

THE MICROBIBLIOPHILE®

A Bimonthly Journal about Miniature Books and the Book Arts

Volume XXXIX, Number 4 Issue 226, July-August 2020



*Good-Bye Summer...
Hello to the Colors of Fall and Pumpkin Pie*

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The Bibliobar

By Sherry Mayo



Image courtesy of alamy.com

The crispness of the coming fall was swirling about the edges of the walkway gathering stray leaves into little batches of color. Sami could feel the cold tinge of the breeze upon her exposed ears and she instinctively scrunched her shoulders up in a futile attempt to provide her ears some cover. With her hands shoved deep into her pockets for the bit of warmth each found, she stared inquisitively at the images in the window before her.

Besides her own bedraggled reflection, she saw a coffee cup, some shelves of books, and the word “Bibliobar”. Sami was not a native of this little town or even this country. She wasn’t even partially fluent in the language that greeted her eyes as she gazed into the window. No, she had simply thrown a dart at a map on her office wall and let fate decide her destination.

Now, here she stood, an airplane and train ride away from her country on a much-needed sabbatical away from the soul sapping tensions and distress that marked everyday life back home.

Continued on page 14

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Robert F. Hanson, Founder, 1977

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The Microbibliophile

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Sherry Mayo, Publisher James M. Brogan, Editor

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Greetings from the Squeaky Roll Top Desk:

Where oh where does the time go. Seems like just yesterday we were putting the Memorial Day picnic hotdogs on the grill. Now all of a sudden you need to grab a sweatshirt to walk the children to the school bus in the morning.

It has been a busy summer with the rapidly changing weather and all of the different variants we have had to make to our lives and the lives of the children because of the Covid virus.

I certainly look forward to a solution to this insanity. Personally, I have already sharpened my pencils to be the homeschool teacher again as the local schools here are following a 'hybrid schedule' two days in the little red schoolhouse and three days 'virtual' at home. Together we will make it happen.

When you have some spare moments from your busy schedule, take a look at our website; www.themicrobibliophile.com. It has been recently updated with a book shelf of interesting information. If someone says to you "What is a miniature book?" point them to the site and you may just be amazed by their next questions for you. If there is something that you think should be added to the MB site let me know.

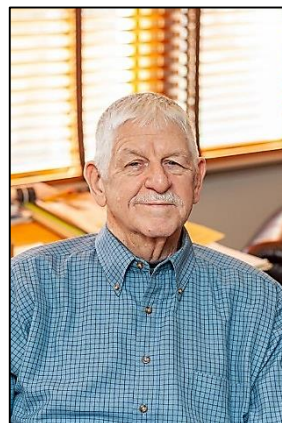
Six new miniature books are reviewed in this issue. Tome number 144 from Msgr. Weber, outstanding! Gail Curry continues to charm us with Part II of her article on music and miniature books. Meet Jan Becker, and certainly read more about the MBC by Nina Mazzo.

Virtual meetings for both work and family gatherings are becoming the "New Normal" for safe-distancing interactions. That means that many popular book shows have become virtual, "on-line" events. I am sure someone among our readers has found a treasure or two with the click of the mouse or keyboard. Please consider sharing the details as it might encourage someone else to try the virtual venue and help out a book seller during these difficult times.

In the meantime, I ask that you share a copy of *The Microbibliophile* with a non-subscribing friend or even the staff at your local library or favorite bookstore. Then, just drop me an email message with their contact information and I will snail-mail a sample copy for his/her perusal and possibly gain a new subscriber.

Finally, as always, I ask that you please consider joining other contributors to our little journal by sharing your own creations, possibly your book search adventures and finds, or simply your passion for anything "bookish". Every question is a good question and every door opened may lead to a new adventure. Road trip or armchairs can always bring out the flair for excitement and satisfaction of learning something new. Let me know of any ideas for articles of interest to you that might be explored in a future issue; I always enjoy the research and the discovery.

Your support and interest is what helps keep *The Microbibliophile* an active publication of all things "bookish", something new something old but always interesting. 📖

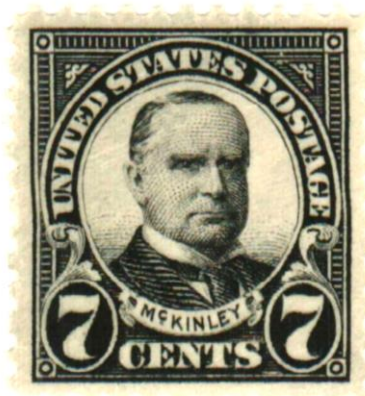


FOOD FOR THOUGHT:

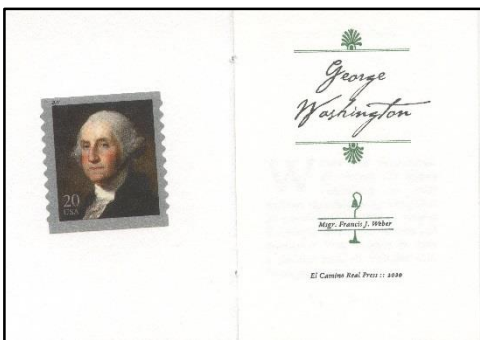
William McKinley, 1837 – 1908,
25th President of the United States,
1897 – 1901. The last President of the 19th century
and the first of the 20th century.

“The liberty to make laws does not give us the
freedom nor the license to break our laws”.

*(Image of the 1927 issue of \$.07 stamp issued
by the USPS in Washington DC. 📖*



MINIATURE BOOK REVIEWS and CRITICISM:



frontispiece & title page

GEORGE WASHINGTON, by Francis J. Weber, published by El Camino Real Press, Mission Hills, CA, in 2020, *reviewed by Darleen Cordova.*

I am always excited to receive a mailing from the good Monsignor and this little book, his 144th miniature, will be relevant to many of us due to the current pandemic and upcoming elections.

I am sure we have all read and/or heard much about our Founding Fathers but I did not realize to what extent religion played a part in

George Washington’s life. Weber describes Washington as “a remarkable statesman, seasoned military man, and an efficient administrator” who believed in God, prayed daily and spoke about Him frequently.

George Washington’s beliefs were reflected in his actions too. For example, Washington fought against bigotry among his troops, directed there be religious services at his inauguration, and later recommended that Congress appropriate funds for missionaries to Native Americans. He prayed every day “in good fortune or bad, in victory and defeat”. When questioned, Washington once stated that prayer was the “magic ingredient” that made him successful in both politics and in the military.

Although this book is fairly brief, it does provide food for thought as we face this pandemic and prepare to elect officials to represent us in a moral and honorable manner. No matter what our beliefs, I'm sure many of us are praying we survive this pandemic.

Possibly the last miniature from Msgr. Weber, this beautiful little tome was designed by Brooke Granowski who also designed *The Friendly Pepper Upper*. Printed in a limited edition of 100 copies, this miniature measures 2⁵/₈" x 1⁷/₈", and consists of 14 numbered pages, letterpress in two colors, black and green by John Franck at Casual Letterpress. Marianna Blau of A-1 Bookbinding in Los Angeles bound the book in a printed forest green leatherette. The endpapers contain a photo of George Washington and, as many of Weber's minis, it utilizes a 20-cent US postage stamp (George Washington) as the frontispiece. This latest miniature also sees the return of the Mission Bell logo and the "El Camino Real" press name. These talented individuals have presented us with another fine example of Msgr. Weber's research.

Copies are available from Karen Nyman @ \$25. Contact information: Karen Nyman Miniature Books, 7835 Rush Rose Drive #124, Carlsbad CA 92009. (760) 944-3019 or karennyman2@gmail.com. 📖

Contact information: Darleen Cordova, 9621 Campus Drive, Anaheim, CA 92804
E-mail: c.cordova@sbcglobal.net





The Cornfield



The River Stour



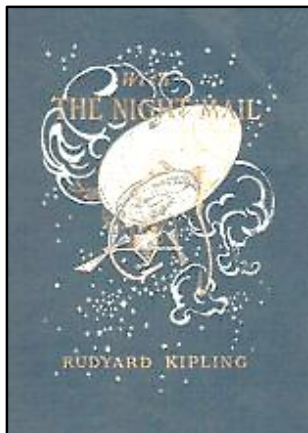
The Hay Wain

CONSTABLE, by C. Lewis Hind, published by Plum Park Press, August 2020. *Constable, Masterpieces in Color* was originally published in 1907 by T. C. and E. C. Jack, London. John Constable [1776 – 1883] was an English painter of landscapes, mostly derived from where he lived in Suffolk. The full size book, as well as this miniature, contains eight reproduction plates showcasing some of the best works done by Constable. The plates in the miniature are reproduced on a heavyweight smooth paper to provide the best possible images. The text of the book begins with the year 1824 when Constable was 48 years old and had just celebrated the display of his painting 'Hay Wain' in a French salon. An interesting note is that Constable actually sold more of his work in France than in England. Subsequent chapters define and discuss the artist's life, his sketches, paintings, and his personality. From Chapter VI, "He was a sane, level headed man compact of commonsense and practicality, a man of one great embracive idea, that having studied the science of picture-making from earlier masters, the landscape painter must learn from nature and not the derivative pictures of his contemporaries."

Constable contains 157 numbered pages including the reproduction plates. The overall size of the miniature is 3" x 2¹/₄" and it is printed with black ink using Bodoni Antique typeface on white paper. The front and rear boards are covered with a cloth material printed in a pale brown with an illustration of the painting 'Cornfield' on the front cover, framed by the title of the book.

A great miniature art book that fits well with many prior Plum Park 'art books'. *Constable* was published as an edition of 20 copies; each is signed and numbered by the publisher. It is priced at \$45. Please contact the Tony for availability and shipping considerations. 📖

Contact information: Tony Firman, 80 Farm Valley Court, Weaverville, NC 28787
E-mail: TonyFirman@earthlink.net or www.tonyfirmanbookbinding.com



WITH THE NIGHT MAIL, by Rudyard Kipling, published by Plum Park Press, September 2020. A name known by so many for his beloved children's books, Kipling was born in India in 1865 and died in 1936. He is buried in the Poet's Corner of Westminster Abbey.

With the Night Mail is certainly a departure from the genre of Kipling's children's literature we have come to know for this story certainly enters into the realm of science fiction. It was written in 1905, but the happenings take place in the year 2000.

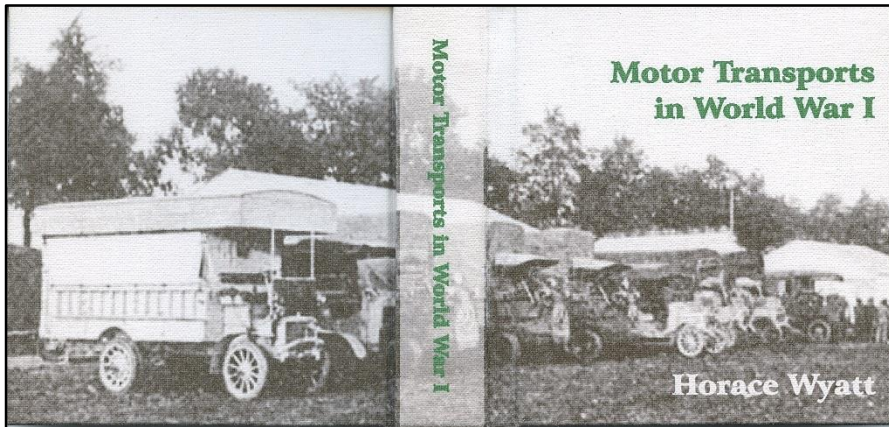
The tale involves an overnight 'airship' trip from England to Canada to deliver the mail. Remember, the story was written in 1905 and that was only two years after the Wright brothers flew at Kitty Hawk and four years before the first flight across the English Channel. Kipling captured the iconic dream of the time for who would believe that such a trip would be possible just a few years later. Now, here we are in the year 2020 and hundreds of "airships" circle the globe and some venture into space.

Night Mail was originally published in 1909 by the New York Doubleday, Page Co. The opening paragraph reads; "At nine o'clock of a gusty winter night I stood on the lower stages of one of the G.P.O. outward mail towers. My purpose was a run to Quebec in "Postal Packet 162 or such as may be appointed", and the Postmaster-General himself countersigned the order." It goes on to describe the airship captains as 'eagles and aeronauts'. I was hooked, I did not put the book down until I had read all 122 pages. You can certainly feel the excitement that the author must have envisioned while he was writing such an adventure. Kipling's adventure is packed with the technicalities of the journey from launch until landing. It is always a 'bit of the unbelievable' to me how so many facets and details in the story world of science fiction become 'common place' realities over time.

Night Mail contains four illustrations that add to the adventure and color of the story. The overall size of the miniature is 2¹⁵/₁₆" x 2⁷/₁₆" and it is printed with black ink using Galaxy typeface on white paper. Another wonderful Plum Park miniature made with a high level of craftsmanship and quality.

Science fiction, air travel, adventure, or history buff, whatever your pleasure, Night Mail is a great book for your mini-library. *Night Mail* was published as an edition of 20 copies; each is signed and numbered by the publisher. Night Mail is priced at \$45. Contact the Tony for availability and shipping considerations.

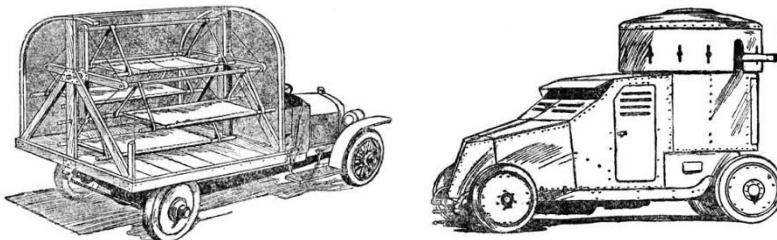
Contact information: Tony Firman, 80 Farm Valley Court, Weaverville, NC 28787
E-mail: TonyFirman@earthlink.net or www.tonyfirmanbookbinding.com



MOTOR TRANSPORTS in WORLD WAR I, written by Horace Wyatt, *Motor Transports* was originally published by Hodder and Stoughton in 1914 with the title *Motor Transports in War*. This miniature edition is edited by Patricia Caernarven-Smith and published by The Wild Onion Press, 2020.

The original publication has been edited by Pat with her addition of several interesting facets. There is a good amount of information about how the mechanical army came to be and how ‘steam power’ was quickly replaced by the internal combustion engines of the period. As is the case with pandemics and wars; many things change rapidly in order to solve problems and generally those the changes carry over into several facets of civilian life. Cars and drivable roads were not very commonplace leading into the year 1914. Yet, a few years later, after WWI, there was a boom in auto production for the “common” citizen. With that came the need for better roads and methods to build them.

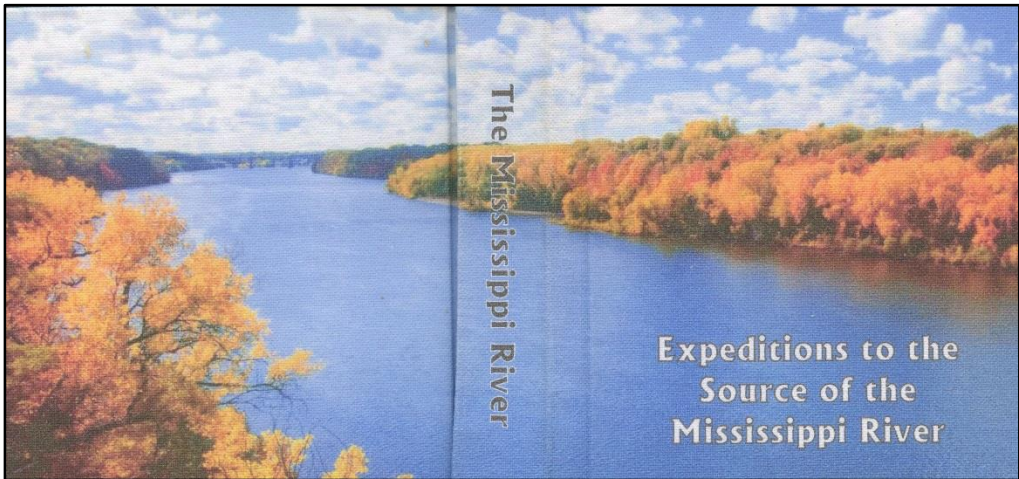
The book includes 215 pages, with many black and white pictures from the original publication. Pat includes a lengthy Introduction to the original 14 chapters as well as a



A cutaway drawing of an early ambulance (L) and an armored tank (R)

Bibliography that can be used for more in-depth reading. The typeface is Filio. The chapter titles are printed in a green tone ink, which sets them off from the text. The book titles and the chapter titles are printed at the top of each text page. The book measures 3" x 3" with the boards cover with a book cloth with an illustration and the title printed directly on the cloth. The construction of the book has produced a professionally finished product. It is a great read that gives one a glimpse into a very obscure subject. The publisher/editor signs each book. It is a very interesting look back in time. Contact Pat for availability, pricing, and shipping considerations. 📖

Contact information: Pat Caernarven-Smith, 80 Farm Valley Court, Weaverville, NC 28787
E-mail: caernvenp@gmail.com or www.TheWildOnionPress.com (NOTE: new Email)



Expeditions to the Source of the Mississippi River, by Henry Rowe Schoolcraft, originally published in 1834 with the title *Narrative of an Expedition Through the Upper Mississippi River to Itasca Lake*. This miniature edition was edited by Patricia Caernarven-Smith, and is published by The Wild Onion Press, 2020.

The miniature outlines two major expeditions to locate the source of the Mississippi River. The first was undertaken in 1820 and was an expedition that led to 'Red Cedar Lake' which was determined to be the source of the river. However, unusually 'dry weather and low water' may have misled the explorers as they came to this incorrect conclusion. Another expedition was undertaken in 1832 that was begun earlier in the season when the higher water levels allowed the true source at Itasca Lake, which is some 1500 feet above the Gulf of Mexico to be discovered.

The book is filled with copious amounts of details outlining how various measurements were taken along the way. It also includes stories of the many hardships encountered on the expeditions. An enlightening and very detailed account of the many aspect of the journey.

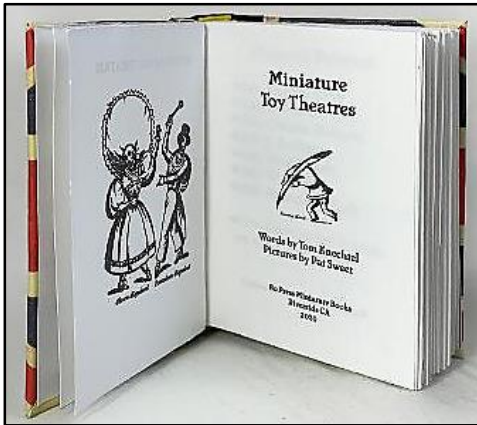
The book is bound in a book cloth printed with a wide image of “the Big Muddy” that spans across both the front and rear boards. The title is printed on the front cover as well as the spine. Expeditions is an open edition and measures 3" x 3" with the text printed on 179 pages with a Garamond typeface. The chapter titles, headlines, and page numbers are printed in an orange. The publisher signs each book. The construction of the book is flawless and it is another great read that gives you some obscure background information on discovering the head waters of one of America’s mighty river. Contact Pat for price, availability, and shipping considerations. 📖

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E-mail: caernvenp@gmail.com or www.TheWildOnionPress.com (NOTE: new Email)*



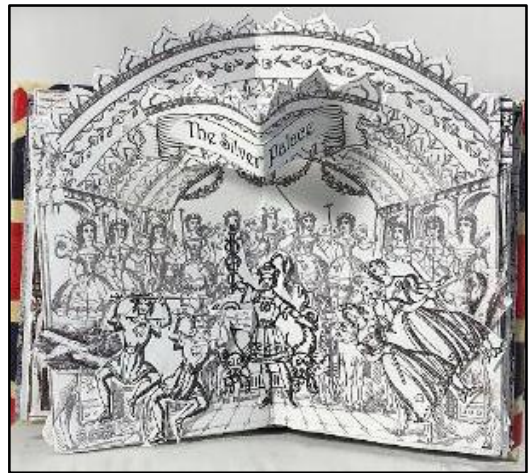
THE ENGLISH TOY THEATER, published by Bo Press Miniature Books, October 2020. Toy theater, also called the ‘paper theater’ and or the ‘model theater’ is a form of miniature theater dating back to the early 19th century in Europe. Toy theaters were most often printed on paperboard sheets and sold as kits for children. They would then cut out the figures and assemble the pieces with a stage, scenery, characters, and costumes for an ‘at home’ play. Most of the time these toy theaters followed actual theater presentations of the plays. The printed sheets included in the kits were typically printed as a black and white line images thus allowing the children to color the sets and costumes, as they so desired. A printer by the name of Benjamin Pollock is the most famous name in this theater printing genre. He operated a London shop from the 1880’s through 1937.

The English Toy Theater, as published by Bo Press is a three volume set displayed in a triple slipcase. Tom Knechtel and Pat Sweet collaborated on the production of this miniature set. Tom providing the text and Pat the actual production and creation of book set.



Volume 1 frontispiece and title page

Volume 2 is titled, 'Scenes from the Juvenile Theater'. The volume presents five different scenes of movable paper in a combination of pop-ups and action moveable scenes that the reader can operate via small paper toggles. All of the scenes are printed in various shades of black and gray ink on white paper to give the viewer an enhanced visual effect of depth of field. The five scene titles are: 'Mary Maid of the Inn', 'The Silver Palace', 'Bombastes Furioso', 'Der Freischutz', and 'Harlequin'. Each scene carries across the verso and recto pages to give the reader the best possible visual experience of the toy theater's magic. There are small paper tabs on the bottom corners of each page that allow the reader to pantomime action into the printed scenes. The front and rear endpapers are presented as part of the printed scenes.



Volume 2 'The Silver Palace'

Volume 3 is a 'peep show' titled 'The Adelphi Theater'. As you open the book which is presented with a 'split tab' format, and opens like a small box. Then the reader/viewer is

instructed to ‘fold up’ Tab A and ‘fold down’ Tab B. The viewer then in instructed to ‘pull’ the theater forward to raise the curtain and operate the ‘peep show’, which is in a ‘landscape orientation’. The scene is intrically crafted with an exquisite amount of detail and color painted images. There is a paper tab that operates a hanging bell which, when it moves from right to left, reveals a small member of the ‘Dramatis Personae’ hanging upside down from the ceiling of the theater. Lastly, this volume contains a small-attached paper sleeve, which holds a text description of just how an actual toy theater would operate and the construction of the theater.



Volume 3 'opened' 'curtain in place'



Volume 3 'curtain removed'

Pat certainly done a number of more than outstanding visually captivating books over the years including *The Flea Circus*. However, in this reviewer’s opinion, *The English Toy Theater* surpasses even that fantastic miniature and brings a new understanding to the level of Pat’s craftsmanship and artistic abilities. It is the most ambitious book in Bo Press’s history of creating books that entertain the reader and challenge our preconceptions of what the book is. The *English Toy Theater* will be published as an edition of 24 copies \$250, Volume I is available as a standalone book as well.

A closing note from the last page of Volume 1: *“Tom Knechtel is an artist who lives and works in Los Angeles. He collects miniature books and has been theater-mad for years. Pat Sweet used to be theater-mad for years but now designs, binds, and prints miniature books and makes miniature bookish furniture.”* 📖

Contact information: Pat Sweet, 231 East Blaine Street, Riverside, CA 92507-3230 E-mail: bopress@charter.net or www.bopressminiaturebooks.com

FRONTISPIECE,
The Bibliobar,
By Sherry Mayo:

Continued from page 2:

As Sami continued to process the words and images within her frazzled mind, she noticed the two bistro style chairs and the small table. “Ah”, remarked a small voice within her head, “possibly this is a café that caters to book lovers?” Maybe it is similar to the cafes back home that cater to cat lovers? “Well”, said the little voice, “the only way to find out is to go in and it must be warmer than out here.”

Sami was hesitant because she had no idea how she would communicate with those inside or if, as a stranger, she would be welcome. After several moments of internal debate, the little voice had fortified her with enough courage for her to saddle over to the big wooden door and give it a pull. Through the crack of the partially open door, a warm, delicious aroma washed across her face and she step courageously inside to find its origin.

As her eyes adjusted to the change of light, Sami noticed an assortment of individuals all uniquely attired in various outfits seated at the muddle of little tables set about the room. Suddenly silence befell the room as each pair of eyes turned to glance her way. Sami stood frozen with a heart of palpitating fear. However, hunger was nipping at her stomach and the delicious aroma still wafted across the room.

“Smile” commanded the tiny voice and Sami drew a deep breath and managed to return their gaze with as much of a smile as her failing confidence would muster. Her efforts were rewarded with a few noises of greeting that sounded welcoming and some broad smiles.

The room was quite cozy despite its size because of the heat emanating from a small fireplace crackling with the evaporation of sap in the far corner near a long, wooden counter. Books were scattered about the tables, on shelves, and along the windowsills. This was a book lovers dream.

As Sami’s eyes roved around the room, she realized that it was rather eclectic in its design with no set theme, as one would expect back home. It appeared to be a hodgepodge of objects worthy of any avid dumpster diver. They appeared to be simply scattered about the room, as a child will do with toys. Yet, upon closer scrutiny, each one did serve a specific purpose as a table, a chair, or a lamp. She mused to herself that it provoked an almost fairy like appearance to the café and its occupants.

She wove her way through the menagerie of tables to the counter on the far side where she hoped that the proprietor spoke her language or she could at least use gestures and hand motions to convey her thoughts and needs. As Sami neared the wooden counter, a tall, Amazonian type woman with intense black hair and shocking blue eyes glided over to greet her. Sami, in her nervousness, blurted out, “Do you understand me?” When the woman responded, it was like music falling on Sami’s ears. The tone was so soft, so lyrical, so

beautiful, so comforting, and within those verbal notes that resonated within Sami, she heard an ancient language that only her soul remembered.

“Of course, dear” “May I help you?” crept so softly into Sami’s mind that she responded without hesitation or her usual anxiety. “Yes, I am a traveler to this town. Could you tell me about the town and this place?” Sami saw the woman’s lips move and again the melodious melody echo within her being filling her mind with morsels of information, local stories, and the cafe.

Indeed, as Sami surmised, this was a special little coffee shop. It was a gathering place for book lovers of all types and genre to share and enjoy the adventures that await in each book and each new tale.

The woman’s “voice” drifted over Sami and beckoned her to enjoy a cup of her warm, special coffee and any of the books upon the shelves. “You may stay as long as you wish,” said the melody within her mind. Sami took the offered cup of coffee and meandered to the nearest bookshelf. What an exotic group of books greeted her gaze. She could not control the impulse to run her fingertips along the spines of the books that lined the nearest shelf. As she moved along with her fingers gliding over the various leathers, her eyes were drawn to a deep green leather binding with gold stamped trim and the golden words that appeared to spell out, “Wolfhaven” on the spine. Sami gently lifted the book from the shelf and as she wound her way to an empty table near the fireplace, she noticed the two dark golden eyes staring at her from the front cover.

Sami set the book upon the woven placemat on the small wooden table that had three metal legs with each ending in a claw-footed paw. Then, gingerly set her coffee cup across on the other corner of the mat because she did not want to accidentally splash the book. She sat down, adjusted herself to the table, and took up the cup of coffee. Sami first relished its marvelous, nearly hypnotic aroma. As she pressed her lips to the cup’s edge, she carefully sipped the steaming liquid. It was warm and she swirled it gently around in her mouth savoring its flavor. “Oh, my goodness!” exclaimed the little voice within her, “it is the ambrosia of the gods sent down into this tiny cup of liquid delight”. Sami closed her eyes softly and allowed her body to let go of its anxiety, the uncertainty of this new place, and relax in the pure pleasure she was feeling.

After a few more sips and sighs of relaxation, Sami was ready to open the book and see what adventure lay in this author’s imagination. As she picked up the book and gazed upon the cover at those two dark golden eyes – they blinked.



Editor’s Note: Who wants to try their hand and pen at writing Chapter 2? What lies ahead for Sami within the book or in the Bibliobar? I am sure there are many imaginative stories beginning to bubble up in your own imagination as you read this story. If more than one submission is received, it could become ‘a choose your own ending’ or a multi-chapter/issue story. Why not give it a try; it might be a fun thing to do for you.

**NOWHERE ISLAND,
A Short Story,
By Gail Faulkner:**

In a far and distant land, off the coast of the North Atlantic Ocean, lies a very small island filled with people who never went anywhere. The island called Nowhere Island is so small it can barely be seen on a map. The inhabitants who found themselves on Nowhere Island were people who were once traveling on a large ship, headed to Europe or anywhere, all points east. The ships would stop off on the island for people to stretch their legs, but, once they left the ship, the passengers found that they did not want to go any further.

The island has a beautiful coastal shoreline filled with the calming and mesmerizing sounds of the ocean. There is a constant array of seagulls nosily communicating with each other as they dive for food. The heavily forested trees and vegetation are flush with the fresh scent of wet dewdrops. Along the shoreline is a dense forest. In the forest are little cottages built from materials found on the surrounding land. Families who stay in the cottages feel quite at home and are content living in an environment that keeps them from the outside world. At first, one would not want to leave all this beauty, but it was not long before people found it was not the beauty of the place that made them stay. They just did not want to go anywhere. With the exception of walking around the island, visiting each other (as the people are a very friendly group), this was the only lifestyle of the inhabitants. With nothing to really talk about on a daily basis, they are not very interesting people.

The island has a one-stop shopping center, one house of worship, one school, one coffee house, a small medical center, but nothing else. The only way the people know about the outside world, is when the ships stop on the island to drop people off. The islanders would quickly congregate at the pier, drawn to the newcomers, to get any snippet of information about what was occurring in the world. Occasionally, the men would go off on short fishing trips to secure food for their families and for the coffeehouse. The women and children stayed behind trying to find something to do that would generate conversation. But, that was not easy to do since they never went anywhere in order to have topics to discuss.

One Sunday, in mid-Autumn, Paul Limited spent an afternoon fishing off another coastline near Nowhere Island, called Barely There Island. He spent several hours on Barely There where he caught enough fish for the family to last a good week. The evening sky began to cast dark shadows around the island's coast, which made navigation back to Nowhere Island a challenge as the night sky darkened. The piercing sounds of

the nearby lighthouse foghorn warned Paul that it was time to gather his catch and begin the journey back home, as a light fog was starting to roll in. As Paul motored his fishing boat toward a small stretch of the ocean, following the blinking beam path of the lighthouse, he saw a very unusual object bobbing in the water. He navigated the boat toward the object to get a closer look as to what it was. Despite the water's current, it was an ornate box bobbing up and down in one spot. Paul carefully leaned toward the box and managed to drag it onto his boat, as it was very heavy. Once the boat neared the pier, he called out to his wife, Iam, to get men to help him lift it onto the land. The box was not only heavy; it was very awkward to lift because of its shape.

His wife, Iam Limited, a very slender woman with dark hair, and light brown eyes, who always had this questioning and curious look about her, knocked on a few doors asking neighbors to come to the pier to help Paul with the mysterious box. She walked over to the pier standing near her husband with a very perplexed look as she noticed the box with its unusual shape. After hearing Paul's call for help, other people came out of their cottages and were also drawn to the box on the pier. Everyone was staring at the box with the unusual shape that did not appear to have any holes nor leakages. Everyone became quite curious as to what could be in it.

Paul explains, "Just as I was turning the boat around to head home, I found this box bobbing in the ocean, just drifting. It does not have any holes on it. It is very well sealed. I wonder what's in it?"

The island people began to murmur in unison, "I wonder what's in it?" Iam, now standing very close to her husband, turned her gaze to look more intently at the ornately decorated box. With her continuous questioning eyes and perplexed look, Iam softly says, "Well, let's open it."

The onlookers, equally as curious, shouted with an element of excitement, "Yes! Open it!"

Paul, removing his rope cutting knife from the back of his belt pocket, began to pry open the box. Very seldom is there any sense of excitement in the air from the people of Nowhere Island. Even the seagulls stopped flying, landing in the sand off the coast, and curiously looked at the people, as they wondered (in a way only a bird can wonder), what could all this excitement be all about?

No sooner had the knife touched the section of the box just below a small catch under the lid when the box started to make a trembling movement! All the people standing on the pier, gasped: "It moved!" they said in unison. Paul and Iam jumped back, bumping into each other as the box started moving even more, shaking back and forth; then it started twirling, lifting up from the ground about an inch, then landing with a thud, it



stood still. “Well!” Paul managed to say after shaking himself. “Dare I get closer and try again? It may be an animal trapped in the box, nothing else. Let me try it again.”

Iam encouraging him exclaimed, “Be careful, Paul! If it is an animal, it may be very hungry. We do not know how long it’s been trapped in there.”

Paul cautiously moved forward toward the box, knife in hand, expecting the box to move. The box stayed in place. It took some effort to get the lid open, but when the lid was ever so slightly ajar, the box moved again! This time it trembled, whirled, moved back and forth as though someone was shaking the box to find out what was in it. The box lifted off the ground a little higher than before, then came down with another thud. At last, the lid popped open.

Mysterious Contents

Not one person witnessing this event could even begin to imagine what the box’s contents could possibly be. Each person standing and staring at this mysterious moving box tried to guess what it held in its inner chambers when suddenly, out flew little books! Tiny books (about three inches by width and length, some even smaller), came floating out of the box into the air, swirling around like feathers caught in a small wind gust, then gently landed on the ground where each person was standing. After the books landed, with the lid still open, the mysterious box started to tremble, and lift off the ground for several seconds, and when it landed, little journals started floating out of the box, followed by more tiny books and small pencils. The items landed alongside where each person was standing. Then the lid suddenly slammed shut.

The residents of Nowhere Island were at a loss for words. Wide-eyed with mouths agape, they all stared at the box with amazement wondering what could possibly happen next. This phenomenon was too much to take in!

“What in the world?” exclaimed one of the residents. “What are these little books? I have never seen anything so tiny. Can you read them? How can anyone hold a pencil this small, let alone try to write in these tiny journals?”

Iam gingerly picked up one of the miniature books. She examined it as though the book might fall apart and disappear. She noticed the book was bound and covered like a larger book, though it fit in the palm of her hand like a small flat stone. This particular book was bound in leather with a gold printed cover entitled, “The World Around You”. As Iam turned the minuscule pages, she noticed that it had printed wording with vintage type pictures of maps, colorful illustrations of landscapes and scenes, that depicted a time and place Iam was not familiar with. She was amazed that such a small book could be as functional and readable as the normal sized book she has seen in the house of worship. What did this all mean? Why these little books, journal and pencil?

Maybe I Always Wanted To...

The box was quiet. People who were blanketed with the miniature books, journals and pencils, gathered up the materials as they walked back to their little cottages, still wondering what this all meant. They were all still recovering over the ornate box's dramatic introduction and spilling of its contents. But, that each person had a pile of miniature books, journals and pencil land right by their feet, made this phenomenon all the more interesting.

Iam and Paul, walked quietly back home with their handful of tiny tomes, their minds racing over the mysteriousness of the event. "Why us? What are we supposed to do with this?" they both questioned in their private thoughts.

Once they entered their cottage, Iam started making a pot of coffee, while Paul carefully looked at the books that fell by him. Each book had titles that led to adventure, fishing, island living; even a neatly crafted book with pictures on how to successfully clean mackerel!

"I think that ornate box was bobbing in the ocean for a reason." stated Paul, as he continued to look through the books. "We have all been on this island with no interest in going anywhere for several generations. Why now? And, why these books, a journal and a pencil? I just don't get it."

Iam sipped her coffee as she started examining the rest of her books. In addition to the vintage world map book, she looked through books with subjects on curious and perplexing problem-solving techniques. Another book featured an adventure book, such as Paul's, listing all the places one could go to find out anything you wanted to know, and what to do with the knowledge obtained. There was another on "meeting people far and wide without leaving your home!"

"My goodness! All of these titles are exactly what I have been thinking about doing over the years, if we ever wanted to get off the island to Go Somewhere together in the future!" Iam stated with excitement in her voice.

Paul gave her a long, questioning look. "You have wanted to leave Nowhere Island to Go Somewhere? This is the first time you have ever mentioned leaving."

Iam heard a note of discomfort in his voice. Paul was never one who liked to do anything out of the ordinary or different. The extent of his life was to go Barely There to fish, come home, and be content on living Nowhere.

Iam, recognizing that Paul was not taking this very well, continued to explain. "I have always wanted to go out and explore what is beyond our island for many years. Even before, we met. Watching the people come off the ships, hearing stories and tales of their travels, the adventures, the excitement in their voices of what they have seen and experienced whets my curiosity all the more. I do not want to leave to live somewhere

else, but I would like to Go Somewhere other than be content with nothing to do, nowhere to go.”

Paul pondered Iam’s explanation. He understood her need for meeting new people, to visit other countries - in short, to get off the island occasionally - but he was afraid that doing so would mean to never return to the island he loved and treasured.

“I don’t know, Iam. What if you never want to comeback? You would be leaving people you have known since childhood, family. I don’t know.” Paul questioned.

“Paul, maybe these books are for us to be aware of things beyond our little world here on Nowhere Island, places we can explore, dream about, and live, without leaving the island. At least not yet. Just to read about the world around us, to see how other people live, to learn what other countries have to offer, can only just give us a different perspective to life and about who we are. Let’s not talk more about this now. I am tired, and I am sure you may be too. It has been a long, interesting day. We can talk more about this in the morning.”

After clearing the kitchen and neatly stacking their new little books, they went to bed, thinking about what the books may tell them.

Go Somewhere on Nowhere Island

Throughout the night, as the islanders sipped beverage in their comfortable little cottages going over the books that fell at their feet, they sat in utter amazement as they perused through their treasures. They discovered that each person’s series of books had titles that had been their very thoughts as to what they had either wanted to do, possibly where they had wanted to go, or just learn more about a given subject. The mysterious ornate box that appeared to Paul out of nowhere, held in its chambers a world of possibilities by answering long held questions, giving opportunities for adventure and venturing out just by reading these little books. Small enough to carry around with them wherever they went on the island, all the inhabitants who stood on the pier, were showered with books that spoke to the very core of their hearts and minds. They would be able to read, take notes on whatever thoughts, dreams, and ideas they could imagine, in the little journals with the little pencils.

As the islanders were making their discoveries, the ornate box, still on the pier, started to light up, shake, and tremble; then it slowly made its way toward the open waters. Floating out into the water, leaving a trail of light that broke through the darkness, its job was finished at this place, at this time. It took off for another find, in another area, where long held dreams can be released through the reading of miniature books.

Author’s Note: A short fantasy story, written during a creative writing class.

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NOT IN ADOMEIT REVISITED,

By Todd Sommerfeld:

Since writing about my unrecorded thumb Bible in the last issue of *The Microbibliophile*, more Bibles have come to my attention. Along with these, there are seven others noted in Bradbury's *Antique United States Miniature Books 1690-1900* and one that Bob Massmann noted in his *Not in Adomeit*, which was not mentioned by either Adomeit or Bradbury. In keeping with Ruth's practice of adding books into her checklist after its completion, I have added '½' to the preceding book number in chronological order. Unfortunately, because I do not have access to any of these books, I am unable to write complete descriptions. What follows then is an abbreviated list of thumb Bibles not appearing in Adomeit (A) or Bradbury (B)

A. 9 ½ *History of the Holy Bible*, adorned with cuts. The fifth edition. Philadelphia: printed for John Wigglesworth, at his Hard-ware, Toy, and Brush-Shop, in Second St., ca. 1798. 3 x 1 7/8, 76 x 48 mm. [2], 3-23, [1] p., plus 4 engravings, leather. Bradbury p. 42

A. 16 ½ *Bible History*. Philadelphia: published and sold by D. Hogan, 1810. 2 1/16 x 1 11/16, 52 x 42mm. [4], 2-181 p., gilt leather. Bradbury p. 53

A. 27 ½ *A History of the Bible*. Philadelphia: D. Hogan. 1813. 2 1/8 x 1 3/8, 54 x 35 mm., 256 p., 4 wood engravings. Gilt leather. Not in Bradbury similar to A27

A. 41 ½ *A Concise History of the Holy Bible*. Philadelphia: published by Nathaniel Hickman, 148 South Front Street near the Drawbridge. 1818. 2 ½ x 2, 63 x 51 mm. [page size] [5], 6-128 p., gilt leather.

A. 59 ½ *History of the Bible*. Sandy-Hill N. Y.: James Wright. 1825. 2 x 1 3/8, 51 x 35 mm., 256 p., 15 illustrations. Gilt leather. Not in Bradbury similar to A59

A. 62 ½ *History of the Bible*. Bridgeport [CT]: J. B. & L. Baldwin. 1827. 1 15/16 x 1 ½, 49 x 38 mm., 192 p., 24 illustrations. Gilt leather. Not in Bradbury similar to A70

A. 101 ½ *History of the Bible*. Cooperstown [NY]: H. and E. Phinney. 1848. 2 1/8 x 1 ¾, 54 x 44 mm. x, [2], 13-192 p., gilt leather. Bradbury p. 59

A. 143 ½ *The Holy Bible*. Boston: American Tract Society, 28 Cornhill, ca. 1842-1868. 2 1/8 x 1 ½, 54 x 38 mm. [3], 4-64 p., pictorial gilt cloth. Bradbury p. 95

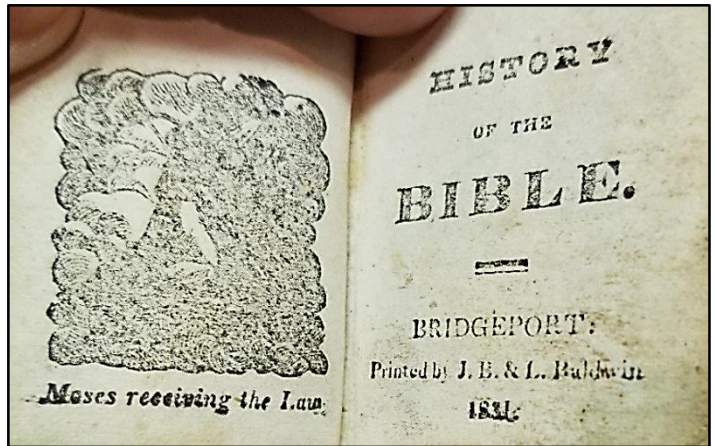
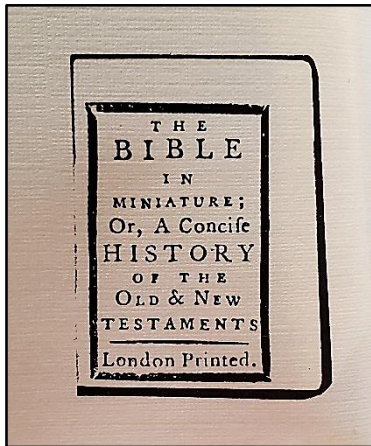
A. 144 ½ *The Holy Bible*. Boston: Mass. S. S. Society, ca. 1863. 2 3/16 x 1 9/16, 56 x 40 mm. [3], 4-64 p., gilt cloth. Tiny Library. Bradbury p. 138

A. 146 ½ *Miniature Bible with Engravings*. Abridged and Collated by Rev. Edmund S. Janes. Philadelphia: Andrew Diamond, 8 South Fourth St., ca. 1841-1854. Stereotyped by S. Douglas Wyeth. 2 ¾ x 2 1/16, 70 x 52 mm [6] 7-203 p., gilt cloth. Bradbury p 144.

B. 55 ½ *The Bible in Miniature; or, a Concise History of the Old and New Testaments*. Derby [UK]: H. Mozley. 1821. 1 ¾ x 1 ½, 45 x 38 mm. [5] 6-190 p., 9 woodcuts, gilt cloth.

B 55 ¾ *The Bible in Miniature*. Derby [UK]: H. Mozley. 1823. 2 1/16 x 1 13/16, 52 x 46 mm. 190 p., 9 woodcuts, gilt leather.

B. 77 ½ *The Bible in Miniature; or, a Concise History of the Old & New Testaments*. London Printed. ca. 1833. [size and pagination not given]. gilt leather. *REM Not in Adomeit #4*



This list was compiled from responses by two readers as well as books by Robert Bradbury, Robert Massmann, and my own collection. To further improve it, we need to hear from you about your unrecorded thumb Bibles.

Further reading and reference

Adomeit, Ruth: *Three Centuries of Thumb Bibles*. NY: Garland Publishing. 1980

Bradbury, Robert: *Antique United States Miniature Books 1690-1900*. North Clarendon, Vermont. 2001

Massmann, Robert: *Not in Adomeit*. New Britain: REM Miniatures. 2001

Massmann, Robert: *More Not in Adomeit*. New Britain: REM Miniatures. 2002

As always, questions, comments, or criticisms are welcome, my email address is: contratodd@gmail.com. 

EVERGREEN RAMBLINGS,

By Jan Becker:

Editor's Note: Jan Becker is a book artist and collector. She has been a member of the Miniature Book Society since 2003. The first Conclave Jan attended was in Toronto.

Right away, when I joined Miniature Book Society, I knew the keepsakes were the perfect avenue for me to share my love of miniatures and my love of sewing. So let me roll back the clock and start my story about my love of books, which goes back more than a few years.

I have always sewed, learned from my Mom, all of us learned, the boys too. One of my older brothers had to stitch an injury to his own hand, because I refused to do it. We would have to wait for Dad to get home from work to take a kid to the ER, who had time for that? My sister and I made dresses for school, our prom dresses, I, my wedding dress and she, my maid of honor, her dress. My kids sew and the grandkids, most of them knit.

The sewing room is very well organized, all my buttons sorted by color and in glass jars. 'Eye candy' as the expression goes. All the notions in labeled coffee cans, so making 100 zipper books was easy, pulled from the can marked 'zippers'. Same with a keepsake about bias tape, or the button book keepsake.

My Dad was a woodworker. He came home tired from the steel mill. Making things in the garage where all his tools were, was his therapy. With 6 kids, modest acreage, and a house always needing upkeep, his vegetable garden, he was sure a busy guy. However, he would sit in front of the TV and doodle a design. Soon he would be out there with the power saw going. He made sewing



Workroom display of keepsakes

rockers, with the spindles to hold the spools and the slot in the back for the scissors. grandma wanted one. Her name was 'Honey', because she was so sweet. She lived in the city. We stayed with her for a few days in the summer, each kid got a turn, it was like another world. Going to sleep with the streetcar noise, cars honking, and lights

flashing. Oh how I loved riding that streetcar, to the store or church with her, Honey did not drive. She let me pick what I wanted to eat. Once she made me a whole pound of bacon, I ate it all, with ice cream for dessert.

Mom made the cushions for the sewing rockers stuffed with the clean wood shavings from the garage floor, when you stuck needles and pins in the cushion, you could smell the pine or cedar or apple wood.

Dad's big love was making dollhouses. He made so many for family and friends and more to sell. I love mine so much, still to this day, I marvel at the detail. He made mostly 1:12 scale but also made 'Barbie' sized houses. My kids and grandkids all played with my dollhouse, so I removed my 'better furniture' for safekeeping, and what do you know, that bookcase needed miniature books!

Mom loved her library. We lived out in the country and the bookmobile stopped on the main road, about 1/2 mile away. We all trooped behind her with the wagon full of books and exchanged what we had for new titles. What a glorious and quiet day as we each had a new book or two to consume. So my kids, naturally, always knew the joy of books and libraries, and I was blessed to have a 20 year wonderful library career.

I worked at the Middletown (Ohio) Public Library with Joan Boring, we were, and are still, good friends. One day I watched as she catalogued some very small books at her desk while she was on break. I had never seen anything so amazing in my life as those tiny tomes! She was working on the auction catalogue for the Miniature Book Society. I said 'what'? 'Tell me more!' Needless to say that was the beginning of many more conversations about miniature books.

I had just finished a bookbinding class offered by the library. A formidable older man, Mr. Apple, taught it. He was retired from his career. I think books were a hobby, which he was willing to share. He made a full size-sewing frame, no charge, for each of the 12 students in the class. I still use mine to bind regular size books and miniature books. Taking copious notes, I still follow his steps for bookbinding.

Joan invited me to take a miniature-book-making class with her in Cincinnati; we could share travel and work together. The class was taught by the Tonkins, from Australia. What an honor! I was star struck, and am still, two decades later, amazed at my miniature book experience. And I filled that bookcase. And then some.

As my collection grows, and more book projects launch, so does my love for these small wonders. In a future article, I might share with you what I like to collect, and more about my keepsakes and other books I make. As for now, I'd say "go read a (tiny) good book!" I will be here in my workroom sketching something, just like my dad. 📖

Contact information: Jan Becker, E-mail: janmbecker@hotmail.com

MINIATURE MUSIC BOOKS,

Part II: 1900-2020,

By Gail Curry:

“Music is the universal language of mankind”

Henry Wadsworth Longfellow

Part I of Miniature Music Books addressed books published between 1506 and 1900. Beginning with the 1506 *Monastici cantus compendolium* dedicated to monastic choir singing and ending twenty-five books and almost four centuries later with the David Bryce *Some Old Scotch Songs* compiled by William Moodie, each book was assessed for bibliographic information and for musical attributes.

Part II will examine the numerous types of miniature music books published between 1900 and 2020. These will include books with a variety of features, both with and without music notation, some about different types of music, composers, musical instruments, ‘one of a kind’ books, religious and patriotic music books, music references, and many more. I will list them by date, and will begin where I left off in Part I with the note on #25 which refers to the smallest music book in the world to date.

1. *Old English, Scotch and Irish Songs with Music* edited by William Moodie was the smallest music book in the world to date (ca.1900). With 24 original sketches by A. S. Boyd, it was published in Glasgow by David Bryce & Sons and printed by the Glasgow University Press (ca.1900). Also found with a Frederick A. Stokes, New York imprint. Part of the Midget Series sized at 1-1/16" x 3/4", usually bound in red flexible leather with gilt title on the front cover. Seldom found in the original rose-colored printed wraps, 127pp. Often preserved in a metal case with a magnifying glass in the top. According to Welsh, this book contains 6 English, 17 Scottish and 7 Irish songs with music. The entire book was printed by photographic reduction. Welsh p.88, Welsh 5113, 5114, Bondy p.113, Garbett p.27, Henderson *NewsLetter of the LXIVMOS*, No.7, May 15, 1928, Bromer & Edison p.174

2. The Oxford University Press published *Hymns Ancient and Modern for Use in the Services of the Church*, (ca.1902), 2-3/8" x 2", limp light brown leather with overhanging edges (one of the binding styles), all edges gilt, 861pp. Type: Brilliant 4-point. No music or even indication of the tune. Printed by William Clowes and Sons. Welsh p.90, Welsh 3637, Spielmann 207

3. In the category of one of a kind, are the 50 volumes, published ca. 1922, each about one inch square, which have been photographically reduced from the original full sized published editions, each with music by a specific composer, and signed by that composer. These were specially bound in blue leather by Sangorski & Sutcliffe in London for the Library in Queen Mary's Dolls' House. Composers include: Arnold Bax, Eugene Goossens, Edgar Bainton, Edward German, Frederick Delius, Gustav Holst, John Ireland, Ethel Smyth, among many others. Not often mentioned in the literature of Queen Mary's Dolls' House, it is a notable addition to the list of miniature music books. Queen Mary's Dolls' House., p.43

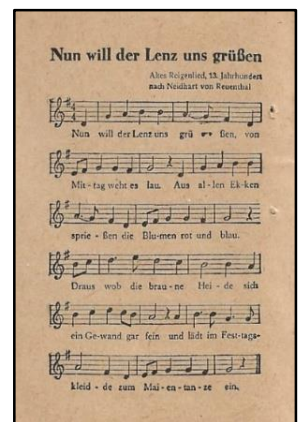
*Note: Among the miniature Reference Books in the Library that are listed at the end of Chapter 4 of Queen Mary's Dolls' House is **Album, 1922**, which is bound in blue leather. The "first left hand page" has the first verse of 'God Save the King' (with music) inscribed on it. p.44*

4. Surprisingly, music books in miniature format are rather scarce in the first half of the twentieth century. I look next at the six miniature Nazi song books published in 1942/1943 as part of the Winter Help Project. Bondy states, "they are propaganda items glorifying a hideous regime and cannot be considered as true charity volumes, rather as blackmail as they had to be carried in buttonholes to tell the Nazi collectors that their possessors had paid their dues to the political machine." *MBS Newsletter*, Oct. 1990, p.8. Each book measures approximately 2-3/4" x 2" with color pictorial stapled wraps, (12)pp. Each contains the words to all the verses with music notation for five songs. There is a hole with string on the back cover for placing on the lapel, to show a donation has been made to the "poor". The series title is *DAS DEUTSCHE LIED* (The German Song). The titles are:



- Heft 1 VOLKSLIEDER (Folk Songs)
- Heft 2 LIEDER DER BEWEGUNG (Songs of the Movement)
- Heft 3 SOLDATENLIEDER (Soldiers Songs)
- Heft 4 FEIERLIEDER (Festival Songs)
- Heft 5 LIEBESLIEDER (Love Songs)
- Heft 6 KINDERLIEDER (Children's Songs)

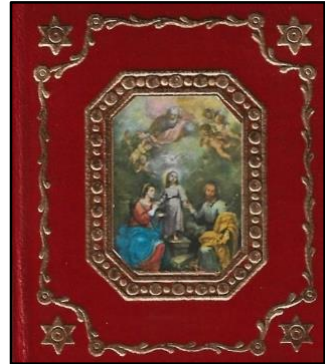
Miniature Book News #70, Sept. 1991 pp.4, 5. *MBS Newsletter*, Oct. 1990, p.8



5. Doris Welsh stated that few music miniature books have been found in the 20th century. The only one she lists other than the ca.1902 *Hymns Ancient and Modern* (See #2) is the 1961 *Lilliputter Christmas Hymnal*, published by Frank Teagle's Lilliputter Press of Woodstock, VT. It was the "1961 Christmas greeting [from Teagle and his wife] to all their friends". 3" x 2-1/16", tan and red paper wraps, (14)pp. letterpress. Contains words and music for seven favorite Christmas hymns. According to Welsh, "the words and music are very clear, very small, and delicately done." Welsh p.90, Welsh 6630, Bradbury 2857, *The Microbibliophile* Vol. XXVI No.2, May 2002, p.4

Note: At about this same time, Bradbury states "St. Onge caused a renaissance of miniature book publishing and collecting in the U.S. through the publication of his periodical The Miniature Book Collector from 1960-1962. Edited by Ruth Adomeit and printed by Frank Teagle (Lilliputter Press), this journal was relatively short-lived and only eight issues were published. However, it had a great impact." p. 251.

6. In 1966, Ward Schori, of the Schori Press in Evanston, IL, printed his book, *Christmas Carols*. Measuring 2-1/4" x 2", with elaborate gilt decorated red leather covers and a pictorial label of the Nativity (one of four cover variations), it has 60pp. [+4] and all edges gilt. Unstated limitation, (196) copies according to Bradbury. There is no music notation. Bradbury 703

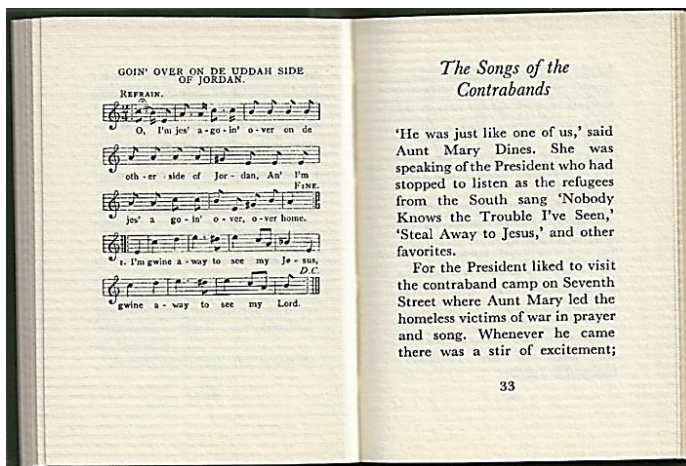


Note: Ward Schori states in the Colophon, "Christmas Carols is the first miniature book of carols published to my knowledge."

7. *Abraham Lincoln, The Song in his Heart* by Kenneth A. Bernard (Boston University). Worcester: Achille J. St. Onge, 1970, 1500 copies. Measuring 2-7/8" x 2-1/8" with gilt decorated green leather by Reliure d'Art du Centre, 63pp. [+ colophon] letterpress by Enschede, and all edges gilt. Black and white illustrations. Contains the song *Goin' Over on de Udder Side of Jordan* with music notation on p. 32, among others (words only) that inspired and sustained Lincoln. Bradbury 315

Note: Abraham Lincoln loved music of many types. It spoke to his very being. He sometimes visited the Contraband Camp on Seventh Street. It was made up of refugees from the South. Among other songs they sang were 'Swing Low, Sweet Chariot', 'Every Time I Feel the Spirit', 'John Brown's Body', and the Doxology, 'Praise God from Whom All Blessings Flow'. When Lincoln sang with them, he was greatly affected, and sometimes his voice choked with emotion and tears ran down his face. The Contrabands sang of trial, of tribulation, and of hope. On January 1, 1863, the President signed the Emancipation Proclamation. 'The Battle Hymn of the Republic' was sung in

the House of Representatives with the President joining in. It was a thrilling emotional experience for all. Lincoln visited the New York Ave. Presbyterian Church in times of great discouragement and despair. In the quiet and peace of this church, Lincoln found solace and renewed strength in the sermons of Dr. Phineas Gurley, and in familiar hymns and anthems sung by one of the best choirs in the city.



A fellow worshiper observed: "In all my experience, I have never seen such an expression on a human face. The quiet solemnity of the service...tended to natural repose of feature, and the result was a pathos of sadness that had in it an expression more nearly the Christ ideal than I have ever seen in art or in any other person." p.42

8. **National Poem** by Sandor Petofi (poet) and Zoltan Kodaly (composer) was printed in Budapest by Editio Musica in 1972 in an edition of 2,000 copies. At 2-2/8" x 2", it is bound in maroon leather with gilt script, and has 35pp.[+1]. It has an illustration of the poem in Petoffi's original manuscript and the



Landerer-Heckenast first printed version, along with Kodaly's original manuscript and the first printed version of the work by Editio Musica. Music notation. In plastic slipcase.

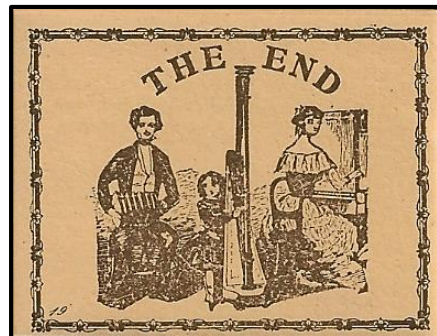
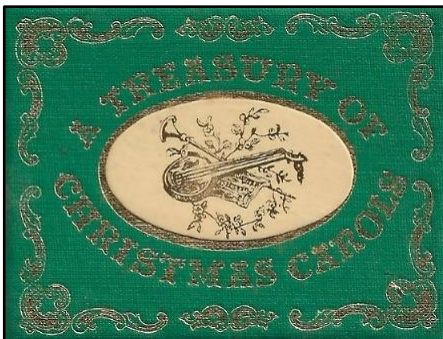
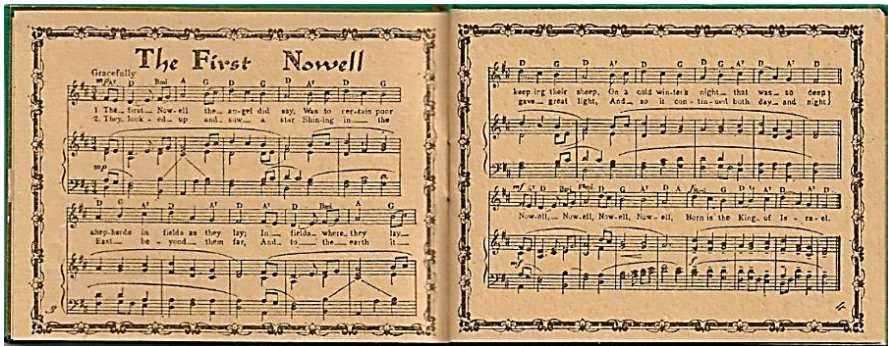
*Note: Editio Musica, Budapest has reprinted, in miniature, numerous music scores. (Chanson)
 These were advertisements for the larger scores. Among others are:*

<i>String Quartet No. 1</i>	Bartok	1956
<i>Budapest 1873-1923-1973</i>	<i>Dohnanyi, Kodaly, Bartok</i>	1973
<i>Koszonto 1945-1975</i>		1975
<i>Magyar Zenemukiadas 1850-1875</i>		1975
<i>Works for Piano</i>	Liszt	1975
<i>Musica Per Chitarra</i>		1978
<i>Orpheus Early Music for Plucked Instruments</i>		1982
<i>Symphony No. 1 Beethoven</i>		1983
<i>Music fur Anfanger</i>		1985
<i>J. S. Bach Complete Organ Works</i>		1985
<i>Requiem</i>	W. A. Mozart	1991
<i>Concerto for Piano</i>	Liszt	no date
<i>Romantic Flute Virtuosos</i>		no date
<i>300 Years of Progressive Romanticism</i>		no date
<i>Easy Masterpieces for Piano</i>		no date

9. ***Das Kleine Liederbuch*** with illustrations by Tomi Ungerer was published in Zurich by Diogenes Verlag AG in 1975. Measuring 2-7/8" x 2-3/8", it has pictorial wraps and 70pp. [+18]. Black & white illustrations for this little singing book. With list of books of this press at the back, including those illustrated by Maurice Sendak, Beatrix Potter and Edward Gorey. Bondy states that these are really ordinary paperbacks of modern and classical literature and are used as advertisements. They "can only marginally fit into a collector's library." Bondy pp.179, 180

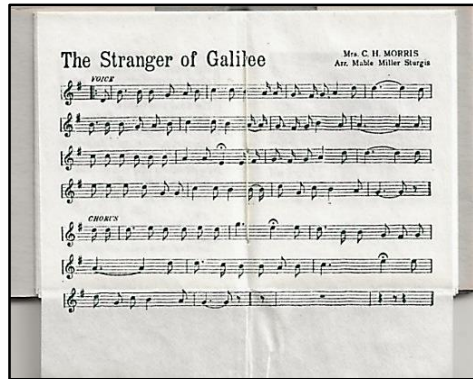
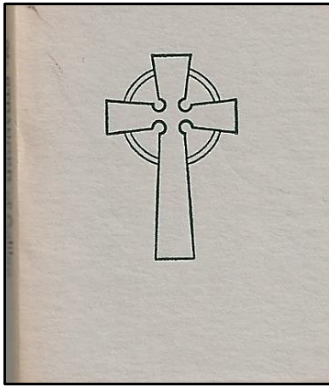
10. ***My Country 'Tis of Thee***, A Bicentennial Keepsake was published in Santa Ana, CA at the LogAnne Press in 1976. 2-13/16" x 2-1/8", (48)pp. letterpress, tan printed cloth boards. Keepsake limited edition of 150 copies. Words of the title song are incorporated into the Forward. Quotations of distinguished Americans, with illustrations of each one in brown and white. Bradbury 2163

11. *A Treasury of Christmas Carols* was published by Kurt S. Adler, Inc. in 1978. 2-3/8" x 3", gilt green decorated cloth with oval pictorial onlay of musical instruments on the cover, 18 numbered pages [+1]. Music notation for each of 7 carols. With string for hanging on a tree. *Miniature Book News*, Number 51, December, 1982. p.2, 3



A Treasury of Christmas Carols

12. *The Stranger of Galilee: A Sacred Hymn* by Mrs. C. H. Morris. Santa Ana, CA: Log-Anne Press, 1978, arranged by Mabel Miller Sturgis, Courtesy of The Standard Pub. Co. 1928. 2-3/4" x 2-1/8", grey cloth boards decorated with a cross, (16)pp. letterpress. In tan dust jacket decorated with the same cross and with spine title. Words for the song are printed with music notation on a double page that folds down. Bradbury 2139



13. *Christmas Songs* compiled by Jane Bernier. Winterport, Maine: Borrower's Press, 1979. 13/16" x 5/8", gilt red leather, 94pp. letterpress, limited to 300 copies. Hand-colored illustrations. No music notation. Bradbury 324



14. *Christmas Around the World: Hymns and Carols*. No place: Sears, Roebuck and Co. (1981). Similar to Kurt Adler, it measures 2-3/4" x 2-1/2", grey gilt cloth with oval pictorial onlay, 30pp. [+ 1 illustration], and gold foil endpapers. The print and illustrations are in brown tone. There is a gold string for hanging on the tree. There are many hymns and carols from around the world, all with music notation.

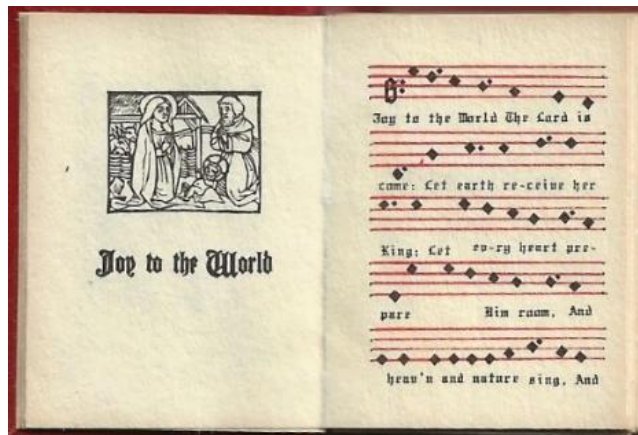
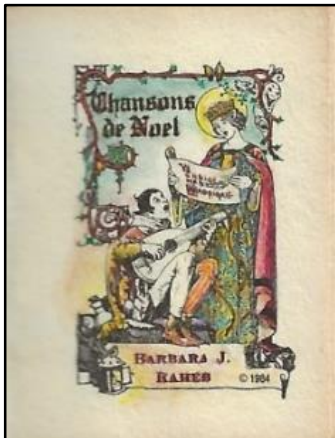
15. *Duke Ellington Remembered*, New York Notes by Whitney Balliett. Newport Beach, CA: Gold Stein Press, 1981. 2-3/4" x 1-3/4", 47pp. [+colophon] letterpress by Enschede, gilt dark blue leather by Reliure d'Art, 750 copies. The book is dedicated to Achille J. St. Onge and includes an Introduction by Ruth Adomeit in remembrance of St. Onge, ending with the words "His spirit lives through his books which are enjoyed and treasured by today's collectors and are a precious legacy for future generations". No music notation. Bradbury 268

16. ***Cradle Song, A Christmas Carol*** by Isaac Watts, Mill Valley, CA: Sunflower Press, 1982. 2-7/16" x 2-5/16", red, white and green decorated cloth, (26)pp. letterpress, limited to 60 copies of which 10 are deluxe. Illustrated in black & white with red decorations. No music notation. Isaac Watts was the first to write hymns for children to sing. Bradbury 3067

17. ***Musical Boxes*** by Mark Palkovic. Cincinnati: Mosaic Press, 1983. Illustrated in black & white by Romilda Dilley. Bound by Hugo Grummich, typeset in English Times by Viola Schoff. 1-1/8" x 7/8", red gilt leather spine, marbled paper over boards, (64)pp. Covers musical boxes from the earliest days of their development in the early 1300's to the early 1900's when they were ultimately replaced with the radio and phonograph. They are still revered today by many. Bradbury 2290

Note: The term "musical boxes" refers to the mechanism that makes the sound. The box that it is in helps the sound to resonate. There is a Musical Box Society. The first meeting was held in Berlin Heights, OH in October of 1949. Membership is now worldwide, proving the universal appeal of musical boxes.

18. ***Chansons de Noel*** (Songs of Christmas). Tarzana, CA: Barbara J. Raheb, 1984. 1-3/4" x 1-1/4", red pyroxylin with gilt title label on front cover, removable gilt clasp. 100 copies. I have #3 of an unknown limited number with the title page hand-colored. (48)pp. Black & white illustrations for each Christmas carol. Words and music for each of 12 carols. Black notes are on red staves. A very attractive book. Bradbury 668

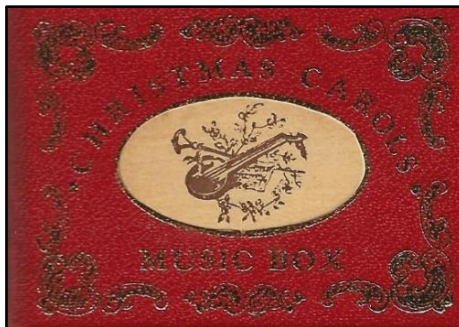


19. The last book that Charlotte Smith's Tamazunchale Press in Newton, Iowa published was **Antonin Dvorak** by Janet Savin in 1988. It measures 2-1/2" x 1-3/4" and has 48pp. [+colophon] letterpress by Enschede. Bound in gilt tan leather by Reliure d'Art and all edges gilt. It has a postage stamp Frontis picturing Dvorak and is limited to 250 copies. No music notation. Bradbury 2627

Note: Antonin Dvorak was a composer from Bohemia, probably best known for his Symphony in E minor, also known as the New World Symphony. It was composed on a visit to the United States in the 1890's. Accused of using African-American and Native-American melodies, which he loved, Dvorak said "I have only composed in the spirit of such American national melodies". His longing for home also affected his music with mixed emotions. "Goin' Home" was one such song written to the second movement (Largo) in this symphony.

20. A very unique miniature music book is **Carousel** by Diane Weiss. This book was published at her Mill Valley, CA Figment Press in 1988, and is limited to 100 copies. At 2-3/8" x 2-5/8", with blue cloth boards, it has eight panels of hand-colored carousel animals by the author, with a shiny silver reflecting background to add depth. The binding folds back to make a circular carousel with a multi-colored ribbon tie. Press a button and the music plays. Lovely. Bradbury 3186, Bradbury 100 #94

21. **Christmas Carols Music Box**. Kurt S. Adler, 1988. Oblong 1-3/4" x 2-5/8" x 7/8" thick, elaborate gilt red cloth with oval pictorial onlay, red foil endpapers. Pages at the front have an excellent Introduction followed by seven familiar carols with words and melody line above and full music notation below. Music box follows, which plays 'O Tannenbaum'. With gold string for hanging on tree and red ribbon book mark. Similar to *The Microbibliophile* Vol. XXIII, No. 5, Nov. 1999, p.21

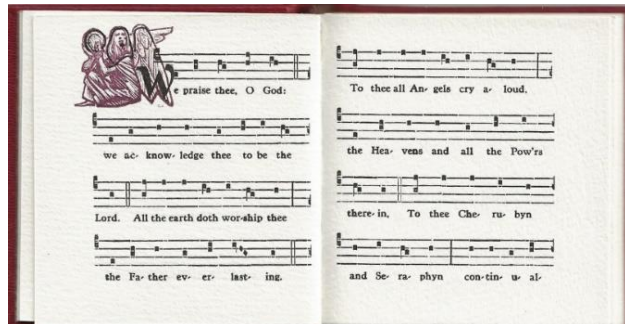
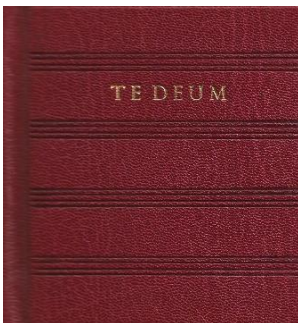


Note: From the Introduction by Kurt Adler: "...From the beginning of Man's creation on Earth, he has raised his voice in song, so that all within hearing could share in his musical tribute. Songs of love, of worship, of yearning ...Songs to lead him into battle...Songs of triumph or exaltation... Songs to celebrate a newborn child. Each one is unique in its own way and appropriate to a given time or place. Some have faded away, but some have grown more precious and meaningful with the passing of time to become part of tradition."

22. *The Twelve Days of Christmas*. A Lift the Flap Book. Agoura Hills, CA: Pennyweight Press, 1992. 1-1/8" x 3/4", green pyroxylin, 32pp. 100 copies, of which a limited number have hand-painted illustrations by Barbara Raheb. My copy has the hand-painted flaps covering the black and white illustration with each day's verse below. No music notation. Bradbury 2982

23. *In Nativitate Domini* (Christmas Mass). Vancouver, Washington: Shannon's Miniature Manuscripts, 1995. This is an illuminated miniature manuscript by Shannon Mitchell. At 1-3/4" x 1-1/2" (1-5/8" x 1-3/8" page size), it is hand-bound in red leather with gilt decoration on front cover, three raised bands and ribbon bookmark, red marbled endpapers, 102pp. A delicate brass clasp was designed and fabricated by Shannon Mitchell's husband. This is an amazing one of a kind book of Gregorian chants with text in Latin, illustrated with 26 illuminated capital letters, text in black calligraphy, and music notation in red and black. Reproduces medieval choral music for Christmas, 'Gregorian Chants' for the three Masses of Christmas. Bradbury 704, Bradbury pp.273-275, Bromer & Edison pp.33, 35-37 (pictures of other works) *Miniature Book Society Newsletter* #71, January 1991 (Profile of Shannon Mitchell by Ann Bahar)

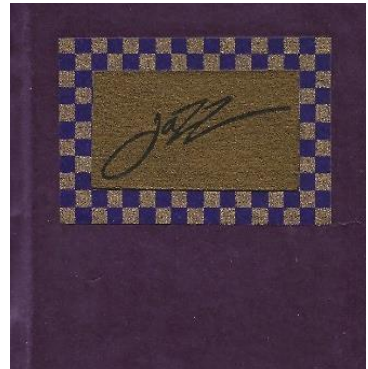
Note: Many thanks to Kathleen Roberts for bringing this artist and specifically this miniature book with music to my attention! It is very much appreciated. Each of the early printed books and medieval manuscripts re-created by Shannon Mitchell are an exquisite work of art, described as the "best of the best" by Ann Bahar. Shannon began creating her miniature books in 1981. She is a self-taught master of many languages. "Mitchell estimates that each of her manuscripts takes from 150-275 studio hours to complete." (Bromer & Edison p.33). Each is by special order only. Thus, each title is printed one time only with perhaps a prototype done in advance. See Bradbury pp. 273-275 for more on this talented artist, and for a list of her other works, three of which are listed as Gregorian chants, as is this book, and probably with music notation.



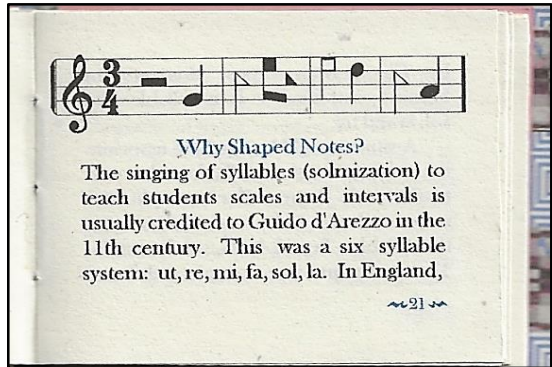
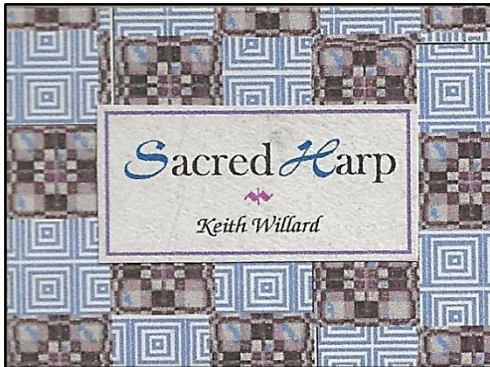
24. *Te Deum Laudamus: Solemn Tone from the Sarum Psalter*, with wood engravings by Simon Brett, Marcham, Oxford, The Alembic Press, 1995. In an edition of 110 copies hand set in 20D point music type from Deberny foundry & 6 point Kennerley cast by Caslon and printed by Claire Bolton. 3" x 2-7/8", gilt red leather, unpagged. Plain song type on a 4 line stave.

A note on the type: On the last two pages of the book, it states that the music type for printing this book came from St. Mary's Press. The type is for setting plainsong on a four-line stave, an ancient form of liturgical music with its origins partly in the Jewish practice in the apostolic period and partly in early Christianity. This evolved into plainchant with the texts translated into English. The first purchases of music type came from Deberny in Paris in 1897. They bought three sizes 20, 24 & 28 point Didot and throughout the century printed a huge quantity of music contributing to its preservation. The emphasis has since changed, and Alembic was able to buy the type. As of the publication of this book, it was looking forward to continuing the tradition of hand-setting and printing plainsong.

25. *Jazz: A Poem in Praise of Jazz* written by Carol Cunningham. Drawings by Trish Daly in 1967. No place: Sunflower Press, 1996, limited to 35 copies. 2-7/8" x 2-13/16", purple boards with title label, [28pp. + colophon]. The type is handset Optima printed by letterpress at Sunflower Press. The story is about Basil the beetle who plays the piano, Cyril the dragon who plays clarinet and doubles on saxophone, Terrence the tern on the violin, all trying to figure out a way to get Monty the cat who plays drums, a way to leave his house and join the group to make a jazz quartet! Delightful drawings. Bradbury 806



26. **Sacred Harp** by Keith Willard was published in Bisbee, AZ by Pat Baldwin at the Pequeno Press in 1997. 2-1/4" x 2-3/4", in patterned paperboards, printed title label, open string bound spine, 40pp. printed in Baskerville Old Face, illustrated. Includes a 17 page foldout chart of Sacred Harp music in the US and Europe. One line of music notation on p.21. Bradbury 3279



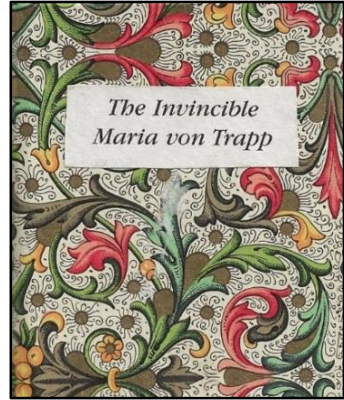
Note: Sacred Harp singing is a tradition that goes back to before the American Revolution. It brings communities together to sing acapella four-part hymns and anthems. It uses notes in four distinct shapes to aid in sight-reading. The singers sit in a hollow square formation, with one voice part on each side, all facing inwards to see and hear each other better. Sacred Harp refers to the human voice.

27. **An Die Freude** (To Joy) by Friedrich Schiller. Marbach am Neckar: Schillerverein Marbach, 2000 (1795), no limitation. Printed at Offizin Chr. Scheufele in Stuttgart, bound by Richard Mayer, EslingenMettingen. 2-1/8" x 1-9/16", wood covers with cut-out revealing title in white on black, 25pp. [+1] accordion fold. The poem is printed in German, English, French and Italian. In green card case. No music notation.

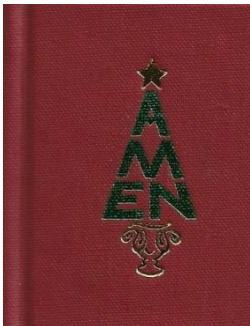
Note: The Schiller Association in Marbach issued two other miniature books in 2001 and 2002. This poem was the inspiration for the last movement of Beethoven's Ninth Symphony.

Music acts like a magic key, to which the most tightly closed heart opens.
Maria von Trapp

28. ***The Invincible Maria von Trapp, Heroine of “The Sound of Music”*** written & illustrated by Suzanne Smith Pruchnicki. Bourbonnais, IL: The Bronte Press, Summer 2001. 3" x 2-1/2", attractive cloth over boards, 24pp. Illustrations hand-painted by Suzanne and Paul Pruchnicki. The life of Maria von Trapp who with her husband Baron Georg von Trapp (25 years her senior) and their 13 children sang their way through life. They settled in Stowe, VT, where he died on May 30, 1947, and Maria died on March 28, 1987.



29. ***Christmas Amens*** by Mark Saya. Cincinnati: Flying Pig Press, 2014, limited to 100 copies designed and bound by Mark Palkovic. 2-1/2" x 2", red cloth imprinted with AMEN in green, shaped as a Christmas tree, and with gold star and base. 55pp. [+colophon], gold endpapers. Contains “Origin of Amen” and an Intro to the Amens with four-part harmony in this book.



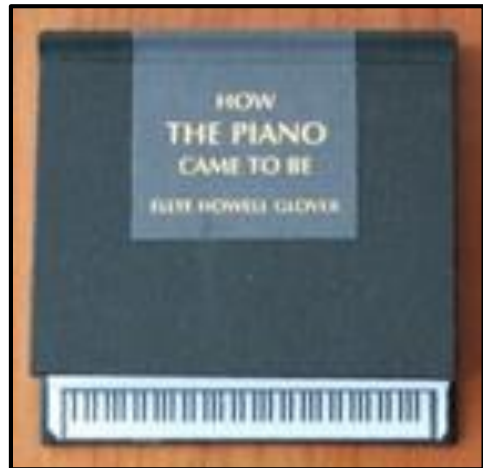
Christmas Amens, (l) front cover, (r) music text

30. ***The Recent Revolution in Organ Building, Being An Account of Modern Developments,***

by George Laing Miller. Haslet, TX: Plum Park Press, 2015. The original full size publication was done in New York by The Charles Francis Press in 1913. Limited to 20 copies. Typeface is Belwe Light 6/7.7. Paper is Navigator Platinum 75 g/m2. 3" x 2-1/8", grey stone patterned paper over boards with 3 dimensional faux organ pipes fabricated out of wooden dowels on the front cover, paper repeated as endpapers, brown-tone illustrations, one line of music notation. A very detailed and thorough look at how the pipe organ evolved over the years. Fascinating reading. *The Microbibliophile*, Vol. XXXIV, No. 4, Issue 196, July, 2015, p.8



31. ***How the Piano Came to Be,*** by Ellye Howell Glover. Haslet, TX: Plum Park Press, Tony Firman Bookbinding, 2016 (original full size publication by Browne & Howell, Chicago, 1913). 68pp. 3" x 2-15/16", black cloth boards with keyboard extending out and meeting up with a black silhouette shape of a grand piano on back endpapers, 68pp. [+ a page for notes]. Text is printed with Zapf Humanist 7/8 type on 120 gm2 Navigator paper. Music notation for a Chopin NOCTURNE on the front free and fixed endpapers. Fourteen black & white illustrations (photos) of a variety of keyboard instruments such as harpsichords, spinets and clavichords. These all appeared in the 1913 edition as well. *The Microbibliophile*, Vol. XXXIII, No. 5, Issue 191, Sept. 2014, p.6

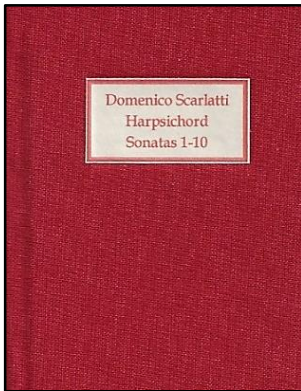
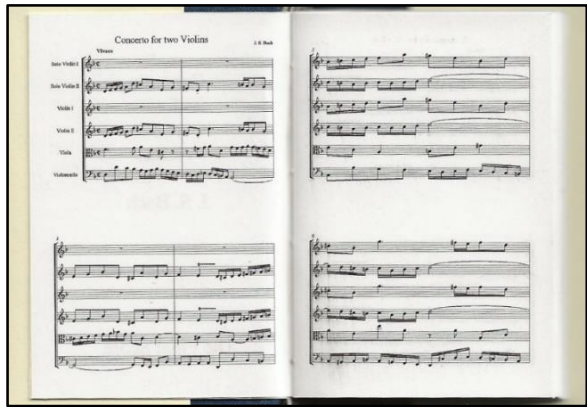
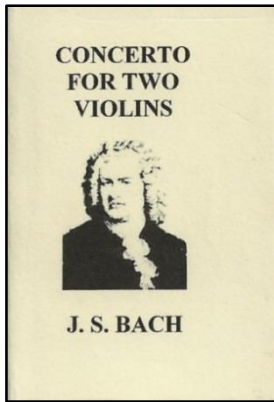


32. Stephen Byrne published a number of miniature books with music scores in the last two decades at his Final Score Press in Huddersfield, West Yorkshire and after December 2010 in Sorbie, Scotland (close to Wigtown, and also close to Ian and Helen Macdonald of the Gleniffer Press). The following titles have been published (information provided by Stephen Byrne):

<i>One Breath Suite</i>	S. T. Byrne	2000
Original composition by Stephen Byrne. Words for 'All I Want is This' by Sylvia Le Bretton. From the play "One Breath" performed in Cawthorne, Yorkshire in 2000. 2-3/4" x 2-1/8", stiff card wraps. 5 pp. of song with words and music notation. The play depicted the struggle of farmers in the area throughout the centuries, going back to 1066.		
<i>Concerto for Two Violins</i>	J. S. Bach	2005
No place (W. Yorkshire, England): The Final Score. 2-7/8" x 2", navy cloth, yellow endpapers, unpaginated. (68)pp. of music notation. In ivory colored dust wrapper printed in black.		
<i>The Hebrides Overture</i>	Mendelssohn	
<i>Medieval Musical Instruments</i>		2008
<i>Shakespeare to Music</i>	Various	2011
<i>Complete Cello Suites</i>	J. S. Bach	2013
<i>Harpsichord Sonatas 1-5</i>	D. Scarlatti	2020
<i>Harpsichord Sonatas 1-10</i>	D. Scarlatti	2020
Sorbie, Scotland: The Final Score, 2019. Title page +15pp. for K 1-5; 16pp. for K 6-10; all bound in 2-7/8" x 2-1/8" red cloth covered boards with inlaid paper title label printed in red ink. In paper sleeve.		
<i>Brandenburg Concerto No. 4</i>	J. S. Bach	2020

In addition to the above books that he has published, Stephen Byrne lists additional books that he has collected. Six of them are in this article: Numbers 1, 4, 5, 8 (*National Poem* by Kodaly), 9 & 24. The 19th century books have been excluded and will be saved for another article. The other additional collected books are:

<i>Ki Nyer Ma?</i>	Zenemukiado Budapest	1976
<i>Kleines Wiehnachtsbuchlein</i>	Ellerman	1984
<i>Goldenes Winterbuchlein</i>	Ellerman	1984
<i>Weidmanns Heil (Hunting Songs and Signals)</i>	?	?
<i>Lament for Three Books</i>	Flying Pig Press	2011



Note: See also Stephen Byrne's article on MINIATURE MUSIC MBS KEEPSAKES in the May-June 2020 Issue of The Microbibliophile.

33. **Harps**, by Beth A. Stockdell (author and photographer). Fayetteville, Arkansas: Stockdell Manor Press (2019). 2-3/4" x 2", antique sheet music with harp and treble clef decoration over boards in like box, 5pp. of photos of harps in various settings, limited to 14 copies. The book opens to a star format with each page having three layers to add depth to the landscape images of the harps. There is a gold ribbon to tie the book when open. 2019 MBS Miniature Book Competition p.23.

Summary:

Music transcends our immediate environment. Music travels across continents and even through time. So, too, do miniature music books. They are not going to go away anytime soon. There are many miniature music books, including some listed here, that will find their way into the 22nd century, due to whatever unique characteristics they possess. Moreover, more will be created and published. That is the very nature of miniature books, and music. When we go through difficult times, such as the pandemic we find ourselves in want, and need of both.

Note: Many thanks to former MBS President Stephen Byrne of Sorbie, Scotland for his assistance with this article. Distinguished collector and publisher of miniature books with musical scores, he provided lists of the music books in his collection and also those he has published. He anticipates the challenge of continuing his collecting passion and has plans in place to create more musical scores and future Conclave keepsakes. He uses a special program called Sibelius to reduce the size of the music, while keeping the precision accurate and easy to read. As he says, "having a program such as Sibelius is much easier than setting type by hand!" Indeed! We all look forward to these forthcoming musical gems, and again thank him very much!

References Cited:

'2019 Miniature Book Competition and Exhibition Catalog'. Miniature Book Society

Bondy, Louis W. *MINIATURE BOOKS: Their history from the beginnings to the present day.* London: Sheppard Press, First Published: September 1981.

Bradbury, Robert C. (Compiler) 'ONE HUNDRED FAVORITE 20TH CENTURY U.S. MINIATURE BOOKS'. Catalogue 12. April 2002. Worcester, MA: Robert C. Bradbury

Bradbury, Robert C. *TWENTIETH CENTURY UNITED STATES MINIATURE BOOKS.* No. Clarendon, Vermont: The Microbibliophile, 2000.

Bromer, Anne C. and Julian I. Edison. *MINIATURE BOOKS: 4,000 Years of Tiny Treasures.* NY: Abrams in association with The Grolier Club, New York., 2007.

Garbett, Michael. *AN ILLUSTRATED BIBLIOGRAPHY OF MINIATURE BOOKS PUBLISHED BY DAVID BRYCE AND SON.* With An Historical Introduction by Ian MacDonald. Sorbie, Scotland: The Final Score, June 2011.

Henderson, James D., Scrivener. *THE NEWSLETTERS OF THE LXIVMOS*. Complete 21 Issues. November, 1927 - November, 1929. Foreword and Index by Robert E. Massmann. Woodstock, Vermont: The Lilliputter Press, 1968

The Microbibliophile. Vol. XXIII No. 5, Nov, 1999, Jon H. Mayo, Editor

The Microbibliophile. Vol. XXVI No.2, May, 2002, Jon H. Mayo, Editor

The Microbibliophile. Vol. XXXIII No. 5, Issue 191, Sept. 2014, James M. Brogan, Editor

The Microbibliophile. Vol. XXXIV No. 4, Issue 196, July, 2015, James M. Brogan, Editor

The Microbibliophile. Vol. XXXIX No. 3, Issue 225, May 2020, James M. Brogan, Editor

Miniature Book News, Number 21, Sept. 1970. St. Louis: Julian I. Edison, Editor

Miniature Book News, Number 51, Dec. 1982. St. Louis: Julian I. Edison, Editor.

Miniature Book News, Number 70, Sept. 1991. St. Louis: Julian I. Edison, Editor.

Miniature Book Society Newsletter; #70, Oct. 1990

Miniature Book Society Newsletter; #71, Jan. 1991

News-Letter of the LXIVMOS, No.7, May 15, 1928, James D. Henderson, Scrivener

Spielmann, Percy Edwin, Ph.D., Collected by. *CATALOGUE OF THE LIBRARY OF MINIATURE BOOKS* together with some Descriptive Summaries. London: Edward Arnold, n.d.

Stewart-Wilson, Mary. *QUEEN MARY'S DOLLS' HOUSE* NY: Abbeville Press (1988)

Welsh, Doris V. *THE HISTORY OF MINIATURE BOOKS*. Albany, NY: Fort Orange Press, Inc., 1987

Welsh, Doris Varner. *A BIBLIOGRAPHY OF MINIATURE BOOKS (1470 - 1965)*. Edited for publication with a Preface by Msgr. Francis J. Weber, Cobleskill, NY: Kathryn I. Rickard, 1989 (1965)

What more can I say;

'Thank you Gail for an outstanding job, well done'. 📖

Contact information: Gail Curry, 1041 Bomar Court, Mars, PA 16046

E-mail: curry.gail@att.net

LETTERS TO THE EDITOR and SUNSHINE CLUB,

Write a card and say hello:

It is always nice to receive verbal or written feedback from our readers. Here are a few that arrived at my squeaky old desk:

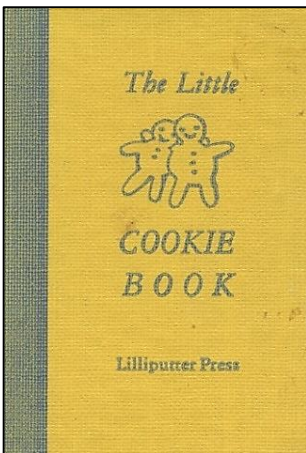
Caroline Brandt, of Richmond, Virginia sent along her comments saying just how much she enjoyed reading *The Microbibliophile* from 'cover to cover' and hopes we are able to continue publication 'long into the future'.

Joan Knoertzer, of Ann Arbor Michigan, sent copies of two somewhat obscure publications that she offered for future article considerations for *The Microbibliophile*'. The first is titled '*Give Us Small Books*' published in (1932) by the Lakeside Press, a division or unit of the R.R. Donnelley & Sons Co. the second is '*Kind Words*'.

Muriel Underwood, of Chicago, IL, wrote to say that she is doing fine and living in an assisted living facility but no longer able to publish her miniature books. Muriel is 96 years young and published many miniatures with her press name Miscellaneous Graphics. She would certainly enjoy hearing from some of our readers. Her contact information is 908 W. Argyle St. Chicago, IL 60640-3806.

MUSINGS OF A BIBLIOPHILE,

By Ruth Elizabeth Adomeit:



The following article was written by Ruth E. Adomeit for the April 1965 Issue Number 13, of the *The BookLover's Answer* magazine (TBA). I find it interesting to look back at these old journals and magazines where we can see how the various authors discussed the world of miniature books. Our world today is much more accessible regarding how we share information across so many communications channels in contrast to what was available 75, 50, or even 25 years ago. If you have an old article that you would like to share, send me a note and let's make it happen. As a little added bonus, look at the advertisements at the right side of the last page. Additional reprints of TBA articles, by Adomeit appeared in the July 2017 and November issues of *The Microbibliophile*.



Musings of a Minibibliophile

BY RUTH ELIZABETH ADOMEIT
FORMER EDITOR OF THE MINIATURE BOOK COLLECTOR

(EXCEPTIONALLY WELL-KNOWN THROUGHOUT THE BOOK COLLECTING WORLD FOR HER KNOWLEDGE OF, AND LOVE FOR, MINIATURE BOOKS, MISS ADOMEIT IS EQUALLY WELL-KNOWN FOR THE UNSELFISH AID SHE HAS SO OFTEN GIVEN IN THE PAST TO NEW COLLECTORS SEEKING INFORMATION AND TO NEW PUBLISHERS SEARCHING FOR ENCOURAGEMENT.

IN ADDITION TO HER OTHER QUALITIES, SHE IS BLESSED WITH THE ABILITY TO WRITE ABOUT HER FAVORITE SUBJECT IN SUCH A WAY AS NEVER TO BORE. IF YOU LOVE BOOKS OF ANY SIZE, IN ANY FIELD, OF ANY DESCRIPTION, OR OF ANY AGE; YOU'LL FIND INTERESTING READING IN THE COLUMN IN THIS ISSUE AND IN ALL SHE WRITES.

FOR THOSE WHO WISH TO WRITE TO MISS ADOMEIT, HER ADDRESS IS 2054 EAST 102 STREET, CLEVELAND, OHIO 44106.

I AM EXTREMELY PROUD TO BE ABLE TO PRESENT HER COLUMN IN TBA, AND HOPE A FEW READERS WILL JOIN ME IN THANKING HER FOR TAKING THE TIME TO WRITE IT AND FOR WANTING TO SHARE HER HAPPINESS AND KNOWLEDGE WITH US. (RJH)

Are you a minibibliophile? If so, you are one of a happy group of collectors which in the past has included such celebrities as the Empress Eugenie, Queen Mary of England, Walter de la Mare, and former President Franklin D. Roosevelt.

What? You do not know whether you are one or not? What was it, you ask, that all these well-known people had in common? They all loved and collected books, but very special books, tiny ones, miniature volumes, of a proper size for Tom Thumb himself. If you are not a minibibliophile please do not leave now, do read on and perhaps you will become a convert to one of the most rewarding byways in the book collecting world. In fact you may become not only a minibibliophile, but a minibibliomaniac and I can promise that you will still be in good company.

Perhaps you are wondering why people become minibibliophiles when there are so many interesting large books to collect. There are probably many reasons, but let me speak for myself. I think miniature books are one of the most perfect things to collect. They are easy to store, take up little space (at least the first thousand did, but now I am getting into difficulties), and can be attractively housed and displayed in small cases at home where they can be enjoyed, but not mistreated, by guests. Even people who are not interested in book collecting enjoy looking at the diminutive volumes for the love of tiny things seems almost universal. All collectors find some

which interest them particularly because miniature books cover a multitude of subjects, are printed in all languages, appear in a fascinating variety of bindings, have been made from earliest times up through all the centuries and are still being produced today.

They have been written by famous authors, printed by famous printers, bound by famous binders and many are true marvels of craftsmanship. There are enough available so that I am continually adding to my collection, but they never turn up in large numbers so there is always the fun of searching for them and finding them, not only in bookshops, but in the most unexpected places, such as a silver shop in Mexico City, at a country auction, or in a New York shop famous for such different items as cylinder seals and Tibetan prayer wheels.

There is some difference of opinion on the proper size limits for miniature books and no one has come up with a definition which has satisfied all the other collectors. The size limits usually proposed are 2 inches, 2 1/2 inches, 3 inches, and in some instances even 4 inches. If you think we can solve the problem by consulting the experts let me tell you of a visit to the Library of Congress a few years ago. I spent a week there studying their fine collection, but was surprised at the number of volumes which seemed large for such a collection. When I inquired how decisions were made as to which books went into the miniature book collection in the Rare Book Room and

which were considered too large, I discovered that this great library, to the embarrassment of some of its librarians, was using the "rule of thumb" to decide. And what, you may ask as I did, is the "rule of thumb"? Choose a hand, anyone's hand, and hold the thumb of that hand at right angles to the index finger of the same hand. Then set the book to be measured into that angle. If the spine of the book does not project it is a miniature volume. Do you still have some questions? So did I. Should the spine of the book lie along the thumb or along the index finger? You may take your choice, but of course the fact that your thumb, my thumb, and the thumb of the librarian in the cataloging department of the library are all different (not to mention the different lengths of our index fingers) makes the size of a miniature book about as variable as the size of a human being.

In this column we expect to report on books up to 2 1/2 inches tall for this is a maximum size chosen by many collectors. However, we will also report on interesting items up to 3 inches tall, but only in rare instances on any books more than 3 inches tall, those which have some special claim to fame among minibibliomaniacs.

Now to introduce myself to you, let me tell you that Mr. Hussey heard of my special interest in the smallest books in the world through a little magazine called The Miniature Book Collector, which is no longer being issued. This little quarterly, which was only 4 inches tall, was the brain child of Achille J. St Onge of Worcester, Massachusetts and myself. We felt that there was a need for such a publication so I wrote it, Frank H. Teagle, Jr of the Elm Tree Press in Woodstock, Vermont printed it, and Mr. St. Onge published it. It appeared under the imprint of the "Lilliputter Press", a name used earlier on a miniature cookbook which Mr. Teagle and I published. The Miniature Book Collector appeared in June 1960 and ran for two years. This was the first time in over thirty years that there had been a publication devoted entirely to tiny books and the impetus it gave to this field is still being felt two years after its demise. This past November, Dawson's Book Shop published a list of tiny books for Christmas stockings and described thirty-two modern miniature books, all of which have been printed within the past four years. It is a far from complete list of miniatures printed within that period. For example they list only seven of the seventeen beautiful tiny tomes produced by Norman W.

Forgue of the Black Cat Press in Chicago since 1960 after he read the first issue of MBC. This may, however, give you some idea of the interest there is today when so many charming miniature books could be listed by one bookshop.

The Miniature Book Collector reached many collectors and converted many other readers so that mail still comes in asking that the little magazine be revived. For this reason I am most grateful to Mr. Hussey for asking me to write this column, which will appear occasionally, and I hope many more readers will find out what fun a Lilliputian library can be.

My own interest in the subject started almost 25 years ago and has never waned. My collection now contains about 1500 books which are 2 1/2 inches or less in height. I have about 800 more which are between 2 1/2 and 4 inches tall, but these are not a part of my true miniature collection. I limit myself to 2 1/2 inches and then am tempted by slightly larger books which are too charming to pass by. Most of the 800 are not over 3 inches tall and many are paper covered books. The size of my miniature library gives me access to a great deal of material for articles on tiny books and makes it possible for me to answer many questions concerning them. My reference library is far from complete, but I have tried to get all the material I could that has been issued about tiny books. These reference books and articles are not only in English, but in German, French, Danish, and even Dutch and Japanese.

The success of this column depends upon your interest so send me your questions, tell me about your collection, and let me know what you would like to hear about the midgets of the book world.

It seems appropriate at the Christmas season to write of Christmas books. So though you are reading this after the Christmas festivities are ended, I went through the bookcases of my lilliputian library to the sound of Christmas carols to see how many Christmas books I could find to describe to you. To my surprise I found that the number was small and that almost all were modern. I remembered charming illustrations, some in color, of families gathered about trees on Christmas Eve, but these lovely pictures were not in books on Christmas, but appeared in old German almanacs. The two in front of me as I write were both published by J. Blossfeld of Augsburg. One has the long title of KOMPENDIOSER SACKKALENDER FÜR

DAS JAHR NACH JESU CHRISTI GEBURT 1826. The other has the same title but with the date 1846. The first is 2 7/8 inches tall while the second is just 3 inches tall. Doubtless all the almanacs in this series had similar illustrations for December and yet none of the later Christmas books show as lovely pictures of the Christmas celebration.

The earliest miniature book I can find which is devoted almost completely to Christmas is an American one. It is one of a series of tiny books for children published by Breed & Butler in Buffalo in the 1860's. CHRISTMAS STORIES by Aunt Laura was printed in 1862. It is 2 1/8" x 1 5/8", a sturdy little cloth bound book of 64 pages, with covers embossed and gilt stamped and with all edges gilt. It describes in great detail an American Christmas of that period, telling of the sleigh ride to the home of friends, of decorating the house with hemlock garlands and wreaths, scarlet ashberries, sugar icicles, drapes of red, white, and blue and the stars and stripes. It describes the Christmas feast in detail as well as the Christmas tree, Santa himself, the gifts he brought, and finally a gay dance for the young people.

The next volumes I pulled from the shelves were Charles Dickens' "Christmas Books". These were issued by Henry Frowde of London (and Edinburgh, Glasgow, New York, and Toronto) in 1904. Some are also dated 1906. The five volumes I know of are: A CHRISTMAS CAROL, THE CRICKET ON THE HEARTH, THE BATTLE OF LIFE, THE CHIMES, and THE HAUNTED MAN. Actually I believe that the only one which is about Christmas is the first and most famous, A CHRISTMAS CAROL. This slim little volume on India paper, like the others in the series is 2 inches tall. It is bound in red morocco sometimes, but in this case in limp brown suede. This volume has 350 pages and is beautifully printed and easily read.

At about the same time (though they are undated), a series of books of the very same size and format were published by Thomas Y. Crowell & Co. of New York and by George G. Harrap & Co. of London. These books, printed at the Riverside Press of Edinburgh, Scotland, were by Washington Irving. The books in front of me is CHRISTMAS SKETCHES, which though a slim book also has 352 pages and is bound in limp suede.

In 1931, Andersons of Edinburgh printed for Walter Scott of 860 Broadway in New York City a volume of their Thistle Library entitled CHRISTMAS. It is a little large for

consideration here as it is 3 3/16 inches tall. It contains 208 pages of Christmas stories, poems, and songs and is bound in red Scott plaid silk. It is of special interest because it opens with a two page quotation of Calvin Coolidge on Christmas.

A few years later, in 1935 a little book appeared, bound in red leather, just 2 1/4 inches tall, with the title of NOEL; Christmas Echoes Down the Ages Recaptured by Robert K. Shaw. This is of special interest and has become a real rarity because it was the first tiny book published by Achille J. St. Onge of Worcester who has just issued his 26th small book. NOEL was issued in a limited edition of 278 copies. It was 27 years before Mr. St. Onge published another Christmas book, a most charming one, but too large to be considered a miniature (it is 3 3/4 inches tall). It is THE NIGHT BEFORE CHRISTMAS by Clement Moore, illustrated in full color by Tasha Tudor.

This poem, which so captured the hearts of Americans, has been done in two miniature editions. The first, by Burt Randle in about 1940, is a tiny book 1 1/4 x 1 inch in gay red leather with a wire clasp. It has Winfield Nash illustrations and was handwritten by Mr. Randle and then reproduced photographically. Like all of Mr. Randle's books, it is a scarce little volume rarely seen today.

The second miniature of this same poem, but with its original title of ACCOUNT OF A VISIT FROM ST. NICHOLAS, is one of the most beautiful Christmas miniatures. It was published by Karen Dawson of California and was printed for her by W.M. Cheney in 1962. An oblong book 2 5/8 x 1 9/16 inches, it was beautifully bound in bright green leather by Bela Blau, a master in this art. 200 copies were issued, but it is already very rare.

Miss Doris Welsh of Chicago, who has hand set, printed, and bound a most unusual and charming group of diminutive volumes with the imprint of Le Petit Oiseau Press, tried her hand at a Christmas book in 1963. Called CHRISTMAS, it consists of the story of the first Christmas from St. Luke, of Henry van Dyke's "Keeping Christmas", stories of the Christmas tree and Dürer's "Praying Hands" as told by Miss Welsh. It is bound in green cloth and printed paper over boards and is extremely well proportioned for a miniature book. It is 1 7/8 x 1 1/2 inches and is illustrated with type ornaments and has one colored illustration and a colored frontispiece tipped in. The edition was limited to 150 copies.

A most unusual and charming book called

J is the story of a Brownie who worked with Santa. This book was written, illustrated and printed in black, red, and green by Evelyn and John Hatcher in 1953 under the imprint of The Intermittent Press as a Christmas greeting to their friends. The edition was limited to 189 copies and since it was never sold commercially it is undoubtedly the most difficult to obtain of all the Christmas books I have mentioned in this article. It is 2 3/4 x 2 1/8 inches in size and has a red cloth binding.

CHRISTMAS MARKET, an anthology of excerpts from Samuel Pepys, Charles Dickens, and Sir Arthur Conan Doyle, was printed in 1958 in England by A.L. Shearn. It has only 20 pages, but has gay red paper covers with a printed label and is illustrated. It is just 2 x 1 3/8 inches in size and only 240 copies were hand set and printed.

In 1961 a cunning advertisement was issued by Simmons-Boardman of New York called THE CHRISTMAS BOOK. In gay green paper cover 2 1/2 x 2 inches, this 16 page miniature lists the contents of a large book of the same title. It shows sample pages as varied as music for "Hark the Herald Angels Sing", a recipe for pecan pralines, part of Dickens' CHRISTMAS CAROL, and "How to Make a Holly Man".

The David C. Cook Publishing Company has issued a little 25¢ book called THE STORY OF CHRISTMAS. It consists of 64 pages of well-chosen religious stories, poems, and songs with illustrations. Bound in red or green leatherette it is 2 x 1 1/2 inches in size.

The Gibson Card Company of Cincinnati has also issued a series of 25¢ booklets for Christmas bound in white or green leatherette and all are illustrated. They may be too large to tempt the true minibibliophile as the page size is 3 x 2 inches, but the titles are interesting ones: THE STORY OF THE CHRISTMAS GUEST, THE STORY OF THE CHRISTMAS ROSE, THE STORY OF SILENT NIGHT, and THE LEGEND OF THE CHRISTMAS TREE.

Frank H. Teagle of the Lilliputter Press printed two miniatures to serve as Christmas greetings to his friends. In 1960 he and his wife sent CHRISTMAS SIGNS FROM THE TEAGLES, a cute booklet 1 7/8 x 1 3/8 inches in size. It has 16 pages, printed in red and black and is bound in stiff red printed paper wrappers. Its special charm comes I think from the contents, the signs of Christmas as shown by 31 type ornament illustrations. In 1961 the Teagles again ventured into the miniature field with

THE LILLIPUTTER CHRISTMAS HYMNAL, another 16 page booklet with stiff paper covers printed in red and green, but this book was larger, 2 7/8 x 2 inches.

Norman W. Forgue of the Black Cat Press is a man who really has the Christmas spirit, one of the most generous people I have ever met. You might expect such a man to love Christmas and so he does as you will know if you read his two midget volumes described here. The first is A CHRISTMAS STORY by J.B.H., Jr which was issued in 1961 as a gift to his friends, only 50 copies being for sale. It is a 28 page book and is 1 15/16 x 1 3/8 inches in size. It is bound in gold starred brown paper with green leather spine. Only slightly larger, (2 x 1 1/2 inches), is his 1964 book, A CHRISTMAS PARABLE. Surely this is the most beautiful of all the little books described here. Its handsome binding of shining red leather has a gold Christmas tree on the cover, and there is a dull gold frontispiece with the same tree in white. Opposite is a gay red title page! The story has a lovely green and red decoration on the first page.

It is filled with the Christmas spirit, not only in these outward trappings, but in the story itself. And so, with the charm of the red and gold and the real spirit of Christmas as described by Norman Forgue in his touching story, we close our list of lilliputian Christmas books and wish you all many, many Christmases bright with the spirit of the star.

EULOGIES to J. F. KENNEDY

Delivered at the U. S. Capitol, November 24, 1963
By Mike Mansfield, E. Warren & J. McCormack.
Miniature Book. 1-7/8 x 2-1/2 inches. 32 Pages.
Frontispiece. Hand bound in leather, gold titled.
Colored end papers, gilded edges. A collector's item!
Limited edition. Order your copy now! Send \$4.00 to
J. KAFICA 60 Hawthorne St. New Britain, Conn.

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***Glen Dawson:
Mountaineer and
Bookman***

by Elizabeth Pomeroy

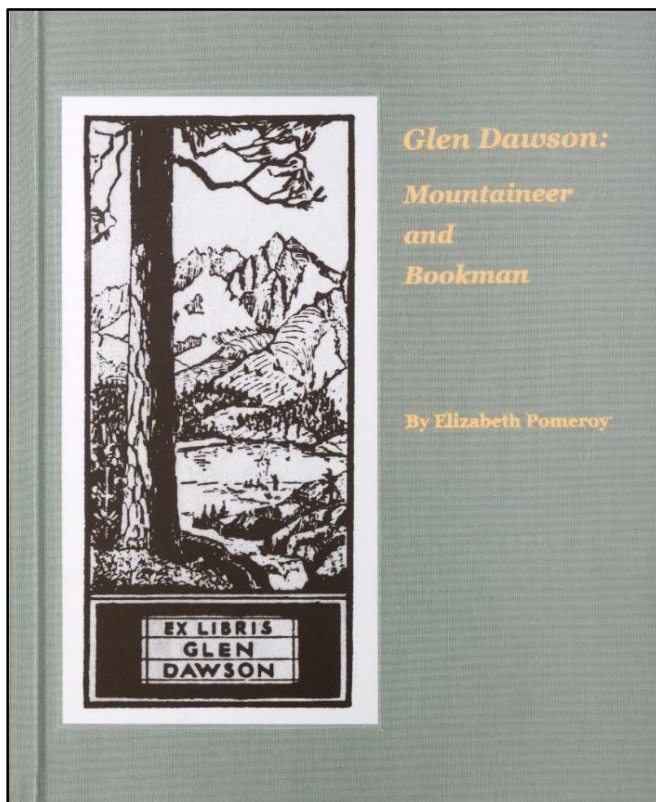
Enjoy this engaging biography of a founder of the Miniature Book Society! Glen Dawson was a renowned and beloved 20th century Californian, a globetrotting mountaineer and man of books.

In his long life of 103 years, Glen achieved many mountaineering first ascents and was for 60 years a partner in Southern California's premier rare bookstore, Dawson's Book Shop. With Glen at the helm, Dawson's published 95 miniature book titles over the years, amply illustrated in this volume.

This collectible book was produced honoring the Dawson style of classic, elegant bookmaking. An essential volume, and a delightful read, for all miniature book aficionados!

Published: 2019, by Sagest Press, Pasadena, California
192 pages, 116 illustrations, color
Hardbound, cloth cover; limited first edition print run; retail price \$50

To order visit: sagest.com/glen-dawson or from Amazon.com



advertisement 

SOMETHING TO THINK ABOUT:

Book club newsletters frequently discuss a variety of book collectorship subjects. Sometimes the articles cover topics that we know about and other times topics one may ignore because of the perceived complexity of the issue. In the most current issue of the Northern Ohio Bibliophilic Society newsletter, *Libros Loqui*, there are two articles that caught my attention.

The first is titled; *Why Do Old Books Use F's Instead of S's?* The article is written by Ms. Devon Eastland of the Swann Galleries, in New York City. This is an interesting topic regarding early typeface design. The shape and design of the letters use in various alphabets goes back to the period before the invention of printing with moveable type.

As explained by Ms. Eastland, Gutenberg used more than 290 different characters in his work. The reason is that the early printers used handwriting as their 'models' for forming each letter. At that time, the 'long S' was used in very specific places within the printed text. It is found "after an 'o', an 'a', before a hyphen, before the letters 'k' and 'b', at the beginning of a word when a round letter is coming next, before a 't' before an 'i' everywhere".

Quite an interesting though complicated topic to explain so briefly. However, maybe it is something that you find fascinating and would like to research further using Ms. Eastland's article as a starting point. If so, won't you please your findings with an article in a future issue of this little journal?

The second article is titled *Collecting in Times of Covid* and is written by Herb Ascherman. The title is a bit shortsighted because the subject has a much broader application than just 'collecting today'. Previously, *The Microbibliophile* has presented comments and articles on the subject of 'planning what to do with your book collection'. It is one of the subjects that is easy to move to the back burner of the stove when one is faced with all of the complexities of our lives today. Collectors collect and those collections often grow over time and become ones passion. However, one person's treasure may not be your loved one or relatives' 'cup-of-tea' and that then begs an answer to the question, "What to do" with the collection when you can no longer care for it.

Aschermann referred to a friend who was told by his children, "Dad, either you deal with your collection (13,000 plus books) or we'll have a yard sale: .25 a piece, 5 for a dollar." OMG! The best advice I noted in the article is to start by writing a general outline of your wishes:

1. *"Formulate detailed instructions as to whom and how the collection will be handled once you have joined the great card catalogue in the sky."*
2. *"Think about donating to a museum, library, or university."*
3. *"Investigate auction houses, world-wide"*
4. *"Hire a college student to sell the work singularly."*
5. *"As a last resort: House Sale: Books .25 a piece, five for a dollar."*

Answering this question is something everyone ought to consider. I would like to hear about how you may have planned for the disposition of your collection(s). It would be of interest and helpful to all of our readers and collectors. 📖

**THE MINIATURE BOOK COLLECTOR,
Volume 2, Number 4, March, 1962,
'One Last Plea',
By Nina Mazzo:**

Editor's Note: The Miniature Book Collector was an early publication that was edited by Ruth Adomeit in partnership with Achilles J. St. Onge as publisher and printed by Frank Teagle of Lilliputter Press. It came before the internet and after the LXIVMOS, and served the miniature book world as a source of information on a tremendous diversity of subjects concerning miniature books. Many of the 20th century's more prominent collectors and publishers contributed their time and words to the 'MBC'.



Editor Ruth Adomeit alerts her readers to the fact that this tiny but informative magazine simply cannot continue to be published without additional subscribers or increasing the subscription rate. If Ruth were publishing today, she would have a third choice – shifting to an electronic format.

Let's take a look at some highlights of what would become the final review of the *Miniature Book Collector*.

Are you familiar with the tiny volumes of Albert Kundig in Switzerland? Ruth notes they are easy to read 1½" x 1⅛" and they are printed on Bible paper with a variety of colors of imitation leather, for bindings. Special pricing to subscribers - \$10 for 12!

Current publishers of miniature books include Frank Irwin of Hillside Press and his new book titled *Japanese Fairy Tales* with illustrations by Hokusai and others. Ruth was pleased to note that Ward Schori of Evanston was getting ready to publish his first miniature titled *To a Skylark* by Shelley. Finally, Frederick MacMahon sent sample pages of his first miniature book titled *The Selfish Giant*.

Anyone out there own these books, would love to hear more about them.

A common query to your editor [Adomeit] is “who has the largest collection of miniature books today?” She went on to list what she believes to be the largest private collections and they are in alphabetical order: Ruth E. Adomeit, Frances Dunn, Robert L. Henderson, Arthur A. Houghton, Jr., Elizabeth S. Walcott, Doris V. Welsh, and Julia P. Wightman. She adds The Irene Winterstein collection in Switzerland as probably the largest in Europe.

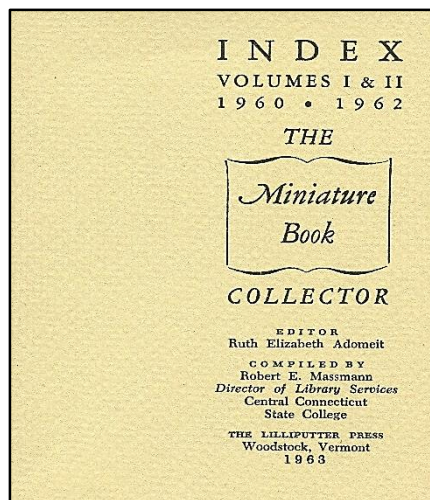
Chicago’s Black Cat (Norman W. Forgue) will be releasing more books in the coming year and they include *Civil War in Miniature*; *1601* by Mark Twain; *Ali Baba and the Forty Thieves* and *Lucretius on Life and Death*. Ruth noted that he made a little keepsake for Christmas 1961 titled “On the Return of a Book Lent to a Friend”.

Biblioteca Minuscula Catalana – two works were published in Barcelona in 1921 and 1922 in the Catalan language. They were issued in limited editions. Volume 1 is *La Patria* by Carles Aribau I Farriols and Volume 2 is *La Vida de Santa Eulalia Verge*. These amazing gems had unique illustrations, handsomely bound and unusual hand marbled end sheets.

Finally, Ruth said she hoped there would be another issue and if there were, it would include articles on miniature bookplates and miniature guidebooks.

Unfortunately, the *Miniature Book Collector* concluded publication with Volume 2, Number 4. An interesting addendum to the actual published issues is the ‘Index’ published by Robert E. Massmann. (Oh, I am intrigued with the idea of miniature guide books!)

Editor’s Note 2: Bob Massmann was a man that was always on the go, one project after another; a creator and publisher of ever so many fine miniature books as well as a host of special projects about miniature books. The ‘reprint’ and index of the LXIVMOS Newsletters as well as this Index for the MBS are but just two examples of his ongoing interest in the world of miniature books. In 2012 the Miniature Book Society published a book about this man from New Britain, ‘Robert E. Massmann, My Autobiography A Big Man with His Little Books.’ Msgr. Francis J. Weber wrote the Foreword to the book and I will quote the closing line by the Monsignor, “When the definitive history of miniature books is written, Bob’s name will shine brightly from the colorful marquee”.



Editor's Note 3: Nina has examined and reviewed each of the eight issues of "The Miniature Book Collector" over the last two years. I would like to thank Nina for her diligence and insightful reviews that she shared with the readership of "The Microbibliophile". Prior to her most current "assignment", Nina reviewed all of the published issues of "The LXIVmos". Next time Nina will begin exploring and sharing "The Miniature Book News" issues, edited by Julian I. Edison, starting with September, 1965 publication.

Always a joy. 📖

Contact information: Nina Mazzo 1655 Delta Wind Lane, Lincoln, CA 95648,
E-mail: ninamazzo@me.com

RIVERS, A New Miniature Book by Jill Timm, Mystical Places Press:



A new book by Mystical Places Press. *Rivers* is a little book that has dramatic photos of rivers, slow and fast, in mountains, and in meadows and bubbling over rocks. You can almost smell the fresh air and hear the sound of rushing waters. A gem in any collection. *Rivers* is one of Nature's Details series. *Rivers* is digitally printed with bright clear colors and extreme detail. The book measures 1.87" x 1.87". Check out more photos at mysticalplaces.com/rivers.html and ordering information. 📖

'PURRINGS' REVISITED,

By Todd Sommerfeld:

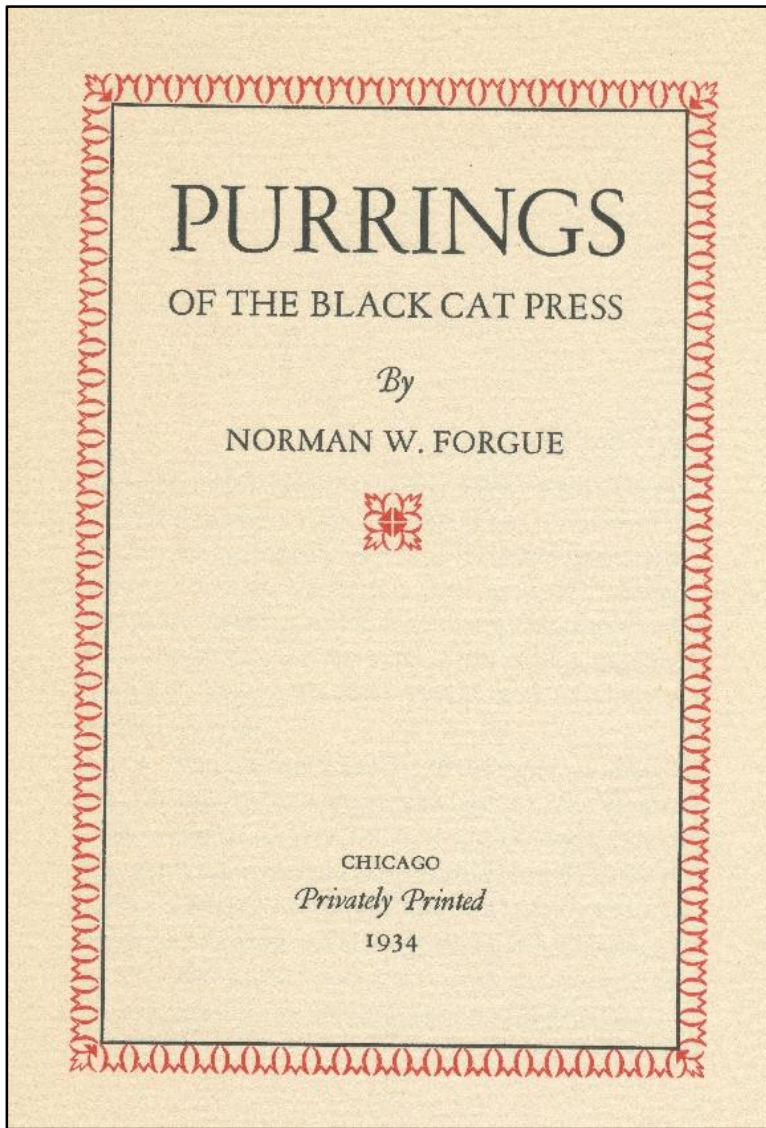
When, in the last issue of *The Microbibliophile*, I first wrote about *Purrings*, Norman Forgue's newsletter about the Black Cat Press (BCP), I had seen only the 17 issues in my own file. Since then several more have come to my attention, and I would like to highlight one of those now.

The *Purrings* reproduced here is early, perhaps the earliest of the BCP newsletters, and describes the press's beginnings in the midst of the Great Depression. Norman Forgue goes on to mention the first two titles he produced, one of which was *He is Nothing but a Little Boy* which later (1980) became a fabulous miniature book illustrated by Barbara Raheb. The next item mentioned is why and how he began his "Unknown" series of short works by previously unpublished authors. The final item in this issue is a list of books in print and upcoming books. From this list we can deduce that this *Purrings* was issued in 1933 or 1934, just a year or two after the BCP was born in 1932.

In my collection I have numbers 3 and 4 of the "Unknown" series, both dated 1934. Number 3, which is not mentioned in the *Purrings* illustrated here; is *Shanghaied* by Robert White Wirth which was reproduced as a miniature book in 1981 and highlighted in an article in the March 2019 issue of *The Microbibliophile*. Number 4 is *Town Portraits* by Lewis W. Britton, also listed in the illustrated early copy of *Purrings*.

The next issue of *The Microbibliophile* will include the text pages of this early newsletter.

Incidentally, several other publishers including Miriam Irwin of the Mosaic Press and Yolanda Carter of Amistad Press also produced 'press' newsletters that have interesting information and I may review them in future articles.



As always, questions, comments, or criticisms are welcome, my email address is: contratodd@gmail.com. 

EMBROIDERED BIBLE, Reported by Nina Mazzo:

The Autumn 2020 issue of *Fine Books and Collections* magazine had a photo and article about an embroidered 'dos a dos' miniature Bible that was recently sold at auction for almost \$35,000.

It notes the size is only an inch and a half tall and titled *Verbum sempiternum & Salvator mundi*, which comprises the old and new testaments in a verse form by John Taylor. This example has a 1614 imprint – wow! Stunning indeed.

Embroidered 'Back to Back' Bible

Miniature Bible, £28,500 (\$34,925) at Forum Auctions in London on June 9

Just an inch and a half tall and sporting an embroidered 'dos à dos,' or back to back binding of cream silk that is embroidered with other colored silks and silver thread, this tiny volume, titled *Verbum sempiternum* [&] *Salvator mundi*, comprises the old and new testaments in a verse form by John Taylor, the so-called 'water poet.'

The covers feature on one side a floral design and on the other what appear to be strawberries.

There are copies of a 1616 second edition in the Huntington Library in California and the British Library in London, but this example bears a 1614 imprint.



COURTESY OF FORUM AUCTIONS

Always a joy. 📖

Contact information: Nina Mazzo 1655 Delta Wind Lane, Lincoln, CA 95648,
E-mail: ninamazzo@me.com

GET THE INK READY, START THE PRESSES:

The next issue, Number 5 2020 will be available hopefully by the first of November

- Nina Mazzo, more news and her initial insight into the ‘Miniature Book News’
- *Drink and Temperance*, published by Wild Onion Press
- *Prehistoric Textile Fabrics*, published by Plum Park Press
- Something new and exciting from Bo Press
- Book Art Schools, ‘Where are they?’ ‘University of Iowa’
- REM Conclave Keepsakes, ‘A Bibliography’
- Some more interesting ephemeral, ‘Little Farm Press’
- A look at *Chats About Miniature Books*, ‘A 1932 classic’
- Some highlights about books printed by Wallace Nethery, ‘550 Figueroa St.’
- In addition and most importantly, hopefully a story or article written by you!

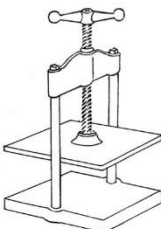
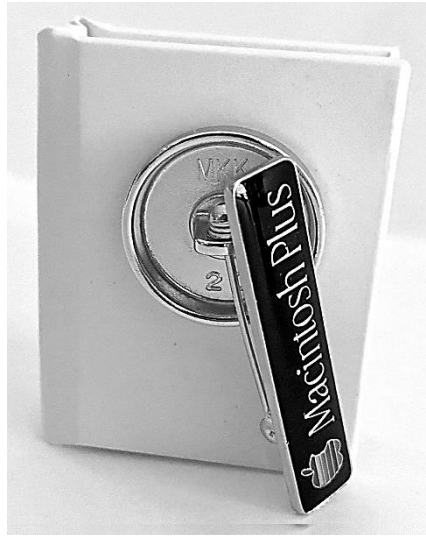
Please keep us posted on what is happening at your press, your reading, your discoveries, or with your collection. Anticipation and searching is the joy of collecting. We all love the details, the stories, the great finds, the marginalia – oh! the joy of such stuff. 📖

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TERMS AND DEFINITIONS,

Book Structures,

Dos-à-dos and Tête-bêche:

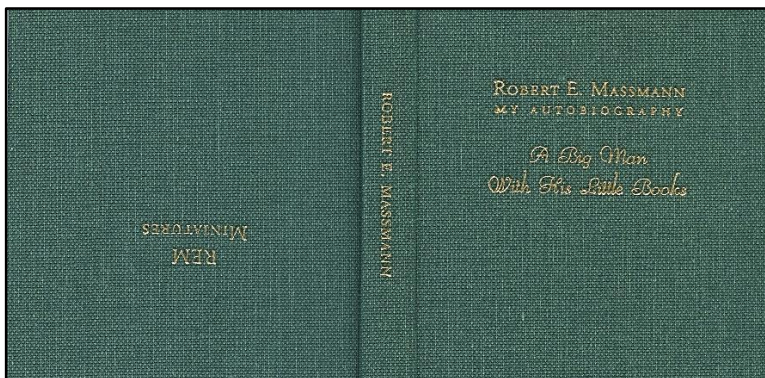
Two special words for sure. There are always words used to define things that we may know about or have seen many times but may not exactly be sure of how to properly define the 'thing' or use that special word. The terms dos-à-dos and tête-bêche are used to define two 'book binding' styles or formats. For the most part these formats originated in the 16th and 17th century most likely in France.

The format defined by the term dos-à-dos defines a binding style where two separate books are bound together so that they 'share' the lower board. The result is that the fore-edge of one book is adjacent to the spine of the other book. The shared lower board between the two books then serves as the back cover for both. When shelved, the spine of the book on the right faces outward, while the spine of the book on the left faces the back of the shelf, the text of both books runs head-to-tail. Hence, dos-à-dos, from the French language meaning 'back-to-back'.



dos-à-dos, showing 'shared lower/rear' board and two spines

The second format, tête-bêche, is similar, but is an equally unique binding structure. With this binding technique, a single volume is bound within one set of covers but with two separate 'texts'. One 'book text' is bound in 'normally' and then the other 'book text' is rotated 180 degrees relative to the first set. This second 'book text' will appear to be 'upside-down' to the first. That is to say, that one set runs head-to-tail while the other runs tail-to-head.



tête-bêche showing two front boards and a single spine

Books bound in this format have no 'rear or lower cover' but rather two front covers, each with their own title and decorations. When the reader reaches the end of the text of one of the books, the next page is 'upside down' as it is the final page of the other book. Books bound in this format can also be referred to as 'upside down books' or 'reversible books'. Hence, tête-bêche, from the French language meaning 'head-to-toe'.

A short lesson in terms.

Who knows what a 'mail-coach copy' is? 📖

**CHATS ABOUT MINIATURE BOOKS,
By Paul and Betty Walcott and Marion Soliday,
Privately Printed, 1932:**

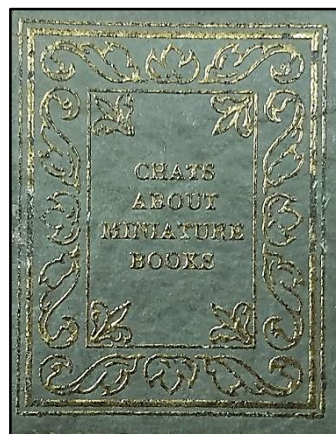
Sometimes we do come across things that are not so common and we have to ask, “Why have I not seen or heard of this before now?”. *Chat About Miniature Books* is all about miniature books and when written was considered to be the first miniature book about miniature books. The Walcotts, of Boston, were among the leading miniature book collectors during the first half of the 20th century according to Robert Bradbury.

The bound size of ‘Chats’ measures $1\frac{5}{8}$ " x $1\frac{5}{16}$ ", contains 31 pages, with paper wrappers, and was letterpress printed by the Thomas Todd Company in 1932 with an edition of 250 copies. The book was published in two variants in binding color, one a light brown and the other a light green, both with the cover decorated with raised gold lettering and plain matching slipcases.

The one page introduction written by Marion Soliday explains that many of the ideas and facts presented in the book were also discussed in the Newsletters of the LXIVMOS. Additionally, she mentions that Wilbur Macey Stone lent one of his miniature book illustrations to be used as the frontispiece for this book.

The main body of the book written by Paul and Betty Walcott is titled “A Brief View of Briefer Books”. There is a sub-chapter heading titled ‘Why Collect Miniature Books’, this section is comprised of ‘answers to the above question written by writers, critics, and collectors.’

Certainly an interesting read to looking back almost 80 some years into the world of miniature books. In the next issue of *The Microbiblophile*, I will share with you some of the contemporary information I have gleaned from reading *Chats About Miniature Books*. 📖



THE MICROBIBLIOPHILE,

Proposed Frontispiece, Volume XXXIX, Number 5 Issue 227:

Once again, as we do with each issue, we are offering you the opportunity to become a published author and write a book tale for the next issue. Whether fact or fiction, do not be timid, be bold! Trust your inner self to spin a yarn or relate a childhood reading/book memory; storytelling can be magical! Especially in today's world of complex events. Possibly, a favorite picture or illustration will ignite your imagination or touch your spirit to share. Perhaps, you prefer a serious drama or a true-life adventure; your choice will enhance the next issue and delight our readers, young and old. Select an image or use the sample provided below.

The image tells a lot of stories for sure. 'Once upon a time the three girls decided it was a good day for an adventure to the pond' or 'The rain stopped and the storm clouds cleared from the sky making it a bright day for dreaming' or (your turn).

The deadline for submitting articles for the next issue (Nbr. 5) will be October 25, 2020. Electronic or paper submissions, either way, the choice is yours.

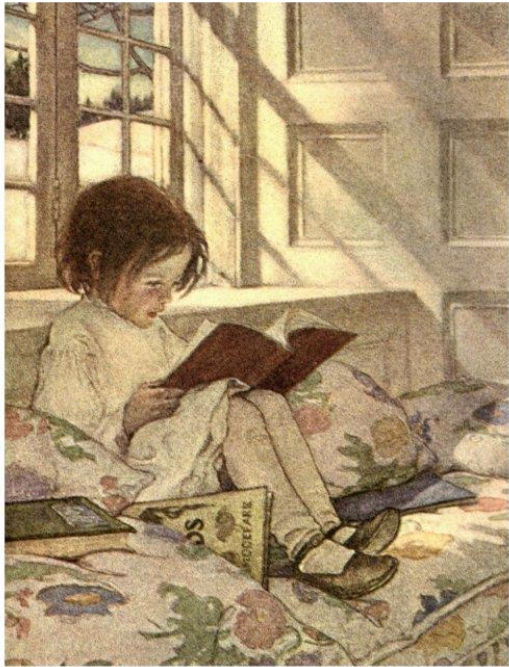


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Darleen Cordova is looking for (Hazeltime) Piso Pocket Book Almanac for 1918 to complete her set of the 12-month almanacs.

Contact information: E-mail: c.cordova@sbcglobal.net or 714-808-9648

Neale Albert is looking for two miniature books by Asao Hoshino – *Kwaidan* and *Ichiaku No Suna*, and for the special editions of the Asao Hoshino books. "I am thinking of doing a Hoshino bibliography". Contact information: E-mail: nma8156@yahoo.com

Karen Nyman is looking for two volumes she lacks from *The Cabinet of Lilliput*, by John Harris. Here are the missing titles: *Jacob the Fisherman*; etc., and *Julia and the Dog*, etc. Contact information: E-mail: karennyman2@gmail.com or call 760-944-3019

Pat Pistner is looking for 28 Raheb books (Mudlark Miniatures and Littlest Library) published in 1976 and 1977, and only 19 published.

Contact information: E-mail: Pistner@me.com

Arno Gschwendtner is looking for a French miniature book (MB) ca. 1830: Bernardin: Paul et Virginie (printed from Didot) - he wants to write an article about this book – please send pictures (and an offer) of your edition. He is also looking for 'Special Editions' of the Catharijne Press as well as Editions du Capricorne from Anick Butre (France).

Contact information: E-mail: arno.gschwendtner@gmx.ch or +41/78/8542422

Caroline Brandt is looking for Colgate Calendars for 1884, 1887, 1889, 1891, and 1893 Also *Red, White, and Blue* by Frank L. Armstrong. Lastly, two miniatures by W. Washburn; *Adventures of A Bottle of Pain-Killer* (1879) and *The Cat; His Immortality* (1880).

Contact information: 1500 Westbrook CT # 1109, Richmond, VA 23227

Todd Sommerfeld is looking for two Pairault et Cie titles, *Ali Baba*, and *La Fontaine* to complete his *La Gracieuse*. Contact information: E-mail: contratodd@gmail.com or 216-965-7490.


Jim Brogan is looking for a tome, *The 70th Academy Awards*, by Gloria Stuart.

Contact information: E-mail: jbrogan1@verizon.net

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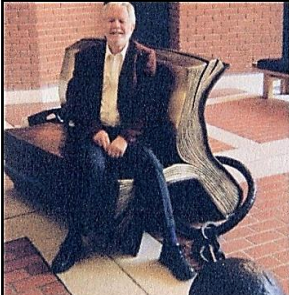
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