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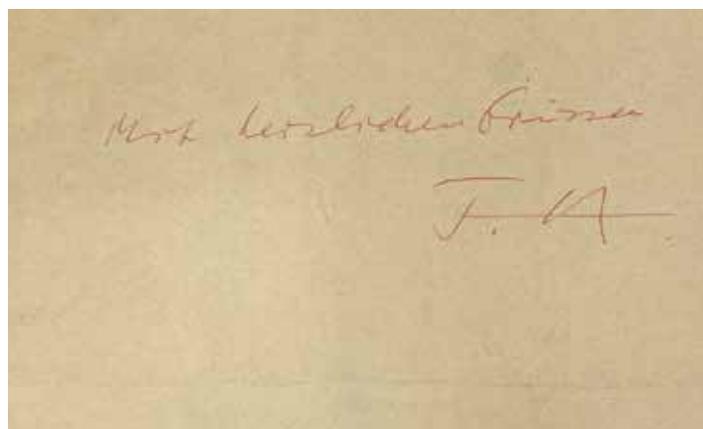
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**ALBERS, Josef.** *Interaction of Color*. New Haven and London: Yale University Press, 1963.

\$10,000

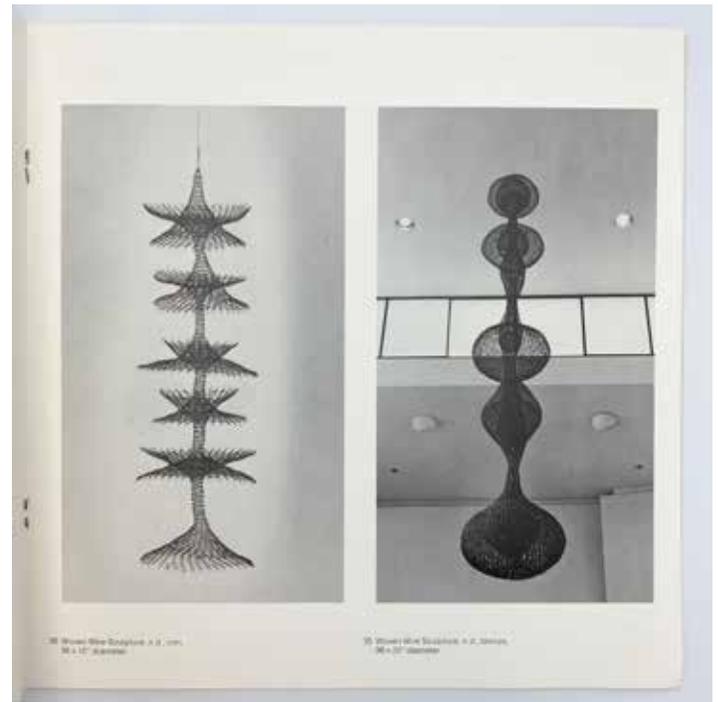
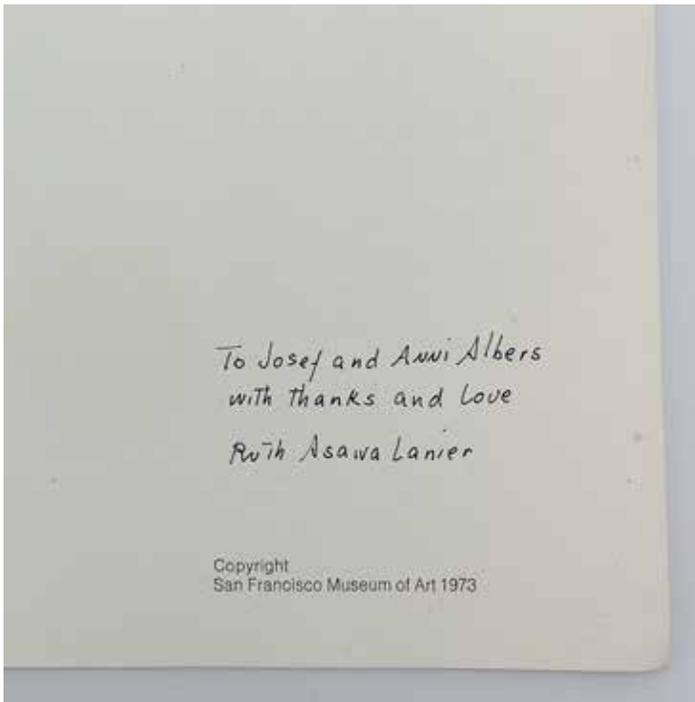
Folio (37 x 28 x 14 cm). 80 silk-screened folders, many with flaps, cut-out overlays or other variables, demonstrating a profusion of colors and color combinations. Folders loose as issued with commentary booklet in cloth folding case, accompanied by text volume in cloth; original cloth slipcase.

**With:** Single-sheet review of *Interaction of Color* by K.O. Götz, reprinted from *Werk und Zeit* 5, May 1965. **WARMLY INSCRIBED** on the verso by Albers in German: "Mit herzlichen Grüßen [With heartfelt greetings], J.A.". A fine set, with original tissue guards preserved in all folders, a few insignificant marks to slipcase.

**FIRST EDITION.** A masterwork of art education, and an arresting series of prints illustrative of Albers investigations into color theory. Since this limited first edition, it has remained in print ever since and sold over a quarter of a million copies, first reprinted in paperback in 1971 and in numerous editions until today. Only this edition, however, contains original screenprints – some 200 reproductions in all – making it the most finely executed representation of its intentions.

"In visual perception a color is almost never seen as it really is—as it physically is. This fact makes color the most relative medium in art. In order to use color effectively it is necessary to recognize that color deceives continually. To this end, the beginning is not a study of color systems." – Josef Albers.

Opposing the century's old methods of teaching color scientifically, Albers developed an "experimental way of studying color and teaching color." "His color course, which he inaugurated at Black Mountain College, comprised a sequence of simple exercises, each of which isolated some aspect of color interaction so as to observe that interaction carefully... The course reached its fullest development at Yale, where the publication of Albers's landmark *Interaction of Color* in 1963 crowned thirty years of effort. Generally following the sequence of exercises as they were presented in the course, *Interaction of Color* contains Albers's introductions to the exercises, a portfolio of some two hundred reproductions, mainly created by his students, and an additional section of Albers's commentaries on the plates" (The Josef & Anni Albers Foundation).



**ASAWA, Ruth – Gerald NORDLAND (curator).** *Ruth Asawa: A Retrospective View*. San Francisco: San Francisco Museum of Art, 1973.

\$3,200

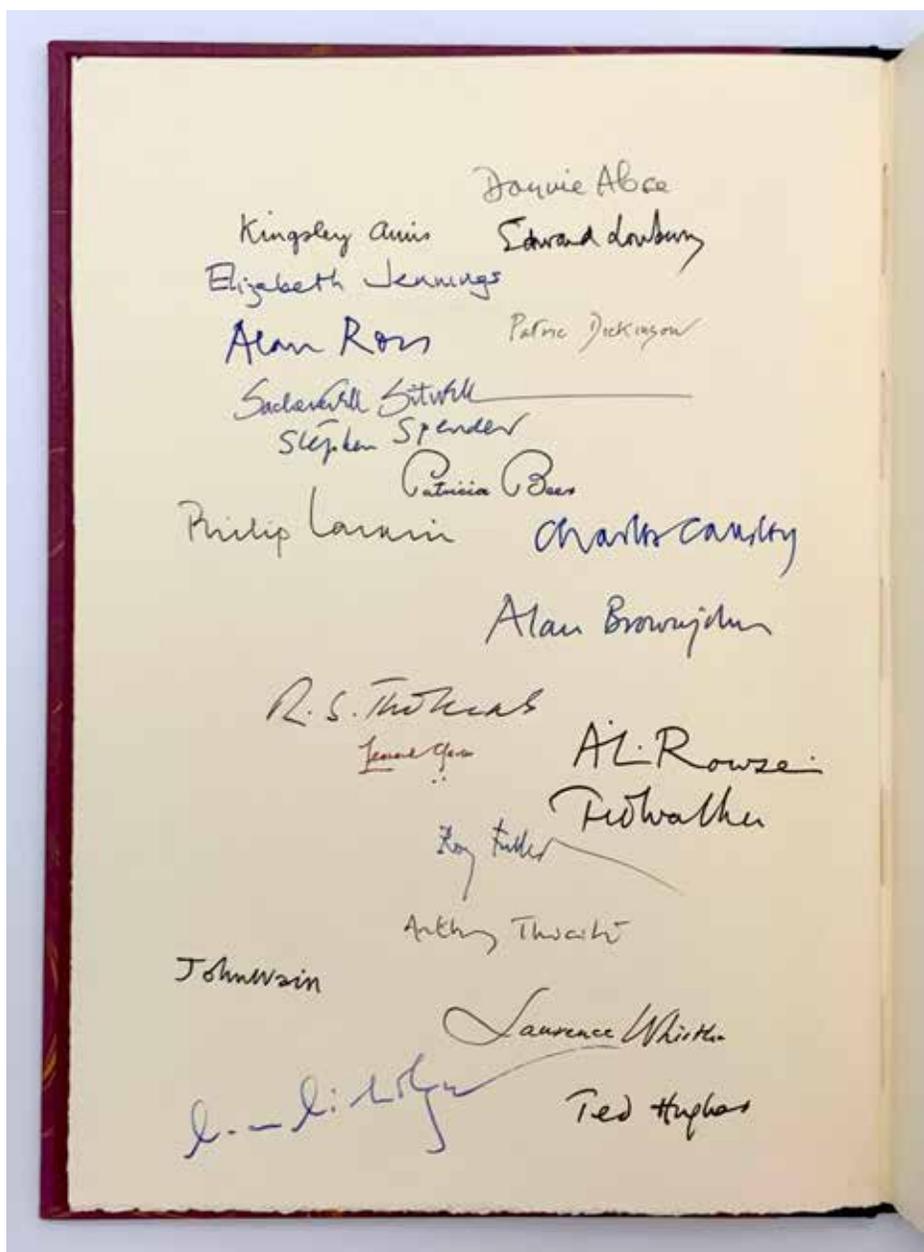
4to (10 x 10 inches). [28] pages. 26 black-and-white illustrations. Stapled as issued in original printed wrappers. A near-fine copy with slightest wear to corners of wrappers.

**Inscribed on the title-page: "To Josef and Anni Albers with thanks and love Ruth Asawa Lanier."**

Tiffany Bell writes in a recent survey of Asawa's life and work: "It was Josef Albers—a teacher from the renowned Bauhaus school in Germany who had come to the United States in 1933 to form BMC's visual arts program—who had the biggest influence on Asawa. Arriving at BMC for the 1946 summer program, Asawa had planned to sign up for Anni Albers's weaving class but Albers informed her that a summer was too short a time to learn to weave and recommended her husband's introductory courses in design and color instead. It was the lessons learned in these classes, which Asawa took several times, that laid the ground for her encompassing approach to art and life" (Tiffany Bell, "Ruth Asawa: Working from Nothing" in: Ruth Asawa, NY: David Zwirner, 2018). Bell also notes that "Connections have also been made to the weavings of Anni Albers and Lenore Tawney, recognizing and appreciating the ways in which process contributes to content, evoking elements such as time and continuity."

This 1973 catalog reinforces the impact both of the Albers had on Asawa in her formative years. Gerald Nordland's extensive introduction firmly places the Albers at the center of Asawa's artistic development during her time at Black Mountain College: "Asawa soon recognized that Josef Albers' teaching went far beyond the solution of challenging problems and presented a way of thinking, possibly even a way of living" (p. [6]).

**An outstanding association copy.**

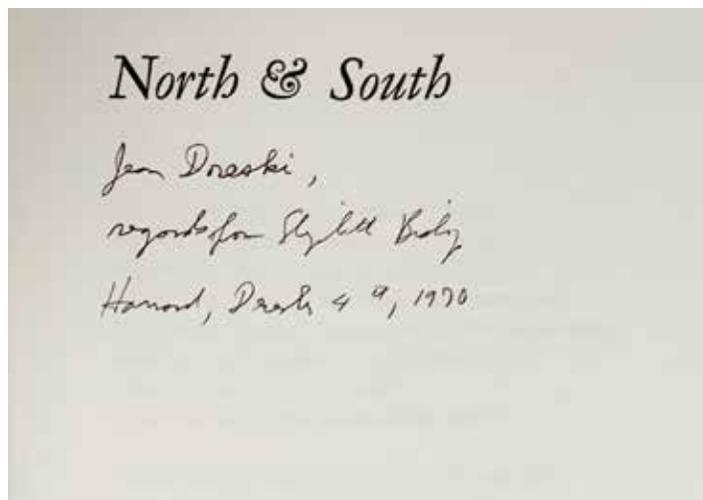
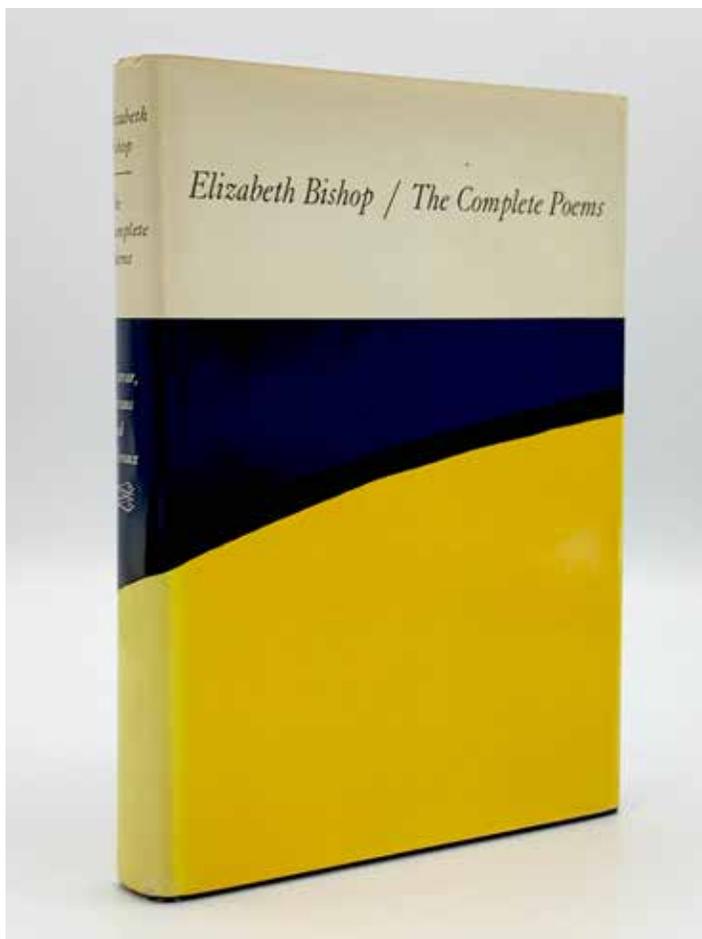


**[BETJEMAN, John].** *A Garland for the Laureate. Poems presented to Sir John Betjeman on his 75th Birthday.* Stratford-upon-Avon: Printed by The Whittington Press for The Celandine Press, 1981.

\$2,000

Folio. Title-page engraving by Miriam MacGregor. Original quarter black buckram, marbled boards; black cloth slipcase. A fine copy.

Number 41 of 75 copies signed by all of the contributors, including Philip Larkin, Kingsley Amis, Ted Hughes, Norman Nicholson, Sacheverell Sitwell, R. S. Thomas, Stephen Spender, Charles Causley, Roy Fuller, Laurence Whistler, Elizabeth Jennings, John Wain, Edward Lowbury, Alan Ross, and Anthony Thwaite. This is the first publication of each of these poems except for those of Whistler and Larkin, whose poem had been included a few months earlier in the program for a choral work celebrating the opening of Humber bridge. The edition comprised 350 copies: 250 in wrappers; 75 unsigned in quarter buckram; and 75 signed copies, of which 50 were for sale, 25 of them in quarter buckram and 25 in quarter goatskin.



**BISHOP, Elizabeth.** *The Complete Poems*. New York: Farrar, Straus and Giroux, 1969.

\$2,500

8vo. 216 pages. Original blue cloth, gilt-lettered on spine; printed dust jacket designed by Roxanne Cumming.. A fine copy in a near-fine jacket with light toning and several soft creases to the inner flaps.

FIRST EDITION first printing. PRESENTATION COPY, inscribed on the division title for the first work: "Jean Doreski, regards from Elizabeth Bishop / Harvard, December 4th, 1970." This edition consisted of 5,500 copies and was awarded The National Book Award for Poetry. MacMahon A9.



COLONNA, Francesco. *La Hyperotomachia di Poliphilio*. Venice: Sons of Aldus Manutius, 1545.

\$40,000

Folio (29.1 x 19.4 cm). Roman type, occasional Greek and Hebrew type. 170 fine woodcuts (9 full-page), printer's device on title, repeated on verso of final leaf. 5- to 9-line initial spaces with guide-letters. Later vellum preserving earlier morocco spine label. Provenance: some occasional neat, possibly late 18th/early 19th-century marginalia, occasionally in Greek.. First thirteen leaves with lower outer corners renewed, most other leaves with smaller marginal conservation, occasionally touching or affecting a few letters. A very handsome copy, the cuts in fine condition.

Second edition, reprinting page-for-page Aldus's 1499 edition, widely considered the most beautiful book of the 15th century. The 1545 edition, printed by Aldus's heirs, re-using the exceptional series of woodcut illustrations. The Paduan miniaturist, Benedetto Bordone, has been advanced as the artist of the illustrations (two blocks are signed 'b'), but the attribution remains unproven. Six blocks have been re-cut: b4v, b5r (2), e2v, e5r and x2r. Despite its claim to be "corrected," the text on n1v and n8r has been transposed, as it was in the first edition. "Cette reimpression est plus rare que l'edit. Originale" (Sander). Adams C-2414; Mortimer Harvard Italian 131; Renouard, Alde, pp.133-34; Essling Pt. I, vol.2:2, no.119; Sander 2057.

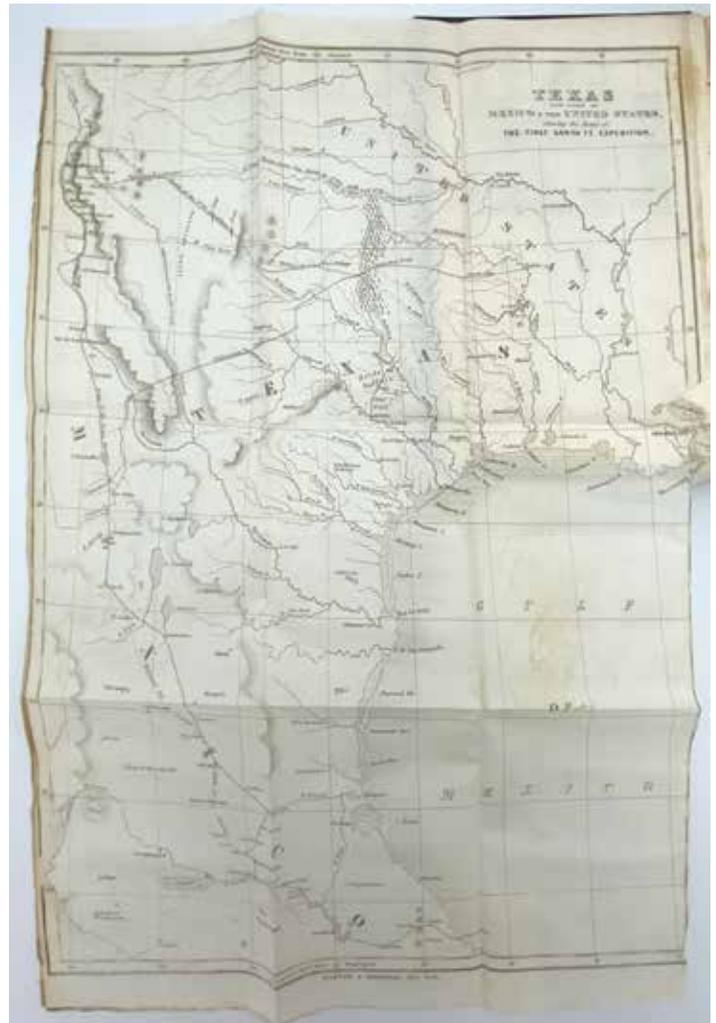
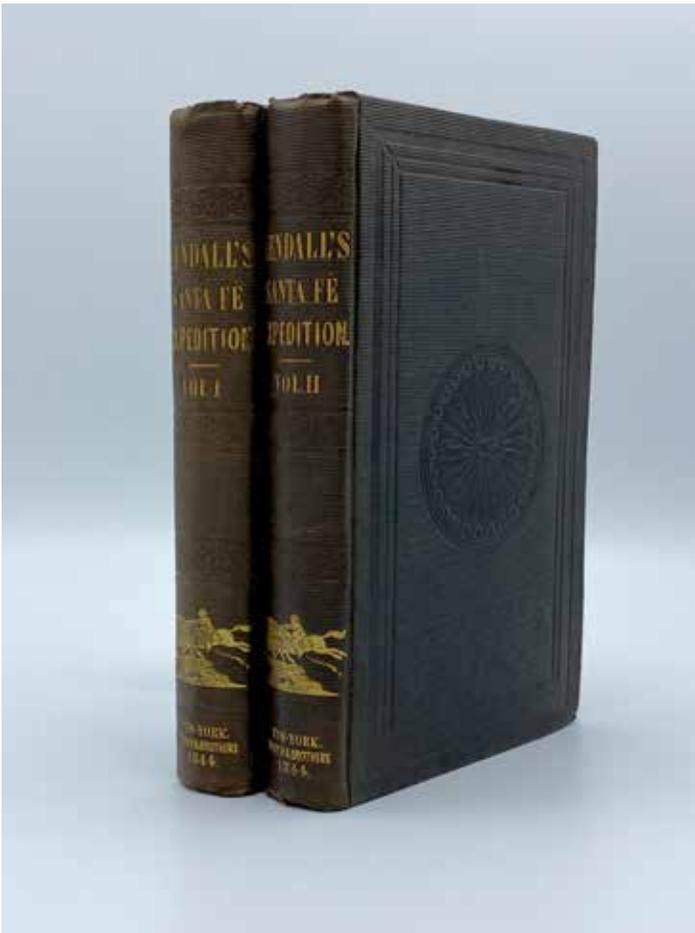


**HAAS, Ernst.** Photograph of Robert Capa and Burl Ives visiting John Huston in the hospital, 1953.

\$1,800

6 7/16 x 9 13/16 inches. Gelatin silver print. Stamped on verso with Ernst Haas's Magnum Photos inkstamp. On a mount with corners (photo removable) with Elaine Steinbeck's manuscript identification in white ink: "Photographer Robert Capa and singer/actor Burl Ives visit John Huston in the hospital ... 1953". .

A SUPERB PHOTOGRAPH, CONNECTING TWO GREAT 20TH CENTURY PHOTOGRAPHERS AND ONE OF ITS LEADING AUTEURS. Though widely known for his innovations in color photography, the Austrian-American photographer Ernst Haas had a storied career as a photojournalist, with images widely distributed in *Life* and *Vogue*. Haas was also a respected stills photographer for many films, including *The Misfits*, *Little Big Man*, *Moby Dick*, *Hello Dolly*, *West Side Story* and *Heaven's Gate*. John Huston hired Haas as a second-unit director for his 1966 film *The Bible: In the Beginning*. Provenance: from the Estate of John and Elaine Steinbeck.



**KENDALL, George Wilkins.** *Narrative of the Texan Santa Fe Expedition, Comprising a Description of a Tour Through Texas, and Across the Great Southwestern Prairies, the Comanche and Cayuga Hunting-Grounds, With an Account of the Sufferings from Want of Food, Losses from Hostile Indians, and Final Capture of the Texans, and Their March, as Prisoners, to the City of Mexico.* New York: Harper's, 1844.

\$2,000

2 volumes, 8vo (198 x 125 mm). Detailed folding map showing the route of the ill-fated expedition (425 x 300 mm). Provenance: American Antiquarian Society (Gift of Hon. Isaac Davis; bookplates embossed stamps on titles).. Some light occasional foxing, ink stain on extreme fore-edge of some leaves in vol. 1, map lightly frayed along edge and with 3-inch tear crossing text, the binding fresh and bright.

FIRST EDITION. A dramatic account (by a New Orleans journalist who accompanied the expedition) of an ill-conceived 1841 trek across the Southwest instigated by Texas President Mirabeau Lamar in an attempt to extend Texas's boundary westward to the Rio Grande and--in effect--annex New Mexico. After severe tribulations, the survivors were arrested by Governor Manuel Armijo and marched to Mexico City, provoking a public outcry and diplomatic crisis in Texas and the U.S. Most of the Texans were released six months later. Field 818; Graff 2304; Howes K-75; Sabin 37360 ("A romantic narrative of adventure, describing the terrible disasters which befell the expedition from the attacks of the hostile Indians"); Streeter I:379; Streeter Texas 1515; Wagner-Camp-Becker 110:1.

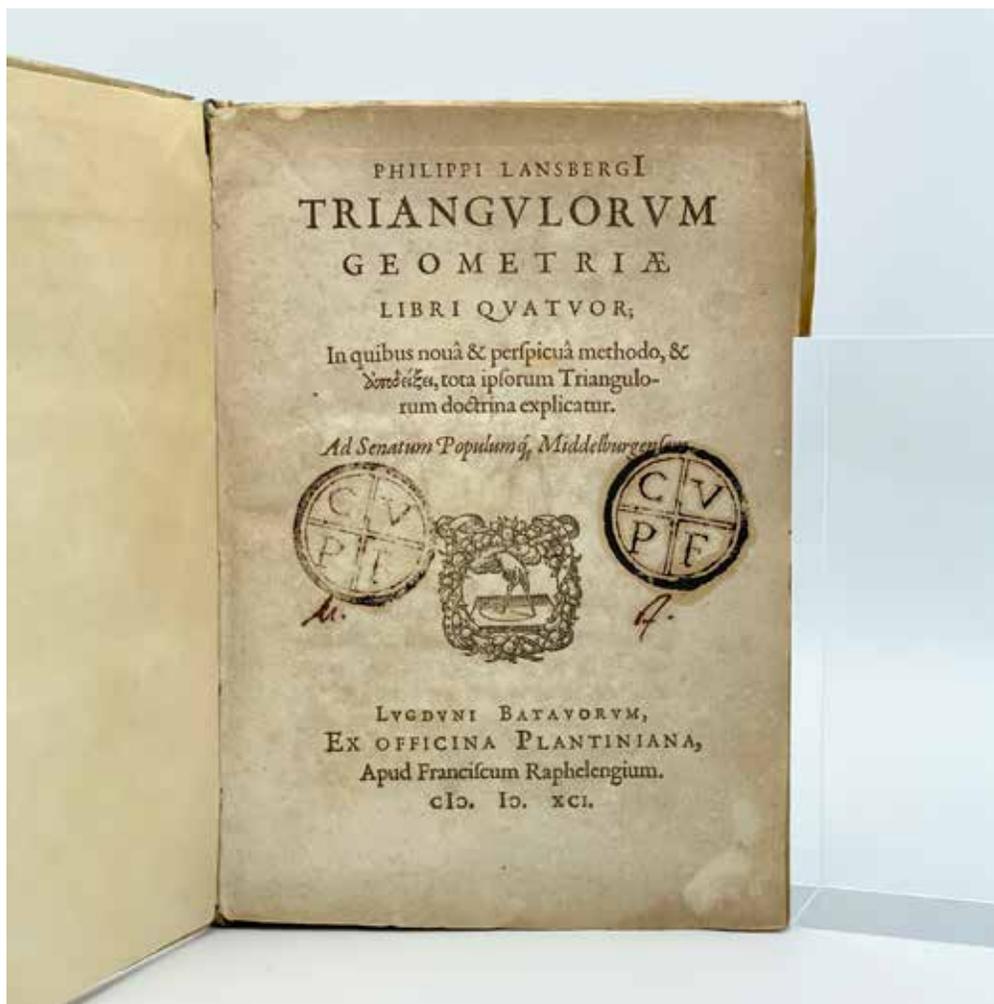


**KENDALL, George.** *The War Between the United States and Mexico illustrated, Embracing Pictorial Drawings of All the Principal Conflicts by Carl Nebel... With a Description of Each Battle.* New York & Philadelphia: [Plon Brothers of Paris for] Appleton, 1851.

\$25,000

Folio (542 x 425 mm). 12 lithographed plates by Bayot after drawings by Carl Nebel, each finely hand-colored and finished with touches of gum arabic, by Lemerrier of Paris. Modern red half morocco spine gilt, contemporary printed boards mounted on sides.. A fine copy in a very handsome binding, the plates with some occasional soiling to the mounts, but unobtrusive and not affecting plates. Overall, very fresh and bright.

FIRST EDITION. THE BEST PICTORIAL RECORD OF THE WAR WITH MEXICO. Kendall, a journalist with the New Orleans Picayune, had repeatedly endorsed U.S. military action against Mexico. When war broke out, he "rode with the rangers, witnessed most of Taylor's battles, and himself captured a cavalry flag...he attached himself as a voluntary aide to the staff of General Worth and saw nearly all the fighting from Vera Cruz to Chapultepec. He was mentioned in dispatches and was wounded in the knee in the storming of the last fortress" (DAB). Bennett p. 65 ("these seem...the very best American battle scenes in existence"); Howes K-76 ("b," "The fine plates by Carl Nebel were produced at Paris, the text printed at New Orleans, the book bound and sold by Appleton in New York"); Sabin 37362.



**LANSBERGE, Philip van (1561-1632).** *Triangulorum Geometriae Libri Quatuor*. Leiden: Franciscus Raphelengius, in Officina Plantiniana, 1591.

\$6,500

4to (20.7 x 14.5 cm) . xii, 207 pages. Numerous diagrams and tables. Contemporary vellum, manuscript title on spine.. Some characteristic browning of sheets, binding with small repair to fore-edge of front cover and some light soiling (ties lacking).

SCARCE FIRST EDITION. of the first book on trigonometric functions. While studying theology in Leiden, Lansberg came under the influence of humanist thinkers and devoted himself independently to the study of astronomy and mathematics. This is his first book, clearly influenced by Thomas Fincke's *Geometriae rotundi* (1583). Lansberg believed that both Ptolemy and Copernicus fell short in providing accurate astronomical observations, and consequently began his own observations in 1588, and made important contributions in the early 17th century to the heliocentric theory as a result. While Napier's 1614 celebrated work on logarithms, which this influenced, is often cited, Lansberge's pioneering work is usually overlooked.

The first two books of the *Triangulorum geometriae* give definitions of the various trigonometric functions. The second book consists of a method of constructing the tables of sines, tangents, and secants, largely derived from those of Viète and Fincke, and the tables themselves, which were used by Kepler in his calculations. The third book is devoted to the study of triangles and the fourth, and final, book opens with a study of spherical geometry before giving a thorough look at spherical trigonometry. The originality of the book rests in Lansberg's application of the cosine theorem: "In the solution of spherical triangles Van Lansberge employs a device similar to that of Maurice Bressieu in his *Metricae astronomicae* (Paris, 1581), the marking of the given parts of a triangle by two strokes. Van Lansberge's new proof for the cosine theorem for sides (in Book IV) marks the first time that the theorem appeared in print for angles as well as sides. But although Van Lansberge may lay claim to the discovery of the theorem for angles, sufficient evidence indicates that this theorem was known to Viète and to Tycho Brahe. On the whole Van Lansberge shows little originality in the content of his trigonometry, but his arrangement of definitions and propositions is less complicated and more systematic than that of Viète and Clavius" (DSB). The only copy of this to appear at auction in the past 50 years was that of the Earls of Macclesfield, sold 14 April 2005 for £4,080. WorldCat/OCLC locates 20 copies, of which there are only five in the U.S. Adams L160. Poggendorff I: 1373; STC Dutch 112.

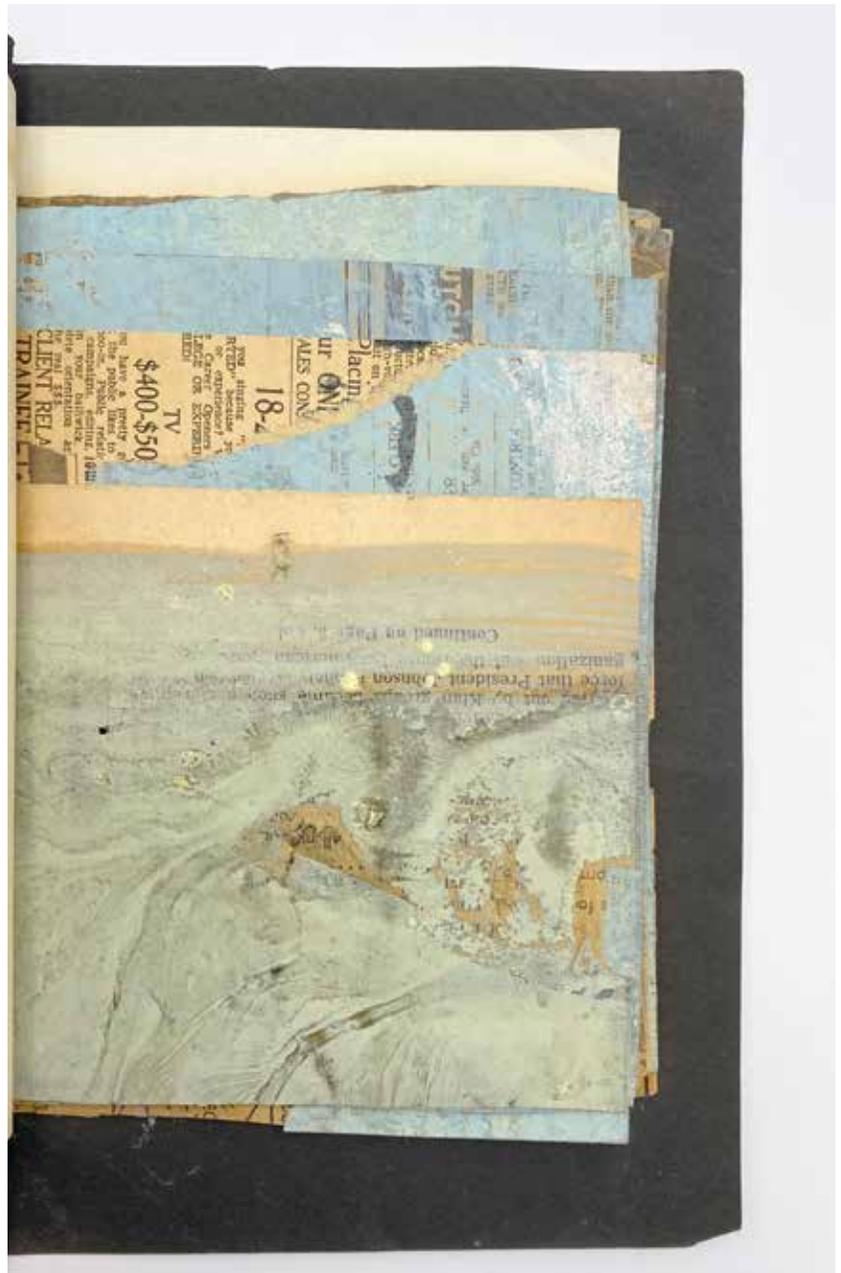
levy, d a. *Aleatory Attempts at Moneymaking*.  
Cleveland: Renegade Press, ca 1965.

\$4,500

18 x 12.5 cm text and image, most sheets folding, stapled in plain black wrappers measuring 21.5 x 14 cm. Comprising: typed title-page and 14 folded newspaper clippings, all but three with painted elements on the visible outer folds, and painted on the inner folded sides, varying sized sheets including Peanuts comics and news articles. In a green folding case with morocco title label. The staples pulled from rear wrapper and two of the final sheet, a few expected chips at edges, generally a very well preserved copy.

ONE OF 4 STATED COPIES OF THIS SCARCE HAND-PAINTED, CONSTRUCTED, AND BOUND EDITION BY LEVY.

The Cleveland-based poet, artist, publisher, provocateur, and cultural figure is often either misunderstood (a fact exacerbated by the heroi-tragic circumstances of his early death at 26 of suicide, or was it murder?) or entirely ignored. While recognized for his role in the mimeo revolution and as an underground poet and publisher, the major literature on artists books of the 20th century forgets levy. "Formal discussions of the book and museum exhibitions of the book arts," writes Joel Lipman, "generally exclude mention of his work and lack its inclusion. Art historically defined print-era movements – French *livre d'artiste* and the modernist movements of dada, surrealism, futurism, Russian supremacism and constructivism still dominate academic artist book discussions. levy's work reflects the traditions that preceded him." His exclusion from the book arts' canon says more about the canon than it does of his art, since his work demonstrates so clearly that it deserves a place along accepted works whose status in both academic and collecting circles is taken for granted. His breadth, prolificacy, and boundless experimentation are matched by few.



Lipman contends that levy's approach to the page is coincident with supremacist and constructivist practices of destabilizing: a page without axis, treated as a separate unit. levy also relied on non-archival materials – democratic and mundane in their origins – and so his work often offends the preservationist whose role it is to resist decay and depreciation. The present work was one of many collected by Ruth and Marvin Sackner for their Archive of Concrete & Visual Poetry: "levy is one of our unsung heroes although we did not know him as a contemporary because he died before we started collecting. I mention him here because we think he should be considered as one of the important figures of contemporary concrete poetry and experimental writing" (quoted in Lipman).

This book manipulates found newspaper clippings through folding (thereby articulating differences of what is seen from what is hidden), twisting and torquing their axes so that, when stapled in codex form, they are recontextualized. These sheets became the grounds for levy's painting, stamping, and other artistic superimposition. They juxtapose low and high culture, over-saturation of text with quietude of painterly fields. And though levy's hand is felt throughout its entire form, there is a selfless contemplativeness to its humble appearance.

One of levy's scarcest works: No copies are recorded in institutional collections according to WorldCat/OCLC. Taylor & Horvath P-60. See Joel Lipman, "d.a. levy & the Book Arts: remarks prepared for the d.a. levyfest symposium, Cleveland, October 29, 2005," in: *d.a. levy & the mimeograph revolution*, ed. Larry Smith & Ingrid Swanberg, Huron, OH: Bottom Dog Press, 2007, pp. 169-173.



**levy, d a.** *Book #9*. [Cleveland], 1965.

\$2,500

8.5 x 14 cm. Plain stapled wrappers titled and signed by levy on the front wrapper, enclosing 14 original collages and clippings, varying sheet sizes, with original painting. Front wrapper and two collages with windows cut by levy. The collages use scraps from levy's Renegade Press. In a green folding case with morocco title label.. In fine condition.

Unique hand-made small format book, titled, signed and dated by levy on the front wrapper.

For a note on levy and his bookmaking, please refer to our description on his *Aleatory Attempts at Moneymaking*.

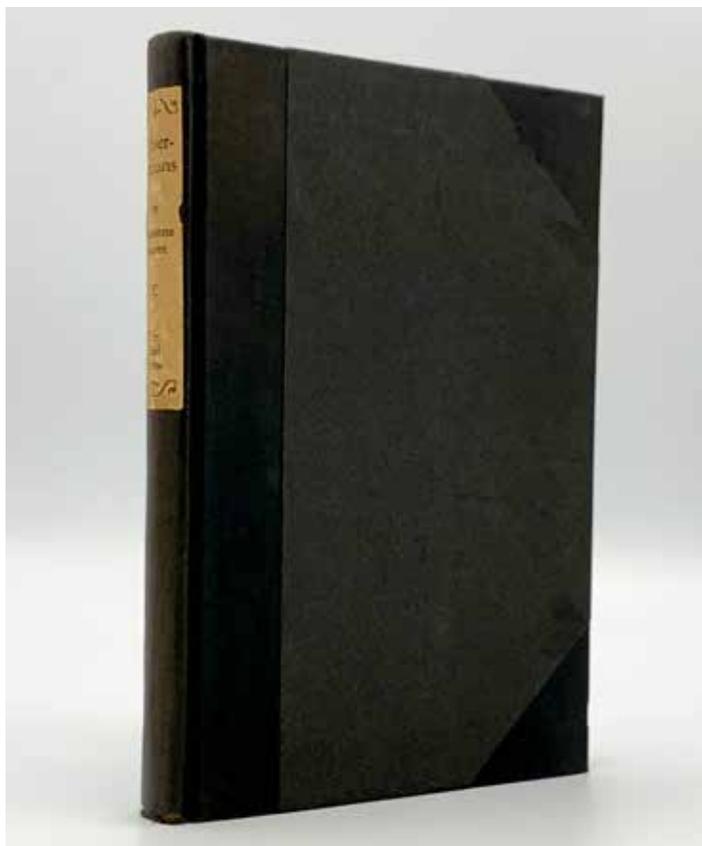


**MEXICO – CASTRO, Casimiro (artist), Antonio Garcia Cubas (author), and other authors.** [Part 1: Double title page and text in Spanish and English] *Album del Ferrocarril Mexicano. Coleccion de vistas pintadas del natural por Casimiro Castro, y ejecutadas en cromo-litografia por A. Sigogne, C. Castro, etc, con una descripcion del camino y de las regiones que recorre por Antonio Garcia Cubas. Texta Espanol.* [And] *Album of the Mexican Railway. A Collection of Views Taken from Nature by Casimiro Castro, Chromo-Lithographed by A. Sigogne, C. Castro, etc., with a Description of the Line and the Country through which it Passes. By Antonio Garcia Cubas. English Edition Translated from the Spanish by George F. Henderson.* [Part 2: French title page and text in French] *Album du Chemin de Fer Mexicain. Collection de vues peintes d'apres nature par Casimiro Castro, Par. A. Sigogne, C. Castro, Etc. Avec une description du chemin et des regions qu'il par Antonio Garcia Cubas. Texte Francais traduit de l'espagnol por G. Gostkowski.* Mexico [City]: Victor Debray & Co, 1877[-78].

\$10,000

Part 1: [4], 1-56 pp. (letterpress text printed in double columns); Part 2: [2], 1-18 pp. (letterpress text printed in double columns), 25 chromolithograph plates (including illustrated title) printed by A. Sigogne, C. Castro, et al. after original artwork by Castro, plus map (see below). Oblong folio (35 x 49.5 cm), original red textured pictorial cloth elaborately lettered in ebony black and gold, upper cover with large gilt-tooled illustration of a train, and lower cover with gilt-tooled scene of a train passing over a high, curving bridge, a.e.g., blue and white mottled endpapers. Binding skilfully and discreetly conserved, tissue papers replaced to deacidify, a few small adhesions to plates from old tissues, some scattered, largely unobtrusive, spotting. Overall, a very clean and bright copy of a scarce color-plate book.

The plates include spectacular views of Veracruz, Orizaba, Puebla, and illustrations of stations, locomotives, freight and passenger trains, bridges and tunnels, etc. This glorious plate book, published the same year that Porfirio Díaz came to power, captures a pivotal moment in Mexican history, with its clashing images of powerful machines intruding into pristine, picturesque landscapes, heralding the evolution of a rural-agrarian world of “many Mexicos” to a unified modern technological society. Mathes, *Mexico on Stone*, pp. 41, 60 & Plates 11, 23, & 25: “Some of the finest examples of the lithographer’ s art during the latter part of the century.... Chromolithography by Debray y Cía of the work of Casimiro Castro and A. Sigogne illustrated Antonio. Palau 48628.



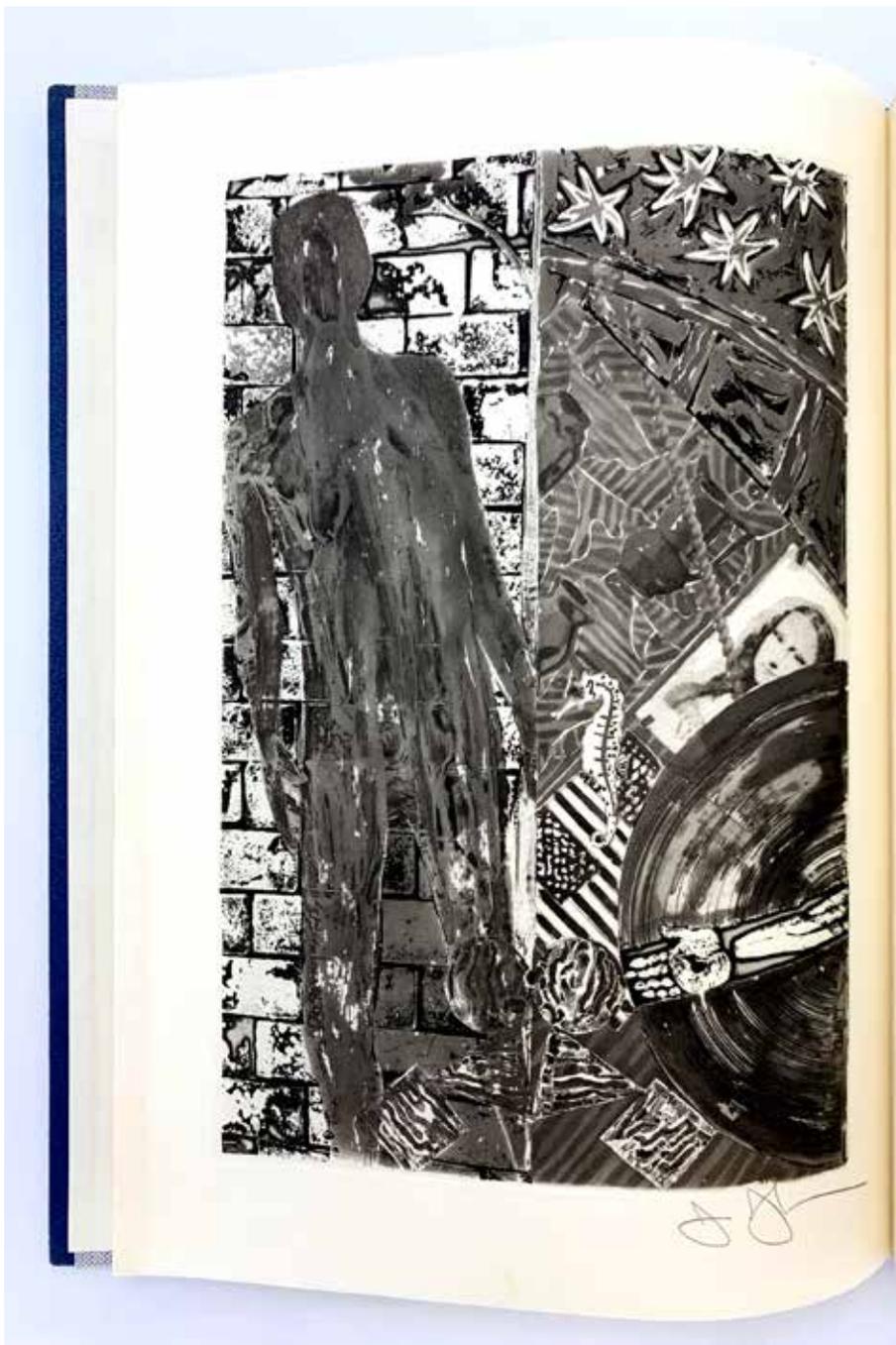
This is Dean Warren Bower's copy  
of my *Observations* - the preferable edition  
and I wish I had given it to him  
Marianne Moore  
March 26 1954  
not corrected however.

**MOORE, Marianne.** *Observations*. New York: The Dial Press, 1924.

\$4,000

8vo. 120 pages. Original black half cloth, black boards, printed paper spine label, with an additional label mounted on rear pastedown.. A very good plus copy, internally fresh and clean, the spine label lightly chipped at edges and toned, a few small areas of wear to covers.

FIRST EDITION, first impression of Moore's second book of poetry, but the first published with her approval. The book won the Dial Award in 1924. PRESENTATION COPY, inscribed by Moore on the front flyleaf: "This is Dean Warren Bower's copy of my 'Observations' - the preferable edition - and I wish I had given it to him / Marianne Moore / March 26 1954 / not corrected however." Warren Bower was professor of English at New York University and was well known for his WNYC radio program, "The Reader's Almanac," which offered interviews with authors between 1938 and 1967. In 1962 Bower was given the Peabody Award for the show. Moore appeared on the program in 1961 and was interviewed by Bower about her collection 'A Marianne Moore Reader.' By the time of her inscription, Moore's reputation was fully established: she had won the National Book Award, and the Pulitzer and Bollingen Prizes in 1951; she was elected to the American Academy of Arts and Letters in 1955. Abbott A3.1. **A wonderful association copy of one of the landmarks of early 20th century verse.**



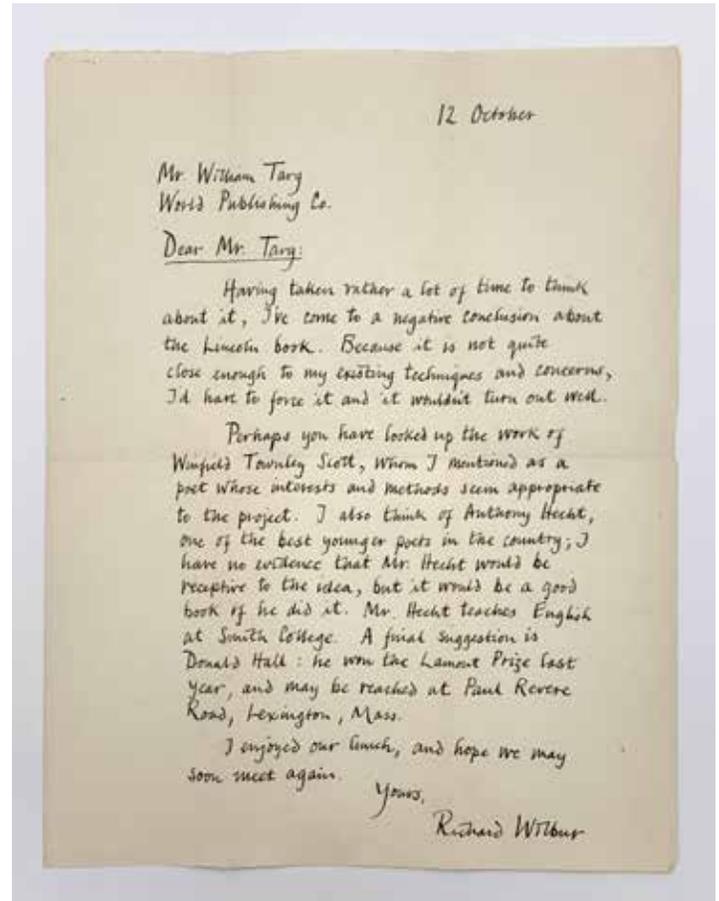
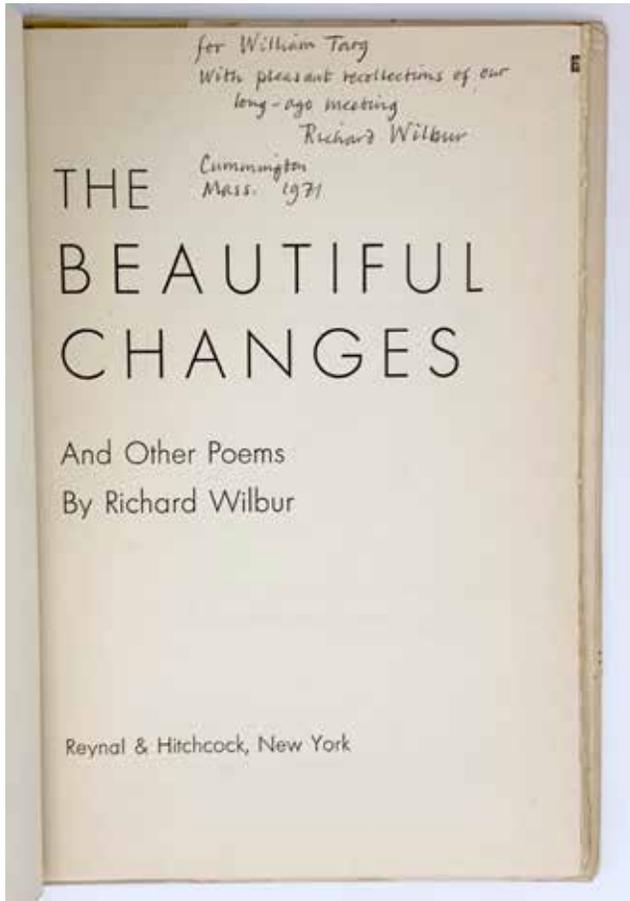
**STEVENS, Wallace and Jasper JOHNS.** Selected and with Introduction by Helen Vendler. *Poems*. San Francisco: Arion Press, 1985.

\$6,500

4to (11 5/8 x 8 1/4 inches; 280 x 210 mm). Original frontispiece etching and aquatint by Jasper Johns, printed by Universal Limited Art Editions, signed in pencil. Original blue quarter morocco.. .

LIMITED EDITION, number 229 of 300 numbered copies, of an edition of 326. With: 12-page publisher's prospectus for the book.

"The distinguished literary critic Helen Vendler made a new selection of 122 of the best and most representative of Stevens' poems. The print by Jasper Johns was his first public exposure of any of the four images from his renowned series 'The Seasons'. The four paintings, associated drawings, and other prints were not exhibited until several months after the publication. This book has been included in museum retrospectives of Johns' work... Text composed in Monotype Bembo with titles and initial letters in handset Dante Titling. The paper is English mouldmade T. Edmonds. Intaglio printing by Universal Limited Art Editions, West Islip, New York" (Arion Press catalog). Johnson/Stern, *The Logan Collection* 164.



**WILBUR, Richard.** *The Beautiful Changes and Other Poems.* New York: Reynal & Hitchcock, 1947.

\$1,250

8vo. 55 pages. Original tan cloth; printed dust jacket. Provenance: William Targ, American author, editor, and publisher.. A very good copy in a somewhat worn jacket, with chips at corners, and a loss affecting text along spine panel.

FIRST EDITION of Wilbur's first book of poetry, published in an edition of 750 copies. PRESENTATION COPY, inscribed to William Targ on the title: "For William Targ / With pleasant recollections of our long-ago meeting / Richard Wilbur Cummington Mass. 1971." And with a fine autograph letter signed ("Richard Wilbur") laid in, to the writer and editor William Targ, 12 October n.y. [but before 1964 when Targ left the firm]. One page, 4to, folded. Wilbur writes to Targ at World Publishing Co. saying that he has reached "a negative conclusion about the Lincoln book. Because it is not quite close enough to my existing techniques and concerns, I'd have to force it and it wouldn't turn out well." Wilbur goes on to suggest some possible alternatives, including Winfield Towley Scott, Anthony Hecht "one of the best younger poets in the country," and Donald Hall. A very fine letter, revealing Wilbur's thoughts on some of his contemporaries.