



CATALOGUE 1
THE INTERACTION OF PAPER

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Catalogue 1

The Interaction of Paper

PHILIP SALMON & COMPANY
BOOKS FINE RARE

Boston, Mass. 2025

Introduction



Scan here to view the catalogue online,
with videos showing the movables in action.

The idea that a book's structure and format encourage a deeper relationship between the reader and the material lies at the heart of this particular grouping, and inspired the title of this, our first catalogue. While the traditional pop-up/movable book produced for children comprises a large part of the contents that follow, we have extended the definition of an "interactive book" to include contemporary artist's books, as well as works intended for use in design and the decorative arts, and a few oddities for good measure.

The majority of the traditional movables for a juvenile audience are from a private collection, and the whole has been broken out as follows: books designed by the influential and ingenious German artist, Lothar Meggendorfer; the charming works published by Ernest Nister; the paper engineering of Vojtech Kubasta; a small selection of pop-ups from Blue Ribbon Books, including a number of Disney titles; a host of other children's items from the 19th and 20th centuries; modern book arts; technical materials of clever graphic design; and odd items of optical interest. This sectioned presentation charts over 125 years in the history of the interactive paper object, and the breadth of the material sampled demonstrates the universal appeal of the tactile book. Reading is play, practice, instruction, and in every degree an encounter with wonder. We hope that you will find something wonderful of your own here.

Until next time,

Phil, Shannon, & Meredith
Philip Salmon & Company Rare Books

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LOTHAR MEGGENDORFER



1 Nah und Fern

Munich: Braun & Schneider, (c. 1887). \$3,750

Quarto. (9)ff. Third edition. Illustrated with eight full-color movable plates. The illustrations depict eight different animals and mimic their movements. The lion lowers its head in preparation to pounce, the parrot rocks back and forth on its perch, and the giraffe cranes its neck upward to a full fourteen inches in height. The illustrations of the cow, swans, camel, elephant, and pigs are equally charming in their styling and wonderful in their mechanics, and part of their grandeur is their ability to move beyond the confines of the page. Each image appears opposite a short lyric poem. Bound in cloth-backed pictorial boards, which contain a stereotypical depiction of a Black figure. Some soiling and light edgewear to boards, but all illustrations bright and fully functional. Publisher's sheet showing proper handling of the contents laid in. Rare thus. (Wegehaupt IV, 1433).



2 Histoires pour Rire

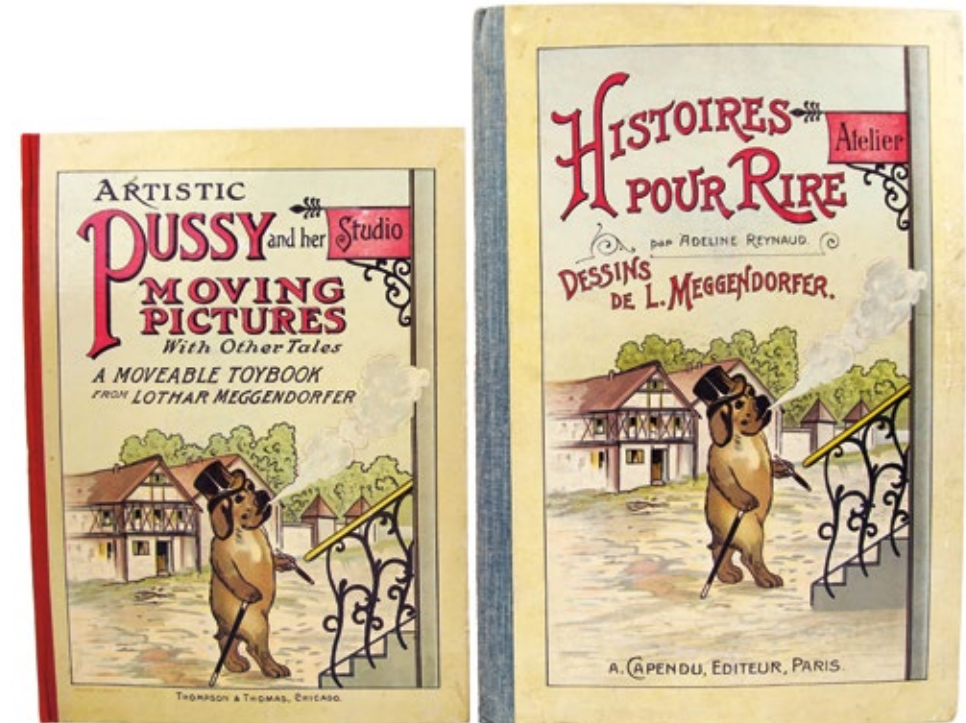
Paris: A. Capendu, (c. 1890). \$5,500

Folio. (7)ff. First edition. A collection of comic animal stories illustrated with six “pull-the-tab” movable chromolithographs designed by Lothar Meggendorfer, a prolific Munich-born illustrator and movable book pioneer, whose works are known for their inventiveness and humor. One of Meggendorfer’s innovations was to make multiple movements possible within a scene, using an internal mechanism of rivets and levers. In one scene, a monkey embraces a crying infant, shaking a rattle with one hand and offering a doll with its foot. In another, a fox runs away with geese under each arm, nodding its head as one goose opens and closes its beak in protest and the other struggles to be freed. Each illustration has a title and caption narrating the scene. The text of the stories appears on the facing verso of the pages, illustrated with black-and-white vignettes. The five stories included are “Un Vaniteux,” “Farce de Singe,” “Les Deux Chasseurs,” “En Famille,” and “Lièvres et Choux.” Unlike most other Meggendorfer movables, this title does not appear to have a German antecedent: the only other edition of this work is *Artistic Pussy and Her Moving Pictures*, published in Chicago (see next item). The French edition contains an additional black-and-white illustrated illustration not in the American version. Capendu was well known as a French publisher of movable books and paper toys for children. Slightest rubbing to extremities, else a remarkably fine, bright copy in pictorial boards. A rare Meggendorfer title that infrequently appears on the market, in perfect working order. (See image on page 7.)

3 Artistic Pussy and Her Studio: Moving Pictures with Other Tales

Chicago: Thompson & Thomas, (1890). \$4,500

Quarto. (16)pp. First American edition. Six color lithographed movable plates, in which anthropomorphized dogs, monkeys, cats, hares, and hens engage in a range of activities, from painting to childcare. Eight additional black-and-white drawings accompany the text. This title first appeared in a French version, titled *Histoire pour Rire*, published by Capendu (see previous item). That edition was slightly larger in format, contained one extra black-and-white illustration, and the accompanying text was in prose, as opposed to the verse that appears here. Some wear to inside front hinge, else an exceedingly fine copy of a Meggendorfer title that has no German equivalent.



UNUSUALLY FINE IN THE ORIGINAL BOX

4 Militärisches Ziehbilderbuch

Munich: Braun & Schneider, (1890). \$8,500

Oblong quarto. (9)ff. First edition. Eight pull-tab movable illustrations show the daily activities of encamped soldiers, from their serious endeavors at parade and in the care of their horses, to the more playful and even humorous moments of gymnastics, padded bayonet combat practice, and a chess game suddenly interrupted by a fellow officer. An astonishingly fine copy with illustrated title label to upper board and red cloth backing, preserved in its original box. Rare thus. (Wegehaupt III, 2357).



5 Always Jolly. A Movable Toybook

London: H. Grevel & Co., (c. 1891). \$1,850

Quarto. (9)ff. First edition in English. Eight hand-colored illustrations, show scenes made startlingly lifelike by the pull of a tab, which raises an elephant's tusk, draws up an angler and his fish, drops the net of a naturalist, and sets the hands of a pianist to play. Although several of these movable images appeared in other titles, this exact arrangement of scenes has no German equivalent in Meggendorfer's oeuvre. Each mechanism is complex—relying on a clever system of coiled rivets and paper levers within each movable plate—and for that reason it is all the more amazing to find each one entirely functional. Each scene is at a recto with a descriptive poem at the facing verso. An achievement of paper engineering, bound in pictorial boards backed in black cloth. Edges show modest loss, professional repair to foot of spine, front hinge, and several smaller movable elements of each tableau, else very good.

6 Joies Infantines

Paris: Nouvelle Librairie de la Jeunesse, 1891.
\$5,000

Tall quarto. (9)ff. First French edition. With eight full-color plates featuring movable elements by Meggendorfer. These pull-tab marvels of paper engineering accompany a series of verses by Marie de Bosquérard that describe various events in the very full lives of young Paul and his sister Gilberte, who are visiting their grandmother. The first movable shows Paul holding a bottle of champagne aloft, while his sister carries a brightly decorated cake; when the tab is pulled, Paul lowers the bottle, but Gilberte hoists the cake to her mouth, and her tongue emerges to take a lick of the tasty treat. From there, we head to diverse destinations: we visit a carnival; we meet Uncle Gaspard, whose cello playing summons his cat from hiding; and we take a trip to Cairo and watch Abdel-sudi-cadi struggle with his donkey. The final movable, perhaps one of Meggendorfer's cleverest



conceits, shows grandmother's housekeeper cleaning her large gilt-framed mirror while grandmother observes. The "reflection" is created by his use of four figures: two with their backs facing the viewer, and two more underneath a sheet of acetate; Jeanette's wiping action therefore involves both figures moving the exact same way. Published in Germany as *Gemischte Gesellschaft*, with different text. Internally bright and clean, with all movables unrestored and functioning properly. Pictorial cloth-backed boards show slight soiling and rubbing to corners. Fine, overall. (See Wegehaupt IV, 1410). (See also image on page 3.)

FINE IN RARE DUST WRAPPER

7 Lustige Ziehbilder

Esslingen: Schreiber, (1892). \$4,500

Octavo. (7)ff. First edition. Six chromolithographed illustrations show in bright color and cartoon composition domestic activities. Pull-tabs cause a yo-yo to swing, a boy to draw a rabbit under the impatient gaze of his dachshund, a girl to stir cream, and a young lumberjack to struggle with the log stuck to his hatchet. One panel problematically depicts a Black





mother washing clothes. Professional repair to central hinge and to spoon at penultimate image, mild rubbing to pictorial boards, else near fine. This copy in the extremely rare dust wrapper. (Wegehaupt IV, 1428).

SALESMAN'S COPY WITHOUT TEXT

8 Salesman's sample book for *Schau Mich An*

(Stuttgart): Schreiber, (c. 1892). \$5,000

Oblong quarto. (4)ff. This rare Meggendorfer item contains four movable illustrations from *Schau Mich An*, or "Look At Me." Likely assembled by the publisher, there is no text, indicating that the book was produced in order to demonstrate the workings of the movable illustrations and exalt their innovative merits. The illustrations depict children with their nanny in the nursery, two problematically stereotyped black musicians who sing while playing accordion and guitar, two loggers chopping wood, and a man beating an over-burdened donkey. The cover of this item is taken from the book *Reiseabenteuer des Malers*

Daumenlang und Seines Dieners Damian. In textured cloth-backed illustrated boards, the movables in this copy work perfectly and are remarkably bright. Mild edgewear, else near fine.



9 Zum Zeitvertreib

Munich: Braun & Schneider, (c. 1895). \$3,000

Quarto. (9)ff. Sixth edition. Illustrated with eight complex color or movable images, positioned opposite humorous lyrics. The scenes include "Der Billardspieler," "Der Schmetterlingsfänger," and "Der Apfeldieb." The images are manipulated through tabs at the bottom of each page. The tabs move multiple parts of the scene at once; arms flail, heads nod, and legs jolt at the movement. These movables are secured largely through metal rivets, which reinforce Meggendorfer's caricature-like styling of his characters. One scene, accompanied by verse titled "Die gesangene Turko" ("The Captured Turk") presents a stereotypical illustration of a Black man. Bound in cloth-backed pictorial boards. Exterior somewhat soiled with outer corners rubbed, minimal internal marks, else near fine. (Wegehaupt IV, 1447).



10 Prinz Liliput. Ein lustiges Ziehbilderbuch

Stuttgart: J. F. Schreiber, (1898). \$3,750

Quarto. (14)ff. First edition. Ferdinand Feldigl's tale of a tiny prince among the animals is depicted in six movable chromolithographs and a single non-movable chromolithograph plate by Meggendorfer. These add a certain cinematic flair, capturing the action in a manner akin to the moving image projected on a screen—a relevant comparison for the period, when actual films were rapidly gaining cultural primacy. Meggendorfer's style here shows strong Art Nouveau influence, and his visual narrative benefits from Feldigl's coherent plot. Printed in sharp Fraktur type. Bound in pictorial boards backed in red cloth. Cover mildly soiled and rubbed, evidence of professional repair to spine, hinges and final text leaf; one movable plate has minor replaced elements in facsimile. Very good overall. (Wegehaupt IV, 1439).

11 Bubenstreiche. Ein Verwandlungsbilderbuch

Esslingen & Munich: J. F. Schreiber, (1899). \$3,000

Quarto. (7)ff. First edition. Contains six slatted transformations showing boys' tricks and their consequences. For example, two little rascals pour sand into their father's umbrella; pull the tab at the bottom, and sand spills on Papa when he opens his umbrella in the rain. Slight soiling to somewhat splayed pictorial boards, minor rubbing and bumping to corners, spine ends a trifle frayed. Overall near fine with all transformations bright and functional.

12 Grand Theatre des Animaux Savants

Paris: Nouvelle Librairie de la Jeunesse, (c. 1900).
\$4,750

Oblong quarto. (9)ff. First edition in French. Eight colored plates show animals performing circus tricks: nattily dressed chimps accompany dancing dogs on string instruments; a bear, a lamb, and a pig balance atop a barrel; a militarily-inclined ape threatens a castle façade. Each is set into motion by means of a pull tab at the fore-edge. Facing each plate is a page of text explicating the scene. This is the French edition of *Lebendes Affentheater*. Bound in pictorial boards backed in red cloth. General exterior rubbing and some internal toning, few metal pivots renewed, one image showing a monkey wielding a staff lacking top half of staff. Overall, very good and quite rare, with only a single auction record and no copies listed in OCLC. (See Wegehaupt IV, 1426).



13 Scenes of Animal Life

(Germany, c. 1900). \$3,500

Quarto. (8)ff. The first English language edition of *Bilder Aus Dem Tierleben* contains six slatted changeable chromolithographs that set animals into action in scenes often escaping the human observer. The exception, perhaps, is the stork who plucks a baby from a pond. Facing each image is a three-stanza poem serving as a comedic description. All mechanisms operational. Modest edgewear, some rubbing to upper cover; overall very good or better.

RARE FRENCH EDITION

14 La Princesse Rose des Bois

Paris: Félix Juven, (c. 1901). \$5,250

Oblong quarto. (8)ff. First edition in French. Six fantastical pop-ups depict the titular princess encountering all sorts of magic among toys, before she is eventually led to a divine fairy, Prudence, by a leaf-chariot pulled by moths. Line drawings throughout add to the wonder of the fairy story. One scene shows the princess's encounter with two sage Chinese figures, who are depicted in a racially stereotypical manner. All movable elements in smooth working order, with evidence of minimal restorative intervention. Bound in pictorial boards backed in red cloth. Faint overall exterior soiling and slight rubbing to corners, else near fine. This French edition of *Prinzessin Rosenhold* is unrecorded in OCLC, and with no known auction history. (Not in Wegehaupt).



VARIANT BINDING

15 Prinzessin Rosenhold

Esslingen & Munich: J. F. Schreiber, (1910). \$4,250

Oblong quarto. (8)ff. Second edition. With six movable chromolithographs engineered by Meggendorfer, showing a small fairy princess's wondrous journey through the land of toys and other fantastical friends. Also issued by a French imprint, with the same mechanicals and line drawings (see previous entry). This copy is in a variant binding—from Meggendorfer's *Reiseabenteuer des Malers Daumenlang und Seines Dieners Damian*—with no printed text on the cover but showing the correct publisher's reference number for this title. Because it is identical to the salesman's sample for *Shau Mich An* (see item 9), one can speculate that this, too, could have served a similar marketing function; or, given its later publication date, it might simply be an unrecorded remainder binding. Overall, a fine, bright example, with the pictorial boards only modestly toned and slightly rubbed at corners and spine. Text block staples have separated from case. Housed in custom dropback box.



16 Das Puppenhaus

Essingen / Munich: Schreiber, (c. 1911). \$4,000

Oblong octavo. Five full-color lithographic scenes, presented through a pop-up panorama. The panorama consists of two outdoor and three indoor scenes, complete with people, furniture, and fixtures, including a car, a bust of Beethoven, and a window with a plastic sheet simulating glass. Once opened, the five scenes can be manipulated. Bound in publisher's glazed pictorial boards with red cloth hinges. Wear to hinges and half-inch tear at top of one interior image; one barrel reattached to storehouse floor, the door to which has been repaired; else interior uncommonly bright and intact. A rare, near fine example of one of Meggendorfer's more elaborate works. (Wegehaupt IV, 1440).



17 The Genius of Lothar Meggendorfer

NY: Intervisual Communications, Inc., 1985. \$50

Quarto. (8)ff. Maurice Sendak introduces this celebratory reproduction of some of Meggendorfer's paper mechanisms. The final example, most informatively, shows the reader its apparatus at its verso. Bound in pictorial boards with additional movable jester at upper cover. Mild bumps to corners, spine lightly toned, else very good.

ERNEST NISTER



18 Buttercup Pictures

(c. 1890). \$1,850

Square quarto. (10)ff. Eight chromolithographed volvelles designed by L. M. Glazier give this series of nursery rhymes, adapted by Helen Marion Burnside, a hide-and-seek quality, letting the reader participate directly in the narrative. All elements functional with ribbon pulls all present. Modest edge-wear, some expected toning to the acidic paper, light soiling to covers, which show some rubbed spots where the compiled central rivets have left an outward divot on both covers. Overall near fine in pictorial boards backed in brown cloth.

19 The Land of Long Ago. A Visit to Fairyland with Humpty Dumpty

(c. 1890). \$950

Oblong small quarto. (14)ff. With six dramatic full-page pop-ups illustrated by E. Stuart Hardy, which the reader unfolds by dropping a panel from the bottom. Additional pen-and-ink drawings throughout, accompanying text by L. L. Weedon. The pop-ups illustrate several well-known tales, including "Cinderella," "Puss in Boots," and "Sleeping Beauty." They each have several layers, with the ability to stand on their own when the book is opened on end. Former owner's gift inscription to front free endpaper. Bound in red cloth with pictorial covers. Some rubbing to corners, else near fine.

ONE OF THE EARLIEST NISTER MOVABLES

20 Transformation Pictures and Comical Fixtures

(1891). \$1,750

Small quarto. (8)ff. Illustrated by W. Foster and G. H. Thompson with six chromolithographed slat-transformation plates. One of the earliest of Nister's movable books. By pulling a tab, mischievous kittens turn into good ones, a soda pop bottle explodes on two unsuspecting puppies, weeping Jack and Jill become amorous Boy Blue and Bo-Peep, etc.



"It won't come out," cried Tray, perplexed.
It did—now see what happened next.



"It won't come out," cried Tray, perplexed.
It did—now see what happened next.

Printed in Bavaria. In original chromolithographed cloth-backed boards. Inscription of former owner to front flyleaf. Some soiling; large chip out of front of scarce dust jacket, else near fine with all transformation scenes in fine working order.



21 Touch and Go. A Book of Transformation Pictures

(c. 1894). \$1,350

Quarto. (10)ff. Contains eight chromolithographed transforming illustrations accompanying text by Fred E. Weatherly. Each is slatted so that, when one pulls the tab, the image dissolves to be replaced by another. Old Mother Hubbard changes to Jack and Jill; children building sandcastles changes to a mermaid. Bound in cloth-backed boards with a chromolithographed cover illustration. Date gleaned from former owner's inscription at front flyleaf. A few repaired tears to page edges and frames and repaired tear in one slat; first tab repaired with tape. Near fine and complete, with all pictures fine and in working order.

WITH PUBLISHER'S DUST WRAPPER

22 The Changing A. B. C.: A Novel Book for Children

(1895). \$1,850

Square octavo. (6)ff. Four chromolithographed volvelles encourage the young reader to align the pictures with their appropriate letters. The first apparatus, for example, situates a drum with "D," a train engine with "E," and sacks of flour with "F." Accompanying these are verses by L. L. Weedon, the first of which matches the mnemonic movables. This work is known in three institutional copies, none of which are in the U.S. Bound in pictorial boards backed in red cloth. Dampstain to upper rear cover, else near fine in rare publisher's printed dust wrapper, somewhat chipped at corners. (See image on page 28.)

UNUSUAL ROTATING TRANSFORMATION

23 Come and Go in Fairyland. A Surprise Picture Book for Children

(c. 1895). \$2,500

Oblong quarto. (10)ff. Illustrated with numerous line drawings within L. L. Weedon's text, and five chromolithographed movable scenes incorporating an unusual movement: each plate has a ribbon on either end that, when pulled in either direction, will rotate the figures in the scene 180 degrees to transform the action. The colored scenes accompany Weedon's verse adaptations of Sleeping Beauty, Goldilocks and the Three Bears, Cinderella, The Babes in the Wood, and Red Riding Hood; other stories include Beauty and the Beast, Puss in Boots, Snow White, and Jack and the Beanstalk. Previous owner's inscriptions to front endpapers. Ribbons replaced, as is often the case, and movements all working properly. Overall, an uncommonly fine copy in cloth-backed glossy color-illustrated boards that show only light rubbing to tips.



24 More Pleasant Surprises for Chicks of All Sizes

(c. 1895). \$1,150

Folio. (10)pp. A collection of poems for children by Fred E. Weatherly, illustrated with eight full-page color slatted transformations, all in working order. In one, three children play in summer hay fields. When a tab at the bottom is pulled, the image changes to a wintry scene. Another transformation reveals games of cat's cradle or blind man's bluff. Additional black-and-white drawings are scattered throughout the text. Some foxing to margins, not affecting transformations, rear board slightly scuffed, else a near fine copy in glazed pictorial boards with red cloth spine.

25 Pastime Pictures. A Book of Transformation Scenes

(1895). \$650

Square octavo. (8)ff. Paired with Clifton Bingham's poems are six chromolithographed movables, which, by the pull of a tab, shift the scene in cinematic fashion from one view to another: during a trip to the zoo, a bear climbing a pole flips to a camel ride, and the beginning of a celebratory parade reaches its conclusion with a show of fireworks. Bound in pictorial boards backed in red cloth. Moderate soiling to boards and some rubs to corners, professional paper repair to lower corner of first page as well as to front hinge, else a near fine copy.

26 Happy Families and Their Tales. A Volume of Pictures & Stories of Domestic Pets

(1898). \$1,250

Oblong quarto. (13)ff. Stories by Ruth Deane and L. L. Weedon and verses by Clifton Bingham are illustrated with line drawings. Five stories: the calves' tale, the goat's tale, the rabbit's tale, the goose's tale, and the pig's tale, also have glorious full-page colored pop-up dioramas. Evidence of professional hinge repair, else a clean copy, near fine in illustrated boards backed in cloth.

27 Our Peepshow

(1898). \$600

Square octavo. (10)ff. Four beautifully preserved pop-ups open into double-page panoramas, permitting the viewer a peek into scenes of playful pastoralism, sometimes with anthropomorphized animals. The final pop-up shows children pretending to be stereotyped Native Americans, with bows and arrows and feathers in their hair. An Introduction by F. E. Weatherly and verses by E. Nesbit, F. Gray Severne, and L. L. Weedon accompany the pop-ups, along with line drawings in sepia. Inscription of former owner to front flyleaf. Bound in pictorial boards backed in blue cloth. Mild rubbing to corners; two half-inch tears at foot of third leaf and separation at gutter after that page. All pop-ups intact, including fragile and oft-damaged reins in first tableau. Near fine and bright.

28 Wonderland Pictures

(c. 1898). \$1,750

Small quarto. (8)ff. With numerous illustrations by "Gar" of line drawings, and six circular transformation scenes. These volvelles begin as a colorful kaleidoscopic image, revealing the hidden illustration beneath with a pull of a short cloth ribbon—all of which are intact. The images are accompanied by poems by Helen Marion Burnside, and, typical of Nister publications, show children in a variety of situations: cooking, selling apples, racing brimmed hats along the seashore, etc. All volvelles are in



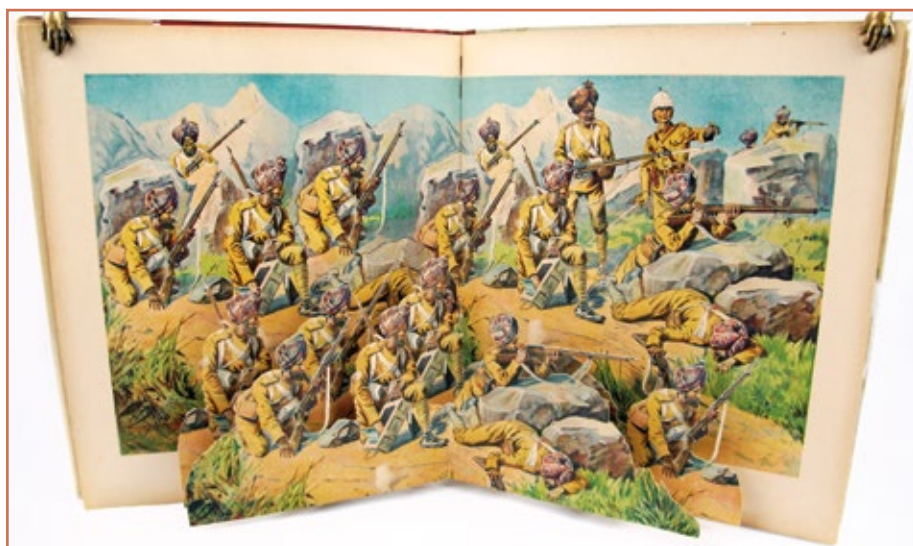
fine condition, stapled binding a trifle loose but holding well. In the publisher's cloth backed boards showing some soiling. A near fine copy of a relatively rare book, known in two institutional holdings.

IN DUST WRAPPER

29 A Soldier Panorama Book

(c. 1904). \$3,000

Quarto. (15)ff. Illustrated with five double-page full-color chromolithographed pop-up scenes. These scenes depict soldiers, mostly British or Colonial, engaged in conflict. The text, illustrated in sepia, deals with children playing soldiers, and one poem in particular describes boys pretending to be Native American warriors in a stereotypical way, indicating a nod toward Nister's American audience. Trace of bookplate removal from front paste-down, older strengthening repair at gutter, and one signature partially detached from stapled binding, else a near fine copy in publisher's glazed chromolithographed boards, which show just a touch of shelfwear to corners and extremities. In the extremely rare printed dust wrapper, which is chipped in several places and has a small stain on front cover. Housed in a cloth clamshell box.



30 The Little Folk's Farmyard

(1905). \$1,500

Eighteen free-standing chromolithographs measuring between 2 and 6 inches tall, chiefly of barnyard animals and their human caretakers, among them pigs, horses, and even a triumphantly feathered peacock. The largest element, which measures 6 1/2 inches tall by 8 1/2 inches wide, serves as a set piece around which the young agrarian might arrange a diorama and play out scenes of pastoral life. The wood blocks supporting the figures slot smoothly into the box, at the upper lid of which is a large color image serving as label. All figures in fine or near fine condition, showing only mild rubs and singular repair. Box toned and with chipping to lid corners, overall rubbing, elements foxed. Housed in a custom cloth drop back box.



31 Picture Pastimes with Verses

(c. 1905). \$650

Small octavo. (8)ff. Weedon's verses are accompanied by six full-color illustrations with movable flaps to change the image, plus various monochrome pictures throughout. Each movable image appears opposite a rhyming verse, such as "In the Country" and "Red Riding Hood." Movable elements all secure and clean with cloth tabs intact. Former owner's inscription at front free endpaper. Some chips to page edges and evidence of hinge repair. Near fine in full-color pictorial boards that show minor rubbing to corners and a touch of soiling to back cover.



DOUBLE ACTION

32 Surprise Pictures from Fairy Land (c. 1907). \$1,750

Small quarto. (8)ff. Clifton Bingham's verse retelling of two popular fairy tales and four nursery rhymes is accompanied by black-and-white line drawings in the text, and six tab-activated movable color illustrations with double action. The change in illustration follows the narrative arc of the story in question; for instance, we see Little Red Riding Hood being outfitted by her mother, then, the first pull of the tab reveals her meeting with the Wolf, and the second shows her confronting the Wolf in her grandmother's bed. Perrault's tale is followed by Humpty Dumpty, Bo-Peep, Hey-Diddle-Didle, Mother Hubbard, and The Three Bears. The action required to change the images, coupled with the famously brittle paper used in the production of these movables, which were printed in Bavaria, make intact, working survivals quite rare. All leaves have been tabbed, and the spine reinforced, and there are some marginal paper repairs, otherwise contents clean and all movables in perfect working order. Some rubbing and rounding to corners, previous owner's name on upper cover and gift inscription on front endpaper verso dated 1911. Very good or better in cloth-backed glossy printed boards. (See also image on page 17.)



LIGHTER THAN AIR

33 The Airship Panorama Book (c. 1910). \$2,250

Oblong octavo. (6)ff. Illustrated with sepia-toned line drawings in the text, and four full-page chromolithographed plates each featuring a pop-up element that extends out from the scene when the page is opened. A verse history of transportation modes that preceded and are contemporary with the advent of



airships, including the airplane. Includes a depiction of Walter Wellman's non-rigid airship, America, making its 1907 attempt to reach the North Pole. This, coupled with the relative lack of rigid dirigibles, pegs the publication date to around 1910. All pages tabbed, and the highly acidic paper shows uniform browning; one small crease to one movable element. Overall, a very good copy of an uncommon Nister title in cloth-backed glossy color-illustrated boards, which show light wear.

34 Pictures Everywhere

(c. 1910). \$1,750

Large octavo. (8)ff. Illustrated throughout by T. Cromwell Lawrence with small vignettes and six large color transformations, which each have a ribbon at their base that lifts up the bottom half, revealing a different image beneath. The illustrations show animals and children playing, as well as a couple of well-known nursery rhymes, accompanying text by Constance M. Lowe. Former owner's inscription to front flyleaf. A very fine copy in pictorial boards, with only the slightest rubbing to the extremities.



Item 22

VOJTECH KUBASTA





35 Alice in Wonderland

London: Bancroft & Co., (c. 1960). \$600

Quarto. (10)ff. Both sets of endpapers open to display enormous pop-ups: the first ushers the reader in to the Unbirthday festivities hosted by the Mad Hatter, and the latter sets the viewer before the Queen of Hearts and her coterie of playing card soldiers as they leave their game of croquet. In a 2014 *New York Times* feature on Kubasta, paper engineer Robert Sabuda, who was inspired by Kubasta's books at an early age, described Kubasta's work as unusual in that he was able to create astonishingly complex, detailed scenes with a single sheet of paper. His pop-up books are also known for their bold, rich color and were printed in Czechoslovakia on special pre-war presses at the state-run publishing house Artia. Bound in pictorial boards backed in yellow cloth. Lightly rubbed at edges, fragile cellophane window at upper cover torn, else near fine. (Grimes, William, "Wizard Who Made Art Jump Off the Page," *New York Times*, Jan. 31, 2014).

36 Gulliver in Brobdingnag

London: Bancroft & Co., (c. 1960). \$150

Quarto. (10)ff. An opening pop-up by Kubasta shows the titular hero in his illusory diminishment when compared to two gigantic citizens of Brobdingnag. The subsequent pages adapt Jonathan Swift's tale for young readers and add to it a running header of color illustrations. Cosmetic split to hinge after first leaf, modest edgewear, else near fine in pictorial boards, with the upper cover showing Gulliver captured under the magnifying class of the Brobdingnagian monarchs.

37 Moko and Koko in the Jungle

London / Prague: Bancroft & Co. / Artia, 1961.
\$275

Quarto. 7, (1)pp., + a pop-up section at the end of the book. A short tale about two adventurous children who travel into the jungle, despite their mother's warnings. The story opens with a black-and-white illustration showing the two boys amidst the creatures of the jungle. A labeled guide to all of the animals mentioned in the story, in full color, is at the end of the story. With a stunning, colorful, three-dimensional pop-up of a jungle scene full of animal life, complete with the cut-out figures of Moko and Koko laid in, as well as the monkey who slides along a vine. Bound in bright, illustrated boards, which depict the two boys riding on the back of an elephant. Mild rubbing to edges, else fine.

38 Noah's Ark

London / (Prague): Bancroft & Co. / Artia, (1961).
\$400

Quarto. 7, (1)pp., + a pop-up at the end of the book designed by Kubasta. The book opens with a retelling of the Genesis



chapters that chronicle Noah and the flood, and this is illustrated with black-and-white head- and tailpieces and depictions of Noah addressing the animals inside the front cover. With a stunning, colorful, three-dimensional pop-up of the ark, showing a variety of animals working on it with hand tools. An unusual feature of this pop-up is a volvelle that shows a changing animal head atop a mammalian body, with a similar arrangement for a bird just beside it. On the rear of the volvelle, we see that a monkey is spinning this wheel, adding a touch of whimsy to this tableau. The book's three-fold board covers open flat, allowing the pop-up scene to stand up on its own. An unusually fine copy bound in bright, illustrated boards depicting Noah and his many charges navigating the waters of the deluge.

POP-UP BIG TOP

39 Tony and the Circus Boy

London: Bancroft & Co., (1961). \$550

Quarto. 8pp., + a pop-up at the end of the book designed by Kubasta. The book opens with the tale "Tony and the Circus Boy," in which a child befriends a new classmate whose parents are circus performers. Illustrated with black-and-white head-and tailpieces, and whimsical depictions of circus acts inside the covers. With a stunning, colorful, three-dimensional pop-up of a circus big top, complete with musicians in an upper gallery, acrobats on trapezes, roaring lions and tigers, prancing horses, and the ringmaster standing in the center of it all. The book's three-fold board covers open flat, allowing the pop-up scene, which is nearly a foot tall, to stand up on its own. The scene also has numerous movable elements within it: when tabs are pulled, elephants bow and raise their heads, monkeys teeter on a ball, and a bear rides a bicycle pulled by a clown. A very fine copy bound in bright, illustrated boards depicting a performer surrounded by circus animals, as a tiger leaps through her hoop. In the original packaging, which includes a colorful advertisement for all twelve "Panascopic Model Books" designed by Kubasta.

40 The Voyage of Marco Polo

London / Prague: Bancroft & Co. / Artia, (1962). \$250

Quarto. 7, (1)pp. The rear board opens to reveal a splendid three-dimensional caravan of horses, camels, and elephants escorting Marco Polo, who sits perched among dignitaries in a howdah. The accompanying short story describes the scene as one of many adventures in and around the court of Kubla Khan. Fine and bright in publisher's pictorial boards backed in yellow cloth.

41 Opus V. K.

Zdiby: MNV, (1989). \$250

Octavo. 30, (2)pp. A significant and incomparably informative checklist of Vojtech Kubasta's oeuvre, with some of his illustrations reproduced. Few motes of foxing, else fine in plain wrappers. Held in later owner's box.



Item 39



SMALL-FORMAT KUBASTA POP-UPS



All books are oblong octavo, (7)ff., bound in cloth-backed pictorial boards, with all elements fully functional, unless otherwise noted.

42 *Dornröschén.* Hamburg / (Prague): Carlsen Verlag / Artia, 1961. The story of Sleeping Beauty in German. Bookplate of former owner. Some bumps to corners, else near fine. \$100

43 *El Yesquero.* London / Prague: Bancroft & Co. / Artia, 1961. A fantastical fairytale, here in Spanish, of heroic dogs, which is particularly rare, with no copies recorded in OCLC. Moderate edgewear chiefly to upper cover, else near fine. \$175

44 *Rødhætte.* (Copenhagen) / Prague: Forlaget Fremad / Artia, 1963. This Danish retelling of Little Red Riding Hood is found in just three libraries in OCLC. Former owner's label. Re-coloring to movable elements on front cover, general modest edgewear, else very good. \$150

45 *Mikki Hiiri filmitähtenä.* (Helsinki): Tammi, (c. 1965). (6)ff. A rare Finnish edition of a collaboration between Walt Disney Productions and Kubasta, who here provides six pop-up illustrations placing Mickey Mouse on various film sets

as he pursues cinematic stardom. Boards slightly splayed, spine lightly sunned, else near fine. (See image on page 29.) \$175

46 *Le Loup et les Sept Petits Chevreux.* Paris / Prague: Les Editions Mondiales / Artia, 1966. Eight pop-up spreads accompany the French tale of a conflict between a cunning wolf and seven longsuffering goats. Former owner's label. Modest edgewear, else near fine. Scarce, held in just two institutional collections. \$125

47 *Los Siete Cuervos.* London: Bancroft & Co., 1966. This fairytale of grand celestial happenings and lordly crows is a rare exhibit of Kubasta's pop-up work reaching a then-niche Spanish-speaking export market. This present presentation is particularly elusive and not listed in OCLC. Trace soiling else near fine in pictorial boards backed in white cloth. \$200

48 *Frøkongen.* (Copenhagen) / Prague: Fremad / Artia, 1968. This tale of the frog prince, here in Danish, is listed in only three European collections in OCLC. Modest rubbing to extremities, moles of foxing to spine, else very good. \$75

49 *O Agente do S. S. G.* Rio de Janeiro: Editôra Brasil-América, SG, (1969). (5)ff. The adventures of a valorous cat are here embellished at every page with dynamic pop-ups. Mild edge rubbing, else near fine and a rare instance of Kubasta's work translated into Portuguese for the South American market. \$150

50 *Hereinspaziert.* Vienna: Frick Verlag, 1969. Eight pop-ups display the delights of the circus in this German-language production. Bookplate of former owner. Mildly rubbed, else near fine. \$75

51 *Jedem na prázdniny.* Prague: Pragopress, 1969. A tour of various scenes of provincial Czech life and folklore, concluding with the greatest folk hero of all, Santa Claus. Stamp of former owner. Mild soiling, as expected, minimally rubbed, else near fine. \$125



BLUE RIBBON BOOKS

52 *Los Patitos Inteligentes*. Buenos Aires / Prague: Editorial Atlantida / Artia, 1969. Kubasta's pop-ups add visual appeal to this tale of chicks taking on a hungry alligator. Translated from Czech to Spanish for the South American market. Sunning to spine, some soiling and rubbing to exterior, else near fine and very scarce under this imprint, with only one copy in OCLC. \$150

53 *I Tre Capelli d'Oro*. (Milan) / Prague: Industrie Grafiche Cino del Duca / Artia, 1969. Gold spun from the sun is only one of the fantastical events in this folktale translated from Czech into Italian. Fine, with only one copy in OCLC. \$125

54 *Kot w Butach*. Prague: Artia, 1972. The tale of Puss in Boots is here retold in Kubasta's native Czech. Bound in pictorial boards backed in tan cloth. Bookplate of former owner to interior of upper board. Modest edgewear, else near fine. \$85

55 *Mourenínská pohádka*. Prague: Orbis, 1973. (5)ff. Entirely set in Kubasta's native Czechia, this book displays a series of six pop-ups to add visual panache to this rendition of a Czech folktale. Bookplate of former owner. Mild rubs to edges, else near fine in pictorial boards backed in cloth. \$85

56 *Mutti, bitte erzähle!* Prague: Pressfoto, 1976. (8)ff. A later edition of this German book of fairy tales, including Little Red Riding Hood and Sleeping Beauty. Bound in pictorial boards backed in yellow cloth. Modest rubbing to extremities, else near fine. \$50

57 *Jonáš a Bedříšek Píšťalička*. Skalica: Tommü, 1991. (5)ff. A Czech story of two bears, one rambunctious and the other patient. A later reprint, thus evincing Kubasta's persistent appeal in children's book design. Boards modestly rubbed, with an adhesive tape repair at front joint. Very good and institutionally scarce in any edition. \$150



58 Jack the Giant Killer

1932. \$300

Octavo. 96pp. Colorful pop-ups by Harold Lentz punctuate these tales of Jack the Giant Killer, Jack and the Beanstalk, Little Red Riding Hood, and Sleeping Beauty. Line drawings throughout. Bound in pictorial boards mildly rubbed and with spine a touch toned. Former owner's inscription to front endpaper. Hinges throughout generally tender and some rather loose, but a structurally sound and very good copy in a very good dust jacket.



WITH PUBLISHER'S PRINTED NOTE LAID IN

59 The "Pop-up" Pinocchio

1932. \$400

Octavo. 96pp. An early entry in Blue Ribbon's series of pop-ups illustrated by Harold Lentz, here the full story of Pinocchio receives delightful line drawings and attractive color pop-ups. Bound in pictorial boards mildly rubbed. Some hinges delicate or loose, else very good in a very good dust wrapper. Publisher's note concerning proper handling of the contents laid in.

60 Jack the Giant Killer with "Pop-up" Illustrations in Color

1933. \$175

Octavo. (22)ff. With a central color pop-up by Harold Lentz, which shows a valorous Jack squaring off against the Giant. Bound in pictorial boards faintly rubbed and toned. Near fine.

61 The "Pop-up" Cinderella and Other Tales

1933. \$400

Octavo. (96)pp. Interstitial pop-ups by Harold Lentz invite readers to see for themselves Cinderella's coach, Hansel and Gretel encountering the witch and her gingerbread house, Puss in Boots threatening a mouse, and Goldilocks fleeing from the home of the three bears. Line drawings throughout add to the visual appeal. Bound in pictorial boards. Corners somewhat bumped, trace overall rubbing, mild spine lean, else very good in a very good dust jacket. (See also image on page 37.)



62 Sleeping Beauty with “Pop-up” Illustrations in Color

1933. \$175

Octavo. (10)ff. A center pop-up by Harold Lentz depicts the Prince’s brave approach to Sleeping Beauty’s castle prison. Bound in pictorial boards, these only glancingly rubbed and soiled. Near fine.

DISNEY MAKES ITS MOVE

63 Mickey Mouse in King Arthur’s Court

1933. \$550

Octavo. 48pp. Four interstitial pop-ups add a sense of cinematography to this literary crossover. Disney Studios was at the time wholly focused on animation, but in this collaboration with Blue Ribbon Books can be seen a dawning awareness of publicity and inter-media possibilities. Bound in pictorial boards with moderate rubbing, else a near fine copy with a tight binding. In the original dust wrapper of similar condition.

64 The “Pop-up” Mickey Mouse

1933. \$300

Octavo. (28)pp. Three colorful pop-ups—two at the pastedown spreads and one at the centerfold—add appropriately cinematic panache to this narrative of Mickey and Minnie Mouse in their youths. At about this period the Disney corporation was just in its ascendancy and was already revolutionizing animation for popular audiences. Bound in pictorial boards showing some

soiling and rubbing to edges, else very good. Together with the 1993 reprint, issued by Applewood Books of Bedford, MA. This mint and still in publisher’s shrinkwrap.

65 The “Pop-up” Silly Symphonies, Containing Babes in the Woods and King Neptune

1933. \$475

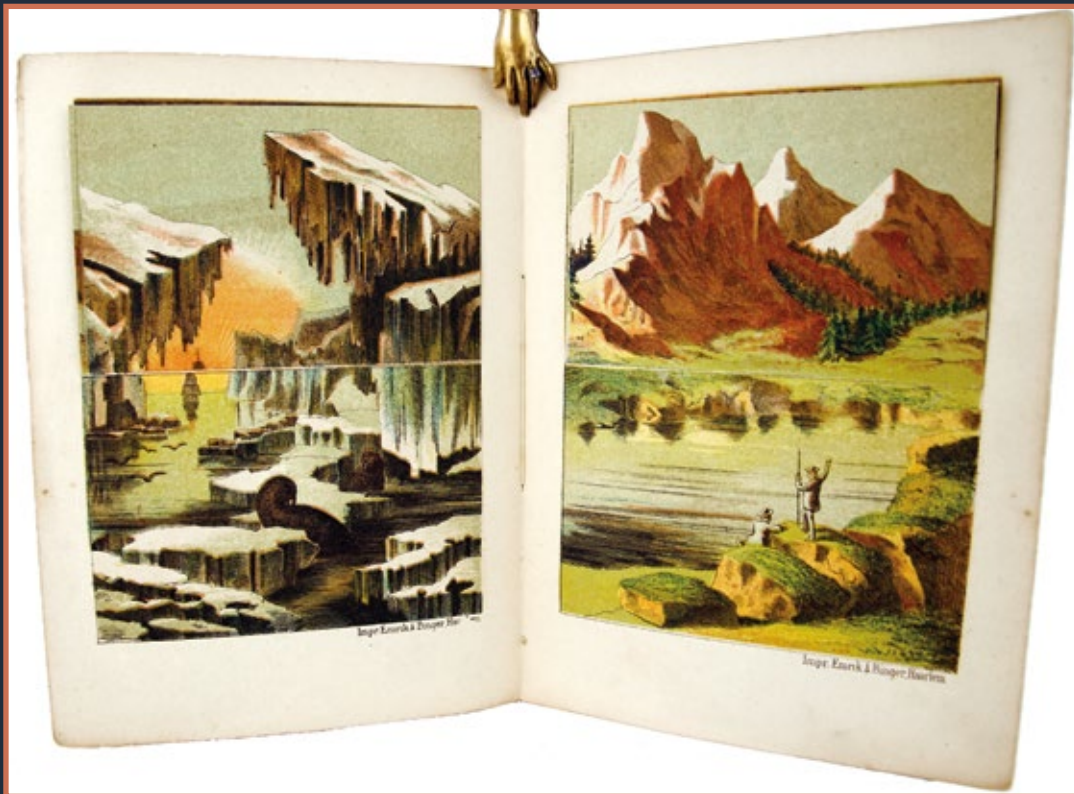
Octavo. 48pp. Four colorful pop-ups fittingly animate these episodes from Disney’s cinematic repertoire. Gift inscription to front flyleaf. Bound in pictorial boards, somewhat rubbed and shelf-toned; scattered light internal spotting and glue-staining at gutters. Overall very good or better in like dust wrapper.



Item 64



MISCELLANEOUS CHILDREN'S



CLIMATE AROUND THE WORLD

66 Les Contrastes de la Nature

Brussels: Libraries de l'Office de Publicité,
(c. 1850). \$600

16mo. (6)ff. Six hand-colored, movable double-engravings; one engraving is half-pasted from the top, another from the bottom, and their remaining halves are pasted together to create a flap that the reader may flip down to see one image and up to see the other. Here the technique is put to apt geographic use as a visual and mechanical aid to accompanying descriptions of different climates: Africa/the Mediterranean Sea, a medieval estate/a prehistoric cave, polar ice caps/an Icelandic volcano, European mountains/the American frontier, northern Europe/Egypt, Switzerland/Mauritius. Bound in terracotta paper wrappers with a decorative upper cover, which has a small chip at the upper left corner. Some soiling to exterior, trace interior foxing, shelf-toning to rear cover, else near fine.

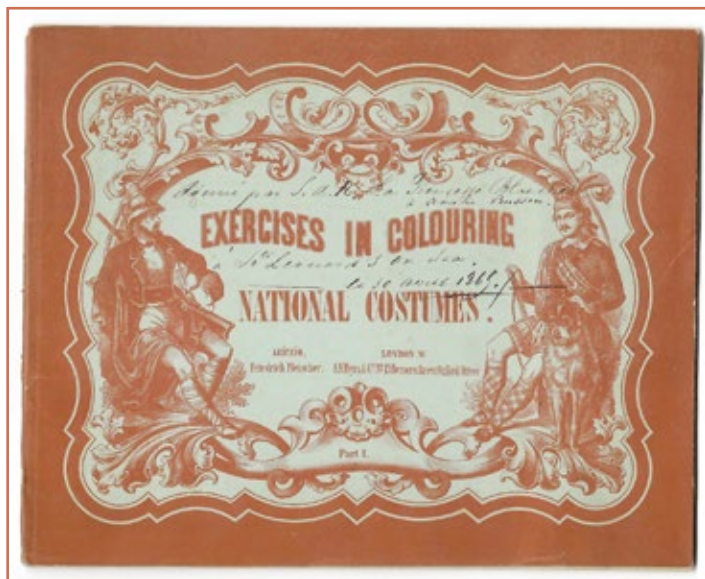


A ROYAL GIFT

67 Exercises in Colouring National Costumes

Leipzig / London: Friedrich Fleischer / A. N. Myers, (c. 1865). \$475

Oblong 16mo. (8)ff. A finely illustrated invitation for the young at play to participate in a global sense of color. Four double-page spreads pair two figures in garb emblematic of their different nationalities; at the left panel they are shown in color, and at the right left in black and white for the young artist to apply their own palette or replicate the one given. The subjects are: a Tyrolean Chamois Hunter and Parisians; A Venetian water bearer and a Calabrian shepherd; a Ukrainian peasant girl and a peasant of Moscow; and a Wallachian and a Black Forest peasant. Bound in wrappers with decorated upper cover. Indicated at cover titling as being Part I of a series. Trace foxing, minimal interior soiling—only to blank intermediary pages—and some soiling to exterior. Near fine and bright. Dating gleaned from gift inscription in French at upper cover. The inscription indicates that this copy was a gift from Princess Blanche d'Orleans at St. Leonard's on Sea.



68 To Picture Land

London: Raphael Tuck & Sons, 1880. \$500

Octavo. (8)ff. Two chromolithographed pop-ups punctuate charming verses for children and show to young readers their peers at play among farm animals in one, and at the beach in the other. Surprisingly uncommon in commerce due to, among other hazards, its frequent handling, as evidenced here by some pop-ups not quite achieving their full dimensions. Bound in pictorial boards backed in gray cloth. General edgewear, occasional rubbing to interior figures, mild soiling and vertical crease to rear cover, expert hinge repair, else very good.

STRING-PULL POP-UP

69 Seaside Fun: With Surprise Model Pictures. Dean's "Surprise Model" Series No. 3.

London: Dean & Son, (c. 1892). \$1,250

Quarto. (5)ff. Color illustrations throughout, three of which pop up through the tension of strings that run crosswise through the text block. Flexing the pages at the proper points, as indicated by pictorial thumbs at the margins and a prompt of "Before opening each page place thumbs where marked, hold firmly and open wide" at the top of the page, elevates portions of the illustrations, creating an illusion of depth. In this way, boats are layered over the beach scenes, and ship sails appear full with wind. Title page (toned) is hand-colored. Corners bumped, modest soiling to exterior, slack to some strings, else very good.



70 Hansel and Gretel. An Activity Book with 5 3-dimensional Spring-Ups

Cincinnati, OH: Artcraft Paper Products, (c. 1900).
\$250

16mo. (4)ff. Each page opens vertically to reveal a dynamic pop-up image by Jack Harig above a block of text, resulting in an immersive experience of the oft-told tale. Bound in pictorial boards slightly rubbed, else a near fine copy of a rare pop-up production, with only one copy recorded in OCLC.

71 Little Folks Army Model Book

NY: McLoughlin Bros., (c. 1900). \$250

Small quarto. (6)ff. The bulk of the book is devoted to paper toy soldiers, among them infantrymen, cavalrymen on horseback, cannons, and a drummer, all in the 19th-century uniforms of the British army. All are set on perforated pages, on each of which is printed the directive to cut each figure out and paste it on a block of wood. Prefaced by an instructive verse, and concluded by a more prosaic set of directions, which are themselves followed by a list of the other books in the series. Staple-bound in pictorial wrappers. Some edgewear, especially to spine, light dampstain at lower gutter of final spread, else near fine and quite rare, with no institutional copies recorded.

RARE CAPENDU MOVABLE

72 Le Loup, La Chèvre, et Ses Biquets

Paris: A. Capendu, (c. 1900). \$1,500

Small quarto. (6)ff. With five chromolithographed movable plates, operated by pull-tabs at the tails of the pages; these depict the accompanying narrative of interspecies conflict between wolves and goats, with the violent defeat of the former. Bound in pictorial boards backed in tan cloth. Some exterior soiling and rubbing, scant interior staining and inconsequential small tears at pull-tabs, else near fine. Rare: only the 1943 reissue of this title is recorded in OCLC at the Bibliothèque nationale de France.



73 Christmas-themed die-cut paper doll set

(Germany): S & C, (c. 1910). \$750

Three die-cut figures, two Santas and a Christmas Tree, stand 5 3/4" high, with an easel back and fold at the bottom. The two Santa figures are holding a doll, teddy bear, jester, and Christmas bush, and one is in his traditional red greatcoat and hat, trimmed in fur, while the other sports a blue coat and hat. When opened, the three figures each reveal die-cut paper dolls of little girls—each of which is holding a doll. The girls each have four numbered outfits, plus hats and an extra toy or two. The interiors of the folders have slots for housing the dolls and their costumes, and each folder is marked at the base "S. & C. No. 380" with the letter A, B, or C. Given the nature of its construction, and the audience for which it was intended, having all three cards together is quite rare. Blue Santa separated at base with minimal stabilizing reinforcement; Christmas tree may be lacking top branch with star; one doll set lacks a hat.

74 Trara! Die Post is Da!

(Esslingen: J. F. Schreiber, 1931). \$175

Oblong 32mo. (8)ff. An unusual, unused booklet with "magic leaves," which reveal a picture when lightly passed over with a pencil. For obvious reasons, it is especially rare to find such as this with a clean interior, and only one copy is currently listed in OCLC. The title, taken from the front cover, comes from a German children's folk song, the lyrics of which were written by Rudolf Löwenstein in the 19th century. Lowenstein was better known as a political writer and editor of the satirical newspaper *Kladderadatsch*, which briefly led to his exile from Prussia after the Revolution of 1848. Being of Jewish origin, Lowenstein's writings, including "Trara! Die Post is Da!", were frowned upon during the Nazi regime. Bound in pictorial wrappers featuring an old-fashioned horse and buggy and the caption "Schnellzeichner [Quick Sketch Artist]." Minor soiling to exterior, else fine.

75 Dogs You Can Make

Racine, WI: Whitman Publishing Co., 1936. \$375

Quarto. (7)ff. Each sheet illustrated by Nell Spots with color punch-outs that can be folded to create three-dimensional dog-figures, among which are such eminent and storied breeds as the dachshund, Boston terrier, Scottie, and whippet. Bound in self-wrappers, with pictorial upper cover. Some edgewear, general toning unobtrusive to figures, slight pull to staples along binding, else near fine. Only one copy recorded in OCLC.

76 Fábulas de Esopo: Diorama Plegable

Barcelona: Ediciones Barsal, (c. 1940). \$950

Set of twelve bifold dioramas. Each entry in the set opens to reveal a three-dimensional scene drawn from Aesop's fables (or, in the case of the first two issuances, from the Nativity). Ediciones Barsal apparently held a patent for the design, which was at once portable and innovative, a combination that permitted the serialization of the dioramas and made them consummately collectable. At the exterior panels of each diorama are, on one side, an abridged text of the fable and a summation of its moral, and on the other, a list of all the titles in the series. There were eighteen published—present in this set are numbers 3, 5, 6, and 9 through 18—and nine more expected ("proximos a publicarse"). It is uncertain if these final issuances were ever realized; the publisher is elusive in the historical record, and even these present dioramas are altogether scarce, with only one showing an entry in OCLC. Each diorama held in a printed envelope; no. 3 is plain, while all others have a dynamic graphic as title. Light edgewear overall and some rubbing, envelopes mildly sunned and rubbed, else a near fine set and a fascinating example of children's material and print culture just after the Spanish Civil War. (Cards measure 4 x 5 1/8 in; 10 x 13 cm). (See image on page 50.)





Item 76

77 Complete set of eight nursery rhyme pop-up cards

NY: J. S. Pub. Co., (c. 1940). \$450

Eight square octavos, all bifold. When opened, each shows a charming pop-up diorama by Geraldine Clyne of the titular rhyme: “Hey, Diddle, Diddle”; “There Was an Old Woman”; “Ding, Dong, Bell!”; “Mistress Mary”; “Mary’s Lamb”; “Sing a Song of Sixpence”; “Old King Cole”; and “Baa, Baa, Black Sheep.” Trace rubbing to all covers, else a fine set exemplary of the wartime American pop-up genre.

CLEVER POP-UP PACKAGING

78 Four Famous Just So Stories

Garden City, NY: Garden City Publishing Co., 1942. \$950



Item 78

Four octavo vols. Each (14)ff. This collection of some of Rudyard Kipling’s best-known, if problematic, tales—*How the Leopard Got His Spots*; *How the Camel Got His Hump*; *How the Rhinoceros Got His Skin*; and *The Elephant’s Child*—here receive playful illustrations from Feodor Rojankovsky. Throughout the 1940s, Rojankovsky, a Russian immigrant, lent his artistic talents to the juvenile publications issued by Little Golden Books, and in 1956 he won the Caldecott Medal for U. S. picture book illustration for his work on *Frog Went A-Courtin’* by John Langstaff. These volumes are all housed in a large publisher’s envelope innovatively designed so that the first flap opens to a pop-up jungle scene. Racially stereotyped depictions of characters appear throughout the set. Books all bound in pictorial boards backed in cloth, with mild overall rubbing, a few small closed tears, and trace soiling. Three books with gift inscriptions on title page. Envelope generally creased and rubbed, with some toning and loss to paper; pop-up with some adhesive repairs and cloth-tape strengthening.



79 The Wizard of Oz

Akron, OH: Saalfield Publishing Company, 1944.
\$200

Octavo. (12)ff. This abridged version of L. Frank Baum's celebrated tale receives animations from Julian Wehr, who certainly based his illustrations on Victor Fleming's 1939 film. Comb-bound into pictorial boards. Gift inscription to title page. Slight rubbing overall, else near fine with all mechanisms functional. In a scarce, very good dust wrapper.

80 Animal Hunt

NY: Citadel Press, 1944. \$175

Square octavo. (15)ff. A picture-puzzle book, in which punch-outs enable young reader to interact with Peter Frye's illustrated panels. Between these are sheets of lyrics from Sally Deutsch. An introductory leaf provides instructions so that the book may be read as a story, as a puzzle, or as a game. Spiral-bound with pictorial boards. All pieces intact. Toning to title page, slight exterior soiling and rubbing to corners, else near fine, with only three copies recorded in OCLC.

81 Il Libro Giocattoli

Milan: Ulrico Hoepli, 1945. \$250

Folio. (14)ff., 2 of which fold out, + 7 strips. Intact and unused paper activity book designed by Italian artist Edina Altara. Includes a wide variety of colorful paper toys and dolls: an illusionist, finger-puppet dancing girls, a three-dimensional carousel, a regiment of soldiers, birds and imaginary creatures that can be flown like paper airplanes, a lunar landscape populated by aliens, and more. Includes an eight-page instruction booklet. In color-printed wrappers, showing edgewear, toning, and soiling, all very minor, else fine.

82 Let's Have a Store. A Build-Up Book

NY: Capitol Publishing Co., 1945. \$100

Square octavo. (9)ff. The book, written by Jeffrey Victor with illustrations by Frances Wells, opens vertically, and each of the leaves layers over the scene another addition to the protagonists' burgeoning enterprise. Comb-bound with pictorial boards. Gift inscription at rear cover. Moderate edgewear, else a very good production foreshadowing the improved post-World War II economic situation.

83 Magnus le Puissant Magicien

Paris: Del Duca, 1965. \$350

Octavo. (5)ff. Rudolf Lukes's paper mechanisms grant the titular wizard magical powers in each of the six pop-ups accompanying George Theiners' text. Produced by Del Duca in collaboration with Artia of Prague, which was also contemporaneously responsible for many pop-ups by Vojtech Kubasta. Bound in pictorial boards backed in black cloth. Edges somewhat rubbed, mild toning to pages, else near fine with all parts present and operational. Quite scarce, with only two copies recorded in OCLC.



84 A Raposa, a Lebre e o Galo

Moscow: Malich, (c. 1980). \$100

Square quarto. (8)ff. Illustrated with eight pop-up illustrations, two of which have movable elements. These illustrations were engineered by Viktor Andrievitch. The text is a Russian folktale, translated here into Portuguese by Natalia Voinova. The tale follows a hare whose wood house is taken over by a cunning fox after the latter's own ice house melts during a spring thaw. Two attempts to remove the fox are made by a dog and a bear, but it is finally a cowboy-boot wearing, scythe toting rooster who succeeds in ridding the hare of this invasive house-guest. The symbolism of this tale, coupled with its publication in the Soviet Union at a time when Portugal was wrestling with a Communist uprising, give this volume perhaps a little more subversive intent than its overt appearance as an amusing pop-up book would suggest. Portuguese pop-up books are quite uncommon. Ink gift inscription on upper margin of first page, along with distributor's stamp, and an owner's name in ink on lower back cover, two shallow creases to outer edges of minimally rubbed upper cover. Near fine overall.

A PAIR OF SABUDA LIMITED EDITIONS

85 Winter's Tale. An Original Pop-Up Journey

NY: Little Simon, 2005. \$250

Square octavo. (5)ff. One of 250 copies of the deluxe edition, still in the shrinkwrap. Six double-page spreads by Robert Sabuda unfurl to show three-dimensional winter scenes with movable text elements naturally conveying the narrative of the snowy landscape and all its inhabitants. Bound in pictorial boards backed in green cloth. As new in the original shipping box, at the publication price.

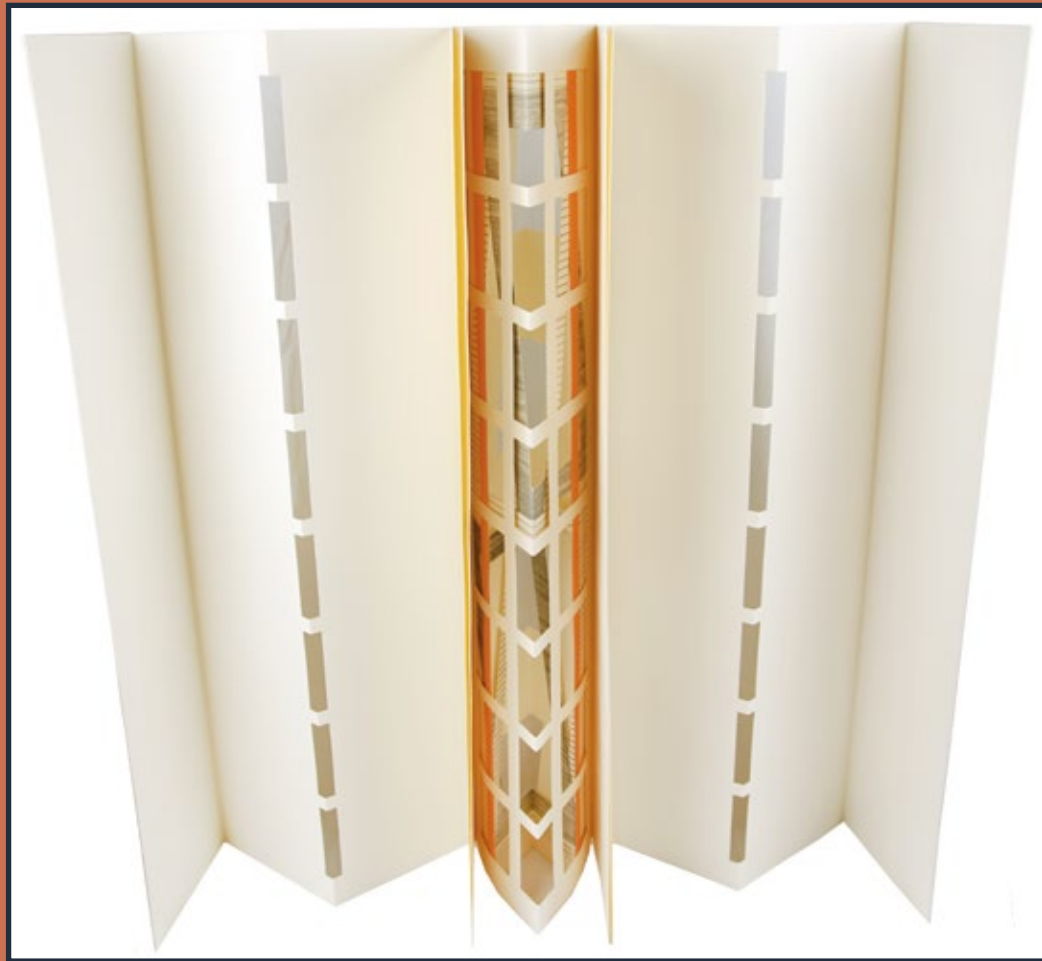
86 Chanukah Lights

(Somerville, MA): Candlewick Press, 2011. \$250

Square octavo. (7)ff. One of 220 copies, signed by the author, Michael Rosen, and the artist, Robert Sabuda. A festive series of eight pop-ups, each adding a flame to a menorah and in turn recalling scenes of Jewish culture and history, from Herod's temple to a refugee ship bound for North America. As new in pale blue cloth, pop-up card with limitation and signatures inset in front cover, with matching ribbon and slipcase, still in publisher's plastic wrapping and shipping container. At the original publication price.



ARTIST'S BOOKS



87 Jack-in-the-Box. An Alphabet

(Berkeley, CA): Poole Press, 1991. \$450

(26)pp., french fold. One of 99 copies, signed by Maryline Poole Adams, who designed, illustrated, printed, and bound this inventive miniature pop-up book. A brightly colored jack-in-the-box figure springs up when the self-binding box with lid is unclaspd. Cleverly, Jack holds open an illustrated alphabet, printed in blue. Words incorporating "Jack" are featured, including Jack Frost, Jack O'Lantern, and Jack Knife. Box is black cloth with colorful printed labels and clasp closure. Fine. (2 7/8 x 2 1/4 in; 7.3 x 5.7 cm).

88 Listening

Berkeley, CA: Flying Fish Press, 1992. \$1,850

32mo. (16)ff. One of 75 copies. Signed by Julie Chen, who here crosses the borderland between artistic forms, translating the experience of music into modes of reading and wearing. She thus suggests, as the title indicates, that these are all, in fact, manners of listening. The book is dedicated to Herbert Blomstedt, who at the time of publication directed the San Francisco Symphony, and here Chen's notions of affinity between the motions of hands and the motions of sound receive immediate clarity. Included in the box with the book is a fold-out that shows various arrangements of the flag book, as well as ribbons to be worn as a headdress. All materials printed letterpress from photopolymer plates. Very fine.



89 Leavings

Berkeley, CA: Flying Fish Press, 1997. \$2,000

24mo. (12)ff., accordion fold. One of 100 copies. Based on an assignment Chen gave to her students at Mills College, in which she asked them to create a book inspired by one word, *Leavings* explores the materiality of language. As Chen's text progresses at the left, each right panel presents a tag labeled with a synonym for leavings: fragments, discards, scraps, shards, remnants, and residue. Although the tags are otherwise, at first glance, identical, the reader can then pull the tag out of its sleeve, revealing a different specimen of "leaving" contained in an adhered semi-translucent envelope. The accordion's verso adds to this quasi-cabinet of curiosities, showing another set of five synonyms—tokens, vestiges, traces, suggestions, and scars—paired with illustrations of further specimens visible at first through a cut-out window, then on the pulled-out tag. The whole project offers a participatory experience of the duality of gathering and loss, of forgetting what was once yours and finding what once belonged to someone else. Held in cloth-covered two-flap box with paper label and ties. Fine.



90 Epaminondas

Bisbee, AZ: Pequeño Press, 1998. \$250

34pp. One of 55 copies. Signed by the printer, Pat Baldwin. A miniature children's folk tale by Marjorie Coffey about a boy who does the right thing at the wrong time, is here brightly illustrated with pop-ups that emerge from its accordion-fold format. Bound in embroidered cloth over boards. Fine. (2 3/8 x 2 1/4 in; 6 x 5.7 cm).



91 Lo

(London): EMH Arts 2001. \$1,750

Narrow folio. (10)ff., accordion fold. One of fifteen copies. Signed by the poet. Judith Thurman's poetic contemplation on love and connection is here represented by a point-counterpoint architectural design. Two outer hinges of the accordion bear rectangular cut-outs, as if to winnow the book's structure down to only its essentials; but this belies Julia Farrer's main achievement, a center pop-up of layered, hand-colored intaglio prints composing a geometric structure. At once tower and tunnel, the pop-up echoes the substructure of the poem and the formulas by which it connects language and image to human experience. It recalls, too, a vision of a city skyscraper, and the dual sense of community and separateness that coincide so frequently in urban life. Bound in stiff gray wrappers. Fine. Housed in chemise and slipcase. (See image on page 56.)

92 Divide & Conquer

(Easton, PA): Experimental Printmaking Institute, 2007. \$2,500

Folio. One of forty copies, signed by the artist, Maureen Cummins. The book presents its contents as a series of rearrangeable oblong sheets with illustrations to rectos, and to versos are harrowing descriptions of the violence inflicted upon victims of white supremacy. The book was designed after the surrealist game, the Exquisite Corpse, a modernist game that began with one artist drawing a head, the next the shoulders, and so on around the group, with the sheet folded so that any artist could only see the addition directly ahead of theirs. The result would be something fantastical, a bizarre collective dream figure. Cummins takes up the game's implicit sense of fragmentation, governance, and subjectivity to illustrate how individuals were objectified and communities fractured and destroyed by the machinations of the Ku Klux Klan. The project began in the



archive: Cummins encountered a manuscript at the American Antiquarian Society that detailed the proceedings of an 1871 Congressional inquiry into the activities of the then-named Ku Klux. Simultaneously operative to the book's emblematic and incisive manipulability is a quality of celebration, reverberant in Cummins's artwork and evocation of the imagery of haloed saints and martyrs. Sheets held in three slots, in custom box. Fine.



93 Nelson & Emma

San Francisco: Pacific Editions, 2008. \$950

Oblong small quarto. 10pp., + many leaves illustrated with impressive digital prints on paper and interleaved transparencies. One of thirty-five copies, signed by the publisher, Charles Hobson. Designed as a “double love story,” in which Aphrodite and Ares’s affair poses as a mirror for the affair of Admiral Horatio Nelson and Lady Emma Hamilton. The book stages the dual scenes as a series of five “intermezzos,” signatures gathered in a concertina spine, which drives the reader through a series of cut-outs that operate as cinematic close-ups and wide shots. The rapid flips of scale and perspective engrain into the movement of the book the tensions between love and war, the divine and the terrestrial, and the political and the personal. Bound in blue cloth with handmade paper over upper cover, in which is set a lenticular photograph that changes from a painting of sailing ships in battle to Titian’s “Venus with an Organist and a Dog.” Fine, in matching slipcase. Prospectus laid in.



94 Invented Landscape

(Berkeley, CA): Flying Fish Press, 2010. \$2,500

Octavo. (12)ff., accordion fold. One of fifty copies, signed by Chen. The book’s folding panel structure makes tangible the nomadic and imaginary sense of Chen’s text. She points out just how constructed our ordering of knowledge really is, extrapolated from privileged data and projected onto a world we would like to exist, but in actual fact likely does not. When opened in one direction the panels show monoprints of natural terrain freely moving in and out of the field of view. When opened in the other, Chen’s text lays fragmented across the panels, seemingly linear but operationally fractured. Chen’s inspiration for the work originated in reflection about the “steady decline of the grasslands of Central Asia and Mongolia and the disappearance of pastoralism in those parts of the world.” The book is then, too, a meditation on imagination in the face of climate change, and our inability and/or unwillingness to admit to ourselves the scale of the crisis. Bound in cloth-covered boards and housed in a matching box. Fine.



DECORATIVE ARTS & DESIGN



95 Le Tressage en Raphia. Together with: Corbeilles aux Batonnets

Paris: A. M., (c. 1875). \$600

Two boxed sets of materials for two types of Froebel gifts: braiding with raffia and basket-making. *Le Tressage en Raphia* comes with multi-colored strands of raffia, as well as tissue papers in green, red, blue, and white, and an illustrated sheet showing the various projects the Froebel student might work toward. An instructional sheet pasted to the inside of the box's upper lid states that practicing basic and advanced braiding provides, as Froebel theorized, ample development of both practical and mental skills in children. *Corbeilles aux Batonnets* is a smaller assemblage of narrow wooden dowels, strips of paper, and circular strips of wood, which a child could use to create a basket for themselves. This set provides no accompanying instructions. Interestingly, both sets are here marketed toward girls ("Charmante occupation pour fillettes"), even though Froebel did not explicitly parse his gifts according to gender. On the instructional sheet to *Le Tressage*, the publisher initially revises the subtitle to include "Garçonnettes," but at the sheet's conclusion are separate recommendations of other gifts offered by the same publisher; girls might be interested in painting, card-making, or dolls, while boys might like a mechanical tramway or model planes or artillery.

Both sets housed in publisher's boxes, with decorative papers to edges and printed label to upper lid. Both appear to have most original materials present; *Le Tressage* contains two near-complete projects, and its sheet of example projects has one cut out and pasted to the lid of the box; *Corbeilles* lacks some paper strips and the circles of wood appear broken. Otherwise, both sets are near fine and are remarkable examples of the more three-dimensional sort of Froebel's gifts.



96 Livre d'Or de la Broderie. Alphabets - Monogrammes - Festons

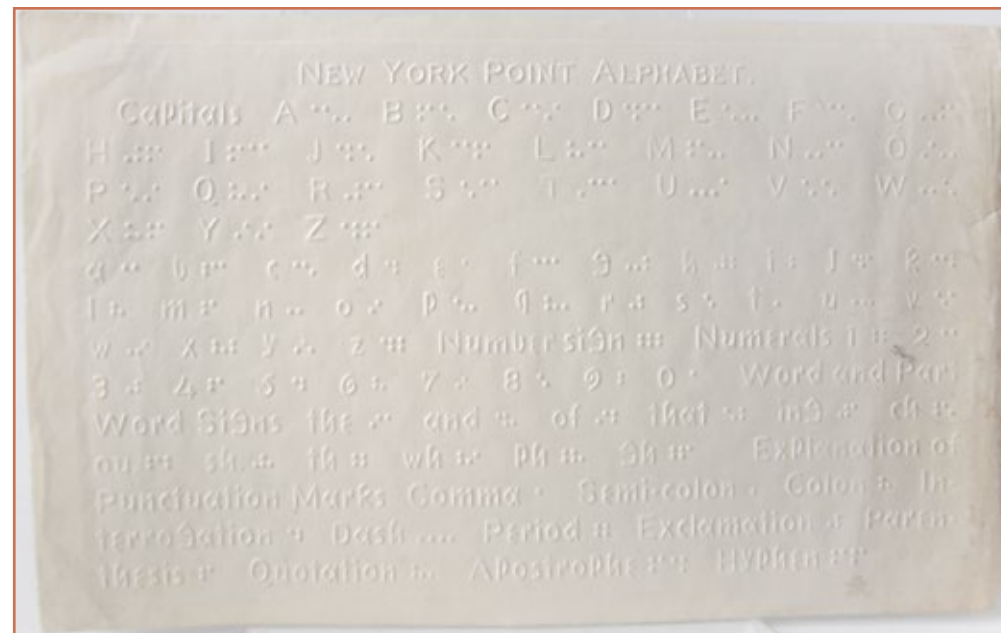
Lyon: Léon Sézanne, (c. 1890). \$375

Oblong quarto. 32pp. A rich collection of embroidery patterns, including alphabets and fashionable monograms, all on thin paper and thus available to be used and re-used as direct stencils. The Cartier-Bresson brand was a staple of late 19th-century sewing kits, and the Cartier-Bresson in question was father to the influential photographer, Henri. The designs herein hint at the sleekness of 20th-century styles, with the sharp linework of Art Deco and the integrated sensibility of Art Nouveau peering through the eclecticism of Beaux Arts. Given the fragility of the highly acidic paper used and the intended function of this work, surviving examples are rare. Unsurprisingly, there are no copies recorded in OCLC. Preserved in cloth-backed marbled boards with original upper wrapper affixed to cover. Shallow vertical creasing to pages and scarce rubbing to corners, else near fine.

97 Mats and Fringes for Little Weavers

Springfield, MA: Milton Bradley Co., (c. 1900).
\$975

A Froebel-like kit for young children, teaching them color theory, design, and craftsmanship. Included are samples at various stages of completion as well as numerous exemplars not yet used, all in attractive colors. Included is an 8pp. booklet providing basic instructions and offering example designs. The style of the packaging matches others issued by Milton Bradley during the period. Many such kits likewise exhibited a Froebel influence in order to appeal to a kindergarten audience possibly already being trained according to that principle. All materials fine, box only shows modest staining and wear with little to suggest any sort of repair. A fine kit, scarce in itself and to this degree of completion.



TACTILE TYPE SPECIMEN

98 New York Point Alphabet

(N.p., c. 1900). \$250

Single sheet, embossed with raised lettering and points following the New York Point System, a tactile method of writing legible to the blind. Developed in the 19th century by William B. Walt (who also invented the Stereograph), the Point System provided an alternative to braille. Both alphabets used fewer points for more common letters; however, where braille employed fixed cells two points wide and three high, Walt used only two points for height, making texts more compact. Capitals, unfortunately, used four points for width, and were therefore not widely used. The present broadside provides a rare window into the early days of a standardized writing system for the visually impaired, and the possibilities for equitable accommodations in literacy. Light wear to right margin, else near fine.

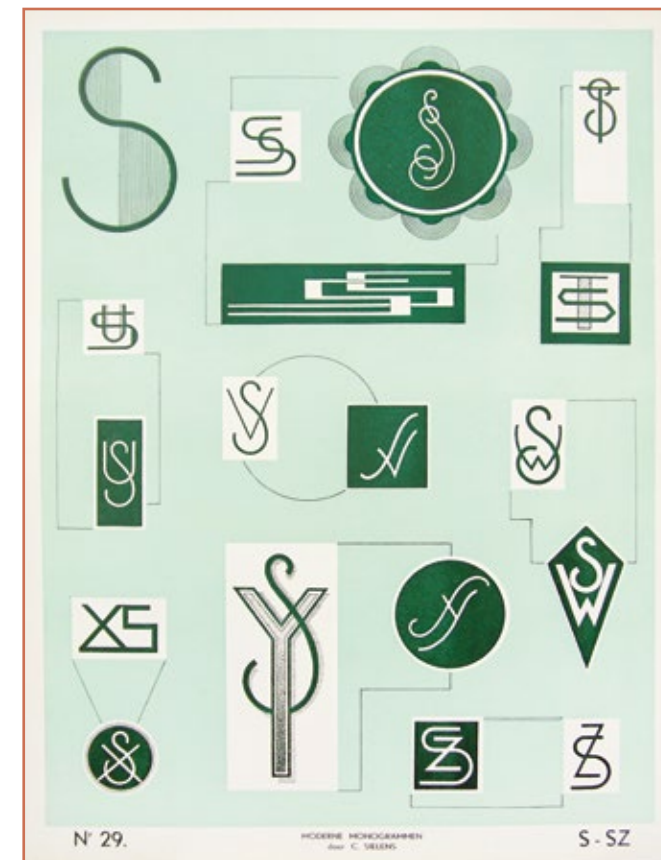
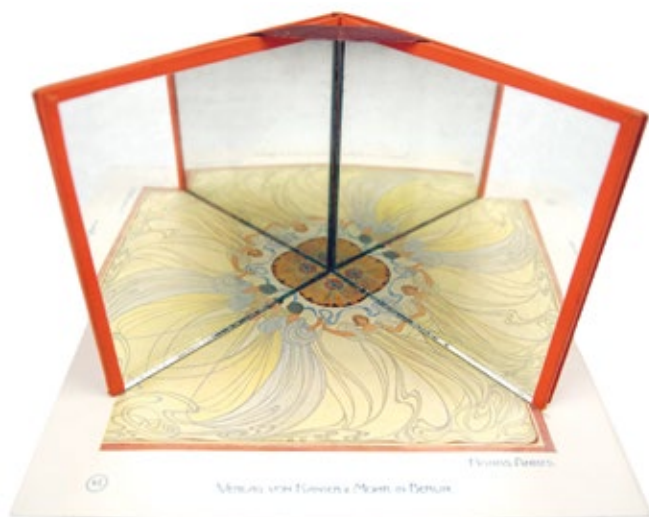


COMPLETE WITH MIRROR

99 Die Grotesklinie im Ornament und in der Dekorationsmalerei

Berlin & Cologne: Kanter & Mohr, 1901. \$1,750

Oblong 24mo. (64)ff., loose. Each sheet displays a range of modernist patterns designed by Julius Klinger and Hanns Anker, accruing a tremendous total of 422 motifs. All have been printed by color lithography, and provide a considerable survey of the aesthetics of the then-vogue Art Nouveau and Jugendstil styles. The illustrations adopt fluid compositions to convey an organic sensibility, and occasionally evince the influence of European medievalism and orientalism fundamental to those art movements. Slipped into a pocket at the back of the outer chemise are two small, square mirrors bound to create a right angle; the presumed interior decorator could take one of the sheets and set it before the mirrors to create a three-dimensional effect and a repeating pattern to suggest what the design will look like as a wallpaper or textile. Sheets housed unbound in printed wrapper, then in paper chemise with repeating flamingos, then outer chemise of paper over boards backed in cloth. Some toning to containers, split in flap of chemise, else near fine. Rare complete. (See also image on page 64.)



100 Moderne Monogrammen

Antwerp: Techniek, (c. 1941). \$650

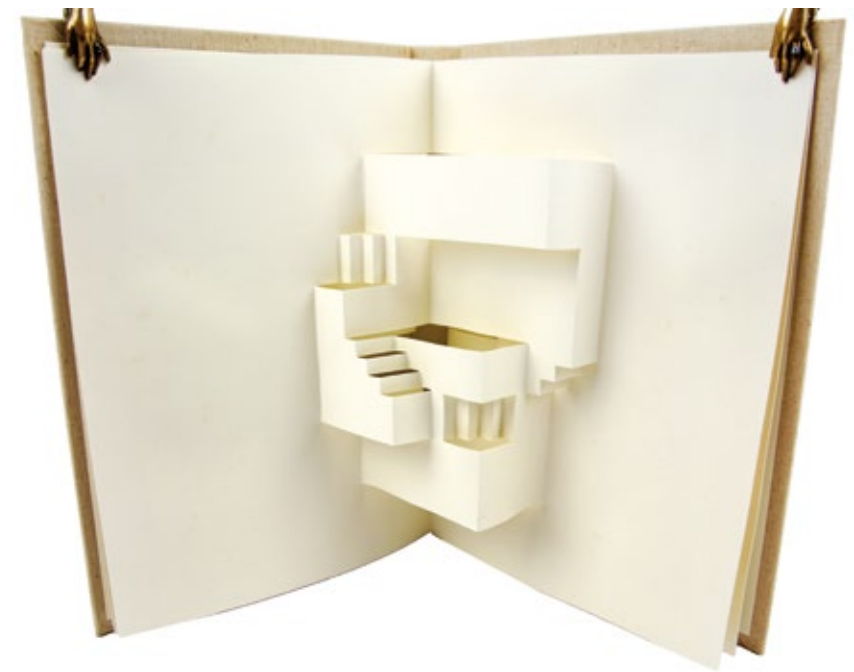
Quarto. (33)ff., printed on coated stock. Each sheet contains roughly twenty stylized monograms, which utilize a varying color palette, some monochromatic and others with contrasting backgrounds. The monograms are arranged alphabetically and indexed on the lower right margin. The work, which one imagines was likely a reference for sign letterers or embroiderers, features a striking Art Deco aesthetic. Faint toning to margins of title leaf, otherwise the contents are bright and clean, housed in publisher's portfolio of paper-backed boards with title on upper cover. Some minor wear to spine and rubbing to corners, otherwise a very good example of an unusual design piece that has no institutional holdings in the U.S.



101 Humanscale 1/2/3, 4/5/6, 7/8/9

Cambridge, MA: MIT Press, 1979. \$1,650

Third printing. Three octavo portfolios, each with a 32pp. booklet in one pocket and three plastic measuring guides in the other. A fascinating publication produced by Niels Diffrient, Alvin R. Tilley, and David Harman at Henry Dreyfuss Associates, meant as an interactive reference tool for the ergonomically aware designer. The booklets provide bibliographic citations and elaborate on the pleasantly concise measuring selectors. These the designer can operate by turning a wheel to the appropriate demographic (usually a person's height) or to a particular situation requiring professional scientific and geometrical attention. When the wheel is in its proper place, slots in the design will show the associated measurements optimal for the human body's own capabilities and for the materials a person might encounter in a normal day. The nine scales are two-sided, resulting in eighteen datasets falling under headings from "Sizes of People" to "Access for Maintenance, Stairs, Light, and Color." An impressive, scholarly, and aesthetically streamlined exhibit of industrial design, for the industrial designer. All materials fine in their plastic sleeves.



102 Stairs

Amsterdam: Joost Elffers, 1982. \$100

First edition. (9)ff. Ten pop-up spreads by Rein Jansma play in an Escher-like fashion with the architectural possibilities of stairs. Bound in blind-stamped linen over boards. A clean copy, save a single mote to first interior panel. Housed in printed slipcase.

103 Dard Hunter: Miscellaneous Thoughts and Reflections

New Britain, CT: Art Press, 1984. \$750

One of 100 copies printed, designed, constructed, and signed by Robert E. Massmann. Two miniature volumes, with rare additional material. (20); (8)ff. Volume one is in the shape of the front of Dard Hunter's Lime Rock paper mill. Volume two, which contains paper samples, is bound as a disc with half-round pages opening two ways. The text was printed separately, then cut out and mounted on the leaves. Both volumes are housed in a





sculptured construction of the paper mill, a hand-painted cardboard model complete with chimney, mansard roof, landscaping, and front gate. Other residents of the house are a bundle of Hunter's hand-cut deckle-edge papers, and a small bag of confetti made from the same. According to Massmann, the papers used in the book and the imaginative paper mill slipcase are from the unfinished, last lot produced at Lime Rock Mill. This ingenious artist's book is in very fine condition. Bookplate of miniature book collector Kathryn I. Rickard to front pastedown of volume I. (Bromer/Edison, pp. 40-42). (Volume I: 2 3/8 by 2 1/8, 60x53mm; Volume II: 2 1/8, 55mm diameter).

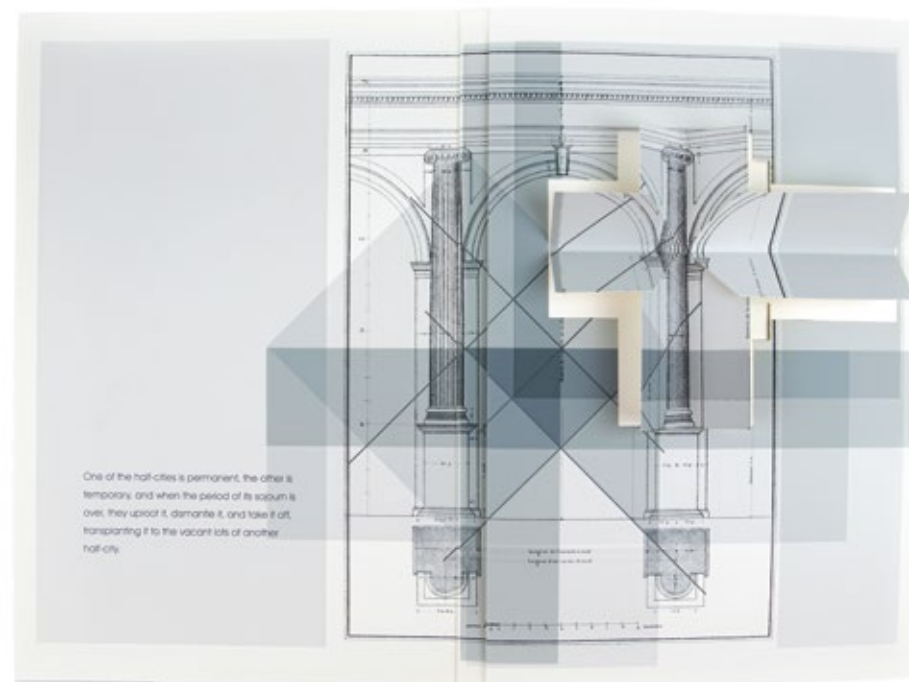
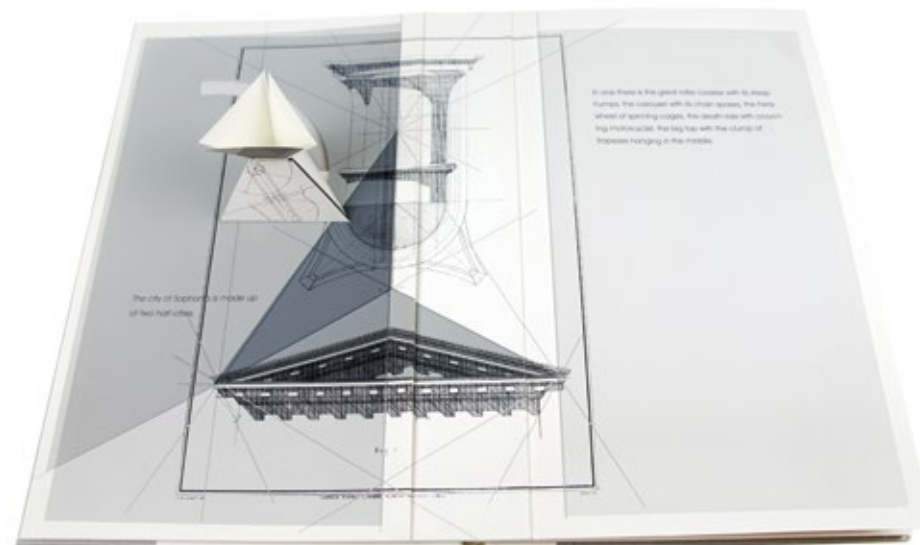
THE CITY UNFOLDS

104 Half-City

Amsterdam & NY: ZET 2002. \$5,500

Folio. (7)ff. One of four A.P. copies, signed by the artist, Sjoerd Hofstra. Five spreads bloom into dynamic architectural diagrams, which seem to be spontaneously constructed before the viewer's eyes as the page turns. These, which Hofstra has adapted from an 1880 treatise on the work of Jacques Barozio de Vignole, capture the visual experience of imagination,

conjured here by excerpts from Italo Calvino's *Invisible Cities*. As Calvino's pun title suggests, interior perception is a form of art all its own; here Hofstra intervenes to creatively reunite inspiration and expression. Bound in boards with gray cloth covers and illustration on paper over spine. Fine. Housed in drop back box.



OPTICAL ODDITIES



105 Komische Mahlerey: Eine Sammlung Charakteristischer Doppelköpfe auf XV Platten

Leipzig: Magazin für Industrie und Literatur, (c. 1816). \$1,500

Oblong octavo. (15)ff. Komische Mahlerey, or “Funny Paintings,” is a book of “reversible faces,” containing fifteen etchings which become different characters when viewed right-side up or upside-down. Both sides of the image are labeled in German, and the two faces are often revealed to contrast with or comment on each other: a woman as she looks at home versus when she is made up to go out; a hermit juxtaposed with a night owl; and stupidity together with idleness. One set of faces has the same label for both sides—“Der Sänger em Hof” or “The singer in the yard”—which is revealed to be both a man singing and a rooster. Two leaves have more than one set of reversible faces, and the images on the last two leaves are unlabeled, perhaps leaving it up to the viewer to determine how the sides relate to each other. This type of visual illusion has been explored since at least the 16th century, when Milanese artist Giuseppe Arcimboldo created paintings that, when viewed one way, appeared to be a bowl of fruit, but when turned upside down, revealed a human face. Others expanded on this idea, juxtaposing words and ideas for satirical or political effect so that, during the Reformation, an image of the Pope might be combined with the Devil or a Cardinal might be linked to madness. Bound in original wrappers with title label to front cover. Near fine, with general soiling and wear, showing some loss to paper at spine, not affecting the stability of the binding. A rare, complete example of an ephemeral collection, not listed in OCLC.



106 Ansicht eines Seehafens

(Nuremberg, Johann Martin Bestelmeier, c. 1830).
\$3,850

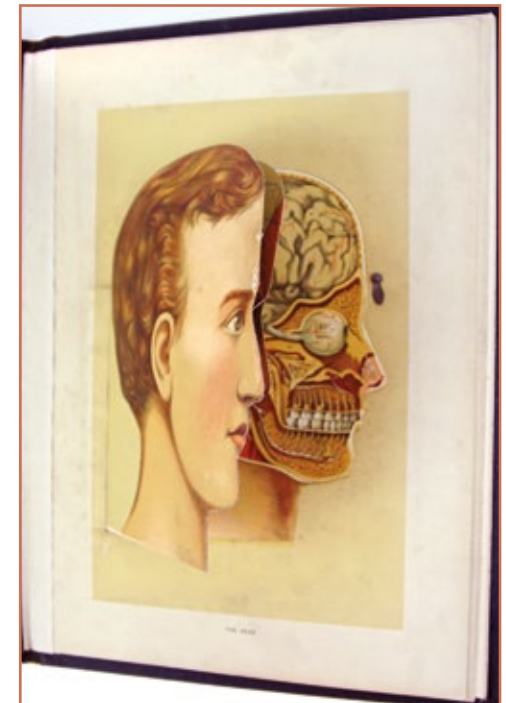
Six hand-colored etched panels, the last of which serves as the background view, depicting—as the title suggests—a three-dimensional view of a seaport. The foreground consists of the pier, which is framed by buildings and shows people circulating; further on are large sailing vessels on both sides and taking up the entire background scene, while people are ferried between them in wooden dinghies. Two small cutout panels affixed to the inside of the first bellows come together in the oval view hole to provide a closure. The printed monogram on the manuscript slipcase label indicates the creator of this peepshow is Johann Martin Bestelmeier of Nuremberg. Rare: not listed in Hyde's catalogue of the Gestetner Collection, and unknown in any institutional holding. Small paper repair to lower section of first bellows, some marginal soiling, minor rubbing to coated pink paper on upper board. Overall very good or better in a vibrant paste-paper sleeve with title label.



107 Eckels' Anatomical Aid

Philadelphia: H. S. Eckels & Co., (1903). \$750

Quarto. (8)ff. Eckels & Co., purveyors of various materials and equipment for undertakers and funeral businesses, has here compiled a handy interactive manual for embalmers, introducing and guiding them through the relevant anatomical data required for the vocation. Both sides of the first leaf and both of the two pastedowns present parts of the body through a series of overlays. The studious embalmer could see, first, the complete torso, then page through layers of skin, muscle, and then individually though various organ systems. These, along with the rest of the diagrams, have various numbers and letters which correspond to a separately issued textbook, not present here, which provided specific details and instructions. Both works are rare in commerce, and are sparsely represented in institutional collections. Bound in a very portable and durable binding of cloth over boards with a flap and metal clasp. Mild exterior rubbing, some marginal soiling to interior with images unimpeded. Near fine.



108 Erotic Hold-to-the-Light Picture Cards

(France, c. 1930). \$125

A group of five erotic optical toys, each measuring 5 1/2 by 3 1/2 in (139x89mm). On one side of each card, hand-colored cut-outs show men and women engaged in various activities, including dancing and bathing. When held up to a light source and flexed slightly inwards, the silhouetted figures move. A woman standing in front of a mirror wearing only stockings and high heels fixes her hair, and a man in a robe and slippers sprays perfume on a naked woman stepping into a bathtub. A turbaned belly dancer gyrates, and a Lady Godiva-type character rides a donkey nude. The cards are stamped "Faites tourner une lumière de ce côté / Work a light in this side" on the side to which the cut-outs are affixed. It is likely that these are later piracies of a series of similarly themed cards produced by Lambert in Paris for the tourist market. Faint staining to one edge of belly dancer card, else fine in original cardboard box, which is partially split along one edge of the top.

109 Moby Dick Meets the Pequod

(New Britain, CT): Art Press, 1968. \$100



One of 250 copies. Designed, printed, and hand-colored by Robert E. Massmann, this four-paneled miniature peepshow depicts Herman Melville's Moby Dick rising out of the water in front of the Pequod. Illustrated panels by C. Ernest Massmann, and cover design by E. Helene Sherman. Fine in printed wrappers, with paper sleeve. (Bradbury, p. 239). (2 5/8 x 2 1/8 in; 6.7 x 5.4 cm).

110 The Women's Street Theater. This is a cranky...or rather, it can be a cranky

San Francisco: People's Press, (c. 1970). \$350

Folio. (8)ff. Two sheets of newsprint, folded, make this a decidedly popular and democratic object, putting performance directly in the hands of women. Illustrated instructions guide the user in building their own personal cranky theater out of paper towel tubes, a shoebox, and two copies of the publication; within are additional pointers on constructing a full-size version out of wood. The promise of a complete performance includes, too, sound direction and personnel requirements. After some assembling, the user turns the spooled illustrated strips to project a moving panorama of women's world history, which concludes with a clarion call for feminist action and, at the very end, a demand to free Angela Davis. Some toning, else a fine copy.

111 Glasgow 1990: Cultural Capital of Europe

(New Britain, CT): Eloise & Robert E. Massmann, 1990. \$100

Three-panel unfurling structure, which the publisher calls "the Scots Triple Whammy," housing a (14)pp. booklet. The booklet catalogs Robert E. Massmann's otherwise unrecorded publications ("lilliputia") which had been produced either as ephemera or in collaboration with other publishers. The Whammy opens oot tae show a bevy of sonsie pictures, including pipes, heath, and the shopfront of the Gleniffer Press. Some illustrations by C. Ernest Massmann hand-colored. Fine. Held in titled sleeve which announces the occasion for publication: the eighth Conclave of the Miniature Book Society, held in Glasgow. (3 1/2 x 4 in; 8.9 x 10.2 cm).



112 Seeing Trilogy

(Brooklyn, N.Y.): Red Charming, 2000. \$1,750

One of twenty-five copies, signed by Emily Larned. Four volumes, with the first 16-page booklet acting as an introduction to foundational ideas of camera and vision underpinning Larned's multi-form production. Among those cited are Annie Dillard, John Berger, Oliver Sacks, and, of course, Roland Barthes and his ubiquitous *Camera Lucida*. The subsequent materials of Larned's trilogy challenge what the reader might assume about the operations of sight.



The first entry, (8)ff. in translucent wrappers, bears text printed blind on white paper, so that the reader must not only see but feel. The second, 13 accordion-folded leaves with 4 tissue inserts in textured, patterned card wrappers, presents a series of illustrations that engage the reader in the visual distortions embedded in angles of perception and in the practice of memory. Barthes's influence is here at its most obvious. In *Camera Lucida*, Barthes draws heavily from Marcel Proust's *In Search of Lost Time*, using as an example Proust's narration of seeing his grandmother through a window while she is unaware of his presence. Confronted with this new, strange vision of someone otherwise familiar throws into stark relief the lapses inherent in sight. The trilogy's final component is a 7-panel tunnel

book with cards as barriers between panels. Here the differences between reading and viewing nearly vanish, and the eye is more attuned than ever to its affinities with the camera. The materials together form an interactive approach to the theories of visual sensation in the machine age. All objects fine, housed in archival box. (See also image on page 74.)

113 The Book of Dictators

(Milan): Nicolò Dante, 2011. \$950

Small quarto. One of 300 copies. Signed by the artist on the lower back cover. (16)ff., divided into thirds to form a cut-figure book, or exquisite corpse. These leaves feature silkscreen prints of a literal rogue's gallery of 20th-century authoritarian leaders from across the globe, arranged here in alphabetical order. Included are the faces of Hitler, Stalin, Pol Pot, Castro, Tito, and many others, all of whose facial features may be combined with others—a statement, perhaps, that points to the singular trait that unites all these figures. A provocative work that, sadly, remains germane. Fine in spiral-bound black printed boards.



Notes

Curation and text: Meredith Santaus
Curation support: Phil Salmon
Design: Shannon Struble



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BOOKS FINE RARE

