

# THE MICROBIBLIOPHILE®

A Bimonthly Journal about Miniature Books and the Book Arts

Vol. XXXV Number 2 Issue 200 March, 2016



*A New Year, a New Volume, and Plenty to Read*

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## ‘The 17<sup>th</sup> Century Traveling Bookseller’



Well, here is a bookseller that certainly predates the internet. I was not able to find out much information about our ‘friend of the bibliophiles’. However, I think his name is Cheng and he works as a seaman on a fast sailing ship between the orient and the many ports of interest in Europe. Cheng developed a love for travel and adventure as a young boy and left home at 14 to become a seaman. He also had an appetite for reading in both his native language as well as English and Dutch, so bookselling became a second occupation for him. As he moved from port to port, he would buy and sell books and read them during his journeys.

During these early days of trade, the opportunities for a young person with a keen eye and sense of business were almost limitless. Customers were hungry for information on almost any subject and in every possible language. Can you imagine sailing from the Orient with a box of Chinese or Japanese scroll books, landing in Amsterdam to trade a few for some art type books, and then sailing to London. Then maybe being able to buy some copies of the latest drama plays, maybe even something printed in Germany that had made its way up the Thames.

Here we see Cheng sitting on his sea chest with a table of his books for sale. There must have been many interesting transactions took place across his table. Who could say what the common language that may have been used was or even what type of monies could have exchanged hands. Maybe business was transacted with a few words and a smile but somehow I am sure that there was also a bit of negotiation taking place as well.

Sell a few, buy a few, pack-up the box, and weigh anchor. Good luck my friends.

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A Bimonthly Journal about Miniature Books and the Book Arts

*Robert F. Hanson, Founder, 1977*

ISSN# 1097-5551

Volume XXXV, Number 2, Issue Number 200

March, 2016

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## *The Microbibliophile*

P. O. Box 5453, North Branch, NJ 08876 U.S.A.

**Sherry Mayo**, Publisher **James M. Brogan**, Editor

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## Greetings from the Squeaky Roll Top Desk:

Half way through the season of cold winds, blowing snow, and bone chilling rain and I have about half of the stove wood left on the stack. So I guess we will make it through till the daffodils are tossing the yellow heads around in the Spring breezes. I hope everyone enjoyed the first issue of the year and the beginning journey about booksellers. I did receive a lot a favorable feedback, so I will continue along the subject line.

One of the questions we explored in the last issue was the line between a publisher and a bookseller. Stephen Byrne has provided us with a very interesting conversation/interview between himself and the powerhouse team behind the Glennifer Press, Ian and Helen Macdonald

The Creativity Caravan works with a traveling caravan of books and ideas, check it out. Young children are the future of our existence. Miniature books are a part of their available literature and education. Additionally, the genre is easy for them to understand and be participative with.

The current issue contains two new miniature book reviews. A reflective songbook from Bo Press, *Three Songs For Soldier Johnny* as well as an engineering marvel, *The Construction of the New York Subway* from Plum Park.

Featured in this issue is an article by Todd Sommerfeld taking us on a journey with the REM scrolls. I included a reprint of an article by Anne Bromer about miniature books. More than one reader thought it would be a good time for the reprint for the benefit of new subscribers. Lastly, Robert Hanson takes us back a few years with his article about Norman Forgue.

Frequently I mention the need to spread the word about miniature books. Maybe it could be through the MBS Traveling Exhibit, sharing a copy of *The Microbibliophile*, or just talking about miniature books to people that want to learn more about our marvelous tomes. I was invited to give a presentation about miniature books at Wesleyan University in Middletown, CT on April 14<sup>th</sup>. If you are going to be in the area, and would like to attend this event, please contact Sally Grucan, a subscriber and Head of Cataloging at the Olin Library. These activities are always fun, get your shoebox and give a presentation, meet a few new friends, for sure.

Please share *The Microbibliophile* with a friend, bibliophile or not, if they like what we offer, I can send them a post-paid sample issue as well as a subscription form. You can never tell when you may unlock a secret question from someone's thoughts. Who can foresee what joy may reside on the next page. I am always looking for articles and information from every reader, bring some sunshine onto the scene, and chase away the gray clouds of winter. Thank you for the opportunity to bring *The Microbibliophile* into your life. 📖

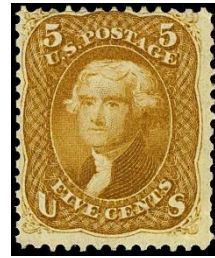


## FOOD FOR THOUGHT:

“I cannot live without books: but fewer will suffice where amusement, and not use, is the only future object.”

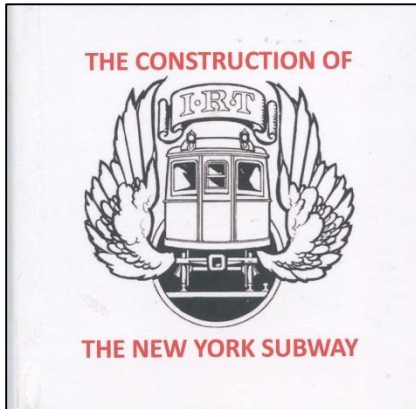
*(Letter from T. Jefferson to J. Adams, June 10, 1815)*

**Thomas Jefferson, 1743 - 1826**



*U.S. postage image 1861*

## MINIATURE BOOK REVIEWS and CRITICISM:



*Front cover in glossy white paper  
with the IRT emblem*

**The Construction of the New York Subway**, was written by the Interborough Rapid Transit Co. The original work was published in 1904 as part of the ‘The New York Subway, Its Construction, and Equipment’. Tony Firman of the Plum Park Press publishes this 2016 miniature. One of my favorite categories of books is those that answer the question ‘How Did They Do That?’ The pre-publication prospectus explains that part of the reason for publishing this book was the interest that was created from the antique train ride during the 2015 MBS Conclave, in Amsterdam.

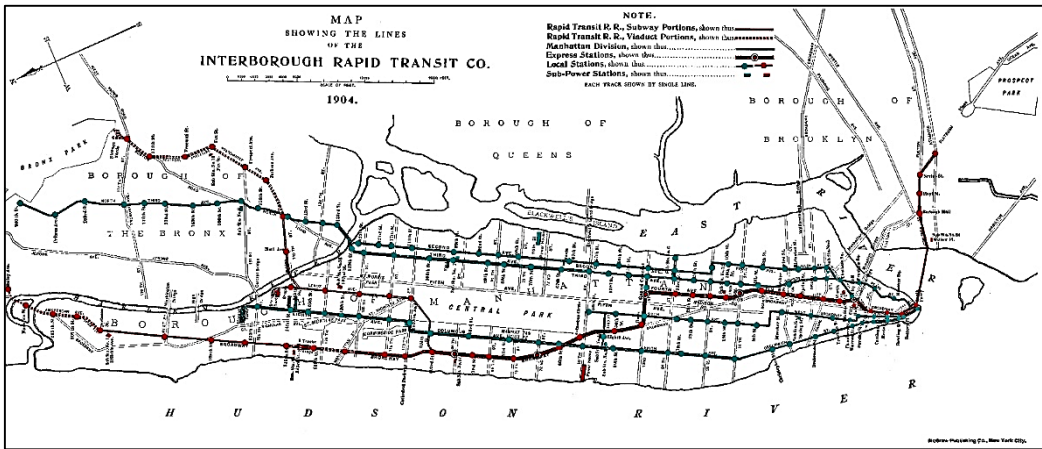
One can only begin to imagine the amount of effort in imagination, brainpower, and physical work that it took to bring the New York City subway to an operational ‘people mover’. The miniature visits all of the various steps that had to be considered. Starting with answering the question; ‘What is the problem we are

solving?’; answer; ‘we need a people mover’.

The route that would provide the most value, the types of construction (overhead or underground), power generation and distribution, types of passenger cars, and stations for passengers are all topics explored within the covers of this miniature. The book is a fascinating collection of details, which are supported, by a copious collection of illustrations, diagrams, photographs, and maps.

As the reader works through the information provided you can begin to see the wisdom of the original planners as they investigated and selected the routes. How those route selections supported the current [1904] passenger needs as well as how the system could be expanded over time to reach more and more customers and be integrated to connect with existing and future

transportation offerings within the world of Gotham city. Many of the illustrations, in the miniature, are printed across two pages providing a very good perspective of detail provided.



*Map showing the subway and viaduct routes as well as the power stations from the original 1904 perspective*

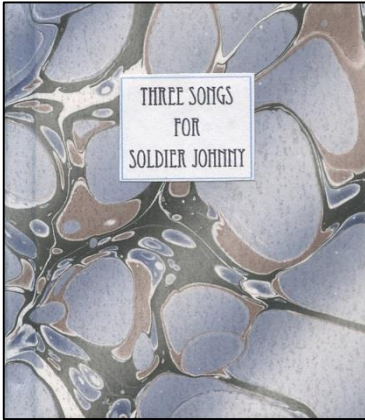


*Front endpapers, City Hall Station*

*The Construction of the New York Subway*, is bound with a glossy white paper with the cover printed with red text and the stylized emblem of the IRT in black. The title is printed on the spine as well. The front endpapers are provided as a glossy two-page picture of the interior of the City Hall Station. The rear endpapers show a glossy photo print of two IRT trains operating at street level. The book, 3" x 3" consists of 240 pages printed using Century Schoolbook 6/7 typeface on Navigator Platinum 75 g/m<sup>2</sup> paper. The edition contains 20 copies, each signed and numbered by the publisher, \$50 plus shipping.

Excellent workmanship and a most interesting subject content, especially for train lovers. 📖

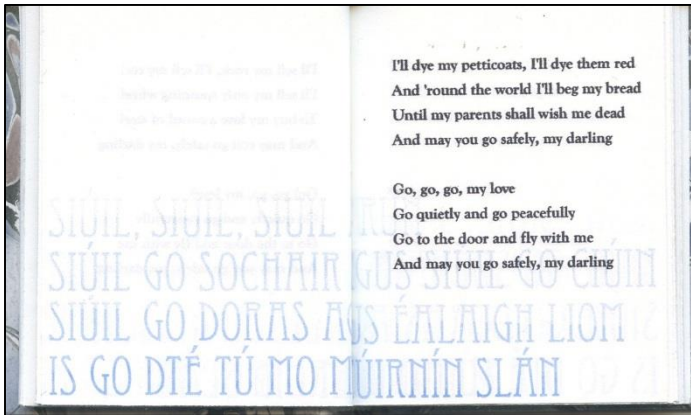
Contact information: Tony Firman, PO Box 507, Hazlet, TX 76052  
 E-mail: [TonyFirman@earthlink.net](mailto:TonyFirman@earthlink.net) or [www.tonyfirmanbookbinding.com](http://www.tonyfirmanbookbinding.com)



**Three Songs For Soldier Johnny**, by Pat Sweet, published by Bo Press, 2016. ‘Three Songs’ is certainly a reflection to an earlier time in our history and the subject is universal. The name ‘Johnny’ has been a very popular name through the years and as such found its way into many ballads, poems, and folk songs. The popularity of the name adds to its universal appeal to represent the soldiers who march away and hopefully return home. ‘Three Songs’ is a short collection of three ballads that cross many years of ‘Johnny’ marching. The book includes a short history of each ballad as well as the actual verses. An interesting and meaningful visual enhancement to the book is that the verses are printed in a traditional pattern, then repeated in a contrasting ink that ‘fades’ up the pages. The effect is a reflection of the message

that the reader can see even if you are not familiar with the ballad.

From the Introduction we learn more about the songs and their universality; *“The name ‘Johnny’ appears in a number of American military songs. The three songs, separated by theme and time, speak to the same idea: someone’s lover, son, or brother going off to war and coming home again. Even the song with the most cheerful lyrics is in a minor key. All three sound like Irish folk songs, whether or not they really are.”*




*Text page example with ‘fading font’*

The first song is ‘Johnny Has Gone For A Soldier’ - this is very similar to an Irish folk song called ‘Siúil A Rún’ (‘Go, my love’), which may go back as far as the English Civil War, and was certainly popular during the American Revolutionary War. It is an example of the song form called ‘macaronic’, where the verses are sung in English and the chorus in Irish. The lyrics lament the sacrifices of both the men and women during times of war.

The second song is ‘When Johnny Comes Marching Home’. The Irish-American bandleader Patrick Gilmore, who published the song using the pseudonym, ‘Louis Lambert’, wrote the lyrics. Gilmore is said to have written the song for his sister, Annie as she prayed for the safe return of her fiancé, Union Light Artillery Captain John O’Rourke, from the Civil War. Gilmore later acknowledged that the music was not exactly original to himself but was, as he put it in an 1883 article in the ‘Musical Herald’, "a musical waif which I happened to hear somebody humming in the early days of the rebellion, and taking a fancy to it, wrote it down, dressed it up, gave it a name, and rhymed it into usefulness for a special purpose suited to the times."

The third ballad ‘Johnny, I Hardly Knew Ye’ became popular during the American Civil War. It is thought to have originally been written in the late 18<sup>th</sup> century during the time of the Kandyan Wars which were fought in Sri Lanka between 1795 and 1818 which explains the references to the Irish village of Athy, in County Kildare. It is different from the first two ballads in that it appears that the lyrics are sung by the soldier’s girl, Peggy who sings the words to explain the injuries the soldier received in battle. A sad tale for sure, but love does prevail; “Your Peggy’ll still keep you on as her beau; Johnny, I hardly knew ye”.

The front and rear of the book is covered with a pale blue-gray paper and includes a title label attached to the front cover as well as the spine. The book contains 64 pages and measures 2½" x 2" and is signed by the author. The endpapers repeat the ‘fading’ text effect that is used throughout the book. The text is printed by inkjet printer in Goudy Old Style and Eccentric fonts on Monarch Superfine paper, \$36 plus shipping. ‘Three Songs’ is the first book of the ‘Tenth Year’ of Bo Press, ‘Harrah, Harrah’. 

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

## **Why Miniature Books: By Anne C. Bromer**

*Editor’s Note: We originally printed this article with the January 2011 issue. We have received requests for a reprint and since our theme for 2016 is the ‘bookseller’, the timing is appropriate. I hope you enjoy reading this great article about miniature books.*

*(Reprinted with permission from Southeastern Antiquing and Collecting Magazine, September 2010, [www.antiquingmagazine.com](http://www.antiquingmagazine.com))*

People have always been fascinated by extremes: the highest mountain, the tallest building, the oldest person, and the smallest objects. Miniature books are often represented as book collecting in the extreme. They are generally defined as measuring a maximum of three inches in either height or width. Some are much smaller and are collected by dollhouse fanciers for their miniature libraries. Those one-inch, micro-miniatures are, in fact, on the outer edges of book collecting, but most miniatures are not extreme at all and are easily read without a magnifying glass. If you square off a two-inch block of type in a newspaper column or on a page in a paperback, you will be reading a type size that is similar to that in a miniature book.

Since the 15th century, thousands of texts were printed in miniature formats. Because they invite attention to every minute detail – the fineness of the paper, the clarity of the engravings, the size of the type and the artistic bindings – printers have accepted the challenge to create these intimate volumes. They were also used to train printing apprentices; the theory being that if you can print and bind a miniature book well, you will better succeed in printing full-sized volumes.

How does one describe miniature books? Let me count the ways! They are distinctly beautiful and unusually fascinating. They provide practical information, as in the annual miniature almanacs, which flourished in Europe from the 17th to the 19th centuries. They were used for propaganda purposes in the former Soviet Union and for political campaigns in the United States. The range of subjects explored in miniature books is as varied as those in standard- size volumes. Nearly every human endeavor has reached their pages. There are miniatures of Greek and Latin



classics, cookery, religion, travel guides, books for children, and x-rated texts for adults. Miniature books have made important contributions to the world of books and to the world in general.

History changed because of Abraham Lincoln. Our sixteenth President chose the format of small miniature pamphlets to announce the most important change of his presidency and in American society. The Emancipation Proclamation was printed in miniature form first as a preliminary document and then as the proclamation itself. Slightly taller than three inches in size, these pamphlets announced the end of slavery. Printed by Lincoln's abolitionist friend, John Murray Forbes of Boston, it is believed that a million copies were issued in December 1862 and again in January 1863. Copies of these eight-page, lightweight, miniature books were given to the Union soldiers to carry in their knapsacks and distribute as they traveled the countryside.

The first book on birth control measures  $2\frac{3}{4}$ " x  $2\frac{1}{2}$ ". *Fruits of Philosophy or The Private Companion of Young Married People* is the first medical text of any size treating the subject of contraception. It was highly controversial in 1832 when first published. Its author, Dr. Charles Knowlton, did not include his name on the title page, as he suspected that his work would run counter to the social proprieties of the day. Indeed, he was correct about its lack of public acceptance and was fined and imprisoned for depravity and corrupting minds with his theories.

A miniature book was aboard the Apollo 11 Mission to the moon in 1969. *The Autobiography of Robert Hutchings Goddard, Father of the Space Age* measures  $2\frac{7}{8}$  inches tall and pays homage to the man who invented rocket propulsion. When the handsome leather volume, one of an edition of 1,926 copies, returned from space, Edwin "Buzz" Aldrin Jr., commander of the spacecraft, presented the copy to the Goddard Library at Clark University in Worcester, Massachusetts. There the celestial object remains today.

Miniature books were used as presidential campaign literature. Zachary Taylor, Franklin Pierce, and Theodore Roosevelt all ran for president using miniature political tracts to skewer their opponents and tout their own accomplishments.

Franklin Delano Roosevelt, the only president to collect miniature books, amassed a grouping of 750 volumes on history, the classics, fishing, and children's literature. Only one president participated in the publishing of a miniature book, in fact, two miniature editions. Two speeches of President Gerald R. Ford form the texts of *Global Stability*, which is a message of world peace published in 1980, and *The Tenth Convention* is remarks made at the Republican National Convention in New Orleans in 1988. Both books are signed by President Ford.

Miniature almanacs were once the equivalent of today's digital appointment devices. They were designed for beauty as well as functionality, bound in sumptuous leathers, or decorated in needlework bindings. They list astronomical events, including the eclipses of the moon, currency exchanges, names of bishops and kings, and the schedule of the tides. A series of annual miniature almanacs were produced in London for nearly 250 years, one of the longest publication runs in history. Each of these two-inch volumes begins with an engraving of a building or monument in London. Architectural historians are able to trace two-and one-half centuries of English architecture through these almanacs.

Thumb Bibles, no bigger in size than one's thumb, are the most frequently printed religious miniature books. They were first introduced in the 17th century and continued to be printed for the next 300 years in England, Europe, and America. A thumb Bible is a shortened form of the Bible in either poetry or prose and was primarily intended for the religious education of children. In addition to keeping children occupied during church services, the thumb Bible provided reading exercises and proper use of simple grammar.

Miniature books have entertained and educated me for more than three decades. My first sighting was in an old wooden tool chest with many drawers containing dozens of very small books. I examined them for hours and eventually bought every volume. Today, we still keep miniature books in our shop in that tool chest. They are available in all price ranges, usually from \$100 to \$1500.

Small books continue to capture my imagination. This interest has led to writing and lecturing about miniatures, as well as publishing fourteen miniature books under the imprint of Anne and David Bromer. I am always thrilled to see the happy surprise in someone's face when first turning the pages of a miniature book. It reminds me of my own initial pleasure of being introduced to the subject many years ago.

Guidelines to beginning a collection of miniature books are the same as buying antiquarian books of any genre. Our mantra of 45 years in the world of rare books is to buy what we like and to purchase the best copies our pocketbook can afford. Seeing and holding real books will ensure these basic concepts; virtual reality cannot substitute for the satisfaction of turning the pages of an actual book and touching its paper, type, and binding.

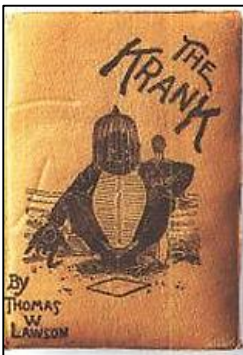
When looking for miniature books, there are still antiquarian shops to visit in every major American city and annual antiquarian book fairs held throughout the United States. Every year, international rare book shows are sponsored through the Antiquarian Booksellers Association of America ([www.abaa.org](http://www.abaa.org)). These are held in California, New York, and Boston. At each, attendees have the opportunity to examine the books of nearly 200 dealers who exhibit. Bromer Booksellers is usually on the scene with a display of rare books, including miniature books. In addition, The Miniature Book Society ([www.mbs.org](http://www.mbs.org)) fosters and promotes the enjoyment of miniature books worldwide. The Society sponsors an annual conclave where participants can examine hundreds of new and antiquarian miniature books. 📖

*Anne C Bromer along with her husband David own Bromer Booksellers in Boston. Anne can be contacted via E-mail at [books@bromer.com](mailto:books@bromer.com), or [www.bromer.com](http://www.bromer.com), the regular mailing address is 607 Boylston Street, Boston, Massachusetts 02116*

## **YOU NEVER KNOW WHAT COULD BE IN THE SHOEBOX:**

### **The Krank – Baseball's Rarest Book,**

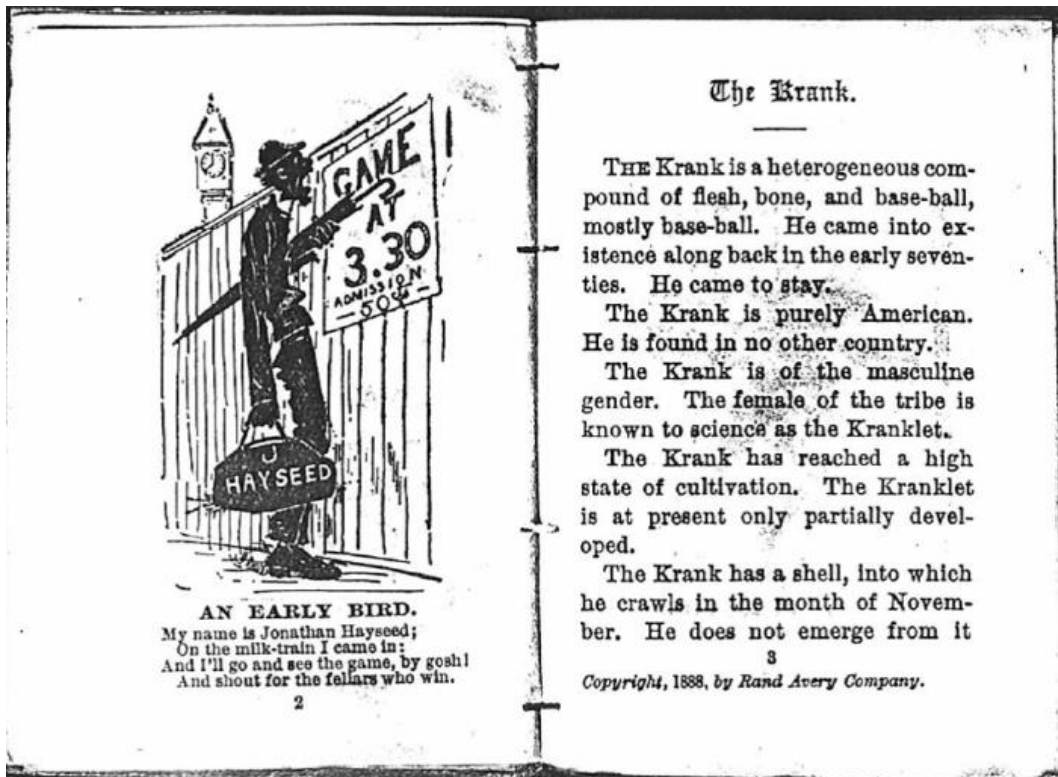
**By Jim Brogan**



Book dealers are also, as we know, book buyers. Unless they are publishing books to sell, they must build their inventory by purchasing books. Karen Nyman, a subscriber and very active book dealer had the opportunity to recently buy a collection of miniature books. Within the collection was a book titled *The Krank*. Karen did not know anything about the book prior to the purchase other than it was a book slightly larger, than a regular miniature (3½" x 2½"), and it was bound in an interesting leather. She put the book aside and began her regular tasks of cataloguing the collection to get it ready for sale.

Karen then got back to the book and began to do some 'due diligence/bookseller research' concerning *The Krank*. Its author is

Thomas William Lawson, who would go on to fame as a wizard of Wall Street, but who at the time of publication [1888] was the manager of a troubled publishing firm in Boston, Rand Avery Company, which printed the book and sold it to the public for twenty-five cents. The [ourgame.mlblogs.com](http://ourgame.mlblogs.com) site explains, “As a boy Lawson had been a “candy butcher” on the New England trains, which meant that he sold candy, tobacco, and newspapers in the aisles. He was a rabid baseball fan—even before that term replaced the older ‘krank’ to such an extent that in 1884 he took the profits of his candy business and poured them into a baseball-card game of his own invention. Then he wrote *The Krank*, and contracted with 18-year-old Boston art student Sears Gallagher—who would go on to win fame as an illustrator, etcher, and painter—to illustrate it with silhouettes.” We do not know for sure just how many copies of the publication sold but only a very few are known to exist today. If you have not figured out the subject of the book and the definition of *The Krank*, page 3 of the book gives you some great insight:



Karen was absolutely surprised by what she had in her hands, ‘only a few know copies’, ‘the rarest baseball book’, WOW! Her question was; ‘is this something that a miniature book collector would want or would the customer really be found in the world of baseball memorabilia collectors?’ Being a bookseller, she continued doing some more research to help answer her questions about value and who would be the most logical customer. That additional research led to her decision to send the book to the Heritage Auctions, the auction house where the widest

baseball audience would be found. The auction will be held on May 12<sup>th</sup>-14<sup>th</sup>. You can follow the auction activities at the web address of [www.HA.com](http://www.HA.com) or even participate in the auction should this book be something that you just have to have for your collection and can not live without.

Should you want to read more about *The Krank*, John Thorn maintains a website <http://ourgame.mlblogs.com/2015/08/10/the-krank-baseballs-rarest-book/> that has an easy to read reproduction of the publication, which covers 64 pages.

Even though *The Krank* is not a miniature book by the strictest definition, it does highlight an interesting part of the life of a bookseller, always looking always learning. You never know what is in the shoebox. 📖

## THE JOURNEY CONTINUES OVER MANY ROADS:

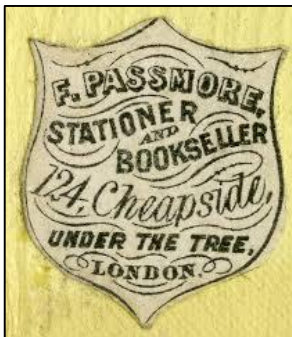
By Nina Mazzo

Once in a while, you glance at an article and lo and behold, a simple sentence opens up a marvelous unexpected bit of knowledge. The November 2015 issue of *The Microbibliophile* included a list of research books – this caught my eye and I decided to purchase *The Miniature Book Collector*, published by Achille J. St. Onge whose name I have heard mentioned in revered tones in the world of miniature books. As an amateur, I felt this would be a chance to broaden my knowledge of miniature books.

Well lo and behold – this tiny tome arrived and what a delight! I had found Volume I published in June 1960 and it contains a mere fifteen pages, but wow are they packed with fascinating tidbits. Editor Ruth E. Adomeit introduces the publication: “Nothing in the world could make me happier than seeing this dream of so many years come true at last, the dream of a live publication about miniature books.”

There is a nifty article about Dutch craftsmen, notes on miniatures in other languages, discussion on an edition of ‘Gulliver’s Travels’ issued by the Limited Editions Club, and concludes with a look at the collection of the Antiquarian Society. She then goes on to note that the goal will also be to discuss what is happening in the world of miniature books and what has happened since the demise of the world famous *Newsletters of the LXIVMOS* in November 1929.

Uh oh – I then did some homework on this publication and have now purchased a book with the reproductions of the ‘Newsletter’ and inside is a copy of a miniature *News-Letters of the LXIVMOS*! So excuse me while I begin to enjoy this newest acquisition.



**THE TITANIC PRINTER:  
Gloria Stewart, 1910 – 2010,  
By Jim Brogan**

Gloria Stewart and the blockbuster movie, ‘The Titanic’; who could ever forget the lyrics that so defined the film:

*Every night in my dreams  
I see you, I feel you  
That is how I know you go on  
Far across the distance  
And spaces between us  
You have come to show you go on*

You may be a great fan of Hollywood movies or a great collector of fine press miniature books or both. In either case, Gloria Stewart was part of both. I certainly knew of Gloria Stewart the movie actress from the 1930s who returned to the movie screen in the 80s to play the role of the 101-year-old Titanic survivor, Rose, in 1997. What I did learn as I was reading an old issue [January 1999] of the ‘Biblio Magazine’ is that Gloria Stewart was also an avid letterpress printer of large format as well as miniature books. That is what continues to amaze me, you never really know how much you do not know until you journey into the world of books; the subjects, the titles, the authors, the artists, and the publishers.

You may know that Stewart was a movie actress in the 1930s and 1940s, then in 1945, to pursue her interests as an artist, Stuart abandoned her acting career and shifted to a career as an artist, working as a fine printer and making paintings, serigraphy, Bonsai, and découpage for the next five decades. Along the way in 1983, she found two great loves: the art of printing and Ward Richie. Richie became her printer-mentor. She worked hard to master the art of a letterpress printer using an old Vandercook SP15 press. The press name she selected for her work was ‘Imprenta Glorias’, a play on her name and that of the press name of Richie, ‘Laguna Verde Imprenta’. Over the next decade, she continued to refine her technique working with Richie. She learned how Murphy’s Law applies to printing, according to the ‘Biblio’ article, “If something can go wrong, it will...especially with inking.” She added, “The pressure on the page has to be exact for the entire book; every page has to look the same. It can’t be darker or lighter or an eight-teenths or thirty-second of an inch off the margin.”

Stuart created five miniature books. Her artist’s eye allowed her to create extraordinary works and words. Fine printing according to Stewart means, “beautifully spaced and arranged type, clearly printed on beautiful paper”. At the same time, she was a realist, recognizing that acting was ephemeral. Her roles will last a long time on film, she predicted, but the printed word will outlast them all. The titles of her miniatures are:

*Boating With Bogart*, 1993, 3" x 2½", 100 copies

*Remembering Casablanca*, 1994, 3" x 3", 50 copies

*The 70<sup>th</sup> Annual Academy Awards*, 1999, 2¾" x 2⅞"

*Finally! My Gold Star on Hollywood Boulevard*, 2000, 2½" x 2⅞", 20 copies

*I Dated Oppenheimer*, 2010, 2⅞" x 2⅞", 50 numbered copies and 4 lettered copies

*I Dated Oppenheimer* is the only book by Stewart that I actually have had the opportunity to handle. The book is an accordion folded book with included the attributes that Stuart defined in the ‘Biblio’ article; fine printing of matching visual quality, perfect spacing, and arrangement of the words on the pages, paper coordinated with the cover papers, all very well done. Tipped into the book are small photos of Stewart as a young student at UC Berkley in 1929.



*Title page (recto) with tipped in 1929 photos on verso*

Additionally, there is a short message written by her daughter Sylvia, dated 2011, also tipped in. It reads:

*“No book gave my mother more pleasure in creating than this, an evocation of her beautiful young spirit...always watching, listening, absorbing, testing the waters as she threw herself headlong into her extraordinary journey. I am happy her final work has been so realized.”*

*Sylvia Thompson Park, Santa Cruz, California November 2011.*

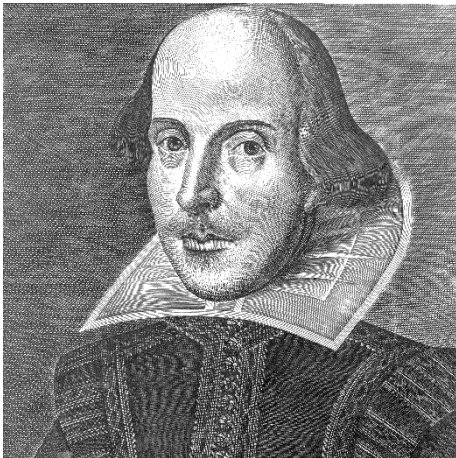
Miniature books, Priceless. 📖

## SHAKESPEARE ON TOUR

### William Shakespeare, 1564 – 1616

There are more than a few exhibits being presented during this year commemorating the 400<sup>th</sup> anniversary of the Bard's death. One of the more exciting if not the most complex exhibitions to present will be that put forth by the Folger Library. Their undertaking is to present a copy of the 'First Folio' in all 50 states during 2016. Logistically a nightmare operation complicated by the historical value of the book itself.

A folio is a large book in which printed sheets are folded in half only once, creating two double-sided leaves, or four pages. Folios were more expensive and far more prestigious than quartos. Seven years after Shakespeare's death, his friends, John Heminge and Henry Condell, collected almost all of Shakespeare's plays in a folio edition. Shakespeare's friendly rival Ben Jonson had previously published his own writings, poems included, in a folio. The '1623 First Folio of Shakespeare', however, is the earliest folio consisting only of an author's plays.



*Droeshout portrait from the First Folio*

According to the Folger Library website <http://www.folger.edu/publishing-shakespeare>, the 'First Folio' groups the plays for the first time into comedies, histories, and tragedies, and it includes the Droeshout portrait of Shakespeare, generally considered an authentic image because those who knew him approved it. More importantly, the 'First Folio' preserved 18 of Shakespeare's plays that had never been printed before: *All's Well That Ends Well*, *Antony and Cleopatra*, *As You Like It*, *Comedy of Errors*, *Coriolanus*, *Cymbeline*, *1 Henry VI*, *Henry VIII*, *Julius Caesar*, *King John*, *Macbeth*, *Measure for Measure*, *The Taming of the Shrew*, *The Tempest*, *Timon of Athens*, *Twelfth Night*, *Two Gentlemen of Verona*, and *The Winter's Tale*.

Researchers believe that 750 or fewer copies of the First Folio were printed; 233 survive today, of which 82 are in the Folger collection, more than one copy

of the 'First Folio' will be utilized to facilitate the 50 state tour. Each one is slightly different, partly because proofing took place at the same time as printing. The 'First Folio' is one of the most famous books in the world. In 1623, publishing the 'First Folio' was no simple task. For the most part publishing was reserved for the 'Bible', religious sermons, historical documents, and scientific work. Theater plays were considered a bit of a lower culture, their value strictly limited to entertainment. The physical size of the 'First Folio' is about 900 pages in length and about one foot tall.

The exhibit is something that you would not want to miss given the opportunity of being able to attend the venue close to your home. Check the website; <http://www.folger.edu/first-folio-tour-host-locations-and-dates> for dates and locations.

During this Shakespeare anniversary year, there are many special exhibits. Some involve miniature books, some others will include Shakespeare ephemera, some play presentations, and who knows what else. Check availability near your home, you may be pleasantly surprised. 📖

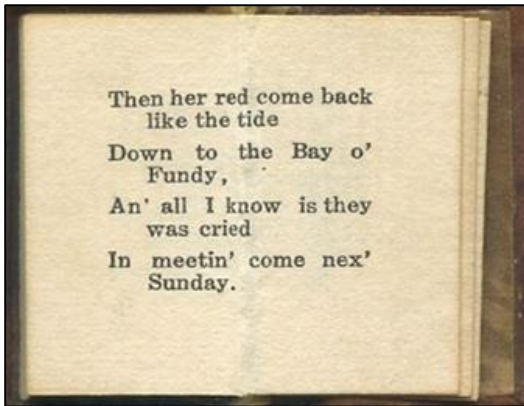
## ANTIQUARIAN DELIGHTS: *The Courtin'*, William Lewis Washburn By Jim Brogan

Robert Massmann contributed to *The Microbibliophile*, an article about William Washburn Lewis in September 2011. Massmann was an expert on Washburn and his books. In fact, Massmann published a miniature book *The Exquisitry of William Lewis Washburn* in 1999, the miniature was presented in grand style with a small foil covered presentation box.

I will provide you with the words that Massmann used to describe the work of Washburn from his September 2011 article:

“Why all of this interest in Mr. Washburn? Simply, he was a man who designed, printed, and bound his own books, while some well-known publishers ‘turned-over’ the text of their work to professionals to design, print, and bind their books. Mr. Washburn did it all, including labeling the boxes. Washburn’s total miniature productions numbered only sixteen, but they were so well received and have been so highly prized that any collector lucky enough to find one for as little as \$500 today will have discovered a real bargain.

Mr. Washburn’s books, the fourteen of them that I was able to collect, will always occupy a special place in my affections. Of course, Archie’s books, (Achille St. Onge) autographed by the presidents of the United States, were another exceptional highlight of the more than 10,000 volumes that I ended up owning. There were certainly numerous other special books. However, none quite occupied the special favorite place of the titles produced by Mr. William Lewis Washburn.”



There is indeed, something special about the Washburn books. I have not yet decided on the term that would be most fitting but over time, it will be defined. *The Courtin'* is the seventh book that Washburn published, it was done in 1938. It is only 1<sup>1</sup>/<sub>4</sub>" tall x 3<sup>3</sup>/<sub>4</sub>" bound in a rich brown leather cover with the title done in gold leaf across the front cover, the spine has four raised bands. There is an information page which explains that this copy is number 2 of 49 and it is a ‘deluxe copy’. The author of this poem is James Russel Lowell [1819 - 1891], he was also a professor of languages at Harvard College.

The book is letterpress printed and includes illustrations done by Donald Streeter. The introduction was written by Frank Ankenbrand who speaks well of the combination of Lowell’s poetry and Washburn’s genius for book making: “this is one of the most beautiful love episodes in English poetry. Dickens’ works breathe England, Dumas’s exudes France, and Lowell’s the very essence of Yankee New England.” The most interesting feature of the actual production of the book for me, is the fact that the text is printed across the ‘hinge or the center fold’ of the paper. It makes an interesting format and allows for easy reading.

Well done, Mr. Washburn. 



## **BOOKS THAT ARE OUT OF THE BOX: The Miniature Scrolls of REM, By Todd Sommerfeld**

*Editor's Note: As you may look at a selection of tomes sitting on a bookshelf, the impression for each person is somewhat different. Some eyes may see the coordination of binding materials, some may see the many spine title labels, some may see all of the places they have visited through the words of the many books. However, when you look at a bookshelf with a series of books created by Robert E. Massmann your eyes are treated to a collection of 'book candy' like the bright lights you see when you hold your eyes tightly shut and 'blink fast'. Some are rich in color, some muted, some labeled, some not, some tall and thin, some short and stout, and your eyes are opening the doors to a bibliophilic wonderland. How could this all be from one man, how far did his imagination and creative ideas stretch? One of the very unique structures created by Bob Massmann was his scroll books. Read on!*



*Author's REM Collection*

The scroll as a book form first made its appearance in ancient Egypt, more than 4,000 years ago. The use of these flexible and portable documents quickly spread east all the way to China and Japan. Their popularity began to fade however, after the invention of the codex manuscript in the 1st century AD and was rendered obsolete by the early Christians who preferred the more user-friendly codex format. Today the scroll still has a ceremonial function in Jewish culture, as well as works of art in some Eastern cultures.

In the miniature book world, there have been few publishers who choose to tackle the scroll format. To the best of my knowledge, the publisher with the greatest title list of scroll books is Robert E. Massmann, press name 'REM'. In his over 40 years of mini book production, he created ten tiny scrolls in editions ranging from 500 copies to a single copy, between 1964 and 1986.

His first scroll was *Christmas Scroll, In Memory of Paul W. Kieser* in 1964. It was so well received that he quickly produced another. *Wise and Otherwise, A Grave and Gay Garner*, by Walter Hart Blumenthal. This scroll is 2" tall in the Japanese style with a single spindle, the ends of which are thumbtacks! Because Walter preferred the Hebrew style scroll with two spindles, there are a dozen so made that way out of the total edition of 250.



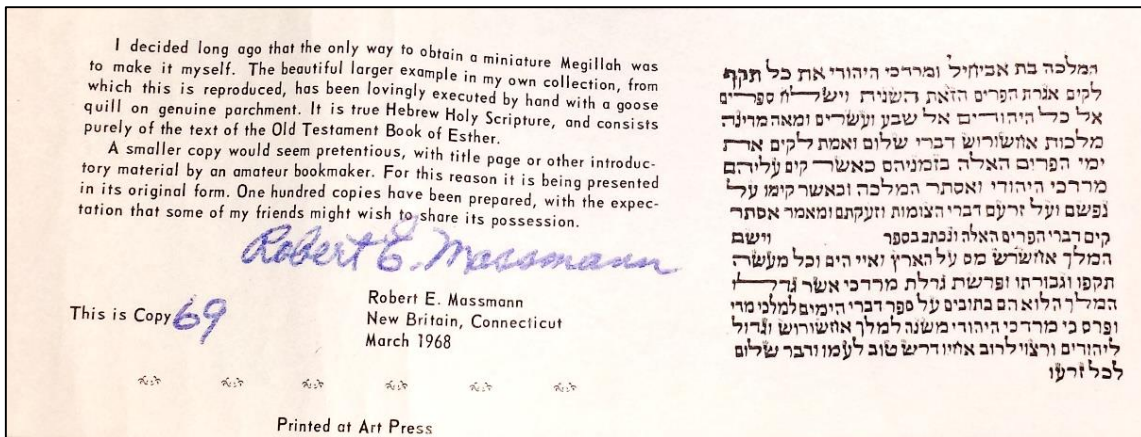
*A selection of REM scrolls*

Next up in 1965 was *Legendary History of the Cross*. This was the first of Bob's books to come in two formats, 50 scrolls and 50 books, the books bound with wooden covers, (see Sept. 2015 *The Microbibliophile*). The scroll is slightly larger (2½") and contains 64 medieval woodcuts.

In 1966, Bob began producing birthday books for himself, with the size of the edition being the same as his age. *Dibdin's Ghost* then, was published as a book in an edition of 42. For some inexplicable reason one of the 42 was bound as a scroll, perhaps the scarcest of REM's many books. Mention is made of this scroll in the 1978 "REM Ego Extra" as having been sold at auction, (*If you have this scroll, please speak up, it would be nice to share at least, a picture.*)

Massmann published, in 1967, the *Scroll of Birthday Haiku*. At 1" tall, it is the smallest scroll by this publisher, and the largest edition, 500 copies.

His *Megillah* scroll is the most interesting of his scrolls structurally. It is a miniature reproduction of an authentic Hebrew scroll of the 'Book of Ruth', and it comes in a bamboo case. The scroll can be pulled through a slot in the case and reads right to left in Hebrew. To return it to its place, one only need turn the brass spindle in the end of the case until the scroll is retracted. This was created in an edition of 100 copies in 1968.



**Title page of the Megilla scroll**

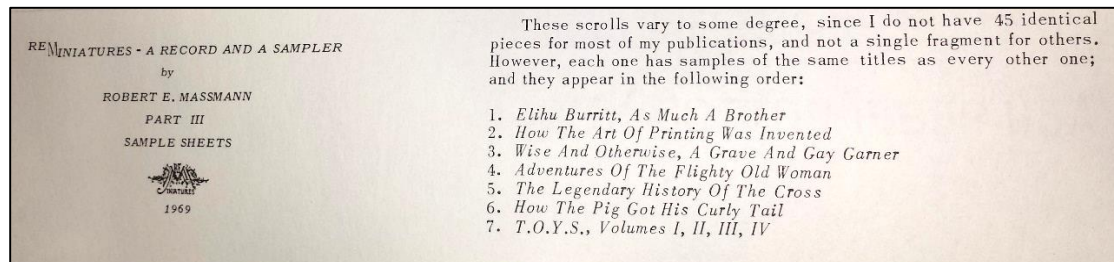
Following is *Sukie's ABC*, which contains 26 hand colored illustrations of the artist's (E. Helene Sherman) dog. It was published in codex form with a few of the 300 copies being a scroll.

Another traditional Hebrew scroll, *Esther*, with two spindles was completed in 1969. It contains a hand-illuminated title by E. Helene Sherman and is printed in Hebrew. This time the regular edition of 150 was done in scroll format and a few bound in a codex format.

Also in 1969, Bob produced his first of many bibliographies. *REM Miniatures, A Record and A Sampler* is an amazing three-volume affair.




**Title page, ESTHER**



**Title page, Record and A Sampler, Part III**

The first volume is a slightly oversized history of REM Miniatures. The second a dos-a-dos with one half being the bibliography and the other containing samples of other REM items such as bookplates, book marks, and cover art. The third volume, [Part III] however, is yet another scroll containing sample sheets from 15 of the 30 books listed in the bibliography.

It was at this point Bob seemed to have given up on the scroll format... until the early years of the Miniature Book Society. In 1986, as a keepsake for the 26 attendees of all three conclaves, he made one last scroll. It was a joint effort with Kurbel Books and E. Helene Sherman, and had a total of 29 copies.

I have been fortunate to have assembled seven of the ten REM scrolls in my library (I lack 'Christmas', 'Dibdin', and the 'conclave' scrolls). All but the 'Megillah' scroll came in various plastic tubes, some with a title label. As always, questions, comments, and criticisms to [contratodd@gmail.com](mailto:contratodd@gmail.com). 

## **MINIATURE BOOK SOCIETY: Traveling Exhibit, Location Information**

The Miniature Book Society has an outstanding traveling miniature book exhibit that is available for display at your local library, school, or organization. If you would like to learn about hosting the exhibit, please contact Todd Sommerfeld, E-mail: [contratodd@gmail.com](mailto:contratodd@gmail.com). The current itinerary is as listed:

### **February and March 2016**

Bertha Voyer Memorial Library  
Honey Grove, TX  
[www.honeygrovelibrary.org](http://www.honeygrovelibrary.org)

### **April and May 2016**


Olin Library, Wesleyan University  
Middletown, CT  
[www.wesleyan.edu/libr/](http://www.wesleyan.edu/libr/)

### **July and August 2016**

Various venues leading to MBS Conclave  
McKinney, TX

### **October and November 2016**

English Department, Troy University  
Troy, AL

The purpose of the exhibit is to provide people with access to the world of miniature books. You can never tell when a new connoisseur will become interested in miniature books and what may spark that interest. The exhibit is such a visual torch that it may light the pathway for someone. Stop at your library, call your alma mater, speak with the librarian, or the person who is in charge of library exhibits. Check the MBS website [www.mbs.org](http://www.mbs.org) for additional information. 'Hit the EASY button'. 

# News-Letter of the LXIVMOS

55 Greene Street, Brookline, Massachusetts. January 15th, 1928

## *To Booksellers Everywhere!*

ONE thousand copies of this issue of the News-Letter are being sent to booksellers, libraries, museums, newspapers and periodicals throughout the world. As we have already stated, THE LXIVMOS is a group of devotees of the fascinating hobby of collecting miniature books. Our members are scattered to the four corners of this country and in Europe. We are not a money-making group but rather should we be considered as spenders seeking still further opportunities of investing our hard earned cash in wee books. To that end we urge booksellers to catalogue their treasures, 3 inches in size, and under, under the heading Miniature Books. Send your catalogue and all printed matter clipped from periodicals pertaining to miniature books to the Scrivener of this club. Due credit will be given you to our members. We urge all readers of this News-Letter in correspondng on the subject to mention THE LXIVMOS to the end that through this medium we may be of greater service and assistance one to the other. Membership in the club is three dollars per year. Your check payable to the club completes the job.

## *John Taylor's Thumb Bibles*

Attention of our readers is again called to the publication very shortly of our first book under imprint of LXIVMOS, under the above title. It will be printed in Miniature booklet form. Readers should make reservations at once as but a few will be printed. Wilbur Macey Stone of New York is the author. Can more be said?

**How about this little notice about the first publication of the LXIVMOS. On the following page is a copy of the publication front cover as well as the prospectus for the sale of the publication. There is a handwritten note that the price for members was \$2.75!**

The message from the 'Scrivener' is the same today as it was in 1928, if and when you see some news or information pertaining to 'wee-books', *The Microbibliophile* would appreciate the same so that we can share it with the 'readership'. 📖

The LXIVMOS is a little club whose members are particularly interested in collecting miniature books.

The fame of this club may have reached you before.

Just now the Club has ready for distribution its first publication in book form entitled

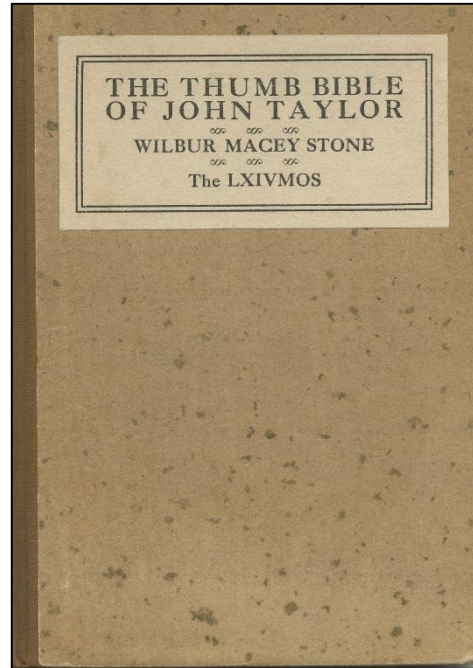
**THE THUMB BIBLE OF  
JOHN TAYLOR**

It was written by Wilbur Macey Stone and comprises an essay on this famous miniature book and a list of the numerous editions which have appeared in Europe and America since 1614.

The format, paper and typography are indicated by this circular. The book contains about 72 pages, has 9 illustrations of prominent editions and is tastefully bound.

The edition is of 100 copies, 90 of which are for sale. Price, carriage paid, \$3.25, check or money order, which should be sent to the Scrivener of THE LXIVMOS, James D. Henderson, 55 Greene Street, Brookline, Mass.

March, 1928.



The stone book is a great antiquarian that would make a good subject to review as part of the our ongoing series 'Antiquarian Delights'; why not write a brief article and share it with all of the readers. 📖



## **FAMOUS MINIATURE BOOK PEOPLE: A Conversation with Ian and Helen Macdonald, The Gleniffer Press, Part 1, Reported by Stephen Byrne**

*Editor's Note: Stephen Byrne lives in Scotland not very far from the home of Ian and Helen Macdonald who agreed to talk with Stephen about their press and the joys of miniature books. In the message from Stephen, "Attached is the first part of the conversation I had with Ian and Helen. It's reported more or less verbatim, but nothing can make up for the wonderful Scottish accent and humour of Ian and Helen as they told their tale."*

### **What were the origins of the press?**

"The Gleniffer Press began before the miniature books. Helen and I were involved in a flying group, building an aeroplane and a friend had an old letterpress and we wanted to print some letterheads, so he gave the press to me. It was pretty beat up. And also, when we first got married we decided we wanted to do something rather than watch television in the evenings. We both liked books, and thought we would pick up books at auctions and sell them on.

We had this Adana 5 x 3 machine to print the book lists. We never did print the lists. At that time there were no computers, it was just letterpress printing, that amateurs did. I did dance tickets and wedding invites, but they did not improve the imagination – one dance ticket looks like another. I had joined the British Printing Society (BPS), and came across a Doctor Lubran in London, a school headmaster. I went to visit him and he introduced me to miniature books, he had a collection and had printed a few, and he told me about David Bryce. He encouraged me to have a go at it, so I had a go, making a couple of very primitive miniature books. At the BPS convention, I was sitting at the awards banquet and could not believe when they called my name out as printer of the year. Total astonishment! Through Lubran I got to know Bondy, and because my job took me down to Bletchley Park a lot, I had not a lot to do in my free time, so I used to go and sit with him[Bondy] at his London bookshop, and he introduced me to a completely different world, and all the miniature book people he knew. He encouraged me to look at the old miniature books. I was still messing around with the press, until I decided to have a go at the smallest book in the world."

### **What about the name 'Gleniffer Press'?**

"In Paisley, because the Gleniffer Brae range of hills is on the south side of the town, it was used as a trade name for all sorts of businesses, the Gleniffer Brewery, Gleniffer Soapworks, etc., so I thought that the Gleniffer Press was the ideal name. Even now, in Wigtown, people recognize that the name comes from there."

### **What equipment did you have?**

"I started with an Adana 5 x 3, a second hand thing, I had to get new rollers for it, then I bought a new Adana 8x5 for which I only paid seven guineas (*about \$10 in today's money ed.*). I had that for quite a long while, then a friend of mine, a professional printer, had an Arab press in bits in his

garage, and asked if I wanted it, so it ended up in my shed and I put it together. It had a strange history, made in Halifax (UK), shipped to US and then came back. It's thought it was used by The Greenock Telegraph newspaper. It's still around somewhere in London."

### **How did you decide what you wanted to create, titles or books?**

"I realized early on that it was going to be difficult with copyright, and I wanted to make sure that everything I made went into the local library, and the librarian explained that they could not have books that infringed copyright. He said the best thing to do was start with the old Scottish works; Burns was quite easy because he had been dead a long time. That led to the Wee Burns. Slowly I started approaching people to see if they would let me have copyright. I contacted Walter de la Mare's grandson who held the copyright of his poems, he permitted me to print in a limited edition. One of the publishers I contacted suggested that as long as I kept to low number limited editions I could usually get permission to print things. Then I latched on to Dickens for a while, and Conan Doyle. Bondy suggested I do Sherlock Holmes, which would appeal to Conan Doyle fans as well as Sherlock Holmes fans."


### **Did you ever have any sticky moments with copyright?**

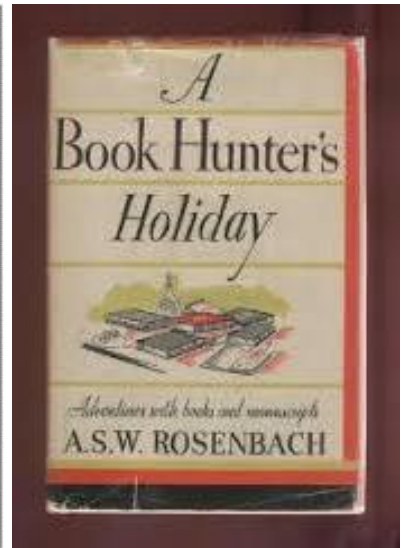
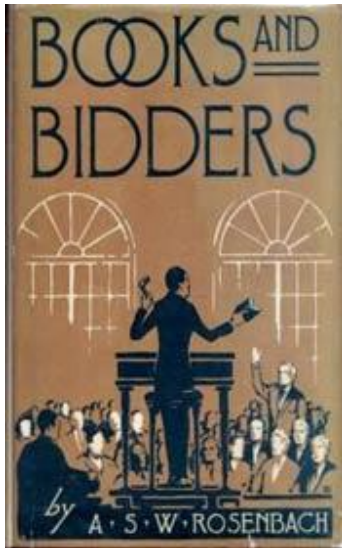
"Oh, yes! I had an altercation with *The Times* book we published. *The Times* newspaper was coming up to its 200 years anniversary, and I wrote to Lord Thompson who owned The Times then and explained what I wanted to do and he said that was fine. I asked if I could use *The Times* logo, and he said nobody has ever been allowed to use that. However, he said that because I was doing such a limited number he would permit it because it was a special occasion, the bicentenary. So he gave me permission to do this. I had it all set up and printed then Rupert Murdoch bought *The Times* as Lord Thompson had died. He heard about the project and said I had to stop. I consulted a lawyer who told me that if I had it in writing from the previous owner then that was legally fine – in Scotland – but not in England. So it was up to me to take the chance, and I went ahead and published, and put an ISBN number and placed copies in the British Library. I immediately got a letter from *The Times* lawyers saying that they were not happy. So I wrote back to the editor of *The Times*, (who was on my side, and who wanted copies of the book). He defended me, and sorted it out internally with the Murdoch people. He said the way he had put it was that if they took the case forward he would make sure the media know about it, it would be to the detriment of *The Times*, and if the BBC got hold of the story, they would be all over it with the story of this giant corporation suing 'Tiny Tim'. And that was what saved the book. In the end, the editor bought quite a lot of copies to give away to his friends."

"We had various legal hiccups. The big one was the Bible. There were some things we could not put in print at the time because it would have upset certain folk. The King James version of the *New Testament*, which we were preparing was one. It is the property of the Crown, the Queen, and it is the Monarch herself who owns the copyright. When I first started investigating it, the only company in England who had permission to print it was the Cambridge University Press. I wrote to them asking permission to do this limited edition, but they wrote back to say that because I was to publish it in Scotland, they could not give permission, because the Monarch in Scotland has a different role than in England. When the Queen is in Scotland, the Moderator of the Church of Scotland has higher office than the Queen, in religious matters. They said I would need to go to



the Lord Advocate in Scotland who was the person who could give me permission to print the *New Testament* in Scotland. So I contacted the Lord Advocate's office who told me that there was a Queen's Councillor (QC) in Edinburgh who was appointed to oversee the copyright, and said the terms of it were fixed by Queen Victoria, who laid out how this was to be done. They told me that Collins publishers in Scotland have the same power as Cambridge University Press, as the only people who are allowed to print it in Scotland, because they had a license from King George VI. I asked about Queen Elizabeth and now. They said Queen Elizabeth had never exercised her prerogative to print it in Scotland, never having authorized anybody at all to print the Bible in Scotland because they are still being printed under the old license. They told me to write to the Lord Advocate who represents the Queen in these matters. Eventually after many weeks, I received an answer and he said to contact the QC in Edinburgh. He rang me up and said that he had never done this before; it was his grandfather who did it for King George. All the paperwork was down in the basement, and he did not know where to look. They eventually found the file, and saw that they had to draw up a license on behalf of the Queen, which the Lord Advocate would sign to give the printer permission. But he said the text had to be absolutely word perfect, with no errors whatsoever in the text. I said how do we do that? He said that Collins have it stored electronically. I contacted the editor at Collins who told me he would send a copy, but I would need to do work on it because it was in a format which would not translate into Word easily. I had to check all the ends of paragraphs and read through it all to ensure that it was perfect. Helen and I had to read the *New Testament* three times to each other, back and forth just to make sure it was correct. Meanwhile the QC was trying to get the Lord Advocate to sign the paper to allow us to go ahead. Eventually, he tracked him down and got it signed. By that time, we had moved from Paisley to Wigtown. So we assumed it was OK to go ahead. After a while, they called us and asked if we had moved house. He said the license was for the publication and it had to be published from the premises on the document. So he said we needed the papers signed again because we had moved. It took six weeks to get it sorted after that. And so we just got it in time, before the end of the century, as it was to be a millennium Bible. Meanwhile, I had a thick file of correspondence with the QC and was worried about how much I was going to be charged, as he was engaged by me to do all the work, and QCs are not cheap. I had not even enquired how much it was going to cost. So I wrote to him and asked if I could pay by installments when it came. There was silence for a while and I thought I was going to be in trouble. Eventually I got a long letter from him and he said that he had looked at the original documents from Queen Victoria, but initially they had not looked on the back page. They now found that on that page was a note that said the Queen's Council should not charge the printer for this service because it was part of his duty as a QC. There was relief all round!"

*Next time – who did what at the Gleniffer Press; The Churchill Fellowship; The end of the Gleniffer Press; Favorite books.* 



Above center, Dr. A. S. W. Rosenbach, above left and right, two of Rosenbach's own works *Books and Bidders* (1927) and *A Book Hunter's Holiday* (1936).

## **A. S. W. ROSENBACH: RARE BOOK DEALER EXTRAORDINAIRE** **By Paula Jarvis**

*Editor's Note: (reprinted with permission of The Book Club of Detroit, Winter 2014 issue, Speaking of Books) (reprinted from The Book Club of Detroit, June 2015 Newsletter, Printed and Bound)*

One of Philadelphia's most famous sons was Dr. A. S. W. Rosenbach (1876-1952), a book collector, scholar, and dealer in rare books and manuscripts who collaborated with his wealthy clients to establish some of the finest private libraries in America. Working with Henry E. Huntington and Henry Clay Folger, Rosenbach helped assemble the collections of the Huntington Library in San Marino, California, and the Folger Shakespeare Library in Washington, D.C. Other famous clients included J. P. Morgan (whose mansion and book collections became the Morgan Library & Museum in New York), Lessing Rosenwald (the Sears Roebuck magnate who bequeathed his collections to the Library of Congress and the National Gallery of Art in Washington, D.C.), and Harry Elkins Widener (a bibliophile who died on the *Titanic* at the age of 27 and was memorialized by his mother through her donation to Harvard for the Henry Elkins Widener Memorial Library).

Born on July 22, 1876, in Philadelphia, Abraham Simon Wolf Rosenbach was the youngest of seven children (or perhaps eight, depending on source) whose parents, Morris Rosenbach and Isabella H. Pollock, pampered their bookish youngest child. As a boy, he spent much of his time in the antiquarian bookshop of his maternal uncle, Moses Pollock, whose famous establishment, Pollock's, was located at 406 Commerce Street in Philadelphia. When he made his entrance into the world of book collecting as a youngster, he couldn't afford the \$24 he had bid at a book

auction for an illustrated edition of *Reynard the Fox*. However, being the nephew of Moses Polock, he was able to work out an arrangement and continue his collecting career. (Moses, who also collected children's books, later willed his holdings to his nephew, who added to the collection until it comprised 816 American children's books dating from 1682 to 1836. In 1947, Rosenbach donated this collection to the Free Library of Philadelphia, where it formed the beginning of the library's collection of early American children's books.)

When Rosenbach was a freshman at the University of Pennsylvania (B.S., 1898, Ph.D., 1901), he made his first really important purchase, one that foretold his future success. For just \$3.60, he bought a first edition of Dr. Johnson's prologue at the opening of Drury Lane Theatre in 1747. He later received (and refused) an offer of \$5,000 for this early acquisition.

### **A CAREER CHANGE**

From 1895 until 1901, Rosenbach was a teaching fellow in the English department at the University of Pennsylvania. He seemed destined for a life in academia, but ill health and lack of finances forced him to join his older brother Philip in a new venture, the Rosenbach Company, founded in 1903 with A. S. W. handling books and Philip handling antiques. Of this career change, Rosenbach wrote (in *Books and Bidders*):

*"I felt a renegade. I had deserted the halls of learning for the bookshop; I had given up my fellowship to enter a business that would, perhaps, put money in my purse. I did not, when at college, appreciate what a high adventure the business was to prove, the excitement and anxiety of the chase, and that I had a better chance, a far greater opportunity, to unearth unpublished documents, and uncover original source-material, than ever I could have as an instructor in English in some university."*

Before long, the firm was buying entire libraries, and in 1947, Rosenbach set a record when he bought a copy of the *Bay Psalm Book* for \$151,000. During his lifetime, he is believed to have spent a total of more than \$75 million on his purchases.

### **ACCOMPLISHMENTS**

In addition to his collections of English literature and Americana, Rosenbach bought eight Gutenberg Bibles and more than 30 Shakespeare first folios, published many bibliographical and literary articles, wrote *Early American Children's Books* (a 1933 checklist that is still a standard reference), established the Rosenbach Fellowship in Bibliography at the University of Pennsylvania, and, shortly before his death on July 1, 1952, bequeathed his estate to the Rosenbach Foundation, which had been established in 1950 to foster interest in books, paintings, and other works of art.

Rosenbach is credited with popularizing the collecting of works by American writers at a time when serious bibliophiles collected only European literature; he also promoted the idea of book collecting as an investment opportunity and encouraged the less-wealthy collectors he worked with to explore new and less-expensive avenues of collecting, such as children's books.

### **ROSENBACH MUSEUM & LIBRARY**

In addition to helping his clients build their libraries, Rosenbach kept many items for his own collections, which can now be seen in the Rosenbach Museum & Library along with his brother's antiques. Among their many treasures are fine examples of 18th-century English and American furniture and portraits, King Charles II's document chest, Herman Melville's bookcase, Robert Burns' powder horn, and Lord Byron's calling-card case. The Americana collection includes

letters of Hernán Cortés and Francisco Pizarro, the first books printed in the western hemisphere (1543 in Mexico, 1584 in Peru, and 1641 in Cambridge, where the *Bay Psalm Book* was the first book to be printed in the American colonies), and the earliest known letter of George Washington. Important British works include early editions and manuscripts of Chaucer, a rare first edition of John Bunyan's *Pilgrim's Progress*, the largest collection of Robert Burns outside Edinburgh, Bram Stoker's notes for *Dracula*, and Charles Dickens's manuscripts of *Pickwick Papers* and *Nicholas Nickleby*.

Other highlights include the manuscript of James Joyce's *Ulysses* (purchased in 1924) and 80 per cent of Joseph Conrad's manuscripts (the bulk of which was purchased in 1923). Among the most prominent and popular displays are the works of two American artists who knew each other; poet Marianne Moore and children's book illustrator Maurice Sendak. Before Moore died in 1972, Sendak, who was her neighbor in New York's Greenwich Village, persuaded her to sell her papers to the Rosenbach. She agreed but stipulated that it also install the parlor of her apartment in the library. Thus, visitors to the Rosenbach Museum & Library can now see Moore's furniture, animal figurines, works of art, typewriter, baseballs signed by Yogi Berra and Mickey Mantle, and an exercise bar hanging over a closet door.

### THE ROSENBACH'S FUTURE

In spring of 2013, the Free Library of Philadelphia and the Rosenbach Museum & Library agreed to merge, thereby creating **The Rosenbach of the Free Library of Philadelphia Foundation**. The affiliation brings together two of the world's preeminent collections of rare books, artifacts, and manuscripts. The Rosenbach of the Free Library will remain at its current Delancey Place location, will be maintained under the Free Library of Philadelphia Foundation, and will be funded through private philanthropic support.



Baronial splendor, the book room of the Rosenbachs' last "store" in New York, 322 East 57th Street



## **SOME INTERESTING BOOK STUFF INFORMATION SHARING,**

**The Creativity Caravan, <http://thecreativitycaravan.com/>**

As I have said many times in the past, you never know what new and exciting things you can find in the world of book collecting. The Creativity Caravan is a very interesting business concept operated by two very talented people; Amy Tingle and Maya Stein. They are based in NJ just about 40 miles from the home of *The Microbibliophile*. There are many facets to their activities but the most important is that they involve miniature books, writing, and children. Part of their message is best defined by their website ‘Welcome Message’:

*“We are a mobile creativity company based in northern New Jersey. Our mission is to design and facilitate opportunities for people of all ages, backgrounds, and skill sets to nourish themselves and their communities by tapping into their creative expression. We believe creativity can change lives by building self-confidence, harnessing imagination, helping to practice problem-solving and bridging differences through the joy of discovery, and our vintage caravan, MAUDE (Mobile Art Unit Designed for Everyone) allows us to deliver unique experiences and inspire communities everywhere.”*

The traveling schedule of the Creativity Caravan, The Tiny Book Show, will be attending the MBS Conclave, in McKinney, Texas this August 5th – 7th. Please visit their site to learn more about their experiences and concepts.

**ABAA, Newsletter, <http://www.abaa.org/blog>** (sign-up for the newsletter)

The newsletter that is electronically distributed by the Antiquarian Booksellers’ Association of America is a great source of bibliophile related information and ongoing events. The first item of particular interest are ‘The Savvy Bookseller, Establishing a Photography Workflow’, even if you are not a bookseller you can use this information to document your collation. The next item of interest is titled ‘The Thrill of Discovery’, by Pat Oliver who tells the tale of discovering two unknown manuscripts by Charlotte Bronte at a remote California ranch. You never know when something of incredible value and interest will ‘pop out of the closet’.

**FBS, Newsletter, <http://www.floridabibliophilesociety.org/>**

The Florida Bibliophile Society’s, January 2016 Newsletter is another treasure chest of great book material and news. There is an interesting article about ‘Taking a Time Machine to the First Shakespeare Museum and how the University of Texas intends to recreate this exhibit as part of their celebration of the Bard, in this anniversary year.

**Book Club of Detroit Newsletter, <http://www.bookclubofdetroit.org/newsletter/>**

The newsletter is printed three times a year and edited by Paula Jarvis who does an outstanding job in keeping the readers informed about information of interest to the bibliophile. The current issue (February 2016) focuses on the collection possibilities that highlight the various versions and publications centered on *The Rubaiyat of Omar Khayyam*. The issue is overflowing with many examples of this title along with many pictures and illustrative examples that are like ‘bling’ to the

eye of a bibliophile. Also included is an article about the gorgeous ‘Lindisfarne Gospel’. The newsletter is, as I said ‘well done’ and provides a very interesting selection of content.

**Sotheby’s**, <http://www.sothebys.com/en/auctions>

Collecting is an ever-changing educational experience. I think most bibliophiles buy their books from book dealers or other collectors. However, the world of auction buying is an interesting and fascinating venue for book collectors. Sotheby’s has some interesting information on their website that is of value to both the experienced as well as novice buyer. One item that I would point you to is the ‘glossary of terms’ for buying and selling at an auction. Many of the auctions today have online catalogues and live sessions, so it is something that could be an interesting experience without having to leave your home or actually buy something.

Collecting is an ever-changing educational experience. Being a miniature book collector can be a full time job. One thing leads to another and the days pass into weeks as we travel the globe through the various publications and the electronic links. Pack your socks, get a map, and HAVE FUN. 📖

## **TERMS AND DEFINITIONS, Provenance & Association**

**Provenance**, the short definition of this term according to Geoffrey Ashall Glaister, *Encyclopedia of the Book* is: an indication of the book’s previous ownership. A special binding, a bookplate, or an inscription may point to the collections, libraries, or sales-rooms through which a particular copy has passed.

John Carter, *ABC For Book Collectors*, expands the basic definition to includes some important considerations. In addition to the common indicators such as a bookplate, provenance may be pieced together from such outside sources as auction records or bookseller’s catalogues. Carter said “Apart from the special considerations or features of provenance that may put the book into the category of an ‘association copy’, the evidences of its earlier history/ownership are always of interest and sometimes may be very important. These features should never be destroyed, deleted, or tampered with, but on the contrary, cherished and added to.”

Carter goes on to add that “Nor should this respect for a book’s history be denied to the notes and code marks of booksellers through whose hands it has passed. It is not nothing that a Renaissance text once stood on the shelves of Ludwig Rosenthal or E. Ph. Goldschmidt or Leo S. Olschki or Lathrop Harper [or even L. Bondy].” Additional reading on the subject can be found in the book by David Pearson, *Provenance Research In Book History*, (British Library 1994).

**Association Copy**, in contrast to provenance is the term that is applied to a copy of a book that once belonged to, or was annotated by the author, or which once belonged to someone connected with the author or someone of interest in their own right, or again, and perhaps most interestingly, belonging to someone peculiarly associated with its contents. An example of an association copy could be a book about the ‘History of the Clements Library’ inscribed by Kevin Graffagnino, the Director of the Library. 📖

## THE MAN BEHIND THE BLACK CAT PRESS

By Robert F. Orr Hanson

In 1978, I created a newsletter titled *The O P Bookletter*, which was a discussion of out-of-print books and other literary interests. In the June 1978 issue, Norman W. Forgue presented an autobiographical treatment of his ventures as a printer. As time went on, he became the book designer, printer, and publisher of 103 Black Cat Press miniature books. His coverage of subjects ranged from Christmas to Shakespeare to presidential figures to the Bible to Sherlock Holmes as well as many other entertaining topics. Sadly, Norman passed away at age 80 in 1985. My late wife, Helen, and I enjoyed two visits with Norman and Mrs. Forgue in the early eighties. I thought, as did many other collectors, his tiny tomes were perfect in every aspect. In fact, he told me he would destroy the entire press run if he thought it less than perfect. I bring this contribution to the readers of *The Microbibliophile* thinking it would be of special concern to all collectors of miniature books. I do hope you enjoy reading Norman's words.

"I learned my trade in the United States Navy, having run away from home at the age of fourteen, and before my discharge from the service I had the good fortune to be in charge of the largest floating print shop in the world, aboard the U.S.S. Maryland. Returning to civilian life, I went ahead with printing as a career, working in well-known shops in Chicago as compositor, layout man, foreman in the composing room and lockup department, and manager of the Northwestern Printing Co. where a weekly newspaper was printed and a regular job shop operated. The wide variety of these jobs provided me with experience in both production and operation of a plant.

Had it not been for the depression, I probably would have continued making books as others ordered, but then there were no jobs and no books to be made and there was nothing but time on my hands. Consequently, I used that time to explore book design, printing history, and reasons for what had been done in the past. I had no facilities at my disposal. If I owned even a few fonts of type, I probably would have confined myself to their use, with the result being more or less uniform design. Today I am sure this would have snuffed out my real enthusiasm, for in my mind I was seeking the infinite possibilities of types and ornaments, paper, binding, and page size, all in relation to the written word. The price of dreaming of the exquisitely perfect was no higher than that of mulling over mundane.

Because time was thoroughly my own, I was able to use the hours to find sources that I needed. I discovered that the pain of being kicked out of a palace was no greater than being kicked out of a hut. Eventually, I found facilities where I least expected them and at the terms undreamed of.

I was, first and foremost, a printer and to me words were, and are, something to be molded into pages of pleasing symmetry severe and or ornamental, colorful or simple, as the motif of the author indicates. Never were they to be a drab placing of lines on paper with just so much printer's ink. So it was, in 1933, I founded 'The Black Cat Press'. Later, for books of different materials, the imprints of 'Normandie House' and 'At The Sign of The Gargoyle' were added.

The reception of my first effort at bookmaking, *An Excerpt From the Roadmender*, was an essay by Michael Fairless, was gratifying. The format was large, 9 x 14 inches, and printed two pages at a time on a Vandercook proof press. A second color was used on the title page and chapter openings, made up from individual border pieces and was highly decorative. The binding was a medium blue buckram. Reflecting on that book today, I still feel the various elements were combined into a very compatible whole. In any case, I was encouraged by graphic critics to continue my efforts in bookmaking. In those early days, the books I made varied widely in design and were published in very limited editions. All work was done by hand: composition, printing, folding, and binding. I believed in the use of color and proper illustrations not

only to add interest to the author's words, but also to relieve the monotony of just so many black lines, which constituted the text.

Each new book was a challenge and an adventure, and solving the problems only intensified my interest. Of course, there was the not-so-little matter of paying for my experience---each new book had to be completed to pay the cost of the preceding one. I devised many cost-cutting efforts, but never in design or materials. The completed book always seemed to make the work worthwhile despite the frustrations that went before.

An unpublished manuscript was a constant temptation to me. Nothing could be so gratifying as turning up a single unrecognized genius, or at the least, one who might entertain in a new and pleasing way. Because of this feeling, the 'Unknown Series' was dedicated to the publishing of unknown authors and artists. This gave me the advantage of creating design in many forms, and in a way, was a departure from the so-called classic bookmaking.

*Broken Chords*, by Robert Wirtz, was the first such effort. Using Ludlow Karnak Bold was certainly a bold step for a young and somewhat inexperienced bookmaker. In my first announcement, *Purrings*, issued in April 1933, the first four books bearing the Black Cat Press imprint were listed. The Fall catalogue listed seven new items, with an additional seven in preparation. The spigot had, indeed, been turned on, and in the years that followed, more than 400 books (under various imprints) were published---from poetry to medicine, from Americana to Lincoln, and from bibliographies to the classics.

The Norman Press opened its doors in October of 1941 as a commercial printing plant with a policy based on the private press tradition. Books continued to be produced, not only under my imprints, but for other publishers and individuals as well. The facilities available to me made it possible to produce books of greater length and substance. But always the compatibility of elements was of first importance.

Over the years, many awards were received from various graphic arts organizations. How well I remember the first---Christmas Eve, Glenn Hotel and the telegram informing me that the *Nevada Mining Laws*, by Douglas C. McMurtrie, had been selected as one of the Fifty Books of the Year...the highest award a book designer can receive.

By 1961 the Norman Press prospered, with its commercial work, to the point where there was little time to carry on the publishing venture. My private productions had dwindled and slowly I became aware of something missing. All of a sudden, later that year, I discovered the world of miniature books! This happy event opened a whole new field of opportunity.

The joy of taking the elements of a large book and compressing them into a miniature book (less than three inches tall) in such a way as to preserve and enhance them is endless. My endeavor is still at peak, as each little tome presents something new in design and production.

In 1974, the Norman Press closed its doors and I retired. I do not know what happened to that retirement because my continued love of all things miniature has kept me busier than at any time in my life. Making little books, little rooms and scenes, and little furniture keeps me involved with big bookkeeping, big letter writing, and big planning. The simple fact is that I still have to learn the meaning of retirement."

To borrow a closing line from my book, *Poor Richard*, ---"No record is ever complete---this was not intended to be...but the pleasant memories of yesterday will never lessen my eagerness for tomorrow".

**There you have it!**



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



## CATALOGUES RECEIVED:

**Karen Nyman Miniature Books**, Catalog Number 60, 'The Jean Blackwell Collection, an avid collector for over 40 years', 120 items and many pictures, a electronic format.

Contact info: 702 Rosecrans Street, San Diego, CA 92106-3013; telephone 619-226-4441; website: [www.KarenNymanMiniatureBooks.com](http://www.KarenNymanMiniatureBooks.com), E-mail: karennyman2@cox.net

**Between the Covers Rare Books**, Midwinter's Miscellany, Number 204, the 8½" x 11" catalogue is done on a fine white paper with color covers as well as 64 pages. The catalogue features books with inscriptions, dedications, and signatures, 145 items in all, in a wide range of prices.

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

**Oak Knoll Books**, Catalogue 'Fall 2015' 38 pages of great books about books and the book world. The glossy catalogue is filled with descriptions of books, each with a color picture, 8½" x 11". Of particular interest to the miniature book bibliophile may be a special book titled *The Cinderella of the Arts, A Short History of Sangorski and Sutcliffe*, the great London bookbinders.

Catalogue 309, a 6" x 9" color glossy, 144 page, 300 items featured. Oak Knoll also has an active email posting /mail list, announcing new books etc. join up so you do not miss anything.

Contact info: 310 Delaware Street, New Castle, DE 19720, telephone 800-456-8008; website: [www.oakknoll.com](http://www.oakknoll.com) E-mail: [oakknoll@oakknoll.com](mailto:oakknoll@oakknoll.com)

**Bromer Booksellers**, Catalogue 143, 38 pages of great books about books and the book world.

The glossy catalogue is filled with descriptions of books, many pictures, 5½" x 8½".

Contact info: 607 Boylston Street, Boston, MA 02116, telephone 617-247-2818; website: [www.bromer.com](http://www.bromer.com), E-mail: books@bromer.com

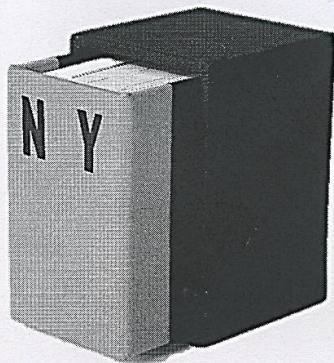
Catalogues and the booksellers are wonderful friends and great resources. Catalogues are like a bag of penny candy for me, just dig in and do not stop till you are at the bottom of the bag. Keep them in a basket next to your reading chair; it is always fun to revisit a catalogue. 📖



**Old Farmhouse Books** -- offering miniature books and ephemera to the discerning collector. Inquiries are always welcome and current and past catalog lists are available upon request to: [oldfarmhouse@gmail.com](mailto:oldfarmhouse@gmail.com) or [oldfarmhouse@myfairpoint.net](http://oldfarmhouse@myfairpoint.net). The newest list contains miniature books themed on the alphabet representing various authors, presses, and publishers. In the works is a listing of miniatures less than 1"x1". All lists are set-up in Excel format. Thank you for your interest, Sherry

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**NEW YORK REFLECTIONS**  
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E-mail: nma8156@yahoo.com*

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**GET THE INK READY, START THE PRESSES:**

Next issue, Volume XXXV, Number 3, Issue 201, (expected publish date; May 1, 2016):

- An Antiquarian Delight, TBD
- Famous Miniature Book People, Part 2 Ian Macdonald, founder of the Gleniffer Press
- *Memoirs of a Bibliomidget*, by Anne Bromer
- A story about a great bookseller
- A visit to Wesleyan University Special Collections Department
- *The Ship That Sailed To Mars*, by William Timlin, published by Plum Park Press
- How about something from you?

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

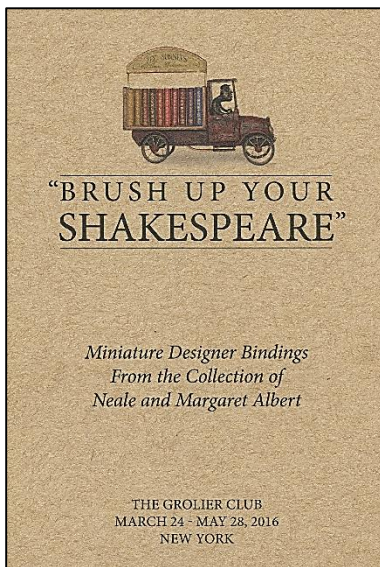
## PUBLICATIONS RECEIVED:

*Fine Books and Collections Magazine*, Winter 2016, Resource Guide Edition, a large format, full color, glossy magazine devoted to fine books, collections, and printing. The current issue contains two very informative articles about the literature of the Bard. One article covers the ‘First Folio Tour’ that is being hosted by Folger Library. Another covers a large exhibition at the Ranson Center at the University of Texas.

Contact information: Rebecca Rego Barry, Editor, 4905 Pine Cone Drive #2, Durham, NC, 27707, E-mail: [Rebecca@finebooksmagazine.com](mailto:Rebecca@finebooksmagazine.com), [www.finebooksmagazine.com](http://www.finebooksmagazine.com)

*Miniature Book Society Newsletter*, November 2015, Barbara Williamson, Editor. This issue includes a recap of the Conclave activities as well as the Miniature Book Competition, including cover photos of the three winning books. The ‘Miniature Book News’ section, edited by Julian Edison talks about Jim Harner’s Shakespeare collection, various indexes for miniature book information that are available, and the Tokyo Miniature Book Saloon, [www.mbs.org](http://www.mbs.org)

*Brush Up Your Shakespeare*, Exhibition brochure, Grolier Club, March 24 – May 28, 2016, 16 pages printed on fine buff paper with a stiff paper cover. The author, James Reid-Cunningham does a superlative job of defining for the readers the world of designer bindings as well as introducing the exhibit.



Mix it up a bit with new subjects...diversity is the spice of life...add some ‘hot sauce’ to the chicken soup and keep your mind sharp. Also, check out the information provided in the ‘Information Sharing’ section, page 29 of this issue. Be careful, maybe a road trip is in order. 📖

# THE CURIOUS TALE OF THOMAS DAUMEN

By Terry Crockford



A story about a German clockmaker who 'invented' the cuckoo clock with the help of a diminutive friend whom he met on a journey through the forest. Reviewed in the January 2016 issue of *The Microbibliophile*.

Hand printed Bible paper, 92 pages, 2 1/4" x 3", available in a cloth binding \$45, plus shipping. Published by Owen Legg, [www.woodcraftpress.co.uk](http://www.woodcraftpress.co.uk)

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E-Mail: [editor@microbibliophile77.com](mailto:editor@microbibliophile77.com)

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## UPCOMING EVENTS:

**Florida Antiquarian Book Fair**, St. Petersburg, FL, March 11<sup>th</sup> – 13<sup>th</sup>, 2016

Additional information: <http://floridabooksellers.com/bookfair.html>

**New York Antiquarian Book Fair**, Park Ave. Armory, NYC, April 7<sup>th</sup> -10<sup>th</sup>, 2016

**Papertown, Boxborough, MA, March 12, 2016**

Additional information: <http://www.flamingoeventz.com/show-calendar.html>


**Albuquerque Antiquarian Book Fair**, Albuquerque, NM, March 18<sup>th</sup> – 19<sup>th</sup>, 2016

**Grolier Club**, East 60<sup>th</sup> Street, New York City, March 23<sup>rd</sup> - May 28<sup>th</sup>, 2016

'Brush Up Your Shakespeare: Miniature Designer Bindings from the Collection of Neale and Margaret Albert', Additional information: <http://www.grolierclub.org>

**Yale University, Center for British Art**, New Haven, CT, June 16<sup>th</sup> – August 21<sup>st</sup> 2016

'The Poet of Them All: William Shakespeare and Miniature Designer Bindings from the Collection of Neale and Margaret Albert', Additional information: <http://www.britishart.yale.edu>

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## AN EARLY DAWSON'S CATALOGUE, LIST NUMBER 9, MAY 1964:

17 CORONATION OF HER MAJESTY QUEEN ELIZABETH II. Full ruby red morocco, gilt decoration, gilt edges, 1 7/8 by 2 3/4 inches. Portrait, St. Onge, Worcester, 1953. \$5.00


18 VIZCAYNO, SEBASTIAN. Jornada Principal de las Californias. (Accidentes Documentados). 80 pages, 1 1/2 by 1 7/8 inches, full red morocco, gilt-tooled, blue labels, G. M. Echariz, Mexico, 1963. \$3.75  
 Documents relating to the 1602 expedition to California by Vizcaino. Hand set in Mexico. With a colorful morocco binding by Juan Silva, ship in gilt on the front and a bird in gilt on the back.

19 KORAN. 1 by 1 1/2 inches. red morocco with gold-tooling, gilt edges. Reproduced by lithography. Yellow and white endpapers. With magnifying glass - book mark. Printed in Holland. \$3.00

Dawson's Book Chop  
 550 South Figueroa Street  
 Los Angeles, California 90017

....Please send from Miniature Book List #9, the following items:-

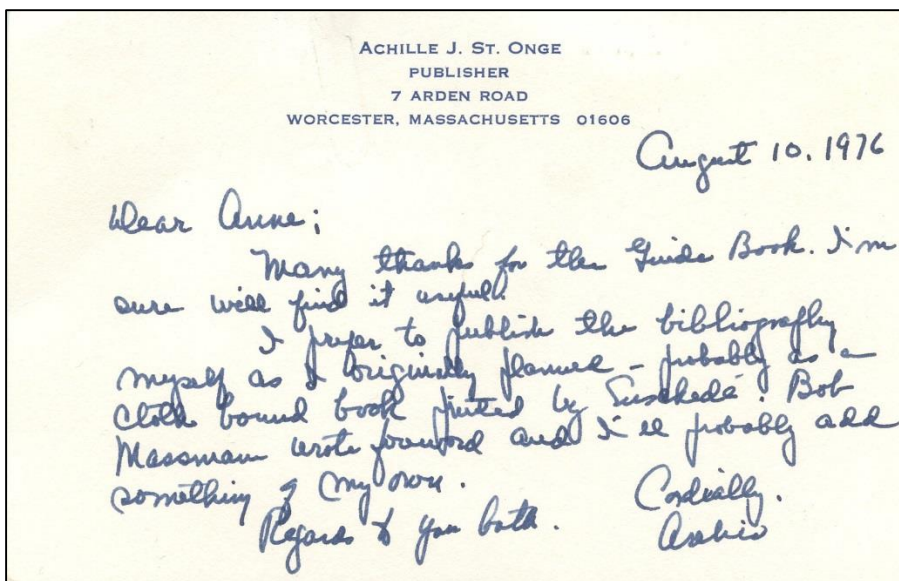
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

Circle your selection, 'early internet' functionality....Priceless. 

## A LITTLE INSIGHT: 'PLANNING A PUBLICATION'

There is always a lot of planning and reviewing of details to make a publication come to life.

Here is a bit of confirmation that St. Onge was planning to print a bibliography of his miniature books. My question is why he would not have thought it should have been done with a leather cover.



*Image courtesy of the editor's collection*

The text of the 'publisher's' post card reads:

*Dear Anne [Bromer],*

*Many thanks for the guidebook. I'm sure we'll find it useful.*

*I prefer to publish the bibliography myself as I originally planned - probably as a cloth bound book printed by Sangorski [Sangorski and Sutcliffe].*

*Bob Massmann wrote the forward and I'll probably add something of my own.*

*Regards to you both.*

*Cordially, Archie*

If you ever thought that a bibliography was not in the works.....Here is the answer. 📖

## A PUBLISHER & A BOOKSELLER: The Philosophy and Price Plan

Bookselling is a business that has as many twists and turns as there are people involved. Sometimes it takes years to answer a question and sometimes they go unanswered forever.

Reprinted here is a piece of business correspondence between St. Onge, the publisher, and Anne Bromer, the bookseller dating back to 1975. The interesting text explains some of the business planning and philosophy for price points that St. Onge utilized for his books. The basic questions of costs, dealer discounts, and selling points are still applicable today.

ACHILLE J. ST. ONGE  
7 ARDEN ROAD  
WORCESTER, MASSACHUSETTS 01606

January 21, 1975

Dear Mrs. Bromer;

Thank you for your check and note. You did well with the little books at Christmas time. I've been giving a 40% discount on orders for 5 or more copies, and a smaller discount on less than 5 copies. The usual policy in book publishing is to price the book at 5 times its manufacturing costs, however I've never done that, otherwise my books would be priced much higher, and I've been told many times that my prices were too low. For example, the O'Neill book, for printing and binding and delivery costs me exactly \$2.65, plus .15 cents royalty for a total of \$2.80. I have sold the first 300 copies of the Frost book- I made a mistake with this one, I should have published a 1000 copies instead of 500! It will be at least 3 weeks before the remaining copies are received- and at this writing 17 copies have been sold and not delivered. The maximum discount I'm giving dealers on this title is 1/3 for 5 or more, and 20% for 1-2 copies, and 25% for four copies. There again, the book is costing me \$5.60 per copy to print, and bind, and including the 10 cent postage stamp, for the frontispiece. I think you'll understand my profit is not too great- and that is why for many years, the publishing of these small books has been an avocation.

Sincerely,

*Achille J. St. Onge*

*atd. 1/24/75  
5 cops at  
1/3 off*

*Image courtesy of the editor's collection*

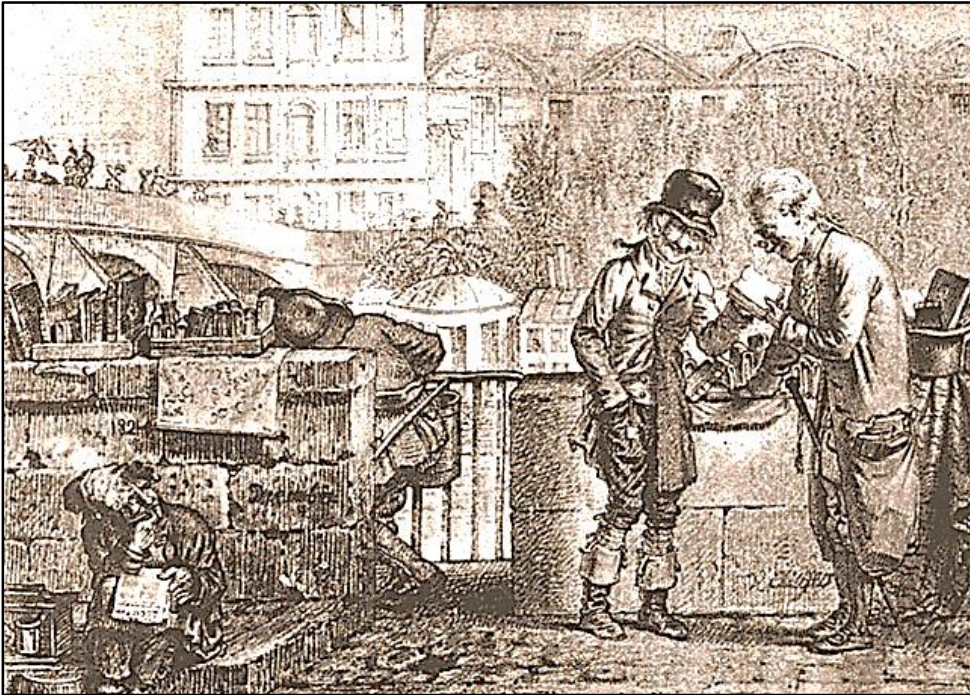
Leather bound miniatures; printed, bound, and delivered for \$5.60, WOW. 📖



## THE MICROBIBLIOPHILE May 2016 FRONTISPIECE, 'Write the Story for the May/June Issue':

Here is your opportunity to become an accomplished and published 'master of the pen'. The image will be used as the frontispiece for the May 2016 issue of *The Microbibliophile*.

'18<sup>th</sup> Century Bookseller, on the banks of the Seine'



During the 2016 year, my plan is to highlight the 'world of the bookseller' through various pictorial images. There are no particular rules regarding the length of the story for the illustration, the choice is yours. I picked this image as an example of a bookseller, no particular reason other than the image was interesting, and it certainly went back in time.

What do you see in the picture? Bibliophiles at their best. The street beside the river is alive with activity and the bookseller is engaging a customer. Is this a special book they are talking about, maybe a foreign language book that made its way from the Orient, to London, and then to Paris. Maybe it is a copy of an Elizabethan drama or even a copy of the latest French poetry. Who knows, finish the story with your imagination. Gather your thoughts and weave the tale to share with the readers. Fact or fiction, your choice, this could be a fun thing.

The deadline for submitting articles for the May 2016 issue will be April 15, 2016, electronic or paper submissions, either way, the choice is yours,

Email: [editor@microbibliophile77.com](mailto:editor@microbibliophile77.com) or

Snail-mail: *The Microbibliophile*, P. O. Box 5453 North Branch, NJ 08876. 📖

## CLASSIFIED WISH LISTS,

### Buy, Sell, or Trade:

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.



Darleen Cordova is looking for (Hazeltine) Piso Pocket Book Almanac for 1918 to complete her set and two books written by Francis J. Weber: the 1997 regular edition of *Dogs at the California Missions*, (REM Miniatures) and the 1969 vellum bound edition of *What Happened to Junipero Serra?* (Bela Blau).  
Contact information: E-mail: [c.cordova@sbcglobal.net](mailto:c.cordova@sbcglobal.net) or call (714) 808-9648.

Melinda Brown is seeking, Takebayashi, Tetsu and Zensaku Toyohara. Volumes 3 and 4 of the four-volume set entitled *Kitō Shōno*.  
Osaka: Aoki Kozaburo, 1880.  
Contact information: E-mail: [Minibks1@verizon.net](mailto:Minibks1@verizon.net)

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

Katherine Bakunas is looking for the printed (original paper) copies of the early MBS Newsletters, MAR.'85, JUN.'85, FEB.'86, MAR.'88 and #36, #45, #60, #63, #65, and #69, for a special indexing project,  
Contact information: E-mail: [kkbakunas@gmail.com](mailto:kkbakunas@gmail.com)


Karen Nyman is looking for two volumes she lacks from *The Cabinet of Lilliput*, by John Harris. Here are the missing titles: *Jacob the Fisherman*, etc., and *Julia and the Dog*, etc.  
Contact information: E-mail: [kareennyman2@cox.net](mailto:kareennyman2@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](mailto:Pistner@me.com)

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

Stephen Byrne is looking for a Gleniffer Press; *3 Point Gill Titling Catalogue*.  
Contact information: E-mail: [sb@finalscore.demon.co.uk](mailto:sb@finalscore.demon.co.uk)

Jim Brogan is looking for a volume from REM publications; *REM Miniatures, A Record and A Sampler, Part III*, a 'miniature scroll' with decorative wrapper and tie ribbon, 1<sup>15</sup>/<sub>16</sub>" x 6' and *Chapel of the Holy Cross*, by Msgr. Francis Weber, published by Hagus Alley, 1981  
Contact information: E-mail: [jbrogan1@verizon.net](mailto:jbrogan1@verizon.net)

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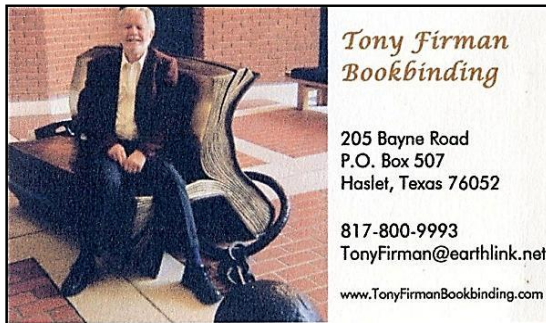


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