

# THE MICROBIBLIOPHILE®

A Bimonthly Journal about Miniature Books and the Book Arts

Volume XXXVI Number 6, Issue 210, November 2017



*'Frost Is On the Pumpkín, Get the Turkey in the Oven'*

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# *The Christmas Turkey, But Once A Year,* *By Sherry Mayo*



It is said that some of life's fondest memories are made gathered round the table for a holiday feast. It is the time, maybe once a year, when friends and relations arrive from destinations near and far with everyone meeting at the host home; often that of the grandparents. Each one coming to partake of the comradery and merriment of the season with loved ones long absent during the year. This is especially true for those holidays that fall toward the end of the year.

This time of year, Winter, in the colder regions of the world often make the warmth of the kitchen, or the hearth, even more inviting as it beckons all to come sit awhile with a bit of cocoa. Author Zoe Archer stated it this way in one of her novels: "Winter had stripped the garden and grounds to their bones. Dead grass crunched beneath Michael's boots as he and Ada walked toward the ruin. Easy to see why Christmas would be necessary at this time of year. Warmth and green seemed like far memories. But the holiday could provide a welcome break from the relentless gray and chill."

*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:

**T**oday we have certainly made the transition of seasons here in New Jersey. The brilliant fall tree colors have taken over the landscape and provided us with one more reason to say, 'I always like the change of seasons'. Certainly, the shortened number of hours between sunrise and sunset is another reminder; please keep a sharp eye for those wee people who ride the great yellow land cruisers each morning and afternoon. Life does go on and even though we frequently say 'where does our time go so quickly', we have moved over a lot of ground with *The Microbibliophile* during 2017. There have been 30 new miniature book reviews, many articles about miniature books authored and submitted by readers, some interesting subjects about the history of miniature books, more than a few 'Letter to the Editor', words about book awards, book fairs, book exhibits, favorite miniature books, cookbook collections, radio shows about books, and so much more. I thank you for all of your contributions, support, and suggestions, 'the more people who sit at the dinner table the more interesting the meal.' I ask each reader to take a moment and reflect on what is important to you when reading about miniature books and then consider what *The Microbibliophile* might do to promote that interest. Perhaps it would be an article(s) on a particular genre or possibly one concerning how new collectors gain a better understanding of miniature books. In the past, there have been articles delving into the care of books, storage of books, and special types of books. Any or all of those subjects plus any others can be re-explored, expanded, or looked at from a different perspective. What would you like to read, learn, and/or possibly contribute? The forum is open and waiting. The Frontispiece for the next issue 'speaks' of 'Father Time' and the linear direction of time. Yet, we, as bibliophiles, are truly 'time travelers' by nature. We can look into the past, stand in the present, and gaze into the future through the magic of our books. Please share *The Microbibliophile* with a friend or use it as a key to open a new literary friendship. Maybe that old or new friend can be presented as the subject of a short article. Lastly, please visit the updated website for *The Microbibliophile* at [www.themicrobibliophile.com](http://www.themicrobibliophile.com). Thank you for the opportunity to bring *The Microbibliophile* into your life.



## FOOD FOR THOUGHT:

“ Let us remember that revolutions do not always establish freedom. Our own free institutions were not the offspring of our revolution. They existed before.”

**Thirteenth President of the United States, 1850 -1853**  
**Millard Fillmore, 1800 - 1874**



## MINIATURE BOOK REVIEWS and CRITICISM:



*“To hold a pen is  
to be at war”,  
Voltaire*

**Candide or Optimism**, by Voltaire (1694 -1778), published by Plum Park Press, 2017. Voltaire, who was a philosopher, wrote *Candide*. When the book was originally published, 1759, it received early acceptance but also a considerable amount of ‘scandal’ as the text contained references to religious blasphemy, intellectual hostility, and political sedition. Certainly, topics that were not necessarily on the hit parade during the 16<sup>th</sup> century.

The story itself is written with a good amount of sarcastic tone as well as an erratic and fast moving plot, which defines the life a young man, Candide, living a sheltered life with his mentor/professor. The main literary method of satire that is used by Voltaire is to contrast ironically great tragedy and comedy. This format then permits the philosophies of solution to be interjected into the story. *Candide* is certainly the most widely read of Voltaire’s work. It is considered one of the ‘great achievements’ of Western literature.

The Plum Park miniature contains the complete text in an English translation, as originally published by Boni and Liveright, Inc., New York, 1918 with illustrations gathered from two 18<sup>th</sup> century French editions. The unique binding of the tome represents the flow and message of the story. The front cover is bound in a bright brocade, red in color, which could represent the style of life in the castle at the opening of the story. The rear

cover follows the 'decline' of life events, and is covered in a sort of 'stained, wrinkled and torn rag cloth'. The spine tape carries the printed title of the book.

The miniature presents the thirty chapters in 242 pages of numbered text, which is printed in the Bernhard Modern font, with a size of 7/8.5 pt. The text is printed in black ink with the chapter headings printed in a red ink. The overall dimension of the book are 3" x 2<sup>5</sup>/<sub>16</sub>" and it is printed and bound with the high quality that we have come to expect from the publisher. *Candide* is published in an edition of 20 copies, each signed and numbered by the publisher, Tony Firman. The price of the book is \$50 plus \$5 shipping and handling, Contact the publisher for additional details and availability. 📖

Contact information: Tony Firman, PO Box 77883, Fort Worth, TX 76177  
E-mail: [TonyFirman@earthlink.net](mailto:TonyFirman@earthlink.net) or [www.tonyfirmanbookbinding.com](http://www.tonyfirmanbookbinding.com)

**The Invention of the Sewing Machine**, by Grace Rogers Cooper, published by Plum Park Press. The opening line of the Preface by the author reads; *"It had no instrument panel with push buttons controls. It was not operated electronically or jet-propelled. But to many 19<sup>th</sup>-century people the sewing machine was probably as awe-inspiring as a space capsule is to their 20<sup>th</sup>-century descendants."*



*Tome with opened covers and spine*

The first thing that came to my mind when I looked at this book was the whirling of my mother's sewing machine set-up on the kitchen table when I came through the front door after school. It must have been a universal sound in most houses in those days. I never learned how to operate the machine but all of those chrome attachments and spinning wheels were a great source of amazement for me.

The original book was published as 'Bulletin 254' by the Smithsonian Institute, Washington D.C., 1968. Certainly, the art of joining two pieces of cloth together with a needle and thread goes back a long time in recorded history, however, the first attempts to create a mechanical machine first appeared in the late 1700's. The Plum Park Press miniature is complete with all of the original text and illustrations.



The book is written with four chapters covering the development of the machine. They are titled; 'Early Efforts', 'Elements of a Successful Machine', 'The Sewing Machine Combination', and 'The Less Expensive Machine'. The illustrations bring clarity to the descriptions of the various machines that increased in complexity and features as time evolved. Some of the illustrations are technical drawings and some present images of various machines. I found the book to be very interesting and an easy read, that is to say it is not a technical manual but a 'travel log' of development. The original machines were rather expensive and directed toward a commercial application but as things marched along the keys of invention and manufacturing wizardry

brought the machine into almost every home.

The book is printed on Navigator Platinum paper using the Centaur 7/8 font. The text is black and the chapter headings are red. The front and rear cover illustration is printed with an orange-reddish tone ink, reminding me again of ads from the early period of Singer Sewing machines. The endpapers are also an 'orange toned' paper to complement the covers. There are 173 pages of text within the four chapters. There are an additional 14 pages of 'notes' to support the text. The book is 3" x 2 1/8", there are 20 copies in the edition, each numbered and signed by the publisher, priced at \$40 plus shipping. Another well done and informative publication from Tony Firman. 📖



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E-mail: [TonyFirman@earthlink.net](mailto:TonyFirman@earthlink.net) or [www.tonyfirmanbookbinding.com](http://www.tonyfirmanbookbinding.com)*

**The Windhover**, by Gerald Manley Hopkins (1844 – 1889), published by Bo Press 2017. Hopkins was Jesuit priest and English Victorian poet and is considered an innovator of verse with the invention of ‘sprung rhythm’. His two major themes for his poetry were nature and religion. *The Windhover* combines both themes and it is a semi-romantic, religious poem dedicated to Christ. It is written as a ‘Hopkinsian sonnet’ that begins with a description of nature and ends in meditation about God and Christ and their beauty, greatness and grace.



*I caught this morning morning's minion, king-  
dom of daylight's dauphin, dapple-dawn-drawn Falcon, in his riding  
Of the rolling level underneath him steady air, and striding  
High there, how he rung upon the rein of a wimpling wing  
In his ecstasy! then off, off forth on swing,  
As a skate's heel sweeps smooth on a bow-bend: the hurl and gliding  
Rebuffed the big wind. My heart in hiding  
Stirred for a bird,—the achieve of, the mastery of the thing!*

*Brute beauty and valour and act, oh, air, pride, plume, here  
Buckle! AND the fire that breaks from thee then, a billion  
Times told lovelier, more dangerous, O my chevalier!*

*No wonder of it: sheer plod makes plough down sillion  
Shine, and blue-bleak embers, ah my dear,  
Fall, gall themselves, and gash gold-vermillion.*

The poem is almost impossible to understand without a good background knowledge about Hopkins's ideas and his odd word usage. I had to go back to some old college textbooks to decipher the words/lines. There are many words of the Anglo-Saxon origin such as ‘rung’ (past tense of ‘ring’) however in this line the word is related to the sport of falconry, meaning ‘the bird’s action of rising through the air in spirals’. As this is not a review of Anglo-Saxon language, I will move on to the tome itself, which can be certainly enjoyed as a visual experience.

The miniature dos-à-dos is housed in a slipcase which is ‘notched’ to reveal the title label of the book on the front cover. As you open the book, a ‘two page’ pop-up of colorful bird wings is revealed. The text of the poem is printed on pages that are in the middle of the two covers, visible when the book is opened from, the ‘title label side’. The paper engineering involved in the construction is just amazing. If you hold the book so that the





*'The Kestrel spreads its wings and prepares for flight'*

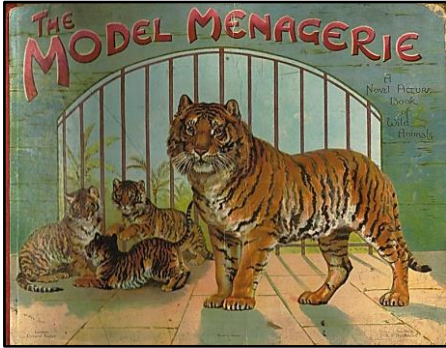
pop-up/fold-out is open and facing you, you can 'pull and push' the covers to simulate the wings of the bird in flight.

The slipcase  $3 \times 1 \frac{3}{4} \times \frac{3}{4}$ " is bound in a sky-blue paper with fleecy clouds. The front and rear boards of the book,  $2 \frac{3}{4} \times 1 \frac{3}{4}$ " are covered in the same paper as the slipcase and the title label affixed to be readable through the notch of the slipcase. The colors of the pop-up/fold-out are a very vivid combination of blues, gold, and rust. The spine of the book forms the 'back of the flying bird' and it is done in a gold foil paper.

Again, well done Pat, the book is priced at \$85, contact the publisher for availability and shipping. 📖

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**The Model Menagerie**, by Evelyn Fletcher and Lucy L. Weedon was originally published as full size children’s moveable picture book in New York and London, 1895 by Ernest Nister and E.F. Dutton. The miniature version is published by Tine Krijnen, her press name is Miniatuurboekbinden and she lives and works in The Netherlands. Tine is a true miniature artist. It is hard to imagine the skill and creative genius required to make miniature pop-up books on this

level of quality. The paper-covered boards are printed with a soft antique tone and the spine is a bright red ribbon, both details follow the original full size book.

The text represents an ongoing story about the animals. There are six pop-ups in the miniature: ‘Tawney the Lion’, ‘Tigne the Stag’, ‘Little Tomar the Tiger’, ‘Nino the Monkey’, ‘The Momma Bear’, and ‘Putya the Elephant’. Each of the pop-ups are ‘full page’ devices representing a zoo type cage with very finely cut bars. When you move the page, the cage move slightly to give you a three-dimensional image of the animal.

There are so many unique details about this book that I asked Tine to provide the information so all of the fine points can be included.

*PAPER; Tine, “is printed on Vent Nouveau V natural color in 128 gsm, from Takeo a Japanese paper maker. Vent nouveau V has extreme high printability and distinctive rough texture with semi-coating which has unique round pigments. It has a rough texture and matt finish though, once printing, the quality will change to glossy and still have a rough feel and there will be good and high contrast between printing area and non-printing area.”*

*“I went to the Monsterkamer ( the Sampleroom) in Amsterdam, that is a lady who represent all the papermakers around the world, I explained her what I was looking for, she ordered samples of 4 companies suitable for my pop-up book. I sat for one evening in front of the TV doing the IKEA test with all the samples, 40 folds forward, 40 folds backward, gutting, tearing, etc. this paper was the champion.”*

*PRINTING; Tine... “This year I had to change lithographer and therefore also changed to another printer. Both did a wonderful job. The printer was so pleased to get this print job. Because he said, I have such a wonderful machine, which can print so accurate and small, and nobody asks for it. He first washed coloured the paper with an old colour and after that; he printed the book on it. It is printed in sepia.*


PAGE CONSTRUCTION; Tine... *“Cutting the cages and the parrots are most time consuming in this booklet. Fortunately, the quality of the paper is perfect for this work. The paper does not change shape or does not stretch when you cut the bars. It is important NOT to remove the paper in between the bars, during the cutting process. This paper supports the bars during the process, and prevents it from tearing. I freehand cut all the right sides of all bars. Placing my fingers as close to the blade to support the paper. Then I turn the cage half a turn and cut all the left sides of the bars, again placing my finger as close as possible to the blade in order to support the paper and the bars. Third step I cut all the top sides between the bars, turn the cage half a turn and cut all the lower sides of the paper between the bars. If all is well, the paper between the bars will jump out spontaneously. I look at the rear of the cage to see where the paper needs to be cut. Then I cut it loose again at that point from the front.”*

A FEW MORE DETAILS; Tine... *“Since I make books for the miniature book collectors and the dolls house collectors, ‘The Model Menagerie’ is published in two sizes, Mini :Hoogte 4.9 cm en breedte 6.9 cm, 1 7/8" x 2 1/2" (height and width) Micro: hoogte 2.3 cm en breedte 3.1 cm (height and width) Both have a limited edition of 75 copies. Both copies cost 325 Dollars.”*

*“This book is also available as a do it yourself kit. But really do it yourself; cutting the cages, animals, make the pop-up mechanism, fold and bind.” “The difference between the Model Menagerie kit and the ones I make is the lack of extra animals, like the parrots and the little monkey near the elephant cage. The kit costs 55 dollars.”*

*“If I can work very concentrated in one flow, I can finish this book in 2.5 days. And if I'm lucky in 2 days.”*

*“But I think it is a lovely book, it is a joy to show to people, and after making 50 copies it will probably will a joy to make as well.”*

As you can see, it is certainly a mastermind of miniature skill, well done Tine. 

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**RNDM TXT**, compiled and edited by Patrice Miller, published by Aredian Press. Everyone should remember those old-fashioned black address books, which invariably took on the role of a portable journal over time. Today, as the digital world has expanded to every type of communication, we even send text messages to ourselves as reminders of things to do for any other relevant purpose.

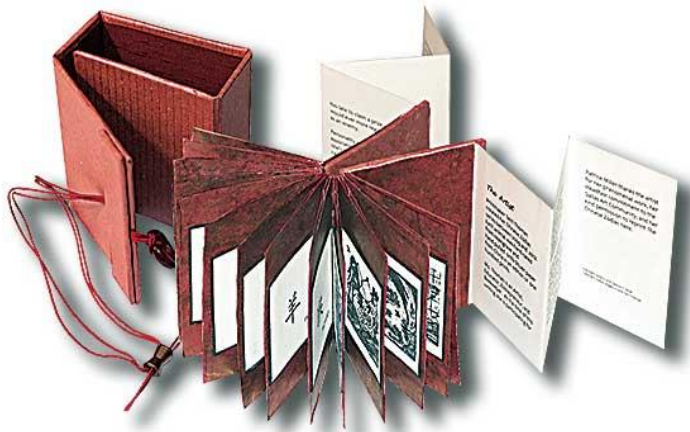
*RNDM TXT* is a series of 49 short 'test messages' or reminders that the editor has placed in the book giving the reader a sort of 'look into' the private life of the author. There are reminders like 'oil change', 'dry-cleaning pick-up' and 'make a bills list'. Just a short collection of private thoughts made public through the world of books.

*RNDM TXT* is letterpress printed and was done at the Small Fires Press, in New Orleans, on Cane Lettra paper using a Calibri 6 pt. font. Friedrich Kerksieck did the actual printing using a Vandercook Number 4 press; 'well done'.

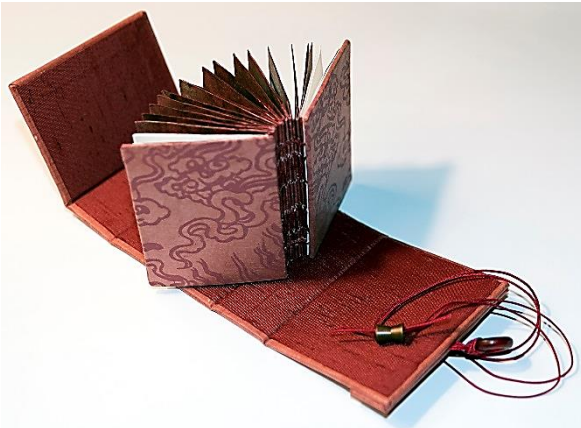
The edition includes 20 copies each signed by the editor and numbered. The book is bound in a black alligator-patterned goatskin leather and is housed in a black metallic cloth covered slipcase. Excellent skills are exhibited with the construction and binding of both the book and slipcase. The book measures 2 <sup>7</sup>/<sub>8</sub>" x 1 <sup>7</sup>/<sub>8</sub>". The price of the book is \$225, check with Patrice for availability and shipping information. 📖

*Editor's Note: This is the first book from the Aredian Press that we have had the opportunity to review for our readership. We welcome the work of all miniature book publishers and certainly encourage their work and to submit work for review.*

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**The Chinese Zodiac**, text by Patrice Miller, art by Terri Thoman and published by the Aredian Press. *The Chinese Zodiac* is a visual feast of enjoyment. First, there is the traditional ‘maru chitsu’ or wrap-around case with an oriental cord and horn ring closure. The accordion folded book with colored paperboards and folded pages invokes an image of a parade dragon. Previewing the illustrations is a brief historical explanation of the Chinese zodiac. Following the twelve illustrations is the colophon and a short biography of the illustrator. Certainly, a well thought-out, printed, and prepared miniature presentation.



Quoting from the introductory remarks of the book, “The Chinese Zodiac is a rich cultural tradition. Along with elemental or planetary signs of earth, fire, water, metal, and wood the animal symbology is employed for astrological calculations”. These relationships remain part of this cultural tradition today, “Personality attributes are associated with the animal of one’s birth year, and complex calculations are made to determine compatibility”.

The illustrations, one for each month, are presented with a Chinese symbol on the verso page and the intricate line drawing of the animal is on each recto page of each pair.

The month sets in order are: 'the rat', 'ox', 'tiger', 'hare', 'dragon', 'snake', 'horse', 'ram', 'monkey', 'rooster', 'dog', and the 'pig'. The illustrations are printed on Epson radiant white watercolor paper. They were then mounted, in a gallery format, on red toned Indian rag paper. The book also employs a partial star binding with exposed spine stitching, the thread color of the stitching is color coordinated with the various paper tones. The Chinese Zodiac book measures 2 <sup>3</sup>/<sub>4</sub>" x 2 <sup>1</sup>/<sub>8</sub>".

The overall thought and planning that went into producing *The Chinese Zodiac* is very apparent in the finished product. The structure of the book is supported by the selection of papers and the colors of the materials as well as the font and printing. *The Chinese Zodiac* is the first book produced under the Aredian Press imprint, well done to the publisher for bringing it all together. The edition is limited to 10 copies, each is numbered and signed by the publisher, and the price is \$265. Contact the publishers for availability and shipping. 

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## **FRONTISPIECE:** (*continued*)

**By Sherry Mayo**

Thus, we find the family presented in this month's Frontispiece awaiting the carving of the bird with all the sumptuous side dishes close at hand. The patriarch of the home stands ready with knife in hand, as his dear wife presents the platter with the perfectly roasted turkey to her family

The demure young lady, with eyes cast downward, perhaps papa's comely daughter, silently holds the hand of her suitor under the cover of the table; their minds on matters other than food. The aunt and uncle stand close to one side with their brood while anxiously awaiting the invitation to sit round the table. On the near side, a young lad upon his mother's knee raps his spoon upon the table, like a drum, in hungry anticipation.

Soon all are seated to enjoy the feast and a murmur of voices fill the room as plates are passed hand-to-hand to be filled. The children grab a fork ready to "dig-in" as his/her plate is set before them when a sharp "A-hem" reaches their ears and their eyes meet the stern gaze of the matriarch. Her look reminds them that none shall partake of the meal until proper thanks and prayer have been given for the bounty and the day.

Papa soon takes his seat at the head of the table once the bird is deftly carved. Then he extends his hands outward from both sides to clasp that of the persons next to him and so it continues around the table forming a circle of union and love. Once complete, he

begins the customary prayer of thanksgiving, but pauses part way through to allow each member a moment to speak what he or she is grateful for on this day. The children are somewhat hesitant and unsure what to say so most fall back on the rote responses each has learned at school or church.

That is except for Henry! Little Henry blurts out with shameless abandon that he is grateful for the toy he hopes Father Christmas has brought him. Both of his parents are mortified and glare at Henry with the parental look of “death” and whisper words of consequences to their errant son. Yet, in the air about the room, a rippling of laughter is exploding amid the adults who can no longer contain their amusement. It is after all a joyous holiday and some transgressions of enthusiasm can surely be forgiven.

After partaking of the meal, gifts will be shared with joy and delight or bemusement before the desserts are served. Then, as the children become distracted by each new toy, the adults amble off to pick up scattered wrapping paper, bits of ribbon, and attend to the piles of dishes waiting for a good scrub and dry. While they toil over these mundane tasks, they also begin to reminisce about the past year, previous holiday gatherings and compare those memories with the happenings of today. Many a comment begins, “During my childhood” or “Back in my day...” because so often the “good-ol’-days” always seem to be the ones behind us rather than the ones here and now.

Let us hope that, as Laura Ingalls Wilder stated happens during this wonderful time of year, “Our hearts grow tender with childhood memories and love of kindred, and we are better throughout the year for having, in spirit, become a child at Christmas-time.”

Happy Holidays and May the New Year be Kind to You and Yours! . 📖



## A SPECIAL THANK YOU TO ALL OF OUR CONTRIBUTORS, 2017, Another Great Year, Our Best Year Yet:

*The Microbibliophile* for 2017 presented six issues, each of which was at least 52 pages of ‘miniature book candy’ for everyone. Teamwork and sharing are a large part of our success. I hope you have enjoyed the chair time as well as the personal joy of being a contributor.

I want to take this moment to personally thank everyone who contributed their time, creativity, thoughts, and or pen power to the success of our journal and the journey.



The contributors to the 2017 issues of *The Microbibliophile* are:

Rebecca Sandy Bingham	Caroline Brandt	Barbara Brear
Troy Boydston	Pat Caernaraven-Smith	Darleen Cordova
Gail Curry	Ellen Litcofsky Diamond	James Dourgarian
Edie and Steve Eisenstein	EMB	Tony Firman
Michael Garbett	Arno Gschwendtner	Robert F. Orr Hanson
Rick Hill	Paula Jarvis	KMB
Tine Krijnen	Joan Knoertzer	Sherry Mayo
Nina Mazzo	Patrice Miller	Carlo Nudi
Karen Nyman	Pat Pisner	Ken Silverman
Todd Sommerfeld	Pat Sweet	Joy Tonkin
Msgr. Francis Weber	Dr. Martin Žnideršič	

I hope that my list is complete and again, I want to say ‘Thank you, Happy Holidays, and the best of health and happiness for you and your family, in all the years to come’. 📖

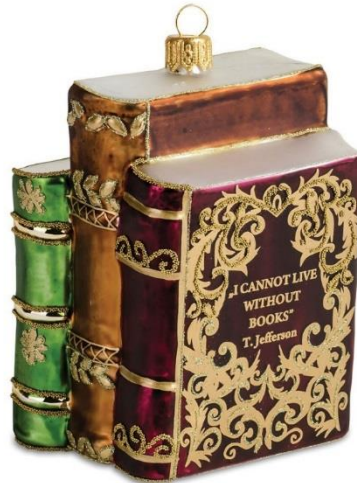


## ORNAMENTS FOR MY CHRISTMAS TREES,

By Joan Knoertzer:

Welcome to another update to books and book related ornaments for my Christmas tree. I hope you will find something you would like to add to your tree or collection. In 2011, I began this review, in *The Microbibliophile*, followed by 2013, 2015, and now it is time to celebrate a very large selection for this year, 2017.

Fellow miniature book collector, and tree decorator, Pat Pistner, emailed me from the Library of Congress (LOC) a few weeks ago. She had come across a reproduction in glass of three antique books formed together as an ornament. One book green, one gold, one red, with decorations on the covers in gold scrolls and glitter, formed the three-dimensional threesome with a title of "I Cannot Live Without Books" Thomas Jefferson. The measurements are  $2\frac{3}{4}$ " x 3" x  $3\frac{3}{4}$ ", with gold loop, ready for the nice ribbon to attach to the tree.



It seems The Library of Congress Gift Shop, with manager Cheryl Lowe in charge, is a great repository of ornaments, and even publishes an online inventory for your convenience. What better way to decorate than with their ornaments, which reflect the architecture, books, and surroundings of the LOC. So due to this discovery I now have two trees...with 'Christmas Recipes of Santa' and a Snowman putting a cherry on a beautiful cupcake, in red glass with a real wooden spoon on the cover as well as a painting on the back cover. This is  $3\frac{3}{4}$ " and has a companion piece with a rolling pin on the cover. Another ornament is an embroidered Library of Congress Crest on white felt with a gold metallic thread design and two pens with a red, white, and blue decoration on the bottom with a blue velvet back and gold twine hanging thread. Another 'embroidery' ornament is the crest of the Shakespeare family, in purple velvet with red thread, gold/silver/red metallics in another crest design with two lions and a motto "non sans droiot", with purple velvet backing, these are  $3\frac{3}{4}$ ".

Specially boxed ornaments that I liked were 1) The Annual Ornament, taken from a mural in the ceiling dome of the Northeast Pavilion of the Thomas Jefferson Building, showing the Great Seal of the United States surrounded by figurative emblems with a quote from Lincoln on the reverse side. 2) Another Annual Ornament is "I Cannot Live

Without Books," a quote from Jefferson which appears on the back of a white plaster scroll with a book and torch in the middle. 3) An annual Ornament inspired by the ornate flooring of the Great Hall of the Thomas Jefferson Building, which is done in bands and geometric patterns with incised brass inlays. In the center are compass points so this is referred to a compass or wind rose. 4) The Jefferson Building Ornament, which has architectural details, i.e., the scroll, the open book, and the laurel leaf symbolizing the importance of learning and knowledge, with the magnificent dome in the background. This is a brass ornament with a gold thread hanger. Although in a plastic wrapper, it is a white porcelain ornament with a Christmas Tree painted in the middle of the Great Hall. This comes with a red ribbon for hanging.

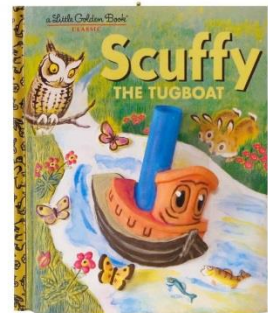
One other glass ornament, which was in the gift shop, was 'Twas The Night Before Christmas' replica in beautiful colors with a silver thread hanger. And two extra items which I thought were appropriate, 1) a cloth figure of William Shakespeare, in purple pantalooned suit, holding a scroll, and wearing matching shoes with gold trim and white stockings and is a bit taller than miniature; 2) Alice in Wonderland, with yellow hair in blue dress with a white apron, striped socks and baby doll shoes. William is 6" x 2" and Alice is 5 1/2" x 3 1/2".

There are several other items you might be interested in particularly if you collect larger books. One is *Thomas Jefferson Builds A Library*, by Barb Rosenstock and illustrated by John O'Brien. Another is *A Holy Bible*, a replica of the 1853 Bible, which was used by Lincoln when he was inaugurated as President. The Library of Congress has the original. When President Obama became President, he used the original book for both of his inaugurations. This Bible is done in red velvet with a brass-surrounding front and back and a title piece in brass on the front cover.

I am sure you can find other things to ogle and ogle. Just go on line <https://library-of-congress-shop.myshopify.com/> or better yet, go in person!

There is one other catalog, which I will refer you to: Hallmark Keepsake Dream Book, <http://catalogs.hallmark.com> for 2017, the 30th Anniversary of the Hallmark Ornament Collections. This catalog is filled with ornaments that represent the characters from books, old and new, comic and historical, storybook and toys, sports and stars. I chose the following for this year:

Daniel and Tigey from "Daniel Tiger's Neighborhood"  
Christmastime with Thomas from "Thomas the Tank Engine" by Nello Williams  
Olivia from "Olivia" by Nello Williams  
"Scuffy the Tugboat" from Little Golden Books by Jim Kemma  
Goodnight Moon



What Pet should I Get? from "Dr. Seuss's What Pet Should I Get?" by Nello Williams  
Miles from "Miles From Tomorrowland" by Disney Junior  
Tale As Old As Time from "Beauty and the Beast" by Disney and Katrina Bricker  
Coronation Day from "Frozen" by Disney  
Mickey's Christmas Carol from "Mickey Mouse" by Disney and Tracy Larsen  
A Blustery Day from "Winnie The Pooh" by Disney and Nello Williams  
A Letter To Santa from Winnie The Pooh by Disney and Nina Aube  
Disney Jungle Book from "50th Anniversary" with music by Ken Crow  
Duck Dodgers In The 24th Century from "Daffy Duck - Looney Tunes" by Robert Chad  
Welcome Christmas from "Dr. Seuss's How The Grinch Stole Christmas" by Nello Williams  
A Dynamite Gopher from "Caddyshack" by Robert Gentry and Robert Chad  
Willy Wonka from "Willy Wonka and the Chocolate Factory"  
Fit For A Princess from "Cinderella" by Disney  
A Creature Was Stirring from "Twas The Night Before Christmas" by Tammy Hadix

Many of these are within 3" miniature book limits. They are beautifully made and several have music that can be played by pressing a button. There are many more to choose from and I am sure you will have a good time going through this catalog. Whatever you choose, I hope your choice brings a smile to your face and makes your holidays the happiest ever! 📖

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FABS Vice-Chair and Board Representative of the MBS*

## **HOLIDAY SMILES ON LITTLE FACES:**



## AN EDUCATIONAL JOURNEY,

By Pat Pisner:

2017 Association International de Bibliophile Congress (AIB)  
Washington, D.C.  
Sept 17 - 23, 2017

On Sunday evening, 114 of the top collectors, scholars, rare book librarians, and dealers from 14 countries met as the 2017 AIB Congress convened on the top floor of the Willard Hotel, overlooking the White House gardens, for a cocktail reception. Although I already knew about 50 of the participants, it was fascinating to meet collectors from other countries and hear about their interests. There was plenty of great conversation, delicious food, and excitement about our week ahead.

Bright and early Monday morning, we boarded buses and headed over to the Library of Congress(LOC). Mark Dimunation, Chief of Rare Books and Special Collections spoke to us about Thomas Jefferson and the origins of the Library of Congress. The LOC went all out to impress, filling more than 65 tables in seven galleries, with some of the rarest of their treasures. The exhibition included incunables and rare bindings, manuscripts, artist books, photography, cartography, and music manuscripts. As a point of comparison, there were only two galleries used for the FABS gathering in 2007.

Two books are of particular interest to minibibliophiles.

*Officium Beatae Virginis Mariae*, Naples,  
Mathias Moravus, November 10, 1478.  
Lessing J. Rosenwald Collection 226  
(right picture)

This rare illuminated Book of Hours printed on vellum is one of only 5 complete extant copies. It was a gift of Lessing Rosenwald to his wife Edith, and did not go to the LOC with his books, but was given by Edith to the Library 9 years later. The miniatures and illuminations are exquisite! The book is 69 mm tall.





*The Whole Book of Psalmes*. London, 1641,  
T. Steinhold and J. Hopkins,  
Lessing J. Rosenwald Collection 1487  
(left picture)

This stunning tome is bound in purple satin, embroidered in gold and seed pearls with an undetermined coat of arms inside the central medallion and has brightly colored birds near each corner. My heart nearly stopped when I saw this! The book is 85 mm tall.

The evening was spent at the home of the Ambassador of France for cocktails and hors d'oeuvres. The home and grounds were

magnificent. The home is furnished with fine examples of art and furniture representing centuries of French culture.

On Tuesday, we were treated to a rare tour of a private collection whose owner, a collector of 20 years, has requested that we respect his privacy and not blog or post anything about him online. It was a jaw-dropping experience to enter his approximately 100' by 100' library. The collector's bibliophilic interests lie in antiquities, manuscripts, early printed material, scientific, travel, and literature. He is quite eclectic in that he mixes rare books with other objects that relate to his collection such as Roman mosaics, fossils, meteorites, globes, and even a space helmet worn on a moonwalk! Three immediately mind boggling items were a Gutenberg Bible, a first edition of the Declaration of Independence, and the Archimedes Palimpsest! Everywhere you looked; there was another astonishing tome or object. There was a beautiful cased set of 5 examples of miniature ivory alphabet counters in their original cases, 2 ivory horn books, and a true horn book, all of course were pristine examples, cased probably in the 19th century. His d'harani had a good deal



**Ambassador's residence**

of the original white coating and the scroll was the longer of the 4 versions. The only other miniature on exhibition was a beautiful Japanese scroll that depicts and describes the process of training a boy to become a Samurai. A smattering of other tiny tomes were shelved in clamshell cases, not to be disturbed. Unfortunately, photography of any objects was not allowed.

That afternoon, we proceeded to Georgetown University Library, where John Buchtel, Director of the Rare Book Collection (and who teaches the 'History of the Book' at Rare Book School at UVA) laid out a lovely selection of treasures. The highlights were Mark Twain's manuscript copy of 'Tom Sawyer' and a Sangorski and Sutcliffe binding on *Shelly's Mask of Anarchy*.

Wednesday was spent at the National Gallery of Art (NGA), where we toured the galleries, Rare Book Library, and the reference library, the latter being a special treat as it was the only venue where we could handle the books. Early examples of European block printed, woodcut, engraved, and etched material through contemporary artists books were on display. The only macro-miniature was 'Apollonia of Freyberg's traveling altarpiece', with woodcut of *The Lamentation*, printed by Leinhart Ysenhut in Basel, c. 1490. To each side (left and right) are texts from the Mass and prayers. Contained in a decorative slipcase and an embroidered traveling case, which had been strengthened by adding layers of pasteboard where letters to Sister Apollonia from her father were found. This measures 127 x 128 mm, too large for a true miniature, but as a side note to all, I collect miniature as well as small format books, so some books described here are more than 3" in size. (this tome is searchable at the NGA website under 'The Lamentation')



Tuesday evening was spent at Hillwood, the Marjorie Meriwether Post estate, for a tour and dinner in the garden. No books, but her jewelry, Imperial Russian, and 18th-century French decorative arts collections were astounding.

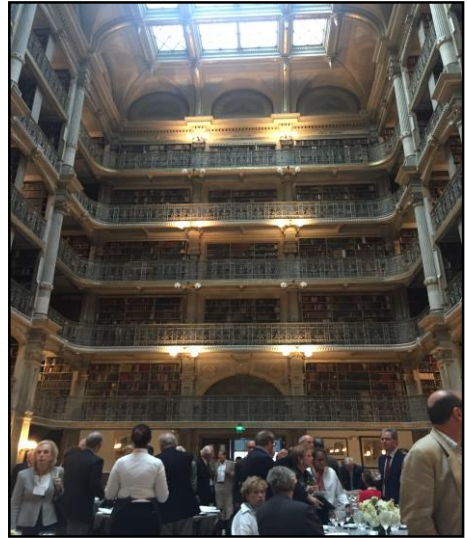
Continuing on this whirlwind tour took us to Baltimore on Thursday. Our first stop was at the Evergreen Museum & Library, part of Johns Hopkins University. The home is a Gilded Age wonder set on 26 acres. Among the highlights here were 'Caxton's Chronicle of England', (1480) and Audubon's 'Birds of America'.

After lunch, the Walters Art Gallery presented an array of illuminated manuscripts, early printed books, and art from antiquity to the early 20th century. No miniature books were shown, but years ago, I was fortunate enough to attend an exhibition of their miniature medieval manuscripts and was awed.

Onward to the George Peabody Library at Johns Hopkins University where our group attended a private opening of “Bibliomania! 150 Years of Collecting at the George Peabody Library.” The library designed by Edmund G. Lind, is built around an atrium that rises 61 feet and is capped by a latticed skylight. Books can be seen on 5 tiers surrounding the perimeter of the reading area. A lecture by Earle Havens about the exhibition was followed by a cocktail reception in the exhibition gallery and dinner in the stacks of the George Peabody Library.

Friday morning’s itinerary was a matter of personal choice between the National Library of Medicine, the Smithsonian Libraries, or Dumbarton Oaks and the Society of the Cincinnati. My choice was the latter. Dumbarton Oaks, donated to Harvard University by Robert and Mildred Bliss was conceived as a ‘Home for the Humanities’. Their home, designed by Phillip Johnson, and gardens have an educational value equal to the books and objects in their collections. Its focus is studies of Byzantine, Pre-Colombian, Garden and Landscaping scholarship. It is nice to note that the collection includes an elegant illuminated manuscript, small format edition (110 x 100 mm) by Jaques Le Moyne de Morgues, [paintings of flowers, butterflies and insects], published between 1550 and 1570. The next time you are in D.C., be sure to visit this beautiful home and its tranquil setting.

You may have never heard of the Society of the Cincinnati, I had not. It was founded in 1783 by the officers of the Continental and French Armies who served in the Revolutionary War. Membership is passed on the eldest sons of the original officers families and approximately 4,500 men have had the honor of membership since its inception. The collection focuses on the art of war, with a special interest in the evolution of 18th-century war theory and practices.



*George Peabody Library*

That afternoon, the group met up at the Folger Shakespeare Library, the largest repository of materials relating to Shakespeare housed in a magnificent Art Deco style-building exterior and an Elizabethan interior. Andrea Mays, author of *The Millionaire and the Bard*, spoke to us in the small version of Globe Theater setting about the Folger as collectors. In the history of the Folger Library, they have never put out so many important tomes on display at one time! We were led into the reading

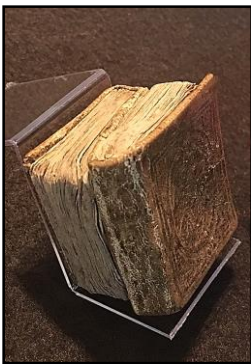


*Folger Library, exterior*

room and allowed to peer at marvelous treasures for two full hours, far too short a time for our level of interest. And there it was, one of the books on my bucket-list of acquisitions! A manuscript by Esther Inglis in a contemporary embroidered binding entitled *Argumenta psalmorum Davidis per tetrasticha manu Estherae Inglis exarata strenae nomine, illus. Principi Henrico oblate, 1608*. Embroidered bindings being of special interest to me, I was drawn to the exquisite silver thread and seed pearl embroidery, but the true delight was this tome was penned for Prince Henry. I hate to say it, but this truly does belong in the Folger's collection. By the way, the Folger has five manuscripts written by Esther Inglis, the latest written in gold and was recently acquired.



*Esther Inglis manuscript  
(77 x 46 mm)*



Which of us would not want have this rare 17th-century dos-à-dos alum-tawed goatskin binding by John Taylors, *Verbum Sempiternum* published in 1631, London. Looking closely, one can see the cherubs in the corners and a pelican within the center medallion. (Dimensions: Vol 1, 44 x 32 mm, Vol 2, 40 x 32 mm)



Saturday morning it was back to the Folger for a lecture by Professor Anthony Grafton on the Winthrop Family and their books, followed by the annual AIB meeting. That afternoon, a book fair was held at the Willard, with 16 top booksellers displaying their wares.

But alas, all good things come to an end, and the 2017 AIB Congress concluded with a smashing black tie dinner in the Library of Congress. It was truly a remarkable week! 📖

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## **MEET THE PUBLISHER, Patrice Miller, Bookbinder and Proprietrix of Aredian Press**

Patrice Miller's new venture, Aredian Press, is a post-retirement occupation. Rather than seeing her prior careers as an engineer and an investigator wholly different from a publishing enterprise, all are related - the logic, the problem solving, and the creativity to Patrice. She is now using those elements to develop and design bindings and miniature books. It really came together for her when she took a bookbinding workshop. A life-long crafter, she was fascinated with the selection of varied papers to make something brand new – a book that had not been seen before. Blank books were not satisfying. Patrice wanted the materials and the construction to support and to enforce a book's contents. Just the mechanics of building a book were not enough.

Her first attempts at binding were near miniatures in editions of three works of Edward Gorey: *The Wuggly Ump* (with a pop-up), the *Eclectic Abecedarium* (a flag book), and *The Curious Sofa*. A Gorey fan since high school, Patrice liked the challenge of creating new formats for his well-loved works. To her mind, binding Gorey's work sets a high bar because they are foremost so graphical. "The whole idea", according to Patrice, is "not to get in Gorey's way". If she designs and executes a binding that causes a reader to look at Gorey in a new way, or to draw in someone new to Gorey, she satisfies her goal. She has challenged herself to bind or rebind all of Gorey's 'A List' books (those he wrote, and illustrated). She is about 20% of the way there and the first group is on display at the Edward Gorey House in Yarmouth Port, on Cape Cod in Massachusetts ([www.edwardgoreyhouse.org](http://www.edwardgoreyhouse.org)). She expects it will take her another five years to complete her "Edward Gorey Binding Project". Patrice has also undertaken creating very small editions of rebinds (no more than five) of some of her favorites.

Aredian Press came about when Patrice realized she wanted to dig into the layout and typography too: 'the whole package.' She knew that her skills would develop more

quickly, meeting the demands of miniature fabrication. With everything smaller – materials, joints, tolerances – all the mechanics of creating a book are magnified. In her words, “It’s harder to hide your mistakes.” She wants to get better faster, and have fun in the process.

She created her first book under the Aredian imprint, *The Chinese Zodiac*, to honor the work of Dallas artist Terri Thoman. Terri took an ‘East meets West’ approach to the subject matter with the style of her engravings and Patrice sought to reflect that in the design of her book. The miniature employs a variety of papers to showcase the gallery arrangement of the work; Patrice created a traditional enclosure for it. All of the effort, the material change-outs, and the mockups felt worth it when she wrapped her first book in its casing and held it in her palm. Patrice felt the joy of holding that little treasure, and knew she was on the right track.

Since then, Patrice has created three other books under the Aredian banner: *RNDM TXT*, *Hinky Haiku*, and the *Tell-Tale Heart*. *RNDM TXT* was inspired by misdirected text reminders. It is letter-pressed by Small Fires Press of New Orleans and she created a cell phone style enclosure for her goatskin alligator-embossed bound book. *Hinky Haiku* is digitally printed on mulberry paper and stab-bound, featuring covers of gold and black yuzen paper; its text is comprised of haiku written by Patrice and her husband Chris to distract them during miserable travel circumstances. The *Tell-Tale Heart* is bound in red goat, with a box covered in the same goatskin with red and black paper.

Now that her garage/retrofit bindery is complete, Patrice knows that she can be even more productive. While she would like to do ‘everything’ related to her books, she has accepted that she does not have enough 10,000 hours left to learn to be a great printer also and will rely on the wisdom and skill of others for that. Patrice will focus on selecting and writing interesting texts, designing her miniatures from front to back, and binding her Aredian books herself. Her edition numbers will likely always be very small – from five to twenty.

What is next for Aredian Press? Patrice is exploring a series of books to celebrate her typographer heroes, collaboration with several small museums, and creation of art for holiday books. The What and Why of ‘Aredian’? The name is a riff on an old English word that means both to look for and to discover. Through her Aredian Press, Patrice Miller hopes to do both. 📖

Contact information: Patrice Miller, 1412 San Saba Drive, Dallas, TX, 75218-3551  
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## MINIATURE CHRISTMAS COOKBOOKS,

By Gail Curry:

In the world of miniature books and the focus of this article is a delightful area of collecting is miniature cookbooks, and for these purposes, the subset of Christmas cookbooks will be examined. To gain a better appreciation, there are a few questions that need to be addressed first.

### Why Miniature Books?

This question has been addressed numerous times by some of the most distinguished minibibliophiles of the last century, as follows:

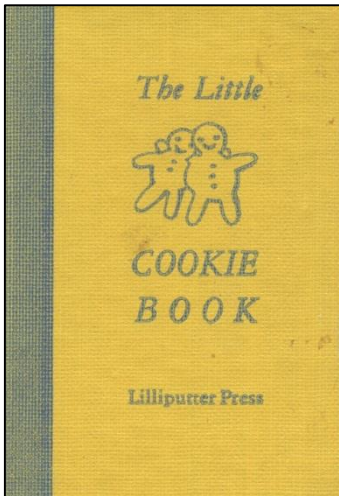
#### *What's the Use of Collecting Miniature Books? You can't read them!*

*NEWSLETTER OF THE LXIVMOS*, edited by James Henderson. Numbers 1-21, 1927-1929. Henderson states that a friend hurled the above question at him in 1928. In Number 5, March 15, 1928, he challenges the readership to answer the question to "advance the cause". In subsequent issues the question is frequently posed, "Why collect miniature books? They are too small to read." An interesting variety of answers resulted. Time and space permit only a limited sampling here. Wilbur Macey Stone, In Number 12, Nov. 15, 1928, "What is the use of collecting miniature books, you can't read them. The propounder of the theory maligns the cult in declaring you can't read them. Really, most of the miniature books are quite readable and worth reading." p.3 Walter Hart Blumenthal also in Number 12 replies, "Many persons have a penchant for the diminutive. Books are not intended to have a utilitarian purpose only; they represent culture and art apart from mere perusal; hence, as specimens of compact bijoux they are attractive in miniature form, and rival printers or publishers have tried to excel in smallness..." p.3 Editor James Henderson. In Number 14, Jan. 15, 1929, writes under the heading Gastronomic Miniature Books, "That miniature books are not always toys, but can be practical as well has oft been disputed, but long conceded by those who are in the know. And in what field of literature can they prove themselves as such, and give greater happiness than in the culinary department of the home." p.1 Walter de la Mere in Number 15, Feb. 15, 1929, ending an essay on the subject states, "As for the plea that miniature books are worthless because one can't read them, a less irrational complaint would be that many common-sized books are worthless because one can." p.1 And, finally, in Number 16, March 25, 1929, reader Stanley O. Bezanson responds "Why collect miniature books? They are too small to read." He then states that it is a rather loose statement and scarcely a

correct one. After stating that many can be read with the naked eye and nearly all with a reading glass, he states, "But what's the use after all, friend Henderson? You might as well argue politics and religion with your next-door neighbor as to attempt to convince him that he should collect anything, which particularly appeals to you. In other words I have the feeling that this germ, or instinct, is born in the nut." p.6

***MINIATURE BOOKS: Their History from the Beginnings to the Present Day***, by Louis Bondy. (London: Sheppard Press, Sept. 1981). Louis Bondy asks, "Why collect miniature books? What is so special about them? ...the answer is easy." He cites, among many reasons, extreme portability, stating all that can be put into words that is important to us can be carried around with us. Even a library of such texts can be stored easily in our homes pp. 1-4. In the miniature book, *SMALL IS BEAUTIFUL* (MBS, 1987), which reprints the speech given by Louis Bondy at Conclave III in Burbank, 1985, he states, "we are by our very interest and knowledge rendering an important rescue service to these small volumes...which otherwise would frequently not have survived and ended their days ingloriously in forgotten corners." pp.32-33.

### Why Miniature Cookbooks?



Many of the answers cited above can also be applied to the question, "Why miniature Cookbooks?" This question was posed to me by a 15 year old recently. I gave her a copy of Ruth Adomeit's *LITTLE COOKIE BOOK*. She is a cooking aficionado, and loves to experiment with new recipes. She looked at me perplexed, like was I really serious? She gets all her recipes on her cell phone. I did not know what to tell her, and can only hope that someday she will rediscover that book (if it has survived), and it may kindle an interest in miniature books. Perhaps there will be some recipes in there that cannot be found on her phone. In the meantime, she has to keep the cell phone charged up, and make sure she has not used up her storage! Miniature books do not need chargers. In fact, they are autonomous, except for the occasional use of a magnifier. Which brings

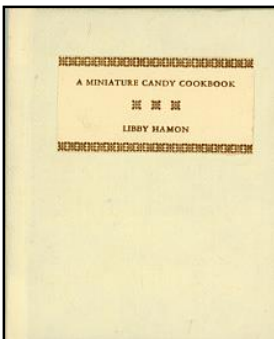
me to another question. Where does one keep miniature cookbooks? Back in the day, recipes could be placed in an apron pocket. They also could be written on 3 x 5 cards and placed in a nicely decorated recipe box. These boxes can be purchased new today and serve as a handy and attractive holder for mini-cookbooks. In the above referenced article



by James Henderson in the 'LXIVMOS', Number 14 under the heading of 'Gastronomic Miniature Books', Henderson continues his essay by describing a group of little cookbooks that are practical as well as cute beginning with *Handbook of Practical Cookery* by Matilda Lees Dods, Eyre and Spottiswoode, 1906. After listing several others of this time period, the essay ends with the words, "Thus, microphiles, we have proven that our little gems are not alone to look at but are eminently practical." p.2

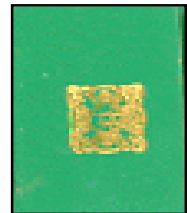
### Miniature Christmas (Holiday) Cookbooks

The following books form a sampling of miniature books in the category of Christmas/Holiday Cookbooks:



*A MINIATURE CANDY COOKBOOK*: (L image)  
With A Recipe for Marshmallows by Libby Hamon. Frankfort, KY: The Whippoorwill Press, 1981, lim. to 200, 2 <sup>3</sup>/<sub>4</sub>" x 2 <sup>1</sup>/<sub>4</sub>" white cloth boards with paper title label, 26pp. + colophon. Includes recipe for Christmas Nut & Date Roll.

*CHRISTMAS COOKIES* (R image)  
by Jane Bernier. Borrower's Press, 1984, lim. to 300, <sup>3</sup>/<sub>4</sub>" x <sup>5</sup>/<sub>8</sub>" gilt green leather, 47pp., decorative eps. A collection of recipes for various Christmas cookies.



*CHRISTMAS COUNTDOWN COOKBOOK*, compiled by Barbara J. Raheb. Agoura Hills, CA: Pennyweight Press, 1993, lim. to 300 copies,  $1\frac{5}{16}$ " x  $5\frac{5}{8}$ " 32pp. Gilt red pyroxylin. Illus.



*JELL-O FOR CHRISTMAS*, LeRoy, NY: Jell O, ca. 1920's.  
 $2\frac{1}{4}$ " x  $2\frac{15}{16}$ " Tri-fold color pictorial page. Story, recipes, tips.  
Package Insert.

*THE LITTLE BOOK OF JEWISH COOKERY*, anonymous, London, George Newness, 1912,  $3\frac{1}{2}$ " x  $2\frac{15}{16}$ " (page size), cloth, top edge gilt, 96pp. Printed in red and black.

The afore mentioned *LITTLE COOKIE BOOK* by Ruth Adomeit can, by the author's own words, be included in the Christmas category. In 'Musings of a Minibibliophile', which appeared in the July 1965 issue of *The BookLover's Answer*, and was reprinted in the July 2017 issue of *The Microbibliophile* (p.38), Ruth wrote about her own mini cookbook, published in 1960 by Frank H. Teagle, Jr. at the Lilliputter Press with 31 of Ruth's recipes for cookies, "most of them favorite Christmas cookies at our house."



*NOTES FROM A CHRISTMAS KITCHEN*, completely handwritten and illustrated by Sandra Grace. Twin Heart Press, 1993. Christmas Keepsake Edition of 100 copies,  $2\frac{1}{2}$ " x  $2\frac{1}{8}$ " red cloth with scalloped white spine in scalloped illustrated dust wrapper, 2 ribbon bookmarks.

*WHERE OUR CHRISTMAS CUSTOMS COME FROM*, compiled by Norman W. Forgue. Chicago: Black Cat Press, 1966, lim. to 200 copies. Full red leather,  $1\frac{1}{4}$ " x  $1\frac{1}{16}$ ", 32pp. includes plum pudding.

A few additional Christmas titles are noted on Caroline Brandt's extensive list of 129 miniature cookbooks, as referenced in the March 2017 *The Microbibliophile*. These include:

*WATKINS' DESSERT FANCIES HOLIDAY COOKBOOK*, by Watkins, Inc. 1986.

*A CHRISTMAS COLLECTION*, by Meg Sala. (Cherry Orchard Books), 1984.



*OLD WORLD FAVORITE CHRISTMAS RECIPES*, published by Kurt S. Adler, 1982. 2 1/2" x 3 1/8" gilt decorated maroon cloth, color pictorial paste-on, 41pp., gilt fixed eps. b&w illustrations, some silhouette. Recipes from around the world, with string for hanging on a tree.

*CHRISTMAS AROUND THE WORLD*, by Sears, Roebuck and Co., 1981, 1982, 1983.

*THE CHRISTMAS BOOK*, by Simmons-Boardman, 1961

*CHRISTMAS RECIPES*, by Charles W. Keyser, Cook Pub. Co., 1968.

*CHRISTMAS WITH DICKENS*, by Suzanne Graznow-Pruchnicki. Bronte Press, 1986.

*MISS FOGARTY'S CHRISTMAS CAKE*, Words and music by C. Frank Horn, BoPress, 2012.

*THE NIGHT BEFORE CHRISTMAS COOKIE CUTTER BOOK*, by Clement C. Moore, Stella Christopher & Susan K. Hom, Running Press, 2004.

And then, finally, there are those holiday cookbooks that can be eaten! Referring once again to James Henderson's *NEWSLETTER OF THE LXIVMOS*, Number 5, March 15, 1928, p.2, under the sub header 'Gastronomic Literature', Henderson writes, "There is nothing uncommon in consigning to the flames books or magazines for which we have



no further use, but it is unusual, we think it is agreed, to eat one's books. Yet, this is just what happened several hundreds of years ago. One of the very important aids to the education of juveniles, were the gingerbread horn books of the day, made of gingerbread in a mold, carrying the alphabet and numerals." The children were permitted to eat the letters as rapidly as they mastered them. This was replicated at a dinner for members of the LXIVMOS. They were provided as a dessert. Wilbur Macey Stone took his home and placed it "between covers" to preserve on his library shelves. Wonder where it might be today? 📖

**Felicem Christi Natalem!**

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## TERMS AND DEFINITIONS,

### Inscribed Copy:

The term is defined as meaning that the 'copy' of a book that has been autographed or 'inscribed' by the author. A further expansion of the definition is taken to mean that not only has the author 'signed' or applied their signature to the book but has 'inscribed' a message to a particular person. An example would be 'To Jim, Best regards, A. Lincoln'.

If you value the 'inscribed' copy or a 'signed' copy of a book, it is certainly important to attempt to understand when and under what circumstances the author's signature and/or inscription was placed in the book. Generally speaking, an inscription to a 'dear friend or colleague' should be of more value to a collector than the 'same book' with just a simple signature that may have been applied, as perhaps, in a 'presentation' copy. This term would be an excellent subject for a more lengthy article for *The Microbibliophile*, if you choose. Visit the *Encyclopedia of the Book*, by Geoffrey Ashall Glaister, published by the Oak Knoll Press, 2001 for an expanded list of related terms and discussion points. 📖



## **MEET THE COLLECTOR, WHY I COLLECT MINIATURE BOOKS, By Ellen Litcofsky Diamond:**


My interest in miniatures was sparked by a visit to the Thorne Rooms at the Art Institute of Chicago. I was so fascinated that I started to research and subsequently collect one inch scale fine miniatures of all descriptions. I would describe myself as a generalist collector; I amassed miniatures of all descriptions from furniture, decorative arts, to toys, to dolls and their clothing. This journey began in the early 1980's.

The start of my miniature book collection began after discovering Barbara Raheb dollhouse scale books at an International Guild of Miniature Artisans. The fascination with these miniature works of art opened the wonderful world of miniature books from the beautifully handmade bindings, and unique designs with a wide range of subject matter. As my collection grew and I developed a more discerning eye, I began to focus on books that were letterpress printed.

Dollhouse scale books owned include mostly Barbara Raheb, Robert E. Massman, as well as Borrowers Press. The common thread of all are the fact they are often hand colored , letterpress printed, imaginative, and some are 'one of a kind'.

My current display is ad hoc. The collection of books is housed in everything from an antique floor to ceiling iron and glass display case to books placed on a salesman's sample Hitchcock bench. I am designing a variety of period room boxes , one inch to a foot, which will eventually incorporate both my dollhouse scale books along with miniature fine furnishings .

I enjoy collecting for a variety of reasons. While there is always the thrill of the hunt, I find satisfaction in the constant research that collecting involves. The pleasure of organizing, cataloging, and arranging the individual books cannot be denied. At the back of my mind I am also creating a collection that may be enjoyed by future generations.

While my motivation for collecting is not monetary, I do look for value. I do not confuse cost with value. At the forefront, I look for quality, condition, and creativity. My thirty plus years of experience has taught me that price should not drive purchase. 

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E-mail: eldiamond54@icloud.com*

*Editor's Note: 'This is what it is all about'. Why not share your story in the next issue?*

## THE ASH RANCH PRESS (ARP), A SELECTIVE OVERVIEW, By Robert F. Orr Hanson:

*Editor's Note: Robert Hanson, the Founding Editor of 'The Microbibliophile' is a man that has written countless articles and stories about miniature books. The number of articles edited over the years is even more staggering. Here again, he shares his knowledge about our precious treasures, 'miniature books'.*

Don Hildreth, a commercial artist/printer was based in San Diego, and the creator of the Ash Ranch Press named after his grandparents' ranch in Hemet, California. As a book designer, typesetter, illustrator, letterpress printer, publisher, and hand bookbinder Don published twenty-three miniature books from 1986 through the middle of 1991.

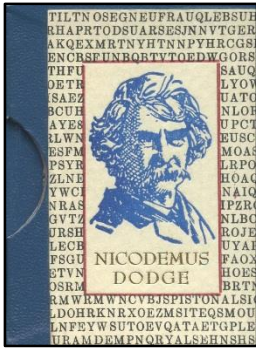
On 2 August 1991, Don Hildreth passed away at 49 years of age, after suffering from cancer of the stomach. Two weeks before his death, Helen and I visited one afternoon with Don and Rocki (his playful black and white cat) and enjoyed a rewarding book chat. His friend, Eileen Cummings, an avid collector of miniature books, added to the enjoyable time spent.

Each of Don's tiny tomes was a work of art in all aspects of bookmaking. Collectors of the little books lost a superb artist/book designer and master printer/bookbinder with his passing. Who knows how many more literary jewels he would have produced.

This piece will, hopefully, provide word pictures of several miniature books he published over a six-year period. His very first book was titled *Coyote*, an excerpt from



'*Roughing It*' by Mark Twain (published in 1871). Measuring 1 1/4" x 1 1/8", *Coyote* was printed in 1986 on handmade paper in 42 pages and bound in leather with green and yellow headbands. There were 100 numbered copies and 26 copies, lettered A thru Z. The deluxe copies originally sold for \$65. In a 2005 book catalogue, Joshua Heller - a seller of rare books-offered the 'J' copy at \$150.

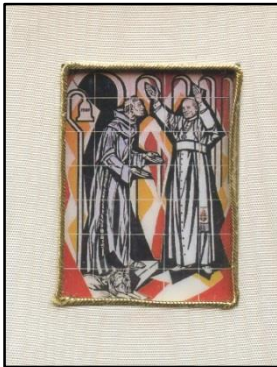


The 13th book from this press was titled *Nicodemus Dodge* by Mark Twain. This was a colorful and humorous tale of a young printer's devil from his 1880 book, *A Tramp Abroad*. This 32-page mini-book measured 1 <sup>13</sup>/<sub>16</sub>" x 1 <sup>5</sup>/<sub>16</sub>" and had a two-page illustration. Of 52 copies printed, 26 were bound in gold-stamped black bonded leather with a three color illustrated dust jacket. The deluxe edition, of 26 copies, was bound in blue bonded leather spine and gold-stamped paper over boards and lettered A thru Z. Each was signed by Don Hildreth and housed in a slipcase. The numbered copies were priced at \$75. and the

lettered copies were \$100. Joshua Heller, in 2005, listed the 'J' copy at \$300 and number '6' at \$150.

*The Griffin* was the 14th miniature book published by the ARP and was written, designed, printed, and bound, in 1989, by Don Hildreth. It was described as "A note on a fabulous creature's rise from a guardian of gold to a symbol of printing".

The 36-page book measured 2 <sup>7</sup>/<sub>16</sub>" square and had 'twelve assorted illustrations that are printed, embossed, and gold-stamped'. There were 126 copies printed of which 100 were numbered and bound in red bonded leather, and 26 copies which were bound in gold foil covered boards with gold-stamped leather spine. A slipcase was made with a gold embossed seal. These 26 copies were lettered A thru Z and signed by Don Hildreth. The numbered copies were priced at \$45. While the lettered copies were offered at \$80. Copy 14 from the 2005 Joshua Heller catalogue was listed at \$125.



The 68th miniature book from prolific author, Msgr. Francis J. Weber, and the 17th book from the Ash Ranch Press is a favorite of mine. The title is *Small Pax Weber, The Last of the Mission Shelties*. Published In 1989, it measures 2 <sup>3</sup>/<sub>8</sub>" x 1 <sup>3</sup>/<sub>4</sub>", contained 26 pages, had a frontispiece illustration in color (a Pope, a priest, and a sheltie), and was printed in 126 copies: 100 numbered, 26 lettered A thru Z. The

numbered copies were bound in red-letter spine with gilt title and white leather covers. The front cover is illustrated by a front-facing Sheltie. The deluxe copies were bound in white leather covers with a black leather spine and gilt stamped title on the spine. A large front-facing Sheltie drawing graces the front cover. Additionally, there is a black and white photograph of Small Pax Weber reclining on a sofa and titled 'Guard Dog On

Duty' they were housed in a white moiré silk clam box which contains a recessed, color illustration under plastic on the front cover. The deluxe copies were signed by both the author, Msgr. Weber, and the publisher, Don Hildreth. Prices were \$40 for the numbered copies and \$125 for the deluxe ones.

My special interest in this title stems from a late 80's visit with Msgr. Frank and Small Pax Weber. We were so taken with this Sheltie that upon arriving back in Florida we acquired a female Sheltie and named her 'Balchory of Fifty Pines'. She was a joy to befriend until the end of her life.

The final part of this article is a 'title only' list of the 23 miniature books published by the late Don Hildreth:

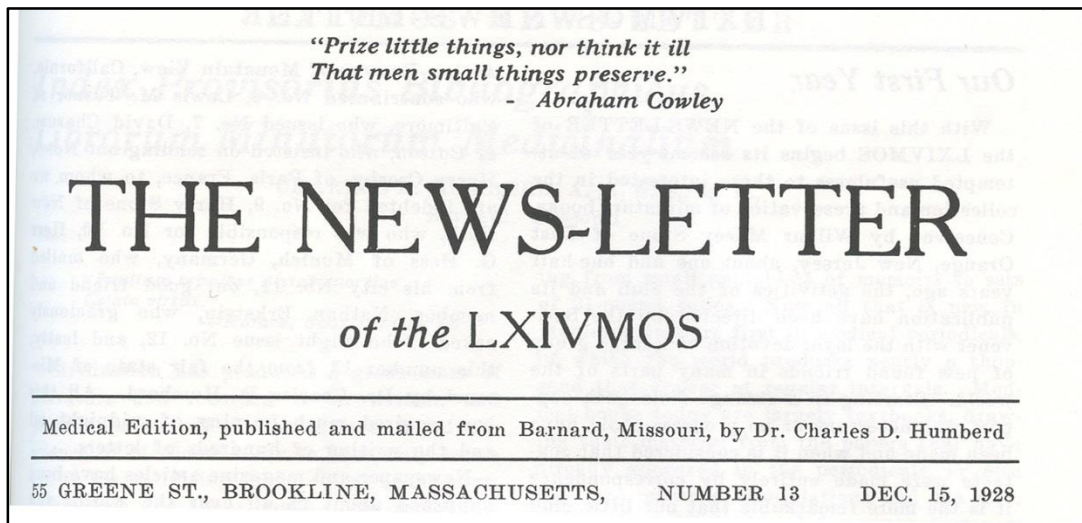
1. Coyote, 1986;
2. Tumbleweeds West, No 1, 1987;
3. The Tramp Printer, 1987;
4. Jose and The Burro, 1987;
5. The Story And Catalogue No 1, 1987;
6. Keeping Christmas, 1987;
7. Tumbleweeds West, No. 2, 1988;
8. Prairie Feathers, 1988;
9. Little Red Tom, 1988;
10. Adult Western, 1988;
11. A Ballad of Santa Claus, 1988;
12. Tumbleweeds West No. 3, 1989;
13. Nicodemus Dodge, 1989;
14. The Griffin, 1989;
15. Tiny Tome - The Teddy Bear, 1989;
16. J. Frank Dobie, 1989;
17. Small Pax Weber, 1989;
18. Book, 1990;
19. The James Boys' Loot, 1990;
20. Mary, Queen of Scots, 1990;
21. Prospectus: Mary, Queen of Scots, 1990;
22. A Letter from Santa Claus, 1990;
23. Tiny Tome Tomo Minisculo, 1991.

There you have it!



*Contact information: Robert F. Orr Hanson, 12200 Academy Rd. NE #1222, Albuquerque, NM 87111*

**TIME MACHINE,**  
**The News-Letter of the LXIVMOS, Number 13:**  
**By Nina Mazzo**



The News Letter of the LXIVMOS, Number 13, December 15, 1928

‘Medical Edition published and mailed from Barnard, Missouri by Dr. Charles Humberd.’

*Index Provisorius Bibliographicus Librorum Minutorum Medicinalium* – whoa what a title! My first reaction was to simply turn the page and move on to the next article but then I thought perhaps I might find a new tidbit to share. I am happy to say Dr. Humberd did not disappoint. The following are some highlights:

There are very few medical books of miniature size and the following are a few titles Dr. Barnard shares in this issue. Hippocrates, the Father of Medicine, left a collection of axioms, and opinions mostly related to clinical observations. His writings went through many editions as we discover that it was usual for professors of medicine to sponsor and publish an issue with their commentaries. The favorite size was a pocket volume of five or six inches by three inches.

*The Guide to Health and Long Life* by Robert James Culverwell. Slightly over three by three inches. Contents include diet, spiritual liquors, passions of life, vaphour and other practical suggestions for what to eat and drink and what food to avoid.

*Diseases of Winter. On Consumption, Cough, Colds, Asthma, and other Diseases of the Chest.* (1847) Each leaf of this little pocket guide is slightly over three by three inches. The author, Dr. Culverwell published this guide for his patients. It was noted that the publication included advertising.

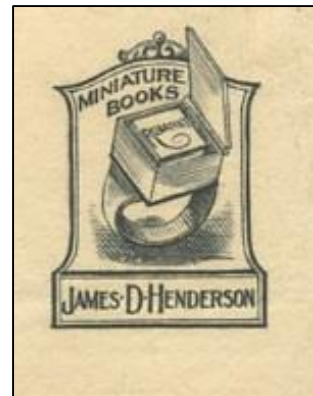
*The Gigantick History of the Two Famous Giants' and other curiosities in Guildhill, London* was probably published between 1741 and 1815. Dr. Humberd notes that this disease is called Acromegaly and while rare, many cases will be found in the show business arena. He notes the sideshows that existed and after you viewed the giant, you paid a dime for a half tone photo of the giant.

Scrivener James D. Henderson thanks those who have helped him with the publication as it enters its second year of “attempted usefulness to those interested in the collection and preservation of miniature books”. He would be so pleased to know many of us carry on this collection.

The complete list of the medical books as noted in this issue was 24. This is a somewhat obscure genre of miniature books. I ask the readership, do you have any miniature medical books as listed or maybe even some that are not listed. It would be interesting to create a more comprehensive list and it could then be published in *The Microbibliophile*. As the Scrivener closed his original article his ‘editor’s comment’ was; *“Personal correspondence with anyone who owns or knows of any miniature medical works not mentioned in this article is very cordially invited, and data, descriptions “gossip,” photos, etc. are very eagerly solicited”.* 📖

Contact information: Nina Mazzo, 1655 Delta Wind Lane, Lincoln, CA 92651  
E-mail: ninamazzo@me.com

*Editor’s note: As subscribers to ‘The Microbibliophile’ we all know that the original Newsletter of the LXIVMOS was edited by James D. Henderson, the Scrivener, of Boston, Massachusetts. We also know that the production process was to print and mail the newsletter from various cities around the world via a ‘host’. Has anyone ever seen the arrangements that Henderson may have had in place for the actual production? Did Henderson or the host pay for the mailing expenses? How did they move the edited info back and forth for drafts and actual printing? Only ‘sharing’ will tell.*



*Henderson’s bookplate,  
‘a rare item for sure’*

## ANTIQUÉ UNITED STATES MINIATURE BOOKS 1690-1900,

By Robert C. Bradbury,

### A Miniature Book Reference Standard:

In our last issue of *The Microbibliophile* I provided my insight into a reference standard for miniature bibles. Reference books are always important additions to any collector's bookshelf. In today's world of 'digital access' we are sometimes a bit more reliant on 'clicking' rather than 'reading'. The subject of this article is a companion volume to Bradbury's other outstanding reference work *Twentieth Century United States Miniature Books*. Bradbury's connection with miniature books goes back more than a few years to a point in time when he purchased some miniatures published by Achille J. St. Onge. I do not know the exact story but St Onge lived in Worcester as did Bradbury, so if you know the story please share it. Both of Bradbury's reference volumes were originally published by *The Microbibliophile* but have long been out of print. If you see a copy in the open book market, my advice would be to 'snatch it up'. Even if you do not need a copy, it would make a great gift for a friend. Jon Mayo, the publisher of *The Microbibliophile* at the time [2000] said of Bradbury, "Robert Bradbury's ability to uncover information, to organize it into publishable form, and to present it in an easy-to-read and informative way, is a special gift"

The Preface or Introduction of a book is a wonderful way to get to know all about a book, sort of like sitting down and having a cup of coffee with someone. The first thing we learn about the book is that the author realized the outstanding resources that were available within the collections of the American Antiquarian Society and the Lilly Library at the Indiana University. There are 1,625 miniature books catalogued in the volume, all published in the United State between 1690 and 1900 inclusive. There are certainly additional books published in this period but here is the bulk of knowledge that has been created for your research investigations. Bradbury's bibliography opens the doors to discuss the more than 300 miniature book publishers and their part in the development of the 'American book'.

The author has organized his work into four major catalogues; bound books, chapbooks, almanacs, and advertising ephemera. The last category may not sound as if it should be included but please remember that small printed documents were plentiful in the days before 'bricks and motor shops and they provided a convenient and quick way to 'get information before the eyes of the readers'. The author further qualifies his work by stating that he has included materials [books] that he has personally examined. In his words, "Inclusion in a previous bibliography is not sufficient reason for a miniature book to be included in the present volume." Quite a parameter to live and publish by for sure.

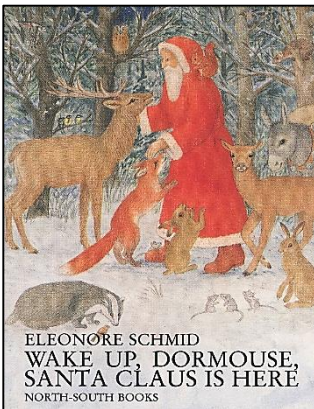
As you can understand because of the time period of the material some titles may be listed more than once in particular when there are variations in typographical content. Availability of paper and binding materials is another reason to think of 'books' with variations. Bradbury's parameter to follow 'typographical difference' is the rule, 'same typo content but perhaps a different binding cloth', one entry. Likewise, some chapbooks have different publisher imprints on the title or front wrapper. If there is a different publisher's name on the paper, then the title is discussed in the different publisher sections. As you can see from the bibliography, there is a need for the author to set some 'rules' for how information is presented. Once you, as a researcher, understand the format, the facts become very clear and easy to navigate.

The author also provides in the Introduction his set of definitions and nomenclature for the volume. References to the number of pages, address of publishers, dates, and specific abbreviations are all outlined in the Introduction. Beyond the Introduction Bradbury also provides a very comprehensive section titled 'An Overview of Antique U. S. Miniature Books' of the period [1690 - 1900] of the text. In addition to the four major categories of the bibliography there is a wealth of information about children's books published in series.'

All great information and well presented. Remember the adventure is with the search and the search begins with turning the page. 📖

## **A STORY FOR THE YOUNG BIBLIOPHILE, 'WAKE UP, DORMOUSE, SANTA CLAUS IS HERE',**

**By Eleonore Schmid, Published by North-South Books, 1991, New York  
A Story For Children:**

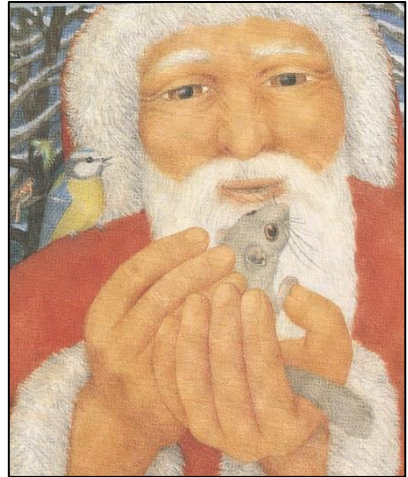


Sometimes as bibliophiles, we find things that intrigue us in the strangest of places. While at the MBS Conclave, I bid on a mixed bag of miniature things, sort of a bid to participate rather than acquire a 'rare leather bound edition'. In the bag was this small 4 1/2" x 3 3/8" paper bound book. Always one trying to connect children to books this one seemed to fit the bill for sure. Every page is illustrated and the story text is short and to the point with a bit of a question about adventure for a child.

The story starts by explaining that "Gus lived all by himself in an old oak tree, like everyone else in his family,



he slept the whole day long, for he was a dormouse”. As night came, it was always time to get something to eat, maybe nuts and insects. After a good summer of forage and when winter approached, it was time for a ‘long winter nap’. Gus had never seen Santa and knew he would have to stay awake to see Santa. He took a short nap but woke to ask the woodpecker if Santa was coming. ‘Not yet!’ Gus traded conversation with the squirrel who promised to wake Gus at the right time. The snows began to fall and the foxes were out hunting when they saw the light at the edge of the forest. As the sounds of bells on Santa’s donkey gently filled the night air each of the forest animals began to gather in the clearing ‘waiting for Santa’. Santa arrived and Santa said, “I have gifts for each of you”. When done, Santa asked if he had forgotten anyone, the squirrel looked around but was confused and could not remember about Gus. The wise old owl remembered and hooted for Gus to wake up. The owl showed Gus the way back to Santa who reached out with some dried apples for Gus and picked him up to say hello. Santa said, ‘Merry Christmas to all’ and was on his way. All the animals left the clearing one by one. All except Gus who had crept into Santa’s pocket and fell asleep.



## THE END



*Editor's Note: Always one looking for the story or an old Irish man wanting to tell one I am thinking of an adaption of this story would be just the thing for our family Christmas Eve pageant. I will give you a short glimpse of my plan;*

### ***Dramatis Persona:***

*Santa, played by the old grandfather  
Fox, played by grandson Alexander  
Owl, played by granddaughter Charlotte  
Woodpecker, played by grandson Ryan  
Dormouse, played by granddaughter Elizabeth*

*Complementary admission passes are available at PO Box 5453, dinner included*

## GET THE INK READY, START THE PRESSES:

Another year of *The Microbibliophile*, next issue, Volume XXXVIII, Number 1, Issue 211 (expected publish date; 01/01/2018). Reading is a great experience, sharing what we have read is a blessing.

- *Three Men In A Boat*, to be published by Tony Firman
- *The World War of 1812-1815*, to be published by Tony Firman
- The Young Bibliophile, maybe a simple new book format to make
- ‘An Antiquarian Delight’, TBD, perhaps something with a silver metal binding
- ‘Out of the Box’, something old for sure, an REM scroll
- Maybe a new book by Cailee Adamson
- Nina Mazzo, LXIVMOS Number 14
- How about something from you?

Keep me posted on what is going on at your press or with your collection. Anticipation and searching is half of the fun. We all love the details. 📖

## MUSINGS OF A BIBLIOPHILE, By Ruth Elizabeth Adomeit (REA):

The following article was written by Ruth E. Adomeit, for publication in January 1966. This is in fact the second article that REA wrote for the *The BookLover's Answer (TBA)* magazine. The first article was reprinted in the July 2017 issue of *The Microbibliophile*. I find it interesting to look back at these articles written so many years ago to see how the various authors discussed the world of miniature books. In this article, REA continues her ‘musings’ for our benefit. Included with this article is a list of miniature books published in the U.S. between 1960 and 1965. REA concludes the list with an interesting closing statement; “*Should there be enough interest in this check list I will, in later issues, try to carry it back to an earlier date, eventually trying to list all miniatures printed in the 20<sup>th</sup> century in the United States of America*”. I wonder if Robert C. Bradbury perhaps read this comment as well. Our world today is much more accessible regarding how we share information across so many channels in contrast to what was available 75, 50, or even 25 years ago. As we move through time we will reprint another TBA article, specifically one by Robert Massmann; each unique in their discussions about the world of miniature books. Look at the prices in the ad from Dawson’s Book Shop. 📖



## 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. RJH)

There are times when I am sure the heading of this column should be changed to "Musings of a MINIBIBLIOMANIAC" for there are people who think I am really crazy because I collect miniature books and perhaps I am, but happily so. One comfort is that there are others who are also maniacs on the subject and one of those most obsessed has written an excellent article for this issue of TBA telling about his collecting of the midgets of the book world. Mr. Robert E. Massmann, Director of the Elihu Burritt Library of Central Connecticut State College has said things I had planned to say to you in this issue, but he has said them so much better that I have torn up my article and started over again. I will try to give more advice and comfort to those afflicted with minibibliitis. If, instead of curing the disease, I merely aggravate it, you will have to forgive me for it has been proven to be very contagious and no positive cure has yet been found.

Many people have the impression that because miniature books are tiny they should belong to small people. They then jump to the conclusion that all miniatures must be children's books. It is true that many were made for children and even for children's dolls. In the Miniature Book Collector I reported on miniature ABC books which is only one small facet of children's books. Today, however, most wee books are being made for adults.

Children do love tiny books and I find, as an elementary school teacher, that the greatest treat I can give my fourth graders is to invite them to see my collection of tiny tomes. When I read THE BORROWERS aloud to them it is an almost magical touch, from their point of view, when I produce copies of the

very books which these tiny people, the "borrowers", who could not possibly handle a normal-sized book, had "borrowed" for their own use. It is too bad that so few tiny books are being made for today's children. They come to me begging for books to fit their pockets and to fit their pocketbooks as well and the latter are even more difficult to find than the former. Recently the "Tiny Golden Shape Books" have appeared, 16 cunning volumes, but each has only 4 leaves including the cover. These are definitely for the kindergarten set rather than for the sophisticated eight and nine year olds such as one who came to me last week and asked if I could sell her a miniature copy of the history of the state of Ohio. I had to turn her away with what she thought a poor explanation of why I could not supply her wants.

I thought how much nearer I could have come to satisfying her 100 years ago for in 1858 volume one of Bynon's Diamond Library appeared. It was a very small fat HISTORY OF THE UNITED STATES OF AMERICA. Today this is a rare little item not available for most eight year olds, but cherished in the collections of several older minibibliomaniacs whom I know.

I could have done even better 150 years ago for in the first quarter of the 19th century a series of books which were under 2 1/2 inches tall were published by Harvey & Darton of London. The series included THE HISTORY OF ENGLAND in 2 volumes, THE HISTORY OF GREECE, THE HISTORY OF ROME, PORTRAITS OF THE SOVEREIGNS OF ENGLAND, LONDON IN MINIATURE, BIOGRAPHY OF EMINENT PERSONS, and other interesting titles. The books, which were usually leather bound, were illustrated

## MINIATURE BOOKS

ALL BOUND IN FULL LEATHER  
AND GILT DECORATED.

PRINTED AND BOUND BY BELA BLAU

Abraham Lincoln. GETTYSBURG ADDRESS.  
Portrait, red morocco, 1 $\frac{1}{4}$ " x 1 5/8".  
\$ 5.00

John F. Kennedy. INAUGURAL ADDRESS.  
Portrait, blue morocco, 1 $\frac{1}{4}$ " x 1 5/8".  
\$ 5.00

John F. Kennedy. Same, printed on  
vellum and in vellum case.  
\$20.00

Ten Commandments. PORTRAIT OF MOSES.  
Goatskin, 3/4" x 1".  
\$ 2.50

### MEXICAN MINIATURES

Jose de Lizardi. TESTAMENTO DEL  
PENSADOR MEXICANO. Mottled calf,  
1 5/8" x 2 1/8".  
\$ 3.75

Vizcayno. JORNADA PRINCIPAL DE LAS  
CALIFORNIAS. 1 3/8" x 1 3/4".  
\$ 3.75

Luis Cabrera. THE TRAGIC BOMB.  
Portrait, 1 5/8" x 1 3/4".  
\$ 3.75

Same in Spanish  
\$ 3.75

Carlos Gonzales Pena. LA VIDA Y LA  
OBRA DE ALTAMIRANO. 1 5/8" x 1 3/4".  
\$ 3.75

Enrique Ramirez y Ramirez. GRANDEZA  
DE LUIS CABRERA. 1 5/8" x 1 3/4".  
\$ 3.75

Gabriel Saldivar y Silva. THE ROYAL  
LETTER PATENT OF PRIVILEGES TO THE  
HEIRS OF CROMBERGER. Illustrated,  
1 5/8" x 1 3/4", (52 pages).  
\$ 5.00

Same in Spanish (48 pages).  
\$ 3.75

\* \* \* \* \*

W.W. Robinson. LOS ANGELES.  
Illustrated in color, green morocco,  
1 $\frac{1}{2}$ " x 2". Plantin Press.  
\$ 7.50

DAWSON'S BOOK SHOP  
550 SOUTH FIGUEROA  
LOS ANGELES, CALIFORNIA 90017

with many engravings.

About 225 years ago I could have offered her a charming set of ten volumes by Thomas Boreman of London. These books are extremely rare today and few sets are complete. However in 1933, Mr. Wilbur Macey Stone wrote a delightful book, called THE GIGANTICK HISTORIES OF THOMASBOREMAN, in which he described them. There are two volumes on the History of Guildhall, two on Curiosities in the Tower of London, two on the History of St. Paul's Cathedral, three on Westminster Abbey, and one on the History of Caganus the Swedish Giant.

However if we have no twentieth century Thomas Boreman to supply the wants of today's children, we do have craftsmen all over the world who are trying to cater to the wants of the adult collectors and the variety is amazing. Mr. Massmann lists some of the most important publishers and dealers and I thought it might be of interest to give you some of the titles that are or recently have been available so that if you are just being exposed to the disease you you may realize the great variety in subject matter.

Let us take a quick trip around the world to see a few of the miniature books being produced abroad. Then we shall return for a more detailed view of the activity here in the United States.

First stop is England which was so famous for tiny tomes in the 18th and 19th centuries. There are few being made there today, but a recent one which is less than 2 inches tall is a 21 page book containing THE LILLI-PUTIAN ODE by Alexander Pope.

Bookweek in 1964 was celebrated by one firm in Holland in a small way as they produced a cunning little book for their friends. Unhappily it was not for sale to the public. It is 7/8 x 5/8 inches in size, a fat little book, but easily read without a glass, if you can read Dutch. The title is LIEFDES BEZIELING and it is illustrated with pictures of some famous women: Theodora, Dante's Beatrice, Clara Wieck, and Madame Curie.

Up to Sweden now where their classic, FRITIOFS SAGA, was produced in 1959 in an edition only 2-1/8 inches tall. This book is beautifully printed, contains interesting illustrations by Knut Ekwall, and is handsomely bound in either blue or red calf, gilt-tooled. This volume is printed in Swedish, but is so charming that even if you cannot read the language it is still a pleasant addition to any collection.

Switzerland is our next stop for here we can pick up a set of fifteen tiny books, each only 1 1/2 x 1 1/8 inches in size, but with 96 pages on very thin paper and each with a different colored leatherette cover. These are mainly in French and are sayings of famous people from many countries. There are

IDLE THOUGHTS in English and GOLDENE WORTE in German, but in French there are PENSÉES RUSSES, PENSÉES ARABES, PENSÉES HINDOUES, PROVERBES BANTOUS, and many others. Dropping down at another Swiss city we find a 2 1/8 x 1 1/2 inch volume entitled KLEINE GEDANKEN ZU EINEM GROSSEN PROBLEM, and the problem is that of reading. The delicate pen drawings illustrating this 72 page book make it a must for your collection even if you do not read German, but do find a friend who can translate it for you, for after all even the small books are for reading.

Almost forgot -- we should have stopped in Munich, Germany on our way in order to pick up another copy of that 1/4 inch square LORD'S PRAYER in case you are envying Mr. Massmann his tiny volume. A four volume set is now available with the LORD'S PRAYER, SERMENTS D'AMOUR, the OLYMPIC PLEDGE (produced in honor of the Olympics in Innsbruck in 1964), and the GETTYSBURG ADDRESS.

The next stop is behind the iron curtain for even there the tradition of miniature books is being continued. In recent years the COMMUNIST MANIFESTO has appeared in various languages. The three volumes I have seen, in German, French, and Hungarian, are all just 2 inches tall, including binding. Regardless of your feelings about the subject matter, these books are beautifully done. They are printed in very small type and the cloth bindings of the French and German volumes are among the finest of their type I have seen. The German volume though only 1/2 inch thick has 472 pages. These books are not easily available outside the iron curtain countries and I am sorry that though I can help you secure almost all the other books mentioned, I can be of no help in locating copies of these three.

The most attractive miniatures I have seen that are being produced in Europe today are from Hungary. They are beautifully and imaginatively printed and the bindings are delicate and charming, but they are done in very small editions of 25 to 50 copies and are almost impossible to secure.

Next stop -- the Middle East! Many editions of the Koran have been written and printed in miniature over the centuries. The earliest in my collection is a manuscript copy from the early 16th century, but many are being printed today, usually to be worn as amulets. My most recent acquisition in this line was a tiny paper covered one from the Jordan pavilion at the New York World's Fair. Lovely little cases of solid gold, shaped like books, were also available there to hold the little paper books which are under an inch tall, but are very poorly printed and bound. In Egypt, Turkey and Syria, these are sold for a few pennies by street hawkers and there are many

varieties, so that you could make an interesting collection of just the many miniature editions of the Koran. (see MBC, Vol. II, No. 1 for more information on Korans).

The last stop on this journey around the globe will be in Japan. Mr. Massmann mentions the smallest printed book made to date which was produced there. A slightly larger one by the same firm is a 124 page copy of D.H. LAWRENCE by Anthony Beal. This has been reduced from the ordinary edition and each page is just 5/8 x 3/8 inches. These books are not for sale, but if they become available we will keep you informed. A new method is being used for producing these tiny books by lithography and the printing is exceptionally clear. Two minute Japanese productions were on sale at the Japan Pavilion of the World's Fair in New York: THE GETTYSBURG ADDRESS and THE HOLY BIBLE (really Chapter 1 of Genesis). Two others which were not sold there are: THE EIGHT IMMORTALS OF THE WINE CUP by Tu Fu, a noted ancient Chinese poet, and ONE HUNDRED POEMS BY ONE HUNDRED NOTED ANCIENT JAPANESE POETS. While the latter is entirely in Japanese, the former includes an English translation. Each tiny book comes attractively housed in a plastic case which contains not only the small book in its own smaller plastic case with a magnifying glass, but a larger copy about 1 3/4 inches tall so you can read the material without having to open the teeny volume. If you cannot get these from your bookdealer, let me know and I may be of some help.

After this quick trip around the world to see just a few of the modern midgets of bookland produced in other countries, we must get back to the United States of America and see what has been published here recently.

The following list does not pretend to be an exhaustive account of miniature volumes published here, but I will try to list most of the bound (hardback) volumes issued between 1960 and 1965 which are not over 3 inches in either height or width. You will note that the majority are not over 2 1/2 inches tall and many fall well below this size.

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## CATALOGUES RECEIVED:

**Karen Nyman Miniature Books**, Catalog Number 69, very well done and well organized for easy viewing, 100 items with many pictures, a very good selection of antiquarian, children's, and rare books in an electronic PDF format catalogue. The two major sections of the catalogue are books up to 1 1/4" tall and those over 1 1/4" tall. Additionally, if you are on Karen's mailing list she also offers the 'special of the week book' with a great sale price.

Contact info: 7835 Rush Rose Drive, # 124, Carlsbad, CA 92009, telephone 760-944-3019, website: [www.KarenNymanMiniatureBooks.com](http://www.KarenNymanMiniatureBooks.com), E-mail: karennyman2@gmail.com

**Oak Knoll Books**, Catalogue 312, 'One Year of Acquisitions', 132 pages, outstanding catalogue with beautiful pictures and illustrations and well done descriptions. PDF version is available on the website, can also be printed from your computer or you can request a printed copy.

Contact info: 310 Deleware Street, New Castle, DE 19720 telephone 302-328-7232, website: [www.oakknoll.com](http://www.oakknoll.com), E-mail: rob@oakknoll.com

**Between the Covers Rare Books**, 'Archives and Manuscripts', Catalogue 22, is their latest catalog, contains 48 pages of some were rare and not so easy to purchase family documents, pictures, and author's manuscript copies. Their website it is also a great reference site for various articles and a glossary of terms.

Contact info: 112 Nicholson Road, Gloucester City, NJ 08030, telephone 856-456-8008, website: [www.betweenthecovers.com](http://www.betweenthecovers.com), E-mail: mail@betweenthecovers.com

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**For Sale: Large collection of Juniper Serra Press, miniature books published by Msgr. Francis Weber, many copies signed by Weber, many letterpress printed, as low as \$10 per volume, plus postage, contact the editor for an Excel list with titles and prices, Email: [hello@themicrobibliophile.com](mailto:hello@themicrobibliophile.com)**

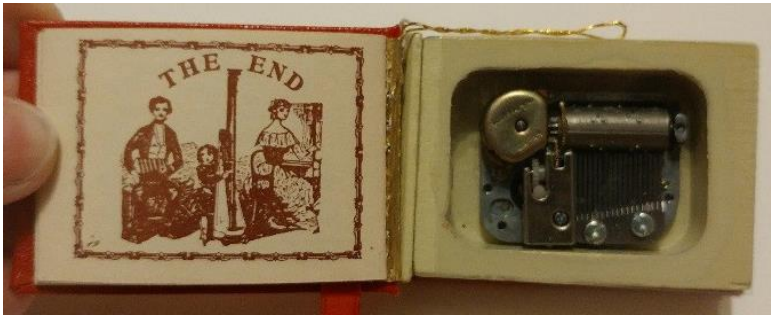
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## KURT S. ADLER CHRISTMAS BOOKS (KSA),

By Todd Sommerfeld:

In the November 2015 issue of *The Microbibliophile* I wrote about a miniature ‘music box book’ made by the Kurt S. Adler Co. in 1977. Since then I have acquired several more books by KSA including another music box, so I thought I would delve a little into the company’s history and their books.

Kurt S. Adler began in business as an exporter in New York shortly after WW II. As business improved in Europe, he chose to import from there starting with glass Christmas ornaments from Germany and Czechoslovakia. In the 1960’s he began importing from the Far East, a tradition his family continues to this day. Starting in the late 1970’s some of the types of ornaments offered were miniature books. The earliest one with a date was *The Nutcracker Suite* in 1977. This came as a twelve-page book with gold endpapers and a gold loop hanger, or as a music box that plays a short version of the ‘Nutcracker Suite’ as well as the same twelve page text. I have several other books as shown, all dated, by



KSA. In 1985, the second music box book made its first appearance, titled ‘Christmas Carols Music Box’, it has a short 16 page section of sheet music and a tiny music box that plays ‘We Wish You a

Merry Christmas’. It also has the obligatory golden hanging cord to display it on your tree. This same book, in 1986, began to be offered as ‘Samantha’s Christmas Music Box’ by American Girl Doll Company as a prop for a doll whose character lived at the turn of the 20th century. This version played ‘O Christmas Tree’ but does not have the golden cord. American Girl retired it in 2008 and it has since become a sought after collector’s item by doll as well as miniature book collectors.

Additionally, I have a few books with the telltale gold endpapers and golden cord that have no stated maker or date that are most likely by KSA, as well as several others that are similar, but obviously by a different manufacturer.





I was not able to find a definitive list of KSA book ornaments. If any readers have any further information on this charming sub-genre, I would love to hear from you. As always, questions, comments, and criticisms welcomed at [contratodd@gmail.com](mailto:contratodd@gmail.com) 📖

Contact information: Todd Sommerfeld, 6475 Ridge Road #1, Parma, OH 44129  
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Boston Antiquarian Book Fair, Boston, MA, November 10 - 12<sup>th</sup>, 2017  
Additional information: <http://www.bpstonbookfair.com>

California Antiquarian Book Fair, Pasadena, CA, February 9 - 11<sup>th</sup>, 2018  
Additional information: <https://www.cabookfair.com/>

New York Antiquarian Book Fair, New York City, March 8 - 11<sup>th</sup>, 2018  
Additional information: <https://www.nyantiquarianbookfair.com/>

Miniature Book Society, Conclave, Charlottesville, VA, August 10 - 13<sup>th</sup>, 2018  
Additional information: <https://www.mbs.org>

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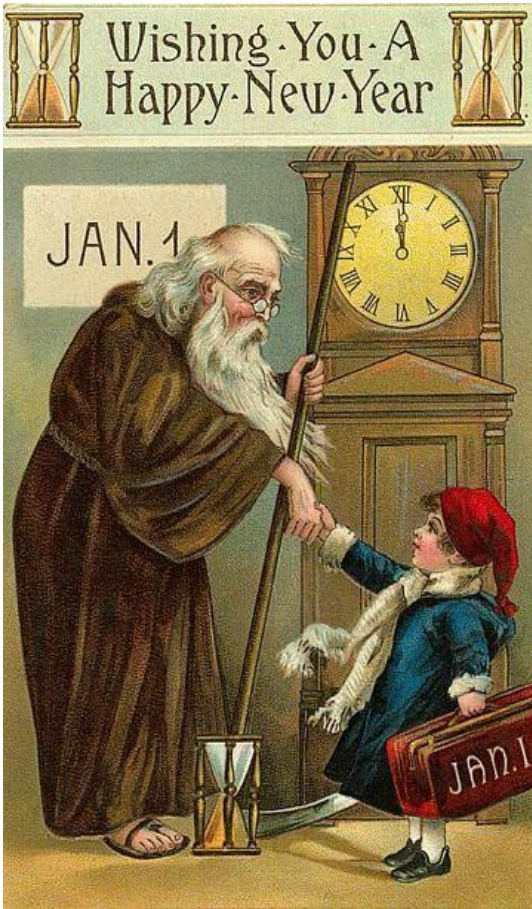
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What things do you want *The Microbibliophile* to bring forth for 2018? Pick-up that pen or click away on the keyboard and share your thoughts for the New Year with the readers.

The deadline for submitting articles for the January 2018 issue will be December 15, 2017, electronic or paper submissions, either way, the choice is yours.

Email: [hello@themicrobibliophile.com](mailto:hello@themicrobibliophile.com) or

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Thank you, for your interest. Sherry 📖



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Darleen Cordova is looking for (Hazeltine) 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

Melinda Brown is seeking, *Takebayashi*, *Tetsu* and *Zensaku Toyohara*. Volumes 3 and 4 of the four-volume set entitled Kitō Shōno. Osaka: Aoki Kozaburo, 1880,

Contact information: E-mail: Minibks1@verizon.net

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@cox.net or call 619-226-4441.

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

Caroline Brandt would like to find a copy of *Robin Crusoe* and *The Happy Flower* published by Henry Frowde and Hodder & Stoughton. Contact information: 1500 Westbrook Court #1109, Richmond, VA 23227, or call 804-200-1260

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). In addition, for interesting MBs older than 200 years and especially for special bindings. Contact information: E-mail: arno.gschwendtner@gmx.ch or +41/78/8542422

Jim Brogan is looking for two tomes from REM Miniatures, *REM Acrostics*, 1972 cloth boards, printed label, Bradbury Number 43 and Christmas Card, 1979, Bradbury Number 57, 'buy or swap'


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

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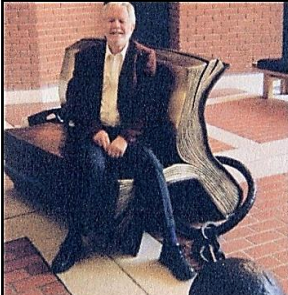
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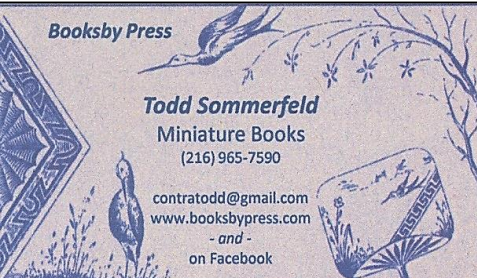
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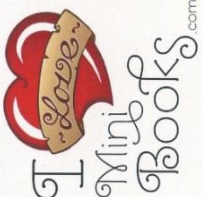
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