

Veritable Bijoux: a tale of scale

Miniature Books at Memorial University Libraries



Libraries

from the holdings of **Archives & Special Collections**



Veritable Bijoux: a tale of scale

Miniature Books at Memorial University Libraries

Selected from the holdings of **Archives & Special Collections**

Catalogue by **Patrick Warner**
QUEEN ELIZABETH II LIBRARY

2020



Libraries

Cover Image

Boreman, Thomas. *The Gigantick History of the Two Famous Giants and Other Curiosities*.
Printed for the Boreman Bookseller, near the two giants in Guildhall, London, 1740.

Title Page Image

The Holy Bible Containing the Old and New Testaments. Glasgow: David Bryce, 1901.

Acknowledgements

Photographs: Patrick Warner.

Catalogue design: Rochelle Baker and Patrick Warner.

ISBN:

Introduction

This catalogue highlights 35 miniature books held in the Queen Elizabeth II Library's Special Collections. Intended as a general introduction to the world of miniature books in their original formats, the work is intended for students and teachers of book history and bibliography, as well as general readers. This essay attempts to place the 35 works broadly in historical context as well as outlining the evolution of the technical processes used to make these works. It also contemplates the appeal of miniature books both as physical objects and as goads to the imagination. The catalogue gives each miniature book its own bibliographic entry, including a physical description of the artifact, information about the author and/or contents of the work, as well as a photograph of the binding and one or more pages. Occasionally, a sample of the text is offered.

What Is a Miniature Book?

Miniature books are almost always defined by their physical dimensions. Louis Bondy says the size threshold for miniature books, including the binding, must not exceed 3 inches in height or width (1). Anne Bromer and Julian Edison, writing at a later date, slightly expand the dimensions upward, while at the same time breaking the format into a number of groups: "Miniature books tend to fall into four size categories: macro-miniatures, which are 3 to 4 inches in height; miniatures, which are 1–3 inches; microminiatures, which are 1/4 to 1 inch; and ultra-microminiatures, which are less than 1/4 inch in height" (114).

Laura Forsberg echoes these definitions when she points out that it is the external size of the book that defines it as a miniature, not the size of the type (4). Legibility is a key concept, however, when considering the miniature book. Forsberg argues that legibility without the aid of a magnifying glass was the aim for most printers. This often meant that the type was disproportionately large (Fig. 36) in relation to the page (Forsberg 4). While this made it easier to set the type by hand, and made the books easier to read, it did so at the risk of design proportion and overall style.

The question of readability puts the definition of the miniature book under scrutiny. Scholars such as Ruth Adomeit, a collector of thumb-Bibles, and an associate of the Miniature Book

Society, professes to hate books that are difficult to read (Pascoe 2). Judith Pascoe considers “biblia” to be “all the miniature editions which have, or have had, any claim to utility, and therefore have been both readable and read;” she classes as “abiblia all those which are not obviously books, such as almanacs, chapbooks, and whose existence is a freak, and whose only claim to consideration is their beauty or oddity” (2). For some connoisseurs then, utility and legibility mark the line where miniature books become mere technical exercises, novelties, or purely decorative objects.

History

When does the history of the miniature book begin? Bondy asserts that the earliest miniature book was the Sumerian cuneiform clay tablet, of which Memorial University Libraries has one example (Fig. 1). The *Oxford Companion to the Book* states that “the earliest miniature books were manuscripts made from papyrus or parchment in the 3rd or 4th centuries AD” (933). By the Middle Ages, miniature books containing devotional texts were often made. The most common of these were books of hours, which were sometimes sown into a piece of leather that was attached at the waist, often referred to as “girdle books” (OCB 752, 933).

Jenson’s *Horae* (Venice, 1472) was the first miniature printed book, but not many works from this period have survived (OCB 933). Bondy points to two miniature New Testaments, one from 1593 and one from 1598, as indicators that most of the early printed miniatures were of a religious nature, a trend that continued well into the 17th century (6). Thumb-Bibles (so called because they would be the right size for Tom Thumb) began with John Weever’s *An Agnus Dei* (London, 1601); these tiny abbreviated histories of the Bible in prose or verse were intended for children, and works of this kind flourished well into the 19th century (Bondy 15; OCB 933).

By the 18th century, a higher degree of literacy among women and children encouraged printers to produce new kinds of works, including non-religious books (Bondy 21). The emergence of a children’s book market prompted publishers to market the miniature book as an object scaled “to fit the hands and pockets of children” (Fig. 2) with thumb-Bibles, alphabets, chapbooks, and expensive miniature libraries (Figs. 3 and 4) produced for young readers (Bondy 18). Almanacs (such as the *London Almanack*—see Figs. 13 and 14) and calendars are among the most common

miniature books from this period, their small sizes allowing them to be carried on the person or in handbags (Bondy 39). Produced by the Company of Stationers between 1690 and 1885, miniature *London Almanacks* were often given as Christmas gifts and could be purchased at stationers' shops. From the mid-18th century, they were frequently offered by merchants to customers in appreciation of their patronage ("*Miniature Almanacks*" online).

"During the nineteenth century, the field of miniature books grew exponentially, their subjects expanding to include plays, novels, poetry and essays; at the same time, the more traditional prayer books and devotional texts were printed in the millions as technological advances expanded the means of their production" (Bondy 56). Other new subject areas included travel, self-help, songbooks, fairy stories, and novelties. "There was no limit to subject matter anymore, as anything could be reproduced in miniature" (Trinity College Dublin Special Collections Blog). Almanacs continued to be popular (Figs. 24 and 25) and they were produced in ever-decreasing sizes. Publisher Albert Schloss created the *English Bijou Almanac* (Figs. 15 and 16) every year between 1835 and 1843 (Forsberg 407). Critics loved it, calling it "a triumph of beauty over utility," dubbing it a "veritable Bijou," a "Lilliputian pigmy among annuals," and a "butterfly of the annuals" (Forsberg 407). Marketing strategies also became more sophisticated: "publishers sold single volumes in a wide range of formats and price points; a simply bound copy of *The English Bijou Almanac* for 1840 with a decorated case cost 1s. 5d., while a 'more elegantly illuminated, and beautifully gilt' version cost 5s., with the magnifying glass costing an extra 1s. 5d. This meant the middle classes could afford miniature books, but elite buyers could still purchase deluxe editions" (Forsberg 408). "As the cost of printing miniature books decreased towards the end of the century, inexpensive miniature almanacs began to be distributed for free as advertisements; almanacs were used to advertise such products as Colgate & Co.'s toilet soap and Piso's Remedy for Catarrh" (Fig. 25) (Forsberg 409).

In the 20th century, the popularity of miniature books waned. Forsberg argues that the "technical achievements that made the miniature book simpler to produce deflated it of its former aura of artisanal and imaginative possibility" (430). Mainstream publishers continued to print editions as souvenirs or small gifts, often in the form of miniature alphabets, quote books, and fairy tales (Forsberg 429). Small and artisanal presses continued to make miniature books in limited

editions (Figs. 45–48). There were new developments: the arrival of artists' books as an experimental form saw the production of volumes that met the criteria for a miniature book when closed but when opened challenged the definition (Figs. 52–55). Also, new printing processes and computerization allowed for the production of micro-miniatures that saw miniature books ousted from the realm of the utilitarian into that of the purely esoteric, some might even say, the absurd (Figs. 43 and 49). So, while these may well be seen as new developments, Forsberg is correct in saying that, in the 20th century, the miniature book ceased to occupy a prominent place in cultural consciousness (430).

How Miniature Books Were Made

Until the 19th century, miniature books were produced either in manuscript form or printed with miniature pieces of type that were set by hand. As with all printed books in the hand-press period, each printed sheet contained a number of page impressions on each side, which were subsequently folded into gatherings, with the gatherings sewn together in sequence to make the book. A single sheet with two impressions on either side and folded once gave a gathering of two leaves or four pages and was referred to as a folio, often expressed as 2°. A single sheet with four impressions on either side and folded twice gave a gathering of four leaves or eight pages and was referred to as a quarto, or 4°. The higher the number of impressions on each side of the sheet, the greater the number of folds.

When it comes to miniature books in the hand-press period, Forsberg describes their printing as follows: “Miniature books are often described as 64° because of their dimensions (2–3 inches), a format that required the completed sheet to be folded six times. With this number of folds, even the smallest error in lining up pages and lines would be magnified exponentially. In fact, there seems to have been quite a bit of variety in the methods of miniature book printing; William Savage, for example, gives imposition charts for 64°, 72°, 96°, and 128° in his *Dictionary of the Art of Printing* and suggests a range of methods for cutting and folding the perfected sheet in each case. Theodore De Vinne similarly observes that 64°, 96°, and 128° forms were all used, but warns that the perfected sheets must be cut; if the printer attempts to fold the sheets together at once, the paper buckles and the type appears crooked” (407).

Between the invention of movable type in the 15th century and the technical innovations of the 19th century, printers became highly skilled at cutting and setting smaller and smaller type. In 1490, the smallest type was a 6-point type called “nonpareil,” or “without equal.” By 1627, printers were using a 5-point type called “Pearl” and, in 1700, a 4 ½ point type titled “Diamond” (Fig. 8); 19th-century printers cast a 4-point “Brilliant” (Fig. 27) type and a 3-point “Excelsior” type. In 1827, Henri Didot used a 2½ point “Microscopic” (Forsberg 426–427). While most of the above types were readable to anyone with good vision, printers soon began to push the boundaries of legibility. These efforts included Henri Didot, as mentioned above, but also Antonio Farina, who, in 1834, cut the first examples of what he called “occhio di mosca” or “fly’s eye type” (Figs. 22 and 23) (Forsberg 427–428).

The Industrial Revolution brought with it a whole range of innovations related to printing and the making of books that made it easier to produce miniature books and dramatically increased their availability to the general public. These innovations included “thinner papers, cast iron presses, typesetting, photography, and lithography. But it was the development of photolithography that made the largest impact on production levels as any book could be fully reduced into a smaller format. The process of photolithography, basically, uses light and chemicals to transfer extremely small patterns, such as text and illustrations, from one surface to another with precision. It was no longer necessary to type-set or make engravings manually” (Trinity College Dublin Special Collections Blog).

In 1875, the Oxford University Press began to use a thin but strong paper called India paper, which made it possible to produce longer volumes that were less bulky. This meant that the Bible (Fig. 33) could be printed in miniature format with its full text for the first time (Forsberg 429–430). According to William Sale, paper accounted for 60 per cent of the cost of printing during the late 18th century (Forsberg 408). “The development of cloth bindings (Fig. 34) in the 1820s and 1830s further reduced the cost of producing finished books and meant that publishers could reach a wider audience; while developments in wood engraving (Fig. 31) allowed miniature works to be illustrated” (Currie 2). Doll’s houses, popular since the 16th century, became a common feature of the middle-class nursery in the 19th century and publishers such as John

Marshall produced collections of “toy books” (Figs. 3 and 4) specifically for this market (Currie 3).

Of all the publishers who sought to exploit the miniature-book market in the 19th century, none was more successful than David Bryce of Glasgow (Figs. 32–33, 35–36), who used photolithography and photozincography in a reduction process that made it possible to create miniature books from already existing larger volumes (Bondy 56; Forsberg 429–430). Bryce produced over 40 miniature titles. It is estimated that between 1890 and 1928 the first edition of his *Thumb English Dictionary* sold over 2 million copies (Forsberg 429–430).

In the 20th century, computer technology made possible “micro printing.” Printers competed to produce the world’s smallest books. The Toppan Printing Company of Japan has been at the forefront of these developments, producing a version of the *Holy Bible. King James Version* (1965) (Fig. 43) that measures 4 millimetres square, and *The Twelve Horary Signs—Chinese Zodiac* (2000) (Fig. 49) at 0.95 millimetres square.

In the 21st century, microprinting has capitalized on the microchip. According to Trinity College Dublin’s Department of Early Printed Books and Special Collections Blog, “The interesting thing about this technology is the process by which microchips are manufactured.

Photolithography—the same cost-effective method that helped to make production of miniature books a commercial success in the 19th century [*sic*]. But, instead of reducing text and images onto thin sheets of paper, microscopic electronic circuits are etched layer by layer, up to 50 times, onto a silicon wafer” (Miniature Books and Microchips).

The current title holder for the world’s smallest book was published in 2007 by Robert Chaplin. The book, *Teeny Ted from Turnip Town*, by Malcolm Douglas Chaplin, is a 30 micro-tablet book carved on a pure crystalline silicon page, measuring just 70 micrometres by 100 micrometres; it was etched using an ion beam at the Simon Fraser University, Vancouver, British Columbia, Canada. The book has its own ISBN reference, though you will need a scanning electron microscope to read a copy (Guinness World Records 11).

Smallness: The Appeal

One reason to enjoy miniature books is for the ways in which they draw attention to the book as a physical object and contribute to our understanding of how format and design elements add to our experience of the book (Pascoe 6). Most readers, especially those who read primarily for content, become aware of the stylistic aspects of a book only when they encounter volumes from past centuries, or when they encounter a contemporary work that has an unusual design or one that deliberately plays with elements of the book in an attempt to merge its form and content, such as artists' books.

For many people who enjoy miniature books, the pleasure is (at least initially) not so much technical or historical as it is emotional. Whenever I show miniature books to students, I notice very similar reactions: goofy grins, clenched body posture, and a desire to get closer to the object—in short, delight. It is worth spending a few moments thinking about the source of this delight.

Forsberg puts it as follows: “By combining the precious aspect of a jewel or toy with the claim of a functionality found in larger volumes, the miniature book distilled knowledge into minute object-form. In so doing, it offered a fantasy of comprehensive knowledge that played out in a variety of ways” (410). The American poet Kay Ryan echoes this less-is-more sentiment, when she says: “it is tempting to go where the great Walter Benjamin went, that is, adoring two grains of wheat with the whole Shema Israel inscribed on them because of their smallness, their compactness, how they embodied the most in the least space, and since the tiniest thing contains everything (Benjamin believed), the grains of wheat were the most excellent available token of that truth” (1). In both cases, the subtext for readers is that they, too, may also contain multitudes.

Note, however, that Ryan says it is *tempting* to go down that path; she does not say that this is necessarily the right thing to do. In the same essay she points out the possible dangers of such an approach: “The stories of the miniature go down and down and down; small becomes the new large, over and over. In the *Third Policeman*, the great Flann O’Brien gets the last chest the policeman makes so infinitesimally small that it took him “three years to make and it took ... another year to believe [he] had.” Ryan argues that the process of miniaturizing without end can

be a “destabilizing, dizzying, or sickening experience. There isn’t any size that’s the ‘real size’ after a while” (1).

This undermining of reality is alluded to in another way by Pascoe as she contemplates the novelty nature of the miniature book: “The task of the souvenir is to assist—but also to invent—memory. Souvenirs cleanse the past of technology, trauma, and soul-crushing clutter” (6).

Once again, the dividing line appears to be utility, which in turn plays into believability. Forsberg returns the reader to a sensible middle ground: “In many cases, miniature books’ claims to utility ring false. Yet the possibility that these works might be read amplified their value, regardless of whether or not they were actually used. The miniature book’s exquisite qualities as an object meant that the knowledge contained inside seemingly inhered in its form; the act of reading became less significant than the fact of possession. The nineteenth-century miniature book functioned as an object of enchantment, making knowledge itself a material possession that might be tucked into the owner’s pocket” (410).

Before we write off the miniature book as novelty, souvenir, or fetish with the power to falsify reality, it is worth remembering that the miniature book can also take us to a place where the *actual* butts up against the *possible*. In this sense, miniature books can be the physical embodiment of imaginative properties such as metaphor. The key concept is scale, or an extraordinary scale that goads us out of our normal frame of reference. One only needs to look at oversized books—those huge pulpit Bibles or elephant folios—to register the power of scale in a different way. Size, in the macro sense, tends to dwarf the imagination or to bend it toward an immensity that is God-like. Books of colossal size and weight can be seen to have the authority of the gavel. It takes two strong arms to lift one such tome. These are books that could conceivably be used as weapons, or as weights to hold back or hold in place. The leather-covered oak boards look like armour. When turned gently, the textured rag paper sounds like waves lapping a shoreline, inducing contemplation; the same pages turned quickly will rattle and crackle like lightning. Turn too many pages, handle the book for any length of time, and the paper starts to burn the fingertips—these are dangerous books—books that evoke the external, something infinitely larger than the human. They make us smaller.

Scale, in terms of the miniature book, works differently but just as artfully. As this catalogue demonstrates, books that are 2 to 3 inches in size can be perfectly readable. But somewhere below the 3-inch mark, depending on the stylistic qualities of the work and the reader's eyesight, there is a tipping point where the physical enacts a metaphorical turn and lifts us into an imaginative space that may or may not be connected with the content of the work. As Ryan puts it: "We do feel magic in certain small things. Perhaps because we imagine that operations in an unimaginably tiny dimension would work ... better? ... differently? In any case, by changing size, so that we can't get in there anymore, generating rooms too small to actually occupy, we give ourselves the possibility of everything turning out otherwise than it does here. We loosen an imaginative space that get larger as it gets smaller" (2).

Ultimately, miniature books ask us to contemplate size and scale and how our conception of these attributes might affect our perception of the larger physical world. This was well-understood in the 19th century, the heyday of miniature-book production. As Forsberg so eloquently puts it: "In the nineteenth century, printers, typesetters, and publishers encountered the challenges of miniature book production as opportunities to exploit disproportions of size and scale, to establish the advantages of abridgement, and to explore resonances between content and form. The constraints of miniature book production during this period paradoxically infused the form with a sense of significance; a miniature book was not simply a technological trick but an intense labor of artisanal craftsmanship. As typesetters and printers worked to produce the *multum in parvo* ideal [a great deal in a small space], they revealed a much wider cultural preoccupation with the idea of an infinite world of knowledge, encased within the enchanting covers of a miniature book" (430–432).

Ironically, it was size and scale of a different kind (i.e., the mass-market production of miniature books) that essentially killed the magic of books in miniature formats, displacing them from the cultural consciousness for all but a few connoisseurs.

CATALOGUE



Fig. 1. Babylonian Clay Tablet. 2400 BCE.

1.

Babylonian Clay Tablet. 2400 BCE. Cuneiform text in Sumerian language.

1 1/2" by 1". Humankind's earliest form of writing, the development of the clay tablet is attributed to the Mesopotamian culture. Cuneiform (wedge-shaped) characters have their origin in Sumerian pictograms that subsequently developed into these symbols. Characters were scratched on soft clay with a stylus, and the clay was fired to make it durable. Babylonia cuneiform was borrowed by the Hurrians, who passed it on to the Hittites, the dominant cultural group in Asia Minor. This tablet came from Babylonian excavations and was purchased in Amuda, Syria. Contrary to popular opinion, most tablets were small and thus easily transportable.

The clay tablet is selected from the series *Pages from the Past*, a collection of artifacts, manuscript leaves and rare book leaves compiled in the 1960s by a New York book dealer, Alfred W. Stites (1922–2016). Stites created 122 portfolio sets of artifacts and leaves removed from rare books and manuscripts which he then sold to academic libraries.

Pages from the Past: Portfolio 1, History of the Written Word (No. 10 of 15 numbered portfolio sets) consists of 157 original leaves and artifacts, including a Babylonian clay tablet and cylinder seal, an Egyptian scarab seal, and several papyrus pieces. The collection also includes parchment leaves from medieval manuscripts and pages from incunables, including a leaf each from the *Nuremberg Chronicles* (Koberger, 1493) and Sebastian Brant's *Ship of Fools* (Bergmann, 1498). The collection also contains a wide range of pages from the hand-press period, including a leaf printed by Wynkyn De Worde (1516), a sample from Munster's *Cosmographia Universalis* (1559), a leaf from Martin Luther's German translation of the Bible (1584), as well as samples of fine calligraphy.

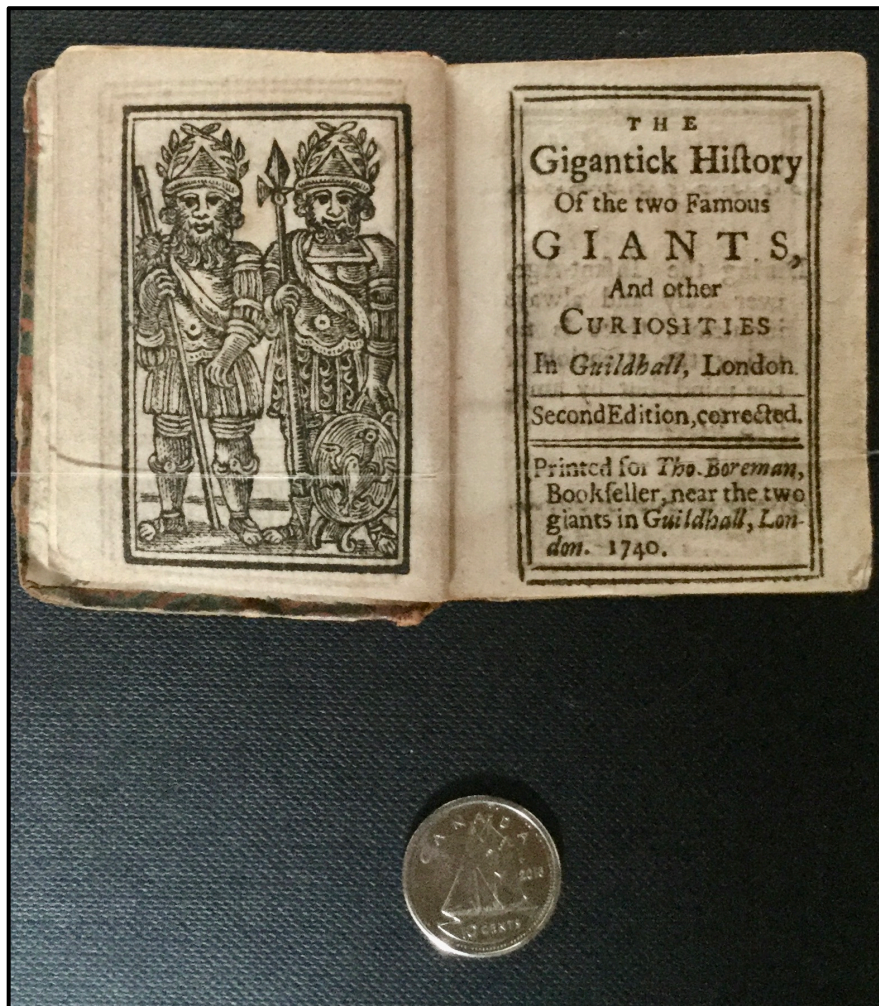


Fig. 2. Boreman. *The Gigantick History of the Two Famous Giants and Other Curiosities*. 1740.

2.

Boreman, Thomas. *The Gigantick History of the Two Famous Giants and Other Curiosities*.

Printed for the Boreman Bookseller, near the two giants in Guildhall, London, 1740.

2 1/2" by 1 7/8". Blank, [v], vi–xvi, 112. With a woodcut frontispiece of two giants, a dedication in verse “To all the little masters / and all the little misses. who are in Londontown ...”; a preface by the author in which he encourages his young readers to buy this volume so that he may print another in the series; and a list of children subscribers, including the author’s children, Neddy and Tommy Boreman. Guildhall giants Gog and Magog are also listed as subscribers, each pledging to purchase 100 copies.

The 18th century saw an increase in literacy across English society. New readers brought new markets. While thumb-Bibles and miniature prayer books were common, publishers also began to produce miniature almanacs for the general reader and miniature books for children. The *Gigantick Histories* got their name from the fact that Boreman’s bookshop was situated “near the two Giants in Guildhall,” the famous Gog and Magog. This work was meant more to amuse and entertain than to morally instruct. The series would eventually comprise 10 volumes.

Thomas Boreman (fl. 1730–1743) was the first professional publisher to produce works primarily for young readers, his works appearing before those of John Newbery in London and Isaiah Thomas in Boston and Worcester, Massachusetts. Little is known about his life.

Veritable Bijoux: **Miniature Books** at Memorial University Libraries



Fig. 3. Marshall, John. *The Infant's Library*. ca. 1800.

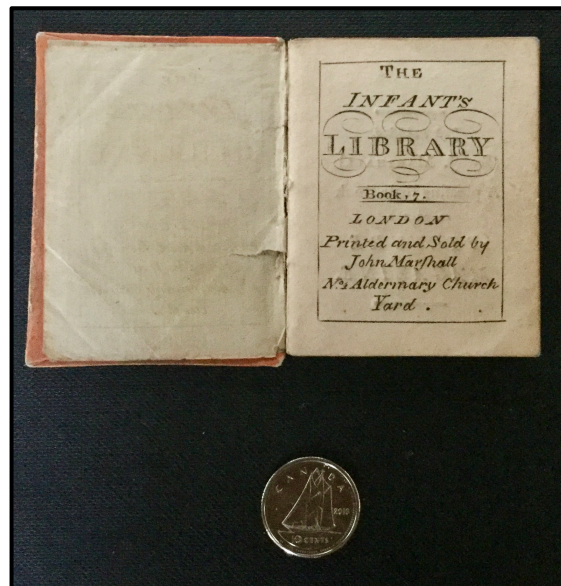


Fig. 4. Marshall, John. *The Infant's Library*. ca. 1800.

3.

Marshall, John. *The Infant's Library*. London: John Marshall, ca. 1800. Complete set of 16 volumes.

Illustrated. Each volume is 2¼" by 1 7/8" and has the original boards with a paper label. Lacking the original bookcase, the 16 volumes are housed in a custom tray and book-shape slipcase with the bookplate of May & George Shiers inside.

The complete set includes: 1. [Alphabet]. Blue boards, pink label. 2. [Reading and Spelling] Red boards, green label. 3. [Outdoor Scenes]. Pink boards, white label. 4. [Things]. Yellow boards, pink labels. 5. [Animals]. Yellow boards, pink labels. 6. [Outdoor Scenes]. Pink boards, white labels. 7. [Flowers]. Orange boards, white labels. 8. [Birds]. Orange boards, white labels. 9. [Boy's Games]. Black boards, yellow labels. 10. [Things]. White boards, white labels. 11. [Outdoor Scenes]. Yellow boards, pink labels. 12. [People]. Green boards, orange labels. 13. [Girl's Games]. Orange boards, blue labels. 14. [Outdoor Scenes]. Pink boards, white labels. 15. [People]. Yellow boards, blue labels. 16. [A Short History of England]. Yellow boards, pink labels.

At the beginning of the 19th century, several London publishers, and especially John Marshall, a printer and bookseller, and John Harris, successor to the famous Newbery family business, brought out complete libraries for children which were housed in their own specially designed ornamental bookcases. Marshall's had the idea that children would read these books to their dolls and learn about a variety of subjects in the process. *The Infant's Library* was published around 1800 and reprinted in 1819 and 1821. All but two of the volumes are illustrated.

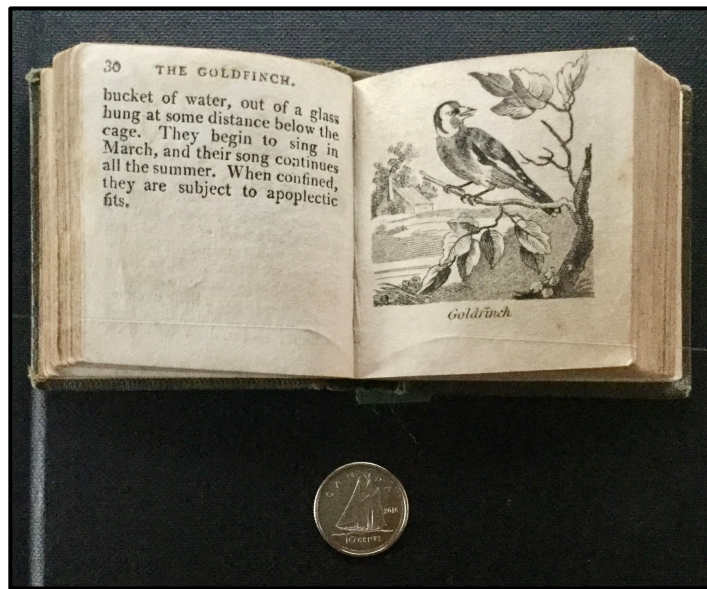


Fig. 5. *Natural History of 48 Birds.* 1812.

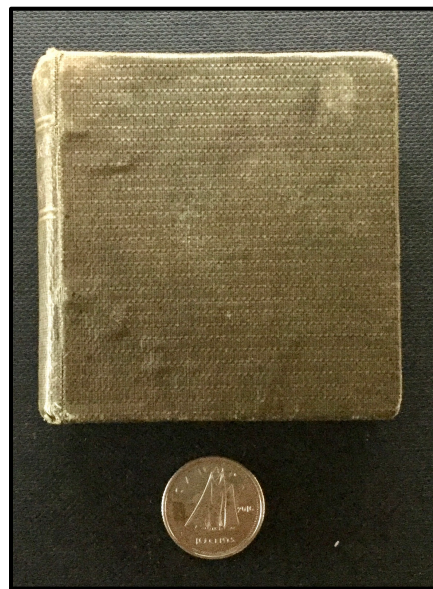


Fig. 6. *Natural History of 48 Birds.* 1812.

4.

Natural History of 48 Birds. With Elegant Engravings, from Drawings by Alfred Mills. London: Darton, Harvey, & Darton and J. Harris, 1812.

2 3/8" by 2 1/4". 96 pp. A pocket-sized reference for children, with full-page engraved plates of each of the 48 birds, along with a description of the characteristics and mannerisms of each species. Bound in olive green patterned cloth, with a gilt title on the spine. Previous owner inscriptions can be seen on the front blank.

Greater in width than height, this is a true pocketbook; it is both highly legible and easy to handle. The engraved illustrations are well executed and the descriptions charming, if light on natural history: "The Goldfinch. This beautiful bird is distinguished for the colors of his plumage, not less than his pleasant song. When wild, they feed on many kinds of grain, and are particularly fond of the seeds of thistles and turnips. Their docility is surprising. They have been taught to dance, to counterfeit death, to fire a little canon, to open a box in which their food is kept; and to draw up a little bucket of water, out of a glass hung some distance below the cage. They begin to sing in March and their song continues all summer. When confined they are subject to apoplectic fits" (29–30).

Alfred Mills (1776–1833) illustrated educational children's books, often miniatures, including *Dangerous Sports* (1803), *Pictures of Roman History in Miniature* (1809), and *Sherwood Forest, or, Robin Hood and Little John* (1825). He drew designs on blocks for the leading wood-engravers, and he also engraved satirical cartoons.

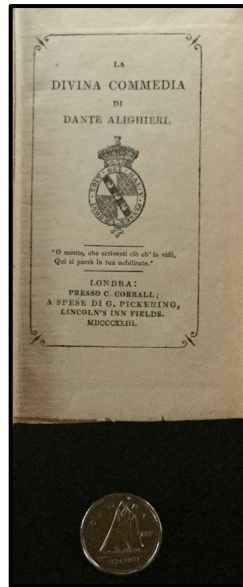


Fig. 7. Alighieri, Dante. *La Divina Commedia*. 1823.

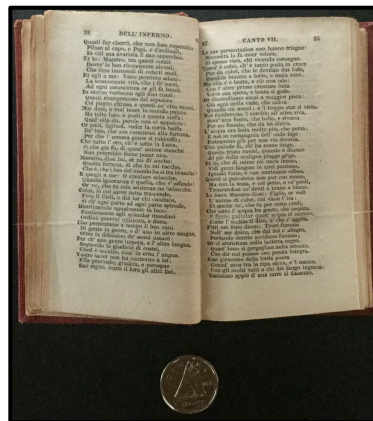


Fig. 8. Alighieri, Dante. *La Divina Commedia*. 1823.

5.

Alighieri, Dante. *La Divina Commedia*. Pickering Diamond Classic. London: William Pickering, 1823. Miniature. 2-volume set.

3.5" by 2". 48 vols. Red ribbed cloth with paper labels on the spines showing the 10s price. The pages run concurrently from 1 to 374 in both volumes. Volume 1 has 191 pages. Volume 2 has 181 pages + 4 pages of advertisements (at the rear) for other miniature classics, plus an advertisement for "Portraits of the Sovereigns of England" and a Diamond Classics miniature edition of Shakespeare. The edges on both volumes are uncut. There is a 19th-century inscription on the inside cover: "H.W.B. Joseph June 30, 1888."

This is a 1st edition in the Pickering "Diamond" type Classics series printed by Charles Corrall using diamond type. The 4.5 type was the smallest ever used at the time, smaller than Elzevir, Sedan, or Louvre and is considered a milestone of printing. Diamond Classics were also the first series of books to be issued both in cloth and in miniature.

In June 1820, William Pickering (1796–1854) set up his own bookshop at 31 Lincoln's Inn Fields, specializing in the antiquarian trade. His first major project was the miniature Diamond Classics, which offered reprints of Latin, Italian, English, and Greek literature. The series showcases Pickering's first experiments with cloth binding, leading to the wider availability of books at lower prices. He demonstrated that reputable editions of both standard and neglected works that showed close attention to book design could be commercially viable.

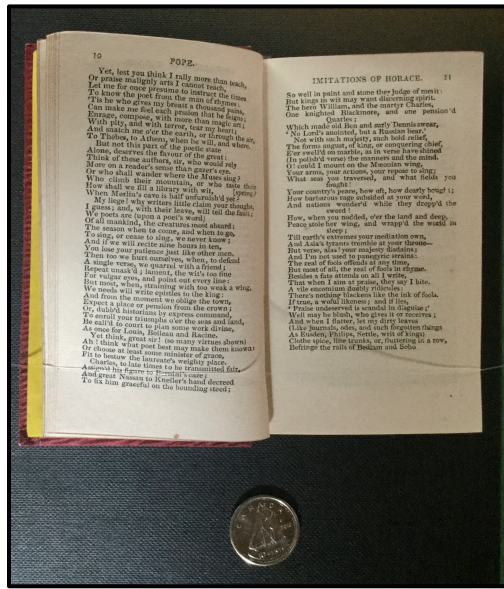


Fig. 9. Jones's *Diamond Poets Classics*. 1825.



Fig. 10. Jones's *Diamond Poets Classics*. 1825.

6. *Jones's Diamond Poets Classics*. London: Jones and Company, 1825. 48 volumes.

3 5/8" by 2 1/4". Original corded silk binding in pink. Black label on the spine, usually with series, author, and title in gilt. Pages also edged in gilt. Green or yellow endpapers. Each volume contains a frontispiece of the author, an illustrated half-title page, and a title page. Some volumes begin with several pages of advertisements.

This incomplete set comprises 48 of the 53 volumes from *Jones's Diamond Poets and Classics* series printed from ca. 1824 to ca. 1834. The dates vary and the engraved titles frequently bear a date different from that on the title pages (where two dates are stated, the first refers to the engraved title page the second the printed title page). Diamond was the name of the typeface used to print these works. The books were originally designed as a travelling library and were housed in a folding travel bookcase with glass doors. This set is housed in a cardboard box.

Contents: Milton (*Paradise Lost*/1834; *Paradise Regained*/1834); Matthew Prior Poetical Works, I & II/1825; Dryden Poetical Works, I/1825& II/1830; Leyland's Demosthenes I & II/1831; The Beauties of Shakespeare/ 1833; Sterne's Sentimental Journey/1833; William Mason's English Garden/1831; Robert Bloomfield's The Farmer's Boy/ 1827; William Hayley's The Triumph of Temper/1825; The Poetical Works of Oliver Goldsmith/ 1832; David L. Richardson's Sonnets and Other Poems/1827; Byron Selected Poems/ 1824; Edward Young's Night Thoughts/ 1826; Hannah Moore's Sacred Drama's/1832; James Thomson's The Seasons/1832; Rev. George Crabbe The Village/1833; Samuel Butler Hudibras/ 1834; William Somerville's The Chase/1826; Lord Lyttleton Poetical Works/1826; William Falconer The Shipwreck/1832; Madame Cottin's Elizabeth or the Exiles of Siberia, 1833; George Canning Poetical Works/1832; James Grahame's The Sabbath/1825; Henry Kirke White Poetical Remains I & II/1829; William Collins Poetical Works/1831; John Langhorne's Theodosius and Constantia/1832; Pope's Poetical Works I & I/1830; Dryden's Virgil/ 1832; William Shenstone's Poetical Works/1832; Saint Pierre's Paul & Virginia and the Indian Cottage/1832; Goldsmith's Vicar of Wakefield/ 1833; Gifford's Baviad and Maeviad/1828; Horace Walpole's the Castle of Otranto/1828; Bacon's Essays/1832; Mark Akenside's Poems/1832; Isaac Watts's Poems/1830; Johnson's Rasselas/1830; Cowper's Poems I & II/1832; Henry Kirke White's Remains/1832; John Gay's Fables and Other Poems/183.

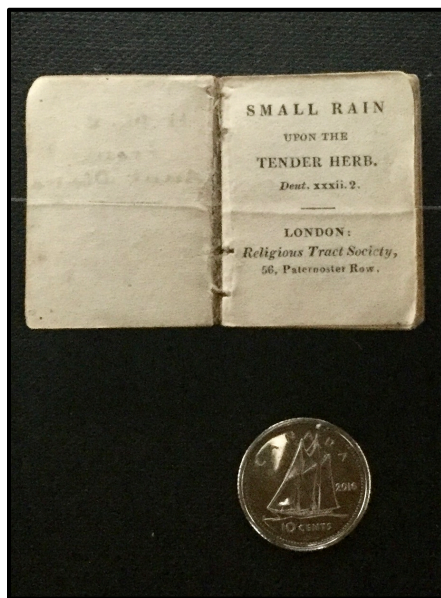


Fig. 11. *Small Rain upon the Tender Herb.* 1830.

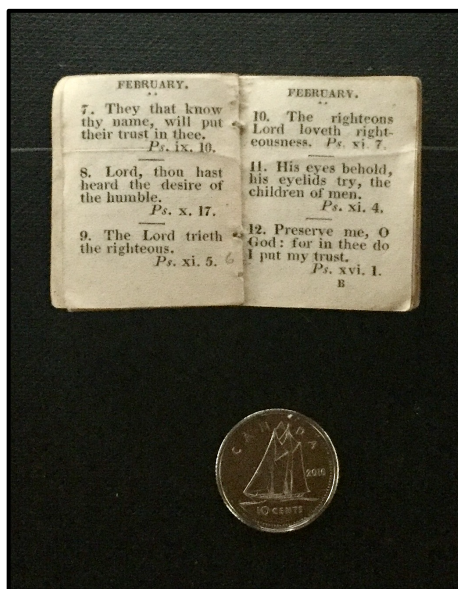


Fig. 12. *Small Rain upon the Tender Herb.* 1830.

7.

Small Rain upon the Tender Herb. London: Charles Whittingham for the Religious Tract Society, ca. 1830.

1¼" by 1". First edition. Contemporary full red morocco, gilt rules to sides and spine, all edges gilt. Contemporary inscription "H.M.C. from Aunt Diana" on front free endpaper. Unpaginated.

This book contains a biblical verse for every day of the year, including February 29th ("Remember, O Lord, thy tender mercies and thy loving kindnesses: for they have been of old. Ps xxv 6"). The title is taken from Deuteronomy 32:2 and is an extract from the full text: "My doctrine shall drop as the rain, My speech shall distil as the dew; As the small rain upon the tender grass, And as the showers upon the herb." *Small Rain* was first published around 1830 by the Religious Tract Society in London. It is one of the commonest miniature books of the period and went through 39 editions between 1830 and 1840. Most copies measure 1¼ by 1 inch and consist of 128 pages with highly readable 5-point type. The printer was Charles Whittingham of the famous Chiswick Press.

The Religious Tract Society is an evangelical, interdenominational Protestant organization founded in London in 1799. Its original aim was to produce and distribute religious tracts to convert the working classes of Great Britain to evangelical Christianity. Within forty years, the Society was publishing tracts in over a hundred languages for use in mission fields all over the world, as well as publishing religious books and periodicals for sale to the middle classes at home.



Fig. 13. *London Almanack for the Year of Christ 1837.*

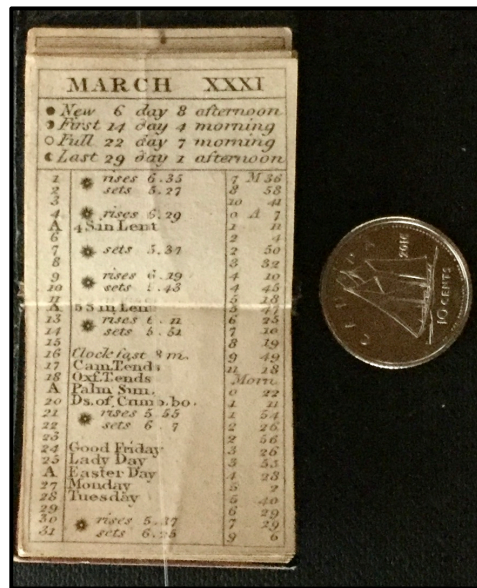


Fig. 14. *London Almanack for the Year of Christ 1837.*

8.

London Almanack for the Year of Christ 1837. London: Printed for the Company of Stationers, 1836.

1 3/16" by 1 5/16". (22) ff. Red endpapers. Black leather binding in wallet shape, with a flap to close, and a pocket for stamps in front cover.

The pages are entirely engraved, with the arms of the Stationers on the title page and with another coat of arms on the second leaf. The calendar for each month is printed across two pages with the change of the moon printed under the title. Each calendar entry also lists the number of days in the month, the saints' days, and the time of the high tide at London Bridge. There is a table of kings & queen's reigns, lord mayors from 1816 to 1837, sheriffs for the year 1837, a list of holidays, current coins, and a list of eclipses for 1837.

Almanacs are among the most frequently encountered miniature books. Their small size allowed them to be carried in pockets and handbags. They developed quickly from purely utilitarian objects into decorative and often beautiful gifts. Between 1690 and 1885 the Company of Stationers produced a series of miniature *London Almanacks*. They were often given as Christmas gifts and could be purchased at stationers' shops. From the mid-18th century, they were distributed by merchants to favourite customers in appreciation of their business. They were very popular with women, and it is likely that dressmakers, milliners, etc. gave them away as novelties.



Fig. 15. Schloss's English Bijou Almanac for 1837.



Fig. 16. Schloss's English Bijou Almanac for 1837.

9.

Schloss's English Bijou Almanac for 1837. Poetically illustrated by L.E.L. (Letitia Elizabeth Landon). London: By the Proprietor, 1836.

3/4" by 5/8". 64 pp, unpaginated. First edition. Full morocco with slipcase; both the boards and slipcase have a gilt design containing a lyre centerpiece. The almanac contains six portrait plates: Queen Adelaide (wife of William IV, the reigning monarch in 1836), Goethe, Coleridge, Mary Fairfax Somerville, Friedrich von Raumer, and the opera singer Maria Malibran. The work also contains a rondo printed with musical notation.

The first *Schloss's English Bijou Almanac* appeared in 1836. The well-known *London Almanack* series of the Stationers' Company was in its 130th year, and, though those almanacs were small, they were twice as big as Schloss's books. Schloss's editions were engraved on a single sheet of steel (64 pages) and then transferred to a lithographic stone. The same image could be laid down four to eight times on a stone, making lithographic printing much faster. Schloss's almanac was greeted enthusiastically by readers and critics. It was praised "as a triumph of beauty over utility ... as a veritable Bijou ... as Lilliputian pigmy among annuals ... and as butterfly of the annuals" (Forsberg 2–4). Calling it the "*English*" *Bijou Almanac* might have been Schloss's attempt to distance the work from continental editions in the same format and also from his German origin. The last number of Schloss's almanac appeared in 1843, although the name *Bijou Almanac* continued.



Fig. 17. *The Holy Bible*. 1838. Vol 2.
Fore-edge painting.

10.

The Holy Bible. Illustrated by Martin Frost. Oxford: Oxford University Press, 1838.

3 5/8" by 2 3/8". Two near-miniature volumes, both unpaginated, in a publisher's binding of dark brown leather with blind-stamped decorative borders on the covers and the original ribbon bookmarks. All housed in the original lidded brown leather box. Titles are gilt-stamped on the spines. There are ownership inscriptions on the front endpaper of the first volume.

Concealed under the gilt fore-edges of the two volumes are paintings by Martin Frost that were added a century and a half later. The paintings are only visible when the pages are fanned; otherwise, when the book is closed, the block shows only gilt edges. The fore-edge painting on the first volume, which contains the Old Testament, depicts the Dohány Street Synagogue in Budapest. The painting on the fore-edge of the second volume (Fig. 17), containing the New Testament, is a view of historic Westminster Abbey in London.

Frost has been working from studios in England for over 40 years. He has painted the edges of over 3,500 books, on all-edge, split, and two-way doubles. He also binds books. He has written a workshop manual, published articles, and lectured on the art and craft of the book.

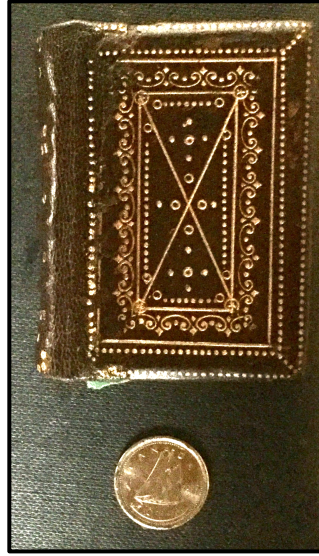


Fig. 18. Ricci, Gaspero. *Ufizio della B.V. Maria*. 1838.

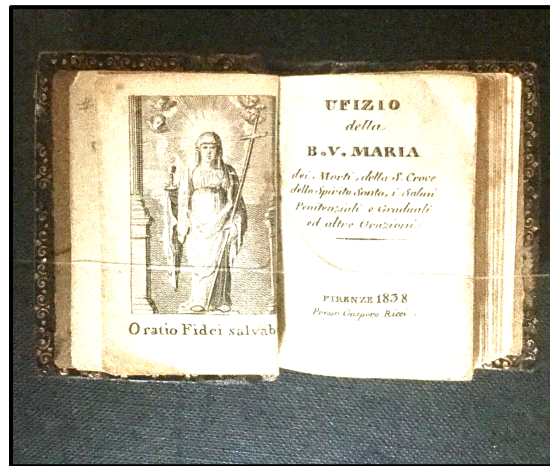


Fig. 19. Ricci, Gaspero. *Ufizio della B.V. Maria*. 1838.

11.

Ricci, Gaspero. *Ufizio della B.V. Maria*. Florence: Gaspero Ricci, 1838.

2 5/16" by 1 7/8". 401 pp.

A miniature edition of the Little Office of the Blessed Virgin Mary, also known as the Hours of the Virgin. Engraved frontispiece and five full-page engravings distributed throughout. For each division of the day, there are psalms, hymns, and scriptures for the devotee to recite and contemplate. The illustrations reinforce the spiritual lessons, depicting the psalmist at his harp, the angels shining light on the resurrected, and a woman at her dutiful vigil before God. Bound in full brown leather with gilt tooling to covers and spine. The work is re-backed to match the original binding style. Although two copies of a slightly earlier edition are known, this 1838 printing is unrecorded.

A book of hours by another name, this work offers the liturgical prayers of the Church. Books of hours were produced in large numbers for a popular market among the laity throughout Europe, between the 14th and 16th centuries. As well as being prayer books, they could also include a calendar, almanac, hymns, psalms, and meditations. The prayer hours are divided between Major Hours (Matins, Lauds, and Vespers), Minor Hours (Prime, Terce, Sext, None), and Compline (evening prayer).

Books of hours were also produced by early printers. Over 530 different European editions were published before 1500. These were usually pocketbook size, illustrated with woodcut miniatures. After the 16th century, printed books of hours are less common; however, as this catalogue illustrates, they were still produced and continue to be produced.

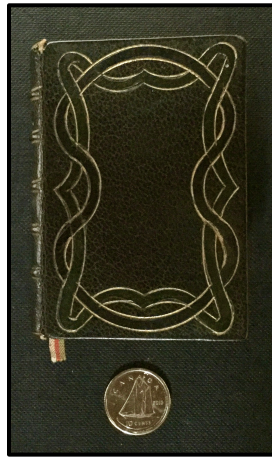


Fig. 20. *Fables de La Fontaine*. 1850.

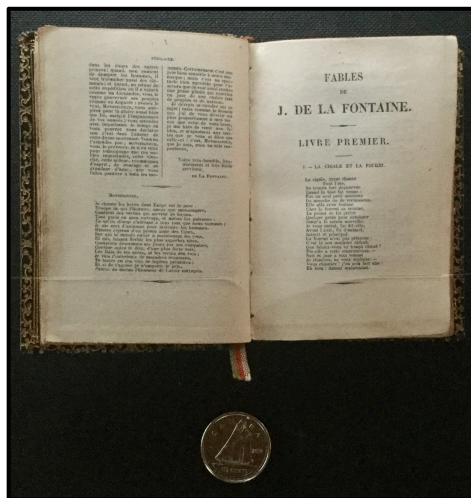


Fig. 21. *Fables de La Fontaine*. 1850.

12.

La Fontaine, Jean de. *Fables de La Fontaine*. Paris: Fonderie Laurent et Deberny, 1850.

3" by 2 1/4". 250 pp. In French. The binding is brown leather with an interlacing gilt design on the front and back covers, title in gilt on the spine, which also has five raised bands framed in gilt with gilt florets interspersed. The inside front and rear covers are backed with purple velvet and have an elaborate gilt border. The front- and endpapers facing the covers are also backed with purple velvet. There is a sewn-in tricolour ribbon bookmark of green, red, and gold. A copy of this edition (with a more elaborate binding) was a star exhibit at the 1850 Exhibition in Paris.

The microscopic type (25 lines to the inch) was made specially by the type-founder for this edition, printed by Plon Frères. While it can be read with the naked eye, most readers, will need some kind of magnification. This edition contains all 12 books and 239 fables. The first six books draw on classic sources: Aesop, Babrius, and Phaedrus. Later books drew on a wider range of sources, including Persian and Indian, as well as authors, Horace, Rabelais, Ariosto, and Machiavelli. La Fontaine also drew some fables from contemporary events. French publishers of the period were known for producing fine children's books in small formats.

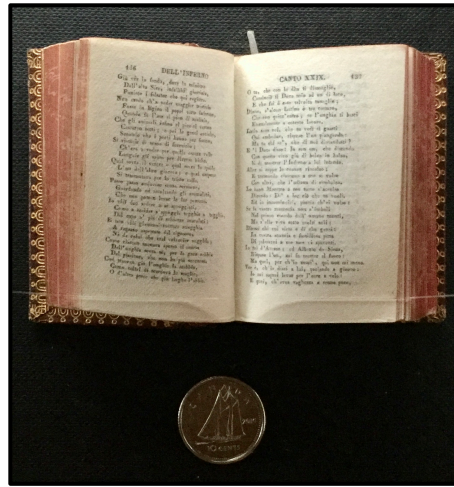


Fig. 22. Alighieri, Dante. *La Divina Commedia di Dante*. 1878.

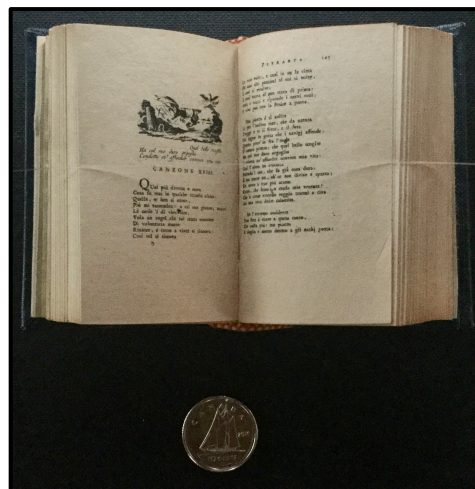


Fig. 23. Petrarca, Francesco. *Le Rime*. 1879.

13.

Alighieri, Dante. *La Divina Commedia di Dante*. Milano: Ulrico Hoepli, 1878.

2 1/8" by 1 3/8". 499 pp. In a contemporary binding of full gilt-decorated reddish brown morocco with four raised bands and gilt on the spine. Page edges in red and comb-marbled endpapers.

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 used at the time. 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 30 pages of this work, which is said to have damaged the eyesight of both compositor and corrector. The printing of 1,000 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, who inserted his own title page in black and red in the *Dantino*, the pet name given to this edition.

14.

Petrarch, Francesco. *Le Rime*. Venice: Ferdinando Ongania, 1879.

5/8" by 1 5/8". 354; 231 pp. This is copy 374 of 1,000 numbered copies.

Another Italian microscopically printed book of the era. Two miniature volumes bound as one. This copy bears the bookplate: "Doris V. Welsh and Kathryn I. Rickard's copy." Re-bound in blue cloth with "Petrarca" and "1879" in gilt on the spine. The work has two portrait frontispieces and numerous, delicately engraved vignettes. The work includes the six sonnets discovered by G. Veludo, the dedicatee, under a separate title. While 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," in this volume, the six sonnets are bound at the end.



Fig. 24. *Hazeltine's Pocket Book Almanac for 1888.*

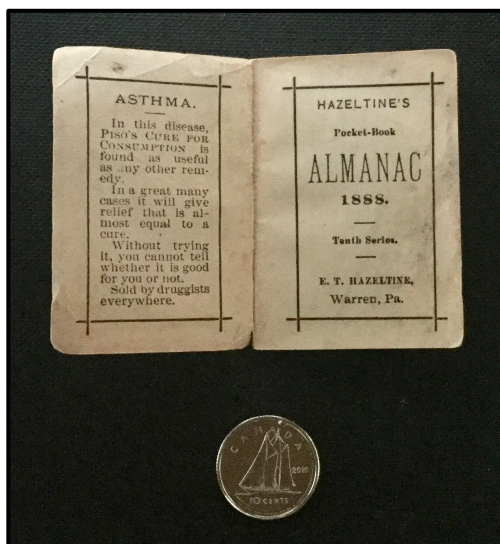


Fig. 25. *Hazeltine's Pocket Book Almanac for 1888.*

15.

Hazeltine's Pocket Book Almanac for 1888. Warren, PA: E.T. Hazeltine, 1887.

2" by 1 1/2". Original stiff paper wrappers. Unpaginated. Bradbury, E.T. Hazeltine. 10th Series.

Slightly shorter and wider than the typical miniature almanacs of the period (the standard format was approximately 2.25 by 1.25 inches), *Hazeltine's Pocket Book Almanac* was essentially an advertisement for various *Piso's* (pronounced "pie-soz") tonics. "Without trying it you cannot tell if it is good for you or not." Spare in terms of content, when compared with other almanacs of the time, the entries consist of calendars of church days, the four seasons, dates and visibility of eclipses, and the lunar phases, the latter by month and interspersed with advertisements for various *Piso's* cures—for coughs, croup, catarrh, and consumption and other wasting diseases. "Consumptives must not despair. Thousands have been saved by *Piso's* cure: therefore, take courage: use this valuable medicine and live." The back cover offers a testimonial to the effectiveness of *Piso's Cure for Consumption* by Mr. E.Y. Johnson, Druggist, Louisville, Kentucky.

E.Z. Hazeltine was born in 1836 in Busti, New York. He moved to Warren, Pennsylvania, in 1860, where together with Micajah C. Talbott, a doctor, he developed and marketed a tonic: *Piso's Cure for Consumption*. With tuberculosis rampant at the time, they marketed their product nationally in magazines, books, tiny almanacs, puzzles, games, and short stories, and at bicycle stands. The original formula, which contained opium and morphine derivatives, was highly addictive. Once opium tonics were banned in 1872, *Piso's* substituted chloroform, cannabis, and alcohol. At peak production, the Pennsylvania plant manufactured 20,000 bottles per day.

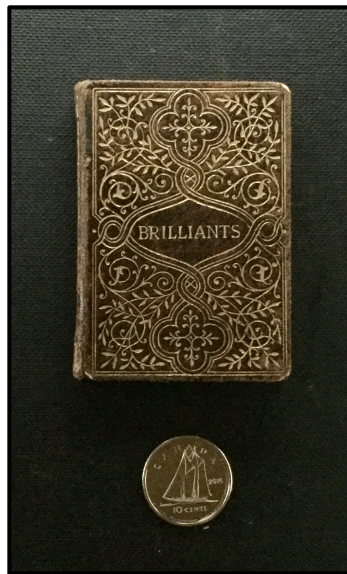


Fig. 26. *Brilliants: Humorous Poetry in Brilliant Types*. 1888.

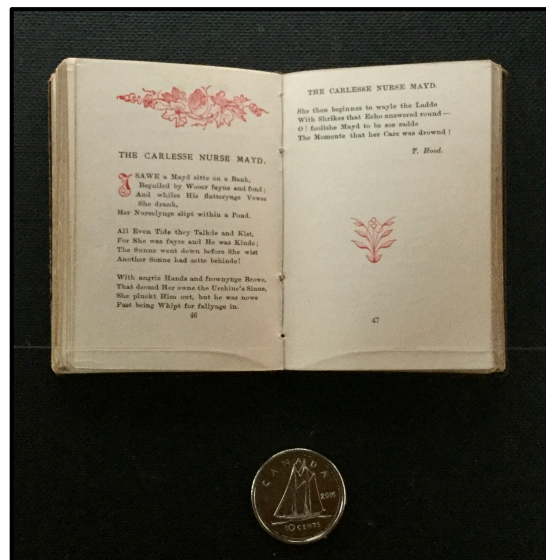


Fig. 27. *Brilliants: Humorous Poetry in Brilliant Types*. 1888.

16.

Brilliant's: Humorous Poetry in Brilliant Types. New York: The De Vinne Press, 1888.

2 1/4" by 1 5/8". xv, [i], 1–96 pp. First edition. Printed in 4-point type. Flexible leather binding with elaborate gilt design and gilt spine. The work includes a preface by De Vinne on the history of miniature books. *Brilliant's* was also De Vinne's homage to miniature-book publishers of the past, in particular William Pickering and the Didots. The names given to miniature types, e.g., Brilliant type and the even smaller 3-point Excelsior type, reflect the printer's belief that they were creating gems of the printed world.

Theodore Low De Vinne (1828–1914) was a Connecticut-born, New York-based printer, described by the American Type Founders Company as America's first great printer. He commissioned a new type (De Vinne: an updated Elzevir of French Oldstyle) for use at his press. He was one of nine founding members of the Grolier Club and he printed many of the works issued by the organization. De Vinne believed that "as a rule, legibility is wanted oftener than ornament. Plain faces have more admirers than fancy letters. (Bryn)." The statement finds its embodiment in *Brilliant's*, with its elegant layout, legible font (for anyone with good eyesight), and delicate ornaments in red. De Vinne was a scholar of the history of printing and wrote about the subject for both the printing trades and the general public. His greatest contribution to scholarship was his contention that Gutenberg was the inventor of printing because he invented the type mould.

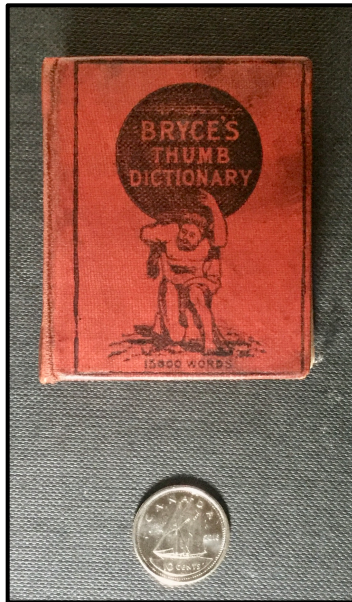


Fig. 28. Johnson. *Bryce's Thumb Dictionary*. 1893.

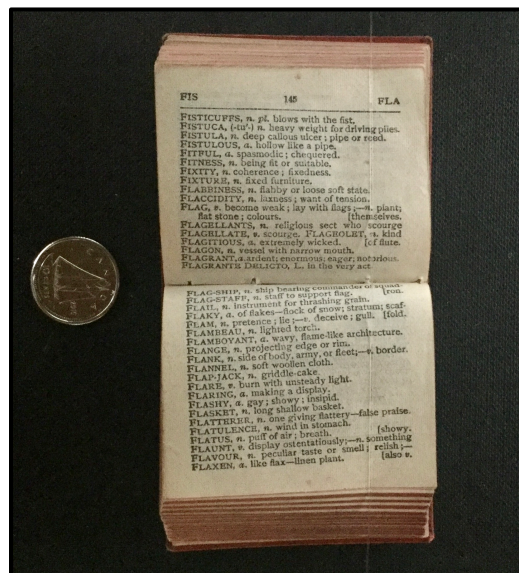


Fig. 29. Johnson. *Bryce's Thumb Dictionary*. 1893.

17.

Johnson, Samuel. *Bryce's Thumb English Dictionary. Comprising: Besides the Ordinary and Newest Words in the Language, Short Explanations of a Large Number of Scientific, Philosophical, Literary, and Technical Terms*. Glasgow: David Bryce and Son, ca. 1893.

2 1/8" by 1 3/4". 772 pp. Printed on India paper with a portrait frontispiece of Dr. Johnson. There is a contemporary inscription "G. Dunkley English Dictionary" on the front free endpaper. The pages are numbered on the versos only, beginning from leaf 8. The work is bound in red cloth with an illustration in black on the upper cover showing Atlas holding up a black sphere with the title in red. The title is in gilt on the spine with "1500 words" in gilt at the tail of the spine; there is a *Pears Soap* advertisement on the back cover. This early Bryce edition was hand-set and printed in the traditional manner, i.e., not printed using the photolithography process (described below).

David Bryce (1845–1923) of Glasgow was one of the one of the most prolific makers of miniature books. He is credited with popularizing the format. Bryce used photolithography and electroplates to reduce larger volumes to miniatures, thus eliminating typesetting with tiny fonts. Bryce venture into miniature book publishing resulted in anything but miniature sales: "Instead of developing works of a larger kind, I descended to the miniature, mite and midget size, producing a little dictionary [not this title], the smallest in the world, in a locket accompanied by a magnifying glass. I had many a scoff and jeer as to the absurdity of the production, nevertheless it at once appeared to Mr. Pearson of the notable weekly, who gave me a first order for 3,000 copies and its sales are now over 100,000" (Bondy 103). Bryce and Son went on to produce over 40 miniature titles.

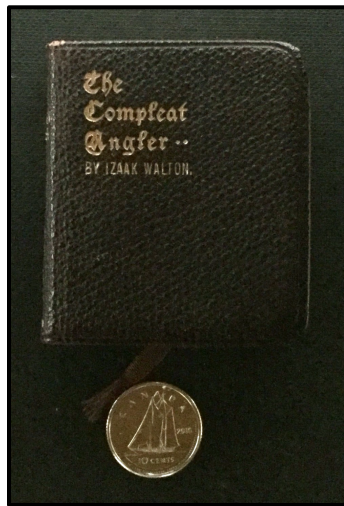


Fig. 30. Walton, Izaak. *The Compleat Angler*. 1900.

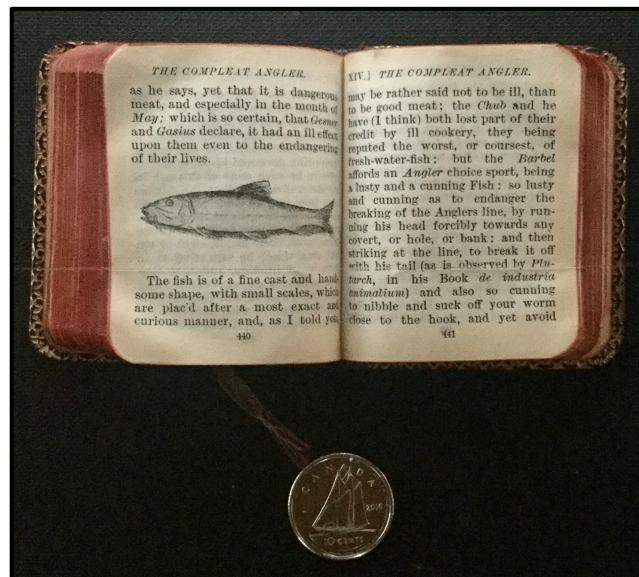


Fig. 31. Walton, Izaak. *The Compleat Angler*. 1900.

18.

Walton, Izaak. *The Compleat Angler*. London: Henry Frowde; Oxford University Press Warehouse, 1900.

2 1/16" by 1 3/4". xix, 587 pp. Frontispiece portrait. Brown pebble leather binding with both the name of the author and the title in gilt gothic script. A facsimile of the 17th-century celebration of the art and spirit of fishing in prose and verse, this Oxford Miniature edition of Walton's *Angler*, comprising the first part of the fifth edition of 1676, and printed on India paper in 6-point type, is the smallest *Angler* ever produced.

In the 19th century the Oxford University Press invested heavily in the production of miniature books. Partnering at first with David Bryce and Son of Glasgow, the OUP went on to produce its own line of miniature books: Oxford Miniature Editions. In 1874, Henry Frowde (1841–1927) was employed as manager of Oxford University Press's Bible warehouse in London. He became famous for the skill with which his workforce produced huge numbers of beautiful but exceptionally compact books. Frowde's secret was the use of India paper, a very fine and durable paper made from rope fibre, which subsequently became a mainstay of religious publishing. During his career, Frowde was also directly involved in hugely expanding the press into the areas of children's and medical literature.

Veritable Bijoux: **Miniature Books** at Memorial University Libraries



Fig. 32. *Koran*. ca. 1900.



Fig. 33. *The Holy Bible*. 1901.



Fig. 34. Burns, Robert. *Saturday Night and Other Poems*. ca. 1925.

19. *Koran*. Glasgow: David Bryce, ca. 1900.

1" by 3/4". 824 pp. Originally issued in a metal locket that incorporated a magnifying glass, this copy has been re-bound in red morocco with gilt decoration to the spine, and in a matching red morocco slipcase. Printed on thin tissue paper, with minute headers and ornaments throughout. From the collection of Hannah Rabinowitz, with her miniature bookplate to the front paste-down.

Printed entirely in Arabic and representing one of the most famous of all David Bryce publications, these Korans were distributed to Muslim Ottoman soldiers fighting for the allies during World War I.

20.

The Holy Bible Containing the Old and New Testaments. Glasgow: David Bryce, 1901.

2" by 1 1/4". 876 pp. Bound in the original limp black leather, with elaborate gilt-stamping on both the front panel and the spine. Housed in the original metal case with a red cloth inlay to the cover that holds a magnifier. The work contains full-page illustrations of biblical scenes.

Jointly published with Henry Frowde in London. A later edition of the smallest complete Bible in the world, first published in 1896, and later under various imprints.

21.

Burns, Robert. *Saturday Night and Other Poems*. Edinburgh: Andersons, ca. 1925.

2.0" by 1.5". x, 372 pp. This copy is bound in red, blue, and green silk tartan, with gilt lettering on the spine and green marbled endpapers. Illustrated with a black and white frontispiece depicting the cottar returning home from his day's toil.

A collection of Robert Burns's poems focused on the experiences of the common people.

Veritable Bijoux: **Miniature Books** at Memorial University Libraries



Fig. 35. *Venus and Adonis...* 1904.

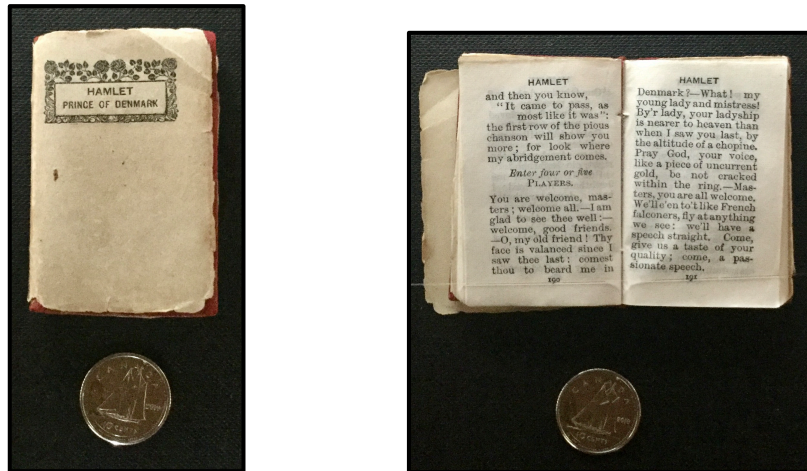


Fig. 36. *Hamlet*. 1904.

22.

Shakespeare, Wiliam. *Venus and Adonis; The Rape of Lucrece* (The Ellen Terry Shakespeare). Glasgow David Bryce and Son, 1904; With the additional imprint of Frederick A. Stokes, of New York.

2" by 1 1/2". This odd volume from the set is bound in blue cloth with a printed paper label on the front panel, and a cloth spine label. Highly legible 6-point typeface printed on fine India paper. Decorative endpapers. Frontispiece illustration depicting a scene from *Venus and Adonis*. Edited by J. Talfourd Blair. Dedicated by special permission to Miss Ellen Terry.

23.

Shakespeare, William. *Hamlet*. Glasgow: David Bryce, 1904. With the additional imprint of Frederick A. Stokes of New York.

2.0" by 1.25". 509 pp. One from a set of Shakespeare's complete works, this copy has a seldom-seen original printed dust wrapper.

Two single volumes from the 40-volume set produced by Bryce and Son with Frederick A. Stokes of New York. The complete set was housed in a miniature swivelling oak bookcase. Bondy credits Bryce's issuing of "various literary sets or individual volumes 'dedicated by special permission to Miss Ellen Terry' as instrumental in the popularizing of miniature books as collector's items. A second 1904 edition is credited to Bryce and Son with Henry Frowde for Oxford University Press.

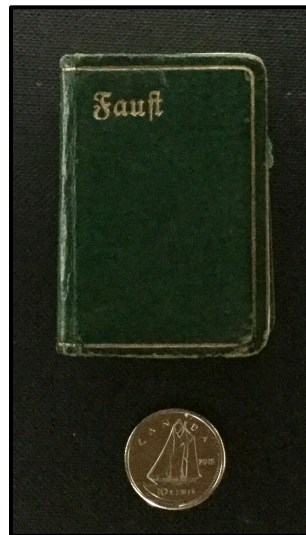


Fig. 37. Goethe, Johann Wolfgang von. *Faust. Eine Tragödie*. 1907.

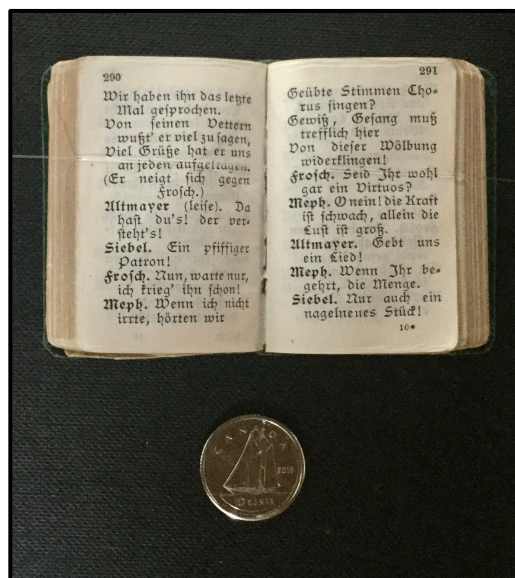


Fig. 38. Goethe, Johann Wolfgang von. *Faust. Eine Tragödie*. 1907.

24.

Goethe, Johann Wolfgang von. *Faust. Eine Tragödie*. Liliput-Bibliothek (Miniatur-Ausgabe). Leipzig: Schmidt & Günther, 1907.

2" by 1 3/8". 636 pp. Contemporary green leather binding, gilt rules to sides and spine, all edges gilt. Contemporary inscription "A. Wemt" in a childish hand on the recto (blank side) of the marbled free front paper.

From the Liliput-Bibliothek (Lilliput Library) series, published by Schmidt and Gunther in Leipzig between 1907 and 1912. This German language series offered miniature dictionaries, which sold in large numbers, e.g., a 1910 edition had sales of more than 2 million copies (Bondy 124). Schmidt and Gunther also produced classics in miniature format, the majority of which were poetry and plays. Following the main text in this edition of *Faust* is a list of titles in the series, including three by Goethe, three by Schiller, two by Heine, as well as Shakespeare's *Hamlet*. The volumes are all published in highly legible 7-point gothic type. The paper is very thin, so much so that even at 636 pages the volume feels compact. Sold for Deutsche Mark 1.50, buyers could also purchase a leather or wooden stand that held either six or 10 volumes.

Veritable Bijoux: **Miniature Books** at Memorial University Libraries

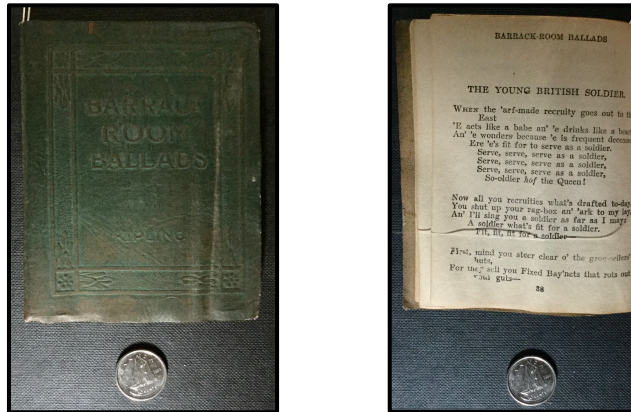


Fig. 39. Kipling, Rudyard. *Barrack Room Ballads*. [192?].

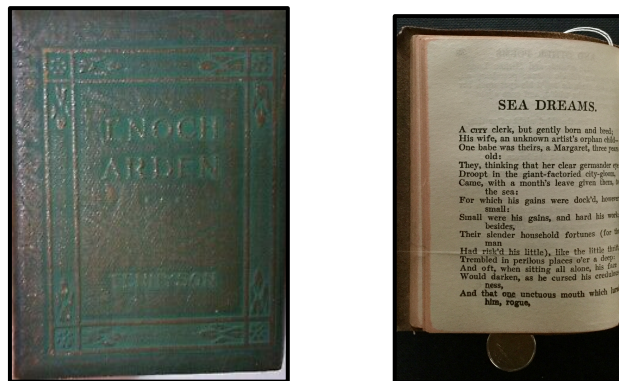


Fig. 40. Tennyson, Alfred Lord. *Enoch Arden*. [192?].

25.

Kipling, Rudyard. *Barrack Room Ballads*. New York: Little Leather Library Corporation, [192?].

3 7/8" by 3 1/8". 91 pp. Blind stamped green leather covers. No. 13 in the series.

26.

Tennyson, Alfred Lord. *Enoch Arden*. New York: Little Leather Library Corporation, [192?].

3 7/8" by 3 1/8". 89 pp. Blind stamped green leather covers. No. 28 in the series.

Founded in 1916 by Charles and Albert Boni, Harry Scherman, and Maxwell Sackheim, the Little Leather Library Corporation of New York produced 101 literary classics in miniature editions between 1920 and 1924. Imitating Roycroft Press, the first two editions were bound in real leather, with subsequent editions bound in imitation leather. Initially sold at Woolworths for 10 cents each (in 1917 alone Woolworths order an estimated 1 million copies), then in popular magazines (*National Geographic* 1922–1924). The series was sometimes promoted on cereal boxes. During World War I, the Company advertised their volumes as gifts to send to soldiers and sailors overseas as “[s]omething that will make their minds normal and keep them normal.”

When the Boni brothers left the company, Scherman and Sackheim began to sell their works through mail order, but the company soon reached saturation point. Robert K. Haas Inc. took control of the Little Leather Library Corp. in 1924. Boni later established the Modern Library Publishing Company, of which Random House Publishers would become a subsidiary.

Scherman, Sackheim, and Haas later helped establish the Book of the Month Club.

Other Little Leather Library titles held by Memorial University Libraries include: *The Man Who Was* (Kipling); *Short Stories* (De Maupassant); *Poems* (R. Browning); *Poems of England*; *Speeches & Letters* (George Washington); *Will O’ the Mill* (Stevenson).

Veritable Bijoux: **Miniature Books** at Memorial University Libraries



Fig. 41. Shakespeare, William. *Complete Works*. ca. 1932.

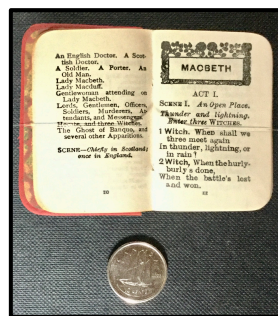
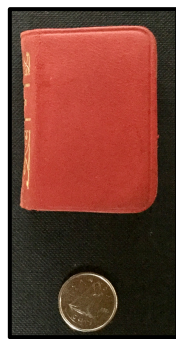


Fig. 42. Shakespeare, William. *Complete Works*. ca. 1932.

27.

Shakespeare, William. *Complete Works*. London: Allied Newspapers, ca. 1932.

40 volumes. Each volume is 2 1/16" by 1 3/8". The set is bound in full red leather, with spines decorated in gilt. The endpapers are marbled. Most likely this was a deluxe binding offered by the publisher. Each play is complete with a title page, a frontispiece illustration, contains a summary of the play, a list of persons represented (characters), and the approximate date of composition. The set comprises 38 unique plays each in its own volume, a single volume of sonnets and poems, and a final volume which contains a list of the plays, an extensive glossary for the modern reader, and an 81-page biography of Shakespeare. This set was printed in Scotland to commemorate the opening of the Royal Shakespeare Theater in Stratford-upon-Avon. It was published by Allied Newspapers and issued free to new subscribers to the *Daily Herald*. Originally housed in a simple wooden bookcase, this set is housed in a custom plexiglass box with a flip-up lid.

Bondy unfavourably compares this edition to the Bryce "Ellen Terry" edition of 1904 (see items 22 and 23), lamenting that the paper was thicker (not India paper) and that the binding was ugly (123). To a contemporary eye, he may have overstated the difference in quality. The pages were clearly set in a very legible 6-point typeface, the gutters wide enough not to impede reading, even on the thicker volumes. In fact, as James Mitchell points out (National Library of Scotland blog), both the Bryce and Allied editions used the same plates.



Fig. 43. *Holy Bible*. 1965.

28.

Holy Bible. King James Version. Tokyo: Toppan Printing Co., 1965. This set includes two versions of the first chapter of Genesis, a micro-miniature book measuring 3/4 of an inch square and an ultra-micro-miniature measuring 4 millimetres square.

The micro-miniature contains 29 pages of text, including an explanation of the production of the accompanying ultra-micro-miniature. The micro-miniature is bound in red paper wrappers. The micro-miniature volume is bound in red gilt-stamped leather covers with a gold cross on the front. Both the miniature and ultra-micro-miniature are housed within a sliding plastic drawer inside a red plastic case. The case fits into an embossed red leather bag.

The 24 pages of the main text contain “45 words to the page. The type used is 0.005 inches high, or the equivalent of 0.34 point, and its stem is 0.0010 inches or about one third the diameter of a human hair. The unique process calls for the use of a Japanese high-resolution lens to take a camera proof of a phototype set of the original” (from the 3/4-inch version of the above work).

Since the invention of micro-type, printers and designers have laboured to produce the world’s smallest book. Technological advances lead to smaller and smaller editions. This miniscule marvel of printing was published at the time of the New York World’s Fair of 1964/1965 using a new process called “microprinting.”



Fig. 44. Morris, Henry. *An O. Henry Gift from Henry*. 1978.

29.

Morris, Henry. *An O. Henry Gift from Henry*. North Hills: Bird & Bull Press, 1978.

2 1/8" by 4". One of about 250 copies. This work takes the form of a miniature scroll measuring 2 1/8 inches wide and a little over 4 feet long. It includes Morris's story of printing his first and only miniature book for Anne and David Bromer. Made from sheets of text he had set for what was to be a second miniature, "The Gift of the Magi," a story by O. Henry, Morris abandoned the project in frustration and pasted together the sheets, out of order, as a Christmas greeting. The work is housed inside a plastic pill bottle.

"Some months ago, I was asked by a well-known collector to do another miniature. I still disliked (hated?) them, but I didn't want to refuse this man, so I accepted. I had a pretty good title page and binding design worked out, and the book probably would have been fine except that, (a) I couldn't find a suitable binder who wanted to do a miniature book. b) O. Henry has an awful lot of one-liners. c) It came to me that I really did not want to do another miniature book. One binder I spoke to in July, said she would do it, but the price was about double what I had allowed, and she 'couldn't touch it until January.' (She didn't say which January.) The others were more enthused. The trouble with one-line quotes is that in a short measure you tend to get a cluster of broken lines, and to start a page with a broken line looks lousy. I had noticed this problem in the mss. before setting it but assumed I could work it out somehow. I couldn't" (from the text).



Fig. 45. Raheb, Barbara J. *Book of Hours*. 1979.

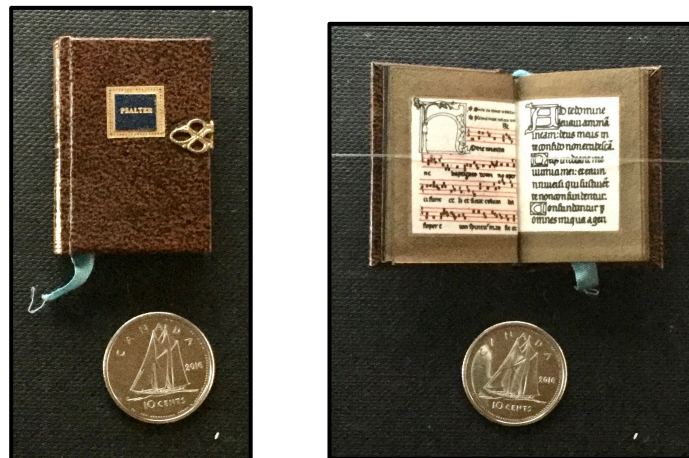


Fig. 46. Raheb, Barbara J. *Psalter*. 1984.

30.

Raheb, Barbara J. (illus.). *Book of Hours*. Van Nuys, CA: Collector Editions in Miniature, 1979. 1 1/4" by 7/8". 70, (2) pp. 127/300 numbered copies. Includes numerous illustrations by Barbara Raheb. Black leather binding, elaborately gilt-stamped with four jewel-like stones affixed to the front cover. Bookplate.

The text of this recent micro-miniature book is readable only with a magnifying glass. The first 20 pages describe books of hours as 15th-century manuscripts that were highly prized as status symbols in their day. This is followed by a description of 25 illuminations with a full-page illustration of each. Interestingly, given that books of hours are known for their brilliant and vibrant colours, Raheb's iteration is entirely in black and white.

31.

Raheb, Barbara J. (illus.). *Psalter*. Tarzana, CA: Barbara J. Raheb, 1984.

1 1/4" by 7/8". (42) pp. 9/300 copies. The text is in gothic and readable to the naked eye. Bound in gilt-stamped brown pyroxylin, title in gilt, with a navy morocco lettering piece on the upper cover; blue marbled endpapers and a blue-ribbon bookmark. Illustrated throughout with variously sized decorative initials, and a full-page illustration of a seated scribe (all in black and white), there are several pages of music with bars in red. The borders of each page are coloured gold. A removable golden clasp keeps the covers closed.

California illustrator and book designer Barbara J. Raheb produced over 500 miniature and micro-miniature books before being forced to retire due to macular degeneration in 1972. For many years she ran the Pennyweight Press.



Fig. 47. Lorenz, Angela. *Librex Solaris*. 1990.

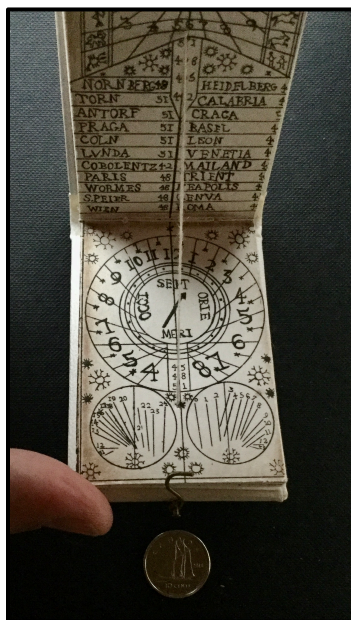


Fig. 48. Lorenz, Angela. *Librex Solaris*. 1990.

32.

Lorenz, Angela. *Librex Solaris*. Verona: Angela Lorenz, 1990.

3" by 2". (12) ff. Bound in gilt-stamped vellum boards with an s-shaped metal clasp. One of 24 copies signed by the artist. A miniature artist's book in the form of a model of an early portable sun-clock, of the sort made in ivory during the 16th to 19th centuries in Germany and Japan. Contains 10 etchings reproducing dials, and interspersed with poems, with the whole transfixed by a cord, which, like the gnomon of a sundial, casts its shadow on the dial to tell the time.

Lorenz describes artists' books as follows: "They are not children's books. They are not sketch books. They are not diaries. They are not blank books. They are not exhibition catalogs. They are not reproductions of a body of an artist's work. They are not art books (a common misnomer). However, they may parody or play with any of the above, as well as all other standard categories such as novels, self-help books, non-fiction, cookbooks, operating manuals, manifestos, travel guides, essays, etc. Artist's books function in the same way as contemporary art: as an expression of someone's creativity, often with social commentary, but sometimes in a purely abstract way, in absence of words or recognizable imagery." (From the artist's website).

From the artist's website: "Angela Stone Lorenz is a visual artist based in Bologna, Italy and New England (USA). Born near Boston, Massachusetts in a Plymouth station wagon speeding down Route 128 on Labor Day, 1965."



Fig. 49. *The Twelve Horary Signs—Chinese Zodiac.* 2000.

33.

The Twelve Horary Signs—Chinese Zodiac. Tokyo: Toppan Printing Co., 2000.

.95 mm square. (16) pp.

Two volumes. According to the accompanying prospectus, this ultra-micro-miniature containing the Chinese zodiac was the 2000 Guinness World Records holder for the smallest precision-printed book in the world, measuring a mere .95 millimetres square (in the adjacent image the book is contained in the right-side circle within the white circle). Remarkably, each page of this speck of a book bears an illustration of the animal representing a zodiac sign, along with the name of the animal in both English and Japanese. The book is housed within a compartment in a round plastic case that can be opened or sealed by means of a clear, rotating cover. A larger version of the book in full red morocco accompanies the micro-miniature, along with a brass-colored magnifying glass on a chain. The micro-miniature in its plastic case, the larger version, and magnifying glass are all housed in a velvet-lined clasping box, the exterior of which is in gilt-decorated red leather, and this in turn is housed in a tray case within a paper-covered folding box bearing the Printing Museum's logo in gilt on the cover. The work was published to commemorate the centennial anniversary of Toppan Printing and the opening of the Printing Museum in Tokyo.

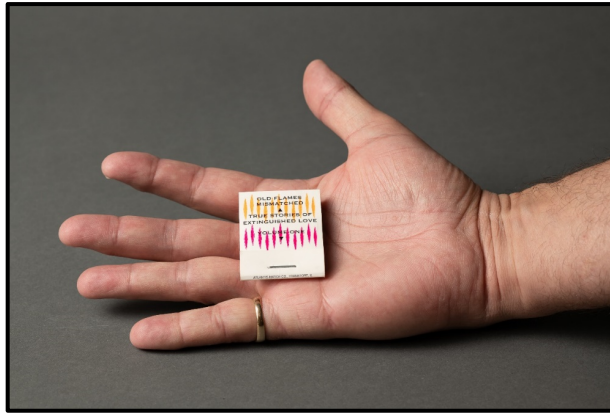


Fig. 50. Michaelis, Catherine A. *Old Flames Mismatched*. 2000.

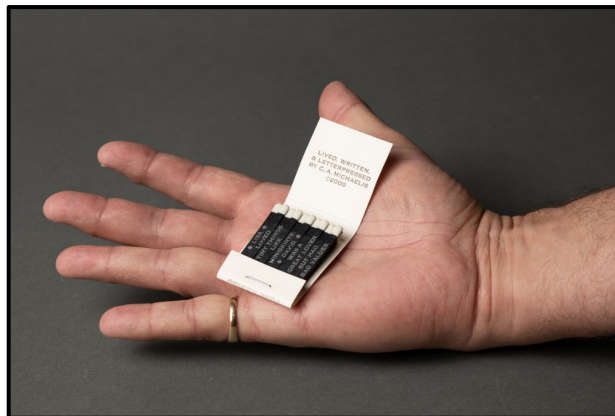


Fig. 51. Michaelis, Catherine A. *Old Flames Mismatched*. 2000.

34.

Michaelis, Catherine A. *Old Flames Mismatched*. Vashon Island, WA: May Day Press, 2000. 2" by 1 1/2".

This miniature artist's book takes the form of an unused book of matches. Each of the 30 matches in the book is imprinted with a word or a phrase. The top row of 10 matches reads as follows: "Lisa / loved / tiny things / like / miniskirts. / David / was a / great lover / but had / bad values." The work plays on the notion of the book (book of matches) and the concept of finding a match (in terms of relationships). The story changes as matches are used. If the "Lisa" match is removed, the match underneath changes the narrative to "Peter / loved / tiny things / like / miniskirts. / David / was a / great lover / but had / bad values." If the "bad values" match is then removed, the lines change to "Peter / loved / tiny things / like / miniskirts. / David / was a / great lover / but had / muscles."

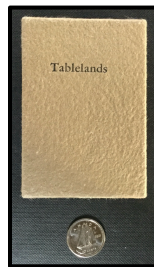
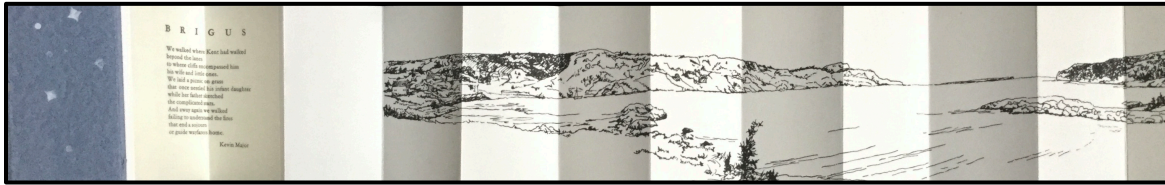
This is a clever work that uses a static medium to play with meaning and narrative the way hypertext or computer-generated stories often do. It manages to reimagine the miniature book while at the same time using the structure of the matchbook (and the nature of it) to say something about the combustible and ephemeral nature of relationships.

Catherine Alice Michaelis is the proprietor of May Day Press.

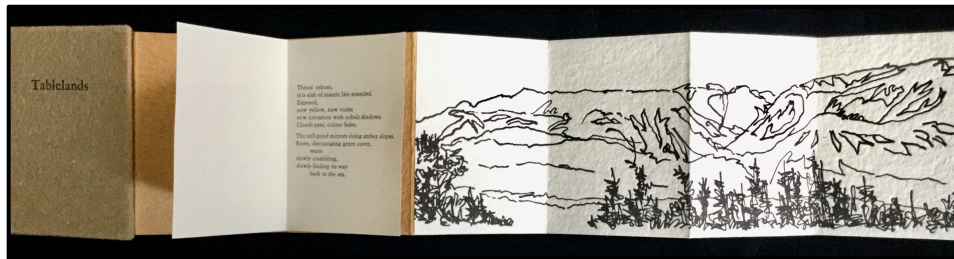
Veritable Bijoux: **Miniature Books** at Memorial University Libraries



Figs. 52, 53. Bryan, Tara. *Brigus*. 2006.



Figs. 54, 55. Bryan, Tara. *Tablelands*. 2001.



35. Bryan, Tara. *Brigus*. With a poem by Kevin Major. St. John's: walking bird press, 2006.

2 3/4" by 1 1/2". 22 leaves printed on one side only. The work measures 2 3/4 by 32 inches when extended to its full length.

This miniature is a "concertina-folded/accordion-fold format" artist's book. The work has a dove grey binding decorated with white stars, and a soft grey leather thong to hold the binding closed. The title *Brigus* is in white on the spine. The text is in 6-point Garamond. The poem by Kevin Major references American artist and author Rockwell Kent's troubled time in Brigus (1914–1915): "We walked where Kent had walked/ beyond the lanes/ to where cliffs encompassed him/ his wife and little ones. We laid a picnic on the grass/ that once nestled his infant daughter/ while her father sketched the complicated stars. And away again we walked/ failing to understand the fires/ that end a sojourn/ or guide wayfarers home." The ink drawing is of Brigus, possibly the view from the place described in the poem.

36. Bryan, Tara. *Tablelands*. Poem with a line engraving by Tara Bryan. St. John's: walking bird press, 2001.

3" by 2". 13 leaves printed on one side only. The work measures 3 by 40 inches when extended to its full length.

Another miniature artist's book in "concertina-folded/accordion-fold format." Light brown or beige covers contained in an orange slipcase of St. Armand paper. The text is set in 6-point Garamond. The title is set in 16-point Garamond bold. Fifty copies were printed on St. Armand text paper. This is a proof copy. Authorship of the poem is unattributed. "Thrust ashore / this slab of mantle lies stranded. / Exposed / now yellow, now violet / now cinnamon with cobalt shadows. Clouds pass; colour fades. // The still pond mirrors rising amber slopes. / Stone. discouraging green cover, / waits / slowly crumbling, / slowly finding its way / back to the sea."

Tara Bryan is a Texas-born and now Newfoundland-based artist and book designer.

Essay Citations

Bondy, Louis. *Miniature Book: Their History from the Beginnings to the Present Day*. London: Sheppard Press, 1981.

Bromer, Anne and Juilan I. Edison. *Miniature Books: 4,000 Years of Tiny Treasures*. New York: Abrams in association with Grolier Club, 2007.

Currie, Alyssa J. "The Victorian Bible as Material Object: Charles Tilt's *The Little Picture Testament* (1839)." *Cahiers Victoriens & Edouardiens* 84. <https://doi.org/10.4000/cve.2910> (November 2016).

Forsberg, Laura. "Multum in parvo: The Nineteenth-Century Miniature Book." *The Papers of the Bibliographical Society of America* 110, no. 4. (December 2016): 403–432.

Miniature Almanacs." "Miniature Almanacks." *Regency World*.
<https://candicehern.com/regencyworld/miniature-almanacks/> (April 2020).

Cooper, Anita. "Miniature Books and Microchips." (Dec. 11, 2017) Trinity College Dublin Department of Early Printed Books and Special Collections Blog.
<https://www.tcd.ie/library/epb/blog/miniature-books-and-microchips/>. (April 2020)

"Guinness World Records." *Miniature Book Society Newsletter* no. 93 (July 2013): 12-13.
https://static1.squarespace.com/static/59a6ee584c0dbf52b461ddfb/t/5a4e783d652dea036cb8a268/1515092032738/MBSN_93_July_2013.pdf.

Pascoe, Judith. "Tiny Tomes." *The American Scholar* 75, no. 3 (Summer 2006): 133–138.

Ryan, Kay. "On the Miniature." *The Threepenny Review* (Spring 2016): 1–3.

Suarez, M.F. and H.R. Woudhuysen, eds. *Oxford Companion to the Book*. Oxford: Oxford University Press, 2010.

Other Works Consulted

Albert Schloss's Bijou Almanacs 1839–1843. Reprinted from the Original Steel Plates with an Introduction by Iain Banks. London: Nattali & Maurice, 1969.

The Microbibliophile. A bi-monthly review of the literature concerning miniature books.

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

Welsh, Doris V. *A Bibliography of Miniature Books (1470–1965)*. Cobleskill, NY: K.I. Rickard, 1989.

Catalogue Citations

1. **Babylonian Clay Tablet**. 2400 BCE. Cuneiform (wedged-shaped) text in Sumerian language.

--MUN Digital Archive Initiative: History of the Written Word.

<http://collections.mun.ca/cdm/search/searchterm/History>.

2. Boreman, Thomas. *The Gigantick History of the Two Famous Giants and Other Curiosities*. Printed for the Boreman Bookseller, near the two giants in Guildhall, London, 1740.

--Bondy, 20–23.

--"Boreman, Thomas," by Patricia Demers. *Oxford Dictionary of National Biography*. 23 September 2004. <https://doi-org.qe2a-proxy.mun.ca/10.1093/ref:odnb/74217>.

3. Marshall, John. *The Infant's Library*. Complete set of 16 volumes. London: John Marshall, ca. 1800.

--Bondy, 59–61.

--Wittenborn Art Books (San Francisco, CA) catalogue description: The Infant's Library. <https://www.bl.uk/collection-items/the-infants-library#>.

4. *Natural History of 48 Birds*. With Elegant Engravings, from Drawings by Alfred Mills. London: Darton, Harvey, & Darton and J. Harris, 1812.

--Bondy, 63.

--"Mills, Alfred (1776–1833)", by L.H. Cust, revised by Annette Peach. *Oxford Dictionary of National Biography*. 17 September 2015. <https://doi-org.qe2a-proxy.mun.ca/10.1093/ref:odnb/18767>.

5. Alighieri, Dante. *La Divina Commedia*. Pickering Diamond Classic. Lincoln's Inn Fields, London: William Pickering, 1823. Miniature. 2-volume set.--Bookseller: Colophon Books Catalogue entry (Abe Books).

--Bondy, 86–88.

--"William Pickering (1796–1854)," by Bernard Warrington. *Oxford Dictionary of National Biography*. 26 May 2016. <https://doi-org.qe2a-proxy.mun.ca/10.1093/ref:odnb/2221>.

6. *Jones's Diamond Poets Classics*. London: Jones and Company, 1825. 48 volumes.

--Bondy, 84–85.

--Bookseller catalogue: michaelmoonsbookshop (Abe Books).

7. *Small Rain upon the Tender Herb*. London: Charles Whittingham for the Religious Tract Society, ca. 1830.

--Bondy, 127.

--Fyfe, Aileen. "The Religious Tract Society." Oxford Scholarship.
DOI:10.1093/acprof:osobl/9780198187318.003.0028.

--"Small Rain Upon the Tender Herb." *Miniature Books News* no. 5 (September 1966): 4.

8. *London Almanack for the Year of Christ 1837*. London: Printed for the Company of Stationers, 1836.

-- Albert Schloss's *Bijou Almanacs 1839–1843*. Reprinted from the Original Steel Plates with an Introduction by Iain Banks. London: Nattali & Maurice, 1969.

--Bromer Books website. <https://www.bromer.com/pages/books/23425/london-almanack-for-the-year-of-christ-1837>.

--"Miniature Almanacs." Regency World. [nd] <https://candicehern.com/regencyworld/miniature-almanacks/> (April 2020).

9. *Schloss's English Bijou Almanac for 1837*. Poetically Illustrated by L.E.L. (Letitia Elizabeth Landon). London: By the Proprietor, 1836.

-- *Albert Schloss's Bijou Almanacs 1839–1843*. Reprinted from the Original Steel Plates with an Introduction by Iain Banks. London: Nattali & Maurice, 1969.

--Forsberg, L. "Multum in parvo: The Nineteenth-Century Miniature Book." *The Papers of the Bibliographical Society of America* 110, no. 4 (December 2016): 403–432.

10. *The Holy Bible*. Illustrated by Martin Frost. Oxford: Oxford University Press, 1838.

--Carswell, Beth. "Fore-Edge Paintings: Beauty on the Edge." [nd]

<https://www.abebooks.com/books/rarebooks/fore-edge-paintings-antiquarian-book-arts.shtml>.

--Bromer Books website. <https://www.bromer.com/pages/books/25386/the-holy-bible>.

--Eric Chaim Kline (bookseller catalogue). <https://www.abebooks.co.uk/eric-chaim-kline%2c-bookseller-abaa-ilab/391374/sf>.

11. Ricci, Gaspero. *Uffizio della B.V. Maria*. Florence: Gaspero Ricci, 1838.

--Beal, Peter. "Book of Hours. A Dictionary of English Manuscript Terminology 1450–2000."

Oxford Reference. [https://www-oxfordreference-com.qe2a-](https://www-oxfordreference-com.qe2a-proxy.mun.ca/view/10.1093/acref/9780199576128.001.0001/acref-9780199576128)

[proxy.mun.ca/view/10.1093/acref/9780199576128.001.0001/acref-9780199576128](https://www-oxfordreference-com.qe2a-proxy.mun.ca/view/10.1093/acref/9780199576128.001.0001/acref-9780199576128).

--Bromer Books website. <https://www.bromer.com/pages/books/25386/the-holy-bible>.

12. La Fontaine, Jean de. *Fables de La Fontaine*. Paris: Fonderie Laurent et Deberny, 1850.

--Bondy, 75 and 92.

13. Alighieri, Dante. *La Divina Commedia di Dante*. Milano: Ulrico Hoepli, 1878.

-- Bondy, 94–97.

--Forsberg, L. "Multum in parvo: The Nineteenth-Century Miniature Book." *The Papers of the Bibliographical Society of America* 110, no. 4 (December 2016): 403–432.

14. Petrarch, Francesco. *Le Rime*. Venice: Ferdinando Ongania, 1879.

--Sources (same as 13).

15. *Hazeltine's Pocket Book Almanac for 1888*. Warren, PA: E.T. Hazeltine, 1887.

--Hilburn, Jessica. *Hidden History of Northwestern Pennsylvania*. Pennsylvania: The History Press, 2019.

16. *Brilliant: Humorous Poetry in Brilliant Types*. New York: The De Vinne Press, 1888.

-- Forsberg, L. 403–432.

-- Smith, Bryn. “De Vinne at the Grolier Club in New York.” *Design Observer*. 2 April 2014 (exhibit review).

--Tichenor, Irene. *No Art Without Craft: The Life of Theodore Low De Vinne, Printer*. Boston: David R. Godine, 2005.

17. Johnson, Samuel. *Bryce’s Thumb English Dictionary*. Glasgow: David Bryce and Son, ca. 1893.

-- Bondy, 103.

--National Library of Scotland Exhibit: David Bryce.

<https://www.nls.uk/exhibitions/treasures/miniature-books/david-bryce>.

18. Walton, Izaak. *The Compleat Angler*. Henry Frowde; Oxford University Press Warehouse Amen Corner E.C., London, 1900.

-- Bondy, 117.

--“Frowde, Henry (1841–1927),” by Martin Maw. *Oxford Dictionary of National Biography*. 23 September 2004. <https://doi-org.qe2a-proxy.mun.ca/10.1093/ref:odnb/33280>.

19. *Koran*. Glasgow: David Bryce, ca. 1900.

20. *The Holy Bible Containing the Old and New Testaments*. Glasgow: David Bryce, 1901.

(Sources for 19 and 20 are the same as for 17).

21. Burns, Robert. *Saturday Night and Other Poems*. Edinburgh: Andersons, ca. 1925.

22. Shakespeare, William. *Venus and Adonis; The Rape of Lucrece* (The Ellen Terry Shakespeare). Glasgow: David Bryce and Son, 1904. With the additional imprint of Frederick A. Stokes of New York.

--Bondy, 114.

--Bookseller catalogue: Ken Sanders Rare Books (online Abe).
<https://www.abebooks.com/Venus-Adonis-Rape-Lucrece-Ellen-Terry/22706729426/bd>.

--Doleshal, Mareike. "Shakespeare for the." 03 Nov 2016
<https://www.shakespeare.org.uk/explore-shakespeare/blogs/shakespeare-dollhouse/>.

23. Shakespeare, William. *Hamlet*. Glasgow: David Bryce, 1904. With the additional imprint of Frederick A. Stokes of New York.

--Sources (same as for 22).

24. Goethe, Johann Wolfgang von. *Faust. Eine Tragödie*. Liliput-Bibliothek (Miniatur-Ausgabe). Leipzig: Schmidt & Günther, 1907.

-- Bondy, 124, 178.

--Phillips, Elizabeth M. *Guide to the Early Miniature Books Collection*. Special Collections and University Archives, Rutgers University Libraries. 2014.
<http://www2.scc.rutgers.edu/ead/baab/EarlyMiniBooksf.html>.

25. Kipling, Rudyard. *Barrack Room Ballads*. New York: Little Leather Library Corporation, [192?].

--"Little Leather Library Corporation." <https://lccn.loc.gov/no2007104676>.

--"Little Leather Library Corporation."
https://en.wikipedia.org/wiki/Little_Leather_Library_Corporation.

26. Tennyson, Alfred Lord. *Enoch Arden*. New York: Little Leather Library Corporation, [192?].

--Sources (same as for 25).

27. Shakespeare, William. *Complete Works*. London: Allied Newspapers, ca. 1932.

--Bondy, 123.

--Bromer Books website. <https://www.bromer.com/pages/books/28749/william-shakespeare/complete-works>.

--Mitchell, James. "Miniature Works of Shakespeare." National Library of Scotland. 14 September 2016. <https://blog.nls.uk/miniature-works-of-shakespeare/>.

28. *Holy Bible*. King James Version. Tokyo: Toppan Printing Co., 1965.

-- Bromer, Anne and Juilan I. Edison. *Miniature Books: 4,000 Years of Tiny Treasures*. New York; Abrams in association with Grolier Club, 2007. p. 117.

--Bromer Books website: <https://www.bromer.com/pages/books/26772/holy-bible-king-james-version>.

29. Morris, Henry. *An O. Henry Gift from Henry*. North Hills: Bird & Bull Press, 1978.

--Bromer Books website. <https://www.bromer.com/pages/books/29474/henry-morris/an-o-henry-gift-from-henry>.

30. Raheb, Barbara J. (illus.). *Book of Hours*. Van Nuys, CA: Collector Editions in Miniature, 1979.

--Bromer Bookseller listing on Abe Books.

https://www.abebooks.com/servlet/BookDetailsPL?bi=18540308346&searchurl=bi%3D0%26ds%3D30%26bx%3Doff%26pics%3Don%26sortby%3D1%26tn%3D%2522book%2Bof%2Bhours%2522%26recentlyadded%3Dall&cm_sp=msrp-_msrpdesc-_bdp.

-- Bradbury, Robert C. "Twentieth Century United States Miniature Books". *Books and Monographs*. 29.(2000) <https://openscholarship.wustl.edu/books/29>.

--*Los Angeles Times*. "Tiny-Book Publisher Is Losing Her Vision." 25 August 2002. <https://www.latimes.com/archives/la-xpm-2002-aug-25-me-vision25-story.html>.

31. Raheb, Barbara J. (illus.). *Psalter*. Tarzana, CA; Barbara J. Raheb, 1984.

--Sources (same as for 30).

32. Lorenz, Angela. *Librex Solaris*. Verona: Angela Lorenz, 1990.

-- Bromer Books website. <https://www.bromer.com/pages/books/29711/angela-lorenz/librex-solaris>.

--Website of Angela Lorenz. <http://www.angelalorenzartistsbooks.com/whatis.htm#>.

33. *The Twelve Horary Signs—Chinese Zodiac*. Tokyo: Toppan Printing Co., 2000.

--Bromer Books website. <https://www.bromer.com/>.

--Bromer, Anne C. *Miniature Books: 4,000 Years of Tiny Treasures*. Abrams, NY: The Grolier Club, 2007.

34. Michaelis, Catherine A. *Old Flames Mismatched*. Vashon Island, WA: May Day Press, 2000.

--Warner, Patrick. *The Catalogue Is the Exhibit*. Memorial University Libraries, 2018.

[https://www.library.mun.ca/media/MUNLibrary/branches/specialcollections/TheCatalogueisTheExhibitFinal\(toPrintingServices\).pdf](https://www.library.mun.ca/media/MUNLibrary/branches/specialcollections/TheCatalogueisTheExhibitFinal(toPrintingServices).pdf).

35. Bryan, Tara. *Brigus*. With a poem by Kevin Major. St. John's: walking bird press, 2006.

--<https://tarabryan.com/walking-bird-press/>.

36. Bryan, Tara. *Tablelands*. Poem with a line engraving by Tara Bryan. St. John's: walking bird press, 2001.

--<https://tarabryan.com/walking-bird-press/>.



MEMORIAL
UNIVERSITY
Libraries

from the holdings of **Archives & Special Collections**

ISBN: ??????