

# THE MICROBIBLIOPHILE®

A Bimonthly Journal about Miniature Books and the Book Arts

Volume XXXIX, Number 2 Issue 224, Mar. - Apr. 2020



*Fleeting Spring, Summer Is Here*

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# Reflections on a Warm Afternoon

## By Sherry Mayo



I tried to find an image and then use it to get inspired to write another interesting story or thought provoking tale for this issue of *The Microbibliophile* as I have done in the past. However, the lack of participation on any level by our readership to the questions put forth in my previous writings leaves me discouraged, if not frustrated.

I understand that these are very difficult and unusual times. Possibly even more so that those encountered during WWII or the turbulent trials of the sixties. News events of the pandemic, the racial unrest, the protesting, and the pain of survival are exploding across all forms of media. Then imbedded within is the factor of fear for oneself and one's family with recommendations for staying healthy and safe changing at light speed as the scientists get a better understanding of how the virus "works".

Yet, our readers, above all others, should know that literature in its many forms, but particularly books, can provide the comfort and escape, even briefly, we need to float and relax amidst the storm. Yet, over the past several issues, it appears, to this writer and publisher, that our readers have no voice? Is it because the drama of day-to-day life leaves he or she too upset or distraught? Has the noise of the world caused readers to isolate within a chamber of silence to stave off any possible commitment to speak or send a quick note?

Jon purchased this journal from Bob and he dearly loved the connection he made with many of the readers and authors across the world. He spent hours, days, researching articles, reviewing new and older miniatures, while always striving to maintain many of the original components, such as the actual photo on the cover that Bob had incorporated

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Robert F. Hanson, Founder, 1977

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Volume XXXIX, Number 2 Issue Number 224

March, 2020

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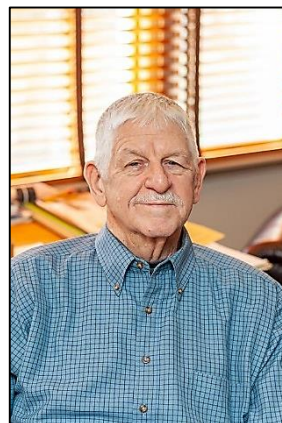
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### *The Microbibliophile*

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Sherry Mayo, Publisher James M. Brogan, Editor  
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## Greetings from the Squeaky Roll Top Desk:

**T**he world is somewhat of a blur as we moved from early March to July in a flash. The world has certainly been upset by the effects of the Covid-19 virus. Being drafted to facilitate a 'home schooling' program spanning 'Pre-K thru 5th grade' was certainly not on my radar but sometimes in life you do what has to be done. Especially when it comes to children and family. In retrospect, it was the opportunity of a lifetime. In early March the daffodils were pointing their bright yellow heads toward the sky just as they do each year but they were dancing in a strong breeze filled with swirling snowflakes. The weather is one thing but the Covid-19 is just something that the world should not have to endure. However, I am sure that we are a strong and resilient world population and we will overcome and defeat this. I hope everyone remains heathy and our road to economic and medical recovery is short. Somehow, we will get back on our regular publication schedule and provide you, the readership the issues that you have subscribed for. Thank you for your patience.



Eight new miniature books are reviewed in this issue. There is also a special review by Nina Mazzo and another by Darleen Cordova as well as a special insight in the world of 'Sleepy Hollow' by Gail Curry. Gail Faulkner introduces us to the *Chicken Bone Man* and Edie Eisenstein provides her insight to the world of 'book people'. I have also included the beginning of a multi-issue reprint of an article that the founding editor Robert Hanson, wrote in 1981 for the *Wilson Library Bulletin*, an interesting 'look-back' into the world of miniature books.


In the meantime, please share a copy of *The Microbibliophile* with a non-subscribing friend or even the staff at your local library or favorite bookstore. Then, just drop me an email message with the contact information and I will mail out a sample copy to keep on their desk for sharing.

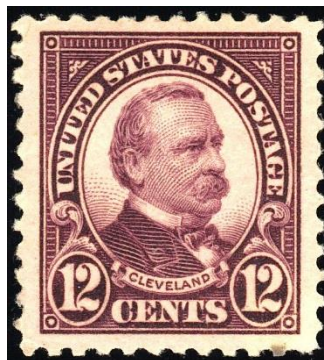
Finally, as always, I ask that you please consider joining other contributors to our little journal by sharing your own creations, possibly your book search adventures and finds, or simply your passion for all things "bookish". If you have an idea, but need composing help, Sherry and I are available to lend a thought or two to get your idea onto paper. Let me know of any ideas for articles of interest to you that might be explored in a future issue; I always enjoy the research and the discovery. There are still a few subscribers who have failed to renew their subscription for 2020. Perhaps they have misplaced their checkbook or pen. This is the last issue for those few subscribers who have failed to renew their subscription for 2020. If you are one of those folks, and you enjoy this little publication, please take a moment to send your overdue renewal check to P. O. Box 5453. To all of you who have renewed, we wish to extend a grateful *Thank you*. Your support and interest is what helps keep *The Microbibliophile* an active publication of all things "bookish." 📖

## FOOD FOR THOUGHT:

Stephen Grover Cleveland, 1837 – 1908,  
22nd & 24th President of the United States,  
1885 – 1889 and 1893 - 1897

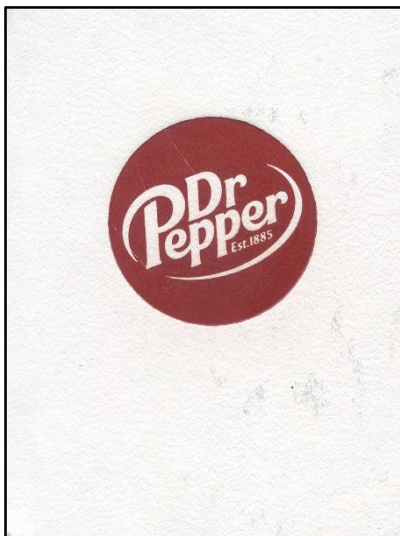
“A government for the people must depend for its success on the intelligence, the morality, the justice, and the interest of the people themselves”.

*(Image of the 1923 issue of \$.12 stamp issued by the USPS in Washington and Caldwell, NJ* 



## MINIATURE BOOK REVIEWS and CRITICISM:

*Review by Darleen Cordova:*




***THE FRIENDLIER PEPPER UPPER***, is the latest miniature book by Msgr. Francis J. Weber and discusses his almost 80-year fascination with Dr. Pepper. Until receipt of this little tome, I always thought Msgr. Weber was only a tea drinker and did not realize he enjoyed Dr. Pepper three times a day, at 10:00, 2:00, and 4:00. As a young boy in Valley Mills, Indiana, he suggested to his father that they sell Dr. Pepper in the family grocery store when the local Quaker minister objected to them selling Coca Cola which, at the time, contained cocaine and caffeine. Additionally, a Weber relative also worked at the Dr. Pepper headquarters in Waco, Texas.

Weber goes on to tell how the name was first used commercially in 1885, plus other interesting facts about this carbonated beverage. For example, it is mistakenly believed that “prune” juice is an ingredient. When I got hives after drinking a Dr. Pepper, even my own doctor said it was due to the plums in the drink! However, the formula is a trade secret, just like the one for Coca Cola.

There has been a Dr. Pepper Museum in Texas since 1991. Coincidentally, memorabilia donated by Dr. Richard Doyle is in a display case at the San Fernando Rey de España Mission where Weber is the Administrator and resides. In addition to the logo frontispiece, there is an illustration of a period advertising piece opposite page 14.

Dr. Pepper is the first “soft drink” to appear as the subject of a miniature book. It is printed in a limited edition of 100 copies, measures  $2\frac{7}{8}$ " x  $2\frac{1}{16}$ ", and consists of 14 numbered pages that are letterpress printed in two colors, black and burgundy. It was designed by Brooke Granowski who selected and provided the paper, and designed the page layouts and illustrations. The paper is Mohawk 80# in Ultra white. John Franck at Casual Letterpress had the design converted into polymer plates from which the pages were printed. The Bookmania font is small but very clear and legible, making this delightful little book easy to read. Brooke informs me that it is not a precise size because she scaled it digitally, but it is approximately 5 pt.

This latest miniature follows a new pattern for Weber begun in 2019: the Mission Bell logo is absent, as is the “El Camino Real” press name. Since new designers and printers were used for each of the last two miniature books, the 87-year old “Old Country Priest” tells me that the two omissions started by mistake. He simply forgot to mention them and once the books were printed, he decided it was not important, thus, starting a new format.

This charming little book, Weber #143, is bound in white leatherette by Mariana Blau at A-1 Bookbinding. The Dr. Pepper logo is foil-stamped in “burgundy red” on the cover and the matching burgundy red endpapers are covered with the Dr. Pepper logo. A must for the Weber collector. 

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E-mail: c.cordova@sbcglobal.net*

*Editor's Note: Copies of 'Dr. Pepper' should be available from Karen Nyman,  
Karen Nyman Miniature Books, 7835 Rush Rose Drive #124, Carlsbad, CA,  
(760 944-3019) or karrennyman2@gmail.com.*

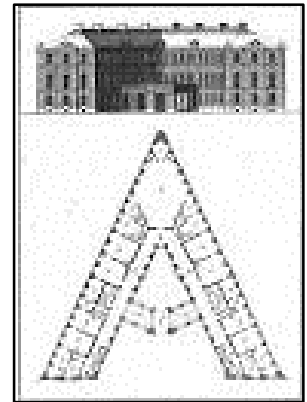
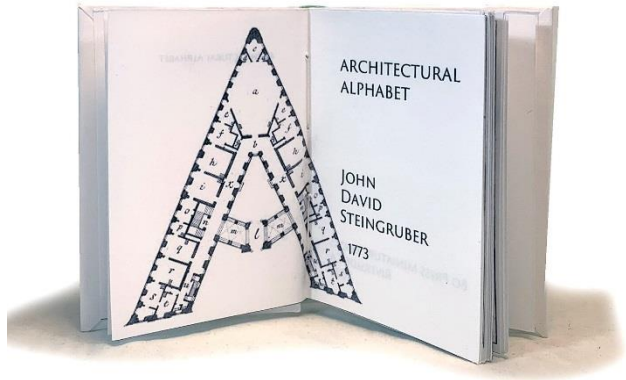
***ARCHITECTURAL ALPHABET***, by Pat Sweet, published by Bo Press Miniature Books, 2020.

The creations that come from the worktable at Bo Press are always one of creativity and with a definite wow factor! Once again, Pat Sweet has enlightened the reader with another look into an obscure topic from the world of yesteryear.

The introduction pages of the tome includes the following information: "Johann David Steingruber was an 18th-century German architect best known today for his 1773 book *Architectural Alphabet*, in which he used the alphabet as plans for a series of eccentric Baroque palaces. These fanciful inventions were never built, but both the ground plans and the elevations look completely plausible." Steingruber, 1702 – 1787, was a graphic visionary of his time and we can only imagine what his design ideas might have brought forth if he had worked with today's digital tools and modern building materials.

The forty-page book, 2<sup>3</sup>/<sub>4</sub>" x 1<sup>1</sup>/<sub>4</sub>" and is bound in a bright white paper, with raised 'building diagrams' on both the front and rear covers. Each of the 26 letters of the alphabet is included within the building floorplan design as well as an image of the proposed building designs. A journey down a road that I did not know even existed.

*Architectural Alphabet* is available, priced at \$42. Please check with Pat for mailing costs etc. 📖



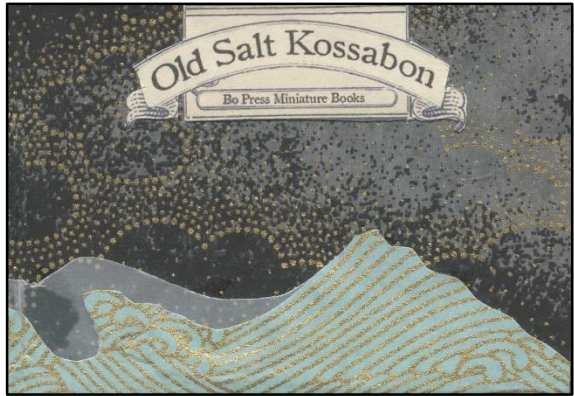
Contact information: Pat Sweet, 231 East Blaine Street, Riverside, CA 92507-3230  
E-mail: [bopress@charter.net](mailto:bopress@charter.net) or [www.bopressminiaturebooks.com](http://www.bopressminiaturebooks.com)

***OLD SALT KOSSABON***, by Walt Whitman, published by Bo Press Miniature Books, 2020.

The poem was first published in the New York Herald newspaper, February 25, 1888. Walt Whitman is certainly an American treasury of poetic genius. 'Old Salt' is a poem about the death of an old sailor named Kossabon who is watching the harbor and sea below. New P The description of the brig as it struggles to round the cape appears to echo Kossabon's own struggle with life and death which ends with a gentle triumph.

As one reads the words of Whitman, one can almost look out the window over Kossabon's shoulder and smell the salt air, see the ships across the bay, and hear the wind whistle as it hits the sails.

I find it best, with much of Whitman's poetry, to read it several times, after which I like to read it aloud to myself to feel the full impact of the words and the author's message. The poem is short and the entire text is included below. As you read it, do you agree that you can truly envision the scene set by Whitman?



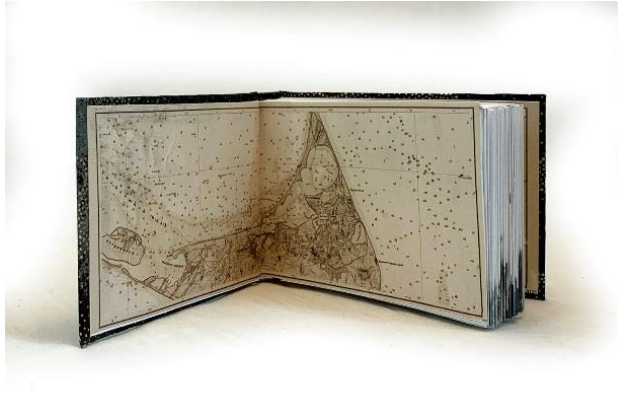
*front cover*

### **OLD SALT KOSSABON**

Far back, related on my mother's side,  
Old Salt Kossabon, I'll tell you how he died:  
(Had been a sailor all his life—was nearly 90—lived with his married grandchild, Jenny;  
House on a hill, with view of bay at hand, and distant cape, and stretch to open sea;)  
The last of afternoons, the evening hours, for many a year his regular custom,  
In his great arm chair by the window seated,  
(Sometimes, indeed, through half the day,)  
Watching the coming, going of the vessels, he mutters to himself  
—And now the close of all:  
One struggling outbound brig, one day,  
baffled for long—cross- tides and much wrong going,  
At last at nightfall strikes the breeze aright, her whole luck veer-ing,  
And swiftly bending round the cape, the darkness proudly enter-ing, cleaving, as he watches,  
"She's free—she's on her destination"—these the last words—  
when Jenny came, he sat there dead,  
Dutch Kossabon, Old Salt, related on my mother's side, far back.



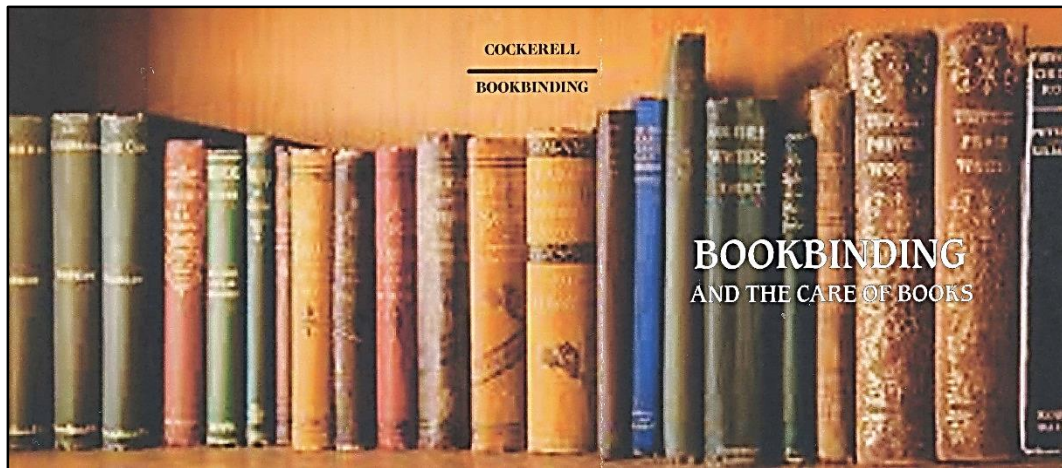
The book is accordion-bound, measuring  $2\frac{1}{8}$ " x  $2\frac{7}{8}$ ". The text of the poem is printed across the center [gutter] of the 34 pages with the bottom edge of each page is bordered with a gray-blue image of ocean waves. The book is bound in a black and gold Japanese chiyogami paper overlaid with a vellum layer and a turquoise and gold ocean paper. The cover design certainly invokes the mysticism of the sea. All of the colors visually tie together very well with the text of the poem. The endpapers are images of two nautical charts from the 1880s, printed in a sepia tone, contemporary with the poem.



*endpaper images showing nautical maps*

Another journey from Bo Press, an open edition priced at \$65. 📖

Contact information: Pat Sweet, 231 East Blaine Street, Riverside, CA 92507-3230  
E-mail: [bopress@charter.net](mailto:bopress@charter.net) or [www.bopressminiaturebooks.com](http://www.bopressminiaturebooks.com)



***BOOKBINDING and the CARE of BOOKS***, by Douglas Cockerell, published by Plum Park Press, April 2020. 'Bookbinding' was originally published in 1901 by D. Appleton & Co. New York and became an instant success. The book remains the clearest and most concise account of hand bookbinding written in the English language. Even today it is on the 'pre-reading' list of reference reading for some of the courses at the famous 'Rare Book School'.

Douglas Bennett Cockerell (1870-1945) was a British bookbinder whose skill revolutionized modern bookbinding. Through a family connection, he became the private secretary to William Morris. In 1893, Cockerell was apprenticed to Thomas J. Cobden-Sanderson at the Doves Bindery. It was here that he learned the importance of combining quality materials with technical skill and creativity to make bookbinding art.

The miniature edition of 'Bookbinding' is published in its entirety, completely unabridged. The book is divided into two major sections. Part I, 'Binding' comprises the bulk of the subject with 20 chapters providing details on cutting, sewing, gluing, paper, leathers, tools, etc., with very inclusive details. Part II, contains three chapters addressing the subject areas of 'care of bound books', 'injuries/damage to books', and 'preservation of old bindings'. The 120 illustrations within the text help provide clarity for the reader.

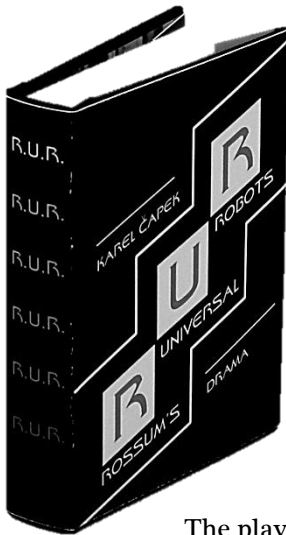
The overall size of the miniature is 3" x 3", and it is printed on white paper using a 'Caslon Antique' typeface. 'Bookbinding' is bound in a brown book cloth with undecorated endpapers. The dust jacket is printed on glossy paper with the title on both the front cover as well as the spine. (As a note, on the review copy the length of the 'flap' of the dust jacket was a bit short, certainly sufficient to make the fold but a bit awkward while reading.)

Certainly, a 'shelf required book' for those interested in the finer craft of book making. 'Bookbinding' was published as an edition of 20 copies; each is signed and numbered by the publisher. 'Bookbinding' is priced at \$60. Please contact the Tony for availability and shipping considerations. 📖

Contact information: Tony Firman, 80 Farm Valley Court, Weaverville, NC 28787  
E-mail: [TonyFirman@earthlink.net](mailto:TonyFirman@earthlink.net) or [www.tonyfirmanbookbinding.com](http://www.tonyfirmanbookbinding.com)

***R.U.R. (Rossum's Universal Robots)***, by Karel Capek , published by Plum Park Press.

*R.U.R.* was originally presented as a dramatic play in three acts in 1920. The play became part of the budding science fiction genre and is most known for its introduction to world audiences of the word 'ROBOT'. *R.U.R.* stands for Rossumovi Univerzální Roboti (Rossum's Universal Robots). The English phrase 'Rossum's Universal Robots' is used as the subtitle.



*R.U.R.* quickly captured the imagination of people everywhere after its initial publication. By 1923, it had been translated into thirty languages.

The 'robots' of R.U.R. (an acronym used in the story for the company that produces the robots) are not the electronic and mechanical creations that might come to mind in the 20s, but rather more akin to those being built today.

The 'robots' in Capek's story are 'artificial people' that look more human than machine. They are made from artificial "flesh and blood" and are autonomous so they are easily mistaken for 'humans'.

The play begins in the robot factory where humans and robots are happily working alongside each other. However, all is not as it seems; a typical under theme of sci-fi stories. A robot rebellion leads to the extinction of the human race.

The play is presented in three acts and includes an epilogue. Throughout the play, several themes are presented that reveal to the audience/reader the moral and ethical complexities Capek wove into this play. The story span more than 11 years and touches on many issues still festering among humankind today such as: 'class conflict', 'man-vs-machines', anger/hatred, plus duty and responsibility.

Though originally written in 1920, one hundred years ago, the issues covered still have relevance today when one thinks about our evolving relationship with other humans in an age of "artificial intelligence" now known as "social media".

Plum Park Press presents the reader with a unique and somewhat 'off-of-the beaten-path' miniature presentation worth consideration. The book consists of 220 pages with an

overall size of 3" x 2<sup>3</sup>/<sub>8</sub>" and it is printed on a bright white Navigator Platinum paper using a 'Galaxy' typeface. (Given the subject matter, the typeface certainly fits the theme; however it took me a bit of time to adjust my focus so I could read text.)



The binding is done in a flat black book cloth and a glossy gray dust jacket is provided. The endpapers are a reproduced image from a scene photographed as part of the original stage production. Lastly, an Appendix is provided which includes drawings of the original 'stage layouts' for the different acts. This is a nice addition because it is not usually provided with the script given to the actor/reader.

The edition includes 20 copies; each numbered and signed by the publisher. Once again, another example of a well-

constructed Plum Park Press book. The price is \$40. Check with Tony for availability and shipping costs as it was original released in February 2020. 📖

Contact information: Tony Firman, 80 Farm Valley Court, Weaverville, NC 28787

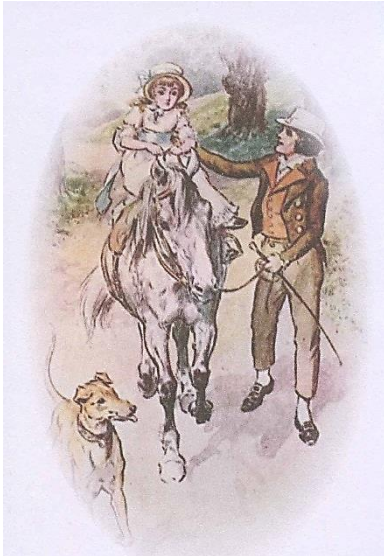
E-mail: [TonyFirman@earthlink.net](mailto:TonyFirman@earthlink.net) or [www.tonyfirmanbookbinding.com](http://www.tonyfirmanbookbinding.com)

***MANSFIELD PARK***, by Jane Austen [1775 – 1817], miniature published by Plum Park Press in three volumes, March, May, and July 2020. The original classic was published in 1814, by Thomas Egerton, London. Austen and her published works are certainly well established on many reading lists across a worldwide audience. *Mansfield Park* is considered by many scholars to be the author's most controversial work. The themes that unfold within each chapter crossed the comfort zone of many genteel readers of her day. Austen delved into the darker side of humanity and some of the issues hidden behind closed doors such as family relationships, education, passion, virtue and vice, and slavery. The main character of *Mansfield Park* is Fanny Price and it is her experiences, while living at Mansfield Park, that provide the support and voice to Austen's various beliefs about human interactions.

As with the original publication, the Plum Park edition is published in three volumes. The first miniature volume consists of 320 pages, the second 300 pages, and the third is 300 pages. That is a lot of detail, drama, and page turning. However, it has been a perennial favorite for years and worth another read in its miniature form. The

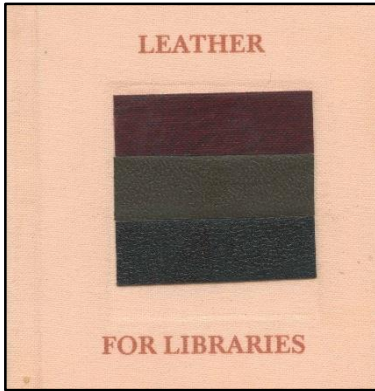
'companion volume' *Lover's Vows* was published in January 2020 and reviewed in the January 2020, issue of *The Microbibliophile*.

Each of the three volumes is bound in a cream leatherette with dark green headbands; the size of the books is 3" x 2<sup>1</sup>/<sub>16</sub>". The titles and volume number is carried on a green label affixed to the spine of each volume. The publisher has also provides a slipcase sized for the three volume set as well as the *Lover's Vow's* tome. The slipcase is decorated, on three sides, with an image of 'Mansfield Park' estate house. The endpapers are decorated with various images from earlier published versions of the book, these images certainly allow you to move your mind into the web of the story and the life events at Mansfield Park.



As with all Plum Park Press books, this is another well-constructed book with clear legible text that is comfortable to hold in one's hand and read page by page. The price is \$45 for each volume. Check with Tony for availability of volumes of the set. 📖

Contact information: Tony Firman, 80 Farm Valley Court, Weaverville, NC 28787  
E-mail: [TonyFirman@earthlink.net](mailto:TonyFirman@earthlink.net) or [www.tonyfirmanbookbinding.com](http://www.tonyfirmanbookbinding.com)



***LEATHER FOR LIBRARIES***, by E. Wyndham Hulme, J. Gordon Parker, A. Seymour-Jones, Cyril Davenport, and F. J. Williamson, edited by Patricia Caernarven-Smith, published by The Wild Onion Press, 2020. The original full size version of this miniature was published by the Library Supply Co., London, 1905. 1911 volume is *Home and* (Rest of Title or delete?????)

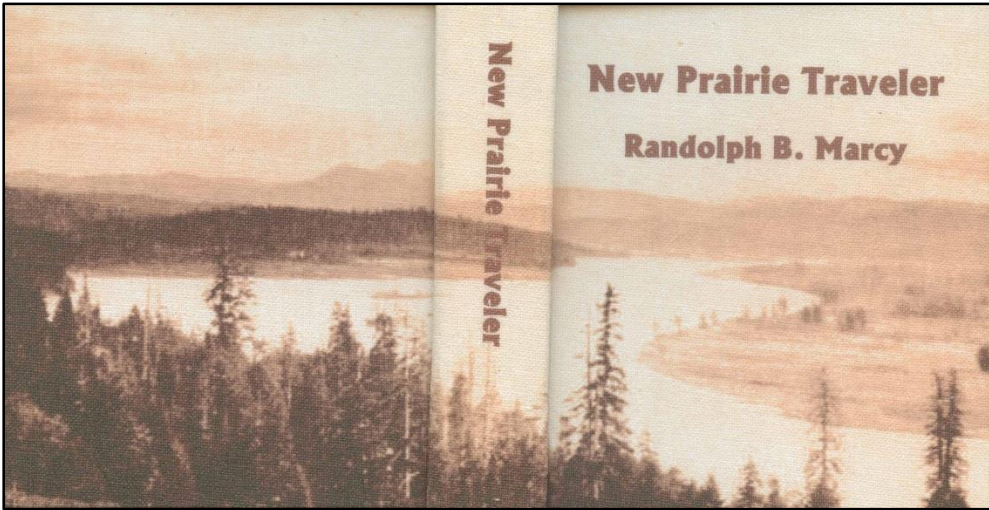
The miniature publication includes the six original subjects plus an informational Introduction provided by the editor. The six sections include: 'Tanning History', 'Leather Decay', 'Modern Bookbinding Leathers', 'Repair and Binding', 'Fittings (tools) for a Small Library', and reference 'Books and Journals'. Interesting, is that the reference list includes the title 'Bookbinding and the Care of Books' review as a miniature elsewhere in this issue. Within the text of the book are several 'advertising broadsides' from contemporary 'leather shops' in England.

*Leather for Libraries*, is printed on a white paper with 105 pages for the original text and 15 additional pages for the Introduction. The typeface used is Baskerville. The headline shows the book title and the chapter titles. They are printed in a contrasting green toned ink that provides a nice variation to the regular black ink text.

*Leather for Libraries* is bound with a pale beige book cloth for the front cover and following 'Wild Onion' tradition, a white cloth for the rear cover. The front cover has an inset block, which has three contrasting pieces of leather applied. The title is also printed on the spine. The book is 3" x 2<sup>7</sup>/<sub>8</sub>". Each book is signed by the publisher/editor. It is a very nice, professionally finished product. Contact Pat for availability and shipping considerations. 📖



Contact information: Pat Caernarvon-Smith, 80 Farm Valley Court, Weaverville, NC 28787  
E-mail: [bailgardener@gmail.com](mailto:bailgardener@gmail.com) or [www.TheWildOnionPress.com](http://www.TheWildOnionPress.com)




***NEW PRAIRIE TRAVELER***, by Randolph B. Marcy, [1812 –1887], published by Patricia Caernarven-Smith, The Wild Onion Press, 2020. The original volume was published in 1859 at the request of the U.S. government with the original title as *The Prairie Traveler: A Handbook for Overland Expeditions, with Maps, Illustrations, and Itineraries of the Principal Routes between the Mississippi and the Pacific*.

Marcy was an Army officer who graduated from West Point and then served in the Army from 1832 - 1881. The original title might have given the reader/traveler the impression that they had found the ultimate guide to a successful and safe journey. Though the book, as originally printed, was intended as an indispensable travel guide, we know from history that these overland expeditions were still fraught with danger and mishaps.

Marcy had completed several years of military service in the western regions before 1859 and the quality of his field reports lead to his recall to Washington to create the 'Prairie Traveler'. The book provided authoritative advice about reconnaissance, field obtained provisions, and healthcare, that would hopefully save many lives on these perilous routes. It covered key topics like hunting and tracking, food and water supply, as well as specialist advice about the selection of horses, the avoidance of quicksand, the interpreting of smoke signals and sign language, and numerous other issues that the traveler might encounter.

The original text of 188 pages is included in the Wild Onion Press edition. Additionally, there is an introduction entitled 'Getting There from Here', provided by the editor plus a Glossary and Bibliography. It is important to note that most of the routes were known as 'chained routes', that is, you would start at point A, travel to point B, which

might be a hub stop for more than one route, and then continue to Point C, and so forth until one reached the destination. The road/trail was not an easy and the closing paragraph of the editor's introduction provides a perfect glimpse into the journey ahead for the travelers: "you had to cinch up your saddle, put your wagon in tip-top condition, teach your children to lad and fir, teach your spouse to be fearless. You had to pray that the wagon train captain had a copy of this book, the Rand McNally of the day. Load up. Keep track of the mileage, and follow Captain Marcy now to the real West

The book is bound in a book cloth printed with an image of a western landscape wrapping across the front and rear cover as well as the spine. The title is printed on the front cover as well as the spine. The 'Traveler' is an open edition. It measures 3" x 2<sup>5</sup>/<sub>16</sub>", and is priced at \$40, including shipping. Each book is signed by the publisher. The construction of the book is flawless; a professionally finished product, a great read that gives you a glimpse of 'how life was in the old days'. Contact Pat for availability and shipping considerations. 

Contact information: Pat Caernarvon-Smith, 80 Farm Valley Court, Weaverville, NC 28787  
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*Editor's Note: As you travel down highways and byways or even hike along a mountain trail today you will often see mileage makers and or signs that state how far it is to the next exit, city, vantage point or some waypoint. As I read the 'Prairie Traveler', I happened to think about 'how did they know how far they traveled from one point to the next? As it turns out with a bit of research, I was able to find several articles that talked about 'wagon-wheel odometers', devices that were keyed to the rotations and diameter of wagon wheels which would then provide a pretty accurate distance measurement. That was a bit more accurate than tying a ribbon to the wheel and counting the revolution by sight. The above was fine for a wagon application but how about if there was no wagon? During the Louis and Clark expeditions, they used a length of chain to mark the feet traveled, a full time job for a least two people. Just a little thought and trivia. In case you are wondering, a standard length of chain is 66' and 80 sections of the chain is equal to 5280' or one mile. Much easier today with odometers, GPS, and road signs.*



**FRONTISPIECE, Continued from page 2:**  
**Reflections on a Warm Afternoon,**  
**By Sherry Mayo,**  
**Continued from page 2:**

during his tenure. When Jim approached me a few years after Jon's death and wished to re-start the journal, I told him that would please Jon and we formed a partnership.

Through Jim's efforts and mine, both in time and financially, we have worked hard to produce a journal that reflects the commitment and passion of its two previous publisher/editors, while bringing each of you the news, photos, and happenings within the miniature book world. It has been our hope that our readers would answer the call to contribute once or twice a year and thus lessen the workload each of us bears to make this journal a reality every few months.

Has it been worth our time, sweat equity, and financial support to present *The Microbibliophile* to you, the reader? If not, maybe it is time to archive this journal to the history pages.

So, here I end this reflection of my rambling thoughts on this warm July afternoon with the hopes that my words nudge our readers to, at the very least, send an email to Jim letting him know this little journal about miniature books holds enough value that he/she took a moment to respond.

Thank you for your time, stay safe, take care,  
Sherry Mayo, Publisher and Owner



# THE LEGEND OF SLEEPY HOLLOW, WASHINGTON IRVING, By Gail Curry:

Washington Irving wrote about his times from the unique perspective in which he lived. In the September 2019 issue of *The Microbibliophile*, I wrote about this iconic author. In particular, I noted that Washington Irving was called the father of the American ghost story. Though it was a small part of his total output, it was significant. The two ghost stories, popular at Halloween, are *The Legend of Sleepy Hollow* and *Rip Van Winkle*. For purposes of this article, we will discuss the former, and leave Rip for another time.

The ghost stories first appeared as part of a collection of sketches and stories published in *The Sketchbook of Geoffrey Crayon, Gent*, in 1820. These became immensely popular in the United States, Britain and Europe. What can we learn of Irving's life? What in that life may have helped shape his perspective?

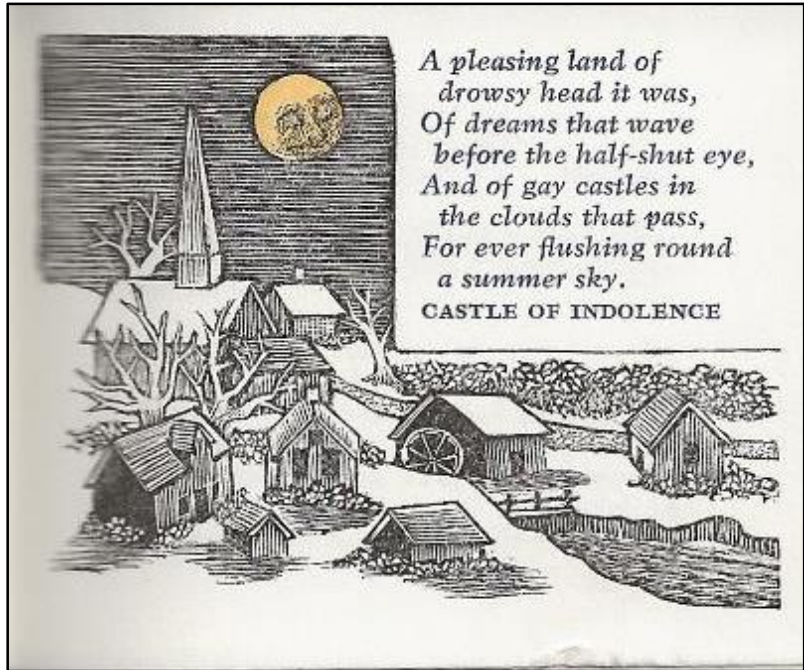
## About Washington Irving, (1783-1859)

Fifteen year old Washington Irving made his way up the Hudson River to the Tarry Town area in 1798 to escape a Yellow Fever outbreak in New York City. This epidemic had already killed 5,000 residents in Philadelphia, and New York expected even worse. There was much in this new area that left its mark on the impressionable young man, and sparked his writing career. By the age of 19, Irving was well launched. He spent two years touring Europe. His first major work, *A History of New York* was published in 1809 under the pen name of Diedrich Knickerbocker. He would use this name also on the ghost stories. He never married, having lost his fiancée Matilda Hoffman to tuberculosis in 1809. Deeply depressed, he returned to writing and travel, and while in Britain, wrote *The Sketchbook of Geoffrey Crayon, Gent* in 1820. As stated, it was in this book that *The Legend of Sleepy Hollow* first appeared. The setting is based on his own observations while living in Tarry Town some 20 years prior, including the stories and tales heard all around him.

## Setting:

In the late 1700's the land comprising Tarry Town and its environs was very unusual, as described in the opening paragraphs of the story:

“In the bosom of one of those spacious coves which indent the eastern shore of the Hudson, at that broad expansion of the river denominated by the ancient Dutch navigators the Tappan Zee... there lies a small market town which is generally known by the name of Tarry Town. This name was given by the good housewives of the



*A pleasing land of  
drowsy head it was,  
Of dreams that wave  
before the half-shut eye,  
And of gay castles in  
the clouds that pass,  
For ever flushing round  
a summer sky.*  
CASTLE OF INDOLENCE

adjacent country from the inveterate propensity of their husbands to linger about the village tavern on market days. Not far from this village, perhaps about two miles, there is a little valley among high hills which is one of the quietest places in the whole world. A small brook glides through it with just murmur enough to lull one to repose; and the occasional whistle of a quail or tapping of a woodpecker, is almost the only sound that ever breaks in upon the uniform tranquility. From the listless repose of the place, this sequestered glen has long been known by the name of Sleepy Hollow. Some say that the place was bewitched during the early days of the Dutch settlement... Certain it is, the place still continues under the sway of some witching power that holds a spell over the minds of the descendants of the original settlers. They are given to all kinds of marvelous beliefs, are subject to trances and visions, and frequently hear music and voices in the air. The whole neighborhood abounds with local tales, haunted spots, and twilight superstitions.”

Among these, an oft' told tale is of the Headless Horseman. Said to be a Hessian soldier who lost his head to a cannonball in the Revolutionary War, he is seen about these parts looking for his head. He is seen most often riding by the church, where he is said to have been buried.

In an article entitled *What The Legend of Sleepy Hollow Tells Us About Contagion, Fear and Epidemics* written by Irving scholar Elizabeth L. Bradley for [smithsonianmag.com](http://smithsonianmag.com) (October 30, 2014), she states that the story's narrator, Diedrich Knickerbocker, describes the "sequestered glen" of Sleepy Hollow as "a place with 'contagion' in the very air... it breathed forth an atmosphere of dreams and fancies infecting all the land." Natives and newcomers alike were susceptible to this airborne infection, which caused them "to walk in a continual reverie."



### Characters:

The principal characters in The Legend of Sleepy Hollow are:

**Ichabod Crane.** Described as "a native of Connecticut, who 'tarried' in Sleepy Hollow for the purposes of instructing the children of the vicinity. He was tall and exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, and feet that might have served for shovels. His head was small, and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weathercock perched upon his spindle neck, to tell which way the wind blew. To see him striding along on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for some scarecrow eloped from a cornfield."

**Katrina Van Tassel.** Described as "the only child of a substantial farmer. She was a blooming lass of fresh eighteen, plump as a partridge, ripe and melting and rosy-cheeked as one of her father's peaches, and universally famed, not merely for her beauty, but her vast expectations." She had numerous admirers, among them Ichabod Crane.

**Brom Van Brunt.** Described as the most formidable of Katrina Van Tassel's admirers. He was a "burly, roaring, roistering blade of the name of Brom Van Brunt... He was broad-shouldered, with short curly black hair, and a bluff but not unpleasant countenance, having mingled air of fun and arrogance. From his Herculean frame, he had received the nickname of Brom Bones. He was famed for great skill in horsemanship... [He] was the umpire in all disputes... He was always ready for either a fight or a frolic, but had more mischief and good humor than ill will in his composition."

## Plot:

Ichabod Crane, the local school teacher, singing teacher and frequent guest at his students' homes, meets Katrina Van Tassel. She is the only child of Baltus Van Tassel, one of the more successful farmers in the area. Ichabod falls in love with her as well as her likely inheritance. Irving describes it thus, "The Van Tassel farm was situated on the banks of the Hudson, in one of those green sheltered, fertile nooks in which the Dutch farmers are so fond of nesting. A great elm tree spread its broad branches over it, at the foot of which bubbled up a spring of the softest and sweetest water."

Ichabod quickly sets out to win Katrina's hand in marriage. He was successful



against a multitude of other more earthy admirers. Finally, it was down to two, Ichabod and Brom Bones. Brom's normal course of action is to fight off other suitors. When it doesn't work with Ichabod, he turns to pranks to humiliate and frustrate Ichabod. One evening Ichabod went to the Van Tassel home and was encouraged in his advances. However, Katrina ultimately turned him down; and he left crestfallen.

On the way back to his current residence, he follows a dark and eerily quiet path. Very scared, he soon encountered a large, dark figure on a dark horse looming nearby. It doesn't respond to his call, but starts following Ichabod as he passes by. Ichabod is unable to shake him off. He notices the rider has no head, but rather a head resembling a pumpkin which seems to be sitting on his saddle in front of him. They end up by the church, where the Headless Horseman usually disappears. This time, however, the Horseman, instead of disappearing, throws his detached head at Ichabod, knocking him off of his horse. The next day, there is no sign of Ichabod, but footprints and Ichabod's hat are found with a smashed pumpkin next to it.

Ichabod was never heard from again, although there are those who much later claim to have heard from him. He is living elsewhere, it seems. There are those in the village

who believe Brom Bones pulled off a great prank, while local folklore maintains that he was taken by the Headless Horseman.

### Conclusion:

The facts, setting and characters are intertwined in such a way as to make a quintessential American cautionary tale, as relevant today as it was 200 years ago.

According to Elizabeth Bradley, “In Irving’s *Sleepy Hollow*, the Dutch community can ‘vegetate’... or better still, incubate - nurturing its visions and ‘twilight superstitions’ without the interference of history. The town’s collective sickness has made it into a time capsule - each day, nothing changes; each night, the Horseman comes. But the ending of *The Legend of Sleepy Hollow* offers a kind of vaccination: a way to leave contagion behind - and superstition, too.” Further, “in truth, it is not the Horseman or the hoax that we should fear, but the contagion that grips Sleepy Hollow. Ichabod’s flight, far from being an act of cowardice, gave him back his life...

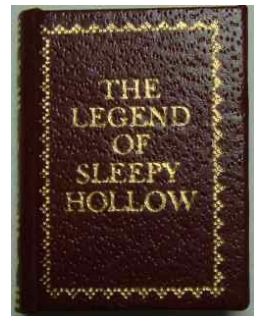
Just underneath the ghostly narrative, that so many Americans know and love, a darker, and infinitely scarier story is being told... If we read a little more carefully, we’ll find a history lesson embedded in the Halloween tale, a reminder to contemporary readers that the pathologies of the past were just as terrifying as our own modern plagues - and just as cloaked in mystery and misunderstanding.”

*Note: Elizabeth Bradley writes about New York history and culture for several publications, including the ‘Smithsonian Magazine’. In addition to writing books, she served as editor of the Penguin Classics edition of Washington Irving’s ‘The Legend of Sleepy Hollow and Other Stories.’ She consults with Historic Hudson Valley, whose properties include Washington Irving’s home, Sunnyside.*

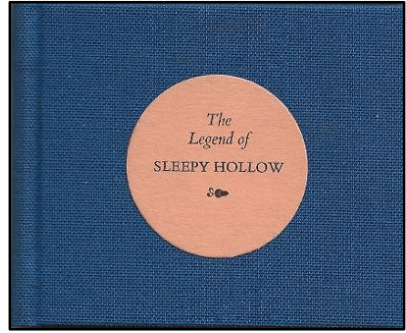
### **‘The Legend of Sleepy Hollow’, Miniature Books:**

It is surprising that such an iconic tale has apparently only appeared in two miniature books, as follows:

Irving, Washington. *THE LEGEND OF SLEEPY HOLLOW*. Van Nuys, CA: Barbara J. Raheb, 1979, 300 copies. Sized at  $1\frac{5}{16}$ " x  $\frac{5}{8}$ " gilt burgundy pyroxylin, 104pp. Illustrated. Bradbury 1539.



Irving, Washington. *THE LEGEND OF SLEEPY HOLLOW*. Hyattsville, MD: Rebecca Press (1983). Published on October 30, 1983 in the bicentennial year of the birth of Washington Irving. Limited to 150 copies, of which numbers 1-35 are deluxe copies. Signed by Rebecca Saady Bingham. Sized at 2<sup>3</sup>/<sub>8</sub>" by 2<sup>15</sup>/<sub>16</sub>", dark green cloth with round paste label, [120]pp. Wood engravings by Sarah Chamberlain. Bradbury 1540



(Postage Stamp) 1974 Commemorative 10 cent 'Legend of Sleepy Hollow' stamp. 157,270,000 issued on October 12, 1974 in North Tarrytown, NY (re-named Sleepy Hollow in 1997). Designed by Leonard Everett Fisher, United States Bureau of Engraving and Printing. 📖



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## THE LARGE WORLD OF MINIATURE BOOKS, By Robert Hanson:

*Editor's Note: The following article, which will be presented in two installments was originally published by the Wilson Library Bulletin, February 1981. Some of the information might be things that you already know or the entire article may be new and exciting to you. In any case, this was the world of miniature books almost 40 years ago. I apologize for the fact that the picture images are 'showing their age'. I tried to find a better physical copy of the article but as we say in the world of books, 'maybe one will surface'. Enjoy!*

# The Large World of Miniature Books

by Robert Hanson

In a library world full of computers, data banks, floppy discs and printout sheets, it is truly remarkable to see that interest in the miniature book—that tiny tome whose height does not exceed three inches—is alive and growing. Miniature books have been around for several centuries, and they have covered a wide variety of subjects and have been bound in a myriad of materials.

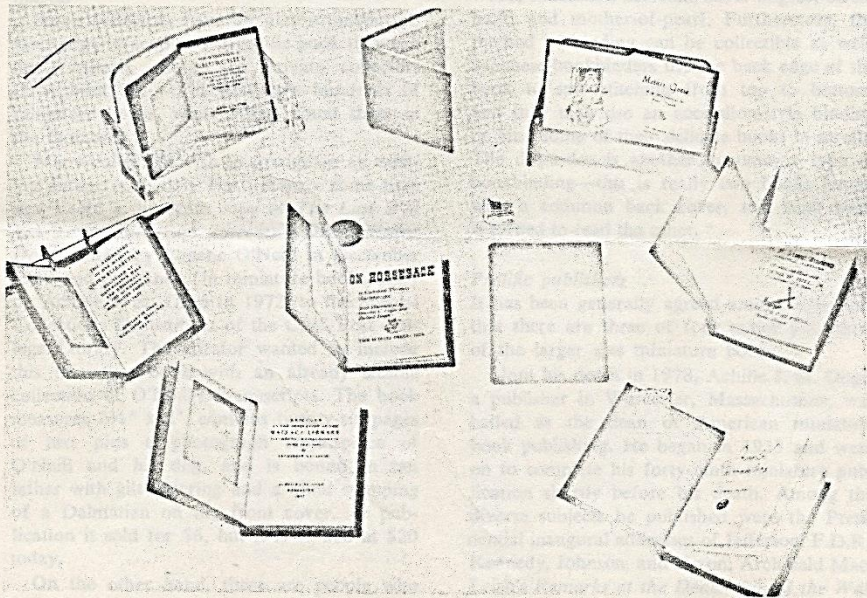
## Antique miniatures

According to Douglas McMurtrie, the eminent printing historian, it has been agreed that the first book of "small size" was the *Diurnale Moguntinum*, printed about 1468, by Peter Schoeffer. More miniature manuscripts were produced in the sixteenth century, and those that have survived are rare and very expensive to acquire. For example, the *Hours of the*

*Virgin*, a Latin illuminated manuscript on vellum (ca.1530), was sold at public auction on December 5, 1979 for the astonishing price of \$84,360! This diminutive *objet d'art* measures 2¾" x 1⅞", contains 144 leaves with six full-page miniatures and twelve calendar illuminations, and is bound in sharkskin. The auction sale, held in London by Christie, Manson & Woods Ltd., comprised roughly 1,000 mostly old and rare miniature books from the collection of the noted American bibliophile, Arthur A. Houghton, Jr. Nearly \$550,000 was realized from the sale, which was attended by collectors and booksellers from the United States, Germany, Holland, France, and Great Britain.

It has been estimated that nearly 100 titles were produced in the fifteenth century. During the 1800s, there were 3,000 miniatures printed,

Contemporary miniature books are shown in scale comparison to a penny and postage stamp (center)





and since 1900, 2,000 little books have been published. Many of the early miniature books were of a religious nature, and thumb-size Bibles were very popular. Other subjects included children's books, botanicals, and the ubiquitous almanac. Probably the most esteemed almanacs are the *London Almanacks*. These were published between 1690 and 1897 and are highly prized because of the varied, majestic bindings and the plethora of historical data in them. Several booksellers' catalogs offer them from \$50 to \$500, depending on their size, shape, type of binding, and condition.

#### *Why collect miniature books?*

There are a number of reasons that may be offered in reply to this question. Many people are intent on preserving these wonders of the bookmaker's art because of their historical significance. Others admire the craftsmanship that is so necessary to compose, print, and bind them. And there is the advantage of how little space a miniature book collection requires.

Some collectors have an almost uncontrollable urge to acquire every little book they can find. Indeed, there are private collectors throughout the world who own hundreds of miniature books, while others count them in the thousands!

Many collectors wish to strengthen an existing author collection. For instance, some time ago I sold a duplicate copy of *The Last Will and Testament of an Extremely Distinguished Dog*, written by Eugene O'Neill in December 1940 and published (in miniature book form) by Achille J. St. Onge in 1972, to the Special Collections Department of the C.W. Post College Library. The curator wanted to include this miniature book with an already sizable collection of O'Neill's manuscripts. The book measures 2 $\frac{3}{8}$ " x 2", contains twenty-six pages of text plus a photograph frontispiece of O'Neill and his dog, and is bound in tan lather with gilt lettering and a blind stamping of a Dalmatian on the front cover. At publication it sold for \$6, but it is valued at \$20 today.

On the other hand, there are people who purchase miniature books just because they consider them to be a prudent financial in-

vestment. Most of the contemporary miniature books are printed in a limited edition of 200 to 350 copies. This practice makes for a higher price as the books go out of print, and if the author or publisher numbers and signs each one, this also contributes to their investment value.

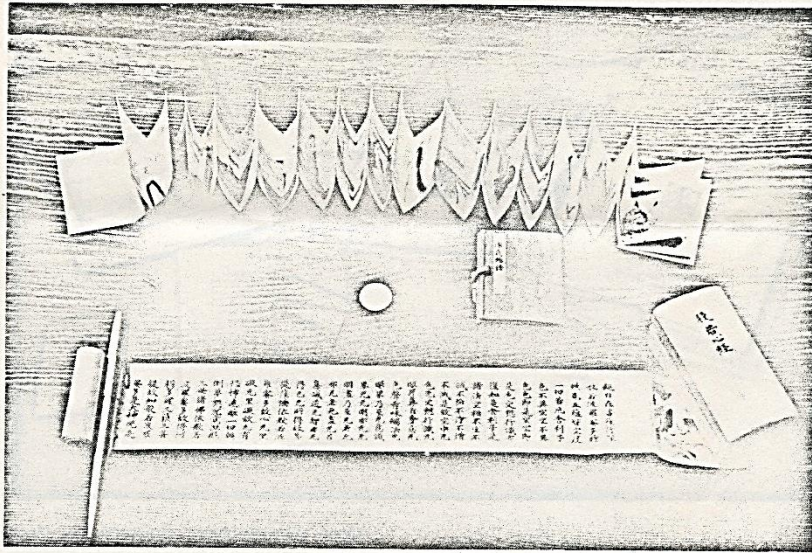
Two examples, both published in 1978 by The Black Cat Press in Skokie, Illinois, have shown a substantial increase in only two years. *A Brief History of the U.S. Naval Academy* written by Commander Aimo Hill, Jr is beautifully illustrated, contains eighty-five pages, measures 2 $\frac{7}{8}$ " x 2 $\frac{1}{8}$ ", and is bound in blue leather with gold cover decoration and lettering. It sold for \$27 at publication, and for \$45 in 1980. And the two-volume illustrated, brown leather slipcased *Bibliography of the Black Cat Press, 1961-1977* sold for \$45 originally and is listed at \$90 currently.

Some collectors favor unusual bindings. Miniature books have been cased in a miscellany of materials: paper, paper over boards, cloth, leather, vellum, velvet, tortoise-shell, wood, snakeskin, deerskin, silver filigree, birch-bark, and mother-of-pearl. Furthermore, the method of binding can be collectible as well. Japanese bookbinders use the back edge of the book to sew stitching from top to bottom, and they may use an accordion-style binding or bind some of their delicate books in scrolls. The dos-a-dos is another uncommon type of bookbinding—this is really two books bound with a common back cover, and each book is turned to read the other.

#### *Prolific publishers*

It has been generally agreed among collectors that there are three or four major publishers of the larger size miniature books.

Until his death in 1978, Achille J. St. Onge, a publisher in Worcester, Massachusetts, was hailed as the dean of American miniature book publishing. He began in 1935 and went on to complete his forty-ninth miniature publication shortly before his death. Among the diverse subjects he published were the Presidential inaugural addresses of Jefferson, F.D.R., Kennedy, Johnson, and Nixon; Archibald MacLeish's *Remarks at the Dedication of the Wallace Library*; a local history, *St. Augustine, Florida 1565-1965*; some writings by Henry



A display of fine bindings (left to right): Japanese accordion-style binding; a miniature *Book of Hours*; and Japanese prayer scroll with wooden case

David Thoreau; and the Silver Jubilee speeches by Queen Elizabeth II. Robert E. Massmann, director of the Elihu Burritt Library at Central Connecticut State College, New Britain, compiled and published an eighty-four page bibliography entitled *The Bibliomidgets of Achille J. St. Onge* in 1979, and it is the definitive work on this splendid miniature private press.

Undoubtedly, the most prolific publisher in the United States today is Norman W. Forgue, who operates The Black Cat Press in Skokie, Illinois. This talented and dynamic seventy-four-year-old former commercial printer has published about fifty-five books since 1961 in various sizes, shapes, and bindings. Subjects include Sherlock Holmes, early railroading, the old West, calligraphy, poetry, Christmas books, Shakespeare, and Lincoln. Forgue's book design, typography, illustration, and binding, in my opinion, are of the highest quality presently being published in America.

Ward Schori, another retired printer who lives in Evanston, Illinois, has published fifteen miniature books since 1961. His largest has been 2 7/8" high; the smallest, 1 1/4". Some of his titles are *Rudolph the Red-Nosed Reindeer*, *Mark Twain on Horseback*, and late in 1980, *The Passing of the Backhouse*.

In California, Msgr. Francis J. Weber has written twenty-six miniature books since 1969 that have been published under the imprints of Junipero Serra Press and Achille J. St. Onge, among other press marks.

Opuscula Press in Venice, Florida, which I own and operate, has published five miniature books, primarily in the miniature book reference field, since 1978.

#### "The Smallest Book In The World"

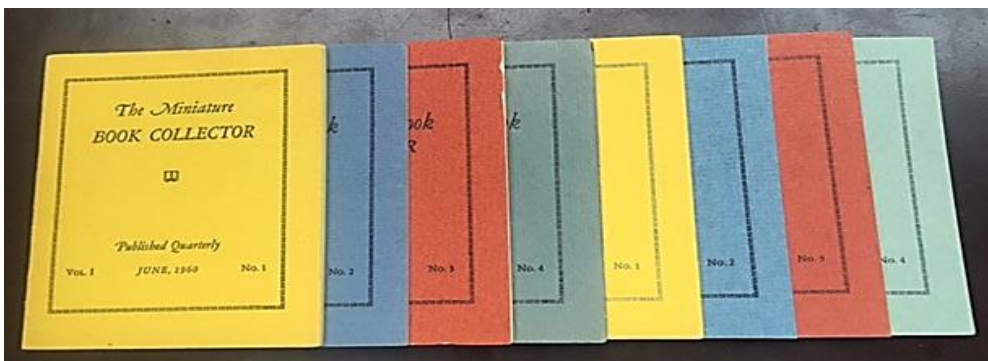
Over the years there have been many claims by printers who have produced what they consider to be the tiniest book made. For example, in 1878 a tiny volume of Dante's *La Divina*

# THE MINIATURE BOOK COLLECTOR,

Volume 2, Number 2, September 1961

By Nina Mazzo:

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



This issue of 32 pages was packed with interesting tidbits and here are some highlights:

Editor Ruth Adomeit is pictured with her small bookshelves as she notes there was a time when many sets of miniature books came with their own bookcases. Those included: John Marshall's 'Infant's Library'; John Wallis in 1812 published 9 volumes in a case; 40 volume Bryce Shakespeare came in several styles of cases – one was a square case rotating on a circular base and in 1951 a collection of over 500 miniature books were sold as a unit in a case with 10 shelves and shaped like a folio volume.

Publisher and printer Achille J. St. Onge is pictured holding a couple of his books, *The Inaugural Address of John F. Kennedy* and there is also a photo of Peter Putter of The Lilliputter Press who produced the MBC under the Elm Tree Press of Woodstock, Vermont.

Fascinating article about alphabet books. William Washburn is credited with the smallest titled *The Doll's Primer*. In addition, there were books issued by A. Treherne & Co of London, Thomas Berwick's 'ABC' was printed by The Triptych of New York City and 'The New England Primer ABC' was also printed by the Triptych in a limited edition in 1930.

Italy brought *Dialoghi* by Leopardi an extremely tiny volume  $\frac{7}{8}$ " x  $\frac{5}{8}$ " leather bound and 78 numbered pages printed in 1943. The description sounds amazing – bound in colored leathers, edition limited to 250, not printed from type but reproduced photographically and printed from plates.

The Black Sun Press of Paris issued a book called 'The Sun' – she quotes from their colophon: the edition by Harry Crosby with drawing by Caresse Crosby is set in Roman Corps 3 from the fount of Deberny and Peignot by Francois Bret and printed in July 1929; 100 copies printed on Japanese paper and measures 1" tall and  $\frac{3}{4}$ " wide.

*What Does Your Name* mean was the title of a very interesting look at books called *The Miniature Name-Books* printed in London by Swan Sonnenschein & Co in 1902. There are 100 different names listed and each volume was  $2\frac{1}{2}$ " x 2". The front of the books provide a history of the name and these varied in length depending on the history of the name. They were used as memorandum books and often then discarded. Ruth listed several of the names and it is also interesting to see what names were popular during that era.

Well that sums up a well-written well researched MBC newsletter by Ruth Adomeit and it continues with *The Microbibliophile* and many others!

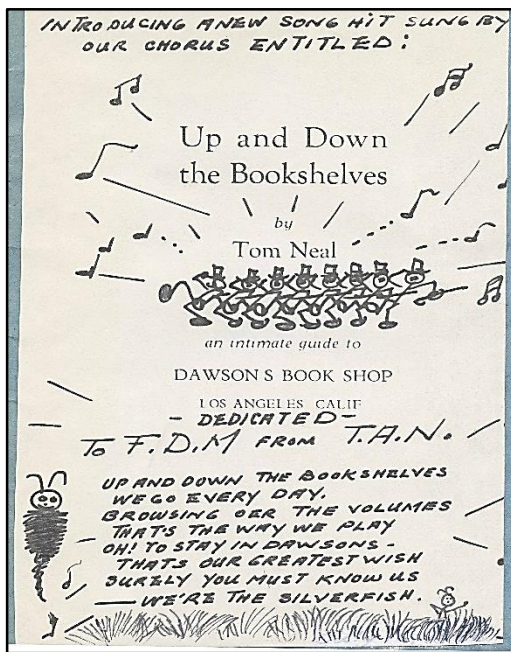
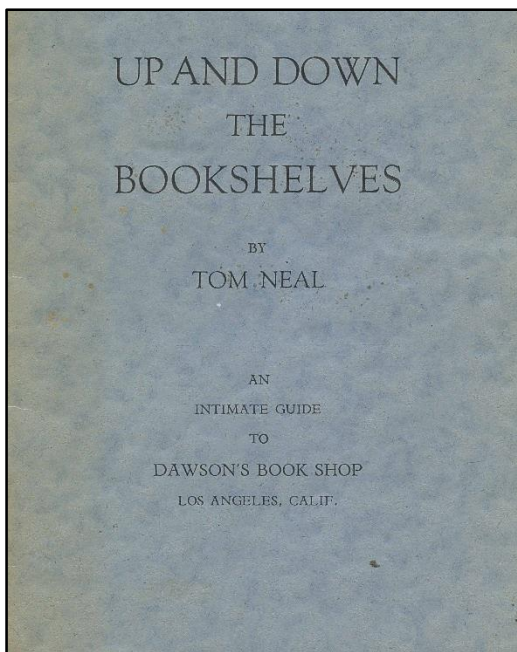
Always a joy. 📖

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## A LITTLE GLIMPSE AT SOME EPHEMERAL A RECENT ADDITIONS:

It must be part of being a bibliophile, that love of old paper and the sometime old words that are included on past publications, who knows what that answer may be but here is an item that found its way to box 5453 recently.

*Up and Down the Bookshelves*, by Tom Neal is a short but excellent guide to Dawson's Book Shop, ca. 1946. It contains a nice centerfold picture showing the main 'selling area' at that time. It is 16 pages with a 'paper wrapper' and 4 1/2" x 6".



There is also an untold story with this old pamphlet; especially concerning the little tune pasted onto the inside of the rear cover. It just makes one want to explore along the road to more bookshelves. 📖

## THE BINDERY AT BOOKSBY,

By Todd Sommerfeld:

There has been much activity at Booksby in the past year. While the modern small press collection has seen a few significant additions, the antiquarian collection has expanded greatly. Things are moving along in the publishing side as well. I am currently writing a new book about becoming a miniature book publisher. I am talking with a poet/artist, a bookbinder, and a historic house museum about creating miniature books for or with them. In the winter, I took two workshops to expand my bookbinding abilities. The first was on how to construct a clamshell box, which, with a little adjustment, will work for miniature books. The second was on constructing books from single sheets without glue or sewing. This has given me a better understanding of paper engineering techniques. The biggest change at Booksby, however, is the new dedicated bindery.

In August 2019, I was able to purchase a map case from an antiquarian book dealer who was closing their shop. While it provides a good space to store large sheets of paper, it is itself quite large, so I decided to rearrange the apartment and turn a bedroom into my bindery. This proved to be of the greatest benefit because I do not have to vacate the dining room table for every meal now. Not having to lay out materials and pack them back up has saved an incredible amount of time, and I can work for 15 minutes if I want.

In October, the same dealer let me know she was clearing out her father's house to sell it and was selling much of the bindery equipment she had there. She gave me a lovely iron nipping press when I went to see the rest of what she had. I ended up buying a 52 inch board shear that I was able to bring home in December. The size of 52 inches may be overkill but it has taken a job that used to take hours to do by hand and reduced it to a few minutes and gives better results.



The other benefit of the shear is that its large wooden table makes the perfect work surface for binding. Along with the map case, press, and shear, I was able to get some random type that I can use for hot stamping, and an 18-inch paper guillotine.

I am currently in the process of refurbishing a very old hot stamp press that I accidentally bought at auction back in June. Once this is operational, I should be able to complete every bookbinding task in-house. More recently, I constructed a small bookshelf to hold my stock in the bindery. It is 3 inches deep and the shelves are 4 inches tall.

Of course, I began publishing miniature books six years ago as a way to encourage interest among new groups of people and it just kind of snowballed. While I have found great pleasure in making my own books, my primary goal is still to encourage others, so if you have questions about book making, or need help in getting started with creating your own book, please feel free to reach out to me. That is what I am here for!

As always, questions, comments, or criticisms are welcome, my email address is: [contratodd@gmail.com](mailto:contratodd@gmail.com). 📖



## DAY SIXTEEN,

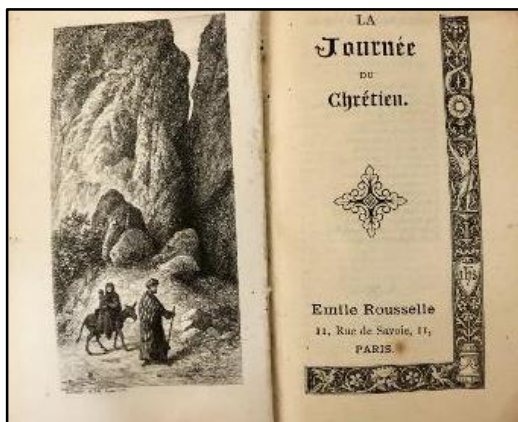
By Nina Mazzo:

As I write this, we are in Day 16 (March 31, 2020) of sheltering in place, hoping the coronavirus is soon over. It is also my birthday and I am safe, healthy, and have food, wine, and my books to keep me interested and happy.

I received a book today purchased, in Paris, from friends. The size is 2½" x 4½" so it is technically not a miniature book. My oh my it is lovely! The title is *Journee Du Chretien* –research indicates it is a pocket prayer book or French devotional. My book does not have a date and those I found online were dated later 18th century, 1870 and 1899. The leather binding is beautiful. There is gilt decorative stamping with a Fleur di Lis pattern inside the front and rear covers along with a pictorial frontispiece and French text.

I might not understand the content yet turning each page one sees dropped caps and decorative religious symbols surrounding the text. I can imagine someone carrying this in their pocket or bringing it to their place of worship each week as they pray and sing or simply contemplate life - something we are all doing in this most unexpected time – a world pandemic. 📖

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## **BOOK STORIES, BOOK PEOPLE,**

**By Edie Eisenstein:**

In 1987, there was an estate sale literally across the street from our current apartment. Steve was there looking for books and I was there looking for chackies...or other interesting stuff. We met over a beer stein and now we have a small collection of steins. That was the best thing we ever found at a sale—each other. We began dating and I thought it was exciting to be going to library sales (our first date was the Coral Gables library sale.) Steve's mother said that 'as you start so shall you live'. How right she was. We were blessed that our wonderful parents were able to see us married. We were married April 8, 1990 on the dock of the apartment building where we live and just celebrated our 30th anniversary. Not as we expected with the virus and isolation, but happily together with our four legged kids...cats...'Shadow' and 'Tiger' and wonderful neighbors who got us a delicious five layer chocolate cake which Steve cut and delivered slices to everyone and we polished off the rest. A happy anniversary for us.

Attending library sales, estate sales, garage sales, and flea markets, being on the hunt was fun—especially when you found a treasure. Steve had a bookstore on Collins Avenue in Miami Beach and worked as an entertainment director at hotels and I was teaching business education for the Archdiocese of Miami. I knew nothing about collecting books for fun and profit but I gratefully learned. We did shows on the road from Texas to Baltimore and as well as the Florida Antiquarian Book Fair, in St. Petersburg, every year, as well as organizing Fairs in Miami Beach.

I wanted to collect something 'book related' and one day I happened into Michael Garbett's booth in St. Petersburg and I saw a miniature pedestal book, and thus began my fascination with miniature books. I did not know that if I wanted an item in a booth with the owner gone you placed the item under the table with a business card, which indicated that you were buying the item, and another dealer got my pedestal book. I was devastated. However, when I met Michael in person he assured me that he had a nicer, better one at home in England and when he went back after the show he sent me my pedestal bible, which of course I still have. Michael sat me down in his booth, emptied his attaché case and gave me my first lesson about miniature books. I purchased the pedestal book still in England and a set of Shakespeare in its own bookcase at the show and so I had the cornerstones for my collection, which now numbers over 1500 volumes and stories with many wonderful individual items.

Every year as Steve sets up in Alcove 6 of the St. Petersburg's colosseum. I walk around the Fair to say hello to old and new friends and find miniature treasures to buy. I have met wonderful dealers and friends and slowly built my library of books and my ever-growing book family.

Each adventure is a cherished story to remember and to be shared. We met Hank Holt and Jim Visbeck from Isaiah Thomas books in Cotuit, Massachusetts at a show and at least four days a week begins for me with a conversation with my dear friend Hank. What a wonderful way to start my morning routine. Without the book world, I do not know how we would have met. Book people are the greatest. Karen Nyman's miniature book catalog is an education in itself, as is Todd Summerfield's cite. Sherif Affifi from Alexandria, Egypt is a preservationist whose dedication is apparent to anyone who sees his posts. Google them and be prepared for a few hours of pleasure about books.

At FABA you will meet the Slicker family. Mike started the show and his daughter Sarah is now the 'hostess with the mostest'! Wonderful wonderful family. Bill Poston who collects and refurbished chap books and always attends the FABA Fair made me a Warniker Globe style bookcase for miniature books and gave it to me at one of the shows. Imagine the talent and generosity of this gentleman. We met Don Brady before he passed and got many amazing books for my collection and a library of printing books...his profession before making and selling miniatures and we shared a delightful afternoon in his home with him and his wife. Jim Presgrave sold me my first micro miniature presidential books in a frame and later on, I acquired another set in its own miniature bookends. Meredith Myers who is a standup comedian about books and libraries makes beautiful items out of book material and I get something from her every year since we met at the Fair many years, check out her website. Yes, my diamonds include the wonderful friends I have met because of our book life, including Sean Donnelly and Harry Nash, all the Slickers, Shelly and Roz Kurland, Dotti Delfina, Kathy Burkhart Mary Kay, Dani, Peter Stern, John Nathan Stroud, Madelyn Blom, to name a few.

Steve began to do the radio show 'Bucks on the Bookshelf' over five years ago and every week has had a book related show to share knowledge and the value of books, large and small, you have at home. His unique guests are happy to share their love of the printed word and unique experiences in the book world. Then 'The Rare Book Café' started by Steve, Allan, Thorne Donnelly, Sophia SiobhanWolohan Boyle, and Lindsay Thomas. This allowed me to incorporate miniature books into the show and Allan named me the 'queen of miniature books'...which I enjoy and our book family continues to grow and evolve to our great satisfaction.

It would be great to hear about your book stories. Do write to me at edieeisenstein@aol.com. Be safe and happy. Join us in the wonderful world of books—great and small. 📖

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E-mail: edieeisenstein@aol.com or stevenabokabrac@aol.com*

## THE CHICKEN BONE MAN,

By Gail L. Faulkner:

As a collector of these tiny tomes, occasionally I will run across a book in my collection that I did not remember I had in my possession, let alone read it. This happens when I may have purchased several books at a time, placing them in my miniature book library with the intent to read them one day. Recently, while gathering books to showcase for a “Book Covers I Love” challenge with friends and fellow miniature book collectors, I ran across one of those “return to read” books entitled *The Chicken Bone Man*. I selected the book for the MBS Group challenge because of its beautiful marbling on the cover with matching end papers. However, for the life of me, I did not remember I had the book! During this time of “shelter-in-place,” I took this opportunity as the perfect time to read it.

*The Chicken Bone Man* is a short story based on the author, Anna Olswanger’s father, Berl Olswanger, who was a professional piano player. When he died in 1981, Anna discovered “Chicken Bone Man” and thirty-five other compositions he had written in the 1950’s.

*The Chicken Bone Man* opens in Memphis, TN in 1927, a period of time when ragtime music, the blues, and vaudeville revues were still popular but were on a ‘downswing because of moving pictures,’ as one of the characters in the book stated. The story is narrated by the family dog, Jerry, a street smart, over exuberant canine who was Berl’s constant companion. Berl, dubbed ‘the kid’ by Jerry, is about ten or eleven years old, and had aspirations of having a career in piano. He becomes interested in an upcoming vaudeville revue where the headliner of the show will feature a snake handler, Princess Rajah, who charms her snakes “by playing an old-timey ragtime number on the piano.” Jerry, aware of Berl’s talent for playing the piano, guides the reader with his observations and conversations with Berl (which are heard as annoying, persistent barking for the kid, his two sisters, and neighbors) giving Berl advice or assistance by helping the kid to pursue the goal that he has to play piano.

Berl, and his two sisters, Gertie and Dippy, along with Jerry waiting outside, attend the Vaudeville Revue. During their ride home from the Revue, Berl generates a conversation with his sisters, by questioning, “I wonder what Princess Rajah feeds her snakes?” One of



his sisters guessed, "Chicken." While still riding home, 'the kid' puts together a ragtime number about chickens where every other line ends with "I'm the chicken bone man." Thus, the title of the book.



One day, while waiting for Berl to complete his piano lessons with his music teacher, Miss Stoot, Jerry overhears Berl announce to his teacher that he has written a special number for Princess Rajah's act, and plans to present it at an upcoming Amateur Night auditions at the site of the vaudeville revues. The music teacher, whose vision for Berl is to be the piano accompanist to his sister, Gertie's opera singing goals, does not support his desire to present his piece at the audition. Instead, she attempts to curtail his plan by arranging for him to accompany Gertie to her singing recital, the very night of the audition.

Later that evening, while watching Bertie through his bedroom window, Jerry notices Berl pulling things out of his dresser drawer.

Thinking that he is about to run away from home, Jerry helps Berl by "talking" to Gertie outside her bedroom window by explaining that Berl's goals are not opera and she can find someone else to accompany her for her recital.

The story ends with Berl completing the song along with Jerry accompanying with a thump of his tail and "singing" the words to "The Chicken Bone Man" as Berl plays the song on the piano.

Overall, the book is a delightful and amusing biographical sketch told in fiction form, depicting the early life of a young boy who does grow up having a successful music career playing the piano throughout the early 20th century through the 1950s mainly in Memphis, TN.

*The Chicken Bone Man*, a miniature book published by Anna Olswanger Books, was hand bound by the late Donald Brady of Clearview Press. The book has 48 pages measuring 2<sup>1</sup>/<sub>2</sub>" x 2<sup>7</sup>/<sub>8</sub>" and is case bound with imitation leather on the spine and a gold embossed title. Colophon: The display type used in the production of this book is Goudy Bold while the body type is Goudy. A limited edition of 495, this copy is 115 and signed by Anna Olswanger.

Anna's short story won the Second Annual F. Scott Fitzgerald Short Story Contest, sponsored by the F. Scott Fitzgerald Literary Conference. It does not give what year Anna

won the short story contest. The book includes her father's "The Chicken Bone Man" composition. Anna Olswanger, a Literacy agent, has written another miniature book entitled, *Berl's Blues* in a limited edition of 495 copies . 📖

Contact information: Gail Faulkner, 1155 South Lake Drive, Unit 63, Novi, MI, 48377  
E-mail: fg6350bt@gmail.com

## GET THE INK READY, START THE PRESSES:

The next issue, Number 3, 2020 will be available hopefully by late August

- Book Art Schools, 'Where are they'?
- REM Conclave Keepsakes, 'A Bibliography'
- Nina Mazzo, more news and insight from the 'Miniature Book Collector'
- Possibly a peek at the bookshelves of Todd Sommerfeld
- *The History of the Cadiz Railway*, published by Black Cat Press, 'two versions'
- *Canadian Holidays*, published by Wild Onion Press
- *Steam on the Niagara River*, published by Wild Onion Press
- *The Building of a Railway*, published by Plum Park Press
- *The Duchess of Malfi*, published by Bo Press
- In addition and most importantly, hopefully a story or article written by you!

Please keep us posted on what is happening at your press, your reading, your discoveries, or with your collection. Anticipation and searching is the joy of collecting. We all love the details. 📖

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## CATALOGS RECEIVED:

**Karen Nyman Miniature Books**, Catalog Number 85, July 2020. Always very well done and well organized for easy viewing, 100 items with many pictures, a large and interesting selection of antiquarian, children's, and rare books in an electronic PDF format catalogue, updated as items are marked 'sold' to keep offerings current. This particular catalogue focuses on the books that are available from the collection of Virginia Stody.

Contact info: 7835 Rush Rose Drive, # 124, Carlsbad, CA 92009, telephone 760-944-3019  
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**Now offering some interesting Dawson Book Shop publications from the past several years. Additionally, there is a nice selection of Juniper Serra Press published by Msgr. Francis Weber. with many copies signed by Weber, most 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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The term HEADLINE is a typographical feature that defines something that most people have seen but maybe not identify with the proper typographical term.

“Headline is a line of type and quads set in the margin above the text area of a page. It may display the book title, chapter title, subject of a page or a page number. Also known as a *page head*.”

Practice varies but often the book title is on the left-hand (verso) page openings with the chapter title on the opposite or right-hand (recto) page. In books where detailed guidance can be useful, the chapter title may be given on the even-numbered page with a brief reference to page subject opposite. Such headlines are known as *running heads*, *running titles*, or *topical heads*. If *running heads* are placed at the bottom margin of a page, they are known as *running feet*.”

As with everything in the world, things get particular and specific very quickly. “The Cambridge University Press Manual, *Preparation of Manuscripts and Correction of Proofs*, distinguishes the usage between *page heads*, for a book-title, section title, or chapter title, and *running heads* for those headlines, usually on the right-hand page and changing with each ‘turn-over’, which indicates the contents of the two pages under view.”



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*Leather for Libraries*

exhibit a sparkle peculiarly characteristic among grained leathers. The value of seal-skins, finished, ranges from 10 pence to 2 shillings per square foot. The former are useful for half-bound books.

*Pigs and Hogs*

Pig and hog skins have played an important part

*Modern Bookbinding Leathers: Character and Values* 69

tions. It is, perhaps, one of the easiest skins to reproduce for grain features and solid character. The imitations are easy to detect: a sample is immersed until saturated and then stretched with the grain. If real, the skin shows clear hair holes through from grain to flesh.

A hog-skin is practically fibreless, approaching nearer a piece of tough gristle than anything

The use of the headlines has been in place for hundreds of years and is related to the physical printing framework known as a ‘skeleton’, which is(was) used to form the margins of pages. Reference information obtained from the following publications:

*ABC For Book Collectors*, 9th edition, John Carter and Nicolas Barker, 2016, Oak Knoll Press, London  
*Encyclopedia of the Book*, by Geoffrey Ashall, Oak Knoll Press, 1979

Hopefully, we brought some sunshine to you with these words. 📖

***THE MICROBIBLIOPHILE,***  
**Proposed Frontispiece,**  
**Volume XXXIX, Number 3 Issue 225,**  
**Write the Story for the May/June 2020 Issue:**


Once again, we are offering you the opportunity to write a tale for the next issue. Whether fact or fiction, do not be timid, be bold! Trust your inner self and spin a yarn or relate a childhood reading/book memory; storytelling can be magical! Possibly, a favorite picture or illustration fires your imagination or touches your spirit and you might be willing to share. Perhaps, you prefer a serious drama or a true-life adventure; either choice will enhance the next issue and delight the editor and readers. Pick an image or use the sample provided below.



*Image courtesy of jot101ok.blogspot.com*

The choice is yours and this will be a fun thing to do. The above image is about a sharing moment or at least that is what I see. Should the title be "The Quest Begins?" The bookstalls by the Seine are certainly fabled places that brought many people together and launched a thousand journeys, sometimes about books and sometimes about other things. You never know who you may meet in a book store, vendor's market, on line, or within a book itself.

The deadline for submitting articles for the next issue will be August 15, 2020. Electronic or paper submissions, either way, the choice is yours.

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

Contact information: E-mail: [c.cordova@sbcglobal.net](mailto:c.cordova@sbcglobal.net) or 714-808-9648

Neale Albert is looking for two miniature books by Asao Hoshino – *Kwaidan* and *Ichiaku No Suna*, and for the special editions of the Asao Hoshino books. "I am thinking of doing a Hoshino bibliography". Contact information: E-mail: [nma8156@yahoo.com](mailto: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: [karennnyman2@gmail.com](mailto:karennnyman2@gmail.com) or call 760-944-3019

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

Contact information: E-mail: [Pistner@me.com](mailto:Pistner@me.com)

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

Contact information: E-mail: [arno.gschwendtner@gmx.ch](mailto:arno.gschwendtner@gmx.ch) or +41/78/8542422

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


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

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


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

Contact information: E-mail: [jbrogan1@verizon.net](mailto:jbrogan1@verizon.net)

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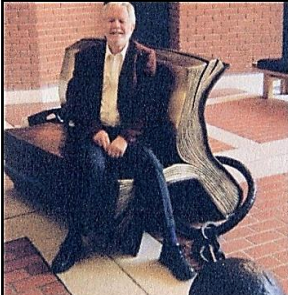
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