Oak Knoll Celebrates 35 Years
It is hard to believe that Oak Knoll has turned 35 years old. I remember that scary day in 1976 when I announced that I was going to leave Air Products and Chemicals and become a bookseller. My last day was a Friday, and on Monday I woke up surrounded by books in my second floor bedroom and sat there saying “OK, now I’m a bookseller. What do I do first!” And now 35 years have passed. Bookselling continues to be a wonderful life, and I am still excited to come to work in the morning. I bet not many people are lucky enough to say that. Keep on buying!

Oak Knoll Books was founded in 1976 by Bob Fleck, a chemical engineer by training, who let his hobby get the best of him. Somehow making oil refineries more efficient using mathematics and computers paled in comparison to the joy of handling books. Oak Knoll Press, the second part of the business, was established in 1978 as a logical extension of Oak Knoll Books.

Today, Oak Knoll Books is a thriving company that maintains an inventory of about 23,000 titles. Our main specialties continue to be books about bibliography, book collecting, book design, book illustration, book selling, bookbinding, bookplates, children's books, Delaware books, fine press books, forgery, graphic arts, libraries, literary criticism, marbling, papermaking, printing history, publishing, typography & type specimens, and writing & calligraphy — plus books about the history of all of these fields.

Oak Knoll Books is a member of the International League of Antiquarian Booksellers (ILAB — about 2,000 dealers in 20 countries) and the Antiquarian Booksellers Association of America (ABAA — about 450 dealers in the US). Their logos appear on all of our antiquarian catalogues and web pages. These logos mean that we guarantee accurate descriptions and customer satisfaction. Our founder, Bob Fleck, has long been a proponent of the ethical principles embodied by ILAB & the ABAA. He has taken a leadership role in both organizations and is a past president of both the ABAA and ILAB.

We are located in the historic colonial town of New Castle (founded 1651), next to the Delaware River and have an open shop for visitors (see our virtual tour). The shop is situated in the Opera House, a building built by the Masons in 1879 with high ceilings and great views of the town and river. We are located close to Philadelphia and Washington, DC, and near many historic areas and attractive sights including Winterthur, the Delaware Art Museum, the Brandywine River Art Museum and Longwood Gardens. If you would like to plan a visit, please see our visiting page.

Book selling is much more than balance sheets and income statements. We sell books because we really enjoy it and hope that fact comes through clearly when you deal with us.
1. **Abbey, J.R.**  

Four volumes, complete set. London: Privately printed at the Curwen Press, 1952, 1953, 1956, 1957, 4to., polished cloth, top edges gilt, leather spine labels, dust jacket on first two volumes. xx,399; xxi,428; xiii,300; xiii,301-675 pages. 

$2,500.00

First editions, limited to 500, 400, and 400 copies respectively. Filled with bibliographical descriptions of the color plate books published in England during this period and containing many plates in color. The printing by the Curwen Press of these first editions is far superior to the reprint editions available. Dust jackets present on the first two volumes. Prospectus loosely inserted. [71436]

2. **Andrews, William Loring.**  
*Gossip About Book Collecting.*

Two volumes. New York: Dodd, Mead and Co., 1900, 8vo., stiff paper wrappers, outer stiff paper wrapper with designs on spine, top edges gilt. (x), 98; viii,102 pages. 

$550.00

First edition, limited to 157 copies. This is one of the 116 printed on Holland paper for subscribers. (Duschnes 40; Webber 20). With five plates in the first volume and seven plates in the second volume, five of which are in color. Beautifully printed by the Gilliss Press. Because of Andrews' interest in bookbinding, many of the articles in the book are on bookbinding and bookbinders. Andrews was a founder of the Grolier Club and founder and president of the Society of Iconophiles. His collection was sold to a dealer shortly before his death. Andrews has hand-written a quote about books on the free endpaper above his signature and he has added “Written for Mrs. N.N. Hooper, Feb 2nd 1903.” With Hooper's bookplate. Outer stiff paper wrappers are soiled and rubbed on spine. Jacket flaps have darkened endpaper (as usual due to age). Very scarce. [77]
From C. H. Srj. HORNY, SHELLEY HOUSE, CHELSEA.

Mr. Paul N. Osborn
State Teachers College
Millersville
Pennsylvania
U.S.A.

From C. H. St. J. Hornby, Shelley House,

1 Feb 1936

Dear Mr. Osborn,

I have received your letter of the 20th and am sending you a few specimen pages of books printed at our private press. I hope you will accept these from me for what they are worth, without any charge.

C. H. St. J. Hornby

Mr. Paul N. Osborn

Explicit hic liber Quini Horatii Flacci
Carminum Sapphicoorumque Officina
Ashendeniara maxima cum cura eudcubant C. H. Srj. Hornby & Meysey
Turton. Anno Salutis 1903.

REGISTRUM

abcdef
Omnes sunt duerniones

To E. G. Guss
from the Printer, C. H. St. J. Hornby
29 June, 1922

197

DEsigned by Louise Powell for Don Quixote, 1937

London: Ashendene Press, 1936. $1,500.00

A hand-written and signed letter from Hornby of the Ashendene Press sent in February 1936 to Burt N. Osborn of Millersville, Pennsylvania, telling him that he is sending him a number of specimen pages from books that he has printed at no charge. The note is accompanied by the following actual specimen pages:

1. 8 page signature from Don Quixote.
2. 1 bleached sheet.
3. 8 pages from Ecclesiastes.
4. 1 set of specimen sheets of initial letters designed by Graily Hewitt.
5. 1 folded sheet with 8 pages printed on vellum.
6. 4 page prospectus on Horace which bears a presentation from Hornby to Gress on the front cover.
7. 1 shipping label addressed in hand by Hornby.

[105778]
4. **Baker, Ann.**

**ARCHIVE OF AMERICAN COUNTRY PAINTING.**

$9,500.00

Ann Baker (1942-2006), specialist in country painting, as awarded by the Historical Society of Early American Decorating, was a renowned artist and teacher of American country painting. She was noted by American Life Magazine as one of the 100 Master Crafts Persons in the country. Her works are represented in several museums, and one of her pieces was displayed in the White House. As a teacher, Baker maintained an extensive collection of historical designs, patterns, stencils, photographs and other teaching aids designed to preserve the authentic designs and historical traditions of country painting.

This unique collection consists of over 700 items relating to her work as a country painter, toleware artist, gold-leaf painter and teacher, and exhibits a variety of techniques. The designs are on glazed cardboard, acetate and architect's linen and range in size from very small to large elaborate, multicolored works (20 x 26 inches). The colors from the paint and real gold leaf are stunning. While most designs are for tea caddies, various trays, boxes and multiuse borders, there are a few original Baker artworks, including three on felt. An approximate breakdown of the material is: 75 extra large paintings, 145 large paintings (8-1/2" x 11"), 50 medium sized paintings (5" x 7"), 25 small paintings, four watercolors, 200 pencil sketches, 100 stencils and many photographs of source material.
Ann Baker was devoted to preserving historical technique so important to early American life. This archive illustrates the original designs and colors, identifies the sources of many designs and provides teaching methods for a new generation of artists. As a result, the collection has historical value as well as ongoing teaching value. These paintings and related materials must be seen to fully appreciate the vibrant colors, intricate designs and overall beauty. This archive would be a wonderful addition to any early American museum or collection. [101278]
5. (Beckford, William).

**CATALOGUE OF THE FIRST (TO FOURTH) PORTION OF THE BECKFORD LIBRARY REMOVED FROM HAMILTON PALACE. WITH CATALOGUE OF THE HAMILTON LIBRARY.**

Five volumes bound in one. London: Sotheby, Wilkinson & Hodge, 1882, 1882, 1882, 1883, 1883, 1884, thick tall 8vo., half vellum with green pebbled cloth, top edge gilt. (vi), 237; vi, 195; viii,196; vi, 78; viii,150 pages. $ 800.00

Complete set of this massive sale. William Beckford (1760-1844) was a novelist and art and book collector who rivaled the most important collectors of his day. The collection was kept intact by the family and sold many years after his death. The first four parts are completely priced in pen in the margin with the buyer’s name written in pen in the opposite margin. Some soiling of covers with a crack along the bottom of the front hinge. Library bookplate is the only library marking. [106120]


**BOOK-WORM (first two volumes) then THE BOOKWORM, A LITERARY AND BIBLIOGRAPHICAL REVIEW, EDITED AND ILLUSTRATED BY J. PH. BERJEAU (THE).**

Four volumes (of five total). London: Book-Worm, 1867-1871, tall 8vo., contemporary half blue calf with marbled paper covered boards, top edges gilt (signed bindings by Zaehnsdorf). iv,188; iv,188; iv,188; iv, 188 pages. $ 600.00

Ulrich & Kup p.17. Volumes two to five (of five total published). “A scholarly digest of bibliographical information. Significant notes on early printing and illustration.” From the reference library of the Zaehnsdorf Company with a commemorative booklabel loosely inserted. With the bookplate of the Zaehnsdorf Company. Rubbed along hinges. [102486]


**THE FLIGHT OF THE RB-1, COAST TO COAST IN FORTY-THREE HOURS.**


Limited to only 35 numbered copies. What happens when you arrive back in California at the end of World War II and have a 30 day leave, but no transportation to get back to your home in Philadelphia? If you are Henry Morris, you charter a Flying Tiger Airlines flight along with 21 other men at $110 apiece to take you to New York. This story recounts the humorous adventures of this flight. One of the smallest limitations in the Bird & Bull Press printings. [95930]
8. Bonnardot, A.


Quedlinburg: G. Basse, 1859, small 8vo., contemporary quarter brown calf with red cloth, top edge gilt. iv, 104 pages. $ 1,500.00

First German edition from the 1858 first edition published in Paris. (Mejer 1642). From the reference library of the Zaehnsdorf Company with a commemorative booklabel loosely inserted with the bookplate of the Zaehnsdorf Company. This copy has been completely interleaved. The former owner has translated the German text to English on five of the preliminary pages and two pages at the end. Loosely inserted in the back is a note in red ink headed “Memo for Cundall.” Covers rubbed with wear at head of spine. [102283]

9. (Bookbinding).

**BOOKBINDING TRADE SECTION OF THE LONDON CHAMBER OF COMMERCE.**

**REPORT OF ARBITRATION BETWEEN THE BOOKBINDING TRADE SECTION OF THE LONDON CHAMBER OF COMMERCE AND THE LONDON SOCIETIES OF JOURNEYMEN BOOKBINDERS.** Before C. J. Stewart, Esq., The Artitrator appointed by the Board of Trade, February-March, 1903.

London: The Bookbinding Trade Section of the London Chamber of Commerce, 1903, thick 8vo., contemporary half green calf with green cloth covered boards, five raised bands, top edge gilt (a signed binding by Zaehnsdorf). (ii), 732, (8) pages. $ 750.00

With a prefatory note by Charles W. Forward and Thomas E. Powell explaining the history of this labor dispute. Workers in the binding industry had demanded better conditions and higher wages in 1902. This eventually led to a notice of a lock-out of all workers in the trade by the employers. Both parties agreed to arbitration which took place over a seven day period in 1903. Twenty years of statistics and history were presented at this hearing and these facts are given in this lengthy book. The final eight pages of the book summarize Stewart’s findings. Contains a wealth of information about the English binding trade. From the reference library of the Zaehnsdorf Company with a commemorative book label loosely inserted. With the bookplate of the Zaehnsdorf Company. Covers faded in places with rubbing along edges. [102357]
10. (Bookbinding) Brunet, Gustave.
RÉLIURE ANCIENNE ET MODÈRENE, RÉCUEIL DE 116 PLANCHES.

Paris: Paul Daffis, 1878, small 4to, contemporary half calf, five raised bands, top edge gilt, with original front wrapper bound-in at end. viii, 8 pages followed by 116 full-page plates. $650.00

First edition. (Mejer no.27; Brenni no.282). A collection of 116 photo engravings of the finest examples of French bookbinding produced from the 16th to 19th centuries. Compiled by one of France’s most renowned bibliophiles, the reproductions portray works executed with lavish attention to detail by master bookbinders such as Padeloup, Clovis and Nicolas Eve, le Gascon, and Nicolas Derome. In addition, since these works of art belonged to notables such as Jean Grolier, Francois Ier, Diane de Poitiers, Louis XIII, Mazarin, and Cosimo de Medicis, to name a few, their value rendered them inaccessible to the scrutiny of most bibliophiles. Therefore, through the precisely reproduced plates in this album, Brunet intended to give bibliophiles the opportunity to acquire a deeper knowledge of the details and artistry of the original bindings and also to appreciate the progress of the art through the centuries. In red, brown, or black-and-white, the plates are from the Bibliophile Français (1808 - 1873). Keyed to the plates is a descriptive table, of which thirty-one more important and distinctive works receive enhanced descriptions. Foreword, introduction and table handsomely printed with wide margins. Booklabel of Miss Ann Ingersoll Meigs who has signed and dated (December 1883) this copy on the half-title. Covers show wear around edges and tips with part of leather chipped away at the bottom of the spine. Has been skillfully rebased with original leather spine laid down on newer matching leather. Free endpaper partially detached. Ownership inscription in pencil. [14388]
11. (Bookbinding) Goldschmidt, E.Ph.

**GOTHIC & RENAISSANCE BOOKBINDINGS EXEMPLIFIED AND ILLUSTRATED FROM THE AUTHOR’S COLLECTION.**

Two volumes. London and New York: Ernest Benn and Houghton Mifflin Co., 1928, thick 4to., publishers polished brown cloth. (x), 370; viii pages followed by 160 full-page plates. $ 2,500.00

First edition, limited to 750 copies. This is one of 50 deluxe copies bound with 50 additional tipped-in plates with handwritten captions. (S–K 2766). With over 200 illustrations in collotype and in color. The most definitive work on bindings executed in the period of 1400 to 1600. From the reference library of H.P. Kraus, with their small bookplate on front pastedown of Volume 1 and a tipped-in memoriam to E. Ph. Goldschmidt from *Das Antiquariat*, May 1954. Hobson notes: “This is one of the classics on the subject, extremely readable and based on the author’s immense knowledge of the book-trade in the 16th century...” (*Literature of Bookbinding*, p. 10). Breslauer states it “...is a work of immense learning which has had a lasting influence on binding studies” (*The Uses of Bookbinding Literature* p. 27). Covers slightly rubbed. Volume 2 has sections split with several plates loose. [71164]

12. (Bookbinding) Hobson, G.D.

**MAIOLI, CANEVARI AND OTHERS.**

London: Ernest Benn, 1926, 4to., publishers full brown pigskin, top edge gilt. xvi, 178 pages of text with 64 full page plates. $ 1,500.00

First edition, this being one of 25 numbered deluxe copies. The deluxe copies were specially bound and printed on hand-made paper, with six of the plates in color. Includes a historical account of plaquette bindings, Architectural bindings, and studies of the binders Maiolus, Failareto, Canevari, and Farnese. Ownership inscription in pencil on front free endpaper. [71168]
13. (Bookbinding).

**ILLUSTRATED CATALOGUE OF BOOKBINDING MATERIALS, AND SPECIMENS OF BRASS TYPES AND HANDLE LETTERS, MANUFACTURED BY H.W. CASLON & CO., LETTER FOUNDERS, 82 & 83, CHISWELL STREET, LONDON.**

London: H.W. Caslon & Co., n.d. (circa 1901), small 4to., maroon cloth, title within a decorative border on front cover, all edges stained red. 70 pages. $ 650.00

Includes information on borders, ornaments, bookbinding equipment, gold-blocking, marbling, presses, tools, and many other bookbinding materials. Faint spot at top of front cover. Ownership inscription in pencil on front free endpaper. [101386]

14. (Bookbinding)

**Nixon, Howard M. BROXBOURNE LIBRARY, STYLES AND DESIGNS OF BOOKBINDINGS FROM THE TWELFTH TO THE TWENTIETH CENTURY.**

With an introduction by Albert Ehrman.

London: Maggs Bros., 1956, folio, quarter vellum over blue cloth, blue leather spine label, top edge gilt. x, 251 pages. $ 1,500.00

S-K 1045. Limited to 300 copies printed by Brooke Crutchley at the University Press, Cambridge. (Brenni no.301). An extremely important book and one of the most important authored by Nixon. The 199 books are described in such detail by Nixon that the annotations constitute a history of binding. Each book is illustrated. The binding collection was put together to show the history of binding and hence as many different styles as possible were added to the collection. All but a few of the books described have not been described elsewhere. Rubbing of covers and spine label. Original prospectus loosely inserted. Scarce book. [30302]
15. **(Bookbinding)** Schmidt, Aldof.  
**BUCHEINBÄNDE AUS DEM XIV - XIX JAHRHUNDERT IN DER LANDESBIBLIOTHEK ZU DARMSTADT.**

Leipzig: Karl W. Hiersemann, 1921, thick folio, cloth, leather spine label. 41 pages followed by 100 full-page plates. $ 550.00

S-K 989. Illustrations, mostly in color, of 162 bindings on 100 plates. A magnificent folio describing the bindings in this library. With explanations of the plates at the beginning. Some spotting of covers. With the Randeria bookplate. [71332]

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16. **Bossange, Hector.**  
**CATALOGUE DE LIVRES FRANÇAIS, ANGLAIS, ALLEMANDS, ESPAGNOLS, GRECS ET LATINS, ITALIENS, PORTUGAIS, ORIENTAUX, ETC. … SUIVI DE PRIX COURANTS.**

Paris: Hector Bossange, Maison de Commission, 1845, thick 8vo., contemporary half morocco, top edge gilt. (xvi), 984 pages. $ 950.00

A massive catalogue of 984 pages, the vast bulk of which (pp.1-802) is devoted to books as noted in the title. Some of this is very interesting, especially the section on the arts and architecture, which includes some rare and expensive books. The second part is of even more interest as it contains sections on maps, globes and spheres, astronomical instruments, and “machines typographiques” (with lithographic illustrations of the Stanhope Press, the Columbian Press, the Presse Française and the Machine à Glacier.) This is followed by eight leaves of type specimens and “Les Articles pour la Reliur’e which includes four folding plates of shiny glazed black paper printed in gold showing ‘Fers a Doreur.’ The two final plates are more fers a doreur and include two fully blocked spines, a fully blocked cover and other stamps, rolls and lines. These are in perfect condition and have great appeal as well as obvious documentary value for historians of binding of the 1840s. The letterpress lists also include skins for binding with prices. The final leaf of this section is Daguerreotypes, both full apparatus and plates. Contemporary bookplates of the Franklin Library of Boston and the later 19th century bookplate of the Lawrence Public Library. Rubbed, hinges rubbed but sound. [81799]

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17. **Brun, Carl.**  
**SCHWEIZERISCHES KÜNSTLER-LEXIKON, HERAUSGEGEBEN MIT UNTERSTÜTZUNG DES BUNDES UND KUNSTFREUNDLICHER PRIVATER VOM SCHWEIZERISCHEN KUNSTVEREIN.**

Four volumes. Frauenfeld: Von Huber & Co., 1905-1917, thick 8vo., half cloth over pastepaper-covered boards. xvi,648; vi,711; vi,584; vi,712 pages. $ 750.00

Complete set of this standard biographical work on Swiss artists and illustrators. The fourth volume was issued as a supplement to the other three. Loosely inserted is a commemorative book label, which indicates that this set came from the reference library of H.P. Kraus purchased by Oak Knoll Books at the auction sale. [75690]
18. Butler, Samuel. *HUDIBRAS.*

Three volumes. London: T. Rickaby, 1793, large 4to., full leather, gilt turn-ins, gilt design and lettering on the spine, gilt rules on boards, marbled endpapers. (iv), xxxix, (i), 317+(1); (iv) 322-678, (2), 8; (iv), 495,18+(1) pages. $ 850.00

Lowndes 1, 336. Limited to only two hundred copies, this copy being one of those with the illustrations in black—chiefly Hogarth cuts. Volumes one and three have engraved frontispieces, and all three have engraved title pages. Volume two also has a plain typeset title page. There are many full-page illustrations as well as head- and tailpieces. The first two volumes are the poem; the third volume is, “Notes on Hudibras by Dr. T. Nash.” This is a beautiful late eighteenth-century edition printed on heavy paper. There is a little offset from a few of the illustrations. Unfortunately, the binding hasn’t held up as well as the text block. All the boards are detached, but the spines are holding firmly. [94543]


Londres: W.H. Allen, 1836, 4to., publisher’s blind stamped cloth. x, (6), lxxx, 214 pages, 5 lithographs, (2) with errata. $ 650.00

First edition of the French translation done by Sarah Davids. A grammar of the Turkish language with a preliminary discourse and Ottoman Turkish excerpts with translations. In the discourse, Davids (1811-1832) argues that the Turks are a separate, honorable, and intelligent race with a beautiful and complex language. Davids’ writings were translated into Turkish in 1851, and the historian Bernard Lewis writes that this book, “made the Turks imagine themselves as having a distinct nationality and independence.” Also contains five lithographs illustrating excerpts from ancient and modern Turkish texts by the early English lithographer Joseph Netherclift. (see Twyman, Early Lithographed Bookspages 236-239). Netherclift had been producing lithographic work in London since around 1820, and as Twyman states became “the leading producer of lithographed facsimiles in Britain,” until he was succeeded by his son in 1855. Multiple tables with French, phonetic Turkish pronunciation, and Turkish script. Wear to head and tail of spine with some small holes to rear hinge. Minor discoloration to boards. [75647]
20. **Desnos, Robert.**

**MINES DE RIEN.**

(Paris): Louis Broder, (1957), square small 8vo., loose signatures in paper-covered boards, slip case. 29, (9) pages. $2,500.00

Text in French. Limited to an edition of 115 printed on vélin de Rives. This book contains seven poems by French poet Robert Desnos. Desnos was part of the surrealist movement in the 1920s, but later denounced surrealism’s ties to communism. He produced poetry even after his capture and imprisonment by the Gestapo in 1944 for being a member of the French Resistance. He died in 1945 from typhoid contracted during his time in the concentration camps. This book is illustrated by four original color prints and signed on the colophon by French artist André Masson. Influential in the surrealist movement, Masson produced paintings, book illustrations, and stage settings from the 1920s until his death in 1987. He was interested in “the destiny of mankind” and his work often reflected the violent or erotic images he saw during his experiences in World War I and the Spanish Civil War. He was awarded France’s Grand Prix National des Arts in 1955. Newspaper article announcing Masson’s death, photocopy of book entry for Masson, and Zabriskie Gallery schedule of exhibitions including one of work by Masson laid-in. Minor wear to boards, slip case scuffed, soiled in places, worn around edges. [95112]
21. Dickson, Robert and John Philip Edmond.

**ANNALS OF SCOTTISH PRINTING FROM THE INTRODUCTION OF THE ART IN 1507 TO THE BEGINNING OF THE SEVENTEENTH CENTURY.**

Two volumes. Cambridge: Macmillan & Bowes, 1890, 4to., original creame colored paper spine with light green paper covers. xv, 272; (iv), 273-530 pages. $850.00

Limited to 600 numbered copies signed by Edmond, of which this is one of the 100 large paper copies bound thus. Includes both a history and bibliographical descriptions of 333 books. Illustrated. Note that the large paper copies have a separate half-title and title page for the second volume. The bookplate of Thomas B. Mosher is included in each volume. Light soiling on covers; internally a very fine, unopened copy. [96228]

22. Dougall, J.

**CABINET OF THE ARTS: BEING A NEW AND UNIVERSAL DRAWING BOOK FORMING A COMPLETE SYSTEM OF DRAWING, PAINTING IN ALL ITS BRANCHES, ETCHING, ENGRAVING, PERSPECTIVE, PROJECTION & SURVEYING...**

London: R. Ackermann, n.d. (1821), 4to., new cloth spine with paper spine label with original paper covered boards. Frontispiece; engraved title page, iii, vi, 384 pages. $650.00

Second edition with additions. This is the text volume only and does not include the plate volume with 130 engravings. Bookplate and pencil signature of Gavin Bridson. Wear along edges of covers. Inner hinges reinforced with archival paper repair. [102974]
23. (Fleece Press) Wright, Christopher Buckland. ENDEAVOURS & EXPERIMENTS, JOHN BUCKLAND WRIGHT’S ESSAYS IN WOODCUT AND COLOUR ENGRAVING, TOGETHER WITH OTHER BLOCKS REMAINING IN HIS STUDIO.

Upper Denby, Huddersfield, England: Fleece Press, 2004, 4to., quarter vellum with paper-covered boards and cloth clamshell box with paper spine label. 71, (5) pages. $1,000.00

First edition, limited to 300 copies of which this is one of the 60 special copies bound thus and containing an extra print of Cafe Dansant No.2 in a separate portfolio and two extra tipped-in full color prints in the text. Fourth in a series of books printed by the Fleece Press displaying the remaining woodcut blocks of John Buckland Wright who was found dead in his studio in 1954. This volume consists of those blocks not previously published, in particular, two color wood engravings that Wright was experimenting with shortly before he died. Also included are prints from blocks for Christmas cards, publishers’ marks and some commercial pieces. Among Wright’s publisher marks are several intended for Christopher Sandford’s Golden Cockerel Press. A bibliography of published wood engravings in other works, unfinished wood engravings and uncut blocks follows the descriptions. This volume truly allows the reader to see the development of Wright’s style. Plates are printed by J.W. Northend Fine Print in Sheffield. The paper used is Magnani avorio Biblos. Bound by Smith Settle, Otley. Seventeen color plates tipped-in and thirty-six black-and-white block illustrations. [90521]

24. (Janus Press) Heaney, Seamus. HEDGE SCHOOL SONNETS FROM GLANMORE.

Newark, VT: Charles Seluzicki/Janus Press, 1979, 4to., stiff paper wrappers. not paginated (16 unnumbered pages). $1,700.00

First Edition. Seven woodcut illustrations by Claire Van Vliet. Book was designed, set, and printed by CVV; bound by Kaja McGowan and Ursula Hofer. Printed for Charles Seluzicki Fine Books. Number 260 of 285 numbered copies signed by the author and the artist. The text is handset in 18 and 30 pt. Monotype Spectrum and printed on Barcham Green DeWint. Title, dedication and colophon pages printed in brown with title and name of dedicatee (Ann Saddlemeyer) in black; text printed in black with numerals in brown. There is a card laid-in with current information on the title. The title is blind stamped on the front. [91649]
25. (Leaf Book).

Austin, TX: W. Thomas Taylor, 1983, folio, quarter bound in oasis morocco dyed to match the Tuscany Red ink used in the text, Dutch linen sides stamped with Wilson's type-juggler device. 158, (2) pages. $ 550.00

Limited to 325 numbered copies (though the bibliography states 350 copies). Adrian Wilson (1923-1988) was internationally known as a designer and printer of fine books. This beautifully produced bibliography contains a biographical introduction and illustrates 196 items produced by Wilson, each accompanied by lengthy comments by Wilson himself concerning the printing of each book and other pertinent facts. Printed by hand on handmade paper by Adrian Wilson, it contains many tipped-in specimens of his work, some of which are actual pages, often in color, from his books. A beautifully produced book. Slightly bumped. [73404]

26. (Lincoln, Abraham).
ACTS AND RESOLUTIONS OF THE SECOND SESSION OF THE THIRTY-EIGHTH CONGRESS, BEGUN ON MONDAY, DECEMBER 5, 1864, AND ENDED ON SATURDAY, MARCH 4, 1865.

Washington: Government Printing Office, 1865, 8vo., modern half leather with marbled paper covered boards. 203 pages. $ 1,525.00

Scarce compilation of the laws passed by the second session of the 38th Congress. The Thirteenth Amendment to the Constitution passed on January 31, 1865, and is present in this document on page 168, thus marking the official announcement of the ending of slavery and the beginning of gathering three-fourths of the state legislatures to make the amendment law. The process took until December 1865, months after Lincoln's assassination. [105617]
27. Lindanus, Wilhemus; D. Conrado Clingio.

**PANOPLIA EVANGELICA, SIVE, DE VERBO DEI EVANGELICO LIBRI QUINQUE. BOUND TOGETHER WITH LOCI COMMUNES THEOLOGICI PRO ECCLESIA CATHOLICA.**

Coloniae Agrippinae; Coloniae: Maternus Cholinus; Arnodi Birchmanni, 1560; 1559, small folio, contemporary full leather over boards, rolled designs in blind. xix, 527, (1), 36, (xii), 144 pages; xii, 382 pages. $4,500.00

This volume contains two important books written by a well-respected and well-known Catholic clergymen during the Reformation. Additionally, they are both first printings. (Adams 717 & 718 for *Panoplia* and Adams 2221 for *Loci*). We can find no other instances where the two are bound in one. There are very few public holdings of either title in the first edition (for example, ten for *Panoplia* and three for *Loci* per OCLC) and only a few more in the later printings. Text in Latin.

*Panoplia* is, itself, in two parts - both of which are present here and have separate title pages. It has the folding table, which is so often missing as it was never bound-in. The author, Lindanus, was a staunch defender of the faith, bishop of Ruremonde, and later of Ghent. Phillip II helped him found the Royal Seminary at Louvain for the education of young clerics.

*Loci Communes*, by general definition, are the common topics of discussion in theology. During the Reformation, a number of writers on both sides used the loci method to argue their case. Konrad Kling (Conrado Clingio) was one of the Catholic writers of *Loci*, which bolstered the Catholic stronghold. Cling or Kling, was a Franciscan monk in Germany and preached at Erfurt. He was remarked as being, “the only priest who kept up the religious services of his Church at a time when the Romish churches were deserted and the people eagerly listened to evangelical truth, as preached by the Reformers and either disciples.” (*Cyclopedia of Biblical, Theological and Ecclesiastical Literature*). Kling died in 1566.

The binding is an attractive example of the German rolled style and is certainly contemporary with the text. It had clasps at one time as evidenced by nail marks, staining and a small loss of leather on the bottom board. The edges are soiled, as are the first and last few pages. These are also quite worn at the corners with some small paper loss. There are some small stains and very minor smudges throughout the text. Altogether, an attractive volume with hard-to-find texts. [96393]
28. **(Medicine).**

**NEW YORK ACADEMY OF MEDICINE, AUTHOR CATALOG.**


First edition of this extensive catalogue describing at least 373,262 volumes and 169,336 pamphlets. The library, founded in 1847, flourished under the beneficence of Dr. Samuel Smith Purple and has now grown to be the second largest medical library in the United States. Reproduced from the card catalogue. [47973]

29. **(Munakata, Shiko)**

**Yanagi, Soetsu (editor).**

**SHIKO MUNAKATA, WOOD-BLOCK PRINTS.**

Tokyo: The Chikuma-Shobo, 1958, 4to., paper-covered boards, gilt-stamped design on spine and back cover. 32, (2), 134, (18) pages, 156 additional pages of plates. $950.00

First edition. Shiko Munakata is associated with the sosaku hanga movement that advocated the principles of “self-drawn,” “self-carved,” and “self-printed,” with the belief that the artist must be the sole creator of art to express him or herself. He is also associated with the mingei folk art movement and his woodcuts have a particularly Buddhist flavor. Munakata was awarded the “Prize of Excellence” at the Second International Print Exhibition in Lugano, Switzerland in 1952 and the Order of Culture by the Japanese government in 1970. The introductory text is in English and Japanese, but the remaining text is in Japanese only. Beautifully illustrated with 25 color plates and 126 black-and-white plates of Munakata’s artwork. Two announcements in Japanese are loosely laid-in. Spotting and soiling on the cover. On the back cover, the paper is beginning to separate from the boards, creating small creases. [98243]
PAPIER, RECHERCHES ET NOTES POUR SERVIR A L'HISTOIRE DU PAPIER, PRINCIPALEMENT A TROYES ET AUX ENVIRONS DEPUIS LE QUATORZIEME SIECLE.  
Two volumes. Paris: a L'Enseigne du Pegase, 1926, folio, quarter vellum, blue cloth boards, top edges gilt. xiv, 268; (iv), 269-530+(1) pages. $ 550.00  
First edition, limited to 711 numbered copies. With 75 (of 78) fold-out plates reproducing watermarks and over 300 figures in the text. Some of the plates are in color. Bidwell, in his article entitled, “Paper and Papermaking: 100 Sources,” says that this book, “with its de luxe format and abundant facsimile documentation, ... rivals the Dard Hunter productions.” Covers rubbed and soiled. This copy lacks three plates and is priced accordingly. [44890]  

§ SEVEN SIGNED WOOD ENGRAVINGS AND A WATERCOLOR BY JOHN O’CONNOR §

ARIEL AND MIRANDA, SEVEN WOOD ENGRAVINGS BY... INSPIRED BY SHAKESPEARE’S “THE TEMPEST.”  
Blewbury, Oxfordshire: Rocket Press, n.d.(1992), folio, clamshell case with paper labels, folded sheet, sheets mounted in stiff board folders. (4) pages, 8 folders. $ 1,200.00  
Printed in an edition limited to 65 numbered sets, this is one of 20 which includes an original watercolor. John S. O’Connor (1913-2004) was a student of Eric Ravilious, John Nash and others at the Royal Academy of Art in the mid-30s. His own works began to appear in the late 30’s, in the publications of the Golden Cockerell Press. Since that time, Mr. O’Connor has produced paintings, watercolors, lithographs, and engravings in various media. Peppin and Micklethwait (Dictionary of British Book Illustrators, 1983, p.218) describe his wood engravings as “strikingly decorative in the tradition of Eric Ravilious, with tonal and textural contrast achieved through a wide variety of tooling.” Hamilton (c1890-1990, 1994, p.150) characterizes O’Connor’s landscape work as containing “strong edges, deep shadows and dramatic contrasts of light and dark” which gives “a sense of rhythm and pattern to the image.” Garrett (History of British Wood Engraving, 1978, p.222) regards O’Connor’s engraving style as in the “Ravilious manner,” which he has aptly described (p.221) as “illustrative, decorative and dominated by intricate pattern and texture.” In his introduction to this set, Mr. O’Connor discusses his interest in Shakespeare’s The Tempest and provides the rationale for these engravings: “I like to consider the years previous to the brief action of the play. The “sprite” close to his master and to Miranda the child: and I suggest the boy and girl would have enjoyed each other's company in the manner of brother and sister. He would be a little wild; she enclosed in that strangely mature innocence that is written into Miranda. Shy at first, the two children would play in streams, collect herbs...” etc. There are nine illustrations: the seven signed and numbered (with regard to copy) engravings, a similarly signed watercolor on the same theme but not precisely copying any of the engravings, and a small (3x4 in.) unsigned engraving affixed to the front of the clamshell case. Figures (Ariel and Miranda, or Ariel alone) are variously posed, each partially outlined by a pure white area roughly approximating their forms. Two prints are in black, yellow, and white; the rest are black-and-white. Sizes (other than the case illustration) are roughly 4x6 or 6x8 inches. Cutouts in the fronts of the folders frame the pictures when the folders are closed. Accompanied by a folded folio sheet with title and Mr. O’Connor’s introduction and signed by the artist (verso of the title page), with the annotation “92,” presumably the date of publication. The interior lining of the clamshell case is printed with a repeated motif taken from one of the engravings. Printed at the Rocket Press. [51990]
32. **Rosenbach, A.S.W.**  
**THE ALL-EMBRACING DOCTOR FRANKLIN.**

Philadelphia: Privately printed, 1932, tall 8vo., half-leather over marbled paper-covered boards, slipcase. 47 pages. $700.00

First and only edition, limited to 198 numbered copies. Printed by Fred Anthoensen at his Southworth Press. Dr. Rosenbach, in this Christmas book, reveals the more risque side of Dr. Franklin. This was always one of Rosenbach’s favorite productions because of its off-color nature. One of the few Rosenbach books actually written by Rosenbach. Presentation “Inscribed for Norman Reiss with the best wishes of A.S.W. Rosenbach, Jan 26, 1933.” Well preserved copy. [12442]

33. **Scharf, J. Thomas.**  
**THE HISTORY OF DELAWARE. 1609-1888.**

Two volumes. Philadelphia: L.J. Richards & Co., 1888, thick small 4to., later half calf with brown cloth-covered boards, top edge gilt. (iv),v,610,xxxiii; viii,611-1358 pages. $750.00

First edition (Howes S-143). One of the most important of the histories of Delaware. Filled with illustrations. Rubbed along hinges and tips. Name in ink on second blank page. [91533]
34. Sharp, Granville.
THE GIBLART PRIZE ESSAY ON THE ADAPTATION OF
RECENT DISCOVERIES AND INVENTIONS IN SCIENCE AND
ART TO THE PURPOSES OF PRACTICAL BANKING.
London: Groombridge and Sons, 1854, 8vo., modern cloth, rear pastedown used to mount
thirteen specimens of red wax seals, top edge gilt, foredge uncut. vii, 356 pages, with 90
illustrations, engravings, and specimens. $4,500.00

Third edition, first illustrated edition. (Bridson & Wakeman B59; Honeyman no.2844; absent
from AMEX Coll. Cat.). A fascinating book. J.W. Gilbart, manager of the London and
Westminster Bank, offered a prize for the essay that best showed how the articles and inventions
shown at the Great Exhibition of 1851 could be put to service in the banking industry. This essay
by Granville Sharp won. The first two editions did not include the illustrations and samples.
For this third edition, the publisher collected handbills, trade catalogues, flyers, samples, and
ephemera from each of the exhibitors and bound them with the essay. This edition thus served
as a virtual trade catalogue for the banking industry. Among the widely varied specimens are
checks, security paper and envelopes, watermarking techniques, paper samples, banknotes
illustrating various engraving techniques, photographic reproductions illustrating procedures
to foil counterfeiting of banknotes, seal cutters, and ink specimen sheets filled out by hand, as well as color lithographic
illustrations. Also includes catalogues for office machine manufacturers and materials on bank buildings, interior
decoration, plumbing, and security measures. This copy is
missing eighteen plates and two are damaged, viz, #3 Perkins’
Bank Note, with combination of difficult engraving, #3A
Ditto “faced” upon Perkins and Co’s patent for the prevention
of anastatic and photographic forgery, #6 Fisher’s bank note,
printed by one impression, #7 Ditto, Bill of Exchange, ditto,
#9 Batho’s Water Colour cheque, “London and Westminster
Bank”, #11 Ditto, Water Colour and Copper Plate Cheque,
at two impressions, “Harris and Co., Bradford”, #13 Nissen’s
Cheques, upon paper tinted in the pulp, #13G-H, & 13J-M
Various Lithographic Cheques and Imitations, #14 Portal’s
watermark for Bank Notes, by Moulds and Dies, #15 Saunders’
Watermark, #16 Ditto, #17 Wilde’s Floreated Watermark, #18
Saunders’ Parchment Paper for Bank Notes, &c., &c., #89
Horne’s decorations. #13F has the signature cut out, and #51
has the specimen envelope removed. The Honeyman copy was also missing other plates and,
indeed, a check of all known copies would probably yield various plates missing in the different
copies as these copies were individually put together from available samples. With the bookplate
of Gavin Bridson. Front pastedown rubbed. [97806]

35. Somervile, William.
OCCASIONAL POEMS, TRANSLATIONS, FABLES, TALES &c.
London: Printed for Bernard Lintot, 1727, small 8vo., contemporary full leather, stamped
central motif on both boards, stamped rules & corner designs, five raised bands, leather spine
label with gilt lettering. vi, 392 pages. $1,250.00

First edition. (NCBEL 568) Author’s second book, which includes most of his writings to date.
Somerville, also spelled Somervile, was a British writer who, after studies directed toward a
career at law, lived the life of a country gentleman, indulging in the field sports that were to
make up the subject matter of his best-known poems, especially “The Chace” (1735). (Dictionary
of National Bibliography and Encyclopedia Britannica.) Lacks free front endpaper. Offset to the
facing pages from the glue on the pastedowns. Some scattered foxing. Hinges starting. [93782]
36. (Stock, Wolfgang). [A COLLECTION OF NINE DESIGNER BOOKBINDINGS BY THIS GERMAN BINDER].

N.P.: n.p., circa 1982. $ 4,750.00

A unique collection of nine designer bindings, many of which were part of a 1982 exhibit at the Salzburg Werkstatte für Buchkunst. The display of these works was documented in an exhibition catalogue, printed in an edition of 500 numbered and signed copies, a copy of which is also included with the collection. The catalogue has two photographs of the binder, eleven black-and-white and twelve color illustrations of his work. The bindings in the collection demonstrate a wide range of technical prowess and decorative ingenuity. Three of the bindings are traditional contemporary designer bindings composed of full leather with colored leather inlays, which take the form of Miro like abstractions in two examples. Two other bindings demonstrate his ability to create painted leather and parchment bindings. One binding demonstrates his use of contemporary marbled paper and vellum covered boards. Three other bindings demonstrate his ability to provide books with less traditional but more elemental book coverings. One has a simple loose leather covering with a simple gold rule bound by simple leather ties. Another covering loosely gathered in suede is fixed with a tie and a metal dagger. The other, abit more artistic, is a similar loose vellum covering with ties, but is painted with an original abstract design.
Two of the bindings are for blank books. A third covering is a prayer book, in a suitably ecclesiastical-looking binding with flaps and ties. One full leather with inlays is a German translation of a work by Walter Crane. The painted leather is the autobiography of Albert Schweitzer. The rest are works having something to do with binding or other aspects of book making. Unlike some art-bindings, Stock's are clearly meant as functional books, with texts intended to be used as texts. The collection of nine bindings together with the exhibition catalogue describing his work gives a remarkable sense of this man's range of binding ability and personal sense of style. [53959]

37. **Sullivan, George H.**

**ALGERNON SYDNEY SULLIVAN, A MEMOIR WITH TRIBUTES AND A MEDAL.**

Babylon NY: Gustave Kobbé, (1911), large 12mo., original blue cloth. 71, (7) pages, plus five plates and medal. $1,500.00

The book, written by Sullivan's son, contains the Algernon Sydney Sullivan Medal that was issued and presented by the American Numismatic Society. The Numismatic Society was the successor to the Algernon Sydney Sullivan Memorial Committee. This medal was issued from time to time by the society in commendation of all the human and noble use of a person's abilities, "so conspicuous in the life of Mr. Sullivan." It was especially issued to young men and women admitted to practice at the bar in New York City. The medal was designed by J.E. Roine in 1908 and was the first specimen struck in the year. Among the members of the original committee were Grover Cleveland, Andrew Carnegie, Rev. Edward Everett Hale, Cyrus H. McCormick and many other prominent businessmen and politicians. The medal is housed in a thick cardboard structure that is stubbed into the text block in the middle of the book. The plates are four portraits of Sullivan and a photograph of the Memorial Drinking Fountain, still in existence in Van Cortland park in New York City. This seems to be a scarce item with only one copy listed in OCLC. [97829]
38. Swarzenski, Hanns.
DIE LATEINISCHEN ILLUMINIERTEN HANDSCHRIFTEN DES XIII. JAHRHUNDERTS IN DEN LÄNDERN AN RHEIN, MAIN UND DONAU.

Two volumes. Berlin: Deutscher Verein Für Kunstwissenschaft, 1936, folio, half vellum with paper-covered boards. (viii), 188 pages; (xii), 202 plates with 1096 illustrations. $ 950.00

First edition. An examination of the art of the 13th century divided in its study by regional schools with particular attention to stylistic similarities and departures with particular attention to the Upper, Middle, and Lower Rhein regions as well as the schools of Regensburg and Salzburg. Includes supplementary tables of the annual festivals of the 13th century and their dates. With bibliography and index. Loosely inserted is a commemorative book label which indicates that this set came from the reference library of H.P. Kraus purchased by Oak Knoll Books at the auction sale. [75794]

TOBACCO, A CATALOGUE OF THE BOOKS, MANUSCRIPTS AND ENGRAVINGS ACQUIRED SINCE 1942 IN THE ARENTS TOBACCO COLLECTION ... PART IX, 1687-1702.


Complete ten volume supplement to the original edition. Essential addition to the five volume original edition of this set. [7038]
40. **(Type Specimens) Bodoni.**

**ORATIO DOMINICA, RIPRODUZIONE ANASTATIC A.**

Introsuzione di Giancarla Bertero.

Savigliano: L'Artistica Editrice, 2008, folio, paper covered boards, cardboard mailing case. 352 pages. $ 575.00

Beautifully reproduced facsimile of the very rare 1806 Bodoni type specimen book showing the Lord’s Prayer in 155 different type faces. Loosely inserted is a four page prospectus in Italian and English and a sixteen page section of the specimen part. [106000]

41. **(Type Specimens) Figgins.**

**A SELECTION OF CHOICE BOOK FOUNTS, FROM THE GENERAL SPECIMEN OF VINCENT & JAMES FIGGINS, LETTER FOUNDERS, LONDON.**

London: Vincent & James Figgins, n.d. (circa 1849), 4to., original green embossed cloth stamped in gilt. 62 leaves printed on one side only (6 are folded double page). $ 5,000.00

This was one of the most important type foundries of the day. Established in London in 1792 by Vincent Figgins, who achieved unusual success, and retired in 1836. His sons, Vincent and James, continued the foundry with the same success. After the death of Vincent II in 1860, the business was continued by his brother James and by the latter’s son James II. In 1868, he was elected to represent Shrewsbury in Parliament, whereupon he retired from business. For the last years of the firm’s history, the sole manager was James Figgins the Younger. An extremely rare type specimen book (copies noted at Cambridge, Regina). Announcement from Figgins mounted on front pastedown. From the reference library of the Zaehnsdorf Company with a commemorative booklabel loosely inserted. With the bookplate of the Zaehnsdorf Company on front pastedown. Minor wear at spine ends. [102014]

42. **(Type Specimens) Harpel, Oscar H.**

**HARPEL’S TYPOGRAPH OR BOOK OF SPECIMENS CONTAINING USEFUL INFORMATION, SUGGESTIONS AND A COLLECTION OF EXAMPLES OF LETTERPRESS JOB PRINT ARRANGED FOR THE ASSISTANCE OF MASTER PRINTERS, AMATEURS, APPRENTICES, AND OTHERS.**

Cincinnati: Oscar H. Harpel, 1870, 8vo., original gilt stamped cloth, all edges stained red. Frontispiece; (ii), 252, (18) pages. $ 2,250.00

First and only printing. (Bigmore and Wyman I, 306). Harpel lists many important facts necessary for the running of a successful printing business and includes a history of printing. The most important feature of this book is the full color plates, some printed and some done by lithography. Contains folded plates, tipped-in specimens, and other examples of color work. Each page is printed within colored borders and with a different design and color. A landmark book in the history of American printing. Seven plates with eleven wood-engravings; one plate composition in “Stigmatypie” and fourteen inserted leaves of fancy jobbing specimens, some color printed (four printed on enameled paper). Pages three to five, as well as the plate in this range, are color photocopied replicas of the original pages. Other than that, all pages and plates are accounted for. Ownership stamp on front pastedown by ‘J. Durie & Son, General Booksellers & Stationers, Sparks St. Ottawa’. Red stain on edges shows signs of wear. Corners and edges have been bumped and repaired. Some scuffs and signs of wear. [106067]
43. (Type Specimens) Imprimerie Royale.
NOTICE SUR LES TYPES ÉTRANGERS DU SPÉCIMEN DE L’IMPRIMERIE ROYALE.

Paris: Imprimerie Royale, n.d. (circa 1847), 4to., publisher’s printed boards with gilt decorations and intricate borders, patterned heavy paper endpapers and pastedowns. 66, (2) pages. $2,850.00

First edition. (Audin 14, Updike II, p.327, Burke 596, Jammes 109). However, this is a large paper copy with slightly different pagination and with intricate printed borders surrounding each page. The trade edition has two unnumbered pages at the beginning and ends with page 65, while this large paper copy ends with page 66, followed by an unnumbered leaf. This has caused the page numbers of the special table to be pages 48 and 49 rather than 46 and 47 as pictured in Jammes (p.183). Presents typographic specimens from the Imprimerie Royale in more than thirty languages, including ancient Egyptian, Chinese, Armenian, Syriac, Arabic, Mongol, Tibetan, Russian, Runic, Anglo-Saxon, German (Fraktur), Javanese, and Gujarati. The two-page comparative table of Roman types shows those used by the Press from 1640 to 1846, with one font attributed to Garamont and others engraved by Grandjean and Alexandre, Luce, Firmin Didot, Jacquemin, and Legrand. Updike calls this, “one of the most enlightening documents about French typeface in existence.” Wear along edges and scratches on the covers. A magnificent large paper copy of a very significant specimen book. [102582]

44. (Warren, Robert Penn).
FOR ROBERT PENN WARREN: 24.IV.80.

(Winston-Salem, NC: Palaemon Press), 1980, folio, cloth, paper cover label. Text and broadsides loosely inserted in portfolio in a cloth-backed marbled paper covered slipcase with paper spine label. $850.00

Limited to 75 numbered sets, of which 55 are for sale. This copy bears the following presentation from the publisher “Many, many thanks, Richard, for your very special contribution - Stuart. 24. April. 80.” The two contributing “Richard”s were Richard Eberhart and Richard Wilbur. Loosely inserted in the portfolio are: four page folder entitled, “RPW by Ann Carter Pollard,” which contains a woodcut portrait of Warren signed and numbered by Pollard; ten poetry broadsides by A.R. Ammons, Fred Chappell, James Dickey, Richard Eberhart, George P. Garrett, John Hollander, Williams Meredith, Reynolds Price, Rosanna Warren, and Richard Wilbur (each broadside is numbered and signed by the poet); colophon broadside. Fading along spine. [105991]
FINE PAPERS AT THE OXFORD UNIVERSITY PRESS.

A descriptive catalogue, with sample pieces of each of the papers. Lower Marston Farm, Risbury, Herefordshire: The Whittington Press, 1998, large 4to., half-cloth, slipcase. 120 pages. $ 500.00

Limited to 350 copies, including 300 in this binding. In 1986, the Oxford University Press moved its paper warehouse and sold a large number of sheets of many different papers found in the old warehouse, leftovers from books printed at the OUP from about 1900 to 1970 to Whittington Press. Per prospectus, these papers represented “an extraordinary microcosm of the output of British (and some Continental) hand-made paper mills between those dates.” Whittington set some of these papers aside for use in the present publication. The author, John Bidwell, curator of graphic arts at Princeton University, consulted the OUP archives to determine which book or books were printed with each paper. In this catalogue of forty hand- and mould-made papers, he gives a history of the mill that produced each paper, describes that paper, and notes the OUP books printed on that paper. For each paper, a sample, generally a half- or quarter-page, is tipped in opposite its description. One of the rarest papers in the collection is Batchelor’s Kelmscott, made originally to the specifications of William Morris. Printed in Centaur type on Zerkall mould-made paper. [53354]

KNIPTON, A LEICESTERSHIRE VILLAGE. With thirty-five wood-engravings by the artist.

Risbury: The Whittington Press, (1996), small folio, quarter Oasis, paper-covered boards. Accompanied by a separate portfolio of eight of the engravings inserted in a cloth-backed paper covered board portfolio. All inserted in a slipcase. (32) pages. $ 600.00

Limited to 200 numbered copies, of which this is one of the 45 lettered copies to be bound thus and to contain the separate portfolio of engravings. Signed by O’Connor. With the woodcuts printed in different colors. [44319]
47. (Whittington Press) Phipps, Howard.
EBBLE VALLEY.

Lower Marston Farm, Risbury: Whittington Press, 2007, 4to., half Oasis Goatskin with printed paper-covered boards, portfolio holding proofs, all in a slipcase. Not paginated. $ 665.00

One of forty-five copies bound thus. Contains a proofs portfolio of a selection of the engravings. The prospectus is laid-in and contains a specimen page of text and a separate specimen page of an engraving. The front of the prospectus has an engraving of a heron which does not appear in the book, and is thus a bonus.

“Ebble Valley was a decade in the making, and Howard Phipps’ thirty wood-engravings, two fold-out colored linocuts, double-spread linocut map and evocative text make this the high point of the six books he has done for the Whittington Press.” (from the prospectus). The text is printed in Poliphilus on Czech Losin hand-made paper, and the engravings are printed on a specially smooth Zerkall mould-made paper. With prospectus. [95946]

EDGAR ALLAN POE A CRITICISM. With Remarks on the Morals and Religion of Shelley and Leigh Hunt.

London: Printed for Private Circulation Only by Richard Clay & Sons, 1919, 12mo., paper wrappers, tan cloth chemise. 15+1pages. $ 500.00

One of thirty copies printed for Wise (Todd, 80d) housed in a tan cloth chemise with the bookplate of Oliver Brett (3rd Lord Esher) on the inside front. He was a book collector, member of the Roxburghe Club and purchaser of many of the Wise forgeries. It was Lord Esher who demanded in the Times Literary Supplement that Wise answer the accusations posed by the Enquiry. Uncut. [88623]

§ ONE OF 25 COPIES §

49. (Wise, Thomas J.).
CATALOGUE OF THE CELEBRATED COLLECTION OF WISEIANA FORMED BY SIR MAURICE PARISER, TOGETHER WITH PROPERTIES OF JOHN CARTER, GRAHAM POLLARD AND MRS. R. W. CHAPMAN.

London: Sotheby & Co., 1967, 8vo., paper wrappers. 139 pages. $ 500.00

An essential tool for the students of Thomas Wise and his cohorts. One of a special issue, printed on green paper and with the printed statement “Twenty-five copies of this catalogue have been printed for the editor on fancy paper. In conformity with Wiseian practice they are not numbered”; below which is added in Carter’s holograph “This is no. 26 (sic) for Bill Todd whose name is cited more often than anyone else’s in this 20th century pamphlet. John Carter. 4/5 Dec 67.” The cover differs from the normal lettering as it is titled “Wiseiana at Sotheby’s 1967” in black within a decorative ruled frame. The front cover is initialed by Todd. [105882]
50. Yeats, William Butler.
THE VARIOURM EDITION OF THE POEMS OF W.B. YEATS. Edited by Peter Allt and Russell K. Alspach.

New York: Macmillan, 1957, thick 8vo., two-toned cloth, slipcase. xxxv, 884 pages. $1,750.00

Limited to 825 numbered copies containing the signature of Yeats (on sheets signed before his death) (Wade 211N). Specially printed on paper produced by the Oxford Paper Company. Yeats revised his work frequently and this volume presents the variations along with comments by the poet and others. Without original acetate dust jacket. The slipcase is spotted with wear along edges. The spine of the book is faded and rubbed. Bookplate on free endpaper and small ownership inscription in red ink. Back inside hinge cracked. [103017]

51. (Yellow Barn Press).
Yellow Barn Press Ephemera.

N.P.: n.p., n.d., folio, many different things enclosed in a cloth clamshell box with a leather spine label. $650.00

The first item, held in a large envelope, is the publication announcement for The Yellow Barn Press: A History and Bibliography, along with some off-prints and a note, “Donn Here a some off prints to give you a little provenance Neil”. The second is a large envelope containing ten items, primarily publication announcements and a somewhat smaller empty envelope postmarked 1987 from the Yellow Barn Press. Per an email dated July 9, 2001, “Dear Donn, There are at present six sets such as you have in the clam-shell box. I still have two here.” This email is located in a folder labeled “Items in this folder were issued after original ephemera compilation.” This folder is the third “holder” from the top. After these come a stiff envelope marked “Nothing inside. This is just filler.” Then the come all the loose ephemera - 72 items of various sizes. [93956]
PHONE: 800.996.2556  |  FAX: 302.328.7274  |  orders@oakknoll.com

SHIPPING INFORMATION
For shipment within the United States: $7.50
for the first item, and $1.00 for each additional.
For shipment within Canada: $8.00 for the first item with additional item charged by weight and method of shipment.
All other international orders: $9.00 for the first item with additional items charged by weight and method of shipment.
We accept PayPal, AVISA, MasterCard, American Express, and Discover Card.
Payment in British Pounds Sterling is also acceptable. All foreign checks must be in USD or GBP and be drawn on a US or British bank respectively.
Orders are usually shipped within seven working days of their receipt.
Items may be returned within two weeks with notice.