



# Oak Knoll Books & Press

E-Catalogue #5

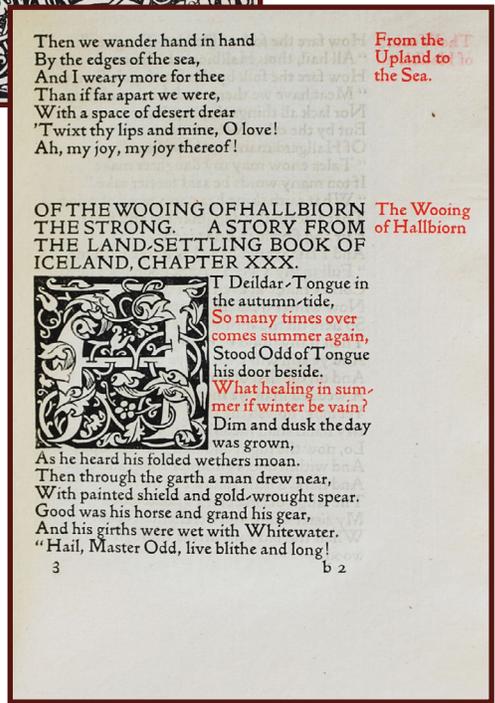
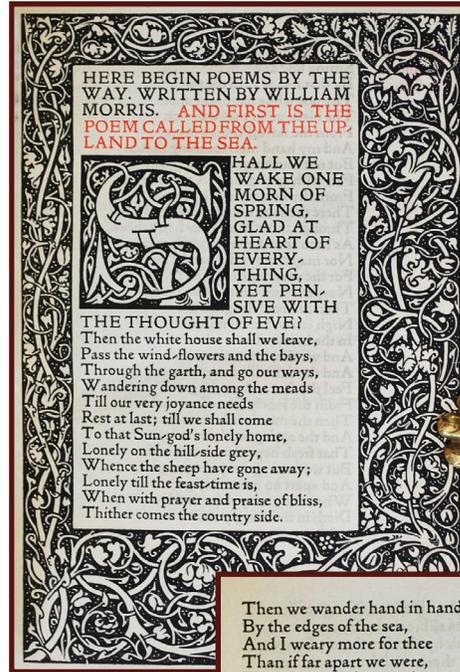
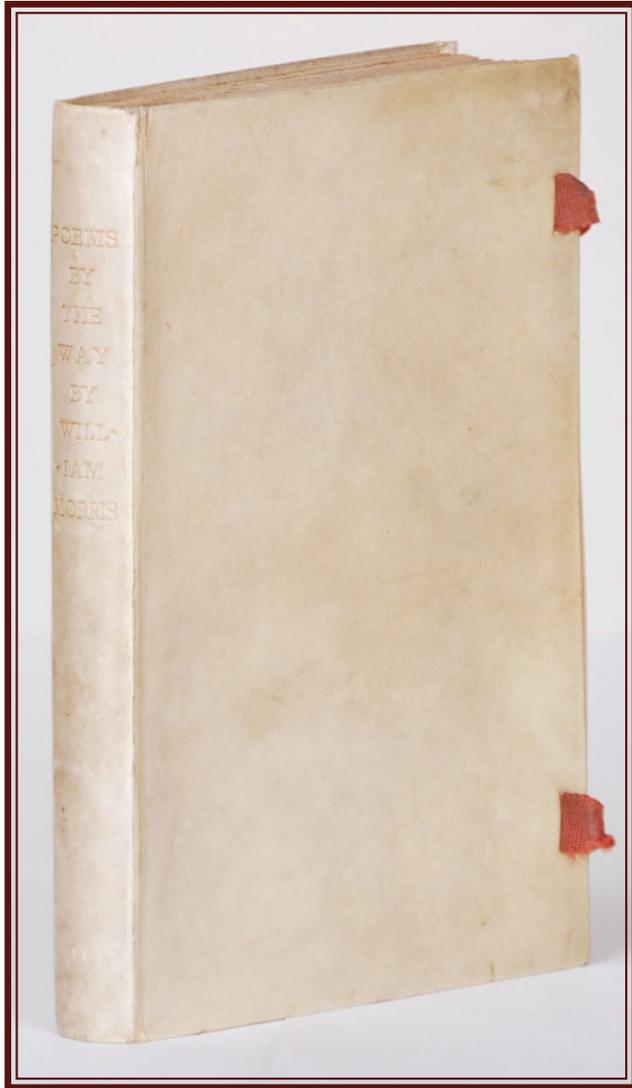
## TRIPLE CROWN



THE KELMSCOTT PRESS  
THE DOVES PRESS  
THE ASHENDENE PRESS

from the collection of Oak Knoll author  
Carol Grossman

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New Castle, DE 19720  
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## POEMS BY THE WAY

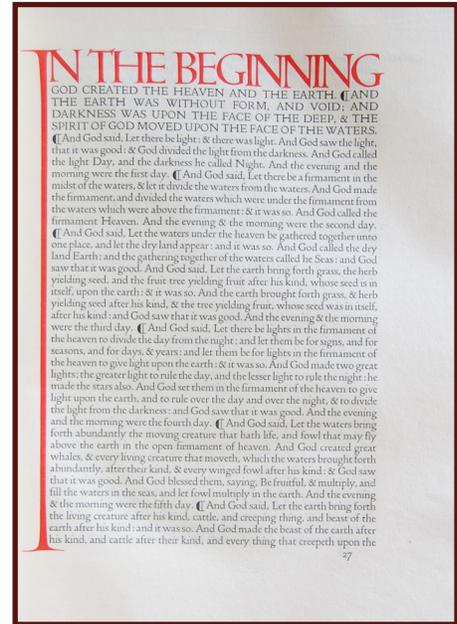
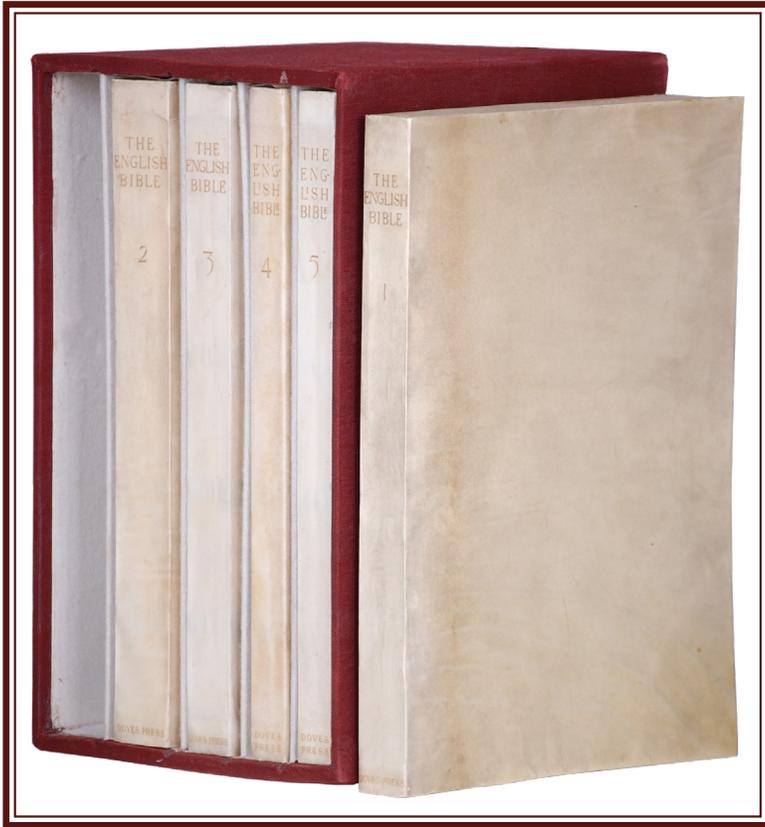
by William Morris

Kelmscott Press; Hammersmith, 1891; small 8vo., original publisher's stiff vellum with silk ties; (iv), 198 pages, some unopened.

Printed in an edition limited to 313 copies, this being one of 300 copies printed on paper (Cockerell 2, Peterson A2, Walsdorf 2). A near-fine copy with the slightest hint of soiling to the covers and spine. All four silk ties present. Some foxing to rear pastedown. This was the first book which was printed at the Kelmscott Press in two colors (red and black) and the first book in which the smaller printer's mark appeared. Finely printed in Golden type. The first page of text is illustrated with a full page wood-engraved border. Ornamented with numerous 10 line and smaller initial letters throughout the text. One ex-libris stamp and one ex-libris bookplate on front pastedown. [Book # 58072]

\$4,500

## "THE MAGNUS OPUS" OF THE DOVES PRESS



## ENGLISH BIBLE CONTAINING THE OLD TESTAMENT & THE NEW

The Doves Press; Hammersmith, England, (1903-1905); five folio volumes (13 3/16 x 9 3/16 inches; 335 x 234 mm), full limp vellum, uncut fore and tail edges, later slipcase; vol 1: (xii), (2), 394, (I); vol 2: (xii), (2), 518, (I); vol 3: (iv), (14), 390, (II); vol 4: (iv), (14), 300, (II); vol 5: (xii), (2), 307, (I) pages.

One of 500 copies printed on handmade paper by T.J. Cobden-Sanderson and Emery Walker. (Tidcombe DP6; Clark Library, Kelmscott and Doves, pp. 90-92, Huntington Library, Great Books in Great Editions, 7, Ransom, Private Presses, p. 251, no. 6, Tomkinson, p. 54, no. 6, Hutner and Kelly, Century for the Century, 4.) "This edition of the Bible is considered the masterpiece of the Doves Press. . . The type is a particularly crisp and faithful version of Jenson's fifteenth-century roman. It was cut in only one size, which was used in all of the half-hundred issues of the Press. When the Press was discontinued in 1916, the type and matrices were destroyed by Cobden-Sanderson to prevent their misuse" (Huntington Library, Great Books in Great Editions). The distinctive red initial letters, executed by hand by Edward Johnston, are described by Ransom as "a pattern for all time of complexity reduced to the minimum of simplicity" (Private Presses, p. 56). Bound by Cobden-Sanderson at his Doves Bindery, as noted on the rear vellum turn-in on each volume. Bookplate of Henry Ladd Corbett on the front pastedown of each volume. Scattered foxing in the first and second volume as usual, occasional slight soiling to the bindings, but a terrific set indeed held in a very attractive slipcase.

Provenance: Henry Ladd Corbett (1881 - 1957) was an American businessman, civic leader, and politician from the state of Oregon. [Book # 63877]

**\$18,000**



**PARADISE LOST, A POEM IN XII BOOKS WITH PARADISE REGAINED A  
POEM IN IV BOOKS**

TO WHICH ARE ADDED SAMSON AGONISTES & POEMS BOTH ENGLISH AND LATIN  
COMPOS'D ON SEVERAL OCCASIONS

by John Milton

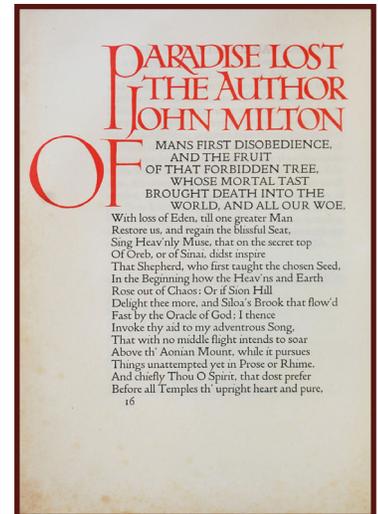
The Doves Press; Hammersmith, 1902, 1905; two columns, 8vo., original full limp vellum with title in gilt on spine, each enclosed in modern slipcase with cloth dust jacket; 386,(2); 343+(1) pages.

Limited to 325 copies printed by T.J. Cobden-Sanderson (Marianne Tidcombe, The Doves Press, 37-42, Catalogue Raisonne p.20; Ransom no.5&7). Title and margin notes in red. Initials designed by Edward Johnston. The present work is one of Walker and Cobden-Sanderson's earlier productions, and certainly one of the highlights of the Doves Press. The title page and the first leaf of text of the first volume have some foxing along the outer edge.

Founded by Sir Emery Walker and bookbinder T.J. Cobden-Sanderson in 1900, The Doves Press and its books, with their beautifully cut typography and spacious layouts, were a main inspiration for the revival of private-press printing in the 20th century.

By 1909, Walker and Cobden-Sanderson were embroiled in a long and bitter dispute involving the rights to the Doves Type as they dissolved their partnership. In the dissolution agreement, all rights to the distinctive typeface were meant to pass to Walker upon the death of Cobden-Sanderson. But on Good Friday of 1913, Cobden-Sanderson destroyed the matrices by casting them off Hammersmith Bridge and into the Thames. He began destroying the types in August of 1916, and apparently completed the task in January 1917. Indeed, over the course of about 170 trips, Cobden-Sanderson, a small, frail, seventy-six year old, man managed to carry more than a ton of type from 15 Upper Mall to the Thames. In 2015, designer Robert Green, with help from the Port of London Authority, was able to recover 150 pieces of the original type from the waters near Hammersmith Bridge. [Book # 41140]

\$9,000



ONE OF 25 ON VELLUM

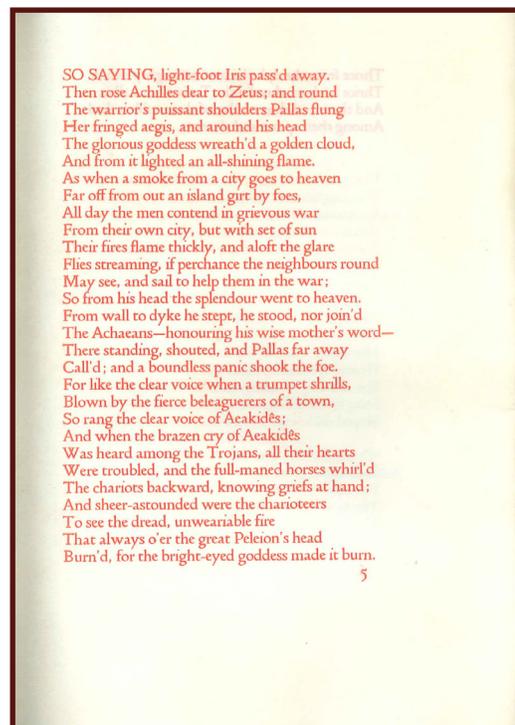
## SEVEN POEMS AND TWO TRANSLATIONS

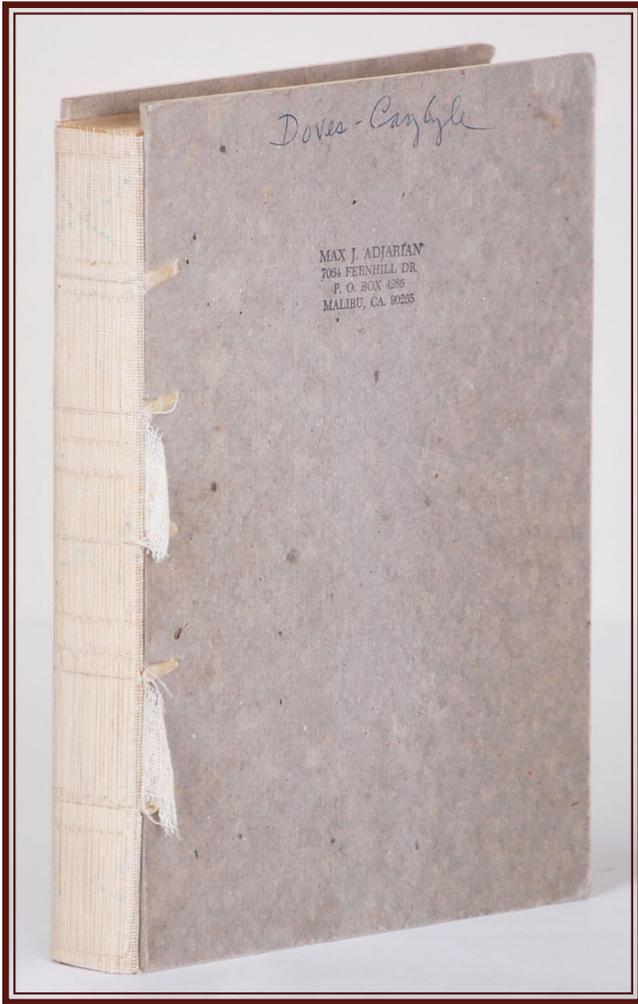
by Alfred Lord Tennyson

The Doves Press; Hammersmith, 1902; 8vo., limp vellum, stamped 'The Doves Bindery' on rear paste-down; 55 pages.

Limited to 325 copies of which this is one of 25 copies to be printed on vellum. (catalogue RAISONNE p.22; Ransom and Tomkinson no.4). The two translations from Homer are printed in red, and Tennyson's poems are printed in black. Exlibris bookplate on front paste-down of the famed book collector C.S. Ascherson (b. 1877 - d. 1945), dated 1902 in pencil. Ascherson was the father of noted British actress, Renee Ascherson. He was also a Shipowner of Jewish-German extraction prior to World War I, as well as a businessman and bibliophile. [Book # 43988]

\$9,950





**SARTOR RESARTUS**  
**THE LIFE & OPINIONS OF HERR**  
**TEUFELSDROECKH**

by Thomas Carlyle

The Doves Press; Hammersmith, England, 1907; 8vo., unbound, all edges gilt; (iv), 341, (1) pages.

One of 300 copies on paper of an edition of 315 copies (Tidcombe, DP13). Printed by T.J. Cobden-Sanderson & Emery Walker at The Doves Press. Initials designed by Edward Johnston. Printed in red and black. This particular copy is unbound, which gives a rare glimpse into the structural aspects of how T.J. Cobden-Sanderson produced his work. An extraordinarily handsome copy indeed.

This printing of *Sartor Resartus* was to honour Carlyle's importance to the printer. Along with Ruskin, Emerson and Milton, Carlyle was a great influence on the formation of Cobden-Sanderson's thoughts and beliefs. *Sartor Resartus* was thought by many to be Carlyle's most spiritual work and hence its significance to Cobden-Sanderson. Twelve Essays entitled: I. History II. Self-Reliance III. Compensation IV. Spiritual Laws V. Love VI. Friendship VII. Prudence VIII. Heroism IX. The Over-Soul X. Circles XI. Intellect XII. Art. [Book # 134847]

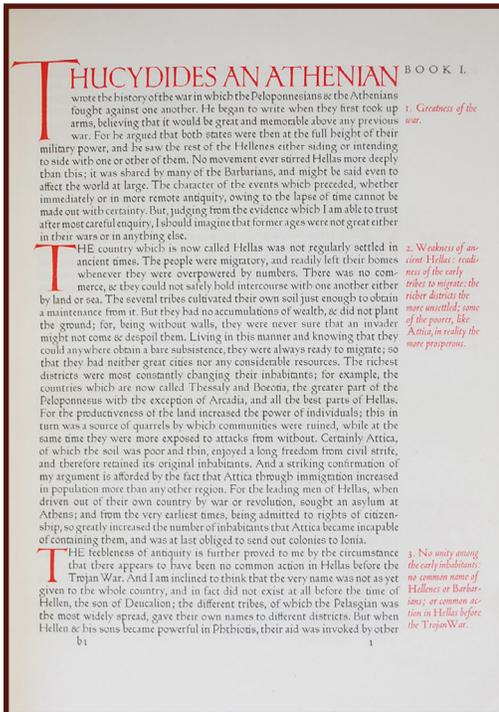
**\$600**



# HISTORY OF THE PELOPONNESIAN WAR

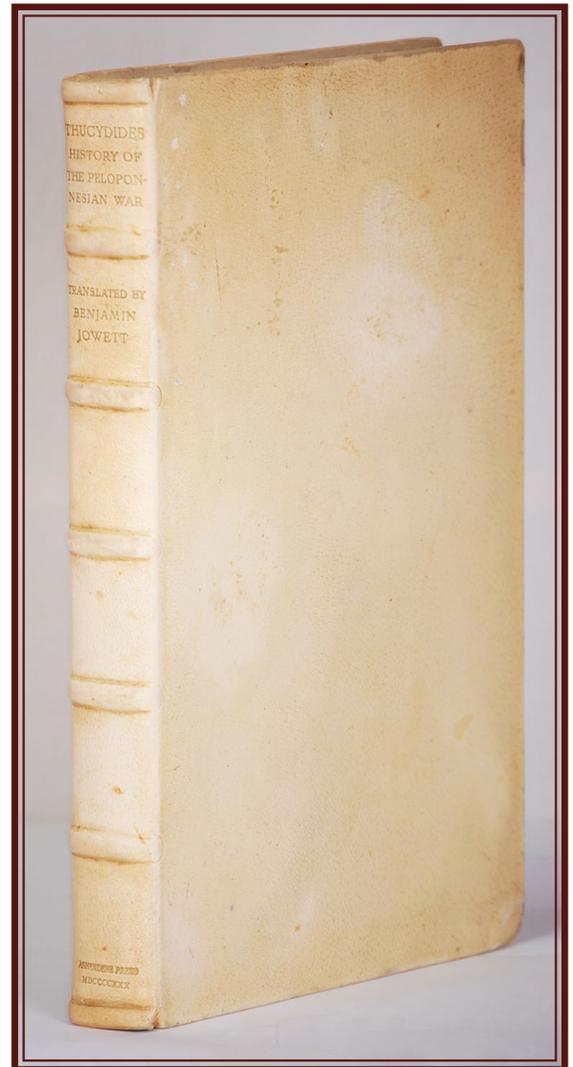
by Thucydides

The Ashendene Press; Shelly House, Chelsea, 1930; folio, full white pigskin, seven raised bands; (ii), 363+(1) pages.



Translated from the original Greek by Benjamin Jowett. The last folio format book printed by the Ashendene Press, Thucydides' *History of the Peloponnesian War* is both a triumphantly imaginative work and one that begins a series of operatic death knells for St. John Hornby's "hobby of [his] leisure hours" (Franklin, Ashendene Press 171).

Using four different typographic sources, the design once again demonstrates Hornby's great skill in typography, and his penchant for printing books in which he could be creative with the format, including the elaborate marginal notes. This aspect has been, quite rightly, acknowledged as adding additional interest to this volume. Hornby himself states that the majority of the typography is in black Ptolemy type, with the abundant red



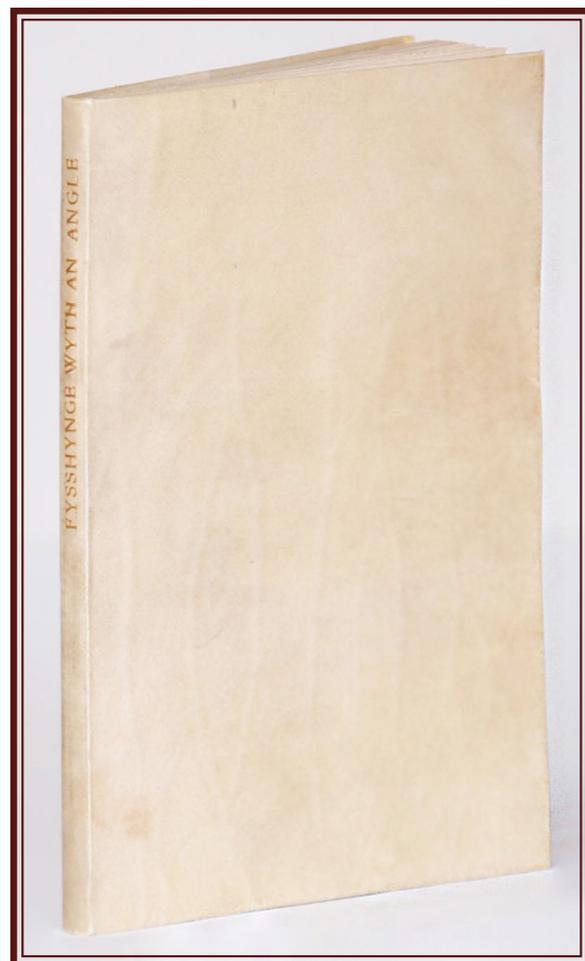
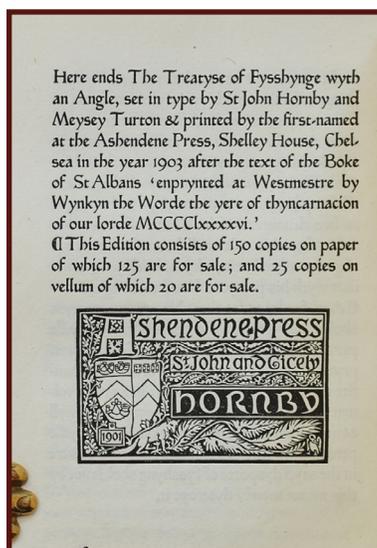
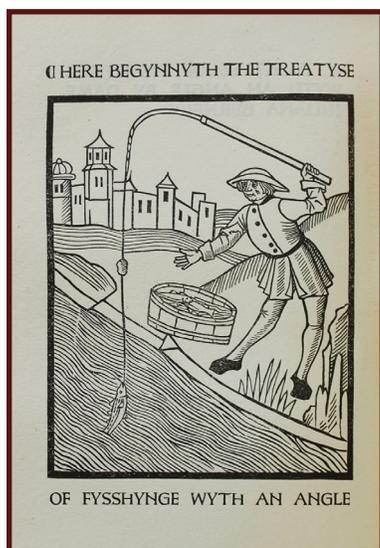
side-notes printed in Blado Italic, and the three-line red initials beginning each chapter and the opening lines of each of the eight books from the alphabet designed by Eric Gill for "Utopia" were designed by Graily Hewitt. These elements have been described as being done by Hewitt with "habitual finesse" (Franklin, Ashendene Press 171). Hornby himself admitted that the character of the side notes was unique, even within his own oeuvre: "This is the first time since my third book issued in 1896 that I have used for side or shoulder notes a type other than that of the book itself" (Franklin, Ashendene Press 171).

Contemporary correspondents of Hornby lavished their praise on him for the Thucydides, calling the composition and press work "immaculate as usual," and the work as a whole "one of the greatest masterpieces of your Press - a very fine page, the measure not too wide for so large a type and the side notes most beautiful and effective" (Franklin, Ashendene Press 172). Franklin adds his voice to those others, saying "for pleasure in the look of a page, the openings of each Book in the Thucydides are the happiest climax of Ashendene printing" (Franklin, Private Presses 57). Like the copies at the Bridwell Library at Southern Methodist University, "the printer's mark at the end is imperfectly black" (Franklin, Ashendene Press 172).

Printed in an edition limited to 260 copies by St. John Hornby at the Ashendene Press (Hornby, no.37; Franklin, pp.170-173). Spine showing only the slightest hint of age darkening. Corners lightly bumped and worn (not through to the boards). Very intermittent spotting to the front and rear covers. An absolutely beautiful copy. [Book # 44089]

\$4,000

A BEAUTIFUL COPY OF ONE OF THE MOST PLEASING  
BOOKS PRINTED AT THE PRESS



## A TREATYSE OF FYSSHYNGE WYTH AN ANGLE

by Dame Juliana Berners

Ashdene Press; Chelsea, London, England, 1903; 8vo., limp vellum; 48 pages.

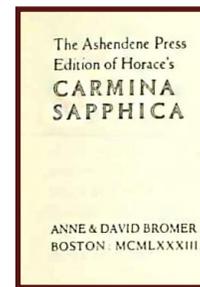
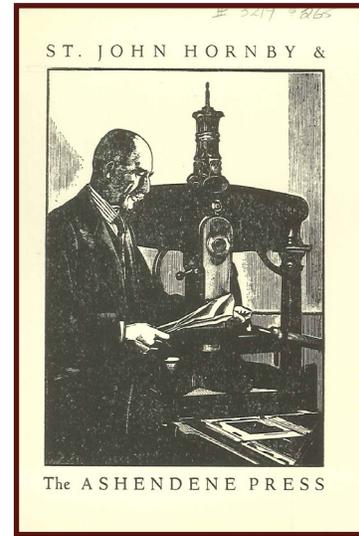
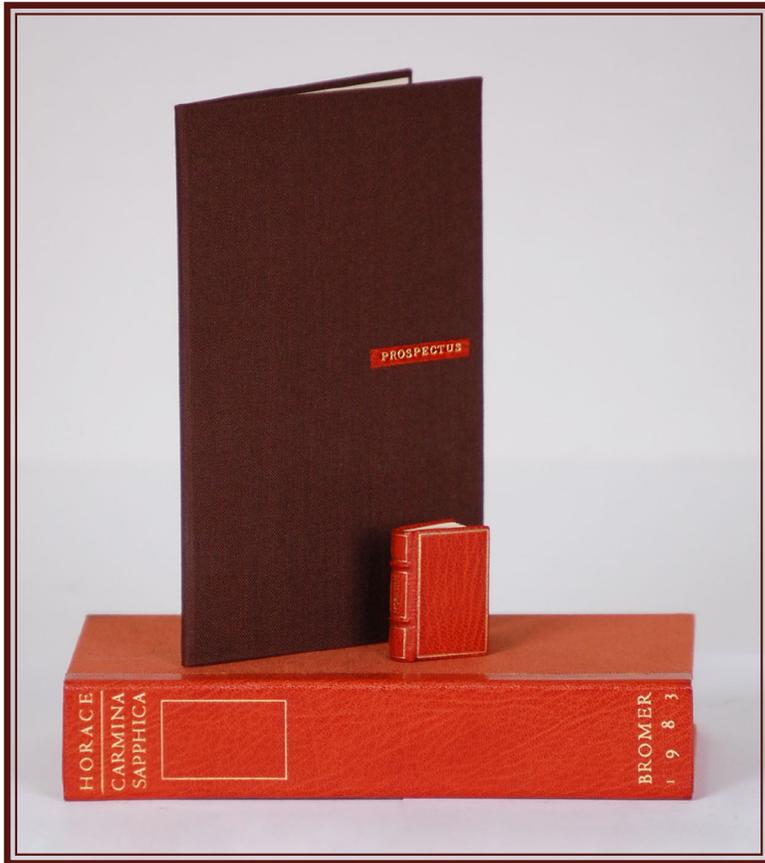
One of 150 copies, printed in 'Subiaco' type, with one initial in red, on Japanese paper. With the famous woodcut frontispiece of a man fishing and decorations after the text of Wynkyn de Worde in 'The Boke of St. Alban's empynted at Westmestre in the yere of thyncarnacion of our Lorde mccccxxxvi' (1496 by St. John Hornby and Meysey Turton). Fine textual illustrations throughout. A fine copy, beautifully preserved. This work reprints in exact facsimile the first printing of any book on fishing ever printed in England. The interest of the "Treatyse of Fysshynge Wyth an Angle" is not only because of its priority in the field of fishing literature, but also because it has served as a literary quarry to many succeeding writers on fishing. It also established a high moral value for the craft of fishing and is responsible for "having assigned in popular estimation to the angler his meditative and gentle nature."

The Renaissance designed plates are famous for showing the first illustration of a person fishing with hook and line and for the additional cuts throughout the text depicting hooks, all manners of fishing tools, types of lines for floating or sinking, and various and sundry other fishing devices.

Juliana Berners (or Barnes or Bernes) (b. 15th century), English writer on heraldry, hawking and hunting, is said to have been prioress of Sopwell nunnery near St Albans. Her book on fishing was the first known book on fishing by a woman.

She was most likely brought up at court and, after adopting the religious life, she retained her love of hawking, hunting and fishing, as well as her passion for field sports. She is the supposed author of the work generally known as the *Boke of St Albans*, of which the first and rarest edition was printed in 1486 by an unknown schoolmaster at St Albans. The only clue to the authorship of the Treatise, and the documentary evidence of her, is an attribution at the end of the original 1496 book which reads "Explicit Dam Julyans Barnes in her boke of huntynge." Her name was changed by Wynkyn de Worde to Dame Julyans Bernes. [Book # 134846]

\$2,250



## CARMINA SAPPHICA

by Horace

Anne & David Bromer; Boston, 1983; miniature book (3.5 x 2.6 cm), full morocco with gilt fillets, two raised bands, inserted in tray in larger cloth case with leather spine which also holds the prospectus; (x), (19), 46, (1) pages.

Limited to 150 copies (Bradbury, Bromer 8). Printed by Linnea Gentry using the original plates of the Ashendene Press edition of this book that appeared in 1923 in very few copies for the Queen Mary's Doll's House. Gentry printed the book on the original Ashendene Press that is housed at The Bridwell Library in Dallas. This edition contains an introduction by Michael Hornby and brief notes by the Bromers and Gentry. Four page prospectus to this edition in cloth sleeve with leather cover label which is inserted in a tray in the specially made slipcase holding the miniature book. Binding by David Bourbeau. [Book # 116922]

\$1,750

*Authored by Carol Grossman,  
collector of these beautiful Triple Crown titles*

## THE HISTORY OF THE LIMITED EDITIONS CLUB

by Carol Porter Grossman

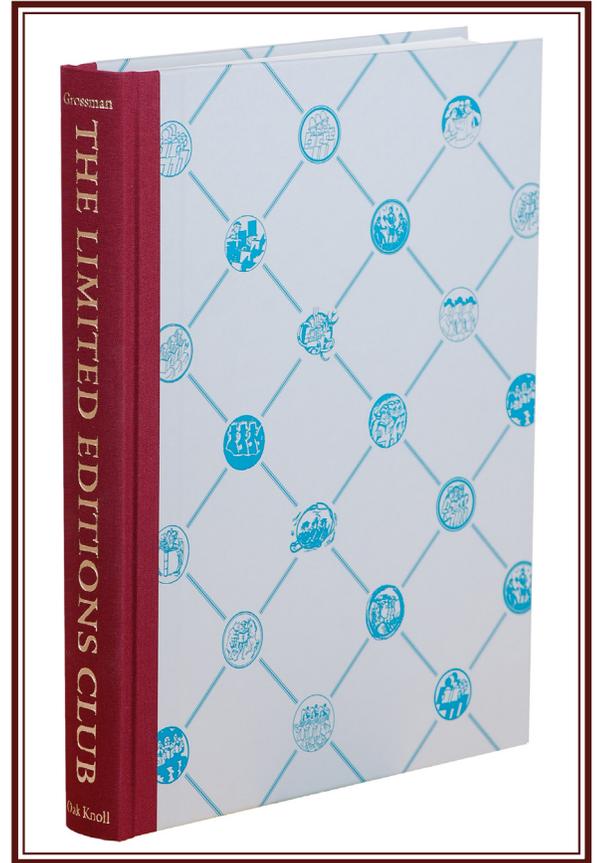
Oak Knoll Press; New Castle, Delaware, 2017; 8.5 x 11 inches,  
hardcover, cloth spine over paper-covered boards; xii, 276 pages.

*“Designed in the spirit of the LEC with a large format and numerous coloured images, it is  
a beautiful book about beautiful books.”*

*- Lise Jaillant, TLS*

*“In addition to presenting the deep history of the business and the people involved,  
Grossman examines the legacy and reputation of the books left to bibliophiles, scholars,  
booksellers and collectors... An important brick in the foundation of illustrated litera-  
ture and book design.”*

*- Steven Heller, PRINT Magazine*



George Macy started the Limited Editions Club with backing from investors in the heyday of the stock market of 1929. After enlisting founding subscribers and collaborators and preparing the initial series of 12 titles, the first book shipped during the week of the stock market collapse. The story of how the Limited Editions Club survived as a combination book club and fine press/publishing house through more than 80 years of ups and downs is a fascinating one, and it has not been properly told until now.

Macy worked closely with such designers and printers as W. A. Dwiggins, Frederic Warde, the Grabhorns, William Kittredge, Bruce Rogers, Hans Mardersteig, Francis Meynell, T. M. Cleland, Fredric Goudy, and D. B. Updike. Contributing to LEC books were the foremost illustrators of the day, as well as such artists as Picasso, Matisse, Rodin, George Grosz, Edward Steichen, and Edward Weston. Macy was eventually honored with exhibits at the British Museum and the Bibliothèque Nationale, and he was awarded the Medal of the Legion of Honor of France and the AIGA Gold Medal for lifetime achievement and service to the graphic arts.

After George's death in 1956, his widow Helen continued to maintain the quality of the publications until she retired in 1971. After several changes of ownership and uncertain years, Wall Street financier Sid Shiff put the company back on its feet and revitalized the LEC output, producing some of the most handsome livres d'artistes of the 20th and 21st centuries.

Author Carol Grossman began collecting the LEC in the 1960s and has been conducting research with this book in mind for many years. In addition to presenting the rich history of the enterprise and the people involved in great detail, she examines the legacy and reputation of the books left to bibliophiles, scholars, booksellers, and collectors.

*The History of the Limited Editions Club* was designed by Jerry Kelly in the spirit of the LEC and is embellished with over 90 illustrations in color showing bindings, title and text page designs, artwork, sketches, notes, and ephemera.

[Book # 114346]

**\$125**