

THE MICROBIBLIOPHILE®

A Bimonthly Journal About Miniature Books and the Book Arts

Vol. XXXI No.1

January 2012



The New Year is with us for our joy

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Imagine what A Day At The Office Was Like In 1591...



Impressio Librorum (The Invention of Book Printing), c. 1591

The *Nova Reperta* is a series of engravings after designs by Stradanus that celebrate wonders of the new age, among the most significant developments of the age was the use of moveable type and the printing press to produce books in multiple, identical copies. Here, in plate 4 of the *Nova Reperta*, we see the steps involved in the printing of early books. On the left side of the image are three compositors who assemble the pieces of type. Along the right side of the shop, in the background, we see a pressman who applies ink to the raised surfaces of the letters. In the foreground, another pressman pulls a lever to turn the screw that increases pressure on the platen which actually ‘prints’ the page. The proofreader, wearing glasses, checks a printed proof for errors. A young apprentice in the central foreground assembles the printed pages in the correct order.

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Robert F. Hanson, Founder, 1977

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The Microbibliophile

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Jon H. Mayo, Publisher

James M. Brogan, Editor

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Greetings from the Squeaky Roll Top Desk:

Here we are, January 2012. First I would like to wish everyone a Happy Healthy New Year. *The Microbibliophile* starts 2012 with Volume 31, Number 1.

I hope that we have as much, if not more, fun this year, as we did last year. My plan is to expand the spectrum of articles, by providing new collectors and readers, with articles that are focused toward them as well as more in-depth articles for the seasoned micro-bibliophiles.

Our current issue is focused on children's miniature books. When I put that idea up on the white board, I was not ready for the amount of information that I was getting into with this genre of miniature books. We have a great selection of children's miniature related articles provided by our subscriber/experts with this issue. As I developed more and more of the research information, I began to realize that the one thing that is missing is an 'anthology' dedicated of children's miniature books. A full size book that would list the children's miniature books published with a cross reference by title, author, and or publisher, subject, and year etc. I am actually thinking of what it would take to produce such a volume and would be interested in your feedback and suggestions.

Additionally, during 2012, I would like to do an article discussing the world of Charles Dickens through miniature books. 2012 is the 200th anniversary of his birth. Your help and input would be appreciated on this topic. Last month I visited the Morgan Library in New York to see their Dickens exhibit. The Free Public Library, in Philadelphia, is presenting three different Dickens exhibits this year.

I hope to provide you with a field report on each of these. How about your local libraries and universities, are there any Dickensian activities planned for the year? It would be interesting to hear from you about what may be happening in your part of the world with Dickens.

Our next issue will discuss miniature book press names and their origins. Send me your ideas and thoughts, as available research is not very abundant. I need your help. Please consider submitting an article about your press or your favorite press.

If you would like to submit a review of a favorite book, new or old, or an informative article on an additional topic, please do so. If you need some editing help or inspiration, or just want to bounce an idea around, give me a call or send me a message. Let us continue our ongoing journey through the world of miniature books.

I also want to remind you that our annual subscription renewal process is under way. If you have not renewed your subscription by January 1, 2012, **this is the last issue you will receive**, till we get your renewal. **Please do renew now.**

Let us continue our ongoing journey through the world of miniature books. Thank you for the opportunity to bring *The Microbibliophile* into your life.

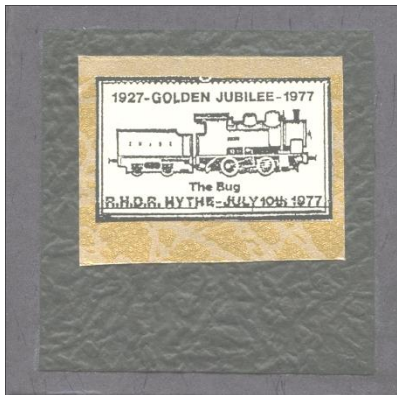


Food For Thought:

"Whatever I have tried to do in life, I have tried with all my heart to do it well; whatever I have devoted myself to, I have devoted myself completely; in great aims and in small I have always thoroughly been in earnest."

- Charles Dickens

MINIATURE BOOK REVIEWS:



The Romney, Hythe and Dymchurch Light Railway, 2011, published by Margaret Challenger.

I love railroad books almost as much as I like to ride the trains. The R.H.D.R. is a real live steam railroad that was conceived and constructed during the 1920s and opened on 16 July 1927, it was the dream of millionaire racing drivers Captain J.E.P. Howey and Count Louis Zborowski. The 15" scale 13 ½ mile railroad is still operational today and is located in Kent, England, offering passenger, freight, and postal services.

The little tome measuring 2 11/16" x 2 13/16" is entirely handmade and hand lettered by Margaret. The cover of the book is bound with a textured black paper to provide you

with a strong impression of the railroad itself. A cover label is affixed as well and carries an image of the commemorative stamp issued to celebrate the Golden Anniversary of the line 1927 -1977. Appropriately most railway engines have names; the cover illustration is of the 'BUG', an early steam engine with a wheel configuration of 0-4-0.

The 28 pages of text provide the reader will a history of the railway. The book also contains several railway postage stamps 'tipped in' to highlight the railway as a visual experience. There are 20 copies in the edition. Numbered and signed by Margaret. 📖



Contact Information: Margaret Challenger, 770 Downview Crescent, Oshawa L1H – 7W3, Ontario, Canada,
E-mail: imarg@bell.net


The Manure Salesman, by Tom Reilly, 2011, published by Muriel Underwood, Miscellaneous Graphics. This is the story of two young boys living in Chicago, 'boys will be boys' as we all know.

"You think people in summer smell bad? Imagine 4000 cows, slaughtered four blocks from your bedroom window. Live with that every day. Your first entrepreneurial idea won't be to open a lemonade stand".

The story unfolded with two boys, Tommy and Slats, looking to make it big in the manure business, sort of simple, go to the stock yards, load your wagon with the product, and sell it to the people on your street for .50 a bushel. Bushels were not too available so Tommy's borrowed his

mother's laundry basket, sort of a bushel. Well the weather is hot and nobody really wants to buy any manure so the two boys need a place to store their inventory overnight. What better place than in your father's basement. Well as the hot night progresses so does the 'strange smell'. Slat's father calls the gas company; 'smells like sewer gas in the basement', well you can see how this venture into the world of capitalism flows downhill quickly. Needless to say the product was removed from the basement but one lingering problem remained: "Tommy, have you seen my laundry basket?"




I never sold manure but I could write a book or two about the adventures of a young boy into the world of capitalism. This is a great little story that will bring back memories to everyone and their childhood, for sure. The book itself is hand-bound in appropriate brown broadcloth with a title label affixed to the front cover. The 3" x 2 3/4" tome is printed with a Minion Pro font on a HP Color LaserJet using a cream-colored paper for the 15 pages. The edition contains 32 numbered and signed copies. Contact Muriel directly for purchase and shipping. 

Contact Information: Muriel Underwood, 4431 N. Monticello Avenue, Chicago, IL, 60625-5943,
E-mail: miscgraphics@att.net

The Great Bookworm Race, 2011, Bo Press Miniature Books, published by Pat Sweet.

The wonderful thing about miniature books is that they allow your mind to soar with the subject. This is certainly the case with *The Great Bookworm Race*. The little gem 2 1/16" x 1 5/8" is supplied with a printed slipcase which matches the cover illustrations of the book. The adventure begins when you open the book and are provided with a brief 'editorial' in the classical presentation format of a 'sports newspaper', exciting information on every page. The question at hand is which rival is worthy to compete in the bookworm races, be it the 'booklouse', the 'silverfish', or the 'cigarette beetle'. The winner shall be the official bookworm forever more. Who even knew that things like this exist in the world of sports but I guess they do, here it is documented in this book.

The 'Starting Line' introduces the contestants, and in a flash the race is on. The exciting newspaper account of the race progress is depicted across the following pages. The progress of the contestants is printed in special color coded paths to document their pace through the race. The highpoints of the race; 'the booklouse spins out', 'there is a gutter crash', and plenty of aggressive racing, explode across the printed pages. The historic race ends with some questions about the race officials but the silverfish is awarded the crown of the race and then takes his victory lap. What a day for racing fans.

The cover of the book and the slipcase is a cream colored paper. The 32 actual text pages are printed on a white paper with color paper images to highlight the progress of the bookworms. There are 3 'pop-ups' included as well. There is also a spine paper label that is included. \$120, all copies signed and numbered. 



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

Punch and Judy Dictionary, 2011, Bo Press Miniature Books, published by Pat Sweet.

As ‘street theater’ Punch and Judy has been entertaining audiences for more than 350 years. Before the colorful marionettes came to England they had their origins in the Italian theater, the ‘Commedia dell’Arte’ with history putting the first performances back into the times of the



Roman theater. The story itself has not changed much over time, ‘Punch’ takes on the world with his big stick and proceeds to ‘knock down’ everyone who gets in his way, beginning with his wife, ‘Judy’. As the presentations developed over time into ‘street theater’ the typical puppet presentation always depicted the interaction between the two main characters, Punch and someone else.

The target audience also evolved from its adult focus to that of a children’s theater show during the late Victorian era as the popularity of the English seaside culture emerged. The term “Pleased as Punch” is derived from Punch and Judy; specifically, Punch’s characteristic sense of gleeful self-

satisfaction with his antics. The story line changes slightly to accommodate the audiences and time periods but some of the phrases have remained for centuries: for example Punch, after dispatching his foe still squeaks his famous catchphrase: “That’s The Way To Do It”.

The *Punch and Judy Dictionary*, introduces the reader to a bit of history and background explaining that the stories were originally ‘slapstick comedy’ which included a good deal of social commentary, satire of the contemporary events, and strong characters. The dictionary continues with a major section outlining the major characters and props used in the presentations. Included are the booth, the Bottler, the Devil, the Doctor, the Ghost, the Hangman, Joey the Clown, Judy, Punchino, Punch, the slapstick, the swizzle, and Toby the Dog. The color illustrations are worth a million words.

The next major section includes a typical Punch and Judy show, in twelve scenes. The scenes are illustrated as a ‘puppet theater window’ across the verso and retro so as to invite you into the scene as you unfold the pages. Certainly the first scene is always titled “Ladies and Gentleman, How Do You Do?” The viewer then moves through the various scenes till the end of the story concludes with “That’s The Way To Do It.”

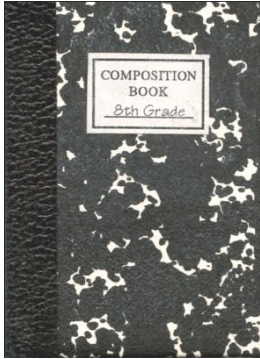
The last section of the *Punch and Judy Dictionary* provides you with a small Punch and Judy ‘cut-out’ theater for you to make your own version for the enjoyment of your friends and family.

The *Punch and Judy Dictionary* is 2 ½” x 1 ¾” hand-bound with a festive colored dust jacket reminiscent of the original ‘red and white striped booth decorations’ as were initiated during the traditional British ‘seaside’ venues. The book is printed with a Mohawk superfine text and a paper label is affixed to the spine of the cream-colored binding material, 88 pages, all copies signed by Pat Sweet. Lastly, ‘Toby the Dog’ peeks out from behind the booth curtains on the rear side of the dust jacket, \$42. All in all; **“That’s The Way TO Do It.”** 📖



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

8th Grade, 1998, by Suzanne Thomas, published by Peter and Donna Thomas. The unique story behind this book is that it was written by a child to tell the story about a child's biggest journey, going to school. Everyone is familiar with the classic black and white composition books that are used by school children. That is the format of this miniature book. The book is bound with a paper cover designed to look like a composition book, including the title label, 'Composition Book'. Suzanne wrote and illustrated this short essay on school and homework utilizing eight pencil drawings. She letterpress printed it on Peter's handmade paper with handset type and it is ruled with blue and red lines just like school paper.



The message is short but captures the thoughts of the author through both the text as well as the illustrations:

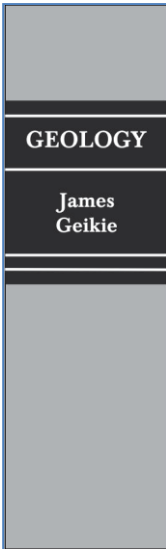
Sometimes at school
I think "Oh good, school's almost out,"
But then I think, I'm not really glad,
because homework is harder than school.

The book is hand-bound, 12 pages, 1 5/8" by 2 3/8", 75 copies, \$55. 

Contact information: Peter Thomas, 26015th Street, Santa Cruz, CA 95602
E-mail: peteranddonmathomas@cruzio.com or www2.cruzio.com/~peteranddonna/

Geology, by James Geikie, published by Plum Park Press, Tony Firman.

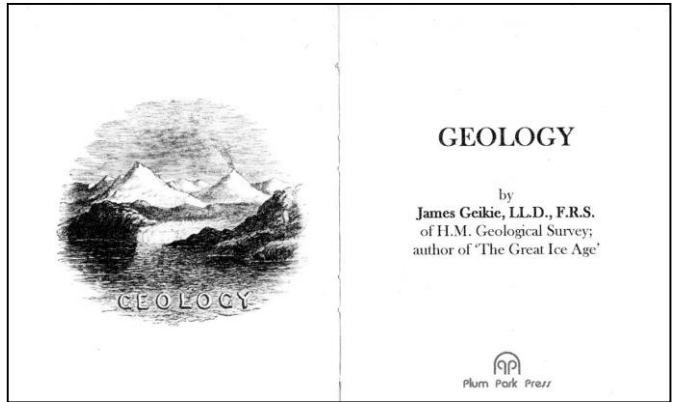
Geology is a reprint in miniature format of the original classical work published in 1883. The press has produced nine different books in this series. *The Microbibliophile* has previously reviewed Priestley: *Experiments and Observations of Different Kinds of Air*, Huygens: *Treatise On Light*, and most recently, Blades: *The Enemies Of Books*.



Each of these classics is a journey back in time giving the reader an appreciation for the 'contemporary information' that was available at the time when the volume was originally published. A look at how people understood things in that period. The book is hand-bound in a traditional format using traditional techniques. The series represents those items that you may have found on the bookshelf of a well educated person during the 19th century. A popular hobby during the last half of the 19th century was 'geology' hence the reason for the original publication, part text book, part 'self-instruction guide' about mineralogy, petrology, physiography [sic], and palaeontology [sic]. Certainly different hobbies than we would find people engaged with today.

People were developing an interest in science and wanted to understand the world around them during the 1880's. The various subjects included in this book unfold for the student, in such a way that the subjects may be understood with examples and observations in addition to the known facts. There are 25 very fine line drawings/illustrations that highlight things such as 'faulted strata', 'formation of coral reefs', and 'cross sections of a volcano'. Certainly a journey into a subject that your editor was not entirely familiar with, however, as I have read *Geology*; I have become more of an expert for sure.

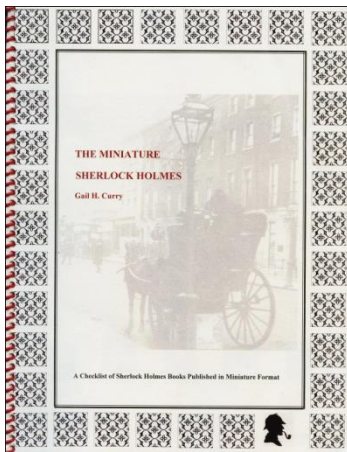
Geology is an ‘in depth’ book, 240 pages in length, the overall size of the book is 3” x 2 ¼” x ¾”. As mentioned each is hand-bound, features a most unique cover design, with a polished stone mounted into a recess in the front cover. A real piece of geology for *Geology*. The stones used are color matched to the binding color of each book. The type of stone mounted to my book is ‘jasp-agate’ and is highly polished and approximately 1’ X 1 ½” which is well scaled to the cover size and it’s rose color matches the color of the broadcloth binding material perfectly. A title label is affixed to the spine. A unique stone for a unique book and a unique subject. Very well done, available directly from Plum Park Press, \$50, plus \$5 shipping. 📖



Contact Information: Tony Firman PO Box 507, Hazlet, TX, 76052, E-mail: TonyFirman@earthlink.net or www.tonyfirmanbookbinding.com

A Miniature Sherlock Holmes, A Source Book for Sherlock Holmes Books Published in Miniature Format, 2011, Gail H. Curry, Gail Curry Books. This is a large format book that is devoted to miniature books about Sherlockian tomes

The creation of this book, with more than 40 pages of illustrations and text was a labor of love for the publisher. The Foreword is written by Robert F. Orr Hanson, himself an expert on Sherlockian lore. The book contains detailed information of 120 miniature books as well as 107 color illustrations of the books included. The various books are categorized and cross referenced by title, publisher, and date.



The term ‘Sherlockian’ is one that I was familiar with but I was introduced to another term with this book, ‘Holmesian’, (*characteristic of, or suggestive of the detective Sherlock Holmes*).

“It has long been an axiom of mine that the little things are infinitely most important”, *Sherlock Holmes, A Case of Identity*. How fitting of an opening quote for the Introduction to this book. There is so much information here it is something that you have to go back to several times to understand all of the content. The text of the book is provided in an easy to read black Charter Bd BT font with many quotes from the literature provided in a corresponding red text. Also included with each book description is a short biography of the press and publisher of each miniature work. Most interesting to me was the chronological checklist section which documents the title by press names. An interesting fact is that Barbara Raheb is the most prolific publisher of Holmesian stories in miniature format, forty-five micro-miniature books.

The book is 8 ½” x 11” and assembled with red spiral bindings that not only is coordinated with the red fonts but makes the book very easy to use as a resource document. The cover illustration contains a ‘watermark’ type of picture of a London carriage and light post, that puts you in the right frame of mind to open the book and turn the pages. The text is printed on Southwest Business watermarked 24 lb 25% cotton paper, again a good strong book that can be referenced for years to come. The covers are printed on a 65 lb vellum finish stock and the entire publication was produced on an Okidata color laser printer. The edition includes 100 copies, all signed and numbered by Gail Curry, \$25. 📖

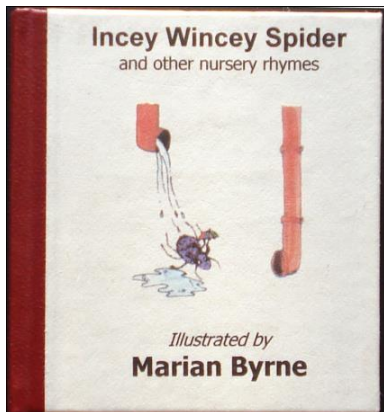
Contact information: Gail Curry, 12016 Ballentine. Overland Park, KS, 66213, E-mail: curry.gail@att.net

MORE MINIATURE BOOKS:

By Stephen Byrne

The following reviews highlight some wonderful ‘previously issued’ miniature children’s books. Stephen Byrne, publisher and collector has provided this special insight into the world of children’s miniature books.

Incey Wincey Spider, published by the Final Score in 2000. This was our second illustrated book, consisting of ten nursery rhymes with illustrations to enhance the text. Half bound with a red spine and illustrated front board. Published in an edition of 50, all sold but certainly available on the open market.



*Incy Wincy spider climbing up the spout
Down came the rain and washed the spider out
Out came the sun and dried up all the rain
Now Incy Wincy spider went up the spout again!*

In the early 1900s Henry Frowde published a series of children’s books with Hodder and Stoughton. The books are 2 ⅝” x 2 ⅜ inches and enclosed in a slip case. The binding is unusual in that the pages are held in place by means of a cord threaded through from front to back at top and bottom.

I have a collection of these books, and find it interesting that in some books the publisher is Frowde / Hodder & Stoughton, and in others, even with the same title, Humphrey Milford. Both Frowde and Milford were employed at the Oxford University Press in the early years of the 20th century, so one can assume that they took editorial responsibility for publishing the books. It is worth noting that, within my collection, the books bearing the Frowde / Hodder & Stoughton copies which have a dated inscription (between 1912 and 1917) are all earlier than those bearing the Milford name (1920-1925). Some of the Milford copies state 'Humphrey Milford London', while others state 'Humphrey Milford Oxford University Press London'. Milford took over the London office in 1913 and remained in post until his retirement in 1945. The Oxford University Press no longer has records of the series, as they were destroyed during World War II. The titles of the books are:



Billy Quack
Hide Away House
The Happy Flower
The Brownies Ball
Scrappety Hop and Pearly Top
The Golden Door
Spick and Span
The Old Grey Witch and the Twelve Little Geese
Robin Crusoe
The Little Old Woman of X
Little Pink Petticoat
Hazel and Willow

(Bondy p. 73, Welsh 1516/3301/6206)

If you happen to have other titles in the series perhaps you could let me know as I am hoping to complete the set at some stage. 📖

Contact Information: Stephen and Marian Byrne, 'Castleton' Wigtown Road, Sorbie, Wigtownshire, DG8-8EL Scotland,
E-mail: sb@finalscore.demon.co.uk

*"A loving heart is the truest wisdom."
- Charles Dickens*

THE GENRE of MINIATURE BOOKS for CHILDREN:

By Jim Brogan

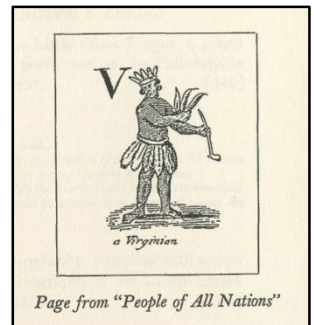
What greater asset do we have other than our children, the future of our lives and mankind, so cherished and so loved, so important to us. What greater joy is there than to nurture them, watch them grow, and to see them learn and appreciate what they learn. How proud they are when they can show you that they have learned something new and that they can tell you about it in their own words. Priceless.

Practicality, for reasons of travel and ease of storage was more than likely the reason for the creation of the first miniature books. The earliest representative examples of miniature books that are known to exist are small cuneiform tablets, which were created in Mesopotamia about 2000 B.C.E. Miniature book development continued along with the printed book, as hand scribed devotional books and later as books produced using movable type. However, miniature books specifically produced for an audience of children are a relatively new endeavor. “Little people like little books” (p 128).

As was the case with miniature books intended for adult audiences, many of the earliest miniatures for children are examples of small bibles and books devoted to religious events and holidays. However, these examples were produced understanding that the child was already a ‘reader’. Instructional learning for children begins with the alphabet of their language and the identification of each letter and the related ‘sounding’ of the letters. Numbers and counting are the second major instructional lesson for children, what symbols represent each number and the relationship of one number to another and counting. The need for these lessons and stimulation to support the teaching was the ‘seed’ that germinated the miniature book as a learning tool for children.

Bibles and devotional books make up a large part of early published children’s miniatures. A picture is ‘worth a thousand words’. *History of the Bible*, Sand Hill, N.Y., published by Hart & Hare, & J. Wright, 1825, understood the value of illustrations to help the young reader become more interested in the subject. The opening message is “It is hoped the perusal of this little treatise will so attract the young mind as to excite a curiosity and love for the scriptures.” Pictures and illustrations continue to be an important part of the learning process, as important for a children’s book today as it was in earlier times.

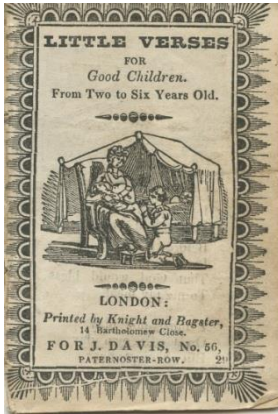
As people became more familiar with the need to support the educational needs of children, miniature books began to be more available in more subjects than pure bible and devotional subjects. An early example of a very successful publishing venture was a series of ten miniatures produced between 1740 and 1743 by Thomas Boreman, a London publisher. The theme of the ‘Gigantic Histories’ was London monuments. Again the books were small enough to fit into a child’s pocket and they utilized illustrations to reinforce the learning experience. *People of All Nations, an Useful Toy for Girl or Boy*, Jacob Johnson, 1807 is another example. An alphabet book, by definition, but the illustrations and representations branched out beyond simple household associations. Interestingly, the uncle of A.S.W. Rosenbach, Moses Polock was employed, as a clerk, at the firm of Jacob Johnson. It was Moses who built the foundation for the Rosenbach collection of children’s books when he gifted his collection to A.S.W. As we can see from the illustration example, the work reflects the minds of the generation that produced them. Contemporary critics may not be so



kind to Johnson today but the fact remains that “no better guide to the history and the development of any country can be found than its juvenile literature” (xxvii).

As we are able to learn the lessons provided by the alphabet and counting books we are then able to introduce our young students to the joys of reading as an enjoyable activity. Primers are books that combine letters as well as numbers and sounds into phrases and short sentences along with fables and rhymes, mostly based on common activities. These are the prerequisites for regular ‘story readers’. They were certainly produced in great numbers as miniatures so the convenience of the learning experience could be extended to anywhere the child may be during his day.

Boxed sets of children’s miniatures began to appear in the early part of the 19th century. These were the early products that publishers produced specially to extend their business to children with



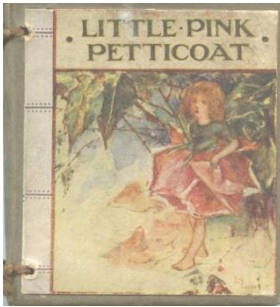
things designed for children along the lines of entertainment as well as education. These boxed sets began to make ‘gray’ the definition of a book as a toy or an educational item. An excellent example of a boxed set is the *Infant’s Library*, published by John Marshall in 1800. Marshall also produced a set of children’s books, *The Juvenile or Child’s Library*, with a traveling ‘bookcase’ for older readers.

During the middle of the century, Breed and Butler, a Buffalo, NY, publisher brought to market a series of books written by Francis Barrow, known as Aunt Laura. The ‘Daisy and Dot’ series focused on the adventures of children and their pets. An interesting example of how children’s miniatures were beginning to proliferate across the market is *Little Verses for Children from Two to Six Years Old*, published by Knight and Bagster. The tome is a ‘paper bound’ but includes woodcut illustrations on every page to reinforce the lessons.

“I must not be, Or rude or wild, I must not be a naughty child.”

Miniature books for children have also been written by children. The earliest American example of this subset of the genre is *A Journal of a Trip Down East*, written in 1858 by Charlotte Ellison, using a pseudonym, ‘Frank Ellison’. Original copies of this work are extremely rare, however the work was reprinted in an edition of 200 copies by Stanley Marcus, ‘Somesuch Press’, in 1981. The work is a ‘paper dairy’ of a moose-hunting trip in Maine, some of the events, as you might expect, could be somewhat frightening to some children. “The mixture of fonts, inking, and margin discipline add somewhat of a childish charm to the work.” (p 147). Another, but more contemporary, example of a children’s miniature written and produced by a child is *8th Grade*, written by Suzanne Thomas in 1998, (see review page 8).

As the ability to produce books in a more affordable process was advanced in the early 20th century a large selection of children’s miniature readers came to be available. Through some marketing wizardry, ‘Cracker Jacks’ distributed miniature books, beginning in 1912, intended for the child audience. These books were intended to provide reading enjoyment to young readers and that they did. An example, that is outlined in *Collecting Miniature Books*, Number 8, December 2005, Robert C. Bradbury, is a series, *30 Thrilling Stories*, dated from 1930s. The books contained 8 pages and many color illustrations, remember ‘pictures are worth a thousand words’. Dick Tracey, Yip Roper, and Flash Brown all come alive for the young reader. Another series of children’s books dating to the early 1900s by Henry Frowde working with Hodder and Stoughton. There were about 12 titles in the group, all very popular with children in England at the time.

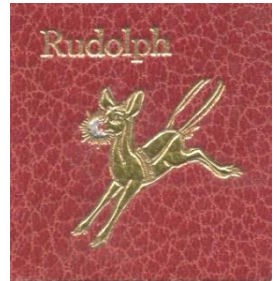


Mass marketing continued with another series, known as the ‘Penny Books’ published by the Whitman Publishing Company beginning in 1938 and continuing until 1950, both in the United States and Great Britain. There are several series of these books covering many different topics, from comic book characters to cowboys, detectives and classical stories such as ‘Robinson Caruso’. ‘Little Little’ Golden Books’, published by the Western Publishing Company beginning in 1937 is possibly the most prolific series of children’s miniature books ever published. These books bound with a stiff cardboard cover and illustrated with multicolored illustrations were created for the enjoyment of children and as ‘primers’ to help children

learn to read.

As we move toward the end of the 20th century there has been a number of fine press miniature children’s books published. These examples move away from the ‘toy book’ volumes such as ‘Penny Books’ and the ‘Little Little Golden Books’. However, they are still books with subjects for and about children. These are miniature books that are to be shared between an adult and a child, that being another form of learning experience both for the adult as well as the child.

Sometimes the subjects are related to a holiday, such as *Rudolph the Red Nosed Reindeer*, ‘The Schori Press’ and sometimes they may revisit a childhood rhyme with verse and illustrations as with, *Incey Wincey Spider*, published by the Final Score in 2000. A particularly ingenious format for a book was created by Robert Massmann, in 1977. *Magic Nursery Rhymes* contains a series of pictures from classical nursery rhymes on one page but when you hold the next page up to a strong light source another picture appears. I believe the word to describe this to a child is ‘MAGIC’.



As you can see the world of children’s miniature books has a long and interesting journey. All along the way the basic theme is to support and nourish the minds of children. Be it early learning skills, histories, or just doing what children do best, HAVE FUN. 📖

References:

Anne Bromer and Julian Edison. *Miniature Books: 4,000 Years of Tiny Treasures*, (New York: Abrams, 2007), 128

A.S.W. Rosenbach, *Early American Children’s Books, Facsimile of the original 1933 edition*, (Mansfield Center, CN, Martino Publishing 2000), Introduction xxvii

Anne Bromer and Julian Edison. *Miniature Books: 4,000 Years of Tiny Treasures*, (New York: Abrams, 2007), 147

DR. SEUSS: A MINIOGRAPHY, The Back-Story:

By Robert F. Orr Hanson

Everybody loves a story and since the theme of this issue of *The Microbibliophile* is ‘children’s books, in miniature format, allow me to tell you the story about the publication process of a miniature book that I wrote and published in 2006.

The title of this little gem is *DR. SEUSS: A MINIOGRAPHY*. Because both children and adults alike have been entertained by Dr. Seuss’ words, pictures, characters, and lessons published in his forty-three books I thought it might be of interest to learn the steps that I employed to produce the

book. Theodor Seuss Geisel (Dr. Seuss) was born on 2 March 1904, in Springfield, Massachusetts and passed into the next life on 24 September 1991, at the age of 87 years.

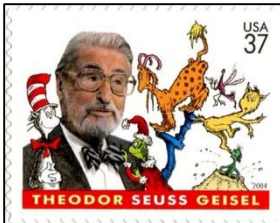
The impetus for beginning this long and arduous process was a six column, illustrated article in the 24 October 2004 edition of the 'New York Times'. That article 'Bestowing A Moral Imagination on a World of Children', by Dinitia Smith presented a semi-biographical look at the life and career of this famous writer and illustrator. Those of you who have read Dr. Seuss understand that there are always two levels of understanding with each story. The spark was ignited and the development process was underway. My detailed research began with the reading of two of the Dr. Seuss books: *The Cat In the Hat* and *How the Grinch Stole Christmas*. I then perused all of the other books in the Dr. Seuss genre.

Then I remembered that 'Architectural Digest' published an article about a visit to his La Jolla, California home. The December 1978 issue carried the article, "Architectural Digest visits: Dr. Seuss" done with magnificent color photographs and words to explain in great detail the residence.

The next bit of research was to acquire a known biography about Dr. Seuss from the noted Powell's Book Shop, in Portland, Oregon. That full sized book, written by Judith and Neil Morgan, was published in 1995 and contained over 350 pages of information. The title is *Dr. Seuss & Mr. Geisel* it covered many phases of his personal and professional endeavors and a few of his books.

This reading was followed by a lengthy article in 'Fine Books & Collections' magazine which reviewed the recently published book, *First Editions of Dr. Seuss Books: A Guide to Identification*, published in 2002, it was priced at a hefty \$150.

Finally, in 2003, the United States Postal Service issued a 37-cent commemorative stamp



bearing the image of Theodor Seuss Geisel and five of his charming and impish characters. Obviously, I bought a supply of the stamps for what would a miniature book be without a commemorative stamp on the frontispiece?

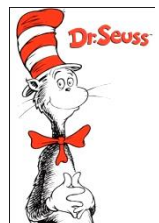
The final phase of the little book's publication had to do with the production and distribution. The typesetting, offset printing, staple binding and printing of the 38 page miniature book were done by GSI, a document services company, in Albuquerque, New Mexico, in November, 2006. There were 100 copies printed, together with the same number of dark brown slipcuses to go along with the book. The distribution process consisted of creating a publication notice with a detailed description, in four paragraphs, of *DR. SEUSS: A MINIOGRAPHY*. A reproduction of the book's cover, an image of the slipcuse, and two pages were included with the notice. A 'reply' coupon was included at the bottom of the publication notice, and copies were sent to all members of the Miniature Book Society. Measuring 2 7/8" tall by 2 3/4" wide, the price was set at a reasonable \$19. Each copy was numbered and signed and when an order was received and shipped it was sent with a colorful and 'characterized' Dr. Seuss note card as a thank you from the author to the purchaser. Two copies remain for sale.

This, then, is a miniature version of the process I used in creating this charming and delightful tiny treasure.

"And, so, in the words of the great Dr. Seuss:

" YOU'RE ONLY OLD ONCE"

There you have it!



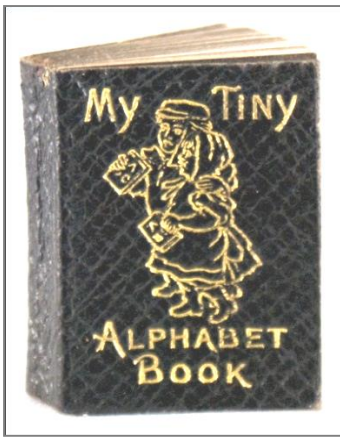
MY TINY ALPHABET BOOK: published by David Bryce and Son **By Shannon Struble**

Louis Bondy wrote of David Bryce: “His contribution to the totality of miniature books has been of the greatest significance and we do not hesitate to describe the Glasgow publisher as a giant towering over the world of dwarf books” (p. 116). Bryce published miniature books on a variety of topics, including language, religion, literature, the sciences, and more. When one thinks of the publishing house of David Bryce and Son, what comes to mind is usually his “Smallest Bible in the World,” his set of Shakespeare, the Koran, or even his Scotland-themed books, such as the ‘Burns’ Family Bible’. What is not so well known and does not fit so easily with Bryce’s other miniature publications is the children’s book *My Tiny Alphabet Book*, (1 1/8” by 7/8”), issued around 1900.

As the title suggests, it is an ABC book containing two separate alphabets, “Tiny Alphabet of Animals” and “Tiny Alphabet of Birds,” each with its own title page and followed by a page of numeric figures and arithmetic problems. Both alphabets are delightfully illustrated with pictures of representative animals and birds, 52 in total, and printed using color lithography. Bromer and Edison note that this volume “held the distinction of being the smallest book printed in color to that time” (p. 131).

Unlike many Bryce publications, which were usually reduced versions of larger works, Spielmann indicates that *My Tiny Alphabet Book* was created specifically to appear in miniature format (p. 489). Bryce advertised the book as part of the Mite Series, and it was listed in the contents of Bryce’s Bijou Bookcase, along with other volumes from the Mite, Thumb, and Pearl Series. There is some variation of bindings, but the one described most often is gilt-stamped red leather, often with an advertisement for Mellins Food on the lower cover. Some copies have a boy and a girl holding ABC books within the title “My Tiny Alphabet Book” on the front cover, while Bondy notes that others “show a horse and a bird in flight on both covers” (p. 72). The version examined for this article is bound in black leather with only the boy and the girl stamped in gilt on the front cover.

Bryce published additional books for children, but no others that fit the standard definition of a miniature book, that is, measuring less than three inches. In addition to a collection of folklore aimed at children that was just over three inches tall, Bryce issued religious and moral tracts and instructional texts, all between 24mo and octavo in size. It is unclear how popular *My Tiny Alphabet Book* was with children; however, if there is one thing small people seem to consistently like, it is other small things, including books. Even when they are not able to read them, or when they are just starting to learn their ABC’s, children like to hold tiny books in their hands, look at the text, and especially look at the illustrations. Perhaps it is a sense of shared affinity, as if the miniature books were made just for them, or the novelty of interacting with something on their scale in a world sized to adults, but children seem to connect with miniature books on a level that they might not experience with full-sized



books. For this reason, it makes sense that publishers like David Bryce and Son would produce miniature, or near-miniature, books especially for children, and that those books would be read and well-loved by the young minds for which they were produced. 📖

My Tiny Alphabet Book. Glasgow, David Bryce and Son, (c. 1900). Top edge shows one spot of wear, else a fine copy. Is available from the inventory at Bromer Booksellers. 607 Boylston Street, Boston, MA 02116. books@bromer.com, www.bromer.com, 617.247.2818

References:

Anne Bromer and Julian Edison. Miniature Books: 4,000 Years of Tiny Treasures (New York: Abrams, 2007), 116, 131
Bondy, Louis W. Miniature Books: Their History from the Beginnings to the Present Day (London: Sheppard Press, 1981), 72

Spielmann, Percy Edwin. Catalogue of the Library of Miniature Books (London: Edward Arnold, 1961), 489; David Bryce catalogue, c. 1912.

Editor's Note: Shannon Struble has worked as the designer at Bromer Booksellers for four years. She was introduced to antiquarian bookselling as a cataloging intern at Oak Knoll Books while studying for her bachelor's degree. When she moved to Boston to get her master's degrees, she was hired by the Bromers, and her eyes were finally opened to the amazing and wonderful world of miniature books. Contact information: E-mail: shannon@bromer.com

LOOKING BACK...AT AN OLD MINIATURE BOOK: THE TYPO, An Anonymous Fact of Life For the Editor:

A lot of things come to PO Box 5453, North Branch, NJ. Turning the big brass key with the 5453 on it and then opening the small brass door is always a moment of anticipation and joy. One such little gem is titled, *THE TYPO* and was printed by the Tabula Rasa Press. It was completed as a keepsake to the first MBS Conclave in 1983. The dedication page carries perspiration have resulted in this Grand Conclave, September 1983". *The rest is history.*

THE TYPO is an eight page accordion folded booklet with stiff orange cardboard covers, 2 ¼" x 1 ¾". The message is a universal message for sure:

TYPICAL TYPE TYPOS

*The typographical error is a slippery thing, and sly.
You can hunt till you are dizzy but it somehow will get by.
Till the forms are off the presses it is strange how it keeps;
It shrinks down to a corner, and it never stirs or peeps.
The typographical error is too small for human eyes,
Till the ink is on the paper...when it grows to mountain size.
The boss, he stares with horror, then grabs his hair and groans;
The copy reader drops his head upon his hands and moans.
The remainder of the issue may be as clean as clean can be.
But the typographical error is the only thing that you see.*

~Anonymous 📖

*"The whole difference between construction and creation is exactly this: that a thing constructed can only be loved after it is constructed; but a thing created is loved before it exists."
- Charles Dickens*

THE CHEQUERED HISTORY OF LITTLE LITTLE GOLDEN BOOKS:

By Robert E. Massmann

Editor's Note: This article was originally featured in the January 1998 issue of 'The Microbibliophile'. As the current issue is all about children's books, what better place to reintroduce readers to a wonderful journey into a portion of the world that everyone is familiar with. If a house exists with children there will more than likely be Golden Books under the same roof. 'Little Little Gold Books' were introduced to extend the overall marketing program of the publisher, Western Publishing Company by not only creating a 'small carry along size book' but through partnerships with various other companies for advertising. I cannot say what is my favorite, either 'The Poky Little Puppy' or 'Scurfy the Tugboat', they all bring back memories. How many children have improved their reading skills with these unique little little book s?

You have all seen and probably have some of these books, with heavy colored pictorial board bindings, well within the 3" limit to be considered as miniature, and issued two books to a bubble-wrapped card with numbers on the front cover. To the best of my knowledge the basic set has reached 69 titles, though 49, 65, and 66 have of this writing eluded me. The titles in the basic set are as follows:

- | | |
|---|---|
| 1. The Poky Little Puppy | 36. The Christmas Story |
| 2. Fire Engines | 37. Rudolph the Red-Nosed Reindeer |
| 3. Little Red Hen | 38. The Littlest Christmas Elf |
| 4. The Saggy Baggy Elephant | 39. Baby Animals |
| 5. Scurfy the Tugboat | 40. Bunnies' ABC |
| 6. Theodore Mouse Goes To Sea | 41. Walt Disney's Bambi |
| 7. The Curious Little Kitten Around The House | 42. Disney's The Little Mermaid |
| 8. Tottle | 43. Walt Disney's Alice in Wonderland |
| 9. The Fuzzy Duckling | 44. Walt Disney's Cinderella |
| 10. The Sleepy Book | 45. The Nutcracker |
| 11. We Help Mommy | 46. The Christmas Pageant |
| 12. Baby Farm Animals | 47. The Colorful Mouse |
| 13. The Animals of Farmer Jones | 48. Blue Barry Bear Counts From 1 to 20 |
| 14. We Help Daddy | 49. (formerly) Frosty the Snowman (since omitted) |
| 15. Four Little Kittens | 50. The Twelve Days of Christmas |
| 16. The Three Little Pigs | 51. Richard Scarry's Christmas Mice |
| 17. The Very Best Home For Me | 52. The Curious Little Kitten's First Christmas |
| 18. Little Red Riding Hood | 53. Disney's Aladdin |
| 19. Four Puppies | 54. Disney's Beauty and the Beast |
| 20. Tawny Scrawny Lion | 55. Walt Disney's The Prince and the Pauper |
| 21. Walt Disney's Pinocchio | 56. Walt Disney's 101 Dalmatians |
| 22. The Three Bears | 57. The Tale of Peter Rabbit |
| 23. | 58. When Bunny Grows Up |
| 24. I Can Dress Myself | 59. The Velveteen Rabbit |
| 25. Jack and the Beanstalk | 60. Bunny's New Shoes |
| 26. Big Bird's Busy Day | 61. Natasha's Daddy |
| 27. We Like Kindergarten | 62. Grover's Mommy |
| 28. My Little Golden Book of Sounds | 63. Count to Ten |
| 29. Walt Disney's Peter Pan | 64. Shake a Leg |
| 30. Walt Disney's Dumbo | 65. Grover's Own Alphabet |
| 31. Welcome to Little Golden Book Land | 66. First Times |
| 32. Poky Little Puppy's Special Day | 67. Monsters Come in Many Colors |
| 33. Walt Disney's Mickey's Christmas Carol | 68. Grover's Guide to Good Manners |
| 34. Walt Disney's Santa's Toy Shop | 69. The Night Before Christmas |
| 35. Baby's Christmas | |

On the back of each card the titles and numbers in the basic set are listed. When there were 60 titles, No. 49 was given to “Frosty the Snowman”, with diamonds preceding and following the title. Now, the card which lists titles through No. 69 omits No. 49. But the title has been issued as Life Savers III.

Although each book carries copyright dates, some more than one, extending back as far as 1937, and as far forward as 1992, and some copyrights for illustrations, the dates seem to have little to do with dates of issuance of these titles in this format. I have therefore not wasted space on dates. Deciding when these were issued falls to someone smarter than I! Now comes the fun part. No matter whose advertising appears, the publisher for all of them is Western Publishing Company of Racine, Wisconsin.

I have two titles issued for ‘Andes Candies (Nos.7 and 9 of the basic set), identical in all respects, but these carry advertising for Andes Candies. On the back cover they say, “Free with the purchase of one box of Andes Candies”. I do not know how many titles were issued thusly.

Original Editor’s note: these are ‘The Curious Little Kitten Around the House’ and the ‘Fuzzy Duckling’.

I have a “Disney’s Beauty and the Beast”, circa 1991, which was issued on a card with a plastic figurine of ‘Beauty’. It is 2 ½” x 2 ½”, with a flexible colored pictorial wrapper (different Disney illustrations than No. 54 of the basic set). I have “Scuffy the Tugboat”, a Little Little Golden Book, numbered 3(the basic set is No. 5). This one is slightly smaller, 2 9/16” x 2 ½”, and is bound with flexible wrappers.

Life Savers has issued Golden Books with their Christmas time book form containers holding rolls of Life Savers candies. They say on the back, “Life Savers Presents a Golden Book to decorate your tree. Use hole (die cut but not punched out) provided for ease of decorating. Collect all 4”. They are 2 11/16” x 2 7/8”, with stiff colored pictorial boards, lighter in weight than the basic set, with the Life Savers logo on front and back covers. These carry Roman numerals on the front cover, and the same illustrations as the basic set. These are the ones I have (there may be more):

- I. ‘Rudolph the Red-Nosed Reindeer’, (basic set No. 37)
- II. ‘The Nutcracker, (basic set No. 45)
- III. ‘Frosty the Snowman’, (basic set No.49)
- IV. ‘The Night Before Christmas’, (basic set No. 69)
- V. ‘The Twelve Days of Christmas’, (basic set No. 50)
- VI. ‘Walt Disney Productions’ Mickey’s Christmas Carol’, (basic set No. 33)

And then there are the ubiquitous Hardee’s giveaways. They are Little Golden books, identical with the basic set, except where noted, but without front covers numbers. On the back cover they say, “Collect all 4 Hardee’s Little Little Golden Book Children’s Meals”, followed by the four titles. So far three groups of four titles have been encountered. The most interesting thing about them is that seven of the twelve are not included in the basic set. The three groups of the four are:

- ‘Little Red Riding Hood’, (basic set No.18)
- ‘The Pokey Little Puppy’, (basic set No. 1)
- ‘The Three Little Pigs’, (basic set No. 16 with more extensive front cover illustrations)
- ‘The Little Red Hen’, (basic set No. 5)

- ‘The Three Bears’, (basic set No. 22)
- ‘The Little Red Caboose’, (not in the basic set)
- ‘Old Macdonald Had A farm’, (not in the basic set)
- ‘Three Little Kittens’, (not in the basic set)

THOUGHTS ON COLLECTING BOOKS AS WORKS OF ART, ARTISTS' BOOKS:

By Peter Thomas

Editor's Note: This is the fifth installment of Peter's essay on 'Collecting Books as Works of Art'. Previously he has discussed an overview of the book components and more specifically the 'cover' as well as 'paper' and 'text', all in excellent detail.

Before I go any further in my discussion of collecting books as works of art I want to discuss the term 'artists' books'.

Books that are made as works of art, in contrast to books that are made to convey or store information and imagery, are commonly called 'Artists' Books'. What exactly is an artists' book? This question does not have a simple answer. Even if it were only, "What is a book?" the question would not be any easier to answer. This is because the word "book" is regularly used to imply both the content and the object itself. It is not unusual for a person to say, "I wrote a book," and by that mean they wrote something to be printed in a book, rather than actually writing the words of a story in a book. And likewise it is not unusual for a person to say, "I made a book," when they have bound a blank book that has no words or images inside. The concept of 'bookness' is not as simple as it may seem.

When the word "artist" is added to the word "book" the result becomes even more complex. What is art? The question has been argued, discussed, and dissected for centuries. As is the case with the term 'book', the definition of art changes, and often depends on whether the process or the product is being considered. For example, cooking can be an art, but the meal created might not be a work of art.

The term 'artists' book' crept into common usage sometime in the late 1980s. Before then, it was more commonly used to describe books with illustrations by famous artists than books created specifically as works of art. In the same way that the first cars were called horseless carriages and radio was called the wireless, the phrase "artists' books" described the medium and product in terms of objects that already existed. There may be a better name, but so far there has been no agreement on what it might be. At least there is agreement on where to put the apostrophe; it is placed after the "s" so that these art works are books made by artists not books belonging to artists.

This short digression into the definition of the term 'artists' books' has delayed my promised discussion of sequence which will now appear in the next installment of this series of essays discussing the things I think about when collecting books as works of art. 📖

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E-mail: peteranddonnathomas@cruzio.com or www2.cruzio.com/~peteranddonna/

"Dreams are the bright creatures of poem and legend, who sport on the earth in the night season, and melt away with the first beam of the sun which lights grim care and stern reality on their daily pilgrimage through the world."

- Charles Dickens

The ABC's of Children's Miniature Alphabets: by Gail Curry

Little children are fascinated with the “smallness” of miniature books. There is something very special and almost magical about them. This fact was clarified for me the last time we visited our four year old grandson. While showing us his latest cache of treasured possessions, he picked up the little Andrews McMeel *Tiny Tomes Golf* book. It was a joy to see the delight in his eyes as he showed it to us.

Little ABC books are no exception. They combine appealing subject matter with a variety of alphabet letters and frequently pictures - all delivered in an easy to hold format. These books afford the opportunity to take the first steps in learning to read. Between the earliest miniature paddle-shaped hornbooks of the 16th century to Margaret Challenger's latest calligraphic alphabet, is a broad spectrum of interesting, sometimes amusing, and many times artistic miniature ABCs. Children enjoy them all, even those not intended for them.

Alphabets, ABCs or abecedarians, as they are sometimes called, may be themed as in alphabets of birds or animals, or they may tell a story such as in *Nasty Nancy & Her Cat* (Mermaid Press, 1962) - in which case a very horrid story. Some alphabets have one or two rhymed verses or couplets for each letter.

The hornbook was the first miniature alphabet for children. Popular in England as early as the 16th century, these little (many under three inches) paddle shaped pieces of wood were covered with a piece of paper or vellum printed with the alphabet and sometimes also a cross and the Lord's Prayer, and the whole covered with a transparent piece of animal horn for protection. These lasted into the 19th century. While not many have survived, Juniper Von Phitzer published an exquisite example of a hornbook, *An American Hornbook*, in 1995, was made from mahogany it measures 3” x 2 ½” and has the alphabet in upper and lower case on parchment.

One of the earliest miniature books containing the alphabet is *Tom Thumb's Play-Book: To teach Children their Letters as soon as they can speak* Imported from England and published by A. Barclay in Boston in 1761 as the *Prentice's Token*, it was the work of Isaiah Thomas while working as a printer's apprentice. Measuring 3” x 2”, the letters of the alphabet are printed in large Roman capitals. It includes the rhymes *A Apple Pie* and *A was an Archer who shot at a Frog*.

Mention should also be made of *The New England Primer*, first printed by Benjamin Harris in England in 1690, and reprinted many times in both America and England. One of the more interesting miniature reprints is *The New England Primer ABC* published in New York by the Triptych Press with a Preface by Wilbur Macey Stone. The volume from which this 1930 edition was reprinted was originally issued in 1793 by J & M Robertson, in Glasgow, and was the only copy to use an overcut or a rhyme printed over the usual woodcut and the rhyme or couplet below. The source of the overcut rhymes is unknown. It is one of my favorites.

Another early miniature alphabet is the first volume of John Marshall's *Infant's Library* printed in London in 1800. This is the most desirable of the 16 volumes which comprised this set, housed in a charming pictorial box. Measuring 2 ¼” x 1 ⅞”, the rectos of each page have a large 72 point



capital letter, with the versos an oval woodcut with 14 point caption. The cuts illustrate one syllable words, i.e. bird, cat, dog, etc., with the exception being the three syllable pi-ge-on!

Another favorite is the popular 19th century *Kate Greenaway's Alphabet* published in London & New York by George Routledge in 1885. Measuring 2 5/8" x 2 3/8" with yellow glazed pictorial boards and green spine, each page has a charming color illustrated letter by Kate Greenaway and no text. The genesis of this book is quite interesting. It is actually a re-issue of the 1884 *Mavor's English Spelling Book*, which failed to sell as a textbook. Edmund Evans, the printer, was instrumental in re-issuing the alphabet letters alone in a small format as a tremendously successful gift book.

The renowned firm of David Bryce in Glasgow published *My Tiny Alphabet* ca. 1900. It was comprised of two alphabets: *Tiny Alphabet of Animals* and *Tiny Alphabet of Birds*. Measuring only 1 1/2" x 3/4", it contained one color illustration for each of the letters. At the time, it was considered to be the smallest color illustrated book.

Moving on in the 20th century, the British published book, *ABC Alphabetical Railway Guide* was reproduced in exact facsimile for the Queen's Dolls' House Library in January, 1929. It measures 3/4" x 1/2" and is in light brown wraps. The text has been photographically reduced to a point that much is illegible. Still, it is rare.

One of the smallest alphabets, *ABC for Tiny Schools*, was published by LA's Dawson's Book Shop in 1975. It measures only 11/16" x 9/16" and is in red leather with gilt spine title (A B C). It has an illustrated title page and each letter is in black script. The *A Apple Pie* rhyme is used opposite each letter.

The latter half of the 20th century witnessed a proliferation of miniature book presses with the greatest increase in the last two decades. The focus of the work was on the collector, with artistic quality very important. Several published alphabets. Among these was Norman Forgue's Black Cat Press in Chicago. Worthy of note is *The ABCs of Baker Street, A Guide to the Holmesian Habitat* by Dee Snyder published in 1983 with a Preface by John Bennett Shaw. My copy is 2 13/16" x 2", bound in gilt maroon pyroxylin with 98pp. It is a well researched alphabetized guide to the items that might be found in the rooms at 221B Baker Street.

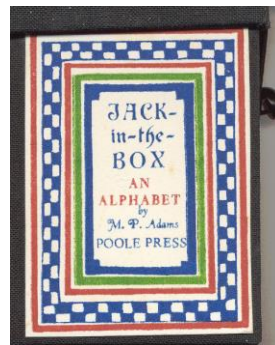
Jo Ann Reisler published *Alphabetarium* in Vienna, VA in 1982. This 2 1/2" x 2" slip cased book is an animal themed alphabet with wonderful wood engraved illustrated letters by Sarah Chamberlain printed letterpress one to a page, one side only, accordion fold.



At about the same time, Figment Press of Mill Valley, CA published the splendid *A Whimsical French Alphabet* in 1983 in an edition of 50 copies etched with aquatint, printed intaglio and hand colored by Dianne Weiss, it measures 2 1/8" x 2 3/8".

The Poole Press *Jack-in-the-Box: An Alphabet* has a unique pop-up design and was illustrated, printed and bound by publisher

Maryline Poole Adams in 1991 in Berkely, CA. Measuring 3" x 2 1/4", the alphabet pages are within a checkerboard box that is secured at the top. When opened, a zany clown pops up and the pages may be turned. Illustrations are blue & white with one letter to a page. It is a themed alphabet with all letters referring to Jack, i.e. "L" Jack-o-lantern and "N" Jack be Nimble. Poole Press has also published the very attractive



A Christmas Alphabet in 1984 and the elusive 3 volume *Alphabet Shoes, Hats, Bags* in 1988. *Christmas Dinner, an ABC Advent Calendar* published in 1997 has a pop-up house with windows that open to reveal the foods.

Previously mentioned Juniper Von Phitzer (*An American Hornbook*) is the press of Lloyd L. Neilson of San Francisco. The very first book of this press was the 1985 *A Latin Abecedarian*. Measuring 2 3/8" x 2 7/8", it is bound in gilt maroon leather with a large A on the front and Z on the back cover and all edges gilt. The left pages have a large red alphabet letter, with the facing pages a Latin phrase, English translation and the Roman author's name. Robert Hanson, in the Introduction to his excellent bibliography of this press, states that "The press's intention is always to create a minuscule object of beauty. That is the first consideration. Beauty is combined with a text of interest producing a compact, charming, and aesthetically irresistible book." Juniper Von Phitzer also published *Animal Parade* in 1995. Fourteen accordion fold pages open to a panoramic ABC with maroon woodcuts of animals incorporating letters done by Marcie Collins. This zany alphabet is bound to please all ages.

The miniature book renaissance continues into the 21st century. German typographer Joshua Reichert's *Picture Alphabet* aka *The Smallest Book in the World*, was published in 2001 by Die Gestalter in Leipzig. Measuring just 2.4 x 2.9 mm, each of the 26 pages in this book has a colorful letter of the alphabet. Special machinery and tools were created in miniature to enable the book to be published in the usual way, and thus be called "the world's smallest book in a published edition." It was issued under a protective magnifying glass within a mahogany box.

Elizabeth Whitehouse is a bookbinder, publisher, author and bookseller. Her Miniscula Press in Corning, NY published *An Alphabet of Alphabets* series of miniature books, with one book for each letter. Approximately 1 inch square, each book is cloth bound and in a dust jacket. I have seen *B is for Book*, published in 2003, which has 26 lower case letters in purple with four lines of unrelated words on the facing page. Whitehouse is probably best known, for the world's smallest bookshop, 6' x 10', which she designed, built and operated from 1993 to 1996 in Corning, NY.



Pixie Press's *ABC of Insects* by a.r. mason (sic) is an excellent example of a themed alphabet. Measuring a small 1 7/8" x 1 3/16", with blind-stamped blue boards and 55 pages, it features a graphic black & white insect on the facing page of each letter. If you like insects, this is a must see!

Finally, calligrapher Margaret Challenger has created several alphabets including *An Alphabet Story* and *Ornamental Verses* in 2000, and *A Christmas Alphabet* in 2001. The latter was limited to 20 copies triangular in shape, and bound dos-a-dos. It opens to 2 3/4" x 2 5/8" pages, each with 2 alphabet letters and 2 Christmas words for each letter. She recently re-issued this book in an edition of 20 copies.

These are just some of the highlights. Each book is special in its own way and sure to please children and the child in each of us. 📖

Editor's Note: Gail is a miniature book collector, bookseller, and publisher, her contact information is Gail Curry Books, 12016 Ballentine, Overland Park, KS, E-mail: curry.gail@att.net

"Have a heart that never hardens, and a temper that never tires, and a touch that never hurts."
- **Charles Dickens**

CHILDREN'S BOOKS AT the LILLY LIBRARY:

By Cherry Williams

The Lilly Library has long focused on collecting children's materials. Children's books and children's literature was a special collecting interest throughout J. K. Lilly's career and while he did not collect miniatures per se, he did seek out the masterpieces of juvenile literature as avidly as those of adult literature. Today, the Lilly Library holds nearly 10,000 children's books, most of them from the Elisabeth Ball collection which came to the Library in 1983. Although the emphasis of the Ball collection is on English language books of the 18th and 19th centuries, it also includes a large number of 20th century books and representative works in French and German. Importantly for our purposes here, it also includes thumb Bibles and miniature libraries. In total, the Lilly holds two hundred and seventeen Thumb Bibles in the Adomeit and Ball Collections combined.

For centuries, the most important single reason for learning to read was to receive religious instruction. Primers taught children to read as well as the rudiments of their faith, while in Western societies, the Bible was published in a variety of formats specifically intended to appeal to children. Thumb Bibles are a particularly appealing genre of religious texts.

While the exact origin of the term "Thumb Bible" is unknown, Ruth Adomeit, in her work, *Three Centuries of Thumb Bibles: a Checklist*, argues for a connection to Charles Stratton, the famous midget known as General Tom Thumb. Also known as "petit Poucet" in France, Adomeit documents the existence of an undated, French Bible from the very early nineteenth century with the title of *Bible du Petit Poucet* or Tom Thumb's Bible in translation.

Thumb Bibles, which date from the mid-to-late seventeenth century, are not really Bibles, but are generally small format summaries, paraphrases, or synopses of the Bible, in prose or verse, which contain a condensed version of either or both the New and Old Testaments.

Why the abridgment? Adomeit, quoting from the preface to an English juvenile of 1822, *Pocket Bible, for Young Masters and Misses*, notes:

But the Bible, as generally printed, is too large a volume for the comprehension of young children; therefore...the following Abridgement has been compiled, in which the utmost care has been taken not to omit any material event, nor pervert in anywise the doctrines contained in the inestimable treasure.

The Ball Collection contains two important early exemplars of Thumb Bibles: *The Bible in Miniature, or a Concise History of the Old & New Testaments*, London: E. Newbery, 1780 which has been described by Adomeit as probably the best-known miniature bible and the one that is represented by the largest numbers of surviving copies. This Thumb Bible was published by Elizabeth Newbery, a member of the well-known English publishing firm. (BS408 .B582 1780) and a copy of the *Verbum Sempiternum. The Third Edition with Amendments*. Boston: N. Proctor, 1765. Only two inches high, this tiny volume is one of the earliest surviving American Thumb bibles. (BS408 .A1)

However, the Lilly's earliest edition of the *Verbum Sempiternum*, is held in the Adomeit collection. First published in 1614 with the title of *Verbum Sempiternae*, this popular miniature contained rhymed versions of the books of the Bible written by John Tyler (1580-1653). Tyler was a prolific writer and is known to have produced 150 separate works. His version of these rhymed Bibles was reprinted many times, occasionally with some slight alterations, well into the nineteenth century. The Lilly copy dates from 1631 and its catalog description is below:

Verbum Sempiternum. London: Printed by J.B., 1631.

[160] p. ; 34 mm. (64mo in 16s)

"Epistle" and "To the reader" typesigned at end: I. Taylor.


Printed by John Beale, cf. STC23811.7.

Signatures: A-E¹⁶ (E16, blank).

Library copy imperfect, collation verified in Adomeit; lacks A1, A16, C7-10, C15. New Testament not present.

Bound in contemporary maroon skiver. (BS408 .B9)

Adomeit comments that the "*Verbum Sempiternum* and *Salvatore Mundi* were so well-known...that the word 'Verbum' alone is commonly used to mean a Thumb Bible."

While I've included the Lilly Library IUCAT call numbers for these works, we have many other contemporary miniature children's books such as these delightful examples of *The Tiny Golden Library*, fairy tales, coloring books and Cracker Jacks *Encyclopedias of the Wonders of the World* that are not yet cataloged but can still be located by contacting one of the Lilly Library reference librarians. 

Editor's Note: Cherry Williams is the Curator of Manuscripts at the Lilly Library, University of Indiana , 1200 East Seventh Street, Bloomington, IN 47405, E-mail: chedwill@indiana.edu

MEET THE COLLECTOR:

By Twyla Racz

One Christmas in the 60's, I received, as a gift my first two miniature books: Robert May's *Rudolph the Red-nosed Reindeer*, 'Schori Press', 1964) and *Ali Baba and the Forty Thieves* (Black Cat Press, 1962). I loved them but thought that was it. At this time I was living in Arizona and my sister in California and during one visit we went to Dawson's Book Shop. This must have been the trigger for them to send me their Miniature Book Lists. For some years they were my sole source until Alla T. Ford discovered me and sent me her books. Imagine my surprise when I attended my first Conclave and saw all the actual miniature books. I marvel at all the innovative ideas shown by the current artists. I may be, however, one of the few who has no desire to publish a miniature book.


My biggest regret as a collector is that I was unable to take advantage of the invitation to join the group in Tipp City but had to wait until Skokie, IL which was the 5th MBS Conclave. Since then I have attended all but one and have found each to have a special characteristic. I certainly would never have traveled to some of the places if it hadn't been for the Conclaves.

Collecting interests were not specialized at the beginning and although now I concentrate on Christmas (along with others) and cats I still purchase anything that strikes my fancy and is affordable. For some years miniatures competed with other collections: cookbooks, children's books and especially depression glass. But that's all over. Cookbooks have gone to libraries, children's books to relatives, and I completed my glass pattern.

I was never fortunate in visiting Louis Bondy's bookshop. My London visit turned out to be a few days after his death. He referred to the micro "smallest books" as fly-specks and at one time I had one. Only one day when I went to show it the box was empty. I decided to forgo fly-specks. When I started collecting it was long before e-mail and the Internet so transactions were by mail or

phone and I quite often lost out on requests. An example is *Nasty Nancy & Her Cat* by Fridolf Johnson, Mermaid Press, 1962. Original price \$6, my price paid years later, \$200. Good thing I didn't remember original price.

While I have many books I'm fond of, *Rudolph the Red-nosed Reindeer* is the one that's special to me. Not only was it a first acquisition and about Christmas, it was very well designed. In regard to 'Ali Baba' I was either told or I read that the publisher was unhappy with the book and withdrew the copies. I've been unable to verify this so if it's really true I'd like to know, not that I'm parting with the book either way.

I've enjoyed being a member of the Miniature Book Society and have met so many interesting people. In fact it's through the MBS that Joan Knoertzer and I met and we live in neighboring towns. Sadly many of the founders are either no longer with us or are unable to attend the annual Conclave. But we are getting new members. I would recommend to new collectors that they join MBS, subscribe to *The Microbibliophile*, and, if funds permit attend the Conclaves. If none of this is possible at least read the website, mbs.org. You'll learn and enjoy! 

Editor's Note: Another great story about miniature book collecting and a miniature book collector. If you have some information about 'Ali Baba' Twyla and I would love to hear about it. Twyla's contact information is 1205 Roosevelt Blvd., Ypsilanti, MI, 48197-2119, E-mail: tracz@emich.edu

FROM THE PUBLISHER'S OLD FARMHOUSE:


This note comes as a reminder to the readers and their ilk that I am still sorting and cataloguing Jon's large collection of miniature books and related materials such as reference books, bookcases, display cases, book ends, and ephemera. Presently, to coincide with the theme of this issue of *The Microbibliophile*, I have compiled a list of children's books from all genres. If you would like to peruse a copy please send me an e-mail request at: oldfarmhouse@myfairpoint.net. If you do not have Internet capabilities you may call (802) 773 – 9695 to request a copy via USPS.

In addition to the list above, I also have a short list of Mark Twain related miniatures. This small group is being offered because of the ongoing articles written by Mr. Gerry Bartholomew. Over the past few issues he has shared his passionate interest in this icon of American authors.

Next, from my distant past, I vaguely remember a show entitled "That Was The Year That Was" and 2011 certainly was one of those memorable years although not necessarily for the better side of Mother Nature (or mankind). As I wish you all a very "Happy New Year" I am hoping for a gentler side of Mother Nature and a kinder, more generous side of mankind.

Lastly, a warm thank you to everyone who has sent kind remarks about Jon and shared memories of their meetings with him. I know many of you held a special place in his heart. Jon's health, because of the damage to his brain, continues to decline and it is a painful process to witness. However, my spirits are buoyed by all the warm wishes and memories you share.

With a Happy New Year wish,

Sherry Mayo 


MINIATURE BOOK SOCIETY: Traveling Exhibit Location Information

The Miniature Book Society has an outstanding traveling miniature book display that is available for display at your local library, school, or organization. You can get a sneak preview of the display by visiting the MBS website: www.mbs.org. If you would like to provide information about hosting the exhibit please contact Jim Brogan at jbrogan1@verizon.net.

Between November 2011 and February 2012 the exhibit will be on display at the Panama City Public Library, Panama City, Florida, Contact information: Bettina Mead, Marketing Director, The Northwest Regional Library System, e-mail: bmead@nwrls.com.

Beginning February 15, 2012, the MBS Exhibit will be visiting the University of Alabama, Gorgas Library, 711 Capstone Drive, Tuscaloosa AL 35487

July 1 – August 24, 2012, Asheville BookWorks, 428-1/2 Haywood Road, Asheville NC 28806 contact information: (828) 255-8444, laurie@ashevillebookworks.com, www.ashevillebookworks.com

Check the MBS website (www.mbs.org) for additional exhibit information. 

GET THE INK READY: Start the Presses

Stephen Byrne, publisher of 'The Final Score' has let us know that he is working on a new miniature, a humorous little piece by Thomas Hood describing the nature of an Irishman, no publication date announced as yet but we will let you know as soon as we hear about the details. E-mail: sb@finalscore.demon.co.uk


Muriel Underwood, publisher of 'Miscellaneous Graphics', has another wonderful miniature book available:

Flora's Gift, by Dan Crawford, a short story for Spring and flowers, illustrated by Muriel, we will review this in the March/April issue to coincide with the first vestiges of Spring.

Contact Information: Muriel Underwood, 4431 N. Monticello Avenue, Chicago, IL, 60625-5943, E-mail: miscgraphics@att.net

Tony Firman, publisher of the 'Plum Park Press' has announced he is planning a release of his next new miniature book, *Last Poems*, by A.E. Housman, released in December of 2011. The book consists of 80 pages, bound in a dark green buckrum and includes a dust jacket as well. The edition includes 12 copies \$35 each plus postage. Contact Tony Firman Bookbinding, PO Box 507, Hazlet, TX 76052, E-mail: tonyfirman@earthlink.net or www.tonyfirmanbookbinding.com

Jody Williams, publisher of the Flying Paper Press has a new book offering, *Relative Remains*, check out her ad on page 44 of his issue, Contact E-mail: jody_williams@mcad.edu or www.flyingpaperpress.com

Additional information to be included as it is available. If you are publishing a new miniature please let us know the details so we can share a notice with everyone. 

LOOKING BACK, 1954:

By Julian I. Edison

In the November issue of this publication, I was intrigued with an article about looking back again on some old miniature books and their prices. There followed a list of some books that appeared in a catalogue of Henry Hurley Books of Westmorland, New Hampshire in 1994. So I thought readers might like to see what some miniature books were offered back in 1950s by Louis Bondy.

Bondy was the world's leading authority on the subject until his death in 1993. He was also the author of the most comprehensive book in 1981 entitled *Miniature Books-- Their History from the Beginnings to the Present Day*. The dust jacket for this book has this to say:


"... For nearly sixty years he has collected, bought, sold and studied these little miracles of the art of printing, as he calls them..."

"Born in Berlin in 1910, the son of a well-known journalist, he went to the Technical University there, and then worked in Geneva, Paris and Madrid before settling in London in 1936.

"Over the years he had been gathering rare and interesting books, especially miniature volumes of which he had been an enthusiastic collector ever since he saw some in a bookshop as a child. In 1946 he opened his own antiquarian bookshop in London, and soon became known to dealers, collectors and librarians throughout the world. Since then he has issued more than ninety catalogues of fine and rare books for sale, nearly all of them containing a substantial number of miniature items; and he has, by lectures, articles and personal contacts, communicated to countless others the fascination that these little treasures have for him."

His catalogues began about 1947 with rare books in many fields, including sections on Africa, Art, Bibliography, Eastern Europe, Children's books, Emblem books, French, German, Spanish and Italian Literature, Incunabula, Military, Music, Science and Theatre, among others. One of his first catalogues that had a separate section for miniature books was Catalogue 32, in 1954. Included in this article is a facsimile from that catalogue. Prices were in pounds and shillings in those days, so that L 2/10 means two pounds, 10 shillings, and 21 shillings equals one pound.

To confuse you further, the conversion rate into the present day dollar equivalent using the historical rate of inflation as the measure would mean that one pound in 1954 would be worth about 31 dollars in 2011. So, L 2/10 then would amount to about \$78 today. Even on that scale the prices in 1954 were quite low. Probable reasons for the low prices then are that in the 1950s the collection of miniature books did not have the interest, knowledge or world-wide passion that it has today.

JIE 11/20/11 

Editor's Note: So as to give you a good readable image we have reproduced a 'full page' of the Bondy Catalogue 32 on the following pages for your perusal. Prior to 1971 when the monetary system was decimalized in Britain, 12p (pence) = 1s (shilling), 21s = 1 £ (pound)

No. 32

1954



Item No. 438

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MINIATURE BOOKS—continued.

- 370 **Cicero** (M. Tullius) *De Officiis libri tres; Ex Officina Plantiniana, Raphalengii* 1606. Cont. diced calf, corners and spine neatly repaired, corner of last leaf of index torn off, otherwise an excellent copy, $2\frac{1}{2}$ by 2 inches, a beautifully printed and very rare early miniature book £8/10/-
Not in NARROW or in MIKROBIBLION.
- 371 **Corneille** (P.) *Chefs-d'oeuvre de. Portrait.* 5 vols in one; *Dessert, Liège et Paris*, n.d. (ca. 1820). Cont. red morocco tooled and gilt, gilt edges, $3\frac{1}{2}$ by $2\frac{1}{5}$ inches, $1\frac{1}{2}$ inches thick, a charming little volume £2/10/-
Bibliothèque portative du voyageur.
- 372 **Crowther** (Alice, *Selected by*) *Golden Thoughts from Great Authors; Bryce, Glasgow, N.D. (ca. 1900).* Orig. coloured and glazed tartan boards, silk spine, $1\frac{1}{2}$ by $\frac{7}{8}$ inches £5/10/-
A tiny anthology of great charm.
- 373 **Horatius Flaccus** (Quintus) *Opera.* LARGE PAPER EDITION; *Gulielmus Pickering, Londoni*, 1824. Full crimson crushed red morocco extra, finely tooled and gilt, inside dentelle, binding signed by Belz-Niedrée, top edge gilt, $4\frac{1}{8}$ by $2\frac{1}{2}$ inches, A BEAUTIFUL COPY £5/5/-
Pickering's famous miniature Horace in the scarce large paper edition, uncut, with engraved portrait and frontispiece, printed in C. Corall's wonderfully neat minute type.
- 374 **Infant's Library (The) Book Four; John Marshall, London, N.D. (ca. 1805).** Orig. cream boards, paper labels on sides, neatly re-backed, $2\frac{1}{2}$ by 2 inches £2
The 13 delightful engravings show objects of daily use includ. a tea urn, a table, a lamp, an ink well, a harp, a telescope, etc.
- 375 ——— The same volume, a slightly earlier issue (ca. 1800), Orig. pink boards, $2\frac{1}{8}$ by $1\frac{3}{4}$ inches £2/10/-
- 376 **Infant's Library (The) Book 6; John Marshall, London, N.D. (ca. 1805).** Orig. grey boards, coloured labels, $2\frac{1}{2}$ by 2 inches £2/2/-
Attractive plates of a naval fortress, two boys coming from school, a fountain, etc.—Some of the impressions are rather faint.
- 377 **Infant's Library (The) Book 11; John Marshall, London, N.D. (ca. 1805).** Orig. grey boards, one edge slightly worn, neatly re-backed, orig. coloured labels on sides, $2\frac{1}{2}$ by 2 inches £2
The 13 plates show delightful scenes, a youngster fishing, a summer house on a river, a rider at a turnpike, a soldiers' camp, etc.
- 378 **Infant's Library (The) Book 15; John Marshall, London, N.D. (ca. 1800).** Orig. cream boards, coloured labels, $2\frac{1}{2}$ by $1\frac{3}{4}$ inches £2/10/-
The engravings of exceptional charm show children sailing a toy boat, a gardener, a dairy-maid milking a cow, a hunter with his dog, a girl filling her pail in a river, etc.
- 379 **London Almanack for the Year of Christ 1781.** Folding plate of the Stationer's Hall. *Engraved throughout.* Cont. red morocco, very finely tooled on both covers with delicate foliage and flower design, cornucopia in the centre of each cover, metal clasp, $2\frac{1}{2}$ by $1\frac{1}{2}$ inches, an especially attractive copy £5/5/-
- 380 **London Almanack for the year of Christ 1793.** *Folding plate of the New House of Correction for Middlesex, engraved throughout;* Cont. morocco, richly tooled in gilt with inlaid stripes of black and red morocco, slight traces of wear, $2\frac{1}{2}$ by $1\frac{1}{2}$ inches £2/2/-
- 381 **London Almanack for the Year of Christ 1794.** Folding plate of the Coal Exchange. *Engraved throughout.* Cont. red morocco, inlaid with blue and dark green morocco, in the centre a square quartered into 4 smaller squares, showing an elegant bird in flight, two bees and a hen. The top panel of the binding shows another bird in flight, the lower panel a puppy dog. In similar slipcase, the latter somewhat worn and darkened, a very fine example of miniature binding, $2\frac{1}{2}$ by $1\frac{1}{4}$ inches £5/5/-
- 382 **London Almanack for the Year of Christ 1794.** *Folding plate of the Coal Exchange. Engraved throughout;* Cont. green morocco, nicely tooled and gilt, oblong, $2\frac{1}{2}$ by $2\frac{1}{2}$ inches £2/2/-
This almanack has an unusual shape, as each page is formed of two pages of the calendar, thus showing the engraving to greater advantage, but increasing the size of the book.
- 383 **London Almanack for the Year of Christ 1846.** *Folding plate of Richmond Hill;* Orig. black stiff wrprs., $2\frac{1}{2}$ by $1\frac{1}{2}$ inches £1/5/-

HOW DO I FIND IT?

By Cherry Williams

In 1996, the Lilly Library was honored to become the repository or home to the Ruth Adomeit collection of approximately sixteen thousand miniature books, both manuscripts and print, as well as the reference materials, books, correspondence, articles, photographs, and other papers which Miss Adomeit accumulated over a lifetime of collecting. As noted by Janet Rauscher in her chapter dedicated to Adomeit in *The Islamic Manuscript Tradition*. (Bloomington: Indiana University press, 2010), “Ruth Adomeit [was] a seasoned collector and accomplished scholar [with a] deep and lasting impact on the field of miniature books.”

In addition, the Lilly Library also became the legal repository of the archives of the Miniature Book Society in 1996. The archive includes not only the files and records of the business activities transacted by the organization but also the entries and papers relating to the annual miniature book competition and traveling exhibition which is sponsored by the organization.

Although these rich and deep collections have a wealth of information available to scholars and general researchers available online, it may take a process similar to peeling an onion in order to find them all! One of the purposes of this article is to help identify links or resources available on the Lilly Library Website which will help readers navigate more efficiently to find the information they’re seeking. For many of you, this is not new information but for others, hopefully, once you land on the Lilly’s home page, the **bold headings** in this article will provide you with a path from page to page. However, I’ve also included the URL links (unfortunately often lengthy) just in case.

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THE LILLY LIBRARY
The rare books, manuscripts, and special collections
library of the Indiana University Libraries, Bloomington

News & Events
[\[Full Calendar\]](#)

Event: Annual Meeting of the Friends of the Lilly Library, Lilly Library, November 17, 5pm

Exhibition: James I and the English Bible, Main Gallery, October 17 through December 21, 2011

Online Collection: At War and At Home: Monroe County Timeline 1855-1875—A Digital Collection of Our County's Civil War History

News: Lilly Library announces publication of *Gliding the Lilly: A Hundred Medieval and Illuminated Manuscripts in the Lilly Library*

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Recent posts from the blog: LILLY LIBRARY NEWS & NOTES

Experimental film on female mysticism
Hildegard Keller, professor of Germanic Studies and Medieval Studies, presents *The Ocean in a Thimble*, an experimental journey through the works of four extraordinary women who have a fictive encounter beyond time: Hildegard von Bingen (1098-1179), Mechthild von Magdeburg (1208-1282/94), Hadejewich (13th century), and Etty Hillesum (1914-1943). The film will be presented in German, with [.]

Emma Lazarus: Poet of Exiles
Opening Wednesday, October 26th at the Museum of Jewish Heritage in New York City, is an exhibition celebrating the life and work of poet and activist, Emma Lazarus, author of the poem affixed to the base of the Statue of Liberty: "Give me your tired, your poor, your huddled masses yearning to breathe free..." This [.]

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The **home page** of the Lilly Library, located here: <http://www.indiana.edu/~liblilly/index.php>, is your starting point:

From there, users can navigate to **general descriptions** of a collection, such as the **Adomeit II** collection by clicking on the **Manuscripts** hyperlink under the **Collections** heading here: <http://www.indiana.edu/~liblilly/lilly/mss/index.php?p=adomeit2>

The general description will include information such as a brief biographical sketch of the creator of the collection, the range of dates of the materials found in collection, when the Lilly acquired the collection, how many items are in the collection and any related collections.

To the right of this general introduction to the collection, readers will often find links to an **inventory** of the materials such as this one for **Adomeit II**: <http://www.indiana.edu/~liblilly/lilly/mss/index.php?p=adomeit2inv>

Inventories may be very detailed, including a description of how the materials have been organized into series such as correspondence, photographs, books, etc. and may contain descriptions of individual items in a collection. Inventories were often created by repositories or archives before EAD or encoded archival descriptions were available.

Secondly, a visitor may find a link to a **Finding Aid** or **encoded archival description (EAD)** such as the **Adomeit II finding aid**:

http://webapp1.dlib.indiana.edu/findingaids/view?doc.view=entire_text&docId=InU-Li-VAA1232

Encoded archival descriptions or finding aids, originated in 1993 at the University of California, Berkeley. Developed by the Society of American Archivists and the Library of Congress, the original goal was to create a standard for describing collections held by archives and special collections. Such a standard would enable museums, libraries, and manuscript repositories to list and describe their holdings in a method that would be machine-readable and easy to search, maintain, and exchange. Since its inception, many special collections and archives have adopted it.

An encoded archival description or EAD record is similar to the **MARC** standards for describing regular books. A **MARC** record is what you will find when you search your library's online catalog, such as the **IUCAT** record for the **Adomeit II**:


<http://www.iucat.iu.edu.ezproxy.lib.indiana.edu/uhtbin/cgiirsi/ISvDH2aBIG/B-WELLS/186951583/5/0>

or this link to a MARC record describing a thumb Bible collected by Ruth Adomeit: <http://www.iucat.iu.edu.ezproxy.lib.indiana.edu/uhtbin/cgiirsi/YMIH1Wpii2/B-WELLS/186951583/9>

Similar kinds of information about the Miniature Book Society mss. collection, including links to an inventory and finding aid as described above for the Adomeit II mss. can be found here :

<http://www.indiana.edu/~liblilly/lilly/mss/index.php?p=miniaturebooksoc>

The MBS archives and the Adomeit collections, are available for use in the Lilly Library Reading Room daily from 9:00 a.m. to 6:00 p.m. as well as 9:00 a.m. to 1:00 p.m. on Saturdays. As always, we welcome visits by members of the interested general public as well as scholars. In addition, the Lilly provides excellent online reference services during the same hours; should you have a general or a specific question please contact them at: liblilly@indiana.edu. One of our professional librarians will respond the same day to your email. Finally, but definitely not a last resort, you are welcome to speak with one of our reference librarians by telephone at 812-855-2452.

Speaking with a Lilly reference librarian may be particularly helpful when searching our collections of children's miniature books. 

Editor's Note: What a tour, this is like having a personal librarian! In computing, (URL) is a uniform resource locator or universal resource locator, a specific character string that constitutes a reference to an Internet resource.

Cherry Williams is the Curator of Manuscripts at the Lilly Library, University of Indiana , 1200 East Seventh Street, Bloomington, IN 47405, E-mail: chedwill@indiana.edu

BOOKSHELVES:

Free Library of Philadelphia

1901 Vine Street, Philadelphia, PA 19103

www.library.phila.gov

By Jim Brogan

Your editor was born and lived within 60 miles of this library for most of my early life. How could I have missed such an experience till now? Once again the world of miniature books has drawn me to seek out the fine points and start a journey to a new place offering information and enjoyment. The Free Library of Philadelphia was founded in 1891, as the city's first public library system with multiple branch locations. The Rare Book Department is located at the main library and is among the largest collection of rare books in American public libraries. The library itself is a walk through time, with a larger than life stone lobby, soaring ceilings, and miles of books.

My initial reason for visiting the Rare Book Room of the library was to look at and get an 'in person' understanding of the collection of early American children's books and illustrations. Earlier in 2011, I presented a short article about the A.S.W. Rosenbach Museum, also in Philadelphia. Mr. Rosenbach was a world renowned bookseller and collector. The Free Public Library's interest in children's books was established in 1947 with a gift from A.S.W. Rosenbach of his personal collection of children's books. The collection included 810 volumes, regular and miniature in size, published between 1682 and 1836. The collection covered the full spectrum of books produced for children: religious catechisms and primers, ABCs, popular hymns and rhymes, poetry, school books, history and travel books, books dealing with science, fiction, and toy books.

The original collection is described in great detail in Mr. Rosenbach's book, *Early American Children's Books*, Portland Maine, 1933. I purchased a new reprint of this volume; it is available from Maurizio Martino Publishers, www.martinopublishing.com. The chronological scope of the original collection of 810 volumes has been expanded to include books published well into the second half of the 19th century. The size of the collection is over 13,000 volumes today due in part to the dedication and focus of the library and its staff.

As is the case with all rare book rooms, you have to contact the curator and make an appointment to view the collection items. Upon arrival I completed the customary ‘pull list’ cards of the volumes that I wanted to see, my main interest was in looking at those books that are part of the original collection as well as miniatures. Each book is shelved in a custom made folding box, sized appropriately for the volume, each with the book title displayed on the spine of the box. Some of these boxes have elaborate designs in how they are folded and some are ‘works of art’ in themselves, with leather covering materials and tooling in addition to the gilt lettering. Just three of the more than one hundred items that I was able to examine included the following:

- A Concise History of the Old and New Testaments, Philadelphia, for John Dickins, 1796
- Toy-Books, Little John; the Industrious Boy – Simple Verses, New Haven S. Babcock, 1835
- History of the Giants; Philadelphia, Willard Johnson, 1832

The Free Public Library is also home to the world’s largest collection of Charles Dickens first editions and ephemera. As such the library is celebrating the 200th anniversary of Dickens birth (1812) with three distinctive exhibits:

November 28, 2011 – May 25, 2012, ‘**From the Desk of Charles Dickens**’. This exhibit focuses on the ‘scene behind the published books’. How did Dickens work from day to day? What did he keep on his desk? What did his first book look like, where was it published? The exhibit includes original manuscripts as well as my favorite, the illustrations that connect the characters visually with the textual descriptions written by Dickens. The stories as written are somewhat universal in nature but the characters make the stories come alive. As you look at these illustrations you can almost move yourself back in time to the early 19th century in England, the clatter in the streets, the cries of vendors selling their goods, the smell of burning coal, and the dampness in the evening air.

December 2, 2011 – March 23, 2012, ‘**Character Sketches From the World of Charles Dickens**’. Dickens certainly created some of the most memorable characters in literature. Scrooge, Oliver Twist, the list goes on and on. According to John R. Greenfield, in his *Dictionary of British Literary Characters*, Dickens created 989 named characters during his career. The exhibit will feature work of both the artists who worked directly with Charles Dickens and other artists who were inspired by his timeless characters, ‘the people of the world’.

June 4, 2012 – January 3, 2013, ‘**Dickens and the Theater**’. You may or may not know that before Dickens was an author he was in fact an actor. Charles Dickens was an avid fan and participant of the theater, some of his earliest associations with the theater were with his childhood nurse recounting theater stories. He also had as a young boy, a ‘toy theater’ that he used to transform the world of ‘make-believe’ into live performances. He was the boy actor,

director, producer, and script-writer. His impromptu performances, for family and friends, were the beginning of his creative journey in literature. Perhaps it was this early phase, of his life, that inspired Dickens to train his eye and make his observations of people that moved him in the direction of the book.

As is always the case, a busy day at the library, always something to be learned and enjoyed. The world of miniature books just keeps expanding and exploding into more facets. I will plan to provide a more detailed article for each of these exhibits in upcoming issues. I understand that in certain cities in Europe there are Dickens celebrations planned, some with people dressed as Dickensian characters. Would you be able to tell who was ‘The Artful Dodger’ or ‘Oliver Twist’? What is happening in your part of the world with Dickens, this 200th anniversary of his birthday? 📖



A FUN WEEKEND, The Book Fair, Leiden, The Netherlands: By Tine Krijnen

Leiden is a very old city located about 20 miles to the north of The Hague. Leiden was granted city rights in 1266 but was also the location of a Roman army fortress as far back as the 4th century. Leiden was an early center for the publishing and printing trades as well as the textile industries. Today Leiden has a population of about 120,000 and it is also the location of the annual book fair, held in the Pieterskerk (St. Peter's Church) which is a Gothic church built between 1390 and 1565 and now deconsecrated to serve various non-religious functions.

The history of the Pieterskerk begins around 1100, when the Count of Holland had a chapel built on the site where the nave stands today. In 1268, the counts' private chapel became a parish church to serve the growing population of Leiden. It was replaced with a larger church in 1300, and around 1350 it was given a tall tower (over 110m high), which became known as the "King of the Sea" for its use as a reference point by sailors. Construction of the present Pieterskerk began in 1390 and continued for some 175 years. The primary architect was Rutger van Kampen, a.k.a. Rutger van Keulen. After his death, Aernt van den Dom, who also worked on the Utrecht Cathedral, took over. The choir was completed and consecrated in 1412. Construction on the nave and side aisles followed shortly thereafter, and in 1450 additional side aisles were added. The church was mostly completed by 1500, but further work was required after the west tower collapsed in 1512. The west tower was replaced with a free-standing belfry. Construction was finally completed in 1565.

The Reformation came to Leiden in 1572, after which the church was used by the Dutch Reformed Church. The medieval stained glass windows fell into disrepair, and a gunpowder explosion on a nearby ship in 1802 destroyed them completely. Houses were built against the side of the church in the 17th century, some of which still stand next to the choir.

The Leiden Book Fair is held each year in the Pieterkerk, this year the fair was held on November 5th – 6th. The fair is the place to be for the artistic and conservative, young and old binders, publishers and viewers, a place to get inspired about books. The inside of the Pieterkerk is inspirational in itself as you can see from the picture. There was plenty to admire at the fair: beautiful hand-bound books, produced according to traditional printing techniques, superb examples of calligraphy, and various other artistic paper based products.

Margin Printers showcased their work, often printed by old presses using authentic, historical materials. These works varied from blanks with a single poem to artists' books. These editions were very limited and a lot of attention was paid to the composition of letter, paper and design. The book sizes varied from Bondy sized to rather large sized books, with the larger books dominating in numbers. Handbook binders presented a variety of activities. Those who were active or wanting to start their craft could visit the many stands that offered bookbinders materials,




calligraphy tools, and books on various techniques. There were paper and leather traders from all over the world. In addition, there were various demos of book printing, marbling, and papermaking.

I attended the fair because I wanted to stroll around the entire weekend and get acquainted with everything there was to see. Hans, my husband, accompanied me so I thought I would have enough time to do so. As I visited the various stalls I got busy with people who wanted to see the miniature pop-up books I had with me. The viewers' reactions to my micro books were very amusing. They were surprised by how small the books were and wondered how many loupes or glasses I needed to make them.


There were, of course, also visitors who were artisans themselves. Some of them told me they also made miniature books. I showed them the *Vergilius Maronis Opera* that I had bound in brown leather with four raised bands specifically for this occasion. I brought the prints for the *Vergilius Maronis Opera* with me, so I could challenge the visiting bookbinders' skills. No less than thirty binders wanted to take up my challenge. When I wanted to explain to them how to fold the gatherings, or show them the ultrafine leather or thin cardboard I use, they weren't interested because of their many years' experience in the craft. When they purchased the prints, I asked them to email me photos of the end result. One woman said she would be willing but was wary because of her professional pride.

The Leiden Book Fair is very special for me, the place to buy beautiful material. I bought all kinds of leather, beautiful marbled paper, blind/gold tooling equipment and the most important thing, a special technical book which I have been searching for, *Kneep & Binding* by W.K. Gnirrep, J.P. Gumbert and J.A. Szirmai, published by Koninklijke Bibliotheek, Den Haag in 1992. The book explains the various techniques of bookbinding with the technical terms translated in English, German and French. I would have preferred if they had added Spanish as well. But I was so pleased with it! The translations were the most important part for me in the book. There is no dictionary which contains technical terms of bookbinding.

Lastly, the fair is a place to renew friendships. Two stalls away from us were two members of the Miniature Book Society that we met in Dublin this year, Kula Kalentzi and Luc Rombout (Atelier Luka) from Deurne, Belgium. Part of our enjoyment was to interest visitors with the world of miniature books and the MBS. You can imagine the Leiden fair was a very successful as well an enjoyable visit for me. 

Editors Note: Tine is a very accomplished creator, publisher and binder of micro miniature books and micro miniature 'pop-up' books as well as a miniature book collector. Her E-mail contact information is miniaturboekbinden.tinekrijnen@quicknet.nl

OBITUARY:

Roger R. Hilleary, December 6, 1931 – October 8, 2011, we have received this sad news from Monsignor Francis Weber who was a classmate of Mr. Hilleary while they both attended Pomona College. Mr. Hilleary, was a Phi Beta Kappa graduate, in mathematics and a retired civil servant professional. During his retirement he practiced his hobbies of letterpress printing, bookbinding, and book collecting. He produced 22 books (mostly miniatures) using the press name of 'Hilleary and Petko'. 

THE SMALL WORLD of MARK TWAIN: by Gerald Bartholomew

Editor's Note: Jerry Bartholomew is a member of the Miniature Book Society and an avid collector of miniature books about Mark Twain. Part 1 of his essay appeared in the September 2011 issue of 'The Microbibliophile' and discussed Jerry's Twain miniature books published between 1962 - 1984, Part 2 was printed the November 2011 issue, covering the period of 1985-2010. Part 4 will conclude the essay with our March 2012 issue.

The journey continues; now let's get to the books!

PART 3: 'Comets and People'

In part one of this article, I introduced my collection of Mark Twain miniature books starting with the most recent publication, "The Shame is Ours," by Caroline Brandt. This book, a timely discussion of Mark Twain and racism, was a fitting capstone to my collection of over 40 items produced from 1962 to 2011. If I include duplicate copies, which are uniquely signed and numbered, plus deluxe editions, the total can be increased by at least another 25 miniature books! So, is 65 Mark Twain miniature books enough? My answer, of course, is "NO!" Thus, in order to keep collecting miniature books which still fit my genre, I developed a concept of "genre expansion," which allows me to reach beyond Mark Twain's own works and those about him.

Parts 3 and 4 of my essay describe books about people, places, and things associated with Mark Twain and his writings. It includes subjects such as artists, famous collectors, printing, cigars, and Halley's Comet, all of which are related to his life and writing. Topics dealing with the American West during Twain's era, such as the Pony Express, are also part of my expansion genre. Reference works and bibliographies are also included for miniature book presses which published several of Twain's works.

PEOPLE

Der Winzige Struwelpeter (translated by Twain): 1982, published by Robert E. Massmann, The



Art Press of REM, produced this amazing little miniature art book. Green leatherette with artwork on the endpapers, it is filled with drawings of the main character Struwelpeter as he runs and tumbles through the pages. There is also a bright orange slipcover similarly decorated. REM calls it "The Summersault Book" because it needs to be turned over and over again to read it. Each printed page is rotated ninety degrees from the previous page. The story is based on "Slovenly Peter," the children's story written by Heinrich Hoffman in 1845, which Twain translated for his daughters.

America's Painter, Norman Rockwell: 1983, The Junipero Serra Press in San Fernando, California, printed this 12 page booklet. Written by Msgr. Francis J. Weber, it summarized the life of Norman Rockwell, the famous artist who illustrated Huck Finn and Tom Sawyer. Well-known for his "Saturday Evening Post" covers, Rockwell became the most famous artist of his era.

The frontispiece for this book is the 8-cent Tom Sawyer stamp depicting the most famous scene in American Literature: The whitewashing of the fence. Rockwell rose above early critics who called him corny and simplistic to become to American Art what Twain was to American Letters.

C. E. D. "The Lady": 1988, Junipero Serra Press published this book as well. Like the preceding listing, it is very handsomely made with leatherette and all edges gilt; plus gold lettering on the front cover with decorative trim also in gilt. There is no lettering on the spine.

Carrie Estelle Doheny was known as "The Lady" because of her lack of artificiality in her bearing and behavior. She became a wealthy woman when she married a man of means. They both became philanthropists and eventually settled in Los Angeles. She funded the Eye Foundation of Saint Vincent's Hospital in LA. She also collected rare books and manuscripts for which she built a library in Camarillo, California. When her vast collection of Twain manuscripts and books came to Christie's in 1988, there were four large volumes of auction listings. One most unforgettable item was Clemens' autograph manuscript of "In Memoriam Olivia Susan Clemens" dated 1897. This was his elegy for his daughter, Suzy, who died of meningitis while he was traveling in England.

The General's Greatest Victory. Grant's Memoirs: 1989, published by The Press of Ward Schori. It has dark blue leatherette binding with top edge gilt and gold lettering with four stars on the cover. End papers and pastedowns have a blue star decorative pattern. This commemorates Ulysses S. Grant being a four star general. The frontispiece is a photo of him in uniform.

Authored by Ralph Newman, a Civil War specialist, this is the story of how Mark Twain helped General Grant write his memoirs literally from his deathbed. Dying of throat cancer, Grant would write the stories of his Civil War battles and Twain then had his own company publish the 2-volume *Personal Memoirs*. Grant passed away just as the book was completed. Mark Twain paid royalties to Grant's family totaling several hundred thousand dollars, which rescued them from poverty.

"My Beautiful Darling" The Story of Mark Twain's Mother: 1992, by The Press of Ward Schori. The cover is white velveteen with gold lettering on the front and spine. Bright red pastedowns and free end papers create a striking contrast of colors. The sub-title of the story is "Mark Twain's Mother and Her Keokuk Years." This story is an excerpt from "Goodbye My Keokuk Lady," by Ray Garrison. Jane Lampton Clemens, Twain's mother, lived in Keokuk.

Jeanne d' Arc: 1992, The Bronte Press. This fabulous miniature book is an artistic marvel, filled with hand-colored illustrations by the author Suzanne Smith Pruchnicki. It includes a suite of additional artwork made as the author/artist lovingly traveled the route through France, which Jeanne took in 1429. Published 580 years after the birth of Jeanne d' Arc, it was printed by The Bronte Press in 1992.

Mark Twain wrote his book, *Personal Recollections of Joan of Arc* in 1896. It was also a labor of love, as some critics say it was based on the personality of his daughter Suzy. Twain tried to distance his authorship by claiming the book was a translation of a narrative from one of Joan's contemporaries. It is more novel than history, and by today's standards would be called historical romance or creative non-fiction.

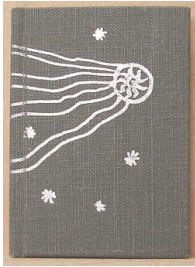


N. C. Wyeth: Artist of Imagination and Heroic Visions: 1997, this is another stunningly attractive little book filled with hand-colored illustrations by Suzanne Pruchnicki and published by

the Bronte Press. Except for the endpapers and the cover, all the artwork is tipped-in. Famous for illustrating books by Jules Verne and Robert Lewis Stevenson, Wyeth also illustrated the Harper's edition of Twain's *The Mysterious Stranger* published in 1916.

COMETS

Comets: 1981, the Mosaic Press published this tiny book authored by Christopher Owen Irwin. Barely 1 inch by ¾ inch, it must be read with a magnifier. The beautiful dark blue cover is illustrated with gild trim and depicts stars and comets in the night sky. Mark Twain is indelibly associated with Halley's Comet, having 'come in with it,' and 'gone out with it.'



Halley's 1986 Visit to Planet Earth: 1985, the Press of Ward Schori. It is bound in stunning royal blue cloth with a gilt comet and a flaring tail printed on the cover. Front and rear end papers show a dark night sky lit up by a streaking comet and its tale. A deluxe copy bound in blue leather has identical decorations in gilt.

Written by Francis J. Weber, the book begins with a short biography of Edmund Halley, the astronomer who discovered the 75-year orbit of the comet bearing his name. Halley's Comet was due in 1986, and this book was a tribute to "... that dirty old snowball from the freezer of twilight space ..."

Comet Halley Fact & Folly: 1985, The Gold Stein Press published this book by Donald K. Yeomans. It is another beautiful work of art. Dark gray cloth over boards is the background for the glittering silver decorative sky showing the comet and its tail streaking through the firmament. Subtle end papers show another depiction of Halley's Comet; and the frontispiece is this same image done in bright red.

"They said the world was going to end, that 1910 was to be the year that life on sweet earth ended." Thus, Yeomans begins his discussion on the superstitions surrounding the apparition of the comet. He goes back to 240 BC to relate how the Chinese dealt with it; and continues through the ancient ages and into early modern times. Edmund Halley, an English astronomer and friend of Isaac Newton, finally debunked all the religious mythology surrounding the comet when he correctly predicted its return on Christmas night of 1758.

The next two sightings of Comet Halley, which were in 1835 and 1910, coincided with the birthday and year of death, respectively, of the great American author, Mark Twain. It appeared during our lifetime in 1985-1986, and will not be back again until 2061.

That Comet: 1985, this miniature book was published by the Desert Press to celebrate the 1985 return of Halley's Comet. Authored by Esther Beamer, it has a navy blue cloth-over-boards cover with silver lettering on the spine. A silver engraved image of the comet orbiting earth is inlaid on the front. Artistic pastedowns and end papers, plus a frontispiece of the comet make this an attractive item. Not another comet book! Well, it is the last miniature one I have found. The subject matter is similar to the previous book, except this one tells the reader where the comet will appear and what to expect when it is seen in the night sky. 📖

Editor's Note: Jerry would love to hear your feedback and comments concerning Mark Twain and this special genre of miniature books. Contact information: Jerry Bartholomew, 1655 Windridge Dr., Carson City, NV 87706, E-mail jerrybartholomew@att.net

UPCOMING EVENTS:

Books-Alive Book Festival, sponsored by the Bay Area County Library partnering with Florida State University and the Gulf Coast State College, Panama City, FL. February 10 - 11th, 2012.
Contact information: Bettina Mead, Marketing Director, The Northwest Regional Library System,
E-mail: bmead@nwrls.com

California International Antiquarian Book Fair, February 10 -12, 2012, Pasadena Convention Center, Pasadena, CA, info – www.labookfair.com

33rd Annual Greenwich Village Antiquarian Book Fair, Friday, Feb. 24th – Sunday, Feb. 26th, PS3, 490 Hudson Street, Greenwich Village, NY, NY, - info: www.gvabf.org

Bookbinding Fair, Belgium, Sint Niklaas, annual in Spring in 2012, on April 15th – Sunday, organization Ida Schrijver - info: www.boekbindbeurs.nl

The MBS Conclave XXX, Asheville, North Carolina, August 24 – 27, 2012, details and pictures are available at the website, www.mbs.org

Bookbinding Fair, Germany – Keulen, annual in Autumn in 2012, October 21st – Sunday, info: www.boekbindbeurs.nl

BookArt Fair, The Netherlands, Leiden, annual in November in 2012, probably on November 3rd and 4th, organization, Stichting Handboekbinden and Drukkers in de Marge. – info: www.stichting-handboekbinden.nl

PUBLICATIONS EXCHANGED:

Book Source Magazine, November/December, Volume 28, Issue Number 1, great small format magazine with all sorts of ‘book news’ including many articles as well as information about auctions, libraries, book care, etc.

Contact information: Book Source Magazine, PO Box 567, Cazenovia, NY, 13035,
E-mail: bsm@windstream.net, or www.booksourcemagazine.com

Fine Books and Collections Magazine, Autumn 2011, Number 94, A large format, full color, glossy magazine devoted to fine books, collections, and printing.

Contact information: Rebecca Berry, Editor, 4905 Pine Cone Drive #2, Durham, NC, 27707,
E-mail: Rebecca@finebooksmagazine.com or www.finebooksmagazine.com

Miniature Book Society Newsletter, No 88 November 2011, membership information, book activities, educational articles, and miniature book information;

Contact information: Joan Boring, Editor 3204 Wildwood Road, Middletown, OH 45042 USA
E-mail: joboring@gmail.com or www.mbs.org

Fellowship of American Bibliophilic Societies, Vol. XV No. 2 (Fall 2011)

Contact information: Scott J. Vile, PO Box 779, So. Freeport, ME 04078-0779 USA
E-mail:scott@ascensiuspress.com

CATALOGUES RECEIVED:

Karen Nyman Book Seller, Catalogue #35, approx. 100 items offered, many color images, distributed via e-mail, hard copy available upon request, 702 Rosecrans Street, San Diego, CA 92106-3013, E-mail: karennyman2@cox.net

Tracy Bradbury Miniature Books, Catalogue #59, 16 pages, 201 miniature items offered, including 8 additional reference books, black and white presentation with several fine images, all books organized by press name, Brooklyn, NY, E-mail: bradburyminibooks@gmail.com

Bromer Booksellers, E-Catalogue 16, 'Bound to be Enjoyed', 26 items, 10 miniatures, all done with excellent descriptions and photographic representations, Boston, MA, www.bromer.com

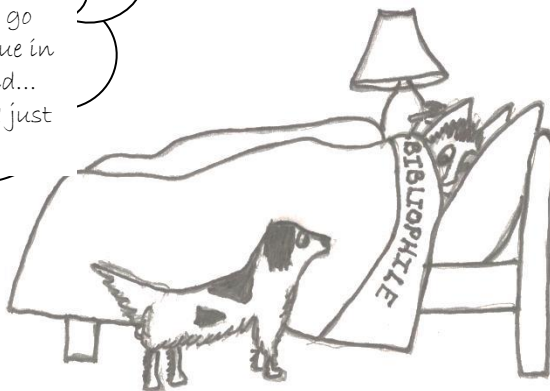
Bromer Booksellers, E-Catalogue 17, 'Remembering Christmas', 35 items, 19 miniatures, all done with excellent descriptions and photographic representations, Boston, MA, www.bromer.com

Gail Curry, Bookseller, Series 11, Catalog 10, 22 pages, 270 items offered including reference materials, abbreviation guide & condition/grading guide, and a table of contents. Full color presentation images of most books, books organized by press name, Gail Curry Books, Overland Park, KS, E-mail: curry.gail@att.net

If you do not already get a copy of these great catalogues contact the booksellers directly, they will be more than happy to send one along to you. These catalogues are book collectors best friends.

Everybody has a job in our house, Even Riley.....

WOOF WOOF,
Hey Sleepy Head,
It is time to get up, we have to go
to the PO and get the next issue in
the mail....and our coffee...and...
Does he need a lick or should I just
pull the covers down?



CLASSIFIED WISH LISTS:

As a feature for subscribers, the Microbibliophile will offer a classified listing service with each issue. Each message should be no more than 250 characters. Send your information to the Editor for inclusion in the next issue.

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



Katherine Bakunas is looking for the printed (original paper) copies of the early MBS Newsletters, prior to October of 1989, Contact information: E-mail: kkbakunas@gmail.com

Karen Nyman is looking for 3 volumes she lacks from *The Cabinet of Lilliput*, by John Harris. Here are the missing titles: *Arthur and George*, *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 through 2000. Contact information: E-mail: Pistner@me.com

Caroline Brandt is looking for two volumes in the Daisy & Dot series by Aunt Fanny (Buffalo: Breed & Lent.1866): *DAISY Part II and Dot*. Also *DAISY Part I*, as my copy has damage to one page of text. Call 804-200-1260 or write 1500 Westbrook Ct. #1109, Richmond, VA 23227

Darleen Cordova is looking for the following Andre Kundig books: *Pensees du XVIII siecle* (1976), *Pensees de B. Constant* (1980), *Pensees la Musique* (1981), *Pensees le Vin* (1984) and *Pensees l'Amitie* (1988). Also, *The Spirit of Gutenberg* by the Phoenix Club of Printing House Craftsmen from 1940. My 1940 boxed set of 6 books had 2 copies of "*Exploring the Last Frontier*" by George Meredith, Portland, instead of the Gutenberg title. Contact information: E-mail: c.cordova@sbcglobal.net.

Stephen Byrne is looking for two Gleniffer Press books; "*3 Point Gill Titling Catalogue*" and "*Willie Winkie*". Contact information: E-mail: sb@finalscore.demon.co.uk

Henry Hurley is looking for miniature angling books and information about titles that he does not have. (please see article in *The Microbibliophile*, Volume XXX, Number 4, July 2011) Contact information: E-mail: info@hurleybooks.com

Jim Brogan would like to find two volumes from REM publications; REM Miniatures, A record and A Sampler, Volume 3 and Volume 4, 1969 Contact information: E-mail: Jbrogan1@verizon.net

Jim Brogan would like to find the following issues (original as printed) of *The Microbibliophile* to complete our archive: Volume 14 (#4), Volume 18 (#2), Volume 20 (#1 - #5), Volume 21 (#1 - #4), Volume 22 (#1 & #3), Volume 24 (#4) Contact information: E-mail: Jbrogan1@verizon.net

OUR STANDARD REFERENCE TOOLS:

Antique United States Miniature Books 1690 – 1900, Robert C. Bradbury, 2001, published by The Microbibliophile, North Clarendon, Vermont, also available from De Wolfe & Wood Booksellers, Alfred, ME

Twentieth Century United States Miniature Books, Robert C. Bradbury, 2000, published by The Microbibliophile, North Clarendon, Vermont, also available from De Wolfe & Wood Booksellers, Alfred, ME

Catalogue of the Library of Miniature Books Collected by Percy Edwin Spielman, Percy Edwin Spielman 1961, Edward Arnold, London, also available as a reprint, 1992, Maurizio Martino Publisher, Storrs-Manfield, CT

A Bibliography of Miniature Books, compiled by Doris Varner Welsh, 1989, published by Kathryn I. Rickard

The History of Miniature Books, Doris V. Welsh, 1987, Fort Orange Press, Albany, NY

ABC For Book Collectors, 8th edition, John Carter and Nicolas Barker, 2006, Oak Knoll Press, London

Miniature Books, Louis W. Bondy, 1981 Sheppard Press, London

Early American Children's Books, A. S.W. Rosenbach, 1933, Southworth Press, Portland, ME, also available as a reprint Maurizio Martino Publisher, Storrs-Manfield, CT

Miniature Books, 4,000 Years of Tiny Treasures, Anne C. Bromer & Julian I. Edison, 2007, Abrams Inc., New York, NY

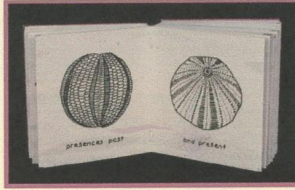
The News-Letters of the LXIVMOS, James D. Henderson, Facsimile of the 1927 -1929 issues, reprinted by The Lilliputter Press, 1968, Woodstock, VT

The Miniature Book News, Julian I. Edison, Editor, 1965 – present issue, <http://digital.library.unt.edu/explore/collections/MNBN/>

“Writing a book is an adventure, to begin with it is a toy, then amusement, then it becomes a mistress, then it becomes a master, and then it becomes a tyrant, and the last phase is that just as you are about to be reconciled to your servitude, you kill the monster and fling him about to the public”

Winston S Churchill, from a speech on receiving the London Times Literary Award, 1949

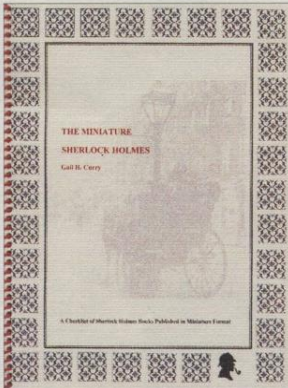
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Write or e-mail for a current catalog of available books. Check out the website's current activities page for a link to a Twin Cities Public Television show featuring "Relative Remains" and the boxes, which were presented in a solo exhibition, "Small Orders" at Form+Content Gallery in Minneapolis, fall 2010.

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THE MINIATURE SHERLOCK HOLMES A Checklist of Sherlock Holmes Books Published in Miniature Format

**by Gail H. Curry
Foreword by Robert F. Orr Hanson**

As Robert F. Hanson states in the Foreword to this book, probably the most well-known and most collected of mystery fiction stories are the 56 short stories and 4 novels written by Sir Arthur Conan Doyle, and featuring the great consulting detective, Sherlock Holmes and his partner in crime detection, Dr. John Watson. This book examines this popularity as it relates to miniature books. Surprisingly, in the more than 100 years since these tales were first published, very few Sherlockian miniature books have been published. A rigorous search by the author, Gail Curry, resulted in the identification of 120 Sherlock Holmes miniature tales, parodies, pastiches and reference books. These are listed with full bibliographic descriptions. A separate section lists the books according to publisher, with a third providing a chronological checklist. An original Sherlock Holmes crossword puzzle is also included.

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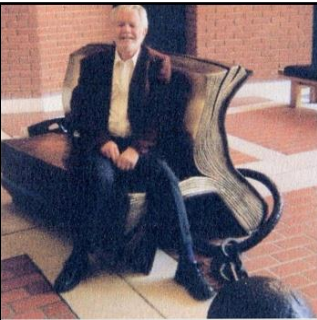


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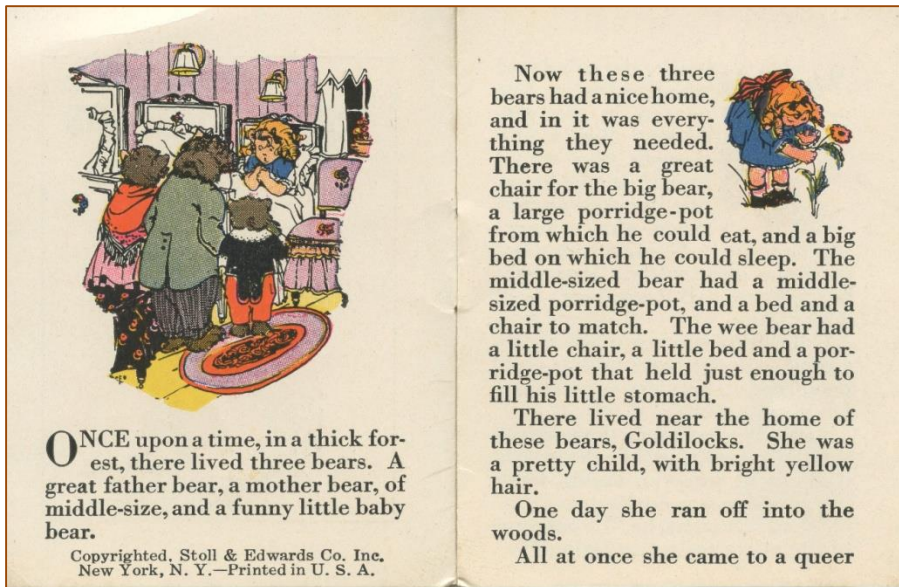
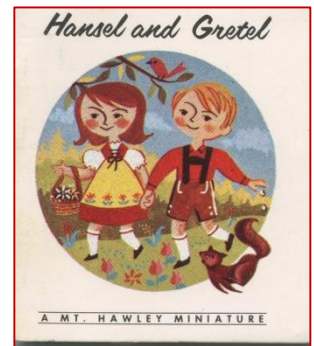
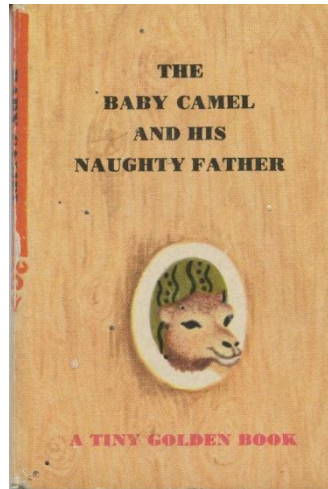
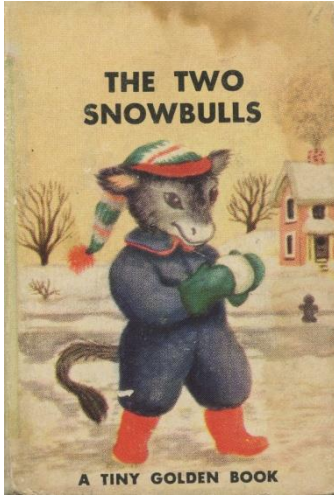
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CLOSING IMAGES: 'Fun and Magic'



ONCE upon a time, in a thick forest, there lived three bears. A great father bear, a mother bear, of middle-size, and a funny little baby bear.

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Now these three bears had a nice home, and in it was everything they needed. There was a great chair for the big bear, a large porridge-pot from which he could eat, and a big bed on which he could sleep. The middle-sized bear had a middle-sized porridge-pot, and a bed and a chair to match. The wee bear had a little chair, a little bed and a porridge-pot that held just enough to fill his little stomach.



There lived near the home of these bears, Goldilocks. She was a pretty child, with bright yellow hair.

One day she ran off into the woods.

All at once she came to a queer