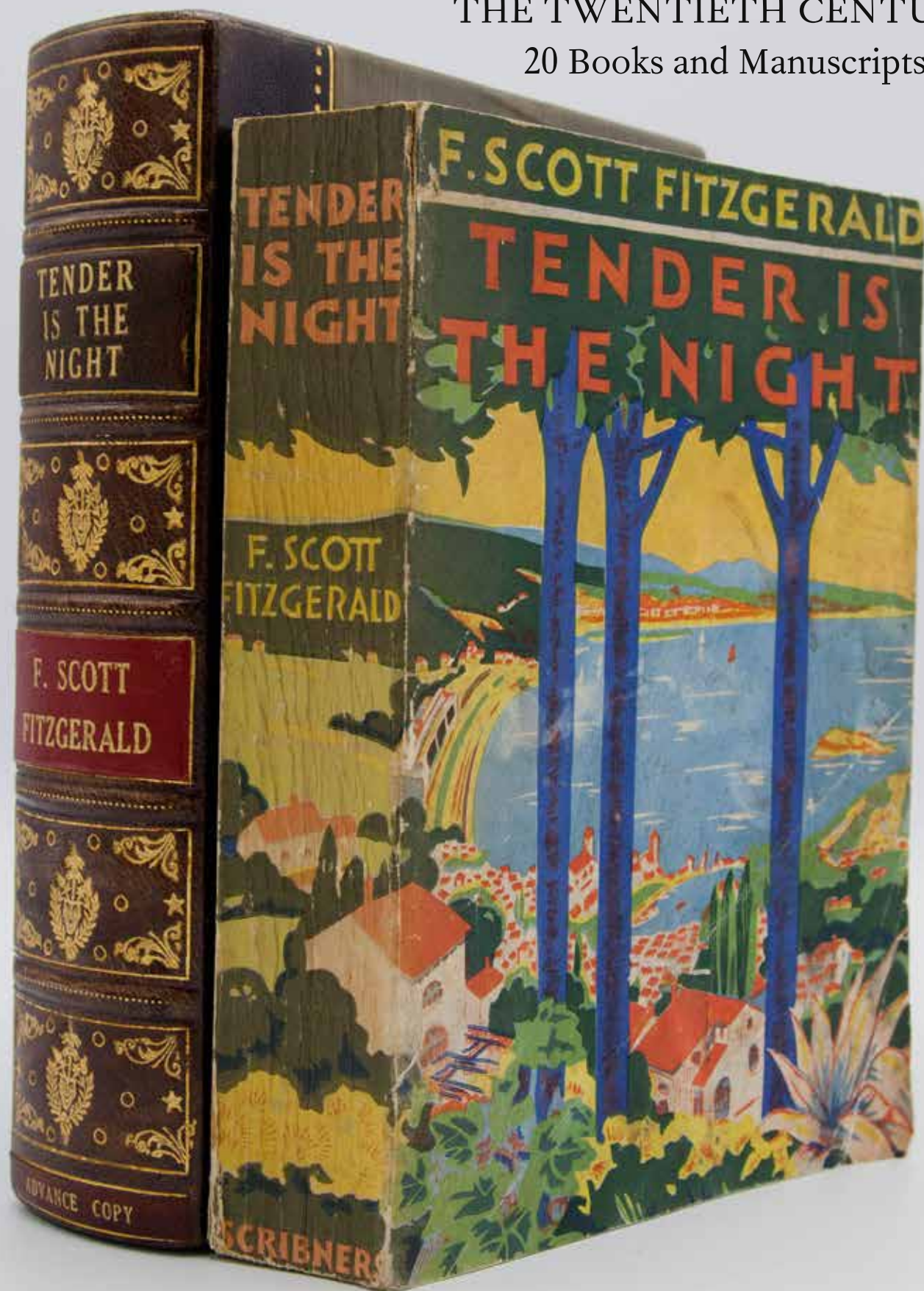


THE TWENTIETH CENTURY:
20 Books and Manuscripts



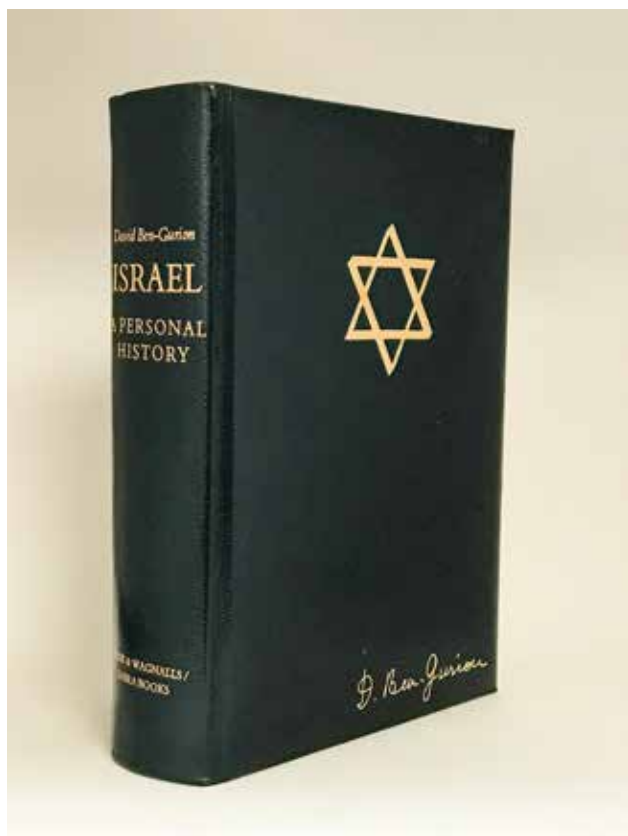
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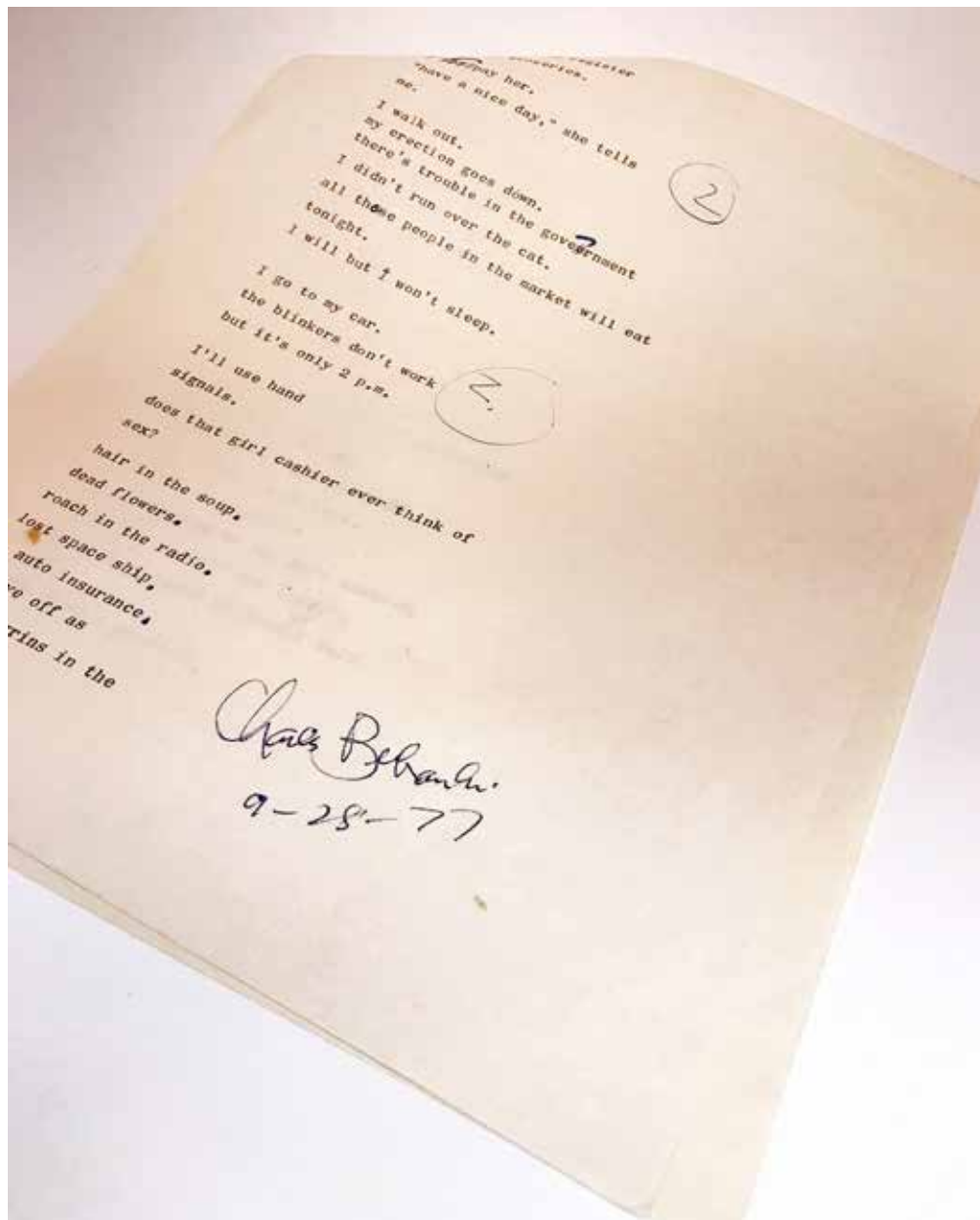


BEN-GURION, David. *Israel: A Personal History.* New York and Tel Aviv: Funk & Wagnalls and Sabra Books, 1971. First edition, limited issue, number 47 of 2000 copies signed by Ben-Gurion underneath his portrait frontispiece. Thick 8vo. 862pp. Black-and-white plates. Original blue leather, gilt-lettered and -decorated on front cover and spine, top edges gilt; original cloth slipcase. Pale spotting to slipcase and sheet edges, a shallow scratch to the spine, generally fine.

The monumental history of Israel by its first Prime Minister, and its primary founder. Ben-Gurion was named one of Time Magazine's 100 Most Important People of the Twentieth Century.

(401623)

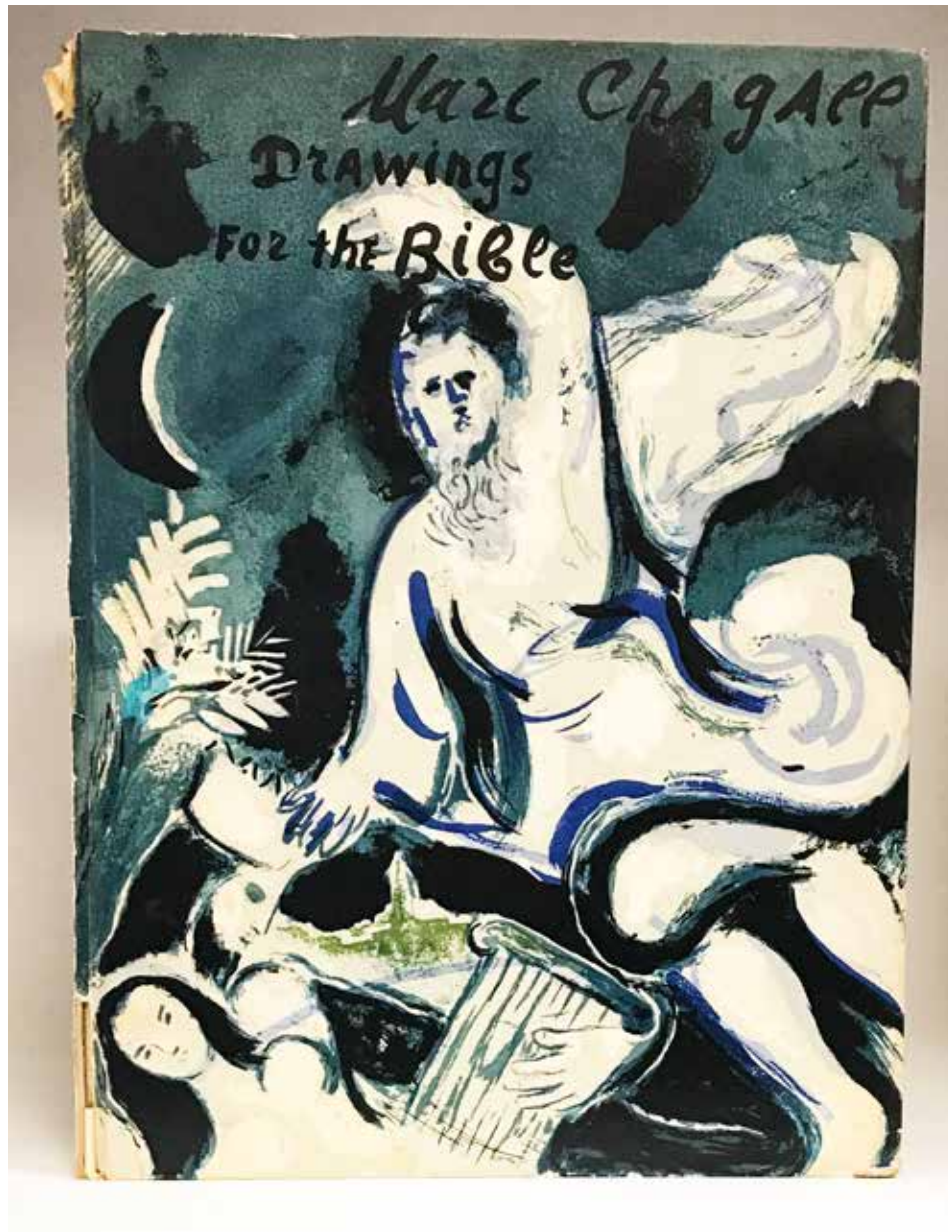
\$1,600



BUKOWSKI, Charles. *"fourteen dollars and thirty two cents"*. Typescript with holograph corrections signed ("Charles Bukowski / 9-28-77"). [Los Angeles], 1977. Two pages, 4to, on cream typing paper, stapled. 51 lines, with 11 corrections to punctuation.

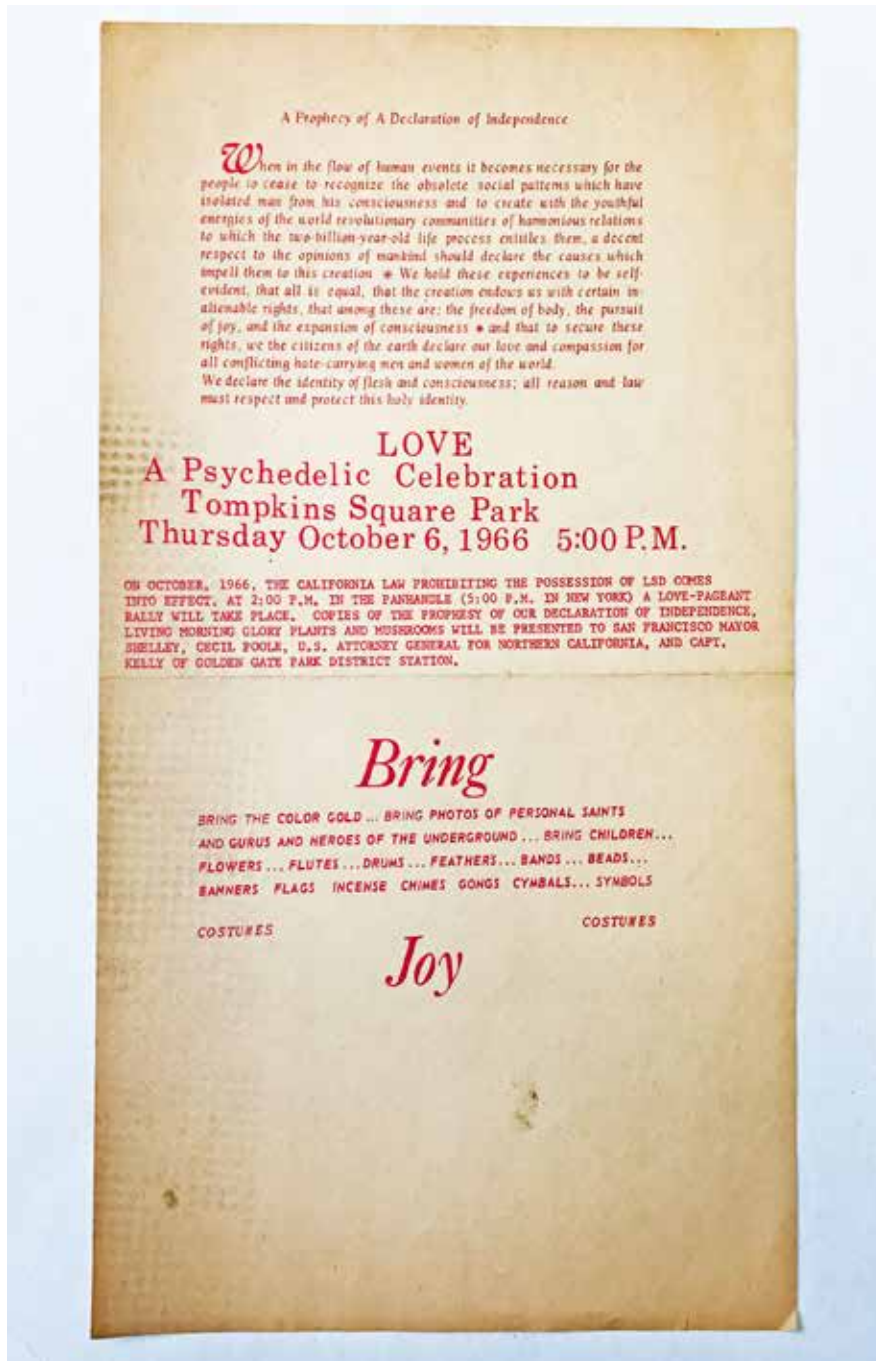
Published in 'Dangling in the Tournefortia' (Black Sparrow, 1981). Aubrey Malone, in 'The Hunchback of East Hollywood: A Biography of Charles Bukowski' references this poem as an example of Bukowski's "incredibly jumpy mind" (p.126). Bukowski creates a poem out of insomnia, and life pressures, "dead cat on the boulevards. / de Sade grinning in the dark. / more trouble in the government. [...] getting an erection / from looking at the girl cashier. / 'how your doing?' she asks / 'I need my teeth drilled,' tell / her [...]" (401191)

\$4,250



CHAGALL, Marc / Text by Gaston BACHELARD. *Drawings for the Bible.* New York: Harcourt, Brace and Company, [1960]. First American edition, issued simultaneously with the French edition of Verve issue 37/38. Folio. Containing the complete suite of 24 color lithographs after Chagall by Mourlot Frères; 96 reproductions in black-and-white. Original decorated boards reproducing a color lithograph by Chagall prepared specially for this volume. Spine with 2-inch loss at top, light wear at extremities, common in this volume where the weight of the text block often cracks the hinges and irreparably damages the spine. Overall an above-average copy of this fragile volume, complete with all lithographs in fine condition.

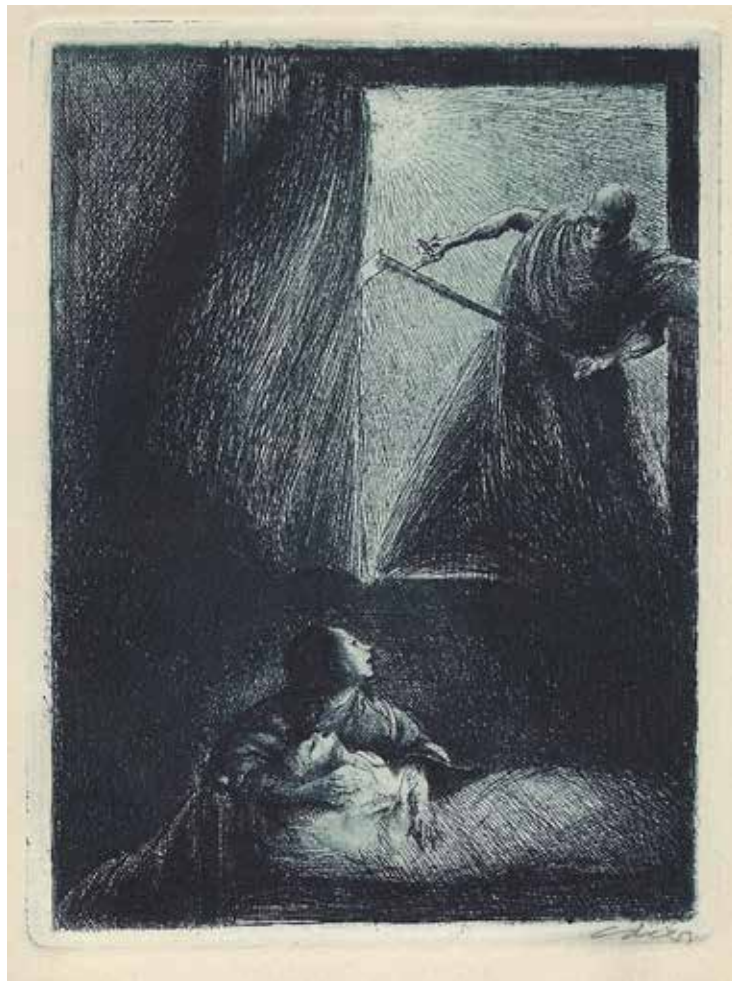
This double number of Verve contains the drawings made by Chagall in 1958 and 1959 on Biblical themes which he had not dealt with in his illustrations for the Bible reproduced in Verve 33/34. Catalog raisonné: Mourlot 230-277, Cramer 42, Sorlier 75 (401634)
\$2,250



[COHEN, Allen]. *A Prophecy of a Declaration of Independence... LOVE A Psychedelic Celebration Tompkins Square Park Thursday October 6, 1966 5:00 P.M.* [New York]: [1966]. First edition. Broadside printed in red ink, 14 x 7 1/2 inches. Pale browning, pale stain at left.

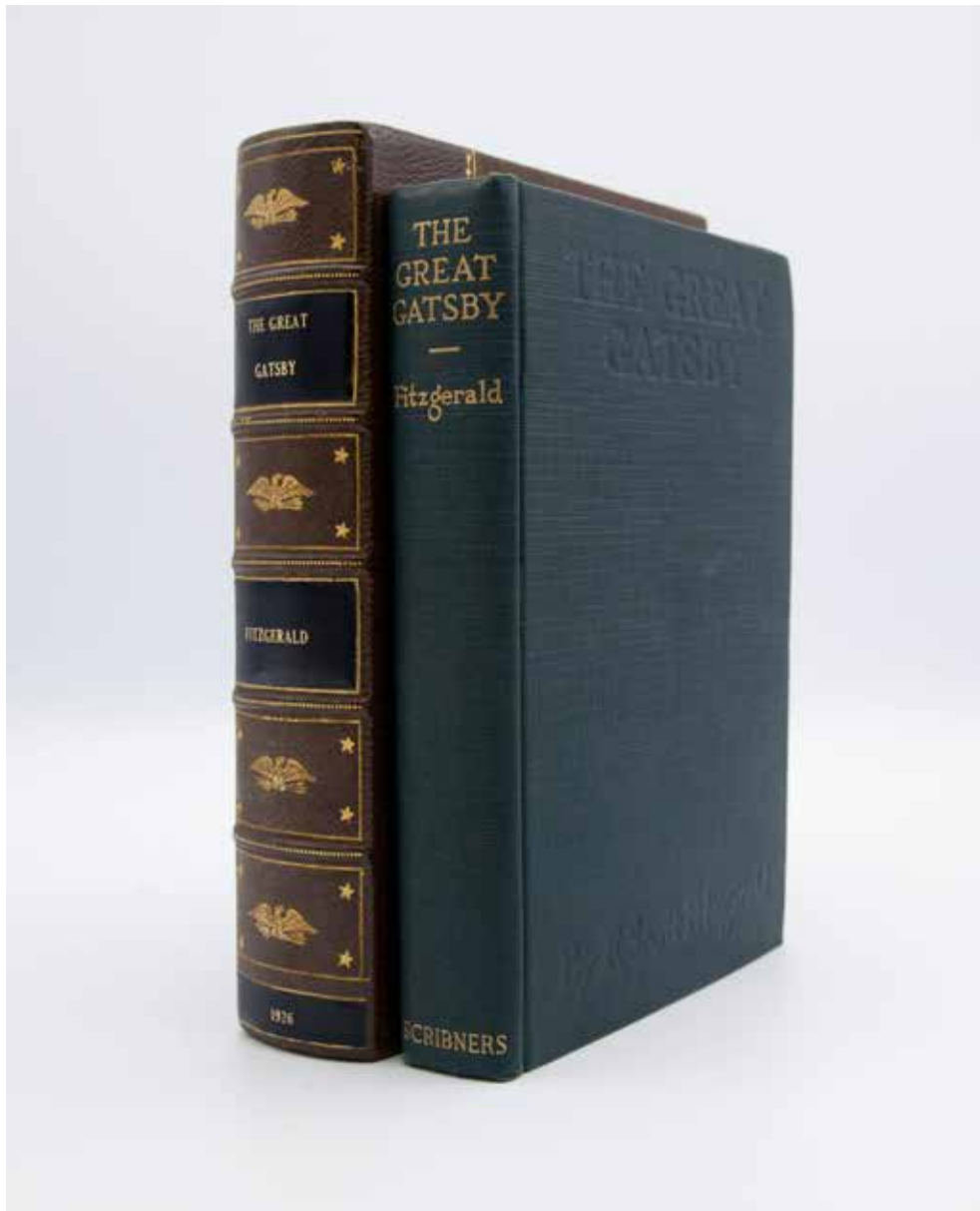
Very scarce: OCLC/WorldCat lists only one copy, at the University of Virginia; of the San Francisco printing, OCLC/WorldCat lists only two copies, at Yale and the New York Public Library. The Declaration includes the following: “We hold these experiences to be self-evident, that all is equal, that the creation endows us with certain inalienable rights, that among these are: the freedom of body, the pursuit of joy, and the expansion of consciousness.” Announces “A Psychedelic Celebration” in Tompkins Square Park on October 6, 1966, to mark the day that LSD becomes illegal in California. “Bring The Color Gold ... Bring Photos Of Personal Saints And Gurus And

Heroes Of The Underground ... Bring Children ... Flowers ... Flutes ... Drums ... Feathers ... Bands ... Beads [etc.]” The simultaneous event in Golden Gate Park, San Francisco, was envisioned by San Francisco Oracle editors Allen Cohen and Michael Bowen as an alternative to protest and as a celebration of the psychedelic life. The bands Grateful Dead (performing their new song “Alice D. Millionaire”), Big Brother and the Holding Company, and Wildflower played for approximately 800 people, and the event’s success helped prepare the way for the Human Be-In on January 14, 1967. (401588)
 \$2,000



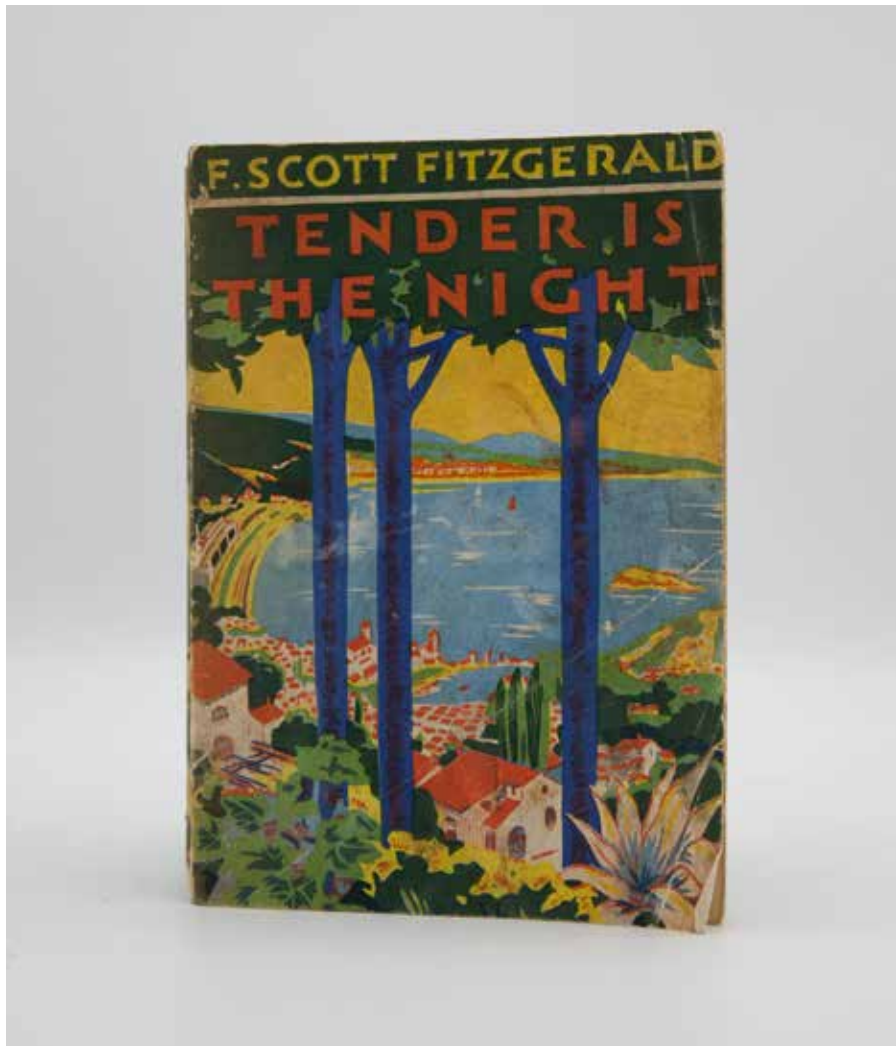
DIER, Erhard Amadeus, artist / HERZFELD, Richard (Richard NORDEN). *Silhouetten Gedichte Eines Deutsch-Amerikaners*. Vienna: Artur Wolf Verlag, 1927. First edition of this suite of prints, after the 1924 edition of the text. 8vo. 76pp. 16 original etchings printed in colors by Erhard Amadeus Dier, each signed in pencil. Original red morocco-backed boards, gilt-lettered on front cover and spine. Stain on cover, two etchings sprung and with light wear at corners, otherwise fine.

An arresting series of images by the Austrian artist Erhard Dier (1893-1969), who was a student of Camillo Sitte and Josef Jungwirth at the Academy of Fine Arts in Vienna. Dier traveled to Switzerland, Italy and Spain before starting a career as an illustrator, working on designs for Austrian banknotes, tapestries, porcelain, wallpapers, and church windows. While generally known for a florid and temperate style, the present suite offers dramatic contrast, evoking some of the darker spirit found in the work of artists like Gustave Doré or Odilon Redon. Dier contributed to many issues of 'Die Muskete' around this time, always credited as "Amadeus" and hence explaining the difficulty in tracing his full body of work. Scarce: OCLC/WorldCat lists only the copy at the University of Southern California. (401650)
\$750



FITZGERALD, F. Scott. *The Great Gatsby*. New York: Charles Scribner's Sons, 1925. First edition, first issue, with all first printing points: "chatter" on p. 60, line 16; "northern" on p. 119, line 22; "it's" on p. 165, line 16; "away" on p. 165, line 29; "sick in tired" on p. 205, lines 9-10; and "Union Street station" on p. 211, lines 7-8. 8vo. Original green cloth, titled-in blind on front, gilt-lettered on spine; quarter morocco slipcase. A very fresh and bright copy, the spine gilt crisp.

A fine copy of the first edition. Brucoli A11.1a. (401795)
\$7,000

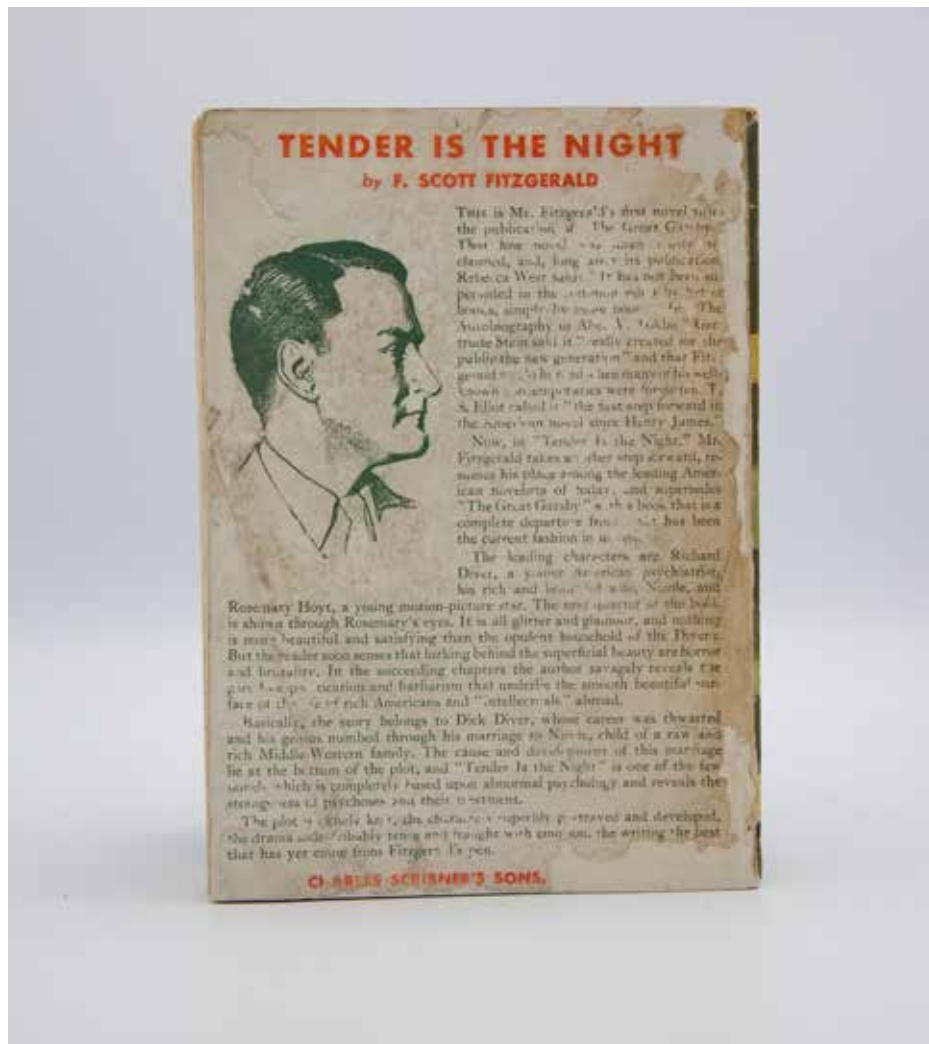


FITZGERALD, F. Scott. *Tender is the Night*. New York: Charles Scribner's Sons, 1934. First edition, advance copy.

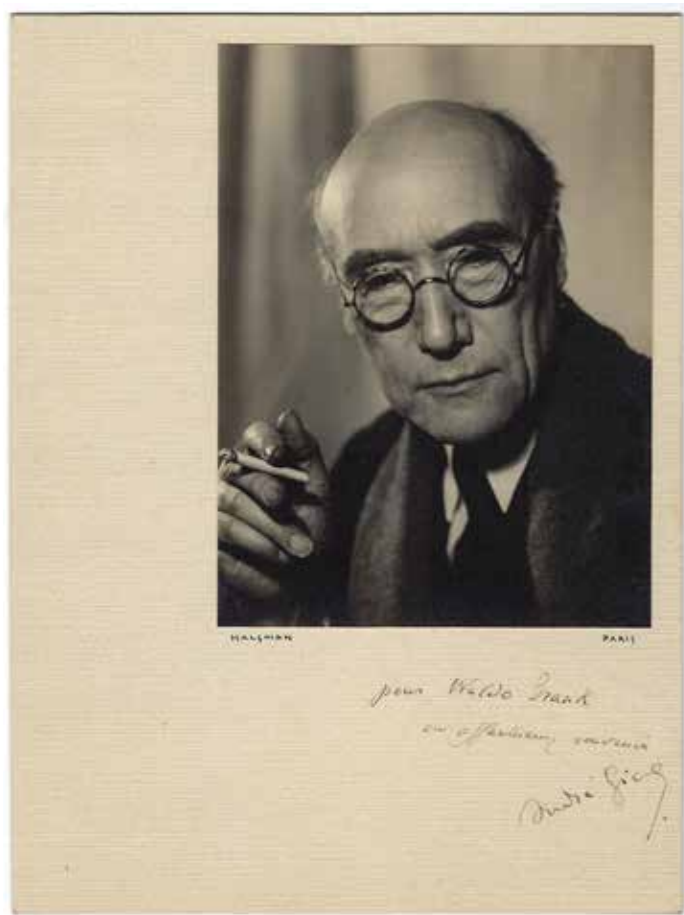
EXCEEDINGLY SCARCE ADVANCE OR REVIEW COPY OF THE FIRST EDITION: No copies have appeared at auction – and we are unaware of any offered privately – in the last 22 years.

8vo. Original pictorial wrappers made from the dust jacket, fore-edges uncut; half morocco slipcase. Some restoration to rear wrapper affecting the right margin of the jacket copy, light spotting to endleaves. Provenance: Henry Barnard Strong (bookplate). Strong was Yale class of 1922 and a member of Skull & Bones. Gerald Murphy, the model for Dick Diver in *Tender is the Night*, was an earlier member during his years at Yale.

Very rare: Bruccoli A14.I.a and Supplement (1980, same number) locate only three copies. Auction records list only two copies selling in the last fifty years: that of Mrs. Charles W. Englehard, Christie's New York, 27 October 1995, lot 44; and a copy at Swann Galleries, 14 December 1995, lot 102.



Of Fitzgerald's eight novels, this is the only one for which advance copies were issued. "They are complete texts – not dummies – and were probably intended for use as review copies and salesman's copies. The Scribner's records indicate that five hundred copies were ordered, but it is unlikely that that many copies were distributed because it is so rare: three institutional copies have been located (University of Virginia Library, The J.P. Morgan Library, and the Brucoli Collection at the University of South Carolina). Seven catalogue appearances have been noted, and it is probable that one or more copies were recatalogued. No copy has been offered for sale since 1995. These are the most collectible copies of *Tender is the Night* in terms of priority and rarity" (Matthew J. Brucoli and Judith S. Baughman, *F. Scott Fitzgerald in the Marketplace: The Auction and Dealer Catalogues 1935-2006*, Columbia, SC, 2009, p. 257). Connolly, *The Modern Movement* 79 ("flashes of genius by an expert in self-destruction"). (401793) \$45,000



GIDE, André. *Portrait photograph by Philippe Halsman inscribed to Waldo Frank, 1934.* Superb portrait by Philippe Halsman, gelatin silver print, 6 x 4 1/2 inches on 9 3/8 x 7 inch mount, signed “Halsman Paris” on the mount beneath the image and with his stamp on verso of the mount.

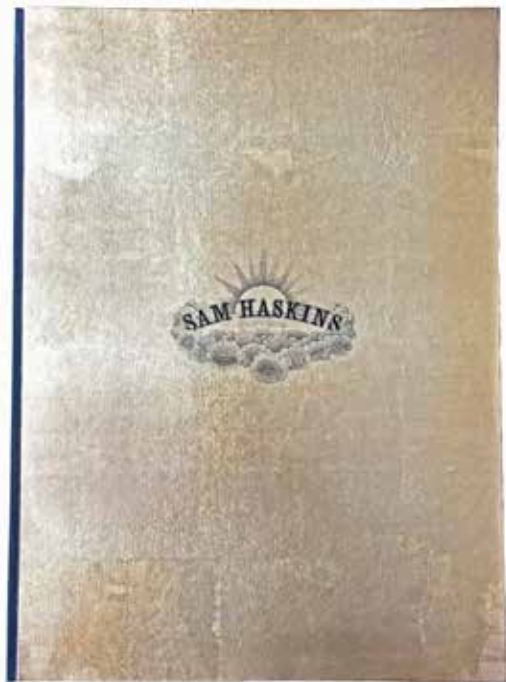
A fine presentation inscription by André Gide (1869-1951): “pour Waldo Frank en affectueux souvenir André Gide.” Waldo Frank (1889-1967) -- American novelist, critic and political activist -- wrote extensively for ‘The New Yorker’ and ‘The New Republic’ in the 1920s. In his memoirs, Frank wrote: “My first personal encounter with Gide was a parable. Gide invited me to lunch and was to pick me up at noon at the offices of NRF... Gide rushed in, a little late... ‘Come,’ he grasped my arm, not my hand. ‘there’s a big fire... the magasins du Printemps are on fire. I have a police pass.’ He pushed me into the waiting taxi, ‘Do you like fires? I never miss a fire.’...” Of Gide’s work, Frank wrote: “Gide’s general theme is the disintegration of the self, as the self has been regarded by the centuries of the Judeo-Christian culture. It is still believed in, still defended. But the revelation that this self is doomed and no new form of the self yet emerged from our cultural chaos gave Gide timeliness and power” (Frank, *Memoirs*, University of Massachusetts Press, 1973, pp.117-118). Philippe Halsman opened his Montparnasse studio in 1934 and photographed many well-known artists and writers. Gide was awarded the Nobel Prize in Literature in 1947. Anglo-American auction results record only one inscribed photograph by Gide. (401085)

\$3,000



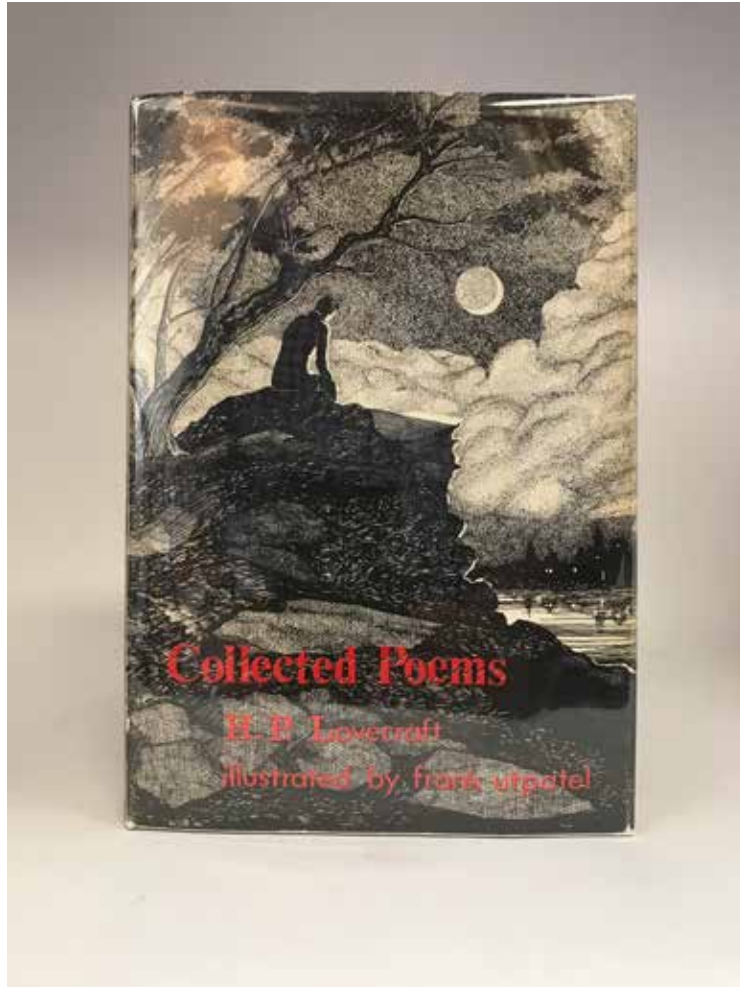
[GERMAN EXPRESSIONISM] — GLASER, Curt. *Die Graphik der Neuzeit vom Anfang des XIX. Jahrhunderts bis Zur Gegenwart.* Berlin: Bruno Cassirer, 1922. First edition, limited issue, number 139 of 150 copies with six original prints. Tall 8vo. 585pp. Original etchings by Lovis Corinth, Edvard Munch, Max Pechstein and Hans Purrmann; and original lithograph by Max Liebermann; and an original woodcut by Max Slevogt. With lettered tissue guards. Original red morocco gilt, top edges gilt. Spine sunned, joints rubbed, owner's ink gift inscription on front free endpaper.

The prints are: 1. E. Munch, *Kinderkopf* (Schiefler 250 IIa) -- 2. L. Corinth, *Tiergartenlandschaft* (Müller 476) -- 3. M. Slevogt, *Tischkarte* (Rümann 24) -- 4. H. Purrmann, *Landschaft* (Heilmann 97 b) -- 5. M. Liebermann, *Der barmherzige Samariter* (Schiefler 347) -- 6. M. Pechstein, *Fischerfamilie* (Krüger R 127). (401407)
\$2,750

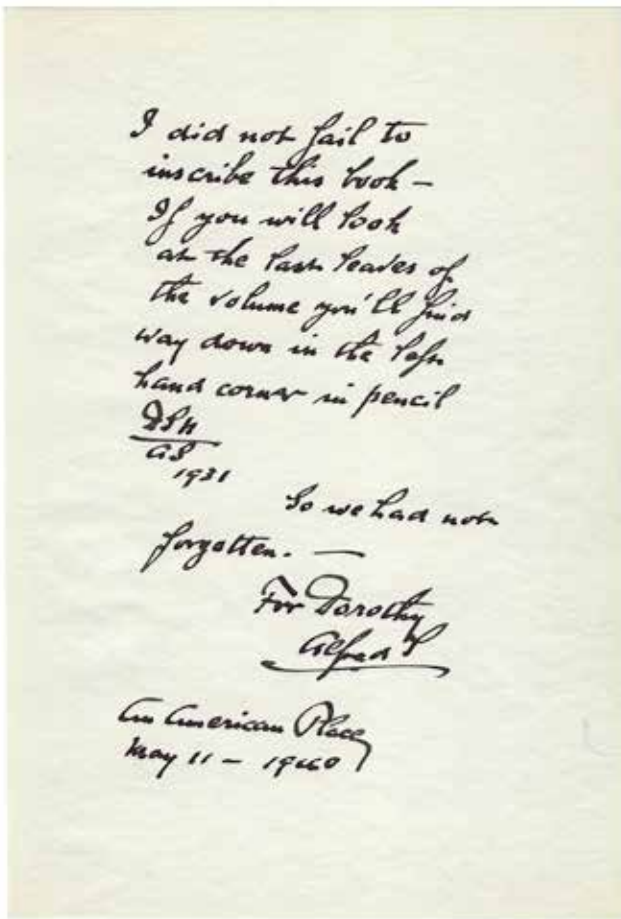


HASKINS, Sam. *Posters*. London: [Printed in Switzerland by Lichtdruck AG, Dielsdorf, Zurich for Sam Haskins, 67 Glebe Place], [1972]. First edition, deluxe issue, number 92 of 1500 copies signed by Haskins. Folio. 31 photographs. Deluxe gold-leaf over boards, title cartouche on front cover, white-lettered on leather spine.

Frequently found in wrappers, the work is scarce in this deluxe hardcover limited edition. This was the first color book produced by Haskins. It is printed on one side using a thick stiff paper and a soft glue perfect binding so that the pages could be removed and used as posters. The book won a gold award at the New York One Show. (401619)
\$850



LOVECRAFT, H.P. *Collected Poems*. Sauk City: Arkham House, 1963. First edition. 8vo. Illustrated by Frank Utpatel. Original cloth; dust jacket. Two tiny abrasions at edge of jacket, otherwise a fine copy. (400792)
\$175



MARIN, John / Edited by Herbert J. Seligmann. *Letters of John Marin.* New York: Privately Printed for An American Place, 1931. First edition, deluxe issue, number 22 of 50 number copies signed by Marin from an edition of 400, presented by Stieglitz to Dorothy Secker Norman. 8vo. Original grey cloth, gilt-lettered on spine. Glassine worn else a fine copy.

A superb presentation copy, with a lengthy inscription by Alfred Steiglitz on a laid-in sheet to Dorothy Norman: "I did not fail to inscribe this book -- If you will look at the last leaves of the volume you'll find way down in the left hand corner in pencil DPN / AS 1931. So we had not forgotten. For Dorothy, Alfred. An American Place. May 11 - 1940." The pencil inscription is on the final leaf.

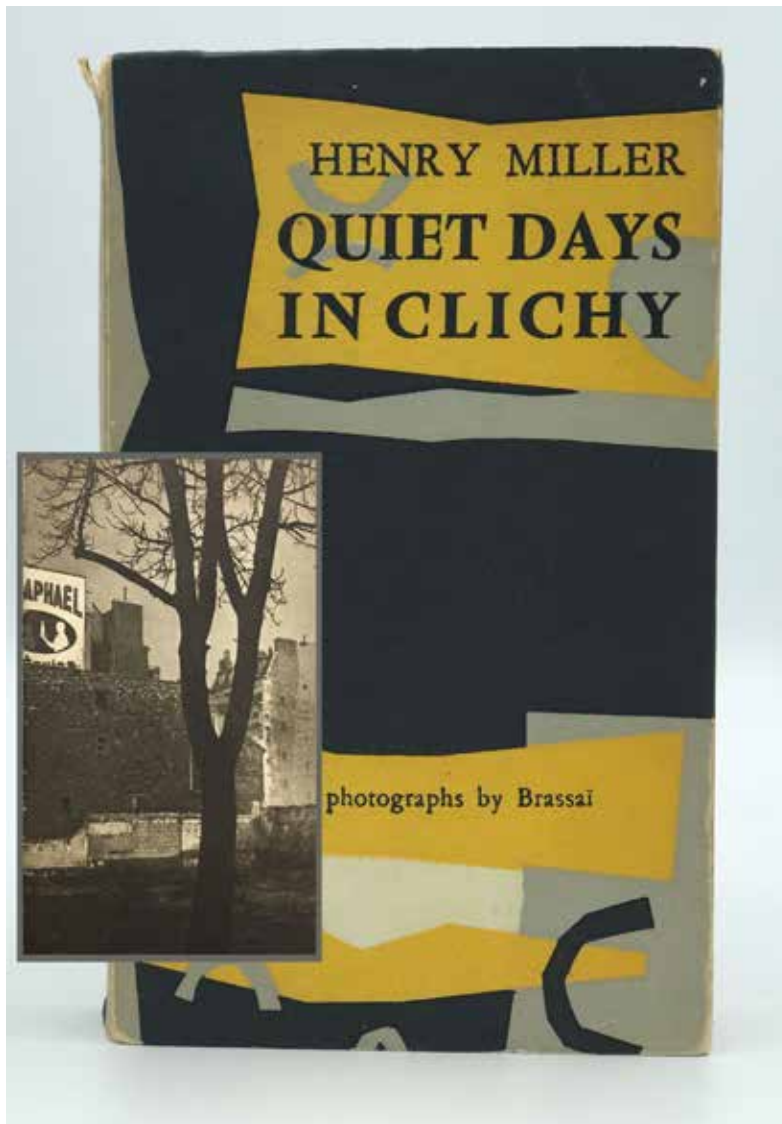
Dorothy Stecker Norman – photographer and patron of the arts – was one of Stieglitz’s most devoted followers after they met in 1927. Though both married at the time – Stieglitz to Georgia O’Keeffe and Norman to Edward A.

Norman (son of an early Sears & Roebuck entrepreneur) – they soon became friends and lovers. Their relationship continued until his death in 1946; she was divorced from Norman in 1951. Though she never worked as a professional photographer, Norman is remembered for the many intimate portraits of artists, writers, and social figures important to the time, and for documenting the spaces in which they travelled. She took a well-known series of images documenting An American Place, Stieglitz’s last gallery and that serving as the publisher of this edition of Marin’s letters.

Stieglitz’s lengthy inscription implies the depths of their relationship, just four years after they met. His initialed presentation inscription, hidden at the end of the volume in a tiny penciled script, shows a quiet acknowledgement of their relations, while his boldly penned laid-in inscription more forcefully declares his intentions to present the volume to his lover.

Marin had held his first one-man exhibition at Stieglitz’s 291 Gallery in 1909. They remained friends for over 40 years, and Stieglitz showed Marin’s work almost every year in one of his galleries. His major retrospective at MoMA would take place five years after the publication of these letters, which show the major impact each had on the other artistically, socially, and financially. (401622)

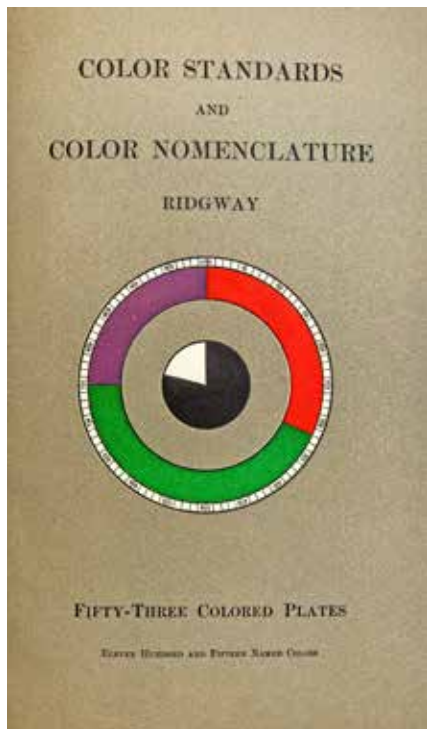
\$3,500



MILLER, Henry. *Quiet Days in Clichy.* Paris: The Olympia Press, 1958. Second edition. 8vo. 171pp. Photographs by Brassai. Original printed wrappers. A very fresh and bright copy, two small tears at head of spine reinforced on the reverse, inner hinge pulled.

Brassai's earthy photographs of Parisian street life were the perfect complement to Miller's depictions of life there as a struggling writer. (401796)

\$300

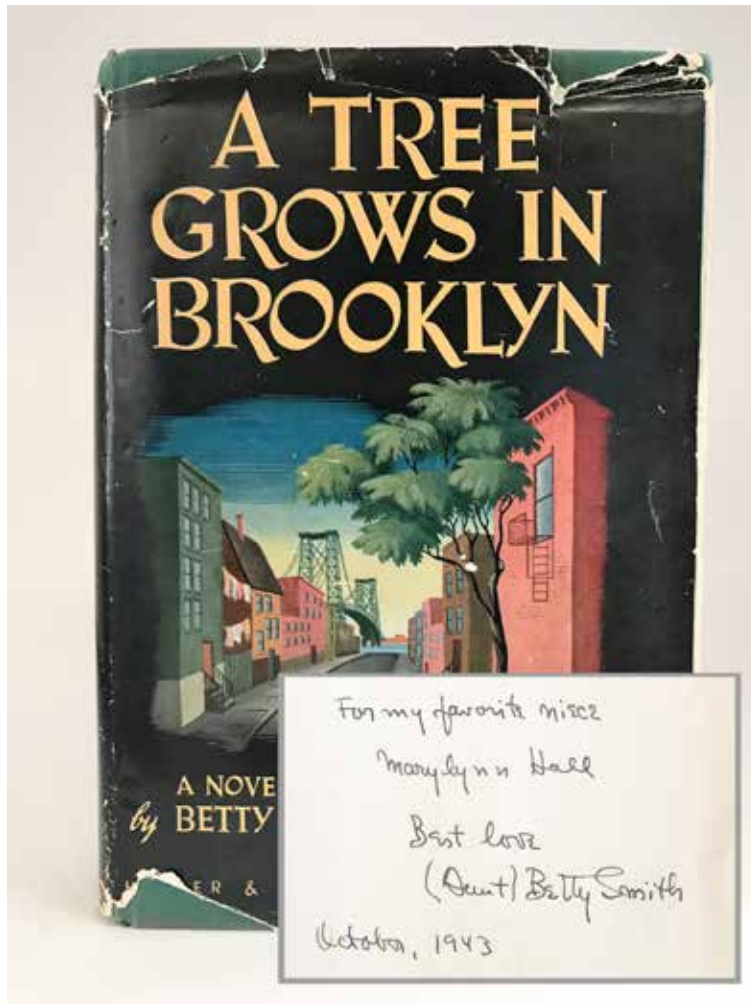


RIDGWAY, Robert. *Color Standards and Color Nomenclature*. Washington, D. C.: Published by the author, [1912]. First edition. 8vo. Color lithographic title, 44pp. text. 53 plates containing 1,815 color samples mounted on card with letterpress names, tissue guards preserved. Original cloth. Cloth a bit worn at extremities, spine gilt faded, hinges tender.

With the card of Mrs. Robert Ridgway containing her manuscript address laid-in, and with pencil annotation "Ridgway's own copy" on front free endpaper. A careful early owner, perhaps Ridgway himself, has punched a neat hole at the center of each sample, permitting the user to place something behind the sample for comparison. American ornithologist Robert Ridgway was curator of the division of birds at the National Museum (now the Smithsonian Institution) from 1880. Known for his work in systematic ornithology and color definition, this work presents his exhaustive study of color, color nomenclature, and accurate reproduction of color using stable pigments. "The enduring value of his labor is evidenced by the naturalists and artists who, a century later, continue to use it as a standard reference" (MIT Libraries, 150 Years in the Stacks). This beautifully composed work utilized pigments including carmine and other cochineal lakes, colors of vegetable origin (as gamboge, violet carmine, indigo, etc.), and most of the aniline or coal tar dyes. Due to the volatility of some of the pigments, Ridgway precedes the plates with "CAUTION!!! Do Not Expose These Plates to the Light for a Longer Time Than Is Necessary."

(401804)

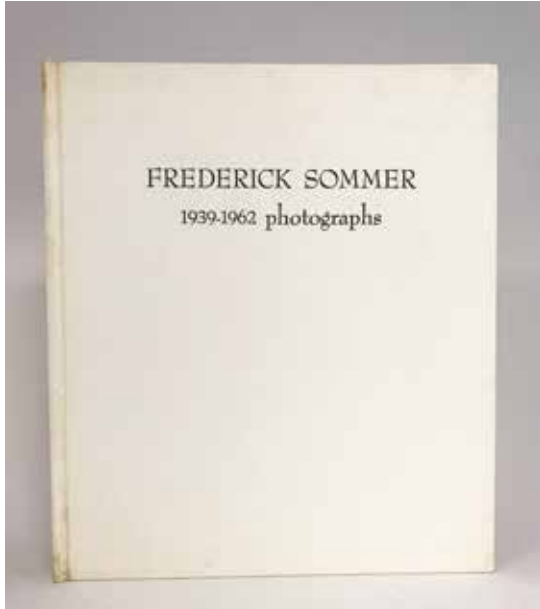
SOLD



SMITH, Betty. *A Tree Grows in Brooklyn*. New York: Harper & Brothers, [1943]. Presentation copy of the first edition, first printing, first issue dust jacket. 8vo. Original green cloth, printed paper title label on spine; original pictorial dust jacket. Light spotting to cloth; jacket with chips and losses at edges affecting several letters of publisher's name on front cover and spine, \$2.75 price preserved, generally an above-average copy of this work known for the fragility of its poor war-time paper.

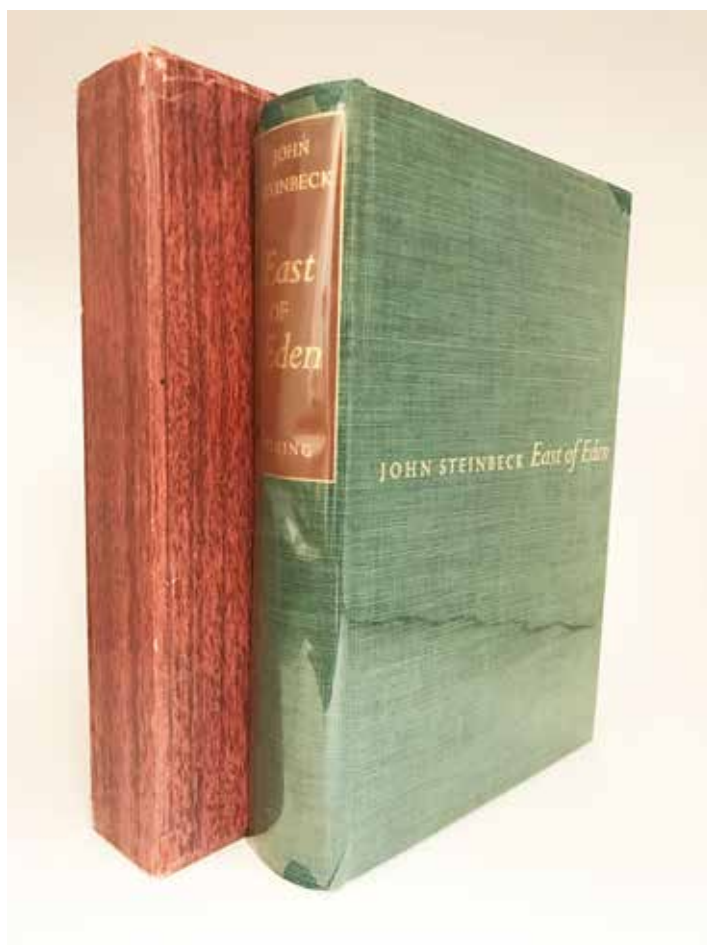
A fine association copy, inscribed by Smith to her niece on the front free endpaper: "For my favorite niece Marylynn Hall Best love (Aunt) Betty Smith October, 1943." Signed copies of Smith's classic tale of life in Williamsburg, Brooklyn are scarce, and inscribed copies scarcer still. The present copy, inscribed to a close family member just two months after publication, was preserved and passed down through Smith's niece's family. In 1945 Elia Kazan made his directorial debut in the film adaptation of *A Tree Grows in Brooklyn*. Following the trials of a tenement family living in Brooklyn during the turn of the century, Smith's novel would also serve as the basis for a Broadway musical. According to auction records, no inscribed copies of the first edition have been offered since publication. (401240)

\$8,500



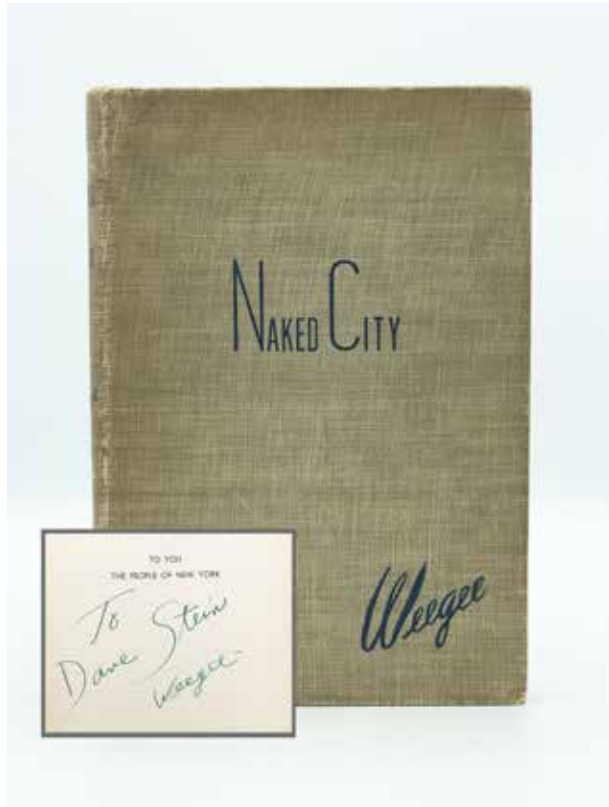
SOMMER, Frederick. *1939-1962 photographs. Words not spent today Buy smaller images tomorrow.* [Rochester]: Aperture, 1963. First edition, limited cloth issue. 4to. 21 leaves. Original white cloth, lettered in black on upper cover. Some pale spotting, generally tight and sound, the photographs crisp.

First edition of Sommer's first book and the first book issued by Aperture in hardcover (it was originally published as Aperture 10:4). The cloth issue was not offered for sale, but distributed to close friends of the publisher and photographer. The cloth issue is rumored to be 50 copies, but it is likely more were produced. "An almost perfect monograph"; "this early enactment of Sommer's ideas about the workings of linguistic and pictorial logic is a gem" (101 Books). 101 Books, pp.162-3; The Open Book, pp.192-3; Roth 162-163. (401618)
\$1,750



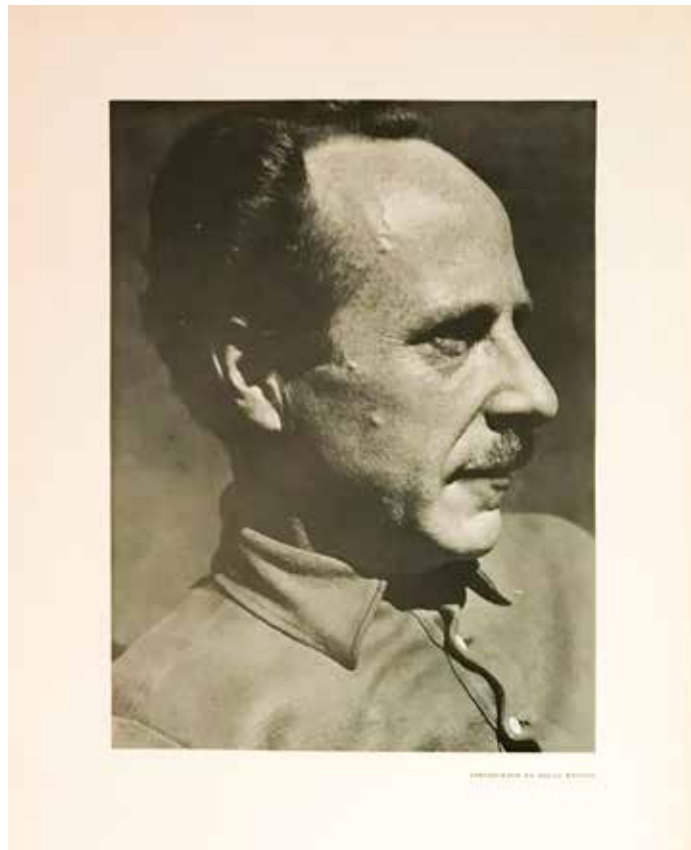
STEINBECK, John. *East of Eden*. New York: The Viking Press, 1952. First edition, limited issue, one of 1500 copies signed by Steinbeck. Thick 8vo. 602pp. Original green cloth, gilt-lettered; acetate; slipcase. Provenance: Stephen M. Dryfoos (bookplate). A few chips to acetate, light rubbing to slipcase, otherwise a fine and bright copy.

Goldstone & Payne A32a. (401328)
\$3,250



WEEGEE [FELLIG, Arthur]. *Naked City*. New York: Essential Books, [1945]. First edition, inscribed. 8vo. 246pp. Photographically illustrated throughout with Weegee's images of New York life. Original cloth. Some rubbing to extremities.

Inscribed to publisher Dave Stein on the dedication leaf. Weegee's "photobook masterpiece one of the great documentary photobooks His Naked City is essentially a nocturnal book, to be put alongside Brassai and Brandt Beneath its Rabelaisian tough-guy exterior, this is a book with heart" (Parr & Badger I:145). Icons of Photography, 94; Open Book, 142-43. (401797)
\$400



To Mr. Lewis Milestone
Edward Weston

WESTON, Edward, photographer -- ARMITAGE, Merle. *The Art of Edward Weston.* New York: [Will A. Kistler Company] for E. Weyhe, 1932. A fine presentation copy of the limited edition, number 48 of 550 copies, printed on Artisan enamel paper by Champion Paper, photographic reproductions by the Los Angeles Engraving company, binding by Earle A. Gray. Folio. Foreword by Charles Sheeler, Appreciation by Lincoln Steffens, Prophecy by Arthur Miller, Estimate by Jean Charlot. 12pp. text, 39 photographic plates. Original printed paper-backed black boards. Light toning and wear to binding, some pale foxing as often, lacks original slipcase but with modern cloth slipcase.

A fine presentation copy, inscribed by Weston to Lewis Milestone on the epigraph leaf facing the title. Milestone (1890-1980) is renowned for his direction of 'Two Arabian Knights' (1927) and 'All Quiet on the Western Front' (1930) -- both of which received Academy Awards for Best Director. Milestone apparently re-gifted the book, as the half-title bears his inscription "To the Roberts, Milly." A fine association, linking Weston (who early in his career worked in Hollywood doing stills for films) to the celebrated director Lewis Milestone. (401564)
\$3,000

Items in this list are offered subject to prior sale. All items are as described and are sold on approval. Notice of return must be given within ten days, unless otherwise previously agreed. New York State residents must add the appropriate sales tax. Postage and insurance are free within the United States and are billed to all international orders. Payment by check, wire transfer, bank draft, PayPal or credit card.

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