



BIBLIOPATHOS



MOVING PAGES, MOVING IMAGES

POP-UP & MOVABLE BOOKS AND PRE-CINEMA OPTICAL DEVICES

Eleven objects, 1810–1953, in which the printed page learns to move and the optical toy learns to tell a story. Paper-doll books, livres à système, blow-books and pop-ups stand beside the peep-egg, the zoetrope, the polyorama and the stereoscope: the movable book and the pre-cinema device as two branches of a single culture of illusion, performance and the animated image, on the threshold of cinema.





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1810

«LITTLE FANNY», THE FOUNDING WORK OF THE PAPER-DOLL BOOK,
HERE COMPLETE IN EVERY PART AND PRESERVING, ALMOST UNIQUELY,
EVERY FIGURE, THE HEAD AND THE FOUR HATS, THE PRINTED SLIPCASE
AND, ALMOST NEVER SEEN, ITS ORIGINAL SILK TIE

[Anonymous]. *The History of Little Fanny, exemplified in a series of figures*. The Fourth Edition. London: Printed for S. and J. Fuller, at the Temple of Fancy, Rathbone Place [printed by D. N. Shury, Berwick Street, Soho], 1810.

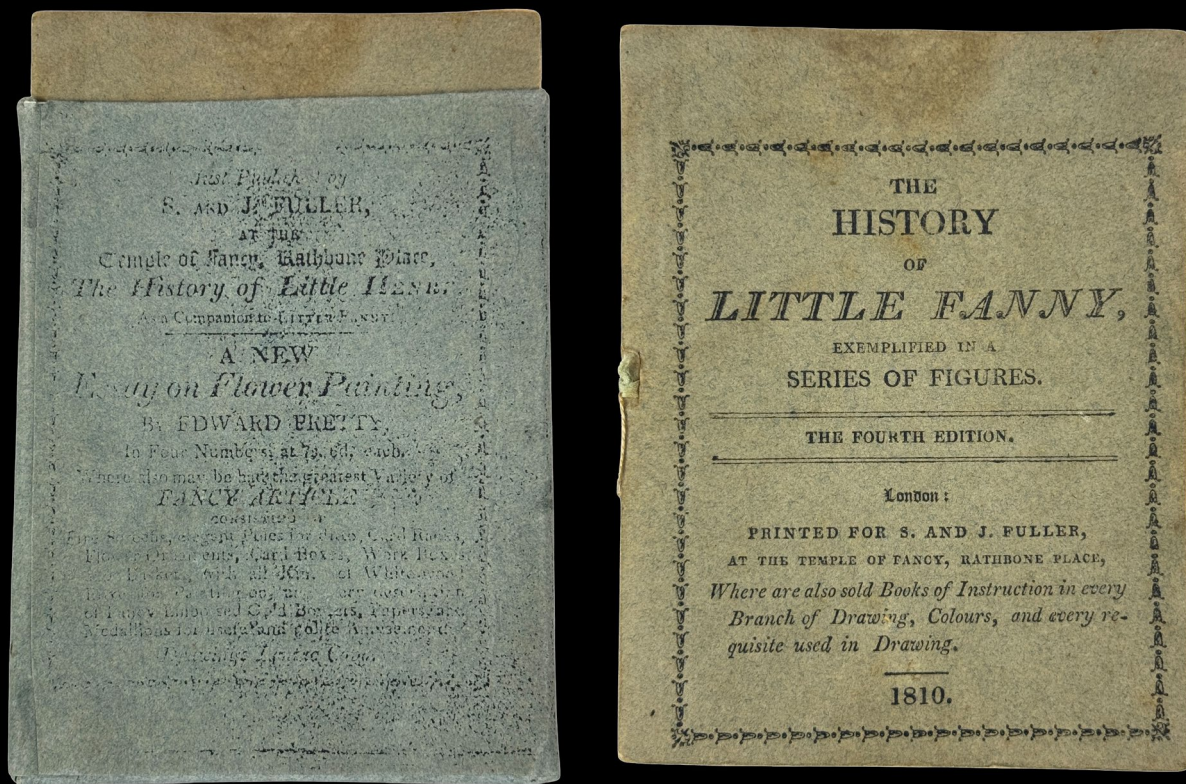
Small format (booklet 130 × 105 mm), complete as issued. The booklet collates a⁸, paginated [1] 2–15 [16], with its original front and rear free endpapers, stab-sewn in the original grey-green printed wrappers within a decorative typographic border; the imprint of D. N. Shury appears on the title verso and in the colophon (p. 15, “FINIS”). The movable apparatus, in hand-coloured aquatint, comprises a single head and bust with a wedge-shaped tab, seven full-length costume figures on illustrated plinths, each pocketed on the verso to receive the head, and four separate hats. The wrappers and slipcase carry the Fuller advertisements, and the original silk ribbon tie survives in the spine slot.

€ 2.200

This is the fourth edition, dated 1810, of the work universally regarded as the first commercially produced paper doll and the founding production of the movable “paper-doll book.” Conceived as an integrated kit rather than an ordinary book, it is meant to be performed as much as read: an interchangeable hand-coloured head is dressed in seven successive aquatint costumes as the verse unfolds.

Across the seven episodes the heroine falls from pampered vanity into beggary and rises again through honest labour, until she is restored, “modestly dressed... with a book in her hand.” The moral is conventional; the originality lies in the medium, the fusion of text, hand-coloured image and tactile play within a single portable object, sold ready-assembled in its printed slipcase.

The set issues from S. and J. Fuller’s Temple of Fancy in Rathbone Place, a fashionable emporium of artists’ materials and genteel amusements. At 5s. 6d. coloured, *Little Fanny* was an expensive plaything for a prosperous, improving middle class, of the same polite market as the optical novelties and toy theatres of the Regency.



Little Fanny inaugurated an entirely new category of children's publication. Its only real antecedent lies in the movable harlequinades of Robert Sayer (c. 1765–70), yet the device of an interchangeable head slotted into pocketed costumes was Fuller's own invention, and a companion for boys, *Little Henry*, followed within the same year.

The form was an immediate success, swiftly imitated and translated across Europe and in the United States, so that the modern paper doll descends directly from this prototype of 1810. The booklet was printed by Daniel Nathan Shury of Berwick Street, Soho, a name familiar to the historian of medicine as one of the printers of Edward Jenner's writings on vaccination.

The Fuller doll-book series ran to some ten titles but scarcely outlasted 1812, an index of its limited and costly market. Complete examples, retaining every figure, the head, the hats, the printed slipcase and the original silk tie, are accordingly of the greatest rarity, and the present set is of exceptional completeness.

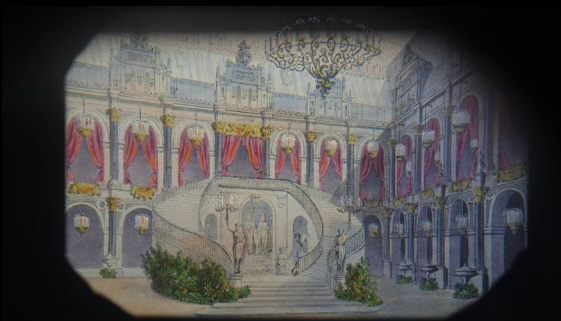
CONDITION: The present copy is complete in all its elements: the letterpress booklet, the single interchangeable head, the seven costume figures, the four hats, and the original printed slipcase. Its most significant feature of condition is the survival of the original silk ribbon tie, now faded to a greenish-grey, still threaded and knotted through the spine slot of the wrapper; almost never present, it is of real consequence to the standing of the example.

The letterpress shows only light age-toning and scattered marks of handling, while the hand-coloured figures remain fresh, with bright original colour. The original front and rear free endpapers are preserved, the rear endpaper bearing faint pencil notations in an early hand, apparently the stock and price codes of the book trade rather than marks of personal ownership. The printed wrappers and the slipcase display the rubbing, light soiling and edge-wear to be expected of so fragile a survival, but the set is sound and well-preserved and, being complete with its slipcase and original tie, of a quality rarely encountered.

REFERENCES: Gumuchian, *Les Livres de l'Enfance du XVe au XIXe siècle*, Paris: [1930], no. 2010 (recording a defective copy); *The Osborne Collection of Early Children's Books 1566–1910: A Catalogue*, Toronto: 1975 (the printed Fuller edition not represented, a manuscript version only).

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INTERACTIVE VIEWER SIMULATING THE TRANSITION BETWEEN STANDARD AND
BACK-LIT ILLUMINATION, AS ORIGINALLY EXPERIENCED THROUGH THE POLYORAMA



Day view



Night view

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1850

A THEATRE OF LIGHT IN A BOX
MEDIUM -SIZE «POLYORAMA PANOPTIQUE» BY LEMAIRE,
VERY RARE WITH 16 ORIGINAL SLIDES

LEFORT, PIERRE-HENRI AMAND. *Polyorama Panoptique*. Paris: Lemaire, opticien, ca. 1850.

Wooden box optical viewer, (220 × 150 × 140 mm when closed, extending to approximately 300 mm with bellows), covered in green and black patterned paper with gilt-stamped label. Front panel in polished mahogany with round ocular lens and focusing bellows of blackened paper. Hinged upper lid and rear trapdoor for light modulation. Lid label reading “Brevet d’Invention S.G^{te} du Gouv^t” (Sans Garantie du Gouvernement). With sixteen original hand-coloured lithographic paper slides mounted in thin wooden frames, each approximately 170 × 220 mm, with selective perforations and reverse painting to produce a dual day-and-night effect under alternated reflected and transmitted light.

€ 3.400

The *Polyorama Panoptique* represents one of the most refined expressions of nineteenth-century domestic optical entertainment, translating the monumental visual transformations of Daguerre’s Diorama into an intimate, portable format intended for private viewing. Patented in Paris in 1849 by Pierre-Henri Amand Lefort and commercially produced by the optician Lemaire, the device embodies the period’s fascination with images in metamorphosis, where scientific principles of light and optics were harnessed to create poetic and theatrical effects within the bourgeois interior. Through a simple yet ingenious system of shutters, bellows and rear illumination, each view reveals two distinct visual states. In reflected light the image appears as a conventional daytime scene, while backlighting activates a nocturnal transformation in which windows, lanterns, fires or celestial elements glow with striking realism. The sixteen surviving slides preserved with this example demonstrate both technical sophistication and aesthetic ambition, combining meticulous hand-colouring, reverse painting and perforation to achieve convincing effects of depth, atmosphere and temporal change. The iconography of the views reflects the visual culture and sensibilities of mid-nineteenth-century Europe.

CONDITIONS: Light wear to the paper covering, minor defects and small restorations to some slides, still enjoyable. Overall, well preserved, colours vivid, bellows intact.

REFERENCE: R. Balzer, *Optical Amusements: Magic Lanterns and Other Transforming Images. A Catalog of Popular Entertainments*, New York, Harry N. Abrams, 1987; B. Verreycken, *Der Guckkasten*, Marburg: Jonas Verlag, 2015; Mannoni, Laurent, *The Great Art of Light and Shadow: Archaeology of the Cinema*, Exeter: University of Exeter Press, 2000.



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1870

AN ENGLISH «PEEP EGG» WITH NEW BRIGHTON VIEWS
A ROTATING ALABASTER OPTICAL SOUVENIR DEPICTING
THE MERSEY RESORT AND ITS CELEBRATED PIER

New Brighton Pier – New Brighton Battery – Rock Garden. Optical souvenir in the form of a rotating alabaster peep egg. North-West England: ca. 1870.

Optical viewing device in the form of a turned translucent alabaster egg (130 × 100 mm), composed of two lathe-turned halves joined at the equator and raised on an integral circular pedestal. The top is fitted with a recessed magnifying lens. A lateral metal spindle with two external alabaster knobs allows the internal mechanism to rotate. The exterior is decorated with simple hand-painted floral ornament in polychrome pigments. Inside are three rotating scenes: two circular printed topographical views mounted on card and a miniature grotto composition made of small stones, coloured mineral fragments, granules, and dried vegetal material. The thin alabaster body admits ambient light, softly illuminating the internal scenes when viewed through the lens.

€ 900

Peep eggs constitute a rare and distinctive form of nineteenth-century optical novelty. Designed as miniature viewing devices, they allowed the observer to peer through a magnifying lens into a concealed interior containing small scenic tableaux that could be revealed sequentially by rotating an internal spindle. The present example preserves three rotating scenes: two printed topographical views of New Brighton on the River Mersey and a miniature mineral grotto composition reflecting the Victorian fascination with natural curiosities. The printed views depict two recognizable landmarks of the resort. One represents *New Brighton Battery* [sic], identifiable with Fort Perch Rock guarding the entrance to the Mersey. The second shows *New Brighton Pier* [sic], designed by the engineer Eugenius Birch and opened in 1867, soon becoming a central attraction of the developing seaside resort. Within the broader tradition of optical entertainments, peep eggs represent a domestic counterpart to perspective boxes and peepshow theatres. Their translucent alabaster shells admit diffused light that softly illuminates the interior scenes. At the same time the imagery reveals their function as travel souvenirs associated with the rapid expansion of Victorian seaside tourism. The depiction of New Brighton Pier provides a secure terminus post quem after 1867 and suggests a production date around 1870.

CONDITIONS: Overall, well preserved for a fragile Victorian optical novelty.

REFERENCES: J. L. MELLBY, *Peep Egg*, Princeton University Library Graphic Arts Collection blog, 2008; *Peepshow – Alabaster Egg with Views of Clifton*, Museums Victoria Collection catalogue, Melbourne: 1870; *Peep Egg Optical Toy*, Science Museum Group Collection catalogue, London.



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1880

A DOMESTIC OPTICAL DEVICE
ILLUSTRATING THE MECHANICS OF MOTION PERCEPTION

Zoetrope with Twelve Animated Paper Strips. [Germany]: ca. 1880.

Small tabletop zoetrope consisting of a cylindrical drum mounted on a turned wooden spindle and circular base (height 170 mm, diameter 130 mm). The drum, constructed of stiff card covered externally with black paper, is pierced with twelve evenly spaced vertical viewing slits along the upper circumference; the interior is lined with light-coloured paper forming the surface against which the animation strips are placed. The rotating mechanism comprises a turned wooden spindle passing through the centre of the base and attached to a circular wooden top plate supporting the drum, allowing manual rotation during viewing. Accompanied by six printed paper strips, each printed in black silhouette on both sides, providing twelve animated sequences. The narrow bands, designed to fit the inner circumference of the drum, depict simple black silhouette figures on off-white paper, characteristic of animation strips produced for domestic optical toys in the late nineteenth century.

€ 800

This late nineteenth-century zoetrope exemplifies the domestic optical devices that transformed sequential drawings into the illusion of continuous movement through the principle of persistence of vision. When the drum is rotated and the observer looks through the narrow slits, the successive images merge into animated action, demonstrating in mechanical form the perceptual foundations that would later underpin cinematography. The twelve animated scenes, printed as silhouette figures on interchangeable strips, depict acrobats, dancers, comic characters and everyday gestures designed as cyclic visual narratives. Such imagery corresponds closely to the repertory widely distributed with German zoetropes produced in Nürnberg during the final decades of the nineteenth century, particularly by manufacturers such as Ernst Plank and Gebrüder Bing. Objects of this type occupied an important place in the culture of scientific toys and optical entertainments, bridging early nineteenth-century experiments in visual perception with the technological and cultural developments that ultimately led to motion pictures.

CONDITIONS: The animation strips show fold marks, minor creases, and light discoloration; the zoetrope remains in good working condition.

REFERENCES: L. MANNONI, *The Great Art of Light and Shadow: Archaeology of the Cinema*, 2000; A. ALTICK, *The Shows of London*, 1978; J. CRARY, *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*, 1990; D. ROBINSON, *From Peep Show to Palace: The Birth of American Film*, 1996; D. ROSSELL, *Living Pictures: The Origins of the Movies*, 1998.



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1890

A RARE PARISIAN «LIVRE À SYSTÈME»
WITH FOUR LEVER-OPERATED CHROMOLITHOGRAPHS

PIERRE DELCOURT. *Les Amis de Polichinelle*. Paris, A. Capendu, ca. 1890.

Small quarto (216 × 162 mm), in the publisher's printed wrappers within a double-rule typographic border with diamond-and-fleur-de-lis corners; upper wrapper as title-page, lower wrapper blank. Title-wrapper, four text-and-plate openings, lower wrapper. Four full-page chromolithographed character-plates, each a movable animated by a paper-and-cloth tab operating an articulated element through an internal pivot and linkage, each faced by a letterpress text-leaf in a matching frame headed by the character's name in small capitals: *Monsieur Polichinelle* (I), *Madame Polichinelle* (II), *Cassandre* (III), *Jocrisse* (IV). Roman numerals at lower left; text in justified Romain type.

€ 1.000

A scarce and engaging French *livre à système* of the 1880s–1890s, assembling the four canonical figures of the popular Polichinelle theatre, each as a vividly chromolithographed full-page plate brought to life by a lever and faced by a brief characterological text. Conceived as a sequence of theatrical tableaux rather than a narrative, the book unites three distinct technologies, chromolithography, letterpress and paper engineering, into a single performing artefact, so that the child-reader, operating the tab, becomes the *guignoliste*. It documents the fin-de-siècle passage of Italo-French puppet theatre, descended from the Neapolitan Pulcinella and cousin to the English Punch, from the ephemeral street booth into the durable medium of the bourgeois children's album. Issued by A. Capendu, successor to Guérin-Muller and among the foremost Parisian houses of the genre, it stands as a companion piece to Delcourt's *Le Grand Guignol* and exemplifies the union of chromolithographic colour, theatrical iconography and mechanical invention that defines the great age of the French movable book. Of the highest rarity: a single institutional copy is recorded worldwide.

CONDITION: Original printed wrappers, toned and lightly soiled, with marginal creasing and a few small chips; light damp-staining at corners. Internally toned and lightly spotted. The Cassandre plate with the upper outer corner renewed in old paper, the restoration confined to the blank margin and not affecting the image. All four chromolithographed movable plates present, in bright colour, each with its original pull-tab; all four mechanisms in full working order, the lever operating smoothly and the figure returning cleanly to rest, a rare survival for this fragile class of children's movable.

REFERENCES: *Les Amis de Polichinelle*, University of Virginia Library, *Identifying Books* online exhibit; *Le livre animé depuis ses origines*, Académie de Normandie; *Petite histoire du livre à système*, livresanimes.com; A. CAPENDU, publisher's notices in *Vintage Pop-Up Books*.

CENSUS: OCLC/WorldCat: single recorded copy, University of Virginia Library.



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1900

FRENCH TABLE STEREOSCOPE WITH TWENTY-ONE GLASS STEREOGRAPHS

Wooden Stereoscope. France: ca. 1900.

Wooden visor with unfolding lens board (130 x 70 x 70 mm), a dial on the side for adjusting the image focus, and a side slot for inserting glass-mounted images, accompanied by 21 stereoscopic images on glass plates. The three-dimensional images depict convivial and familial moments during mountain excursions, in wooded and glacial settings, probably in the French Alps, dating to the early 1900s.

€ 900



The stereoscope, also known as a stereoscopic viewer or stereo visor, is an optical device, in the form of a mask or binocular equipped with lenses, for viewing stereoscopic images. Developed for the first time in 1832 by Sir Charles Wheatstone using pairs of similar designs and nascent photography, the mirror stereoscope then evolved into the simpler, lighter, and more practical lens stereoscope by Sir David Brewster, subsequently perfected over time by other scientists, opticians, and inventors. Throughout the 19th century, the stereoscope was used for viewing stereograms on paper or glass.

CONDITIONS: Perfectly preserved.

REFERENCES: R. ZONE, *Stereoscopic Cinema & the Origins of 3-D Film, 1838–1952*, University Press of Kentucky, 2007; B. MAY and E. VIDAL, *A Village Lost and Found*, 2009.



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demonstration of the "magic!"](#)

1890-1910

THE «BLOW BOOK»: A RARE REMARKABLE TOOL FOR MAGICIANS AND CONJURERS

[ANONYMOUS]. *Magic-Book — Zauberbuch – Livre de la magie*. S.l. [but Germany or Austro-German area]: s.n., s.d. [ca. 1890–1910].

Small 8vo (110 × 75 mm), original chromolithographed printed wrappers, stitched, ff [24], mechanically cut at the fore edge with five thumb-notches forming five distinct flipping divisions. Printed throughout in colour lithography, without hand-colouring.

€ 900

This refined miniature example represents the late industrial phase of the *gauckel-tasche* or “blow book,” one of the earliest interactive printed devices in European conjuring culture. The trilingual title signals international circulation, while the chromolithographed wrapper, depicting an oriental magician surrounded by theatrical attributes, situates the object within the visual rhetoric of fin-de-siècle illusionism. The fore edge is engineered into five alternating thumb-notched divisions which, when manipulated, generate ten possible outcomes: eight illustrated sequences and two blank ones. The blank divisions are structurally essential, allowing the performer to display the volume as empty before inviting spectators to “blow” upon it, after which different pictorial cycles mysteriously appear. The illusion depends not on hidden apparatus but on precision cutting and controlled manual dexterity, embodying a tradition documented since Cardano in the mid-sixteenth century and systematised across France, England and Germany in the late Renaissance. By the nineteenth century, such books formed part of itinerant conjurers’ repertoires, bridging printed matter and theatrical instrument. This example, compact yet mechanically complete, represents the mature industrial culmination of a device rooted in early modern natural philosophy and the culture of staged deception.

CONDITION: Original printed wrappers slightly worn, with a small loss at the lower margin of the front wrapper and minor weakness along the fold. A persistent stain is visible along the lower margins of the leaves. In several instances, minor losses occur at the extreme lower edge, apparently resulting from ink acidity that has caused small areas of paper fragmentation. Overall, in good general condition, retaining complete operational performance.

REFERENCES: R. JAY, *The Magic Book: An Inquiry into the Venerable History & Operation of the Oldest Trick Conjuring Volumes, Designated “Blow Books”*, Whitney Museum of American Art, 1994; B. M. STAFFORD and F. TERPAK, *Devices of Wonder: From the World in a Box to Images on a Screen*, Getty Publications, 2001; T. DUSSERT and M. WALBECQ, *Les 1001 vies des livres*, 2014; T. DUSSERT and M. WALBECQ, *Livres à transformations*. Paris: Librairie Blaziot, 2012; M. TOMATIS, *La Magia dei Libri*, Editrice Bibliografica, 2015.



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1932

FIRST EDITION IN ITS ORIGINAL DUST COVER

AN ATTRACTIVE EXAMPLE OF AMERICAN POP-UP BOOK PRODUCTION

[POP-UP BOOK]. COLLODI & LENTZ, HAROLD, (Illustrator). *The "Pop-Up" Pinocchio, Being the Life and Adventures of a Wooden Puppet Who Finally Became a Real Boy*. New York: Blue Ribbon, 1932.

Small 4to (240 x 180 mm), pp. [48] with numerous in-text black-and-white illustrations. In the original dust jacket. FOUR DOUBLE-PAGE COLOUR POP-UP PLATES.

\$ 800

COMBINING CLASSIC CHILDREN'S LITERATURE WITH INVENTIVE PAPER ENGINEERING this volume presents a retelling of *Pinocchio*, the classic story of a wooden puppet's journey toward becoming a real boy. Adapted from Carlo Collodi's original late 19th-century narrative, this edition underscores the moral and didactic elements that made the tale a cornerstone of children's literature, particularly focusing on themes of honesty, responsibility, and redemption. Harold Lentz's innovative use of pop-up illustrations vividly animates key scenes—such as Pinocchio's encounters with tricksters, his transformation under the Fairy's guidance, and the climactic moments that lead to his ultimate metamorphosis. The four double-page color pop-ups, a hallmark of Lentz's technique, offer an immersive visual dimension for young readers and collectors alike. Additional black-and-white illustrations scattered throughout the text complement the pop-up scenes, reflecting early 20th-century American graphic style. Printed in 1932 by Blue Ribbon Books in New York, this work emerged during a period of economic hardship in the United States, coinciding with the Great Depression (1929–1939). Despite strained financial conditions, children's literature and novelty publications (particularly those with mechanical or pop-up elements) retained commercial appeal. Publishers such as Blue Ribbon recognized the continued demand for engaging children's books, leading to the production of elaborate, high-quality editions that capitalized on entertainment value as well as instructional merit. Lentz's pop-up format—sometimes referred to as “animated” or “living” books—was part of a broader movement in publishing to produce innovative, interactive volumes that would capture the imaginations of younger audiences despite an era of limited resources.

CONDITIONS: Very good conditions.

REFERENCES: S. VAN DYK, *To Tell the Truth*, Copper-Hewitt, 2013. S. AURINKO, *Magnificent Movables: Pop-up Books at The Newberry Library*, Newcity Communications, 2023.

THE MET: <https://www.metmuseum.org/art/collection/search/768123>



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1933

FIRST EDITION OF AN EARLY AND IMPORTANT PIECE OF « DISNEYANA »

[POP-UP BOOK]. WALT DISNEY. *The “Pop-up” Minnie Mouse, story and illustrations by the Staff of the Walt Disney Studios*. New York: Blue Ribbon Books, 1933.

Small 4to (240 x 180 mm), pp. [48] with numerous in-text black-and-white illustrations; in the original dust jacket. THREE DOUBLE-PAGE COLOUR POP-UP ILLUSTRATIONS.

\$ 500

COMBINING A CULTURALLY SIGNIFICANT CHARACTER, INNOVATIVE PAPER ENGINEERING, AND ORIGINAL PERIOD CHARM this volume, produced under Walt Disney’s aegis, showcases Minnie Mouse—one of the earliest and most enduring characters of the Disney canon—presented here in a lively pop-up format. Three double-page pop-up spreads depict Minnie’s comedic adventures, highlighting Disney Studios’ distinctive cartoon style of the early 1930s. The in-text black-and-white illustrations reinforce the whimsical narrative and visual motifs characteristic of the fledgling Disney empire at that time. Minor juvenile coloring in the preliminary illustrations reveals the book’s original appeal to young readers, while present-day collectors prize it for its significance within the history of Disney publications and the development of moveable books.

Printed in 1933, this work reflects the burgeoning popularity of Walt Disney’s animated creations during the interwar period. Although the United States was in the midst of the Great Depression, Disney’s animated features—especially following the success of Mickey Mouse starting in 1928—continued to captivate audiences globally. The publisher, Blue Ribbon Books, capitalized on the public’s fascination with these characters, adding interactive elements (pop-ups) that enhanced the book’s appeal. The vibrant designs also mirror broader trends in early 20th-century children’s publishing, wherein novelty formats and mechanical elements were introduced to both entertain and distinguish titles in a competitive market. Minnie Mouse, often overshadowed by her counterpart Mickey, nonetheless emerged as a cultural icon in her own right, emblematic of Disney’s rapidly expanding storytelling and merchandising empire.

CONDITIONS: Second pop-up small, closed, tear to back of Minnie’s dress, in final pop-up two of Minnie’s fingers with crease, some juvenile hand-colouring to first few black and white illustrations; overall, a very good copy.

REFERENCES: S. VAN DYK, *To Tell the Truth*, Copper-Hewitt, February 2013. S. AURINKO, *Magnificent Movables: Pop-up Books at The Newberry Library*, Newcity Communications, 2023.



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1934

FIRST FRENCH EDITION

THE FIRST BLUE RIBBON POP-UP BOOK PRINTED IN EUROPE

[POP-UP BOOK]. WALT DISNEY. *Mickey Hop-Là!*, Paris: Hachette, Printed by Brodard et Taupin, 1934.

4to (230 x 185 mm), pp. 64, 44 black and white drawings, including six full-page illustrations; in the original dust jacket.

\$ 500

ENRICHED BY FOUR MAGNIFICENT DOUBLE-PAGE COLOUR POP-UP PLATES this volume represents one of the earliest European Disney pop-up books, from the series *Les Albums Hop-là!*, published by Hachette. This 1934 volume merges content from two separate American pop-up titles from the printing house *Blue Ribbon*, —one featuring Mickey Mouse and the other Minnie Mouse—into a single, expanded 64-page French edition.

The story revolves around Mickey Mouse in various whimsical scenarios, with Minnie Mouse also prominently featured. The pop-up plates depict lively scenes with Disney's signature characters in action. Of particular note is the plate labeled "Tom" in place of Pluto's name; an alteration unique to the French edition. The artwork is adapted from Walt Disney Studio's original drawings. Three of the pop-up spreads derive from the American Minnie Mouse pop-up edition, contributing to the overall visual richness.

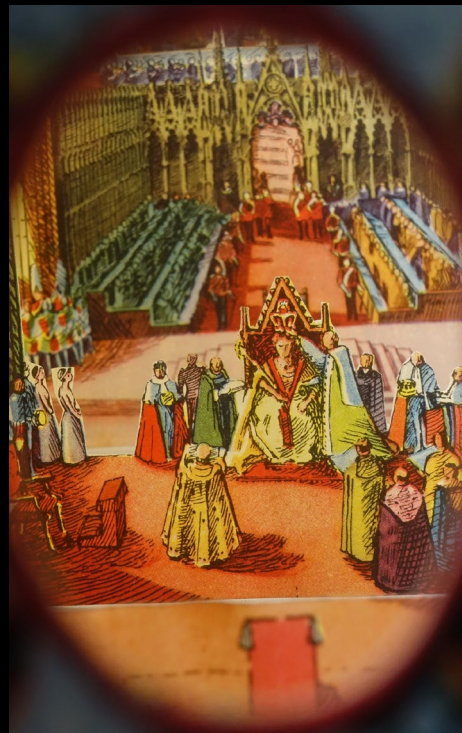
Mickey Hop-là! is the inaugural volume in Hachette's first series of six Disney pop-ups, *Les Albums Hop-là!*, published from 1934 to 1938. These six pre-war albums showcased Walt Disney's most famous characters—Mickey, Minnie, Donald, Goofy, and others—in a format popular with European collectors. The French adaptations are often praised for their enhanced visual appeal and cohesive narrative flow.

CONDITIONS: Few defects at the spine, light marks of use; internally a very good copy.

REFERENCES: A. MONTANARO, *Pop-Up and Movable Books: A Bibliography*, Metuchen: The Scarecrow Press, 1993.



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1953

TWO VIEWS FROM A SINGLE TUNNEL:
THE UNCOMMON DOUBLE-APERTURE PAPER PEEPSHOW
OF THE 1953 CORONATION OF ELIZABETH II,

SMITH, EDWIN (devised and drawn); COOK, OLIVE (commentary). *The Picture Post Coronation Peep-Show Book. Devised and Drawn by Edwin Smith with a Commentary on the Ceremony & Regalia by Olive Cook*. London: Hulton Press, 1953. Printed by Balding & Mansell, London and Wisbech. Original published price 5 shillings.

Small quarto pictorial booklet (185 × 205 mm), pp. 32, wire-stitched in colour-printed stiff covers, the text within engraved borders and interleaved with half-tone plates of coronation paintings and of the regalia. Bound in and sharing the front cover, the peep-show is a colour-lithographed concertina of five cut panels that, erected, extends to 70 cm; its distinguishing feature is the double aperture, pierced and viewed from either end to yield two opposed scenes, the procession in the nave from the front and the ceremony in the sanctuary from the rear.

€ 350

First and only edition of an unusual commemorative tunnel book issued by Hulton Press for the coronation of Elizabeth II on 2 June 1953, devised and drawn by the photographer Edwin Smith. It belongs to the long tradition of the paper peepshow, here reimagined as a mass-market souvenir, and is distinguished by a double tunnel construction offering two opposed views of Westminster Abbey, an uncommon refinement of paper engineering. Its singular interest lies in the authorship of the commentary. Olive Cook would shortly become, with *Movement in Two Dimensions* (1963), one of the first serious historians of pre-cinematic optical entertainment, with a chapter expressly devoted to peepshows and panoramas. The booklet thus survives as a practical, popular embodiment of the very visual culture she would go on to theorise, a direct link between author and tradition of evident appeal to collectors of optical toys, movable books and royal memorabilia. Produced in the full age of photography and at the dawn of mass television, for a coronation that was itself the first British state occasion watched by a mass audience, the object is a poignant survival of the pre-cinema. The genre descends from the Augsburg perspective views of Engelbrecht and the British “telescopic views” of the 1820s, a tradition crowned by the Gestetner collection at the Victoria and Albert Museum.

CONDITIONS: Complete, the peep-show present, intact and fully extensible. Colour-printed covers with handling wear, rubbing and a few small marginal losses; internal text block clean and fresh, the lithographed panels retaining good freshness. No tears or losses affect the perspectival construction.

REFERENCES: O. COOK, *Movement in Two Dimensions*, 1963; R. HYDE, *Paper Peepshows: The Jacqueline & Jonathan Gestetner Collection*, 2015; R. BALZER, *Optical Amusements*, 1987; *The Coronation Cut-Out Model Book*, Odhams Press, 1953 (V&A O1322110); *1953 Coronation Peep-Show Book by Edwin Smith*, Davenport Collection N2438.



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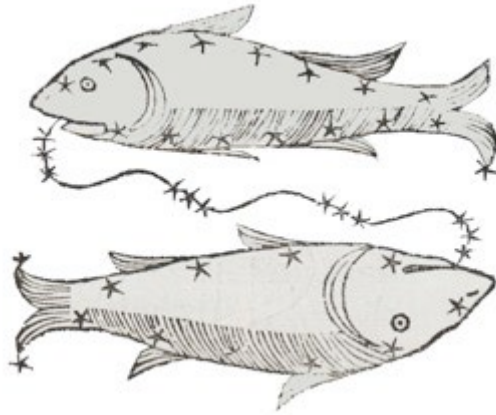
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