

# Oak Knoll Books & Press

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## **BIBLIO.** *live* ANTIQUARIAN BOOK FAIR

Thursday, March 24,  
12:00pm EDT until  
Saturday, March 26,  
8:00pm EDT

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[www.oakknoll.com](http://www.oakknoll.com)  
[orders@oakknoll.com](mailto:orders@oakknoll.com) 302-328-7232

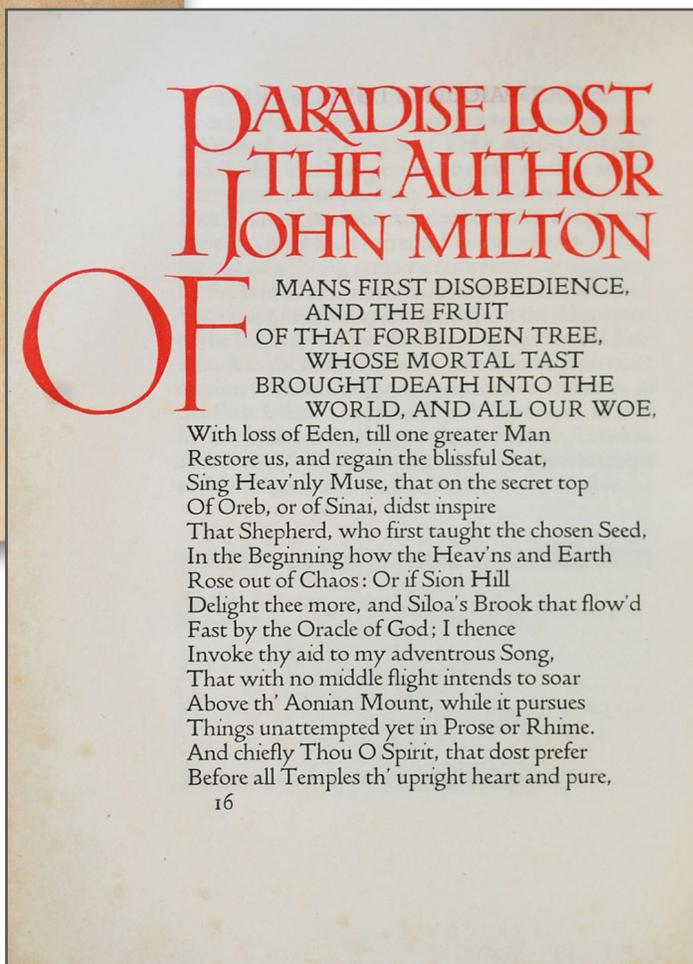


*Doves Press*

## 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; 2 volumes, 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. \$9,000

Limited to 325 copies printed by T.J. Cobden-Sanderson (Marianne Tidcombe, The Doves Press, 37-42, Catalogue Raisonnee 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 books with their beautifully cut typography and the spaciousness of the layouts, were a main inspiration for the revival of private-press printing in the 20th century.

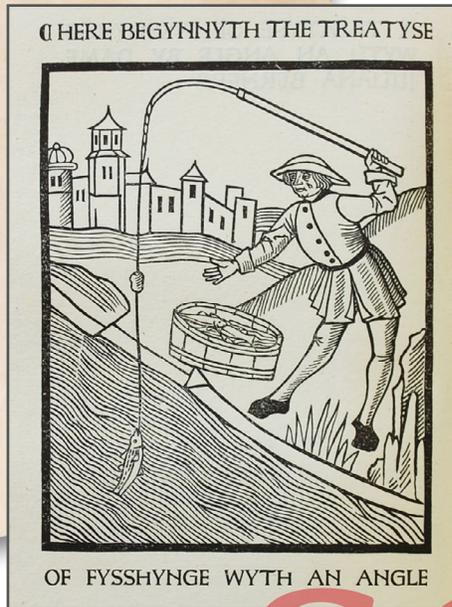
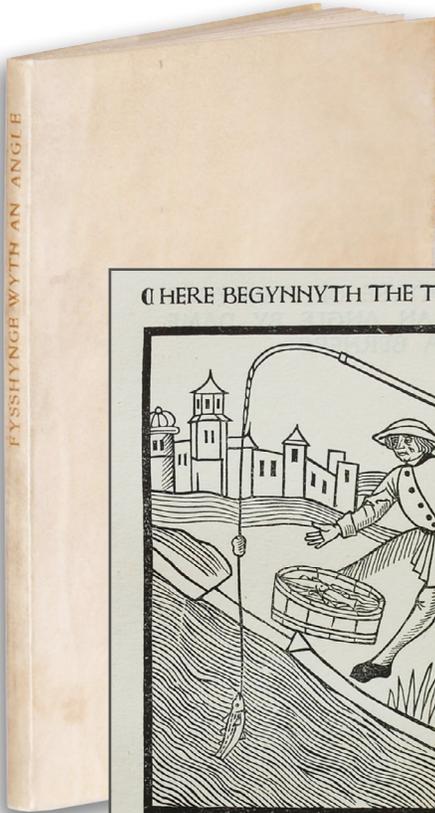
By 1909, Walker and Cobden-Sanderson were embroiled in a long and bitter dispute involving the rights to the Doves Type as they dissolved their partnership. In the dissolution agreement, all rights to the distinctive typeface were meant to pass to Walker upon the death of Cobden-Sanderson. But on Good 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-Sandersa 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 Greenwith 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]

*Ashendene Press*

## A TREATYSE OF FYSSHYNGE WYTH AN ANGLE

by Dame Juliana Berners

Ashendene Press: Chelsea, London, England, 1903; 8vo., limp vellum; 48 pages. \$2,250

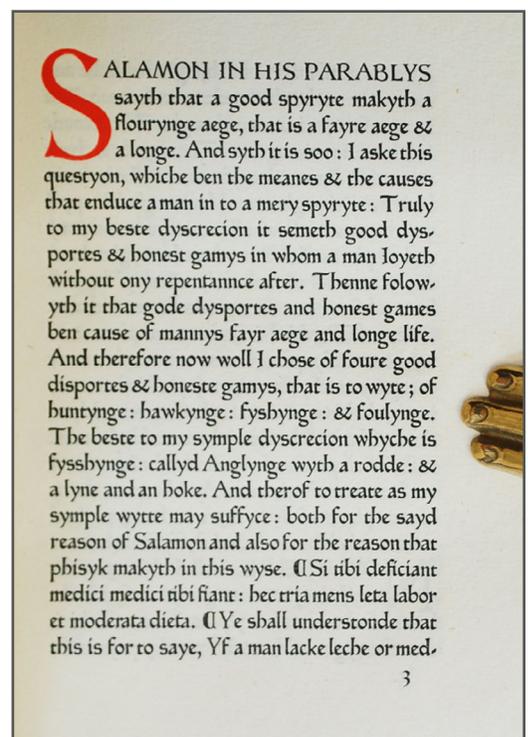


One of 150 copies, printed in 'Subiaco' type, with one initial in red, on Japanese paper. With the famous woodcut frontispiece of a man fishing and decorations after the text of Wynkyn de Worde in 'The Boke of St. Alban's empynted at Westmester in the yere of thyncarnation of our Lorde mccccxxxvi (1496 by St. John Hornby and Meysey Turton. Fine textual illustrations throughout. A fine copy, beautifully preserved. A BEAUTIFUL COPY OF ONE OF THE MOST PLEASING BOOKS PRINTED AT THE PRESS. 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" lies not only in its priority in the field of fishing literature, but also because it has served as a literary quarry to many succeeding writers on fishing, and 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 probably brought up at court and, after she adopted the religious life, she still retained her love of hawking, hunting and fishing, and 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 huntyng. Her name was changed by Wynkyn de Worde to Dame Julyans Bernes. [Book # 134846]



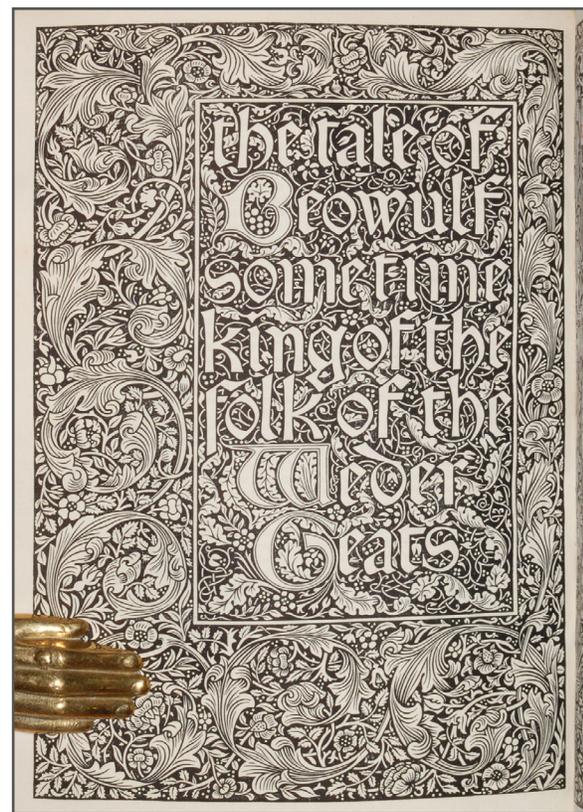
*The Kelmscott Press*

**THE TALE OF BEOWULF SOMETIME KING OF THE WEDER GEATS**

The Kelmscott Press: Upper Mall, Hammersmith, 1895; 4to., original publisher's limp vellum with silk ties, spine title printed in gilt, yapp edges; vi, (ii), 119+(1) pages. \$13,500

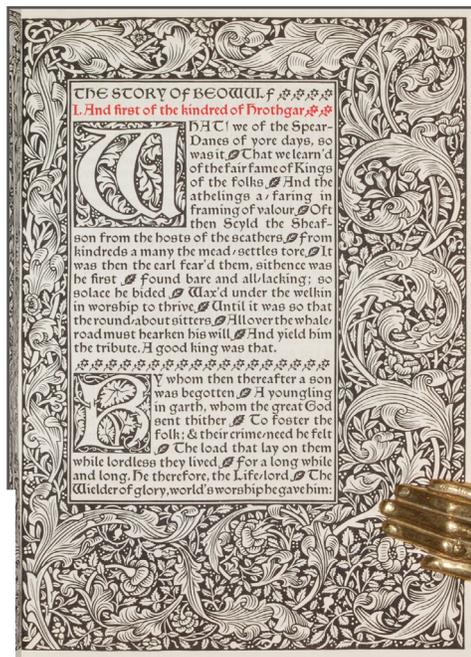
Printed in an edition limited to 308 copies of which this is one of 300 copies printed on untrimmed, heavy Perch paper. (Cockerel 32, Peterson A32, Walsdorf 32). Front cover bowed (as usual). All ties lacking except for one, which is loosely inserted. Slight cover soiling, albeit minor. Very small scattered ink stains on the rear vellum cover. Bookseller's ticket of Frederick R. Jones on front pastedown. Includes a laid-in note to the reader.

Morris found this work to be "the first and best poem of the English race, [with] no author but the people." Finely printed in red and black in Troy and Chaucer types. Ornamented with a fully engraved frontispiece facing a full page woodengraved foliate border around the first page of type.



Decorated with additional borders and woodengraved initial letters throughout the text. Indexed.

Provenance: Bookplate of Oliver Brett (1881-1963, later 3rd Viscount Esher) on the inside front of chemise. His father, Oliver Brett Sr. (1852-1930) succeeded to the peerage in 1899. He was an English historian and government official, sat in Parliament (1880-85) as a Liberal. As deputy governor (later governor) of Windsor Castle (1901-30), he was close to the royal family for 30 years. He also was a book collector and had purchased many of the Wise forgeries over time. It was Lord Esher who demanded in a T.L.s. that Wise answer the accusations posed by the Enquiry. [Book 58515]



*Solmentes Press*

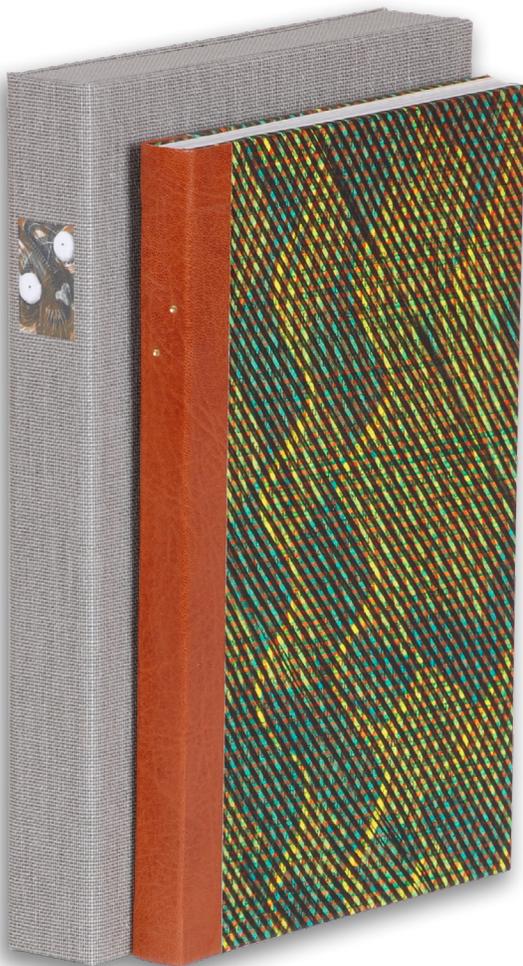
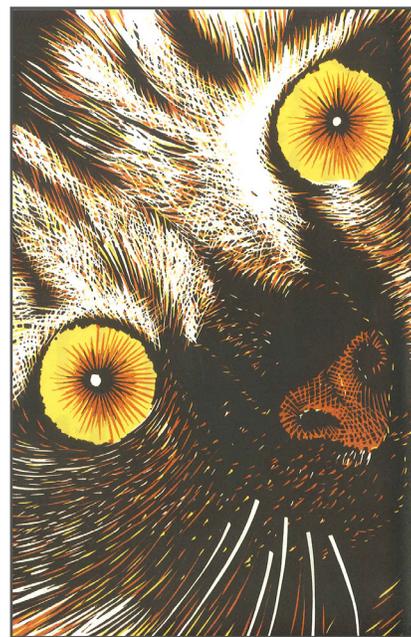
# JABBERWOCKY

by Lewis Carol

Solmentes Press: Decorah, IA, 2020; 8.5 x 5.5 inches, pastepaper boards, with a leather spine, presented in a cloth-covered drop-back box; 60 pages. \$1,800

First edition limited to 35 copies (although '40 copies' is stated on the limitation page), of which this is one of thirty regular copies. The book comes with a metallic paper inserted into a paper folder which is used to help read the poem.

In Lewis Carroll's *Through the Looking Glass*, Alice climbs through a mirror into another world and finds many strange things: "There was a book lying near Alice on the table . . . she turned over the leaves to find some part that she could read, for its all in some language I dont know, she said to herself.



She puzzled over this for some time, but at last a bright thought struck her. Why, its a Looking-glass book, of course! And if I hold it up to a glass, the words will all go the right way again. This was the poem that Alice read:



\*in reverse\*

*Jabberwocky 'Twas brillig, and the slithy toves  
Did gyre and gimble in the wabe;  
All mimsy were the borogoves,  
And the mome raths outgrabe*



Esslemont has illustrated the poem with linocuts, creating unique images, ignoring Sir John Tenniels original drawings and Humpty Dumpty's later explanation of the meaning of such words as "brillig", "toves" and "borogroves". However, they transpire to be quite similar to Humpty's notions . . .



The 26 linocuts are mostly color reduction linocuts - they are printed from the same block cut several times. Esslemont identifies the narrator in the poem with simple black and white illustrations.

The calligraphic text was drawn with a broad-nibbed pen on linoleum blocks that when printed render the letters in reverse, just as Alice found them. [Book # 134751]

## *Nomad Letterpress*

### 2020 VISION

Nineteen wood engravers, one collector and the artists who inspired them. Edited by Peter Lawrence.  
compiled and introduced by Nigel Hamway

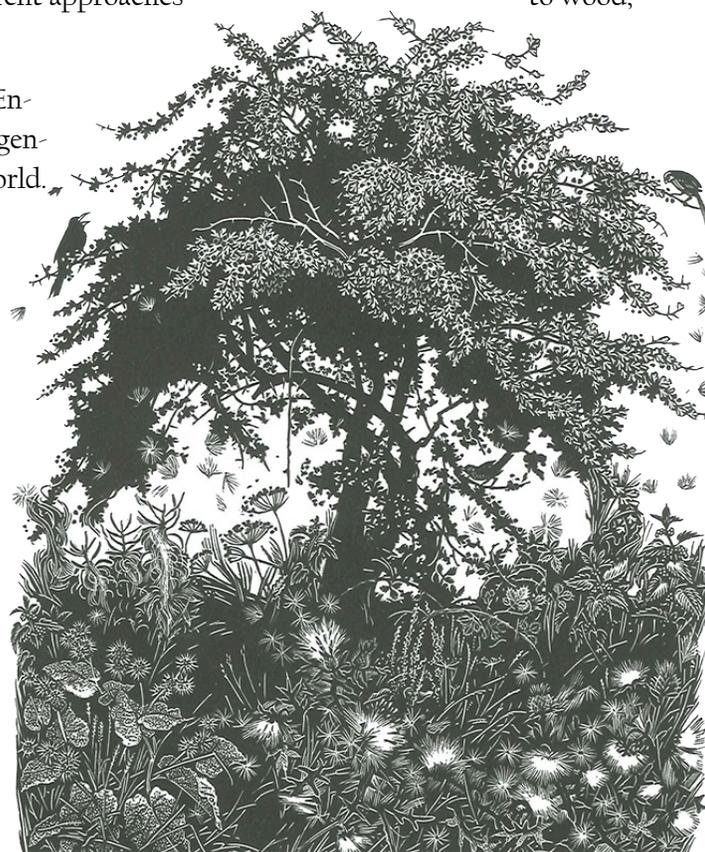
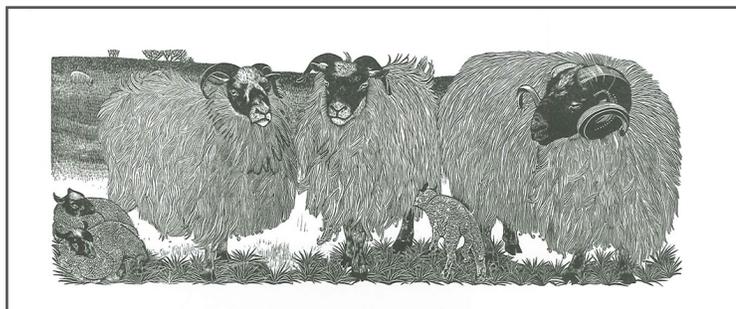
Nomad Letterpress & The Society of Wood Engravers: (nr Cheltenham, Glos, United Kingdom), 2020; small folio, quarter Oasis leather & printed decorated paper covered boards, cloth and paper covered boards slipcase; (100) pages. \$1,100

Limited to 340 numbered copies, of which this is one of 30 'B' copies bound thus with an additional portfolio containing both sets of engravings. Printed on Zerkall mould-made paper using Monotype Perpetua (Series 239) cast by Neil Winter at the Whittington Press.

Twenty years ago Nigel Hamway wandered into the SWE annual exhibition in Oxford. Hilary Paynter and Pete Lawrence were invigilating. By the end of the day he was not only Treasurer of the Society, but he had established friendships which are growing to this day. For 2020 Vision, Nigel has asked nineteen of his

favourite engravers to choose a major artistic influence, write an introduction about why they feel this way and, wherever possible, to work on a new engraving which sits side-by-side in the book with an engraving or illustration by their inspirer. The result, printed by Nomad Letterpress at the Whittington Press, places the engravings of twentieth century greats - John Farleigh, John Nash, Monica Poole, Geoffrey Wales, Gertrude Hermes et al. - alongside today's artists and presents the viewer with a snapshot of the changing nature of the engravers craft. Patrick Randle has written a Preface about the challenges of working with the engravings and the different approaches to wood, make-ready and inking required for each block.

Published in 2020 to mark the Centenary of the Society of Wood Engravers, this is a unique collection which has relied heavily on the generosity of loanees, both private and institutions from across the world. A year on press, this book links past with present, and provides a fitting tribute to the skills of the engravers and the part played by the Society in the history of wood engraving. See our website for a list of featured artists. [Book # 135933]



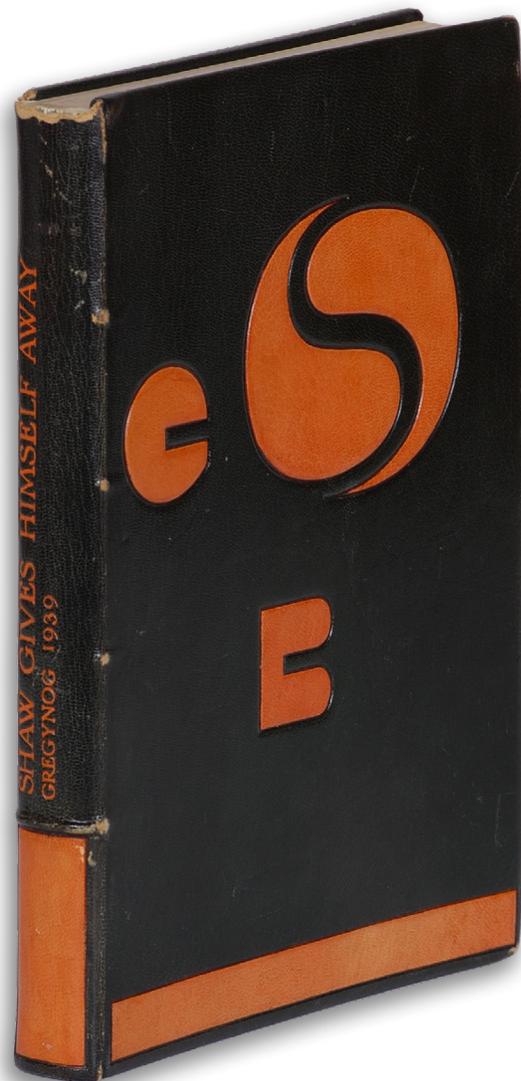
## SHAW GIVES HIMSELF AWAY

### AN AUTOBIOGRAPHICAL MISCELLANY

by George Bernard Shaw

Gregynog Press: Newtown, Montgomeryshire, 1939; tall 8vo., full green morocco with onlaid designs by Paul Nash incorporating Shaw's initials and having different designs on the front and back in orange morocco - a signed Gregynog binding; [xi] 188, [1] pages. \$650

Limited to 300 numbered copies. (Harrop, Zilverdistel no.40). Frontispiece portrait of Shaw by John Farleigh. Head of spine worn, with some scattered wear to spine. General shelfwear. Boards somewhat bowed. As is common with this title there is offsetting from the leather turn-ins to the front and rear endpaper edges. Edges of preliminary pages show small tears, else the interior is in fine condition. With the bookplate of Robin Satinsky on the front pastedown. Printed in Baskerville type on very pale green hand-made Arnold and Foster paper. Zero fading to boards and spine, which is very common with this title. This book, which is one of the more striking Gregynog Press titles, caused much trouble to everyone involved in its production, mainly because of Shaw's tinkering interference. [Book # 136795]

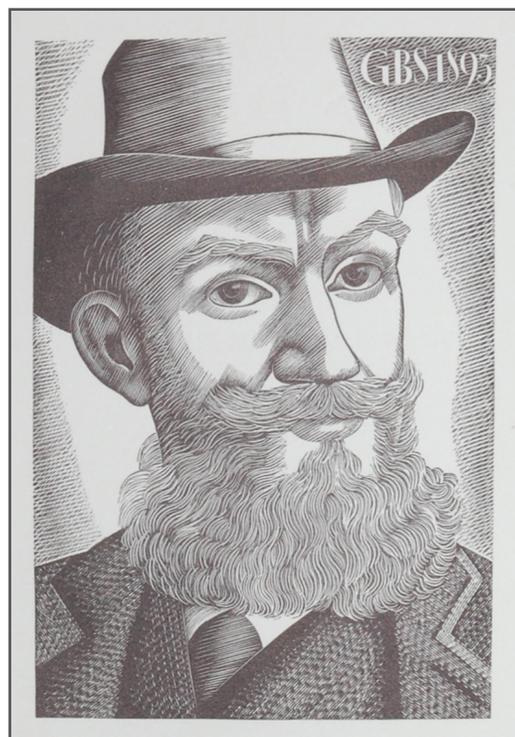


#### IMMATURITY (1930)

The scene of one of Mr Arnold Bennett's novels is laid in a certain *cul de sac* off the Brompton Road, nearly opposite the West Brompton District Post Office. He calls it Alexandra Grove; but its actual name is Victoria Grove. As he describes it, the houses now contrive a double rent to pay, as the gardens have been fitted up with studios, thus quietly modernizing London by the back-to-back housing so vehemently denounced as a relic of barbarism in Leeds. When I arrived there as an Irish emigrant of 20, this concentration of population had not occurred. The houses were semi-detached villas with plenty of air space round them (you could call it garden). On the other side of the back wall were orchards; for the huge Poor Law Infirmary which now occupies this space, with its tower on the Fulham Road, was not yet built. The land between West Brompton and Fulham and Putney, now closely packed with streets and suburban roads, had still plenty of orchard and market garden to give it a countrified air and to make it possible to live there, as I did for years, without feeling that one must flee to the country or wither in the smoke. All the parallel Groves connected the Fulham Road with King's Road, Chelsea, where Cremorne Gardens, an unlaid ghost from the eighteenth century, was desperately

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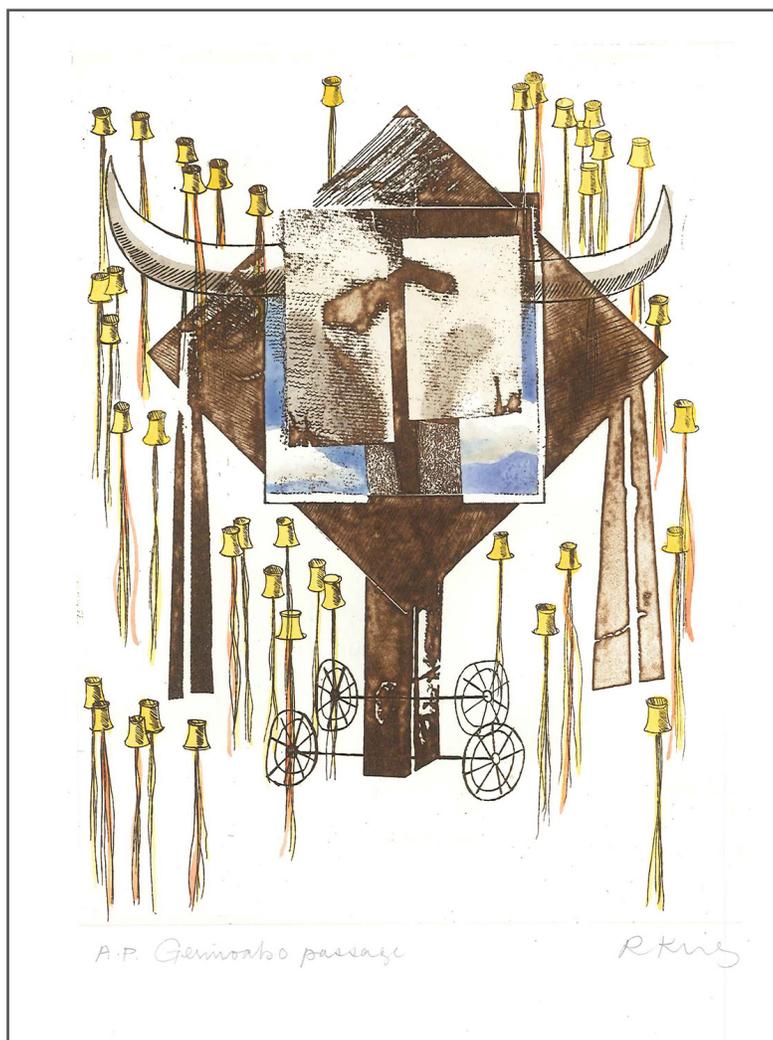
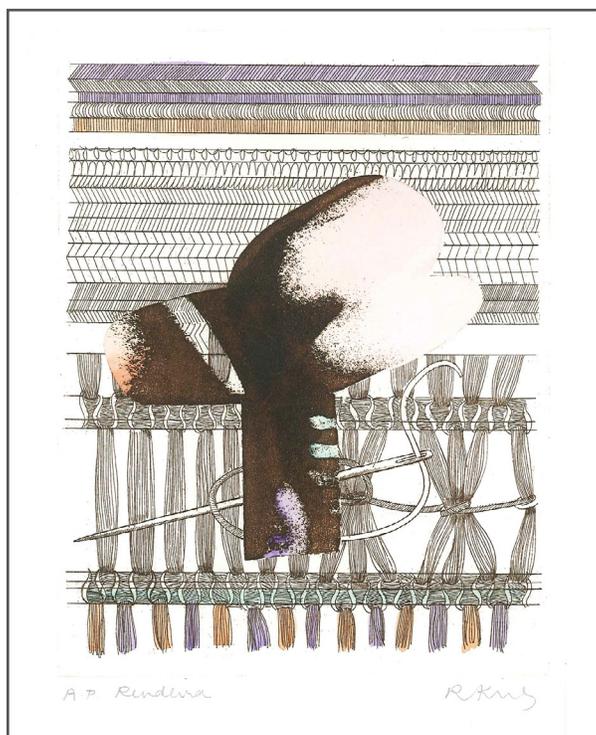
*Circle Press*

## CANGA

by José Nestein

Circle Press: Surrey, 1976; small 4to., publisher's printed portfolio, original ties, custom morocco backed clamshell box; not paginated. \$1,750

Limited to 25 numbered copies sign by the printer / artist. This particular copy is numbered 'A.P.' for Artist Proof. The first of three intended volumes with 10 hand-coloured etchings by Ronald King on the theme of a band of Brazilian cangaçeiros of the 20s and 30s led by the notorious Lampião. Each etching signed by King. Introduction by José Nestein. A very scarce fine press production. [Book # 136792]



*Officina Bodoni*

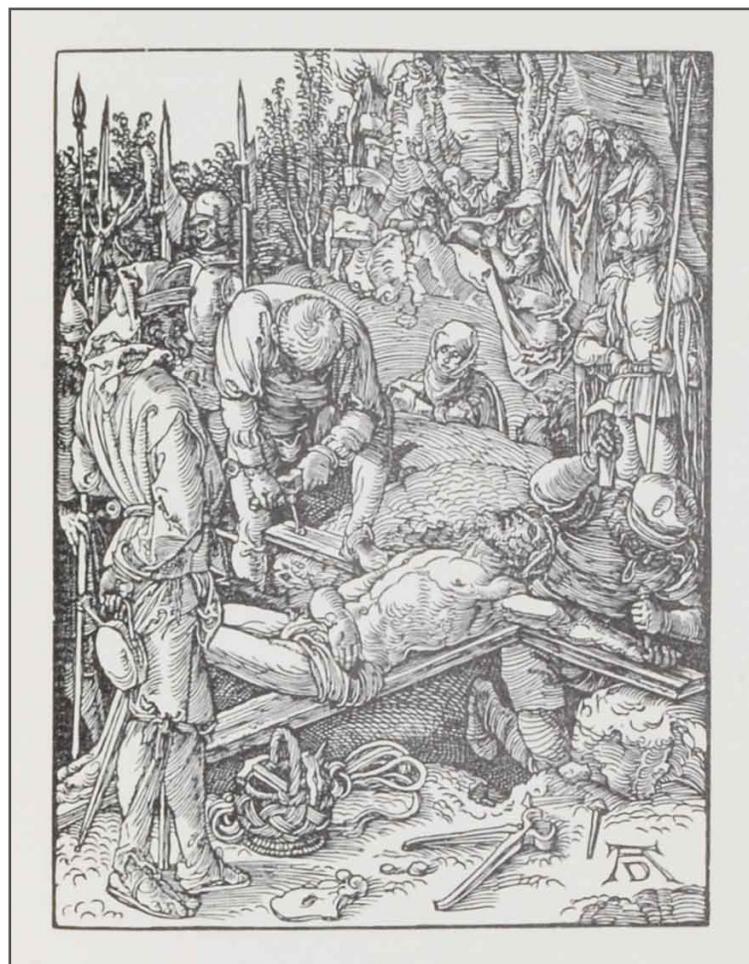
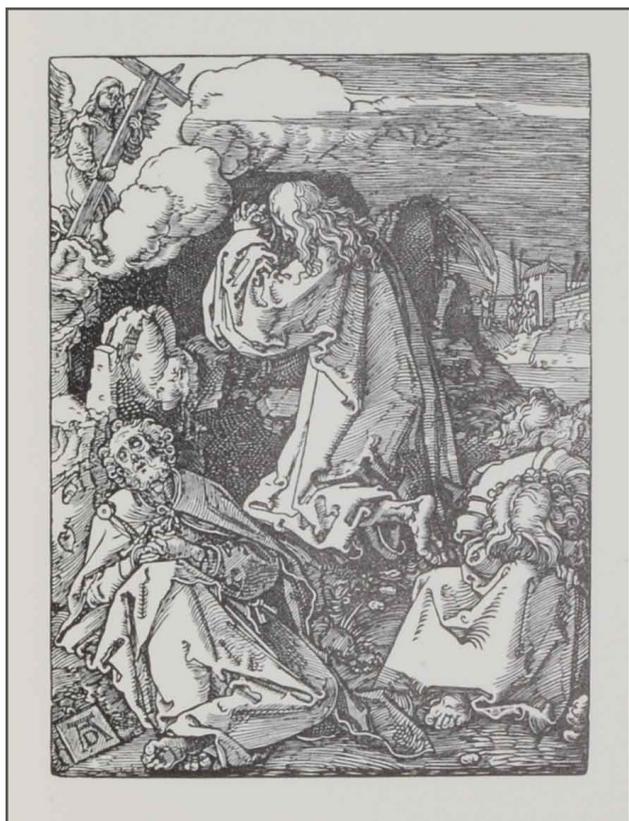
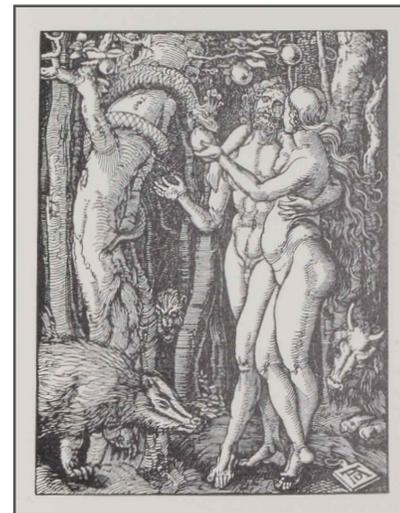
## THE LITTLE PASSION

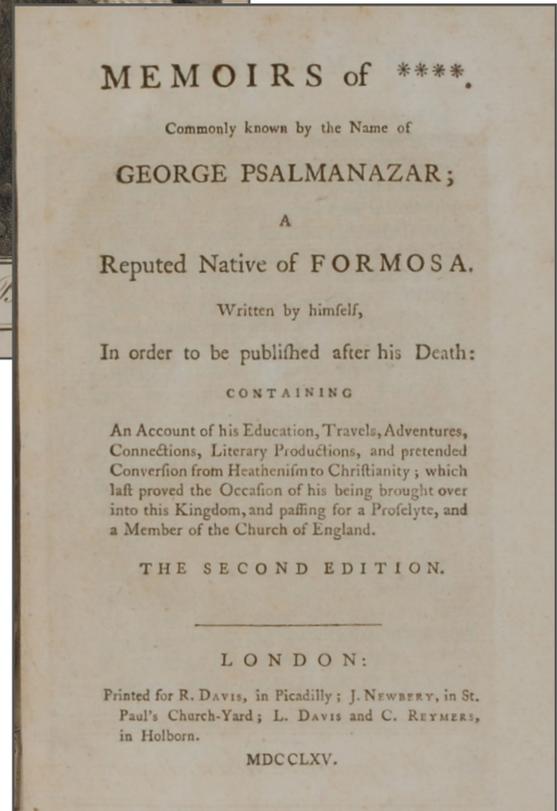
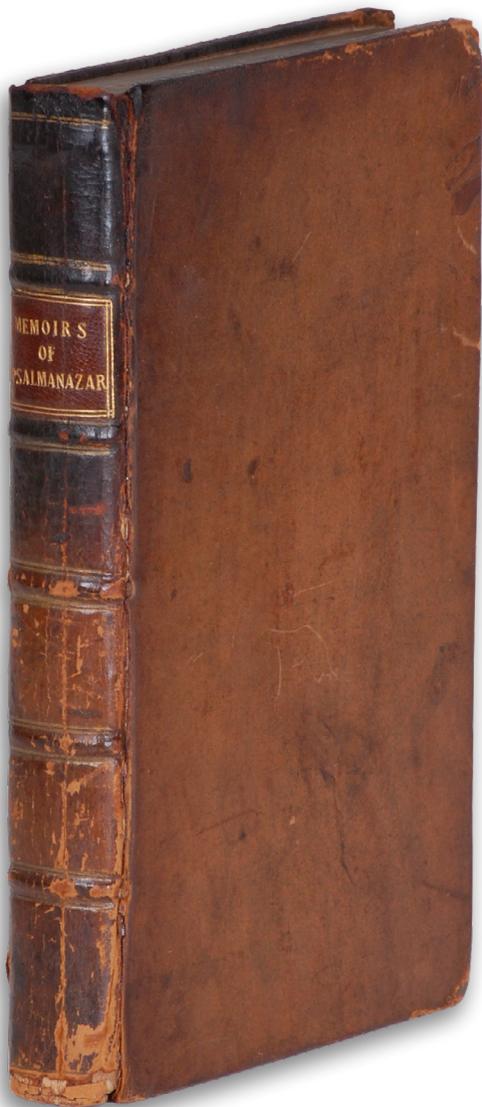
by Albrecht Dürer

(Officina Bodoni): Verona, Italy, 1971; 8vo., quarter leather, paper-covered boards with gold stamp, top edge gilt, other edges uncut, slipcase; 214, (3) pages. \$1,750

One of 140 copies on Magnani mould-made paper (Schmoller 173). Four page prospectus loosely inserted. Very lightly faded spine to the leather, but near fine in fine slipcase. Includes 37 Dürer woodcuts of "The Little Passion" and poems of the first edition of 1511 by Benedictus

Chelidonium Musophilus in Latin, with English translation, by Robert Fitzgerald, describing the scenes. Title gilt on spine, press emblem stamped on front board. Woodblocks re-engraved by Leonardo Farina. Postscript on Benedictus by Giovanni Mardersteig. [Book # 107138]





**MEMOIRS OF \*\*\*\*\*. COMMONLY KNOWN BY THE NAME OF  
GEORGE PSALMANAZAR**

**A REPUTED NATIVE OF FORMOSA. WRITTEN BY HIMSELF IN ORDER TO BE  
PUBLISHED AFTER HIS DEATH**

by George Psalmanazar

Printed for R. Davis; J. Newbery; L. Davis and C. Reymers: London, 1765; large 12mo., full leather, five raised bands, red leather spine label, top edge stained black, fore-edge and bottom edge sprinkled red, gilt ornamentation on fore-edge of leather boards; frontispiece, (ii), ii, 307 pages. \$1,500

*Containing an Account of his Education, Travels, Adventures, Connections, Literary Productions, and pretended Conversion from Heathenism to Christianity; which last proved the Occasion of his being brought over into this Kingdom, and passing for a Proselyte, and a Member of the Church of England.*

Second edition. Wear to hinges and tail of spine. Corners bumped. Minor moisture stain affecting only the top edge of the textblock on a handful of pages not affecting the text. An autobiographical account, whereby the place of birth and the identity of the parents have been omitted. The Last Will and Testament have been prefixed to serve as an introduction. [Book # 136505]

*The Allen Press*

**YOUTH**

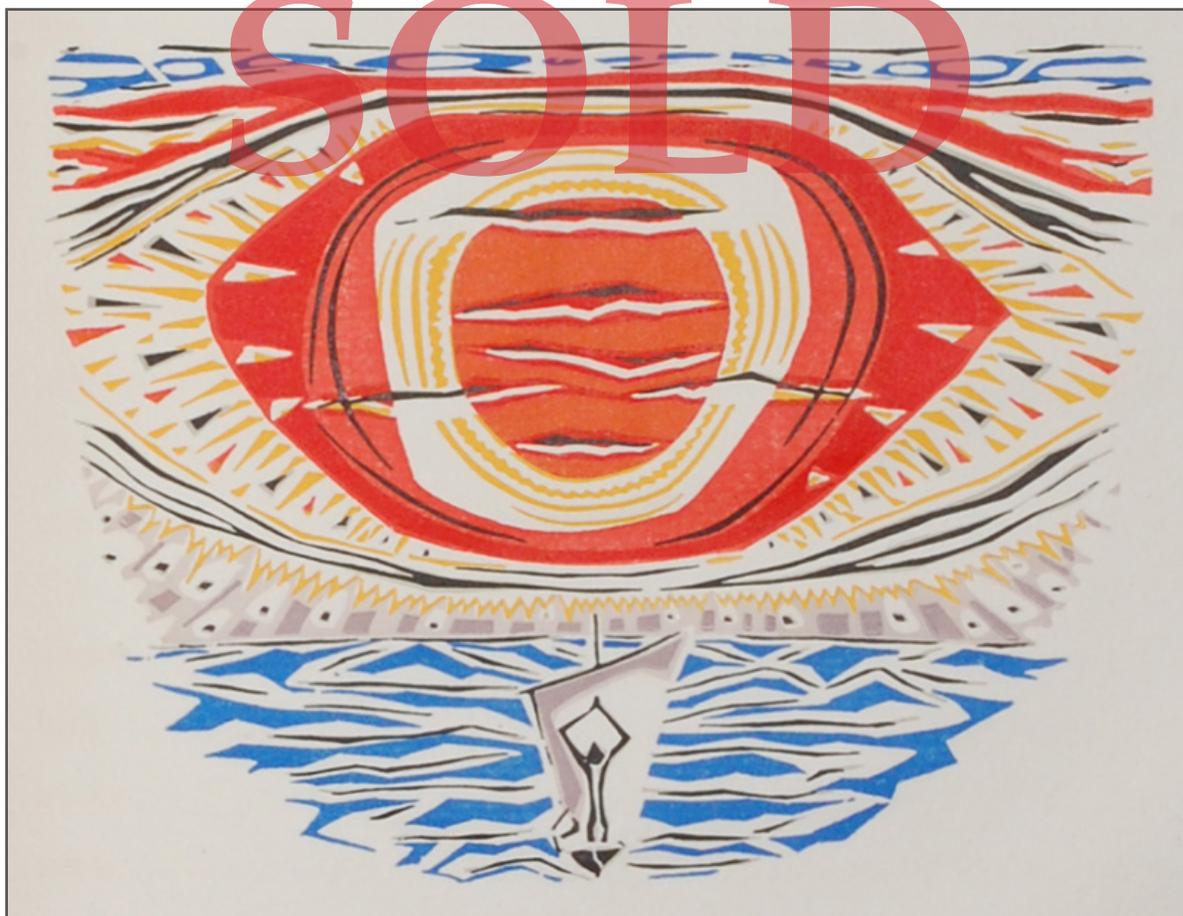
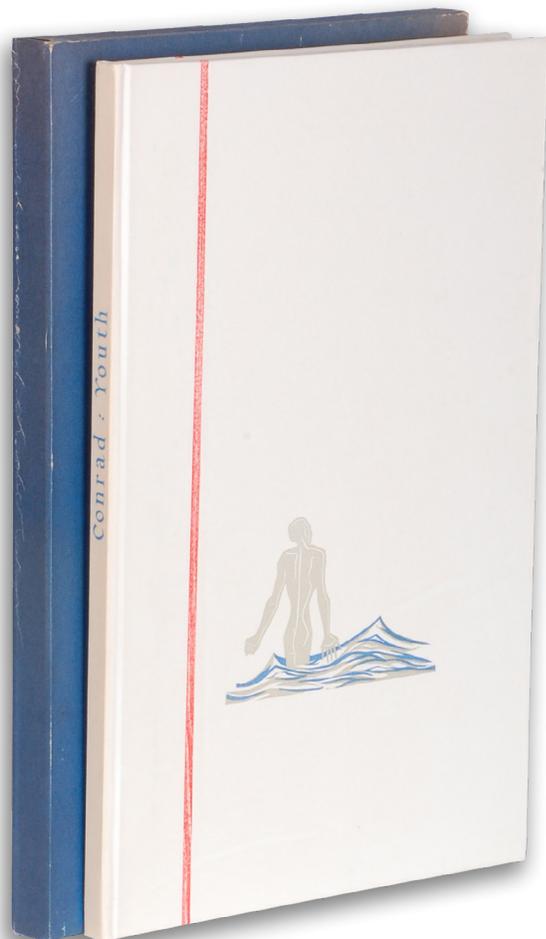
by Joseph Conrad

The Allen Press: Kentfield, CA, (1959); folio, decorated paper-covered boards; top edge cut, other edges uncut; unpaginated. \$1,500



Limited to 140 copies (Allen Press Bibliography 23 ). Hand made paper, watermarked for the Allen Press, by the medieval Richard de Bas mill in France. Hand-printed on an 1833 Acorn-Smith press by Lewis and Dorothy Allen. *Youth* is an autobiographical short story by Conrad, written in 1898. Eight engraved illustrations by Blair Hughes-Stanton printed in nine colors. Slipcase shows two inch cracked along the bottom fore-edge, with slight uneven fading. From the private reference library of Dorothy Sloan

with a commemorative bookplate loosely inserted. [Book # I14828]



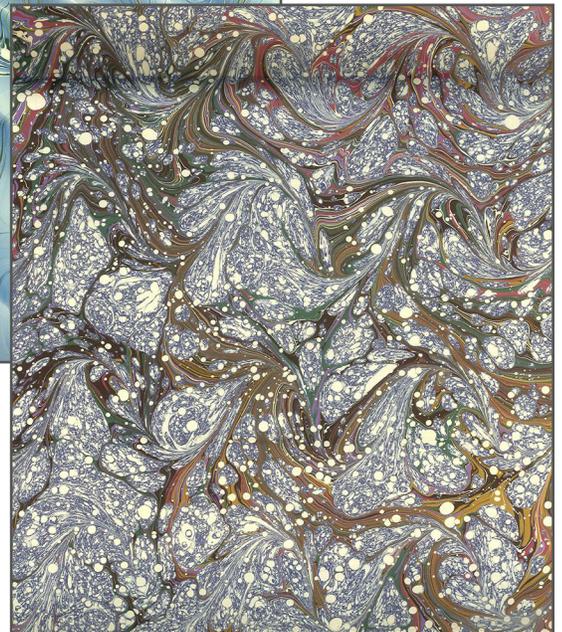
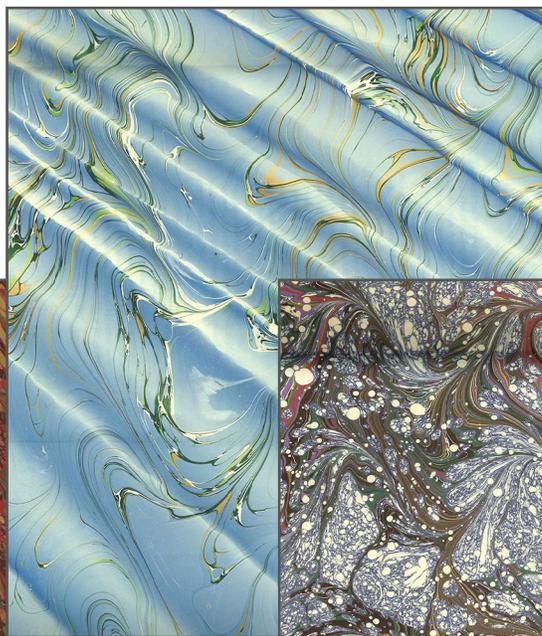
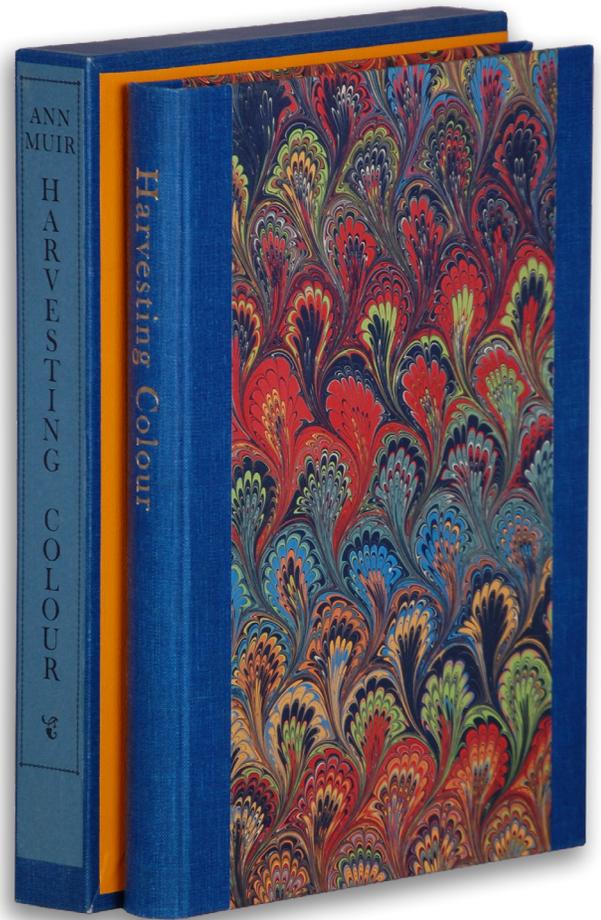
*Incline Press*

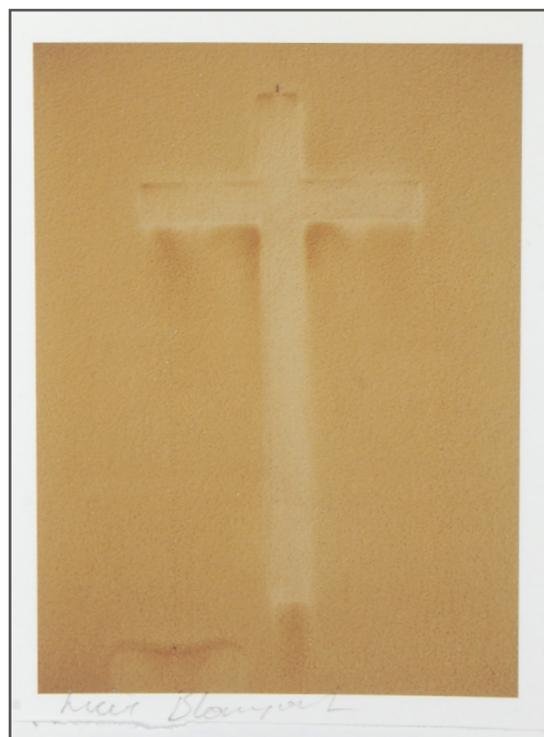
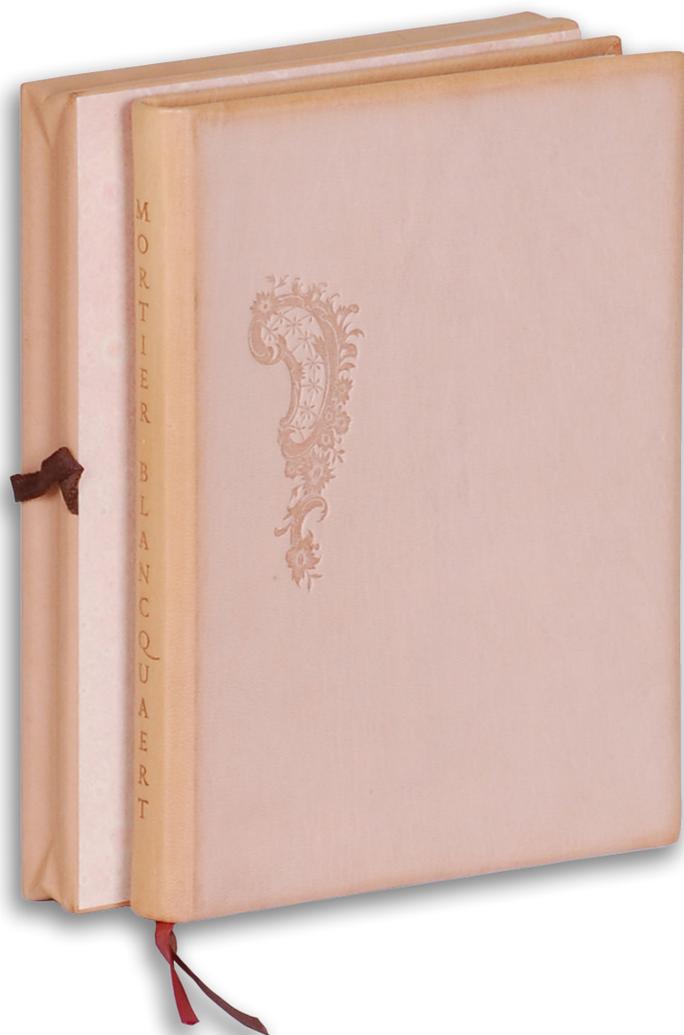
**A YEAR IN A MARBLER'S WORKSHOP  
HARVESTING COLOUR**

by Ann Muir

Incline Press: Oldham, England, (1999); small 4to., half-bound in cloth with marbled paper boards, cloth slipcase, paper spine label; 96 pages. \$850

First edition, limited to 250 numbered and signed copies, of which this is one of 225 regular copies. A biographical memoir arranged chronologically around the months of the year. Each biographical passage is paired with a large fold-out marbled specimen. She begins her book in January as she starts a new year in her marbling workshop in St. Algar's Farmyard. As she leads us through the year she retraces her career, sharing the ups and downs of her fifteen years as a marbler. Each marbled sheet is 9 inches tall and unfolds to 20 inches, an unusually large sheet to display the beautiful detail of each design. Included is an introduction by Barry McKay. A fine copy. [Book # 58725]





*De Bezige Bij*  
**UIT EEN VINGER VALT  
 MEN NIET**  
 by Erwin Mortier

De Bezige Bij: Amsterdam, The Netherlands, 2005; small 8vo., full leather, marbled pastedowns and endpapers, silk page marker, marbled paper and leather slipcase; 104 pages. \$675

One of fifty signed and numbered copies. The edition of *De Bezige Bij*, which appears at the same time as the commercial edition of 'From a finger does not fall', was bound by hand in October 2005 in a whole calfskin binding and placed in a house with hand-marbled paper by Karli Frigge. The edition is interleaved with loose relics, which the author and photographer have included. Each copy contains an original print of one of the photos from the book and a poem in handwriting. The edition was provided by Mooi Boeken / Pau Groenendijk ([www.mooieboeken.nl](http://www.mooieboeken.nl)). Very light rubbing along the hinges of the spine, else near fine. [Book # 135673]

## OBSESSIONS AND CONFESSIONS OF A BOOK LIFE

by Colin Franklin

Oak Knoll Press, Books of Kells, and Bernard Quaritch, Ltd.: New Castle, Delaware, 2012; 6 x 9 inches, hardcover, dust jacket; 296 pages. \$25

Reminiscences of an author, bookseller, and publisher, written at the age of eighty-eight, Colin Franklin's newest book is perhaps his most entertaining. It wanders freely through themes which have absorbed him - a lost world of publishing, adventures in bookselling, and the irreplaceable scholarly eccentrics who dominated that world a generation ago. During his numerous trips to Paris, Japan, South Africa, and many universities in the United States, Franklin kept diaries of his accounts which have helped him to put together this new publication. The chapters represent a type of memoir recalling his various book interests developed during his life of publishing and bookselling.

Including serious essays on diverse characters who have fascinated him, the book discusses the Bowdlers and their 'Family Shakespeare'; William Fowler of Winterton, who neglected his humble calling and privately produced books of the greatest magnificence on Roman Mosaic Floors (when these were being discovered under England's green and pleasant land); a little-known Oxford antiquary and print-maker Joseph Skelton; the once-so-popular Robert Surtees and John Leech (much admired by Ruskin), who illustrated his novels; on the neglected theme of Binders' Lettering; and on his lifelong hero William Morris. There is also a new assessment of the Italian printer Giambattista Bodoni, whom Franklin

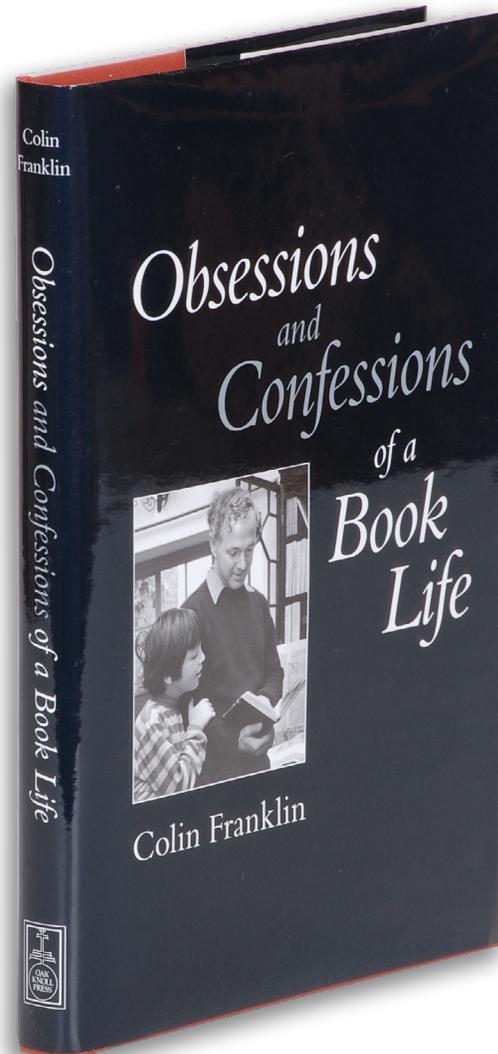
considers to have been finest of them all. A satirical essay called 'Expert', in addition to the anecdotal and narrative style of text, make this an entirely enjoyable work, rich in illustrations and photographs.

Because of Franklin's exhaustive love for books, he has been able to handle some of the most outstanding examples of work he could ever desire. His passion for private presses, early color printings, early editions of Shakespeare, and beautiful Japanese scrolls, has led him to believe that most booksellers, collectors, and even librarians are guided by his or her taste rather than by calculation, just as he has been.

After wartime service in the British Navy, Colin Franklin graduated in English from St. John's College, Oxford and entered the publishing firm of Routledge and Kegan Paul. In middle life the decision was abruptly taken (with his wife Charlotte's blessing) to quit publishing and turn bookseller. Colin Franklin passed away in 2020 at the age of 96. [Book # 134570]



*The author examines a William Fowler folio.*

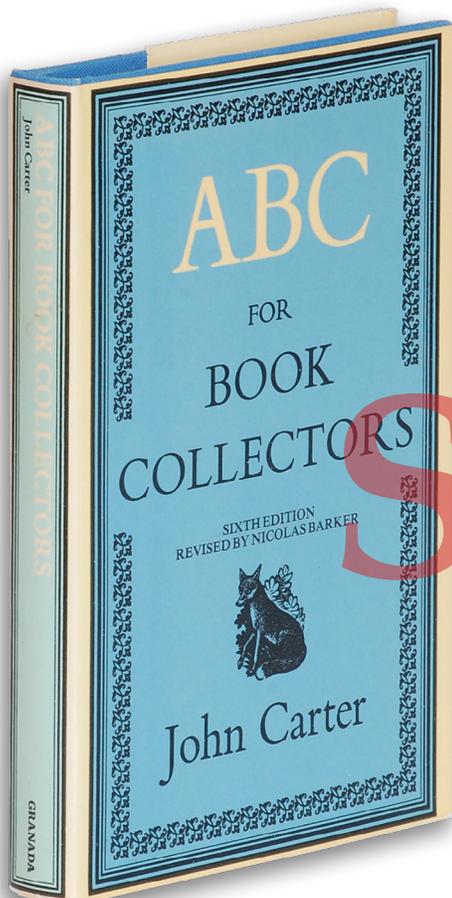
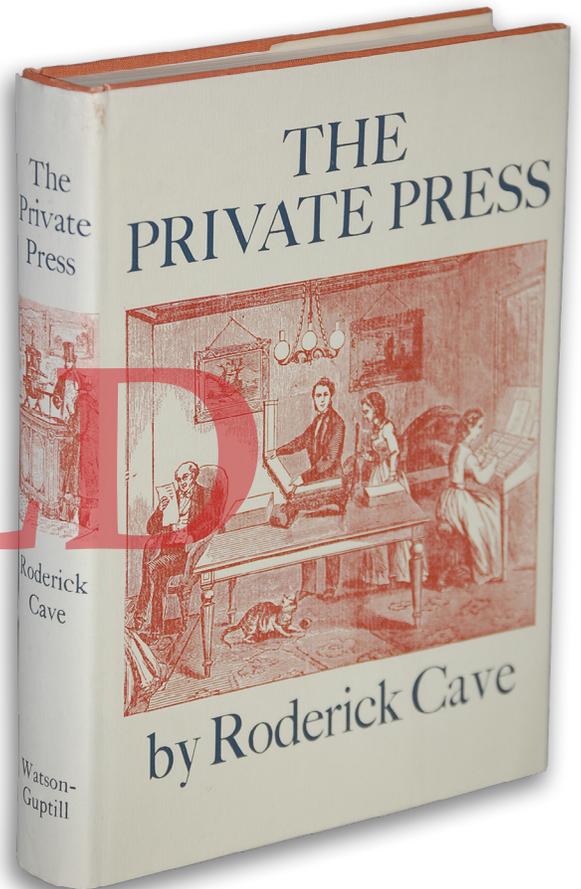


## THE PRIVATE PRESS

by Roderick Cave

Watson - Guptill: New York, (1971); 4to., cloth, dust jacket; 376 pages. \$20

First U.S. edition. Jacket lightly soiled, else a fine copy. Traces the development of the private press over the last 500 years. 83 figures in the text and 72 plates. Better printed than the second edition and containing some material not present in the first edition and thus still desirable. [Book # 6089]



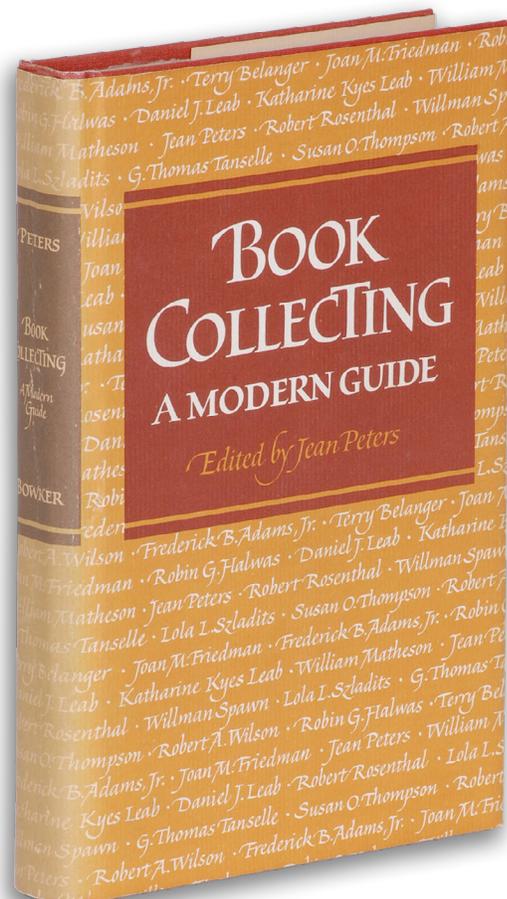
## ABC FOR BOOK-COLLECTORS

6TH EDITION

by John Carter

Granada: London, (1982); small 8vo., cloth, dust jacket; 219 pages. \$10

Sixth edition, revised with corrections and additions by Nicolas Barker. Spine of jacket lightly faded, else near fine. Barker has incorporated the changes John Carter was about to make on this edition before his death and includes changes of his own. With many binding terms defined. [Book # 1229]



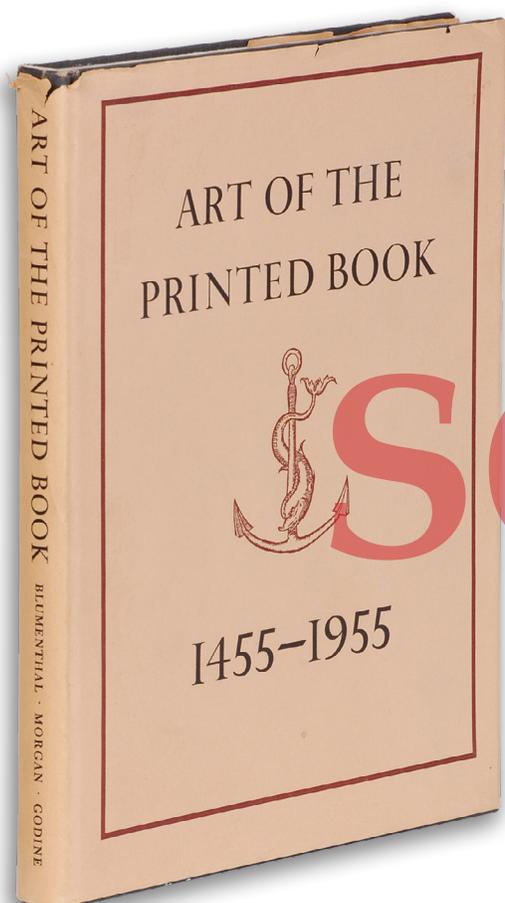
## BOOK COLLECTING

A MODERN GUIDE

edited by Jean Peters

R.R. Bowker Co.: New York, 1977; 8vo., cloth, dust jacket; xix, 288 pages. \$10

First edition. Fine in lightly faded jacket. An excellent book with 12 articles by well-known bookman on various aspects of book collecting. [Book # 2497]



## ART OF THE PRINTED BOOK 1455-1955

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