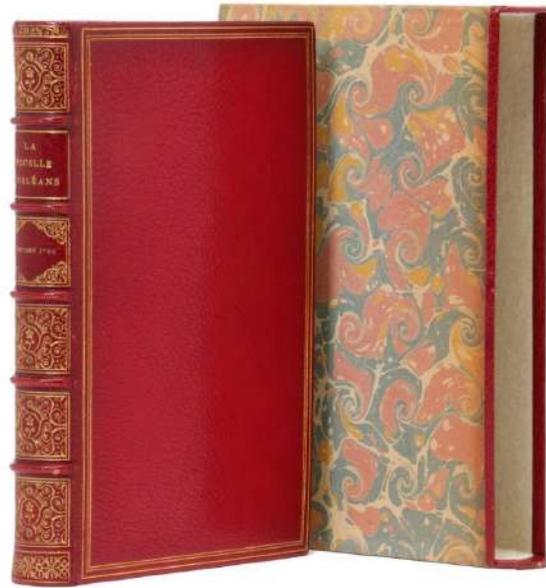
Sun Tzu, Jean Marie Amiot

Paris, 1772

The first edition in any Western language(French) - virtually unknown in the West until this edition reached European readers. An English translation wouldn't be seen for another 138 years. Translated by Jean Joseph Marie Amiot(1718-1793) – a Jesuit missionary to Beijing and close confidant/translator to the Chinese Emperor Hongli(1711-1799). Critically important to the course of world civilization, its reverberations are still felt today.

First Edition. A complete copy with half-title and all 33 hand-colored engraved plates in a contemporary marbled sheep binding, with an attractively tooled spine and marbled endpapers/edges. Aside from minor rubbing to the binding, it's a gratifyingly nice Near Fine copy and the only one currently for sale - rare in such nice shape as the dozen or so copies housed behind institutional walls exist in various conditions.

\$19,800



Outlawed, burned, and banned - Voltaire's debauched satire of Joan of Arc and other saints.

La Pucelle d'Orleans, poëme en vingt-un chants(The Maid of Orleans, A Poem in Twenty-one Cantos)

Voltaire

Paris, 1780

Octavo. Two parts in one volume. Engraved frontispiece and 21 vignettes by Duplessis-Bertaux. One of the rare large paper copies. Bound in 19th century full red morocco and housed in a decorative slipcase by the master binders, Chambolle-Duru. Raised bands, gilt title with gilt dentelles and edges. Marbled endpapers. Beautiful woodcut tailpieces at the end of each canto. A gorgeous, wide margined copy. Fine.

An unauthorized version was first printed in 1755. The official condemnation of the Church in 1767 did not stop the book from being published throughout the rest of the 18th century.

“What Voltaire satirized in *La Pucelle* was not [simply] the historic figure of Joan, but the legends that had grown up about her and the institutions that supported them. He took delight in disbelief of the heroine’s legendary virginity, and exploited the satiric possibilities of this along with other human foibles, such as hypocrisy, greed, superstition, and stupidity.

Voltaire’s main thrust of the parody is the satire of the saints – showing them as mythologized characters of their own unhistoric legends, resembling the pagan deities of classical epics who enjoy their immortality with only slightly more power than ordinary mortals, while remaining subject to all the human weaknesses. They lack absolute power and must, therefore, like courtiers, resort to the all too human deceptions of flattery, cunning, and craftiness to achieve their goals.”

\$2450



Meditation on death...

Poems

William Cullen Bryant
Cambridge, 1821

One of 750 copies. Original drab printed boards. Spot on front board and small area of creasing. Spine chipped and neatly strengthened. Heavy foxing to endpapers but the rest of the leaves are quite clean. The half title of *Thanatopsis* has an old ~1 inch tear repair. A rare survival in original boards. As icing, a signed and dated engraved photo of Bryant is affixed to front endpaper. Chemised in custom quarter-leather slipcase.

Contains the first complete edition Bryant's moving rhapsody on death - *Thanatopsis*, which is generally considered to be the first great poem written by an American. It's a work of such depth, that critics were incredulous at the fact that its author was a mere 17 years old.

\$2350



Walden; or, Life in the Woods

Henry David Thoreau

Boston, 1854

Even in the comparatively sleepy mid-19th century, Thoreau was feeling the crush of modernity squeezing the joy from his soul.

So he went to the woods to live his way and produced a book that transmits a clarion call through the ages to those of us drowning in the excesses of our head-spinning times. Listen, all rejecters of conformity and those unwilling to accept a zombie existence of mediocre melancholy in exchange for always soon-to-be outdated merchandise!

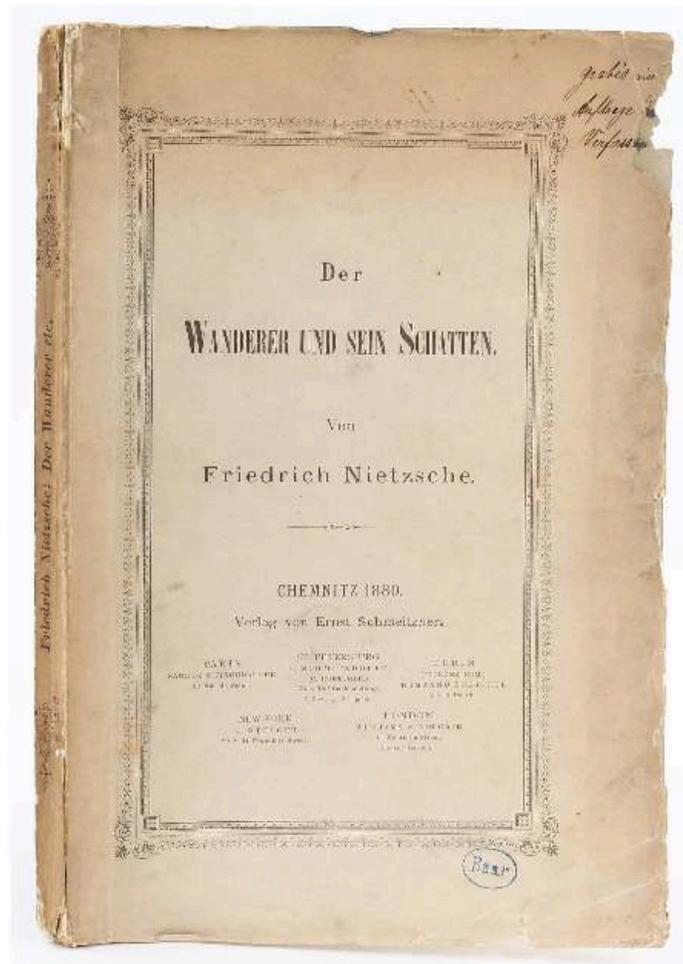
Walden is always available, but practically never in this condition. The binding is as bright and crisp as morning at Walden Pond. The gilt lettering shines like the sun that illuminated Thoreau's cabin doorway – even the “S” in “Woods,” which is printed so precariously on an edge that it's usually half-gone in most other copies. The pages are incredibly fresh and cuttngly sharp, devoid of even the lightest foxing always found in the usual best copies around - the earliest ads, April, inserted in the rear. Fine.

Ownership signature of William Bowditch, a famed Bostonian women's suffrage advocate and abolitionist who was a member of the Underground Railroad, dated in the month of publication (August, 1854). He was one year Thoreau's junior at Harvard, and the two lived just a few rooms away in the same dorm. Surely, they knew each other – adding yet another dose of electricity to an already charged copy.

Ex libris Jacob Chester Chamberlain, legendary turn of the century collector of the greatest books of American Literature, with his acquisition slip laid in the rear (acquired from Boston bookseller, P.K. Foley in September, 1900). This copy sold at his 1909 auction of swoon-worthy literary treasures. The book wears his commissioned dust jacket and is housed in a custom chemise and slipcase.

In condition that's impossible to improve upon, accompanied by noteworthy provenance, this is a copy of seeming divine providence. If you have the means, this is a no-brainer addition to your library regardless of your collecting focus.

\$24,800



Der Wanderer und Sein Schatten(The Wanderer and His Shadow)

Friedrich Nietzsche
Chemnitz, 1880

First Edition, First Issue in Original Wraps. UNCUT and complete!

Wrapper edges and spine darkened. Upper spine and front corner through the first few pages chipped. Old seller pencil notes on rear wrapper and title page. Interior pages brightly beautiful. Very Good.

A spectacular copy of one of Nietzsche's scarcest titles and the last installment in the *Human All Too Human* trilogy.

Printed in an edition of 1000 copies, of which "Only 192 copies of this book were sold in this first edition, first issue state before the remainders were sold to E.W. Fritsch of Leipzig in 1886 – and then reissued with a new title page."(Schaberg)

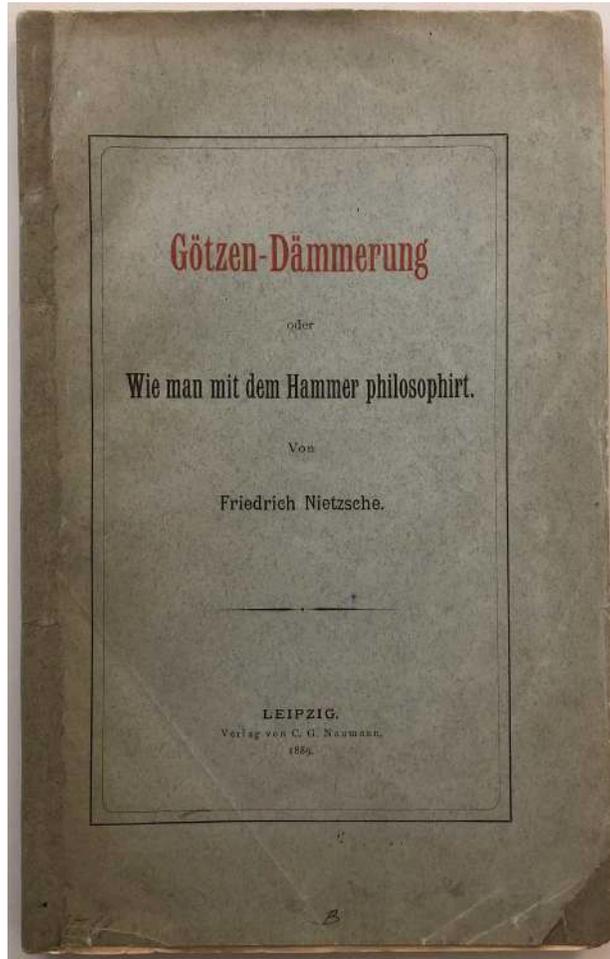
All of Nietzsche's works in original, unrestored wraps are of utmost rarity. And to add even more gravitas, this copy is hand-marked by the publisher on the front cover corner for special presentation to Nietzsche's closest associates:

"Gratis im Auftrage des Verfassers"[Free on behalf of the author]

'From 1880 until his collapse in January 1889, Nietzsche led a wandering, gypsy-like existence as a stateless person(having given up his German citizenship, and not having acquired Swiss citizenship), circling almost annually between his mother's house in Naumburg and various French, Swiss, German and Italian cities. His travels took him through the Mediterranean seaside city of Nice(during the winters), the Swiss alpine village of Sils-Maria(during the summers, located near the present-day ski resort of St. Moritz), Leipzig(where he had attended university, and had been hoping to resume his teaching career in 1883), Turin, Genoa, Recoaro, Messina, Rapallo, Florence, Venice, and Rome, never residing in any place longer than several months at a time...

Reluctant to construct a philosophical "system," and sensitive to the importance of style in philosophic writing, Nietzsche composed [the *Human All Too Human* trilogy] as a series of several hundred short passages and aphorisms—concise condensations of his assorted insights—whose typical length ranges from a line or two to a page or two. Here, he often reflects upon cultural and psychological phenomena by connecting them to individuals' organic and physiological constitutions.'(Stanford)

\$8650



Götzen-Dämmerung(Twilight of the Idols, or, How to Philosophize with a Hammer)

Friedrich Nietzsche

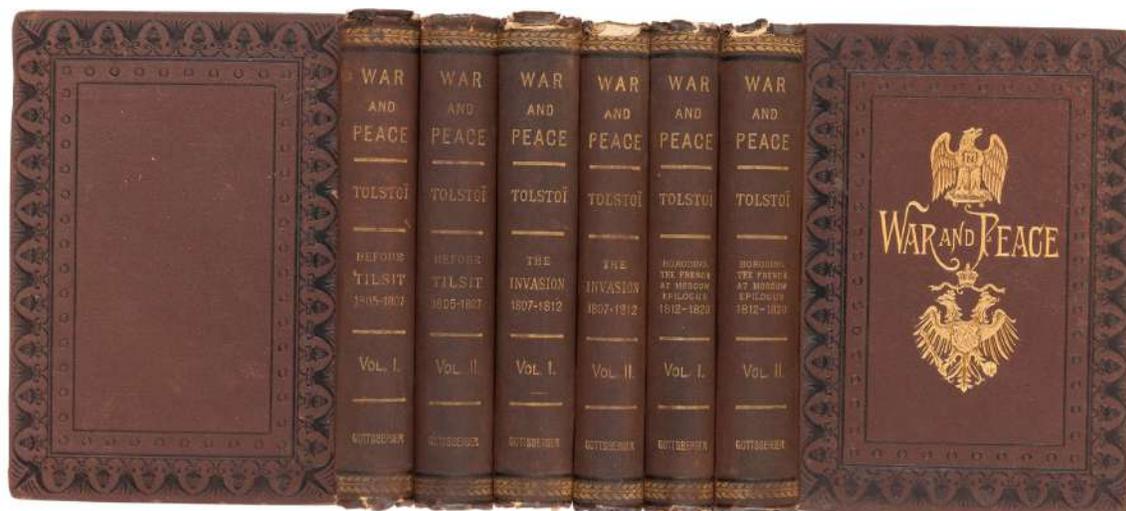
Leipzig, 1889

First edition, first issue(only Nietzsche titles on the rear cover) in original wrappers. One of 1000 copies - however, the publisher did not bind all 1000 copies with this original rear cover. Some time later, he issued the same first edition text with a new rear cover that advertised other authors(Schaberg). Restoration to spine, miscellaneous creasing to covers with scattered markings, internally clean and sound - overall a nice, Very Good copy in the rarest form.

The origin of the oft quoted, "That which does not kill us makes us stronger."

'...one of the last two philosophical works written by Friedrich Nietzsche at lightning speed (he completed it in a week) before he succumbed to insanity the following year. By this time Nietzsche had already established a name for himself with *Thus Spoke Zarathustra* in Europe's literary-philosophical enclaves, though his incorrigible cynicism made him believe that most readers had not adequately grasped the work. In order to rectify the situation, he felt he had to simplify its main ideas and present them in a more digestible format à la Cliff Notes. The result is *Twilight of the Idols*, a summary of sorts of the philosophical thoughts that had preoccupied him all his life. But the book, furious and acerbic in tone, is also something else: it functions as a metaphorical hammer that seeks to destroy everything that is deemed "good" and "acceptable" by traditionalists.'(Hollingdale)

\$5950



War and Peace

Leo Tolstoy

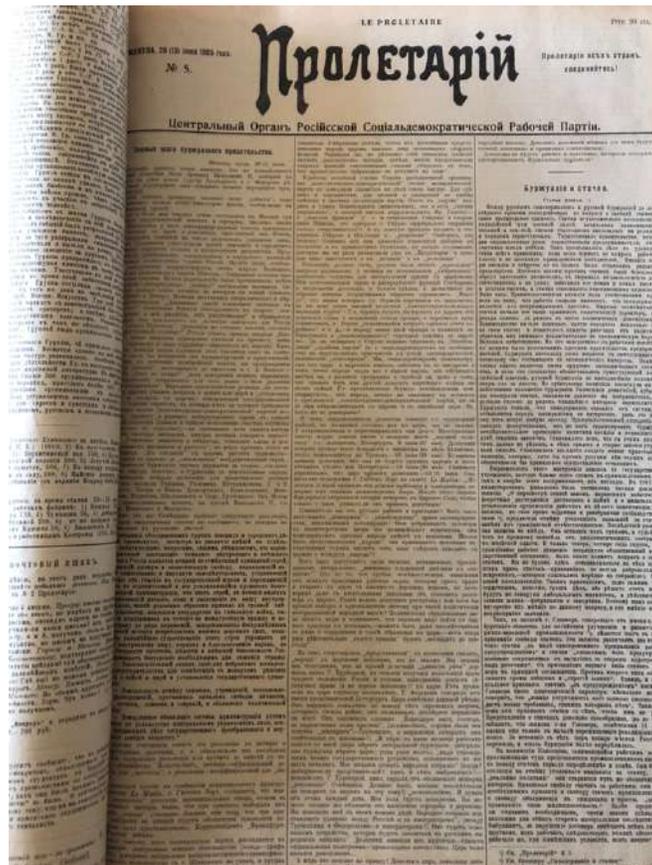
New York, 1886

First American edition, first printing. Publisher's uniform decorated brown cloth, boards elaborately tooled and ruled in black, front boards lettered in gilt with gilt-stamped Napoleonic and Russian Imperial crests, spines lettered in gilt; brown-coated endpapers, flyleaves. General wear and rubbing particularly to spines and spine ends – more so on the later volumes, occasional light foxing to fore-edges. Large armorial bookplates in all volumes(Ex-Rugby School of Warwickshire, England - birthplace of rugby football). Overall a Very Good, untouched set housed in a custom case.

This American edition was released in two volume increments in three phases – January, May, and August of 1886. Recent scholarship makes a fairly compelling case that the virtually unattainable UK Vizetelly edition (commonly labeled as the first edition in English) was released simultaneously in January, thereby making this set, or at least the first two volumes, equals for first English language appearance. The books were released in both brown cloth and wrappers. While the American market sets are commonly available, ours offers an interesting wrinkle in that it's an export issue. Gottsberger set aside an unknown number of the first printing sets for release in Europe with title pages bearing the imprint of their publishing partners in London, Paris, and Leipzig containing Euro-market aimed advertisements at the rear – far less common than the ubiquitous domestic sets. This is a cool addition to the shelf, whether you're a Tolstoy fan or general high spot collector.

I first read Tolstoy in my very early 20s. They say you won't understand him until you're 30. And they are right. The magic comes with the proper mix of life pain and acute self-awareness.

\$7950



The Proletarian

Russian Social Democratic Labor Party
Geneva, 1905

Editors: Vladimir I. Lenin, Vazlav V. Vorovsky, Anatoly V. Lunacharsky, Nadezhda K. Krupskaya[Mrs. Lenin] and others.

Nos. 1 through 26 – the complete run! Measuring 45 x 30cm and in modern cloth binding.

The paper, an underground Bolshevik weekly, was commissioned by the Third Party Congress of the RSDLP(the forerunner of the Communist Party of the Soviet Union).

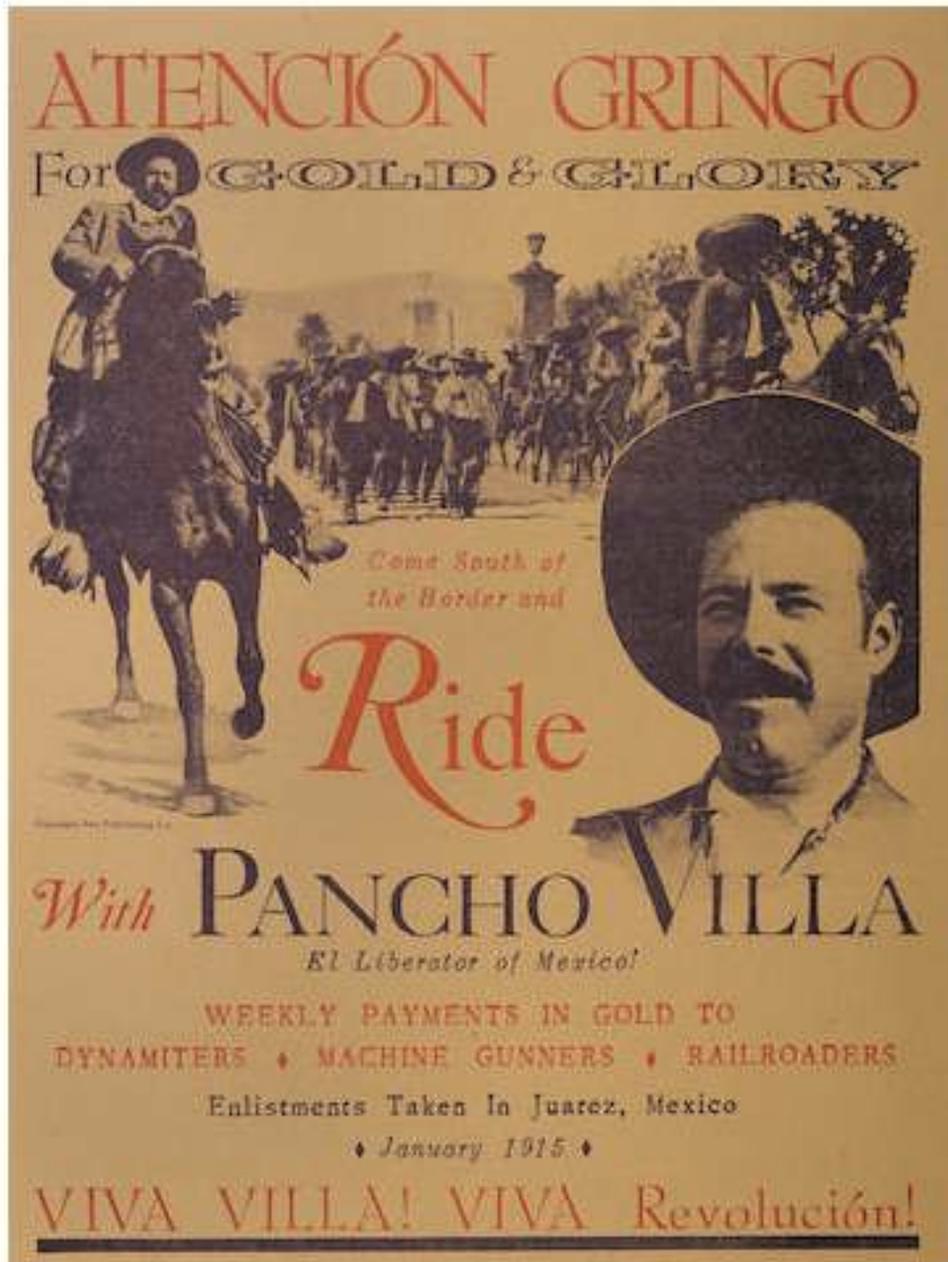
It totaled 26 editions, from May through December, during the high points of the political and social upheavals of the 1905 Revolution. Lenin wrote over fifty articles for the newspaper. He had been living in Geneva to recuperate from illness while continuing his efforts to strengthen the Marxist movement via the Bolshevik faction. After Tsar Nicholas II's October Manifesto, Lenin felt safe returning to Russia. Shortly after his departure in November 1905, publication was suspended.

Extremely rare - this is the only complete run to ever appear in sales records, and no other copies are on the market.

The papers are a bit browned, but in excellent condition. Near Fine.

From the collection of the renowned bibliophile, Chimen Abramsky.

\$3950



Recruiting poster circa January, 1915

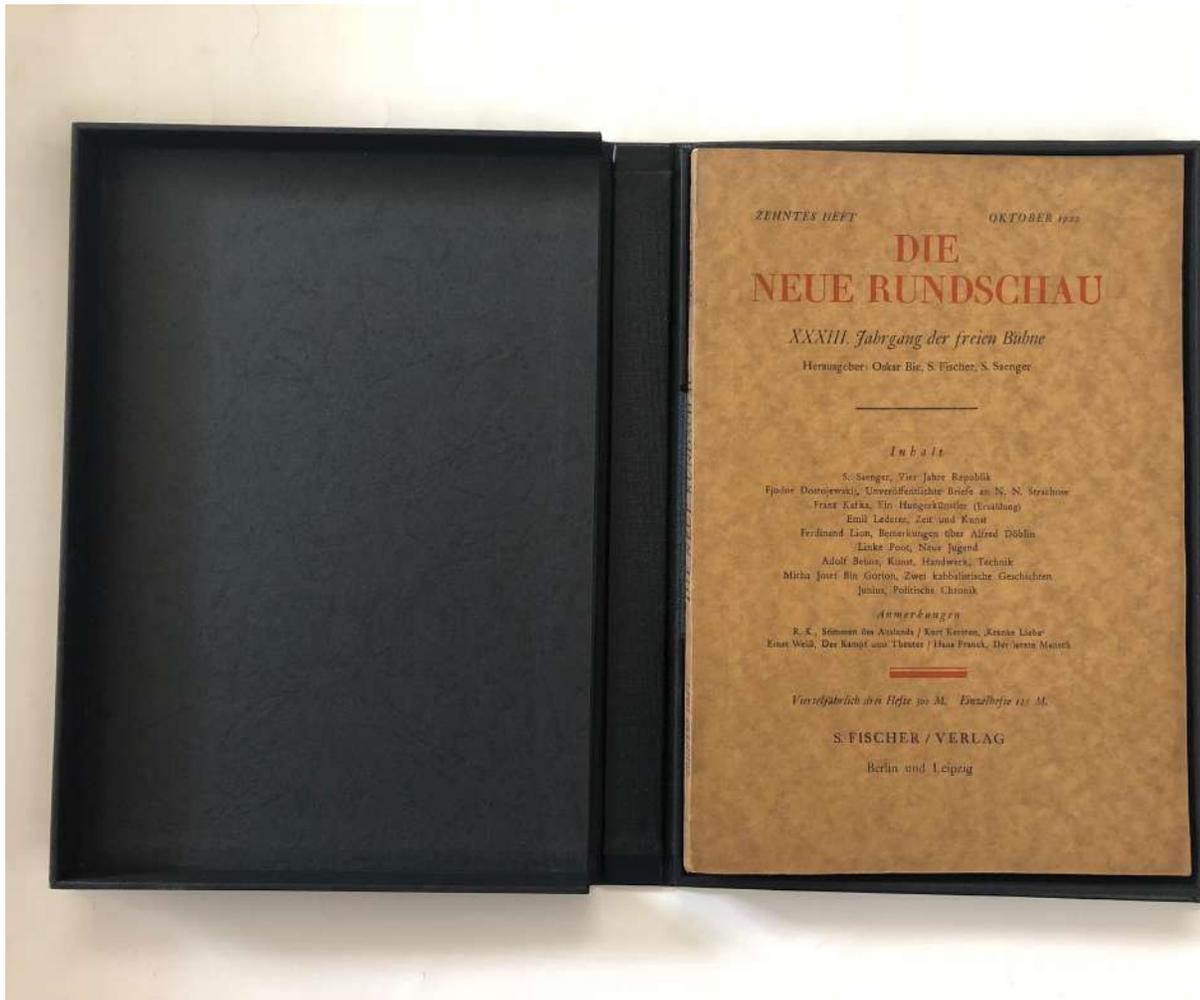
Pancho Villa
El Paso, Texas

Mexican Revolution broadside measuring 14" x 10.5". Evenly toned within a matted board otherwise a great example in a glass frame. The images and message evoke heavy romanticism, and tugged at the ego and greed of adventure prone Americans dripping with machismo. A really gripping piece even to this day. Worthington's *El Paso and the Mexican Revolution* notes that these broadsides were made and posted in El Paso, resulting in many mercenaries joining Villa's insurrectos.

One of the iconic names and figures of the early 20th century – the charismatic and brutal revolutionary osmotically solidified himself in the Mexican and Southwestern American psyche. To this day, he is an antihero of sorts to blue collar Mexicans for his fight in the cause of agricultural workers and peasants.

“Villa's myth escaped institutionalization in the years after the Revolution because of his powerful, volatile image, which was caught between the government's desire for authority and his heroic status among poor Mexicans. He was still the enemy, and he was not rewarded with official celebrations or monuments, as were many other revolutionaries. Today, of course, it is impossible to miss the public, official monuments to Villa, especially in Mexico City. Why this transformation? O'Malley proposes that Villa's journey to becoming an official myth began during the Cárdenas sexenio. Villa was officially ignored, but the Cárdenas administration ‘created an atmosphere which permitted more positive attention to Villa in the press. That improvement resulted from the administration's condemnation of Villa's enemies, Obregón and Calles, and from the ultra-right's adoption of Villa.’” (Day

\$2350



Ein Hungerkünstler(A Hunger Artist)

Franz Kafka

Berlin/Leipzig, 1922

First printing in the October, 1922 issue of *Die Neue Rundschau*(One of the most respected literary magazines of Germany - in publication since 1890). A Fine copy in custom clamshell box.

Kafka "indirectly lifted this piece to significant stature in his oeuvre by exempting it from the wish of annihilation that he had decreed for most of his other works. In addition, he chose it as the title story for the last volume of stories that he was able to oversee...

Kafka, at the time he wrote this story, was already severely ill with tuberculosis of the larynx, very thin, and able to eat only with great difficulty. Many have seen his interest in this subject matter arising from his physical condition.

The story depicts a circus spectacle that was popular in the latter part of the nineteenth century and existed until World War 1. Like each of the final four stories that Kafka wrote during the last two years of his life, it has as its central figure an individual approaching the end of a life that might be considered futile. With historical accuracy it portrays a hunger artist, whose talent and profession is fasting for pay. Enclosed in a cage, he is observed by the public. To the hunger artist, fasting is both art and life." (A Franz Kafka Encyclopedia)

\$2450



Milton Avery

19/60

Milton Avery 1936

Etching of an art legend, Mark Rothko, by another art legend and his friend and mentor, Milton Avery.

Rothko with Pipe

Milton Avery

New York, 1936

Etching with drypoint, on wove paper, signed and dated in pencil by Avery. Numbered 19/60 (there was also an artist's proof copy), with wide margins. In a mid-century wooden frame. Tiny spots at the bottom right corner of the mat, otherwise excellent. Framed image: 8.5 x 7.75 in. (216 x 197 mm.) Mat: 14.25 x 13.5 in. (362 x 343 mm.)

An attractive example of a rare piece - I could only locate 4 examples at auction in the last 80 years. Otherwise, these are found at prominent institutions like the Smithsonian. Ex-William Kelly Simpson, eminent professor of Egyptology and Archaeology at Yale University.

Sally Avery [Milton Avery's wife]:

'The first time we met Mark Rothko I think was in either 1929 or 1930...When we first met him, he was living with Louie Harris in an East side tenement with the toilet in the yard or something...When we moved to 72nd Street, he got a place right across the street from us and we used to go back and forth. You know, he was at our house every night till one day he said, "You have to come over to my place. I'm going to make the tea tonight." So we went over. It was just across the street. He worked there and lived there. He served us this tea and I said, "Mark, this tea tastes very funny. What did you do with it?" He looked over and said, "Oh, my God, I made it in the same pot I cooked my glue." He was always a brooding type of person, but we just considered that was the Russian in him. No one thought of it seriously. I remember one incident that shows you how neurotic he was. He thought he was sick all the time. He thought he had cancer - I mean he was always imagining that he had these terrible diseases. And once he went into the hospital and stayed there three weeks and they did all sorts of tests on him; of course they didn't find anything...He was very much a hypochondriac...This was when we first met him in the '30s. But there were lots of times when he was just great.'

Elaine de Kooning:

"... Avery influenced Rothko. Rothko explained to me that Avery was the first person that Rothko knew who was a professional artist 24 hours a day. And he gave Rothko the idea that that was a possibility. But also Avery's attitude toward color - I mean, Rothko had much more to do with Avery. Of course, what Rothko had that Avery did not have was scale. And also Rothko freed the color from shapes. I mean, with Avery the color always inhabited shapes and, you know, logical divisions. So Avery was a very powerful influence on Rothko's life."

\$16,800

The most significant presentation copy in the world

Tropic of Cancer
Henry Miller
Paris, 1934

Presentation copy, with an original watercolor by Miller on half-title, to Emil Schnellock, the man without whom Tropic of Cancer and Miller's subsequent literary success would not have occurred:

"To Emil! How can I ever say how much this means to send you my first book! May it not be the last! With love, gratitude, and fondest remembrances. Henry - Paris 9/23/34."

One of 1000 first edition copies published in September, 1934. Modern half-leather with original wrappers bound in the rear (some chipping and modest soiling), textblock with some pale, mostly marginal staining, a few page repairs. Housed in a quarter brown morocco gilded slipcase. A Good copy. However, this is a time to dispense with the usual standards of condition when such an astoundingly meaningful copy is staring one in the face. Accompanied by photocopies of two Miller letters from 1969 referencing this exact copy.

Lofty provenance chain: Emil Schnellock, Miller's best friend and mentor; Charles E. Feinberg, Detroit businessman and prominent Whitman collector (after which this copy sold at Parke-Bernet, 1968); James "Jimmy" Ling, American businessman and Miller's friend; Steve and Peggy Fossett, record-setting aviator/sailor and philanthropist extraordinaire, respectively.

Emil's pencil annotations throughout this copy name the real-life counterparts of the novel's characters and some actual events that inspired action in the story! In the accompanying photocopied correspondences between Miller and Jimmy Ling, Miller discusses this copy, self-deprecatingly refers to the watercolor he painted in it as "lousy," and comments on Schnellock's pencil annotations:

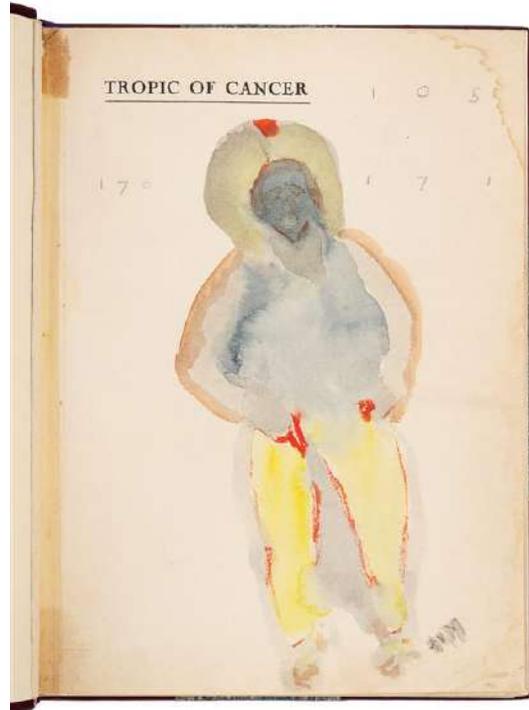
"The notations he made seem to be the real names of the characters - which I would prefer to be kept secret as far as possible. In any case, this copy is a real find and should be worth quite something one day, I imagine." (MIC DROP)

To Emil!

How can I ever say
how much this means
to send you my
first book! May it
not be the last!

With love, gratitude
and fondest remem-
brances.

Henry
Paris 9/20/39



Your anecdotal life! A phrase of M. Borowski's. It is on Wednesdays that I have lunch with Borowski. His wife, who is a dried up cow, officiates. She is studying English now—her favourite word is "Rithy". You can see immediately what a pain in the ass the Borowskis are. But wait...

Borowski wears corduroy suits and plays the accordion. An invincible combination, especially when you consider that he is not a bad artist. He puts on that he is a Pole, but he is not, of course. He is a Jew, Borowski, and his father was a philatelist. In fact, almost all Montparnasse is Jewish, or half-Jewish, which is worse. There's Carl and Paula, and Cronstadt and Boris, and Tania and Sylvester, and Moldorf and Lucille. All except Fillmore. Henry Jordan Oswald turned out to be a Jew also. Louis Nichols is Jew. Eyen Van Norden and Chérie are Jewish. Frances Blake is a Jew, or a Jewess. Titus is a Jew. The Jews then are snowing me under. I am writing this for my friend Carl whose father is a Jew. All this is important to understand.

Of them all the loveliest Jew is Tania, and for her sake I too would become a Jew. Why not? I already speak like a Jew. And I am as ugly as a Jew. Besides, who hates the Jew more than the Jew?

Twilight hour. Indian blue, water of glass, trees glistening and lustrous. The rails fall away into the canal at Jaurès. The long caterpillar with lacquered

+ Camp Zadkine 13
+ Fred Perles + Rena
+ Mrs. M. Joe Sebant
o Valentine Marx
o Louise
o Zolbot
o Wamby Bald
o French Wood

Only a year older than Miller, Emil R. Schnellock served as his mentor at crucial moments in Miller's life. He taught Miller to paint, inspired him to go to Paris, encouraged him to loosen up his writing style, solicited articles on his behalf, acted

as his literary executor, and was generally an intimate sounding board off of which Miller honed his writing.

Miller and Schnellock were elementary school friends at P.S. 85 in Brooklyn(class of 1905), lost touch during their teens, but fatefully reconnected in 1921 when Miller was an aspiring writer and Schnellock a world-traveling painter. Shortly after returning from art study in Europe, Schnellock bumped into Miller at 6th Ave. and 49th St. in New York. Miller recalls, "That chance meeting decided my fate. From then on my gaze was fixed." Emil talked about "Mt. Aetna and Vesuvius and Capri and Pompeii and Morocco and Paris" and told Henry, "I'm sure you'd like it! I'm sure it's just the place for you." This meeting is recounted in *Tropic Of Capricorn*, p.47-49(with Schnellock as "Ulric"). Their friendship re-kindled immediately. Many an evening was spent in Prospect Park together, with Emil filling Henry's head with visions of Paris.

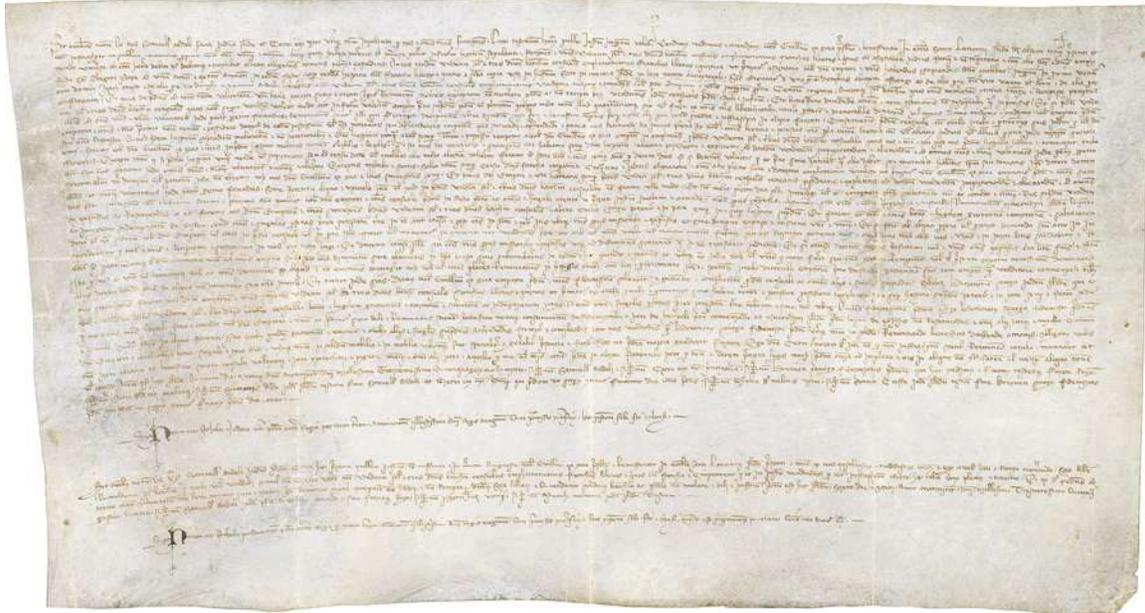
Henry begins writing letters to Emil, describing his writing efforts and influences. Emil teaches Henry to paint, letting him observe as Emil paints in his studio. They play chess and go on double dates. In 1930, when Henry finally leaves to live in Paris, Emil is the one to see him off at the dock. Emil gives him the \$10 in his pocket, which will be all Henry has when he arrives in Paris. Emil receives a barrage of correspondence from France, and these letters are often rough drafts of ideas that will end up in future books. The letters were published as *Letters To Emil*, and they continued for the rest of Emil's life.

In 1932, Miller sends Schnellock the very first draft of *Tropic Of Cancer* for safekeeping.

From 1932-1934, Miller ensures that his Paris friends Michael Fraenkel(the inspiration for Boris in *Tropic of Cancer*) and the incomparable Anaïs Nin are received by Schnellock when they're in New York. The two continue their life-long friendship until Emil's death in 1958.

"You're the one person back home I always kept in mind. I thought of you more than you will ever realize." - Henry Miller

\$14,800



A scarce and remarkable relic of Jewish history in Spain.

Medieval Deed
Lleida, Catalonia Spain 1355.

Sale certificate from Catalan tailor Samuel Andali and his wife Çecri, Jews from the provincial capital Lleida(Lérida in Spanish), to priest Guillelmo Çagraha for leasing rights on their house in Lacuyraçola, in the Jewish quarter of town.

The voluminous document is dated March 4th and 6th, 1355 and written with sepia ink in neat Gothic chancery script occupying a rectangular space of about 620 × 295 mm. It's a window into late-medieval private life in Catalan Spain, and provides deep insight into the difficult situation that Lérida's Jewish inhabitants found themselves in, especially when dealing with Christians. It's written in Latin, and in accordance with a 1301 law in which King James II ordered that all contracts binding a Christian to a non-Christian be written by a Christian notary.

Vellum with a total size of 680 x 370 mm. Verso browned, minimally creased, with tiny abrasions. The text is very crisp and rich in contrast with the vellum. A stunning piece - Near Fine. Housed in a modern leather case - would be excellent framed.

Medieval notarial deeds of this magnitude and in such an impressive state of preservation are rare. This survival is particularly scarce considering the heavy losses suffered by the Jews of Spain during the Black Plague persecutions of 1348-51, the genocide of 1391, and their expulsion in 1492 - along with centuries of destruction in Lerida brought by various wars.

Samuel Andali seems to need cash. He has a house, but doesn't want to sell it(if he sells it to a Christian, he could be forced to pay a tax equal to one third of the selling

price). The Christian priest Guillelmo Çagraha may not lend money with interest. So, they embark upon a very complicated financial package with shifting funds – presumably intended to confuse tax officials.

Andali sells leasing rights to his home(an emphyteusis lease) to Çagraha for 6 livres and 15 sous(= 1620 sous) with Andali to pay an annual rent of 11 sous and 3 deniers(= 135 sous). This provides Andali a cash infusion and Çagraha an annual return of 8 1/3%. Five witnesses and a notary are involved. Given the sharp contrast between the relatively modest amounts at stake, the large number of parties involved, and the material quality of the document, one wonders if the transaction did not involve more money. Perhaps, it was also a means for Andali and his wife to protect their home by becoming debtors of a priest who now had virtual ownership of their house?

Names of persons cited, in order of appearance:

Jews:

Samuel Andali - tailor, seller

Çecri - wife

Abcaym Affrangi

Içach Arusti

Maymonus Andali

Bonanatus Savoga - guarantor of Samuel Andali

Salamon Dido - witness

Bonnin Cinffa - witness

Astruch Maceronus - witness

Natan Bellsom

Christians:

Guillelmo Çagraha - priest of Saint-Laurent de Lérida, buyer

Petrus della Raç - furrier, witness

Thomas de Melons - witness

Nicholas Jordana - notary drafting the agreement

Pedro IV - the Ceremonious King of Aragon

Ref: Jean Letrouit - A New Document Regarding the Jews of Lerida in the Mid-XIV Century

\$6950

The Catcher in the Rye

J.D. Salinger
Boston, 1951

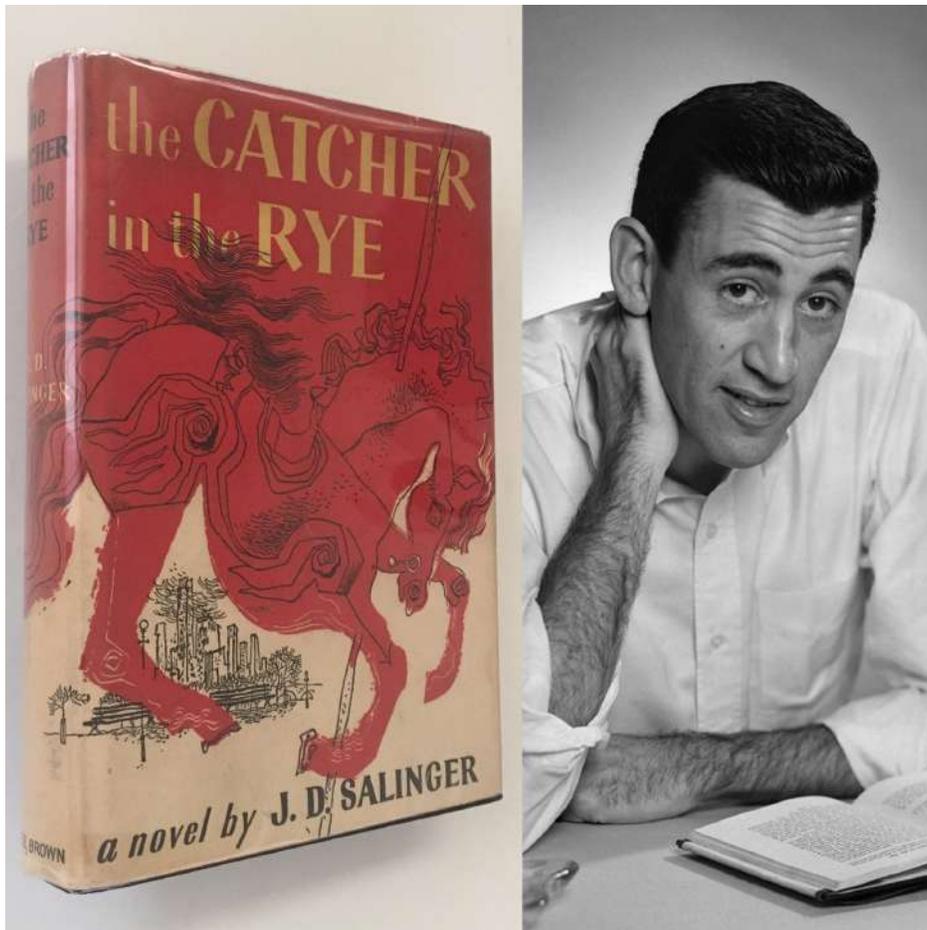
One of the most significant works of 20th century fiction – a true classic of which much has already been said.

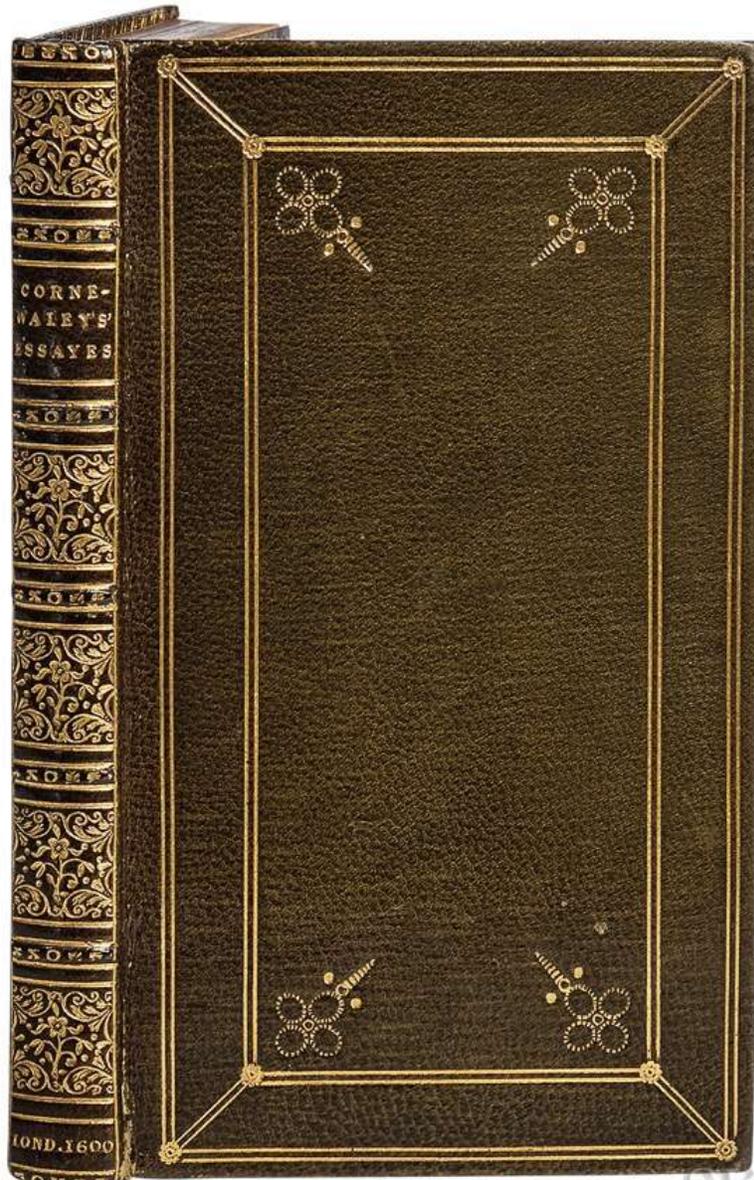
Fine first edition, first printing in Near Fine first issue jacket.

The book has minor spots to the top edge, otherwise Fine. The jacket is truly great, but let me walk through the minor faults – a modicum of chipping to the spine head, two corners, and along a bit of the top front panel, a tiny closed tear at the upper front panel, a bit rubbed at the folds - and perhaps a most modest general patina of age endemic to all objects on Earth that haven't been hermetically sealed.

A rather fresh copy and priced to make your dream of owning this classic a reality.

\$9850





Essays.

Cornwallis, Sir William
London, 1600

First edition of Part One, 12mo, woodcut device on title, one of two final blank leaves present, bound in full olive morocco by Mouteney, tooled in gilt, all edges gilt, in a custom half morocco box, 4 3/4 x 2 1/2in. A gorgeous copy of a very rare book – including this one, only 4 unique copies appear in sales records. Fine.

Part Two was released in 1601 – Essays was possibly originally intended as one book rather than two individual parts.

This copy also possesses a distinguished provenance. Ex-Philip Bliss, Registrar of the University of Oxford from 1824 to 1853, whose books were sold in 1858. Ex-William A. White, noted turn of the century collector of early English books. Finally, Ex-Knohls with their bookplate from the Fox Pointe Manor collection. Two contemporary names, "Matt Perin his Booke" and "Edwd Gower, Taunton" on the title-page.

"This volume of essays is of more importance in the history of the English essay than its intrinsic literary worth would seem to justify...it introduces the personal reminiscence and self-revelation which later became so characteristic of the essay."(Scribner)

"Like Montaigne's, the essays of Cornwallis have the improvisatory, digressive, and eclectic character of the letter of private journal; they are by turns self-referential, confiding, and speculative in manner. His subjects include such standard essay topics as love, ambition, praise, youth, fame, vanity, and fortune."(Tudor England: An Encyclopedia)

A special copy of an absolute landmark book - the manner in which we communicate our experiences via writing would forever be changed.

\$8450

End