

29. [WHITTINGTON PRESS]. *Wine From My Garden*, by Miriam Macgregor. (Fullerton, CA, 1986). (16)ff. From of an edition of 200 copies printed at the Whittington Press for Lorson's Books & Prints, this is one of 50 deluxe copies with an extra set of proofs. Contains thirteen very fine hand-colored wood engravings of wine-related activities. Very fine, in full morocco. The extra suite of engravings comes unbound in a red raw-silk chemise, and the whole is housed in a matching silk drop-back box. An exquisitely made little book. (2 3/8 by 1 7/8; 60x48mm). \$450

30. [ZAEHNSDORF]. *Book of Hours, in English, Use of England*. England, (c. 1875). (184)pp. Miniature illuminated manuscript, written in English on vellum. Gothic script in black ink, rubricated in black, versal and two-line initials in blue with red decorative penwork. Numerous two- and three-line initials in multiple colors on a gold background. Contents include an ecclesiastical calendar, Gospel, and more. With three exquisite miniatures depicting the Virgin and Child, Crucifixion, and Ascension of the Virgin. These miniatures are facsimiles of the 15th-century Boucicaut Master's

Chevalier Hours executed on a small scale, highlighting only the most important features of the original. It was common practice to employ artists to create facsimiles from early manuscript books in the British Library: it is noted that Henry Shaw and John Ruskin were among those who commissioned such work.

Bound by Zaehnsdorf in a silver repoussé over red morocco binding, stamp-signed in gilt on the front turn-in. The upper cover depicts four cherubs surrounding birds of paradise incorporated into a leafy pattern, at the center of which is a shield bearing a cross. The lower cover shows four cherubs looking inwards toward the instruments of the Passion, which are surrounded by a leafy border. The spine has three compartments with two cherubs above and below a lamp. The binding also includes a clasp bearing the hallmarks on the underside, a chain attached to both covers, and liners of blue moiré silk. Housed in a fine cloth box faced in leather. Manuscript bears occasional light finger soiling, else a very fine example of an extraordinary miniature treasure. (2 13/16 by 2 1/8; 65x54 mm). \$8,500



BROMER BOOKSELLERS

A Selection of Miniature Books



1. (ANIMAL WOOD ENGRAVINGS). (Germany, c. 1820). (12)ff. Twelve engravings of animals, labeled in German, including "Wildschwein" (wild pig) and "Stinkthier" (skunk). Hand-colored in naïve folk-art style. Printed on one side only. A few of the blank pages show contemporary child's writing. In blue and orange patterned wrappers, with some wear. A rare survival. (1 7/8 by 2; 47x52mm). \$350

2. *THE BIBLE IN MINIATURE, FOR CHILDREN*. Boston, Lee & Shepard, (c. 1865). 192pp. A sparkling copy with twenty-five wood engravings, including a frontispiece of the Garden of Eden at the dawn of creation. Stereotyped version of the Dorr, Howland edition, published in Worcester in 1835. Very fine in green cloth boards, elaborately stamped with intricate gilt decoration on covers and spine. A.e.g. (Adomeit A133, Welsh 1141). (2 3/8 by 2; 60x50mm). \$300



3. [BROMER, ANNE & DAVID]. *The Butterfly's Ball and the Grasshopper's Feast*. (Watertown, MA), 1977. (24) pp., frenchfold. From an edition

of 150 copies signed by the printer and illustrator, Sarah Chamberlain, this is one of twenty-five deluxe copies with an extra suite of ten signed and numbered wood engravings. The text is the first English poem for children intended for sheer amusement. This was Chamberlain's first miniature book commission and the first miniature book published by the Bromers. In a deluxe binding of full green morocco by Gray Parrot, with marbled endpapers and a cleverly designed pocket inside the rear cover to hold the extra prints. A very fine copy of a scarce book. (Bradbury p. 38). (2 3/8 by 1 15/16; 60x50mm). \$850

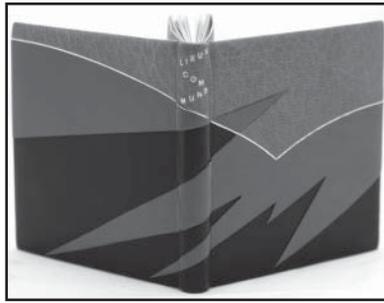
4. [BROMER, ANNE & DAVID]. *The Twelve of Hearts*. Boston, 1982. 41ff. One of just thirty-six copies. A miniature manuscript consisting of twelve original watercolor designs on soft gray paper by Robert Gould, showing hearts embellished with symbolic designs. These include the Heart of the Rose Tree, 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 Gould, a noted Boston-area calligrapher who served as the president of the Lettering Arts Guild in Boston. Bound in full vellum with exposed bands of red rib-

bon by David Bourbeau of the Thistle Bindery. The title is stamped in gold on the spine. A very fine copy of a beautiful miniature manuscript. (2 11/16 by 2 1/16; 68x53mm). \$275

5. [BRONTE PRESS]. Franklin, Benjamin. *Benjamin Franklin's Letter on Taking an Older Woman as a Mistress*. Manteno, IL, (1983). (12)ff. One of 50 copies. Contains six pages of handcolored illustrations by Susanne Granzow-Pruchnicki. A fine copy in pink and blue marbled boards with printed cover label. (2 13/16 by 3; 72x75mm.). \$125

6. [CLAES, BROTHER EDGARD]. *Le Chemin de la Ville de Lamm*. (Paris, Éditions du Capricorne, 2006). (19)pp. One of twenty copies. The text is a poem in French, translated from Czech by Martina Drinek, who signs the colophon. Illustrated with three engravings of abstract landscapes by Anick Butré. In a stunning ultra-modern signed designer binding executed in 2009 by Brother Edgard Claes. Covers are formed from glossy polycarbonate plastic painted with bold geometric shapes and dynamic diagonal lines in pink, white, gold, and red automotive paints on a black background. The spine has three bands of snakeskin, which show pink bands between them. Housed in a matching chemise with a similar design in luminous shades of red, backed in snakeskin and lined with soft pink fabric. With a slipcase of black polycarbonate with geometric patterns in red and tan, and a gray microfiber case. The book's title is subtly incorporated into the slipcase design, wrapping around the three edges. Claes's characteristic use of automotive paints and polycarbonate gives the effect of lacquer. A renowned designer binder

famed for his creative use of innovative materials, Claes is a member of the Belgian Order of the Holy Cross. Claes studied with master binders Ren de Cock and August Kulche at the Rijksinstituit in Malines, where he was later appointed professor. His original intent was to do restoration work in the monastery library, but his creativity and zeal led him to the use of innovative materials and cutting-edge abstract designs that emphasize the structure of the book. Very fine. (1 by 2 1/8; 28x53mm). \$7,500



7. [DE COSTER, GERMAINE AND HÉLÈN DUMAS]. Denault, Lucien. *Lieux Communs*. Paris, 1957. (16) pp. One of fifty copies. Signed by Lucien Denault and Germaine de Coster. With illustrations by de Coster and a binding by her and her collaborator Hélèn Dumas, who together were a prominent bookbinding and illustrating team in the French art deco movement of the mid-twentieth century, along with Rose Adler, Georges Cretté, and Paul Bonet. It was de Coster's interior illustrations -- one of them a two-page spread featuring an intricate combination of curved and sharply angled lines -- that inspired the binding's striking geometric design, which was executed by Dumas in red, tan, and black leather. The spine is lettered in gilt, and a thin gilt rule traces a single line of the design across both boards. The text is printed on handmade

front cover. A fine copy. A.e.g. (see Bromer and Edison, pp. 156-158). (2 3/8 by 1 5/8; 61x42mm). \$150

24. TAYLOR, JOHN. *The Bible. The Ninth Edition*. New England, Printed for the Purchaser, (c. 1800). 274pp. Illustrated with a woodcut frontispiece. The ninth edition of John Taylor's *Verbum Semperiternum* is a rare American Thumb Bible about which only two copies are known, both of which are defective. According to Adomeit, "Epitomes of the story of the Bible were intended to provide early religious instruction for children not yet thought old enough to address the Bible itself," and they provided summaries of each book in short, rhyming verses. First published in London in 1614, this text was extremely popular and remained in print for nearly three centuries. Bound in original plain calf over wooden boards. Several closely cropped pages, with a few words affected, owner's signature on a preliminary blank page, else a fine, complete copy. (Adomeit A130; Welch 1293.9; Evans 35190, MBN no.83). (1 7/8 by 1 3/4; 47x44mm). \$2,250

25. [THOMAS, DONNA & PETER]. (Muir, John). *The John Muir Trail: Book One*. (Santa Cruz, 2000). 18pp., accordion-fold. 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 moroco embossed with a design suggesting mountains, and an inner cover, also of green mo-

rocco, 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). (23369) \$350

26. THOMAS, DYLAN. *Holiday Memory*. Salisbury, CT, Lime Rock Press, 1979. 30pp. First separate edition. One of 100 copies printed by Gabriel Seymour, signed by the printer and the binder, David Bourbeau. This was the first miniature book published by this family-run press. Extremely fine in tan buckram with a brown morocco lettering piece. (Bradbury p.132). (2 3/8 by 2 1/8; 60x53mm). \$275

27. [THE TRIPTYCH]. *The New England Primer A B C*. NY, 1930. (22)ff. One of 99 copies printed at the Georgian Press in Westport, CT. With twenty-six small illustrations taken from woodcuts in the "New England Primer," accompanied by rhyming couplets. This particular alphabet is reproduced from "The Father's Gift, or The Way to be Wise and Happy," issued by Francis Newbery in 1776. Extremely fine in blue paper boards with printed label. (Welch 5265). (2 1/2 by 2 1/2; 63x63mm). \$325

28. [WEISS, DIANNE]. *A Whimsical French Alphabet*. Mill Valley, CA, Figment Press, 1983. (20)ff. One of fifty numbered copies signed by Dianne Weiss, the illustrator. Twenty-seven pages of hand-colored aquatints, including the title-page. The sinuous, amusing letters, one to a page, are composed partly of human figures in colorful dress. The design is based on a nineteenth-century French alphabet. Extremely fine in coral boards with hand-colored printed label. (2 7/16 by 2 7/16; 62x62mm). \$375

clasp lacking its pin, else extremely fine. A.e.g. From the Henderson collection, so indicated by a gilt stamp on the lower spine of the box. An incredible feat of craftsmanship with excellent provenance. (1 1/16 by 1; 28x26mm). \$3,000



opening shows a four-line devotional poem, the text going across two adjoining pages. In an extraordinarily beautiful binding of seventeenth-century brown calf, with spine in compartments, gilt fillets and floral corner tools. Each corner, front and back, has an ornamental filigree reinforcement, delicately carved of solid gold. The exquisite hinged clasp, in floral and butterfly shapes, is also of gold filigree. Intact, and extremely fine. A.e.g. The rarest, and the second smallest, of all the seventeenth-century miniatures. "A uniquely beautiful and finely preserved miniature book of utmost rarity, of which no record has been found." (Spielmann 454). The book is also not recorded in the Centrale Catalogus, housed in the Koninklijke Bibliotheek in Den Haag. Accompanied by a tiny gold-edged and gold-decorated cardboard box, only 1/2 by 3/8 inches, which opens to reveal a pair of tiny turquoise hearts. Both are housed in a sterling silver case, about 1 1/4 inches in diameter, with a screw-on lid, and decorated with beaded edges. The case has glass top and bottom; the top glass insert was replaced at some point by a plastic lens. (11/16 by 1/2; 17x13mm). \$25,000

23. [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. In full tan calf with the title in gilt on the

Richard de Bas paper. Pastedowns and endleaves are of a textured material, likely suede, in mottled red and tan, picking up the colors of the binding. Housed in a slipcase matching the colors of the endleaves. Very fine. T.e.g. (3 1/4 by 3 3/8; 82x81mm.). \$2,500

8. [E. H.]. Album. (N.p.), 1876. (15)ff. An oblong, miniature manuscript album of thirteen tiny watercolor paintings, followed by two pages of music, titled "Etude," written in a miniscule hand. Although done on such a small scale, the illustrations are detailed and colored with delicate precision. Depicted are whimsical subjects, including branches of flowers, ducklings on a pond, twilight landscapes, and a gnome in a red, pointed hat. E.H., the artist/composer, signs her name on the title page and at the top of "Etude" with a monogram composed of an overlapping letters. Bound in black cloth with a tan leather spine. Some rubbing to extremities, head of spine chipped, else fine. (7/8 by 1 1/8; 22x28mm). \$2,250

9. (Embroidered Binding). *WIENER KALENDAR AUF DAS JAHR 1810*. Vienna, Georg Müller, 1810. Illustrated with engraved frontispiece and twelve hand-colored plates. This early 19th-century Viennese finger almanac is printed in two colors throughout and features a deluxe binding of embroidered silk. The twelve engraved plates have aphoristic text below the image, each of which is delicately colored. Both covers on the white silk binding, uncommon in this format, has four feathers formed of silver thread radiating out from a circular center device made from green sequins and gold thread. A thin gold thread with gold sequins forms the border. The spine

decoration is a leafy tendril formed of silver thread and sequins. A mirror is set into the front pastedown, and the whole is enclosed in a contemporary pull-off case of gilt decorated polished red morocco. Several sequins missing and very light soiling to covers, else a fine example. \$4,500

10. [GARMAN, ALICE]. *Adlai Stevenson's Veto 1949*. (Amsterdam, 1971). (44) pp. From an edition of 250 copies, this is one of thirty copies handcolored by Alice Garman. Signed by Garman. Adlai Stevenson's delightfully amusing reasons for vetoing a bill passed by the Illinois State Legislature that would have required cats to be leashed. "I cannot agree that it should be the declared public policy of Illinois that a cat visiting a neighbor's yard . . . is a public nuisance," Stevenson observes. "It is in the nature of cats to do a certain amount of unescorted roaming." Printed from Garman's calligraphy and illustrated with a number of her drawings depicting playful, impish cats. The illustrations are colored in vibrant shades of pink, green, blue, and violet. Very slight spine lean, else fine in gilt-stamped brown leather. (Bromer and Edison, pp. 160-161). (1 15/16 by 1 13/16; 48x50mm.). \$375

11. GREENAWAY, KATE. *Kate Greenaway's Alphabet*. London, George Routledge, (c. 1885). 16ff. Small chip to spine, smudge of blue ink to margin of one page, else a fine copy of this famous whimsical alphabet bound in glossy pictorial boards. (Thomson 68a; Schuster & Engen #23-1C). (2 5/8 by 2 3/8; 67x59mm). \$120

12. [HEAVENLY MONKEY]. *El Autobus Azul*. (Vancouver), 2008. 20ff., + 4

21. [SCHLOSS, ALBERT]. *English Bijou Almanac for 1840*. London, (1839). 64pp. "Poetically illustrated" by S. Lover, Esq., with portraits of the Duchess of Sutherland, Anna Maria Hall, the novelist, W.C. MacReady, an actor, Martin Archer Shee, a painter, Thomas Moore, the poet, and Fanny Persiani. All are eulogized in verse by Samuel Lover (1797-1868), the songwriter, novelist and painter, and a friend of Charles Dickens. Spielmann notes that these tiny almanacs were "a fashionable and by no means cheap present for the Ladies of the Court and similar high-placed personalities." Bound in gray-green morocco with fine floral gilt-tooling on both covers, surrounding oval center panels of gilt-titled red morocco, and with titling in gilt on spine. A.e.g. The tiny slipcase has identical decoration. Housed in the original hinged case of burgundy morocco, measuring about 1 1/2 by 1 3/8 inches, with a metal clasp. The fitted interior is lined in white velvet, and the lid in white satin. A tiny but powerful magnifying glass with a tortoise-shell handle also fits into the case. A rare and intact survival of a charming Victorian gift presentation. (Spielmann 448; Bondy pp. 42, 165; Bromer/Edison, pp. 94-97; Welsh 2659). (3/4 by 9/16; 20x15mm). \$1,250

22. *SEKERE MANIERE DES GEBEDS, en beweginge van dien. Door M.D. (Secure Manner of Prayer and its Movement, by M.D.)*. (Holland), B. de Later, 1676. 48pp. Printed in 5-point black-letter type. Each

tipped-in paper samples. Second edition. From an edition of 50 copies, this is one



of only six copies with a dust wrapper hand-painted and titled by Martin Jackson, who also signed the colophon. Printed to mark the tenth anniversary of its original publication, *El Autobus Azul* was

the first book printed by Rollin Milroy, and this new edition adds a Foreword by him. The deluxe issue of the book was printed to raise funds for the Fine Arts program at the elementary school attended by Milroy's daughter and Jackson's grandson, and the special limitation sheet was printed with the assistance of the second graders in that program. As new in stiff paper wrappers, and housed in publisher's slipcase. (2 7/8 by 2 1/4 inches; 72x66mm). \$550

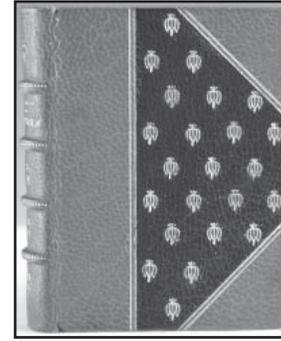
13. HUNTER, DARD. *The Making of Books*. (Lime Rock, CT, Lime Rock Press, 1987). Four volumes. Unpaginated. One of 50 numbered copies printed by Dard Hunter, Jr. at the Mountain House Press. The text, written in 1915, is reprinted from the quarterly published by Alfred Fowler entitled *The Miscellany*, 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. 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

14. [HAMILTON, J.]. *Gentle Thoughts*. Philadelphia, (c. 1835). (32)ff. A scarce emblematic miniature, which illustrates short mottos with thirty-two full-page oval engravings. The mottos include "Time is short," "Pride shall have a fall," and "I sink to rise again." Fine in gilt-stamped blue cloth. A.e.g. (Welsh 2980). (1 3/16 by 1 1/16; 30x27mm). \$450

15. LONDON ALMANACK FOR THE YEAR OF CHRIST 1772. London, Company of Stationers, (1771). (24)pp. Entirely engraved with the phases of the moon, saints' days and tidal information for the city of London. A panoramic view of the New Excise Office printed on four consecutive pages. Bound in full red morocco with elaborate gilt-stamping on both covers. The faintest wear to top of spine, else the book and its matching slipcase are quite fine. A.e.g. (Welsh 4563; See Bromer/Edison, pp. 93-94). (2 3/16 by 1 5/16; 55 x 35mm). \$950

16. [MARCILLY]. Florian, Jean Pierre de. *Estelle*. Paris, (c. 1840). (iv), 228pp. Frontispiece and six full page plates from engravings. Florian's pastoral is printed here by Firmin Didot Frères. In a superb unsigned binding of brown morocco with panelled onlays of blue morocco. Each panel bears a repeating pattern of fritillaria flowers tooled



in gilt with tiny red onlays for the petals. Spine in five compartments with gilt title and four fritillaria with dark blue onlaid petals. Edges tooled in gilt. Gilt floral turn-ins. Metallic silver doublures and endleaves with a repeating pattern of fuschia fleurs-de-lys. A.e.g. A fine copy of a famous miniature in sumptuous binding. (Welsh 2843; American Art Association 105; *Mikrobiblion* 98). (2 5/8 by 2; 62x52mm). \$950

17. MASSMANN, ROBERT. *Bibliography of REM Miniatures: First Supplement*. New Britain, CT, REM Miniatures, 1982. One of 250 copies; this copy specially inscribed by Massmann. Illustrated throughout, with many small items of ephemera including a tiny Christmas card, a war ration book with four ration stamps in it, bookplates, and a sample of paper from Dard Hunter's mill. Together with a booklet, the *REM Ego Extra 1978*, signed by Massmann. One of 350 copies. Both extremely fine. \$55

18. [RAHEB, BARBARA]. *Oranges and Lemons: A Nursery Rhyme*. Agoura Hills, CA, Pennyweight Press [Barbara J. Raheb], 1999. (8)pp. One of 200 copies. This nursery rhyme about London's church bells from Barbara Raheb's Pennyweight Press is illustrated with a hand-colored frontispiece and a pop-

up depicting two bells over the London skyline. Each page has a hand-colored border. Bound in gilt-titled red pyroxylin, with a gilt-stamped medallion of a church dome against a blue-and-white-painted sky. Fine. (Bradbury, p.224). (1 1/8 by 7/8; 28x22mm). \$550

19. [ROBINSON, ERNEST A.]. *Mite*. Grimsby, England, (1891). 38pp. Decorated with eight illustrations, seven of which are full-page. Published as "a curiosity," this book was the smallest in the world to be printed from movable type until "Galileo" from the Bros. Salmon in Padua. At the time of publication of Bondy's "Miniature Books," it was still considered to be the smallest English book thus printed. The text contains articles on various curiosities and trivial facts. A very fine copy in a variant deluxe binding of full vellum, ornately titled in silver, red, and black. All edges red. (13/16 by 11/16; 21x18mm). (Spielmann 376; Bondy 99; Welsh 5067). \$1,000

20. [SANGORSKI & SUTCLIFFE]. *Inauguration Speech of President Roosevelt 1933*. London, Sangorski & Sutcliffe, 1933. 34pp. Complete manuscript text of Roosevelt's inauguration speech, written in nearly microscopic script by Hugo Reichman. Delivered on March 4, 1933, at the height of the Depression, Roosevelt acknowledged "the dark realities of the moment," but laid the groundwork in this speech for policies that would shape the New Deal. This manuscript has been bound in red morocco by Sangorski & Sutcliffe with the presidential seal and elaborate foliate decorations stamped in gilt. Gilt decoration on turn-ins; blue silk endpapers. Housed in a blue morocco clamshell box with gilt borders and the title gilt-stamped on the spine. Fore-edge