WHEN I WAS FIVE, our garden in London was full of forms, a great jumble of them rising high above my head (though these were all uprooted at the start of the Second World War to make room for Jerusalem artichokes, which we were encouraged to grow for the war effort). My mother and a favorite aunt adored gardening, and were botanically inclined, and some of my earliest memories are of seeing my mother beside my garden, often wearing a headscarf, with a teacup in her hand, and a straw hat on her head, making her own tea in the garden. The garden was full of flowers, and my mother would pick them and write notes about them in her notebook.

In 1936, I married the most beautiful woman in London, and we moved to Oxford, where we lived for five years. There, I became interested in the history of the garden, and I spent many hours in the garden, observing the plants and the flowers. My wife would often join me, and together we would discuss the plants and their history. We would also write notes about them in our notebooks.

One of my favorite memories was of my garden in London, where I would spend hours observing the different forms of plants and flowers. I would often pick them and put them in a teacup, and my wife would often join me in the garden, and together we would discuss the plants and their history. We would also write notes about them in our notebooks.

During the war years, my aunt was headmistress of a school in Cheshire, a "fresh-air school," and it was called, in the depths of Delamere Forest. It was she who first showed me the great trees, and the flowers, and the birds, and the squirrels. She showed me the beauty of nature, and the importance of preserving it for future generations.

I have always been interested in the history of the garden, and I have spent many hours in the garden, observing the plants and the flowers. My wife would often join me, and together we would discuss the plants and their history. We would also write notes about them in our notebooks.
The Island of Hone

Published by the Library Council of The Museum of Modern Art, New York.

Oliver Sacks's "The Island of Hone" was originally published as a chapter in his book The Island of the Colorblind and Cyral Island (Alfred A. Knopf, New York, 1977).

Abelardo Morell's thirteen works are cliché-verre, photographic prints from images he made by hand in ink and plant matter on glass.

Ted Mockingbird's work encompasses most aspects of the book, including the typography and the bound structure. He designed the cyan-oil and one fun coating, the letterpress image in two layers of paper, the shaded historical maps, and the cover and box.

Leslie Miller and Beat Eising printed the text and the Vandercook map by letterpress at The Greenhill Press, New York. The graphic design is by Leslie Miller, with Ted Mockingbird. The text was printed in Walsbaurn type on Khargani paper.

Jonathan Singer secured the cliché-verre originals and printed them digitally at Singer Editions, Boston. Mark Timlin oversaw the edition in Northampton, Massachusetts.

Paul Wang, Associate Director of Dana Dariell (Papercraft), New York, made the papers and coatings by hand in alum, cotton, and linens especially for this edition.

The maps were reproduced from M. F. Maury's "Charts" (1838, Library of Congress, Geography and Map Division) and Philippe Vandermaelen's "Atlas unicolored" (Brussels, 1827, New York Public Library, Map Division). The Maury map was Rhetographically printed by Deborah Cherry, New York.


Special thanks go to Anne Edgar, Bobbi C. Morin, Greter, The New York Botanical Garden, and Loring Mahlo, Mahlo Studios.

For their support at the Museum we are grateful to Patricia Phelps de Cisneros, Agnes Gund, David Ponds, Director, Department of Public Affairs, Alum Hughson, Chief of the Library and Museum Archives Glenn Lowery, Director, Peter Reed, Senior Deputy Director for Curatorial Affairs, and the members of the Library Council. For their generous assistance we thank Stephen Brain, Meritah Broberg, Deborah Damrosch, Library and Museum Archives, and Anna Ruben.

All sales benefit the Library and Museum Archives of The Museum of Modern Art.

Each copy of the edition of one hundred and thirty-five is signed and numbered, including twenty-five copies reserved for the members of the Library Council and twenty-five for the artists and the collaboration. Each of a deluxe edition of twenty-five copies, including copies for the Museum and the collaborators, is signed and numbered. The deluxe edition comprises the book and a unique box and book covers designed by Ted Mockingbird.