

Oak Knoll Books & Press

Boston Book, Paper
and Ephemera Virtual
Satellite Show

Wednesday, November 3 12:00pm
until Thursday, November 4 8:00pm EDT

www.getmansvirtual.com

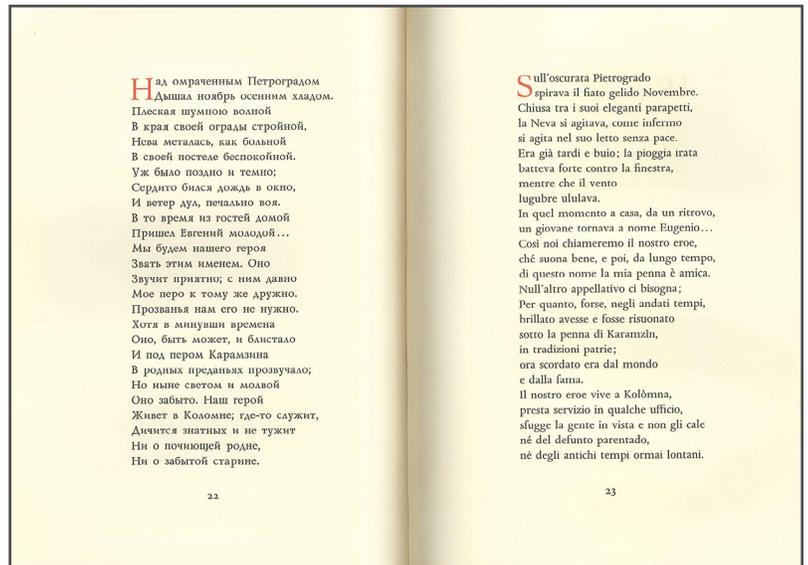
One of ten (10) copies of this 'trial run' of Vadim Lazursky's typeface for this Officina Bodoni Imprint

IL CAVALIERE DI BRONZO. RACCONTO PIETROBURGHESI. 1833

by Aleksandr Puskin

Officina Bodoni: Verona, Italy, 1967-1968; 2 volumes, small 4to., quarter vellum, decorated paper covered boards, title and author in gilt on spine, top edge gilt, slipcase; (iv), 66, (7); (iv), 53, (8) pages. \$9,950

The first 1967 edition is limited to ten copies. After Giovanni Mardersteig's collaboration with Vadim Lazursky, they state: "The original Russian poem after the "Belles Lettres" edition, Moscow-Leningrad, 1964, with an Italian verse translation by Nerina Martini Bernardi; and with a heliogravure title-page vignette of Peter the Great's equestrian statue" (*The Officina Bodoni 1923-1977*. p. 137).



The printer, Giovanni Mardersteig, states "...in 1964 I made the acquaintance of... Vadim Lazursky. We met several times and soon were deep in discussion about the origins and history of our respective printing-types... Our early occasional contact grew into a regular exchange of ideas. During our long correspondence, and stimulated by what I had seen of his work, I suggested that our type designs - his cyrillic letters and my existing Dante type - should be made to harmonize so that we could use them on facing pages for a bilingual edition of the same text.

I Had Pushkin's magnificent poem *The Bronze Horseman* in mind... [Lazursky] was delighted with the idea and sent me the Russian text and his cyrillic alphabet... The first casting of the Russian type, though good in itself, resulted in too heavy an overall impression when seen on a whole page, so much so that it almost looked like a semi-bold. As a record of this first attempt, a few copies of Pushkin's poem were printed, not however with the Russian text facing the Italian, but with the one following the other.

With Vadim's consent the cyrillic drawings were slightly retouched and then cut afresh." [Mardersteig, 151]. Absolute fine condition of this incredibly scarce Bodoni imprint.

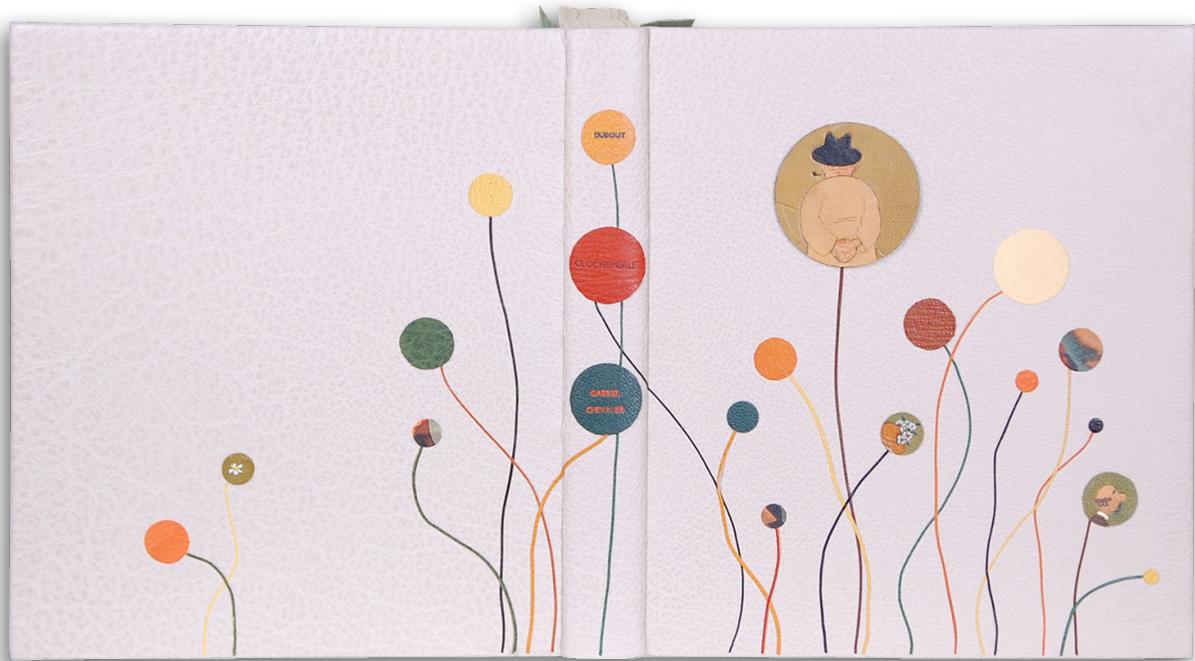


with the accompanying volume

One of 165 numbered copies printed in January of 1968. "An account of the first version of Vadim Lazursky's cyrillic type, cut for the Officina Bodoni, was given under No. 151. The second version produced the desired result and required no further corrections. Placed side by side, the texts in cyrillic type and Dante were happily balanced, and this despite the differences between the two alphabets, most cyrillic characters being derived from Majuscules, and only the letters a c e o x p y corresponding in shape with roman minuscules" [Mardersteig, 153]. A fine copy.

Prospectus inserted into both, with the announcement ephemera loosely inserted into the 1967 volume. Both volumes housed in the publisher's slipcase. Predictably, OCLC locates 10 copies worldwide of the 1968 edition with the revised typeface, however OCLC locates zero copies of the trial run 1967 imprint. Provenance: from the Gonnelli Casa D'Aste sale ASTA 29: Grafica E Libri, December 1-3, 2020, lot #923. [Book # 135403]

Full artist-binding by Monique Lallier

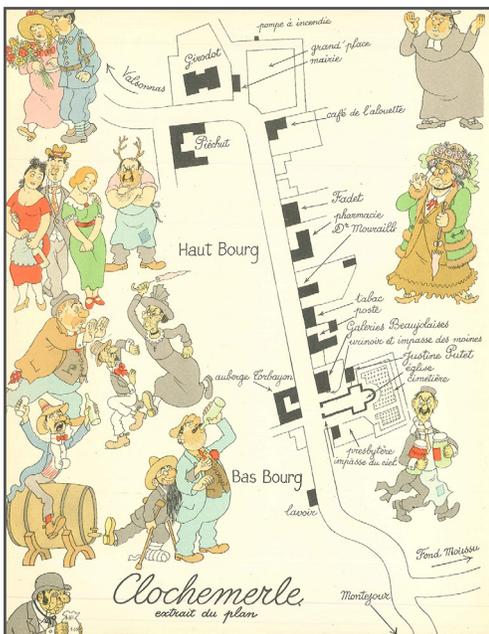


CLOCHEMERLE

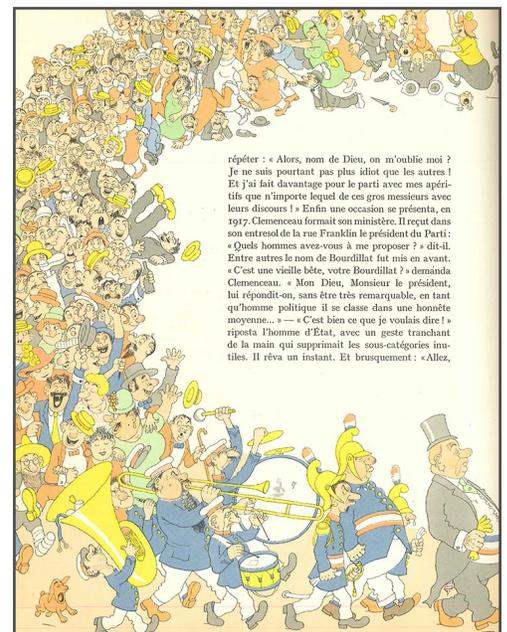
by Gabriel Chevallier

Ernest Flammarion: (Paris, France), (1934); square 4to., full leather, clamshell box; 338, (6) pages. \$5,750

First Dubout illustrated edition limited to 1,250 numbered copies. Illustrated by Albert Dubout with color illustrations throughout with the satirical, funny portrayals of human buffoonery.



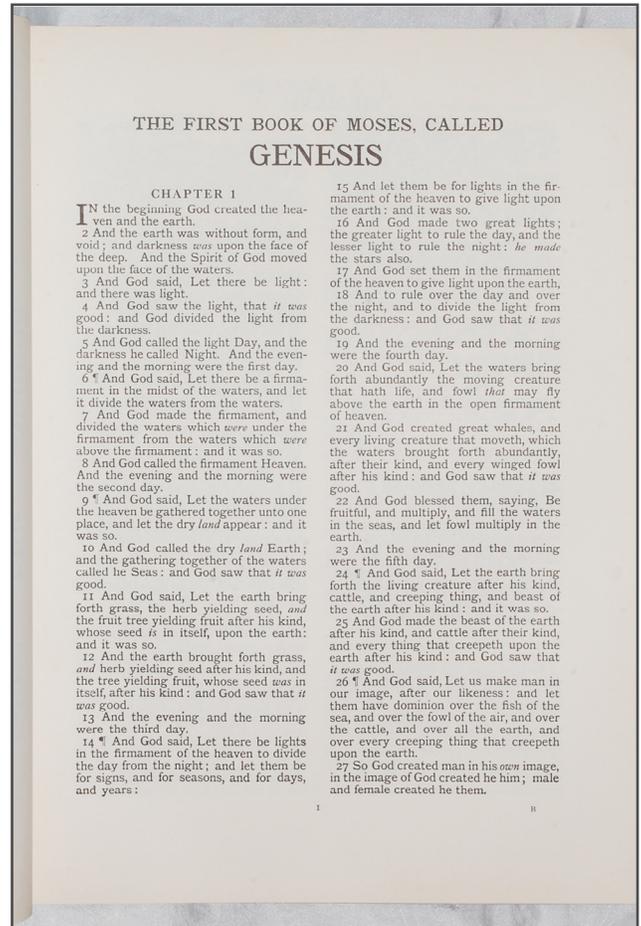
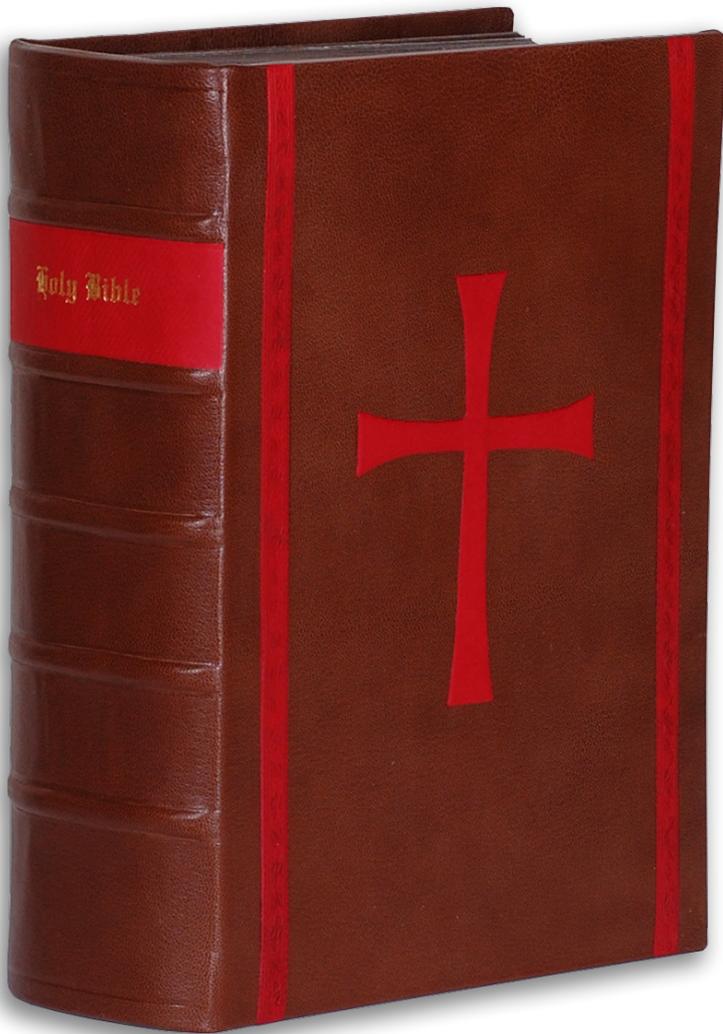
This copy is bound in a full artist-binding by Monique Lallier, award-winning bookbinder from Greensboro, NC. The binding is a full crushed light gray moracco with circular leather onlays on the front and rear covers, which some have been decorated by additional leather onlays to create characters from the book. Additionally, thin leather strips were onlaid to both the front and rear covers. The illustrator, title, and author are stamped on circular onlaid panels on the spine. Leather doublures have decorated circular and thin leather strips. Suede endpapers. Original wrappers bound in. Binder's stamp '2020 Monique Lallier' on rear doublure. The book is housed in a cloth clamshell box with a leather spine label which has the



author, title, and illustrator stamped in black. An absolutely stunning binding which has been expertly executed.

[Book # 135135]

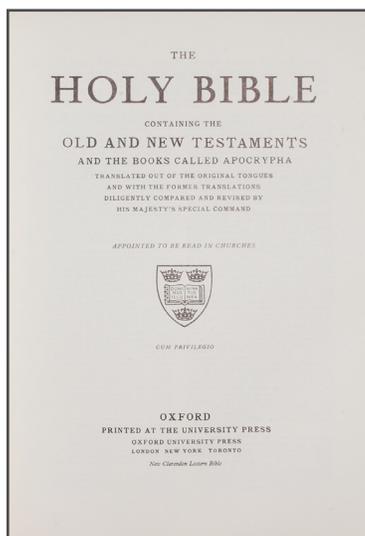
Bound as one tome by Don Etherington



HOLY BIBLE

CONTAINING THE OLD AND NEW TESTAMENTS, AND THE BOOKS CALLED APOCRYPHA

Printed at the University Press: Oxford, United Kingdom, n.d. (but circa 1958); 4to., full leather; 1049, 261, (1) pages, followed by 11 plates of illustrations and blank pages for births, marriages, baptisms, etc. \$2,750



Translated Out of the Original Tongues and with the Former Translations Diligently Compared and Revised by His Majesty's Special Command. Appointed to be Read in Churches. Cum Privilegio. London, New York, Toronto. The New Clarendon Lectern Bible. Printed by Vivian Ridler.

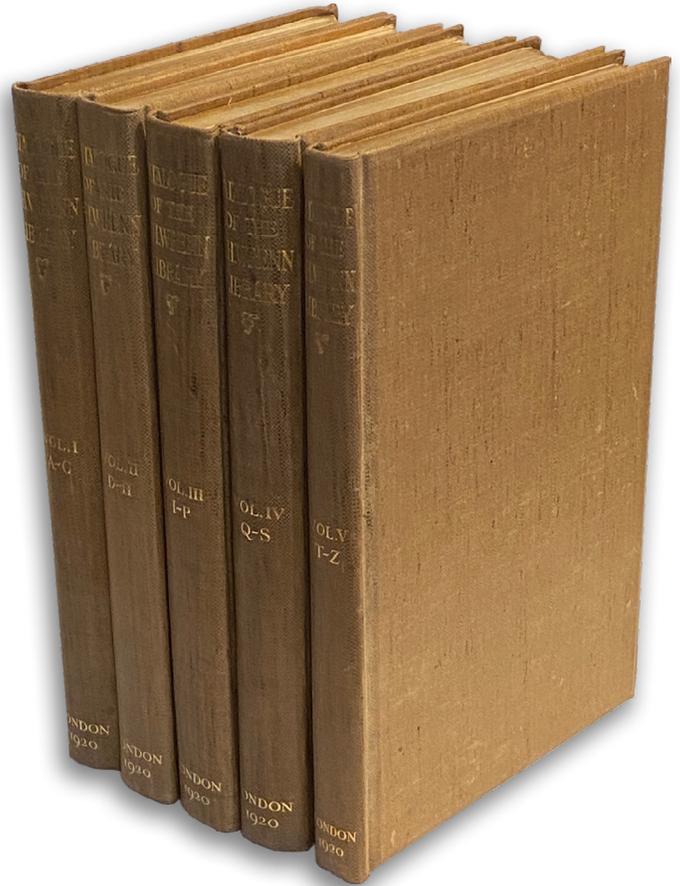
This particular copy is bound as one tome by Don Etherington in a full leather binding with five raised bands. Onlay leather on the front cover in the form of a front cover and two leather onlay strips stamped in blind on both the front and rear covers. Title in gilt in second compartment on spine over a red leather spine label. Decorated pastepaper pastedowns and free endpapers. Top edge stained brown with gilt specks. A beautifully bound book. [Book # 135451]

A CATALOGUE OF THE LIBRARY OF THE LATE JOHN HENRY WRENN

[...] EDITED BY THOMAS J. WISE

collected by John Henry Wrenn and compiled by Harold B. Wrenn and Thomas J. Wise

Austin, TX: [Printed by E.T. Heron, and Co., for] The University of Texas at Austin, 1920; 5 volumes, 8vo., original buckram (spines very slightly darkened), top edges gilt, others untrimmed, cloth inner hinges as issued (offset onto pastedowns as is true in all copies). Inside the front cover of each volume is affixed the bookplate of John Henry Wrenn (engraved by J.F. Badhey); 12, 315 pp.; 4 ff. (first blank), 293 pp., 1 f. (blank); 4 ff. (first blank), 307 pp.; 4 ff. (first blank), 280 pp.; 4 ff. (first blank), 187, 16 pp. (Addenda), 2 ff. (last blank). \$5,200



First Edition. Frontispiece portrait of Wrenn by Emery Walker.

Unopened copy, near Fine.



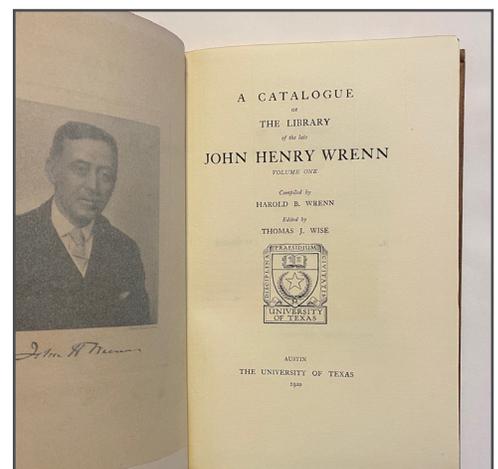
Edition limited to 120 copies, ours is unnumbered and is preserved in the freshest possible condition, the smooth thick paper bone white and glowingly bright, and the bindings without defect.

It is difficult to believe that these five important "reference books" are 100 years old yet have never been read or even opened. If we ever find another set, it could not be better than this one in terms of condition.

This is one of rarest, most significant, and most exacting catalogues of an American private library. John Henry Wrenn (1841-1911) was an extremely successful Chicago banker and stock-broker. About 80 percent of Wrenn's superb collection of English literature

was supplied by Thomas J. Wise. The library consisted of approximately 6,000 volumes and contained complete, or nearly complete, runs of Pope, Defoe, Swift, Fielding, Goldsmith, and Walpole (to name only a few), as well as fabricated "first" or "pre-first" editions of Ruskin, Tennyson, Browning, and a host of other nineteenth-century authors. As is irrefutably documented in Carter and Pollard's sublime "Enquiry," some of these had been manufactured by Wise in collusion with H. Buxton Forman. More eternally damnable were Wise's sophistications of Restoration and Pre-Restoration plays, with as many as 60 leaves cut out from (formerly) perfect copies belonging to the British Museum. Wise married them with his own imperfect copies and sent them to Zaehseldorf for rebinding; these were sold to Wrenn for a gigantic markup. NB: for the gruesome "body-count" see Foxon's brilliant 1959 study.

In 1918, through the aggressive lobbying of R.H. Griffith (the bibliographer of Pope), the library was purchased from Wrenn's heirs by Major General George W. Littlefield, of Austin, for \$225,000 (a colossal sum in those days), who presented it to the University of Texas. This was the first rare book collection acquired by the University. The present catalogue was compiled by Wrenn's son and edited, with a preface, by Wise. The descriptions are so detailed and precise that one wonders if the principal author was in fact Wise himself. [Book # 136151]



CATALOGUE OF THE AMERICAN LIBRARY OF THE LATE MR. GEORGE BRINLEY OF HARTFORD, CONN.

collected by George Brinley, compiled by William Fletcher

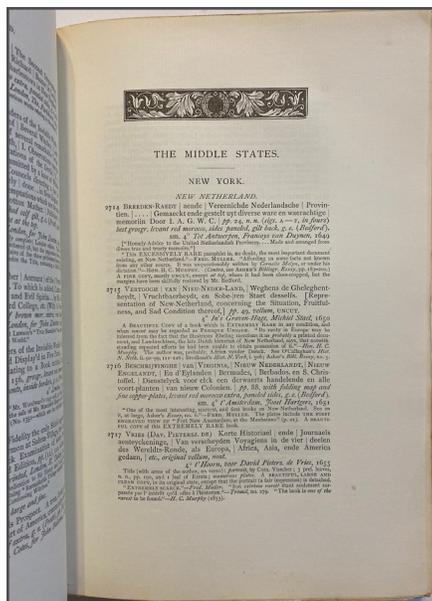
New York: Sold at Auction by George A. Leavitt & Co., 1878-1897; 5 volumes, large 8vo. (10 3/8" by 7"), original wrappers; variously paginated. **\$3,500**

First Edition. Chipping to extremities and partially defective. Along top edges a former owner has written the number of the volume: I, II, III, IIII, IIIII. The paper stock in extremely fresh condition: unmarked, without any blemish whatsoever, and almost completely unopened.

PRINTED ON LARGE AND FINE PAPER, a superb unopened copy, with ALL the printed lists of prices realized (bound at the end of each volume) and with the biography and 80-page Index bound in at the beginning of Part I. The quality of the thick, white paper stock is remarkable, and rarely found in American imprints dating from the late 19th century.

The Brinley sale has been described as “the first great book sale in the century” (A.E. Newton) and “the greatest sale of Americana ever held” (R.W.G. Vail). While including thousands of fabulous Americana rarities, Brinley’s collection is of the greatest possible significance because “he broadened the field of collecting by neglecting nothing” (Joseph Rosenblum, DAB vol. 140, p. 22 et seq.).

It is impossible to describe in brief the many fabulous American firsts in the Brinley collection, but more importantly: Brinley did not focus exclusively on high-spots: indeed, he recognized and appreciated “the entire range of material printed in America -- historical works, sermons, chapbooks, textbooks, psalm books of less exalted stature, and pamphlets of every sort” (Reese, *George Brinley and His Library*) in: *Gazette of the Grolier Club*, N.S. 32, 1980, p. 156). In

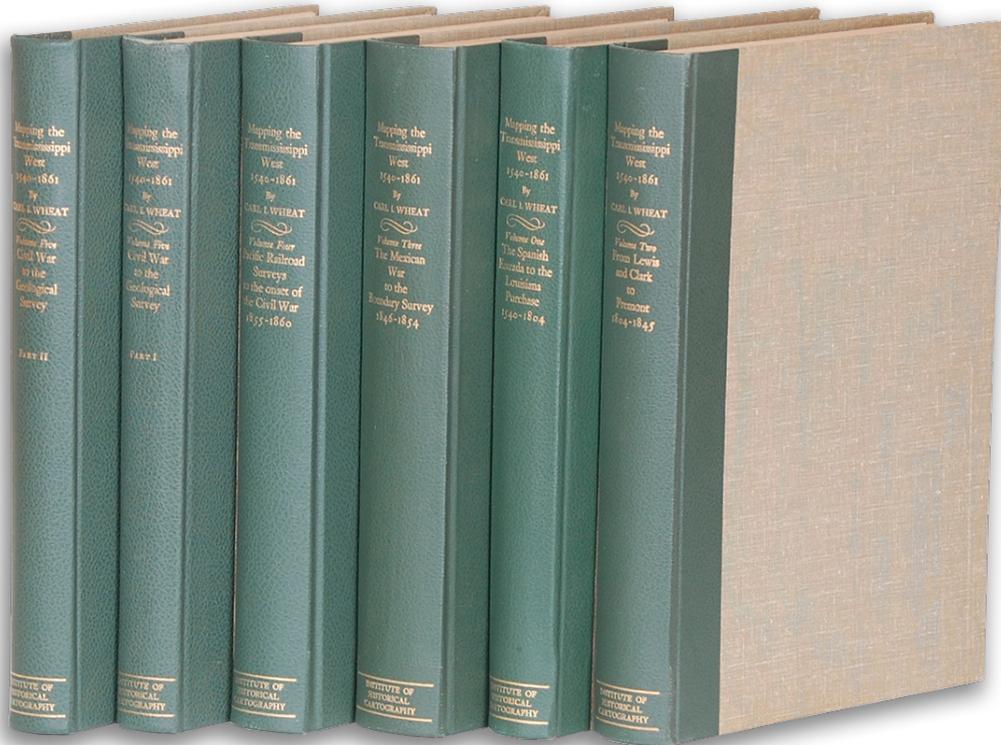


doing so, Brinley rescued from paper mills and garbage heaps early American imprints that today exist in less than a handful of copies. Through the present sale catalogues, Brinley drew attention to the historical -- and commercial -- value of otherwise neglected and/or forgotten materials. In doing so, these catalogues transformed our understanding of the history of America in its broadest possible scope.

Of this Large Paper issue we have located only ONE copy on the market in the last 80 years, namely that which appeared in the 1957 “Midland Notes” catalogue, item No. 66, compiled by the formidable Americana specialist Ernest Wessen of Mansfield, Ohio. Neither the Large Paper issue or the ordinary issue was in the *Bibliotheca Bibliographica Breslaueriana*.

Cataloguer’s note: we have been greatly assisted by Rosenblum’s excellent biography of Brinley in DAB, and interested persons are encouraged to consult it and the many references cited therein. [Book # 136149]



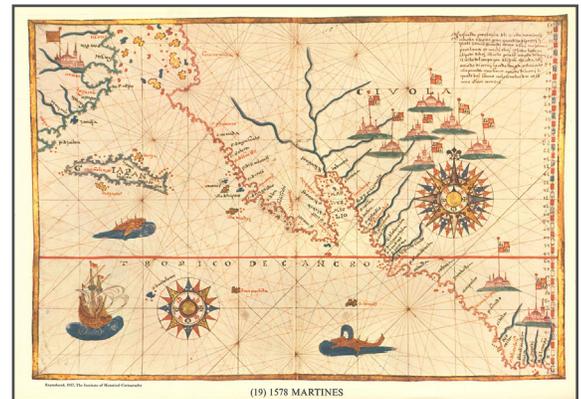


MAPPING THE TRANSMISSISSIPPI WEST, 1540-1861

by Carl I. Wheat

San Francisco: The Institute of Historical Cartography, 1957-1963; 6 volumes, folio, two-toned cloth; xiv, 264; xiii, 281; xiii, 260; xix, 222; (iv), 223-487 pages. \$1,750

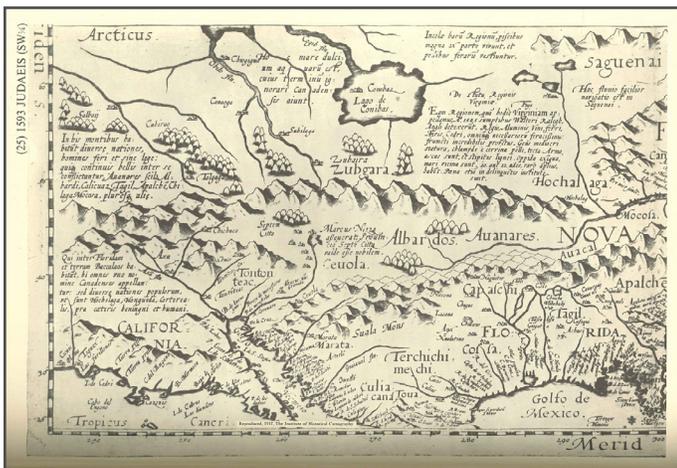
First edition, limited to 1000 sets. Designed by The Grabhorn Press. Vol. I was printed by the Grabhorn Press; Vols. 2-5 were printed by Taylor & Taylor & James Printing from the Grabhorn design. Wheat, the well-known California historian, undertook this work in an effort to trace the opening of the American West by studying the succession of maps which, beginning in the 1540s, accurately trace the paths of the explorers and the record of the

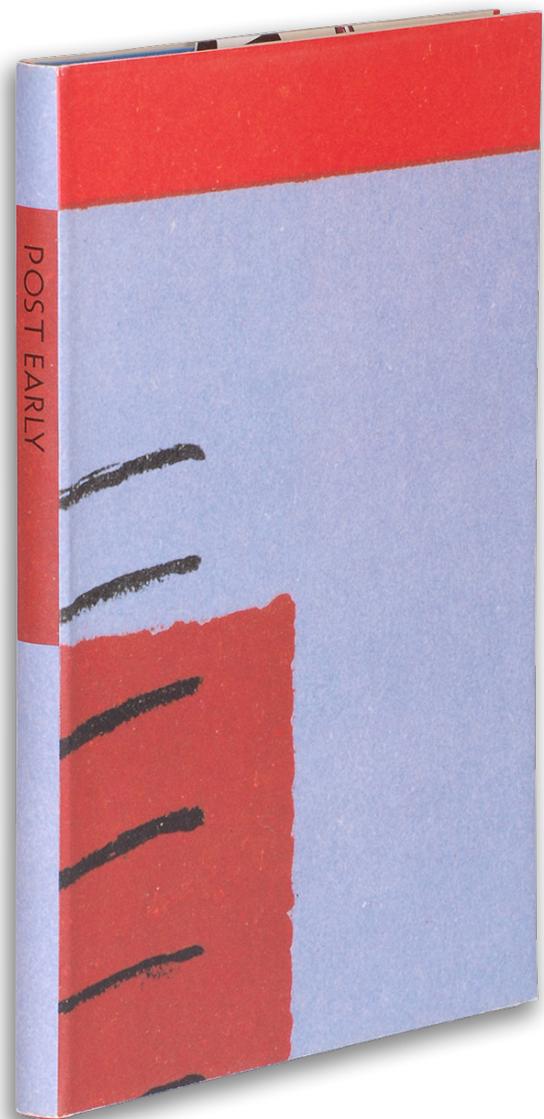
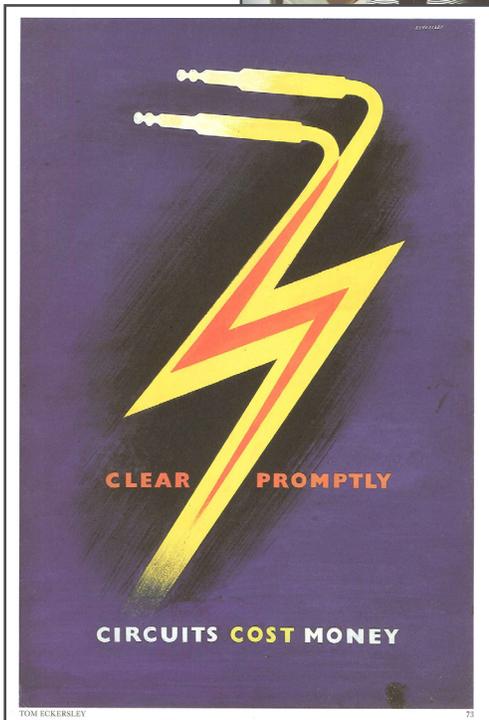
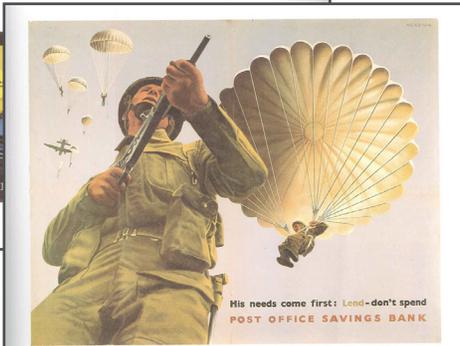
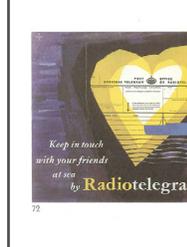
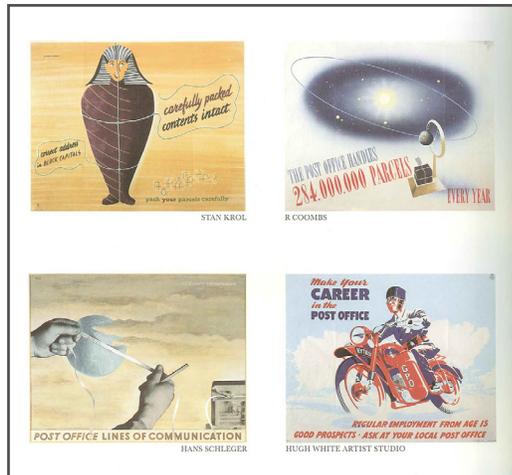


resulting growth of knowledge.

He sought out every map relating to the Transmississippi West before 1861 and selected the most interesting and important. These maps cover the story of Spanish, French and English exploration.

In all, 1,302 maps are fully described, with many illustrated in full-page. A chronological calendar of maps, a full index, and a system of marginal references make these volumes easier to use than any other comparable work. [Book # 135370]





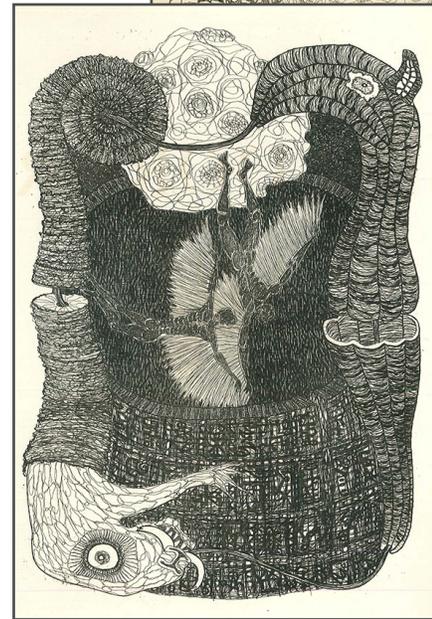
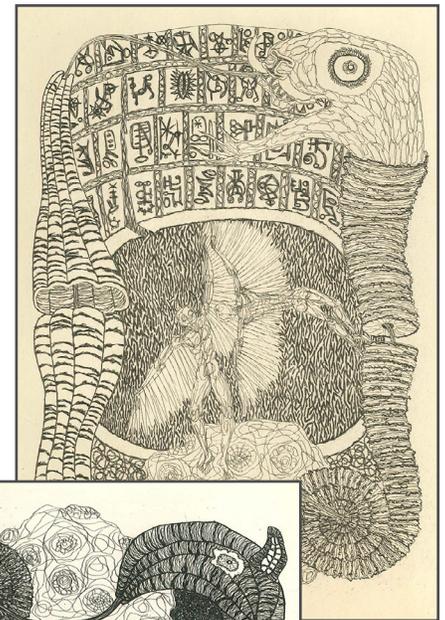
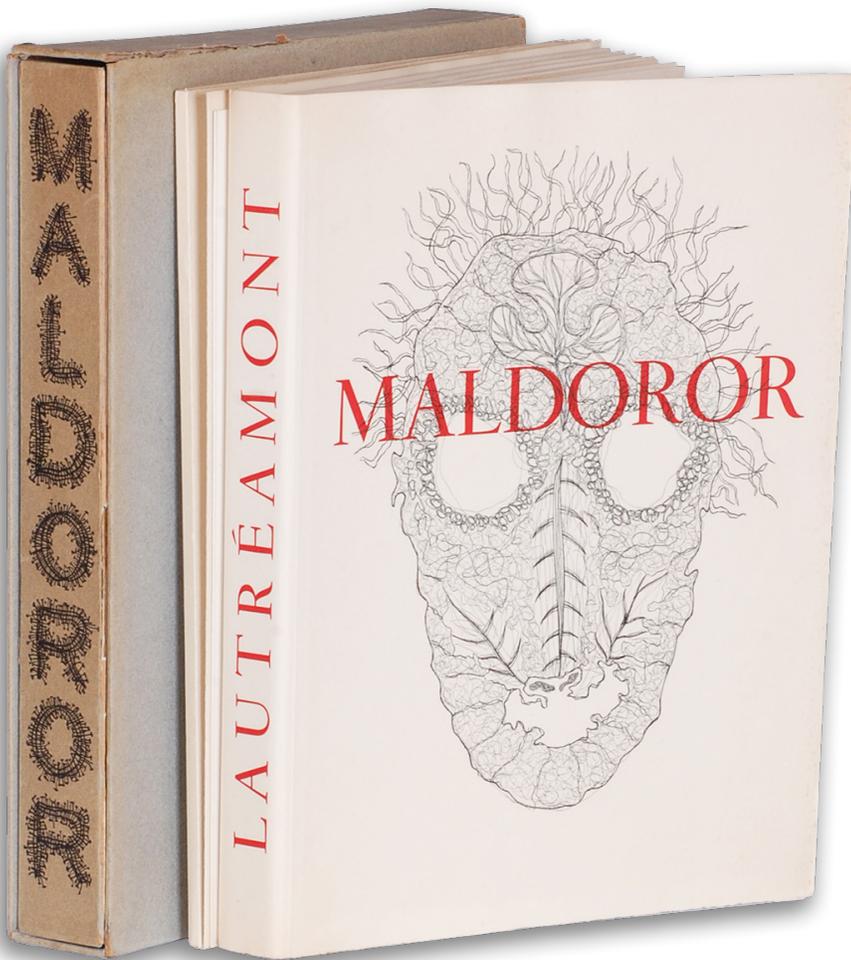
GPO POSTERS

POST EARLY, 1920-1960

(London, United Kingdom): The Camberwell Press, 1993; folio, leather spine, decorated paper covered boards, dust jacket; 87 pages. \$1,500

One of 90 numbered and signed copies. Index. This signed by Eileen Hogan (Director of the Camberwell Press) and the project team. Full color illustrations, some full-page. A remarkable book about the posters of London's Post Office. Extremely scarce, in fine condition.

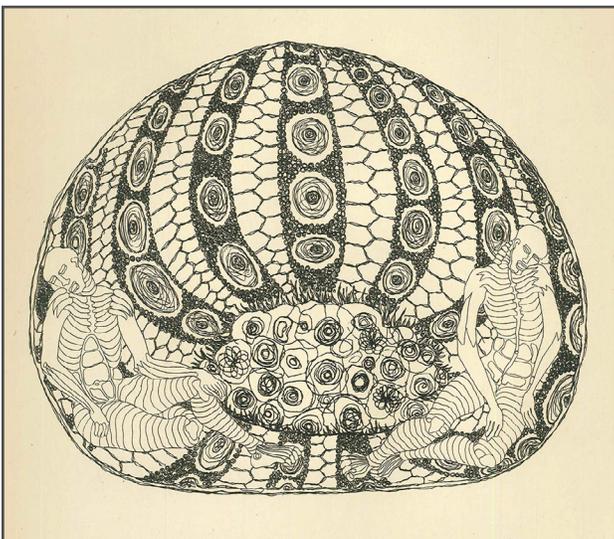
[Book # 135869]



MALDOROR

by Comte de Lautrèmont (but Ducasse, Isidore-Lucien)

Société des Francs-Bibliophiles: Paris, France, 1947; 4to., paper wrappers, chemise, slipcase. \$1,500



Limited to 160 numbered copies, of which this is one of 10 copies with a separate suite of 32 prints on Malacca blanc paper. Printed on extremely fine Arches wove paper. The second book published by the Société des Francs-Bibliophiles. A livre d'artiste illustrated with 27 original surrealist etchings by Jacques Houplain. Introduction by Francis Ambrière. Loosely inserted is an original drawing by Houplain housed in a portfolio. Also loosely inserted is the menu, which Houplain has signed, printed for the release of the book at the Hotel Lutétia, in Paris, November 29, 1947. Chemise front panel broken, but present. Slipcase has a four inch crack along the bottom hinge. Else fine.

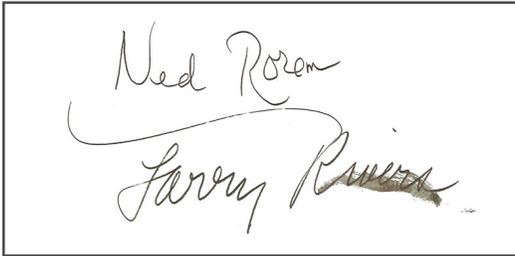
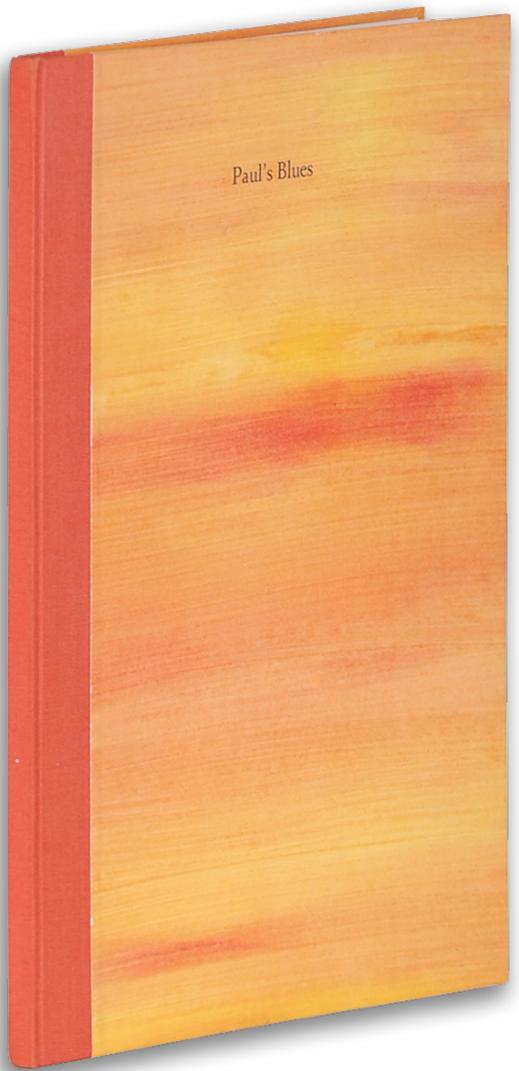
Jacques Houplain (1920-2020) was a French painter and engraver. This title is his first artist book. [Book # 135553]

PAUL'S BLUES

by Ned Rorem

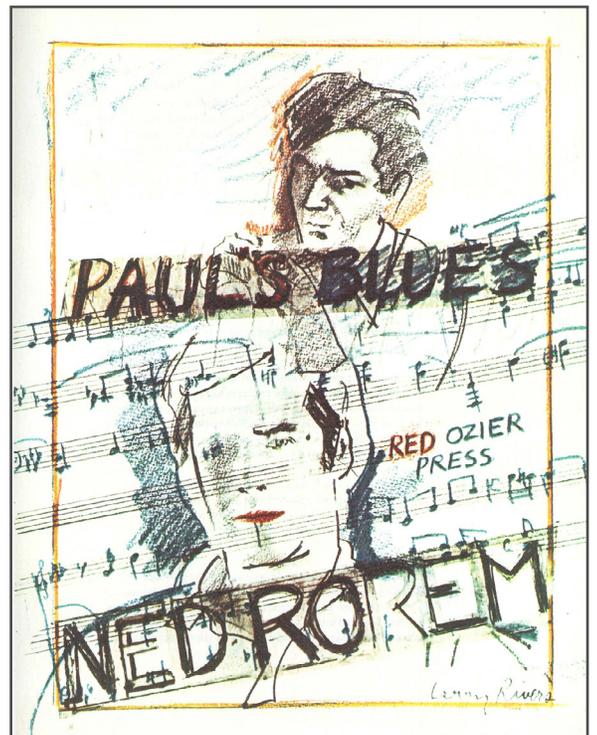
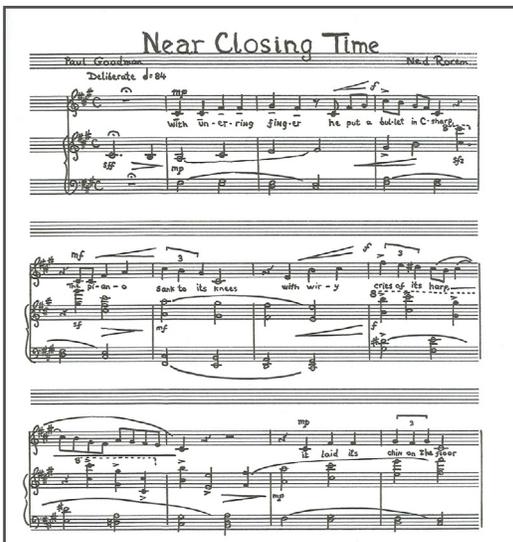
Red Ozier Press: New York, NY, 1982; large 4to., quarter cloth over pastepaper covered boards; (24) pages. \$1,000

Limited to 115 copies signed by the author and artist, of which this is one of 25 copies bound in Claire Maziarczyk's pastepapers over boards and marked AP (Peich, 60). A fine copy.



Rivers's title page was supposed to be a black and white pen drawing, but he provided a "collage, with lots of use of colored crayon, and the titling written on film and stapled to the piece.

We didn't know what the hell to do with it. Antonio Frasconi came to the rescue and suggested we use a color xerox heat transfer process. After the color xerox is shot onto the transfer paper, you flip it over, put a cloth on it, and iron the image onto the paper. The longer you iron the image, the darker the background gets. So these vary from copy to copy. Some book critics wondered why we would produce such an elegant book and then use a medium as 'tacky' as xerox for the title page. Actually Ken and I felt very strongly about the wildness of the title page; the experimental process reflected the energy of the songs." A tribute to Paul Goodman with his poems set to music by the noted 20c art song composer Ned Rorem. The musical texts are printed from zinc plates made from Rorem's "fair hand" score. Printed in black and rust on Frankfurt White paper. [Book # 135253]



LABOUR VERTUE GLORIE

LEAVES FROM THE EMBLEM BOOKS OF GABRIEL ROLLENHAGEN & GEORGE WITHER

by Sim Caelestibus

Heavenly Monkey: Vancouver, B.C., Canada, 2018; 4to., paper covered boards; 63, (5) pages. \$900

First edition limited to 48 copies, of which this is one of 25 copies with a leaf from both Rollenhagen and Wither (different emblems). Cased in printed paper over boards, with a printed paper vellum spine, at the HM studio.

George Wither's *A Collection of Emblemes Ancient & Moderne* shares the milestone for first emblem book printed in England with his contemporary, Francis Quarles. Wither's book is distinguished by, among other features, the quality of its copper-plate engravings, the same plates commissioned two decades earlier from Crispin van de Passe, for Gabriel Rollenhagen's *Nucleus Emblematum Selectissimorum* (1611). *Labour Vertue Glorie* presents leaves from both books, side by side, illustrating the technical, physical, and conceptual similarities and differences.

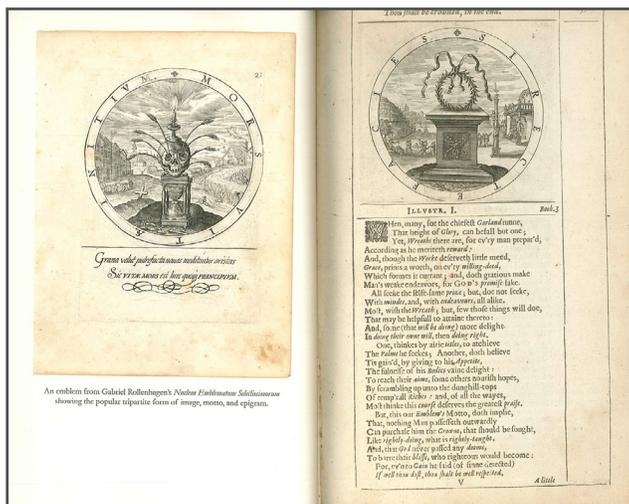
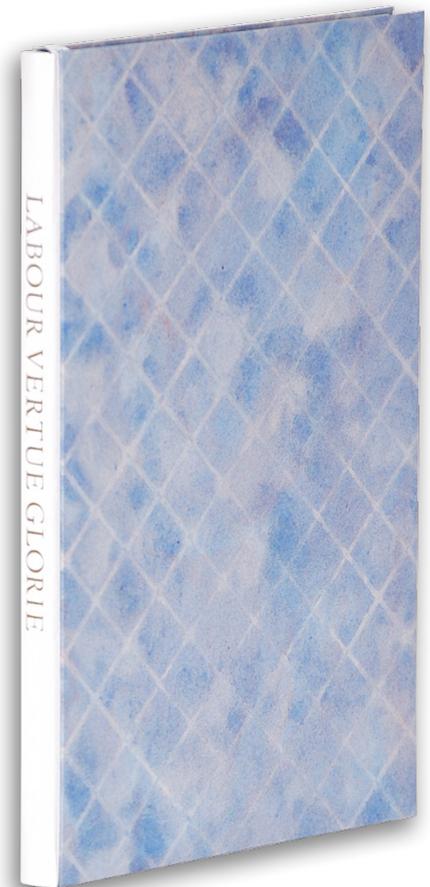
The focus of *Labour Vertue Glorie* is the production and form of the books from which these sample leaves come. The book reprints three of Wither's prefatory notes from *A Collection*. Each of these is appended with comments, discussing and sometimes disputing the author's words, providing some insights to how Wither adopted, and adapted, Rollenhagen's original work for his own purposes. While not exact facsimiles, the reprinted texts follow the original's use of swash characters and seemingly random combinations of roman, italic, and majuscule types. But only the reprinted texts; the rest of the book is set in a more traditional manner.

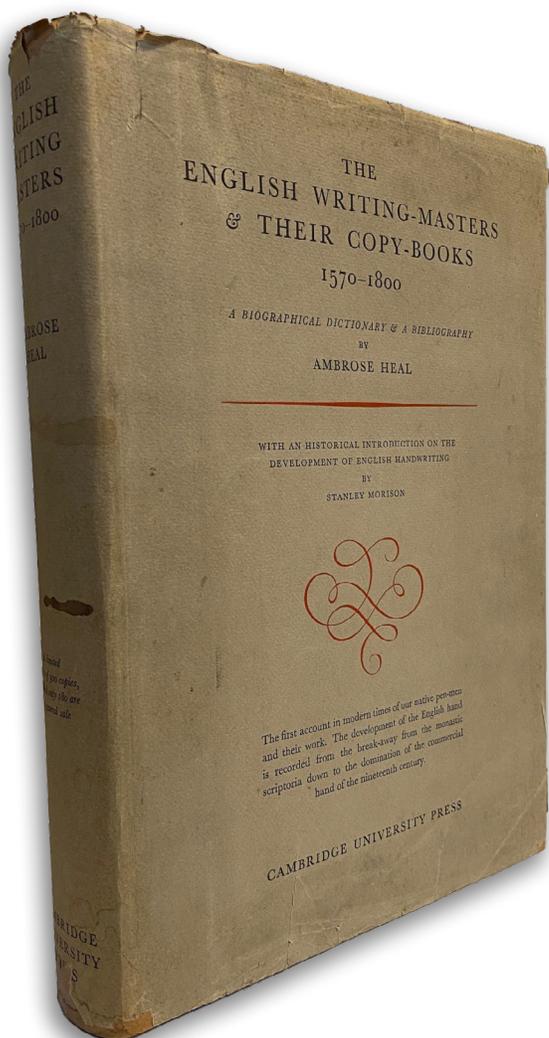
In addition to Wither's introductory remarks, *Labour Vertue Glorie* includes brief biographies of Rollenhagen and Wither. Engraved portraits of both authors are reproduced, along with facsimile settings of an emblem (i.e. page) each from Alciato's *Emblematum Liber* and Quarle's *Emblemes*. The book concludes with a facsimile of the leaf at the end of *A Collection*, with the two boards for playing his game of lots, complete with spinners and Wither's directions for playing.

Labour Vertue Glorie is set in Monotype Garamond on a page slightly larger than Wither's quarto. Like the books from which the leaves came, the type was inked and printed by hand, with a handpress, on dampened paper (Arches Text

wove and Golden Hind laid). A number of decorative initial letters taken from *A Collection* are incorporated, along with various patterns made up from the single printer's flower used in that book. In Series 1 and 2 Copies, the initial letters were illuminated by hand in bronze (a total of nine per copy). Elaborate flourishes from the engraved calligraphic mottoes on de Passe's plates (cut away for Wither's book) adorn the top of chapter openings.

Aside from preliminary material, Rollenhagen's book is intaglio, printed rectos only. Wither's book combines the intaglio plates with extensive letterpress on each page, and is printed on both sides; thus, one Wither leaf presents two emblems, while one Rollenhagen leaf presents one emblem (recto only). Published in an edition of 48 copies, in three states. [Book # 135357]





THE ENGLISH WRITING-MASTERS AND THEIR COPY-BOOKS, 1570-1800

A BIOGRAPHICAL DICTIONARY & A BIBLIOGRAPHY. WITH AN INTRODUCTION TO THE DEVELOPMENT OF HANDWRITING BY STANLEY MORISON
by Ambrose Heal

Cambridge: University Press, 1931; large 4to., original light-brown quarter cloth over decorated (“marbled”) cloth boards, Top edges gilt, others untrimmed; xl, 226 pages, 82 plates (i.e. frontis. + 23 portraits, 93 collotypes on 58 plates). **\$850**

First Edition limited to 300 copies signed by the author. Engraved frontispiece (“La belle ecriture demande un esprit gai”). A very small abrasion at tail of spine. Dust-wrapper soiled and defective, inside lined with brown paper. Text, plates, and binding are in splendid state; a lovely copy. Very good.

An essential reference work on the history of English writing manuals -- still unsurpassed. Ours is copy 146 and is preserved in very fresh, unmarked condition.

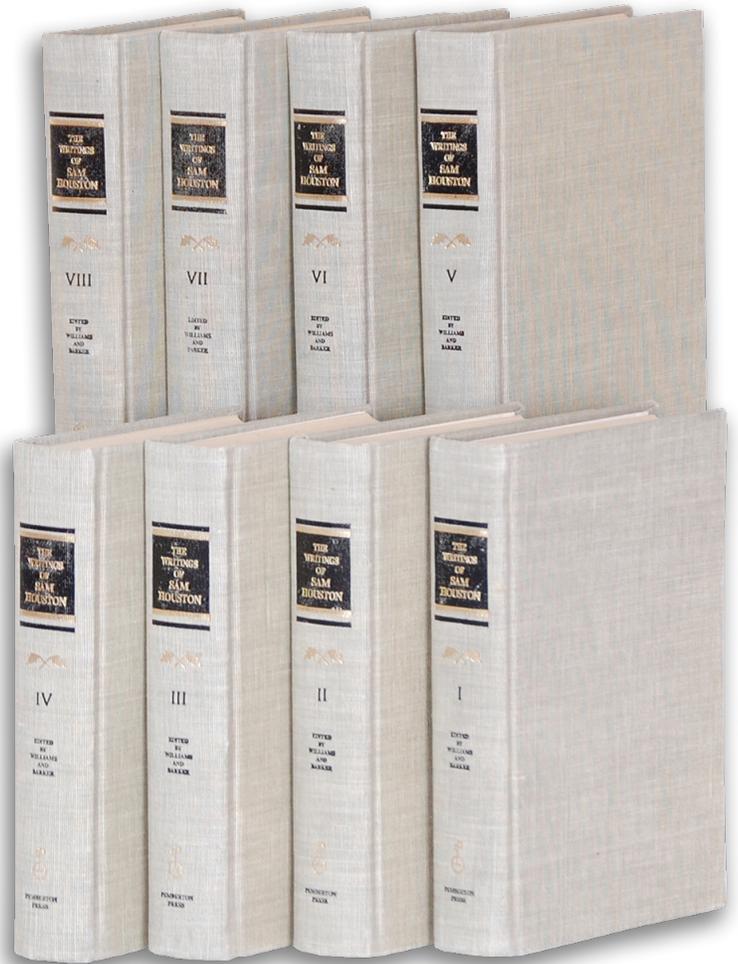
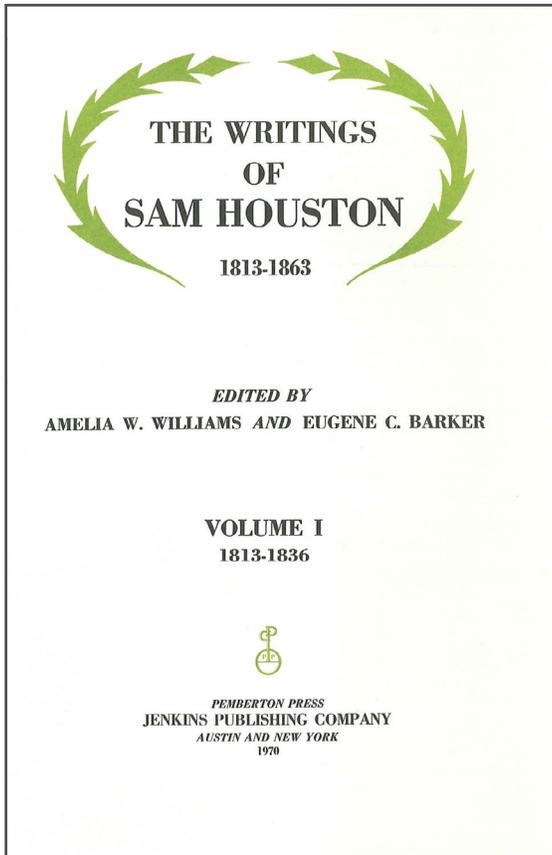
This original edition is a fine specimen of Cambridge bookmaking and is much preferred over the ugly facsimile reprint (Olms, 1962) which disgraced the beauty of the 23 portraits of the writ-

ing-masters and the 58 plates of their copy-books and trade-cards (some of the plates present more than one example). The value of the present volume lies not only in the extensive biographies of the writing-masters, and the extremely detailed bibliographical descriptions of their work, but in Heal’s long and insightful Preface, and Stanley Morison’s discourse into “The Development of Handwriting.”

“Mr. Heal has, in this scholarly and important book, proved his contention that his subject [English Writing-Masters] is of deep interest. Moreover, his admirable work is arranged in a manner very convenient for reference. It should prove of great value to students, and have some influence in increasing their number.” (Review in “The Burlington Magazine for Connoisseurs,” Vol. 61, No. 356 [Nov., 1932], pp. 239-240).

This original edition is uncommon on the market; the last copy to appear at auction was Graham Pollard’s which sold in 2013 at Bonham’s London. [Book # 136148]





THE WRITINGS OF SAM HOUSTON
1821-1847
edited by Amelia Williams and Eugene C. Barker

Austin, TX: Pemberton Press, Jenkins Publishing Co, 1970; 8 volumes, 8vo., cloth; variously paginated. \$800

Second edition. Complete eight volume set in handsome greycloth bindings with black and silver spine titles. Contains over 2,500 entries and 10,000 footnotes. Barker's annotations are an outstanding contribution to the usefulness of the work and include hundreds of biographical sketches. A comprehensive index, long and detailed discussions of virtually every entry. No names, no writing. BASIC 96(A) "Touch more aspects of American and state political history than do the papers of any of Houston's great Texan contemporaries...indispensable reference tool for the study of Southwestern and United States history." -Herbert Gambrell; No research into any facet of Texas history between 1830 and 1860 would be complete without utilization of this work. Barker's annotations are an outstanding contribution to the usefulness of the work, and include hundreds of biographical sketches, many of which were left out of the subsequent Handbook of Texas. Some of the most important letters and document in American history. - Jenkins. [Book # 135364]

