Catalogue of the Library of MINIATURE BOOKS

PERCY EDWIN SPIELMANN
This is a Catalogue of a private collection of over 500 miniature books. The author gives many illuminating details on the artistic and technical skills which have been put into their production over four centuries. His absorbing interest in this craft has led him to intensive research on these minute and perfect volumes, the smallest of which measures under a quarter of an inch.

Such information will be of value not only to librarians and bibliographers but to anyone who may be interested in starting a collection of miniature books.
CATALOGUE OF THE LIBRARY
OF MINIATURE BOOKS
This book has been printed in a limited edition of 500 copies of which this is number 297.
CATALOGUE OF THE LIBRARY OF MINIATURE BOOKS

collected by

PERCY EDWIN SPIELMANN
Ph.D., B.Sc., F.R.I.C., F.R.S.L.

together with

some Descriptive Summaries

LONDON
EDWARD ARNOLD
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ACKNOWLEDGEMENTS

Thanks are offered for courteous permissions to reprint extracts from

Books and their Makers in the Middle Ages
by G. H. Putnam, to Messrs. Putnam Ltd.;

Children's Books in England
by F. J. Harvey Darton, to The Cambridge University Press;

Publishing and Bookselling
by Frank Mumby, to Messrs. Jonathan Cape Ltd.

I have had much assistance from the publications of the Bibliographical Society.

I am glad to record also assistance of major importance from Mr. Louis W. Bondy, whose extensive collection crossed the Atlantic some years ago. His knowledge and experience have been invaluable as well as his critical examination of the proofs of the volume.

P.E.S.
PREFACE

There is something in human nature that responds to the appeal of the very small—perhaps a form of semi-memory of childhood—particularly when feelings of delight are in addition stimulated by the presence of charm and beauty.

The collector may then become more than a collector; he will develop into an explorer among the bypaths of printing, illustration, and binding of tiny volumes, as well as into the history of their publishers. For him, there is also aroused an emotion of wonder, almost of awe, at the technical perfection and manual dexterity required to produce the smallest of the minuscules. Bibliography is one and indivisible, so that its study is as indispensable here as with the bigger brethren.

The production of miniature books began primarily for personal convenience: bibles, prayer books, psalms (in English, Latin, and Greek), the classics, poetry—that could be carried in the pockets of waistcoats and coats, both plain and gorgeous, of the seventeenth and eighteenth-century gentlemen, and in the embroidered reticules of their ladies. Erotic literature exists in miniature books but it is rare.

Later came the craze for the production of tiny volumes for the sake of their minuteness, and a challenge to techniques to which the publishers responded by developing ever increasing skill in the cutting and casting and setting of tiny type (and later in their reduction in size by photography), and in providing suitable paper for the special ink required to avoid clogging of the type, and the minute pieces of plant for their binding.

In modern times, these small volumes have in the main reverted to their original practical purpose, as is exemplified by the two-volume edition of Don Quijote (No. 85) and the disquisition on miniature books by De Vinne in America (No. 117).

The approximate page-size of miniature books, based on a crown sheet of $20 \times 15$ in. is:

- 32 mo. $3\frac{3}{4} \times 2\frac{1}{4}$ in.
- 64 mo. $2\frac{1}{2} \times 1\frac{3}{4}$ in.
- 128 mo. $1\frac{7}{8} \times 1\frac{1}{4}$ in.

Certain critics have derided miniature books on the ground that they cannot be read, but this is a condemnation not to be sustained. They can
be read, many of them as easily as their larger brethren. In only a few cases is the objection valid; but usually an ordinary reading glass is of sufficient aid, and in some cases the tiny thing carries its own magnifier. Rarely a 15x glass is needed, and spectacles can easily be made to read minute type without discomfort at a distance of one or two inches from the eyes.

The library recorded in this Catalogue is limited to books not more than three inches in height, but an occasional ‘blind eye’ has been turned towards the inclusion of a book of special interest or rarity or beauty of a size slightly in excess of the prescribed limit.

Collecting began with a wide exploration to discover the extent of the miniscule world. Subject-matter was of major importance, followed by information about printers and publishers and the locality of their presses, dates, and bindings.

Great but not overwhelming importance was attached to the state of preservation.

In one case (No. 15A) great rarity allowed inclusion in spite of a missing title-page, in expectation that another copy might furnish the lost information. Unfortunately, the rarity was so great that Very High Authorities were unable to help me.

Later, a closer selectivity led to the acquisition of an increased proportion of what was illuminating, sometimes of breath-taking beauty, intrinsic interest, and greater rarity.

Manuscript books have been excluded as these would have led too far afield, but the following exceptions have been made:

*Book of Hours* (incomplete ‘Dominus humiliatus sum’ illuminated, c. 1500 (No. 132)
*Devotional MS.* German. 1593 (No. 164)
*Libro de Nobili Veneti.* 1658 (No. 294)
*As You Like It* (Humorous illustrations) (455A)
*Litany.* Bound in 1445.
*Petit Traité sur les Petites Vertus.* 1841 (No. 434A)
*Seven Ages of Man,* c. 1920 (in No. 455A)

The publication of this Catalogue, with its associated information, aims at interesting bibliophiles and other cultural and technical researchers; and at the same time supplying valuable information which I would have been glad to have had available when I began collecting.
INTRODUCTION

THE PRODUCTION OF MINIATURE BOOKS

The progressive diminution in size of such volumes began at a time almost coeval with the invention of movable type and was attained in Rose Garden of Omar Khayyam (No. 396A), \( \frac{1}{8} \times \frac{1}{2} \) in., and the Lord's Prayer (No. 355) and Serments d'Amour (No. 455), both \( \frac{1}{8} \) in. square.

The earliest examples are Theodoricus de Hexern, measuring \( 3.6 \times 2.4 \) in., beautifully printed by Jacques de Breda, c. 1490; it is almost certainly the smallest incunable in the Netherlands (Maggs's Catalogue, No. 600, 1934, item 258). And next, on the Continent, comes the diamond edition issued by Aldus Manutius in Venice of Horae b. Mariae Virginis, in 1505, measuring \( 3\frac{3}{8} \times 1\frac{1}{8} \) in. (Book of Italy, William Dana Orcutt, 1928).

In England, Hours of the Blessed Virgin was printed by Julian Notary, at the Three Kings Near Temple Bar, in 1500. In America, the first was A Wedding Ring Fit for the Finger, Or the Salve of Divinity on the Sore of Humanity, by William Secker of Boston, printed by T. G. for N. Buttolph, 1700.

The technical development in the production of miniature books is too richly varied to be discussed fully here; it has been dealt with admirably in De Vinne's Brilliantis (No. 117), itself a miniature book of distinction, and by Lüthi (see Bibliography). But special attention must be paid to the beautiful miniature books of modern interest published by Achille J. St. Onge, of Worcester, U.S.A. (No. 61, 66, 134, 136, 445A, 469, 483).

More recently, publishers, mainly in America, have continuously competed to attain the limits of craftsmanship (short of the use of micro-mechanical instruments such as we associate with modern microscopy) in which the problems involved are the cutting of tiny type, the production of ink which will not clog, and of paper which will carry clearly and permanently the solutions of the other problems.

The most famous of all claimants to the use of the smallest of movable type is Galileo's letter (No. 161) to the Most Serene the Dowager
Introduction

Duchess Christine of Lorena, written in 1615, which involved him finally in the dangerous turmoil of the Inquisition.

This opuscule was published by the Brothers Salmin of Padua in 1897 (see also No. 114). It is said that the type broke down twice under the pressure of printing; that one compositor went mad and that several of those concerned with the production suffered from eye-strain for long afterwards. To print thirty pages took a month, and new type was required for every new forme. This had originally been cut by the Italian Antonio Farina, but was never used by him.

Such personal skill was ultimately exceeded when Meigs of Cleveland, Ohio, published in 1910 the *Rubaiyat of Omar Khayyam*, of which only fifty (or fifty-seven) copies were printed from twelve copper plates (later destroyed) on Japanese paper. The size of the page is $\frac{11}{16} \times \frac{7}{8}$ in.

In 1933, *The Rose Garden of Omar Khayyam* (No. 396A), translated from the Persian by Eben Francis Thomson, was published by the Commonwealth Press of Worcester, Massachusetts. It is $\frac{4}{1}$ in. square, is bound in full morocco, and hand sewn with turned edges. Of this, 150 copies were issued.

The final reduction in size was reached in two stages, by the usual process of photographic screens. After seven years of study and experiments the great difficulties of production were overcome, and the booklet was marketed in several forms, including enclosure in a finger-ring (as was also Meigs's).

The story that the operation of printing was so delicate that vibration caused by passing traffic upset the tiny type is not true, as no type was used because it could not stand the pressure of the press. The fact was that the vibration prevented the taking of the first clear photographs even on the seventh storey of a concrete building. Work was difficult to arrange at night, so that it had to be done only on Sundays and holidays when the minimum of traffic was on the roads.

Two of these tiny tomes were presented to Queen Mary, one for the famous Doll's House, and one for her personal collection: they bore the Queen's cypher and crown in gold.

Already in 1929 to 1932 the Kingsport Press of Tennessee had produced three volumes of political addresses $\frac{3}{4} \times \frac{7}{8}$ in. (Nos. 103, 297, 508). When the firm began to train their new technical staff from the bottom up, one of the requirements for promotion from the school to the plant was the production by the trainee of an original example of craftsmanship. A tiny volume was made by a student which the management thought might have high advertising value, so that a limited number of copies were issued after improvement based on the firm's store of experience.
The type page was set in 7 point, smaller in size than that of an ordinary novel. Meticulous care was taken to produce prints as perfect as possible, and from these zinc line-cuts were made. These were photographically reduced to the final size, and regular nickel electro-types were made; and all subsequent stages were carried out as for normal books, with plant modified to suit the minutely careful handling required by the tiny pages.

Finally—and this word may be found to be literally true because the following are no smaller than the Rubaiyat just described—there is The Lord's Prayer in six languages (No. 355). This is beautifully printed in Amsterdam, and bound in black leather bearing a silver cross on the cover (it is also sometimes supplied in a metal slip-case). And, closely comparable, is Serments d'Amour (No. 455), declaring on each tiny page 'I love you' in nine languages. It also is well printed in bold black lettering with a gold heart on the cover.

These were both published by Waldmann & Pfitzner of Munich. The type was cut by means of a high-precision machine and finished by hand. As many casts as were required were made, and several were used in the same forme for printing. The binding was done by the Lumbek process which avoids sewing. So great was the exactitude required, that the publishers could find (March 1937) only one man with sufficient skill, which limited output to one volume in 1 to 1 1/2 hrs.

The above statement regarding finality is apparently true as the Ave Maria (No. 13A) is practically the same size as the two above. It is printed from a casting made from a minutely cut die, and has been bound in Milan. And Gutenberg (No. 181 A) is almost as small.

BOOK-PLATES IN MINIATURE BOOKS

Book-plates declare the identity of the possessor, and stem from the early days of heraldry in Germany. The heraldic design continued almost exclusively till about 1800, but in this country they appeared (in freer guise) in the middle of the eighteenth century.

A book-plate endows a book with a bibliothecal personality, so that it becomes differentiated from the waifs and strays among the general population of books: 'I am a citizen of no mean Library’ does such a book thus declare itself.
Introduction

A unique example of a book-plate being included in the 'prelims' of a book is in a tiny 'Ex Libris', too small to be useful (No. 11).

For my library a small book-plate has been designed (by D. V. Wicks) and produced in two sizes, $\frac{3}{8}$ and $\frac{1}{2}$ in. square; it is seen on the title page and colophon.

Unfortunately book-plates are seldom met with in miniature books, and then they are little more than makeshift means of identification, but two in this collection are of more than usual interest.

John Haslewood (1769–1833), solicitor, but better known as writer, literary editor, and antiquarian. He had a sensitive outlook and breadth of interests which explain the lovely and almost reverent grangerization of a *Verbum Sempiternum* (No. 495). Together with a few 'Lions of Literature' he founded the Roxburghe Club, named after the third duke who formed a famous collection of books which was sold in 1812.

Eben Robertson (1815–1874) was an historical writer, barrister, and High Sheriff and Deputy Lieutenant of Leicestershire (No. 278).

CURIOSITIES

Miniature books are themselves curiosities on account of their size, so that any intrinsic peculiarities will add to their interest and even wonder. Such curiosities cannot be classified, so individual idiosyncrasies only can be recorded.

The smallest books are $\frac{3}{8}$ in. square.

The smallest movable type is claimed to be the Dantino (No. 114, 161, 355A).

Claims have also been made for *The Mite* (Nos. 376, 435, 436), for *Contes Rémois* (No. 91) and *La Pucelle* (No. 181).

A Memento, bearing hair encased under glass on the inner cover (No. 330).

An Hexagonal Book, a Koran manuscript (No. 283).

The Game of Diabolo, illustrated in No. 356 (1792).


A Book within a Book (No. 492) consisting of a miniature reproduction of the larger book in which it is contained.

Electrotype Ornaments, used by printers (No. 135).
Folded Books: an Austrian almanack (No. 276), and a Japanese book of oracles or horoscopes (No. 227).

Postage Stamp as Frontispiece: portrait of Abraham Lincoln (445A).

Lithography used in miniature books, almost certainly for the first time (No. 3).

Commemorative Volume, Schloss’s Almanac for 1841, in carved mother-of-pearl heart-shaped case (No. 449A).

MUSIC IN MINIATURE BOOKS

The modern method of setting and printing music was invented by Hautain as far back as 1525. It consisted in building up and uniting the staves and notes from small fragments on the same principle as the type-setting of the text. This was almost completely ousted by the greater simplicity of engraving, whether employed by incising metal by hand or by impressions made by punches.

This method lasted until the middle of the eighteenth century, when the ‘bits and pieces’ of the earlier process were rationalized into orderly dimensions which enabled the problem of the increased complexity of music to be resolved. This was later combined with stereotyping for production in quantity and still later this had to give way to the technical advance of lithography and photolithography, which has continued to today.

In this Library there are fourteen volumes containing music.

1626. *The Whole Book of Psalms* (No. 425). ‘To the Reader’ includes an explanation of the ‘sillables’ Vt, Re, Mi, Fa, Sol, La, Fa, Sol, La. The music is printed from musical type, with some irregularities, more than usually obvious, in the staves. (An earlier edition of 1609 does not contain music.)

c. 1660. *Psalmen Davids nach Französischer Melode* . . . (No. 428). This was a very popular volume of many editions. It is printed from musical type.


1696. *Preparation for the Mass*. Translated into Romansch. (No. 133). It contains a four-part song, the parts being printed consecutively
on an opening of two pages. It is printed from musical type. 1702. 't Groot Hoorn's Lied-Boek (No. 181A) is printed from movable metal type. (Comp. 199).

c. 1750. Hoorn's Lied-Boekje, 't niew groot (No. 199). The music is printed from musical type, retaining the older seventeenth century style.

1835. The Complete Angler (No. 504). This contains The Angler's Song. It is apparently printed from contemporary engraving, although no plate mark is visible. It shows signs of carelessness or inexperience in the engraving, as the tails of the notes are occasionally on the wrong sides of the heads. (They should be on the right going up and on the left descending.) (See also 504, 505.)

1837. Schloss's English Bijou Almanack (No. 140). In even so tiny a volume (engraved) the music is beautifully clear. The piece is the Rondo in Balfe's The Maid of Artois, which was produced in May of the previous year.


c. 1870. Demorest's Gem Souvenir, an advertisement of a fashion emporium (No. 116). This includes a song, entitled Pretty Canary, music by ?, and words by ? (both names illegible).

1884. Complainte sur la Pucelle d'Orléans (No. 181). The page of six staves of an old Christmas carol introduces the poem written in 1876 on the occasion of the visit of Marshal Mac-Mahon to Orleans.

1895. Rondes de l'Enfance (No. 443). The fifteen songs are each preceded by its own music, which is printed by photographic reproduction.

c. 1900. Old English, Scotch and Irish Songs (Moodie) (No. 377). An anthology comparable with normal size publications, consisting of six English, seventeen Scottish, and seven Irish songs.

English.


Scotch.

**Introduction**

Irish.


c. 1900. *Het Boek der Psalmen* (No. 427). The music is well printed in seventeenth century type, by photographic reproduction. At the end of each stave is a 'squiggle'—a ‘direct’ which helps the eye to pick up the proper line in the next stave.

It should be noted that the use of notes with diamond heads is not indicative, even approximately, of the date of the book: there is great conservatism in such representation.

**Acknowledgements**

A. Hyatt King, Esq. British Museum.  
The Oxford University Press. 1950.

**LANGUAGES**

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NAME INDEX

1. **ABC Alphabetical Railway Guide (The). January, 1929**

   Complete facsimile, with reproduction of all the pages and advertisements. No date. $\frac{3}{8} \times \frac{1}{2}$ in. Page size: the same. Type: photographic reduction to a very tiny size of type. Most of the words and figures have become illegible, with the exception of the titles and larger advertisements. Publisher’s light-brown wrappers, in facsimile of the original’s cover. Fine.

   A curiosity, of considerable rarity. Amongst the advertisements with illustrations are: The Great Eastern Hotel, Liverpool Street Station, The Hotel Cecil, London, The Hotel Metropole, Brighton, the Hotel Majestic, Folkestone, etc.

   In the Queen’s Dolls’ House Library.

2. **Advocate and Friend of Woman (The)**

   Compiled from various authors. Printed and sold by G. Nicholson, Poughnill, near Ludlow. Sold also by H. D. Symonds, J. Harris, J. Lackington, Allen & Co., B. Crosby & Co., Champante & Whitrow, London, and all other booksellers. 1808. 190 pp., two pages of adverts. Engraved frontispiece, W. M. Craig del., S. Noble sc., with imprint: Publ. Aug’t 1, 1805. On title: price in boards 1s. $3\frac{3}{8} \times 2\frac{3}{8}$ in. Page size: $3\frac{3}{8} \times 2\frac{3}{8}$ in. Type: 7-point. Contemporary boards, lithographed floral tool in centre of both covers, within ornamental boarders. Spine partly damaged.

   Deals with women, coquetry, dress, occupations, amusements, etc. Printer’s address at end of book is given as G(eorge) Nicholson, Stourport, (Worc.).

**Almanacs**

In Rome is was ordained lawful to transact business on the *dies fasti*, and unlawful to do so on the *dies nefasti*. The books in which the *fasti* days were registered became themselves known as *fasti*; and were

M.B.—B
extended to other forms of record, one of which was the *fasti kalendaris*.

This was kept by the priests, who informed the people of the days of the month, astronomical events and historical facts, and the deeds of the imperial family. This was so much like the publications of much later times that the word became, in one significance, an alternative to our *almanac*.

This word appears to be derived from the Spanish–Arabic *almanakh*, *manakh* meaning ‘calendar’ or *manah*, a ‘sundial’.

In the fifteenth century almanacs were primarily astronomical, being concerned with *ephemerides*, the positions of the moon and stars for so many years ahead, and were compiled for the immediate use of navigators.

The most famous of these among the English almanacs is that published in 1508 by *Wynkyn de Worde*, assistant to Caxton and later his successor. It was bound in brown leather, and is $1\frac{1}{8} \times 1\frac{3}{8}$ in. in size. The copy in the Bodleian Library at Oxford was

enprynted at London in the Fletestrete by wynkyn de worde.

In the yere of the Incarnation of our lorde, a M.CCCCc, and viii. The xxiii yere of the reygne of our most redoubted souerayne lorde kïge henry the .vii

Later, astrological lore, ‘remarkable events’, and prophecies were included, and so popular did they become that in France the number of almanacs and their circulation had to be checked and even prohibited.

Germany also had similar difficulties, for the *Leipziger Moden auf das Jahr 1794* (No. 291B) includes a description of the legislation in Saxony as to the printing and circulation of calendars.

Although in England the nature of the subject matter became more reasonable, James I still considered direction to be desirable to limit the stream of indecent, misleading, and fantastic matter that was printed, so he gave a monopoly to the two universities and to the Company of Stationers for their production. Other firms were enabled to publish almanacs under the *imprimatur* and patronage of the Stationers Company; and *Moore's Almanack* has continued from 1697 to this day, even retaining a ghostly hint of its earliest spirit. Even so, violent reaction resulted from the publishers in general against this limitation.

The most prominent and, in the end, most successful in this struggle was Thomas Carnan (*q.v.* under *Company of Stationers*).

Much the same commotion occurred in Scotland, but with less vigour.

The best known series of almanacs printed for the Company of
Stationers is that of Raven and known as the London Almanacks. During their 200 years of existence they are found in several types of binding, mostly in a number of very attractive and even gorgeous designs in highly coloured onlaid leather with excellent tooling, and often provided with a slip case of similar ornamentation. Their patterns may vary slightly even among issues for one and the same year. Although an English process this style is known as ‘Venetian’.

The usual size is $2\frac{1}{4} \times 1\frac{1}{2}$ in.; but there are also a half-size of $1 \frac{1}{8} \times \frac{1}{2}$ in. as though folded in the middle, a ‘finger’ shape of $2\frac{1}{8} \times \frac{3}{4}$ in., and in a double size, $2\frac{1}{8} \times 2\frac{1}{2}$ in. printed in double columns and containing less information.

The contents of the almanacs vary little throughout the years. They consist of:

- Arms of the City of London, date, and ‘The Almanack Explained’
- The Arms of the Stationers’ Company: the motto Verbum Manet in eternum (began in 1832), Common Notes
- A view of London
- Calendar
- Royal Table
- Royal Family
- Officers of State
- Lord Mayors and Sheriffs
- Table of Stamps
- Dividends and Transfers


Great value was attached to these almanacs as gifts, which were sometimes provided with covers of especial beauty such as filigree silver, tortoiseshell, mother-of-pearl. (See Bindings.)

Down to 1874 these almanacs were engraved, and the London scenes contained in the normal size were beautifully executed and form a valuable record of contemporary buildings; but after this date they were printed from type and the illustrations coarsened. Finally, in 1894 and 1895 the latter had degenerated into half-tone blocks made from photographs.

The names of the engravers and printers, so far as they have been clearly ascertained, are:

- J. Sturt, engraver 1701–03
- G. Nutting, Little Carter-Lane, engraver 1706

1 Details of these from 1693–1895 (not entirely complete) were kindly given to me by Mr. S. Hodgson, of the Stationers’ Company.
Catalogue of the Library of Miniature Books

John Sturt, Golden-Lion Lane, Aldersgate Street, engraver 1709
John Senax, Map and Bookseller at ye Globe 1718-1820
Salisbury Court near Fleet Street
George Hawkins, printer 1776-80
John Wilkie, printer 1781-85
Robt. Horsefield, printer 1786-93
B. Baker, near the Thatched House, Islington engraver 1794-98
George Greenhill, printer ditto 1799-1835
T. M. Baynes, designer 1830
H. Adlard, engraver 1830
Joseph Greenhill 1846-85

3. Almanach Auf Das Jahr 1818


One of the smallest and most interesting German miniature almanacs, an 'incunable of lithography'.

4. Almanach Auf Das Jahr 1826

Lithographirt von Clem(ens) Senefelder in München (1825). Fifty-six pages including plates. Calligraphic title and imprint on verso. Portrait of Max Joseph. Eleven fine views. 1 × ⅞ in. Page size: the same. Type: lithographed throughout. Original lithographed light yellow wrappers, lettered '1826' on front cover within ornamental border which is repeated on lower cover. In green lithographed slipcase, with decorations on both sides. Gilt edges. In fine state. Almost an incunabulum of lithography—the first tiny almanac in lithography was produced in Carlsruhe in 1818—this charming little almanac has been produced by Clément Senefelder, youngest of the three brothers of Alois Senefelder, the inventor of lithography. The landscape plates are of great charm and the entire almanac bears witness to the quality that must have been an accepted requirement in the workshop of one of the greatest figures the world of art and book production has ever known. See on Senefelder: Bigmore & Wyman, pp. 340-51.
Grolier Club, No. 22 (a later almanac).

Clemens Joseph Johannes Senefelder (b. 5 April 1788, d. 18 April 1833, both events at München). 'He was the best designer of the family'.

(Letter from V. & A. 10 October 1857.)

5. ALMANACH AUF DAS JAHR, 1827

Carlsruhe. On verso of title: Aus dem lithographischen Institut von C. F. Müller in Carlsruhe. Wehrle sc. (1826). Six lithographed portraits. (14 ff.) \(\frac{3}{8} \times \frac{1}{2}\) in. Page size: the same. Type: lithographed throughout by Wehrle. Publisher’s pink boards, lithographed ornaments on both covers (a torch on front cover and a face within sun on lower cover). Gilt edges.

An early lithographic production. The portraits are of contemporary European rulers and statesmen. Calendar and table giving the age of European rulers. Grolier Club Cat., Nos. 1–20. Gives type size as ‘Excelsior 3-point’.

5A. ALMANACH CHANTANT, on Etrennes des Dames, contenant tout ce qu’on a pu recueillir de plus agréable pour l’amusement du beau Sexe.

A Paris, et se trouve à Genève, chez Pellet, M.DCC. LXXVIII. (1778). 32 leaves. \(1\frac{7}{8} \times 1\frac{1}{8}\) in. Page size: the same. Type: 6-point. Original flexible dark-golden flexible boards, delicately painted with yellow flower design. In original cardboard case, with cover to open. Very rare. The contents consists of songs, all of them dealing in a light-hearted vein with love, and—besides the calendar—there is some information on the arrival times of stage coaches, a table of how much money one can spend per day on a given income, etc. The original binder has not cut the little volume quite straight, thus cutting into some words of text.

5A. ALMANACH, Op’t Jaar ons Heeren Jesu Christi, 1771

Vorsien met de Jaar-/Paarde-/Beeste- en Leermarkten: En de Maans op- en ondergang. Door Dirk Jansz. van Dam. Met Previlegie voor 15 Jaren; By d’erfgen. van de Wed. Corn. Stichter. Amsterdam. Title woodcut. Thirty-two printed, twelve stiff, inter-leaved, blank, thirty-two printed pages. \(3\frac{1}{2} \times 2\frac{3}{4}\) in. Page size: \(3\frac{1}{8} \times 2\) in. Type: Gothic type ca. 8 point and 10 point for calendar section, which is printed in black and red. Contemporary black shark-skin, raised bands, blind-tooled fillets, attractive silver clasps with the Royal Dutch arms on each clasp, held together by metal loops and a silver pin. Gilt edges. Very scarce.
The text part, with a title 'Reys-Wyzer' (travel guide) contains details about the departure of ferry boats and ships, the ringing of the harbour bells, an astrological calendar with predictions and a short chronicle from the year 1711 onwards.

5b. ALMANACH TOM POUCE, 1888


5c. ALMANACH TOM POUCE, 1901

Printers: Casterman, Tournai. Woodcut frontispiece and title. Fourteen leaves. $1\frac{5}{8} \times 1\frac{5}{8}$ in. Page size: the same. Type: 5-point. Printed in black and red. Original blue wrappers. Front wrapper lettered Almanach Tom Pouce, with a gilt stamped Napoleon figure in centre. Lower cover intertwined initials TP within floral spray. The contents calendar only.

6. ALMANACH VOOR DAMES, 1807

Esvelt Holtrop. Amsterdam (1806). Engraved title within leafy borders. Six charming double-page engraved plates. Finely engraved calligraphic list of dances on two leaves at end, entitled ‘Dans Orde 1807’. (18) ff. (the last blank), 2ff. $2\frac{3}{8} \times 1\frac{1}{8}$ in. Page size: $2\frac{1}{2} \times 1\frac{1}{8}$ in. Type: 6-point. Contemporary binding of mother-of-pearl, with silver corners, clasp and back, raised ‘bands’ in four compartments. Contemporary ownership inscription in neat calligraphy on front end-paper: J. C. Pelletier. A rare and exceptionally fine Dutch ladies’ almanac. The delightful plates show amoretti with wings coloured red, two moors in a tropical landscape, the one with bow and arrow, the other holding up the target, three children playing, a family sitting at home, etc. The text consists of a detailed calendar, with indication of the moon phases, a short and interesting article on the ‘Origin of Almanacks’, followed by the story of the ‘childish faithfulness of a daughter to her father’.

6A. ALMANAK, VOOR HET JAAR 1826

Aanwijzende alle de Jaarmarkten Kermissen Paarden Beesten en Leermarkten in het Koningrijk der Nederlanden gehouden word-
ende; het op of ondergaan der maan door O.S. Bangma. Wordt uitgegeven, te Amsterdam, bij de Gebroeders v. Staden, op de Wal, no. 77. Title woodcut (almost identical with that of the 1771 woodcut in this collection). Thirty-two printed, six blank, sixteen pages of 'Reiswyzer', with a ship vignette on title and the imprint: Gedrukt te s'Gravenhage, forty pages of Nieuw Geopend Prent-Kabinet with seven large woodcuts of views and scenes. 3 1/4 × 2 3/4 in. Page size: 3 3/8 × 1 3/8 in. Type: 10-point Gothic for the calendar, in red and black, ca. 8-point for the text part. Contemporary calf gilt-tooled borders, attractive floral tool in centre of both covers, gilt edges. Very scarce.

The text part includes the time-tables of ships, the ringing of harbour bells, notes on the months by 'Don Anthonio Magino', poems and songs, as well as a chronicle of events since 1814.

7. **ALMANACH-BIJOU, 1874**


This unusual almanac, inter-woven with interesting advertisements of the period, a number of them with vignettes, contains the addresses of ambassadors, and consuls, details of Paris monuments and museums, the tariff of coaches, theatres, concerts and public dance halls, the itinerary of buses, including time-tables, and postal information. Of particular interest is the detailed information on theatres, their directors and specialities.

8. **AMOUR ET GLOIRE, 1827**


The charming plates show young lovers, a priest preaching to three youngsters, etc. The text consists of old love songs like 'Plaisir d'
Amour'. Gumuchian, No. 4056—Grand-Carteret, No. 2060, quotes the same almanac from the famous Georges Salomon collection, with the imprint: E. Jourdan, quai des Augustins, No. 17.

9. Anacreon

Hai tou Anakreontos Odai, kai ta Sapphous, kai Erinna leipsana; Apud Hamilton, Balfour & Neill, Edinburgh. 1754. Eight pages, including half-title and title. Seventy-two pages. $3\frac{1}{8} \times 1\frac{1}{8}$ in. Page size: $3 \times 1\frac{3}{8}$ in. Type: Greek c. 8-point throughout, with exception of introductory page 'Lectori', to the reader, which is c. 8-point Roman. Contemporary calf, double fillets gilt on sides. Spine with raised bands, compartments delicately gilt-tooled with ornaments built up from fan-shaped leaves and flower petals. Marbled endpapers.

Bound with:

Epictetus

To tou Epiktetou Encheiridion. Ex Editione Joannis Upton accurate expressum (in Greek throughout); Excudebant Robertus et Andreas Foulis. Glasguae. 1751. Type: Greek c. 8-point. (Size as Anacreon.)

The Anacreon edition is based on the famous edition by Henri Estienne. The volume also contains the odes of the Lesbian poets Sappho and Erinna.

The Epictetus is an early edition of Foulis' famous little volume. See further details under Epictetus, where the 1765 reprint is described at length.

The blank endpapers and fly-leaves of this volume are closely covered with notes in an old hand. Towards the end of the volume is one leaf in a Latin translation of one of the odes in a truly remarkably tiny hand, very legible, and comparable in size to brilliant type, 4-point.

10. Anacreon, Le Petit

Marcilly, Paris, Printers: Firmin Didot, Paris. 1828. Engraved title and ninety-six pages, engraved folding calendar for 1829 at end. Five engraved plates. $2\frac{1}{8} \times 1\frac{3}{4}$ in. Page size: $2 \times 1\frac{1}{4}$ in. Type: Pearl 5-point, Roman. Publishers' dark pink boards, with lithographed angel with harp in centre of each cover within ornamental border, decorated spine, in similar slipcase (the latter somewhat darkened by use). Gilt edges.

Contains short poems and tales, some of them imitated from Anacreon.

Grolier Club, No. 25 (mentions six plates).

Eventyr, af H. C. Andersen. 1957. On Colophon leaf: Udgivet (Published) af Paul Schütte. Odense. Trykt (Printed) i Aksel Jacobsens Bogtrykkeri. Odense (Denmark). Forty pages including blank fly-leaf and title. $1\frac{3}{4} \times \frac{3}{4}$ in. Page size: $1\frac{3}{4} \times \frac{3}{4}$ in. Type: ca. 2½-point, very clearly printed. Original red niger morocco, front-cover lettered in gilt H. C. Andersen, portrait head of the author gilt-stamped on cover. One of Andersen’s famous fairy tales in a tiny edition.

11. Aribau I Farríols (Carles).

La Patria. Edició de Eugènia Simon; Biblioteca Minúscula Catalana, Barcelona. Printers: Imprenta La Neotipia (Barcelona). 110 pages (including ex-libris and frontispiece). Attractive printed ex-libris at beginning, printed frontispiece ‘Bibl. Minusc. Catal.’, attractive engraved frontispiece in sanguine by Garcia Falgas. Title in red and black, within leafy border in red. $1\frac{3}{4} \times 1\frac{3}{4}$ in. Page size: the same. Type: 4½-point. Original grey wrappers, front wrapper a replica of the title page in black and red, lower wrapper has pictorial symbol of the ‘Biblioteca Minúscula Catalana’. Uncut and unopened. One of the unnumbered copies. Fifteen numbered copies were published on Japanese vellum.

In Catalan language. Aribau is one of the famous classics of Catalan literature (born in 1798). The introduction to this, the first volume in the ‘Catalan Miniature Library’ defines the aims of this series. A preface to Aribau’s poem gives a detailed appreciation of his life and work. The book, which unlike other miniature books is an original contribution to critical literature, was published (1921) on the fifty-ninth anniversary of the death of Aribau.

12. Armenian Prayer Book

Censer of Prayers, chosen and collected for the important needs of the devout. Printed in small and handy format for the convenience of all; at the Monastery of St. Lazarus, Venice, in the year of Our Lord 1801, and in the Armenian year 1250. Charming engraved plate of the Holy Trinity. 208 pages, including title and plate. $3 \times 2\frac{1}{8}$ in. Page size: $2\frac{1}{8} \times 1\frac{1}{8}$ in. Type: finely printed by the famous monks of the island of St. Lazzaro, off Venice, in Armenian type throughout, ca. 8-point. Contemporary full black straight-grained morocco, triple fillets gilt, fine leafy corner tooling, gilt-tooled flat spine with delicate flower tool in five compartments. Gilt edges. Inside dentelle.

Very rare Armenian miniature book in charming binding.
13. ATLAS OF THE BRITISH EMPIRE

Reproduced from the original made for Her Majesty Queen Mary's Doll's House; Edward Stanford Ltd., Cartographers to the King, London. No date (c. 1928). Title in red and black, contents leaf, twelve coloured double-page maps. 1 4 \times 1 \frac{1}{8} in. Page size: the same. Type: contents page only: 5-point. Publisher's red roan wrappers, lettered on front cover 'Atlas of the British Empire'. Gilt edges.

A description of the contents of the library of Queen Mary's Doll's House can be found in Vol. II of The Book of the Queen's Doll's House, two vols., London (1924).

13A. AVE MARIA

The text of the Latin prayer on one page. (Printed in Italy by private initiative c. 1956.) \( \frac{4}{16} \times 3 \frac{1}{16} \text{ in.}, \) oblong. Page size: \( \frac{3}{16} \times 2 \frac{1}{16} \text{ in.} \) Type: very small, but clear, capital letters, with a cross in each corner of the page. Original black morocco, gilt fillets, a cross stamped in gilt on front cover. Preserved in perspex case. Dr. Giulio Enóizi, the learned Italian Horatian scholar and diplomat, of Milan, has stated that only fifteen copies are in existence.

13B. BENSON (Preston)


Propaganda booklet issued during World War II by the Czechoslovakia Government in Exile, in London.

13C. BELINA (Josef)

Name Index

14. BHAGAVAD-GITA

Printed in Gorakhpur (United Provinces, India), 1853. Full-page illustration, 294 pages. $2\frac{1}{2} \times 1\frac{3}{4}$ in. Page size: the same. Type: printed in large sanskrit type, c. 12-point. Original black cloth, faintly stamped in gilt with several words in sanskrit.

On renewed, brown-paper endpapers the rubber stamp: The Indian Industrial Co. Ltd., 363, Esplanade, Madras.

15. BHAGAVAD-GITA

Sanskrit text. Two copies of the same book; Bombay, 1903, and Bombay, 1909. One illustration (printed): chariot drawn by four horses. (144ff.) $2 \times 1\frac{7}{8}$ in. Page size: the same. Type: Sanskrit c. 8-point. Publisher’s green and red ornamented silk over boards.

This is the famous theosophic episode, in which Krishna, in highly poetic language, expounds the doctrine of faith and claims adoration as the incarnation of the supreme spirit.

BIBLES

See also Subject Index.

15A. BIBLE ILLUSTRATIONS

Title page missing. At end: Plummer and Brewis, Printer, Love-Lane, Little Eastcheap. London, c. 1790. Each alternate page has a circular woodcut portrait (imaginary) of a person figuring in the Bible. 124 pages (beginning at page 5). $1\frac{1}{8} \times 1\frac{3}{4}$ in. Page size: $1\frac{1}{4} \times 1\frac{1}{4}$ in. Type: 8-point. Contemporary calf, gilt lines on spine. A miniature book of the greatest rarity and of great interest. Probably a kind of supplement to the Bible in Miniature, with interesting texts.

15B. BIBLIA, or a Practical Summary of ye Old and New Testaments.

London Printed for R. Wilkin, in St. Pauls Church Yard. 1727. Engraved title, sixteen well-engraved plates. (2) leaves, 278 pages, (3) leaves. $1\frac{1}{2} \times 1\frac{1}{4}$ in. Page size: $1\frac{1}{8} \times 1$ in. Type: 8-point. Contemporary calf, slightly worn. The very rare first issue of the first English Children’s Bible, with the date uncorrected. Later issues have the date corrected in ink to 1728. This is the first appearance in print of the famous ‘Newbery’ bible, with the same text and vastly superior illustrations. It was called ‘Bible in Miniature’ in most of the subsequent editions which continued until c. 1815, when Mozley of Gainsborough published his edition.

16. **Bible in Miniature (The), or a Concise History of the Old & New Testaments**

Printed for W. Harris, No. 70, St. Paul’s Church Yard, London, 1771. 225 pages, excluding engraved general and ‘New Testament’ titles. Thirteen engraved plates. 1 ¾ × 1 ¼ in. Page size: 1 ¾ × 1 ¼ in. Type: 8-point. Contemporary calf. Gilt lines on spine. Preface and plates, as well as the lay-out and text are the same as in the later Newbery Bible, which is simply a copy of this edition, published nine years earlier. The plates, although not too finely executed, are superior to the frequently worn-out illustrations used by Elizabeth Newbery. (See No. 17.) This edition is much rarer than her edition.

*American Art Assoc. Sale, No. 32: ‘Scarce’.*

17. **Bible in Miniature, The, or a Concise History of the Old & New Testaments**


The famous Newbery Bible, which itself is only a copy of the Miniature Bible issued by Harris a few years earlier. The engravings are of a very modest quality and the main claim to fame of this edition is probably that it was issued by the famous publishers of so many distinguished children’s books. This edition has no printer’s name mentioned. But one issue of the same book bears the imprint at the end: ‘Hemsted, Printer’, an edition which is otherwise completely identical with this one. E. Newbery is Eliz. N.

*Grolier Club, No. 28.*

*American Art Assoc. Sale, No. 33 (illustrated).*

*Sheringham, in Connoisseur, Nov. 1902, p. 166: two illustrations from this Bible in Miniature.*

*Times Literary Supplement, 20 Sept., 1923: ‘... the Bible in miniature issued by J. Harris in 1778, and the rival edition by E. Newbery in 1780 ...’*

*Mikrobiblion, No. 18.*

Price, 1s. in calf or 2s. in morocco.
18. **Bible in Miniature, or a Concise History of Both Testaments**

Printed for J. Harris, late Newbery, and for Darton & Harvey. Printers: Darton & Harvey, Gracechurch-Street, London. No date (c. 1790). 256 pages, excluding title. Fifteen well-engraved plates. 1 1/4 × 1 1/4 in. Page: 1 1/4 × 1 1/4 in. Type: 8-point. Publisher’s red morocco, inlays of black morocco in centre of each cover with cross and initials JHS in gilt, within gilt-tooled sun tooling. Elaborate gilt-tooled borders with corner pieces of intertwined arabesques. Gilt-tooled spine, flat back in three compartments, with egg-shaped tools in each compartment. Gilt edges.

Very similar to the Newbery Bible, but some alterations. The preface, for example, starts with the words: ‘It is not a very pleasant reflection’, instead of: ‘It is a melancholy reflection’. The illustrations, based on the same design, have been re-engraved and are much better than the Newbery ones, both in quality and design.

19. **Bible in Miniature (The), or a concise history of the Old and New Testaments**

London printed (no publisher, printer, or date. c. 1790.) Woodcut frontispiece ‘Creation’ with the word ‘FIAT’ embodied in the design. Eleven woodcut plates. 301 pages. 1 1/4 × 1 1/4 in. Page size 1 1/4 × 1 1/4 in. Type: c. 10-point. Contemporary calf, somewhat worn. Tear in one leaf (pages 11/12) with loss of text. Corners worn.

An early edition of the Bible in Miniature, with the same text as the Newbery Bible, but omitting the preface. It is printed in larger and cruder type and may, perhaps, be earlier than the date given above.

20. **Bible in Miniature (The), or a Concise History of the Old and New Testaments**

London printed (no publisher, printer or date. c. 1795). 220 pages, including the printed general and New Testament titles. Seven crudely wood-engraved plates. 1 1/8 × 1 1/8 in. Page size: 1 1/8 × 1 1/4 in. Type: 8-point. Contemporary calf. At end: old ownership inscription: Elizabeth Cradock.

A scarce but rather crude imitation of the Newbery Bible in Miniature, probably a pirated edition. The cuts are very poorly executed and are reversed replicas of the Newbery illustrations.

21. **Bible in Miniature (The), or a Concise History of the Old and New Testaments**

Printed by H. & G. Mozley. Gainsbrough. 1798. Price 6d. in neat gilt covers. 220 pages, excluding the two titles, the first a general title,
Catalogue of the Library of Miniature Books

the second a separate one for the New Testament. Woodcut frontispiece, eight woodcut plates. 1\(\frac{3}{4}\) × 1\(\frac{1}{2}\) in. Page size: 1\(\frac{1}{2}\) × 1\(\frac{1}{2}\) in. Type: 8-point. Binder’s recent full polished calf, blind-tooled corner pieces and spine decoration. Original plain red-brown boards bound in.

The illustrations in this thumb bible follow closely those employed by Newbery in his 1780 edition. This is an early issue of Mozley’s edition which was reprinted in the early nineteenth century.

*American Art Assoc. Sale, No. 34 (the 1805 edition).*

22. **BIBLE (Holy)**

Containing 224 pages of the New Testament of Our Lord Jesus Christ. Woodcut of cross; printed in U.S.A. (no place or date; c. 1950). 240 pages, on last leaf picture of the Last Supper, and on verso: Christ on the Cross. 1\(\frac{3}{4}\) × 1 in. Page size: 1\(\frac{3}{4}\) × \(\frac{3}{4}\) in. Type: photographic reduction, to a very small type, equivalent to approx. 1\(\frac{1}{4}\)-point, of mediocre and varying quality. Binder’s full maroon niger morocco raised bands, gilt lines on spine, lettered ‘Bible’, in similar slipcase. Brown edges.

23. **BIBLE (The Illustrated), also verses entitled Railway to Heaven**

Goode Bros. Ltd., publishers, Clerkenwell Green, London, E.C. No date (c. 1890). Forty-eight pages, twenty-one illustrations. 2\(\frac{1}{4}\) × 1\(\frac{1}{2}\) in. Page size: the same. Type: 5-point. Publisher’s glazed dark lilac wrappers, lettered in gold within ornamental border as on title, but imprint ‘Clerkenwell Road’.

An amusing and popular production, reprinted during a very long period from c. 1850, the early days of the railway, to c. 1900. Reference to this booklet in *Times Literary Supplement*, of 20 September, 1923: Notes on Sales, Miniature Books: ‘Up to within recent years one of the stock penny lines of the London street vendors was the “Illustrated Bible”, with verses entitled “Railway to Heaven” . . .’

24. **Holy Bible (The), containing the Old and New Testaments**

Translated out of the original tongues: and with the former translations diligently compared and revised, by His Majesty’s Special Command. Appointed to be read in churches. Woodcut device of British Arms. Printed by Authority; David Bryce and Son, Glasgow. Henry Frowde, Oxford University Press Warehouse, Amen Corner, London. Printed at the University Press, Glasgow. 1896. 876 pages. Twenty-eight illustrations by C. B. Birch, A.R.A. 1\(\frac{1}{4}\) × 1\(\frac{1}{2}\) in. Page size: 1\(\frac{1}{2}\) × 1\(\frac{1}{2}\) in. Type: photographic reduction. Type approx. 1\(\frac{1}{4}\)-point. Publisher’s red roan, both sides and spine richly blocked in
25. **Bible (The Holy)**, containing the Old and New Testaments

Translated out of the original tongues; and with the former translations diligently compared and revised by His Majesty’s Special Command. Appointed to be read in churches. Printed by Authority; David Bryce and Son, Glasgow. Henry Frowde, Oxford University Press Warehouse, Amen Corner, London. Printers: University Press, Glasgow. No date (1901, as indicated by the licence leaf on verso of title). 876 pages, excluding frontispiece, title, and dedication to King James. Line illustrations. $1 \frac{1}{4} \times 1 \frac{1}{8}$ in. Page size: $1 \frac{1}{4} \times 1 \frac{1}{8}$ in. Type: photographic reduction. Publisher’s blind-stamped calf, with chain for attachment to a little pulpit, in imitation of an ancient chained bible. Lettered on spine in gilt: ‘Holy Bible’, and at foot ‘D. Bryce & Son’. Strong magnifying glass in a special pocket on the inside of lower cover.

*American Art Assoc. Sale*, No. 47: ‘The smallest complete bible ever made. The full text of the bible printed in microscopic type *(sic)* on India paper . . . A scarce little marvel of bookmaking.’

26. **Bible de l’Enfance**

Orné de 48 figures. De Pelafol, Libraire, rue des Grands-Augustins, n. 21. Printer: Imprimerie A. Egron. Paris. 1817. Ninety-six pages, excluding the forty-eight engraved plates. $2 \frac{3}{8} \times 2 \frac{3}{8}$ in. Page size: $2 \frac{3}{8} \times 2 \frac{3}{8}$ in. Type: 8-point. Contemporary half calf, beige boards, gilt tooing on spine, with light label lettered ‘Bible de l’Engance’.

*Gumuchian*, No. 4060, mentions a Bible de l’Enfance, published in 1829 by Denn, Paris, also with forty-eight engravings, but not this edition.

27. **Bibliothéque en Miniature Pour la Jeunesse**

Complete set of this scarce French juvenile library, with the exception of volume IX, ‘Contes moraux’.
Gumuchian offered no set in his famous catalogue of children’s books, but five of the volumes were offered in the Katalog 636, *Alte Kinderbücher*, published by Haus der Bücher, Basel, under item No. 198: ‘Hübsche Ausgaben in kleinstem Format’.

28. **BIBLIOTHEQUE EN MINIATURE POUR LA JEUNESSE**

Librairie Gide Fils, Paris, Rue Saint-Marc-Feydeau. Illustrated. Printer: J. Smith, Paris. No date (c. 1825). $2 \frac{3}{4} \times 2 \frac{3}{4}$ in. Page size: the same. Type: c. 8-point. Publisher’s grey-brown wrappers, lettered on front wrapper. On lower wrapper list of the ten volumes comprising this Bibliothèque.


35. Vol. VII. *La Mythologie*. Four woodcut plates from Greek and Roman mythology. Ninety-five pages, including half-title, title and index.

The woodcuts show Jupiter, Apollo, Minerva and Mars.


The plays are: ‘Le Page, Comédie’, ‘Le Sortilège, Comédie’, ‘L’ Incendie, Drame’.

38. **BIBLIOTHEEK IN MINIATUUR**

Tweede druk; M. Westerman & Zoon. Amsterdam 1834. $3 \frac{3}{8} \times 2 \frac{3}{8}$ in. Page size: the same. Publisher’s pink boards. Front cover: title; lower cover: publisher’s name.
A Dutch children’s library in ten volumes, in original wooden box, with ribbed lid, covered with leather, gilt-stamped to imitate spines of the ten volumes.


41. *De Aardrijkskunde.* (Typographical ornament.) Folding frontispiece (map showing the two hemispheres, engraved and designed by v. Baarsel & Zoon), four full-page engraved maps. Ninety-one pages, including front cover, blank fly-leaf, half-title and title. Type: 9-point. Index: 6-point caps.

42. *Zedelijke Verhalen.* (Typographical ornament.) Three engraved plates. Ninety-five pages, including blank fly-leaf, half-title and title. Type: 9-point.

43. *De Mythologie.* (Typographical ornament.) Four engraved plates. Eighty-nine pages, including front cover, half-title and title. Type: 9-point. Index: 6-point caps.

44. *De Kruidkunde.* (Typographical ornament.) Four engraved plates. Ninety-one pages, including front cover, blank fly-leaf, half-title and title. Type: 9-point. Index: 6-point caps.


47. *De Gewijde Geschiedenis.* (Typographical ornament.) Three engraved plates. Ninety-five pages, including half-title and title. Type: 9-point.


M.B.—C
49. BIBLIOTHEQUE PORTATIVE DU VOYAGEUR (Montesquieu)

Considérations sur les causes de la grandeur des Romains, et de leur décadence. (Monogram); Chez J. B. Fournier P-re et Fils, impré-libraires, rue Hautefeuille, no. 27. Paris. An XI. 1802. 234 pages, including half-title and title. 3⅛ × 2⅜ in. Page size: 3⅛ × 2¼ in. Type: c. 5-point, well printed on fairly indifferent paper by the famous Fournier family. Contemporary half bottle-green roan, gilt-tooled spine with floral tool in three of the panels, lettered ‘Grandeur des Romains’.

One of the volumes of this famous travelling library of great French classics, which is thought to have been carried by Napoleon when on his journeys. The miniature format serves here a definite and acknowledged purpose.

50. BIJOU ALMANACK (THE) for 1845


These almanacs were, in some way, a continuation of Schloss’s Bijou Almanacks which, however, were distinguished by original poetry contributions which are here absent.

The portraits are of Lord Lyndhurst, Lord Stanley, and Sir Robert Peel. The text includes a calendar, the Royal family, the Queen’s ministers, European sovereigns and their reign.

51. BIJOU ALMANACK (THE) for 1847

D. Bogue, Fleet Street, London (1846). Thirty-two leaves. Frontispiece: Queen Victoria, portraits of the Empresses of Russia and Austria, and the Queen of Spain. 1 × ¾ in. Page size: the same. Type: engraved throughout. The lettering is minute, 3¾-point. Publisher’s red boards, richly stamped in gilt on both sides. Gilt edges. Pages loose.

A well-printed little almanack, engraved on one side of the leaf only. The book contains, besides the calendar, details of the Royal Family, The Queen’s ministers, and household. The pages are always loose, as they are only glued into the cover.
53. **Bijou Almanack (The) for 1851**

D. Bogue, Fleet Street, London (1850). Four finely engraved portraits (32ff.), including title and plates. 1 \times \frac{3}{4} in. Page size: the same. Type: engraved throughout. Each page within border. c. 3\frac{1}{2}-point. Publisher’s red boards. Both sides richly and ornamentally stamped in gilt (different designs on each cover). Gilt edges.

The portraits include the famous Jenny Lind, Taglioni, Fanny Elster, and Carlotta Grisi and make this almanac of extraordinary theatrical interest. Text: calendar, Royal Family, Queen’s ministers, Royal household.

54.

55. **Bijou Almanack (The) for 1845**


The plates, poorly designed, show biblical figures. Calendar, eclipses, transfer days, dividends, bankers, stamp duties.

56. **Bijou Almanack, 1851**

Rock, Brothers & Co., London (1850). 32ff., including frontispiece and title which has a vignette of Shakespeare’s birthplace. Twelve half-page vignettes. 1 \times 1 in. Page size: the same. Type: lithographed throughout on one page only of each leaf. Publisher’s black morocco wrappers, front cover gilt-stamped and lettered ‘Bijou Almanack 1851’ within ornamental borders. Gilt edges.

A well-produced almanack, with a number of pages lettered ‘memorandum’ for notes, and a calendar, with a finely designed British or foreign view for each month, with short description below.

56A. **Bijou Almanack, 1852**

Rock, Brothers and Payne, London (1851). Engraved frontispiece and title vignette, twelve finely engraved vignettes, consisting of views. 1 \frac{1}{2} \times 1 in. Page size: the same. Type: engraved throughout on one side of the leaf only. Publishers black morocco (limp), gilt-stamped, and lettered on front cover ‘Bijou Almanack 1852’, within decorative frame and border. Gilt edges. Cream endpapers.

57. Bijou Illustrations of the Holy Land

Rock and Co., London, no date (c. 1845). 32ff., including lithographed title. Thirty-one delicately lithographed views on one side of the leaf only, the verso blank. 1 3/8 × 1 in. Page size: the same. Type: lithographed throughout. Publisher’s flexible black morocco wrappers, richly and ornamentally stamped in gilt in front cover, which is lettered ‘Bijou Illustrations of the Holy Land’. Gilt edges.

The illustrations include all the famous views of Palestine.

58. Bijou Picture of London, or the Gems of the Metropolis

Rock, Brothers & Payne, London, no date (c. 1850). 32ff. 1 3/8 × 1 in. Page size: the same. Type: lithographed throughout on one side of the leaf only. Publisher’s black roan, richly and ornamentally stamped in gilt on front cover, lettered ‘Bijou Picture of London’ within diamond-shaped frame and rich border of leafy sprays. Gilt edges.

The thirty-one views of London include the British Museum, Whitehall, Horse Guards Parade, Hungerford Bridge, the Houses of Parliament, Christ’s Hospital, etc. and are of exceptional quality considering their tiny size.

59. Bijou Picture of Paris


60. Bijou Valentine

Rock & Co., London, no date (c. 1845). 31ff., including frontispiece and pictorial title. Twenty-nine humoristic plates. 1 3/8 × 1 in. Page size: the same. Type: lithographed throughout. Publisher’s red morocco wrappers, spine and part of front cover stained. Richly gilt-stamped on front cover which is lettered ‘Bijou Valentine’,
within ornamental wreath of acorns and leaves. Gilt edges. Some stains, mainly on blank side of some leaves.

A collection of humorous drawings and caricatures, some quite savage in their characterization.

One page missing. *Mikrothiblion* No. 32.

**60a. Blackie’s Literary & Commercial Almanac. 1848.**

Fifth Publication. Blackie and Son. Glasgow, Edinburgh and London. On verso of title: Glasgow: W. G. Blackie and Co., Printers. (1845). Ninety-six pages, including title and a thirty-four-page catalogue: ‘New Works and New Editions published by Blackie and Son’ at end. Title page with typographical decorations. \(3\frac{1}{4} \times 2\text{in.} \) Page size: the same. Type: 5-point. Original wrappers, front cover lettered as title, within decorative lithographed borders, lower cover advertising the Almanac under the heading ‘The Friendly Junction’, drawing a parallel with the Railways. Dated at foot: Glasgow. December 1845. Gilt edges. The contents include, besides much practical information, anecdotes and songs and an interesting address by the publishers on their trade, addressed to the public.

**61. Blumenthal (Walter Hart)**

*Formats and Foibles.* A few books which might be called curious; Achille St. Onge, Worcester. Printers: The Chiswick Press, London, 1956. 2ff. 105 pages. Title in red and black, with two ornamental vignettes. Chapter headings with red ornamental initials. \(2\frac{1}{4} \times 1\frac{1}{4} \text{in.}\) Page size: \(2\frac{1}{4} \times 1\frac{1}{4} \text{in.}\) Type: Monotype Plantin 8-point. Publisher’s red niger morocco. Globe and feather design within gilt fillets stamped on front cover, feather on lower cover, gilt edges, lilac ornamented endpapers. Gilt edges.

The author, a well-known American collector, deals with all kinds of book oddities, strange bindings, shapes, formats, etc. Brief allusion to miniature books.

Bound by Sangorski and Sutcliffe.

**61a. Boccaccio**

*Sonetos de Bocage.* Schmidt & Günther. Leipzig. No date (195-). 411 pages including title. \(2\frac{3}{8} \times 1\frac{1}{8} \text{in.}\) Page size: \(2\frac{3}{4} \times 1\frac{1}{4} \text{in.}\) Type: 5-point. Original red rexine, front cover with gilt fillets and portrait of Boccaccio in outline stamped in gilt in centre. Front cover and spine lettered in gilt: Sonetos de Bocage. Green patterned endpapers with circular design of the globe and the publishers’ initials S & G.

Finely printed edition on thin paper.
62. **Boethius.**

*De Consolatione philosophiae.* Amsterdam, 1625. See: Lipsius *De Constantia.* 1631, (No. 299).

63. **Bonarelli (Conte Guidubaldo de’)**


*Brunet, I, 1088.*


*Mikrobiblion No. 39.*

64. **Book of Common Prayer (The) and Administration of the Holy Communion According to the Use of the Church of England**

Together with the Psalter or Psalms of David. Pointed as they are to be sung or said in churches, but without The Prefaces; portions of the Calendar, some of the Occasional Services and Articles of Religion; Cambridge at the University Press. London: Cambridge University Press Warehouse. Glasgow: 50 Wellington Street. No date (1905). 730 pages. Frontispiece: Christ wearing the Crown of Thorns. Printer’s device on title. c. 2 1/2 × 1 3/4 in. (size cannot be measured with precision because of the limp turned-down edges of the binding). Page size: 2 1/4 × 1 3/4 in. Type: Diamond 4 1/2-point. Limp light brown leather, with overhanging edges. Gilt edges. Bound with: *Hymns Ancient and Modern.* See separate card.

64A. **Book of Nouns (The), Or Things which may be seen**

Printed by Darton & Harvey, Gracechurch Street. London. 1806. Fifty-eight engraved plates. 128 pages, including title and plates. 2 7/8 × 1 1/8 in. Page size: 2 1/4 × 1 1/4 in. Type: 16-point. Original marbled boards, green roan spine. Extremely rare illustrated spelling

65. **Botanical Illustrations** of the Twenty-Four Classes in the Linnoean System of Vegetables, by Select Specimens of English Plants

Darton, Harvey and Darton, London. Printers: Darton, Harvey, & Co., Gracechurch Street, London, 1813. 2ff., including one of adverts. Ninety-six pages (exclusion of plates). Forty-eight coloured plates. $3\frac{3}{8} \times 2\frac{3}{4}$ in. Page size: $3 \times 2\frac{1}{4}$ in. Type: 8-point. Publisher's red morocco, double fillet in blind on both covers. Floral tools within gilt lines on spine.

A very rare children's book on botany with very attractive and delicately coloured flower plates, including a few mosses and mushrooms.

66. **Brooks (Van Wyck)**

*From a Writer's Notebook*, Achille St. Onge, Worcester, Mass. Printers: The Chiswick Press, London. Design: Frank J. Lieberman. 1955. Half title, title, eighty-eight pages, colophon leaf. $2\frac{1}{2} \times 1\frac{1}{8}$ in. Page size: $2\frac{1}{4} \times 1\frac{1}{8}$ in. Type: Times New Roman 7-point. On hand-made Kelmscott paper. Publisher's green roan, title stamped in gilt, within ornamental border, lower cover stamped with the author's initials V, W, B. Gilt edges. Title in red and black. Typographical vignette on half title, title and page 1 in black and red. Printer's device at end.

The interesting text deals with modern literature and writers, including Robert Frost, Faulkner, Lewis Mumford, etc.

66A. **Browning (Elizabeth Barrett)**

*Sonnets from the Portuguese*. With a note. S. Rosen. Venice. 1906. Woodcut portrait and one plate. 104-pages. $2\frac{1}{2} \times 2$ in. Page size: $2\frac{1}{8} \times 1\frac{1}{8}$ in. Type: 6-point, partly printed in black and red, with red typographical decorations and double black lines on top of each paragraph. Original boards with device in red on front cover. Lettered on front cover in black and red: Sonnets from the Portuguese by Eliz. Barrett Browning. Venice. S. Rosen Publisher 1906. Lettered on spine in red: Sonnets from the Portuguese, and on lower cover in red and black: S. Rosen Publisher. Piazza S. Marco 40-41. Venice. Front endpaper with printed Ex Libris in red within black border, showing the Aldus anchor device.
67. Bryce's Thumb English Dictionary

Comprising: besides the ordinary and newest words in the language, short explanations of a large number of scientific, philosophical, literary, and technical terms; Peacock, Mansfield & Britton. London (all rights reserved). No date (c. 1900). Line frontispiece: Portrait of Dr. Johnson. Seven pages, including half-title and title, 380ff., numbered from 7 to 386. 2⅓ × 1⅔ in. Page size: 2¾ × 1⅜ in. Type: 6-point. Publisher’s blue-black roan, lettered in gilt on front cover ‘Thumb Dictionary’. Red edges gilt. Black endpapers.

Mikrobiblion, No. 41.

67A. Buffenoir (H.)


68. Burns (Robert)


An odd volume of the Jones Classics, a rival venture of the Pickering Diamond Classics. (Compare dates with No. 68A.)

68A. Burns (Robert)

69. Burns (Robert) Poems, chiefly in the Scottish Dialect

Facsimile of the first edition, printed by John Wilson, Kilmarnock, in 1786; David Bryce and Son, Glasgow. No date (c. 1900). VIII, 240 pages, exclusive of title and Bryce's additional half-title. \(1\frac{1}{8} \times \frac{3}{8}\) in. Page size: the same. Type: photographic reduction. Publisher's printed wrappers, reproducing the 1786 title on front cover.

Interesting effort to reproduce in exact facsimile a famous classic. The technical quality of this is, however, slightly inferior to Bryce's tiny editions reproduced from more recent volumes.

*American Art Assoc. Sale*, No. 65: 'Rare'.

70. Buttura (A.) (Editor)

_Scelta di Poesie Italiane d'Autori Moderni_. Publicate da A. Buttura. Presso Lefevre, Librajo. Strada de l'Eperon. Parigi. Printers: Dai torchi di P. Didot Maggiore, Cavaliere dell'Ordine di S. Michele, Stampatore del Re. 1822. On verso of half-title also an indication that the book was sold by Baudry, Rue du Coq-Saint-Honoré, No. 9. Portrait of the poet G. Chiabrera, engraved by Pamela Dautel, as frontispiece, 310 pages, excluding general half-title, frontispiece and title. \(4 \times 2\frac{3}{8}\) in. Page size: \(3\frac{5}{8} \times 2\frac{1}{8}\) in. Type: 8-point. Contemporary green straight-grained morocco, triple fillets gilt, flat spine, in five gilt-tooled panels, with fleur-de-lys, leafy sprays and other tools, gilt edges, marbled endpapers. This is volume 30 of the well-known series: Biblioteca Poetica Italiana, selected and edited by Buttura.

71. Cabinet of Lilliput

A collection of twelve volumes, issued separately and in wooden cases. Printed for J. Harris, successor to E. Newbery, corner of St. Paul's Church-yard, 1802. Publisher's green marbled boards.

The volumes lacking are

*Arthur and George*

*Jacob the Fisherman and Rashness*

*Alonzo and Indolence Reclaimed.*

These little volumes are rare.

72. Instructive Stories; Consisting of Jenny; and Edgar and Florentine. (This title page is missing, or rather stuck down on to the front cover.) Printer: Bryer, Bridewell-Hospital (London). Engraved frontispiece also lacking. Should be ninety-five pages, including title. Pages 93–95 adverts. \(2\frac{1}{8} \times 2\frac{3}{8}\) in. Page size: \(2\frac{1}{8} \times 2\frac{7}{8}\) in. Type: 11-point. Spine frayed. Last leaf stuck to lower cover.

*Gumuchian*, No. 998.
73. Instructive Stories: Consisting of Patty and Janet. Printers: J. Crowder and E. Hemsted, Warwick-Square, London. 1802. Engraved frontispiece missing. Ninety-three pages, including title. 2$\frac{1}{2}$ × 2$\frac{1}{4}$ in. Page size: 2$\frac{1}{4}$ × 2$\frac{1}{6}$ in. Type: 11-point. Spine frayed.

Gumuchian, No. 998. The missing frontispiece is illustrated in original size on plate 65, and shows Patty with mother and two other children in a garden.

74. Instructive Stories: Consisting of Sadrach, The Jew; Maurice; and The Advantages of Industry. Printers: J. Crowder and E. Hemsted, Warwick-Square (London). 1802. Interesting engraved frontispiece, dated, May, 1802. Ninety-six pages, including title. 2$\frac{1}{2}$ × 2$\frac{3}{8}$ in. Page size: 2$\frac{1}{2}$ × 2$\frac{3}{8}$ in. Type: 11-point. Spine cracking and slightly worn.

The frontispiece shows a Jew in characteristic clothing talking to various people in a large room.

Gumuchian, No. 998.

75. Instructive Stories; Consisting of The Utility of Commerce; Theresa; and the Gardener & Nightingale. Printer: J. Swan, Angel Street, Newgate Street, London. 1802. Delightful engraved frontispiece. Ninety-three pages, including title, followed by printer’s imprint, and a blank leaf. 2$\frac{1}{2}$ × 2$\frac{3}{4}$ in. Page size: 2$\frac{1}{2}$ × 2$\frac{3}{4}$ in. Type: 11-point.

The fine frontispiece shows a father and his little boy looking at large sailing ships fastened to the quayside.

Gumuchian, No. 998.

76. Instructive Stories; Consisting of Julia and the Dog; Good Behaviour to Servants; Industry of the Ant. Printers: J. Crowder and E. Hemsted, Warwick-Square (London). 1802. Engraved frontispiece missing. Ninety-four pages, lacks last leaf. 2$\frac{1}{2}$ × 2$\frac{3}{4}$ in. Page size: 2$\frac{1}{2}$ × 2$\frac{3}{4}$ in. Type: 11-point.

Gumuchian, No. 4065.

77. Instructive Stories; Consisting of Tom Restless, and the History of Theodore. Printer: J. Swan, Angel Street, Newgate Street, London. 1802. Charming frontispiece, imprint: ‘... Published May, 1802 ...’ Ninety-four pages, including title, colophon leaf with printer’s imprint. 2$\frac{1}{2}$ × 2$\frac{3}{4}$ in. Page size: 2$\frac{1}{2}$ × 2$\frac{3}{4}$ in. Type: 11-point.

The frontispiece and title of this volume shown on plate 65.

Gumuchian, No. 998.

78. Instructive Stories; Consisting of The Work-Bag; Charles and his little Pony; and The Story of Mary-Ann. Printer: J. Crowder and

The charming frontispiece illustrates 'The Work-Bag' and shows two little girls between two ladies. The printer of this volume—and the set bears the imprint of several printers—includes the name of Hemsted, whose name can be found at the end of a rare issue of the 'Newbery Bible', 1780.

Gumuchian, 998.


The advertisements recommend a special 'neat box', labelled under the title of The Juvenile Library, for 'Literary Rewards for Juvenile Attention to Study'. Each will hold six to eight volumes, and these may be selected from a great variety. Also recommended is 'The Book-Case of Knowledge, or Library for Youth, consisting of 10 vols. on subjects of general utility . . .' The frontispiece shows five of the 'spoilt children' in full action in the living-room with their parents. Gumuchian, No. 998. The cover of this volume shown on plate 65.

Also for this specific volume: Gumuchian, 4064.


The frontispiece shows Juliet faced by a 'Genius'.

Gumuchian, No. 4064.

81. CAREFUL SUSAN

The short story of ‘Careful Susan’, at the end of which there is a small woodcut vignette of a beehive, a long poem ‘Anna Fell’, and a prayer.

82. Carnet De Bal

Chez l’Editeur, rue Phelippeaux, 26. Paris. c. 1860. Three charming engravings of dancing couples. Four leaves of stiff paper, preceded and followed by two blank leaves. 1\(\frac{7}{8}\) X 1\(\frac{3}{4}\) in. Page size: 1\(\frac{1}{8}\) X 1\(\frac{3}{4}\) in. Type: engraved throughout. Original mother-of-pearl, front cover with the calligraphically engraved word ‘Bal’, front cover within pinchbeck border, finely wrought, silk spine slightly defective. Salmon coloured watered silk endpapers. Loops for a little pencil. A charming period piece. The booklet provides for ‘Contredanses’, Waltzes and Galops.

83. Catullus, Tibullus et Propertius


A volume in Pickering’s famous Diamond Classics.

84. (Cervantes)

D. Quijote de la Mancha. Fragmentos. (Cap. LXI a LXV de la Segunda Parte); at end: (Printers) Imprenta Escuela de la Casa P. de Caridad. Barcelona. Enero (January) 1945. XVI, seventy-nine pages (including colophon leaf). 1\(\frac{1}{2}\) X 1\(\frac{3}{4}\) in. Page size: 1\(\frac{3}{4}\) X 1\(\frac{3}{4}\) in. Type: Introductory pages (in Roman pagination): 6-point. Text of Cervantes: reproduced in photographic reduction to c. brilliant size, 4-point, of medium quality. Publisher’s stiff wrappers, front cover lettered as title.

A very rare private venture by the noted Barcelonese bibliophile Juan Sedó Peris-Mencheta to celebrate the acquisition of the 1,200th edition of Cervantes’ ‘Don Quijote’ for his library. The collector explains in his preface, that the large size of his copy of the magnificent
Ashendene Press, London, edition of 1926, gave him the idea to produce a very tiny 'Quijote'. The fragments chosen contain laudatory references to his home town, Barcelona. Very rare, not commercially available.

85. CERVANTES SAAVEDRA (MIGUEL DE)

*El Ingenioso Hidalgo Don Quijote de la Mancha*. Two volumes; Ediciones Castilla, Madrid. Tercera edición. 1952. 715, 734 pages, including two half-titles and titles. Many illustrations in the text and of plates, reproduced from woodcuts of the romantic period. 2½ × 1¾ in. Page size: 2½ × 1½ in. Type: photographic reduction to a very small but legible type with the aid of a magnifying glass. Publisher's bright green roan, sides richly stamped in gilt within an elaborate border, lettered on spine: 'Don Quijote de la Mancha'. Yellow edges. In original strong cardboard slipcase with printed label: 'Quijote Miniatura. Obra completa, con numerosas ilustraciones de la epoca romantica ...'

A complete and well-produced edition of the greatest Spanish classic, in very small format.

86. CHATELAIN (MADAME DE)


The illustrations show an old woman and a boy and young boys and girls playing blind-man’s-buff near a brook.


The enchanting plates show three young soldiers talking to a monk and another young man holding his horse by the reins addressing four young ladies by a river.

The charming illustrations show two young men, the one on horseback, and a young woman playing the violin at the foot of a castle hill, being approached by a young man.


The plates show a young man with two baskets slung over his shoulder and a couple sitting on some steps in the street, the other plate a boy boiling a baby in a big iron pot.

91. Chevigné (Louis Marie Joseph Le Riche, Comte De), 1793-1876

Les Contes Rémois [of Rheims]. Edition miniature; Bonnedame Père et Fils, Éditeurs, Epernay. Printers: the same. 1875. VIII, 231 pages, colophon page. Frontispiece: portrait, engraved by Adolphe Varin who has also designed the decorative tail pieces in the body of the book. 4 3/8 x 3 3/8 in. Page size (of this large paper copy): 4 3/8 x 3 1/4 in. approx., as the pages are uncut and vary in size. Size of printed portion of page, including page headline: 2 1/4 x 1 3/4 in. Type: 3 1/2-point. Title in red and black, first initial of each 'conte' in red, 14-point. Binder's blue niger morocco, raised bands, in five compartments, gilt lines on spine. Original printed grey wrappers bound in.

Large-paper copy of a scarce miniature book printed in microscopic type. One of 500 copies printed on 'papier verge'. The printers and publishers, whose work was honoured at Lyons Exhibition in 1872, desired to show themselves worthy of that distinction and print a very special edition of the famous Contes Rémois, of which ten editions on fine paper and choice type had already appeared in Paris. In their preface, Bonnedame say that the author encouraged them in that endeavour. The tiny type employed is entirely new and cast by Messieurs Capron and Turlot. It is 'remarkable for its regularity'. The printers also state, that a very clever worker of theirs was in charge of the actual printing and overcame all the difficulties that were inherent in the application of the method of 'Paniconographie' to the printing of the ornaments. This edition also contains an important bibliographical annex on the 'Contes Rémois', specially commissioned.

92. Cicero (M. Tullius)

De Officiis Libri tres: cum eiusdem opusculis addi solitis. Woodcut vignette; Ex Officina Plantiniana Raphelengii. (Antwerp,) 1606. 461 pages (including title), nineteen pages of index, corner of last index leaf torn off, with loss of text. Each page within double border. 2 3/8 x 1 3/8 in. Page size: 2 3/8 x 1 3/8 in. Type: 6-point Roman and Italic. A
very fine type by the Plantin Press. Old diced calf gilt-tooled border, corners, spine and part of lower cover skilfully but visibly repaired. Marbled edges and endpapers. Armorial bookplate of T. Merritt-Fox.

A very interesting and early true miniature edition by the famous Plantin Press, of great rarity.

93. Cicero (M. T.)


This volume, together with the Pickering editions of the Horace, Virgil and Terence, is preserved in a contemporary morocco case. The inside of the lid is inscribed in gold: ‘Arthur-Andrew-Charles Forbes from his Godfather Sir Charles Forbes, Bart. 1828.’ The outside of lid is lettered ‘Classics’. Sir Charles Forbes (1774–1849) was a politician. He was Tory M.P. for Beverley and Malmesbury and Lord Rector of Aberdeen University.

The book is in the series of Pickering’s famous Diamond Classics, printed with Corrall’s fine and clear but minute type.

*Mikrobiblion*, No. 52.


94. Cicero (M. Tullius)

*De Officiis at Marcum Filium*; Typis Jos. Barbou, via Mathurinium, Lutetiae (Paris). 1773. Half-title. Fine engraved frontispiece by N. Le Mire after J. M. Moreau, the great eighteenth-century illustrator. Title. 346 pages, each page within beautiful and decorative typographical border, even the blanks at verso of half-title and title. 3½ × 2½ in. Page size: 3½ × 2⅛ in. Printed part of page, including frame: 2⅛ × 1⅝ in. Type: very finely cut 6-point type. At end: ‘Litterae quibus impressus est hic liber, a P. S. Fournier juniore incisae sunt’, the type was cut by P. S. Fournier, the Younger. Contemporary,
probably publisher’s full red straight-grained French morocco, treble fillets gilt on sides, raised bands, finely gilt-tooled with arabesques and floral tool in each of the six compartments. Marbled endpapers. Gilt edges. A beautiful copy.

A very important eighteenth-century miniature book, printed with the type of Pierre Simon Fournier (1712-68), one of the great French letterfounders, and author of the renowned Manuel Typographique, 1764-66.

Sheringham, A Library in Miniature, Connoisseur, November, 1902, page 166: ‘The famous Barbou is also responsible for a few (miniature books) . . . All the Paris books of about this date are very pretty, being for the most part printed in tiny but clear type, with a generous allowance of margin.’

Brunet, II, 22.
Mikrobiblion, No. 51.

95. Cicero (Marcus Tullius)


Each page is within an attractive typographical border. Old inscription, dated 2 mai 1827, on totally blank fly-leaf.

Brunet, II, 26.
Mikrobiblion, No. 49.

96. Claretie (Jules)


Gumuchian, No. 4138.
Mikrobiblion, No. 67.
Name Index

97. CLARKE (S., D.D.)

98. COATS OF ARMS OF THE KING (THE)
And all the Lords Spirituall & Temporall of Great Britain. This may be printed Norfolke & Marshall; Sold by Philip Lea, Globe-Maker at ye Atlas & Hercules in Cheapside, London. No date (from internal evidence c. 1699). 82ff., including engraved title. Each leaf engraved on one side only with coats of arms. 3¾ × 2 ½ in. Page size: 3 ¾ × 2⅛ in. Type: engraved throughout. Contemporary panelled calf, partly worn. Nineteenth-century armorial bookplate of Chas. Ino Shoppee.
An exceedingly rare little heraldry book not in the British Museum, nor in Wing's Bibliography. Philip Lea, globe and map maker, was active during the last decade of the seventeenth and in the early eighteenth century.

98A. COMIC SONGS (A Collection of)
T. Hughes, 35 Ludgate Street, London. Printer: F. C. Seyfang, New Castle Street, Fleet Market. No date (c. 1825). Engraved frontispiece of Mr. Huckle, engraved by Roberts after Cruikshank, engraved title vignette, composed of theatrical and musical items, 144 pages. 2½ × 1 ½ in. Page size: the same. Type: engraved title, text 6-point. Original plain wrappers. The text of the songs is headed by the familiar title 'The Little Warbler' (No. 302), but this is an unusual collection of popular songs of the period.

99. COMMERCIAL VADE MECUM (THE); Comprising Complete Calculator, Interest Tables, Cities, Towns, &c. in Great Britain, Principal Commercial Cities, &c. in the World, Fixed Fairs in England & Wales, ditto in Scotland, Principal Travelling Routes in Gt. Britain and Ireland, etc., etc., etc.
On foot of spine price '3/-'.

M.B.-D
100. **Common Prayer (The Book of)**

And Administration of the Holy Communion, according to the use of The Church of England; Together with the Psalter or Psalms of David, printed as they are to be sung or said in Churches; but without the calendar, occasional services and articles of religion; Printed by Eyre and Spottiswoode, Printers to the King’s most Excellent Majesty. 39 Paternoster Row, London. Edinburgh, Glasgow, Melbourne, Sydney, and New York. No date (c. 1903). 630 pages, including title. Royal arms on title. 2 1/8 × 1 3/8 in. Page size: 2 × 1 1/4 in. Type: Diamond 4½-point. On title: Diamond 128mo. Printed on India paper. Publisher’s black morocco, lettered on spine ‘Common Prayer’. Front cover with finely embossed sterling silver plate attached, showing heads of five cherubs above clouds (resembling Reynold’s), within an ornamental border of leafy sprays. Hall Mark Birmingham, 1903. Gilt edges. Black endpapers. Found edges.

—A very similar volume, but imprint below title reads: Eyre and Spottiswoode (Bible Warehouse Limited), 33 Paternoster Row, London, Edinburgh and New York. At end: Eyre and Spottiswoode, King’s Printers, London, N.E. Same number of pages, same size, same type. Publisher’s red morocco, lettered on spine ‘Common Prayer’ and below ‘London’. Similar silver plate (hall mark, Birmingham, 1905), based on the same design, but the cherubs’ heads are smaller, the clouds also smaller and more numerous and the border much simpler, consisting of wavy lines and loops.

101. **Common Prayer (The Book of) and Administration of the Sacraments and other Rites and Ceremonies of the Church, according to the Use of the Church of England together with the Psalter ...**


102. **Conseiller Des Graces (Le)**

Tiny almanac. The little songs deal with women, dress, and love. The plates show young ladies dressing before a mirror, playing the harp, etc. The last two pages advertise 'Le Fidèle Berger', Rue des Lombards No. 46, Paris, where all kinds of sweetmeats, chocolates, jams, etc. are for sale. Grolier Club Cat., No. 41.

Grand-Carteret, No. 1793 (Coll. Salomon).

102A. CONSTANT (Benjamin)

Cette pensée c'est vous. Quel enchantement j'espère. (Two love letters.) Publishers: Salvatore Sciascia. Printers: Tipografia Ferraiolo, Rome. No date (c. 1958). One of 250 numbered copies (No. 139). being the second volume in the first series of the Biblioteca Minima, edited by G. B. Vicari. Eleven leaves, including half-title, two titles and colophon leaf. \( \frac{1}{8} \times 1 \text{ in.} \) Page size: \( \frac{1}{8} \times \frac{3}{8} \text{ in.} \) Type: photographic reduction, c. 4-point. Fawn niger morocco, horse stamped in gold on front cover, two gilt dots on spine. Benjamin Constant, the famous French author of the book Adolphe lived from 1767 to 1830.

103. COOLIDGE (Calvin)

Extracts from the Autobiography of; Kingsport Press, Kingsport. Tennessee. 1930. 5ff., including half-title and title. 129 pages. \( \frac{7}{8} \times \frac{7}{8} \text{ in.} \) Page size: \( \frac{3}{8} \times \frac{7}{8} \text{ in.} \) Type: printed from movable type in a minute and very clear type, c. 3-point. Publisher’s blue niger morocco. Both covers gilt-stamped with a sun and star design. Front cover with large letter C in centre. Gilt edges.

A finely printed tiny modern miniature book from the same press as the earlier Lincoln in this collection. This miniature edition was published with the authorization of the author and the publishers of the full edition, the Cosmopolitan Book Corporation. Coolidge was a former President of the United States of America.

104. COSTUMES DE DIFFERENTS PEUPLES

Marcilly, Paris, n.d. (c. 1825). Folding strip with twenty-four engravings of costume. Engraved title. \( 2 \frac{1}{8} \times 1 \frac{3}{8} \text{ in.} \) Size of the folded strip: \( 2 \frac{1}{8} \times 1 \frac{3}{8} \text{ in.} \) Type: engraved throughout. Contemporary green ribbed boards.

Fine costume plates of European and Indian and African peoples. Not identical with Gumuchian, 4068.


Poems. Two volumes; published by Jones & Company, No. 3 Warwick Square, London. Printers: Andrew & John M. Duncan,
Printers to the University, Glasgow. 1824. Vol. I: fine engraved portrait and title with charming vignette of a landscape, on which this is called 'University Edition' and the date is 1823. 224 pages, including engraved and printed titles. Vol. II: pagination continued (including title and intermediate title) from page 225 to page 428. 3⅝ × 2¼ in. Page size: 3⅝ × 2 in. Type: Diamond 4¾-point, a fine very legible type. Binder’s contemporary dark blue calf, sides within wide finely gilt-tooled borders, composed of arabesques, leafy corner pieces and intertwined loops. Raised bands, two red lettering pieces on each spine, the top and foot finely and delicately gilt-tooled, gilt lines on bands. Inside dentelle, blue endpapers. Gilt edges. A delightful romantic binding.

The Jones Classics series of English literature is perhaps less famous than the Pickering Diamond Classics but is a finely produced and beautifully printed series, of which these two volumes are a part. Sheringham, A Library in Miniature, Connoisseur, London, November, 1902, page 169: ‘About the same period as Pickering’s series, and probably in emulation of it, appeared another Diamond edition, commonly known as the “Jones classics”. It consists of some 50 or 60 vols. . . . As specimens of typography they will not compare with Pickering’s books . . . but they are by no means without merit; they are clear and readable . . .’

106. CRAFT MASONRY (The Perfect Ceremonies of)


A Masonic miniature book, uniform with the rubricated waistcoat-pocket edition of the ‘Craft Lectures, Consecrations’, etc.

107. CULVERWELL (ROBERT JAMES, M.D., 1841)

On Single and Married Life; or the Institutes of Marriage; its intent, obligations, and physical and constitutional disqualifications, anatomically, physiologically, and medically considered; with an exposition of the structure and purposes of the reproductive system . . . to which is added, a poetical essay, entitled Callipaediae: or the art of having . . . beautiful and healthy children; published by and
for the author, at his residence, 10 Argyll Place, Regent Street. To be had of Sherwood, Gilbert and Piper, Paternoster Row and all other booksellers. Printers: J. Wertheimer & Co., Circus Place, Finsbury Circus, London. 1848. IV, 310 pages, six pages of adverts. 3 1/8 × 3 1/8 in. Page size: the same. Type: c. 7-point, 5-point notes and case histories. Publisher’s brown flexible cloth, lettered on front cover in gilt ‘Dr. Culverwell on Marriage.’ Gilt edges.

A very curious and unusual book, discussing with unusual freedom many case histories. With anatomical and phrenological text illustrations. On the last leaf the learned Doctor invites letters from readers and also encourages personal visits, giving his consulting hours, including even Sunday mornings. Of considerable rarity.

108. Cupid’s Catechism, or Guide to Matrimony

Being the whole art of love-making, taught by question and answer. Harris Brothers, 5 Queen Street, Cheapside, London. No date c. (1840). Ninety-five pages, two blank pages, two pages of adverts, one blank page. 1 3/8 × 1 3/8 in. Page size: 1 3/8 × 1 3/8 in. Type: 8-point. Publisher’s maroon roan, richly gilt-stamped on each side, ‘Cupid’s Catechism’ on front cover, arabesque in the centre of lower cover, gilt-stamped spine, gilt edges.

A very rare and highly entertaining miniature book. The questions and answers are, of course, of a humorous nature.

American Art Assoc. Sale, No. 181.


One of the very rare volumes of the ‘Gigantick Histories’ printed for subscribers only, which are amongst the earliest English children’s books dealing with non-religious matters. Other works in this series include the History of Guildhall (two volumes), Curiosities in the Tower of London, Vol. I, The History of the Cathedral of St. Paul (two volumes).

Gumuchian, No. 4088: ‘These tiny volumes are the forerunners of the Lilliputian Magazine published by Newbery in 1752. . . . Few of

110. Daily Bread for those who wait for the Lord

By a Lady; John Gray, Romsey. Hamilton, Adams, and Co., London. (Printer: John Gray, Romsey Press.) 1833. VII pages (including half-title and title), 215 pages. 2\(\frac{3}{4}\) × 2\(\frac{1}{8}\) in. Page size: 2\(\frac{1}{2}\) × 2 in. Type: 8-point. Publisher’s cloth, mottled brick colour, original paper label on front cover: Daily Bread for Those Who wait for the Lord. Fine Paper 15d.

Scarce impression of this popular devotional book of scripture extracts for every day, printed in Romsey. Although the book is dated 1833 on title, a MS. inscription on the fly-leaf is dated November 20th 1832.

111. Daily Food for Christians

Being a promise and another scriptural portion, for every day in the year, together with a verse of a hymn . . . twenty-fifth edition; Religious Tract Society. The Depository, 56 Paternoster Row, London, and by the Booksellers. Printer: C. Whittingham, Chiswick. No date (c. 1840). 96ff. 2\(\frac{1}{2}\) × 2\(\frac{1}{8}\) in. Page size: 2 \(\frac{3}{4}\) × 2 in. Type: 8-point and 5-point. Publisher’s maroon morocco, with flap to close, gilt edges.

112. D’Annunzio (Gabriele)


113. Dante Alighieri


A very popular set in Pickering's famous Diamond Classics. The advertisement at the end gives the first intimation of Pickering's intention to issue his renowned miniature edition of Shakespeare: '... The peculiar characteristic of the proposed edition will be the union of clearness and accuracy with the most elegant miniature form ...'

*Mikrobiblion, No. 74.*

114. DANTE


A very famous miniature edition of one of the greatest classics of all times. The type is thought to be the smallest ever employed. According to the colophon page, it was cast in 1850 by Giacomo Gnocchi of Milan. It was not used, but was taken up again by his son, Giovanni, after having been cast aside. This work was carried out at the Printing Works 'Alla Minerva' in Padua, Italy, owned by the Brothers Salmin. The person in charge of this work was Gaetano Gianuzzi. This Dante edition, limited to 1,000 copies, was completed on the 9th June, 1878, 'to the glory of Dante'. Compositor was Giuseppe Geche, printer Luigi Baldan and corrector Luigi Busato. The book was first issued by the Brothers Salmin under their imprint. Hoepli of Milan purchased a number of copies and issued the identical volume, but with a new title page.

*Grolier Club, text part (the book is not contained in the collection),* page 129: '... the famous edition of the “Divine Comedy” in the form of a 128mo. ... The work is said to have injured the eyesight of both the compositor and corrector. It took 1 month to print 30 pages, and new types were necessary for every new forme.'

*American Art Assoc. Sale, No. 75:* 'One of the most noted miniature books set from type.'
Catalogue of the Library of Miniature Books

Salmin's General Catalogue of November, 1869-March, 1881, edited by Professor Dr. Luigi Busato, the corrector of the 'Dante', contains a special article on this edition, called the 'Dantino', the little Dante. See Bignore & Wyman, page 292.

Mikrobiblion, No. 76.

115. DEBRAUX (ÉMILE)


Paul-Emile Debraux (1796-1831) had a considerable reputation as writer of songs, both patriotic during the occupation of French soil by foreign armies, and licentious. In spite of the childish inscription in this volume, these songs, printed in a delicate tiny type, fall rather into the latter category. After his death at the age of 35, Béranger dedicated a gentle and sad little poem to his memory.


Propaganda calendar published by the London chocolate firm. London. 1908. 2 × 1¾ in. Page size: 1¾ × 1¾ in. Type: various, but mainly 8-point. Original red roan, lettered in black on front cover 'De Bry' (de Paris.)

The contents consist of a 'title page', showing the various medals won by the De Bry chocolates, advertisements of the De Bry cafés in New Oxford Street and Southampton Row, London, foreign exchange values, inland postage, cab fares, etc. All this is in English, but calendar itself is in French.

116. DEMorest's GEM SOUVENIR


An interesting ephemeral ladies' souvenir book, a large part taken up by advertisements for Mme. Demorest's Fashion Emporium and
its different wares. The text contains a microscopic facsimile (photographically reduced) of music (a song, 'Pretty Canary'), humorous and other poems, jokes, puzzles, popular names of American States, postage rates, population figures, etc. Rare.

117. De Vinne (T. L., Editor)

Brilliants. A Setting of Humorous Poetry in Brilliant Types. Device with Greek inscription, and the word 'Imprimatur'; The De Vinne Press. New York. 1895. XV pages, including half-title and title. Ninety-six pages. 2¼ × 1⅛ in. Type: Brilliant, 4-point. This beautiful and clear type was made by Miller & Richard of Edinburgh. Delicate head and tail pieces and initials printed in red throughout. Publisher's brown morocco, both covers and spine richly stamped in gilt, with intertwined leaf design. Front cover lettered 'Brilliants'. Endpapers greenish yellow with arabesque pattern printed in gold. Gilt edges.

A most important American miniature edition, finely produced, and of special interest because of the preface by Theo. L. De Vinne to this anthology of humorous poems and dialogues, giving concisely one of the best histories of miniature books ever written; it is of particular value because of the accuracy and competence with which the great American printer describes the type of the various famous tiny editions beginning with the incunable period.

Grolier Club, No. 43 and page 128: 'The little American masterpiece . . . with the brilliant types made by Miller and Richards of Edinburgh, and first used in 1873 by John Bellews of Gloucester for a French-English Dictionary. 20 lines of this type, set solid, measure one inch.'

Dunn (Irene; famous miniature book collector) in Antiquarian Bookman, New York, Annual Reference Number, 1953: '... the scarce "Brilliants".'

118. Dew-Drops


119. Diamond Florist (The)

A Collection of Twenty of the Greatest Favourites of the Flower


120. DIAMOND GUIDE TO THE SIGHTS OF LONDON (THE)

Sixpence; Harris Brothers, London, n.d. (c. 1835-40). 118 pages (including title and sixteen pages of adverts). 1\(\frac{3}{8}\) × 1\(\frac{1}{4}\) in. Page size: 1\(\frac{3}{8}\) × 1\(\frac{1}{4}\) in. Type: 8-point. Publisher’s red roan, richly stamped in gilt, front cover titled ‘The Sights of London’, within ornamental border of arabesques and leafy sprays. Gilt edges.

American Art Assoc. Sale, No. 85, mentions this series, but not the above item, and dates it c. 1850.

121. —, another copy. Imprint on title: London. Harris Brothers, 8 Budge Row. 102 pages, four pages of adverts, the latter not paginated as in the other copy. 1\(\frac{3}{8}\) × 1\(\frac{1}{4}\) in. Page size: 1\(\frac{3}{8}\) × 1\(\frac{1}{4}\) in. Publisher’s black roan gilt. The ornamental frame and the lettering of higher quality than in the other copy. All other features identical.

122. DIAMOND LIFE OF ALFRED THE GREAT

(Title on engraved title page.) The Life of Alfred the Great (title on printed title page); G. E. Petter, 102 Cheapside, J. Johnstone, Paternoster Row, London & Edinburgh. Printers: G. E. Petter. No date (c. 1840). Lithographed frontispiece and title. Printed title, within typographical border. 127 pages, one page of adverts. 1\(\frac{3}{8}\) × 1\(\frac{1}{4}\) in. Page size: 1\(\frac{3}{8}\) × 1\(\frac{1}{4}\) in. Type: 8-point. Publisher’s gilt-tooled roan, corners worn, gilt worn off, gilt edges (worn), some foxing.

The little book in the ‘Diamond’ series is not printed in Diamond type. It is dedicated to His Royal Highness Prince Alfred ‘... with an earnest hope, that it may by the instruction of youth, implant in their minds ... feelings of loyalty ... ’

American Art Assoc. Sale, No. 85.
123. DIAMOND TEXT BOOK (THE)

G. E. Petter, 102 Cheapside, London. Printers: the same. No date (c. 1845). Not paginated. Collation: A-H in eight's. 2 × 1⅛ in. Page size: 1¾ × 1⅛ in. Type: 8-point. Publisher's blue cloth, front cover and spine richly stamped in gilt, the former lettered 'The Diamond Text Book', the latter (which is partly faded) 'Text Book'. Gilt edges.

A volume in the 'Diamond' series published by Petter. The last leaf contains adverts, including that series.

American Art Assoc. Sale, No. 85.

A similar book published by C. Duff & Co., 3 Freeman's Court. c. 1850.

124. DICKENS (CHARLES)


'Oxford India Paper Edition', but different imprint on title from The Cricket on the Hearth in my collection, which is otherwise identical in production.

American Art Assoc. Sale, No. 86.

Mikrobiblion, No. 82.

125. DICKENS (CHARLES)


'Oxford India Paper Edition', in every way identical with my copy of the Battle of Life, except for the date.

American Art Assoc. Sale, No. 86.

Mikrobiblion, No. 82.

125A. Another copy, in brown limp chamois, published by Chapman & Hall, 1904.
126. DICKENS (CHARLES)

The Cricket on the Hearth. A fairy tale of home. With eight illustrations; Chapman & Hall, Limited, London. Printer: Horace Hart, Printer to the University, Oxford. 1906. 390 pages, including two pictorial frontispieces and title. $2\frac{1}{2} \times 1 \frac{3}{8} \text{ in.}$ Page size: $2 \frac{3}{8} \times 1 \frac{3}{8} \text{ in.}$ Type: 6-point. Publisher’s limp chamois leather, ornament stamped in blind on centre of front cover, gilt lettering on spine. Gilt edges. ‘Oxford India Paper Edition’.

American Art Assoc. Sale, No. 86: ‘Little marvels of book-making with clear, surprisingly large, readable type.’
Mikrobiblion, No. 92.

127. DICTIONARIES

See also under Wershoven, Horowitz, Dizionario, Dictionar, Bryce. See also Subject Index.

128. DICTIONAR PORTATIV

Român-German; Editura ‘Cugetarea’, P. C. Georgescu-Delafras. Sr. Popa Nan, 21. Bucuresti IV. No date (c. 1940). 528 pages. $2 \frac{3}{8} \times 1 \frac{3}{8} \text{ in.}$ Page size: the same. Type: c. 7-point. Publisher’s red flexible cloth. Front cover lettered in black as title with the addition: 12,000 cuvinte. Lower cover advertises other dictionaries in the same series at 40 lei each. Tax stamp for 1 leu, inscribed ‘Casa Scriitorilor’ stuck on lower cover. Spine lettered ‘Român-German’.

A Rumanian miniature dictionary, somewhat cruder in production than the well-produced German dictionaries published by Schmidt & Günther in Leipzig.

129. DICTIONARY (FRENCH-ENGLISH)

Librairie Hachette, 34 Maiden Lane, London, W.C.2. Printers: The Brandstetter Press. Leipzig. No date (c. 1930). 667 pages, including title. $2 \times 1 \frac{1}{8} \text{ in.}$ Page size: $1 \frac{7}{8} \times 1 \frac{1}{8} \text{ in.}$ Type: 5-point. Binder’s polished calf, blind-tooled decoration in corners of both covers and on spine. Original plain cloth wrappers bound in, patterned endpapers. Red edges.

129A. DISNEY (WALT).

Walt Disney présente Lions d’Afrique Troisième volume de la collection C’est la Vie, dirigée par Armand A. Bigle. Productions Marc Barraud. Copyright Walt Disney Productions and Marc Barraud. Printed in Switzerland. c. 1959. Seven double-page colour plates of wild animals, two one-page colour plates, two monochrome portraits.
Forty-eight pages including cover. 2½ × 1¾ in. Page size: the same. Type: 8-point. Original wrappers (black), front cover with colour photo of two lions. A propaganda booklet for one of a series of books based on Disney documentary films, also advertising other similar volumes, a free hand-cut with the imprint at end: 'Ce livret minuscule vous est offert par (blank space for the name of a bookseller) et par Marc Barraud'.

130. DIZIONARIO ITALIANO-INGLESE


131. DOLLS' SURPRISE PARTY (THE)

By Aunt Laura; Breed, Butler & Co., Buffalo (New York State), 1863. 64 pages. 1⅞ × 1⅞ in. Page size: 1⅞ × 1⅞ in. Type: 8-point. Publisher's brown cloth, stamped in gilt (front cover) and blind (lower cover). Gilt edges. Preserved in modern hard-grained morocco slip-case. Exceedingly rare fairy tale edition of dolls meeting familiar figures like Red Riding Hood at a party. 'Entered according to the Act of Congress in, in the year 1863'. (See also No. 410.)

132. DOMINUS HUMILIATUS SUM

Fragment of a finely written late fifteenth-century Book of Hours. The beginning is the middle of Psalm 114; the manuscript contains most of the Office of the Dead according to Roman Use. Thirty-nine leaves on vellum. 2⅜ × 2⅛ in. Page size: 2⅜ × 2 in. Type: finely and ornately written in a regular book hand, delicately formed initials in gold on blue or red ground, a few larger initials in blue and white on gold. Rubricated throughout. Modern full calf, raised bands, blind-tooled fillets. A very beautiful and rare example of a miniature manuscript.

Mr. D. H. Turner, Assistant Keeper in the Dept. of Manuscripts at the British Museum, in his letter of 27th September, 1957, writes that the MS. 'is probably part of a 15th to 16th cent. Italian Book of Hours'.

133. DRÉLINCOURT (CHARLES)

Preparatio sín la S. Tschaina, Que ais, Forma da provoer se svessa & s'apinoer per comparair avant la Maisa dal Segner degnamaing.

A scarce small book in romansch language, the language of the Engadin. It is a translation of a French work on the preparation for the Mass, written by Drelincourt, an eminent French Protestant minister (1595–1669), and translated in 1661 by Viezel and re-edited with additions by his son. Strada or Straeda is a small town in the Swiss canton of Grisons. This appears to be the first book printed by Nuot Janet, or Johan Nicolas, who worked in Strada from 1696 to 1733. See Deschamps, Dictionnaire de Géographie, 1199.

Includes music towards end of the book.

134. EISENHOWER (Dwight D., President of the United States)


Chiswick Press device of a lion holding an anchor at end.

Bound by Sangorski and Sutcliffe, London.

135. ELECTROTYPED ORNAMENTS

Made at Bruce’s New York Type-Foundry, 1869. Twenty-four leaves, showing on one side specimens of twenty-four different electro-typed ornaments, with their price which is in each case $0.50. 1⅝ × 1¾ in. (oblong). Page size: the same. Type: Lettering 8-point. Grey stiff wrappers, lettered ‘New-York Type-Foundry, 1869,’ in slipcase.

A type specimen book in miniature. The attractive pictorial ornaments are probably destined for trade cards, bills, etc. and are intended for bakers, basket makers, bell hangers, brewers, carriage makers, clock and watch makers, coal dealers, coppersmiths, fish dealers, furriers, clothiers, women’s hairdressers, etc. A very curious and interesting rarity.
136. ELIZABETH II, QUEEN

The Form and Order of the Service that is to be performed and the Ceremonies that are to be observed in the Coronation of Her Majesty Queen Elizabeth II, in the Abbey Church of St. Peter, Westminster on Tuesday the second day of June 1953. On verso of title: For Achille J. St. Onge, Worcester, Massachusetts, U.S.A. Printed by the Chiswick Press, London. 1953. Frontispiece: Collotype portrait. Eight pages, including half-title and portrait, title and list of contents. Seventy-eight pages. 2 ⅞ × 1 ⅝ in. Page size: 2 ⅛ × 1 ⅞ in. Type: 6-point Monotype Plantin, title and text throughout printed in black and red, on Arnold's hand-made Laid Record paper. Publisher's red niger morocco, bound by Sangorski & Sutcliffe, London. Double fillets gilt on both covers. Lettering in gold on front cover, below a crown: Elizabeth II. 2nd June 1953. Floral tool in centre of lower cover. Flowered lilac and red endpapers.

137. EMPLOI DU TEMPS (L')

Étrennes Enfantines pour l’An 1815; Chez Marcilly, Rue St. Julien le Pauvre No. 7. Paris. (1814.) Eight finely engraved plates. 32ff., including plates which are printed on recto of text pages. ⅝ × ⅝ in. Page size: ⅞ × ⅞ in. Type: engraved throughout in very small and not particularly legible type. Publisher's red morocco, flower in centre of both covers, within double fillets, gilt. Gilt edges. Gumuchian, No. 4073, offers the same almanac for the previous year. Grand-Carteret, No. 1697, also mentions the 1814 edition. The artistically designed plates show children in home, church, garden, at play, in bed, etc. Text: songs, calendar.

138. ENGLAND (REV. J. F.)


A volume in the ‘Diamond’ series, published by Petter. The type is smaller than that used in e.g. The Life of Abraham. Mikrobiblion, No. 87 (dating the volume c. 1840). American Art Assn. Sale, No. 85, refers to the series, but not to this item.

139. ENGLISH BIJOU ALMANAC

See also under Schloss.
140. **ENGLISH BIJOU ALMANAC (THE) for 1837**

Poetically illustrated by L.E.L. (Letitia Elizabeth Landon); Schloss, 42 Gt. Russell Street, London, 1836. Seven finely engraved portraits, two engraved vignettes. 35ff., including dedication leaf to the Queen, title and plates. \( \frac{\text{4}}{\text{4}} \times \frac{\text{7}}{\text{8}} \) in. Page size: the same. Type: engraved throughout. Type equivalent to c. 3-point. Four pages of engraved music. Publisher’s fraise-coloured boards, lyre surrounded by flowers stamped in gilt on both covers. Gilt edges. Similar slipcase, but different gilt decoration: Lyre within frame, flanked by two flowers, topped by a crown.

This almanack, which starts with a humble full-page dedication to the Queen, has portraits which include Mrs. Somerville, the scientific writer, von Raumer, Coleridge, Goethe, Cooper, and M. J. Malibran. The tiny engraved music, an item of very special interest in such a tiny volume, is ‘Rondo in Balfe’s Opera of the Maid of Artois’. The final poem, decorated with funereal vignettes, is on Miss Malibran, the celebrated singer and actress, who died in London in 1836.

*American Art Assoc. Sale, No. 10.*

141. **ENGLISH BIJOU ALMANAC (THE) for 1838**

Poetically illustrated by L.E.L. (Letitia Elizabeth Landon); Schloss, 42 Gt. Russell Street, London, 1837. Six portraits, one presentation plate, all finely engraved. 29ff., including title and plates. \( \frac{\text{4}}{\text{4}} \times \frac{\text{7}}{\text{8}} \) in. Page size: the same. Type: engraved throughout in very tiny type, c. 3-point. Publisher’s dark-green boards, front cover missing. Floral stamp in gilt on covers. Pink endpapers. Gilt edges. In similar slipcase (somewhat torn).

The portraits include Mozart, Queen Victoria, Letitia E. Landon, the authoress of the poems in this volume, Sir Walter Scott and Giulia Grisi. The text: calendar, eclipses, Royal Family, etc.

The little book is of special musical interest. There is also a poem to L.E.L. by John A. Heraud.

142. **EPICETETUS**

*Enchiridion. Et Cebetis Tabula.* Graecè et Latinè, prioribus editionibus emendatiora & auctiora. Woodcut vignette of a flower; Ex Officina Henrici et Theodori Boom. Amsterdam. 1670. Engraved title, with the words ‘Epicteti Enchiridion’ only, by the famous engraver Romyn de Hoghe, dated 1670. Printed title. Half-title. One leaf index of additional works contained in the volume. 436 pages, woodcut at end of a little angel holding a book with the caption ‘Musica dis curae est’. \( 3 \frac{\text{4}}{\text{16}} \times 2 \) in. Page size: \( 3\frac{\text{5}}{\text{8}} \times 1\frac{\text{3}}{\text{4}} \) in. Type:
Parallel text in Greek and Latin throughout. Both c. 8-point. Contemporary calf, double gilt fillets. Raised bands, gilt-tooling with attractive floral tools in each compartment, leather rather worn.

Interesting scholar’s edition in miniature of the ‘Tables’ by Cebes, the Greek philosopher who lived c. 400 years before the Christian era, and of the famous ‘Enchiridion’ by Epictet, the great Greek stoicist of the first century A.D.

Brunet, II, 1012, mentions the same book with Gaesbeek’s imprint: ‘Une des plus jolies petites édit. de ce livre faites en Hollande à la même époque.’

143. EPICTETUS

To tou Epiktetou Encheridion. Ex editione Ioannis Upton Accurate Expressum. (In Greek throughout); Excudebant R. et A. Foulis. Glasguae (Glasgow). 1765. Ninety-five pages, including title. 2 1/4 × 1 1/4 in. Page size: 2 1/4 × 1 1/4 in. Type: Greek c. 8-point, finely cut by Foulis. Modern green calf, marbled endpapers, green edges.

One of the fine editions of the Greek classics printed by the famous Foulis press in Glasgow. Sheringham, A Library in Miniature, Connoisseur, London, November, 1902, page 166: ‘... The Foulis Press at Glasgow produced some notable little volumes. Boswell calls the brothers Foulis the ‘Elzevirs of Glasgow’, and certainly the beauty of their work well deserves the compliment. ... The Greek type is not particularly small, and is very legible and clear.’ See for 1751 edition of this work ‘Anacreon’ which is bound with that volume in my collection.

144. EPISODE TO THE ROMANS


One of a series of similar extracts from the N.T.

144A. ERASMUS OF ROTTERDAM

vellum. A scarce and important miniature book of Erasmus’ In Praise of Folly, edited by Gerhard Listrius, a sixteenth century Dutch grammarian, together with a number of Erasmus’ letters.

145. ÉTRENNES GALANTES ET PORTATIVES, 1785
Chez Jubert Doreur, Rue St. Jacques vis à vis les Mathurins, Paris, 1784. Sixty-four pages. Six delicate engravings. \(1 \times \frac{2}{3}\) in. Page size: almost the same. Type: engraved throughout. Size of letters c. 5-point. Contemporary gilt-stamped silk, built-up floral tool in centre of each cover, within ornamental border. Gilt edges.

One of the earliest miniature almanacs in existence not known to Grand-Carteret. The delightful first engraving shows Cupid touching the breasts of Venus, the other engravings, in true eighteenth-century style, depict other amorous scenes. The text consists of love songs, a ‘galant’ ABC for boys and girls, a calendar, and—on the last page—an advertisement for fine engravings, almanacs, armorial stamps, etc. Very rare.

145A. ÉTRENNES MIGNONNES.
Pour l’An de Grace de Notre Seigneur M.D.CC. XLI. Chez Everard Kints, Imp. de S.A. en Souverain-Pont. Liège (Belgium), (1740). Arms on preliminary page, title vignette. Twelve wood-cut illustrations of both sides of current coins. No pagination, the calendar interleaved throughout with blank leaves. \(3 \frac{1}{2} \times 2 \frac{1}{2}\) in. Page size: \(3\frac{1}{2} \times 2\) in. Type: 8-point. Finely bound in contemporary red morocco, Liège binding, richly and delicately gilt-tooled on both sides with leafy sprays and three attractive sun tools, within finely tooled borders, arabesque tools on spine, gilt edges worn, marbled endpaper, the date painted in black on front cover. There is writing in a contemporary hand on a number of blank pages. Besides the calendar, the book contains details of the European reigning families, the comparative value of various gold coins, lists of several officers of the Liège City Chamber, special holidays, some prayers, etc.

146. ÉTRENNES MIGNONNES, curieuses, utiles et amusantes
Pour mil huit cent dix-neuf (1819.) (Publisher’s device in form of a monogram); Chez De Moraine et Thebaud, libraires, rue du Petit-Pont. Paris. Printer: J.-B. Poulet. 128 pp., folding map of Paris dated 1813, folding maps of France and neighbouring countries and a map of Europe, engraved on wood by Bougon. \(3 \frac{1}{2} \times 2 \frac{1}{2}\) in. Page size: \(3\frac{1}{2} \times 2\frac{1}{4}\) in. Type: c. 6-point. Each page framed in a thick and a thin rule. Contemporary crimson morocco, fine leafy gilt border within double fillets, ornamentally tooled spine. Gilt edges.
Charming almanac in fine fresh condition. It is full of useful information, including details of the reigning families, the French ministers, marshals, the Royal Household, etc. Other articles concern curiosities of nature, statistics, including very interesting details about Britain (‘2 million poor people, including 180,000 vagabonds’), the United States (‘350 periodicals published there’) and other countries. There are anecdotes, details of the regional administration of France, the judiciary, banks, etc., etc.

Grand-Carteret, Les Almanachs Français, No. 107, pp. 35/6. These almanacs were published from 1716 to c. 1845.

147. Exposition En Pocche (L’)


The amusing and charming illustrations show the exhibition buildings, various outstanding exhibits, including a captive balloon, elegant glass cases, sculptures, etc. and above all the Trocadero building specially erected for the Exhibition and now demolished. There are a good number of characteristic illustrated advertisements.

148. Exposition 1900

Paris (1900). Folding strip, mounted on black silk, of twenty-five views of the 1900 Exhibition in Paris, with views of the different pavilions of France and other exhibiting nations. 1 3/8 X 1 1/8 in. Each photograph measures 1 1/16 X 3/8 in. The tiny lettering on each photo is c. 1 mm. high. Publisher’s bottle green morocco, lettered in gilt ‘Exposition 1900’.

Interesting miniature souvenir of the World Exhibition. The tiny photos show the Trocadero, the German, Italian, Mexican, South-African, Hungarian, Russian, Belgian, Swedish, Turkish, etc. pavilions. The entire strip unfolded is 23 in. long.

149. Fabuliste Du Jeune Age

date (c. 1840). Half-title, title, ninety-six pages. Engraved title with large pictorial vignette and five engraved plates. 1 ⅝ × 1 ⅞ in. Page size: 1 ⅝ × 1 in. Type: 7-point. Publisher’s ivory covers, cloth spine, front cover engraved with the word ‘Fables’ in calligraphic lettering. Red silk endpapers. Gilt edges.

Gumuchian, No. 4078 (who puts the date rather too early at c. 1825).

150. FAIRY ANNUAL (THE)

Edited by Robin Goodfellow, Attendant Sprite to their Majesties Oberon and Titania; Joseph Robins, Bride Court, London. Printers: Richard Watts, Crown Court, Temple Bar, London. 1838. Title leaf, VI, 119 pages. 1 ⅝ × 1⅞ in. Page size: 1 ⅝ × 1⅛ in. Type: finely printed mainly in 5-point, with some pages in 4-point. Full brown crushed morocco, double fillets on both covers, with decorative tools in each corner, rosette tool on spine within double lines, inside dentelle, vellum endpapers, gilt edges. A very fine later binding (c. 1900) by Zaehnsdorf, London.

Long dedication to Queen Victoria by the pseudonymous author. Contains fairy tales, stories and poems by various minor authors, amongst them Miss M. L. Beevor, Thomas Miller, James Knox, etc. American Art Assoc. Sale, No. 100.

Mikrobiblion, No. 211.

150A. FAITHFUL PROMISER (THE)


151. FAMOUS MEN OF BRITAIN


Other volumes published in this series: Hand-Books for Children are mentioned on the advertisement page.
152. **FENELON**


A most attractive little juvenile book, almost certainly printed in Germany for the English market. The illustrations are of quite exceptional charm. The frontispiece shows a humorous market scene, the other two plates various animals.

Fénelon, François de Salignac de la Mothe (1651–1715), a famous French ecclesiastic. His Treatise on the Education of Girls had great influence. Appointed 1689 tutor to Louis XIV’s grandson, the Duke of Burgundy. Archbishop of Cambrai (1695). A bitterly controversial book was condemned by the Pope in 1698, and Fénelon was banished from the Court. Apart from this he was a model administrator of his diocese. He wrote books for the religious and moral guidance of the Duke of Burgundy, and also brilliant criticism and political forecasts. (*Concise Universal Biography, Amalgamated Press, 1934.*)

Perhaps this little book was written for the Duke.

153. **FENELON (FRANÇOIS DE SALIGNAC DE LA MOTHE) (1651–1715)**


The biographical sketch is by Morery.

154. **FIFTY-SIX WANTS OF THE CHILDREN OF ZION**

Printed by Harrison Braithwaite for Robt. Taylor. Liverpool. No date (c. 1845). Twenty-five pages, including cover, blank fly-leaf and title. 1 7/8 × 1 3/8 in. Page size: 1 7/8 × 1 in. Type: 6-point. Modern calf, raised bands, original tartan style boards with brown and green lines bound in, in calf slipcase.

A little devotional poem in rhyme. A scarce Liverpool imprint. *Companion to Zion’s Bank.*
154A. FINGER PRAYER BOOK (THE)


155. FIRST LESSONS (THE)


The first item is printed by Corrall, the printer of the famous Pickering Diamond Classics. See also in this collection New Testament, 1814. (No. 387).

156. FORGET-ME-NOT (THE)


A charming little ladies' keepsake in miniature. Contains short stories, the one embodying a poem. The illustrations comprise imaginary portraits and romantic scenes illustrating the stories.

157. FROMME'S WIENER PORTEMONNAIE KALENDER, 1932

Type: partly Diamond 4¾-point. Printed in black and red. Title in decorative calligraphic style. Each page within ornamental blue border. Green morocco, front cover with painting of St. Christopher in vivid colours, lacquered, probably applied by some kind of transfer process. Lower cover with similar layer of plain, cracked fawn-coloured transfer. Gilt edges.

Besides the calendar pages the little volume gives the moon phases, movable feasts, the reigning planet, and the Jewish calendar.

158. Fromme's Wiener Portemonnaie Kalender, 1933

Carl Fromme. Wien. (1932.) 1 ⅛ × 1 ⅛ in. Page size: 1 ⅛ × 1 ⅛ in.

Type: partly Diamond 4¾-point. Printed in red and black. Title in decorative calligraphic style, each page within decorative blue border. Ribbed natural silk, morocco spine, front cover in richly decorated amber celluloid, centre bar horizontally decorated with calligraphic design in gold, topped by a crown, remainder of cover decorated throughout with small rosettes in relief, the binding giving the impression of being made of very finely carved glass. Gilt edges.

The book contains, besides the calendar, a list of the movable feasts, the moon phases, the reigning planet of the year, the eclipses and the Jewish calendar.

Fromme's Wiener Portemonnaie Kalender, see also by the same publishers: Rokoko-Kalender.

159. Furet des Salons (Le)


Type: 5-point. Original lithographed pale yellow boards, with delicate borders and arabesque centre ornaments, lettered on spine 'Le Furet des Salons'. Gilt edges. In similar slipcase. Very rare. The text, partly consisting of short epigrams, deals mainly with fashions, dresses, hats, corsets, but also tobacco, hairdressing, etc., etc. Bookplate inside front cover: De la Bibliothèque Louis Becker, Paris.

160. Galant Moraliste (Le)


Type: engraved throughout, each page within plain black fillets. Contemporary black morocco, attractive bold floral tool gilt in centre of both covers, within leafy border and
gilt fillets. Simple gilt-tooling of spine, gilt edges (the gilt partly worn).
Contains many songs, i.e. le voyage de Cythère, un home juste est le seul sage, le balancier, cachons notre esprit, etc. The nice plates show two girls in a boat, a young shepherd with his flock, cupid selling hats in a milliner’s shop, etc.

161. **Galileo A Madama Cristina Di Lorena (1615)**
(On verso) Tipogr. Salmin. Padova. 1896. At end the date is given as ‘Maggio 1897’. Woodcut portrait, 206 pages, including title but excluding colophon leaf. ¾ × ⅝ in. Page size: the same. Type: c. 2-point, the famous ‘Dantino’ type, used earlier by the same printers in their complete Dante edition. Original green wrappers, lettered on front wrapper like the title. Preserved in a beautifully worked gold case, the curved lid with inset glass, hinged, with clasp, the case being shaped like a miniature trunk, with tiny handles, decorated sides and bottom, with attached ring to carry on watch chain, etc.

One of the most famous and popular miniature books in existence, probably even now the smallest complete work set from movable type, the exceedingly small ‘occhio di mosca’ (flies’ eye) type. See also Dante. Grolier, No. 53, and page 129.

*American Art Assoc. Sale*, No. 112: ‘Rare. This hitherto unpublished letter of Galileo was first printed in the collected edition of his works in 1895. The smallest book ever printed from moveable type.’
*Mikrobiblion*, No. 103.

161a. **Ganzenmuller (Dr. W.)**

162 **Gasc (F. E. A.), (M.A., of Paris)**
163. GEISTREICHE GEBEHTE

Auff alle Tage in der Wochens Morgends und Aebends zu sprechen.
Nebst anderen Schonem Gebeten aus der Geistreichen Wasserquellen/
In diese Form gebracht; Zilligers Erben, Braunschweig, 1702. 144
pages, including title. Bound with: Geistliches Gesangbuehlein/D. M.
Luthers/ und anderer geistreichen Manner/ Nach Ordung der Jahr­
Zeit. In diese geschmeidige Form gebracht; Zilligers Erben, Braunsch­
weig, 1700. 144 pages, including title and index. Two volumes in one.
2½ × 1½ in. Page size: 2½ × 1½ in. Type: Gothic, 8-point. Contem­
porary painted and blind-tooled vellum. In centre of both covers the
sun, with Hebrew inscription in centre, floral tools in all corners,
within double fillets, finely tooled flower vase on spine, remnants of
clap.

A very rare early miniature prayer book, bound with a hymn book
by Martin Luther and others, in an exceptionally charming contem­
porary vellum binding and in excellent condition.

164. GERMAN DEVOTIONAL MANUSCRIPT, DATED 1593

The MS. has seven different title pages, six of which are dated 1593:
1. Kurtzer Auszug und klare Zeucknus d. H. Schrifft. 2. Vom Abent­
mal Christy. Und wie der Pfaffen Sacramment darwider ist. 3. Von
der waren Gelassenheit und Christlichen Gmainsschaft der Giieter.
4. Von der Obrigkeit unnd dem weltlichen Schwert. 5. Von der
Eeschaidung zwischenn Glaubigen und Unglaubigen. 6. Die Dancksag­
gung zum Abentmall des Herren. 7. Bekandtnuss der 12 Articl Christ­
lichs Glaubens. No place (Germany), 1593. Each of the titles within
finely designed calligraphic border, lightly coloured in yellow, some
of them signed with the initials H.S. Lettering on titles in red in fine
calligraphy. Calligraphic tail pieces, some coloured and dated 1593.
136ff., including one blank. Signatures A-R in eights (preliminary
leaves A1 and A2 missing), and S1 at end. 2 × 1½ in. Page size:
1½ × 1½ in. Type: beautifully written in a very small but exception­
ally legible German hand in black and red. All headlines in red.
Fourteen lines per page. Contemporary calf over wood, finely
chiselled brass corners (two missing), attractive brass clasp (the second
missing).

An exceptionally fine and unusual dated miniature MS. of the
highest quality. It appears to be of Protestant origin and consists of
suitably grouped extracts from the gospels and some prayers.
165. GIORNALETTO GALANTE pel gentil sesso per l'Anno 1838

Paolo Ripamonti Carpano, nella Galleria N. 19-20 Milano. (1837.)
Engraved frontispiece, nicely coloured, engraved title, ten coloured engraved plates. Sixty-four pages, followed by eight blank leaves. $2\frac{1}{2} \times 1\frac{1}{4}$ in. Page size: $2\frac{1}{6} \times 1\frac{1}{4}$ in. Type: 5-point. Publisher's green imitation morocco boards, broad gilt-stamped borders forming a garland of flower petals, leaves and arabesques, gilt-stamped spine, very slightly worn, gilt edges.

This little almanac for ladies contains a number of romantic poems illustrated by lively if not very artistic colour plates. The calendar section includes mention of solar and lunar eclipses.

166. GITĀ-PĀTCHA-RATNA

Five Sanskrit religious poems, the first being the famous Bhagavdgītā; David Bryce. Glasgow. c. 1905. Title within ornamental border. Eleven full-page illustrations. No pagination. $1 \times \frac{3}{4}$ in. Page size: the same. Type: printed throughout in Sanskrit type, produced by photographic reduction from a larger copy. Publisher's maroon roan, richly gilt-stamped in oriental style on both covers and portion of spine. Greenish endpapers. Gilt edges.

Although the Department of Oriental Printed Books and Manuscripts of the British Museum describes this little book as 'very common', copies of it which were published at a low price have now become almost unobtainable, and are far rarer than the Koran miniature published by the same publisher.

166A. GOETHE (W. v.)

Iphigenie auf Tauris. Ein Schauspiel. Schmidt & Günther. Printed by Oscar Brandstetter. Leipzig. 1910. 302 pages, including title, two-page advertisement of 'Liliput-Bibliothek’ showing the other titles in this series of miniature books. $2 \times 1\frac{1}{6}$ in. Page size: $1\frac{3}{4} \times 1\frac{1}{6}$ in. Type: c. 7-point. Original brown leather, gilt fillets. Lettered on front cover and spine: Iphigenie auf Tauris’, and on lower cover ‘Gesetzlich geschützt’.

167. GOLDSMITH, 1681

An Almanack for the Year of our Lord God, 1681. Being the first after Leap year. And from the Creation, 5630. Wherein are contained many observations, rules and tables, both necessary and useful. With a description of the highways, marts and fairs in England and Wales. The like not extant in any other. Collected by John Goldsmith. To which are added divers tables and other useful things, which have not
been in former years; Printed by Mary Clark, for the Company of Stationers. London. 1681. Woodcut showing the 'dominion of the moon on man's body, under the twelve zodiacal constellations'. Woodcut of the human hand with straw under thumb to form sundial at end. Collation: A-B in twelves, 24ff., one leaf torn. 4 × 1\frac{1}{2} in. ('finger format'). Page size: 3\frac{7}{8} × 2 in. The greater width of the page size due to the fact that the almanac is folded vertically in the middle to fit into the binding. Type: c. 7-point. Title and calendar section printed in black and red. Contemporary dark-brown morocco, boldly and attractively gilt-tooled on sides, with petal and leaf tools, crescent-like large tools turned outward, along the fore-edge and spine. Double fillets. Two brass clasps. Some of the design with traces of old hand-painting on the floral toolings. Marbled endpapers. The blank fly-leaves at beginning and end with old ownership inscriptions, starting with the date 1680, and ending with 1733.

A very early Goldsmith Almanac—the earliest in the British Museum is dated 1674, the next earliest 1692—of conspicuous rarity. The binding is most unusual as it is only just over half the width of the pages which are tucked into the covers and held in position by the clasps. The Dictionary of National Biography does not mention any John Goldsmith.

168. GOLDSMITH, 1775

An Almanack for the Year of our Lord God, M.DCC.LXXV. (1775) . . . wherein are contain'd, Necessary Rules, and Useful Tables; With a new Alphabetical Chronology of remarkable Events; to which are now added, The proper Days and Hours for transferring Stocks and receiving Dividends . . . Calculated by John Goldsmith; Printed by R. Hett, for the Company of Stationers. London (1774). Price Eight Pence Stitch'd. Collation: A-B, in twelves, i.e. 2ff. 4 × 2\frac{1}{8} in. Page size: 3\frac{3}{4} × 2 in. Type: c. 6-point. The calendar pages printed in black and red and interleaved. Publisher's mosaic style inlaid (or rather overlaid) coloured leathers, in red, olive green and cream. In centre four triangles in red, pointing at right angles, finely tooled with leafy ornaments, outer frame in green leather, like the rest of the binding ornamentally gilt-tooled with leafy borders and a charming small bird tool at head and foot of both sides, flower tools on cream leather in the corners. Marbled endpapers. Gilt edges. In similar slipcase. The binding of the volume slightly damaged or rubbed in part. The slipcase fine.

1 Calculate: 'to plan, fit, adapt for particular purposes': Wyld's Universal Dictionary, 1936.
A comparatively late, but magnificently bound issue of the famous series of Goldsmith's almanacks, begun in the seventeenth century.

169. Goldsmith, 1775
An Almanack for the Year of Our Lord God, MDCC.LXXV (1775). Another copy. 4 × 2½ in. Page size: 4 × 2 ¼ in. Contemporary red morocco, with decorative gilt-tooled border on both covers, c. ¾ in from each edge of the covers, formed by a gilt line within an outer border composed of tiny triangular tools, leafy sprays in all corners, decorated segments in centre of each line, two silver clasps, with simple dotted decoration. Gilt edges. Corners and gilt-tooling somewhat worn.

170. Goldsmith, 1788
An Almanack for the Year of our Lord God, M.DCC.LXXXVIII (1788) . . . wherein are contain'd, necessary rules and useful tables; with a new chronology of remarkable Events; also The proper Days and Hours for transferring Stocks and receiving Dividends; and a List of Holidays kept at the public Offices, &c. Calculated by John Goldsmith; Printed for the Company of Stationers, and sold by Robert Horsfield, at their Hall in Ludgate Street. London (1787). Price 8d. Stitch'd. Forty-eight pages, including title. 4¼ × 2½ in. Page size: 4 × 2 in. Type: c. 7-point. Title and calendar section printed in black and red. Publisher's full straight-grained red morocco, gilt border of braided and zig-zag design. Marbled endpapers. Gilt edges. Foot of spine slightly chipped.

170A. Goldsmith, 1799
An Almanack for the Year of our Lord God M.DCC. XCIX (1799). . . . where in are contain'd necessary rules and useful tables. With a new chronology of remarkable events. . . . Calculated by John Goldsmith. Printed for the Company of Stationers; and sold by George Greenhill, at their Hall in Ludgate Street. Price 15d. stitched. London. Forty-eight printed pages, a number of blank leaves. 4 ⅛ × 2½ in. Page size: 4 × 2 ¼ in. Type: 7-point, printed in black and red. Contemporary and original red morocco, with fine silver clasp, beautifully and finely gilt-tooled on both covers, flap and spine, with large built-up centre pieces with delicate floral and leaf tools, within fine and varied borders, wallet inside both covers, beautiful Dutch hand-painted flowers endpapers. Gilt edges. The text includes British and Classic authors, with the dates of their deaths. A very fine copy.

"Calculate: 'to plan, fit, adapt for particular purposes': Wyld's Universal Dictionary, 1936."
170-B. GOLDSMITH, 1806

An Almanack for the Year of our Lord God M.DCCCVI. (1806.). ... wherein are contained necessary rules and useful tables ... calculated by John Goldsmith. Printed for the Company of Stationers, by C. and R. Baldwin, New Bridge Street; and sold by G. Greenhill, at their Hall, Ludgate Street. Price 1s. 10d. stitched. Forty-eight pages. $4 \frac{1}{12} \times 2\frac{1}{2}$ in. Page size: $4 \times 1\frac{1}{8}$ in. Type: c. 8-point. Original red morocco, cream and dark-blue leather on-lays, richly gilt-tooled, with decorative borders bee tools in corners, dove in centre of covers, spine partly somewhat worn, marbled endpapers, in similar slipcase, with different tooling of leaves, flowers and arabesques. A most attractive binding in Venetian style, a favourite for luxury copies of almanacks of the period.

170-B. GOLDSMITH, 1840

An Almanack for the Year of Our Lord MDCCC. LO (1840). ... Comprehending celestial phenomena and useful tables. By John Goldsmith. Printed for the Company of Stationers, by C. Baldwin, New Bridge Street, and sold by G. Greenhill, at their Hall, Ludgate Street. Sixty-four pages. $4\frac{1}{8} \times 2\frac{3}{4}$ in. Page size: $4 \frac{1}{12} \times 2$ in. Type: 5-point. Printed in black and red. Contemporary and original red morocco, brilliantly and richly gilt-tooled with fine decorative borders, ornamental centre and corner pieces, composed of floral and leaf tools, arabesques, etc. Gilt edges. In similar slipcase, with somewhat different tooling, especially in the centre.

Very handsome almanack. The information includes Oxford and Cambridge university personnel, carriage and watermen's fares, etc.

171. GOLDSMITH (Oliver)

_The Vicar of Wakefield_ (Motto): Sperate miseri, cavete felices; Henry Frowde, Oxford University Press Warehouse, Amen Corner, London, E.C. Printers: Horace Hart, Printer to the University, Oxford. No date (c. 1905). 584 pages, including half-title and title. Frontispiece: Portrait. $2\frac{1}{8} \times 1\frac{3}{4}$ in. Page size: $2 \times 1\frac{3}{4}$ in. Type: 6-point. Publisher's black morocco, lettered on front cover and spine in gilt, inside dentelle, red edges gilt, corners rounded.

A handsome edition on thin paper.

Uniform with Walton's _Compleat Angler_, etc.

172. GONZAGA (THOMAS ANTÓNIO)

Catalogue of the Library of Miniature Books

(Ediçao Miniatura.) Device. (In Portuguese language throughout); Livraria Sa Da Costa, Editora, Rua Garrett, 100–102. Lisboa: Printers: Costa e Valério, Limitada. Lisbon (for the offset printing). Fotogravura Nacional, Limitada. Lisbon (for the photolitho process). 1944. XXXVI pages, including blank fly-leaf, half-title and title. 267 pages. $\frac{3}{4} \times 2\frac{1}{2}$ in. Page size: $3\frac{3}{4} \times 2\frac{1}{2}$ in. Type: photographic reduction by photolithography. Type reduced to c. 4\frac{1}{2}-point, and quite legible. Publisher’s blue cloth, stamped in blue and gold on both covers and profusely lettered on both sides and spine. Top edge gilt, other edges uncut.

A reasonably well produced edition of poems by the great Portuguese poet Gonzaga, called ‘Dirceo’ (1747–93). The Marilia de Dirceo are his most popular work and have been reprinted innumerable times, both in Portugal and in Brazil.

173. GONZALEZ AGEJAS (DR. LORENZO)

Lilliput Dictionary. English–Spanish. 1st to 20th thousand. Schmidt & Günther. Leipzig. Printers: Oscar Brandstetter. Leipzig. No date (c. 1930). 649 pp. including title. Seven pages of advertisements advertising other miniature dictionaries and German miniature classics. $1\frac{7}{8} \times 1\frac{7}{8}$ in. Page size: the same. Type: 6-point. Publisher’s red buckram. Split in one joint. Lettering on front cover practically worn off, but partly still legible: ‘... English–Spanish ... 12000 words ... London ...’. A German-produced miniature dictionary for use and for sale on the English market.

174. GRAY (THOMAS)

Elegy in a Country Churchyard & Other Poems. With illustrations; David Bryce and Son, Glasgow. Frederick A. Stokes Company, New York. Printers: University Press, Glasgow. 1904. 384 pages, including blank fly-leaf, half-title and title. Frontispiece, sixteen full-page illustrations. $2\frac{1}{4} \times 1\frac{7}{8}$ in. Page size: $2 \times 1\frac{7}{8}$ in. Type: mainly 6-point, but partly in very clear diamond-type, 4\frac{3}{4}-point. Publisher’s bottle green roan, front cover stamped in gilt with picture of church steeple, lettering on front cover and spine. Spine richly and ornamentally stamped in gilt. Top edge gilt.


174A. GRAY (THOMAS)

Elegy Written in a Country Churchyard; Achille J. St. Onge.

175. GREEK PSLTER
(See also 423).


An exceedingly rare early Greek psalter. It is the first portion of the Bible printed in Greek in the Low Countries.

176. GREENAWAY (Kate)


The first of these famous children’s almanacs, published from 1883 to 1895, and again in 1897, altogether fourteen volumes. They exist in several variants, with more or less luxurious bindings. The standard binding was, however, in glazed pictorial boards. For details see: Spielmann & Layard, Kate Greenaway. London, 1905.

Two copies in the collection.

177. GREENAWAY (Kate)

Almanack for 1885; George Routledge and Sons, Broadway,
178. **Greenaway (Kate)**


The illustrations in this almanack are all printed on a black background.

179. **Greenaway (Kate)**


180. **Gregory (Doctor John, of Edinburgh)**


A famous educational juvenile book, first published in 1774. The author was the grandson of James Gregory, inventor of the reflecting telescope. Very early miniature edition of this classic.

In the Preface reference is made to favourable reception of one of Dr. Gregory’s books—*The Comparative View of the State of Man and*
other Animals. Such an association might be expected to give grave offence in those days.

180A. GROOT HOorns, ENKHUYSER EN ALkMAERDER LIEDE-BOECK (t')

Versiert met veel mooyle Brulofts-liedekens en Gesangen. By Pieter van Ryschooten, Boekverkoper op de hoeck vande Haerlemmerdijk, by de Vismarkt. Amsterdam. 1702. (Songbook of the towns of Hoorn, Enhuyzen and Alkmaer, decorated with many attractive wedding songs.) Title woodcut vignette and full-page woodcut on verso, showing an interior family scene. 310 pages including title, five leaves of index. 3 1/8 by 2 1/8 in. Page size: 3 × 1 3/4 in. Type mainly Gothic c. 8-point. Contemporary black sealskin, two original silver clasps, finely worked, with bird design. Gilt edges. A very fine copy of this rare early dated edition, believed to be the first with woodcut illustrations. There are some musical notations. Compare 199.

181. GUIOT (L'ABBÉ)

Complainte sur la Pucelle d'Orléans, par M. L'Abbé Guiot, Cure-Doyen de Chécy; H. Herluison Editeur, 17, Rue Jeanne-d'Arc. Printer: G. Jacob. Orléans, 1884. Coat of arms of Orléans on leaf following title. Twenty-two pages, excluding half-title. 2 1/4 × 1 1/4 in. Page size: 1 1/8 × 1 1/8 in. Type: 4 1/2-point, finely printed. Full blue crushed morocco, arms of Orleans on front cover and fleur-de-lys on lower cover stamped in gilt, within gilt fillets, fleur-de-lys tools on all corners. Raised bands, inside dentelle gilt, marbled endpapers. Original light green-blue wrappers bound in. Lettering on front wrapper like title page, fleur-de-lys on lower wrapper. Original marbled cardboard slipcase, with paper label lettered as title page.

Short poem, preceded by one page of music, written in 1876 on the occasion of a visit by Marshall Mac-Mahon to Orléans.

181A. GUTENBERG


This extremely rare volume, privately printed and bound in only twenty copies, is not commercially distributed.

M.B. – F
182. **(Hamburgischer) Taschen-Kalender**

See for 1811, 1816, and 1820: *Nuppnau (F. P.)* and for 1848: *Metz (I. S.)*.

182A. **Hamburgischer Verbesserter Schreib-Calendar aufs 1770**

Jahr, worinnen die Gerichtstage, Verlassungen, Predigten, Musiken in allen 5 Haupt und Neben-Kirchen u.s.f. wie auch die Zeiten der Fluth und Ebbe- die Jahnmärkte, die Posten . . . angezeigt werden. Mit Fleiss beschrieben von Matthias Rohlfs. Publishers: Heinr. Christ. Grund. Hamburg. (1770.) Fourteen very fine hand-coloured engravings, two of them double page and most of them tinselled of fine design and execution, the first inscribed: Zu finden bey Anton August Beck, Hofkupferstecher in Braunschweig auf der Höhe. 1770. (The engraver was credited to the Brunswick Court.) 3 3/8 × 2 1/4 in. Page size: 3 1/8 × 2 in. Type: Various, the final informative part in 8-point Gothic, the calendar part in larger type in black and red, with the moon phases and the signs of the zodiac. Original dark pink boards, with gilt (faded) decorative borders composed of leafy sprays, flower tool in centre of both covers, in similar slipcase with fresh gold-stamped borders. Gold endpapers. Gilt edges. Rare early and finely illustrated Hamburg almanack the plates providing a fine study of the costume of the period. Each plate has a short poem engraved below the picture. The almanack gives information on the tides, postal services, law sessions, sermons and music in the five principal churches, etc.

183. **Hamer (J.)**


An anthology on smoking, containing both poetry and prose, also published by C. Hotten in 1866.


There is a copy, identical except for the imprint: Chatto & Windus, London, 1874.
184. HASTINGS (THOMAS)

The Mother's Hymn Book: compiled from various authors and private manuscripts: for the use of Maternal Associations, and for special occasions of social and private worship. Published by John P. Haven, 148 Nassau Street. Printer: D. Fanshaw. New York, 1834. 192 pages, including title. 2 \( \frac{3}{4} \times 2\frac{1}{4} \) in. Page size: 2 \( \frac{3}{4} \times 2\frac{1}{8} \) in. Type: 6-point. Publisher's dark-green flowered cloth, lettered on front cover 'The Mother's Hymn Book' in gilt. Gilt edges.

185. HEBREW PRAYER BOOK

Seder Tefilloth. Prayer Book for the Festivals according to Sephardi rite. Committed to print by Dr. Naphtali Levi. Amsterdam. 1739. Title within typographical border. 95ff. 2\( \frac{1}{2} \) \( \times \) 1\( \frac{3}{4} \) in. Page size: 2 \( \frac{1}{8} \times 1\frac{3}{4} \) in. Type: Hebrew \( c. \) 6-7-point. Contemporary full red morocco, both sides gilt-tooled a fine roughly rectangular border, composed of curved garlands of arabesques and flowers, this inner border being within triple fillets. On front cover the initials 'HMDC' on lower cover the date '5517'. (A.D. 1756.) With silver clasp. Marbled endpapers. A delicate and attractive binding.

This is the second part, bound separately of the complete edition, which is also in the collection.

186. HEBREW PRAYER BOOK

Seder maariv b-semano seder sefirath ha omer. (evening prayers and the counting of the Omer, according to the Italian rites); published by Nathan of Yampole and his son-in-law Zadok. Printed by Salomon1 Madfis. Sulzbach. 1757. Title with border of typographical ornaments. 48ff., last leaf blank. 3 \( \frac{3}{8} \times 2 \) in. Page size: 3 \( \frac{3}{8} \times 1\frac{3}{8} \) in. Type: Hebrew \( c. \) 6-point, 11-point and 14-point. Contemporary grained dark-brown calf, partly rather worn, over wooden boards. MS. prayer on front endpaper.

187. HEBREW PRAYERS

Sefirath ha-Omer. With notes from a cabbalistic work called Chemdath Hayamim by Nathan of Assah, prophet of Sabatay Zvi; published (brought to press) by Gath, son of Samuel Foa; Pisa. 1786. Title within typographical border. 36ff. 3\( \frac{1}{2} \) \( \times \) 2\( \frac{1}{4} \) in. Page size: 3\( \frac{3}{8} \times 2 \) in. Type: Hebrew \( c. \) 11-point, and 6-point. One page type set up in the shape of a 'menorah', a 7-branch candlestick. Contemporary dark red morocco, gilt border on sides formed a winding ribbon

1 Salomon son of Aron
intertwined with a garland of leaves. Flower tool, acorn shaped, in each corner.

**188. HEBREW PSALMS AND PRAYERS**


**189. HEBREW BOOK**


A Kabbalistic book. On verso of title a foreword by Isaac Badhab. Lettering on spine is ‘Idra Rabbah’, although the work is listed in a modern Hebrew bibliography under ‘Idra Zutah’.

**189A. HEBREW PRAYER BOOKS**

See also Subject Index.

These books are examples of Daily and Festival Prayers, psalms and hymns, the Counting of the Omer, and prayers for travellers, one being especially addressed to those voyaging to America. All are of the eighteenth and nineteenth centuries; and all are in Hebrew (with occasional Yiddish) except one which is in Spanish.

No. 1851 is of special interest. The initials H.M.D.C. and the date 1757 on the covers may indicate that the book belonged to Hananel de Jacob de Abraham Mendes da Costa (1739–1810) who on the eve of Pentecost of that year married, as his second wife, his cousin Esther de Abraham de Raphael da Costa.

Incongruous hand-written notes are sometimes found in such holy books, but in this one there occurs:—

- 1 ounce of Bay Salt
- ½ a pint of vinegar
- ½ a pint of spring water

an acknowledged remedy for sprains!
189b. Dictionaries

Several pocket dictionaries are included in this collection, to which they claim admission on the ground of size. They are published by Schmidt & Günther, Libraries Hachette, and others, but have no intrinsic interest. Only Rumanian-German and English-Yiddish are unusual.

189c. Jewish Prayer Books

Azulai, Chaim Joseph David, 1724, Jerusalem; 1800, Leghorn.

Talmudist, Caballist, Bibliographer. Wrote much that is of value to Jewish social history.

Caballa. Jewish mystical philosophy. ‘As a distinctive and independent body of esoteric thought the Caballa first arose not earlier than the 7th century A.D., and reached its culmination in the Zohar whose composition belongs to the 13th Century.’

Fürth. There was a Hebrew printing press there from 1691. It was associated with much Jewish liberty.

Gomel. Blessings of thanks given for deliverance from the dangers of travel.

Omer. A dry measure of the new barley crop or firstfruits.

Sefer ha-Omer. The Counting of the Omer—the seven weeks or forty-nine days, from 18th Nisan, the day on which the Omer was brought, to the fiftieth day, being the Feast of Weeks (the Pentecost holy day).


Yiddish. A lively but dwindling language of the middle and eastern European Jews. It contains broadly 85 per cent German words, but Hebrew words predominate in cultural subjects. It is written in Hebrew characters, and has a considerable literature.

Sohar. Mystical commentary on the Pentateuch, written partly in Hebrew and partly in Aramaic. It is fundamental to cabalism.

References

Valentine’s Jewish Encyclopaedia, 1938.

189d. Bibles

These fall broadly into three groups, clearly defined by their nature and dates of publication.

Firstly, there is the Verbum Sempiternum and Salvator Mundi, a summary of the Old and New Testaments in verse, which appeared in several editions and reprintings between 1616 and 1889.
Then there are the Bibles in Miniature, published between 1727 and c. 1815, which closely resemble one another, but were issued by different publishers. Here may be a story of legitimate commercial relations, grim piracy, or dog eating dog, which would be typical of the times.

Lastly, there are the tiny complete Bibles published by David Bryce & Son of Glasgow, about 100 years later, after the New Testament published by Eyre & Strahan in 1814 and before an unidentified modern American production.

Another group, outside the above classification but very important in itself, consists of the New Testament in Greek, and there is also Jeremiah Rich’s New Testament in shorthand.

190. Hebrew Prayer Book


A well printed miniature prayer book, of a comparatively early date. Like all these books it is very scarce as few copies usually survive the vicissitudes of the times.

191. Hebrew Prayer Book


The special interest is the American connexion, especially at a time at which there was as yet no mass emigration from Germany to the United States amongst the Jewish community.

Printed in ‘Pearlscript’—fine nonpareil type.

192. Hebrew Prayer Book

Seder Maariv bisemanoh Seder Sefirath ha-Omer (Evening prayer and counting of the Omer.) Printed by Isaac ben Lev, B.B. (unknown abbreviation). Furth. 1786. Title within typographical border. 48ff.
The special interest of this volume resides in the fact that the introduction and the laws of Sefirath ha-Omer are in old Yiddish. The paper is poor, of a crepe type, and some of the pages have accordingly suffered from wear and tear.

193. HEBREW PRAYER BOOK


194. HEBREW LYRICS


The poems include works by Wesley, H. Rogers, Doddridge, Ragg, Edmeston, Tappan, Miss Jewsbury, and many others, including some anonyma.

194A. HEINE (HEINRICH)


195. HELPS TO MEDITATION AND SPIRITUAL CONVERSATION

Compiled by J. C. of Kingsland; sold by J. Burditt, No. 60 Paternoster Row, London, and by all booksellers. Printer: T. Rutt, Shacklewell. (1806.) Title and 95ff. Oblong 1 1/4 × 2 1/4 in. Page size: the same. Type: 10-point. Foreword by the author in 8-point. Publisher’s red morocco, sides within gilt border. Three gilt lines on spine.
A rare fore-runner of the many miniature books of short bible extracts which became so popular in the 1830’s and 40’s through the Religious Tract Society. In his foreword, the author writes: ‘... intended to assist private meditation, and promote spiritual conversation, among Christians, at their family and social meetings, when on a journey, in their pleasure walks, &c. . . .’

196. Heures De Cour, dédiées à la Noblesse.

Nouvelle édition. Chez Benoit Michel Mauteville, Libraire rue Tupin, proche l’Enseigne de l’Empereur. Lyon. (c. 1750.) Avec Approbation . . . (rest of line shaved). 252, (4) pages, including the title. $2 \frac{3}{4} \times 1 \frac{3}{4}$ in. Page size: $2 \frac{3}{4} \times 1 \frac{3}{4}$ in. Type: 8-point. Early nineteenth century full black morocco, sides within attractive gilt-tooling borders composed of small wheel-shaped and floral tools, wavy line on outside, flat spine in three compartments, with floral tool in each compartment. Gilt edges. Marbled endpapers. A rare miniature ‘Book of Hours’ printed for the use of French noblemen attached to the Court of France.

197. Hippocrates

Hippokratous aphorismoi. Aphorismi Hippocratis. Ex recognitione A. Vorstii, M.P.; Ex Officina Elzeviriana. Lugd. Batavorum (Leyden) 1628. Fine engraved title. 1ff., 231 pages. $3 \frac{3}{4} \times 1 \frac{1}{2}$ in. Page size: $3 \frac{3}{4} \times 1 \frac{1}{2}$ in. Type: Fine Greek and Italics on parallel pages, c. 9-point. Old full green morocco. Built-up centre ornament tooled in blind on both covers, within delicate blind-tooling border which is placed within two gilt fillets. Raised bands, richly girt-tooling with star tool in centre of each compartment, gilt edges, red endpapers. Remnants of clasps.

A famous and finely printed small Elzevier edition of the aphorisms of the greatest medical genius of antiquity. Vorstius, the editor of this volume, was the Dutch doctor and professor of botany at Leyden University, Adolf van Voorst (1597-1663). Bound at the end of this volume is a commentary on the Aphorisms of Hippocrates by J. E. Scheffer, published by Joan Maire, Leyden, in 1633, which is taken from a later edition of this book, and, therefore, does not follow on with the proper pagination, which runs from page 225 to 280.

Brunet, III, 173: ‘Ce joli livre . . . recherché’.

Copinger, The Elzevier Press, No. 2285.

197A. Hitler (Adolf)

Der Fuhrer macht Geschichte. 1937. Fuhrer-Worte mit Bilddokumenten von Prof. Heinrich Hoffmann, Reichsbildberichterstatter
der NSDAP. (The Führer makes history. The Führer’s words with documentary photos by the official photographer of the National Socialist Party.) No place or date (1937). Thirty-six pages, including title, the last page blank. Seventeen full-page photographic illustrations. 2 × 1½ in. Page size: the same. Type: 5 and 7-point. Original pictorial stiff wrappers, front wrapper with photo of Hitler greeting Mussolini and the words ‘Der Führer macht Geschichte. 1937’. Lower cover with a stylized German eagle with swastika and the words: Winter-Hilfswerk des Deutschen Volkes. Extremely rare.

This small booklet was issued as a badge to be fixed to the button during street collections for the Winterhilfe (The Winter Help). The book consists of short extracts from Hitler speeches on various occasions opposite the photo illustrating the same event. It is a very characteristic document of the boastful spirit of those early years of the Nazi régime.

198. HOMER

_Ilias et Odyssea_. Two volumes, Greek text; Gulielmus Pickering. Londini. Printer: Charles Whittingham, Tooke Court, Chancery Lane. 1831. Engraved portrait of Homer. Two engraved titles, both with Pickering’s Aldine device. 351, 272 pages. 3½ × 2¼ in. Page size: 3 7/16 × 1 1/8 in. Type: very fine and clear Greek type, c. 4½-point, printed by the famous Chas. Whittingham of the Chiswick Press, who was responsible for many of the best printed books of the period. Original red cloth, original paper labels: Homer. Vol. I (II). Ilias.—Odyssea. Two volumes, 12s.

One of the best-printed Greek miniature books ever produced with a clear, easily legible type.

_Mikrobiblion_, No. 127.

199. HOORNS LIED-BOEKJE (‘t Nieuw Groot)


Early edition of a Dutch song book containing wedding songs, some rather free in tenor; with music.

_Mikrobiblion_, No. 146.
200. Horatius Flaccus (Quintus)

Opera omnia; cum nouis Argumentis—Typographical device. Ex Typographia & typis nouissimis Ioannis Iannoni. Sedani, 1627. 220 pages, three pages of ‘Horatii Poetae Vita’. Colophon page at end. $3\frac{3}{8} \times 1\frac{3}{4}$ in. Page size: $3\frac{1}{4} \times 1\frac{1}{4}$ in. Type: Diamond 4\(\frac{1}{2}\)-point. The renowned and beautifully clear ‘petite sédanoise’, one of the miracles and beauties of type-founding. Contemporary red morocco. Rectangular inner border with floral corner tools within a simple outer border gilt-tooled on both sides, raised bands, finely gilt-tooled in each of the five compartments. Gilt edges. Marbled endpapers. Red armorial miniature bookplate, inscribed Grey & Henry Binges (?). A fine copy of this very rare edition.

One of the most distinguished miniature books, and perhaps the earliest example of a type truly created for the purpose of a miniature book.

Brunet, III, 318: ‘Edition exécutée en caractères très menus, que l’on appelle sédanoise ou parisienne.’

Sheringham, ‘A Library in Miniature’, Connoisseur, London, August, 1902: ‘... The most famous of all (17th century miniature volumes) are the little series from the press of John Jannon at Sedan.’ See also illustration of title on page 227.

201. Horatius Flaccus (Quintus)

Opera omnia, recensuit Filon, in Regio Ludovici Magni Collegio Professor. Lyre device within wreath; A. Mesnier, Bibliopolam, in platea dicta de la Bourse. Parisiis. 1828. Printer: Didot natu minor via dicta des Maçons-Sorbonne, no. 13. VIII pages, including half title and title. 229 pages. $3\frac{1}{8} \times 2\frac{1}{4}$ in. Page size: varies between $2\frac{1}{8}$ and $3\frac{1}{4} \times 1\frac{3}{4}$ in. Type: microscopic 2\(\frac{1}{2}\)-point, cut by Henri Didot at the age of 66, and cast by the polyamatype process. Later half cloth, marbled boards, red morocco lettering piece, binder signing in neat print on verso of the last page: ‘Relié par Lesnè, Rue de Tournon, n. 19’. A fine uncut copy, with the Mesnier imprint.

For further details, see No. 202, which is absolutely identical, except for the title: Sautelet, instead of Mesnier. Large paper.

Mikrobiblion, No. 131, this imprint.

202. Horatius Flaccus (Quintus)

Opera omnia, recensuit Filon, in Regio Ludovici Magni Collegio Professor. Lyre device within wreath; Apud A. Sautelet, Bibliopolam, 

\(^1\) Perhaps cut from notepaper
in platea dicta de la Bourse. Parisiis. Printer: Excudebat Didot natu
minor, via dicta des Maçons-Sorbonne, no. 13. 1828. VIII pages,
including half-title and title. 229 pages. 2 ⅞ x 1 ⅞ in. Page size: 2 ⅛ x
1 ⅛ in. Type: 2⅛-point. The miraculously small and exceptionally
clear and beautiful type, created by Henry Didot and cut with his own
hand at the age of 66. As the types were too small to cast in the ordinary
mould, Didot also invented the polyamatype, by which many types
were cast in one operation. Later nineteenth century full dark-blue
morocco, sides with inner border and fine leafy tools in each corner,
within double fillets, front cover inscribed 'V. Le Normant à son neveu
J. Bockairy'. Raised bands, in five compartments, arabesque tool in
each compartment, inside dentelle, silk endpapers, gilt edges. A
precious book in a beautiful binding.

One of the typographical wonders and an unsurpassed feat as far
as minuteness and beauty of type is concerned. This type was later
purchased by the famous Dutch printing house of Enschedé and used

Grolier Club, No. 70, and pages 127 and 132: 'A true masterpiece
of printing is the Horace printed with Henri Didot's microscopic
type', etc., etc.

Mikrobiblion, No. 131 (the Mesnier imprint).
Brunet, III, 324.
Sheringham, Connoisseur, November, 1902, page 169.

203. Horatius Flaccus (Quintus)

Opera omnia, recensuit Filon. Lyre device within wreath; A.
Sautelet. Paris. 1828. Printer: Didot the Younger. 1828. (See further
details on card for No. 202.) 2 ⅛ x 1 ⅞ in. Page size: the same. Type:
2⅛-point, but by Henri Didot at the age of 66. Publisher's original
printed wrappers. Front cover a replica of the title page, within
treble lines. Larger lyre device on lower cover. Typographical orna-
ments within two double lines and two wavy lines on spine. A fine
uncut copy of this wonderful miniature book in its original state.
Very rare in this condition.

Mikrobiblion, No. 132.

204. Horatius Flaccus (Quintus)

(Opera.) Lyre device within wreath. Motto: 'aere perennius';
Impensis Gul. Pickering, 31 Lincoln's Inn Fields. Londini. Printer:
185 pages, wood-engraved portrait with caption: 'Advancement of
learning' on verso of last page. 3 ⅜ x 1 ⅞ in. Page size: 3 x 1 ⅞ in.
Type: Diamond 4½-point. Corrall’s famous miniature type. Contemporary brown morocco, sides and spine finely gilt-tooled with leaf and flower tools, sides within double fillets, raised bands in four compartments, marbled edges and endpapers.

The first volume published by Pickering in his famous Diamond Classics, which Beresford Chancellor, in his Literary Diversions, Dulau, London, 1925, pages 59–65, calls: ‘the beautiful little series . . . which are known to most of us as “The Diamond Classics”. If you are once bitten with the collector’s mania for such things, you will find that you will never be quite content till you have got together the complete set of these dear (sometimes in both senses) little volumes.’

A second issue of the Horace was published four years later which has a frontispiece engraved by Fox after Stothard. In addition, the later issue has 192 pages. This first issue should have a slip of ‘corrigenda’, which is however often missing.

Mikrobiblion, No. 130.
Brunet, III, 323: ‘Jolie petite édition . . .’

205. Horatius Flaccus (Quintus)


Preserved, together with Pickering’s Cicero, Virgil and Terence, in a contemporary morocco box. For description see No. 93.

It is worth noting, that this edition, unlike the other copy of this book in our collection, has an errata leaf and a printed title.

Mikrobiblion, No. 130.
Brunet, III, 323.
(For further description, see entry for No. 204.)

205A. Horatius Flaccus (Quintus)

wood-engraved vignettes. 192 pages, including title and dedication leaf. 3 3/4 × 2 1/4 in. Page size: 2 1/4 × 2 in. Type: the famous Diamond type 4½-point, used for the Pickering ‘Diamond Classics’ series. Original red buckram (light ink stains), spine with paper label lettered ‘Horatii Opera 6s.’ Cream endpapers.

This is the second Horace edition of Pickering, the first being dated 1820 (No. 204.)

206. HOROWITZ (ZINA, DR. PH.)

Liliput Dictionary. English-Yiddish; Schmidt & Günther. Leipzig. Printed in Germany. No date (c. 1948). 621 pages, including title. 1 3/4 × 1 1/2 in. Page size: the same. Type: 5-point. Publisher’s red flexible cloth, lettered on front cover: English-Yiddish. 12,000 words.

Liliput Dictionary 110.

An unusual dictionary in this well-printed series of tiny reference books. The type is both Roman and Hebrew, of equally small size and neat character.

206A. HOWLETT’S VICTORIA GOLDEN ALMANACK 1841

Howlett & Son. Printers: 10 Frith Street, Soho. (London, 1840.) Thirty-two pages, including title and last advertisement page. 3 3/4 × 2 in. Page size: the same. Type: c. 7-point, entirely in gold on dark-blue paper, each page within gold border. Original wrappers (of the same blue paper as the rest of the book, the title page being front cover). Gilt edges. On front cover, within wide gold border, the medallion portrait of Queen Victoria within a laurel wreath. On lower cover the publishers announce two forthcoming books. An unusual curiosity, as the gold print makes possible the use of dark coloured paper for the text. Contains a calendar, list of British and Foreign Royal Families, Eclipses, Moon’s Changes, Feasts and Holidays, a Weather Table by the famous Dr. Herschel, List of London Bankers, etc.

207. HYMNS ANCIENT AND MODERN

For Use in the Services of the Church. Complete edition. ‘Young men and maidens, old men and children, praise the Name of the Lord’. Printed for the Proprietors by William Clowes and Sons, Limited, Stamford Street and Great Windmill Street. Publishing Office: 23 Cockspur Street, S.W. No date (c. 1900). VI, 861 pages. c. 2 1/4 × 1 3/8 in. (size cannot be measured precisely as edges of limp binding are turned down). Page size: 2 1/4 × 1 3/8 in. Type: Brilliant 4-point.

208. HYMNS ANCIENT AND MODERN for the use in the Services of the Church

Complete edition. Motto. Printed for the Proprietors by William Clowes & Sons, Limited, Stamford Street and Charing Cross. London. No date (c. 1895). VI, 861 pages. $2 \frac{3}{4} \times 1 \frac{3}{4}$ in. Page size: $2 \times 1 \frac{3}{8}$ in. Type: Diamond 4½-point. Publisher's black straight-grained morocco, gilt cross on front cover, spine lettered in gilt 'Hymns Ancient & Modern'. Red edges gilt. Round corners. Inside dentelle.

209. INFANT'S LIBRARY (THE)

This rare and early collection of sixteen children's books, fifteen of them numbered, were first published about 1800, and reprinted by Marshall, the famous publisher of children's book, in 1819. A special bookcase was made to hold this library, a small wooden varnished box, divided into four compartments, lined with pink paper. It measures $5\frac{5}{8} \times 3\frac{3}{4} \times 2\frac{1}{4}$ in. It has a sliding front, on which is depicted in red and green a bookcase in the style of the period. On the back of the box is pasted an engraved label: The Infant's Library, Made and Sold by John Marshall, Printer and Bookseller, No. 4, Aldermary Church Yard, London, where may be had a great variety of books and schemes, for the instruction and amusement of young people. (He moved to 140 Fleet Street in 1806 or 1807.) This case not in this collection. The book not contained in this collection is Book 8, with thirteen full-page etched plates of birds. The series exists also in French. For further details of this very elusive series see The Book Collector, London, Vol. 4, No. 2, Summer 1955, page 148ff., 'Some Uncollected Authors, VI: John Marshall and "The Infant's Library", by S. Roscoe, with two illustrations.' Also: Country Life, London, December 26, 1957, pages 1420/21: 'Miniature Libraries for Children', by H. A. Hammelman, with illustrations of the bookcase and one of the volumes. About Marshall see also Darton & Harvey, pages 164/174, 138/139 etc.

210. BOOK 1: Twenty-six oval woodcuts. Sixty-three pages, including title. Last page: Colophon. $2\frac{3}{8} \times 1 \frac{3}{4}$ in. Page size: $2\frac{1}{4} \times 1 \frac{3}{4}$ in. Type: Alphabet in 72-point. Additional alphabets in various sizes. Captions under the woodcuts in c. 14-point. Publisher's orange boards,
neatly rebacked. Oval green labels on both covers, with differing ornamental borders, that on front cover cut out.

Of the fifteen numbered and one unnumbered volumes in this scarce and early children's library, this is the most coveted volume, with the charming woodcut alphabet, depicting animals, birds, people and objects.

211. Book 2: Sixty-three pages, including title. Last page: Colophon. 2\(\frac{3}{8}\) × 1\(\frac{1}{4}\) in. Page size: 2\(\frac{1}{8}\) × 1\(\frac{1}{4}\) in. Type: c. 16-point. Publisher's grey marbled boards, fawn label on each cover, lettered 'The Infant's Library', oval shaped, the one on front cover with cut out decorative border, the one on lower cover of different design and not cut out.

This is the only volume without any illustrations. It is a book to teach the composition of words from syllables.

212. Book 3: Thirteen fine etched full-page plates. Twenty-nine pages, including engraved title. Two pages of adverts, colophon page: Printed and sold by John Marshall, No. 4 Aldermary Church Yard, London. 2\(\frac{3}{8}\) × 1\(\frac{1}{4}\) in. Page size: 2\(\frac{1}{8}\) × 1\(\frac{1}{4}\) in. Type: 11-point. Centre page 17 engraved. Publisher's pink boards. Oval labels on both covers with differing decorative borders, that on the front cover cut out, with engraved lettering: The Infant's Library.

This volume alone has the following dedication at the beginning: 'To—-—. My dear, These little volumes I dedicate to you, as they were principally intended for your amusement, and when you are acquainted with the source from whence they came, you will know how very dear you are to The Author.'

The plates show a fleet of large sailing vessels, a castle, a man leading a horse, a poor old man and his dog, a stage coach, a windmill, a blacksmith shoeing a horse, etc.

One of the advertisements announces, at sixpence each, 'The Infant's Delight' and 'The Good Child's Treasure'.

 Gumuchian, No. 3136 (not this volume).

213. Book 4: Two copies. Thirteen fine etched full-page plates. Twenty-nine pages, including engraved title and two adverts pages, one blank page, another adverts page, colophon page: Printed and sold by John Marshall, No. 4, Aldermary Church Yard, London. 2\(\frac{3}{8}\) × 1\(\frac{1}{4}\) in. Page size: 2\(\frac{1}{8}\) × 1\(\frac{1}{4}\) in. Type: 11-point. Centre page 17 engraved. Publisher's pink boards. Oval labels with differing cut-out ornamental borders on each cover, both engraved 'The Infant's Library'.

The fine plates show mainly objects of daily use like a tea urn, a chimney, a table, an ink stand, etc., but also a harp, an organ, a crown,
etc. One of the advertisements announces the publication of No. 16 of the *Children’s Magazine*.

**Gumuchian 3136** (not this volume).

—Another copy, identical with the previous one, but no advertisements, with blank pages instead. The oval labels, with differing decorative borders, are green. Spine neatly repaired.

214. **Book 5**: Thirteen fine full-page etched plates. Twenty-nine pages, including engraved title, two pages of adverts, one blank page, another adverts page, colophon page: Printed and sold by John Marshall, No. 4 Aldermary Church Y’d, London. $2\frac{3}{8} \times 1\frac{3}{8}$ in. Page size: $2\frac{1}{4} \times 1\frac{1}{4}$ in. Type: 11-point. Centre page 17 engraved. Publisher’s beige boards, light-blue engraved labels on both covers, with differing decorative boards, the one cut ornately at the edges, both oval.

The delightful plates show various animals, including an elephant, donkey, camel, sheep, guinea pig, monkey, stag and bear. One of the advertisements announces the publication of the 20th number of The *Children’s Magazine*.

**Gumuchian, No. 3136** (not this volume).

215. **Book 6**: Thirteen full-page etched plates. Twenty-nine pages, including engraved title, two blank pages both at beginning and end, engraved colophon leaf: Printed and sold by John Marshall, No. 4 Aldermary Church Y’d, London. $2\frac{3}{8} \times 1\frac{3}{8}$ in. Page size: $2\frac{1}{4} \times 1\frac{1}{4}$ in. Type: 11-point. Centre page 17 engraved. Publisher’s white-grey boards, engraved beige label, with red and green decorative borders in centre of each cover, the labels not identical in size or border, but both lettered ‘The Infant’s Library’.

The charming plates (some in rather poor impressions) show a naval fort, boys coming from school, a public house with a water trough for horses, a barn, a waterfall, a clergyman and his church, etc.

**Gumuchian, No. 3136** (not this volume).

216. **Book 7**: Thirteen fine full-page etchings. Twenty-nine pages, including engraved title and two adverts pages following it, one blank page, one further adverts page, engraved colophon page: Printed and sold by John Marshall, No. 4 Aldermary Church Y’d, London. $2\frac{3}{4} \times 1\frac{3}{4}$ in. Page size: $2\frac{1}{4} \times 1\frac{1}{4}$ in. Type: c. 11-point, centre page 17 engraved. Publisher’s beige boards, oval engraved brown-yellow label lettered ‘The Infant’s Library’, in centre of each cover.

The fine plates show decorative flowers, including a tulip, a rose, heartsease, etc. The advertisements announce publication of ‘a pleasing
little book called the Picture Magazine’, the 14th number of the Children’s Magazine, and ‘a dissected map of England upon a new plan’. Price 7s. 6d.

Gumuchian, No. 3136 (not this volume).

217. Book 9: Thirteen charming full-page etched plates. Twenty-nine pages, including engraved title and two pages of adverts, one blank page, another adverts page, colophon leaf: Printed and sold by John Marshall, No. 4 Aldermary Church Yard. London. 2½ × 1½ in. Page size: 2⅛ × 1⅛ in. Type: 11-point. Centre page 17 has engraved text. Publisher’s blue boards, spine damaged, oval tea-coloured labels on both covers, with differing decorative borders, the label on the front cover with cut-out decorations.

The delightful plates all show children’s games, trundling hoops, skipping, leap-frog, spinning a top, ‘hop-hat’, shuttle-cock, flying a kite, a whipping top, trap ball, archery, a rocking-horse, cricket, and playing at marbles. One of the adverts announces the publication of No. 20 of the Children’s Magazine.

This is one of the most sought-after volumes in this series.

Gumuchian, No. 3136.

218. Book 10: Thirteen full-page etched plates. Twenty-nine pages, including engraved title and two blank pages. Two further blank pages. Colophon page: Printed and sold by John Marshall, No. 4 Aldermary Church Y’d, London. Stuck on verso of lower cover the following colophon leaf: Printed and sold by John Marshall, 140 Fleet Street, London. This is the address to which Marshall moved in 1806 or 1807. The page may have been stuck on after the printing of the book, simply to indicate a change of address. 2½ × 1⅛ in. Page size: 2½ × 1⅝ in. Type: 11-point. Centre page 17 engraved. Publisher’s blue marbled boards, orange labels on both covers (oval).

The engravings show object of daily use, including a carriage, a bird cage, a fire-screen, a canopied bed, a lawn roller, a tea cup, etc.

Gumuchian, No. 3136 (not this volume).


M.B.—G
The attractive plates show various rustic scenes, a young man fishing, a summer house on a river, a turnpike gate, etc.

Gumuchian, No. 3136 (not this volume).

220. Book 12: Thirteen charming full-page etched plates. Twenty-nine pages, including engraved title and two adverts pages. Blank page, a further adverts page, colophon page: Printed and sold by John Marshall, No. 4 Aldermary Church Yard, London. $2\frac{3}{8} \times 1\frac{3}{4}$ in. Page size: $2\frac{3}{4} \times 1\frac{3}{4}$ in. Type: 11-point. Centre page 17 with engraved text. Publisher’s bright orange boards, oval green labels on both covers, with differing decorative borders, that on front cover with the decorations cut out. Spine damaged.

The lovely engravings show a castle on a hill, a woman hastening to the market, and a farmer returning from it on horseback, a cowherd driving some cows, a dog worrying a goat, a boat and a large vessel in the background etc. One of the adverts announces the publication of the Children’s Magazine.

Gumuchian, No. 3136.

221. Book 13: Thirteen etched full-page plates. Twenty-nine pages, including engraved title and two blank pages. At end two further blanks, colophon page: Printed and sold by John Marshall, No. 4 Aldermary Church Yard, London. $2\frac{3}{8} \times 1\frac{3}{4}$ in. Page size: $1\frac{3}{4} \times 1\frac{3}{4}$ in. Type: 11-point. Centre page 17 with engraved text. Publisher’s green boards, neatly rebacked. Oval orange labels in centre of both covers with differing ornamental borders.

The amusing plates show girls playing various games, including ‘hunt the slipper’, blindman’s buff, ‘tetotum’, ball games, etc., sitting on a swing (‘This is a very dangerous play and very improper for young ladies’), reading, playing a minuet, etc.

Gumuchian, No. 3136 (not this volume).

222. Book 14: Thirteen charming full-page etched plates. Twenty-nine pages, including engraved title and two pages adverts followed by a blank page, a further adverts page and colophon: Printed and sold by John Marshall, No. 4 Aldermary Church Yard, London. $2\frac{3}{8} \times 1\frac{3}{4}$ in. Page size: $2\frac{3}{4} \times 1\frac{3}{4}$ in. Type: 11-point. Centre page 17 with engraved text. Publisher’s pink boards, spine somewhat defective. Green oval labels with differing borders in centre of both covers, the front one with cut-out decorations.

The charming plates show a heavily laden ass (man should be merciful to the beast), a farmer speaking to his wife, a man about to make hay, a poor woman eating at the roadside, a blind man led by
his dog, a milkman with his pails, a lamplighter, etc. One of the adverts announces No. 20 of the Children’s Magazine.

Gumuchian, No. 3136 (not this volume).

223. Book 15: Thirteen charming full-page etched plates. Twenty-nine pages, including engraved title and two adverts pages, followed by one blank page, a further adverts page and colophon: Printed and sold by John Marshall, No. 4 Aldernary Church Yard, London. 2½ × 1½ in. Page size: 2½ × 1½ in. Type: 11-point. Centre page 17 with the text engraved. Publisher’s yellow boards, neatly rebacked. Oval green labels in centre of both covers, with differing cut out ornamental borders.

The attractive plates show a boy sailing a toy ship, a cottager giving a passing soldier refreshments, a young woman filling her pail from a river, a man out shooting with his dog, etc. One of the adverts announces publication of No. 19 of the Children’s Magazine.

Gumuchian, No. 3136 (not this volume).

224. A Short History of England For the Infant’s Library; Printed and sold by John Marshall, 140 Fleet Street, London. No date (c. 1807). Thirty-four circular woodcut portraits of the English sovereigns, up to and including George III and Queen Charlotte, the portraits, as usual, crudely coloured in red, yellow, green and blue by a contemporary hand. Fifty-eight pages, including title. Last page: colophon. 2½ × 1½ in. Page size: 2½ × 1½ in. Type: c. 11-point. Publisher’s bright orange boards, neatly rebacked, Blue oval labels in centre of each cover, with differing ornamental borders.

The Fleet Street address in the publisher’s imprint shows that this volume was published after Marshall moved there in c. 1806.

224A. JACOB (GERHARD, Ph.D.)


225. JANEWAY (REV. JAMES)

A Token for Children, being an account of the conversion, holy
lives and joyful deaths, of several young children. Two parts in one volume; Published and sold at Christie’s Bible-Warehouse, Cholepit Terrace, New Cut, Blackfriar’s-Road, London. No date (c. 1826). 208 pages, engraved frontispiece: ‘Mark X, 14’. 2⅛ × 1⅛ in. Page size: 1⅜ × 1⅛ in. Type: Diamond, 4½-point Roman. Publisher’s black roan, sides stamped in gilt with ornamental borders, flat spine, with richly gilt floral tools in three compartments between gilt lines. Gilt edges. (See also 226.)

Grolier Club, No. 71.—The Rev. James Janeway, (1636?–74) was a nonconformist divine, regius professor of divinity at Oxford. This book was first published in 1671, and frequently reprinted.

226. JANEWAY (REV. JAMES)

A Token for Children: Being an Account of the conversion, holy lives and joyful deaths, of several young children. In two parts; Sold by B. Dryer, 17 Duke Street, West Smithfield, London. 1829. 208 pages, engraved frontispiece, no captions. 2⅛ × 1⅛ in. Page size: 1⅜ × 1⅛ in. Type: Diamond, 4½-point Roman. Publisher’s red silk, slightly worn. Gilt edges.

This edition is identical with the edition with the imprint Christie’s Bible-Warehouse (No. 225), but obviously a later, dated issue, as the new title is stuck on the Christie title, and the engraved frontispiece is newly cut and much cruder.

See Grolier Club, No. 71.

227. JAPANESE FOLDING BOOK

Kokoro no sadarne. No place or date. Eighteen pages, on folding strip. 1⅛ × ¾ in. Page size: 1⅛ × ¾ in. Type: printed in a fine and delicate Japanese type in black and red. Publisher’s wooden boards, front cover decorated with a fine design in black of a butterfly, with inset blue enamel in the wings. A rare curiosity. c. 1900.

The contents are a collection of ‘Mikuji’, that is written oracles or horoscopes, often used by the priesthood, to be drawn as lots. The poem on the last page reads in translation: ‘Whole-hearted devotion to one’s affairs can turn even calamities into good fortune.’

227A. JESTS OF THE SHIP; or, Anecdotes between Decks

Printed for T. Hughes, 35 Ludgate Street; and sold by all booksellers. Printer: Maurice, Fenchurch Street. (London, c. 1825.) Amusing woodcut title vignette, 142 pages, including cover and title. 2⅞ × 1⅜ in. Page size: the same. Type: 8-point. Original wrappers, title vignette repeated on front cover, as well as the rest of the title page.
Price 6d. A very rare jest book full of amusing anecdotes, not in the least related to ships.

Text similar to *Jest Upon Jest* (No. 277B) except for first seven and a half pages.

227B. **JEST UPON JEST, or, Bon Mots Extraordinary**


Text similar to *Jests of the Ship* (No. 227A) except for first seven and a half pages.

**JEWISH PRAYER BOOKS**

See *Hebrew Prayer Books*

228. **Jouhandeau (Marcel)**

*Contre ‘la vie intérieure et indépendante’ qui seule m’intéresse les portes de l’Enfer et à plus forte raison l’imbécilité humaine de quelques noms qu’elle se couvre ne prévalent pas;* On lower cover: pub (Paris), 19 ex., II 49 (February 1949). Ten pages, including covers. 3⅞ × 1⅞ in. Page size: 3⅞ × 1⅞ in. Type: c. 14-point, printed continuously from cover to cover on a long folded strip, with the first word ‘Contre’ on the outer cover and a 26-point initial. Original flexible boards, covered with glassine, printed on fine hand-made paper. A unique and precious curiosity, a single sentence in book form, by the famous modern French author, printed in only nineteen copies.

229. **Jones's Diamond Poets and Classics**

Travelling library of forty volumes of English poets, and eleven volumes of English prose works as specified hereunder. All the poets are printed in Diamond type, very small, but legible, all the prose works in c. 4½-point type. The dates vary and the engraved titles frequently bear another date than the printed titles. The volumes are preserved in the original red-brown roan case, which opened up is a fine bookcase, with glass doors, and two shelves on each wing. The top of the case shaped like the roof of an ancient temple, is lettered in gilt: Jones’ Diamond Poets and Classics. When closed, the case is intended to and does look like two quarto size leather-bound volumes. The sides are tooled in blind with triple fillets, with a leaf tool in the
corners. A lock is provided to lock the case up and keep the little volumes safe. They are all bound in green watered silk, with gilt edges.

Such travelling libraries in miniature are rare and very few have survived to our day. There is perhaps only one other miniature library, conceived by its publishers for this purpose, the French ‘Petite Bibliothèque Portative du Voyageur’, which contains, in over fifty volumes, finely printed editions of the great French classics, bound in full morocco. The case when folded, resembles two large folio volumes and is by no means as handy as the Jones case. It was published at about the same time. Earlier famous private travelling libraries include that of Sir Julius Caesar, now in the British Museum and that of Napoleon.

Sheringham (H. T.), article ‘A Library in Miniature’, in Connoisseur, London, November, 1902, Vol. IV, No. 15, page 169: ‘... They are clear and readable and some of them have good frontispieces.’

**Jones’s Diamond Poets**


236. Canning (The Right Honourable George) *The Poetical Works;* Jones & Company, 3 Acton Place, Kingsland Road. London. Printers: Hutchison & Brookman. Glasgow. MDCCCXXVII (1827). Engraved portrait and title, title vignette, lettering: 'University Edition. 1827'. Eight pages of adverts, ninety-two pages. 3 $\frac{1}{4}$ × 2 $\frac{1}{8}$ in. Page size: 3 $\frac{1}{4}$ × 2 $\frac{1}{8}$ in. Type: Diamond 4$\frac{1}{2}$-point. Publisher's green watered silk, paper label on spine lettered 'Canning's Poems'. Gilt edges. Green endpapers.

vignette, signed by the same, lettered 'University Edition, 1825'.
Eight pages of adverts, VIII, fifty-six pages. \(3\frac{3}{4} \times 2\frac{1}{4}\) in. Page size:
\(3\frac{3}{4} \times 2\frac{1}{4}\) in. Type: Diamond 4½-point. Publisher’s green watered silk,

lettered ‘University Edition, 1827’. Two printed titles. Eight pages of
adverts, XV, 428 pages. \(3\frac{3}{4} \times 2\frac{1}{4}\) in. Page size: \(3\frac{3}{4} \times 2\frac{1}{4}\) in. Type:
Diamond 4½-point. Publisher’s green watered silk, paper label on spine

239. Dodd (the late Rev. W., LL.D.) The Beauties of Shakespeare:
‘Regularly selected from each play, with a General Index digesting
them under proper heads. Jones & Co., Temple of the Muses, Fins­bury Square. London. 1830. Engraved portrait of Shakespeare,
by R. Page, engraved title with pictorial vignette, dated ‘University
Edition, 1826’. Eight pages of adverts, XV, 364 pages. \(3\frac{3}{4} \times 2\frac{1}{4}\) in.
Page size: \(3\frac{3}{4} \times 2\frac{1}{4}\) in. Type: Diamond 4½-point. Both title and
pagination printed more crudely than the majority of these volumes.
Publisher’s watered green silk, paper label on spine lettered ‘Diamond

240. Dryden (John) The Poetical Works. In two volumes, with the life
of the author; Jones & Company, 3 Acton Place, Kingsland Road. Lon­don. Printers: Andrew & John M. Duncan, Printers to the University.
Glasgow. 1825. Engraved portrait and title, with pictorial vignette,
dated ‘University Edition, 1826’. Eight pages of adverts. CXXVI,
175 pages. Second volume also with engraved frontispiece and title,
with pictorial vignette and printed title. VII, 303 pages. \(3\frac{3}{4} \times 2\frac{1}{4}\) in.
Page size: \(3\frac{3}{4} \times 2\frac{1}{4}\) in. Type: Diamond 4½-point. Publisher’s green
watered silk, paper label on spine lettered: ‘Diamond Poets. Dryden,

title with pictorial vignette, dated ‘University Edition, March 31,
1827’. Eight pages of adverts, XV, 217, 228 pages. \(3\frac{3}{4} \times 2\frac{1}{4}\) in. Page


With a life of the author. Two volumes in one; Jones & Company, 3 Acton Place, Kingsland Road. London. Printers: Andrew & John M. Duncan, Printers to the University, Glasgow. 1825. Engraved portrait of Grahame, engraved title with pictorial vignette engraved by Stalker & Neele from an original design by Harvey, dated 'University Edition, July 30th, 1825'. Two printed titles. Eight pages of adverts, VIII, seventy-two pages, XVI, 101 pages. 3\frac{1}{2} × 2\frac{1}{2} in. Page size: 3\frac{1}{2} × 2\frac{3}{8} in. Type: Diamond 4\frac{1}{4}-point. Publisher’s green watered silk, paper label on spine lettered: ‘Diamond Poets. Grahame and Logan’. Gilt edges. Green endpapers.


248. Hammond (James). Bound with Lyttleton, q.v. (No. 251).

249. Hayley (William, Esq.) The Triumphs of Temper; A poem in six cantos; Jones & Company, Temple of the Muses (late Lackington’s), Finsbury Square. London. Printers: Hutchison & Brookman, Villafielld, Glasgow. 1830. Engraved portrait and title with vignette. Dated ‘University Edition, 1825’. Eight pages of adverts, eighty-three pages. 3\frac{1}{2} × 2\frac{1}{2} in. Page size: 3\frac{1}{2} × 2\frac{3}{8} in. Type: Diamond 4\frac{1}{4}-point. Publisher’s green watered silk, paper label on spine lettered ‘Hayley’s Triumphs of Temper. 2s. silk’. Gilt edges. Green endpapers.


251. Lyttleton (Lord) The Poetical Works. With the life of the author. Bound with: Hammond (James) The Poetical Works. (No. 248). Two volumes in one; Jones & Company, 3 Acton Place, Kingsland Road. London. Printer: Andrew Duncan, Printer to the University, Glasgow. 1826. Engraved portrait of Lyttleton, engraved title with pictorial vignette, dated ‘University Edition, 1826’. Eight pages of adverts, XVI, seventy-one, thirty pages. 3\frac{1}{2} × 2\frac{1}{2} in. Page size: 3\frac{1}{2} × 2\frac{3}{8} in. Type: Diamond 4\frac{1}{2}-point. Publisher’s green watered silk. Paper label on spine lettered ‘Diamond Poets. Lyttleton & Hammond. 2s. 6d. silk’. Gilt edges. Green endpapers.


258. Richardson (David Lester) *Sonnets and Other Poems*, partly written in India. Fourth edition; Jones & Company, Kingsland Road, London. Printers: Maurice & Co., Fenchurch Street, London. 1827. Engraved portrait, dated 1st February, 1827, engraved title with pictorial vignette, engraved by Smart after J. Jones. The engraved title has besides Jones’ imprint the following: Sold by Simpkin & Marshall, Stationer’s Court, T. & G. Underwood, Fleet Street. Eight pages of adverts, X, 169 pages 3 ⅛ × 2 ⅛ in. Page size: 3 ⅛ × 2 ⅛ in. Type: Diamond 4⅝-point, but the printing and lay-out vary considerably from that of other volumes and Maurice of London appear for the first time as printers of these Diamond poets. The pagination is in much larger figures than usual. Publisher’s green watered silk, paper label on spine lettered ‘Diamond Poets. Richardson’s Sonnets and other Poems. 3s. 6d. silk’. Gilt edges Green endpapers.

In a special ‘Advertisement of the Publishers’, dated 1st February, 1827, Jones drew attention to the fact that this is the first time in which a living writer has been introduced into the series of Diamond Publications and express the hope that this will not prove unacceptable to the reader.

259. Shenstone (William) *The Poetical Works*. With the Life of the author, and a description of the Leasowes; Jones & Company, 3 Acton Place, Kingsland Road London. Printers: Andrew & John M. Duncan, Printers to the University, Glasgow. 1824. Engraved frontispiece by
J. Rogers. Engraved title with pictorial vignette, dated ‘University Edition, 1825’. Eight pages of adverts, XVI, 256 pages. $3 \frac{1}{2} \times 2\frac{1}{2}$ in. Page size: $3\frac{1}{2} \times 2\frac{1}{8}$ in. Type: Diamond 4\frac{1}{2}-point. Publisher’s green watered silk, paper label on spine lettered ‘Diamond Poets. Shenstone’. Gilt edges. Green endpapers.

260. Smith (Charlotte) *Elegiac Sonnets, and Other Poems.* Comprised in one volume; Jones & Company, 3 Acton Place, Kingsland Road. London. Printers: Hutchison & Brookman. Glasgow. 1827. Engraved portrait and title with pictorial vignette, dated ‘University Edition, 1827’. Eight pages of adverts, XXVI, 1 leaf (intermediate title), 107 pages. $3 \frac{1}{2} \times 2\frac{1}{2}$ in. Page size: $3\frac{1}{2} \times 2\frac{1}{8}$ in. Type: Diamond 4\frac{1}{2}-point. Publisher’s green watered silk, paper label on spine lettered ‘Smith’s Sonnets’. Gilt edges. Green endpapers.

261. Somerville (William) *The Chase, and Other Poems.* With a biographical sketch of the author; Jones & Company, 3 Acton Place, Kingsland Road. London. Printers: Andrew & John M. Duncan, Printers to the University, Glasgow. 1826. Frontispiece engraved by J. Rogers, engraved title with vignette, dated ‘University Edition, 1825’. Eight pages of adverts, XII, eighty-four pages. $3 \frac{1}{2} \times 2\frac{1}{2}$ in. Page size: $3\frac{1}{2} \times 2\frac{1}{8}$ in. Type: Diamond 4\frac{1}{2}-point. Publisher’s green watered silk, paper label on spine lettered ‘Somerville’s Chase’. Gilt edges. Green endpapers.

Thomson (James) *The Seasons.* With a biographical sketch of the author; Jones & Company, Temple of the Muses (late Lackington’s), Finsbury Square, London. Printers: Hutchison & Brookman, Printers to the University. Glasgow. 1832. Engraved portrait and title with pictorial vignette, engraved by Stalker & Neele, dated 1824. Eight pages of adverts, VIII, 136 pages. $3 \frac{1}{2} \times 2\frac{1}{2}$ in. Page size: $3\frac{1}{2} \times 2\frac{1}{8}$ in. Type: Diamond 4\frac{1}{2}-point. Hutchison & Brookman, who have printed many of these Diamond Poets, figure here for the first time as ‘Printers to the University, Glasgow.’ Publisher’s green watered silk, paper label on spine lettered ‘Thomson’s Seasons’. Gilt edges. Green endpapers.

263. Watts (Isaac, D.D.) *Horae Lyricae.* Poems, chiefly of the lyric kind: in three books; Jones & Company, Temple of the Muses (late Lackington’s), Finsbury Square, London. Printers: Hutchison & Brookman, Villafied, Glasgow. 1830. Engraved portrait and title, with pictorial vignette, dated ‘University Edition, 1825’. Eight pages of adverts, XXXII, 207 pages, printer’s imprint on last page. $3 \frac{1}{2} \times 2\frac{1}{2}$ in. Page size: $3\frac{1}{2} \times 2\frac{1}{8}$ in. Type: Diamond 4\frac{1}{2}-point. Publisher’s green watered silk, paper label on spine lettered ‘Diamond Poets. Watts’s Lyrics. 3s. 6d. silk’. Gilt edges. Green endpapers.
264. White (Henry Kirke; late of St. John's College, Cambridge) *The Poetical Remains*. With a memoir of the author. The Prose Remains, containing his letters, essays, etc. (Together two volumes); Jones & Company, Temple of the Muses, Finsbury Square, London. Printers: Hutchison & Brookman, Villafield, Glasgow. 1829/30. Two engraved frontispieces and titles, with pictorial vignettes dated 'University Edition, 1824'. Two printed titles. Eight pages of adverts, XXIV, 167 pages, eight pages of adverts, 2ff., 234 pages. $3\frac{1}{2} \times 2\frac{1}{4}$ in. Page size: $3\frac{1}{2} \times 2\frac{1}{8}$ in. Type: Diamond 4\frac{1}{2}-point. Publisher's green watered silk, paper labels on spine lettered 'Diamond Poets. Kirke White Remains. 2 Vols. Vol. I (II)'. Gilt edges. Green endpapers. Vol. II partly loose in casing.

265. Young (Edward, D.D.) *The Complaint, or Night Thoughts*. Jones & Co., London. University Edition. 1825. Engraved portrait and title with pictorial vignette. No printed title. Eight pages of adverts, 203 pages. $3\frac{1}{8} \times 2\frac{1}{4}$ in. Page size: $3\frac{1}{8} \times 2\frac{1}{8}$ in. Type: Diamond 4\frac{1}{2}-point. Publisher's green watered silk, paper label on spine lettered 'Diamond Poets. Young's Night Thoughts.' Gilt edges. Green endpapers.

**Jones's Diamond Classics**

266. Cottin (Madame) (From the French of) *Elizabeth; or, The Exiles of Siberia*. A tale, founded on facts; Jones & Company, 3 Acton Place, Kingsland Road, London. Printers: Andrew & John M. Duncan, Printers to the University, Glasgow. 1828. Frontispiece and title with pictorial vignette, engraved by Stalker & Neele from an original design by Harvey, dated 'University Edition, Aug. 27th, 1825'. Eight pages of adverts, 142 pages. $3\frac{1}{8} \times 2\frac{1}{4}$ in. Page size: $3\frac{1}{8} \times 2\frac{1}{8}$ in. Type: 5\frac{1}{2}-point. Publisher's green watered silk, paper label on spine lettered 'Diamond Classics. Elizabeth or the Exiles of Siberia'. Gilt edges. Green endpapers.

267. Demosthenes. *The Orations*, pronounced to excite the Athenians against Philip, King of Macedon; and on Occasions of Public Deliberation. Translated by Thomas Leland, D.D., Fellow of Trinity College, Dublin. Two volumes; Jones & Company, Temple of the Muses (late Lackington's), Finsbury Square, London. 1831. Two engraved portraits, Vol. I: Demosthenes, Vol. II: Philip of Macedon, two engraved titles with pictorial vignettes, designed by Tho. H. Shepherd, and both dated 'University Edition, 1828'. Two printed titles. Eight pages of adverts, XXI, 402, eight pages of adverts, 2ff., 350 pages. $3\frac{1}{4} \times 2\frac{1}{4}$ in. Page size: $3\frac{1}{4} \times 2\frac{1}{8}$ in. Type: c. 5\frac{1}{2}-point. Publisher's green watered silk, paper labels on spine lettered 'Diamond Classics.

268. [Goethe (Joh. Wolfg. von)] The Sorrows of Werter. A German Story. (Motto); Jones & Company, Temple of the Muses (late Lackington's), Finsbury Square, London, 1831. Engraved portrait and title with pictorial vignette. The engraved title is lettered: 'The Sorrows of Werter. A Story from the German of Goethe. University Edition, 1826'. Eight pages of adverts, 144 pages. $3\frac{1}{4} \times 2\frac{1}{4}$ in. Page size: $3\frac{1}{4} \times 2\frac{1}{4}$ in. Type: c. 5\frac{1}{4}-point. Publisher's watered green silk, paper label on spine lettered 'Diamond Classics. Sorrows of Werter'. Gilt edges. Green endpapers.

269. Goldsmith (Oliver) The Vicar of Wakefield: A Tale; Jones & Company, Temple of the Muses (late Lackington's), Finsbury Square, London. Printers: Hutchison & Brookman, (Glasgow). 1831. Engraved portrait by Mr. Rogers, engraved title (loose) with vignette, dated 'University Edition, 1825'. Eight pages of adverts, VIII, 252 pages. $3\frac{1}{4} \times 2\frac{1}{4}$ in. Page size: $3\frac{1}{4} \times 2\frac{1}{4}$ in. Type: c. 5\frac{1}{4}-point. Publisher's watered green silk, paper label on spine lettered 'Diamond Classics. Vicar of Wakefield'. Gilt edges. Green endpapers.

270. Johnson (Samuel, L.L.D.) Rasselas: A Tale; Jones & Company, Temple of the Muses (late Lackington’s), Finsbury Square, London. Printers: Hutchison & Brookman, Glasgow. 1830. Portrait and engraved title with pictorial vignette, both engraved by Stalker & Neele. Engraved title inscribed 'University Edition, 1825'. Eight pages of adverts, 160 pages. $3\frac{1}{4} \times 2\frac{1}{4}$ in. Page size: $3\frac{1}{4} \times 2\frac{1}{4}$ in. Type: c. 5\frac{1}{4}-point. Publisher's green watered silk, paper label on spine lettered 'Diamond Classics. Rasselas by Dr. Johnson'. Gilt edges. Green endpapers.

271. Langhorne (John, D.D., Prebendary of Wells, and Rector of Blagdon, in Somersetshire) Theodosius and Constantia. (Motto); Jones & Company, 3 Acton Place, Kingsland Road. London. Printer: Andrew Duncan, Printer to the University, Glasgow. 1826. Frontispiece engraved by Stalker & Neele. Eight pages of adverts, 192 pages. $3\frac{1}{4} \times 2\frac{1}{4}$ in. Page size: $3\frac{1}{4} \times 2\frac{1}{4}$ in. Type: c. 5\frac{1}{4}-point. Publisher's green watered silk, paper label on spine lettered 'Diamond Classics. Theodosius and Constantia'. Gilt edges, green endpapers.

Catalogue of the Library of Miniature Books

engraved title with pictorial vignette, engraved by the same artists from an original design by Harvey. Engraved title dated ‘University Edition, July 30th, 1825’. Eight pages of adverts, 192 pages. 3 1/2 × 2 1/8 in. Page size: 3 1/2 × 2 1/8 in. Type: c. 5½-point. Publisher’s green watered silk, paper label on spine lettered ‘Diamond Classics and the Indian Cottage’. Gilt edges. Green endpapers.


275A. Kalender auf das Jahr 1803

Wien (Vienna). (1802.) Curious woodcut stamp on the unusual title page, ranging over two pages. Twenty-eight unnumbered pages, the first and last blank. Oblong (finger size) shape, 2 × 4 in. Page size: The same. Type: c. 8-point, with 12-point headlines. Original light pink wrappers, boldly patterned yellow and black endpapers.
276. KALENDER FUR DAS JAHR 1830

H. F. Müller, Kohlmarkt Nr. 1149. Wien. (1829). Twelve cut-out hand-painted flowers, stuck on transparent oval-shaped gauze, mounted within green or violet cardboard pages, with engraved ornaments in each corner. The whole, including the adjoining calendar pages, in one long folding strip, mounted on gauze. 2 3/4 × 1 1/2 in. Page size: 2 × 1 1/2 in. Type: engraved throughout, including title and colophon, which are stuck on the front and lower covers respectively. Publisher’s ornamented thin gilt metal covers, with octagonal stippled centre panel, decorative corner pieces, with oval painted mother-of-pearl insets, delicately coloured design of a flower vase on a column on front cover and a dancing girl on the lower cover.

A most unusual and charming miniature calendar. The flower plates, including hyacinth, rose, tulip, etc., are finely shaped and attractively coloured. Each successive plate has affixed at bottom centre, a gilt cut-out letter, the initial of the flower above it which together form the word Freundschaft.

277. KERN DER KERKELYKE HISTORIE


A very rare set dealing with the essentials of Church History, beginning with the Bible. The book is dedicated to youth in a long and serious preface. The illustrations are of an exceptionally high standard and beautifully designed and engraved. The two volumes are hardly ever found together. Even the famous collection of Vera von Rosenberg, described in Mikrobiblion, No. 30, contained only the first volume.

278. KERN DER NEDERLANDSCHE HISTORIE

Met Figuurtjes.; T. Crajenschot, t’Amsteldam (Amsterdam). 1753. Half-title, title, ten, 266 pages (the two content leaves are bound in at the end, instead of being inserted before the numbered pages). Two parts in one. The second title is on page 147. Twenty-eight fine copper-engraved plates (not included in the number of pages). 1 3/4 × 1 1/2 in. Page size: 1 3/4 × 1 in. Type: Nonpareil. 6-point Old Style. Modern blind-tooled calf, raised bands, in similar slipcase. The essence of
Netherlands History for children. The finely engraved plates show scenes, sights and portraits connected with Dutch history.

*Grolier Club*, No. 78 (mentions thirty-three plates).

*American Art Assoc. Sale*, No. 93: ‘Rare miniature epitome of Dutch history’.

*Book plate* of Eben Robertson (1815–74). Historical writer, barrister, High Sheriff and Deputy Lieutenant of Liege (D.N.B.)

279. **KLEINER BRÜNNER TASCHENKALENDER auf das Jahr 1803**


This little almanac has a calendar interleaved with blank leaves for notes. The information includes the genealogy of the Austrian Royal Family, the patron saints, the signs of the zodiac, with their symbols inserted in the calendar, moon phases, the weather, interest tables, fairs, etc.

280. **KLEINE PRINT BYBEL ofte 170 Geschiedenissen des O. en N. Testaments.**


Although the colophon leaf reads Eynden des Ouden Verbonds, this finely engraved miniature picture bible contains, in fact, the New Testament. Many of the scenes depicted are of astounding beauty, considering the tiny scale upon which the artist had to work. Of special interest are the fantastic pictures illustrating the apocrypha.

Kokoro

See *Japanese Folding Book*. (No. 227.)

281. **KORAN**

In Arabic; David Bryce, Glasgow, c. 1910. 1½ × ⅜ in. Page size: the same. Type: photographic reduction. Publisher’s red roan, richly and ornamental stamped in gilt in oriental style. Yellow edges.
This tiny Koran is perhaps the most frequently encountered production by Bryce. It is said to have been distributed, in a metal case equipped with a magnifying glass, to Moslem soldiers fighting in the ranks of the Allies during World War I, and was considered a talisman. It is remarkably well produced and has a decorative title within wide Eastern style borders.

Mikrobiblion, No. 136.

American Art Assoc. Sale, 1928, No. 15.

282. KORAN

Probably complete edition; printed in Turkey, c. 1890. First two pages within rather crude borders. \( \frac{3}{4} \times \frac{3}{8} \) in. Page size: the same. Type: Arabic, the book produced by photographic reduction to a very small type, approx. 3\( \frac{1}{2} \)-point. Original bordeaux red wrappers, stamped on both covers with a star and crescent in gold. Preserved in a contemporary pinchbeck locket, front cover chiselled and decorated with a blue stone in centre. The name of God, Allah, engraved on lower cover. With clasp to close. With gilt chain, suspended from a ring. A scarce curiosity, but rather poorly produced. A number of leaves loose.

May have been produced as amulet for women.

283. KORAN (Extracts from)

Manuscript of the nineteenth century. Probably North African. First and last two pages with attractive borders in blue and gold, with floral motives. Hexagonal in shape. 1\( \frac{1}{8} \) in. high and 1\( \frac{3}{8} \) in. wide. Page size: the same. Type: finely written, within octagonal frames, in black and red, each page within gold and blue borders. Original blind-tooled dark brown sheep, with floral centre ornament on each cover in blind, within dotted borders. A rare curiosity, very finely executed, and unusual because of its shape.

283A. KUNDIG (ANDRE) (Editor)

Goldene Worte. Herausgegeben von André Kundig, Buchdrucker, Genf. Printed by Kundig, Geneva, October, 1957. Ninety-six pages, including half-title, title and colophon. 1\( \frac{1}{2} \) X 1\( \frac{1}{6} \) in. Page size: 1\( \frac{3}{8} \) X 1 in. Type: 5-point, printed on india paper. Original light-brown wrappers, lettered on front cover in gold: ‘Goldene Worte. Herausgegeben von André Kündig. Genf.’

284. KUNDIG (ANDRE) (Editor)

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pages. $1\frac{3}{4} \times 1\frac{3}{16}$ in. Page size: $1\frac{3}{8} \times \frac{3}{8}$ in. Type: 5-point, on bible paper. Publisher's green flexible boards in imitation morocco. Front cover lettered in gilt like the title.

285. KUNDIG (ANDRE) (Editor)

*Idle Thoughts*. Published by André Kundig, Master Printer. Geneva. Printer: Kundig. Geneva. September, 1956. Ninety-six pages. $1\frac{3}{8} \times 1\frac{3}{16}$ in. Page size: $1\frac{3}{8} \times \frac{3}{8}$ in. Type: 5-point, on Bible paper. 'This midget booklet, format in-1280'. Publisher's light blue flexible boards. Front cover lettered in gilt like the title.

286. KUNDIG (ANDRE) (Editor)

*Pensées Arabes*. Éditées par André Kundig, Maître Imprimeur, à Genéve. Printer: Kundig, Geneva. Novembre 1955. Frontispiece: some Arabic text. Ninety-six pages. $1\frac{3}{8} \times 1\frac{3}{16}$ in. Page size: $1\frac{3}{8} \times \frac{3}{8}$ in. Type: 5-point, printed on bible paper. Format 128mo. Publisher's red flexible boards in imitation morocco, lettered in gilt on front cover like title, on lower cover like the frontispiece.

287. KUNDIG (ANDRE) (Editor)

*Pensées Chinoises*. Éditées par André Kundig, Maître-imprimeur à Genève. Printer: Kundig, Geneva. 15th October, 1954. Fontispiece: Chinese writing. Ninety-six pages. $1\frac{3}{8} \times 1\frac{3}{16}$ in. Page size: $1\frac{3}{8} \times \frac{3}{8}$ in. Type: 5-point. Printed on bible paper. Publisher's brown flexible boards in imitation leather. Front cover lettered in gilt like title, lower cover like the frontispiece.

288. KUNDIG (ANDRE) (Editor)

*Pensées Espagnoles*. Éditées par André Kundig, Maître Imprimeur à Genève. Printer: Kundig, Geneva. 15th November, 1958. Ninety-six pages. $1\frac{3}{8} \times 1\frac{3}{8}$ in. Page size: $1\frac{3}{8} \times 1$ in. Type: 5-point, 128mo. Publisher's violet flexible boards. Front cover lettered in gold like the title.

289. KUNDIG (ANDRE) (Editor)

*Pensées Grecques*. Éditées par André Kundig, Maître Imprimeur à Genève. Printer: Kundig, Genève. Octobre 1957. Ninety-five pages, including half-title and title. Colophon on last leaf. $1\frac{3}{8} \times 1\frac{1}{16}$ in. Page size: $1\frac{3}{8} \times 1$ in. Type: 5-point on bible paper. Publisher's stiff blue wrappers, imitating morocco, lettered in gilt on front cover: 'Pensées Grecques. Éditées par André Kundig, Imprimeur à Genève.

Short quotations from Hesiod, Solon, Anacharsis, Aesop, Sophocles, Aeschylus, Euripides, Plato, and many other Greek authors.
289-A. KUNDIG (ANDRÉ) (Editor)

*Pensees Russes.* Editées par André Kundig, Maître Imprimeur à Genève. At end: Imprimé sur papier bible par Kundig à Genève, le 15 nov. 1959. Ninety-six pages including half-title and title. $1\frac{1}{2} \times 1\frac{1}{8}$ in. Page size: $1\frac{3}{8} \times 1\frac{1}{4}$ in. Type: 5-point, on bible paper (india paper). Original wrappers, lettered on front-cover in gold 'Pensees Russes. Editées par André Kundig Imprimeur à Genève.'

289A. KUNDIG (ANDRE) (Editor)

*Proverbes Bantous* (Afrique du Sud). Edités par André Kundig, Maître Imprimeur, à Genève. Publishers and printers: Kundig, Geneva. 15th October, 1956. Ninety-six pages, including title and colophon. $1\frac{1}{2} \times 1\frac{1}{8}$ in. Page size: $1\frac{1}{16} \times 1$ in. Type: 5-point, printed on bible paper. Original black wrappers, lettered in gold on front cover like the title page. The book contains proverbs of the Bantu tribe of South Africa.

289B. LA FONTAINE (JEAN DE)

*Fables.* Edition, Miniature. Fonderie Laurent et Deberny. 17, Rue des Marais Saint-Germain. Paris. Printers: Plon Frères, 36, Rue de Vaugirard. Paris. 1850. Half-titles, title, and dedication leaf, 250 pages. $2\frac{3}{8} \times 2$ in. Page size: $2\frac{1}{8} \times 1\frac{3}{4}$ in. Type: 'Diamant' type, 2½-point from the type foundry of Laurent et Deberny, a microscopic type much smaller than the English diamond type used by Pickering, which was specially made by the type-founders for this miniature edition in c. 1849. Finely bound in later full brown crushed morocco, raised bands, inside dentelle, gilt edges, signed by David. Coloured silk book-marker.

*Grolier Club* No. 81 (not this volume but a short extract from it, published five years later.)

290. LA FONTAINE (LE PETIT)

On front cover: Marcilly, Paris. At end: Imp. Vès Renou, Maulde et Cock, rue de Rivoli, 144, Paris. No date (c. 1835). Ninety-four pages, colophon leaf. Coloured engraving stuck on front cover, six coloured engraved plates. $1\frac{7}{8} \times 2\frac{3}{8}$ in. (oblong). Page size: the same. Type: 5-point. Orange wrappers, marbled.

This charmingly illustrated extract from La Fontaine’s fables is but rarely encountered with the plates in original colouring.

*Mikrobiblion,* No. 141.

290A. LA FONTAINE (LE PETIT)

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290B. LA FONTAINE (LE PETIT)


291. LANGUAGE OF FLOWERS

Above: Rock’s Bijou Library; Rock, Brothers, and Payne, London. Printer: Boot, Dockhead. No date (c. 1850) (inscription on endpaper is dated 1854). VIII (only six pages present), 100 pages, twenty-eight interesting pages of adverts. 2 × 1 3/8 in. Page size: 1 7/8 × 1 1/2 in. Type: 8 and 6-point. Publisher’s red cloth, richly stamped in gilt on both sides and spine. Lettered on front cover ‘Language of Flowers’. Gilt edges.

Amongst the advertised books are some ‘32mo’, i.e. Rock & Co.’s Ball Room Conductor, and Rock’s Quadrille and Polka Hand-Book.

291-A. LA ROCHEFOUCAULD (Duc de la).

gilt-tooled flat spine, gilt edges. Marbled endpapers. Some light stains, of a marginal nature.

A most attractive copy of one of the most distinguished miniature books of the early nineteenth century. Didot’s astonishingly small and clear type, the smallest produced up to that date, was used once more by him the next year in his edition of Horace. But this is the first appearance of this wonder of typography. American Art Assoc. Sale, No. 132, with reproduction of the verso of half-title and the title. Brunet, III, 847: ‘Jolie édition’.

291A. LEGRAND (Augustin).


291B. LEIPZIGER MODEN auf das Jahr 1794.

The text consists of an interesting paragraph relating the Saxon legislation as to the printing and circulation of calendars. The calendar with the signs of the Zodiac and the planets, a list of eclipses, quarter days, simple multiplication tables, Saxon law courts and their sessions, interest calculations, and distances of many German and foreign towns from Dresden and Leipzig. Many MS inscriptions in a contemporary hand on the blank inter-leaving, including some poems.

292. LEOPARDI

*Dialoghi*; Libreria del Teatro. Printers: Tipografia Artigianelli. Firenze. September 1943. Seventy-eight pages, including half-title and title. 3ff., including index and colophon. \( \frac{7}{8} \times \frac{3}{8} \) in. Page size: \( \frac{8}{16} \times \frac{1}{2} \) in. Type: photographic reduction, finely executed and very legible. 2\( \frac{1}{2} \)-point. Publisher’s brown calf, raised bands, lettered on front cover ‘Leopardi’. Fine copy.

Edition of 250 copies (not numbered). Giacomo Leopardi (1798–1837) was a celebrated Italian poet. The volume contains three dialogues.

293. LEOPARDI (GIACOMO)

*Poesie*; G. Barbèra, Editore. Firenze. Printers: Stab. Grafiche Commerciale. Firenze. 1950. Half-title, lettered ‘Edizione Vade Mecum’, Portrait. Intermediate title ‘Canti’. 354 pages. 2\( \frac{1}{2} \times 1\frac{1}{2} \) in. Page size: 2\( \frac{1}{2} \times 2 \frac{1}{2} \) in. Type: Diamond 4\( \frac{1}{2} \)-point. Publisher’s red leatherette cloth, both covers richly stamped in gilt with intertwined lyre design. Front cover lettered ‘Poesie de G. Leopardi’, lower cover ‘G. Barbera, Editore, Firenze’, spine ‘Poesie di G. Leopardi’. Red edges.

A volume in the famous ‘Vade Mecum’ series, begun with a tiny Dante edition in the 1890’s. Barbèra, the publishers, are also famous for their fine series of 16mo editions of Italian classics.

*Mikrobiblion*, No. 83.

294. LIBRO DE NOBILI VENETI aggiustato a primo Marzo 1658

Con tutte le carate fatte da nuovo. Seventeenth century Italian manuscript, written in a fine characteristic hand. Thirty pages of table, one leaf blank, 559 pages. 2\( \frac{1}{2} \) \times 2 in. Page size: 2\( \frac{1}{2} \times 1\frac{1}{2} \) in. Contemporary calf. Gilt centre piece (vase with flowers) within diamond-shaped centre panel, the entire remaining page richly and finely gilt-tooled with leafy sprays, lozenges and arabesques, gilt-tooled flat spine, clasps missing, finely goffered gilt edges.

A concise family book of the noble families of Venice, brought up to the date of the 1st March, 1658. Miniature MSS. of that period and in such fine execution are very scarce indeed.
295. **Life of Christ (The)**

G. E. Petter, 102 Cheapside. London. Printers: Petter & Duff, 29 Cursitor Street. (London.) No date (c. 1845). 125 pages, one page of adverts. \(1\frac{3}{8} \times 1\frac{1}{8}\) in. Page size: \(1\frac{3}{8} \times 1\frac{3}{8}\) in. Type: 7-point. On page 125: 5-point. Publisher’s maroon roan, sides and spine richly stamped in gilt, front cover and spine lettered ‘Life of Christ’. Gilt edges. Blue-green endpapers.

A volume in Petter’s ‘Diamond’ series.

*American Art Assoc. Sale, No. 85,* referring to other titles in the same series.

296. **Lilliputian Library**

New series. Contains four little fairy tale volumes by Madame de Chatelain (see under that name, Nos. 86–90) entitled *Pot Luck, The Night Laundresses, Up! Horsie!* and *Babyland*. Kept in its original slipcase of brown ribbed cloth, lettered in gilt: Lilliputian Library, 2.

The authoress is most likely Clara de Chatelain, née de Pontigny, born in London where she married the French journalist J. B. F. E. de Chatelain. (1807–76.) She wrote many tales for magazines and died insane. It is highly possible that these four volumes were produced and printed in Guben, Germany. Rare.

297. **Lincoln (Abraham)**

*Addresses of.* Training Division, Kingsport Press, Kingsport, Tenn. [esse]. 1929. 6ff., 139 pages, colophon leaf. \(\frac{7}{8} \times \frac{3}{8}\) in. Page size: \(\frac{3}{8} \times \frac{1}{8}\) in. Size of printed page, including headline \(\frac{1}{2} \times \frac{3}{8}\) in. Type: printed from movable type in a minute and very clear type, c. 3-point. At end: these miniature editions of Lincoln’s addresses originated with the students of the Training Division of the Kingsport Press. The initial edition won a first prize at the 1928 convention of the E.B.A. at Boston. Publisher’s red niger morocco, lettered on front cover and spine ‘Lincoln’. Gilt edges. A fine copy.

One of the more recent miracles of miniature book production, finely printed on excellent paper and well bound, with headband.

‘A special edition of one hundred and fifty copies of this book has been printed and bound by the students of the Training Division of the Kingsport Press for the LXIVmos.’ This astonishing volume of microscopic printing was a gift of Mr. E. W. Palmer, President of the LXIVmos Society, to the members of this society. The work was done under the direction of Mr. E. G. Ingraham, Education Director of the Kingsport Press. A signed letter, giving these details, by Mr. James Henderson, is added.
298. LIPSIUS (JUSTUS)

De Constantia. Libri duo. Qui alloquium praecipuè continent in Publicis malis. Circular woodcut vignette showing a man with a shovel within a wreath; Ex Officina Ioannis Maire. Lugduni Batavorum (Leyden, Holland). 1628. Title. (14), 151, (26) pages. \(3\frac{3}{4} \times 1\frac{1}{8}\) in. Page size: \(3\frac{1}{4} \times 1\frac{1}{8}\) in. Type: Roman 6-point. Contemporary calf, blind-tooled border along spine on each cover, raised bands.

One of the several Dutch seventeenth editions of this famous classic in a finely printed volume. The author, 1547–1606, was a celebrated Belgian author and philosopher who wrote innumerable treatises and essays.

299. LIPSIUS (JUSTUS)


Bound with:

BOETHIUS (Anicius Manlius Torquatus Severinus) (No. 62)

De consolatione philosophiae libri V.; Apud Guliel. Ianss Caesium. Amsterodami. 1625. Engraved title showing an allegorical female figure holding a book in one hand and a gavel in the other. Sphere device. 207 pages, including title, seventeen pages, containing the life of Boethius. \(2\frac{1}{2} \times 1\frac{1}{2}\) in. Page size: \(2\frac{1}{4} \times 1\frac{1}{2}\) in. Type: mainly 5\(\frac{1}{2}\)-point roman, also italics, some 8-point Greek type. Contemporary black morocco, blind-tooled fillets, raised bands. Remnants of clasp.

Two fine miniature editions of famous classical texts, printed in the same type, each page within double border. Boethius was a celebrated philosopher and statesman (c. 470 to 524).

The second title is Mikrobiblion, No. 37.

299A. LIRA POLSKA (Polish Lyre)

Publisher: B. Lesmana. Warzawa (Warsaw). 1882. Printer: J. Goldmana. IV, 148, 4 pages. \(3\frac{3}{4} \times 2\frac{1}{2}\) in. Page size: \(3\frac{3}{8} \times 2\frac{1}{4}\) in. Type: 6-point. Contemporary red morocco, blind-tooled borders, flat spine, gilt edges, inside dentelle, flowered golden endpapers. Lettered in gold within fold fillets on front cover 'Lira Polska', also on spine. Initials ‘E.P.’ in gold on lower cover.

An anthology of Polish poetry. List of twenty-five authors on last page. Scarce.
300. **Little Classic, and Chronological Companion**


301. **Little Jester (The)**


302. **Little Warbler (Improved edition of the)**


See also No. 98A.

303. **London Almanacks**

These almanacks, engraved throughout and often finely bound,
were published by the Company of Stationers, the City Livery Company of the Stationery trade, for c. 200 years. The earliest specimen in the British Museum is the issue of 1690.

The almanacs remained almost identical in general lay-out for most of this time. They were produced in four different sizes, the normal size with the almanac having the format of one leaf. Another called the ‘finger’ size, was produced by folding each leaf in the middle vertically. A third the shortest in height, was produced by folding each leaf in the middle horizontally, while the largest size was created by binding two adjoining leaves next to each other, so that the resulting size is double that of the normal size. The normal size and the double-size both have an engraved folding view, different for each year, from c. 1740 onwards, while the ‘finger’ and the other small size have no London view.

Many of the almanacs have most attractive and colourful bindings, the majority of them in Venetian style mosaic work. The bindings are usually called ‘inlaid’, but were produced by pasting differently coloured leathers on to the basic leather binding, thus creating— together with fine gilt-tooling or, later, gilt-stamping—some of the most handsome bindings found among miniature books. Generally, these almanacs have an armorial shield at the beginning which bears, between two outer circles the title ‘London Almanack for the Year of Christ . . .’ Below is a short notice: ‘The Almanack explained’, ‘Note under the title of every month is the change of the Moon & every month contains three columns, 1) Days of the Month, 2), Saints Days, &c., 3) Time of High Water at London Bridge.’ Later issues introduce a number of variations. On the next text page another circular armorial shield, in later issues inscribed with the motto: Verbum Domini manet in aeternum. Below ‘Common Notes’ in the earlier issues, including Dominical Letter, Golden Number, Cycle of the Sun, the dates of the moveable feasts, etc. In later issues: Eclipses, and other astronomical information. At the end are given A Table of Kings and Queens Reigns, Lord Mayors for the previous twenty years or so, Sheriffs for the current year, List of bank holidays, Current coins, etc. Later almanacs contain also details of the Royal Family, the, Cabinet, and other Ministers, Transfer days, and similar data.

Grolier Club, Nos. 82-6 (1768, 1793, 1797, 1811, 1812). American Art Assoc. Sale, Nos. 2, 6 (1782, 1826). Also mentions, under No. 1: Calendarium Londinense or Raven’s Almanack for 1681, printed for ye Company of Stationers.

304. 1713; Printed for the Company of Stationers (London,) (1712).
Circular coat of arms on title, large folding frontispiece showing Britannia on her chariot, pulled by a lion and a unicorn, with ships in the background and the motto 'Pax lata per Orbem'. 2½ × 1 ½ in. Page size: 2½ × 1 in. Type: engraved throughout. Contemporary flowered and gilt boards, similar endpapers, in similar slipcase. Pages loose. An exceptionally early and extremely rare London Almanack.

Besides the calendar, the almanac contains tables of the reign of all the British sovereigns, the Lord Mayors and Sheriffs from 1688 to 1713 and interest tables.

305. 1742; Printed for the Company of Stationers, (London), (1741). Engraved folding frontispiece: 'Custom House', a view of the building and the adjoining river with large and small boats. The fold is not stuck down as is the case with later almanacks, where the pages must be turned to view the entire picture, while here it is visible in an elongated folding strip. 2¼ × 1¼ in. Page size: 2¾ × 1⅛ in. Type: engraved throughout. Publisher's red morocco, richly decorated. The gilding rather faded. Remnants of metal clasp. The blank verso of each leaf not stuck to the next leaf to form a thicker page as is the case with later almanacks.

306. 1759; Printed for the Company of Stationers. (London.) Engraved folding view of St. Paul's School. 2½ × 1¾ in. Page size 2⅜ × 1¼ in. Type: engraved throughout. The leaves of this almanack mounted in contemporary black morocco binding, sides very finely tooled in cottage style (gilt somewhat faded), with floral tools and leafy sprays, beautiful original Dutch-type painted floral endpapers. The almanac has a table on the value of Portugal pieces, etc.

307. 1760; Printed for the Company of Stationers, (London), (1759). 2⅚ × 1¾ in. Page size: 2⅜ × 1¾ in. Type: engraved throughout. Binder's recent crimson morocco, raised bands, the compartments with Maltese Cross gilt tooling within double gilt lines, in morocco slipcase. Unlike in later almanacs the blank sides of each page are not stuck together to form a thicker leaf, but are left intact.

309. 1763; Printed for the Company of Stationers, (London,) (1762). Engraved folding frontispiece of London Bridge. 2\(\frac{3}{8}\) \(\times\) 1\(\frac{1}{8}\) in. Page size: 2\(\frac{1}{2}\) \(\times\) 1\(\frac{3}{4}\) in. Type: engraved throughout. Contemporary full red morocco, metal clasp. Richly decorated. Marbled endpapers. Split in spine.

Some pages reversed.

309A. 1765; Printed for the Company of Stationers (London). Engraved folding plate of 'the inside of the Royal Exchange'. 2\(\frac{3}{8}\) \(\times\) 1\(\frac{1}{8}\) in. Page size: 2\(\frac{1}{4}\) \(\times\) 1\(\frac{3}{8}\) in. Type: engraved throughout. Contemporary dark-pink boards, with blind-stamped border, floral corner tools and built-up centre pieces on both covers. Marbled endpapers. Clasp broken. Rare early issue, seldom found in original boards.

310. 1766; Printed for the Company of Stationers, (London), (1765). Fine engraved folding frontispiece: 'Black Fryars Bridge'. 2\(\frac{3}{8}\) \(\times\) 1\(\frac{1}{8}\) in. Page size: 2\(\frac{1}{2}\) \(\times\) 1\(\frac{3}{4}\) in. Type: engraved throughout, the caption to the frontispiece on an engraved ribbon in large type in the upper part of the picture instead, as in later almanacks, below the picture. Contemporary (probably not publisher's) pink silk, similar endpaper, two additional red baize leaves as for needles at end, both covers and these two leaves with sewn gold brocade borders. The book preserved within fine eighteenth century filigree silver binding, with delicate leafwork spreading from the centre in gentle curves towards a large rhomboid inner margin, the corners decorated with additional leafy sprays in the finest filigree work. Fine filigree work on spine, with wavy line as support, decorative silver clasp with small flower design in the centre.

A very early and rare London Almanack in an exceptionally attractive, possibly slightly later silver binding. One has the impression that the almanac which was too thin for this binding, has been built up later to the necessary thickness to fit the binding.

311. 1779; Printed for the Company of Stationers. (London), (1778). Folding frontispiece of Somerset House, engraved after a design by Carter. 2\(\frac{3}{8}\) \(\times\) 1\(\frac{3}{8}\) in. Page size: 2\(\frac{1}{2}\) \(\times\) 1\(\frac{1}{4}\) in. Type: engraved throughout. Original white niger morocco, delicately and finely gilt-tooled on both panels with leafy sprays and floral tools within gilt-tooled border. Inlaid oval centre pieces of red morocco, with gilt tooled cornucopia of flowers. Gilt edges. Marbled endpapers. Corners slightly worn.
311A. 1780; Printed for the Company of Stationers, (London). Engraved folding view of a large London building. $2\frac{1}{4} \times 1\frac{1}{4}$ in. Page size: practically the same. Type: engraved throughout.

311B. 1780; Engraved throughout. Printed for the Company of Stationers, (London). Lacking the usual folded engraved view. $2\frac{1}{8} \times 1\frac{1}{8}$ in. Page size: $2\frac{1}{8} \times 1\frac{1}{8}$ in. Type: engraved throughout. Beautifully bound in blue enamel covers, finely worked gold metal spine and borders, clasp, very delicate coloured flower bouquet design in centre of both covers, of differing design, gilt floral decorations in the corners. Red silk endpapers. An exceptionally fine and most delicate and unusual miniature binding, formerly in the collection of Mrs. K. M. Bussell.

312. 1784; Printed for the Company of Stationers, (London), (1783). Engraved folding frontispiece: 'A View in Old Palace Yard, Westminster'. $2\frac{1}{8} \times 1\frac{1}{8}$ in. Page size: $2\frac{1}{8} \times 1\frac{1}{8}$ in. Type: engraved throughout. Publisher's beautiful mosaic style inlaid morocco in red, blue and cream. Marbled endpapers. Within similar slipcase, but centre tooling in a charming variation of the flower vase. Spine of the volume slightly chipped. Otherwise fine.

313. 1786; Printed for the Company of Stationers, (London). Fine engraved folding view of the Bank of England, Threadneedle Street, designed by Carter. $2\frac{3}{4} \times 2\frac{3}{4}$ in. (oblong). Page size: $2\frac{3}{4} \times 2\frac{3}{4}$ in. Type: engraved throughout. Original Venetian type richly onlaid binding in red morocco, with onlaid pieces of leather in black, cream and red. A fine double-sized almanac.

314. 1787; Printed for the Company of Stationers, (London), (1786). $1\frac{1}{8} \times 1\frac{1}{8}$ in. Page size: $1\frac{1}{8} \times 1\frac{1}{8}$ in. Type: engraved throughout. Publisher's wallet type red morocco with flap to close and small pocket inside front cover. Gilt edges.

This tiny almanac was created by the publishers by simply folding each sheet horizontally in the middle, thus halving the size of the ordinary almanacs. The fine engraved view contained in the full-size copies has had to fall a victim to this practice.

315. 1789; Printed for the Company of Stationers, (London), (1788). Fine engraved folding frontispiece: 'Carleton House, the Residence of His Royal Highness, the Prince of Wales'. $2\frac{1}{2} \times 1\frac{1}{2}$ in. Page size: $2\frac{1}{2} \times 1\frac{1}{2}$ in. Type: engraved throughout, the caption below engraving in c. diamond size, 4\frac{1}{2}-point. Plain green morocco, possibly slightly
later than the almanac, preserved within a beautifully and delicately worked filigree silver binding, with large rhomboid centre design, raised rosette in centre, the rhomboid itself composed of many large dots, within fine filigree border of the same shaped which is flanked by curling leafy designs, ending in the four corners. Fine filigree spine, decorated silver clasp. A beautiful binding.

316. 1790; Printed for the Company of Stationers, (London), (1789). Engraved folding frontispiece, designed by J. Carter, of ‘York House, the Residence of his Royal Highness the Duke of York’. $2\frac{1}{2} \times 1\frac{1}{6}$ in. Page size: $2\frac{1}{2} \times 1\frac{1}{6}$ in. Type: engraved throughout. Original red morocco wallet, with flap to close, compartment inside front cover, marbled endpapers, gilt edges.

317. 1792; Printed for the Company of Stationers, (London), (1791). Engraved folding frontispiece of the Guild Hall, London. $2\frac{7}{8} \times 1\frac{4}{6}$ in. Page size: $2\frac{7}{8} \times 1\frac{4}{6}$ in. Type: engraved throughout. Publisher’s beautiful mosaic style inlaid morocco in red, blue and cream, marbled endpapers, gilt edges, in similar slipcase. A fine example of this elaborate Venetian style binding.

318. 1796; Printed for the Company of Stationers, (London), (1795). Folding frontispiece: View of the Inside of the Hall at Carlton House. $2\frac{7}{8} \times 2\frac{5}{8}$ in., oblong. Page size: the same. Type: engraved throughout. Very beautiful publisher’s mosaic style inlaid morocco, in red, olive green, dark-blue, fawn and cream. Marbled endpapers, slightly less brilliantly fresh in equally fine slipcase.

A magnificent binding in the Venetian style characteristic of the London Almanacks of this period. The exceptional feature is the larger size, created by using two leaves of the ordinary size alongside to form one leaf. The folding view has therefore only to be turned over once in order to see the entire picture, while the frontispiece in the ordinary size is distributed over four pages.

319. 1797; Printed for the Company of Stationers, (London), (1796). Engraved folding plate: ‘View of the Trinity House, Tower Hill’. $2\frac{5}{8} \times 1\frac{3}{6}$ in. Page size: $2\frac{5}{8} \times 1\frac{3}{6}$ in. Type: engraved throughout. Publisher’s cream morocco, richly decorated. Within similar but slightly varied slipcase.

320. 1798; Printed for the Company of Stationers, (London), (1797). Fine engraved folding frontispiece: ‘View of Westminster Abbey from Lambeth’. $2\frac{1}{4} \times 1\frac{5}{6}$ in. Page size: $2\frac{1}{4} \times 1\frac{5}{6}$ in. Type: engraved throughout. Publisher’s beautiful mosaic style inlaid morocco in red,
blue and cream. Marbled endpapers. Gilt edges. Narrow spine rather
chipped. Preserved in similarly tooled slipcase.


321. 1801; Printed for the Company of Stationers, (London), (1800). 1¼ × 1¾ in. Page size: 1⅛ × 1¼ in. Type: engraved throughout. Publisher’s red morocco in wallet shape, with flap to close, pocket inside front cover. Gilt edges.

One of the small-size London Almanacks, without folding view, which cannot be inserted in this format, created by folding the original leaves horizontally in the middle.


326. 1817; Printed for the Company of Stationers, (London), (1816).
Engraved folding frontispiece of Westminster Abbey, &c. with the recent Improvements. $2\frac{3}{8} \times 1\frac{1}{2}$ in. Page size: $2\frac{1}{4} \times 1\frac{1}{8}$ in. Type: engraved throughout. Beautifully bound in contemporary green sharkskin, studded in ornamental designs of a rhomboid and floral pattern with silver studs, both plain and in the form of a flower with petals, silver hinges and clasp. Gilt edges. Pink watered silk endpapers. In fine condition.

327.

328. 1819; Printed for the Company of Stationers, (London), (1818). Engraved folding frontispiece: 'Vauxhall Bridge with a View of the Penitentiary at Millbank'. $2\frac{3}{8} \times 1\frac{1}{2}$ in. Page size: $2\frac{1}{4} \times 1\frac{1}{8}$ in. Type: engraved throughout. Publisher's red morocco, wallet shaped, with flap to close and pocket inside front cover, lined with olive green leather, gilt edges. Small leather slip, holding the flap in position, is missing.

328A. 1822; Printed for the Company of Stationers, (London). Fine engraved folding view of Furnivals Inn, Holborn. $2\frac{3}{8} \times 1\frac{1}{8}$ in. Page size: $2\frac{1}{4} \times 1\frac{1}{8}$ in. Type: engraved throughout. Original red morocco, with flap to close, silver clasp, with wallets inside front and lower covers, pink endpapers.

329. 1824; Printed for the Company of Stationers, (London), (1823). Title page with coat of arms in centre in circular design. $1\frac{3}{8} \times 1\frac{1}{4}$ in. Page size: $1\frac{1}{2} \times 1\frac{1}{4}$ in. Type: engraved throughout. Contemporary silver filigree binding, with floral centre panels on both covers, within rhomboid, wavy and semi-circular bars, filigree spine, silver clasp, old red silk covers preserved, gilt edges, cerise endpapers. A fine example of an original silver binding.

330. 1826; Printed for the Company of Stationers, (London), (1825). Engraved folding frontispiece: 'View of Richmond Terrace, Whitehall'. $2\frac{3}{8} \times 1\frac{1}{2}$ in. Page size: $2\frac{1}{4} \times 1\frac{1}{4}$ in. Type: engraved throughout. Beautifully bound in dark tortoise shell, real gold joints, decorated gold clasp, inside cover gold frame, inscribed: 'Georgiana Augusta Fanny Hammond, aged 16 years & 3 months, 25th Octr., 1824'. This frame holds in position a glass lid, beneath which are preserved several locks of light-brown hair. The body of the almanack bound in dark purple silk, with similar endpaper stuck on lower cover. Gilt edges.

331. 1829; Printed for the Company of Stationers, (London), (1828).
This tiny volume has been produced by folding the sheets of the almanacs in the middle, in a similar way to that resulting in the ‘finger’ type format, where the centre fold is vertical instead of—as is the case here—horizontal. Almanacs in the publisher’s silk binding are very scarce indeed.


337. 1837; Printed for the Company of Stationers, (London), (1836). Engraved folding view: View of St. George’s Hospital, Hyde Park Corner. 2¾ × 1¾ in. Page size: 2¼ × 1¾ in. Type: engraved throughout. Magnificently bound in solid mother-of-pearl, silver hinges, finely and delicately decorated silver clasp, raised bands imitated on back, light-blue watered silk endpapers, gilt edges, some flaws on sides carefully mended, an unusual and precious miniature binding.

Given by Lords Alfred and Alan Spencer-Churchill, aged 14 and 13, to Miss Perkins, presumably a governess. They were the 2nd and 3rd sons of the 6th Duke of Marlborough.


1 The only one bearing the engraver’s name.
344. 1853; The Company of Stationers, (London), (1852). Engraved folding frontispiece: ‘N.W. View of Osborne—Isle of Wight’, engraved by H. Adlard. $2\frac{3}{4} \times 1\frac{1}{4}$ in. Page size: $2\frac{1}{2} \times 1\frac{1}{4}$ in. Type: Engraved throughout. Publisher’s mosaic style inlaid morocco in red-brown, black-green and cream, richly ornamented. Preserved in similarly tooled slipcase, with some variations in the outer borders.

345. 1856; Printed for the Company of Stationers, (London). $1\frac{1}{8} \times 1\frac{1}{8}$ in. Page size: $1\frac{1}{8} \times 1\frac{1}{8}$ in. Type: engraved throughout. Original black morocco. Gilt edges. In similar slipcase.

346. 1862; Company of Stationers, (London), (1861). $1\frac{3}{8} \times 1\frac{3}{4}$ in. Page size: $1\frac{1}{8} \times 1\frac{1}{8}$ in. Type: engraved throughout, c. Diamond, $4\frac{1}{2}$-point. Publisher’s mosaic style inlaid morocco, light brown and red, with large richly gilt centre tool. In identical slipcase. Gilt edges.

This format is created by folding each of the engraved sheets horizontally in the middle.

347. 1873; Printed for the Company of Stationers, (London). $2\frac{1}{8} \times \frac{3}{4}$ in. (‘finger’ size). Page size: $2\frac{1}{8} \times \frac{3}{8}$ in. Type: engraved throughout. Original light-brown morocco, blind-tooled double fillets. Gilt edges. Light yellow endpapers. In similar slipcase.

348. 1876; The Company of Stationers, (London), (1875). $2\frac{3}{8} \times \frac{1}{8}$ in. Page size: $2\frac{1}{8} \times \frac{1}{8}$ in. Type: engraved throughout, c. Diamond size type, $4\frac{1}{2}$-point. Publisher’s maroon morocco, gilt-tooled border, outer line composed of zigzag line built up from a succession of three superimposed dots, gilt tooled spine, in similar slipcase. Gilt edges, old bookseller’s (or binder’s) ticket: Stockley, 44 New Bond Street, on front endpaper.

One of the so-called finger-style almanacks. The unusual narrow volumes are obtained by folding each sheet in the middle, thus halving the width of the almanacs. The slipcase is attractively tooled with a grape and vine leaf design.

349. 1878; Printed for the Company of Stationers, (London). Wood-engraved folding view of Granville Marina, Ramsgate. $2\frac{1}{8} \times 1\frac{1}{8}$ in. Page size: $2\frac{1}{8} \times 1\frac{1}{8}$ in. Type: 5-point. Publisher’s red straight-grained morocco, within gilt-stamped borders. Gilt dotted line on spine. Gilt edges, cream endpapers. Label: Houghton & Cunn, 162 New Bond Street inside front cover. Within similar slipcase, both sides richly and beautifully stamped with leafy sprays and floral tools.

350. 1879; Printed for the Company of Stationers, (London). Wood-engraved folding view of the Chelsea Embankment. $2\frac{1}{8} \times 1\frac{1}{8}$ in.
Catalogue of the Library of Miniature Books

Page size: $2\frac{1}{4} \times 1\frac{1}{8}$ in. Type: 5-point. Publisher’s beautifully decorated red morocco, Gilt edges. Cream endpapers. Label inside front cover: Houghton & Cunn, 162 New Bond Street. Within similar slipcase, both covers beautifully and richly gilt-stamped with arabesque, floral and shell tools.

351. 1880; Printed for the Company of Stationers, (London). Wood-engraved folding frontispiece of Cleopatra Needle, from the Thames. $2\frac{1}{8} \times 1\frac{1}{8}$ in. Page size: the same. Type: 5-point. Publisher’s red straight-grained morocco. Gilt edges, cream endpapers, label: Houghton & Cunn, 162 New Bond Street, inside front cover. Finely gilt-stamped red morocco slipcase.

352. 1884; Printed for the Company of Stationers, (London). Wood-engraved folding view of Fishmongers’ Hall. $2\frac{1}{8} \times 1\frac{1}{8}$ in. Page size: $2\frac{1}{8} \times 1\frac{1}{8}$ in. Type: 5-point. Publisher’s green straight-grained morocco in similar slipcase. Gilt edges. Cream endpapers.

353. 1888; Printed for the Company of Stationers, (London). Wood-engraved folding view of the People’s Palace, Mile End. $2\frac{1}{8} \times 1\frac{1}{8}$ in. Page size: the same. Type: 5-point. Publisher’s black straight-grained morocco, gilt borders, gilt dotted line on spine. Gilt edges. In finely and richly gilt-stamped morocco slipcase. One of the last London Almanacks published.

353A. LONDON

A Description of the City of London. Reprinted for R. Snagg, 13 Brunswick Street, Surrey Road, London. Printers: Evans and Ruffy, 27 Leadenhall Street, London. 1802. On half-title: ‘A Lilliputian Folio Edition of A Description of London’. 117 pages, including half-title and title. $1\frac{3}{8} \times 1\frac{3}{8}$ in. Page size: $1\frac{3}{8} \times 1\frac{3}{8}$ in. Type: 7-point. Old boards, with coloured papers stuck in centre of covers and on spine. The companion volume of the ‘Miniature folio’ Gulliver published the previous year and of equal rarity. (No. 471B.) In the preface to Youth, the publisher calls this and similar tiny editions available from him ‘Literary Toys’.

353A. LONDON SIGHTS FOR LITTLE FOLKS

Charles Tilt, Fleet Street. Printer: C. Whittingham, Tooks Court, Chancery Lane, London, no date (c. 1830.) Woodcut frontispiece and title vignette, 43 woodcut plates of London scenes and views. 191 pages, including frontispiece and title. One page of advertisements at end. $3\frac{1}{8} \times 2\frac{3}{8}$ in. Page size: $2\frac{3}{8} \times 2\frac{3}{8}$ in. Type: 8-point. Original
doth, lettered in gold on front cover, 'Town Sights for Little Folks', and on spine 'Town Sights'. Gilt edges. Front endpaper missing.

One of the series: 'Tilt's Hand-Books for Children'.

354. LONGFELLOW (HENRY WADSWORTH)


The advertisements announce ‘other volumes in the Ellen Terry Miniature Library’, i.e. Gray’s Elegy, Shakespeare’s Plays in forty volumes, Scott’s Lady of the Lake, Burns’ The Cotter’s Saturday Night, etc. The binding is called ‘limp lambskin’.

355. LORD’S PRAYER (THE)

Het Onze Vader. The Lord’s Prayer. Le Notre Père. Das Vaterunser. El Padre Nuestro. Fader Var. (No place or date. Amsterdam, c. 1952.) 8ff. ¾ × ¾ in. Page size: ¾ × ¾ in. Type: photographic reduction to an exceptionally small type, clearly readable with a very strong magnifying glass. Publisher’s black morocco, covers within silver fillets, cross stamped in silver on front cover, silver lines on spine.

An exceptionally small miniature book, containing the Lord’s Prayer in Dutch, English, French, German, Spanish and Swedish.

—Another copy, but preserved in publisher’s tiny metal case, gilt (9 ct.), with clasp to fasten and tiny ring, the case being in the shape of a tiny book with raised bands. Oval cut-out in front of case to show silver cross on binding.

355-A. LOURDES


Special centenary volume of the famous pilgrimage to Lourdes, containing, among other prayers, the Centenary Prayer, 11th February,
355A. MANZONI (ALESSANDRO)

*I Promessi Sposi.* Storia milanese del Sec. XVII. Nuova edizione sull’ultima corretta dall’autore con prefazioni di Fernando Galanti; 1902. Fratelli Salmin, Editori, Padova. Printers: Tipografia Editrice Fratelli Salmin. Frontispiece: Portrait. XV, 1097, four pages, excluding half-title and frontispiece. 2½ × 1¾ in. Page size: 2¾ × 1½ in. Type: Diamond 4½-point, Roman. Below the printer’s imprint on verso of title: Giovanni Callegari, Proto; Augusto Gatti, Compositor; Ant. Silvio Egano, Impreseore. True to their custom the printers give here the names of foreman, compositor and printer. Publisher’s black morocco, both covers gilt-tooled with wide leafy border above and below the lettering which is: ‘Manzoni. I Promessi Sposi’ on front cover and ‘Padova. Fratelli Salmon, Editori’ on lower cover. Red edges. The little volume, of conspicuous scarcity, must have got affected by water at some time and there are some light stains on a number of pages, including some light pink from the edges. Patterned red endpaper.

A beautifully printed miniature book, produced by the master printers who achieved the miraculous ‘Dantino’ and the tiny Galileo editions. It is one of the most important and extensive works ever produced in such tiny compass, one of the most celebrated long novels of the Italian nineteenth century, first published in 1827. In an interesting postscript the printer-publishers discuss the value of such miniature books and give some details of their two earlier miniature books. This volume is dedicated to Queen Margherita of Savoy.

*Grolier Club,* No. 88.

*American Art Assoc. Sale,* No. 139.

*Mikrobiblion,* No. 154.

356. MARCHANT

*La Constitution en Vaudevilles,* suivie des Droits de l’Homme, de la Femme & de plusieurs autres vaudevilles constitutionnels; Chez les libraires royalistes. Paris. 1792. Engraved frontispiece in ‘bistre’, showing a patriot playing the game of ‘L’émigrette’, diabolo, believed to be the first representation of that game, and attributed by Cohen to the artist Debucourt. 160 pages, including half-title, title, and calendar. 3½ × 2¼ in. Page size: 3¾ × 2¼ in. Type: c. 5-point. Contemporary calf, double fillets gilt, flat back in six panels, gilt, four of the panels with floral tool. Marbled endpapers. A rare miniature almanac of great political interest.

356A. Markham (Gervase)

*The Young Sportsman’s Instructor.* In Angling, Fowling, Hawking, Hunting, Ordering Singing Birds, Hawks, Poultry, Coney, Hares, and Dogs, and how to Cure them. By G. M. Sold at the Gold Ring, in Little Britain. (This is the full title of the original eighteenth century edition, of which this is the only reprint in miniature.) The title of this reprint, preceding the above title is: *The Sportsman’s Instructor.* Printed for T. Gosden, by J. Johnson, Apollo-Press, Brook Street, Holborn, London. 1820. Woodcut frontispiece showing an angler. 136 numbered pages, excluding title and foreword on the verso, as well as the last leaf bearing the printer’s imprint. $2\frac{1}{2} \times 1\frac{1}{4}$ in. Page size: the same. Type: 8-point. Contemporary full blue calf, attractively gilt-tooled on both sides, heavy gilt border and four gilt fillets within, followed by a dotted inner border. Arabesques and floral tools in the corners. Gilt-tooled spine composed of gilt lines and arabesques. Gilt edges. This reprint of the famous eighteenth century miniature edition of this unique miniature book on angling, hunting, etc. is perhaps rarer than the original edition itself which was published c. 50 years earlier. The text is identical. The printers are the famous Apollo-Press, the products of which are now eagerly collected. The provenance of this copy is the eminent angling library of Mr. J. C. Lynn, with his circular bookplate inserted at the back.

356B. Marks (Hayward)

A small book of small blocks chiefly of animals but including some ships, printing presses, a portrait of Caxton, etc., etc., being part of the collection of Hayward Marks, printer. Printed by him at 25 Red Lion Street, W.C.1, London, 1937. Fifty small coloured illustrations. (Twenty-four) leaves. $2\frac{7}{8} \times 2$ in. Page size: $2\frac{1}{2} \times 1\frac{1}{4}$ in. Type: 6-point. Original grey wrappers, with coloured vignette on front cover, lettered “A Small Book of Small Blocks. 4d. plain. 9d. coloured.” A charming modern type-specimen book. The small cuts were bought at the sale of Messrs. H. W. Caslon, when they went into voluntary liquidation. A verse or two is added to them by the author-printer who explains the blocks and their provenance in the preface.
357. MAUNDER (SAMUEL)


A very popular little dictionary. The frontispiece shows a statue of Samuel Johnson, dressed like a Roman senator. The title vignette depicts three children studying. One inner joint loose.

358. MAXSE (L. J.) (Compiler)


An interesting and scarce document from World War I. Maxse, one of the leading anti-Germans in England, has collected anti-German or patriotic quotations from all possible, including German, sources and each quotation figures at the bottom of each diary page. There are quite a number of quotations from Winston Churchill, Haldane, Grey, Balfour, and many others. The book is printed in blue.

359. MAY (W.)


One of Tilt's Hand-Books for Children, six of which are advertised on the last page.
360. Meibomius (Joan Henricus)

*De Flagrorum Usu in Re Veneria. Et lumborum renunque officio, ad V. Cl. Christianum Cassium, Episcopi Lubecensis & Holstiaae Ducis Consiliarium. Rarioris argumenti libellus; Londini, 1665*, no publisher or printer. Printed Paris 1757. Seventy-nine pages. 3 3/4 x 2 in. Page size: 3 1/8 x 2 1/4 in. Type: 8-point. Quotations in italics. Old (eighteenth century) mottled calf, spine with gilt floral toothing, maroon lettering piece.


See Gay-Lemonnyer, III, 1227.


*Mikrohblion*, No. 156.

John Henry Meibom (1590–1665) was a learned German doctor.

361. Merlin’s Mechanical Museum

(Morning and Evening Amusements at)

No. 11 Princes Street, Hanover Square; Printed by Keating, Brown and Keating, No. 37 Duke Street, Grosvenor Square, (London). No date (not after 1803, as that date is on endpaper, but probably around 1800). Thirty-two pages, including title. 3 1/8 x 2 1/4 in. Page size: the same. Type: 7-point. Contemporary marbled wrappers.

A rare guide to Merlin’s Mechanical Museum, the entrance to which was half crown during the day and three shillings in the evening. Tea and coffee were served to visitors at one shilling each (see title). The text is a catalogue of the curious museum, which included all kinds of mechanical gadgets, automats, gambling machines, musical instruments, reflecting mirrors, etc. The booklet also contains testimonials to the usefulness of some of the gadgets, and most amusing laudatory poems praising and describing various instruments. Visitors are invited to make drawings of the gadgets and copy them for their own use. There can be but few of these ephemeral booklets which have survived to this day.

362. Metz (J. S.)

Page size: 3 3/8 × 2 in. Type: mainly 6-point Gothic. Publisher’s charming grey silk, both covers with elegant oval-shaped centre medallions depicting a young lady with a basket of fruit, on the front cover, and a young man (or possibly a lady in trousers) sounding a hunting horn. Both panels within garlands and decorative borders. Leafy decoration on spine. Gilt edges. Pictorial bookplate of Adolf Gluenstein, with the motto ‘Carpe Diem’.

The most attractive coloured frontispiece shows the grosse Michaelis Kirche (St. Michael’s Church) in Hamburg. The tinted plates show children, making a snowman, various street scenes with elegant people and beggars, an ‘April fool’, etc. The text consists of poems, anecdotes, etc. There are extensive details about the closing of the various city gates. Herr Metz, the author of this almanac, is called a teacher of navigation.

362A. MILLS (ALFRED; ILLUSTRATOR)

_A short history of the Bible and Testament_, with forty-eight neat engravings, designed by Alfred Mills. Price 1s. 6d. in paper covers; 2s. in leather; and at other prices in Morocco. Imprint on separate leaf following the title: London. Published by W. Darton & J. Harvey, Gracechurch Street; and by J. Harris, late Newbery, St. Paul’s Churchyard. October 10, 1807. At end: London, Printed by W. Darton and J. and J. Harvey, Gracechurch Street. Forty-eight engraved plates of fine quality. Text pages not numbered. 2 3/4 × 2 1/4 in. Page size: 2 × 1 3/8 in. Type: 8-point. Original dark-green leather. The very rare earliest edition of the well-known illustrated miniature books of Mills, with much finer engravings, and in smaller format than the later issues.

363. MILLS (ALFRED)


Attractive plates illustrating English history, from the ancient Britons to death of Lord Nelson.

_Gumuchian, No. 4110 bis (the 1815 edition)._ Illustrated on plate 203.

364. MILLS (ALFRED)

_London in Miniature._ With engravings of its Public Buildings and
Antiques, from drawings by Alfred Mills; Printed for Darton, Harvey & Darton, and J. Harris, London. Printers: Darton, Harvey & Co., London. 1814. Ninety-six pages, forty-seven engraved plates. $2\frac{3}{8} \times 2\frac{3}{4}$ in. Page size: $2\frac{3}{8} \times 2\frac{3}{4}$ in. Type: 8-point. Publisher’s red morocco, blind-tooled fillets, gilt lettering and six gilt lines on flat back.


(Carleton House in the text; Carlton below illustration.)

365. Mills (Alfred)

**Natural History of Forty-Eight Quadrupeds**, with elegant engravings, from drawings by Alfred Mills; Printed for Darton, Harvey & Darton, Gracechurch-street, and J. Harris, St. Paul’s Churchyard, London. Printed by Darton, Harvey and Co., London. 1815. Ninety-six pages, exclusive of plates. Forty-six (of forty-eight) engraved plates. $2\frac{1}{2} \times 2\frac{3}{4}$ in. Page size: $2\frac{1}{2} \times 2\frac{3}{4}$ in. Type: 8-point. Publisher’s red morocco, lettered on spine in gilt ‘Beasts’, within gilt lines.

_Gumuchian_, No. 4110. Illustrated on plate 203.

(Illustration of Horse missing.)

366. Mills (Alfred)

**Natural History of Forty-Eight Birds**, with elegant engravings from drawings by Alfred Mills. Printed for Darton, Harvey & Darton, and J. Harris, London. Printers: Darton, Harvey and Co., Gracechurch St., London. 1816. Ninety-six pages, forty-eight plates. $2\frac{1}{2} \times 2\frac{3}{4}$ in. Page size: $2\frac{1}{2} \times 2\frac{3}{4}$ in. Type: 8-point. Publisher’s red morocco, blind-stamped fillets on sides, gilt-tooled lines on spine. Tears in top of spine.

Very well-engraved and attractive bird plates. Scarce.

_American Art Assoc. Sale._ No. 154 (the 1810 edition).

(Grouse in text. Grouse under illustration.)

367. Mills (Alfred)

**Costumes of Different Nations, in Miniature**, from drawings by Alfred Mills. With descriptions; Printed for Darton, Harvey & Darton, and J. Harris, London. Printers: Darton, Harvey and Co., Gracechurch-Street, London. 1814. Ninety-six pages, forty-seven engraved costume plates. $2\frac{1}{8} \times 2\frac{1}{8}$ in. Page size: $2\frac{1}{8} \times 2\frac{1}{8}$ in. Type: 8-point. Publisher’s red morocco, blind-tooled fillets, gilt lines on spine.

One of the curious costume plates shows a Chinese carrying ‘Puppies and Rats to sell for pies’.

_Gumuchian_, No. 6166 (offers the 1811 edition).
368. **Milton (John)**


According to Beresford Chancellor in *Literary Diversions*, Dulau, London, 1925, page 63, this edition was reprinted after the 1828 edition from stereotyped plates.

369. **Miniature Almanak 1841**


The almanac contains poems by various Dutch authors, including long epic efforts, a translation from Sir Walter Scott, one poem in French, translated from the Dutch. The plates illustrate the poems. One is a view of the Campo Santo in Pisa. The well-produced almanac is dedicated to Princess Sophia of the Netherlands.

With music J. G. A. Bosch.

370. **Miniature Bible or a Practical Summary of ye Old & New Testaments**


An extremely rare Irish edition of the Bible in Miniature, based on the Newbery edition, but with a completely different New Testament title, the additional dedication leaf at end, and some variation in the
illustrations, amongst which the most significant appears to be the omission of the naked Adam and Eve in paradise.

371. Miniature History of England

Goode Bros., Clerkenwell Green, London. No date (c. 1903). Eighty-four pages, including frontispiece and title. Frontispiece (Houses of Parliament), title within decorative border, four other London views, thirty-seven portraits of Sovereigns. William I to Queen Victoria. 1\frac{1}{8} \times 1\frac{1}{8} in. Page size: 1\frac{3}{8} \times 1 in. Type: the entire book is produced by photolithography. Binder’s full polished fawn calf, raised bands, blind-tooled in each compartment, in similar slipcase.

A similar volume was issued by Goode both in the reigns of Queen Victoria and King George V.

Grolier Club, No. 90—Gumuchian, No. 4090 (lists earlier issue).

372. Miniature History of England

Goode Bros., Clerkenwell Green, London. No date (c. 1911). William the Conqueror to Edward VII. Entered at Stationers Hall. Eighty-eight pages, including frontispiece and title. Lithographed frontispiece and title within ornamental border, four full-page views of London, thirty-eight portraits of sovereigns. 1\frac{1}{4} \times 1\frac{1}{4} in. Page size: 1\frac{3}{4} \times 1 in. Type: produced entirely by photolithography. Thirteen lines to the page. Binder’s modern blue niger morocco, blind-tooled fillets on sides, gilt-tooled within double gilt lines on spine in five compartments in similar slipcase. Original black wrappers bound in, lettered in gold: History of England from William I to George V. Gilt edges.

Grolier Club, No. 90.

373. Miniature Illuminated Text Book (The)

E. Wallis, 42 Skinner Street, Snow Hill. No date (c. 1880). Forty-eight pages, each page in colour lithography, some with gold, all richly ornamented, some with small pictures illustrating a bible verse. Original front wrapper, which serves as title page, preserved. 1\frac{1}{2} \times 1\frac{1}{2} in. oblong. Page size: 1\frac{1}{2} \times 1\frac{1}{2} in. Type: the text is hand-designed and lithographed. Binder’s modern dark-blue polished calf, gilt lines on spine, marbled endpapers, in similar slipcase.

The text of this tiny book consists of pious advice and blessings, in various scripts and with small marginal or over-all illustrations.

374. Minuscule (Le)

See Voltaire, Jeannot et Colin.
375. MISALIN


In Spanish.

376. MITE

Printed, bound and published by E. A. Robinson. Grimsby, England. 1891. Seven illustrations. Thirty pages, including title and illustrations. 13/4 × 13/8 in. Page size: 12 1/2 × 8 1/16 in. Type: set from movable type, Brilliant, twenty lines to the inch, ‘the smallest produced in this country’. Publisher’s red cloth, front cover stamped in gilt, lettered ‘The Mite’.

Until the publication of the tiny ‘Galileo’ by the Bros. Salmon in Padua, this was the smallest book in the world printed from movable type. It was intended to be a typographical curiosity. ‘This book is issued as a curiosity’ (from the printer’s preface). The first short article deals with the invention of printing. The second articles deals with various curiosities, and mentions the Eiffel Tower, the amount of steel used yearly to make pins, etc. The third the dates of some important events. Amongst the illustrations, indifferent in technique, are portraits of Gutenberg, Fust and Schoeffer (all three misspelt), a Japanese girl in costume, three silhouettes, a ship, an owl, etc.

Frances Dunn, the great miniature book collector, in Antiquarian Bookman, N.Y., Annual Reference No., 1953, mentions The Mite as one of the high points of her collection: ‘Vantage number five—one can gloat a bit over the ownership of such record breakers as “The Mite” published at Grimsby . . .’

See also Robinson, Grimsby and Fish, Nos. 436, 437, and Sundry Items (435).

377. MOODIE (WILLIAM) (Editor)

Old English, Scotch and Irish Songs with Music. A Favourite Selection. Edited by William Moodie. With twenty-four original sketches by A. S. Boyd, R.S.W.; David Bryce and Son, Glasgow. Printed at the University Press, Glasgow. No date (c. 1900). 127 pages, including frontispiece and title. 1 1/8 × 3 3/8 in. Page size: the same. Type: photo-
graphically reduced. Type and music quite easily readable with a strong magnifying glass. Publisher’s red roan. Lettered ‘English Scotch and Irish Songs’ on front cover and ‘Songs’ on spine, both in gilt. Yellow edges.

*American Art Assoc. Sale, No. 188.*

(Ditto: published, Frederick A. Stokes, N.Y.; printed, Glasgow University Press.)

378. **Moore (Thomas)**

*Irish Melodies and Miscellaneous Poems.* Vignette of two amoretti engraved by J. Kirkwood; Published by John Cumming, 16 Lower Ormond Quay, Dublin. No date (c. 1840). Engraved portrait and title. IV, 202, eight pages of index. 3 ⅛ × 2⅛ in. Page size: 3 ⅛ × 2 in. Type: c. 5-point, quite legible. Publisher’s dark blue ribbed cloth, blind-stamped borders on sides and in centre of each cover stamped in gilt on a circular ribbon ‘The Irish Melodies by Thomas Moore’, with a harp and a lyre. Gilt-stamped spine with lettering ‘Moore’s Irish Melodies’ within leafy sprays and crude design of what appears to be a church. Gilt edges.

378-A. **More (Sir Thomas)**


Fine miniature edition of this celebrated work, first published in 1516, in 64mo. *Brunet, III, 1893,* who remarks that this edition is corrected in accordance with the *Index Expurgatorius.*

378A. **Morgen-Og Aften-Bønner** (morning and evening prayers), samt Hjerte-Suk til hver Dag i Ugen


A Danish prayer-book with religious poems at end.

379. **Mythology, or, Fabulous Histories of the Heathen Deities**

Printed for J. Wallis, Ludgate Street, by J. Cundee, Ivy Lane, M.B.—K
London, 1801. Sixty-three pages, one page of adverts. 3 \( \frac{3}{4} \times 2 \frac{1}{2} \) in. Page size: 3 \( \frac{3}{4} \times 2 \frac{1}{4} \) in. Type: 10-point. Publisher’s cream boards, engraved blue label on front cover lettered ‘Mythology’ within oval frame. Spine damaged and crudely sewn.

One of the volumes of Wallis’ educational series for children ‘Library of Youth’. The other titles are listed on the adverts page: Grammar, Arithmetic, History, Geography, Astronomy, Biography, Natural History, Botany and Moral Talks.

380. M’PHUN’S UNIVERSAL GAZETTEER OF THE WORLD

Twenty Thousand Geographical Facts. A compendious geographical dictionary, of all the kingdoms, nations, cities, rivers, &c. The population of each town is accurately given from the Government census; W. R. M’Phun, 84 Argyle Street, Glasgow, 1857. 640 pages. 3\( \frac{3}{4} \) X 2 in. Page size: 3\( \frac{1}{4} \times 1 \frac{3}{4} \) in. Type: 5-point. Publisher’s green cloth, globe surrounded by the words ‘Twenty Thousand Geographical Facts’ in centre of each cover, gilt-stamped on front cover, blind-stamped on lower cover. Blind-stamped ornaments in corners.

381. NATURE AND DESIGN OF THE LORD’S SUPPER (THE), and The obligations of Christians to its observance

The Religious Tract Society, sold at the Depository, 56 Paternoster Row, and by the Booksellers. London. Printer: John Childs and Son, Bungay. No date (c. 1845). 123 pages, including half-title and title. 2 \( \frac{3}{4} \times 2 \frac{1}{4} \) in. Page size: 2 \( \frac{3}{4} \times 2 \) in. Type: 10-point. Publisher’s black roan, raised bands, joints worn, lettered on spine in gilt ‘Lord’s Supper’. Gilt edges.

382. NAZI ANTI-BRITISH PROPAGANDA

‘Pour anéantir le hitlérisme l’Angleterre se battra jusqu’au dernier Polonais et—si la Pologne est détruite—jusqu’au dernier Français’ . . .; Nazi booklet dropped from a German plane over Paris in the early months of 1940. Twenty-eight pages including printed covers. Seventeen pictorial pages, both photographic and cartoons. 1\( \frac{1}{2} \) X 2 in., oblong. Page size: the same. Type: partly 8-point, partly 4-point. Original red wrappers.

A miniature bomb of poisonous and lying Nazi propaganda, intended to split the alliance between France and Britain. Comparative figures of French and British dead during World War I are given, English statesmen are misquoted, the alleged German superiority in steel production and armaments over the combined British and French forces is shown in statistical sketches and in photographs. Photos show
Hitler amongst his people and the caption declares the utter impossibility of dissolving the bond between Hitler and the German people.
Of the greatest rarity.

383. Neuer Sackkalendar auf das Jahr 1796, welches ein Schaltjahr von 366 Tagen ist

Franz Jos. Medter, Steyr (Austria), (1795). Armorial design in red on front cover, with calendar duty stamp. Charming pictorial woodcut vignettes for each month of the year. Collation from A-D in eights, last quire from 1 to 16. 48ff. 3 1/8 × 2 in. Page size: 3 × 1 1/8 in. Gothic type, c. 8-point. Calendar part and title printed in red and black. Contemporary calf, with inlaid rectangular centre panel in light fawn, decorated with floral blind-tooled centre tool and floral sprays in corners, outer panel with decorated gilt-tooled wavy borders. Red edges.

A scarce provincial almanac, containing a rhymed puzzle for every month and giving on the opposite page details of the moon phases and a weather forecast. In the annexe details of the new Austrian coins in tables giving the current value in the most popular Austrian gold coins, and an interest table.

384. NEW TESTAMENT IN SHORTHAND

By Jeremiah Rich; Printed for Wm. Marshall at ye Bible in newgate street & Gno. Marshall at ye Bible in gracechurch streete nere Cornehill. Ye twentieth Impression. (London, c. 1665). Engraved frontispiece,1 portrait of Rich, with four-line caption. Engraved title showing an angel holding a cloth on which the title is written in Rich’s shorthand. The preliminary pages within narrow borders. Eight, 572 pages. 2 1/4 × 1 1/4 in. Page size: 2 1/4 × 1 1/4 in. Type: engraved throughout in shorthand, with the exception of the dedication pages to the Duke of Buckingham and some of the author’s friends and the last two pages containing the names of subscribers. Contemporary calf, double fillets, inside rectangle on both covers with attractive floral corner tools, gilt but faded. Marbled endpapers, gilt edges.

385. NEW TESTAMENT

Tes kaines diathekes hapanta. Novum Iesu Christi Domini Nostri Testamentum. Ex Regii aliisque optimis editionibus cum cura expressum; Ex Typographia & typis nouissimis Joannis Iannoni. Sedani. 1628. 571 pages, including title. Typographical ornament on title. Colophon at end: Absolutum Kalendis Martiis anno D. 1629. 3 1/8 × 1 1/2 in. Page size: 3 1/8 × 1 1/2 in. Type: Jannon’s world-famous tiny and

1 By Thomas Cross.
beautifully clear Greek type, c. 5-point. Contemporary black morocco with silver clasp, treble fillets with corner tooling of floral sprays, within outer frame of double fillets, raised bands, compartments tooled with gilt lines and wavy patterns. Gilt of the edges worn off.

A very famous miniature book because of the superb tiny Greek type of Jannon. That printer's type creations are contained in a type specimen book, published by him in Sedan in 1621 under the title: 'Esprouve des Caractères nouvellement taillez', about which Bigmore and Wyman, Bibliography of Printing, write on page 368: '... On the few (qy. seven) but admirable editions in 12mo., printed at Sedan. His Greek type is undoubtedly the finest ever created for a miniature edition, although Corrall's type for Pickering's edition of the Greek Testament of 1828 is even smaller.

Sheringham (H. T.) in the Connoisseur, August, 1902, page 224, writes about seventeenth century miniature books: 'The most famous specimens of all are the little series from the press of John Jannon at Sedan. These are ... and the Greek Testament, 1628.' (Illustrated on page 223.)

Mikrobiblion, No. 164.

386. NEW TESTAMENT


A famous edition printed in what Lüthi in his book on 'Bücher Kleinsten Formats', Berne, 1924, called 'an exceedingly small Greek type'. This is one of Pickering's famous Diamond Classics, about which Sheringham, Connoisseur, November 1902, wrote on page 167: 'This remarkable little series may be said to be the perfection of miniature printing.'

387. NEW TESTAMENT (THE) of Our Lord and Saviour Jesus Christ

Translated out of the original Greek ... by His Majesty's Special Command. Appointed to be read in Churches. Printed for George Eyre and Andrew Strahan, Printers to the King's Most Excellent
Name Index


An interesting volume because we see here Corrall’s tiny and very legible type, which later became famous through Pickering’s miniature editions.

388. NEW TESTAMENT (THE) of Our Lord and Saviour Jesus Christ


The smallest complete New Testament in existence and considering the excessively small type still remarkably readable. Printed on the finest India paper. The total thickness of the volume is only ¼ in.

American Art Assoc. Sale, No. 147 (giving date erroneously as 1896). Mikrobiblion, No. 252.

388A. NIMMO’S DIAMOND ENGLISH DICTIONARY


389. NOUVEAU RECUEIL DE CANTIQUES SPIRITUELS

(Motto); Chez L. Lefort, Imprimeur-Libraire, Croix saint-Etienne. Lille. (1825.) 160 pages, including title. Sixteen almanac pages. 3½ × 2½ in. Page size: 3½ × 2¼ in. Type: c. 7½-point. Calendar section: 6-point. Magnificently bound in contemporary white silk, richly embroidered on both sides with a wreath, decorated with gold and green sequins, and within a floral decoration, with embroidered stems, the flowers and leaves formed by appropriately cut red and green metal foil, head and tail decorations, embroidered borders and spine. Gilt edges. Green marbled endpapers. A fine copy.
A comprehensive collection of religious songs. Affixed is an 'Annuaire pour l'an 1826', with astronomical information and a calendar.

Bookseller's stamp: Mario Lemoine, Rue Félix, Mons.

390. NOUVEL ALMANACH DE POCHE (LE) pour l'an 1871

Contenant les noms des principaux chefs des gouvernements de l'Europe, des anecdotes, conseils, énigme, logogriphie, charade, etc., etc., etc.

Imprimerie De Blocquel-Castiaux, grande place, 13, Lille, (1870). Woodcut frontispiece with the caption below: 'Almanach de Poche, dit de Blismon, chez Castiaux, à Lille', woodcut vignette on title, four woodcuts for the seasons, woodcut vignettes with the signs of the zodiac for each month, one other vignette and a half-page cut. Forty-eight pages, including the wrappers. 4 \( \frac{5}{8} \) × 1 \( \frac{5}{8} \) in., 'finger' format. Page size: the same. Type: c. 6 and 8-point. Publisher’s printed yellow wrappers, lower wrapper with the same woodcut as frontispiece.

One of the few almanacs produced in the odd finger format. The information includes eclipses, movable holidays, rough weather forecasts according to the aspect of sun, moon and stars, memorable events for various days of each month, a biography of Marshal MacMahon, European rulers, anecdotes, puzzles, charades, etc.

391. NUPPNAU (F. P.)

Hamburgischer Taschen-Kalender auf das Schaltjahr 1816. (Details like 1811 edition No. 392); Printer and Publisher: F. H. Nestler. Hamburg. (1815). Original little watercolour of two houses on blank leaf, eleven hand-coloured engravings, one of them double-page, the other full-page. Interleaved calendar, thirteen pages of text, followed by 'Hamburgische Geschichte in und nach der Belagerung'. (Imprint): 'Hamburg, bey G. N. Liebermann', sixteen pages. 3\( \frac{3}{8} \) × 2 \( \frac{3}{8} \) in. Page size: 3\( \frac{1}{2} \) × 2 in. Type: 10-point Gothic, Contemporary (publisher's) bottle-green silk, gilt border, marbled endpapers.

The charming engravings show Hamburg uniforms, Blücher and Wellington, and romantic scenes. The double-page print, also showing Blücher and Wellington at Belle-Alliance, bears the imprint: 'Hamburg bei C. L. F. Kirchner in der St. Nicolai-Kirche.' The literary appendix 'Hamburg History during and after the siege', contains a short historical notice 1813-14, with most interesting statistical details, with an intercalated poem in praise of Hamburg. The other information in the almanac like the 1811 issue.
392. **NUPPNAU (F. P.)**


Contains details on eclipses, tides, sermons at the churches, time table of the postal services, etc. The appendix a long tale ‘Gemeiner Sinn und wahre Grösse’, some anecdotes and puzzles.

393. **NUPPNAU (F. P.)**


Information like 1811, but includes tolls to be paid after closing of the city gates. The special appendix contains short stories, anecdotes and verse. The fine frontispiece depicts the newly erected St. Pauli Church, which had been destroyed by the enemy. The other plates depict various situations and scenes. The almanac is preserved in a pink cardboard slipcase.

394. **NURSERY LIBRARY** (The). Nations


One volume in an undistinguished series of small children’s books.
394A. Officium B. Mariae Virg.

Nuper reformatum, & Pii V. Pont. Max. iussu editum ad instar Breviarii Romani sub Urbano VIII. recogniti. Aggiuntovi li Salmi delli Vesperti, e Complete delle Domeniche & Feste di tutto l’Anno, con il Rosario. Apud Cieras, Venetiis (Venice), 1609. The same imprint also on colophon leaf at end. Engraved title vignette (Virgin with Child), twelve beautiful engraved vignettes for each month of the year. Nine fine full-page engravings. $2\frac{3}{8} \times 1\frac{3}{8}$ in. Page size: $2\frac{3}{8} \times 1\frac{3}{8}$ in. Type: fine printed in 6-point in black and red throughout, the red sometimes, especially on the title, rather faded. Bound in a seventeenth century chased silver binding, probably Italian, but possibly Dutch, with two finely designed clasps, the Virgin and Child in centre of front cover, surrounded by scrolls and leaf ornaments, a rose in the centre of the spine, within leaf ornaments. A Saint holding a flower (St. Francis?) in centre of lower cover. Lightly gauffered edges. Marbled endpapers.

A very early, very small miniature Book of Hours, for the use of Rome, with finely engraved plates and in an exceptionally fine and interesting silver binding. Very rare. Thirty leaves, 511 (one) pages.

Omar Khayyam

395. Rubáiyát, in English verse by Edward Fitzgerald; David Bryce and Son. Glasgow. No date (c. 1904). Title within decorative woodcut border, each page with woodcut decorations. Fifty-nine paginated double-pages. $2\frac{3}{8} \times 1\frac{3}{8}$ in. Page size: $2 \times 1\frac{3}{8}$ in. Type: 6-point. Original blue calf, front cover richly and ornamentally stamped in gilt. Gilt edges. The text runs, with the exception of the first text page, over two pages. It contains a short biography of Fitzgerald, a preface on Omar Khayyam and his masterpiece, and the actual text.

American Art Assoc. Sale, No. 103.

396. The Rubaiyat. Translated by Edward Fitzgerald. Gowans & Gray, Ltd. London and Glasgow. 1927. On verso of half-title: This reprint of the first edition of Fitzgerald’s translation of Omar Khayyam was originally published by David Bryce & Son. Sixty-four pages. $2 \frac{3}{8} \times 3\frac{3}{8}$ in. (oblong). Page size: $2\frac{3}{8} \times 2\frac{3}{8}$ in. Type: 6-point. Each page with decorative headpiece and marginal decorations. Blue cloth, lettered on front cover: The Rubáiyát of Omar Khayyám. This edition was first published by Bryce of Glasgow c. 1900 in a smaller size, each leaf being folded in two. The sheets were bought by Gowans & Gray, and a fresh title page printed. The sheets were sold in 1955 by Mr. Gowans to Mr. L. W. Bondy of London, and rebound, by Mr. Herby
Name Index

of the British Museum. The volume contains also the lives of Fitzgerald and Omar Khayyám.

396A. **Omar Khayyám**

Thompson (Eben Francis) *The Rose Garden of Omar Khayyam*. Founded on the Persian. Privately Printed 1932, Worcester, Mass, U.S.A. Eight leaves. Oblong $\frac{1}{4} \times \frac{1}{6}$ in. Page size: $\frac{1}{6} \times \frac{1}{4}$ in. Type: microscopically small, printed from a photographically reduced block. Original crimson morocco. Up to the time of publication this was the smallest book in the world and widely advertised as such. The production was undertaken by the Commonwealth Press of Worcester. 250 sets were printed, to which purchasers had to subscribe. The book is kept in a special book, in book shape, 4to size, have crimson morocco, size: $9\frac{1}{2} \times 9$ in. Besides the tiny volume described, this box contains, in fitted compartments:

1. A proof sheet of four pages of the tiny volume, kept in a booklet, lettered Proof Sheet on front cover, $5\frac{1}{6} \times 3\frac{2}{3}$ in.
2. A small proof sheet of the same pages, $1\frac{1}{2} \times \frac{3}{8}$ in., kept in a glassine bag.
3. A definitive edition of the *Rose Garden of Omar Khayyam*, with a preface explaining the tiny volume. This volume, printed in red and black, has the same title page as the tiny volume, with an added foreword of four pages. VI, twenty-seven pages. $1\frac{3}{4} \times 1\frac{1}{2}$ in. Page size: $1\frac{3}{4} \times 1\frac{1}{2}$ in. Type: c. 4½-point. Original crimson morocco, lettered on front cover: ‘The Rose Garden of Omar Khayyam’.

4. What the publishers call ‘The Mother Book of the Rose Garden of Omay Khayyam’, identical with the definitive edition described under 3, except for size. It is $5\frac{1}{6} \times 5\frac{1}{6}$ in. Page size: $5\frac{1}{6} \times 4\frac{3}{8}$ in. Type: Foreword: 8-point, text of the Rose Garden 12-point. Original crimson morocco, lettered on front cover in gilt: ‘The Rose Garden of Omar Khayyam’.

5. Thompson (Eben Francis) *A Thimbleful of Books*, being some account of small books in all ages and more particularly of The Smallest Printed Book in the World. Privately printed 1933, Worcester, Massachusetts, U.S.A. Frontispiece, showing photograph of a thimble full of tiny books, text illustrations and full-page plates illustrating tiny books of different periods. Thirty-six pages, including frontispiece and title. $8\frac{1}{2} \times 6$ in.

6. A strong magnifying glass, as usually employed for botanical research, mounted in brass, for the reading of the tiny volume and proof sheet.
This completes the regular contents of the book-shaped box, as outlined in the original subscription leaflet which is also present. The price for the entire series was $75.00, but 'the right is reserved to raise the price without notice at any time or to close the subscription.'

This copy also contains:

7. Kind Words. The printed record of some letters concerning the publication of the Smallest Printed Book in the World; The Commonwealth Press, Worcester, Massachusetts, 1934. Frontispiece. Also full-page illustration of the fitted box, twenty-nine pages. $\frac{3}{4} \times 3$ in. Original wrappers. This volume contains interesting letters of appreciation about the tiny volume, including mention of the fact that a copy was sent to Queen Mary for the Queen's Dolls' House, another for her private use.

8. Chamberlin (Henry Harmon) *The Real Omar Khayyam.* A Review of Eben Francis Thompson's *Rose Garden of Omar Khayyam.* Reprinted from the *Worcester Sunday Telegram* of 23 April, 1933. 'Intended for the owners of the Smallest Printed Book in the World and other Omarians.' Portrait, twenty pages. $5\frac{3}{8} \times 3 \frac{3}{8}$ in. Original wrappers.

397. **Orden De Las Oraciones Quotidianas**

A Costa de Selomon de Mercado, y Jahacos Castello. Printer: C. Hoffeling. En la Corte de Haya (The Hague), 5494 (1732). 533, six pages, exclusive of engraved and printed titles. The fine engraved title is designed and engraved by D. Coster. $2\frac{1}{8} \times 1\frac{3}{8}$ in. Page size: $2\frac{3}{4} \times 1\frac{3}{4}$ in. Type: finely printed in 7-point Roman. Magnificently bound in contemporary full red morocco, sides richly gilt-tooled with a wide and ornamental border built up from arabesques, harp-shaped tools and floral sprays, raised bands, each of the four compartments with floral centre tool, six stars and four dots, with gilt lines fanning out from each corner towards the centre. Finely worked silver clasp. Gilt edges.

A copy of exceptional beauty of this rare Prayer Book in Spanish for Jews belonging to the Sephardic rite, who fled from Spain to the Netherlands.

398. **Paul et Virginie**

See Saint-Pierre (Jacques-Henri-Bernardin de).

399. **Perrault (Charles)**

Le Petit Poucet. Conte. Illustrations de Steinlen; Pairault et Cie, Paris (publishers and printers). 1895. Sixty-three pages, the last page
with printer’s imprint: Typ. Pairault et Cie., Paris. One of fifty numbered copies (No. 42) with the four fine illustrations by Steinlen in black and white and in ‘sanguine’. 1 3/4 × 1 1/4 in. Page size: uncut copy with varying page sizes, the smallest is 1 1/4 × 1 1/2 in. Type: 4-point. The imprint at back of title reads: (Cette édition) ne sera pas réimprimée. The paper used is Japanese vellum. Original printed wrappers, with the lettering in purple.

A bibliophile edition with very strict limitation of printing, a rare phenomenon amongst miniature books, but in the tradition of French books of the period. The printing of the illustrations in two different states is meant to increase the aesthetic pleasure of the beholder, while the uncut pages are the essence of a large-paper copy which no bibliophile would cut down, although the true size of this little volume is smaller than the measurements given which include the wide blank margins.

Grolier Club, No. 37, mentions another volume in this series, but the ordinary edition only.

Gumuchian, 4138, describes the entire series, but again only in ordinary editions.

Mikrobiblion, No. 55.

Compare Rondes de l’Enfance, No. 443. Also, No. 406A.

399-A. Petit Almanach de Poche (Le) pour l’an de N.S.


An unusual early finger-size almanack. Contains calendar with interesting notes on the various agricultural and gardening activities of the months, the most memorable events from 1697 to the 20th November 1713, astronomical remarks on the measurement of time, etc. Very rare.

399A. Petit Bijou des Dames (Le)


Not mentioned by Grand-Carteret. The text consists of little songs, illustrated by the engravings.
400. PETIT BIJOU DES ENFANS

Eight fine engraved plates. Sixty-four pages, including title and plate and the last paginated but blank page. 1$\frac{1}{8}$ × 3$\frac{3}{8}$ in. Page size: 1$\frac{1}{8}$ × 3$\frac{3}{8}$ in. Type: engraved throughout in small but very clear type. Publisher’s red morocco. Small branch tool in centre of both covers, arrow-like tools pointing into the four corners. Gilt. Gilt trefoil design on spine. Gilt edges. Two corners somewhat worn.

The fine plates show children playing musical instruments, young lovers with cupid, etc. The text consists of songs and a calendar.

Grand Carteret, No. 1779 (Collection Georges Salomon, the famous miniature book collector).

401. PETIT CONTEUR D’ANECDOTES (LE)


Children’s book with short tales. Illustrations show rustic scenes, a dealer in old clothes, a soldier, a knife-grinder, etc.

Gumuchian, No. 4122. Illustrated on plate 160.

401A. PETIT CONTEUR D’ANECDOTES (LE).

Published by Marcilly, Paris. Printers: A. Firmin Didot, Rue Jacob No. 24. Paris. No date (c. 1825). Engraved title, six fine engraved plates. Ninety-five pages including half-title. Oblong 1$\frac{1}{8}$ × 2$\frac{1}{8}$ in. Page size: 1$\frac{1}{8}$ × 2$\frac{1}{8}$ in. Type: 5-point. Old black morocco, gilt-tooled red morocco inset in front cover, with floral tool in centre, raised bands, with ties to close, gold endpapers. An unusual binding.

The little volume consists of short tales. Gumuchian, No. 4122, illustrated on plate 160.

402. PETIT FABULISTE

Paris. At end: Firmin Didot, Rue Jacob, 56. Paris. No date (c. 1840). Six delightful woodcut plates. Eighty-seven pages, including title and plates. 1$\frac{1}{8}$ × 1$\frac{3}{8}$ in. Page size: 1 × 3$\frac{3}{8}$ in. Type: 5-point. Publisher’s red morocco. In centre of both covers a bird sitting on a twig, within ornamental border, gilt-tooled, gilt leafy ornament on spine. Gilt edges. A fine copy.
Gumuchian mentions under the same title an engraved miniature volume, published by Marcilly (No. 4124). The fables told here are 'Le Frère et la Soeur', 'La Chenille et le Papillon', 'Le Jeune Moineau', 'La Rose et la Violette', etc.

403. PETIT PAROISSIEN DE L’ENFANCE (LE)

Paris. At end: Firmin Didot, Rue Jacob. (Paris.) No date (c. 1835). Six engraved plates from the life of Christ. Eighty pages, including title, but without plates. $1\frac{1}{8} \times 1\frac{3}{8}$ in. Page size: $1 \times \frac{3}{8}$ in. Type: c. 5-point. Publisher’s red morocco, ornamental cross in centre of covers within leafy border, gilt. Star tooling on spine. Gilt edges. Inner margins of first and last text leaves affected by glue and somewhat damaged. Frontispiece and final illustration stuck to endpaper.

This little prayer book for children is one of the most popular and widely encountered tiny miniature books. The title is more frequently 'Petit Paroissien de la Jeunesse'.

Gumuchian, No. 4129 (probably an earlier edition).

Mikrobiblion, No. 175–179.

404 PETIT PAROISSIEN DE LA JEUNESSE

Marcilly, Rue St. Jacques 10, Paris. Printer: Imprimerie Rignoux. No date (c. 1840). Ninety-six pages, excluding half title and title. Engraved half-title and title, five finely engraved plates. $1\frac{1}{4} \times 1\frac{1}{4}$ in. Page size: $1\frac{1}{8} \times 1$ in. Type: Pearl 5-point Roman. Publisher’s red boards, richly stamped with decorative gilt borders, gilt-tooling on spine, in similar slipcase. Gilt edges.

A charming tiny prayer book for children, often reprinted. The finely designed illustrations show scenes from the life of Christ.

Grolier Club, No. 98. Not identical with Gumuchian, No. 4130, which has a frontispiece and four plates.

American Art Assoc. Sale, see No. 80.


405. PETIT PAROISSIEN ROMAIN

Printers & Publishers: Etabliss. Brefols, S.A., Turnhout, Belgium, no date (1929). Ninety-two pages (including two blank leaves). Ship device on title. $2\frac{1}{8} \times 1\frac{1}{8}$ in. Page size: $2\frac{1}{8} \times 1\frac{1}{8}$ in. Type: 7-point. Publisher’s black rexine, gilt line around three borders, lettered ‘Paroissien’ in gilt. Gilt edges.

405A. Petits Trésor des Déserts à Marie (Le)

L. Lefort, Printer and Bookseller. Lille. 1832. Four engraved devotional plates. Ninety-six pages, including frontispiece and title. $3\frac{3}{4} \times 2\frac{1}{8}$ in. Page size: $3\frac{3}{8} \times 1\frac{7}{8}$ in. Type: 8-point. Contemporary green watered silk, gilt borders and gilt-stamped spine. Gilt edges. The illustrations of this prayer book show St. Ann, the Virgin and Child, St. Charles Borromeus, and St. Vincent de Paul.

406. Petite Histoire Grotesque de Pierrot Goulu

Marcilly, Paris. Printers: Firmin Didot Frères et Cie., Rue Jacob No. 24, Paris. No date (c. 1835). 2ff., 124 pages. Coloured engraved pictorial label on front cover, containing title 'Petite Histoire de Pierrot' and Marcilly’s imprint. Seven engraved coloured plates. $2\frac{3}{8} \times 2\frac{7}{8}$ in., oblong. Page size: the same. Type: 7-point. Green wrappers, marbled.

The illustrations of this Harlequinade are of exceptional charm. They are out of order.

406A. Petit Poucet (Le) Année 1818

Dédie à l’Enfance. Chez Pomerel, Rue Montesquieu No. 5. Paris. Eight charming engraved plates. Sixty-four pages including title, the last blank. $1\frac{5}{8} \times 3\frac{3}{4}$ in. Page size: $1 \frac{5}{8} \times \frac{3}{4}$ in. Type: Engraved throughout, c. 4\frac{1}{2}-point. Original red morocco, gilt-tooled borders composed of short strokes on the outside and small dots on the inside attractive centre tool resembling a flower. Gilt edges, the gilt rather worn off. A miniature almanack for children, showing illustrations, children with their father, one boy falling from an apple illustrating little songs for or about children. Grolier Club Catalogue, No. 101. Compare No. 399.

406B. Petite Volière (La).

Chez Marcilly, Libraire, rue St. Jacques, No. 10. Printers: Pinard, rue d’Anjoy-Dauphine, No. 8. Paris. (c. 1820.) Delightful hand-coloured vignette on the engraved title, six very fine hand-coloured plates, each showing two birds. Eighty-eight pages, including half-title. $2\frac{3}{8}$ by $1\frac{1}{4}$ in. Page size: $2\frac{3}{8} \times 1\frac{1}{4}$ in. Type: 5-point. Original pink boards, finely engraved with a decorative design on both covers and spine, lettered on spine ‘La petite Volière’, in similar slipcase, showing on both covers a large stylised birdcage. Gilt edges. A very fine copy of this exceptionally rare and beautiful little book with descriptions of various birds, and charming poems on them. The volume is equally distinguished for its text, printing, illustrations, and binding.
407. Petrarca

One of Pickering's famous Diamond Classics which started with the Horace of 1820. One interesting and important fact is that in the binding of these tiny volumes cloth was first used for that purpose. *Mikrobiblion*, No. 187.

408. Petronius Arbiter (Titus) (Equitus Romanus)


A very scarce edition, especially with the second volume which contains, besides the commentaries mentioned on the title, a small collection of priapic poems by Tibullus, Catullus and others. *Brunet*, IV, 575: 'Edition plus jolie que correcte.'

409. Photographic Album

No letter press. c. 1880. Contains ten photographic reproductions of romantic paintings and family photographs, oval shaped, within decorative gilt borders. Ten cardboard pages, the first and last stuck to covers. 1 1/4 × 1 in. Page size: 1 1/4 × 5/8 in. Cloth binding, with highly decorated pinchbeck sides attached to each cover, clasp. Gilt edges.
410. PIC-NIC IN THE OLD WOODS (OUR)


One of a famous series of Buffalo printed toy books for children, now getting very scarce. (See also No. 131.)

411. PICTORIAL MINIATURE ALMANACK (THE) for 1850


412. PILGRIM’S STAFF (THE)


Contains bible extracts on different subjects, like ‘peace’, ‘praise’, ‘Immortality’, etc., etc.

413. PINDAR

Ta tou Pindarou Sesosmena. Olympia, Pythia, Nemea, Isthmia. Ex editione Oxoniensi. (This is the general title of the edition comprising four volumes. It precedes the volume containing the ‘Olympia’ which has no separate title. The ‘Pythia’ is lacking in this set); Excudebant R. & A. Foulis. Glasguae. 1754. Seventy-nine pages, including title, printed in Greek throughout. 3 3/4 × 2 in. Page size: 3 × 1 3/4 in. Type: Foulis’ fine Greek type, c. 8-point. Contemporary black crushed morocco, triple fillets, with floral corner tools, gilt, gilt-tooled spine. Inside dentelle. Endpapers of red watered silk. Gilt edges. An exceptionally attractive binding.

For description of the Foulis Greek miniature volumes see: Epicetus, Glasgow, 1765. No. 143.
Brunet, IV, 660, who mentions that there are copies printed on white silk and some printed on ‘vélin’.

*Mikrobiblion*, No. 192.

414. Pindar


Part of Foulis’ four-volume set of Pindar.

Brunet, IV, 660.

*Mikrobiblion*, No. 192.

415. Pindar


This is part of Foulis’ four-volume set of Pindar, of which ‘Olympia’ is the first volume.

Brunet, IV, 660.

*Mikrobiblion*, No. 192.

416. Plaisirs de la Campagne (Les)


A children’s book of great charm, which is but rarely found with the delightful illustrations in contemporary colour.

Gumuchian, No. 4133 (uncoloured copy). Illustrated. Plate 298.

*Mikrobiblion*, No. 193.

M.B.—L
417. **PLUS PETIT DES ALMANACHS (Le) pour l’année 1808**

Chez Janet, Libraire, Rue St. Jacques No. 59. (Paris, 1807.) Eight fine engravings. Sixty-four pages. $1 \times $$\frac{1}{8}$ in. Page size: $\frac{1}{8} \times \frac{3}{8}$ in. Type: engraved throughout in c. 5-point. Each page within plain black lines. Original red morocco, gilt urn design in centre of both covers, within simple dotted boarders, gilt edges. Very rare early miniature almanac.

Contains short songs, and ‘Devises pour les Demoiselles’ under A, B, C, D, etc.—The delightful plates show a father watching his baby child, a gardener, a couple of young lovers, a girl with a Cupid clasping her nude leg, etc.

418. **POCKET SONGSTER AND TOASTMASTER (The)**

Printed by J. Neilson, Paisley, 1840. 128 pages. $2\frac{3}{4} \times 1\frac{1}{4}$ in. Page size: the same. Type: 4-point. Original rust-coloured wrappers (blank).

Contains poems and songs by Shelley, Burns, etc., including arias from operas. With reference to the composers’ names. Rare.

419. **Poète de l’Enfance (Le)**

Marcilly, Rue St. Jacques, No. 10. Paris. 1840. Six charming finely engraved plates. 26ff. $1 \frac{1}{8} \times \frac{3}{8}$ in. Page size: $1 \times \frac{3}{8}$ in. Type: engraved throughout in very small type. Publisher’s black morocco. A rose tooled in gilt in centre of both covers within ornamental border, gilt stars on spine. Gilt edges.

Rare little miniature almanac, not mentioned by Grand-Carteret. The delightful plates show family scenes, amongst them children playing with a puppet and with a spinning top. The text consists of short poems and a calendar.

419A. **PORTEMONNAIE ALMANAK FOR 1863 (2den Aargang) to 1887 (26de Aargang)**

Together twenty-five volumes. Forlagt of (Published by) Kristian Vissing. Kiøbenhavn (Copenhagen) (1863 to 1872), Peter Bloch (Christian Vissings Efterfølger) [successor] (1873 to 1876), E. C. T. Wätzold (P. Bloch’s Ef’tf.) (1877–1887). Each volume has an engraved portrait as frontispiece and a decorated title page in various designs. The sizes vary slightly from $1 \frac{3}{8} \times 1\frac{3}{8}$ in. for the 1863 issue to $2 \frac{3}{8} \times 1\frac{3}{8}$ in. for the 1885 issue. Page size: the same. Type: mainly 6-point. Original cream or pink stiff wrappers, lettered in red-brown or red on front cover like the title pages, and advertising on lower covers on the first nine issues the Royal Court Printers, Lithogravers and Engravers, C. Ferslew and Co. of Copenhagen, who produced the frontispieces.
and titles—while the later issues bear advertisements for various books issued by the publishers. The portraits show members of the Danish and of foreign Royal families, of Hans Christian Andersen, Tycho Brahe, Ibsen, Robert Watt, Sarah Bernhardt, and of various Danish actresses, conductors, etc. One frontispiece shows the symbolic portrait of 'La Liberté'. The inside of the covers also bear advertisements.

420. PRESSBURGER FINGER KALENDER auf das Jahr 1804 welches ein Schalt-Jahr v. 366 Tägen ist.

Worinnen nebst denen hohen Geburten, die allhiesigen Jahrmärkte und Posten zu ersehen. Pressburg (Czechoslovakia) (imprint cut off, with some loss of text on verso). (1803). Twelve charming full-page engravings. 2 ⅞ × 1 ⅛ in. Page size: 2 ⅜ × 1 ⅞ in. Type: c. 10-point and 7-point Gothic. Printed in black and red. Vellum, both sides delightfully gilt-tooled and hand-painted in delicate colours. In centre some kind of decorative fruit, with floral rosette above and below, within wide decorative frame composed of sectors of a circle, filled in with red and blue lines, dotted outer border. Front cover has a mirror on verso (damaged), rust-coloured marbled endpapers. Gilt edges.

An early calendar of special charm. The delightful engravings include a gentleman lifting his hat to an invisible lady, the couple taking a walk, a visit to the lady’s home, a coach outing, the formal proposal, the wedding in church, pregnancy, child in father’s arms, a walk with two little children, the husband’s illness, the widow in mourning, and a new proposal from another young man. The almanac contains the birthdays and age of the members of the Royal Family, the eclipses, the fairs and the post coaches from and to Pressburg, now called Bratislava.

421. PROUD HERITAGE

and lower cover in 18-point. The volume is bound by elastic bands, holding the leaves together into which small holes have been punched. In original cardboard box.

A typical modern production with boldly coloured portraits, including not only the famous heroes like Drake, Marlborough, Nelson, etc., but Lister, Keir Hardie, Shaw, etc.—H. Imrie Swainston, one of the three editors, writes about the volume: ‘It was not primarily a commercial venture, but an attempt to raise the national prestige. The public responded magnificently.’

—Another copy of the same book, published at 5s., identical except for the binding in red boards with gilt stripes and the binding by a coiled wire.

422. Psalms—in Shorthand

The Whole Book of Psalms in Meter. According to the Art of Short-Writing written by Jeremiah Rich Author and Teacher of the said Art; London Printed for the Author and are to be sold at his house the Golden Ball in Swithins Lane neare London Stone. Engraver: Tho: Cross sculp. No date (1657). Fine engraved portrait of Rich within border of corn ear design, with the caption: ‘Fame & ye Picture speak yet both are but Shadows unto ye Author, could the Cut Coppy his Art, this would be truly high, To have ye Picture speak his Quality.’ Signed ‘I.I.’ Engraved title, eight pages of dedication to the Duke of Buckingham and ‘my Honoured friends The Lady Cullpeper, Mr. John Jenyns, Mr. Edward Rich, Mr.Tho: Bard, Mr. Tho: Barow, Mr. Io. Feild, Mr. George Daniell.’ (The last page blank.) 215 pages, and one page giving ‘The Names of those Ingenious Persons of my Schollars that were the first Incouragers of this incomparable peice’. 2⅛ × 1¾ in. Page size: 1¼ × 1½ in. Type: engraved throughout, with all but the frontispiece, title, introductory dedication and list of ‘incouragers’ in shorthand. Contemporary full black morocco, beautifully and delicately gilt-tooled. Beautiful diamond-shaped centre-piece built up from many different floral tools, within inner border with wide corner pieces of leafy sprays, outer border wavy lines, and cross-shaped tools, finely gilt-tooled flap spine in four compartments. Marbled endpapers. Gilt edges. A fine English binding.

The first edition of Rich’s Psalms; J. Rich was one of the most famous stenographers of the seventeenth century (c. 1630 to 1667). This tiny book is not only one of the rarest miniature books but also of great interest for the history of shorthand writing.

writes about this edition of the psalms (page 60) ‘... may well be the
work alluded to in the Diary (of Pepys) on 16 April 1661 ...’

Mikrohblion, No. 198, refers only to the second, posthumous edi­
tion of this book, with the imprint ‘Printed and are sold by Samuel
Botley, teacher of the said art’.


Sheringham, in The Connoisseur, August, 1902, page 224.

Brunet, IV, 926, who mentions only Botley’s edition.

British Museum Library, G.11659.

423. Psalms

Psalterion Prophetou kai Basileos tou David. Psalmorum Liber;
Ex Officina Christophori Plantini. Antverpiae. 1584. 391, eight pages,
and the last blank, including title. Plantin’s famous woodcut device
inscribed ‘Labore et Constantia’ on title. In Greek throughout. 3 2/6 ×
2 1/4 in. Page size: 3 3/8 × 2 in. Type: Plantin’s beautiful Greek type,
c. 6-point. Beautifully bound in seventeenth century full red morocco,
Sides finely gilt-tooled with triple fillets with fine floral corner pieces,
within outer frame of double fillets. Raised bands. Gilt lines. Gilt
edges. Rare.

A fine edition of the Greek psalter by the famous press of Christo­
pher Plantin. See Degeorge, La Maison Plantin, 1886, page 197. This
may be a different edition, as the Latin title is given as follows: ‘Davidis
regis ac prophetae psalmorum liber. Ad exemplar Complutense.’

See also No. 175.

424. Psalms (The Whole Booke of)

Collected into English meeter by Thomas Sternhold, Joh. Hopkins,
and others; Imprinted for the Company of Stationers. London. 1609.
Title within typographical border. 171, 18ff. 3 3/8 × 2 1/4 in. Page size:
3 3/8 × 2 1/8 in. Type: c. 6-point. Contemporary calf, blind-tooled acorn
with leaves in centre, triple fillets, flat spine, remnants of two brass
clasps. Top of spine chipped. Very rare.

The Short Title Catalogue, No. 2532, records only one single copy,
in the Harmsworth Library. Bishop’s Checklist records no copy in the
U.S.A.

425. Psalms (The Whole Booke of)

Collected into English meeter by T. Sternhold, I. Hopkins and
others, conferred with the Hebrew with apt notes to sing them
withall. Newly set forth and allowed to be sung in all Churches, of
all the People together ... laning apart all ungodly Songs and
ballads which tend onely to the nourishing of vice, and corrupting of Youth. Printed for the Company of Stationers. Cum Privilegio Regis Regali. London. 1626. On colophon leaf: London. Printed for the Company of Stationers. 1627. 25, 221, 26ff. Title within fine historiated woodcut border. 3$\frac{3}{4}$ x 2$\frac{3}{4}$ in. Page size: 3$\frac{3}{4}$ x 2$\frac{3}{4}$ in. Type: Black Letter, the bulk 8-point. Also musical notation on many pages. Some notes in 6-point. Contemporary calf, remnants of clasps.

This interesting early book of psalms is very rare indeed. It appears to be S.T.C. No. 2602, of which only two copies are recorded in England and none in America (see Bishop). The copy has some defects, especially a tear in leaf B5, some marginal tears, a number of pages are cropped affecting a few letters or catchwords. But on the whole this rare specimen is in remarkably good condition.


425A. PSALMES (The Whole Booke of)

Collected into English Meeter by T. Sternhold, I. Hopkins and others. Imprinted for the Company of Stationers. London, 1630. Fine title woodcut of an angel standing near a skeleton. 171, (18) leaves, without the title. 3$\frac{3}{4}$ x 2 in. Page size: 3$\frac{3}{4}$ x 1$\frac{3}{4}$ in. Type: 5-point, finely printed. Contemporary light blue silk embroidered to a raised design with silver thread and sequins over cord, with a cross in the centre of both covers, edges gilt and gauffered, slightly worn. A very interesting contemporary stump-work binding on a very rare early miniature book of psalms.

Short Title Catalogue, 2623. Only two copies in Bishop (American copies), one of them in a private collection.

426. PSALMS

Les Psalumes de David. Mis en Vers François Revus & approuvez par les Pasteurs et les Professeurs de l’Église et de l’Académie de Genève; Pour Louys Durant, Geneve. No date (c. 1690). 542 pages, including engraved pictorial title. Musical notation throughout. 3$\frac{1}{4}$ x 2$\frac{3}{4}$ in. Page size: 3 x 1$\frac{3}{4}$ in. Type: 7-point. Contemporary red morocco. Built up centre ornament within wide border of floral tools, birds, and human masks, raised bands in four compartments, with attractive floral tooling, remnant of silver clasp, fixed later than the tooling, the gilt of the tooling largely worn off. Attractive hand-painted Dutch-style endpapers in red and gold with flower design. Gilt edges.
Interesting edition of the psalms. Based on the revised Marot and Beza edition edited by Conrart this edition has been prepared by the clergy and professors of Geneva in order to bring the translation up to date. The new editors ask readers to inform them of any fault they may discover.

427. Psalms

Het boek der Psalmen nevens eenige Gezangen; Uitgave van B. Westera, Nijverdal. No date (c. 1900). Title, licence leaf, 316 pages. Musical notation. $2\frac{3}{8} \times 1\frac{1}{8}$ in. Page size: $2\frac{3}{8} \times 1\frac{3}{8}$ in. Type: photographic reduction of quite good quality. Original green cloth. No lettering.

An undistinguished but quite well produced little book of psalms and some hymns, with music. Scarce.

428. Psalmen Davids

Nach Frantzösischer. Melodey in teutsche Reimen gebracht/Durch D. Ambros. Lobwasser; Werden verkauft bey Andreas Schimmeln Buchführern, Dantzigk. No date (c. 1660). Engraved frontispiece signed by the famous Berlin engraver Rollos, title, 430, thirteen pages, the last page blank. With musical notation throughout. Bound with: D. Martin Luthers und anderer gottseligen Leut Geistliche Lieder und Kirchen-Gesänge/Wie die in Evangelischen Kirchen dieser Landen gesungen werden . . .; Bey Andreas Schimmeln Buchh., Dantzig. No date (c. 1660). Title within typographical border, 430, six pages. Bound with: Schöne tröstliche und Einbrünstige Gebetlein /Aus H. Göttlischer Schrift genommen/üff alle Täge in der Wochan eingetheilet . . .; Same imprint and date as the preceding item. Title within typographical border, seventy-six pages, this item forming one volume with the preceding item and collating together from A-V in eights. $3\frac{1}{4} \times 2$ in. Page size: $2\frac{3}{8} \times 1\frac{3}{8}$ in. Type: 6-point Gothic. Contemporary brown morocco, sides and spine finely and richly gilt-tooled with fan-shaped centre piece, the tooling and gilding somewhat worn. Remnants of brass clasps, marbled endpapers. A rare edition in excellent condition.

Dantzig imprints are scarce and especially for miniature books. Lobwasser, who translated the psalms from the French in German rhyme, was a Prussian jurist (1515–85) whose translation of the psalms and summary of the Bible were widely used in German reformed services.

429. Psalms of David (The) in Metre

According to the Version Approved by the Church of Scotland,
And appointed to be used in Worship; Printed by Sir D. Hunter Blair & J. Bruce, Printers to the King’s most Excellent Majesty. Edinburgh. 1808. 325, (one) pages. 2 ½ × 1 ½ in. Page size: 2 ½ × 1 ½ in. Type: 4½-point. Contemporary vellum. Gilt-tooling of borders and spine rather worn. Gilt edges.


430. **PSALM LXXIV**

J. Wright, Typ., Bristol. No date (c. 1850). Thirty pages (including endpaper and title). 1 3/8 × 1 in. Page size: the same. Type: 7-point. Publisher’s black boards, with star design in gilt on both covers. Red endpapers.

431. **PSALM, THE ONE HUNDRED AND THIRD**

J. Wright, Typ., Bristol, no date (c. 1850); Thirty pages (including two blank leaves and title). 1 3/8 × 1 in. Page size: the same. Type: 7-point. Original grey boards, with net design. Red endpapers.

A well printed little book.

432. **PUSHKIN (ALEXANDER SERGEIVITCH)**

Evgenii Onegin (Eugene Onegin); M. Scholz, Warschawa (Warsaw). 18th January, 1899. Portrait. 231 pages, including half-title and title. 1 ¼ × ¾ in. Page size: 1 ¼ × ¾ in. Type: photographic reduction, very legible, also tiny type. Entirely printed in Russian, on fine India paper. Binder’s green niger morocco, attractive floral ornament blind-tooled on both covers. Very rare.

Russian miniature books are very rare indeed, and hardly ever reach the Western market. Count Pushkin (1799–1837) was one of the greatest Russian poets and writers. This long epic poem was written in the 1820’s.

**RAILWAY TO HEAVEN**

See Bible, 23.

432-A. **RAISSON (HORACE)**

large vignette showing a cupid holding his bow amidst flowers and bushes. Lettered on front cover: Six Codes Fashionables par Horace Raisson. Charles Sedille Editeur. Rue de la Verrerie, No. 61, Paris. On lower cover advertisement for other little volumes found at the same address. Interesting and very rare miniature book by Raisson (1798–1854). These six ‘codes’ were written by himself, or in conjunction with Romieu, in a very piquant and light vein and deal with manners and behaviour, beauty culture and dress, elegance and hygiene, gastronomy, courtship and flirt, love and marriage.

The use of the word ‘Fashionable’ in 1830 is noteworthy.

432A. Reader’s Digest


An amusing and cleverly designed advertising stunt, beautifully printed in various colours, with a fine reproduction of an ektachrome photo by Joe Barnell of the Grand Union Water Way, Paddington, London, in excellent colour on covers.

433. Record of Events During the Queen’s Sixty Years Reign (A)


434. Reveille Matin (Le)

Almanach pour l’année 1768; Gravé par Cocquelle, Rue du Petit Pont chez un Limonadier R. (Paris), (1767). Engraved frontispiece, eleven engraved plates. 32ff. (the first stuck to endpaper). ¾ × ¼ in. Page size: the same. Type: engraved throughout. Front cover original light blue satin, lower cover missing, preserved in old gold case, with hinged lid and ring to be carried as locket. Both sides charmingly
decorated with embossed flowers within decorative border. A very rare and early almanac in a precious case.

The engravings show women street vendors, selling oranges, melons, old hats, sweets, mackerel, etc., as well as other trades people like a knife grinder, a postman, etc. The little songs belong to the pictures, although they are not exactly ‘cries of Paris’.

*Grand-Carteret*, page 101, No. 392: ‘Le sieur Cocquelle, ... parait avoir inventé et gardé la spécialité de ces petites publications durant le XVIIIe siècle. C’est jusqu’à ce jour le premier spécimen connu de ces almanachs liliptiens qui se rencontrent en si grand nombre par la suite.’ Although *Grand-Carteret* mentions the 1766 edition, this appears to be identical as to contents to my copy. This appears indeed to be the first of these charming tiny almanacs.

434A. ROBERTI (JEAN-BAPTISTE)


Bound with: *Litaniae in honorem infantis—Jesu* (in honorem sacri Mariae; S. Joseph.; S. Alphonsi; S. Theresiae; S. Francisci Salesii). Contemporary manuscript, written in a fine neat hand. Extra-illustrated with contemporary engravings, six in number, illustrating the Saints to whom the litanies are devoted. Thirty-four leaves, of which four are blank. Three of the engravings have the imprint: Chez Ch. Letaille, Paris, Propriété, and two of them have printed text on the verso.

The printed book is a French translation of a devotional text written by Abbé Roberti, an Italian Jesuit born in Bassano in 1719 and who died at the age of 68. The treatise is dedicated to Catarina Roberti, the author’s niece, who was a nun at Padua.

435. ROBINSON (ERNEST A.)

*Sundry Items*; Grimsby, 1887. At end: Printed & Bound by E. A. Robinson, New Clee, with Parnell & Co., Grimsby. Preceding the title, there is a printed page ‘Sundry Items’. 200 copies printed by me in 1887. This copy is one of twenty-nine remaining and finished by me in 1931. Ernest A. Robinson, Printer of *The Mite.* (See No. 376.)
Follows his autograph signature, repeated on the final endpaper: ‘Ernest A. Robinson. July 1931.’ Title with red initials, within plain red border. Twenty-eight unnumbered pages, excluding the special imprint preceding the title. $\frac{1}{8} \times \frac{3}{8}$ in. Page size: $\frac{7}{8} \times \frac{8}{8}$ in. Type: 6-point. Original black buckram, lettered in slanting type on front cover ‘Sundry Items’. Red edges. An extremely rare curiosity.

This tiny provincial English miniature book precedes in date the famous *Mite* by the same printer, which came out in 1891. It contains ‘statistics of the Bible’, that is how many words, letters and verses occur in that book, etc., ‘ages of animals’ and other curious information. The size is slightly larger than that of the *Mite*, although still remarkably tiny for a miniature book of that period. See also No. 437.

436.

437. **ROBINSON (ERNEST A.)**


A curious little book, with two poems. The first on the history of Grimsby and its fisheries, the second, headed ‘Other lines’, praising the by-products of fish, fertiliser, glue, poultry-grit. Finally details on the paper this booklet is printed on and the scope of Dixon’s Paper Mills. Very rare.

438. **ROKOKO-KALENDER 1920**

Carl Fromme. Wien. (1919). $2\frac{3}{8} \times 1\frac{1}{8}$ in. Page size: $2\frac{1}{8} \times 1\frac{3}{4}$ in. Type: partly Diamond 4\#-point. Printed in red and black. Each page within ornamental, irregularly shaped violet border. Light-brown morocco, front cover with plate of bone (or ivory), bound in silver. In centre delicately carved flowers, three roses and a marguerite, in a circular cut-out medallion. Gilt edges.

A most attractive and unusual binding. The little book contains the calendar, the Jewish calendar, the moon phases, eclipses and the
reigning planet of the year, Venus. Also the draws of the Austrian-Hungarian lotteries and some financial tables.

439. ROKOKO-KALENDER 1921

Carl Fromme. Wien. (1920). 2 ⅛ × 1 ⅛ in. Page size: 2 ⅛ × 1 ¼ in. Type: Diamond 4½-point. Printed in red and black. Each page within ornamental, irregular shaped, approx. oval violet border. Finely bound in grey chamois leather, front cover with finely embroidered overlay, in gold, blue, green and pink. In centre attractive vase of roses within oval border embroidered in gold, flanked by two gold rosettes, the general pattern of cover honey-comb like, with arabesque border, an outer border of blue silk which again is surrounded by double fillets in gold. Gilt edges. The binding signed in gilt on inside of lower cover: Karl Riess, Wien, Kohlmarkt 12.

A beautiful and unusual calendar binding. The contents, besides the calendar leaves, include the phases of the moon, the reigning planet, eclipses, the Patron Saints, the Jewish calendar, the draws of the various Austrian lotteries, and various financial tables.

440. ROKOKO-KALENDER 1927


A most attractively bound calendar, which gives, besides the ordinary calendar pages, the phases of the moon, the movable feasts, the feasts of the Patron Saints, the eclipses and the Jewish calendar.

441. ROKOKO-KALENDER 1931


A delightful and unusual calendar binding of a fine Viennese scene
of the past. Besides the calendar leaves, the little book contains the moon phases, the reigning planet, eclipses and the Jewish calendar. The painting is preserved under a transparent celluloid leaf.

442. Rokoko-Kalender 1935


A very unusual and attractive calendar binding. Besides the calendar leaves the little volume includes the moon phases, the reigning planet of the year, eclipses, and the Jewish calendar.

443. Rondes de l’Enfance (Les)

Illustrations de Steinlen; Pairault & Cie. Paris (Publishers and Printers). 1895. One of the only fifty numbered copies, printed on Japanese vellum, frontispiece and four other full-page plates by Steinlen in two states, printed in black and red. Title vignette. Seventy-eight pages, including leaf given number of copy (No. 13), advertisement leaf, half-title, title, but not the plates, one leaf giving the printing and prices of the different editions of this book. 1⅛ × 1⅛ in. Page size: varies as this copy is entirely uncut from a height of 1⅛ in. to 1⅛ in. Width: 1⅛ in. Type: c. 4½-point. This is one of the fifty copies printed in red throughout, while another fifty numbered copies at a lower price were printed in black. Full dark brown morocco, raised bands, attractive gilt floral tool in top and bottom compartment. Original wrappers bound in, the front wrapper being a replica of the title page, but printed in green ink. Rare.

This is a typical example of the French craze, particularly during the last decade of the nineteenth century, to produce luxury editions in small number and on fine paper for the book collectors, often with the plates in several states to show off better the art of the illustrator. Of this book six copies were even printed on white silk, a practice already employed by Foulis of Glasgow in the eighteenth century when they produced a miniature Greek text printed on silk. This little book, illustrated by the famous Steinlen, is a collection of children’s songs with their music. No copy in the British Museum.

Mikrobibliion, No. 56.

Compare Le Petit Poucet (Perrault), No. 399.
444. (SAINT-PIERRE, JACQUES-HENRI-BERNARDIN DE (1737-1814))

Portrait (artist illegible), title vignette, five fine wood-engraved plates. VI, 219 pages. 2 1/2 x 2 1/2 in. Page size: 2 1/4 x 1 3/4 in. Type: Diamond 4 3/4-point, a very fine type by Didot. Binder's beautiful full straight-grained maroon morocco, raised bands, marbled endpapers, top edge gilt, a fine binding of a later period.

Gumuchian, No. 4137: 'Délicieuse édition . . . en caractères micro­scopiques. Les exemplaires au nom de Marcilly sont devenus très rares.' Illustration on plate 198.

444A. SALLUSTIUS CRISPUS (CAIUS)

Opera, quae exstant, una cum Fragmentis; Ex Officina Plantiniana, Apud Franciscum Raphelengium. Lugduni Batavorum (Leyden), MD XCI (1591). Plantin's wood cut device with the motto 'Constantia et Labore' on title. 302 pages. 2 1/4 x 1 5/8 in. Page size: 2 5/8 x 1 3/4 in. Type: c. 5-point Roman. Nineteenth century full mottled calf, gilt fillets, floral gilt-tooling in the corners, nicely gilt-tooled flat spine in four compartments, with three floral tools. Red edges. One of the earliest miniature books, printed in a minute but clear type by Raphelengius, the husband of Christopher Plantin's elder daughter, who at one time taught Latin and Greek at Cambridge and later accepted the chair of Hebrew at Leyden, to which university he was also printer. One of the rarest and earliest miniature books printed in a true miniature type and style. Exceedingly rare.

445. SANDERS (DANIEL)


To this day the smallest encyclopedia (not dictionary) in existence. This is a German counterpart to similar miniature books produced by Bryce, Glasgow. Very scarce.
445A. SANDBURG (CARL)


446. SCHLOSS’S BIJOU ALMANAC

See also English Bijou Almanac, 1837 and 1838.

447. SCHLOSS’S ENGLISH BIJOU ALMANAC FOR 1839

Poetically illustrated by L.E.L. (Letitia Elizabeth Landon); Published by the Proprietors, London, (1838). Six finely engraved portraits by H. R. Davies. 24ff. ¼ × ⅛ in. Page size: the same. Type: engraved throughout in tiny type (c. 3-point). Publisher’s maroon morocco, decoratively gilt-stamped on both covers and spine, inlaid with green leather in centre of both covers, lettered in gilt ‘The English Bijou’. Gilt edges.

One of the lovely little Schloss almanacs published between 1836 and 1843. The portraits show Victoria, Duchess of Kent, Wellington, Marguerite Countess of Blessington, the novelist, Thomas Lawrence, Beethoven, etc. The poems in this almanac, preceding the calendar section, are by L. E. Landon, (1802–1838), the poetess who died a tragic death.

Gumuchian, No. 4048. Illustration on plate 288.

448. SCHLOSS’S ENGLISH BIJOU ALMANACK FOR 1840

Poetically illustrated by S. Lover Esq.; Published by A. Schloss, 12 Berners St., Oxford St. London. (1839). Six finely engraved portraits, including frontispiece. 30ff., with the plates and title. ⅛ × ⅛ in. Page size: the same. Type: engraved throughout in minute type, 3-point. Publisher’s green flexible boards, ornamental leaf-design stamped on both covers in gilt. Green endpapers. Gilt edges. In similar slipcase.

With ‘A Miniature Portrait engraved on steel of H.R.H. Prince
Albert of Saxe Cobourg Gotha. Presented with Schloss’s English Bijou Almanack for 1840’. This tiny engraving, in a large paper pull, is of the size suitable to be inserted in the tiny almanac, but measures, with its large borders, $4\frac{1}{8} \times 3\frac{1}{4}$ in. It is preserved in its original pale green envelope, with the caption printed in pale brown within a broad ornamental border. This extra gift is announced on the fly-leaf of the almanac as ‘presented to the purchasers’. The other portraits are the Duchess of Sutherland, Sir Martin Arthur Shee, Mrs. S. C. Hall (Anna Maria Hall), Thomas Moore, Fanny Persiani, and W. C. MacReady. The ‘poetical illustrations’ consist of laudatory poems dedicated to these personages. They are by Samuel Lover (1797-1868), a well-known song-writer, novelist and painter and friend of Dickens. His best-known novel is *Handy Andy*. Besides the calendar the almanac contains details of the Royal Family, the Sovereigns of Europe, the Queen’s ministers, the Royal household. The almanac, one of the very smallest miniature books ever produced anywhere, is a miracle of fine and delicate engraving, done consistently and beautifully to an almost unbelievably tiny scale. It was a fashionable and by no means cheap present for the Ladies of the Court and similar high-placed personalities.


449. SCHLOSS’S ENGLISH BIJOU ALMANAC FOR 1841

Poetically illustrated by the Hon. Mrs. Norton; Published by A. Schloss (Fancy Stationer to H.R.H. the Duchess of Kent), 12 Berners St., Oxford St. Four fine portraits, one allegorical figure, one view, together six engraved plates. 31ff. $4\frac{1}{8} \times \frac{1}{8}$ in. Page size: the same. Type: engraved throughout by H. R. Davies, 16 George Street, Euston Square, in Excelsior, 3-point. Publisher’s blue boards (faded). Flower vase stamped in gilt on both covers. Gilt edges. In similar slipcase.

The portraits show Marie v. Hessen, Napoleon, Caroline Norton, the authoress of the little volume’s poems (1808–77), and I. S. Knowles. The view is of Caernarvon Castle.

*Grolier Club*, No. 112, and page 127: ‘A remarkable series ... beautifully engraved ...’

450. SCOTT (SIR WALTER)

Miniature scrapbook with blank leaves. Ten colour scraps are stuck to one side of each leaf. They represent bunches of flowers, a couple of people walking, children's heads, two young girls and a child holding up a wreath. Some are of the needle print variety, printed in colour by the Baxter or Kronheim process and originally intended to form the lid of little boxes, etc. No date (c. 1890). ¾ × ¾ in. Page size: ¾ × ¾ in. Contemporary red morocco.

Miniature scrapbook with blank pages. Fourteen coloured prints stuck to one side of the leaves. The prints show a child's face, a rosebud, a soldier, an old castle, people walking in a garden, a cathedral, hunters, etc. No date (c. 1890). Some of the prints are earlier, c. 1855, so-called needle prints. ½ × ¾ in. Page size: the same. Contemporary red morocco, four gilt lines and two dotted lines on sides.

Miniature scrapbook with blank leaves, with coloured scraps stuck to one side. The scraps are of a young girl, and six coloured scraps of flowers. No date (c. 1890). ¾ × ¾ in. Page size: ¾ × ¾ in. Contemporary red morocco.

Seder Tefiloth (Hebrew prayer book), Sephardi rite

Printed at the demand of Isaac Moses de Paz, of Livorno (Leghorn) by Isaac Leon Timpolo. Amsterdam. 1734. 3 × 1¾ in. Page size: 2¾ × 1¾ in. Type: a fine clear Hebrew type, c. 8-point, printed without vowels. Contemporary calf, double fillets gilt, somewhat rubbed top of spine chipped.


Sekere Maniere des Gebeds en beweginge van dien. Door M.D. (Secure manner of prayer and its movement. By M.D.); An end: M.B.—M
B. de Later, (Holland). 1676. Forty-eight pages, each text printed on two adjoining pages, including title and imprint at end. \( \frac{1}{4} \times \frac{1}{2} \) in. Page size: \( \frac{1}{4} \times \frac{1}{6} \) in. Type: Gothic (black letter), c. 5-point. Printed in a continuous line over two adjoining pages. Contemporary brown morocco, gilt fillets, floral tools gilt in the four corners of each cover, gilt circle in centre of each cover, finely chiselled gold corners and delicate gold clasp, elegantly shaped with flower-shaped fasteners. A uniquely beautiful and finely preserved miniature book of utmost rarity, of which no record has been found. The contents consist of short four-line poems of a monumental and at the same time popular devotional character.

455. SERMENTS D’AMOUR

Je t’aime. I Love You. Ich liebe Dich. Ti Voglio Bene. Wots’in. Ai Nin. Ya tebia lyublyu. Ahebak. Te Amo. Te Quiero. (No date or place, Germany (Munich) or Holland (Amsterdam), c. 1952). 8ff. \( \frac{1}{4} \times \frac{1}{4} \) in. Page size: \( \frac{1}{8} \times \frac{1}{8} \) in. Type: c. 4-point Roman, Russian, Chinese and Arabic. Publisher’s red morocco, gilt fillets, heart stamped in gilt on front cover. Gilt lines on spine. Gilt edges.

A charming little volume containing the words ‘I love you’ in French, English, German, Chinese and Japanese, Russian, Italian, Latin, and Spanish.

455A. SEVEN AGES OF MAN

Illustrations to Shakespeare’s As You Like It. Curious manuscript book, title and captions written in red and black ink. Seven water-colour illustrations depicting the seven ages, from childhood to old age. \( \frac{1}{2} \times \frac{1}{2} \) in. (oblong). Page size: \( \frac{1}{8} \times \frac{1}{8} \) in. Patterned boards, red leather spine.


456. SHAKESPEARE (WILLIAM)

The Plays in Nine Volumes. Vol. I (and II to IX) (Coat of arms); William Pickering. Chancery Lane. London. Printer: Corrall. (London) 1825. These title and half titles are contained in Part XXXVIII of this rare set in thirty-eight original parts, of which Part XXV ‘King Henry VIII’ is missing. The parts are all dated on the wrappers: MDCCCXXXIII, i.e. 1833. Each part, with the exceptions noted hereafter, with an engraved frontispiece, most of them designed by T. Stothard, R.A., and engraved by W. H. Worthington, R. Grave, Augustus Fox, C. Marr, F. S. Engleheart, H. Adlard and T. White.
grey wrappers, engraved front wrappers of all volumes showing a monumental portal, above which is printed the number of the Part and the name of the play, within: Shakespeare from the text of Johnson, Steevens, & Reed. (Coat of Arms). Printed by Corrall. MDCCCXXXIII (1823). Below: Published by W. Pickering, 57 Chancery Lane. London. Price 1s. 6d. On the back wrapper, with the exception of that of Part I, which is blank, is an advertisement of ‘Miniature Classics, with Portraits finely engraved, and dedicated, with permission, to Earl Spencer’, i.e. the Horace, 6s. bds., the Virgil, 8s. bds., Terence, 6s. bds., Cicero, 5s., Dante, 2 vols., 10s., Petrarch 6s., and Tasso, 2 vols., 10s. At the bottom of the wrapper: Shakespeare, 48vo. in the course of publication. All parts entirely uncut.

The illustrated edition of the Pickering Shakespeare is rare in itself, as only a small number of the sets was issued with the engraved frontispieces. But much rarer is a set of this renowned miniature edition in the original parts, and dated two years before that of the final title pages.

Grolier Club, No. 113–21 (does not mention any plates).


Sheringham, The Connoisseur, London, Nov. 1902, in ‘A Library in Miniature’: ‘... The plates of the Shakespeare, in particular, 38 in number, were all lost, and the later copies of course are without them.’

Mikrohblion, No. 220.

457. Shakespeare (William)


The glossary to all the plays contained in the forty-volume set dedicated to Ellen Terry. The luxury edition in morocco with stiff covers.

458. Shakespeare (William)

Name Index

Glasgow. 1904. 427 pages, including half-title and title. Frontispiece. 
$\frac{2}{4} \times \frac{1}{4}$ in. Page size: $1 \frac{3}{4} \times 1 \frac{1}{8}$ in. Type: 6-point. Publisher’s lilac crushed morocco, marbled endpapers, lettered on spine ‘Poets and Sonnets’, red edges gilt. Bound corners, silk bookmarker.

One of the forty volumes of the Ellen Terry Shakespeare, ed. J. Talfourd Blair, dedicated by special permission to Ellen Terry, the famous Shakespearean actress. This is the luxury edition in morocco with stiff covers.

459. Shakespeare (William)

The Ellen Terry Shakespeare. Edited by J. Talfourd Blair after comparison with the best texts. Complete with glossary in forty volumes. Together with: The Tempest; David Bryce and Son, Glasgow. Henry Frowde, Oxford University Press Warehouse, Amen Corner, London. Printers: University Press, Glasgow. 1904. IX, 84, 296 pages, including blank fly-leaf, two half-titles, two titles. Frontispiece to ‘The Tempest’. $2 \frac{1}{8} \times 1 \frac{1}{4}$ in. Page size: $1 \frac{3}{8} \times 1 \frac{1}{4}$ in. Type: 6-point. Publisher’s lilac crushed morocco, marbled endpapers, lettered on spine ‘Tempest’. Red edges gilt. Round corners. Silk bookmarker.

This, the first volume of this fine forty-volume set on India paper, contains, in addition to the play, a list of the plays in the set, and a biographical sketch.

American Art Assoc. Sale, No. 182: ‘A very tiny but magnificent set, easily readable . . . the smallest set of Shakespeare ever made.’

460. Shakespeare (William)

Twelfth Night or, What you Will. Frontispiece; David Bryce and Son. Glasgow. Henry Frowde. Oxford University Press Warehouse. Amen Corner. London. Printed at the University Press. Glasgow. 1904. 324 pages, including blank fly-leaf, half-title and title. $2 \times 1\frac{3}{8}$ in. Page size: $1 \frac{3}{8} \times 1 \frac{1}{4}$ in. Type: 6-point. Publisher’s green morocco, rounded corners. Red edges gilt. One of a set of forty-volumes, dedicated by special permission to Ellen Terry, the famous actress.

461. Shakespeare (William)

Hamlet, Prince of Denmark; David Bryce and Son. Glasgow. Henry Frowde. Oxford University Press Warehouse. Amen Corner. London. Printed at the University Press. Glasgow. 1904. Frontispiece. 509 pages, including blank fly-leaf, half-title and title. $2 \times 1\frac{3}{8}$ in. Page size: $1 \frac{3}{8} \times 1 \frac{1}{4}$ in. Type: 6-point. Publisher’s red morocco, rounded corners. Red edges gilt. One of a set of forty volumes, dedicated by special permission to Ellen Terry, the famous actress.
462. S. JANS EVANGELIE

Met de 7. Woorden, en schoon Benedictie ende 5. dankseggingen;
By J. B. Carstiaenssens, in het Wit Cruys, T'Antwerpen. No date (c. 1790). 8ff., including two full-page woodcuts. $1\frac{3}{4} \times 1\frac{7}{8}$ in. Page size: $1\frac{1}{2} \times 1\frac{1}{3}$ in. Type: 6-point, and 10-point. Binder's modern full brown niger morocco, raised bands, gilt-tooled spine, in similar slip-case, with flat back.

An extremely rare summary of the Gospel of St. John, followed by a benediction and thanksgiving prayers. The two popular woodcuts show a bishop and a baptism.

463. SILVER BINDINGS in fine filigree work

See London Almanack, 1766, 1789.

464. SMALLEST ENGLISH DICTIONARY IN THE WORLD (THE)

Comprising: besides the ordinary and newest words in the language, short explanations of a large number of scientific, philosophical, literary, and technical terms; Frederick A. Stokes Company, Publishers, New York. Printers: on verso of frontispiece: Robert Maclehose, 153 West Nile Street, Glasgow. No date (c. 1900). 384 pages. Frontispiece: Portrait of Dr. Johnson. $1\frac{1}{2} \times 3\frac{2}{3}$ in. Page size: the same. Type: photographic reduction, much smaller than any known type, the equivalent of $1\frac{1}{4}$-point. Publisher's red roan, gilt lettering on front cover and spine. Gilt edges. On verso of title: ‘Dedicated by the Publishers to Mrs. Kendal in appreciation of kindly encouragement given to the production of tiny articles, of which she has a unique collection.’ (Much care was taken to trace this collection in case it included other tiny books, but without success.) In original silver-plated case with inset magnifying glass, within ornamental garland in relief. The same on back of case, which is fitted with a small ring to be carried on a watch chain.

—Another copy, in all points identical, except for the following differences: Imprint on title: David Bryce and Son, Glasgow. This copy is preserved in its original sterling silver case with inset magnifying glass, hall-marked, with swivel action to open, also fitted with ring to be carried on watch chain.

This is one of a number of tiny books published by Bryce by the process of photographic reduction. They are all well printed and legible with a strong magnifying glass.

Grolier Club, No. 44 (the New York imprint).

American Art Assoc. Sale, No. 88 (Glasgow imprint).
465. **SMALLEST ENGLISH DICTIONARY IN THE WORLD (THE)**

David Bryce and Son. Glasgow. No date. Frontispiece: Portrait of Dr. Johnson. 384 pages. Unbound large paper copy. \(\frac{1}{4} \times 1\frac{1}{4}\) in. Printed portion of the page: \(\frac{1}{2} \times \frac{3}{8}\) in. Type: photographic reduction, to equivalent of \(\frac{1}{2}\)-point. Unbound, unopened and uncut. Sewn. An unusual copy of this tiny volume as it must have been prepared for sending to the binders. Last page slightly stained.

466. **SMALL RAIN UPON THE TENDER HERB**


—the same. Tenth Edition. \(\frac{1}{4} \times \frac{1}{4}\) in. Page size: \(1\frac{1}{4} \times 1\) in. Publisher’s red morocco, with flap to close, gilt edges. All other details identical with Fifth Edition. A fine copy. Date on fly-leaf ‘1836’.


Short Bible extracts for every day of the year. One of the commonest miniature books of the period. It went through c. twenty editions in a few years. It is a devotional book, mainly destined for children.

*American Art Assoc. Sale, No. 173.*

*Mikrobiblion, (21st ed.), No. 209.*

467. **SOLEMNIZATION OF MATRIMONY (THE FORM OF)**

No publisher, printer or date (c. 1860). Fifty-one pages. \(\frac{1}{10} \times \frac{1}{4}\) in. Page size: \(\frac{1}{4} \times \frac{1}{4}\) in. Type: the entire book printed in gold throughout. 6-point. Bone covers bound in brass, clasp missing, morocco spine, gilt-tooling faded, gilt edges.

A very scarce miniature book, of special interest because of the printing in gold.

468. **SOUVENIRS D’UN PETIT VOYAGEUR**

Marcilly, Paris. No date (c. 1825). 122 pages. Half-title, engraved title with pictorial vignette, four engraved plates. \(2\frac{1}{4} \times \frac{3}{8}\) in. Page size: the same, as binding has been cropped. Type: 7-point. Contemporary boards, roan spine richly gilt-tooled with arabesques and leafy sprays, probably publishers’ binding.

Scarce volume in the series: ‘Petite Bibliotheque de la Jeunesse’. The plates are finely engraved.
469. Spellman (Francis Cardinal)


470. Spillan (D., M.D., Fellow of the King & Queen’s College of Physicians in Ireland)


—A Collection of Medical Formulae, selected from the writings of the most eminent physicians; same imprint and date. Four pages, including title, 111 pages (last leaf damaged). 3 3/8 × 2 1/4 in. Page size: 3 3/8 × 2 1/4 in. Type: the first item: 6-point, the second item: 6-point. Publisher’s green cloth, joints worn, paper label on front cover, very rubbed.

The author, Daniel Spillan, who died in 1854 in the St. Pancras workhouse in London, was unsuccessful as a practitioner, but wrote manuals on therapeutics, clinics, etc. and translated from Sophocles, Tacitus and Livy. This is one of six ‘Pocket Medical Class Books’ advertised on the verso of title, 48mo. size, written by different authors.

471. Stöltzelein (Bonifacius)

An exceedingly rare tiny Swiss prayer book closely connected with education and good advice about how to bring up children: they must be baptized, the mother must feed them, etc. There are cradle songs, short poems and prayers. The popular chapbook style woodcuts show parents with their children, baptism, breast-feeding, etc. The author, who died in 1677, was born in Giengen, published a number of devotional books, amongst others a prayer book for pregnant women in German and a number of Latin works like De bona senectute, Remedia spiritualia, etc.

47IA. Svenska Psalmboeken af Konungen Gillad och Stadf ästad år 1819


Evangelier och Epistlars amt Böner för offentelig och enskild Andakt enligt Evangelii Boks Komités nya Förslag


Contains inscription and bookplate.

47IB. Swift, (Jonathan)


An exceedingly rare juvenile edition of Gulliver, printed with many abbreviations and contractions, to which there is a key on verso of half-title.

(Compare No. 353–A.)

472. Taschen-Kalender für das Jahr 1853

The frontispiece: a portrait of v. Legeditsch, Austrian Field Marshal Lieutenant. The delightful vignettes, one for each month, depict the seasons, the costume plates show men and women of Silesia and Brittany.

473. Tasso (Torquato)


A set of Pickering's famous Diamond Classics.

Mikrobiblion, No. 225: 'Six copies were printed on vellum and a number printed on China paper.'

474. Tennyson (Alfred Lord)


Finely printed on India paper.

American Art Assoc. Sale, No. 194.

Mikrobiblion, No. 228.

475. Tennyson (Alfred Lord)

In Memoriam; David Bryce and Son, Glasgow. Henry Frowde,

A volume in the so-called ‘Ellen Terry Miniature Library’.

American Art Assoc. Sale, No. 196.

476. Terentius Afer (Publius)


Another volume in Pickering’s famous Diamond Classics series which, altogether, encompasses twenty-eight volumes.

477. Terentius Afer (Publius)


Preserved together with the Pickering Cicero, Virgil and Horace, in contemporary morocco box. For description see: Cicero, De Officiis. 1821. No. 93.

478. Theate Ligeoi

Ki contin Li Voège di Chôfontaine, li Ligeoi ésagi, li Fiesse di Houte-si-plou, és lês Hypocontes; Opéras burless, mettou és musik par

A curious volume, compiled from the Almanack Ligeoi, containing the libretti of burlesque operas in Liège (Belgium) dialect, which were set to music by Monsieur Hamal, choirmaster of the St. Lambert church.

479. (Thomas À Kempis)


American Art Assoc. Sale, No. 124.
Mikrobiblion, No. 235.

480. Thomas À Kempis

De Imitatione Christi Libri Quatuor. Recensiti ad fidem autographi anni M.CCCC. XLI. cum vita eiusdem Thomae per Heribertum Rossiwydum Societatis Iesu; Ex Officina Plantiniana Balthasaris Moreti. Antverpiae. 1634. 395 (3) pages, including title, and colophon leaf. Fine engraved title vignette of one of the Stations of the Cross, fine full-page engraving of the author kneeling before the Virgin and Child. Fine woodcut initials throughout. Plantin’s fine printer’s device on verso of colophon at end. 3¾ × 1¾ in. Page size: 2⅛ × 1¾ in. Type: 5-point Roman. Straight-grained morocco, eighteenth century, blind tooled borders with arabesque corner tools, within gilt fillets, spine attractively tilted tooled with four-leaf tools within multi-lineal stripes, forming four compartments. Inside dentelle. Gilt edges. Marbled endpapers.

A splendid copy of one of the few miniature books bearing the famous Plantin imprint. The printer is Balthasar Moretus I, who died in 1641, the son of Christopher Plantin’s son-in-law Johannes Moere-
torf. The author of the life of Thomas à Kempis, Heribert Rosweyden (1569–1629), born in Utrecht was a great scholar and an authority on 'De imitatione Christi'.

481. THOMAS À KEMPIS


A well-known early miniature edition, beautifully printed, each page within double borders. A scholarly edition of this famous book attributed to Thomas à Kempis, and first published around 1470. The editor of this edition is Jacob Merler, in Latin Horstius, a Dutch theologian who died in Cologne in 1644.

481A. THOMAS À KEMPIS

De Imitatione Christi libri quatuor. Editio stereotypa. E. Prelis J. Casterman et Filiorum (from the press of J. Casterman and sons). Tornaci (Tournai). 1850. 509 pages. 2 x 1 1/8 in. Page size: 1 1/8 x 1 1/2 in. Type: 4 1/2-point, a very clear type. Contemporary black morocco, gilt fillets with shell-shaped corner tools, a vase with flowers in attractive gilt-tooling on spine, a little coloured valentine-like card with lace border, showing two birds, and inscribed 'A deux douce et la vie' stuck on front endpaper, preserved in cardboard slipcase.

482. THOMPSON (JAMES)

One of the most popular volumes in the 'Jones Classics' series which competed most successfully with Pickering's Diamond Classics.

483. Thoreau (Henry David)


484. Tilt’s Miniature Almanack for 1837. ditto. 1838. ditto. 1840

Published by Charles Tilt, Fleet Street. London. (1836, 1837, 1839). Circular armorial device on title and on last page. 2\(\frac{3}{4}\) × 1\(\frac{3}{4}\) in. Page size: 2\(\frac{3}{8}\) × 1\(\frac{7}{8}\) in. Type: c. 5-point. Publisher’s green (1837), blue (1838) and black (1840), roan wallet-shaped binding, with flap to close. Gilt edges.

These almanacks, an imitation of the *London Almanack* of old standing, contain a calendar and information on the Royal Family, bank holidays, sovereigns of Europe, the King’s (Queen’s) ministers, London bankers, table of stamps and law terms.

485. Tilt’s Miniature Almanack for 1842

Published by Tilt and Bogue, Fleet-Street. London (1841). 2\(\frac{3}{4}\) × 1\(\frac{3}{4}\) in. Page size: 2\(\frac{3}{8}\) × 1\(\frac{7}{8}\) in. Type: c. 5-point. Publisher’s bordeaux-coloured roan, wallet-shaped, with flap to close, inside of flap lined with green leather. Gilt edges. Cream endpapers.

Some contemporary entries on the blank pages facing the calendar pages. Small red seal on inside of lower cover.

486. Tilt’s Miniature Almanack for 1856

D. Bogue, 86 Fleet Street, late Tilt and Bogue. London. (1855). 2\(\frac{4}{8}\) × 1\(\frac{3}{8}\) in. Page size: 2\(\frac{3}{8}\) × 1\(\frac{7}{8}\) in. Type: c. 5-point. Publisher’s dark maroon roan, wallet-shaped, with flap to close. Inside of flap lined with green leather. Gilt edges. Yellow endpapers. Tiny yellow bookseller’s ticket on front endpaper: ‘Fores, Bookseller, &c., 42 South Audley Street’. Inscription on fly-leaf: ‘To Lady Katherine Hamilton from Annie. June 1st 1856’.
487. Tilt’s Miniature Almanack for 1870

At end: Piper & Carter, Printers, Gough Square, London, E.C. 2 3/4 × 1 1/4 in. Page size: 2 3/8 × 1 1/8 in. Type: 6-point. Publisher’s purple straight-grained morocco, gilt borders, gilt line on spine, gilt edges, label: Houghton & Gunn, 162 New Bond St. Within similar slipcase, finely stamped in gilt on each cover with a rhomboid design and four fleur-de-lys tools within, and eight stars without.

487A. Tilt’s Miniature Almanack for 1871

No imprint. 2 3/4 × 1 1/2 in. Page size: 2 3/8 × 1 1/8 in. Type: 5-point. Contemporary violet morocco, gilt-tooled borders and spine. Gilt edges. In similar slipcase, with gilt-tooled fleur-de-lys and star decoration, gilt borders. Cream endpapers. Calendar and details of the Royal Family, Sovereigns of Europe, etc.

488. Tilt’s Miniature Almanack for 1873

At end: Piper & Carter, Printers, Gough Sq., London. 2 3/4 × 1 1/2 in. Page size: 2 3/8 × 1 1/8 in. Type: 6-point. Publisher’s red smooth calf, double fillets, dotted gilt line on spine, gilt edges, within similar slipcase, finely gilt-stamped on both covers with a rhomboid design and four fleur-de-lys tools within and eight stars without. Information contained in this almanack includes eclipses, details of the Royal Family, the sovereigns of Europe, a long list of London bankers, officers of State, and a table of stamp duties. Perhaps the latest Tilt almanack.

488A. Tilt’s Miniature Almanack for 1886


489. Tiny Alphabet of Animals. Together with: Tiny Alphabet of Birds

Two parts in one; David Bryce and Son, Glasgow. No date (c. 1900). 58ff., twice twenty-six colour illustrations. 1 3/8 × 4 in. Page size: the same. Type: 24-point, 14-point. Publisher’s red roan wrappers, stamped in gilt on front cover ‘My tiny Alphabet Book’ with a boy and girl holding ABC’s in their hands. On lower cover an
advertisement: ‘Mellin’s Food’, ‘Trade Mark’ with a bird flying over his nestfull of young birds.

This is an original book, specially created in this tiny size and charmingly illustrated with lively pictures of various animals and birds. Two title pages, at the end of each alphabet two pages of figures and simple arithmetic.

The advertisement on the lower cover is unusual.

*American Art Assoc. Sale*, No. 13. The catalogue dates the book c. 1896 and adds ‘Very rare. We know of but one other copy’. This remark is not quite justified. Although certainly scarce, quite a number of copies of this item have been seen, but never with the advertisement on the cover.

**490. TRACTS FOR CHILDREN**


A rare and interesting collection of miniature tracts of a religious and educational nature. Each tract has its own title page and printer’s imprint at end.

**491. TRÉPASSEMENT DE LA VIERGE MARIE (LE)**


Eighty pages, including title. 3 7/8 × 1 13/16 in. Page size: 3 × 1 5/8 in. Type: 8-point. Contemporary calf. A rare prayer book with the long title poem at the beginning. At end some litanies in Latin.

**491A. TRÉPASSEMENT DE LA VIERGE MARIE (LE)**

Contenant les Litanies et plusieurs Oraisons à son honneur. Chez Grenier, Imprimeur. Troyes. No date (c. 1780). Title woodcut of the
Virgin, primitive cut of the crucifixion in the text. Ninety-four pages (but lacks pages 35-36 which were apparently never bound in). 2⅞ × 2 in. Page size: 2⅞ × 1⅛ in. Type: 9-point. Original brown boards, spine skillfully repaired. A rare little devotional work, with prayers, short poems, etc. in French and the litanies in Latin. The official approbation is dated 25th February 1676.

492. Tuer (And. W.) (Editor)


American Art Assoc. Sale, No. 200 (the miniature book only).

493. Van Dam (Dirk Jantz)

Almanach op’t Schrikk. Jaar ons Heeren Jesu Christi, 1752 . . .; By d’Erfg. Stigter, Amsterdam. Door Arent van Broekhuyten, Boekverkoper. Leyden. (1751). (16), (8 blank), (8), 8ff. 3 ⅛ × 2 in. Page size: 2 ⅛ × 1⅛ in. Type: Gothic, c. 8-point, calendar part larger (c. 10-point), and printed in black and red. Woodcut symbols for moon phases, horse and cattle markets. Contemporary calf, both sides richly gilt-tooled, with four-leaf clover tool in centre, crowns, anchors, arabesques in corners, metal clasps, gilt edges.

A curious and informative little Dutch almanac, with information on fairs, markets, moon phases, public holidays, stamp duties, with a
special appendix of sixteen pages, with the title: Reys-Wyzer (Travel­ler’s Guide), giving the departure of ships, barges and merchants’ messengers. A second appendix, also of sixteen pages, is headed: ‘De opregte Italiaanse Waarzegger . . . Gepractiseert door Don Antonio Magino, Professor en Mathematicus der Stad Bononien (Bologna). This title with woodcut device of the sphere. (The Italian Soothsayer, . . . practised by, etc., etc.) This is followed by a short chronicle of events from 1711 onwards.

Compare Van Dam (Meyndert).

494. VAN DAM (MEYNDERT)
Van Zwaamens en Thompson’s Almanach op’t Jaar ons Heeren Jesu Christi 1791 . . .; Gedruckt by A. van Zwamen en J. Thompson, Boekverkoopers. Rotterdam. (1790). Woodcut title vignette. Seven ¾-page woodcuts, woodcut vignette on a subsidiary title. (16), (8), (6, blank), (8), (8), 8ff. 3 ¾ × 2 ½ in. Page size: 3 ¾ × 1 ¾ in. Type: c. 5½-point. General title and calendar section printed in black and red. Binder’s modern crimson morocco, with flap to close.

An almanac of particular interest. It is divided into five parts, each with its own title. The calendar part follows upon the title quoted above. Then comes a ‘Reiswyzer’, giving details of ship departures and of some stage coaches. Follow some thick white leaves, chalked, so that entries can again be erased. The next section is entitled: ‘Tooneel van vrolyke Verrichtingen, ter verlustigung der Jeugd’, with an engraved emblem on title. It contains a long poem for children, with charming woodcuts. (Theatre of gay activities, for the pleasure of youth.) The following section ‘Het Amsterdamsch Speelwagentje’, contains a number of gay songs. The final section: ‘Den Opregten Italiaansche Waarzegger . . . gepractiseert door Don Antonio Magino’, starts off with predictions for people born under the different signs of the zodiac, gives a list of the hours of the tide in various localities, and concludes with a chronicle of events since 1778.

Compare: Van Dam (Dirk Jantz).

495. VERBUM SEMPITERNUM
h in sixes, including half-title, inscribed 'The New Testament'. Beautifully extra-illustrated with fifty-six engravings and woodcuts, dating from the seventeenth, eighteenth and early nineteenth centuries, some of them folding. They depict scenes from the Old Testament and the Life of Christ, some small woodcuts of Saints, a few woodcut initials, cut out of old books, and engraved portraits of Queen Mary and King William, opposite the leaves of dedication. 2\(\frac{1}{2}\) × 1\(\frac{1}{4}\) in. Page size: 1\(\frac{1}{4}\) × 1\(\frac{1}{2}\) in. Type: 10-point. Each page within red borders. Full brown straight-grained morocco, a binding of the end of the later nineteenth century. Double gilt fillets on sides and spine which is lettered: 'Holy Bible', 'Rep: 1818'. Gilt edges. Fine armorial gilt bookplate 'Joseph Haslewood', stamped on white vellum. Rare.

A perfect example of an extra-illustrated miniature book with the illustrations carefully chosen in accordance with the text. An early reprint of the famous juvenile miniature bible in verse by John Taylor, the 'Water Poet'.

Col. W. Johnston, *Thumb Bibles*, No. IX.

496. *VERBUM SEMPITERNUM*


An exact reprint (not facsimile) of the 3rd edition of the *Verbum Sempiternum* by John Taylor, the 'Water Poet', 'printed for Tho. James, and are to be sold at the Printing Press in Mincing Lane, and most Booksellers in London and Westminster'. Chiswick Press device at end.

Col. Wm. Johnston, *The Thumb Bibles*, No. X.


497. The same book, but reprint, dated on title 1850. Otherwise identical in text and size, as well as binding. This book has been referred to with some doubt as to its existence.

Col. Wm. Johnston, No. XI.
498. **VICTORIA MINIATURE ALMANACK (THE) and Fashionable Remembrancer for 1848**


The nicely produced almanac contains, besides the calendar, etc., details of the Royal Family, London bankers, a wage calculating table, postal information, ‘A True Song of Love’, by Alfred Crowquill, a description of Donnington Hall, to accompany the engraved plate, a page on Sir Robert Peel, anecdotes and sentences, some enigmas, and finally a six-page ‘Ball Room Guide’, including valses, quadrilles, and country dances. Followed by two pages of adverts.

499. **VICTORIA MINIATURE ALMANACK (THE) for 1851**


The frontispiece depicts Queen Victoria, the same design which was used by the publishers of this almanac as a title vignette in 1864, but without the decorative border. Information contained here includes a poem by T. J. Ouseley ‘The Wedding Ring’, safety in thunderstorms, to take impressions of plants, bridal ceremonies, etc., etc.

Among its notable events is ‘First Hippopotamus into England’.

500. **VICTORIA MINIATURE ALMANACK (THE) and Fashionable Remembrancer for 1864**


The frontispiece shows the Princess of Wales. The information
contained in this almanack includes a weather table by Dr. Herschel, the population of the various European countries, a railway table, a 'floral almanack', etc., etc.

501. VICTORIA MINIATURE ALMANACK (THE) and Fashionable Remembrancer for 1869

Kent & Co., Paternoster Row. London. R. Allen and Son. Nottingham (the latter are the printers, and have their imprint at end of the book. Lithographed frontispiece of Balmoral Castle and title, with vignette of Queen Victoria. $2\frac{3}{8} \times 1\frac{1}{2}$ in. Page size: $2\frac{3}{8} \times 1\frac{1}{2}$ in. Type: c. 5-point. Original black morocco, with flap to close. Inside pocket. Yellow endpapers. Gilt edges.

The interesting information included in the almanac comprises a 'floral almanack', signs of the weather, a railway table, population of Europe, post-office regulations, etc.

502. VIRGILIUS MARO (PUBLIUS)

(Opera) Motto: '—leguntur—, Ovid'; Impensis Gul. Pickering, 31 Lincoln's Inn Fields. Londini. Printer: C. Corrall. London. 1821. Engraved portrait by R. Grave. Engraved title, with vignette of a lyre within a wreath. Printed title. 283 pages, including a dedication leaf headed by a coat of arms. One page of adverts, announcing the forthcoming Diamond editions of Cicero and Catullus. $3\frac{3}{8} \times 1\frac{1}{2}$ in. Page size: $3\frac{3}{8} \times 1\frac{1}{2}$ in. Type: Corrall's famous diamond 4\frac{1}{2}-point. Contemporary black diced calf gilt fillets on sides, raised bands finely gilt-tooled. Four of the five compartments delicately tooled in blind, at foot name of owner 'A. A. C. Forbes'. Inside dentelle. Blue endpapers. Gilt edges. A beautiful binding.

Preserved, together with Pickering's Horace, Cicero, and Terence, in contemporary morocco box. For description see: Cicero. De Officiis, 1821. The Virgil is by far the rarest of the Pickering Diamond Classics and much sought after, as all but c. 100 copies were destroyed in a fire at the office of Corrall.

Sheringham, A Library in Miniature, in The Connoisseur, London. November 1902, page 168: 'The rarest of the series is the Virgil, 1821, of which only a hundred copies survived a fire. ... A complete copy is becoming valuable.'

Brunet, V, 1295: 'Edition d'un plus petit format, et en caractères plus menus que celle de Sedan.'

503. VOLTAIRE

Jeannot et Colin. Conte illustré par Steinlen; Pairault et Cie.,
Editeurs, Paris. 1895. Frontispiece and four plates by Steinlen, photo-engraved, title printed in black and red. Eighty-four pages, including blank fly-leaf, frontispiece and title. One colophon leaf. \(1 \frac{3}{8} \times 1 \frac{1}{4}\) in. Page size: \(1 \frac{1}{4} \times 1 \frac{1}{8}\) in. Type: Agate, 3\(\frac{1}{2}\)-point Roman. Binder’s brown morocco, original pictorial wrappers bound in. Front wrapper printed in green, reproducing Steinlen’s frontispiece and lettered ‘Voltaire. Jeannot et Colin’.

At the end, bound in, the publishers’ (and printers’) propaganda magazine:


The ‘Minuscule’ advertises a special miniature book cabinet called ‘La Gracieuse’ and illustrated, in Louis XV style, which has been specially created for the ten tiny volumes planned for publication by Pairault. It was mainly intended for children. The colophon at the end of the Voltaire volume states that a copy on ‘vélin’ paper costs frcs. 1.50, in wrappers and frcs. 3.00 in morocco. Fifty copies were printed on Japanese vellum in black and cost 5 frcs., fifty on the same paper in red at 6 frcs. each.

*Gumuchian*, No. 4138.
*Mikrobiblion*, Nos. 62, 158.

504. WALTON (IZAAK)

*The Compleat Angler* or the Contemplative Man’s Recreation, being a discourse of rivers, fish-ponds, fish and fishing. From ‘The (1676) Fifth Edition, much corrected and enlarged’; Henry Frowde, Oxford University Press Warehouse, Amen Corner, London, E.C. Printer: Horace Hart, Printer to the University, Oxford. No date (c.1905). Portrait, half-tone title, (reproducing vignette on the title of first edition) and title, text illustrations. Together XX, 588 pages. \(2 \frac{1}{8} \times 1 \frac{1}{2}\) in. Page size: \(2 \frac{1}{4} \times 1 \frac{1}{4}\) in. Type: Nonpareil 6-point Roman. Printed on very thin India paper. Binder’s green niger morocco, blind-stamped tools in centre and corners of covers, gilt-tooled spine (leaf tooling). Original wrappers bound in, front wrapper lettered in red within ornamental border. Red edges. In green niger slipcase.

A charming edition of the famous classic of angling literature, which was first published in 1653.

*Grolier Club*, No. 176.
*Mikrobiblion*, No. 244.

506. WALTON (IZAAK) & COTTON (CHARLES)

*The Complete Angler; or The Contemplative Man's Recreation.* Two parts. The first by Izaak Walton, the second by Charles Cotton; William Pickering. Printer: Thomas White, Johnson's Court. London. 1825. Finely engraved frontispiece by Aug. Fox after a design by T. Stothard, R.A., charming engraved title by the same. XVI pages (including engraved and printed titles), 314. (4) pages, fine small woodcuts of fish and tackle in the text. 3 1/8 × 2 in. Page size: 3 1/8 × 1 1/2 in. Type: c. 5-point, not Corrall's famous Diamond type. Contemporary calf, wide gilt fillets, flat spine in four compartments, three of them finely tooled in blind, two with a gilt shell tool, one with a fish. The Angler's Song, page 185.

Sheringham in *The Connoisseur*, November 1902, page 168 (ill.)

506A. WALTON (IZAAK) & COTTON (CHARLES)


This is perhaps the most coveted of the so-called Pickering 'Diamond Classics', although the volume is not printed in diamond type.

507. WALTON (ISAAC)


Although more or less uniform with Pickering's famous Diamond
Classics, this volume is printed in slightly larger type, by White who printed already *The Complete Angler* for Pickering.

508. WASHINGTON (George)

His Farewell Address; Kingsport Press. Kingsport, Tennessee. 1932. Portrait showing profile in white against black background, decorated with flags. 7½ ft., including half-title, portrait and title. 142 pages. ½ × ¼ in. Page size: 3 × ½ in. Type: printed from movable type in a minute and very clear type, c. 3-point. Publisher’s brown niger morocco, richly stamped in gilt on both covers and spine with a design composed of dotted lines and stars. Initial W in centre on front cover. Gilt edges. A fine copy.

The same edition as the tiny Lincoln and Coolidge. The text is taken, with a few slight alterations, from ‘American Masterpieces’ of the fifteen-volume set of ‘Modern Eloquence’. This little volume is a tribute by the printer-publishers on the occasion of the bicentennial of Washington’s birth.

509. WERSHOVEN (Prof. Dr. F. J.)


The advertisements at end give information on other tiny dictionaries in this most popular series, published at 90 Pfennig each, and also of the interesting series of great classics, published in the same size, including Goethe, Schiller, Heine, Lessing, Shakespeare, etc. These volumes were published in leather gilt for Mark 1.50, in vellum, gilt edges, for Mark 3. A special miniature bookcase was also available at Mark 1.50.

510. WERSHOVEN (Prof. Dr. F. J.)

511. Wesley (The Rev. John)


American Art Assoc. Sale, No. 202 (the 1820 edition only).

512. Wilson (Geo.)


The engraved title is lettered ‘Diamond Life of Abraham’, and this is one of a series of ‘Diamond’ textbooks dealing with the lives of Christ, Joseph, Samuel, Alfred the Great, etc.

American Art Assoc. Sale, No. 85, mentions some volumes of this series but not this one.

513. Wilson (The Rev. T.)


A scarce scientific juvenile item. The plates are of a purely technical nature.

514. Witty, Humorous, and Merry Thoughts

Selected by T.M.; David Bryce & Son, Glasgow. Printed at the University Press, Glasgow. No date (c. 1900). 128 pages, including half-title and title. 1⅛ × 7⅝ in. Page size: 1⅛ × 7⅝ in. Type: photographic reduction, clearly readable with a magnifying glass. Beautifully bound in full light-brown niger morocco, dark-blue oval inlay in centre of each cover within built-up centre ornament of arabesques and leafy sprays, double fillets inside with ornamental tool in each
corner, delicately marbled endpapers, gilt lettering on spine above small tool, gilt edges, bound by Zaehnsdorff. A very fine copy.

This is one of a number of very tiny photographically reduced books produced by Bryce. This particular book was first published not later than 1885. There is a larger book (3 1/2 × 2 3/8 in.) printed on exactly the same number of pages as the tiny edition, but with red borders around each page.

*American Art Assoc. Sale, No. 123.*

**515. WITTY, HUMOROUS AND MERRY THOUGHTS**

‘A little nonsense now and then, is relished by the wisest men.’

Selected by T.M.; David Bryce and Son. Printers: Robert Maclehose, 133 West Nile Street. Glasgow. No date (not later than June, 1885, as there is a MS. inscription of that date on fly-leaf). 128 pages, including half-title and title. 3 1/2 × 2 3/8 in. Page size: 3 1/8 × 2 3/8 in. Type: 6-point. Publisher’s wooden boards (polished), photograph of a church transferred to front cover. Cloth spine, richly stamped in gilt with the amusing figures of a little man and woman, lettered ‘Witty Humorous & Merry Thoughts’. Red edges. Each page within red border.

The main interest of this little volume lies in the fact that it served as the original, minus the red borders, for Bryce’s tiny edition of the same text, produced by photographic reduction from this volume.

**515A. WOLF (JOSEPH)**


A fine and delicate production by Miss Welsh, who in later productions calls her press ‘Le Petit Oiseau Press’.

**516. WOOD’S ILLUSTRATED ALMANACK FOR 1845**

J.T. Wood. 33 Holywell Street, Strand. (London). Twelve woodcut views. 1 3/8 × 3/4 in. Size of the original wrappers and the pages: 1 1/8 × 3/4 in. Type: engraved throughout. Original lithographed pink wrappers, inscription on front wrapper the same as on title. Preserved in imitation crocodile red leather binding, gilt edges. The whole preserved in a fine contemporary maroon morocco case, finely gilt-
tooled with arabesque and floral tools, with onlaid pieces of red, green, blue and white leathers. Size: $2 \times 1\frac{3}{4}$ in.

The views are of prominent London buildings, including bridges and the Thames Tunnel. The information includes the Royal Family, Bankers, stamps, etc.

517. **YOUNG (EDWARD, D.D.)**

_The Complaint; or Night Thoughts._ Vignette (Lyre surrounded by wreath); Printed for Jones & Co., Warwick Square. London. 1822. Engraved portrait by R. Cooper, and dated June 14, 1822. Engraved title, 203 pages. $3\frac{1}{8} \times 2$ in. Page size: $3\frac{3}{8} \times 2\frac{3}{4}$ in. Type: Brilliant 4-point, a smaller type than the later editions in the 'Jones Classics' series. Contemporary red morocco, sides within wide ornamental borders, enclosing a semi-circular leaf tool, gilt-tooled spine (flat back) in five compartments, inside border, dark-green endpapers. Gilt edges. Corners slightly worn.

Interesting early issue of a volume of the 'Jones Classics' series, printed in a very small type of little character.

518. **ZION’S BANK or Bible Promises Secured to all Believers**

Printed by Harrison Braithwaite for Robt. Taylor. No place or date. (Liverpool, c. 1845). Twenty-nine pages, including cover. $1\frac{5}{8} \times 1\frac{7}{8}$ in. Page size: $1\frac{1}{2} \times 1\frac{3}{4}$ in. Type: 6-point. Binder’s blue calf, raised bands, in similar slipcase, original ornamented boards in black, red and purple bound in.

A companion volume to ‘Fifty-Six Wants of the Children of Zion’. (No. 154.) Contains one long, popular and quite attractive devotional poem.

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**ADDENDUM**

The following volumes have been added to the Library whilst this catalogue was being prepared by the printers.

**1A. ADOMEIT (RUTHE.) (Editor). The Little Cookie Book**

Thirty-one Favorite Recipes of a Minibibliophile. The Lilliputter Press. Woodstock, Vermont, U.S.A. 1960. Title vignette and other vignettes in black and white by Helen B. Herrick. XVIII, Ninety-three pages. $2\frac{7}{8} \times 1\frac{7}{8}$ in. Page size: $2\frac{3}{4} \times 1\frac{3}{4}$ in. Type: 6-point Caledonia.

65A. BREF DE GRÉGOIRE XIII. 1582.

On verso: Illustre par Michel fils ainé, and on the following page: Gravé par Lechard. Engraved title, verso of title and following page, thirty-one fine engravings, all full page. $\frac{3}{4} \times \frac{3}{4}$ in. Page size: $\frac{3}{4} \times \frac{3}{4}$ in. Type: Engraved throughout. Recent full brown niger morocco, raised bands, in similar slipcase. Gilt edges. Probably the smallest all-engraved and fully illustrated miniature book in existence. The interesting illustrations show various Saints and Bishops, their sufferings, etc., other devotional pictures, each with an engraved caption. It is difficult to establish the exact date and place of publication of this volume, which is of outstanding rarity.

85A. CHARTE CONSTITUTIONELLE; A Paris.

On verso of title: J. M. Eberhart. Imprimeur. No date (1814). Ninety-five pages, including title. $1\frac{1}{2} \times \frac{1}{6}$ in. Page size: the same. 4½-point. Original blueish wrappers. Gilt edges. Exceedingly rare copy of the Constitutional Charter proclaimed by Louis the Eighteenth of France in Paris in 1814, which he calls 'the 19th of his reign'. A political document of great interest, marking the end of the Revolutionary and Napoleonic era.

Microbiblion, No. 46 (another edition), but by the same printer, writes that the book, although printed in large numbers, is of the greatest rarity.

114A. DAVIS (FRANK MARSHALL)

Black Man's Verse. Black Cat Press. Chicago, 1961. Coloured title vignette. Fifty-three pages, including fly-leaf, title and half-title, and one blank page. $2\frac{1}{2} \times 2\frac{1}{4}$ in. Page size: $2\frac{1}{2} \times 2\frac{1}{4}$ in. Type: Linotype Caledonia, Bodoni Bold and Foundry Ultra Bodoni, mainly 7-point. Half-title printed in red. On hand-made Berestoke paper from England. Limited edition. Bound in smooth black leather with gilt centre ornament on front cover.
The design and typography of this book are by Norman W. Forgue. The date of the copyright is 1935.

117A. **DEVOCION A LOS SANTOS EVANGELIOS**

At end: En la Imprenta y Librería de Santander y Sobrinos, ano de 1816. Valladolid (Spain). Crude woodcut on title. Thirty-two pages. \(1\frac{1}{2} \times 1\frac{1}{2}\) in. Page size: the same. Type: c. 14-point. Unbound as issued. Preserved in curious contemporary slipcase of silk, embroidered with metal sequins, and small rhomboid inset mirror with red silk loop to carry as an amulet.

Extremely rare Spanish devotional miniature book of such an ephemeral nature that it is doubtful whether more than two or three of these tiny volumes have survived. A typical example of the product of a popular and unrefined printing press in a provincial town.

146A. **ÉTRENNES SPIRITUELLES, ou Conduite de la Vie Chrétienne**

Chez C. S. Lamort, Imprimeur, près des RR. PP. Dominicains, No. 239. Nancy. No date (1785). 128 pages including title. \(3\frac{5}{8} \times 2\frac{1}{4}\) in. Page size: \(3 \times 2\) in. Type: 6-point. Bound in an exceptionally fine contemporary binding of dark green silk, richly embroidered with silver thread and sequins, inset in the centre of both covers within a thick embroidered frame are oval devotional engravings of Saints delicately coloured in red and ocre and protected by sheets of mica. The spine is also embroidered in silver thread. Red edges.

A rare devotional book containing a calendar, a list of moveable feasts and holidays from 1785 to 1800, prayers and liturgies in French and Latin. In an exceptionally beautiful and rare contemporary binding.

156A. **FORGUE (NORMAN W.)**

One Hundred Proverbs adapted from the Japanese. Privately printed. The Black Cat Press. Chicago. MCMLX (1960). Frontispiece showing Mount Fujiyama in black, red and white. Thirty-one pages including frontispiece, title and one blank page. \(2\frac{1}{2} \times 2\) in. Page size: \(2\frac{5}{8} \times 1\frac{1}{2}\) in. Type: Foundry Bulmer, Legend and Linotype Benedictine 6-point printed on one side of the leaf only, with red rules, headlines and ornaments. On specially made 60 pound Keith Krestweave paper. Limited edition. One of the few copies bound in full smooth red leather by the Monastery Hill Bindery.

With an interesting preface on the collecting and production of miniature books.
163A. Gems of Sacred Poetry


Very rare luxury edition of a very ordinary devotional book, containing 250 religious poems.

196A. Hippocrates


Very rare miniature edition of the aphorisms of the great Greek physician who was born 460 B.C., with the Greek and Latin texts. Brunet, Volume III, 173. The Dutch name of the publishers is Gaesbeck.

206B. Hugo (Victor) Poésies

deux couleurs à la presse mécanique H. Jullien, Bruxelles.’—Each page within red typographical borders. Preserved in original red slipcase.

A true miniature book of great typographical interest, printed for the Fiftieth Anniversary of the Belgian State as a souvenir edition of the National Exhibition by the Workers’ Group of the printing house of Lefèvre. This selection of poems by Victor Hugo was specially authorised by the great poet. The type is minute but wonderfully clear and the printers have given an unusual number of typographical and production details.

289-B. LA FONTAINE


Grolier Club, No. 81. See No. 289B.

302A. LITTLE WARBLER (THE)


345A. LONDON ALMANACK for the Year of Christ 1858

Printed for the Company of Stationers, London. 2 1/2 × 1 1/8 in. Page
size: $2\frac{1}{4} \times 1\frac{1}{4}$ in. Type: Engraved throughout. Original brown leather, with inlaid pieces of white and light brown leather, richly gilt-tooled with leaf and arabesque tools. Star-shaped ornamental centre pieces. Gilt edges. In similar slipcase.

A much finer binding than most of the others belonging to this late period in this famous almanack’s run.

355-A. LOTH (DR. J. T.)

The Tourists’ Conversational Guide in English, French, German, Italian. David Bryce and Son. Printed at the University Press, Glasgow. c. 1900. 126 pages. $1\frac{1}{4} \times \frac{3}{4}$ in. Page size: the same. Type: photographic reduction to a minute but very clear type. Original red roan. Front cover lettered in gilt ‘Tourist’s Conversational Guide in English, French, German, Italian.’ Lettered on spine in gilt ‘Conversational guide’. Yellow edges.

Perhaps the rarest of all the tiny Bryce miniature books.

390A. NOUVEL ALMANACH DE POCHE (LE) pour l’an de grace M.D.CC.LXXVII.

A Liège, Se vend à Lille chez B. Brovellio. Avec Permission. Frontispiece consisting of a charming typographical border and decorations and the words ‘Étrennes curieuses’. Typographical ornament with a crown on title. Woodcut portraits of Louis XVI and of Queen Marie Antoinette of France, half-page woodcut of an astronomer gazing at the stars at end. Thirty-two leaves, including frontispiece and title. $4 \times 1\frac{1}{4}$ in. ‘finger size’. Page size: the same. Type: 7-point. Original coloured hand-painted wrappers.

A rare finger-size almanack, containing, besides the calendar, informations about the Tournai diocese, a list of eclipses, six poems and songs of a light vein, anecdotes, puzzles, genealogical information, etc.

403A. PETIT PAROISSIEN DE L’ENFANCE (LE)

Printers: Typographie de Ad. R. Lainè’ Rue des S. Peres, 19, Paris. c. 1850. Nine plates. Ninety-two pages. $1\frac{1}{8} \times \frac{3}{8}$ in. Page size: $1\frac{1}{8} \times \frac{3}{8}$ in. Type: 4f-point. Original pinchbeck, with clasp, blue cloth spine, on the front cover in relief the Virgin Mary within a decorative frame and the inscription: ‘Sancta Mater Dei Ora Pro Nobis’, on the lower cover, within similar frame a cross growing out of the initial ‘M’, and two flaming hearts, one pierced with a dagger. Gilt edges. 

*Mikrobiblion*, No. 180 (mentioning only five woodcuts and not the four copper engravings).
405-A. PETIT RAPPORTEUR FIDÈLE ET DISCRET (LE)
Chez Le Fuel, Rel. (uteur) Lib. (raire), Rue St. Jacques, No. 54.
Paris. No date. c. 1810. Engraved title with delicate vignette showing
a girl dancing, holding bells, and a cat on which rides a little dog,
signed Paumel. Twelve charming very finely engraved vignettes for
each month, showing various trades, including a printer, a locksmith,
a stone cutter, a bricklayer, an engraver in copper, etc., designed and
engraved by Couché fils. The pages are otherwise entirely blank,
except for a poem by Béranger, written at the end in pencil by a later
Title in calligraphic lettering. Contemporary full crimson straight-
grained morocco, both covers with finely chased silver borders,
elaborate corner pieces, each showing two arrows, and grapes with
their leaves. On the front cover also a finely worked rectangular silver
panel, engraved 'Souvenir', and another similar panel in the shape of
an armorial shield, engraved 'Lucien'. The little volume is fastened by
a silver pencil holding the book together by means of finely chased
loops. Moiré silk endpapers, with a wallet in lower cover, containing
a folded piece of paper with a lock of hair. A beautiful miniature note
book in a very fine silver binding. Rare.

433A. RETOUR DU PRINTEMPS (LE)
Paris. 1808. Fine engraved title with wide decorative border composed
of branches, wreath and a bird in flight. Twelve beautiful engraved
plates. (Two), twelve, twenty-four, twelve (two) pages. 2 1/4 x 1 7/8 in.
Page size: 2 1/4 x 1 7/8 in. Type: 7-point. Contemporary red straight-
grained morocco, gilt borders composed of leaf and flower tools gild-
tooled spine, pale blue silk endpapers, mirror set into the inside of
front cover, gilt edges. In similar gilt-tooled slipcase in book shape,
with vase tool on spine.
The almanack contains a calendar for 1808 and the text of songs
like 'Les Amans constans', 'Le Retour des Hirondelles', etc. The
quality of the book is quite exceptional and the plates, which illus-
trates the poems are of great charm and fine execution.

449A. SCHLOSS'S ENGLISH BIJOU ALMANAC FOR 1841
Poetically illustrated by the Hon. Mrs. Norton. Published by A.
Schloss (Fancy Stationer to H.R.H. the Duchess of Kent), 12
Berners Street, Oxford Street, London. Engraved portraits of Marie
v. Hessen, Napoleon, Caroline Norton, I. S. Knowles, Taglioni, and
view of Caernarvon Castle. 4 3/8 x 8 in. Page size: the same. Type:
M.B.-O
engraved throughout by B. R. Davies in Excelsior, 3-point. Bound in white smooth calf, with gilt borders. On front cover the Royal Crown and the initials P R, on lower cover finely tooled in gold a rose with leaves and buds, shamrock, thistle. In similar slipcase. The whole preserved in a heart-shaped case of mother-of-pearl and silver. Both mother-of-pearl sides beautifully carved with the crown and the initials P R within a wreath of rose, shamrock and thistle. With magnifying glass of mother-of-pearl and gold, with a small circular gold panel inlaid into the front with the engraved initials P R and a crown. The inside of the heart-shaped box lined with silk and velvet. The whole box preserved in its original blue velvet jewel case, also lined with satin and velvet.

(Victoria, Princess Royal was born November 21, 1840.)

A unique Royal commemorative copy of this famous English miniature almanack, of exceptional beauty and delicacy. This copy has been decorated with a special hand-written dedication leaf, with fine scroll work in red and the initials ‘P R’.

Grolier Club List, No. 112.

462A. SCHWARZWALD (EUGENIE)

The Homecoming of the Lost Book. From the German by Albert Henry Allen. Privately printed by the Black Cat Press at Chicago, Illinois. (1960.) Small blue title vignette and coloured vignette at the beginning of the text, designed by Calvin Brazelton. Twenty-seven pages, including title and half-title and one blank page. $2\frac{1}{2} \times 1\frac{1}{4}$ in. Page size: $2\frac{1}{8} \times 1\frac{1}{4}$ in. Type: 4-point modern Roman, printed on one side of the leaf only, on English hand-made Berestoke paper. Bound in blue niger morocco by Monastery Hill Bindery, Chicago. Only a few copies of this limited edition were produced in full leather.

Interesting printer’s note about the production of miniature books at end.

477A. TESTAMENTUM Novum

Testamenti Novi Editio Vulgata; Apud Gulielmum Rovillium. Lugduni (Lyons). 1562. Printer’s device (an eagle and two snakes) on title, many attractive three to four-page woodcuts illustrating the New Testament. 927, (twenty-two) pages, $4\frac{3}{4} \times 2\frac{1}{2}$ in. Page size: $4 \times 2\frac{3}{8}$ in. Type: Roman 7-point. Contemporary calf, blind-stamped borders on both sides (rather worn), raised bands, remnant of brass clasps. Waterstains at end. Repairs to title, affecting the publisher’s name.

Second edition of Roville’s edition of the Vulgate New Testament,
first published in 1553. This edition has the British Museum Short Title Cat. of Books printed in France, page 63.

483A. Thumb Confession Book (The)


The printed portion consists of questions, with blank pages opposite to write in the answers. Five of the sections are filled in in French (one in English) by young ladies and gentlemen, the earliest date being February 8, 1885. The replies are most entertaining.

494A. Venice


Rare early miniature guide of Venice in fine condition, interesting also for its excellent photographic views.

(The gelatin silver bromide emulsion was introduced in 1871.)

513A. Witty, Humorous and Merry Thoughts

(Motto) ‘A little nonsense now and then, is relished by the wisest men.’ Selected by T. M. Frederick A. Stokes Company. Publishers, New York. Printed at the University Press, Glasgow. c. 1898. 128 pages. 1 ⅛ × 3 ⅜ in. Page size: the same. Type: photographically reduced to a very small but legible type. Original red roan, lettered on front cover ‘Witty Humorous and Merry Thoughts’ and on spine ‘Merry Thoughts’, both in gilt. Yellow edges.

More commonly found with the Bryce, Glasgow, imprint.
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L. J. MAXSE (No. 358)
  Author of The Potsdam Diary, 1917.

Maxse, Leopold James (1864–1932). English journalist. A son of Admiral F. A. Maxse, he became in 1893 proprietor and editor of the National Review, which he made well known as a controversial journal, famous for its imperialistic views.

He devoted much of his writing up to 1914 to warnings against coming war, and published a number of books and pamphlets, such as Germany on the Brain. He died 22 January, 1932.

From the Concise Universal Biography. The Amalgamated Press. 1934.

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The Rubáiyát has been one of the best sellers among the miniature books. Enormous numbers of copies have been published. They vary from presentation copies in India (1897) and some others (outside my limit of size but not so in America) to the most popular production of Bryce. (For Mieg’s and The Rose Garden . . . see ‘The Smallest Book’.)

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News Letter of the 64mos., Nos. 5, 16.

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M.B.—P
JEREMIAH RICH (1630–671) of good connexions, was a famous stenographer, writer, and poet, and was famous also for minute writing. His first work, *Semigraphy* (1642), included the statement:—

‘... invented and composed, by the author thereof, William Cartwright, and is now set forth and published by his nephew Jeremiah Rich immediately next to the Author deceased.’

And in the preface he states:—

‘Although I am not the father of it, yet I am the right heire, for my Uncle dying left it to me only.’

But in his later books on ‘swift writing’ reference to his Uncle disappears. It is charitable to suppose that Rich had so improved the system that he considered the later developments to be his own.

The two miniature productions of Jeremiah Rich (Nos. 384, 422) are very similar to those of his contemporary Thomas Shelton, whose system was used by Pepys. Shelton’s works were entered in the Stationers’ Register to Samuel Cartwright—a possible connexion with Rich’s William Cartwright?
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Apprenticed to John Collyer, assistant to James Heath.
First independent works were illustrations to Akenside after Stothard whose *Canter: Pilgr.* ‘he had large share in engraving:
also Homer after Cook: also Smirke’s drawings for Don Quixote.’
Exhibited 1824–8 (Graves: 1895)

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Maimonides, who visited the island about 1165, warned them on matters of high morality, particularly in maintaining the purity of Judaism. These, augmented by a third influx resulting from persecution by the Spanish in the fourteenth and fifteenth centuries, were unmolested under Arab domination, until they were expelled from the island after its conquest by the Spanish in the sixteenth century. When these were replaced by the Turks, the Jews were able to re-establish themselves and found a well-organized community, including a printing press.

By 1930, there were about forty Jewish families on the island, living on good terms with their Islamic neighbours.

‘In 1943 it was saved from extermination at the hands of the Nazis by paying a gold ransom.’ The present inhabitants are very pious and some of deep learning.

*Encyclopaedia Judaica, Vol. 5. 1930*


*The Standard Jewish Encyclopaedia, 1959.*
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DESCRIPTIVE SUMMARIES
The summary essays which follow are in elaboration of the earlier shorter paragraphs

ALMANACs

English

For about 300 years the publication of almanacs was dominated by the Company of Stationers. Previous to this control had been exercised by the Church; but when lay sources began to develop, the Church sought to use the Company primarily to burn books, destroy presses, and limit the type-founders which it considered to be spreading sedition and heresy.

The power of the Company began in 1403 with the grant of a charter by the Court of Aldermen; and after it had grown to full development by 1560, it had a long and bitter struggle to maintain its position.

A strong Act of 1586 gradually fell into contempt; in 1640 the Star Chamber disappeared and its decrees with it; and a more drastic decree of 1662 caused an even greater deterioration in printing and typography.

Since 1603, when James I granted the monopoly of publishing almanacs, the Company produced them in a number of types and sizes—during the seventeenth and eighteenth centuries ten to fifteen different styles were issued. The privilege was worth fighting for, as it protected sales of over 380,000 in 1784.

Reference


In common with other printed matter a tax was levied on almanacs. The stamp is found in these printed either in red or black, and is usually illegible. It consists of a circular shield bearing a white star, and within this is a vertical white cross. Above the shield is a crown surmounted by a Maltese cross; and behind it are crossed sceptres, the whole being surrounded by lettering stating the value of the tax with M.B.—5
an identifying number below. In 1779 the tax was one penny, and in 1829 it was 1s. 3d. It was removed in 1834.

The price of the almanacs illuminates the struggle between monopoly and popular favour:—

<table>
<thead>
<tr>
<th>Year</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1730</td>
<td>Six pence</td>
</tr>
<tr>
<td>1782</td>
<td>Eight pence</td>
</tr>
<tr>
<td>1791</td>
<td>Nine pence</td>
</tr>
<tr>
<td>1798</td>
<td>Fourteen pence</td>
</tr>
<tr>
<td>1802</td>
<td>Fifteen pence</td>
</tr>
<tr>
<td>1805</td>
<td>1 shilling and nine pence</td>
</tr>
<tr>
<td>1816</td>
<td>2 shillings and two pence</td>
</tr>
<tr>
<td>1835</td>
<td>Six pence (without change in appearance)</td>
</tr>
<tr>
<td>1842</td>
<td>Six pence</td>
</tr>
</tbody>
</table>

In some almanacs between 1742 and 1762 (perhaps the limits are actually wider) there is a 'Table exhibiting at one View the value of Portuguese Pieces in English pds and Sh.', the 'pieces' being of gold. The reason for this inclusion was that Portuguese gold coins were allowed by the British government entry into this country as a result of the prolific output of the Brazilian gold mines.

Special attention should be paid to Thomas Carnan on account of his strenuous fight to break the monopoly of the Company of Stationers for the publication of almanacs, granted by James I.

He was a bookseller and publisher in London, 65 St. Paul's Churchyard, 1737–88. He is believed to have been the son of William Carnan, who died in 1737 and whose widow married her late husband's apprentice, John Newberry—a name which became well considered in the publishing world of the time.

When Newberry removed to London Carnan went with him and became intimately associated in the business. On the death of John Newberry, Carnan carried on in partnership with Francis Newberry, the nephew of John. Soon afterwards he began publishing almanacs, and then the turmoil started.

His arrest for defying the law became an annual affair, which gave rise to the story that he always kept a clean shirt in his pocket so that he might make a decent appearance in Court.

In November 1773 the Company brought an action against him in the Court of Chancery for publishing *A Diary for the Year 1774* by Rueben Burrow, *late Assistant Astronomer at Greenwich*, which they maintained was an infringement of their patent.

Carnan boldly replied that King James had no right of Property in almanacs and therefore could not pass it on to others; but the Company obtained an injunction against him, which was set aside by the judges of the Court of Common Pleas, who decided against the validity of the patent. The Company then prevailed upon Lord North to bring in a Bill to legalize their monopoly, to which Carnan
replied by presenting a petition against the Bill, which was thrown out by the House of Commons on 10th May 1779.

He finally won his case, and in that year his almanac contained the jubilant statement:—

Printed for T. Carnan, in St. Paul’s Church yard; who after an extensive Suit in Law and Equity, by the unanimous opinion of the Judges of the Court of Common Pleas, dispossessed the Stationers’ Company of their pretended exclusive privilege of Printing Almanacks, which they usurped for two Centuries; a convincing proof that no unjust monopoly will ever stand the Test of an English Court of Justice.

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*Booksellers of the Last Century*, C. Welch, pages 6–7.

An early series of almanacs of which that for 1681 was ‘printed for the Company of Stationers by Mary Clark’, was compiled by Goldsmith. It is printed in black and red, with the Signs of the Zodiac associated with all the days in the Calendar, and weather forecasts for each quarter of the moon.

The public is informed about Money Tables, Archbishops, Bishops, and Deans, Judges, Distances in England, Days of Fairs, General Post Office, and Solar Ingresses. In addition, ‘A Compendious Chronology’ consists of a reasonable Dictionary of Dates, significantly including ‘Mohamet the Imposter’. Recorded also are Three Comets that appeared in 1662, and 2 Whales in the Thames in 1669. A wood-cut of the human hand, evidently originally drawn for cheiromancy, has been adapted to act as a sundial by the addition of a straw held inside the thumb.

Goldsmith’s almanack for 1775 was printed by R. Hett and ‘Priced Eight Pence Stiche’d’; and included a typical series ‘Remarkable Events’ which are of as lively an interest today as then:—

Black-friars bridge voted for 1759
Broad Pieces called in, and converted to guineas 1732
Coaches first us’d in England 1555
Dunkirk delivered to Cromwell 1658
,, sold by King Charles II to the French 27 Nov. 1662
Eclipse of the sun, the greatest seen in England for 500 years 1715
Hell-fire clubs suppressed by order of council 29 April 1721
Jenkins, Henry, of Yorkshire died eatat 169, Dec. 1670
Noah’s Flood, Ann. Ant. Christum 2348
Parr, Thomas, of Shropshire, died aged 152, 9 mo. 14 Nov. 1634
M.B.—5*
Tide so high at Westminster that the lawyers were fetched out of the hall in boats. 24 March 1734

The 1788 almanack included, among its 'Remarkable Events':—

Frost, great, a fair on the Thames 1716

ditto 1740

Peace, concluded between England, France, Spain, and Portugal 10 Feb. 1763

The middle of the nineteenth century saw a very active competition among several publishers for public favour, each of whom produced almanacs very similar to one another but having their own 'flavour'. Tilt and Bogue's (see also Publishers) products were much like the London Almanacks, but were dull and austere in appearance, except the latest, in beautiful slip cases. The only novelty was the inclusion of The Year of the Julian Period. This was a composite scale of time devised primarily for the benefit of astronomers. Its advantage lay in its continuous series of days uninterrupted by the divisions of weeks and months and epochs, and starting before the occurrence of historical events.

It was invented by the French chronologist Joseph Scaliger in 1582, who combined the solar cycle of 28 years, the lunar cycle of 19 years, and the cycle of indiction of 15 years, leading to a figure of $26 \times 19 \times 15 = 7,980$ years. The Period starts from 1st January 4713 B.C. with all these cycles beginning together at the year 0, so that it can be used for recording any subsequent historical event. For example, the number for the year 1837 is 6550.

The Cycle of Indiction has been included although it has no astronomical significance. Its use seems to have varied in development rather vaguely and erratically for such purposes as a census for taxation, and the recording of events such as treaties. There were Greek, Roman, and Christian systems which were inter-calculable.

Bogue, after succeeding to Tilt, recovered light-heartedness in his almanacs, which contained the customary information, together with engraved portraits of prominent politicians, singers, and theatrical personalities.

Goode's Bijou Almanack for 1845 was closely similar, but had a strongly religious tone and was produced in glazed black wrappers.

Rock's Bijou Almanack (1851) included British and foreign views with short description and 'memorandum' pages for notes.

Strange produced his Victoria Miniature Almanacks, evidently intending to appeal to the upper level of society. It contained (1848) the
usual information, as well as an ironic *True Song of Love* by Alfred Crowquill, a pseudonym of Alfred Henry Forrester, a humorous artist and writer, with other amusing contributions, offset by medical and legal advice, and a moral 'Joseph Model for the Young'.

The almanac for 1851 also contained a wide range of information, including the arrival of 'The First Hippopotamus into England'. By 1864 *Kent & Co.* took over, and the light-hearted portion was ousted by a still wider range of severely practical information, including the triumphant record of 'Duty off Almanacks, 27th July 1834'.

The title of *Victoria* was taken by Howlett & Co. for the *Almanack* in their *Golden* series of publications. It contained the conventional information, but with special reference to the Moon's Changes and their relation to the weather, by Dr. Herschell: probably Sir John Fred. Wm.; F.R.S.: 1792-1871.

From 1836 to 1843, *Schloss* had been publishing his tiny and delicious *English Bijou Almanacks*, characterized (from 1836-9) by being 'poetically illustrated' by well-known writers, and by engraved portraits of famous people.

The most interesting of these (1837) was 'L.E.L.', the pseudonym of Letitia Elizabeth Landon (1802-38), poetess and novelist.

In 1838 she married George Maclean, Governor of Cape Coast Castle. The fort was built by the Portuguese in the sixteenth century, rebuilt by the British in 1662, and taken by the Dutch in 1663-4. It was used by the Company of Royal Adventurers Trading in Africa, instituted by Charles II of England as a slave depot. The castle has been used since 1843 by the Independent Gold Coast government, now the independent State of Ghana.

In 1839 was published her farewell 'To my Fairy Chronicle'—which was tragically for ever, for two months after her arrival in Africa she died, probably of an overdose of prussic acid, an acknowledged remedy for spasms. Her portrait by Maclise is in the National Portrait Gallery in London.

In 1840 the almanac was poetically illustrated by S. Lover, Irish song-writer, novelist, and painter, who was associated with Dickens in founding *Bentley's Magazine*. An exquisitely engraved portrait of the Prince Consort was presented to purchasers as a separate sheet. In 1841, the Hon. Mrs. Sheridan, afterwards Lady Stirling Maxwell, Irish poetess, novelist, beauty, and wit, took the position of poetic illustrator. Her portrait by Hayter is in the Chatsworth collection.

(The almanac for 1843, not in my collection, was 'poetically illustrated' by Miss Mitford.)
A beautiful set of these almanacs, each with its magnifier, appears in Magg's Catalogue, No. 500 (item No. 189, 1928).

Tilt and Bogue are usually considered together, for they were partners till Bogue became Tilt's successor in 1842. Their almanacs are very similar to the London Almanacks (Raven series), but are less attractive and extensive, and are mainly bound in strong leather envelopes.

Charles Tilt, book and print seller of 88 Fleet Street, was best known for his illustrated classics and miniature books of attractive appearance. With Bogue he published miniature almanacs, printed in type, in 1837. The only unusual reference, not found elsewhere, is to the Year of the Julian Period (see under Almanacks).

David Bogue appears to have been related to the David Bogue dating 1750–1825, the well-known theologian who served on the preliminary committee which founded the Religious Tract Society. On Tilt's retirement in 1842 (or maybe 1846) Bogue bought his business and remainders, and carried on his miniature almanacs. An injunction obtained against Bogue by Bohn, another publisher of cheap libraries, forced him to retire (1852 or later), and Bohn's rapid development led to his absorbing Bogue's copyrights.

Bogue's contribution to the world of little books was his series of beautiful Bijou Almanacs.

Austrian (1919–35: Nos. 157, 158, 159, 438–42)

All these almanacs are beautifully bound and well printed in black and red, and all pages are framed. Only those for 1920 and 1921 contain some of the expected tables and lists, but all contain the Jewish calendar. Does this indicate the tolerant friendliness of a Roman Catholic country, or just a strictly businesslike attitude of the publisher? 1921 also includes a List of Patron Saints and of the Drawing of Lotteries.

The Flowers in No. 276 have been identified with the help of Dr. Menderis of the Natural History Museum:

Identifying letter Names
F Feuerlilie. Lily Lilium bulbiforum
R Rose (cultivated)
E Erdbeere. Strawberry (cultivated) Frigaria chiloensis × F. virginia
U Crocus sativus. Letter unidentified: perhaps a local Austrian name
Identifying letter | Names
---|---
N | Nelke Dianthus caryophillus Carnation (Letter unidentified: perhaps local Austrian name)
D | Convolvulus althaeoides Bindweed (Letter unidentified: perhaps local Austrian name)
S | Sonnenblauem Sunflower Helianthus annuus
C | Camelia japonica
H | Hyacinthus orientalis
A | Primula aurica
F | Syringa vulgaris (Letter unidentified: perhaps a local Austrian name)
T | Tulip, hybrid

The identifying letters spell Freundschaft.

Dutch—Almanack for 1791 (No. 494)

This follows the traditional form of such publications; but includes amusements for children (illustrated) and songs, with astrological forecasts 'by a very trustworthy Italian oracle, Anthonio Magino, professor of mathematics in the town of Boboni in Lombardy.'

French

By comparison with the others, the Gallic spirit of elegance is very evident.

Étrennes Mignonnes (1819), (No. 146), amongst the general information customary in almanacs includes a Tableau des Nouvelles Mesures—this is, the Metric System, which had already been adopted by the French eighteen years earlier.

Among the curiosities of nature is found the sentence '. . . assuming the earth to be populated by a million persons'—this at the time when Louis XVIII and George III were reigning.

It includes also a map of France and her neighbours and of Europe, showing the zero of longitude as passing through the Isle de Fer. This is explained by there having been many systems of longitude before the establishment of Greenwich at an international meeting at Washington in 1884, after years of political strife. The name evidently comes from the Island of Ferro (Hierro), one of the larger islands of the Canaries.

Le Reveille-Matin (No. 434), 1768, includes songs with illustration in which street-sellers chanted their wares to well-known airs, comparable to but more sophisticated than our Cries of London which were simple invitations to buy.
Amour et Gloire (No. 8), 1827, is in a general way very similar to the above—public taste has changed little in sixty years.

BIBLES

Probably the first English miniature Bible was *An Agnus Dei*, written by John Weever in 1601 and printed in London by Val Sims for Nicholas Lynd. It is so rare that only a few copies survive from the three or more editions it reached. One is in the library of the Victoria and Albert Museum.

The first *Bible in Miniature*, produced for children, was that published by Wilkin in 1727, reprinted by Harris in 1771 and repeated in 1774 and 1775. This and the others that followed were derived from the *Verbum Sempiternum* (Old Testament) and *Salvator Mundi* (New Testament) of John Taylor (see below). Elizabeth Newberry (1780 and possibly in 1776) followed Harris (1s. 6d. in calf and 2s. 6d. in morocco), and Mozley published a number of editions of which that of 1798 is probably the first, price 6d. in neat gilt covers. J. Harris, successor to Newberry, published miniature Bibles very similar to Newberry’s and many other books for children in the early nineteenth century, and found great advantage in Newberry’s great reputation in this field. Darton & Harvey followed, c. 1808, with a production of general improvement on Newberry’s.

The first Miniature Bible to be printed in Ireland is that of Sleater (1788) closely following that of Harris (1771), in arrangement and with illustrations which seem to have been redrawn. In America one of the earliest miniature Bibles is one of John Taylor’s Thumb Bibles, printed in Boston by Mein & Fleeming in 1766: it is $2 \times 1\frac{1}{2}$ in.

The most famous of these Bibles was the *Verbum Sempiternum* and *Salvator Mundi*, in verse, of John Taylor (1580–1653). It first appeared in 1616, possibly inspired by Weever’s *Agnus Dei*, and was reprinted during the following 350 years.

Among the publishers of Taylor Thumb Bibles are:—

1616 the first and famous edition  
1631 J. Beale, London, and also Aberdeen  
1693 printed by F. Collins for T. Ilive  
1701 printed by A. Whittingham
Descriptive Summaries

C. 1700  Thos. James: 3rd edition with amendments—the best known
1818  W. Davy
1849  Longman & Co., who invented the term ‘Thumb Bible’
1850  the latter reprint is sometimes only vaguely acknowledged to exist

The frontispiece, ‘To the Reader’, ‘Epistle’, prayers at the end, and Dedication, in all these reprints vary but with little intrinsic importance.

The most interesting of all in this collection is the 1818 edition which has been delightfully grangerized, with rubrications, and bears a book-plate of Joseph Haslewood. (See Book-plates.) (No. 495.)

Not only for his Thumb Bible is John Taylor (1580–1653) worthy of attention, but also as a picturesque and turbulent example of the publicists of his time.

Having got ‘mired’ in Latin accidence at his Gloucester grammar school he was apprenticed to a London waterman. After being pressed into the navy and serving under the Earl of Essex, he returned with a damaged leg. He became a waterman—‘the King’s Waterman’, ‘the Queen’s Waterman’, and most famously ‘the Water Poet’, all self-styled titles.

He had keenness of mind, sharpness of observation, good humour, wit, and intelligence, with a capacity for superficial versification—all these attributes he used in his pamphlets defending his ‘poor trade’ against the excessive number of watermen, the use of the ‘hired hackney-hell carts’ and the transference of the theatres from the Surrey side of the Thames.

He published descriptions of his travels in England and Scotland (he was guest of the Earl of Mar), and a number of religious books: Ben Jonson and Decker were interested in him.

He also devised water pageants. But ‘He can at best be only regarded as a literary bargee. As literature his books—many of them coarse and brutal—are contemptible.’

He kept a public house at Oxford between 1642 and 45, and was made Yeoman of the Guard by the king. In London he took the Crown (now the Ship) public house (1645?) in Phoenix Alley, renamed Hanover Court, Long Acre. He died childless and intestate; his widow carried on the pub till her death in 1657–8. He was buried in the churchyard of St. Martin-in-the-Fields, but his identity was lost in the re-interment, probably in the London Necropolis at Brookwood.
There is a portrait of Taylor in Waterman’s Hall, and one in the Bodleian at Oxford, presented in 1655 by his nephew the artist, John Taylor.

(In the English Catalogue there is an association of ‘I.T.’ with Izaac Taylor and the third edition.)

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The most famous publication of miniature Bibles in modern times is that of Bryce of Glasgow. (See Publishers): The Holy Bible, Old and New Testaments.

It was licensed in London in 1901 for 100,000 copies, and in 1896 for 25,000 in Edinburgh.

The latter appeared in red leather in a white metal case with magnifiers. The former was issued in a popular form, in brown blind-stamped leather, with a miniature chain, free or connected with a miniature reading desk, which bore a printed description of Queen Elizabeth I’s order for every parish church to possess a Bible.

The New Testament in Shorthand (Rich’s system) is a unique presentation (No. 384).

An aberrant illustrated Bible contains verse entitled Railway to Heaven, published by Goode Bros. (No. 23).

BINDINGS AND CASES

Bindings

The bindings of miniature books have all the elements of usefulness and beauty of their bigger brothers, with the additional challenge of the smallness of size to the skill of the craftsman. A wider choice has also been afforded in the variety of suitable materials.

Paper has been widely used, of ordinary thinness or strengthened to additional thickness.
Leather was universally used until (probably) Archibald Leighton from Aberdeen introduced linen in 1822, which Pickering adopted as one of his developments in the same year.

Presentation copies of miniature books have been beautifully bound in excellent sober taste, but some have shown a liveliness of the greatest attraction.

During the 200 years of publication of the Raven series of London Almanacks printed for the Company of Stationers, a considerable proportion exhibited beautiful examples of the art of leather inlay, with gilt tooling. This technique was well known, but nowhere else has it been exploited for miniature books. Although it has been called 'Venetian style' it is said to be peculiarly English.

The leather for the purpose had to be very thin; it was cut into strips and after wetting was pared on a stone. The shapes of the individual 'tesserae' and the dots were cut by punches and then stuck into place. The complexity of design, the skilful blending of bright colours, and the high excellence of workmanship excited the popular support that helped to sustain the sales, which in the year 1684 had reached 388,170 copies. (This date, 1684, is that given by The Worshipful Company of Stationers and Newspaper Makers. Notes on its Origin and History 1953, but 1784 is far more likely.)

Unusual materials have from time to time been used:

Bone was employed for the Fabuliste du Jeune Age (Marcilly, c. 1850) (No. 149), with silk endpapers; and for a Marriage Service, also c. 1850, printed in gold (No. 467).


Mother-of-Pearl, with silver clasp in the form of a rose, with blue watered silk endpapers, encloses a London Almanack of 1837 (No. 337).

Mother-of-Pearl. Carnet de Bal (No. 82). Also, on Almanach voor Dames for 1807 (No. 6). Schloss's Almanac for 1841 (No. 449A).


Pinchbeck, with mother-of-pearl inset into the centre of the cover, binds a Müller Kalender für 1830 (No. 276). Also, No. 403A.

(Pinchbeck: a copper-zinc alloy discovered by an English watchmaker, Christopher Pinchbeck (d. 1732), in imitation of gold.)

Seal Skin (very like shark skin has been used. (No. 180A.))

Silk, Bordeaux, Compleat Angler (No. 505).
Silver. Heavy embossed seventeenth century binding to a Book of Hours, 1602 (No. 394A).

Silver. A plate embossed with a representation of Reynolds’s Cherubs (Hallmark of Birmingham, 1903) on a Book of Common Prayer (Eyre and Spottiswoode). Another, slightly different, 1905 (No. 100).

Sharkskin with silver clasps, bearing Royal Dutch arms, with metal rings fixed together with a silver pin. Dutch Almanach, 1771 (No. 5A). Stump-work has also been used. (No. 425A.)

Velvet, Green binds Hoorn’s Lied-Boekje, c. 1750 (No. 189).

Wood, yellow, with transfer of Melrose Abbey, spine of blue leather and gilt lettering, covering Scott’s Lady of the Lake (Bryce n.d.) (No. 450). Also: Bryce’s Witty, Humorous, and Merry Thoughts (No. 515) in very similar boards.

In the Austro-Hungarian Almanack for 1804, a mirror is fixed inside the front cover (No. 420).

A very beautiful binding which is almost a case is in blue enamel and finely worked gold, with exquisite floral bouquets on both covers. (No. 311B.)

Cases

Cases, many of them lovely, have been used for special purposes and occasions. They fall into four categories.

The first is for protection. The famous Galileo letter, written to the Serenissima Madama Christina (printed by Salmin, 1897) (No. 161), has been cased in a beautifully made miniature travelling trunk in glass and gold, probably made by a jeweller in Rome. Then there is the tiny French Almanach, Le Reveille-Matin (1768) (No. 434), bound in blue silk and fixed into a gold case, with raised floral design.

The second class is for the embellishment of a current production for special purposes or occasions. Except for the preparation of presentation volumes, which demand specially careful binding along traditional lines, the only outstandingly beautiful bindings and cases are limited to the London Almanacks of the Worshipful Company of Stationers.

There seems to have been some subtle social influence that led to these almanacs being selected as special gifts, rather than to the not very dissimilar productions of Tile and Bogue or the Victoria series. The additional appeal of tiny size has led to somewhat similar attentions being made to Schloss’s Bijou series of almanacs (see Maggs, Almanacks, page 11).

A beautiful cover in silver filigree has been provided in the London...
Almanack for 1766 (No. 310). Pink silk shows through the delicate and elaborate design, and pink 'leaves' for needles are over-sewn in gold wire.

Another case, less elaborate but still very beautiful, covers the almanac for 1789 (No. 315).

The technique of silver filigree has been widely spread in Europe so that geographical provenance is difficult to determine. There is, however, little doubt that these two covers have been made in England by Dutch workmen, the art having been introduced into Holland as a result of the expulsion of the Jews from Spain and Portugal in 1492.

In contrast to this spirit of gaiety is the memorial case of black tortoise-shell, inside the top cover of which is a lock of brown hair under glass held in place by a gold mounting, on which is engraved Georgina Augusta Fanny Hammond, aged 18 years and 3 months, 5th. Oct. 1824.

The date of the almanac is 1826 (No. 330).

A third type of case is purely utilitarian. It consists of a metal container with or without the insertion of a glass magnifier.

It is used for Sanders's Konversations-Lexicon (No. 445), Bryce's Smallest English Dictionary (No. 464), and a Koran (No. 281), also published by him.

This, in an ornamental case without lens, has been explained as being a charm used by women; also by the Arab rather than by the Turkish soldiery in the First World War.

Finally must be recorded a metal slip-case for The Lord's Prayer in Seven Languages, $\frac{3}{8} \times \frac{3}{8}$ in. (No. 355). This has also been provided with a container of perspex, of which the bottom consists of a lens sufficiently strong for reading the tiny book.

The word 'cases' embraces another type of construction—the ornamental miniature book-case housing The Infants' Library (No. 209) (see also The Book Collector, 1955, 4, p. 118; 5, p. 383; Country Life, 1957, p. 1420); the complex container of The Rose Garden of Omar Khayyam (No. 396A) and the simple holders of the French (No. 291A) and Dutch (No. 48) encyclopaedias.

Above all are the cases of the Travelling Libraries, belonging to the 'pride' of Lawyers of about 1612 which includes Sir Julius Caesar; and to Sir Andrew Fountaine, Edward Gibbon, Napoleon I, and the commercial issue by Jones of his 'Brilliant' collection of English classics and poets (Nos. 230–75).
The function of a book-plate is in principle analogous to that of heraldry—it is a declaration of identity of the individual by means of a symbol.

With a few early exceptions, book-plates appeared when printing from movable type, together with the release of the mind through the Reformation, made possible the formation of libraries other than ecclesiastical.

The book-plate asserts the ownership of a book, comparably with crests and the like on silver and other personal property.

In addition, pride of possession, respect for a precious volume, or instinctive love of the beautiful, inspired a form of affirmation which varied from a simple statement in a simple frame (like that of Prof. Baud, 1628 (see below) or Charles Dickens in 1870), to an elaborate design produced by artistic craftsmanship of the highest order.

Further, a book-plate endows a book with a bibliothecal personality which differentiates it from the waifs and strays among the general population of books: 'I am a citizen of no mean Library'—thus does such a book declare itself.

Book-plates were invented in Germany, but appeared in this country only in the middle of the sixteenth century. Under the influence of ever-changing conditions, the early ex libris, which were armorial and religious in character, only much later developed into the more fanciful and pictorial.

Perhaps the earliest dated printed book-plate is a Swiss production for Telamonius Limperger, Suffragan Bishop of Basle and Tripoli, appointed 1498, and citizen of Basle. (The Book Collector, Winter 1959, 8, (4) 426.)

The total number of known book-plates runs into many thousands, but few appear in miniature books. In this collection of over 500 volumes, there are only seven, and of these very few are of special interest; Prof. J. M. Baud (Louvain) (in Hippocrates, 1628, No. 197) is one.

The identities of Charles Ino Shoppee (in Coats of Arms of the King and all the Lords ... 1699) (No. 98), T. Merritt-Fox (in Cicero: De Officiis, 1606) (No. 92), Grey and Henry Binges (in Horace: Opera Omnis, 1627, No. 200), Adolph Gluenstein (in Hamburgischen Taschen-Kalendar, 1848, No. 362) and of Louis Becker (in Furet des Salons, No. 159A) have not been determined; but two notable men have been recognized.
John Haslewood, F.S.A. (1769–1833) possessed a grangerized *Verbum Sempiternum* (No. 495), reprinted in 1818. He started as a solicitor in business with his uncle, Mr. Dewberry, whom he subsequently succeeded; but he is best known as an antiquarian, writer, and editor of volumes appearing between 1810 and 1824. Together with a few ‘Lions of Literature’ he founded the Roxburghe Club, and saw some of the Club’s publications through the press. He made valuable collections of ‘Proclamations’, newspaper cuttings, prints, and figurative tracts.

These interests and activities make abundantly clear the background of the loving care and almost reverential development of this charming volume.

The Roxburghe Club derived its name from the third duke, who formed a famous collection of books, which was sold in 1812.

Eben Robertson (1815–1874) who owned *Kern der Nederlandsche Historie* (1753) (No. 278) was a historical writer, barrister, and High Sheriff and Deputy Lieutenant of Leicestershire.

A few book-plates are known to have been designed specially for miniature books, and among these is my own, seen here on the title page and at colophon.

Thus, the status and *raison d’être* of book-plates have been established in this country for about 400 years.

They are valued not only by their owners, but also by collectors who have interests in personalities, and in heraldry with its attendant bypaths of biography and history. But the value of second-hand books is unaffected by them, except in connexion with a famous library, or for some reason of particular and intrinsic importance.

No additional value is put on these declared ‘rescued waifs and strays’. Surely this is not right. In modern parlance, there should be a justifiable snob-value in such a book-plated volume which should be expressed in a higher price. The book has donned the livery of its master, and is thereby outstanding in bookdom.

Today, a wider popular interest in book-plates is being fostered through their being associated with Book Tokens. These were suggested by Harold Raymond in 1929, but were launched to the public only in 1932 by the Associated Booksellers and what is now the National Book League.

May their general use become even wider!

*Bibliography*, for those not deeply versed in the subject.

English Book-Plates. Egerton Castle, Bell. 1893.

Publishers and Printers have been little favoured by detailed biographies. The famous Dictionary published by the Bibliographical Society stopped in 1775, when the subject became too unwieldy for continuation. Only a few have been considered to be sufficiently important to be recorded in book form; and these have been recorded here shortly, together with other information. There are further facts in the alphabetical Index.

Boreman, Thomas. Bookseller and publisher in London: on Ludgate Hill, near the Gate; The Cock on Ludgate Hill; Guildhall, 1733–45 (1).

About 1740 he began a series of children’s books entitled Gigantic Histories; and in addition he produced A Little History of St. Paul’s: ‘Printed for Tho. Boreman, Bookseller near the two giants in Guildhall, 1741’.

Reference
Bibliographical Society.


He published Maximum in Minimo, or Mr. Jeremiah Rich’s Pens Dexterity compleated, with the whole terms of the Lawe.

References
Dictionary of National Biography.

Bryce, David, and Son, Glasgow. About this famous publishing firm, which included miniature books in its output, surprisingly little is known.

In 1829 David Bryce Jun. was associated with William Collins, bookseller and stationer, a firm which ultimately grew into the great publishing house of Collins Son, & Co.

Bryce broke away in 1833 and set up as bookseller and publisher at various addresses in Buchanan Street, settling permanently in 1850.
He became ‘David Bryce & Co.’ in 1863; in 1867 a branch was opened in another of the main streets of the city, expanding into a ‘branch establishment and west-end library’ in 1869, which seems to have closed in 1872. This may have coincided with a change of the firm to David Bryce & Son, with a branch in a west-end district, adding the description of ‘lithographer and reading club’.

A period of successful publishing started in 1884; and in 1889 most unexpectedly the making of optical instruments began. In the early 1890s he developed ‘Bryce’s Select Library of English and Foreign literature. Writing and Ladies’ Room’.

A sudden decline in prosperity in 1895 led to a change from Buchanan Street to a more obscure locality where only publishing was carried on; but the library continued as Bryce and Murray Ltd. till 1906, when it was taken over by William Bishop, though for many years it continued to be known as Bryce’s Library.

Another move was made in 1912, still farther from the centre of the city and in 1913 the business disappeared due to bankruptcy (through no fault of his own), and Bryce was bought up in 1913 by Gowans and Gray Ltd. (which in turn stopped business in 1939–40).

The firm had done well with the ‘Mite Alphabets’ (not to be confused with The Mite), but the biggest success was with the Koran of which many thousands were sold in the Punjab, until a loss resulted through the British government withdrawing its support to the rupee.

The following is a list of Bryce’s famous Diamond Classics (some of which reached a publication figure of 100,000).

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Size</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Gray’s Elegy</td>
<td>3/8 × 1/8 in.</td>
<td>1s.</td>
</tr>
<tr>
<td>2.</td>
<td>My Tiny Alphabet</td>
<td>15/8 × 7/8 in.</td>
<td>1s. 6d.</td>
</tr>
<tr>
<td>3.</td>
<td>English, Scots &amp; Irish Songs</td>
<td>15/8 × 3/8 in.</td>
<td>1s. 6d.</td>
</tr>
<tr>
<td>4.</td>
<td>Witty, Humorous and Merry Thoughts</td>
<td>15/8 × 7/8 in.</td>
<td>1s. 6d.</td>
</tr>
<tr>
<td>5.</td>
<td>English Dictionary</td>
<td>15/8 × 7/8 in.</td>
<td>1s. 6d.</td>
</tr>
<tr>
<td>6.</td>
<td>French-English Dictionary</td>
<td>15/8 × 3/8 in.</td>
<td>1s. 6d.</td>
</tr>
<tr>
<td>7.</td>
<td>Koran (in Arabic)</td>
<td>1 × 3/4 in.</td>
<td>1s. 6d.</td>
</tr>
<tr>
<td>8.</td>
<td>Bhagavad-Gita (in Sanscrit)</td>
<td>1 × 3/4 in.</td>
<td>1s. 6d.</td>
</tr>
<tr>
<td>9.</td>
<td>The Kilmarnock Burns</td>
<td>1 × 13/16 in.</td>
<td>1s. 6d.</td>
</tr>
<tr>
<td>10.</td>
<td>Tennyson’s Poems</td>
<td>21/8 × 113/16 in.</td>
<td>1s.</td>
</tr>
<tr>
<td>11.</td>
<td>Tennyson’s In Memoriam</td>
<td>21/8 × 113/16 in.</td>
<td>1s.</td>
</tr>
<tr>
<td>12.</td>
<td>The Rubaiyat of Omar Khayyam</td>
<td>21/8 × 213/16 in.</td>
<td>1s.</td>
</tr>
</tbody>
</table>

The Ellen Terry Miniature Library, all 17/8 × 13/8 in. included
Shakespeare’s Plays, 40 vols.  
Gray’s Elegy  
Scott’s Lady of the Lake  
Burns’s Cottar’s Saturday Night  
Longfellow’s Evangeline  
Tennyson, 4 vols.  
New Testament  
Koran  
Bhagavad-Gita  
Mite Bible  
Napoleon’s Book of Fate

Bryce also published an *Alphabet of Animals*, as well as facsimiles of Shakespeare’s and Burns’s family Bibles, as mementos of their specific localities, both $1\frac{3}{4} \times 1\frac{3}{4}$ in. He exploited the vogue for miniature books to the full in various other series. His Tartan series consisted of over 100 titles, $3\frac{3}{4} \times 2\frac{3}{4}$ in., bound in tartan silk at 1s. each, and sold in boxes of twenty-five. There was a Burns series, $2\frac{1}{2} \times 1\frac{3}{4}$ in.; and a Golden Thought series of over 100 volumes, which included the Words of Jesus and Thoughts from the Bible, which the Rev. Charles Spurgeon called ‘a Biblical Mince Pie’.

Bryce’s little books sold in scores and hundreds of thousands.

The sales of the *Dictionary*, which excluded ordinary words but included technological, philosophical, and literary ones, started slowly, but after a reduction in size ultimately reached two million copies.

CARNAN, THOMAS. See under *Company of Stationers*.

CHRISTIE, THOMAS. 14 Chalcraft Terrace, New Cut; in 1826: bookbinder 11 King Street, Snow Hill; 1830 onwards: wholesale Bible warehouse, stereotype, type and brass founder.

DARTON, THE FIRM OF. The details of this Quaker family business are difficult to determine, owing to the similarity of names in the same and different generations occurring within the family, and in business associations outside it—Darton, Harris, Harvey, Clark, Gardiner.

‘William Darton junior was the eldest son of William Darton senior, who set up business as a publisher in Gracechurch Street about 1785.

The son managed a separate but not hostile house—“The Juvenile Library”—on Holborn Hill about 1801. Darton and Harvey, the senior firm, existed at Gracechurch Street—with the title reversed on William Darton senior’s death—till 1847.

William Darton & Son (that is, the two Williams) worked together till about 1810, when the Holborn imprint became William Darton Junior. It reverted later to William Darton & Son—the “junior” and his son, John May Darton—and this became successively Darton
(J.M.) and Clark (1836-47), and Clark (1836-47) and Darton & Co. (1844—overlapping—about 1862). The direct succession of firms ceased about 1862, though the family remained in the publishing trade till 1928. Until 1837 all the Dartons were Quakers, and as such had a distinct business connexion, but not restricted.

'The story of one firm . . . leads to another in all bookselling and publishing annals. Some of their histories are like palimpsests of ancient scribes or superimposed paintings of old masters. Their records are often erased together, or they lose their identity in that of their successors.

Wells Gardner, Darton and Company, for instance, though founded in 1859, had their origin in several older houses. Joseph W. Darton, one of the founders, was in direct line of succession from the Quaker firms of Harvey and Darton, who published books for generations of children, after the deaths of "Honest John Newberry" and his successors. The theological side came from Wells Gardner, who bought the publishing business of John Morgan, and, with his brother, had been partner in the Oxford Bible Warehouse before this was taken over by Henry Frowde.'

References


Dictionary of National Biography.


DIDOT. In the famous Didots is seen a fine printing and publishing firm developed and sustained as a family concern.

From François Didot (1689-1759) to Alfred (b. 1821) there have been high experts in engraving, paper-making, and printing (thirteen since 1713); and of all Firmin-Didot was the greatest, making the business and art of printing something approaching an emblem of France.

Henry Didot produced miniature editions of standard works in 2½-point type at the age of nearly 70 years. Firmin revived and developed stereography—the simultaneous casting of letters in metal and cutting up the metal sheet to produce separate type for printing.

To protect this process he took out patents in 1797, 1806, and 1823. He occupied a very high place, not only in the technology of printing but also in public life. He married the daughter of M. Magimel, brother of the Magistrate of the City of Paris.

References

Descriptive Summaries 277

Lecture. Lüthi, Karl. 1924. (See Bibliography.)

ELZEVIR. This family of Dutch printers and producers of beautiful books was famous during the sixteenth and first half of the seventeenth centuries, working in various towns of Holland.

The founder was Louis (1540–1617); and he was succeeded by his five sons, Matthias, Louis, Gilles, Joosé, and Bonaventura (1583–1652) who, with his nephew Abraham, produced most of the masterpieces. Other close members of the family carried out the printing, and the highest standard of production was reached during 1639–55.

The greatest credit is claimed for the high artistic taste and skill of the famous Elzevir founts cut by Christopher Van Dick, apparently between 1630 and 1640.

References
Books and their Makers during the Middle Ages. G. H. Putnam. Putnam’s Sons. 1897.

EYRE & SPOTTISWOODE. During the craze for bijou editions of books, this firm produced in 1902 to 1906 an abridged Book of Common Prayer, the Marriage Service, Thomas à Kempis, Longfellow, Tennyson, and others.

The Prayer Book ran into thousands of which the plates were destroyed by fire in 1940. Outside firms, such as Myers the silversmith in Birmingham, would buy editions and mount them in silver. (See Bindings.)

The New Testament, 1814, printed by C. Corrall of Charing Cross before he began working for Pickering, was published by George Eyre and Andrew Strahan (q.v.). The patent for printing this was held by the Eyre family. They were never printers in the ordinary sense of the term, and when the patent fell in, Eyre went into partnership with the elder (William) Strahan, who held the patent for Law printing and became partner (in 1766) in the King’s Printing House.

FOULIS, ROBERT (1707–76), while a barber’s apprentice in Glasgow, attended Francis Hutchinson’s lectures on moral philosophy; and thereafter became a printer and publisher.

With his brother Andrew (1712–75), who attended to the business
matters of the firm, they collected rare books, and started business in Oxford, where Robert became printer to the University.

They produced books of the highest quality, and have been considered to be on a par with Aldus, Elzevier, and such others.

Robert Foulis founded an Art Academy in 1753, which collapsed on the appearance in London of the Royal Academy in 1768.

Reference

*Dictionary of National Biography.*

HARRIS, JOHN (1756–1846) was apprenticed to Evans, the bookseller, and after fourteen years he settled at Bury St. Edmunds. He soon returned to London, where he became assistant successively to John Murray and F. Newberry. On the death of the latter he managed the business for his widow, Elizabeth, and on her retirement he succeeded her, making a considerable fortune during several years. He took his son into partnership before he died.

As a publisher he displayed much of the ingenuity and energy of his predecessor, John Newberry, who founded the business in 1740. He was famous for his valuable educational books for young people, as well as those of a lighter kind.

Comparably with Newberry, Harris ran the manufacture and sale of indelible marking ink as a side-line.

Reference

*Dictionary of National Biography.*


Treasurer to the Stationers Company. For some time he was in partnership with J. Clark and with J. Oswald. In 1753 he was taking subscriptions for Chambers's *Cyclopaedia.*

HOTTON. Born in Clerkenwell, his father was a master carpenter and undertaker. After travelling in America with his brother he began business at 151b Piccadilly in 1856, and on expansion moved to No. 74–5. He took a part in nearly all the books he published and he wrote many of them himself. His business was purchased from his widow by Chatto and Windus.

JONES. Travelling libraries retained a long popularity. Early in the nineteenth century the collection of *Jones Diamond Poets and Classics* was offered to the public as a commercial enterprise, in a glass-fronted leather-covered wooden case, hinged in the middle and provided with
a lock and key. Each ‘leaf’ is about 9 in. high and 8½ in. wide and 3 in. deep.

The library consists of forty-three books, which are listed with an explanatory Introduction in the case:

**JONES & Co. Temple of the Muses, Finsbury Square**

A Curious Miniature Edition (the smallest ever printed) combining the advantages of portability, with clear and beautiful printing, embellished with fine Portraits of the Authors, and Vignette Titles, at the undermentioned prices, in green watered *Silk Bindings*, with gilt leaves; or the whole complete in case, the size of *One Quarto Volume*, at a very trifling additional price, forming a **PORTABLE TRAVELLING LIBRARY**.

Akenside’s Pleasures of Imagination, etc. Portraits and Vignette

<table>
<thead>
<tr>
<th>Title</th>
<th>Price</th>
</tr>
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<tbody>
<tr>
<td>Beattie’s Minstrel and other Poems</td>
<td>1 6</td>
</tr>
<tr>
<td>Butler’s Hubibrass</td>
<td>4 0</td>
</tr>
<tr>
<td>Burns’s Poems 2 vols</td>
<td>4 6</td>
</tr>
<tr>
<td>Byron’s Select Works</td>
<td>3 6</td>
</tr>
<tr>
<td>Bloomfield’s Farmer’s Boy</td>
<td>1 6</td>
</tr>
<tr>
<td>Canning’s Poems</td>
<td>2 0</td>
</tr>
<tr>
<td>Cowper’s Poems 2 vols.</td>
<td>6 0</td>
</tr>
<tr>
<td>Collin’s Poetical Works</td>
<td>2 0</td>
</tr>
<tr>
<td>Dryden’s Poetical Works 2 vols</td>
<td>8 0</td>
</tr>
<tr>
<td>— Virgil</td>
<td>5 0</td>
</tr>
<tr>
<td>Dodd’s Beauties of Shakespeare</td>
<td>3 6</td>
</tr>
<tr>
<td>Falconer’s Shipwreck etc.</td>
<td>2 0</td>
</tr>
<tr>
<td>Gifford’s Bariad and Maeriad</td>
<td>3 0</td>
</tr>
<tr>
<td>Goldsmith’s Poems</td>
<td>2 0</td>
</tr>
<tr>
<td>Gray’s Poetical Works</td>
<td>2 0</td>
</tr>
<tr>
<td>Grahame and Logan’s Poems</td>
<td>3 6</td>
</tr>
<tr>
<td>Gay’s Fables</td>
<td>3 6</td>
</tr>
<tr>
<td>Hayley’s Triumphs of Temper</td>
<td>2 0</td>
</tr>
<tr>
<td>Little and Hammond</td>
<td>2 6</td>
</tr>
<tr>
<td>Milton’s Paradise Lost</td>
<td>3 6</td>
</tr>
<tr>
<td>— Paradise Regained</td>
<td>3 6</td>
</tr>
<tr>
<td>Mason’s English Garden</td>
<td>3 0</td>
</tr>
<tr>
<td>More’s Sacred Dramas, etc.</td>
<td>3 6</td>
</tr>
<tr>
<td>Pope’s Poetical Works 2 vols.</td>
<td>7 6</td>
</tr>
<tr>
<td>Prior’s ditto 2 vols.</td>
<td>6 6</td>
</tr>
<tr>
<td>Richardson’s (D.L.) Sonnets, etc.</td>
<td>3 6</td>
</tr>
</tbody>
</table>
Catalogue of the Library of Miniature Books

Title | 3s. 6d.
--- | ---
Somerville’s Chase etc. | ditto | 2 0
Shenstone’s Poems | ditto | 3 6
Smith’s (Charlotte) Sonnets | ditto | 2 0
Thomson’s Seasons | ditto | 2 6
Watts’s Lyrics etc. | ditto | 3 6
White’s (Kirke) Remains 2 vols. | ditto | 6 6
Young’s Night Thoughts etc. | ditto | 4 0

DIAMOND CLASSICS
A Prose Series, uniform with the above.

Castle of Otranto | ditto | 2 0
Elizabeth, or the Exiles of Siberia | ditto | 2 0
Gulliver’s Travels | ditto | 5 0
Goldsmith’s Vicar of Wakefield | ditto | 3 0
Leland’s Demosthenes 2 vols. | ditto | 7 6
Paul and Virginia | ditto | 3 0
Rasselas | ditto | 2 6
Sterne’s Journey | ditto | 2 6
Sorrows of Werter | ditto | 2 6
Theodosius and Constantia | ditto | 3 0

(A comparison between the books of Pickering and Jones is given in No. 105.)

LONGMAN. The firm was founded by Thomas Longman (1726–75), bookseller, at the Ship and Black Swan, Paternoster Row, London.

On the death of Osborn, his father-in-law, in 1746, Longman took Shewell as partner but this lasted only two years. Thomas Longman II, a nephew, became partner in 1754, after which books were ‘Printed for T. and T. Longman at the Ship in Paternoster Row’.

The firm was concerned in the publication of Chambers’s Encyclopaedia (1728) and Johnson’s Dictionary (1765). In this same year Thomas I died, leaving a half of the partnership stock to Thomas II and the rest of his property to his widow.

Thomas II (1731–97) had entered the firm as an apprentice at 15, and kept up the traditions of the firm, with increased business relations with the American Colonies.

He married Miss Harris, and had three sons, of whom Thomas Norton Longman (b. 1771) began to take his father’s place about 1792.
When Owen Rees entered the firm (1794), the name of the firm became Longman & Co.

References
The House of Longman, Cox & Chandler, 1925.
Bibliographical Society.

MARSHALL, JOHN, was a member of another family of publishers and printers involved as regards their internal relations and their external relationships.

The John Marshall who published *The Infants Library* 'is something of a mystery in the story of the publishing trade. So far I have been unable to prove any clear connexion between the present man and others of the same surname before or after. All that can be said of this John Marshall is that he was in business in 1783 at No. 4 Aldermary Churchyard, London, in the heart of the Chapbook manufacturing district; that in or about 1799 (not later) he had a shop at 17 Queen Street, Cheapside, and in 1800 another at 140 Fleet Street, where he—or his firm under another name—remained in business until 1823 (still retaining the Aldermary Churchyard address as well); and that he published practically nothing but children's books—of good type, not mere leaflets for the Running Stationers . . .

He started, perhaps, with something of Newberry's impetuous anonymity and pseudonymity, and those who wrote for him disguised themselves after the fashion of the time. But they kept their identity, and were visible figures in the nursery adventure.'

Reference


Entered his father's business at 17 when it was expanding owing to the efforts of the very capable elder son, William.

The main interests were the printing of standard authors at a low price. The London branch, under Thomas, removed from West Bow to larger premises in Hope Park, Edinburgh, in 1846. All stages in the production of books were successfully carried on and continuously developed. In 1850 Thomas invented a rotary press, but did not patent it. Children's interests were energetically catered for—school books, atlases, 'The Children's Paper' . . .
While a completely destructive fire was still raging, Thomas was telegraphing for new machines, and in a few days business was being carried on in sheds in Queen’s Park, and in a year work was in fuller blast than before in a new large building.

Nelson was a liberal in politics, and a free churchman. He died 20 October 1892, leaving a fortune of over a million.

References

The Dictionary of National Biography.

The Newberrys is yet another family business involving much complexity due to members of similar name and association with well-known outside publishers.

John Newberry (1713–67) received the rudiments of learning at a village school, but otherwise was almost entirely self-taught by wide and industrious reading.

In Reading in 1730 he was assistant to William Carnan, proprietor and editor of the Reading Mercury, persistent, valiant and successful fighter against the monopoly held by the Company of Stationers for the production of almanacs.

On Carnan’s death, the business passed to Elizabeth Newberry, widow of Francis (nephew of John), who began publishing in 1740.

By 1745 John was combining publishing with the selling of medicines; and pioneered the production of books for children, writing many of them himself. On his death, his son Francis (1743–1818) took over the business of publishing and dealing in patent medicines, ultimately becoming the firm of Newberry and Harris.

References

The importance of the firm of Newberry is shown by the full accounts given by the following:

D.N.B.


Bibliographical Society’s Dictionary.

Oxford University Press. Though the Oxford Press had a Bible warehouse in London before 1770, it was not until 1880 that it undertook the distribution in the metropolis of its secular books, which were formerly sold through Macmillans. Henry Frowde, who had been in charge of the Bible warehouse, now became sole publisher to the University, an office which he continued to hold, in the words of the official historian, ‘with great skill, devotion, and success’ until his retirement in 1913.
The Oxford Thumb Classics (2½ x 1¼ in.) were issued in 1890, and included:—

*Of the Imitation of Christ*—Thomas à Kempis  
*The Christian Year*—John Keble  
*My Morning Counsellor*  
*My Evening Counsellor*  
*The Vicar of Wakefield*  
*The Pilgrim’s Progress*  
*The Compleat Angler*  
*Thumb Note Book*  
*Thumb Ready Reckoner*  
*Thumb Prayer Book*  
*Thumb Dictionary*  
*Thumb Hymns A. & M.*  
*Thumb Prayers and Hymns* in 1 or 2 volumes.

References  
The Oxford University Press.  
*Publishing and Bookselling*, F. A. Munby, Cape. 1949.

**Pickering, William** (1796–1854). The son of a tailor. A romantic story makes him a son of a book-loving earl and a lady of title, and avers that he was put to nurse with the wife of a tailor named Pickering.

In 1810 he was apprenticed to John and Arthur Arch, Quaker publishers and booksellers of 61 Cornhill. He set up for himself in 1820 at 31 Lincolns Inn Fields; and in 1824 he moved to 57 Chancery Lane, and in 1842 to 177 Piccadilly.

His first venture, between 1821 and 1831, was a series of miniature volumes of the classics—the Diamond Classics, 48mo., resulted by a chance meeting with C. Corrall who had just bought some Diamond type and sought a use for it. The exquisite clearness of the printing made everlasting fame for Pickering; and this was augmented by Corrall’s triumphant production and use of Greek type of Diamond size.

Pickering’s own blurb, describing his new series, ran:—

This collection of favourite Latin and Italian Classics, beautifully printed by Corrall, with Diamond Type, forms the smallest edition ever published, being less than the *SEDAN, ELZEVIR, or LOUVRE*, which it will be found to excell in purity of text, literal accuracy, and typographical excellence. From their portability, these *Miniature Classics* will recommend themselves as convenient Manuals for the Scholar, the Traveller, and the juvenile Student. May be had either collectively or separately in every variety of binding.
(However, in 1828 Didot printed an edition of Horace for Mesnier of Paris in type about one half of Diamond size.)

The original volumes, augmented, were:

<table>
<thead>
<tr>
<th>Book</th>
<th>Year</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Horace</td>
<td>1820</td>
<td>6s.</td>
</tr>
<tr>
<td>reprinted</td>
<td>1824</td>
<td>6s.</td>
</tr>
<tr>
<td>Catullus</td>
<td>1824</td>
<td>6s.</td>
</tr>
<tr>
<td>Shakespeare</td>
<td>1823</td>
<td>35 parts, to 9 vols.</td>
</tr>
<tr>
<td>Virgil</td>
<td>1821</td>
<td>8s.</td>
</tr>
<tr>
<td>Cicero</td>
<td>1821</td>
<td>5s.</td>
</tr>
<tr>
<td>Petrarch</td>
<td>1822</td>
<td>6s.</td>
</tr>
<tr>
<td>Tasso</td>
<td>1822</td>
<td>10s.</td>
</tr>
<tr>
<td>Dante</td>
<td>1823</td>
<td>10s.</td>
</tr>
<tr>
<td>Terence</td>
<td>1823</td>
<td>6s.</td>
</tr>
</tbody>
</table>

They were dedicated to George John, 2nd Earl Spencer (1758–1834), who had a distinguished political career, notably at the Admiralty when he sent Nelson to the Nile. He was a famous collector of books, and rehabilitated the Althorp Library which formed the basis of the Rylands Library at Manchester.

The Diamond Shakespeare is another famous production.

In 1829 close contact began with Charles Whittingham the elder (who excelled in illustrations) at the Chiswick Press, and afterwards with Charles the nephew who became Pickering’s chief printer on account of his excellent typographical skill.

Pickering became famous among publishers for the vigour of his methods of developing the details of production. As an example, he seized upon the use of linen as a binding material, probably introduced by Archibald Leighton of Aberdeen in the same year that the Diamond Classics started.

In 1828, when he produced his *Homer*, he adopted as his device the anchor-and-dolphin used by the famous Aldine Press in Italy (1555–74). This resulted from his realization how all those centuries ago this press was paying such great attention to the production of inexpensive books of convenient size. Much later it was also adopted by Dents, for J. M. Dent had ‘cumulative admiration’ for Aldus Manutius, and therefore adopted his anchor-and-dolphin as the sign of the Aldine Publishing House and Aldine Bindery.

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1 Printed by Thomas White.
2 Printed by D. Sidney.
3 Printed by the younger Whittingham.
PLANTIN, CHRISTOPHER, Printer. Born at St. Avertin, France, between 1518 and 1525, probably 1520; died 1589.

He was first apprenticed to the famous printer Robert II Mace at Caen; and after marrying Jeanne Rivière in 1545 or 1546 he started as a book-binder in 1549 at Antwerp, after careful consideration as to its suitability for his work.

He began printing six years later, and became famous for the accuracy and beauty of his publications.

'Plantin read, wrote, and spoke French, Spanish, German, Flemish, and Latin, and had some knowledge of English and Italian.

While making no claim to scholarship, he had scholarly tastes and ideals, and he knew how to select scholars as associates and workers in the undertakings planned by him.

He may also be classed with the artists. In the sixteenth century, typography was a liberal art, and Plantin was in typography as an artist and a liberal artist. He was, further, also the first publisher to associate typography on any large scale with the work of the engraver, and the series of copper plates produced under his direction for his great series of illustrated works, constituted an enormous advance in artistic publishing.

While Plantin cannot take rank with Aldus as a great man, he may fairly be described as a great publisher. He possessed imagination, courage, high ideals, and public spirit, and he showed himself not infrequently more ambitious to do important work for literature than to amass wealth.'

(Books and their Makers in the Middle Ages
Geo. Haven Putnam, A.M.
G. P. Putnam's Sons, 1897.)
(Page 284.)

His greatest publication was his Biblia Polyglotta in Hebrew, Syriac, Greek, Chaldean (Aramaic) and Latin. He was at the height of his prosperity about 1570–78; and Bibles poured from his presses in Latin, Dutch, and Hebrew, the latter being sold as far as Morocco. The success of these, his Greek and Latin Classics, and many other publications, proved that high quality books could be produced at competitive prices.
Plantin was appointed printer to the University of Leyden, 1583.

He established printing presses at Leyden and Paris on account of political disturbances. The violent actions of Spanish soldiery and the refusal of Philip II of Spain to pay the large sums promised as subsidies for printing badly damaged his financial position.

Plantin died at Antwerp and the Leyden and Paris presses were carried on by his sons-in-law. He had five daughters, of whom three were married to assistants and collaborators. The eldest Marguerite married François Raphelengius (q.v.), a high expert in languages, who took charge of the press in Leyden and become professor of Hebrew in that University. The second, Martine, married Jan Moerentorf, better known as Moretus (1543–1610) to whom Plantin left by will the Antwerp printing works and shop at the end of a close connexion and collaboration since Moretus was 14 years old.

The name of Christopher’s widow Jeanne occasionally occurs with that of Moretus.

Each son-in-law founded families of printers, who carried on the founder’s traditions of high excellence in standards of production.

References


La Maison Plantin. Degeorge. Pages 122–3, 125.

Books and Their Makers in the Middle Ages. G. H. Putnam. Putnam’s Sons, 1897.

See also, Christopher Plantin. Colin Clair, Cassell, 1960.

Raphelengius (Rapheligen, Raulenghien), Francis, printer at Leyden, 1585–97. He was born in 1539, and visited England, where he taught Greek at Cambridge some time before 1565. In that year he married Christopher Plantin’s eldest daughter Margaret, and settled down at Antwerp, where for some years he worked for Plantin as editor and corrector for the press, being especially concerned with the polyglot Bible of 1569–73. In 1585, Plantin, who had bought the business of William Sylvius, printer at Leyden, sold it to Raphelengius, who was appointed Printer to the University of Leyden in the following year, and from that time carried on a flourishing business there.

Raphelengius became professor of Hebrew in the University of Leyden in 1587, and died in 1597.

(Degeorge, La Maison Plantin, pages 122–3, 125;
B. Cooper, Ath. Cant., ii, 226: Jöcher.)

See also Plantin.
The Religious Tract Society came into being as a result of the revolutionary spirit abroad and the sceptical writings at home.

In 1781, the Rev. George Burder, of Coventry, felt moved to publish his first tract, *The Good Old Way*, of which perhaps hundreds of thousands were distributed.

In a sermon preached to the London Missionary Society in 1799 the Religious Tract Society was launched, inviting donations and subscriptions to enable tracts to be sold at a cheap rate.

Shortly afterwards a newly-formed Society for Distributing Tracts was cordially absorbed. Finally, the Religious Tract Society was incorporated with others in the United Society for Christian Literature (4 Bouverie Street, E.C.4).

The figures for the sixty-seven publications which appeared between 1826 and 1844 varied between 7,400 and 847,071, the average being judged to be 80,000 (excluding a few sensationally high figures).

Among the fifteen children's books, between the years 1830 and 1833 the variation was more regular—between 31,153 and 171,460. Packets of these books were issued, from forty-eight farthing books for 1s. to six fourpenny books at 2s.

Reference

Robertson, John, printer and bookseller in Edinburgh, c. 1760–90, at Backstairs, Parliament Close. He was probably a son of John Robertson, printer, 1719–49.

Apart from his edition of *The Short Catechism in Gaelic* (1767) he was best known for printing and publishing the *Caledonian Mercury* (1772–90) and the *Caledonian Gazette* (thirteen numbers in 1776).

His son, Thomas, got into serious trouble in 1780 over the latter paper of which he was in control. As he was a minor an attempt was made to fasten responsibility on the father.

In 1772, John Robertson purchased from the trustees of Ruddiman's grandchildren their printing house and materials.

Routledge, George. 1812–1888. Publisher, was born in Brampton, in Cumberland. He served as an apprentice to Charles Thurman of Carlisle; and in 1833 was employed by Baldwin and Craddock at Paternoster Row, London.

In 1836 he set up for himself as a retail bookseller at 11 Ryder's Court, Leicester Square, with William Henry Warne as assistant (aged 15) whose sister he had married.

From 1837–41 he held a small position in the tithe office in Somerset
House, to which he supplied stationery. He started publishing at
36 Soho Square in 1843, and in 1848 and 1851 he took in his two
brothers-in-law, W. H. and Frederick Warne; and in 1852 Routledge
& Co. moved to 2 Farrington Street.

He gained his main success in the publication of good books
cheaply; but he also issued expensive volumes in the best style.

Routledge's sons joined the firm which, in 1858, became Routledge,
Warne, and Routledge. W. H. Warne died in 1859 and F. Warne
left in 1865, when the firm became George Routledge & Sons with
premises at 7 Broadway, Ludgate Hill.

George Routledge retired in 1887 and died in 1888 at 58 Russell
Square, London.

Reference
Dictionary of National Biography.

Salmin Bros. See Alphabetical Index, No. 114.

Senefelder, Clemens Joseph Johannes (1788–1833), lithographer,
was born and died in Munich. He was a son of an actor and youngest
brother of Alois (or Aloys) (1771–1834) who invented lithography
(1796), which was patented in the German States and Austria in 1800.

Clemens was considered to be the best designer of the family.

Although Aloys Senefelder patented his process in 1800 the firm of
C. F. Müller of Carlsruhe was almost certainly the first to use the new
method of printing to produce an almanac, in 1818. Clemens Sene­
felder seems to have followed in 1826, and Müller in 1827.

Sleater (William), printer, etc., in Dublin, at first 'At the Pope's
Head, on Cork Hill', and later 'In Castle Street' (from 1768 on).
1756–89.

He was printer at the University Press in 1758. He printed and
published The Public Gazateer (sic) on Tuesdays and Fridays from
1758 to 1763, and many books and pamphlets.

Strahan, Andrew, followed his more famous father William
(1715–85). He inherited a fine business at Bury Court, Love Lane,
Wood Street, and at New Street (1737–85).

One of his sisters married John Spottiswoode (1799).

The father's most famous production was Johnson's Dictionary, in
which he was associated with J. and P. Knapton, T. and T. Longman,
(See also Eyre & Spottiswoode.)
Wallis, J. and E. They seem to have been of two generations, and worked in a Temple of the Muses in Skinner Street, which disappeared when Holborn Viaduct was built.

They specialized in books for children.

Reference

Whittingham, Charles (1795–1876) 'the nephew', printer, was apprenticed to Charles (1767–1840) 'the uncle' at the age of 15, and became a Freeman of the Stationers Company in 1817. In 1824 he entered into partnership with his uncle but after only four years he set up as a printer in 21 Took's Court, Chancery Lane.

Soon after he met the publisher Pickering, and there started a lifelong friendship and association. He paid special attention to the artistic appearance of the page of the book, attaining excellence through the printing, originality of ornaments and initials, fine ink, and hand-made paper.

His uncle died in 1840 and he took over the business, operating both at Took's Court and Chiswick, his imprint being of the Chiswick Press.

In 1843 and 1845 the Chiswick Press took up the fount cut by Caslon (who had worked for 'the uncle') in 1720, printing for Pickering and Longman. Charles Whittingham became Liveryman of the Stationers Company in 1848. On Pickering's death in 1884, he took John Wilkins into partnership and retired.

He married Eleanor Hulley in 1826, by whom he had two sons and three daughters, all of whom worked for the firm. His portrait by Mrs. Furnival hangs in Stationers Hall.

Reference
Dictionary of National Biography.