

THE MICROBIBLIOPHILE®

The Bibliophile's Journal about Miniature Books & Book Arts, Branchburg, NJ

Volume XLII Number 3 Issue 243 May - June 2023



*Summer is Here...
Hazy, Hot, and Humid...
Ice Cream, Beaches, and Fireflies*

Single Issue Price: \$7.00

ISSN #1097-5551



courtesy of bing.com

George Eliot

Mary Ann Evans [1819 - 1880] was an English novelist, poet, journalist, and translator known by her 'nom de plume' as George Eliot. Most contemporary readers expected women to write about themes related to homes and family. Evans chose to reach beyond that confining genre and use her pen to appeal to a wider audience including works addressed with a politically astute pen. She authored seven novels, including *Adam Bede*, *Silas Marner*, and *Middlemarch*, mostly set in her home surrounding provincial countryside. Her works are known for their realism, psychological insight, sense of place, and detailed depiction of the countryside. Readers in the Victorian era praised her novels for their depictions of rural society. Much of the material for her written works was drawn from her own life experiences.

Bradbury's *20th Century U.S. Miniature Books* lists only one miniature written by Eliot, *Adam Bede*, 1977, published by Pennyweight Press (Barbara Rahab).

Eliot continues to be considered as one of the most important Western writers of all time.

Your turn. 📖

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The Bibliophile's Journal about Miniature Books & Book Arts, Branchburg, NJ

Robert F. Hanson, Founder, 1977

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Volume XLII, Number 3 Issue Number 242 May - June 2023

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THE MICROBIBLIOPHILE

53 Dreahook Road, Branchburg, NJ, U.S.A.
Sherry Mayo, Publisher, James M. Brogan, Editor
James M. Brogan © 2023

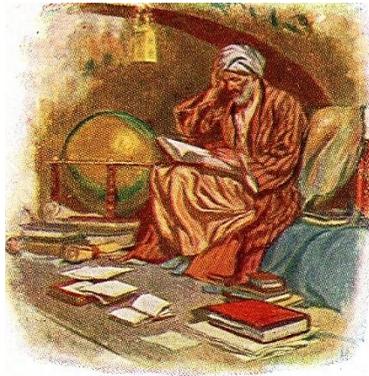
Greetings from the Squeaky Roll Top Desk:

“Summer is here for sure in all its glory of the cool morning dew in the air, the heat of the noonday sun, the boom of distant thunder, and certainly the twinkle of the fireflies darting in the night air. I am sure that everyone has either taken some vacation time or is planning a visit with family or friends, or maybe just a trip of memories from in mind.

In addition to our regular fare of book reviews, Bradbury 100 glimpses; this issue of *The Microbibliophile* includes various editions of *The Rubāiyāt of Omar Khayyām* it is one of the special books that hold a special place in history. There have been a great many editions of the book, some large, some very small, some fancy and jeweled, some simple and utilitarian. I hope you enjoy the journey and let me offer a special invitation to each reader to share their story about this classic; when and where you acquired your first copy, where you may have first read the elegant quatrains, what special editions you may have...the storyline is for you to share.

Plum Park Press (Tony Firman) has published a new ‘book about books’ *Typesetting*, another aspect of book production that is an ongoing theme of several other Plum Park titles. Next on the review list is a book of poetry *Harp Strings*, from Booksby Press (Todd Sommerfeld). Then *Book Culture VI* from Booksby, rounds out the review section for this issue. Nina Mazzo flips back the pages of time with some interesting reflections from the MBN. Rebecca Bingham and Stephen Byrne have both contributed articles for this issue.

The next four books on the ‘Bradbury 100’ that are included in this issue should certainly be of interest to you, they are all rare gems of the miniature book world.



you. Thank you again for providing a place, in your home, for the journal. It is my joy and a privilege to produce it for you. 📖



I would still like some ideas from you, the readers. What would you like to read about as we move through 2023? What special features should be pursued for your enjoyment and to satisfy your questions and interests? I will continue with the Bradbury series, the regular book reviews, the MBN flashbacks, and some special points of ephemera for sure. Like the old man looking through the books of the library, I am ‘all eyes and ears’ as the expression goes. I would love to have some more subscribers write articles; they are the best.

In closing, my message is simple, your support and interest are what keeps the ink flowing. *The Microbibliophile* is a publication of all things “miniature bookish” something new, something old, but always, I hope, something of interest for

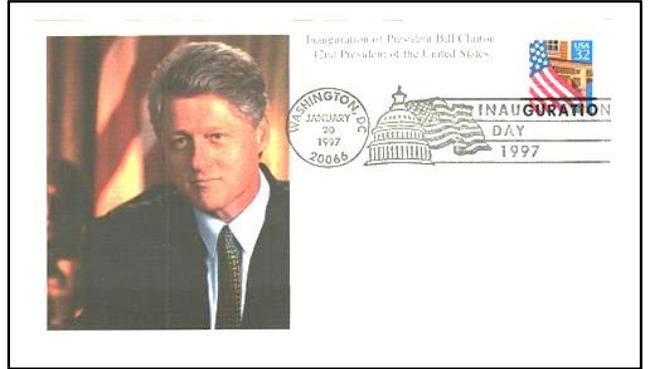
A handwritten signature in black ink, consisting of a large, stylized letter 'J' followed by a smaller, more complex flourish.

FOOD FOR THOUGHT:

William Jefferson Clinton, born 1946, 42nd President of the United States, 1993 – 2001

“Psychologically, we’re all a complex mixture of hopes and fears. Each day we wake up with the scales tipping a bit one way or the other. If they go too far toward hopefulness, we can become naïve and unrealistic. If the scales tilt too far the other way, we can get consumed by paranoia and hatred.”

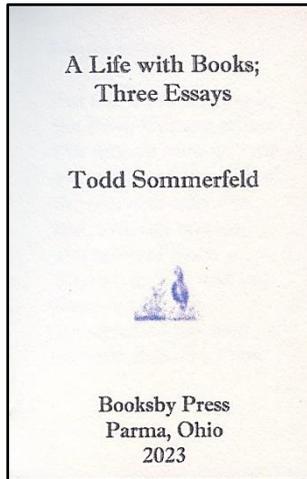
(First Day, Commemorative Envelope issued Washington, DC 1997)



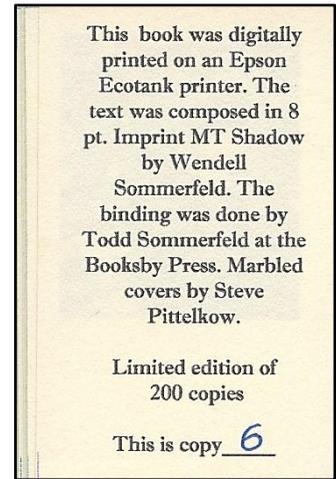
MINIATURE BOOK REVIEWS:



front cover



title page



colophon

BOOK CULTURE VI, three essays by Todd Sommerfeld, published by Booksby Press, 2023. Todd Sommerfeld, Publisher.

This is the sixth volume of the Booksby Press 'Book Culture' series. The Introduction states: "I've dipped back into my own past to share a bit of give and take with my lifelong avocation of book collecting." The book is made up of three short essays that Todd wrote over the years.

The first essay is titled 'The Connoisseur' and introduces us to the author's early years and a childhood book, *Robin and the Pirates*, not a miniature but a children's adventure story.

'What I Have Done for Miniature Books', is essay Number II. The essay outlines some of the various adventures that the author has mastered over the years to expand his acquisitions for his personal library.

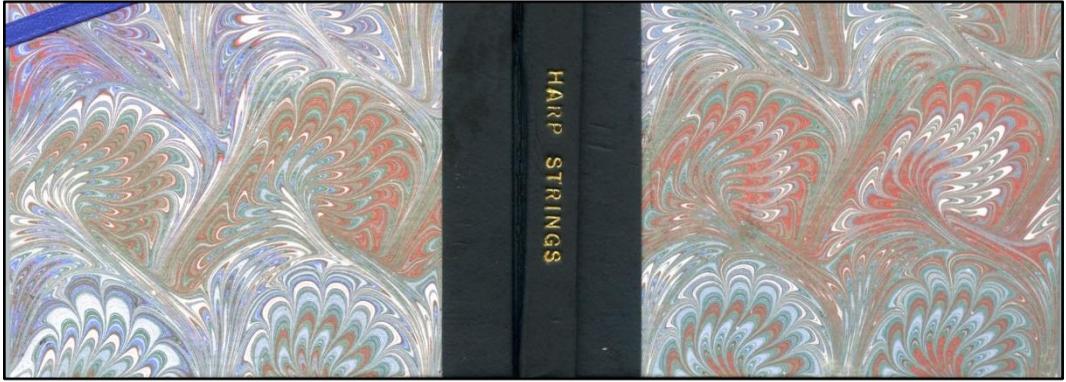
The third essay is a bit of a wrap-up, titled 'What Miniature Books Have Done For Me.' The essay documents just how a person can grow professionally and personally through the world of miniature books.

The miniature's text, 34 pages is printed with the 8 pt. 'Imprint MT Shadow' font, laser printed on high-quality paper. The binding size is $2\frac{5}{8}$ " x $1\frac{3}{4}$ ", to match the first five books in the series. The actual binding covers for this volume are made in violet and white marbled paper by Steve Pittekow and the spine is covered in a faux gray leather with the title printed in gold matching the other books in the series. The inside covers are done with a coordinated purple cloth.

The edition is limited to 200 copies, \$25.00. Excellent workmanship and an excellent series subject. Books about books, always a favorite and always great stories. Contact Todd for availability and shipping considerations. 📖

Contact information: Todd Sommerfeld, 6475 Ridge Road, #1, Parma, Ohio, 44129

E-mail: contratodd@gmail.com, website: <https://booksbypress.com>



HARP STRINGS is a Booksby Press miniature book of poetry selected from the 'full size edition', *Touching The Harp Strings*, published by Devora Publishing, 2010 by David Haskell Cohen.

SHEET MUSIC

*They gave me a piece
Of Sheet music today
My heartbeat's not right
So the hospital say*

*Can't say I am surprised
After all the rough use
Wild plucking of the strings
Heavy thumping of blues*

*Mt. Lord you have filled
The world with such art
The hints of your presence
Have shaken my heart*

The miniature's text, 45 pages using the Goudy Old Style font, AEG. The binding size is 2¹/₈" x 3", the actual binding covers are made in a blue and gray marbled paper by Robert Wu and the spine is covered in faux black leather with the title printed in gold. The inside covers are done with a coordinated dark blue cloth.

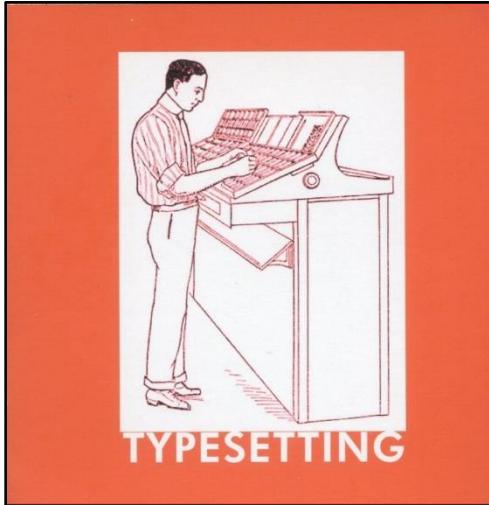
The edition is limited to 200 copies, \$45.00. Excellent workmanship, supplied with a well made purple paper covered slipcase, with a royal blue 'pull ribbon'.

Contact Todd for availability and shipping considerations. 📖

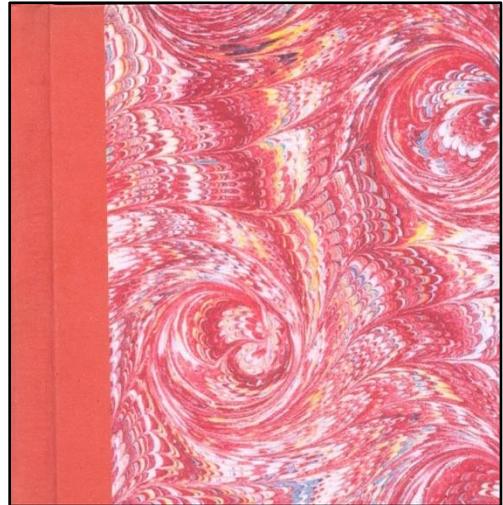
Contact information: Todd Sommerfeld, 6475 Ridge Road, #1, Parma, Ohio, 44129

E-mail: contratodd@gmail.com, website: <https://booksbypress.com>

TYPESETTING,
By A. A. Stewart:

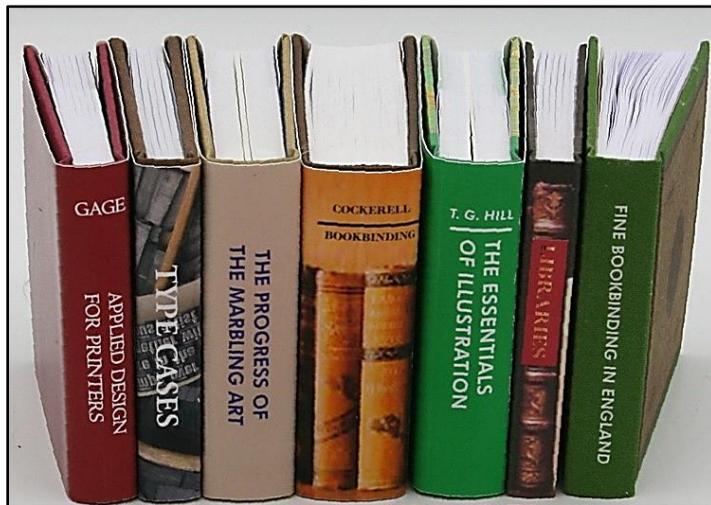


dustjacket image



bound front and rear cover

Typesetting is another classic book about books to be published by Plum Park Press.



'The Set'

The original edition was published by The Committee of Education, United Typothetae, Chicago, 1919. The original 1919 edition cover card the subtitle; 'A Primer of Information About Working At The Case, Justifying, Spacing, Correcting, Making-up, And Other Operations Employed In Setting Type By Hand.' I think that about covers the entire world of typesetting from A to Z. The subtitle is carried with the title page of the miniature edition as well.

There are 28 distinct chapters presented within *Typesetting*, covering every imaginable facet of the knowledge that must be learned by an apprentice to be elevated to the job specialty of 'typesetter'. The preliminary instructions list six key traits that must be mastered to be successful:

1. *Being silent while working (chatting is a nuisance)*
2. *Keeping materials neat and cleared-up (confusion will retard work progress)*
3. *Picking up any type that may fall to the floor (stepped on type is soiled)*
4. *Never put anything in your mouth while working (ink does not taste too good)*
5. *Stand on both feet (leaning against the cabinets will tire you)*
6. *Dressing clean and comfortable (professional and productive)*

The layout of the 'case' is covered in detail. Then such subjects as spacing and measuring, the composing rule, justification, proofs, corrections, headings, and most important, cleaning the type after use are all covered in a very academic format.

Typesetting consists of 207 printed pages using the Bodoni and Futura fonts. The bound dimension of the book is 3" x 3", the front and rear endpapers are schematic images of a typecase. As shown in the previous images, the covers are bound in a marbled paper with a solid color spine which carries the title. Also provided is a glossy paper dust jacket.

The edition is comprised of 20 copies, each signed and numbered by the publisher, priced at \$50 plus shipping. Contact Tony for availability and shipping details. An excellent textbook with excellent attention to detail of construction and material selection as expected with a Plum Park book. 📖

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

E-mail: TonyFirmanbook@gmail.com

website: [https://Plum Park Press \(tonyfirmanbookbinding.com\)](https://PlumParkPress(tonyfirmanbookbinding.com))

GENTLE WONDERINGS,

By Victoria Rose:

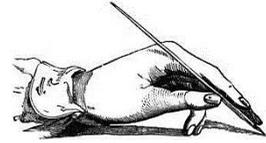
Gentle Wonderings was reviewed in the last issue of *The Microbibliophile*, (March 2023). Booksby Press has released a micro miniature edition 1" x 3/4". The edition is open, priced at \$15.00. Excellent workmanship. Contact Todd for availability and shipping considerations. 📖

Contact information: Todd Sommerfeld, 6475 Ridge Road, #1, Parma, Ohio, 44129

E-mail: contratodd@gmail.com, website: <https://booksbypress.com>

PLEASE CONSIDER WRITING AN ARTICLE FOR *THE MICROBIBLIOPHILE*:

Please consider sharing your thoughts and ideas. Your input is always welcome at the Editor's squeaky desk. *The Microbibliophile* was conceived for the sharing of passion for all things related to miniature books and book arts.

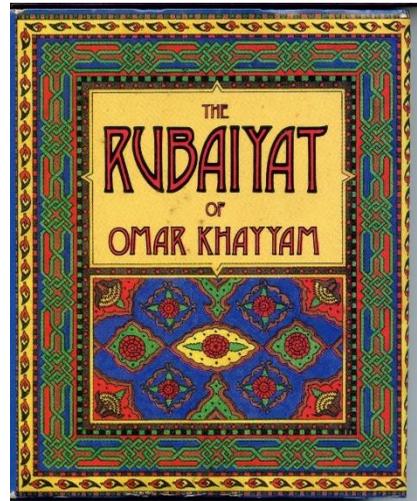


Over the many issues of *The Microbibliophile* more than a few fellow collectors have shared their passion about the world of miniature books with contributed articles. I, as editor, am proud to have so many fine people on the 'staff'. I could not do it without your help.

We can brainstorm together! Composing, proofreading, and nudging are always available. 📖

EVERYMAN'S RUBAIYAT:

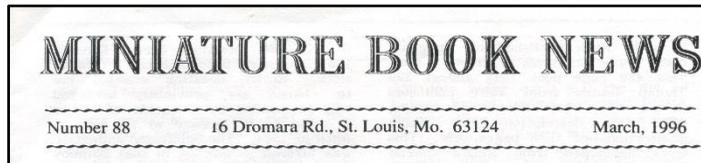
Sometimes there is a need to share the message with a more accessible book that is not an antiquarian, not a rare book, or not a very limited edition. Such is the Rubaiyat published by the Running Press, 1989. Their edition is bound at $3\frac{1}{4} \times 2\frac{7}{8}$ ". It is printed with a glossy duct jacket over a blue book cloth material. The entire selection of stanzas, as translated by Edward FitzGerald are included and printed in a very readable format.



You can easily pick up a copy at most any local book shop for a few dollars and indulge yourself into the classic poetry written by a 12th century Persian astronomer. 📖

**THE MINIATURE BOOK NEWS,
Number 26, December 1971, Number 27, March 1972,
By Nina Mazzo:**

Editor's Note: 'The Miniature Book News' was an early publication [initial issue September 1965] that was edited and published by Julian I. Edison, beginning in 1965, consolidated into the MBS Newsletter and continued to be published through 2017. Time to revisit, learn, share, enjoy, and reflect, once again. Thank you, Nina, for your continuing contribution to 'The Microbibliophile'. Memories and reflections are those things that add color to the palette of our lives.



MBN #26

One of the joys of reading past issues of the *Miniature Book News* is discovering new areas of interest as well as new publications issued during Julian Edison's tenure as Editor.

This issue's cover story was titled "Rich's Shorthand Bibles". Jeremiah Rich printed a 17th century Bible in shorthand writing. The article goes on to state that England was the birthplace of modern shorthand or stenography. One of the principal stenographers of this period was Jeremiah Rich. The first issue in his translations of the Psalms and New Testament into shorthand were produced in miniature. The first issue in this series states "London Printed for the Author and are to be sold at his house the Golden Ball in Swithins Lane near London Stone". The first edition of the miniature Psalms was engraved by Thomas Cross. The book measured $2\frac{3}{8}$ " by $1\frac{9}{16}$ " inches and was bound in black Morocco and gilt tooled. Jeremiah was very proud of his work - "the printing of ye Psalms in Characters has bene promised by others but never was performed by any, and therefore I think I may say this piece is without parallel. If any should ask why I write them, it was because I would not myself be idle..."

It was noted that his book of Psalms was a steady seller up to about 1703. His next venture was the New Testament. The first recorded issue was "Printed for the Author and are to be sold by Henry Eversden under the Crown Tavern in West-Smithfield." A possible date is 1669. The various editions of both the Psalms and New Testament were similar in format, all engraved by Thomas Cross and all containing the portrait of Jeremiah Rich.

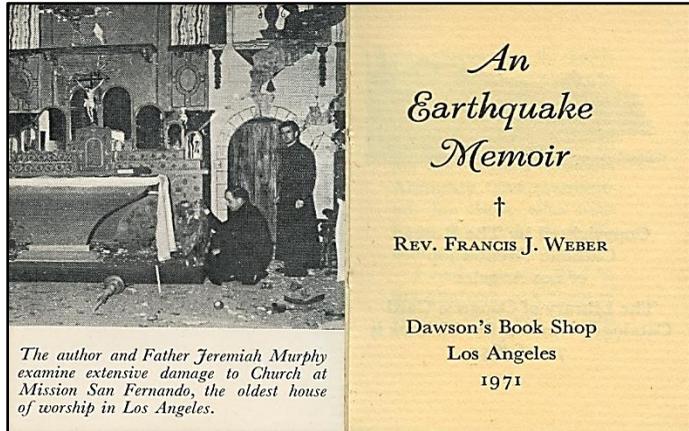
Another interesting article in this issue is titled: "*Little Book House Museum*". Mr. Herbert H. Hosmer of the Little Book House in South Lancaster, Massachusetts wrote to Julian telling him about this museum that contains a collection of juvenile books from the mid-18th century about toy books and illustration. He notes that many miniature books are also included and extended a visit

to this unique spot built as a memorial to John Greene Chandler a wood engraver, lithographer and publisher including the first American edition of *The Remarkable Story of Chicken Little* (1840).

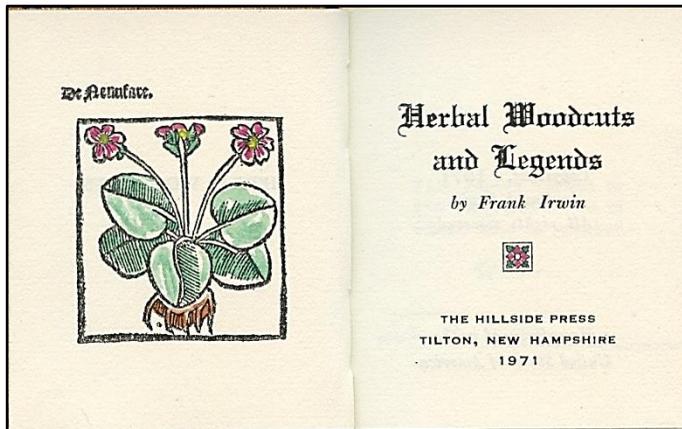
Note: Check out Mr. Herbert H. Hosmer on the Internet - quite an interesting person.

New publications in this issue include:

An Earthquake Memoir by Rev. Francis J. Weber (\$5.00)

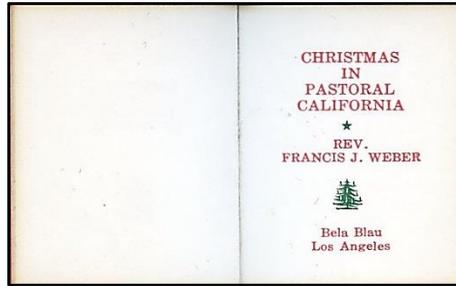


Herbal Woodcuts and Legends by The Hillside Press and text by Frank Irwin, (\$8.50)



Bela Blau has two new books - *The Ten Commandments* in Hebrew and English, priced at \$5.00.

Christmas in Pastoral California by Rev. Francis J. Weber, priced at \$5.00.



Julian closes this issue with the various words and phrases available to describe miniature books.

My favorite – **elfin folio**. (*elfin* [adj.] of, relating to, or produced by an elf, resembling an elf in its tiny size)

MBN #27

This issue had a fascinating article about the miniature books based on the work of Anicius Manlius Torquati Severinus Boethius – better known in later years as Boethius. He was a philosopher, scholar and statesman who lived after the fall of Rome – about 480 to 524.

He was an aristocrat, well-educated and became a well-known poet, orator, musician, and philosopher during the reign of Theodoric the Ostrogoth. He wrote *De Consolatione Philosophy* (The Consolations of Philosophy). This work deals with natural theology. It is written as a dialogue, in prose and poetry in five parts or volumes. Several miniature editions were made during the 17th century. He was also responsible for translations of Plato, Aristotle and Cicero and wrote books about logic, arithmetic, and music; many of which were used as texts in the universities of the empire.

Once again, Julian Edison’s work on *Miniature Book News* added input to my information bank account of miniatures and other noteworthy and interesting tidbits! Stay curious.

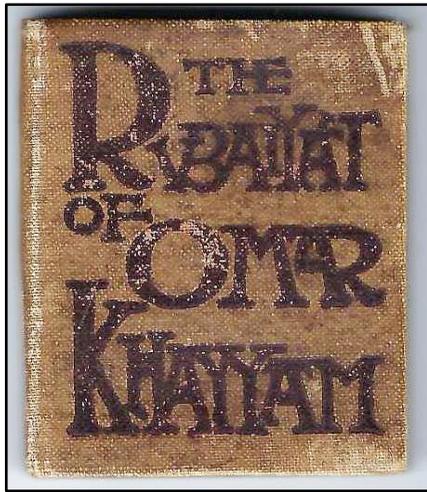
Well, this wraps up a look at two more issues of the *Miniature Book News*. Did you learn at least two new things?

“MICROBLIOPHILES, ONWARD!”

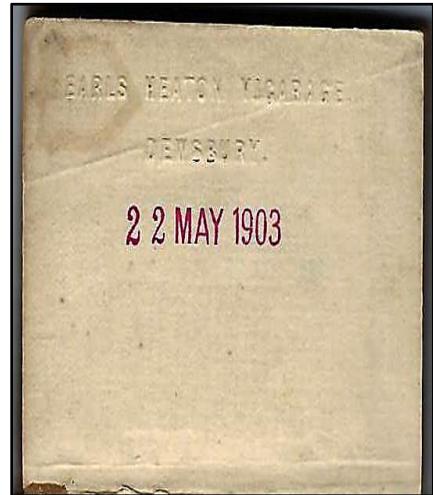
Always a joy. 📖

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

**A SPECIAL BOOK,
The Rubáiyát of Omar Khayyám,
Article by Stephen Byrne:**



front cover



front end paper

Way back in the 1990s when I first began my adventures in the world of miniature books, I was drawn to eBay to begin increasing my collection. At that time, my collection numbered about six miniature books. I was a bit unsure what I ought to be collecting – modern limited editions, antiquarian miniatures, or a mixture of both. In the end the decision was made for me as I found a small book advertised which both sparked my interest and quite a lot of excitement.

The book in question was the Anthony Treherne & Co. 1903 miniature book *The Rubáiyát of Omar Khayyám*. Many of you will be familiar with the series of small books published by Treherne and think them not very remarkable. However, this book sparked a particular interest for me because, on the front-end paper was embossed “Earls Heaton Vicarage Dewsbury” and a red date stamp of 22nd May 1903. I knew I had to buy that book, I paid for it expecting it to come from a local dealer, but in fact it came from Vancouver, Canada. What was the journey from Earlsheaton (note the now contracted name of the village) to Vancouver and back to my then home in Dewsbury? Who knows? The seller had got it at a flea market so there was no provenance. One day I’ll investigate further and find out who was the vicar in Earlsheaton in 1903.

Why the excitement on finding this book? Well, that vicarage was the house in which I spent my childhood and youth until I left home to be married. My father bought the old Georgian vicarage when the church no longer needed it, and it was a wonderful place in which to grow up. It was there that I found my very first miniature book, hidden under the floorboards of the attic. (Why, I don’t know.) It was *Walker’s Key*, from about 1830, a guide to the pronunciation of Greek and Latin, and Scripture proper names. Presumably it had been placed there by some long-gone vicar.

And so, it seemed serendipitous that my first miniature book, and my first purchase on eBay should both be connected to my childhood home. Since then, my collection has grown considerably, and continues to do so. The question of whether to buy modern limited editions or antiquarian miniature books has been answered. I collect miniature books! They range from 1629 to 2023.

The Rubáiyát of Omar Khayyám

London: Anthony Treherne & Co., Ltd

3 Agar Street, WC

MDCCCIII

Size: 68 x 52 cm. - 2⁵/₈" x 2¹/₈"

The book was published in 1903 by Anthony Treherne & Co. The text is a reprint from FitzGerald's translation of 1859. I think there were other, revised translations later, but I may be wrong.

I did some investigation about translations of the Rubaiyat, it seems there are about 200 in various languages. I didn't realize that scholars think that many of the quatrains were added long after Omar's death and thought not to be by Khayyam at all.

I also found out that there are many parodies of the poems. I'd often thought about doing one, I even thought of a title - 'The Ruby Hat of Old Mark Higham' but now, having seen the quality of the existing parodies (Mark Twain, Oliver Herford & others), I think I'll abandon that idea.

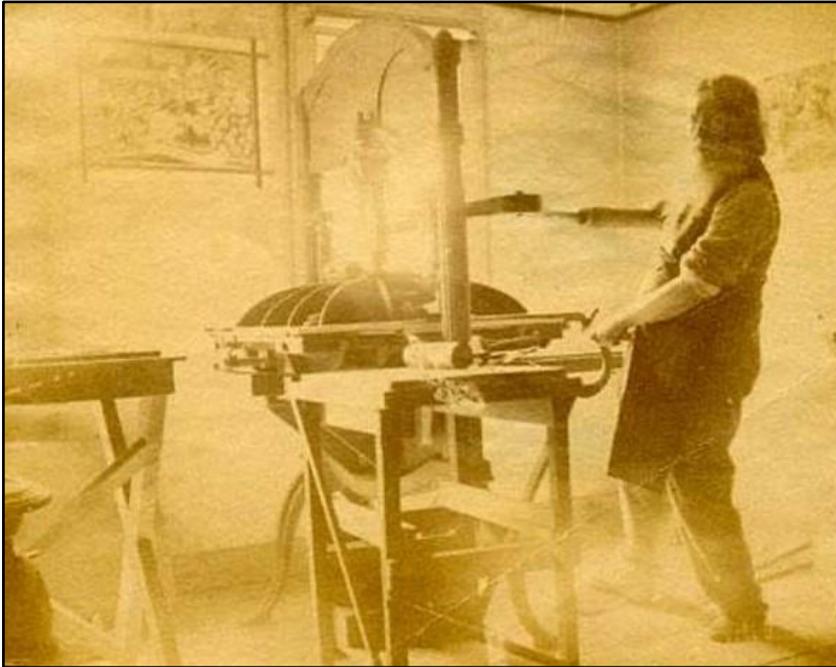
However, I may look at doing a miniature of the Herford one, if it hasn't been done already. 📖

Editor's Note: Thank you for a great story, we never really know where the next fork in the road of the world of miniature books will lead us.

APPLEDORE PRESS, Hamden, Connecticut:

A bit of history from the Hamden, Connecticut Historical Society.

“From 1869 until his death in 1896 the English wood-engraver, poet, author, and political wag William James Linton (December 7, 1812 - December 29, 1897), operated his own private press called the Appledore Press in his adopted home in Hamden, Connecticut, one of the very first private presses in America.



I believe this is the only known photo of him in his press room. He was very involved with the Chartist movement in England, and apparently found that his politics there did not make him feel welcome, despite a lifetime of notable works, so he immigrated to Connecticut in 1867. He continued to engrave and produce books of poetry and other works of a political nature. He was a very vocal opponent of the practice of using photography to transfer images onto wood for engraving, and because of this he isolated himself from what became widely practiced, and widely accepted in the field, but 40 years later wood-engraving as a trade was almost totally replaced by photography and acid-etched half-tone plates.

Engraver Elbridge Kingsley said that they were called half-tones because they had half of the tone of a wood-engraving. The press survives only in the space of the Hamden, Connecticut Historical Society.” [*Hamden Historical Society*](#) 

OLD BOOK SMELL,

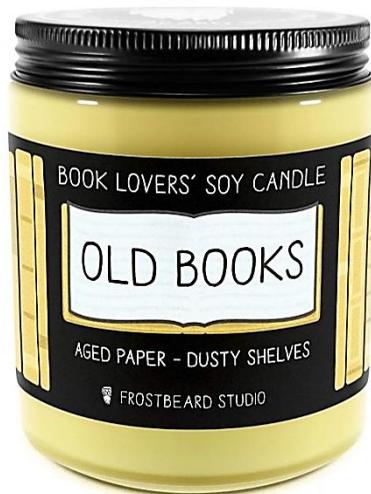
By Nina Mazzo:

The package arrived from the U.K. with an antiquarian book and as I unwrapped it, that unique old book smell filled my senses, and I smiled in delight while my husband simply shook his head in bewilderment.

How does one explain that old book scent? For me, it means there will be a bibliophile's treat inside the well-worn book. Did you know that an old book smell has an official name? It is 'bibliosmia' and it is caused by the chemical breakdown of compounds within the paper. Recently, in the June 2023 newsletter from the Book Club of California, there was a fascinating article titled "Old Book Smell." I learned that 'the smell of old books' comes from the breakdown of lignins, a group of compounds used by woody plants to give them structural support". One of the compounds is vanillin. Vanillin is the molecule that gives vanilla its distinct smell and taste. Other smells might include woody, smoky and earthy.

The Book Club's article notes that while the smell signals decaying paper, there is research currently being done using gas chromatography to identify the exact volatile organic compounds being off-gassed by a book. Wow - this could of course help with preservation as well as understanding the paper's history.

What are your thoughts and what scents do you find in your older books?



Who knew that this existed, a great holiday gift for your bibliophile friends. 📖

A NEW BOOK RESOURCE:

Editor's Note: The following information was downloaded from the website.

[From the Librarian" at the Book Club of California / June 2023 \(mailchi.mp\)](#)

Looks like they have a long list of subject discussions that are presented in the format of 'zoom' calls. You can follow the link to register for the calls.

Old Book Smell

Musty, vanilla, grassy... People love the smell of old books so much there is a bounty of perfumes and candles designed to fill our lives with their scent. Maybe you still remember the first time you noticed it. For me it was at a secondhand shop near a university campus, down a flight of stairs and into a small space packed floor to ceiling with books, shelves so loaded you had to remove one stack to browse the stack behind it, so full of people it was impossible to avoid elbows, and *that scent*. And that scent is more than an aesthetic facet—it can tell us about a book's history and how to care for it.

Most of these smells of old books comes from the breakdown of lignins, a group of compounds used by woody plants to give them structural support. Historical rag papers, made with materials like linen, hemp, and cotton, are almost pure cellulose, a compound stable enough that in general, if nothing nasty happens to it, the can suffers very little from aging. But in 1845, a grinding wheel was invented that allowed trees to be pulped for wood, resulting in papers rich in lignins. Lignin structure varies by the species of tree, so when it breaks down, the decay results in a variety of possible volatile organic compounds, or VOCs, producing smells. One of these VOCs is vanillin. In the images below you can see a generic lignin structure on the left and vanillin on the right. Near the center of the lignin you'll find a group of molecules nearly identical to the vanillin; one tiny change would make it identical, producing a paper with delicious off-gases. (I once encountered a

book that smelled so much like cookies that it made my stomach growl!) Other possible compounds can give nutty, musty, grassy, vinegary, biscuity, or chocolatey smells. Temperature, oxidation, and atmosphere can also affect what VOC's will be produced, as well as treatments that have been applied to the paper (for example, in the 19th century, rosin was sometimes used instead of gelatin as paper sizing; there was also a period where formaldehyde was applied to paper to prevent fungal and animal predation.)

So, the bad news is that old books smell signals decaying paper. The good news is that research is currently being done using gas chromatography and electric noses to identify the exact VOCs being off gassed by a book. This allows librarians and conservators to identify a paper's composition, condition, and preservation history, without the need for destructive sampling. These sensors offer the promise of earlier intervention and better outcomes. And that beautiful smell? Let's leave that to the perfumers.

Images:

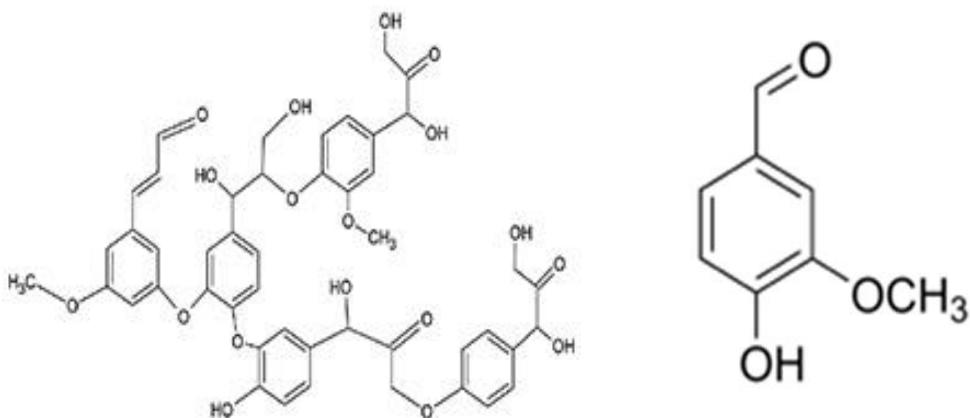
L-a basic lignan structure

R-vanillan structure

Images:

L-a basic lignan structure

R-vanillan structure



GET A LOOK

The next Lunchtime with the Librarian will look at *The Plan of St. Gall* and the recent acquisition of the AIGA Best Books of 1926. Email me any questions at elizabeth@bccbooks.org. Please feel welcome to join for some or all of the hour. [Click here to register for Lunchtime with the Librarian to be held on July 5th from 12:00pm-1:00pm PST on Zoom.](#)

With my best wishes,

Elizabeth Newsom
Librarian

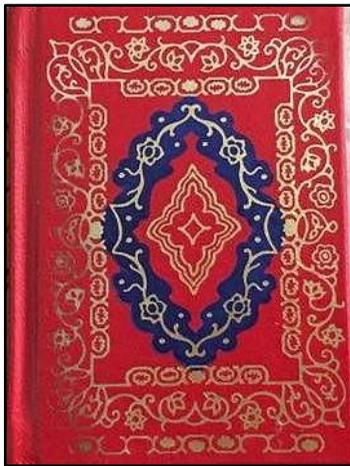
Thank you for sharing, Nina. 📖

MOSAIC PRESS EPHEMERA, The Rubaiyat of Omar Khayyam:

The Mosaic Press imprint was the name of the press that was created by Miriam Owen Irwin [1930 - 2021], she published her first miniature book in 1976. Never a more gracious lady than Miriam, there are not enough adjectives to describe her; kind thoughtful, helpful, creative, dedicated, sharing...the list goes on and on.

Her interest in miniature books began when she was introduced to her aunt's collection and a doll house with mostly 'blank little books.' "I can do better than that." She did most of the tasks required to create a book herself except for the actual printing. She shared much of the actual binding work with Hugo Grummich. She wrote several of her own books and other text content was recruited from various recruited authors.

Twentieth Century U. S. Miniature Books, by Robert C. Bradbury lists 99 titles published by The Mosaic Press between 1977 and 1999. The actual full list included many more titles. If you have the full list, it would be a great thing to share with all the readers. Send it along and I will include it in the next issue. Almost all the bound books were the size that would fit well within a doll house, $1\frac{5}{16}$ " x $\frac{3}{4}$ ", however, some were of a larger size.



regular edition

The Rubaiyat, published in a regular (360 copies) and deluxe (60 hand colored) versions by The Mosaic Press in 1984. The book was sized at $2\frac{3}{4}$ " x 2" and was lavishly decorated. The ephemera, in the form of a 'publisher's newsletter', on the following pages, describes with much detail the publication in the words of the publisher.

Read on.



Mosaic Press

358 Oliver Road/Cincinnati, Ohio 45215/513 761-5977

A Message to my New Miniature Book:

Go along, little book, and make your way into the world. Make people happy, and they will protect and keep you safe from fire and flood. Give them hope and they will give you a good home. Give them comfort and they will lovingly dust you. Give them joy and they will share you.

Little book, I gave you life and now I give you to the world. May you live a thousand years. Your text is already old, but your poetry is still young and the ideas in your pages are still needed to help men understand themselves. I have given you new artwork, appropriate to your age and country of origin. I am pleased with your illuminations. I honor your author and admire your translator. I have planned each part of you with care, and worked diligently toward your perfection.

Your name is **The Rubáiyát** of Omar Khayyám.

Dear Microbibliophiles, Dear Friends,

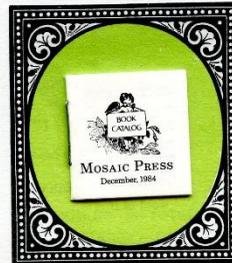
The young artist, Stuart Nedelman, is a friend of my son, so I have seen his work develop for several years. His natural style has a Persian quality to it, and publishing an edition of *The Rubáiyát* seemed to be a perfect medium in which to use his unusual and interesting pen and ink work.

Our edition has an ornamental title page as well as 8 full page illustrations. Each verse is on a separate page and every page is decorated with a design. There is a sample of the artwork and text on the next page of this brochure.

Linda Donaldson from Gilguy Press hand-set the type and printed the book on her letterpress. It is printed on archival paper; acid-free paper chosen for lasting qualities as well as for beauty.

Peggy Skycraft in Oregon designed and handmade the end sheets in subtle shades.

The standard edition will be bound in red leather, stamped in gold and black.



Publisher, Miriam Owen Irwin

The Mosaic Press Rubáiyát will be signed by the artist, the printer, the binder and the publisher. Of the 380 copies printed, 20 are reserved for the artist and will be bound in silver at some future time. 60 copies will be hand painted and gilded with laid-on gold leaf; 30 are being painted by the artist and 30 by the publisher. The two techniques of painting are quite different from each other. The remaining 300 copies will be bound as a standard edition, in red leather. All copies will be gilded, but the special edition, bound in blue leather, will have inner dentelles.

Both editions will be stamped in gold and black, with the title on the spine only. The decorative cover design was done by Louise Bange.

2 5/8" tall, 102 pages.	The Rubáiyát.	Standard edition	\$60.00
		Deluxe edition	\$230.00

I recently was the house guest (log cabin guest, to be exact) of the Southern artist Bob Timberlake. Naturally we were talking about books--and I mentioned my Rubáiyát. He showed me a copy of Elbert Hubbard's Rubáiyát, a beautiful full size edition illuminated on every page and signed by the publisher. With what pride he showed it! And what delight I felt in seeing it! How long beautiful books give pleasure!

It is my hope, of course, that you will treasure my edition of The Rubáiyát and that your heirs and assigns forever (as they say) will find it both a fond remembrance of you and an art object of increasing value.

If you haven't read The Rubáiyát for years, I recommend it. Many verses which are not often quoted have interesting ideas on life, aging and the passage of time. I'm reprinting here one of my favorites, along with one of Stuart Nedelman's illustrations from our new edition. I hope you enjoy it.

Cordially,

Miriam Irwin

Miriam Irwin

51

The moving finger writes;
and, having writ,
Moves on: nor all thy piety
nor wit
Shall lure it back to cancel
half a line,
Nor all thy tears wash out a
word of it.



ANTIQUARIAN DELIGHT, Rubáiyát of Omar Khayyám:

In the March [2017] issue of *The Microbibliophile*, we discussed a miniature set of Shakespeare works, and the fact that the Bard's works are one of the most frequently published genres in miniature format. High on the list is *Rubáiyát of Omar Khayyám* that famous title that was translated by Edward Fitzgerald (1809-1883) from a group of poems originally written in Persian, attributed to the Persian poet, mathematician, and astronomer Omar Kháyyám.

This edition measures 3¹/₂" x 2¹/₄" and is bound in a lightweight olive-brown paper cover. The interesting feature is the very detailed colored illustration of a peacock in full plumage, attached to the cover. The border of the front and rear covers is printed with an intricate vine motif. The book does not have a publication date but some quick research places its origin with the Leopold B. Hill Company of London about the close of the 19th century. The endpapers on both the front and rear of the book are done in an olive paper and display the flowers of the vines on the covers.



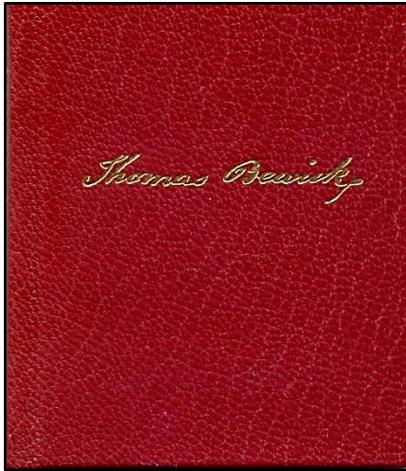
The title page also carries a 'printer's mark' from the Hill company. There are 123 numbered pages in the first section of the book, 31 pages are devoted to the life and work of Omar Khayyám. The next section contains 75 different quatrains. The final section of the book is a 15-page section of notes about the various poems and the word usage interpretations from the original poems. Because of this last section, I believe this tome to have been originally published as a 'student/learning' edition.

I could not locate a listing for this volume on the 'Via Libri' search site but perhaps you may be able to provide more information about this to share with our readers. 📖

Editor's Note: the above article about this edition of the Rubáiyát of Omar Khayyám first was published in May 2017, Issue Number 207 of The Microbibliophile. I have reprinted it here, yet another example of this fine piece of literature brought forth as a miniature book.

BRADBURY 100, NUMBER 11

Vignettes from Birds, Quadrupeds, and Fables:



front cover, gilt leather



vignette Number 1 (enlarged to show intricate detail)

*The typeface used herein was composed on the linotype in Caledonia * Type pages, after makeup, were printed on Troya paper in an edition of 200 copies by Charles Young at the Norman Press, Chicago * R. Hunter Middleton printed the fifteen Bewick blocks by hand at his Cherryburn Press, and collaborated with Norman W. Forgue in the production * Hand binding executed by Monastery Hill under the supervision of Irma Garski.*

The colophon (L) tells the story exactly, and also tells us who was part of the process that made it happen.

The book is bound in embossed red leather, with a gilt title on the spine and the name Thomas Bewick on the front cover.

The book was published in 1971, contains 48 printed pages, and the covers measure a bound size of $2\frac{5}{8}$ " x $2\frac{1}{8}$ ".

Another fine example of excellent subject selection and workmanship. It does appear that this book is also not an easy book to locate, happy hunting. 📖

BRADBURY 100, NUMBER 50,
Rubáiyát of Omar Khayyám of Naishapur:

The proprietors of the Rosemary Press, George W. and Winthrop M. Southworth were both members of the Omar Khayyám Club of America, and they issued at least eight miniature editions of the 'Rubaiyat' between 1916 and 1921 for various clubs and societies.

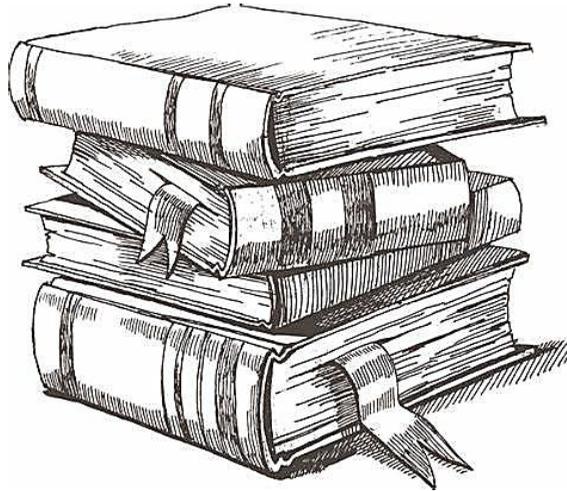


Bradbury lists the eight editions as separate entries in *Twentieth Century U. S. Miniature Books*. Each edition was bound uniquely and in varying numbers of copies.

The book is bound in rich brown leather with a gilt title as well as a small red jewel affixed to the cover. The bound size is $1\frac{5}{16}$ " x $2\frac{3}{4}$ ", there are 101 letterpress printed vellum pages. This edition was published for the 129th meeting of the American Oriental Society in 1916, 75 copies.

All the various editions were bound in the oblong format with a similar size with between 20 and 75 copies depending on the edition.

Another fine example of a miniature book dedicated to the rich history of Omar Khayyám. Who might have another edition on their shelf that we can share in the next issue of *The Microbibliophile*? A search of Via Libri returned only one copy, it being the most rare edition, bound in the colors of the Chilean national flag. 📖



BRADBURY 100, NUMBER 79,
A Rainbow of the Earth,
Written by Rebecca Bingham:

Printed on an Apple Stylewriter printer on paper made by Stahlecker, who also bound the book.

Size: 2¹⁵/₁₆" wide by 2¹/₄" high.

The edition comprises 15 deluxe and 30 regular copies. The copy reviewed here is #12 of the regular edition.

In her miniature book, *A Rainbow from the Earth*, Karen Stahlecker showcases 16 handmade papers made from natural materials she gathered during her travels. While its pages are as ethereal as the rainbow they represent, the book remains grounded (!) in the earthiness of its components.

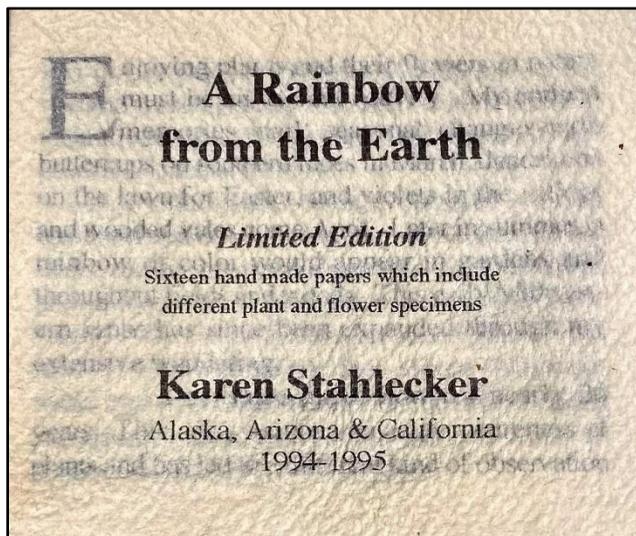


Sixteen different papers were made by Stahlecker for this book, using plant materials she gathered during Winter 1994-1995 in Alaska, Arizona, and California. Papers were made of Japanese and Thai Kozo, Japanese and Philippine Gampi, and some artists' pigments. The artist's handmade papers are interleaved with Japanese lace papers. The papers are divided according to color and arranged in rainbow order; each section has a divider page in one of the colors. After nearly 30 years, most of the embedded materials have faded from their original vibrancy. However, this more subdued palette, in combination with the different textures and shapes of the plant materials, holds true to the "rainbow" concept.

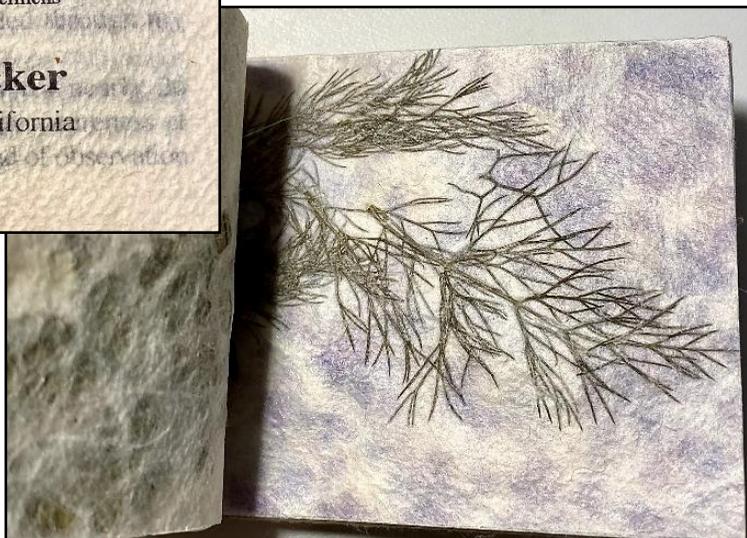
The book is bound album style, in tan, handmade-paper-covered boards with a pulp-painted rainbow on the front cover. The cover is sturdy enough to protect the book's delicate pages, enhancing the juxtaposition of earthiness and evanescence.

The Introductory text for the book includes a brief artist's statement, as well as a description of gathering materials, preparing pulp, and making the papers. After the brief technical narrative, Stahlecker talks about her approach to the book and then provides anecdotal background leading up to the book's creation. Stahlecker comments: "The papers in this volume were made by this artist with fibers and techniques typical of a Japanese approach to the craft." She terms the volume a "diary," rather than a "treatise."

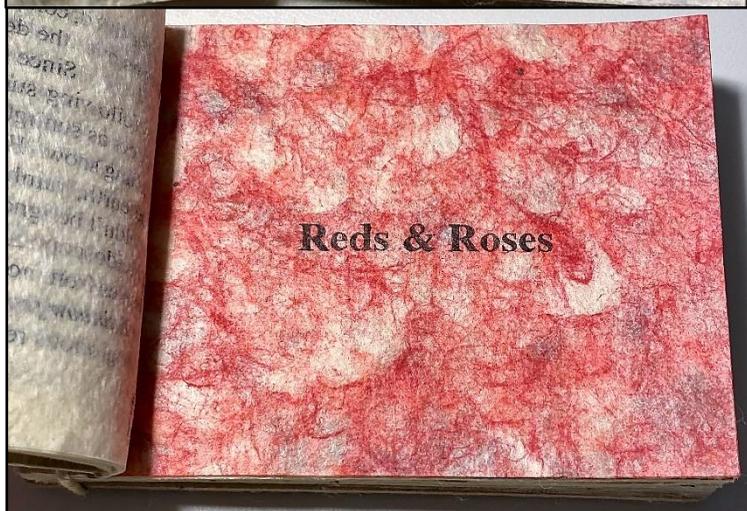
This book offers a very satisfying marriage of useful information and visual/ tactile experience. It is a delight in every aspect.



L. Title Page



R. paper examples

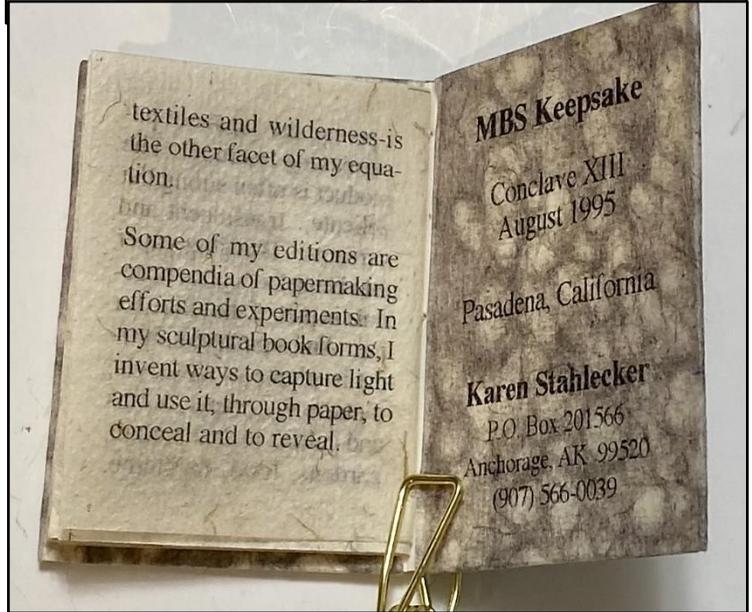
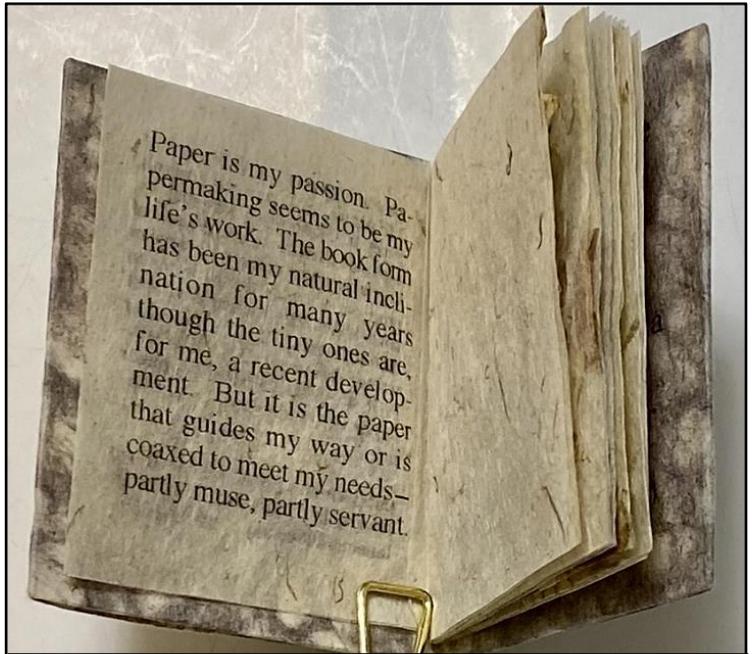


Paper Potpourri,
Karen Stahlecker, 1995.

A few months after she published *A Rainbow from the Earth*, Karen Stahlecker presented attendees of the 8th MBS Grand Conclave (Pasadena, CA) with a keepsake based on the book.

Bound in handmade paper wrappers, this little book includes two paper samples (sewn bifold, so each sample appears twice) and is 2" high by 1⁹/₁₆" wide. 📖

Editor's Note:
Keepsakes are Grand.



BRADBURY 100, NUMBER 84,
The Rose Garden of Omar Khayyám:



(*L. partial inside of box cover* *R. main display portion* 9 3/8" x 9")

The Rose Garden of Omar Khayyám, privately printed in 1932, by the Commonwealth Press, Worcester, MA, authored by Eben Francis Thompson is one of the most outstanding presentations that you can imagine. The above image shows the presentation of:

top left, magnifying glass in a brass frame

left center, miniature 'Rose Garden' book Petrarch $x^{7/32}$, bound in red leather and a 'perspex viewing cover'

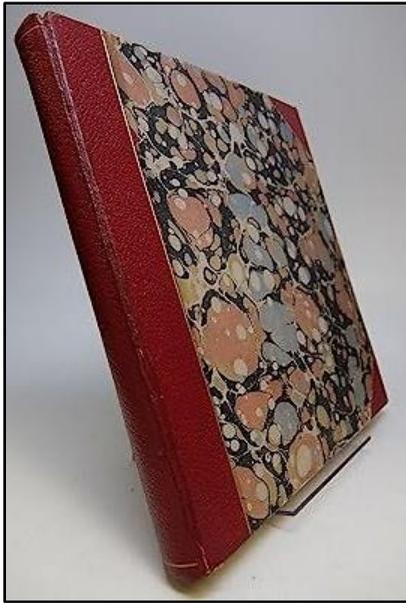
left bottom, a miniature 'Rose Garden' book $1\frac{3}{4}'' x 1\frac{1}{2}''$ bound in red leather

center rear (in an onion skin wrapper) an octavo size book bound in red leather, *A Thimbleful of Books*'

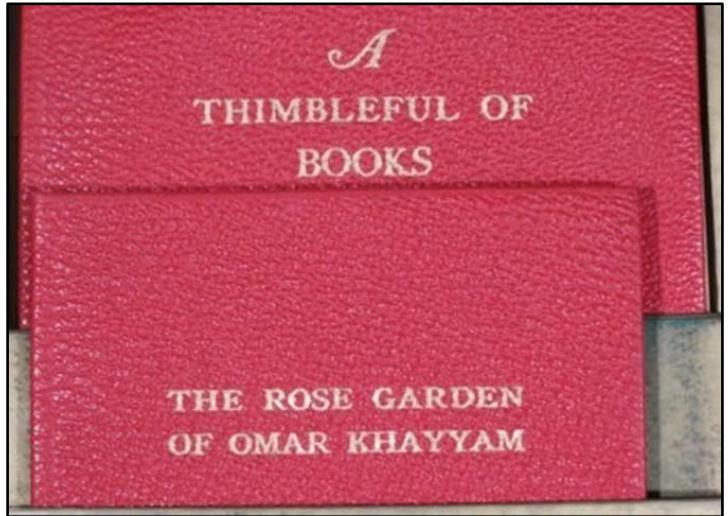
center front 'Rose Garden' $5\frac{3}{4}'' x 5''$, bound in red leather

(not visible in picture 'proof sheet' (in a brown paper wrapper) for the smallest book

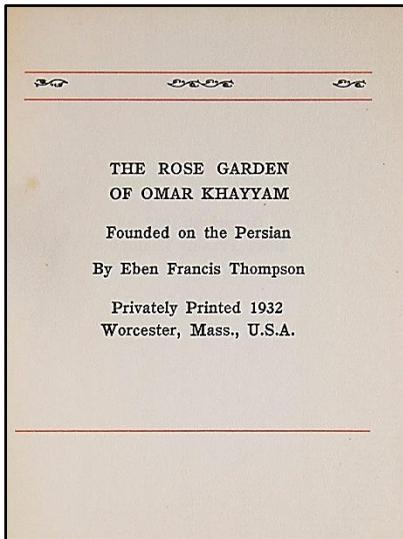
The entire presentation is set into a 'clamshell' box, $9\frac{3}{8}'' x 9''$, quarter bound with leather corners and spine and marbled design paper on the cover and inside as well.



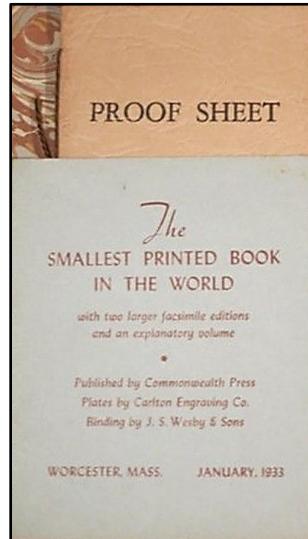
front cover and spine of 'bookcase'



leather detail of two 'larger' books included



title page of larger copy



proof sheet on miniature pages & ephemera

Louis Bondy, *Miniature Books*, devotes a chapter to 'The smallest books in the world' which describes a detailed description of this boxed set, and notes that some later items also described as being the 'smallest in the world' were in fact larger than the miniature Rose Garden. According to Bromer & Edison, *Miniature Books, 4000 Years of Tiny Treasures*, p116, the miniature 'Rose Garden of Omar Khayyam' took seven years to complete. The book, *A Thimbleful of Books* is a 36-page brief history and survey of miniature books, also by Thomson, dated 1933. The most interesting chapter of this book is devoted to just how the smallest book was created.

CHAPTER THREE

HOW THE LITTLE BOOK WAS MADE

IN 1906 there was issued Eben Francis Thompson's complete translation of the quatrains of Omar Khayyam, a work dealing with more than eleven hundred quatrains and translating all known printed Persian texts. This had occupied his recreative hours for more than twenty years. In 1910 Mr. Thompson finished his "Rose Garden of Omar Khayyam," being leading representative quatrains made into an eclogue. These most brilliant jewels of thought of the Persian Astronomer Poet were strung into a poetical necklace of surpassing beauty originally issued in iambic pentameter. Mr. Thompson has made the definitive edition of this poem in tetrameter, as corresponding more closely to the terseness of the original Persian.

In 1900, Charles Hardy Meigs issued at Cleveland, Ohio, the text of the fourth edition of Fitzgerald's Rubaiyat in a format so small that it was instantly recognized as the smallest printed book in the world. That distinction it held until December, 1932. It was a notable achievement and has merited the praise bestowed.

In 1915 a collector, who was a great admirer of Fitzgerald and who owned a number of copies of the Cleveland book, conceived the idea that a smaller book could be made than any then existing. His idea was that the Rose Garden, for which he had a great admiration, could be made into a book smaller than the Rubaiyat. He expressed this view

and about 1917 looked about for someone to undertake the task. He did not meet with much encouragement but finally sought out what seemed to be a likely find. To the manager of a large and long established printing concern of high reputation he betook himself, was graciously received and given assurances that the commission would be fulfilled. Some months were passed in making small blank books. He had relied on the age of the concern but beyond learning something about the properties of flexible glue learned nothing. In short the outcome was that the large printing plant could not carry out the order, could not even equal the work of the Cleveland plant. In 1925 Mr. Hamilton Brooks Wood was approached on the subject and after giving it careful consideration determined it was worth trying. He knew that Isaiah Thomas had made his success with juveniles in Worcester one hundred years and more before. He studied the methods of Mr. Meigs in making the Cleveland book, which was printed from twelve copper plates, four pages to a plate with three verses of the poem to a page. The book was then a printed book, printed from copper plates, and not a mere photograph. Photography entered into the matter only as a part of the procedure in making the plates. The book measured five-sixteenths of an inch square, was less than one-eighth of an inch thick, and was bound in cloth. In addition to the one hundred and one verses of the Fitzgerald translation, it had an introduction written by Nathan Haskell Dole and a dedication to Honorable John Hay. There were fifty-seven copies printed at fifteen dollars each which meant a loss to the publisher. They now bring several hundred dollars each.

Mr. Wood had a set of proof sheets from the Cleveland book to go by. When the size and style of type for the

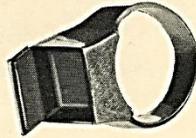
Rose Garden had been determined he took up the question of reduction and finally decided to make two reductions to get the best final result. In doing this he was subject to all sorts of interruptions. The letters seemed subject to every sort of disease in the process but he finally won out. The plates, seven in number, were completed in December, 1932. In the meantime he had to choose ink and paper. Mr. Wood had made a complete book with the binding of



1932



1900



THE RING ORIGINALLY BOUGHT TO HOLD THE 1900 EDITION OF THE SMALLEST BOOK IN THE WORLD NOW HOLDS BOTH

this, the definitive edition of the Rose Garden, which was about one-fifth the size of the Meigs's marvel. It measured less than 8 x 6 mm. and weighed a third of a carat or a little more than a grain, to be exact a grain and a quarter.

The Rose Garden is a very close translation of the original as an inspection will show. Take the famous "Here with a loaf of bread beneath the bough" etc. rendered in the Rose Garden:

Some wine, a book of poesy
And half a loaf of bread give me,
Then in some quiet nook with thee
'T were sweeter far than Empery.

The original reads

Tangī mai, e l'ul kh'aham u dīvāni
Sadd-i ramakī bāyad u nasaf-i nāni
Wāngah man u tū nishasta dar wairāni
Khushtar būd az mamlukat-i Sultāni.

Which being translated reads:

A skin of red wine I wish and book of poesy
A bare subsistence is necessary and a half loaf
And then that I and thou sitting in the solitude
Were sweeter than the empire of the Sultan.

This is as close as most would desire. It would perhaps be closer if, instead of "Empery" it had been translated, "The lot of the Sultan." And so on an inspection of the original would disclose an equally close adherence to it throughout.

Sir Henry Harmon Chamberlin in a recent review says of it "The enlarged facsimile seems to me of prime importance as an accurate and scholarly translation of Omar Khayyam.

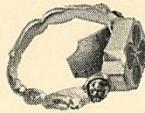
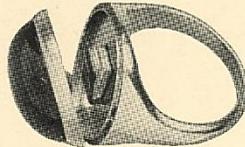
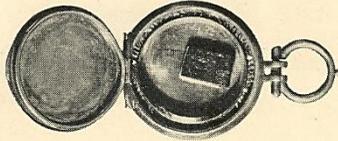
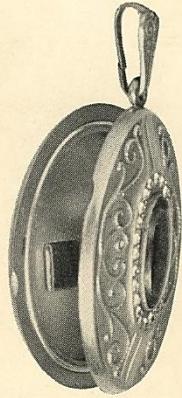
"Mr. Thompson has adopted the tetrameter as corresponding more closely to the original Persian.

"Here are some examples:

"Lament not earth's inconstancy,
Be jocund, seize joy ere it flee.
If aught were constant in this world,
Thy turn had never come to thee.

And somewhere hid within Heaven's vast,
A cup that all must drain is placed;
Sigh not when thy time comes but drink,
For 'tis thy turn the cup to taste!

It seems to me that Mr. Thompson has created a style which approximates the Persian as it has never been approxi-



A GROUP OF CONTAINERS

mated before. Two more quotations and I am done. The first is a piece of sinister humor, unfamiliar to most American readers:

A potter there I chanced to meet
And saw him foot on wheel complete
Handles and tops for pots and jars
From heads of kings and beggars' feet!

“I know of nothing else like this grim jest. Perhaps as close an analogy is the grave digger's soliloquy in Hamlet. Here is another quatrain which shows another side of Omar:

Though two and seventy creeds there be
The first of creeds is love of Thee.
Forms and obedience, sin is naught,
Thou'rt all. The rest be far from me.

“Unorthodox indeed, but profoundly religious! What an epitaph the first two lines would make for all Omarians. Here is the spirit of Omar, as we who love him have come to know him. It is Mr. Thompson's achievement to have expressed that spirit in what seems to me most memorable verse.”

Truly, a wonderful book set. The set is somewhat of an expensive item, but you can certainly 'shop around' in the internet world or the shelves of your favorite book dealer. A joy to hold in your hands, Bradbury Nbr. 84. 📖

GET THE INK READY, START THE PRESSES:

Soon we will need to think about what special things we want to do for the beginning of Fall and holiday time. School plays, weekend camping, vegetable gardening, bike riding, or maybe hiking...Between all those things, we need to make sure we have time for the world of miniature books. Maybe it is to read a book related to a particular hobby or a place you have wanted to visit that appeals to you or perhaps something entirely new for you. I am always amazed that it is more than a coincidence that when I read a miniature book, I can learn something new about something that I thought I knew all about. Something old may really be something new in the world of miniature books. We will continue the journey in the next issue with the following:

- Nina Mazzo, more news, and her insights from the *Miniature Book News...*
- Could be an article coming to light on the desk of Gail Curry...
- I know that Rebecca Binghamton is dipping her pen in the ink well...
- *Sketches and Cartoons*, by Charles Dana Gibson, published by Plum Park Press...
- For sure... something new and exciting from Bo Press, you never know...
- Another 'Bradbury 100', or two...or three...maybe *Remembering Casablanca* #35 and *Marbling in Miniature* #93...

Lastly, I need your help with any additional books on the Bradbury list. So far, the following books (numbers) have been reviewed with this series in *The Microbibliophile*, from the Bradbury 100 list:

11, 14, 20, 24, 32, 33, 36, 37, 38, 42, 43, 45, 46, 48, 50, 51, 55, 56, 58, 60, 61, 62, 64, 68, 73, 76, 79, 80, 82, 83, 84, 85, 86, 87, 89, 90, 95, 96, 97, 99, and 100.
(Red font, included in current issue)

If you have a copy of one of the books, not yet reviewed, and would like to write a short 'review/ article' please contact me. If you have the book and need help with the article or might loan it to me for my review, we can work through the details. It has been a long and exciting journey, for sure.

Please keep us posted on what is happening in your press or your piece of the world of miniature books. What you are reading, your discoveries, your 'wishes', and what you have on your favorite list? Anticipation and searching are the joy of collecting. If you visit a book fair or a bookshop or find an interesting article about books, please consider sharing your story in a future issue. Thank You! 

ERRATTA,

Something That Should Have Been Included In The Last Issue:

*Editor's Note: The last issue contains a review of the book *The Legend of Sleepy Hollow*, as part of our ongoing series of books included in the Bradbury 100 list. Included for your enjoyment Gail's article:*

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

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

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

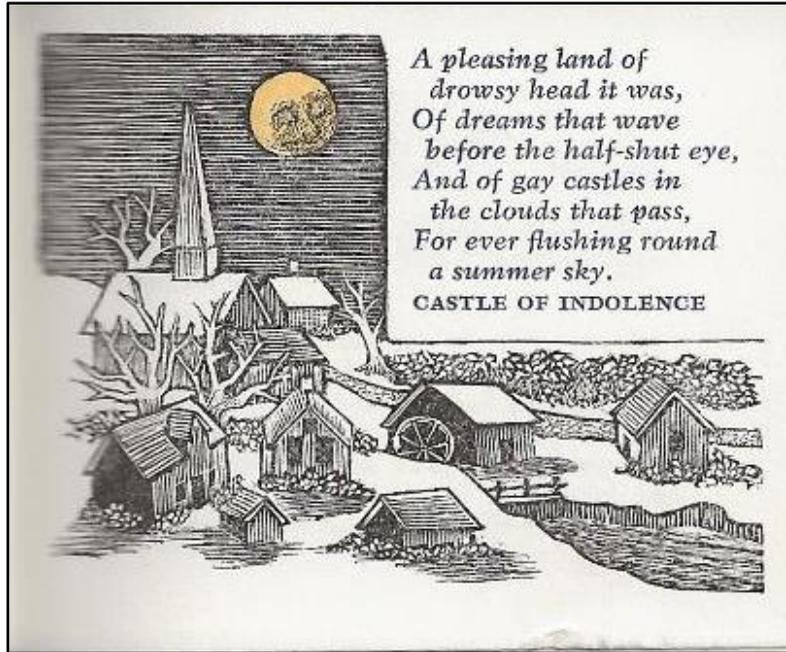
About Washington Irving, (1783-1859)

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

Setting:

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

“In the bosom of one of those spacious coves which indent the eastern shore of the Hudson, at that broad expansion of the river denominated by the ancient Dutch navigators the Tappan Zee... there lies a small market town which is generally known by the name of Tarry Town. This name was given by the good housewives of the adjacent country from the inveterate propensity of their husbands to linger about the village tavern on market days. Not



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

far from this village, perhaps about two miles, there is a little valley among high hills which is one of the quietest places in the whole world. A small brook glides through it with just murmur enough to lull one to repose; and the occasional whistle of a quail or tapping of a woodpecker, is almost the only sound that ever breaks in upon the uniform tranquility. From the listless repose of the place, this sequestered glen has long been known by the name of Sleepy Hollow. Some say that the place was bewitched during the early days of the Dutch settlement... Certain it is, the place still continues under the sway of some witching power that holds a spell over the minds of the descendants of the original settlers. They are given to all kinds of marvelous beliefs, are subject to trances and visions, and frequently hear music and voices in the air. The whole neighborhood abounds with local tales, haunted spots, and twilight superstitions.”

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

In an article entitled ‘*What The Legend of Sleepy Hollow Tells Us About Contagion, Fear and Epidemics*’ written by Irving scholar Elizabeth L. Bradley for smithsonianmag.com (October 30,

2014), she states that the story's narrator, Diedrich Knickerbocker, describes the "sequestered glen" of Sleepy Hollow as "a place with 'contagion' in the very air... it breathed forth an atmosphere of dreams and fancies infecting all the land." Natives and newcomers alike were susceptible to this airborne infection, which caused them "to walk in a continual reverie."

Characters:

The principal characters in The Legend of Sleepy Hollow are:



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

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

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

Plot:

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

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

On the way back to his current residence, he follows a dark and eerily quiet path. Very scared, he soon encountered a large, dark figure on a dark horse looming nearby. It doesn't respond to his call, but starts following Ichabod as he passes by. Ichabod is unable to shake him off. He notices the rider has no head, but rather a head resembling a pumpkin which seems to be sitting on his saddle in front of him. They end up by the church, where the Headless Horseman usually disappears. This time,



however, the Horseman, instead of disappearing, throws his detached head at Ichabod, knocking him off of his horse. The next day, there is no sign of Ichabod, but footprints and Ichabod's hat are found with a smashed pumpkin next to it.

Ichabod was never heard from again, although there are those who much later claim to have heard from him. He is living elsewhere, it seems. There are those in the village who believe Brom Bones pulled off a great prank, while local folklore maintains that he was taken by the Headless Horseman.

Conclusion:

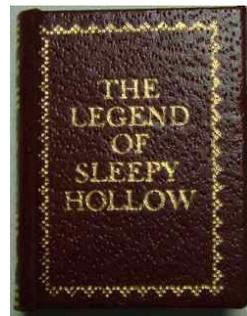
The facts, setting and characters are intertwined in such a way as to make a quintessential American cautionary tale, as relevant today as it was 200 years ago.

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

Just underneath the ghostly narrative, that so many Americans know and love, a darker, and infinitely scarier story is being told... If we read a little more carefully, we'll find a history lesson

embedded in the Halloween tale, a reminder to contemporary readers that the pathologies of the past were just as terrifying as our own modern plagues - and just as cloaked in mystery and misunderstanding.”

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

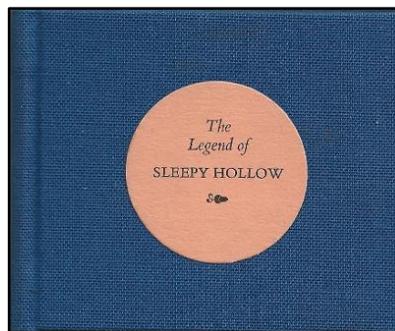


‘The Legend of Sleepy Hollow’, Miniature Books:

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

Irving, Washington. *THE LEGEND OF SLEEPY HOLLOW*. Van Nuys, CA: Barbara J. Raheb, 1979, 300 copies. Sized at 1⁵/₁₆" x 5⁵/₈" gilt burgundy pyroxylin, 104pp. Illustrated. Bradbury 1539.

Irving, Washington. *THE LEGEND OF SLEEPY HOLLOW*. Hyattsville, MD: Rebecca Press (1983). Published on October 30, 1983 in the bicentennial year of the birth of Washington Irving. Limited to 150 copies, of which numbers 1-35 are deluxe copies. Signed by Rebecca Saady Bingham. Sized at 2³/₈" by 2¹⁵/₁₆", dark green cloth with round paste label, [120]pp. Wood engravings by Sarah Chamberlain. Bradbury 1540



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

Contact information: Gail Curry, 1041 Bomar Court, Mars, PA 16046
E-mail: curry.gail@att.net



Editor’s Note: if you would like to read about Washington Irving, another article by Gail, follow the link: [Microbib_2019_09v7.pdf \(squarespace.com\)](#)

SOME MORE INFORMATION:

Todd Sommerfeld, the proprietor of the Booksby Press, a collector of miniature books, a frequent contributor to the content of *The Microbibliophile*, and a research sleuth wrote an article for the November 2015 issue of *The Microbibliophile* about the Cleveland Public Library.

His article outlines a visit to the Special Collections section of the library which among other treasures held a copy of the 1900 Meigs edition of the 'Rubaiyat'. Todd's article outlines an interesting trip to the library and the value of being inquisitive. Also included in the issue is another short piece about 'The Smallest book in the World'.

Both items should be of interest to you. If you are new to the world of miniature books they will surely be enlightening, if you have read them before, hopefully the trip down 'memory lane' will be fun.

The link to the original publication is:

[*Microbib 2015 11v11.pdf \(squarespace.com\)*](#)

Always a joy. 📖

SPECIAL WANT AD LIST:

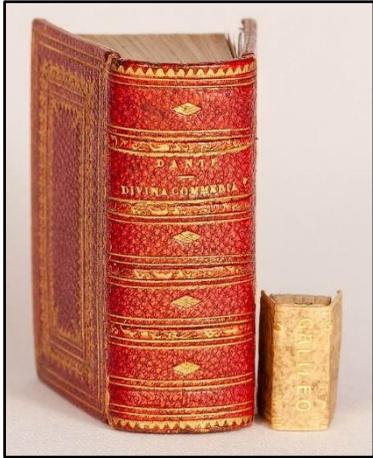
The editor is in search of the following Borrower's Press publications. If you have extra copies or would like to sell or trade what you have, please contact the editor, at [\(hello@themicrobibliophile.com\)](mailto:hello@themicrobibliophile.com).

Bible, Old Testament, 1975
Christmas Carol, Charles Dickens, 1975
Love Sonnets, William Shakespeare, 1976
Little Red Riding Hood, 1976
Wildflowers, Jane Bernier, 1977
Romeo and Juliet, William Shakespeare, 1978
Hansel and Gretel, Jacob and Wilhelm Grimm, 1978
Women's Fashions of the Victorian Era, Jane Bernier, 1983
Butterflies of the Americas, Jane Bernier, 1984
Embroidery, Jane Bernier, 1985
Observations of Cats, Harrison Weir, 1986
Diary, (no date)

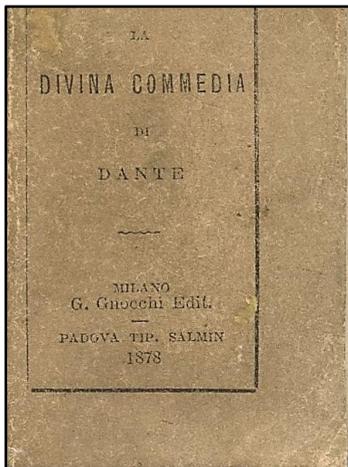
We can pay in cash, livestock, or gemstones. 📖

ANTIQUARIAN GEMS, La Divinina Commedia di Dante:

Editor's Note: The 'fly's eye' type was first used in the publication of the La Divina Commedia di Dante in 1878, and again later (1896), in another miniature book smaller in bound size than the first. The title of the later book is 'Madama Cristina de Lorena', which is bound to a size of 0.7" x 0.4".



L. Bound copy of 'Divina Commedia' with the smaller bound copy of "Madama Cristina de Lorena"



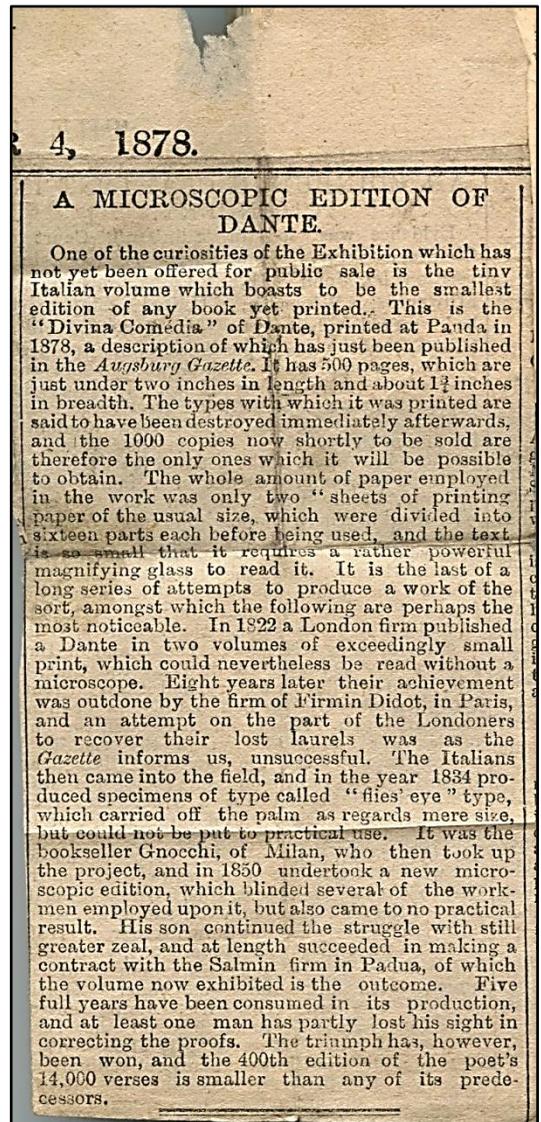
Unbound copy, paper wrapper



Frontispiece, title page

ALIGHIERI, DANTE. *La Divina Commedia di Dante*. Milano, Ulrico Hoepli, 1878. 499pp. One of 1,000 copies. The type, cut by Antonio Farina in 1834 but never used by him, was cast in 1850 for this edition of Dante and is thought to be the smallest ever employed. According to Bondy, "the most widely-discussed and the most sensational of all microscopic type-faces used in miniature books is undoubtedly the 'fly's eye type,' *occhio di mosca*, used by the brothers Salmin in Padua for their *Dante* of 1878." It took a full month to print just thirty pages of this work, which is said to have damaged the eyesight of both compositor and corrector. The printing of one thousand copies was completed "a gloria di Dante" in Padua in June 1878 under the supervision of Gaetano Gianuzzi. Afterwards, the type was distributed, and most of the printed leaves were purchased and published by Hoepli. Bound in the rare original wrappers, which show expected minor soiling. (Spielmann 114; Bondy, p. 95; Bromer/Edison, pp. 47-49; AAS 75; Mikrobiblion 77; Nauroy 45; Houghton 67-7; see Avery, Grolier, p. 129). (2 3/16" x 1 11/16"; 55x44mm). (31900)

**The above description details
provided by Bromer Booksellers,
Boston, MA ...Thank you**



Contemporary news [1878], ephemera

The world of miniature books, always something old but new to learn. 📖

ANOTHER ANTIQUARIAN GEM,

Le Rime:

Editor's Note: As previously noted, the 'fly's eye' type was first used in the publication of the La Divina Commedia di Dante in 1878, and later (1879) to print Le Rime.

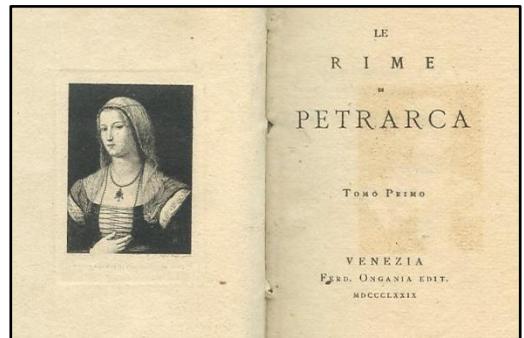
PETRARCH (FRANCESCO PETRARCA). *Le Rime*. Venice, Ferd. Ongania, 1879. Two miniature volumes bound as one. 354; 231; (6)pp. One of 1,000 numbered copies. This is copy number 1, and it is signed by Ongania below the limitation statement. With two portrait frontispieces and numerous, exquisite engraved vignettes throughout. The volume includes six sonnets which had recently been discovered by G. Veludo, the dedicatee, under a separate title. As Bondy notes, "The pagination of volume 2 [jumps] from page 7 to page 16 to allow for the insertion of the sei sonetti di Francesco Petrarca scoperti e publicati da G. Veludo"; however, in this volume, the six sonnets are bound at the end. Ongania explains in his preface that this edition is uniform with Salmin's famous "fly's eye type" miniature Dante of the previous year, the success of which inspired him to produce the Petrarch. Ongania's penchant for laudatory mimicry led him to pioneer the use of new photomechanical processes in art books and in facsimiles. Bound in full brown leather with gilt tooling to covers and spine. Slight wear to covers and evidence of hinge repair to front free endpapers, else a fine copy of an exquisitely printed work. (Houghton 270; Bondy, pp. 96-97; Mikrobiblion 189; Welsh 5665; American Art Association 152). (2 7/8" x 2 1/2"; (28132)

Above description details provided by Bromer Booksellers, Boston, MA

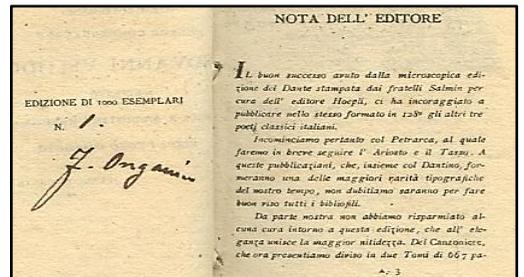


R. Frontispiece and title page

L. Front cover, gilt tooled



R. Limitation statement and publisher's signature

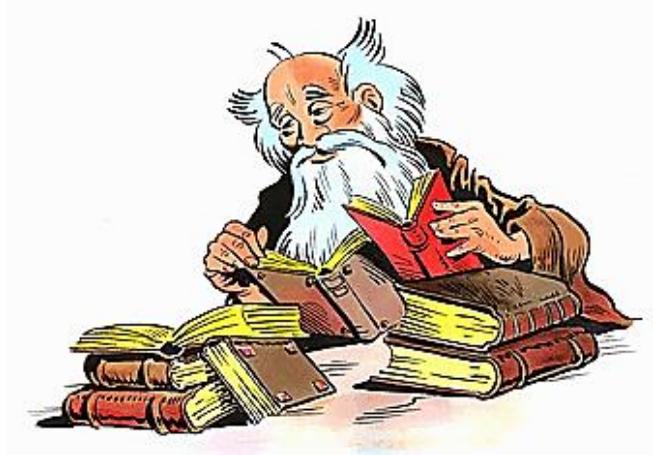


The world of miniature books, always something old but new to learn. 

TERMS AND DEFINITIONS, 'BIBLIO.....':

Biblio, the prefix of several words is used to define words relating to books. The origin of the prefix is from Greek *biblion* "paper, scroll," also the ordinary word for "a book as a division of a larger work;" originally a diminutive of *byblos* "Egyptian papyrus."

There are more than a few 'biblio' words, some common and some not so common. I thought it may be an interesting exercise to go through the list and see what we can add to our list of things learned today;



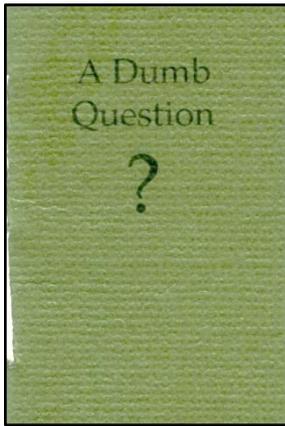
- Bibliokleptomaniac**, a book thief, usually regarded as insane.
- Bibliolater**, someone who has an excessive admiration for a book
- Bibliolatry**, extravagant admiration of a book or books in general
- Bibliologist**, a student of bibliology
- Bibliology**, scientific description of books, the study of the doctrines of the Bible
- Bibliomancy**, a form of divination using books, especially the Bible
- Bibliomania**, the intense desire to collect and possess books
- Bibliomaniac**, someone with an intense desire to collect books
- Bibliopegist**, of or pertaining to bookbinding
- Bibliopolist**, a bookseller
- Bibliophage**, devouring books, literally a bookworm
- Bibliophilism**, the principles, and practice of a bibliophile
- Bibliophobia**, a dread of or aversion to books
- Bibliotiks**, analysis of handwriting, documents, and books, especially authentication of authorship
- Bibliotist**, a specialist in the analysis to handwriting

I certainly would not have 'aced' this 'Jeopardy' category. 📖

'TINY TALES'...INTERESTING KEEPSAKES:

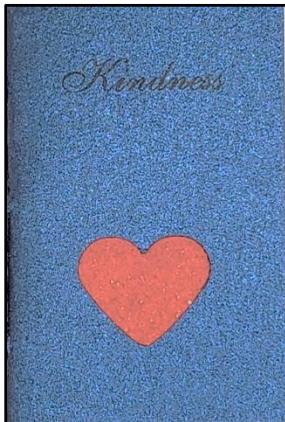
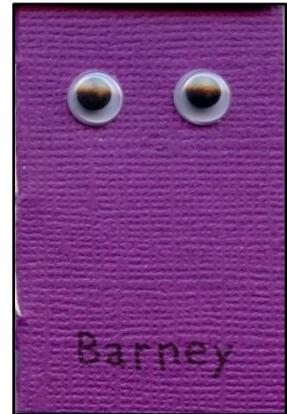
I have written more than a few articles about the 'keepsakes' that the members of the Miniature Book Society (MBS) have made over the years to be shared with other attendees of the annual Grand Conclave. Some take on a theme of the location that the meeting is being held in, some others follow a theme of a particular craft, such as needlecraft of sewing, some are examples of fine printing in miniature format, some are actual miniature books, such as a cookbook with a direction to local recipes, and some are just expressions of friendship that people like to share.

Todd Sommerfeld began a series of keepsakes with his attendance at the Grand Conclave XXXIII, that was held in Amsterdam, in 2015. Each of his keepsakes are a little glimpse into his own life and how things have transpired over the years. So, I will, in the true MBS fashion, share with you his keepsakes and a short few words about each. The keepsakes are all bound with soft boards, 1" x 1⁵/₁₆".



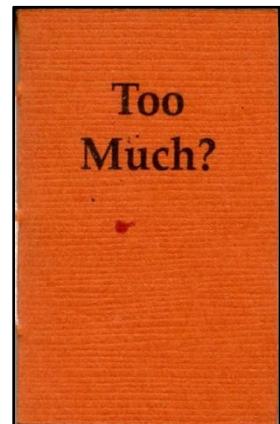
*L, 2015,
Conclave XXXIII, Amsterdam
(Of course I am his father)*

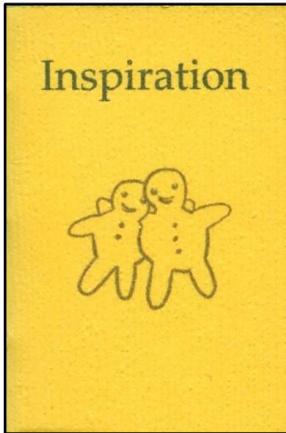
*R, 2016,
Conclave XXXIV, McKinney, TX
(Barney and Burger King,
'sorry for the delay')*



*L, 2017,
(The time I made a little old
lady cry)*

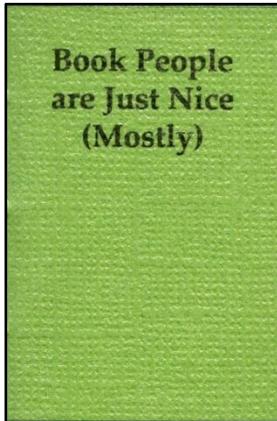
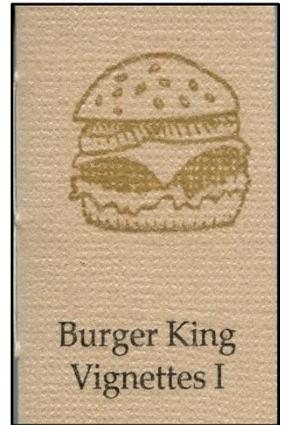
*R, 2018,
Conclave XXXV,
Charlottesville, VA,
(Children in the restaurant)*





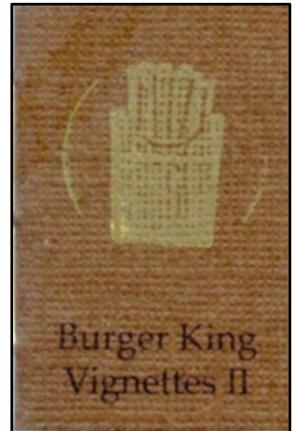
*L, 2019,
Conclave XXXVII,
Bloomington, Indiana
(Inspiration from Adomeit)*

*R, 2020,
Conclave XXXVIII,
(Burger King, free coffee, and
'Humph')*



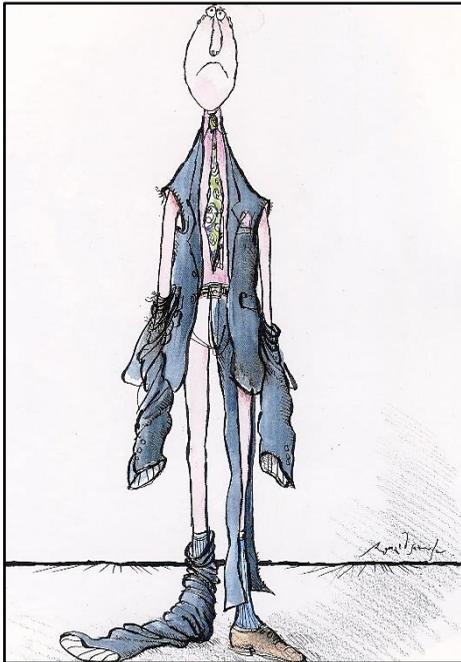
*L, 2021,
Conclave XXXIX,
(What is the price of this old
book?)*

*R, 2022,
Conclave XXXIX, Asheville,
NC,
(Double Fish sandwich please)*



Tiny Tales, little slivers of life that we can relate to in the most sharing way.

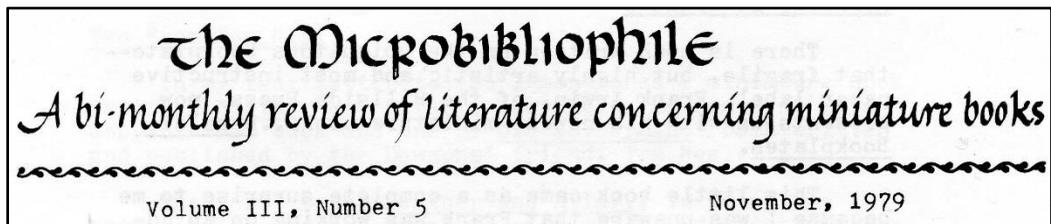
Waiting for Number Nine! 📖



‘Stitching A Little Loose’

(from the book,
‘Ronald Searle’s wicked world of Book Collecting’,
Souvenir Press, 1989)

MINIATURE BOOK WORLD FLASHBACK,
The Microbibliophile, November 1981,
42 Years Ago:



Editor’s Note: The following article is a reprint from the MAY 1982 issue of ‘The Microbibliophile’. Over the years from the beginning of ‘The Microbibliophile’ there have been a wealth of articles written that I think will be of interest to our current readers, be they a novice or a more experienced and ‘seasoned’ collector. From time to time, I will select a ‘flashback’ to share with you. I hope that you will enjoy the experience. The current article is titled ‘Miniature Books Containing Postage Stamps’]

Bob Hanson always asked for comments from the readers and subscribers, waiting to hear from you.

MINIOGRAPHY

The following list of miniature books, containing postage stamps, was compiled by our colleague Kalman L. Levitan, D.D. who is an ardent collector of both miniature books and postage stamps. He has sent a detailed treatment of this combination which I hope to publish in booklet format sometime in the near future, but this unannotated bibliography will serve us admirably until that time. My thanks in a large size go to Rabbi Levitan for his generosity.

Miniature Books Containing Postage Stamps.

By Kalman L. Levitan

1. FIVE AMERICAN IMMORTALS, St. Onge, 1940
2. INAUGURAL ADDRESS: DWIGHT D. EISENHOWER. St. Onge, 1954
3. ABRAHAM LINCOLN: CARL SANDBURG ADDRESS, St. Onge, 1959
4. OUR MARTYRED PRESIDENTS, Hillside Press, 1965
5. CLIMB THE MOUNTAINS, Dawson, 1965
6. ROBERT H. GODDARD, St. Onge, 1966
7. VOYAGE ABOARD THE JUPITER, Press of the Indiana Kid, 1967
8. THOREAU'S TURTLE NEST, St. Onge, 1967
9. 1565: ST. AUGUSTINE, FLORIDA, St. Onge, 1967
10. HISTORIC AMERICAN FLAGS, St. Onge, 1968
11. HISTORIC AMERICAN FLAGS, Merrimack, 1968

12. FLOWERS AND STAMPS ON U.S. STAMPS, River's Edge Studio, 1970
13. MAYFLOWER COMPACT, St. Onge, 1970
14. NITETIME BASEBALL, Press of the Indiana Kid, 1970
15. ROBERT FROST'S WHITE MOUNTAINS, St. Onge, 1974
16. CALIFORNIA ON U.S. POSTAGE STAMPS, St. Onge, 1974
17. HAPPY BIRTHDAY UNCLE SAM, Junipero Serra Press, 1976
18. INTERFAITH IN ACTION, Junipero Serra Press, 1976
19. CATHOLICA ON STAMPS, Hillside Press, 1976
20. FIVE MAGIC WORDS, Junipero Serra Press, 1978
21. EL PUEBLO DE SAN JOSE DE GUADALUPE, Junipero Serra Press, 1978
22. SOLILOQUY OF A POSTAGE STAMP, Black Cat Press, 1978
23. THE BEGINNINGS OF PHOTOGRAPHY, Black Cat Press, 1978
24. CALIFORNIA THE GOLDEN STATE, Junipero Serra Press, 1979
25. DIAMOND CUT DIAMOND, Hilleary & Petco, 1981
26. A CHRISTMAS ALBUM, Somesuch Press, 1981
27. CRISTMAS CAROLS, New Zealand, Schori, 1963
28. JUNIPERO SERRA, Mexico, Bela Blau, 1969
29. A CORVINÁRÓL, Hungary, Budapest, 1971
30. 30 EV BÉLYEGEINK TUKRÉBEN, Hungary, Budapest, 1975
31. PRO PHILATELIA: MAGYAR POSTA, Hungary, Budapest, 1977
32. PORTRAITS OF THE QUEEN, England, Somesuch 1979
33. SCOTTISH HIGHLAND POSTAL SERVICE, England, Gleniffer, 1981
34. STAMP ALBUM, USA and Foreign, The Littlest Library, 1977. (Late entry)

How many of these books are in your collection? 

A LITTLE LATE NIGHT MUSIC,

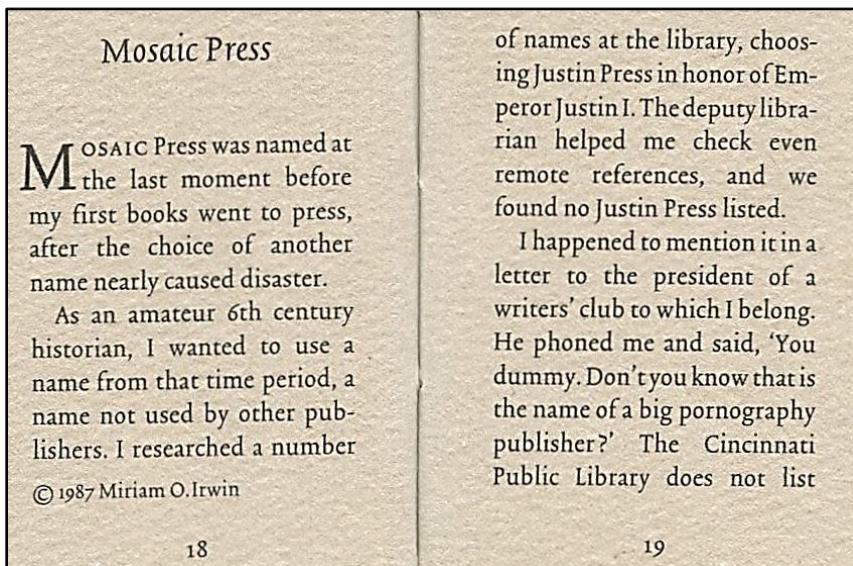
Press Names:

Years ago, when we first ‘restarted’ *The Microbibliophile*, there was a run of monthly articles about press names and how they were selected and what they meant to the publishers. In this issue we talked, with considerable detail, about the ‘Rubaiyat,’ and one of the publishers mentioned was Mosaic Press. I happened to be looking through a copy of *My Favorite Publishers*, (1988) by Charlotte Smith, Tamazunchale Press. Charlotte Smith is one of my favorites, for sure. The press name she chose is a tough one to pronounce correctly, if you do not know the story of her honeymoon trip through Mexico, (*Thomas and Charlie*) had a great trip for sure.

Smith | [The Tamazunchale Press: A Bibliographic Checklist](#) | [Books at Iowa \(uiowa.edu\)](#)

Thank you to the librarians at the University of Iowa for explaining the pronunciation. Equally delightful is the story about the Mosaic Press as documented by Miriam Irwin as one of the publishers in *My Favorite Publishers*. I can almost see her face, repeating this story while we shared a cab ride while attending the MBS Conclave in Boston, some years ago.

MOSAIC PRESS (1987), ‘TESSERAE’:



porno houses, apparently. Wouldn't I have been mortified!

Hurriedly, I chose Mosaic Press, one of several other names I had considered. I like to think of my little books as *tesseræ*; small bright pieces of a larger picture.

My first miniature books were published September 15, 1977, and from that day, I have always loved my newest books the best. Each one embodies all

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that I have learned and includes some new experiment, hopefully, some improvement.

I have just completed my 87th book, the standard edition of *Scrimshaw*, and am working on the ivory edition.

Part of the fun of publishing is working with the authors and artists. *Scrimshaw* was both written and illustrated by the well-known painter, Carolyn Grabhorn Orr. In the course of work on this book, Carolyn

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has become a dear friend.

Carolyn wrote *Scrimshaw* for me in 1983. The eleven drawings she did for the book are charming; a perfect addition to the interesting historical text.

No book I have published so far has lent itself so perfectly to a special edition. Stuart Nedelman is scrimshanding the antique ivory plaques which will be embedded in the brown leather I chose for the ivory edition.

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On the weekend the books were being cased in, Carolyn Orr and I went to the bindery to pick up the first copies, a most emotional moment for me! Seeing his or her own book for the first time is one of the best events in an author's life, and I was pleased to be able to share this excitement with Carolyn.

We looked at *Scrimshaw*, my newest book, my baby. We congratulated each other and I found myself saying, 'Oh isn't

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this wonderful! It's my favorite book!

Any day now, I will have the ivory edition back from the binder. I know that when I attach the ivory plaques and see the first completed book in that edition, without a doubt, it will be my newest favorite!

MIRIAM OWEN IRWIN

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Two great ladies, giants in the world of miniature books, always a story on the 'next page'. 

BEAUTIFUL LIBRARIES, The Alaa El-Habashi Public Library of Rare Books, Cairo:

The centuries old building was transformed from the ruins of a Mamluk mansion once occupied by a butcher. It features many rare Arabic books on architecture from donations.

english.ahram.org.eg/NewsContentP/32/467877/Heritage/Alaa-ElHabashi%E2%80%99s-Library-of-Rare-Books-in-Beit-Yak.aspx

Last week [June 13,2023] marked the opening of Alaa El-Habashi's Public Library of Rare Books in El-Darb El-Ahmar District in historic Cairo. El-Habashi – a professor of architecture and heritage conservation and head of the Department of Architecture in Menoufiya University – has been busy engaging with the community of the ancient district of historic Cairo over the past decade.

Moreover, now that most university libraries are being digitized, hard copies are being viewed as a burden and a waste of space. “And so came the idea of putting all these collections in one place and giving the young architects of today access to their own history, so that when they build something new, they would be aware of the history of Egyptian architecture and its progress and not only the western.”

If you can believe your eyes! 📖



PROPOSED FRONTISPIECE,

Volume XLII, Nbr. 4 Issue 244 July – August 2023

WOW, Going like Crazy, Trying To Catch-up...

Once again, as we do with each issue, we are offering you the opportunity to write a book tale for the next issue of *The Microbibliophile*. Either fact or fiction, do not be timid, be bold! Trust your inner self to spin a yarn or relate a childhood reading/ book memory or even a dream about tomorrow. Storytelling can be very rewarding, even magical!

What interesting books have you read or what places have you perhaps visited? Maybe it was a 'favorite place' or an 'I always wanted to visit there'. Maybe you found a missing piece for your collection or something else to share about your adventures.

Possibly, a favorite picture or illustration will ignite your imagination or touch your spirit to share. Whether a fanciful yarn, a serious conversation about books, the wish to embark on a true-life adventure; your contribution will bring you a feeling of accomplishment to you.

A memory image or a quick look at the calendar can bring things all back into focus; *"I heard the first sounds of the morning birds chirping outside my window dancing on the sill. I jumped out of bed because I wanted to be on the beach before the morning sunrise. It was a bit of a vacation goal this week to greet the dawn and the waves in the solitude of each cool morning.."*

(YOUR TURN).

How about a bit of history from a famous author or a tale about some world events such as the most famous world series, highest balloon flight, favorite miniature holiday book, or a special family tradition...all great subjects to share your thoughts about.

The deadline for submitting articles for the next issue will be August 15, 2023, electronic or paper. Either way, the choice is yours.

Email: hello@themicrobibliophile.com or send via snail mail to our world headquarters campus at the confluence of the North & South Branches of the Raritan River, address on rear cover. 📖

CLASSIFIED WISH LISTS,

Buy, Sell, or Trade:

As a feature for subscribers, *The Microbibliophile* offers 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.

Kathy Roberts is looking for any Shannon Mitchell miniatures. Shannon was an illuminator and calligrapher publishing as Shannon's Miniature Manuscripts in Vancouver, Washington in the 1980's and 1990's

Contact information: E-mail: kvr@comcast.net

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

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

Arno Gschwendtner is looking for the extra paper stack of the REM Press title: *Miscellaneous Thoughts and Reflections - Dard Hunters mill*. He is also searching for very special mini books in fine bindings and for French (hand colored) miniature books, e.g. *Paul et Virginie*, will pay a good price.
Contact information: E-mail: arno.gschwendtner@gmx.ch

Todd Sommerfeld is looking for two Pairault et Cie titles, *Ali Baba*, and *La Fontaine* to complete his La Gracieuse.

Contact information: E-mail: contratodd@gmail.com or 216-965-7490.

Caroline Brandt is looking for the following miniatures:

Westminster Abbey, III, published by Boreman

Young Sportsman's Instructor, London, ca. 1700

The Famous History of Valentine and Orson, by Snagg, London, 1801

L'Orange Geslagt, by H. Spoormaker, 1749

The Smoker's Text Book, by J. Hamer, 1863

Smallest complete Hebrew Bible, (M. M. Scholtz publication)

Short Account of the First Rise and Progress of Printing, by T. Parker, 1763

Contact information: telephone 804-200-1260

Jim Brogan is looking to acquire:

The 70th Academy Awards, by Gloria Stuart

Published by William Lewis Washburn: Bradbury Nbrs. 4. 5. 6. 7. 9. 10. 11. 12. 20. & 22.

To sell: *The Inaugural Address of Thomas Jefferson*, published by A. J. St. Onge, \$1500

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

Free for the printing, plenty of extra room for your request! Please review your ad content and let me know about any updates that may be needed to help your searches. 📖



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THE MICROBIBLIOPHILE® is a miniature book journal and welcomes ‘Letters to the Editor’, display and classified advertising, books for review, and news about miniature books, miniature book publishers, authors, printers, binders, related research materials, and the book arts. Please contact the editor for further information concerning acceptance criteria of submitted information that must be reviewed as being appropriate, by the editor, subject experts, and publisher prior to publication. Articles that do not carry a byline are the work of the Editor.

THE MICROBIBLIOPHILE® is published bi-monthly: January, March, May, July, September, and November by James M Brogan, 53 Dreahook Road, Branchburg, NJ 08876. 📖

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(Deadline for the July August 2023 issue is August 15, 2023)

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