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Cover and title page illustrations: Item #2, *A Granjon Arabesque*

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DELUXE COPY



1. [ALEMBIC PRESS]. *A Foible of Follies; A Small Garden of Flora; A Small Farm of Fauna; A Small Collection of Fists*. Oxford, 1990. Four volumes. 47pp., each. From an edition of 100 copies printed by Claire Bolton at her Alembic Press, this is one of ten deluxe sets bound in four colors of morocco by Tim Wiltshire. A delightful collection

of type ornaments handset and printed in 5-point Modern Italic and illustrated in several colors. Each volume is beautifully bound with different ornaments stamped in gold on the covers. Very fine in marbled paper slipcase. (2 by 1 5/8; 53x41mm). \$450

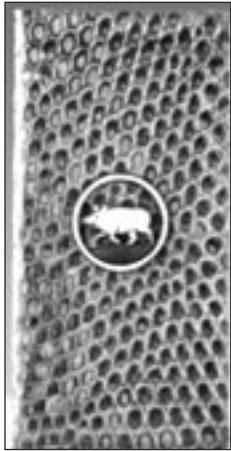
2. [ALEMBIC PRESS]. *A Granjon Arabesque*. Marcham (England), 1998. 71pp. One of 140 copies. A collection showcasing the six elegant and versatile typographic border units, or arabesques, designed by Robert Granjon in Antwerp in 1565. These units

can be combined in seemingly infinite ways to create intricate page decorations, as illustrated here with many examples. Printed in purple and brown. Fine in wallet-style stiff wrappers printed with a pattern created using these arabesques. (2 7/8 by 2 5/8; 73x68mm). \$100

FOUR VIENNESE ALMANACS WITH PIG MOTIF

3. (Almanac). AUSTRIAN CALENDAR SET. Vienna, 1914; 1921; 1923; 1926. Four volumes. 34ff.; 30ff.; 32ff.; 32ff. Set of three calendars from Carl Fromme's series, Fromme's Wiener Porte-monnaie Kalender, and one calendar entitled *Geldtaschen Kalender für das Jahr 1921*. Those from Fromme's series are printed in three colors, with blank pages for notes, blue decorative borders, and satin endpapers. A.e.g. The other calendar is printed in red and black on the verso only, with the exception of the first two leaves. All four contain tables of saints' days, Jewish holidays, and exchange rates. Each has a different binding of leather in varying colors, but all depict one or more pigs on the front cover, two of which are in silver. The 1914 volume has a black-and-white

photograph of a little girl tipped into the front free endpaper. A fine group of calendars with a whimsical binding theme. (2 by 1 3/8; 50x36mm). \$125



4. (Almanac). (AUSTRIAN SACK KALENDER SET). (Austria, 1896-1934). Various paginations. A set of sixteen slender finger calendars, also known as “Sack Kalenders,” from various years between 1896 and 1934. Fourteen are *Rokoko Kalenders* published by Carl Fromme and follow the same format, with calendars for each month and blank pages for notes, framed with elegant borders in blue or gilt. Of the remaining two, one calendar was published

in Neutitschein, Bohemia by L.V. Enders, and the other is simply titled *Kalender für das Jahr 1902*. A few have additional pages with the birthdays of the royal family, a calendar of the Jewish holidays, and other information. Many of the calendars have whimsical and humorous cover designs, including

six with designs of pigs. Two of the calendars have sterling silver covers, and a few more have silver ornaments on the bindings. Bound in a variety of materials ranging from alligator and snakeskin to green, blue, and red straight-grained morocco. Two of the bindings are signed “M. Klein.” The calendars inside the 1920 almanac have been crossed through in pencil, and those from 1918 and 1925 have notes in pencil, else clean and bright. (See Bromer/Edison, pp.103-105). (Most measuring about 2 3/4 by 1 1/2; 70x35mm). \$550

5. (Almanac). *LONDON ALMANAC FOR 1893*. (London, Company of Stationers, 1893). (13)ff. Illustrated with a panoramic view of Victoria Embankment, a walkway along the Thames, on four consecutive pages. Each calendar page has the phases of the moon, saints’ days, and tidal information for the city of London, printed from moveable type. Additional pages include tables of royalty, governing officials, and stamp prices. Bound in plum satin with a matching slipcase, which is covered in velvet with an elegant latticed brass cover. The year is written in red pen on the front endpaper, and the first page of

the plate has a short tear to the top edge, else about fine. A.e.g. (See Bromer/Edison, pp.93-95). (2 5/16 by 1 3/8; 60x35mm). \$300

6. (Almanac). *LONDON ALMANACK FOR THE YEAR OF CHRIST 1823*. London, Company of Stationers, (1822). (21)ff. A half-sized London Almanack, entirely engraved, with the arms of the Stationers on the title page. The engraved London views usually found into these almanacks were omitted in the smaller half-size and finger variations because of limited dimensions. Contains lists of kings, royals, officers of state, bank days, etc. Red leather wallet-style binding, with a flap to close and a pocket for stamps in the front cover. A.e.g. Revenue stamp across title page and annotations by a former owner in ink on several pages. About fine, with a split to cover flap and light wear to edges. (See Bromer/Edison, pp.93-95). (1 3/16 by 1 5/16; 30x33mm). \$250

7. (Almanac). *LONDON ALMANACK FOR THE YEAR OF CHRIST 1833*. London, Company of Stationers, 1833. (14)pp. Bound double-size with a flap, this almanac is engraved throughout, with a panorama

illustration of Hungerford Market, and includes the times of high water at London Bridge, chronology of English monarchs, transfer days at banks, etc. In wallet-style pictorial self wrappers, beautifully engraved with an allegorical figure and instruments of learning. A fine copy. (See Bromer/Edison, pp.93-95). (2 5/16 by 2 11/16; 58x68mm). \$450



Item 7

8. (Almanac). *LONDON ALMANACK FOR THE YEAR OF CHRIST 1837*. London, Company of Stationers, (1836). (22)ff. Half-sized variation of the *Almanack*, engraved throughout, with the arms of the Stationers on the title page and another coat-of-arms on the

second leaf. Contains lists of kings, officers of state, bank transfer days, etc. In a black leather wallet-style binding, with flap to close and pocket for stamps in front cover. Fine. A.e.g. (See Bromer/Edison, pp.93-95). (1 3/16 by 1 5/16; 30x32mm). \$325

9. (Almanac). *LONDON ALMANACK FOR THE YEAR OF CHRIST 1840*. (London, Company of Stationers, 1839). (13)ff. Illustrated with a panoramic view of London Bridge, St. Saviour's Church, and St. Thomas's Hospital on four consecutive pages. Each calendar page is entirely engraved, with the phases of the moon, saints' days, and tidal information for the city of London. In an elaborate mosaic binding of red morocco with gilt decoration and onlays of green and tan morocco. Slight chipping to onlays, else near fine. A.e.g. (See Bromer/Edison, pp.93-95; Welsh 4648). (2 5/16 by 1 3/8; 60x35mm). \$200

10. (Almanac). *ROYAL POCKET DIARY AND ENGAGEMENT BOOK FOR 1906*. London, Eyre and Spottiswoode, (1905). 416pp. Printed in red and black, with a quotation for each day and room to fill in appointments. In addition to monthly and daily

calendar entries, almanac includes tables of postal rates, a chart of the royal family, and the Jewish calendar. In a gift binding of dark red straight-grain morocco with a sterling silver front cover featuring an Easter lily in repoussé. A.e.g. Light rubbing to extremities of leather, else fine. (2 1/4 by 2; 57x50mm). \$275

11. (Almanac). *SELDTASCHEN KALENDER 1923/ SELDTASCHEN KALENDER 1924*. (N.p.), M.S., 1923; 1924. Two volumes. 28; 27ff. The almanacs have blank pages interleaved throughout, providing space for notes. Bound in silver and gold metallic covers, respectively, backed in red cloth. The covers are embossed with a regal design of branches and a crown on the front and a scrolling floral design on the rear. Slightest dent to front cover of first volume and faint tarnish to second. A nice set. A.e.g. (1 7/8 by 1 3/8; 48x36mm). \$150

12. (Almanac). *TASCHEN KALENDER AUF DAS JAHR 1808 / PETIT ALMANAC POUR L'AN 1808*. (Prussia, 1808). (27)ff., 39pp. A bilingual almanac in German and French, printed with the approval of



the Prussian Royal Academy of Sciences. Illustrated with twelve charming engravings, one for each month, showing pastoral and domestic scenes. A few pages list the dates of eclipses, and at the end are six fables by La Fontaine in both languages. In original sky blue wrappers, with a royal approval stamp on the German title page. Spine slightly rubbed, else about fine.

Housed in a silver filigree case. (2 7/8 by 1 5/8; 72x43mm). \$850

ONE OF TWELVE COPIES, SPECIALLY BOUND

13. [AMISTAD PRESS]. *Heroes of the Alamo*. (Austin, 1977). 17ff., frenchfold. From an edition of 120 copies, this is one of twelve specially bound in leather. Hand-colored and numbered by the illustrator and publisher, Yolanda Carter. Extremely fine in gilt-stamped burgundy leather. (Bradbury, p.3). (1 7/16 by 1 1/8; 37x28mm). \$450

14. [ASH RANCH PRESS]. *J. Frank Dobie, Biography*. San Diego, 1989. 42pp. From an edition of 126 copies, this is one of 26 deluxe printer's copies, specially bound with a slipcase, and lettered and signed by the author, Valentine Poska, and the printer, Don Hildreth. With a frontispiece photograph of Dobie. Printed in four colors. Fine in brown suede, with morocco spine and corners. Housed in original gilt-lettered black slipcase, lettered in gilt. (Bradbury, p.12). (2 3/8 by 1 13/16; 61x46mm). \$175

15. [ATTIC PRESS]. Kipling, Rudyard. *How the Camel got his Hump; How the Rhinoceros got his Skin; The Sing-Song of Old Man Kangaroo*. Mendocino, CA, 1992; 1993; 1997. Three volumes. 25; 24; 33pp. Each is one of 75 copies, signed by the printer, Judy Detrick. A set of Kipling's beloved "Just So Stories," nicely printed with a colored initial and colored ornaments to the title page. Detrick was introduced to



letterpress printing by her father-in-law, Ward Ritchie. She explains that the Kipling books were at first “a way to use remnants from other printing projects,” but “they were truly a joy to make.” These are the only recorded miniature books by the Press. One leaf in *Rhinoceros* was bound in upside down, else fine. Bound by Betty Storz in marbled boards, backed in gilt-stamped leather. (Bradbury p.13). (2 5/8 by 2 3/16; 66x56mm). \$250

16. *AVE MARIA*. (N.p., c. 1970). (6)ff. Illustrated with a frontispiece portrait of the Virgin Mary. The Latin prayer is executed in extremely small yet readable capital letters, with a cross at each corner of the text. Bondy claims that this book was published “either in Budapest, as Hungarian bibliophiles claim or in Italy as is stated by Italian collectors.” In the style of Waldman & Pfitzner, German publishers of micro-miniature books. Fine in black leather, with frontispiece duplicated in gilt on front cover. (See Bondy, p.156). (3/8 by 3/8; 10x10mm). \$125

17. *BETBUECHLEIN*. Wien, (Lichtdruck der K.K. Graphischen Lehr- und Versuchsanstalt, 1912). 22;

(126)pp. A facsimile of Viennese printer Ludwig Bonnoberger’s famous prayer book of 1607, presented to a gathering of bibliophiles at the Imperial Court Library in September 1912. The book is housed in a scooped out compartment at the back of a larger, twenty-two page volume. This work, bound in olive-green cloth lettered in gilt on the spine, discusses details of Bonnoberger’s tiny prayer book and miniature books in general. This is one of only two miniature books found within the covers of a larger volume, the other being *Quads Within Quads*, and *Betbuechlein* is the less common of the two. The facsimile is bound in buff cloth with interwoven silver threads. All edges are gilt and gauffered, with two indented circles to each edge. Text in German. Miniature volume very fine; text of larger book slightly loose and a few small stains to its covers. Bookplates. (Welsh 546). (1 1/8 by 7/8; 30x22mm). \$550

18. *BIBLE IN MINIATURE*. Edinburgh, T. & W. McDowall, (c. 1848). 272pp. Thumb bible containing versified summaries of the Old and New Testaments, and “The Psalms of David in Metre.” Bound in brown morocco with gilt-stamped decorative borders and

“Bible” stamped on the spine above a large ornament. Owner’s inscription dated 1848 on front endpaper, and a gift inscription on last two blank pages. Some edgewear, else fine. A.e.g. (Adomeit B68). (1 3/4 by 1 1/4; 43x34mm). \$225

FLOWER SYMBOLISM EXPLAINED

19. *BIJOU LANGUAGE OF FLOWERS*. (London), Harris Brothers, 1848. 118pp. Delicately-colored floral frontispiece. A collection of brief aphorisms about flowers. Each plant has a symbolic meaning: holly represents foresight; poppy, consolation. Even the turnip is included, signifying charity. Extremities lightly rubbed, still a fine copy in elaborately gilt-stamped limp black leather. A.e.g. (Bondy, p.138). (1 7/8 by 1 1/4; 47x32mm). \$300

>> BLACK CAT PRESS. SEE ALSO ITEM #63.

20. [BLACK CAT PRESS]. *Abraham Lincoln’s Last Hours. From the Notebook of Charles Sabin Taft, Army Surgeon Present at the Assassination, Death and Autopsy*. (Chicago), 1968. (26)pp. One of 200

copies. Very fine in gilt-stamped maroon leather. (*Black Cat Bibliography* p.67; Bradbury, p.22). (2 9/16 by 2 1/16; 66x52mm). \$100

21. [BLACK CAT PRESS]. Maugham, W. Somerset. *My South Sea Island*. Chicago, (1965). 36pp., frenchfold. First edition in miniature form. One of 199 copies. Norman Fogue, the printer, considers this to be “the first edition in book form.” However, he printed a full-size, unauthorized edition during Maugham’s lifetime in 1936 under the imprint of Ben Abramson. Extremely fine green roan with Maugham symbol in gilt on front. Bookplate of Rabbi Kalman Levitan, a founder of the Miniature Book Society. (*Black Cat Bibliography* pp.56-57; Bradbury, p.21; Stott A51b; see also Stott A51a). (2 by 1 5/8; 52x41mm). \$125

22. [BLACK CAT PRESS]. *More Tales for Bibliophiles Series*. Chicago, (1966). Three volumes. 49; 47; 55pp., frenchfold. One of 200 copies. Titles include: *Books Interchanged*, by Focken; *The Elzevir*, by von Zobeltitz; and *The Bookbinder of Hort*, by von Sacker-Masock. All volumes translated from the German by

Theodore W. Koch. Housed in a marbled slipcase. Very fine. (*Black Cat Bibliography* pp.59-61; Bradbury, p.21). (2 1/4 by 1 5/8; 58x42mm). \$250

23. [BLACK CAT PRESS]. *One Hundred Proverbs Adapted from the Japanese*. Chicago, 1960. 28pp., frenchfold. One of 300 copies printed in red and black. The first miniature book listed in the *Black Cat Bibliography* (p.33). Extremely fine in the original binding of leather-backed Japanese paper boards. (*Black Cat Bibliography* pp.33-34; Bradbury, p.20). (2 3/4 by 2; 71x51mm). \$150

COLLECTIBLE BLACK CAT TITLE

24. [BLACK CAT PRESS]. Twain, Mark. *1601, or Conversation at the Social Fireside as it Was in the Time of the Tudors*. Chicago, 1962. 40pp. One of 100 copies. With frontispiece in black & white and ornaments in red. Includes notes about Twain's famous scatological satire and a checklist of editions by Irvin Haas. This is among the most collectible of all Black Cat Press miniatures. Some wear to spine ends and a few slight scratches to covers, else fine in

red leather, gilt. A.e.g. (*Black Cat Bibliography* pp.45-46; Bradbury, p.58-59). (2 11/16 by 1 15/16; 69x49mm). \$275

25. [BLACK CAT PRESS]. White, Robert W. *A History of the Cadiz Short Line*. Edited, with Additional Text by Norman W. Forgue. Chicago, (1966). 76pp. One of 250 copies, with photographic illustrations throughout. Extremely fine in full dark-red morocco with a cast metal relief of a locomotive on the front cover. (*Black Cat Bibliography* pp.61-62; Bradbury, p.21). (2 15/16 by 2 1/8; 75x54mm). \$175

A PROFILE OF HOLMES

26. [BLACK CAT PRESS]. *The Whole Art of Detection by Sherlock Holmes*. Chicago, 1968. (60)pp. One of 300 copies. A collection of extracts from Sir Arthur Conan Doyle's works, compiled by John Bennett Shaw. Fine in deluxe dark-green morocco by Bela Blau with a metal relief of Holmes' profile, and with gilt-tooled concentric circles radiating in a swirl on both covers. (*Black Cat Bibliography*, pp.70-71; Bradbury, p.22). (2 5/8 by 2 1/16; 65x52mm). \$275

CHICAGO WORLD'S FAIR ODDITY

7. [BLYSTONE, E.L.]. *World's Smallest Hand Written Souvenir, by "Bly" the Rice Writer*. Chicago, Ripley's "Believe It Or Not" Odditorium, 1933. Blystone won the Grand Prize in the 1932 Ripley's "Believe It Or Not" contest by writing 2,871 letters on a single grain of rice, a feat which earned him a place in Ripley's pavilion at the Chicago World's Fair in 1933. This grain, which is attached to a printed card, bears only Blystone's name in his minuscule handwriting. Fine. (Card size 2 1/8 by 3 7/8; 53x97mm. Rice grain size 1/8 by 5/16; 3x8mm). \$225

28. [BORROWER'S PRESS]. *American Birds Volume II*. Cleveland Heights, OH, 1982. 24ff. One of 300 copies signed by the printer, Jane Bernier. With twenty tiny, delicately hand-colored plates by Amanda Epstein, showing species such as the ovenbird and indigo bunting. Very fine in light-blue leather with flying swallows stamped in gilt. (Bradbury, p.33). (13/16 by 5/8; 20x15mm). \$110

29. [BORROWER'S PRESS]. *The Twelve Days of Christmas. A Traditional English Carol*. Cleveland Heights, 1983. (40)pp. One of 300 copies signed by Jane Bernier. With twelve hand-colored illustrations depicting the verses to the carol, including "A partridge in a pear tree." Fine in gilt-titled green cloth. (Bradbury, p.34). (3/4 by 9/16; 20x14mm). \$125

FIRST EDITION TWAIN

30. [BROMER, ANNE & DAVID]. Clemens, Samuel L. *Mark Twain Compliments the President's Wife*. Boston, 1984. 14pp. First edition of Clemens' humorous contribution to an autograph book presented to Mrs. Grover Cleveland in 1889. From an edition of 200 copies, this is one of fifty deluxe copies bound in full leather by Barbara Blumenthal and with hand-colored illustrations by Rez' Lingen, who also printed the book on handmade paper at the Poote Press. Extremely fine in blind-stamped brown morocco. (Bradbury, p.38). (2 3/8 by 1 7/8; 61x47mm). \$200

31. [BROMER, ANNE & DAVID]. Gould, Robert. *The Twelve of Hearts*. Boston, 1982. 41ff. One of



just thirty-six copies. A miniature manuscript consisting of twelve original watercolor designs on soft gray paper by Robert Gould, showing hearts embellished with symbolic designs. These include the Heart of the Rose Tree, the Heart of the Medusa, the Wooden Heart, and others, all influenced by emblematic books and mythological images. The titles for each heart have been calligraphed in red by Colleen, a calligrapher who served as the president of the Lettering Arts Guild in Boston. Bound in full vellum with exposed bands of red ribbon by David Bourbeau of the Thistle Bindery. The title is stamped in gold on the spine. A very fine copy of a beautiful manuscript. (2 11/16 by 2 1/16; 68x53mm). \$275

32. [BROMER, ANNE & DAVID]. Poe, Edgar Allan. *The Cask of Amontillado*. Boston, 1981. 21ff. Illustrated and printed by Linnea Gentry at her Amaranth Press in five colors and signed by her. From an edition of 150, this is one of thirty-five deluxe copies with a hand-colored title-page and opening

initial, and with an illustration on the colophon page which does not appear in the regular edition. Bound in full black morocco by David Bourbeau of the Thistle Bindery, with diamond-shaped onlays of green and purple leather on each cover near the spine. The spine, titled in silver, also bears diamond-shaped purple onlays. Extremely fine in morocco-backed dropback box, lettered in silver. From the library of Stanley Marcus with his bookplate. (Bradbury, p.38). (2 9/16 by 2; 65x51mm). \$375

FIRST MINIATURE PRINTING

33. [BROMER, ANNE & DAVID]. Shakespeare, William. *Shall I Die? Shall I Fly?* (Boston), 1986. (15)ff. From an edition of 160 copies, this is one of thirty-five deluxe, numbered copies with hand-illuminated initials in gold and colors by Suzanne Moore, one of America's finest scribes. The first miniature printing of this lyric, which was attributed to Shakespeare by an American scholar studying in England. Printed at the Firefly Press and bound by Barbara Blumenthal after a design by the noted bookbinder Donald Glaister. In full blue leather, with

purple onlays and gilt-stamping to both covers. An extremely fine copy of this elegant miniature book, housed in a red cloth slipcase. With the bookplate of Stanley Marcus. (Bradbury, p.39). (2 7/16 by 1 5/8; 62x40mm). \$300

34. [BROMER, ANNE & DAVID]. Shakespeare, William. *Shall I Die? Shall I Fly?* (Boston), 1986. (11)ff. One of 160 copies printed at the Firefly Press and illuminated on the title page by calligrapher Suzanne Moore. An elegant miniature bound in handmade paper over boards by Barbara Blumenthal, with a calligraphic design in silver by Don Glaister. Housed in a red paper sleeve. Very fine. (Bradbury, p.39). (2 7/16 by 1 9/16; 61x41mm). \$125

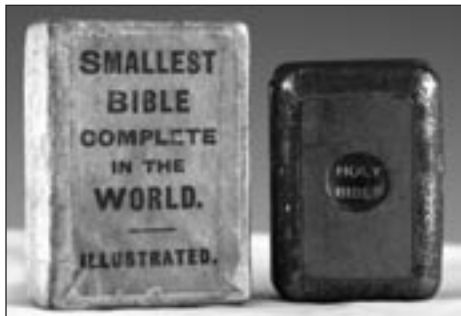
35. [BROMER, ANNE & DAVID]. Shakespeare, William. *Shall I Die? Shall I Fly?* (Boston), 1986. (11)ff. One of 160 copies printed at the Firefly Press and illuminated by Suzanne Moore. Bound in handmade paper over boards by Barbara Blumenthal, with a calligraphic design in silver by Don Glaister. Lacking red paper sleeve, else very fine. (Bradbury, p.39). (2 7/16 by 1 9/16; 61x41mm). \$100

>> DAVID BRYCE & SON. SEE ALSO #87 AND 110.

36. [BRYCE, DAVID & SON]. *The Holy Bible, Containing the Old and New Testaments*. Glasgow, (1901). 876pp. Jointly published with Henry Frowde in London. A later edition of the smallest complete Bible in the world, first published in 1896. With twenty-eight full-page illustrations of biblical scenes. Bryce's famous tiny Bible was available in a variety of bindings and presentations; this copy has "Silk sewn" gilt-stamped inside the front cover. Very fine in limp black leather, with 1/4-inch yapp edges and a magnifying glass in a pocket in the rear cover. A.e.g. Leather book label of literary scholar Willis Vickery, and another bookplate with the initials "ELB." (Bondy, p.108; Spielmann 25; Welsh 562). (1 11/16 by 1 3/16; 44x30mm). \$300

37. [BRYCE, DAVID & SON]. *The Holy Bible, Containing the Old and New Testaments*. Glasgow, (1901). 876pp. Jointly published with Henry Frowde in London. With twenty-eight full-page illustrations. Owner's signature to front endpaper, else fine in limp black leather, gilt-titled to front cover and spine.

Housed in the original metal case, which has a tan leather inlay that holds a magnifier, and publisher's box. (Bondy, p.108; Spielmann 25; see Welsh 562). (1 3/4 by 1 1/8; 43x30mm). \$300



Item 37

38. [(BRYCE, DAVID & SON)]. *The Holy Bible Containing the Old and New Testaments*. NY, (1919). 876pp. Published by the American branch of the Oxford University Press. An American edition of Bryce's Bible, illustrated throughout. Laid-in is the rare insert, printed "Smallest Bible in the World, with Burns' Family Register in the Poet's Handwriting." A very fine copy in intricately blind-stamped full calf, imitating a sixteenth-century binding. Gilt-titled to

spine, with magnifier in front pocket. Enclosed in the rare original publisher's box with printed lid. All edges red. (Bondy, p.110; see Spielmann 25; Welsh 566). (1 7/8 by 1 3/8; 48x35mm). \$450

SELDOM-SEEN PUBLISHER'S MOROCCO

39. [BRYCE, DAVID & SON]. Shakespeare, William. *Complete Works of William Shakespeare*. Glasgow & NY, (1904). Forty volumes. Various paginated. Dedicated to the actress Ellen Terry, this complete set of Shakespeare was part of a series of literary sets or individual volumes dedicated to her. Of the Ellen Terry series, Louis Bondy wrote that these volumes are "Bryce's greatest achievement as a leading promoter of miniature books," and, in particular, he describes the Shakespeare as "the most prodigious of these sets." Most of the sets were printed in 1904. Included are all the plays, the sonnets, a biographical sketch, and a glossary. In full morocco of varying colors with matching gilt decorations to spines. Bondy notes that volumes in the Ellen Terry series came in a variety of bindings, including "finely gilt-stamped calf or beautiful morocco covers of different hues, with

colours occasionally deliberately mixed within the same set for better effect." An exceptionally bright, handsome set, with only minor splitting to interior hinges of a few volumes. (Bondy, p.114; Spielmann 459; Welsh 6264; *American Art Association* 182). (2 1/8 by 1 3/8; 54x35mm). \$2,500

40. [BRYCE, DAVID & SON]. Shakespeare, William. *Measure for Measure*. Glasgow, (1904). 369pp. One of a set of Shakespeare's complete works issued by David Bryce and dedicated to British stage actress Ellen Terry. Issued jointly with Henry Frowde in London and Frederick A. Stokes Company in New York. Illustrated with a frontispiece depicting a scene from the play. Bound in full red leather with a silver cover depicting five cherubs among clouds, framed by foliate motifs. Gift inscription on front endpaper, else a fine copy. (Bondy, p.114; Spielmann 459; Welsh 6291). (2 1/8 by 1 3/8; 53x36mm). \$100

41. [BRYCE, DAVID & SON]. Shakespeare, William. *Othello*. Glasgow, (1904). 453pp. From Bryce's set of Shakespeare's works dedicated to actress Ellen Terry. Illustrated with a frontispiece engraving depicting a

scene from the play. In brown leather, gilt-stamped to spine, with a silver cover bearing a design of rose branches, Shakespeare's signature, and the title. A fine copy. (Bondy, p.114; Spielmann 459; Welsh 6291). (2 1/8 by 1 3/8; 53x36mm). \$225

DELUXE ENGRAVED LOCKET

42. [BRYCE, DAVID & SON]. *The Smallest English Dictionary in the World*. Glasgow, (c. 1900). 384pp. With a frontispiece portrait of the dictionary's influential author, Dr. Samuel Johnson. Until the *Oxford English Dictionary* was completed, Johnson's text was considered to be the most authoritative



British dictionary. This is one of a number of books published by Bryce using the process of photographic reduction. Tear to top of frontispiece page, not affecting image of Dr. Johnson, else fine in gilt-stamped limp red leather. "Pears" is stamped in gilt on

the rear cover. In original brass-colored metal locket, with inset magnifying glass on front. The locket is engraved with an attractive design of birds; according to a catalogue of Bryce's publications, this was one of the more deluxe options available, second only to the hallmarked sterling silver locket. (Bondy, p.106, see Spielmann 464). (1 1/8 by 7/8; 29x22mm). \$225

43. (Calendar). *MERKBUCHLEIN (LITTLE MEMORANDUM BOOK)*. N.p., (c. 1920). (192)ff.



With a page for every day of the year, blank except for the date. In a remarkable brown leather binding, ornately blind-stamped with a honeybee inside several borders on the back and an imitation ivory relief plaque showing a beehive inside a wreath on the front. Spine sunned, else fine. Housed in the original ornately embossed cardboard slipcase. (Not in Welsh). (2 3/8 by 1 3/4; 60x43mm). \$300

44. [CATHARIJNE PRESS]. De Bakker, Pete. *The Young Stork's Baedeker*. Zuilichem, 1998. Two volumes, comprising the Travel Guide and Lexicon. 40; 30pp. From an edition of 175, this is one of fifteen deluxe copies with the additional Lexicon volume. The Travel Guide has a frontispiece illustration of a stork and an egg, and two fold-out maps showing the storks' migratory routes and nesting places. In the Guide, a father stork advises his young offspring on how to make the long migratory journey from The Netherlands to Africa, which can span more than 10,000 miles, and warns of the dangers along the way. The Lexicon explores the etymology and folklore of this long-legged bird. Both volumes bound in printed paper boards, housed in a matching slipcase. One spot of offsetting on the title page, else fine. (2 5/8 by 1 3/4; 67x43mm). \$275



45. [CATHARIJNE PRESS]. *The Song of Songs by Solomon*. Utrecht, 1985. 51pp. One

of 155 copies, with a copper-engraved frontispiece signed by the artist, Bertil Schmöll. A beautiful edition, featuring six hand-colored initials. In a full veined-vellum binding by Luce Thürkow, with the title in gilt on the cover. Mint. (2 1/2 by 1 11/16; 63x43mm). \$125

THE MINIATURE FROM LA MANCHA

46. CERVANTES, MIGUEL DE. *El Ingenioso Hidalgo Don Quijote de la Mancha*. Madrid, Ediciones Castilla, (1952). Two volumes of the complete text. 715; 733pp. With many illustrations reproduced from woodcuts of the romantic period. Very fine in elaborately gold-stamped green morocco. Housed in a slipcase, which shows some slight wear. (Bondy, p.178; Spielmann 85). (2 7/16 by 1 3/4; 62x46mm). \$275

47. CHARLOT, JEAN. *Picture Book. Images and Verses*. Los Angeles, Dawson's Book Shop, 1974. (70)ff. One of 300 copies. A reproduction in miniature of an important book, published in 1932, containing 32 original lithographs drawn directly on the stone

by Charlot, and with verses by the poet Paul Claudel. The original publication was called "a turning point in the history of modern color lithography." Here the plates are reproduced in miniature, accompanied by Charlot's own unassuming comments. In printed boards and buff dust wrapper (a reduced copy of the original wrapper with a Charlot drawing in red-brown. The slipcase reproduces the dust wrapper design. Extremely fine. (Bradbury, p.64). (2 1/8 by 1 5/8; 54x42mm). \$175

48. *CODEX ARGENTEUS*. (Uppsala, Almqvist & Wikselle, 1959). 16ff. A short history of the fifth-century manuscript of the same title, printed in Swedish, English, French, and German. The original manuscript was important not only for its historic value, but also because it is the chief source of knowledge on the Gothic language. A fine copy in self-wrappers. Housed in a silver box, reproducing the beautifully ornate



seventeenth-century box which holds the original manuscript. (Welsh 1972; Bondy, p.181; MBC I: No. 2, p.13). (1 1/4 by 1; 31x26mm). \$200

MOVING SILHOUETTES

49. [CORON, BÉATRICE]. *Relations*. NY, 1998. One of 25 copies. This movable miniature by Coron, an artist who works primarily in cut paper, shows cut-out silhouettes of a male and a female profile in a shadowbox window. A silver thread at the top moves the figures so they seem to converse or kiss. The text, brief sayings about relationships, is printed on two accordion-folded sheets and attached inside the two shutters, which close the silk-covered box binding. Wooden appliqués on the shutters represent louvers. Cleverly closed with silver thread and a tiny padlock. Very fine. (3 by 2 3/4; 78x69mm). \$250

FIRST EDITION, SIGNED BY BRADBURY

50. [D'AMBROSIO, JOSEPH]. Bradbury, Ray. *Long After Ecclesiastes*. Santa Ana, Gold Stein Press, 1985. 22ff. One of 75 copies signed by Bradbury, and by

D'Ambrosio, who designed, printed, and bound the book. Illustrated throughout with embossed images and serigraphs, over which some of the poems are printed. Bound in full gray morocco with a silver foil inset, which resembles cathedral vaults or a stained-glass window and is embossed with Hebrew lettering. Extremely fine, with marbled slipcase. Bookplate of Stanley Marcus. (Bradbury, p.86). (2 15/16 by 2 1/2; 75x63mm). \$550

51. D'AMBROSIO, JOSEPH. *The Little Sand Crab*. Sherman Oaks, CA, (Compulsive Printer, 1981). (20)ff. One of 75 copies signed by the author/artist. An amusing poem composed by D'Ambrosio and illustrated with his block prints. Fine in red cloth with a cut-out panel containing an openwork design of golden sun rays, set against black & white marbled endpapers. Housed in a slipcase. (Bradbury, p.53). (2 7/8 by 2 3/8; 73x60mm). \$275

52. [DAWSON, SUSAN AND KAREN]. *The Miniature Purple Cow*. Pasadena, 1966. 21pp. Burgess' humorous poem, printed by Grant Dahlstrom in purple ink, and illustrated with several whimsical line

drawings. The binding on this book varies; this copy is in purple leather, hand-bound by Bela Blau, with a cow illustration gilt-stamped in the top left corner of the cover. Very fine. (Bradbury, p.62). (2 1/4 by 1 5/8; 56x42mm). \$100

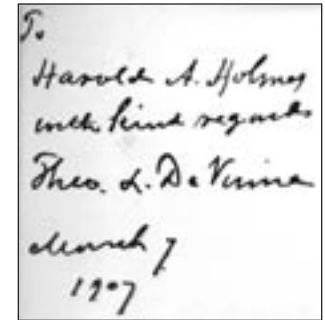
>> DAWSON'S BOOK SHOP. SEE ALSO #47 AND 118.

EXEMPLAR OF MARBLING INNOVATION

53. [DAWSON'S BOOK SHOP]. Weimann, Christopher. *Marbling in Miniature*. Los Angeles, 1980. (xi)pp. + (10)ff. of samples. One of 350 copies. Signed by the author/designer, Christopher Weimann, the influential marbling artist and historian of the craft whose research and technical inventions improved the process. Contains twelve exquisite marbling samples tipped in, including frontispiece flower design. Also includes list of specimens. Slight toning along spine, else a fine copy in blue and cream marbled boards with title printed on front cover. (Bradbury, p.65; Bromer/Edison, p.45). (3 by 2 1/4; 75x60mm). \$225

INSCRIBED "TYPOGRAPHICAL BEAUTY"

54. [DE VINNE PRESS]. *Brilliant: A Setting of Humorous Poetry in Brilliant Types*. New York, 1895. 96pp. Second issue. Inscribed and dated March 7, 1907 by the publisher and famous American printer Theodore Low De Vinne, to Harold A. Holmes. Delicate head- and tail-pieces and initials printed in red accompany "the beautiful 4-point Brilliant type made by Miller and Richard of Edinburgh" showcased in this work. Bradbury quotes Ruth Adomeit as calling it "one of the most sought after miniature books because of its typographical beauty," and states that "a strong argument can be made that this is the first American private press miniature book." An important and finely produced masterpiece, made even more attractive by the concise history of miniature books written in the preface by De Vinne, which is considered by Spielmann to be one of the best ever written. Very



light rubbing to extremities, else fine in full morocco with an elaborate gilt design of intertwining vines on both covers. A.e.g. (Spielmann 117; Bondy, p. 8; Bradbury, p.216; Bromer/Edison, p.47). (2 1/4 by 15/8; 57x40mm). \$750

55. *DEMAREST'S GEM SOUVENIR*. (NY, c. 1870). (128)pp., (6)ff. Contains six chromolithographed plates and numerous engraved illustrations. A collection of poems, advertisements, and anecdotes dedicated "to the refined and estimable ladies of America," who are expected to shop at Mme. Demorest's Emporium of Fashions, where they will find the articles advertised here, and to subscribe to Demorest's periodicals. Unlike the Spielmann copy, this has an elaborately gilt-stamped publisher's leather binding and four more plates. Fine but for a superficial half-inch crack to outer hinge. A.e.g.



(Bradbury p.193, #5; See Spielmann 116). (2 1/2 by 2 1/8; 63x55mm). \$300

UNCOMMON BALTIMORE IMPRINT

56. *THE DIAMOND SONGSTER*, containing the most approved sentimental English songs, humorous English songs, sentimental Irish songs, and humorous Irish songs. Baltimore, F. Lucas, Jr., 1812. Four parts, in two miniature volumes. 70, 70; 70, 70pp. First edition. The English songs comprise volume one, and the second volume contains the Irish songs. As befits the collections' subjects, the songs range in tone from sweet to bawdy. This was apparently the only miniature book produced by the publisher, who specialized in children's schoolbooks and atlases and later became one of the major Catholic publishers in the country. Signature clipped from preliminary blank in first volume, minor internal spotting, else nearly fine internally. Bound in contemporary brown morocco with gilt tooling to edges, and lettered in gilt on the spine. Some light rubbing and wear to covers and edges of spine, including two small holes at the top of the spine of volume two. A very good set of an

uncommon miniature book. (Bradbury, p.57). (2 1/2 by 1 3/4; 65x43mm). \$650

57. DICKENS, CHARLES. *A Christmas Carol in Prose*. London, Henry Frowde, 1904. 35Opp. The seven full-page black & white illustrations are reproductions of those in the first edition. Published as part of a series of miniature editions of Dickens' Christmas stories. Bound in maroon straight-grained morocco, gilt-titled to spine, with a sterling silver plaque on the front cover bearing a design of ivy framing the title. Slightest split to top of spine, repaired tear to title page, and imperceptibly replaced front endpaper, else a fine copy of Dickens' most famous Christmas tale. Housed in a red velvet-lined case. A.e.g. A handsome presentation. (Bondy, p.118-119, Welsh 5359). (2 by 1 1/2; 52x38mm). \$275

58. [(DIDOT, FIRMIN)]. *Petit Paroissien de l'Enfance*. Paris, (c. 1835). 8Opp. Illustrated with five engraved plates. A tiny prayer book for children, which was very

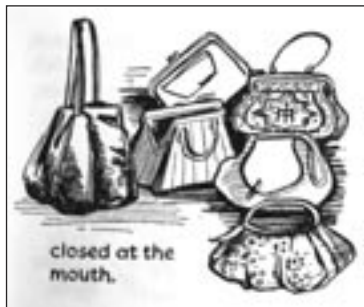


popular and issued in a variety of bindings. This copy has ivory covers, with a calligraphic inscription "Messe" and a cross on the front, and a navy cloth spine. Some adhesive staining to endpapers, else near fine. A.e.g. (Bondy, p.77). (1 1/8 by 13/16; 29x21mm). \$275

HALLMARKED SILVER GIFT BINDING

59. DODS, MATILDA LEES. *Handbook of Practical Cookery*. London, Eyre & Spottiswoode, 1906. lxix, 836pp. New and enlarged edition. Printed on India paper with 50 pages of illustrations. A gastronomic delight dedicated to "the worldwide sisterhood of housewives and their husbands." A gift binding in red morocco, gilt to spine, and front cover consisting of a hallmarked sterling silver plaque with "Cookery" and an embossed depiction of a pot suspended on a tripod over a fire. Small chip to title page, not affecting text, else a near fine copy of a highly desirable miniature book. A.e.g. (Bromer/Edison, p.168, Welsh 2511). (2 1/4 by 1 7/8; 58x47mm). \$250

60. [FEATHERED SERPENT PRESS]. Acker, Susan. *The Bag Book*. San Rafael, CA, 1985. (40)pp. Of an edition of 175, this is one of 50 deluxe copies with an extra suite of nine etchings signed by the artist, Diane Weiss. A humorous etymology exploring the history and word-play of the term "bag." Illustrated throughout

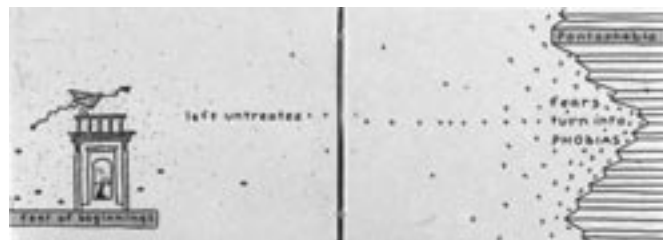


with drawings by Weiss. Although Bradbury and the colophon indicate that the illustrations are typically hand-colored, these are black & white. Bound in tan leather with decorative brown stamping to

front cover. The nine additional etchings, in a brown paper chemise, are full-page illustrations of fashionable bags from the sixteenth century through the 1930's. One has been hand-colored by the artist; others are shaded and lettered in pencil. The etchings and book are housed in a miniature leather tote bag. Extremely fine. (Bradbury, p.78). (2 3/16 by 2 3/8; 55x60mm). \$275.00

61. [FLEECE PRESS]. Tute, George. *The Fleece Press Guide to the Art of Wood Engraving*. Woolley, England, 1986. 28pp. One of 250 copies bound in cloth. Illustrated with nine engravings taken from the original blocks by artists Joan Hassall, Monica Poole, George Mackley, and others. Several of the illustrations relate to the art of printing. Extremely fine in patterned Liberty cloth with a printed label. Blue cloth slipcase. With the bookplate of Stanley Marcus. (2 15/16 by 2 3/16; 74x56mm). \$110

MICROPHOBIA



62. [FLYING PAPER PRESS]. Williams, Jody. *The Book of Fears*. (Minneapolis, 1997). (7)ff., frenchfold. One of 86 copies. An exploration of the different kinds of fears and how to deal with them, including

microphobia (the fear of little things) and phobophobia (the fear of fears). Illustrated with minute drawings of other scary things, such as spiders, black cats, cyclones, and graveyards. Printed on blue paper with a subtle glitter, in a stab-sewn binding with printed and varnished paper-covered boards. Very fine. (2 by 2 3/4; 51x70mm). \$185

SLENDER DOUBLE FORE-EDGE PAINTING

63. (Fore-edge Painting). [BLACK CAT PRESS]. *Three Psalms. Eighth, Forty-sixth & One Hundredth*. Chicago, (1967). (28)pp. One of 200 copies printed in green and black by Norman W. Fogue. This copy is further enhanced by a double fore-edge painting by the practiced hand of Don Noble. When fanned one way, the tiny, slender fore-edge shows Jonah emerging from the mouth of a medieval-looking giant fish, against the background of the blue sea. The other side of the fore-edge shows King David in elaborate, colorful robes and crown, standing in a vertical format. These are two astonishingly tiny, yet expert works of art. Fine in gilt-stamped black leather. A.e.g. (Bradbury, p.21). (1 1/4 by 1; 31x26mm). \$950

64. (Fore-edge Painting). *THE CHRISTIAN YEAR. Thoughts In Verse For Sundays And Holydays Throughout The Year*. London, Henry Frowde, (c. 1900). 480pp. India paper edition. This copy features a fine fore-edge painting featuring the ascendancy of Christ. The painting is oriented vertically, as befitting the size of the book and the subject matter of the image. Fine in gilt-titled limp suede. T.e.g. Henderson bookplate. (2 3/8 by 1 3/4; 55x45mm). \$950

65. (Fore-edge Painting). *IMITATION DE JÉSUS-CHRIST*. Dijon, Pellion et Marchet Frères, (c. 1890). 288pp. Illustrated with a frontispiece engraving of the Virgin and Child. With a fore-edge painting of a landscape scene, with a walled city in the distance, possibly Jerusalem, bordered in green with scroll designs on either side. Bound in black morocco, gilt-titled to spine, with gilt floral dentelles inside the covers and green and gold floral endpapers. Covers show slightest rubbing, else fine. (3 by 2 1/4; 80x60mm). \$950

66. (Fore-edge Painting). [KINGSPORT PRESS]. *Addresses of Abraham Lincoln; Extracts from the*

Autobiography of Calvin Coolidge; Washington, His Farewell Address. Kingsport, TN, 1929; 1930; 1932. Three miniature volumes. 141; 129; 142pp. This set was initially published as an exercise for the Training Division of the Kingsport Press. Bondy makes special note of the complicated process by which they were printed, saying that “it is of interest to note the printing history of these marvels of superior miniature book production.” Concealed under the gold on the three fore-edges are portraits of the three title presidents: Lincoln, Coolidge, and Washington, by Martin Frost. The painter, who once joked at a lecture that he painted things for a living that people could not see, fuses tradition and modern-day approaches in these three works. Already a difficult undertaking on regular-sized books, the technique on these micro-miniatures required an extremely small vise to fan out the edges and a steady hand to execute the smallest format Frost had ever attempted. In Frost’s words, these are “the very smallest FEP’s in existence -- I think!!” The portraits are remarkable for their delicate color and minute details, from the shadowing on the faces to the stern expression of each man. The books are bound in gilt-stamped leather of various colors.

Light rubbing to covers, tiny snag to the spine of the Washington volume, faint scuff to front cover of the Lincoln volume. Housed in a red morocco slipcase. A.e.g. (Bondy, p.144; Spielmann 103, 297, 508; Welsh 4409, 2023; see photograph, Bromer/Edison, p.159). (7/8 by 5/8 inches; 22x16mm). \$2,200

HIDDEN EROTICA

67. (Fore-edge Painting). YOUNG, EDWARD. *The Complaint; or Night Thoughts.* London, Jones, 1822. 203pp. Illustrated with a frontispiece portrait of the author. With a mildly erotic double fore-edge painting of reclining nudes after the French Rococo painter Fragonard. Bound in black straight-grained morocco lavishly ornamented in gilt, with a design of a lyre on the front and rear boards and gilt dentelles inside the covers. Some slight rubbing, else very fine. A.e.g. (3 1/2 by 2; 89x52mm). \$1,250

68. *THE FOUR GOSPELS.* London, Oxford University Press, (c. 1900). Four volumes. 284; 182; 304; 224pp. Contains: The Gospel according to St. Matthew; The Gospel according to Saint Mark;

The Gospel according to Saint Luke; and The Gospel according to Saint John. All four volumes bound in black morocco, titled in gilt. Housed in the original matching cut-away slipcase. An immaculate set. A.e.g. (Welsh 825, 832. See 837, 843). (2 1/4 by 1 1/2; 54x39mm). \$350

69. [GARDEN VIEW PRESS]. Hearn, Lafcadio. *Kwaidan: Jikininki, Yuki-Onna. Two Japanese Fairy Tales*. Tustin, CA, (1969). (6), 56, (6)pp., frenchfold, printed on handmade paper. One of 200 copies with color illustrations by Warren Batchelder. "Kwaidan," in Japanese, means "weird, haunting tales." Sewn Japanese-style in a binding of embroidered silk at the Dragon Bindery. Prospectus laid in. Housed in a folding blue cloth case with a clasp. Extremely fine. (Bradbury, p.83). (2 1/4 by 2; 58x51mm). \$275



DELUXE COPY ON PINK PAPER

70. GRESSET, (JEAN BAPTISTE LOUIS). *Ver-Vert suivi de La Chartreuse, l'Abbaye et Autre Pièces*. (Paris, Laurent et Deberny), 1855. 16Opp. A rare deluxe copy of the eighteenth-century Jesuit poet's work, printed on pink paper. This "Edition Mignardise," or "dainty little edition," as Bondy describes it, is printed in beautifully clear and amazingly small type created by the Fonderie Laurent et Deberny in Paris. Very fine in full brown morocco, with gilt dentelles on the turn-ins and lovely gilt-accented floral endpapers. Spine gilt-titled with four raised bands. Small area at bottom of spine darkened. A.e.g. (See AAS 117, Bondy, p.92, Welsh 3174, *Mikrobiblion* 114). (2 1/4 by 1 11/16; 58x43mm). \$950

71. *GRONDWET VOOR HET KONINGRIJK*. Haarlem, Joh. Enschedé en Zonen, 1888. 60Opp. Second edition. The constitution of the Netherlands is one of just a few miniatures printed by this Dutch printing house. It is a famous typographic work, set in minute type. Bound in the original stiff wrappers, with printing to the front cover in a decorative frame.

From the noted Swiss collector Irene Winterstein, with laid-in book label. Fine. (AAS 92; Welsh 5231). (2 1/2 by 1 13/16; 64x46mm). \$250

RARE FIRST EDITION

72. HAMER, JOHN. *The Smoker's Text Book*. Leeds, J. Hamer, 1863. viii, [5]-112pp. First edition. An anthology containing poetry and prose on smoking, dedicated to "true smokers of every land and clime." The engraved title-page, showing various items of smoking paraphernalia, is by Charles Henry Jeens, and the text is surrounded by double green fillets throughout. According to Bondy, "The first edition is extremely rare, and even the three later editions are not easy to find." Bound in brown leather, blind-stamped in a geometric design, with the title in gilt on the spine and within a wreath on the boards; the



ornamentation is the same as that of the publisher's brown cloth binding. All edges red. This copy has a full-page inscription by the editor to Wm. J. Close in the year and place of publication. Additionally, there are three signatures from within the Close family dated 1878 and 1900. Slight foxing to text, and text block slightly sprung. (Bondy, p.141; Spielmann 183). (2 3/4 by 2 3/8; 70x60mm). \$1,250

73. [THE HA'PENNY]. Carmichal, Mary. *A Feast of Fooles*. (Chester, NH, 1981). (34)ff. From an edition of 100 copies signed by Carmichal, the author/illustrator, this is one of a few in the deluxe binding and box. Printed by Dean Firman, bound by Donna Siem, and published by Bette Roden, proprietor of the Ha'Penny. The text is an archaic translation of Erasmus's "Praise of Folly," written out in gothic-style calligraphy. With ornaments and initials hand-illuminated in colors, and with borders and one illustration. In a red leather binding with sculpted, painted panels, showing, on the front, a fool's head and, on the back, a floral motif. Gilt metal corners and clasp, and a painted fool's head terminating the bookmark. A.e.g. Part of clasp missing, else fine.

A fascinating, labor-intensive miniature, housed in an inlaid wooden box with a fool's head drawn in gold on the lid. (Bradbury, p.89). (1 1/16 by 7/8; 27x22mm). \$250

74. *HOLY BIBLE. CONTAINS 224 PAGES OF THE NEW TESTAMENT OF OUR LORD JESUS CHRIST.* (Detroit, early 20th century). 224 pages. Title page bears the design of a cross and shepherd's crook, and the last two pages have halftone illustrations of the last supper and crucifixion. Bound in red leather, gilt-titled to spine, with matching slipcase. Spine slightly faded, else fine. (Welsh 801). (1 1/4 by 1; 21x25mm). \$250

75. [HOSHINO]. Edison, Julian I. *Miniature Books.* Tokyo, (1979). 128pp. One of 150 copies. With a frontispiece portrait of the author, the noted collector and editor of *Miniature Book News*. Illustrated throughout with drawings and photographs of miniature books by Hoshino. A Japanese translation of Edison's tiny text on miniature books, bound in gilt-stamped navy blue leather, with Edison's initials and the design of a four-leaf clover on the spine.

Housed in a matching slipcase with a gold plaque bearing the number of limitation. Extremely fine. T.e.g. (Bromer/Edison, p.122; Hoshino, pp.34-35). (1 by 1; 25x25mm). \$275

76. [HOSHINO]. Hoshino, Asao. *The Life of a Man.* Tokyo, 1976. 192pp. One of 800 copies. This picture book is illustrated throughout with comic, cartoon-like scenes from the lifecycle of a man. The images speak for themselves and are accompanied by minimal text in English. This was Hoshino's first miniature book, and a true labor of love. He notes that it took a year to complete and says, "When this miniature book was completed, I slept holding it in my hand every night." Bound in brown leather with a silver letter "o" on the front cover and a gold plaque with the number of limitation. Gilt slightly rubbed on top and fore-edge of pages, else fine. A.e.g. (Hoshino, pp.21-22). (1 1/4 by 1 3/4; 32x45mm). \$300

NOBEL PRIZE-WINNING AUTHOR

77. [HOSHINO]. Kawabata, Yasunari. *Izu Dancer.* Tokyo, (1981). 192pp. One of 200 copies. Illustrated

with a frontispiece photograph of the author, who received the Nobel Prize for Literature in 1968. He was the first Japanese author to receive the prestigious award. Bound in greenish-tan leather stamped in gilt and black, with a matching slipcase. Slipcase bears a gold plaque with the limitation number. T.e.g. (1 1/8 by 1 1/8; 29x29mm). \$275

78. [HUET, ROGER]. *The Travelling Library of Shakespeare's England*. Montreal, 1996. Six volumes, each 30pp. One of 199 sets, signed by the publisher Roger Huet. With a tiny card bearing Shakespeare's visage inscribed by Huet. Each minute, full-leather, ornately decorated volume contains an essay on a different aspect of the subject, including "English Women" and "Acting for Theatre." Extremely fine, housed in a red leather case lined in satin. (Each volume measures 1 by 13/16; 26x20mm). \$185

HUNTER'S FIRST WRITINGS ON BOOK-MAKING

79. HUNTER, DARD. *The Making of Books*. (Lime Rock, CT, Lime Rock Press, 1987). Four volumes. Unpaginated. One of 50 numbered copies printed

by Dard Hunter, Jr. at the Mountain House Press. At Hunter's request, all 50 copies were distributed solely by Bromer Booksellers when they were published. The text, written in 1915, is reprinted from the quarterly published by Alfred Fowler entitled *The Miscellany*, Volume II, No.1. It was written by Dard Hunter and comprises his initial compilation on the subject of making books by hand. The first miniature volume contains the essay "The Lost Art of Making Books"; the second, "Ancient Paper-Making"; the third, "Seventeenth Century Type-Making"; and the fourth contains thirteen paper samples folded into twenty-six pages. These are the first editions of the three essays. Bound by Gray Parrot in tan morocco, gilt-titled. The foreword by Dard Hunter II indicates that the paper on which the books are printed is very likely the last papers to be made in Hunter's mill. A very handsome set housed in a matching morocco slipcase, which is slightly lighter in color than the books. (1 7/8 by 1 5/16; 48x33mm). \$950

80. [HUNTER, DARD]. Massmann, Robert. *Master Papermakers: Dard Hunter and Harrison Elliott*. (New Britain, CT), Robert E. Massmann, 1980. (6);

(6); (10)ff., frenchfold. One of 68 copies printed at Art Press. Fascinating in form and content, this book addresses two great papermakers in an octagonal-shaped book bound as a triple dos-a-dos. The first part is about Hunter, the second about Elliott. The third part contains tipped-in photographs and paper samples. Bound in maroon leatherette with paper label. Housed the original octagonal, stiff paper box and slipcase. Light toning to box, else fine. (2 9/16 by 2 9/16; 66x66mm). \$475

81. [IRON BEAR PRESS]. *The Problem With Dreaming/ To Dream*. (San Diego, 1999). Two volumes. (13), (9)ff. One of 50 copies. Illustrated throughout with dreamlike, collage-inspired prints based on paintings by Diane Weintraub. The text of each book is a poem that plays with space and typography. Bound in blue and gray cloth, respectively, embellished with beads; the first volume is decorated with embroidered stitches, and the second is brushed with shimmering copper paint. Extremely fine. Two elegant and artful miniature books. (2 3/16 by 3; 55x75mm., 2 7/8 by 2 1/2; 73x63mm). \$275

82. IRVING, WASHINGTON. *The Miniature Irving*. NY, Thomas Y. Crowell, (c. 1905). Five volume set, variously paginated. The titles are: *Selections from the Alhambra*; *Selections from the Sketch Book*; *Selections from Bracebridge Hall*; *Selections from Tales of a Traveller*; *Christmas Sketches*. Printed by the Riverside Press, Edinburgh, on the thinnest India paper. According to Bondy, the set in entirety “must be described as very rare.” Small nick to upper spine of one volume, uniform fading to spines, else a fine, tight set in gilt-stamped limp suede with yapp edges, housed in original buff-colored slipcase. T.e.g. (Bondy, p.120; Welsh 3846, 3851, 3854, 3856, 3858). (2 1/8 by 1 5/8; 54x41mm). \$375

83. [JOHNNYCAKE PRESS]. Youtz, Philip Newell. *Journey by Ponycart from the Finger Lakes to the Berkshire Mountains*. (NY), 1985. (23)ff. + map. One of 50 copies, signed by the illustrator, David Marshall, and the printer, Jennifer Dossin. This copy is also inscribed by them to Rabbi Kalman Levitan. With illustration and folding map. Youtz was fifteen in 1910, when his family took the seven-day trip. He kept an entertaining journal, complete

with menus of meals at inns along the way. Bound by Carol Joyce, a Manhattan binder and publisher, in gilt-titled oasis goatskin, with a raised pattern suggesting a mountainous horizon. Very fine. With Levitan bookplate on front pastedown. (3 by 2 5/8; 75x65mm). \$200

84. [JUNIPER VON PHITZER PRESS]. *Genesis Prima*. (San Francisco), 1995. (88)pp. One of 30 copies. The story of creation, as told in Genesis, with illustrations throughout printed in color. The text has elements



of a medieval manuscript, with enlarged initials and accents in gold and silver. Ingeniously presented with the book chained to a wooden library reading table and accompanied by a matching red wooden chair,

as if inviting the reader to sit and ponder life's beginnings. Bound in gilt-stamped red leather. A.e.g. (Bradbury, p.110). (Book measures 2 3/4 by 2 1/2; 69x64mm). \$275

>> KINGSPORT PRESS. SEE ALSO #66.

85. [KINGSPORT PRESS]. Set of Three Presidential Miniatures: *Addresses of Abraham Lincoln; Extracts from the Autobiography of Calvin Coolidge; Washington, His Farewell Address*. Kingsport, TN, 1929; 1930; 1932. 141; 129; 142pp. These scarce little tomes were initially published as an exercise for the Training Division of the Kingsport Press. Bondy makes special note of the complicated process by which they were printed, saying that "it is of interest to note the printing history of these marvels of superior miniature book production." The books are bound in gilt-stamped leathers of various colors, as issued. A fine set, challenging to find together. A.e.g. (Bondy p.144; Spielmann 103, 297, 508; Welsh 4409, 2023; see photograph, Bromer/Edison, p.159). (7/8 by 5/8; 22x16mm). \$950

MICRO-MINIATURE KORAN IN SILVER LOCKET

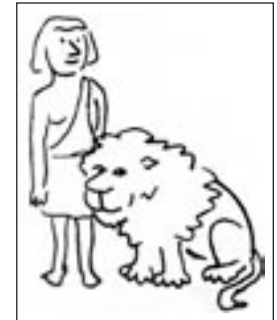
86. (KORAN). (N.p., early 20th century). (29)ff. A micro-miniature Koran with text printed in minute calligraphic Arabic script. Bound in silver foil wrappers, printed on the covers with a design in blue. The tiny volume is housed within a silver book-shaped locket with cloisonné decoration and Arabic calligraphy on the front and rear “covers” in light blue and cobalt. The top has a loop for a chain or cord so that the Koran could be worn by an Imam to protect against evil spirits. Slightest rubbing to wrappers, else fine. (Book measures 1/2 by 7/16; 14x12mm. Locket measures 3/4 by 5/8; 18x15mm). \$250

87. (KORAN IN ARABIC). (c. 1910). Publication information, etc. entirely in Arabic. A finely printed edition on thin tissue paper, with minute printed decorative borders and margin ornaments. Worn at extremities of patterned red and gold wrappers, mostly from going in and out of its gray metal locket slipcase, which has a magnifying lens set in. Similar to the Bryce edition of c. 1900, but a little larger. All edges yellow. (1 5/16 by 7/8; 34x22mm). \$175

88. [LEVIEN, JACK R.]. *Book of Doom*. (Enkhuizen, Holland), 1971. (16)pp. One bad thing leads to another in this comical little book, illustrated with line drawings by Levien. Fine in gilt-stamped cloth and bright yellow slipcase. A scarce Levien title. (1 1/4 by 13/16; 31x21mm). \$150

IMPORTANT ADOMEIT ASSOCIATION

89. [LEVIEN, JACK R.]. *A Child's Bible*. Enkhuizen, Holland, 1970. 146pp. A charming collection of Biblical extracts, illustrated with simple line drawings. This is Levien's most deluxe micro-miniature. Slightest rubbing to gilt edges, else very fine in full-green morocco, with spine gilt-stamped in four compartments. A.e.g. With the bookplate of Ruth Adomeit, the great collector and editor of *Thumb Bibles* and the *Miniature Book Collector*. Most of her collection was donated to the Lilly Library at Indiana University. (1 3/8 by 1; 36x26mm). \$250



90. [LEVIEN, JACK R.]. *Enkhuizen; The Tower of Babel; Smart Cat; Book of Doom; Get Well*. (Enkhuizen, The Netherlands), 1971. Five volumes. (12)ff. each. Separately issued in editions of 100 copies. These tiny volumes, filled with the author's whimsical drawings, are each bound in a different color cloth, with a cartoon on the front. They fit into a specially-made cloth-covered slipcase. Small split to lower right corner of slipcase, otherwise a fine example of a rare set. (1 1/4 by 7/8; 31x21mm). \$275

91. [LEVIEN, JACK R.]. *Strange Fish*. Enkhuizen, Holland, 1970. (54)pp. A book about curious sea creatures, with many drawings by Jacobus Meydenbach from 1491, reproduced by Levien. A charming book printed in English, Dutch, French, and German. Very fine, bound in full gilt-stamped red leather with matching red leather pull-off case. (1 3/16 by 7/8; 29x23mm). \$175

CAMPAIGN MUDSLINGING, CIRCA 1852

92. *LIFE AND SERVICES OF GEN. PIERCE, RESPECTFULLY DEDICATED TO GEN. LEWIS CASS.*

Concord, Gazette Press, 1852. 14pp. This humorous satire on the life of Franklin Pierce is considered to be the second piece of American presidential satire published in miniature. The lampoon was issued during Pierce's controversial campaign for the presidency. After pages of insults, the author offers a reward of \$100 if any of the information can be proven false. Pierce did become the fourteenth U.S. president, although he is better remembered for bringing the first Christmas tree to the White House than for his political achievements. Originally published as a pamphlet, this copy has been bound in blind-stamped tan leather bearing the initials G.P. A fine copy of a scarce miniature. (Bradbury p.170; See photograph in Bromer/Edison, p.154; Welsh 4385). (1 9/16 by 15/16; 41x24mm). \$450

93. *THE LIFE OF ABRAHAM*. London, G. E. Petter, (c.1845). 12Opp., + (8)pp. of advertisements. Part of a series of religious biographies that Bondy says are "much loved by collectors." Although the copies cited in Bondy are bound in cloth, this copy is in gilt-decorated brown leather. A.e.g. (Bondy, p.130; Spielmann 512). (2 by 1 5/16; 50x33mm). \$225

94. [LITTLE FARM PRESS]. Conneen, Jane W. *The Star Spangled Banner (and its Antecedents)*. (Bath, PA, 1999). One of 75 copies. A historical exploration of the flags flown in America, from the earliest Union Jack brought by the first colonists to the present-day stars and stripes. Illustrated with hand-colored examples of the flags. A fine copy in star-spangled blue cloth, with striped red endpapers. Housed within a blue-painted wooden box with a star-shaped cutout on the lid. (Bradbury, p.136). (Book measures 2 1/16 by 2 3/4; 52x68mm). \$175

RARE SONGS OF THE SEA

95. *THE LITTLE WARBLER*. London, T. Hughes, (c. 1825). 138, iv; 138, ivpp. Two volumes bound in one, titled "Songs of the Ship" and "A Choice Collection of Naval Songs." Engraved frontispieces and titles for each of two sections. A rare combination of songs of the seas. The spine label notes "Warbler Vol. I," although the text here is complete and we can not find a record of a matching Warbler Vol. II. Spielmann notes a four-volume set by Hughes containing Scotch, English, Irish, and Comic songs, which is a more

common musical compilation. Bound in contemporary red calf with some discoloration and spotting; front endleaf is starting to detach at head of spine. Early owner's inscription. (See Spielmann 302A; see Welsh 4520). (2 1/2 by 1 5/8; 65x43mm). \$350

96. *THE LORD'S PRAYER*. (France, late 19th century). A very tiny version, printed in a circle not more than 2mm. in diameter and mounted on a powerful magnifying lens of the same size. Set into an ivory cylinder, turned to resemble a tiny telescope. The text can be seen by looking through the scope. This sort of miniature peep-show is called a "Stanhope," since it employs a version of the simple one-piece microscope invented by the British politician and scientist Charles Stanhope, 3rd Earl Stanhope. However, it was the French photographer and inventor René Dagron who combined the Stanhope lens with newly-developed microphotographic technologies and introduced these popular optical toys in 1859. Fine. (1 by 1/4; 25x6mm). \$275

97. [MARPON, C. ET E. FLAMMARION]. Saint-Pierre, Jacques Henri Bernardin de. *Paul et Virginie*.

Paris, (c. 1880). 244pp. Bondy calls Marpon et Flammarion's editions "remarkable early examples of a really excellent process of photographic reduction." Bound in contemporary green crushed morocco, with corner floral devices in gold, gilt dentelles, and tiny red leather inlays. Slight fading to binding, ribbon bookmark. T.e.g. (See Bondy, p.97; Welsh 6112). (3 by 2 1/4; 76x55mm). \$550

98. *THE MARVELOUS MINIATURE LIBRARY*. NY, Miniature Dictionary Publishers, Inc., (c. 1925). Six volumes of classic texts. The titles are: *Hamlet and Macbeth* by Shakespeare; *The Arabian Nights Entertainment*; *Paradise Lost* by Milton; *The Adventures of Don Quixote de la Mancha* by Cervantes; *The Golden Treasury of English Songs*; and *Love and Other Stories* by Maupassant. In gilt-titled leather wallet-style bindings, with snap closings. Housed in the original gilt-titled snap-closed leatherette case. Fine. All edges red. (*Miniature Book News*, #90, p.7). (2 1/8 by 1 9/16; 55x39mm). \$350

99. [MASSMANN, ROBERT]. *Bibliomidgets of Achille J. St. Onge. A Memorial and a Bibliography*, by Robert

E. Massmann. (New Britain), 1979. 84pp. One of 1,000 copies with a portrait of St. Onge tipped-in as a frontispiece. A bibliography of the forty-six miniature and several larger books produced by St. Onge, with notations of issue points. Very fine in red gilt-stamped leatherette with paper chemise. (Bradbury, p.24). (2 5/16 by 2; 59x51mm). \$150

100. [MASSMANN, ROBERT]. *The Exquisitry of William Lewis Washburn*. New Britain, CT, 1999. (19)ff. One of 99 copies. Printed in black and red and illustrated with images of Washburn's works. A reference book with a bibliography annotated by Massmann, who is an ardent admirer and collector of Washburn's publications. Bound in black cloth with a paper label. Housed in a box with a Washburn-style paper label on the lid. (Bradbury, p.244). (2 5/8 by 2 1/4; 68x57mm). \$75

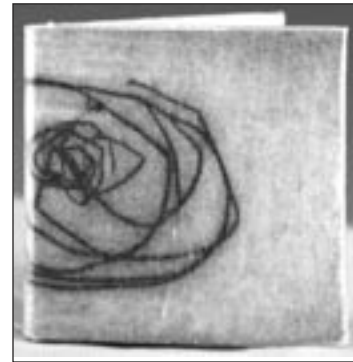
101. [MASSMANN, ROBERT]. (Set of Bibliographies for REM Miniatures). New Britain, CT, (1969-1983). Twelve volumes. Various paginated. Comprising: *REM Miniatures, a Record and Sampler* (Volumes 1-2); *Chronological Checklist of REM Miniatures*;

Bibliography of REM Miniatures 1962-1968 (two copies); *Bibliography of REM Miniatures Supplements* (1-5), *Lilliputia Produced by Robert Massmann without REM Imprint or as Ephemera not Previously Recorded*; *Shape Books and Non-Books Produced by REM Miniatures*. A set of nearly every bibliography of REM Miniatures produced by Robert Massmann, providing insight into the works of Connecticut's inventive and prolific miniature book publisher. Presented in a variety of creative formats, including a dos-a-dos binding, a shaped book taking the form of the initials "REM," a leporello, and a box containing tiny, separately-bound entries for each item in the bibliography. All volumes are fine. (Bradbury, p.238-245, #31, 51, 62, 74, 87, 92, 97, 102). (Various measurements). \$475

102. MIDDLETON, BERNARD. *You Can Judge a Book by its Cover: A Brief Survey of Materials*. Seal Beach, CA, Kater-Crafts, 1994. 164pp. One of 500 copies. Signed by the author, Ward Ritchie, the designer, John DePol, the illustrator, Tini Miura, who designed the binding, Einen Miura, who made the endpapers, Mel Kavin, the publisher, Henry Morris, the printer, and

also by the typesetter and the editor. An important bookbinder discusses his craft. Extremely fine in a designer binding characteristic of Miura, featuring morocco with colored inlays and metallic stamping. Colored metallic polka-dots on the gilt top edge add a nice touch. Cloth clamshell box with leather title onlay. (2 7/8 by 2 7/16; 74x62mm). \$425

MINIATURE MIRÓ ETCHINGS



103. [MIRÓ, JOAN]. Benoit, P.A. *Là*. (Alès, France, P.A.B, 1960). (6)ff. One of 40 copies signed by Benoit and Miró. Benoit's poem is illustrated with three original etchings by Miró of spirals and lines, one of which comprises the wrappers. The poet-publisher commissioned the most important painters of the twentieth century to illustrate his works, often sending them blank plates in order to entice them to

create etchings. However, only three artists, Picasso, Braque, and Miró, created art for books under three inches. This is one of four miniature books that Miró illustrated for Benoit. Folded, loose sheets, as issued, laid in to wrappers covered with glassine. Protected in a leather-backed box with a Lucite cover, titled in silver to spine. The box is signed "A. Devauchelle," likely the French designer binder Alain Devauchelle. Extremely fine. (Bromer/Edison, p.62; see Castleman, *A Century of Artists Books*, p.33). (1 1/2 by 1 1/2; 38x38mm). \$7,500

104. [MURRAY, GORDON]. Clare, John. *February*. Fullerton, CA, Lorson's Books & Prints, 1987. (12)ff., frenchfold.



One of 32 copies with seven original watercolors of pastoral scenes in winter. Signed by the artist, Gordon Murray, who also calligraphed the text of John Clare's

poem. Very fine in tan cloth with a watercolor winter landscape set into the front cover. Black cardboard slipcase with paper labels. (2 3/4 by 2 1/2; 70x63mm). \$175

105. [MURRAY, GORDON]. Clare, John. *Summer*. (Fullerton, CA, Lorson's Books, 1986). (26)pp., frenchfold. One of 50 copies, signed by Murray, the artist and designer. Contains ten pages of watercolor illustrations and a floral fore-edge painting, all by Murray. Endpapers painted with sprigs of flowers. Fine in yellow cloth with a cross-stitched rose on the front. Housed in a black slipcase with printed paper labels. (2 1/2 by 2; 62x50mm). \$150

106. [MURRAY, GORDON]. *The Innocent Eye as seen by Thomas Love Peacock and Robert Louis Stevenson*. (Fullerton, CA, Lorson's Books, 1987). (26)pp., frenchfold. One of 32 copies, signed by Murray, the artist and designer. Peacock's essay and Stevenson's poem about a child's discovery of the world are illustrated with two full-page watercolors by Murray. A watercolor of an eye is mounted and framed in the coral cloth of the front cover. Fine.

Housed in a black slipcase with printed paper labels.
(2 1/2 by 2; 62x50mm). \$175

UNIQUE COPY, WITH ORIGINAL PAINTINGS

107. [MURRAY, GORDON]. *The Making of Man from 'Atalanta,' by Algernon Swinburne, 1837-1909*. (N.p., 1986). (10)ff., frenchfold. From an edition of 50 copies, this is a unique illustrated copy with original paintings by Murray. Signed by the artist. The text is reproduced calligraphy, with a hand-lettered initial to each page pasted onto a background illustration of colored ink and gouache. Extremely fine in pale blue silk, with inset needlework medallion showing the poet's initials embroidered in cross-stitch. Black slipcase with label. (2 1/2 by 2; 62x50mm). \$250

108. [MURRAY, GORDON]. Shakespeare, William. *Sonnets Five*. (Bexhill, Sussex, 1986). (26)pp. One of 50 copies hand-illuminated and signed by the artist. Illustrated with sixteen tipped-in floral watercolors, each painted against a gold ground. The endpapers show panoramic watercolor landscapes: one a river scene and one an Elizabethan village. Text printed in

brown with initials hand-colored in gold. Fine in cloth with an inset panel embroidered with flowers. Black slipcase. (2 1/8 by 1 5/8; 54x43mm). \$175

109. [MYSTICAL PLACES PRESS]. *Shooting Stars; Tiger Lily*. Austin, TX, 1998. Two volumes. One of twenty-two copies. Each book contains three accordion-folded panels that open to reveal a section of the illustration. When all three panels are folded down, they show a color serigraph of the title flower, hand-printed by Jill Timm, proprietor of the Mystical Places Press, who also designed and bound the book. Tri-fold bindings in cloth with cloth title label and ribbon looped at top edge. Both volumes are housed in a cloth slipcase. Very fine. (2 5/8 by 2 1/8; 66x53mm). \$150

WITH SHAKESPEARE GENEALOGY

110. [NIMMO, HAY, AND MITCHELL]. *The Holy Bible Containing the Old and New Testaments*. Edinburgh and London, (1919). 876pp. Jointly published with Henry Frowde in London. A later printing of the famous David Bryce Bible, which was

first published in 1896. Printed at the University Press, Glasgow. With several line illustrations and the rare Shakespeare genealogy between the Old and New Testaments. Frontispiece lacking, else fine in black limp leather with quarter-inch yapp edges. Magnifying glass in pocket inside front cover. (See Spielmann 24; Welsh 565). (2 3/8 by 1 7/16; 60x37mm). \$275



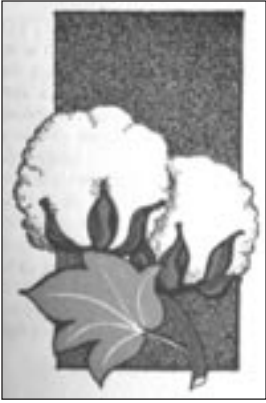
of two sheets of paper french-folded together: the top layer is a sheet of thin, translucent paper printed with lines of poetry, which forms an overlay on top of heavier paper with etchings of forest scenes by Lau.

111. [(NORTH TOWER PRESS)].
Lau, Jean. *The River*. (Ann Arbor, MI), 1990. (6)pp., frenchfold. One of 50 copies. Signed by the author/artist. An ode to the natural world comprised

The etchings were printed separately and attached to the heavier paper with gold thread. Bound in a tan and brown paper enclosure bearing Lau's monogram. With the bookplate of Rabbi Kalman Levitan. (Bradbury, p.165). (3 by 3; 77x77mm). \$250

FINEST TINY GREEK TYPE

112. (*NOVUM TESTAMENTUM GRAECUM*).
Sedan, Jean Jannon, 1628. 223pp. Title page in Greek and Latin: *Tes Kaines Diathekes Hapanta / Novum Iesu Christi Nostri Testamentum*. Printed in tiny, clear Greek type, known as "la petite sédanoise," which "has been highly praised by many bibliographers and printing experts as the finest ever created for a miniature edition," according to Bondy. In contemporary dark red morocco, covers gilt-ruled with ornaments in each corner. Spine richly gilt in five compartments, with gilt dentelles and marbled endpapers. Gilt rubbed from page edges in spots and ownership inscriptions on front endleaf and title page, else a fine copy of a very important miniature book. A.e.g. (Bondy p.8; Spielmann 385). (3 3/8 by 2; 86x51mm). \$950



113. [OAK PARK PRESS]. Yarnell, Jim. *Specimens, From Rags To Rushes*. Wichita, 1983. 63pp. One of 200 copies signed by the author-publisher, Jim Yarnell. A humorous treatise on papermaking that includes color illustrations of the source material — corn husks, blue jeans, neckties, etc. — used to create the handmade paper on which the illustrations are

printed. Twelve samples of paper in all. Extremely fine in gilt-titled brown morocco. (Bradbury, p.166). (2 5/8 by 1 7/8; 70x50mm). \$125

114. *PAUL REVERE'S LANTERN*. West Yarmouth, Mass., H. L. Moore Co., (c. 1920s). Scroll panorama with fourteen black & white photographs of Revolutionary War-era landmarks in and around Boston. The panorama is cleverly housed in a wooden "lantern," a hollow cylinder painted copper with a paper label printed to look like the glass in a lantern. The pyramidal top unscrews from the base to reveal

the panorama. An addressed, stamped, and canceled label is attached to the top of the lantern and bears a poem entitled "Paul Revere's Lantern: Throwing Light on Boston." Paint rubbed at edges of lantern, blue smudge to top, label creased in places, otherwise a near-fine example of a Boston souvenir mailer. (Panorama measures 3/4 by 18; 19x510mm., lantern is 2 1/2 by 1 1/8; 65x29mm). \$125



115. (PHOTOGRAPH ALBUM). New Bedford, (c. 1860). (10)ff. Contains twenty album pages of thick, gilt ruled passes-partouts, into which are inserted eighteen tiny albumen portrait photographs. Although there is no identification, it appears as though the images are all members of a family as there are several infant portraits, including a mourning portrait. Each is seen through a one-inch square cutout surrounded



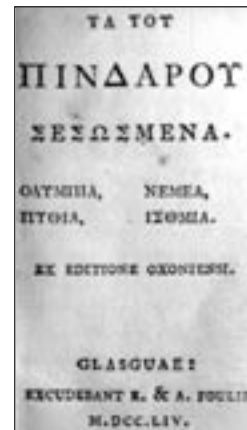
by a gilt border. Fine in green gilt-ruled leather with hinged metal clasp. A.e.g. (1 7/8 by 1 3/4; 44x42mm). \$350

116. (PHOTOGRAPH ALBUM). New Bedford, Abr. Taber & Bro., (c. 1880). (13)ff. The title-page, printed in gold with flourishes, says simply

“Album,” with the Taber imprint. Contains twenty-four album pages of thick laminated cardboard into which are inserted tiny silver print portraits, each seen through a 3/4-inch oval cutout, surrounded by an embossed border. The subjects are women, children, and two men, several of whom have their cheeks heightened by a touch of pink. There is a sufficiently strong facial resemblance among the women to suggest that these are family members. Fine in glossy, blind-stamped full leather, decorated in gilt on the spine, with hinged metal clasp. A.e.g. (1 11/16 by 1 5/8; 44x42mm). \$325

PUBLISHED BY “THE ELZEVIERS OF GLASGOW”

117. PINDAR. *Ta tou Pindarou Sesosmena: Olympiia, Pythia, Nemea, Isthmia*. Glasgow, Foulis Press, 1754-58. Four volumes bound as three. 158; 186; 128; 79pp. The poems of Pindar, printed in the Wilson Foundry Greek Brevier type. Each volume has a separate title page, except volume one, which has the general title. According to Bondy, James Boswell saluted Foulis’ small Greek editions by calling them “the Elzeviers of Glasgow.” Marginal dampstain to first two leaves of second volume, else a fine set in contemporary red morocco, gilt. (Bondy, pp.23-24; Gaskell 274; Spielmann 413-415; *Mikrobiblion* 192). (3 1/8 by 2 1/8; 79x54mm). \$1,500



118. [PLANTIN PRESS]. Robinson, W. W. *Little History of a Big City: Los Angeles*. Los Angeles, 1963. 32pp. Finely printed by Saul and Lillian Marks of

the Plantin Press for Dawson's Book Shop, with color illustrations by Irene Robinson. Three small stains to spine label, otherwise fine in cloth-backed boards decorated by Bela Blau. Bookplate of Rabbi Kalman Levitan to front pastedown. (Bradbury, p.61). (2 by 1 9/16; 50x40mm). \$110

119. [PLANTIN PRESS]. Stevenson, Robert Louis. *Prayers Written at Vailima*. Los Angeles, 1973. (xxxvii), 61pp. From an edition of 500 copies, this is one of thirty printed by Saul and Lillian Marks at the Plantin Press, featuring a deluxe binding by Patron & de la Mauviniere and a wood engraving by Mary Kuper. This edition of Stevenson's deeply personal, yet universal prayers includes an introduction by Mrs. Stevenson that explains the Samoan tradition of evening prayers in which these were written. Bound in orange morocco, with onlays of brown morocco and gilt-stamped with the title and filigree decorations in the shape of a cross. Extremely fine. (Bradbury, p.64). (2 3/8 by 1 7/8; 61x48). \$300

120. [POEHLMANN, JO ANNA]. *The Mail Box (A Postal ABC)*. (Milwaukee, WI, 1994). (27)ff. One

of 200 copies signed and numbered by the artist. A tiny panorama with 26 reproductions of postage stamps from all over the world tipped in. Poehlmann has managed to assemble a complete alphabet in manuscript initials, printing commemoratives and even an animal alphabet from Colombia. The design mimics a package, in brown paper and tied with a red string. Mint. (Bradbury, p.181). (1 3/4 by 1 1/2; 45x38mm). \$175

121. [POOLE PRESS]. Adams, Maryline P. *A Christmas Alphabet*. (Berkeley), 1984. (14)pp. One of 100 copies signed and numbered by Adams, who printed, bound, and illustrated the book with hand-colored initials and familiar Christmas motifs. When folded out, the book forms a double-sided panorama. In floral velvet with a velvet ribbon tie. Fine. (Bradbury, p.184). (2 1/16 by 1 3/4; 52x43mm). \$125

MOVING MOMENTS IN LONDON'S HISTORY

122. [POOLE PRESS]. Pepys, Samuel. *Pepys Pops Up. Moving Events from the Diary of Samuel Pepys Esq. 1660-1667*. (Berkeley, CA), 1986. (6)ff. One

of 40 copies signed by the creator, Maryline Poole Adams. As Samuel Pepys' diary unfolds, we see a pop-up London Bridge with a moveable boat passing under it, a moveable slatted theater scene, and, viewed from a pop-up Tower of London, flames arising (really) from the city. These moveable scenes illustrate the Plague, the Coronation of Charles II, the Great Fire, and a play with Nell Gwyn, all entirely hand-colored. Fine in a red leather case with clasp. The pop-up title page is enclosed in a tiny leather booklet on the cover. Housed in a wooden box with pictorial, sliding lid. A remarkable production. (Bradbury, p.184). (3 by 2 1/2; 75x63mm). \$550



123. [RAHEB, BARBARA]. *The Creation*. (Tarzana, CA), 1981. 69pp. One of 100 copies hand-colored and signed by Barbara Raheb. Part of the Fine Arts Series. Contains thirty plates, all harmoniously hand colored in yellow, green, and earth-tones, with touches of gold. Printed in matching brown ink. The illustrations are

adapted from designs that Edward Burne-Jones created for the Kelmscott *Biblia Innocentia*, but which the Press never used. Very fine in full black morocco decorated with a celestial motif in gilt and red. With gilt dentelles, yellow moiré silk endpapers, and ribbon bookmark. (Bradbury, p.211). (1 11/16 by 1 3/16; 43x31mm). \$325

124. [RAHEB, BARBARA]. *Gems from Tennyson*. Van Nuys, CA, 1981. One of 300 copies. With illustrations and decorative initials throughout. Very fine in black gilt-stamped pyroxylin. (Bradbury, p.213). (13/16 by 5/8; 25x17mm). \$125

TINY TRIBUTE TO MEDIEVAL MANUSCRIPTS

125. [RAHEB, BARBARA]. *Liber Sanctorum*. (Tarzana, CA), 1984. (28)pp. This is one of only 44 copies completely hand-colored and illuminated throughout by Barbara Raheb, who calligraphed and illustrated the text of this medieval illuminated manuscript. Extremely fine in gilt-decorated black pyroxylin leather with removable fore-edge clasp. (Bradbury, p.214). (1 7/16 by 1; 37x28mm). \$500

126. [RAHEB, BARBARA]. Longfellow, Henry Wadsworth. *The Poet's Corner: Henry Wadsworth Longfellow*. (Van Nuys, CA, 1979). (31)pp. One of 300 copies. This is the second volume of three in the Poet's Corner series, standing on its own. Contains four of Longfellow's best-known poems, including "Paul Revere's Ride," and a portrait of the poet. Very fine in gilt-stamped burgundy pyroxylin. (Bradbury, p.202). (11/16 by 15/16; 18x24mm). \$125

PHILATELY KIT FOR THE DOLL-HOUSE

127. [RAHEB, BARBARA]. *Stamp Album. The Finest and Most Complete Album Published*. (Tarzana, CA, Littlest Library, 1977). (12)ff. No limitation indicated, but Bradbury notes an edition of 300 copies. Part of the "Littlest Library." Just as in a real stamp album, these pages contain black & white pictures of stamps, with some tiny colored versions actually pasted in. Together with its own little magnifying glass and tiny colored stamp sheets, both of which are sealed in a plastic bag. A rare earlier effort by Raheb. Very fine in full red leather with gilt design and title. (Bradbury, p.199). (1 1/16 by 7/8; 28x21mm). \$275

128. [RAHEB, BARBARA]. Whittier, John Greenleaf. *The Poet's Corner: John Greenleaf Whittier*. (Van Nuys, CA, 1979). (51)pp. One of 300 copies. A diminutive collection of the works of this influential Quaker writer and abolitionist, featuring two poems: "The Barefoot Boy" and "Snow-Bound." It also includes a portrait of the poet on the second page. This is the third volume in Raheb's Poet's Corner series. Very fine in burgundy pyroxylin, stamped with a decorative motif and the title in gilt. (Bradbury, p.202). (11/16 by 15/16; 18x24 mm). \$125

MINUTE APHORISMS

129. [RANDLE, BURT]. *Wild Roses*. (Pettigrew, AK, c. 1940s). (20)ff. A gem from the Arkansas farmer who won a Ripley's Believe-It-Or-Not contest for fitting the most writing on the back of a penny postcard. A collection of pithy sayings like "Economy is spending money without getting any fun out of it," all in the tiny script of this "curious fashioner of miniature books." Slightest darkening to spine, else fine in red leather with a wire clasp. (Bradbury, p.229; MBN #49, p.6). (5/8 by 1/2; 16x13mm). \$250

IN FIRST ISSUE BOX

130. [REBECCA PRESS]. *Erté Maquettes*. Hyattsville, MD, 1984. (58)pp. From an edition of 2,200, this is one of 200 specially bound deluxe copies, signed by Erté and the book's designer, Rebecca Bingham. Erté, whose fashion images adorned the pages of *Harper's Bazaar* from 1932 to 1937, was one of the most prominent French illustrators of the Art Deco period. With a foreword by Bingham and an introduction by Salomé Estorick. Estorick and her husband owned the Grosvenor Gallery in London and were also Erté's agents. Illustrated with a frontispiece portrait of Erté at age 91 sketched by their son, Michael. The text is followed by forty-four maquettes that Erté designed in miniature as covers for *Harper's Bazaar*, although only two were ever enlarged into full-size covers. Their subjects and design are modèrne in style, colorfully capturing 1930s fashion and elegance. Most of Erté's maquettes had never been published before this undertaking. In addition to the natural suitability of publishing Erté's miniature paintings in a miniature format, Bingham explains that she designed the book around "the idea of showcasing a selection of Erté

material in a format which would evoke its opulence and sensuality." Bound in sumptuous, brilliant blue snakeskin, with a black calf onlay lettered in silver and bordered with seed pearls. In place of the accent aigu, the final 'e' in Erté's name is topped with a round diamond, as the definitive statement about the artist's brilliant talent. All edges silver. This is one of only 40 copies contained in the first issue box, an Art Deco-style sterling silver case with black calf sides and a silver-edged triangle of blue snakeskin. The hinged box is lined in black silk, and a black silk tassel hangs from the clasp. The silver on the box is slightly tarnished, else very fine. (Bradbury p.232). (2 7/8 by 2 1/8; 74x55mm). \$950



131. [REBECCA PRESS]. *Flirtations*. (Hyattsville, MD), 1984. 64pp. From an edition of 200, this is one of 40 copies specially bound. Signed by Rebecca Bingham. A little manual divided into four chapters:

Handkerchief, Parasol, Fan, and Glove, giving the significance of each gesture. Very fine in cream-gray morocco, with gilt titling and a porcelain cameo set into the front cover. T.e.g. In a box covered in mauve silk damask with an oval window over the cameo. (Bradbury p.232). (2 1/2 by 3; 64x75mm). \$200

132. [REBECCA PRESS]. *Gemological Pharmacopoeia*. Hyattsville, MD, 1983. (115)ff. Deluxe edition, being letter "C" of 25 lettered copies initialed by the author/printer, Rebecca Bingham. The text, with red and black illustrations, describes the many medical uses of gems throughout history. Very fine in full brown morocco with gilt decorations, "Gems" stamped on the spine. Each copy contains a gemstone described in the text mounted on the front leather cover. Housed in matching morocco book-style box. (Bradbury p.232). (2 11/16 by 1 15/16; 69x50mm). \$275

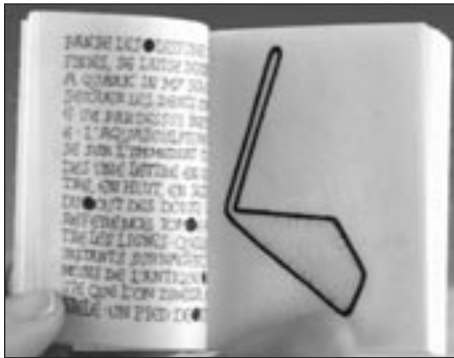
133. *RECOLLECTIONS OF BOURNEMOUTH*. London, Newman & Co., (c. 1850). Leporello of sixteen black & white images of Bournemouth. The images are of streets, houses, landscapes, and views of Bournemouth, a seaside town on England's southern

coast. Minor wear to tips, else a fine copy in black gilt-stamped leather, with a metal clasp to fore-edge. (2 7/16 by 2; 63x43mm). \$175

134. REICHERT, JOSUA. *Bilder-ABC*. Leipzig, Faber & Faber, 2000. 13ff. The smallest book printed in Germany, containing a color alphabet by acclaimed German typographer Josua Reichert. Each copy was individually bound in leather by Thomas Druckerei. The book pays homage to the *Bilder-ABC* published in 1971 in Leipzig (the smallest book in the world until 1974), while surpassing its record in Germany by one millimeter. Includes a booklet with a larger reproduction of the alphabet and a magnifying glass, all in a lined plastic case. Very fine. (*MBS Newsletter*, July 2000). (1/8 by 3/16; 2.9x2.4mm). \$275

135. RICCOBONI, MADAME DE. *Oeuvres*. Paris, Marquis, Breveté, (c. 1820). 28pp. One of a series of tiny books containing quotations from five prominent female writers, the "Petite Bibliothèque des dames françaises." Bondy describes the tomes as "a very interesting 'feminist' series of very small volumes printed in minute type" and suggests that these

“finely produced volumes” might have been given to ladies with the purchase of chocolates. In flexible printed boards, and housed in a mirrored, brass and tortoise shell case lined with pink satin. The lining shows some wear and adhesive spotting, else a fine copy in an elegant presentation. A.e.g. (Welsh 5992; Bondy, p.92). (1 7/8 by 1 1/4; 47x32mm). \$275



EXPERIMENTAL ALPHABET

136. [RIGHI, FRANÇOIS]. Caswell, William-Anthony. *Alphabet Inutile*. (Paris, Eric Lefebvre, 1990). (64)ff., frenchfold. One of twenty-six lettered copies, signed by Righi, a French book artist and

printmaker who often experiments with typography and lettering. An alphabet book in French, featuring comically nonsensical definitions for words beginning with each letter. Each is illustrated with two pages of etchings by Righi: one bearing an abstract shape and another with decorative, hand-etched text. Printed on Japanese paper and stab-bound. Housed in a slipcase and a black cloth chemise, which has etched copper printing plates mounted to the covers. The plates are for the two pages that accompany the letter “W” in the book. (2 1/4 by 1 3/4; 56x45mm). \$650

SMALLEST BOOK OF ITS DAY

137. [ROBINSON, ERNEST A.]. *The Mite*. Grimsby, 1893. 30pp. With seven illustrations and each page bordered in red. This was the smallest English book printed from movable type in its day. As Robinson states in his introduction, it was “issued as a curiosity.” It contains a variety of trivia and amusing information, including an article about the invention of printing and the number of words in the Bible. Fine in gilt-stamped green cloth. Housed in a tiny square modern box. (Bromer/Edison, pp.115,

117; Spielmann 376; Bondy, p.99). (13/16 by 3/4; 21x19mm). \$450

138. [ROBINSON, ERNEST A.]. *Sundry Items*. Grimsby, England, 1887. (28)pp. Bondy indicates that only 200 copies of this book were printed. Similar to Robinson's more famous book *The Mite*, *Sundry Items* contains bits of trivia, such as the size of the largest and smallest books in the world. Brown gilt-stamped cloth, with chip to front cover and partial split to front inner hinge. Robinson's scarce book, housed in a small plastic box. (Bondy, p.99; Welsh 6550). (7/8 by 11/16; 22x17mm). \$300

139. [ROCK BROS. & PAYNE]. *Bijou Picture of London, or The Gems of the Metropolis*. London, (c. 1850). (32)ff. With an engraved frontispiece of Wellington Statue and thirty engraved views of London. Front hinge starting and spine slightly rubbed, else



a nice copy in publisher's gilt-stamped limp leather wrappers. A.e.g. (Spielmann 58; Welsh 1283). (1 1/4 by 1; 31x26mm). \$275

140. *S. JANS EVANGELIE Met de 7. Woorden, een schoon Benedictie ende 5. dankseggingen*. Antwerp, J.B. Carstiaensens, (c. 1790). (8)ff. Illustrated with two woodcuts showing the Last Supper and the Sacred Heart. According to Bondy, the late eighteenth century witnessed the publication of a number of these tiny devotional books that "were carried by simple believing souls as talismans under their shirts at the height of their heart." This offered "spiritual relief and consolation" when traveling far from home and allowed the miniature book to fulfill "a role to which it was particularly suited." Contains a brief summary of the Gospel of John, the Seven Last Words, a benediction, and a prayer of thanksgiving. Cropped for binding, but with ample margins. Remarkably fine in an attractive full-blue morocco binding with spine gilt in compartments and matching slipcase. Examples of these early miniature devotionals are rare. (Spielmann 462; Bondy, p.32). (1 7/8 by 1 1/2; 47x37mm). \$550

141. [SCHORI PRESS]. Ankenbrand, Frank. *Fireflies. A Collection of Haiku*. Evanston, 1965. viii, 47pp., frenchfold. From an edition of 600 copies, this is one of 500 on Bible paper. Illustrated by Andre Chappaz and Ron Solms. Printed in brown, with drawings in ochre. Very fine in dark green morocco, painted and gilt-tooled to show a butterfly and flowers. An early publication and one of the most handsome books of the Press. (Bradbury, p.260). (2 1/18 by 1 7/8; 54x46mm). \$150

142. [SCHORI PRESS]. Barker, Paul, ed. *Selected Work of Paul Ashbrook (1867-1949)*. Evanston, IL, 1991. (xiv), 65pp. One of 249 copies, signed by the publisher and editor. Illustrated throughout with a frontispiece portrait and color reproductions of the artist's work. Bound in gilt-titled teal leather with a pictorial label. A.e.g. (Bradbury, p.264). (2 5/8 by 3; 67x75mm). \$100

FIRST MINIATURE BOOK OF CAROLS

143. [SCHORI PRESS]. *Christmas Carols*. Evanston, (1966). 60pp. One of 196 copies, signed by the

publisher. The first miniature book of carols, containing the words to twelve of the most popular songs. Very fine in gilt-decorated green morocco with a color-printed label showing the manger scene on the front cover. (Bradbury, p.260). (2 3/8 by 2; 60x51mm). \$175

144. [SCHORI PRESS]. Harnsberger, Caroline Thomas. *Mark Twain and Birds*. Evanston, IL, 1984. 55pp. One 239 copies printed letterpress. The frontispiece is a tipped-in commemorative postage stamp with a blue jay. An essay with several quotes by Twain, including the story of his first regrets at hunting songbirds. Fine in blue cloth, with an engraved metal plate on the front cover. (Bradbury p.262). (2 11/16 by 2 3/16; 69x57mm). \$150

145. [SCHORI PRESS]. Marder, Louis. *William Shakespeare. Nearer My Bard to Thee*. Evanston, IL, 1993. 86pp. One of 199 copies signed by the publisher. With a chapter on the author's massive collection of Shakespeareana. Fine in maroon velvet, with a gilt relief bust of the Bard. (Bradbury, p.265). (2 1/2 by 2 1/8; 63x55mm). \$65

146. (SILVER ALBUM LOCKET). (England, c. 1900). (100)ff. Blank, except for "N25" written on the final endpaper. In an ornate and highly detailed sterling silver binding depicting cherubs packaging fish and other provisions on a dock, with ships in the background, in repoussé on the front cover. On the rear cover, the cherubs recline in a horse pasture with a village visible in the distance. Both panels are framed with scrolling borders and stamped with the maker's mark "AdP". The spine has a loop and ring so that the locket can be worn on a chain. Extremely fine. (1 1/2 by 1 9/16; 40x37mm). \$350



147. [SOMESUCH PRESS]. *Yes, Virginia*. Dallas, 1978. 28pp. One of 300 copies signed by the printer, Harold McGrath. The book features a wood-engraved initial by Barry Moser and is bound by Barbara

Blumenthal. The famous letter to the Editor of the *New York Sun*, with the reply affirming the existence of Santa Claus. Printed in two colors on pale gray paper. Mint in cloth boards. (Bradbury p.280). (3 by 2 3/16; 75x55mm). \$100

COASTAL VIEWS AND BUCOLIC VISTAS

148. (SOUVENIR ALBUM WITH ENGRAVINGS OF GREAT BRITAIN). (England, late 1800s). (16)ff. A collection of engravings showing British landmarks, with an emphasis on the countryside and sea, showing many fortresses and castles built along the coast. Includes a rural scene of Beaumaris Castle in Anglesea, Wales, with cows grazing peacefully on the grounds, and the massive, naturally-formed Peak Cavern in Derbyshire, England. Nearly half of the images show locations in Wales, but most of the others show the coastlines of Hampshire and Brighton, England. Bound in morocco-backed marbled-paper boards, gilt-stamped with the word "Views" to the spine. Slightest chipping to paper covering the boards, else about fine. (1 7/16 by 3 1/8; 36x80mm). \$375

>> ACHILLE J. ST. ONGE. ALSO SEE ITEM 99

149. [ST. ONGE, ACHILLE J.]. *Abraham Lincoln, Selections From His Writings*. Foreword by Carl E. Wahlstrom. Worcester, MA, 1950. 76pp. One of 1,500 copies. This is one of the most beautiful St. Onge publications. Printed at the Chiswick Press in London and handsomely bound by Sangorski & Sutcliffe in blue morocco, with seal, olive wreath, and titling in gilt. Mint. A.e.g. (Bradbury, p.252). (3 by 2; 77x50mm). \$250

TO THE MOON

150. [ST. ONGE, ACHILLE J.]. *The Autobiography of Robert Hutchings Goddard, Father of the Space Age. Early Years to 1927*. Worcester, MA, 1966. 85pp. One of 1,926 copies. Inscribed by St. Onge. A volume in honor of the fortieth anniversary of Goddard's invention of the first liquid-propellant rocket in 1926. With a black & white frontispiece portrait of Goddard, as well as an eight-cent U.S. postage stamp commemorating the rocket scientist, tipped in. A copy of this book was taken aboard Apollo 11, the

first manned journey to the moon, and is now in the collection of the Clark University Library in Worcester. Bound in full blue calf with gilt lettering and portrait of Goddard to front cover. Endpapers illustrated with rocket blueprints. Slightest rubbing to two corners, else fine. A.e.g. (Bondy, p.170; Bradbury, p.254; sidebar essay with illustration in Bromer/Edison, p.165). (2 7/8 by 2 1/16; 73x52mm). \$125

151. [ST. ONGE, ACHILLE J.]. Blumenthal, Walter Hart. *Formats and Foibles, A Few Books Which Might Be Called Curious*. Worcester, MA, 1956. 105pp. One of 300 copies printed at the Chiswick Press. Musings on the meaning of the word "book," with many unusual examples of books that test the limits of definition. Handsomely bound by Sangorski & Sutcliffe in red morocco with pictorial gilt decoration. Very fine. A.e.g. (Bradbury, p.252). (2 3/8 by 1 7/8; 61x47mm). \$125

152. [ST. ONGE, ACHILLE J.]. *The Coronation of Her Majesty Queen Elizabeth II*. Worcester, MA, 1953. 77pp. One of 2,000 copies. Printed at the Chiswick Press in red and black type. With a black &

white frontispiece portrait of the Queen. Luxuriously bound by Sangorski & Sutcliffe in full red morocco, with gilt stamping to covers, including double-rule borders. Pastedowns and endleaves patterned. Light wear to rear inner edges, else fine. A.e.g. (Bradbury, p.252). (2 3/4 by 1 7/8; 70x48mm). \$150

153. [ST. ONGE, ACHILLE J.]. Gray, Thomas. *Elegy Written in a Country Churchyard*. Worcester, MA., 1960. 45pp. One of 1,000 copies printed by Enschedé en Zonen in Holland. With several full-page illustrations printed in green, along with a frontispiece portrait of the author. Bound in full tan calf with the title in gilt on the front cover. A fine copy. A.e.g. (Bradbury, p.253; see Bromer/Edison, pp.156-158). (2 3/8 by 1 5/8; 61x42mm). \$150

AIGA AWARD-WINNER

154. [ST. ONGE, ACHILLE J.]. *The Inaugural Addresses of Franklin Delano Roosevelt*. Worcester, MA, 1945. 88pp. One of 2,000 copies printed at the Merrymount Press. Signed by the publisher. St. Onge published the Inaugural Addresses of six

presidents, but this volume was honored as one of the "Fifty Best Books of the Year" by the American Institute of Graphic Arts, an appropriate honor for the only President who collected miniature books. Fine in brick-red cloth, gilt-decorated. A.e.g. (Welsh 6046; Bondy, p. 169; Bradbury, p.252; pictured in Bromer/Edison, p. 157; MBC I: no. 3, p.5). (3 1/8 by 2 3/16; 79x55mm). \$150

155. [ST. ONGE, ACHILLE J.]. Thoreau, Henry David. *Wild Apples*. History of the Apple Tree. Worcester, MA, 1956. 95pp. One of 950 copies designed by Bruce Rogers. Thoreau's well-known essay on the varieties, habitats, and habits of wild apples and crabapples. One of the most sought after of the St. Onge books, and one of only two miniature books designed by Bruce Rogers. Very fine in full tan leather with a blind-stamped design and gilt title. (Bradbury, p.253). (3 by 2; 76x51mm). \$225

HENDERSON STAMP ALBUM

156. (STAMP ALBUM). (c. 1900s). (60)ff. Personal album of Robert L. Henderson, son of James



D. Henderson, the noted miniature book collector and publisher of *The News-Letters of the LXIVMOS*. With twelve tipped-in stamps, including two Victoria halfpennies and South African stamps, both in Dutch and English. Beautifully bound in blue morocco, with gilt rules and titling and gilt inner dentelles. Spine in five compartments with raised bands. Extremely fine. A.e.g. (2 1/8 by 1 11/16; 53x42mm). \$350

157. [SUNFLOWER PRESS]. Marvell, Andrew. *The Garden*. (Mill Valley), (1981). One of 55 copies signed by the printer, Carol Cunningham. With numerous illustrations printed directly from actual plants. Extremely fine in a colorful floral cloth binding. Bookplate. (Bradbury p.289). (2 3/4 by 2 7/8; 70x73mm). \$200



158. *THIRTY-THREE DINNERS. Being A Collection Of Dinner Suggestions For The Different Seasons.*

(Providence, RI, Livermore and Knight, 1907). 33ff. Dinner menus for each month of the year, printed in red and black on cream paper. Suggestions include broiled shad accompanied by parsnip fritters for March or roasted young goose and oyster soup in January. A fine copy in gilt-titled textured green boards. All edges red. (Bondy, p.140; Bradbury, p.136; Welsh 6681). (2 1/4 by 2; 60x54mm). \$250

159. *THIRTY-THREE LUNCHEONS. Being A Collection Of Luncheon Suggestions For The Different Seasons.* (Providence, RI, Livermore & Knight, 1907). 33ff. A book of luncheon menu ideas for each month of the year, including such light fare as cold chicken with asparagus or ham timbales. Very fine in the original green textured boards. All edges red. (Bondy, p.140; Bradbury, p.136; Welsh 6682). (2 1/4 by 2; 61x53mm). \$250

160. *THIRTY-THREE MENUS FOR SPECIAL OCCASIONS.* (Providence, RI, Livermore & Knight, 1907). 33ff. Printed in red and black on cream paper. A multitude of menus with recommendations for any special event. Try cream cheese and olive

canapés for a club tea or a banquet dinner of lobster cutlets and jellied chicken garnished with watercress for a wedding reception. A fine copy in gilt-titled green textured boards. All edges red. (Bondy, p.140; Bradbury, p.136; Welsh 6683). (2 3/8 by 2 1/16; 60x54mm). \$250



161. [THOMAS, DONNA & PETER]. Emerson, Ralph Waldo. *A Letter to John Muir*. Santa Cruz, CA, 1998. (10)ff. A unique manuscript, written in red and black by Donna Thomas. With four original painted illustrations, including portraits of Muir and Emerson. The text is a quotation from a note of appreciation Emerson wrote Muir after visiting the naturalist in Yosemite. Fine in printed boards backed in leather and a matching clamshell box. (1 5/8 by 1 1/4; 41x32mm). \$250

162. [THOMAS, DONNA & PETER]. (Muir, John). *The John Muir Trail: Book One*. (Santa Cruz, 2000). 18pp., accordionfold. A unique manuscript, and number one in a series of six painted by Donna Thomas while hiking the 218-mile John Muir Trail in the Sierra Nevada Mountains. A selection of quotes from the famed naturalist and conservationist are illustrated throughout with hand-colored drawings of sights along the trail, including Half Dome at dawn, Cathedral Lake, and some creek-side wildflowers. Bound in gilt-stamped green morocco embossed with a design suggesting mountains and an inner cover, also of green morocco, decorated with a blue feather that Thomas found on the trail. Housed in a slipcase with a hand-painted pictorial label. Extremely fine. (3 by 2; 77x50mm). \$350

TECHNOLOGY MEETS PAPER DESIGN

163. [THOMAS, PETER AND DONNA]. *Patterns From Chaos*. Santa Cruz, CA, 1991. (26)ff. One of fifty copies signed by Peter and Donna Thomas, the printers, and Warren Stringer and Beth Regardz, the designers. Contains ten beautiful plates of handmade

moriki paper, printed with colored inks and metallic foils in intricate brocade-like patterns. The patterns were computer-generated with Rod & Cone Company software designed by Stringer and Regardz, resulting in the first computer-designed paper specimen book in a miniature format. Very fine in a hand-sewn Coptic style binding, patterned-paper boards, and dropback box. (Bradbury p.306). (2 9/16 by 2 9/16; 65x65mm). \$350

A CELESTIAL COMPOSITION

164. [THOMAS, DONNA & PETER]. *Welcome to the Moon*. (Santa Cruz, CA, 1992). (10)ff. One of three copies. A Gaelic poem in celebration of the moon, interpreted in calligraphy and illustrated by Donna Thomas. Golden moons in various phases are set against washes of blue and violet on handmade “cloud” paper by Peter Thomas. Bound in morocco-backed marbled-paper boards, gilt-stamped to spine, and a blue cloth slipcase trimmed with matching paper. An early manuscript from Thomas. (2 3/4 by 3; 69x74mm). \$350

SEVEN YEARS IN THE MAKING

165. THOMPSON, EBEN FRANCIS. *The Rose Garden of Omar Khayyam*. Worcester, MA, 1932. One of 250 copies. Requiring seven years to complete, this book reigned for twenty years as the smallest book in the world. This tiny work is part of a set that includes a miniature edition of the book (1 3/4 by 1 1/2; 44x37mm.), showing an explanatory preface about the micro-miniature volume in addition to the text; a full-size edition of the text with the preface; “A Thimbleful of Books” by Thompson (also full-size); “Kind Words about the Smallest Printed Book in the World,” bound in printed wrappers; a proof sheet in printed wrappers with the original glassine wrapper (slightly torn); a magnifying glass; and the tiny book itself, housed in a small gold box with see-through lid. The books are bound in full red morocco. A fine and complete set in the original box of half-morocco and marbled boards, the spine with a one-inch split at front hinge and wear to the box. (Spielmann 396A; LXIVMOS V:3; Bondy, p.154; Welsh 5345, pictured in Bromer/Edison, pp.116-117). (The micro-miniature volume measures 3/16 by 7/32; 4x6mm). \$1,350

166. *THE TINY BOOK ON COCKTAILS*. (Providence, RI, Livermore & Knight, 1905). 74pp. Printed in red and black. Learn how to prepare drinks the way they did at the turn of the century, as well as the customs and conventions of serving cocktails. Bound in the original textured boards with gilt titling. All edges red. Very fine. (Bradbury, p.136). (2 1/16 by 1 3/4; 52x45mm). \$175

167. *THE TINY BOOK ON SALADS*. (Providence, RI, Livermore & Knight, 1905). 208pp. Printed in red and black. Recipes for salads, both savory and sweet, and warm and cold, as well as salad dressings. Included are such gourmet offerings as a turkey, apple, and chestnut salad and a French artichoke platter. Bound in the original green textured boards with gilt titling. All edges red. Very fine. (Bradbury, p.136). (2 1/16 by 1 3/4; 53x44mm). \$175

168. [TOPPAN PRINTING CO.]. *Lord's Prayer*. (Tokyo, 1980). Two volumes, 10pp. each. The larger volume is a half-inch square and contains the full text of the Lord's Prayer. Bound in black cloth. The second volume is a micro-miniature of the same

text, measuring 1.4 millimeters square, among the smallest miniature books in the world. Bound in black covers. Housed in a sliding plastic drawer inside a black plastic case, which also contains a magnifying glass and is protected in a folding black microfiber wallet. (See Bromer/Edison, p.118-121). \$450

SELDOM ENCOUNTERED COMPLETE

169. [TREHERNE, ANTHONY]. Shakespeare, William. *Complete Works*. London, 1904-1906. Complete set of forty volumes. Various paginated. Contains all the plays, plus the poem *Venus & Adonis* and the *Sonnets*. Extremely rare complete, and especially in this condition. Bondy recalled having seen only one complete set during his many years in miniature books; that was in the collection of Charlie Chaplin. Housed in the original publisher's felt-lined cloth box, which shows some minor wear. Attractively bound in limp olive green morocco, stamped in blind both front and back and with gilt titling on the spines. All are in fine condition. T.e.g. (Welsh 6343, Bromer/Edison, p.50; Bondy, pp.122-3). (2 5/8 by 2; 67x51mm). \$1,250

A BOOK COLLECTOR'S TREASURE

170. TUER, ANDREW WHITE. *Quads within Quads: Quads for Authors, Editors, & Devils*. London, Field & Tuer; Simpkin; Hamilton, 1884. 146, (16)pp. Comprises the miniature version of *Quads for Authors, Editors, & Devils*, as well as the "enlarged edition." A book of jokes relating to printers with a sixteen-page glossary. Quads, explains the preface, are "little metal blanks used by the printer for filling up gaps, and are not of much account, although we cannot get along without them." The miniature copy is housed in a compartment scooped out of blank leaves at the end of the enlarged edition, a 12mo., 94-page version of the book, with expanded text that contains additional stories and bon mots about the printing profession. This version is printed using numerous typefaces and illustrated with amusing wood engravings. According to the prospectus, which is tipped in on the front endleaf, *Quads within Quads* was "likely in future ages to rank high amongst the treasures of the book-collector... As a mere curiosity, irrespective of its extremely amusing character, [it] is a covetable book." Both versions bound in gilt-lettered vellum and with

gold ribbon ties intact. Fine, with only minor toning to pages of larger volume. Covetable, indeed. (Bondy, p.149; Bromer/Edison, p.186; Welsh 6857). (1 5/8 by 1 1/16; 41x26mm). \$850

>> WILLIAM LEWIS WASHBURN. SEE ALSO #100.

IN ORIGINAL BOX

171. [WASHBURN, WILLIAM LEWIS]. *Last Will of the Elder John White, One of the First Settlers of Hartford, Connecticut, and also a Narrative of his Life as a Colonist*. Collingswood, NJ, 1933. 66pp. One of 64 copies. John White came from England to Cambridge, Mass. in 1632, from whence he led 100 men, women, and children, 160 head of cattle, and one lady borne on a litter "thro' a hideous and trackless wilderness to Hartford...with no guide but their compass, no cover but the heavens." Extremely fine copy in brown calf with raised bands to spine and gilt title on front. In plain dust wrapper and original cardboard box with printed label; slight damage to the box lid. (Massmann 3; Welsh 7118; MBC II p.6). (2 1/2 by 1 1/2; 63x38mm). \$450



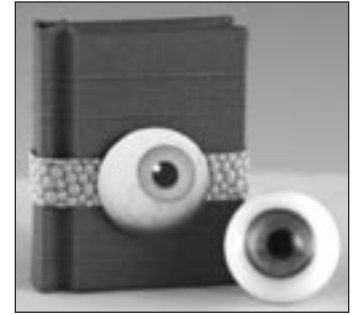
172. [WATERS, SHEILA]. *British Sea Weeds*. (England, 1959). (8)ff. A micro-miniature original manuscript by the internationally recognized calligrapher Sheila Waters, containing minute paintings of six varieties of seaweed. A native of England, Waters became the founding president of the

Washington Calligraphers Guild in 1976. Elegantly bound in green morocco with a small orange circular onlay, gilt-stamped. Attached is a short chain with a loop. Slightest creasing to a few page corners, else a fine copy. (7/8 by 5/8; 21x15mm). \$300

173. [(WINTERSTEIN, IRENE)]. *Alte Lebkuchen-Bildchen, Gesammelt von Iréne Winterstein (Tiny Gingerbread Pictures, Collected by Irene Winterstein)*. (Switzerland, c. late 1900s). (34)ff. An album with a hand-lettered title page containing 66 charming color illustrations of cupids and courtship, mounted on the pages and captioned with rhyming couplets in German. Made by the great Swiss collector Irene Winterstein, who possessed one of the world's foremost collections of miniature books. The number

of copies is unknown, but we would venture to guess that very few were made. Bound in red leather with a blind-stamped border and three raised bands to spine. (Bradbury Catalogue, 2). (1 13/16 by 1 5/8; 46x37mm). \$350

174. [WIZANSKY, SASHA]. *Your New Glass Eye*. San Francisco, 2002. 45pp. Second edition. One of 100 copies. Illustrated throughout black & white drawings, and accompanied by an actual glass eye wrapped in bronze tissue. A quirky guide to the history and care of glass eyes, along with some additional notes about other small prostheses. Bound in iridescent purple cloth with a paper band that slips over the book, which bears a paper eyeball. Housed in a textured orange paper carrying case with a pictorial label. (Book measures 1 7/8 by 1 1/2; 46x37mm). \$250



175. [WORLD PUBLISHING CO.]. *World's Smallest Bible*. (Saint Louis, MO, c. 1977). 1,245 pages on one thin clear plastic sheet measuring 1 15/16 inches (49mm) square. The accompanying brochure claims "This Bible can be read with an ordinary student's microscope with 100X or more power." This is Bible No. 715 of the World Publishing Co., which also produced some very large Bibles, such as the Bruce Rogers Bible of 1949. Top layer of plastic film starting to separate from rest of sheet. Fine, in plastic box with brochure. \$225

Notes





BROMER, ANNE C. AND JULIAN I. EDISON.
Miniature Books: 4,000 Years of Tiny Treasures.
 New York, NY, Abrams and The Grolier Club,
 (2007).

Small quarto. 215pp. One of 250 deluxe copies for sale, signed by the authors and including a facsimilie of the book in miniature format. Profusely illustrated with more than 260 full-color photographs, and with a Foreword by renowned miniature book collector Stanley Marcus. A comprehensive history of the miniature book from the earliest Babylonian clay tablets to modern day creations, organized in chapters about the major collecting areas, including illuminated manuscripts, book arts, micro-miniatures, children's books, propaganda, and more.

This deluxe edition also won first place in the Gift Book category for its design at the prestigious New York Book Show in 2008. *Tiny Treasures* was the basis for two popular exhibits of miniature books in 2007 at the Boston Public Library and the Grolier Club in New York City.

Bound in pictorial boards and dust wrapper. All edges bronzed. Orange silk bookmark. Housed in a matching slipcase, which has a small compartment for the miniature version. Mint. (miniature version 3 by 2 7/8; 76x73mm). \$350



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