

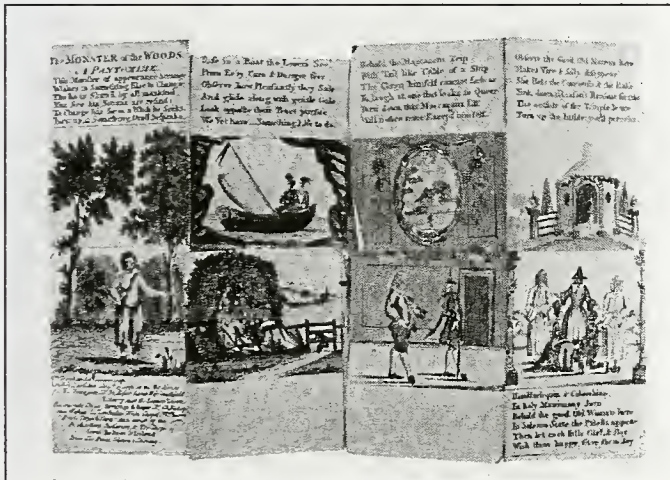
18th Century Flap Books for Children: Allegorical Metamorphosis and Spectacular Transformation

Jacqueline Reid-Walsh
Montreal, Canada

The active reader and the interactive text have been present since the earliest days of commercial publishing for children. This is evident in didactic texts where ideas of education being an active endeavor are applied not only to educational toys and games such as “dissected maps” (Shefrin, *Dissected*) but to narratives as well. Flap books are a spectacular type of illustrated text that make use of various techniques to engage the reader by a multiple

trend by having as no. 4 in his series a “spin off” text based on David Garrick’s long running “Christmas Gambol, after the Manner of the Italian Comedy” (1759--) *Harlequin’s Invasion: A New Pantomime*, on Sept. 7 1770. (Speaight 71)

These books were inexpensive commodities. Priced at “6 d plain, 1s coloured,” the prices corresponded to full price and half price of inexpensive theater tickets. The coloring was performed assembly line fashion by groups of poor children who would paint the images piecemeal.(Montanaro)² The books form part of the widening of print culture in this period, that according to John Brewer was possible due both to rising literacy rate and to the removal of restraints imposed by the crown and the conservative books sellers. (169)³ Consequently more varied reading practices were possible, some books such as religious texts receiving a close scrutiny and repeated rereading while others being read in a cursory way, leafed through or scanned (as Frances Boscawen put it “not to read strictly, but feuiller.” (Brewer 169)



The Monster of the Woods: A Pantomime.
London, E. Tringham, 1772. Illustration from the
collection of the Lilly Library, Indiana University

presentation of words, images, and the design feature of the flap that compels the reader/viewer to engage physically with the parts of the book in order to make meaning. As a type of movable book, flap books are a hybrid artifact that combines aspects of the picture book and toy. (Hurst) They were first produced in 1766 by Robert Sayer, a well known print and map maker, and soon other publishers joined such as the Tringham family associated with the history of children’s publishing ¹Sayer first produced religious texts (Speaight 1991) while the Tringhams produced moral texts. After 1770 publishers turned mainly to theatrical topics. Robert Sayer began the

In this paper I discuss two paired examples of flap books published by the Tringhams or Sayer in the Cotsen Children’s Library that show the shift from religious and moral education to theatrical play. I briefly analyze them in terms of their formal structure and design features that invite an interactive engagement by the implied reader/viewer. (from Iser) Each kind of book also has different type of address to the reader so invites a different type of engagement with the text, either a slow scrutiny or a quick glance. The two earliest books are published by the Tringhams, *The moralist: or entertaining emblems for the instruction and amusement of young ladies* (Wm. Tringham April 1768) and *A new Book of Emblems of the Different Diversions from Infancy to Manhood* (E. Tringham, Henry Wass, and John> Merry, June 23rd 1770). These are allegorical books of admonition and moral instruction that I consider to be derived from the emblem book, itself an interactive text. By contrast the two theatrically based books both feature a folk character of magic and wisdom Mother Shipton. *Mother Shipton* (Wm. Tringham Henry Wass, <J> Merry, L. Tomlinson in February 1771) and the 1st part *Mother Shipton Or harlequin in Despair* published by Robert Sayer in March 1771. I consider these narrative texts to be “cross-over” texts adapted from pantomime performances where the audience has a participatory and critical role. The first pair of books is directed towards a gendered readership of middle class children.

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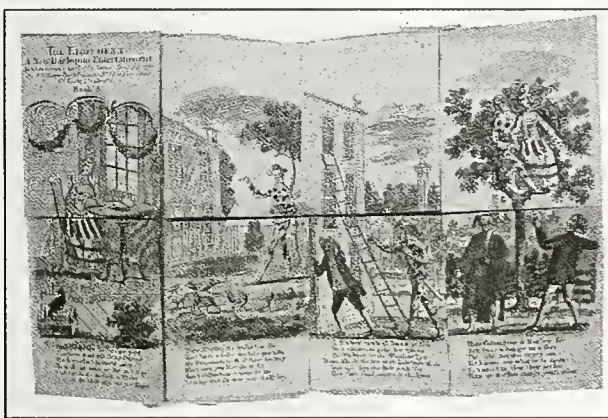
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18th Century Flap Books, Continued from page 1

They do not tell a narrative but present brief vignettes across the span from childhood to adulthood. On a literal level they evoke an affluent late 18th century girl or boy's domestic life, but on the allegorical level they reveal key assumptions about gendered moral education. For example, the schoolgirl is shown with an array of toys ranging from bat and ball, ball and stick, cards, puppet of Punch on a stick to a fashion doll, while the young boy is shown riding a rocking horse, using a bow and arrows,



The Elopement: A New Harlequin Entertainment. London. Robt. Sayer, 1771. Illustration from the collection of the Lilly Library, Indiana University

playing hopscotch, skipping rope and playing with marbles. Some of the toys and activities such as ball and stick or marbles are traditional activities, as those depicted in Newbery's *A Pretty Little Pocket Book*, while others such as the elaborate rocking horse and doll are tied to the emerging commercial toys market. (Burton) The gendered depiction of toys is fascinating to see: both the differences, for example, hopscotch and skipping shown here as a

boy's activity are now associated exclusively with girls, and the similarities, for instance, the girl is shown with the fashion doll and elaborate wooden horse with the boy.⁴

At the same time, it is apparent that the activities are not only representational but allegorical.⁵ The books adapt the ancient *typos* of the "ages of man or woman" to provide a chronological structure but they do so in ideologically different ways. In *The Moralist* the figures ages from girlhood to old age, but the logic of the allegory is a unitary and timeless one in that the girl is presented as the forerunner of the woman, and her childish misbehavior ultimately foreshadows a shameful life and death. The heavy handed moralizing recalls the conduct books of the period, adapted to a young girl readership so it is a kind of miniature "graphic" conduct book. The determinist message is unremitting, as one of the final morals states: "Ye fair be careful what you do,/ And view the Plant before you rue." By contrast, the of ages of man in *A new Book of Emblems of the Different Diversions from Infancy to Manhood* is used as an ordering principle in a morally neutral way for the infant only ages to young manhood when he is choosing a bride.

The emblem book format also influences the design of the books and the interactive role of the implied viewer. In appearance each page with the flaps unfolded loosely follows the three part structure of the emblem book since the illustration is sandwiched in between a verse above and the moral below. In each case the illustration is framed by the lesson to be taught and a slow and thoughtful three part reading strategy is implied—read the verse, look at picture, read the moral. Since the flap overlays the emblematic images and must be raised in order to be seen, this requirement invites a doubling of this effect. When the reader lifts the flap up or down another three-fold set of verse, illustration and moral is revealed. The verse accompanying the illustrations provides an explication of the emblematic significance to the reader. In each case, the relation of a one to one correspondence between significant image and moral or religious interpretation is maintained. The placement of the images on the flaps is such that a reader is impelled to turn the flaps out of curiosity to see the changes or results in the character. Since the act of turning the flap up or down can effectively depict different ages in the same figure, it seems that the reader is involved in the formation of the depiction, creating a close relation between the reader/viewer and the subject.

The most striking example of the adaptation of the emblem image occurs in the final sequence of *The Moralist* with the representation of the disembodied eye. On the surface, this draws upon the emblematic convention of the *disjecta member* (dismembered legs, arms, hearts, ears, tongues and eyes) to represent religious fervor. (Bath 168)

Continued on page 7

Elizabeth Wessels, 1933 - 2005

*Reprinted from The State, Columbia,
South Carolina. December 30, 2005.*

Elizabeth Wessels, a native of Great Britain, brought an enthusiasm for the arts, rare books, herbs, and letters to the editor when she moved to Columbia [South Carolina] nearly 30 years ago. Wessels, who died Monday [December 26, 2005] at age 72, was a volunteer with arts groups including the Columbia Music Festival Association and the Columbia Lyric Opera, and was district director of the Metropolitan Opera National Council District Auditions, working with aspiring young singers. "She was one of the major players in the arts," said John Whitehead, director of the Columbia Music Festival Association. "It's really a great loss for us."

Wessels, known to her friends as Lize, frequently appeared on local TV touting the benefits of herbs, giving her the nickname "The Herb Lady."

She wrote frequent letters to the editor that ranged from humorous musings on global warming and the correct way to refer to Sir Alec Guinness to the courtesy of London cabbies. She described in one how, after a ride with a Nigerian cab driver in Chicago, she had concluded that the term African-American was divisive.

She often took *The State* to task in her letters. "Wake up, editors! The complacency of the U.S. superpower status is about to be shattered by a new and powerful Europe, and America will be left languishing between the Atlantic and Pacific," she wrote in 1991, complaining about the lack of international news in the paper. The same year, she described the writing in *The State* as "a sea of ignorance and split infinitives." William Starr, former cultural affairs editor of *The State*, described Wessels as "contentious." "She argued with me over just about every music review I wrote for 20 years, no matter whether she liked what I wrote or detested it," he said in an e-mail from Atlanta, where he is director of the Georgia Center for the Book. "She just liked to talk about music because she was so passionate about it. . . . She was knowledgeable and opinionated. In everything that she did, she was never, ever boring."

Of a privileged background, Wessels grew up in a manor house and attended boarding school in England and finishing school in Switzerland. After a world tour, she completed business school in London. She came to the United States for a two-week stay in 1961 and never left. She settled in Fort Lauderdale, Fla., where she married Walter Hammond Wessels; they moved to Columbia in 1976. Walter died in 2001.

In 1986, Wessels started Bookfinders International and Eccentricities, specializing in old and rare books. It is in the City Market Antique Mall on Gervais Street and is expected to be taken over by another local book dealer.

Remembering Lize Wessels

Ann Montanaro
East Brunswick, New Jersey

Lize and I were telephone friends long before we ever met in person and over the years I became accustomed to her informal, abrupt conversational manner. She never began a call with "hello," she just started into a discussion. But her distinctive English accent left no doubt about who was on the other end of the line. She loved to tell stories about customers and gossip about what was going on in the world of pop-ups and she always took full responsibility for the formation of The Movable Book Society.

In the late 1980s I occasionally bought pop-up books from Lize and she invariably asked me many questions as part of the phone transaction. I told her about my collecting interests, my family, and the fact that I had recently signed a contract to prepare a bibliography of pop-up books. Throughout the years I spent preparing the first bibliography, Lize called me periodically to check on my progress and to remind me to keep working because she had been promoting the book. When it was finally published, she sent me a list of her pop-up book customers so that I could send flyers to each of them announcing the book. As book sales increased, I began receiving comments from readers who were both appreciative of the work and who questioned why titles were omitted or overlooked. Lize encouraged me to bring these collectors together to share their knowledge, interests, and enthusiasm. When The Movable Book Society was formed in 1993 she was one of the founding members and she attended the first conference in New Jersey in 1996.

Lize and I finally met in person in 1995. We were both going to be in Chicago attending the American Booksellers (ABA) Convention and we set a time to meet at Printer's Row. While seated on a convention bus, I recognized her voice as she talked to another rider and I made my way to her. I greeted her saying "I'm Ann Montanaro." To which she responded in a louder-than-expected voice, "No, you're not!" She continued, "You're not old enough to be a widow and you certainly are not Italian!" It was her directness that was most appealing to me. She repeatedly stared at me while we visited and shopped that day, storing a newly-revised picture of me in her head.

Lize's catalog *The Modern Pop-up: 1930 - 1994*, issued under her trade name Bookfinders International, documented almost 600 pop-up books with color photographs of each cover. The books sold well and the catalog itself became a collector's item. Despite the success of the catalog, pop-ups were only a temporary sideline for her and she did not actively seek pop-ups after the titles in the catalog were sold. She had a following of loyal customers who gave her lists of authors and subjects and she searched

for books for them both in the U.S. and in England during her annual trips.

Her health began to decline after her husband's death and travel became increasingly difficult. However, her love of books and stories never failed. She was a good friend and mentor and she will be missed.

Birmingham Exhibition Postponed

Sadly, the proposed pop-up exhibition and conference announced for 2007 in England have had to be postponed. The Birmingham Museum and Art Gallery has been unable to raise the necessary financing for the exhibition and Mike Simkin and Rosie Temperley have, as yet, been unable to find an alternative location. Therefore, they have "put on ice" all of the arrangements for the event.

Sabuda Traveling Exhibit



"Robert Sabuda: Travels in Time and Space" will be at the Newark New Jersey Public Library from July 3 through September 8, 2006. Robert is scheduled to speak at the Library while the exhibition is there. See the Newark Library website for the date <www.npl.org>

This traveling exhibit may be on display at a location near you in the coming two years. It is sponsored by the National Center for Children's Illustrated Literature (NCCIL), a non-profit organization incorporated in the state of Texas in 1997. The NCCIL provides recognition of the artistic achievements of illustrators and gallery exhibitions of their works. Additionally, the NCCIL designs educational programming that relates to illustrations in children's literature in order to stimulate creativity, promote literacy and to increase appreciation for art.

The other exhibition locations for 2006 - 2007 are:
Maricopa County Library District, Phoenix, AZ - April 10, 2006 - June 16, 2006.
Public Library of Cincinnati & Hamilton Cty, Cincinnati, OH - September 25, 2006 - December 31, 2006.
Utah Museum of Fine Arts, Salt Lake City, UT - April 8, 2007 - September 9, 2007.

Sharing Pop-up Books

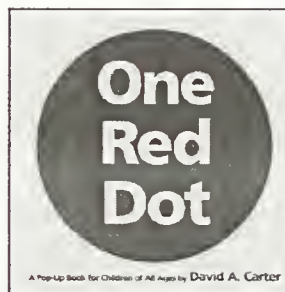
Lorraine Conway
Easton, Connecticut

Pop-ups and movable books of all types provide an ideal collectible for sharing with children and "young" people of all ages. They are easily portable, engaging, and present many varied and unusual topics including folktales, holidays, humor and the wonders of science. It doesn't take much effort to get the attention of any audience!

Over the twenty years I taught 10-12 year olds in a gifted/talented program I often brought some of my favorites to school. If we were involved in a unit on art, I brought in my M.C. Escher, Maxfield Parrish and Norman Rockwell pop-ups. Mythology, architecture, and storytelling likewise provided a chance to share my collection.

After more than 38 years in the classroom, I retired last June (although I prefer being called an RV teacher - revitalized and roving). In addition to having more time to visit the 21 grandchildren my husband and I share, there are other opportunities for a "kid fix" and pop-up fun whenever I miss the classroom. This past week I spent several hours with children in K-3 classrooms in an urban school. Their eyes were on me the whole time and I was reminded of the poem *Barter* by Sara Teasdale ... "and children's faces looking up holding wonder like a cup."

However, I have also begun to make hour-long presentations for adults entitled "Books You Won't Find in the Library." Our town librarian for adult services hosts a monthly meeting for her colleagues in Fairfield County (CT). After my presentation, I was surprised to learn that with the exception of Robert Sabuda no one was familiar with any other paper engineers. An all-around favorite proved to be the new *One Red Dot*.



After a second presentation that evening for library patrons, I was asked to do a program for a women's church group. However, this time I decided to ask for an honorarium of \$25-50 which I would immediately donate to the Joslin Center for Juvenile Diabetes. One of our twin granddaughters was diagnosed with diabetes last year at the age of four. This proposal was instantly accepted by the church group. It was again a delightful evening and I was able to use my penchant for collecting into an opportunity to support a worthy and close-to-the heart cause.

When I made presentations for an adult audience I could add in other books from my collection including *Pop-up Book of Nightmares/Phobias*, *Meno-Pops*, and the *Naughty Nineties*. But the wonders of paper engineering in *One Red Dot* has most likely increased sales on the Amazon list!

So all you lovers of these enchanting books, find your own way to share. Like the Mastercard ad – some things are priceless and sharing pop-ups is over the top!

Save the Dates

The 12th Annual New Jersey Book Arts Symposium will be held at Rutgers, The State University of New Jersey at the Newark Dana Library on Friday, November 3, 2006. This year's theme is "Flaps, Folds, Figures, and Flash: Books with Movable Parts." Among the speakers will be Maria Pisano and Debra Weier, book artists and members of The Movable Book Society. For more information contact this year's program chair Ann Montanaro at montanar@rci.rutgers.edu.

The 9th Biannual Pyramid Atlantic Book Arts Fair & Conference is scheduled for November 18-19, 2006. It will take place in downtown Silver Spring, Maryland. For more information call 301-608-9101, ext. 101 or email info@pyramid-atlantic.org.

Movable Stamps

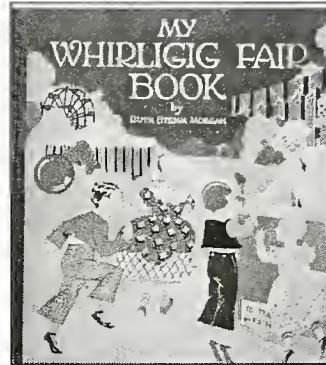
Marian Nelson
New York, NY

I read with interest the article in the February issue by Theo Gielen about "movable stamps." The Dutch postal service may be the first with actual stamp movement, but they are not the first with holographic postage.

In 1989, the United States Postal Service issued an unusual pre-stamped No. 10 envelope on which the "stamp" is a holographic image. "USA 29" is printed to the left of the stamp block. The stamp block itself is cut out and a hologram pasted inside the envelope. The hologram shows a near planet (moon?), a space station with a space ship docking, astronauts, and distant planet (Earth?), and stars. Although the scene does not move and it isn't strictly a stamp, as it is already pasted into the envelope, the colors change as light hits the hologram and it is three-dimensional. Considering this was done 17 years ago, I think it beats the Dutch in this category!

There may have been different envelopes/stamps in this series. I only know about this because I needed No. 10 envelopes at the time. I can't believe I actually used these for mailing!

Books and Collections for Sale



I recently acquired a book that I have not seen before and I am offering it for sale. The book is *My Whirligig Fair Book* by Ruth Stemm Morgan, published in 1929 by The Buzza Co. (The Gordon Volland Publications, created at Craftacres by The Buzza Co, Minneapolis, MN.) The book is 11" high x 12½" wide.

All the action in the book takes place at a 1920s fair and overall it is in very good condition with vivid illustrations in red, yellow, blue, and green. The seven pages include wheels and other movables, some attached with rivets. This is an extremely unusual movable, quite lovely and rare and except for tightening/repair of rivets it is in excellent working order. Please contact me if you would like to see other scans or would like information about purchasing the book.

Elaine Woodford
PO Box 1785
Venice, FL 34284
woodfordbks@comcast.net
941-488-7325

Sinski Collection

Books from the collection of the late Jim Sinski, former member of The Movable Book Society, are being offered for sale on eBay by his friend Alex Britain. Some of Jim's books will be donated to Pratt but about 1,000 will eventually be for sale. They range from antique books to contemporary books and are in several languages. If there is a particular book you are interested in purchasing, contact:

Alex Britain
2216 E. Waverly St.
Tucson, AZ 85719
yarrow2216@aol.com

Contemporary Pop-ups

Judith Hoffberg has clients who have a collection of over 320 pop-up books collected primarily in from the 1970s to the 1990s. They are interested in finding a librarian or collector who is interested in a ready-made collection. For more information contact:

Judith Hoffberg
umbrella@ix.netcom.com

Hallmark Pop-up Decorations

Ann Montanaro



Hallmark "Pirate Ship"

During the 1960s, Hallmark Cards produced three dozen or more pop-up decorations. These large, single card pop-ups folded in half and opened to a standing display typically 21-inches wide, 12½-inches deep and often 12 or more inches high. Most of pop-ups were glued to stiff cardboard covers that were printed on both sides in a distinctive small blue and white pattern. The title, publisher's logo, and place of publication were printed on the envelope. Unfortunately, many of the decorations are now only available without an envelope so it is difficult to determine the "title" or other information about them.

The pop-up decorations, much like the Hallmark cards of the period, had appealing characters with scenes printed in bright clean colors. The illustrations clearly conveyed the purpose of the pop-up. Most of them were seasonal displays for holidays, but others were designed to be used for birthday, wedding, and baby parties.



Hallmark "Bunny Workshop"

Hallmark marketed the decorations with suggestions for their use printed on the back of the envelope. These included: "holiday tables, hall stands, schoolroom display, mantelpieces, bookshelves, children's room, party prizes, or gifts." The decorating and party ideas reflect the period of the decorations. "Winter Wonderland," for example, is suggested to be used for a candlelight buffet or a "Stir Party." The later is described as "a ladies' party in the daytime, or a couples' party in the evening. Guests are invited to come cook Christmas candies, cookies, or fruit cakes. The hostess provides all ingredients and cooking utensils. At a mixed party, let men and women or girls and boys draw for partners. Hostess gives assignments and all go to work. Guests take home the fruits of their labors in Hallmark napkins which the hostess provides." The pop-up decorations were part of a full marketing plan that also included a check-list of related Hallmark products to use with the centerpiece: invitations, table covers, plate,

place mats, napkins, eups, coasters, tallies, matches, etc.

These large pop-ups illustrations were used for more than table decorations. In my own collection I have a copy of "Toy Shoppe," a decoration with Santa reading a letter while standing outside of his house-shaped toy shop.



Hallmark "Church Scene"

This piece was sent to me in the 1980s by Howard Lohnes with this note "one of some 30 pop-up centerpieces done in Japan before handwork was restrictive there. This series, as well as many, many mechanical cards was negotiated by Wally Hunt - as our overseas arm in paper engineered products." Mr. Lohnes, who worked for Hallmark, also sent me a pop-up of the same size that he marked in pencil "done for a record album cover insert or attachment." Stamped on the face of the pop-up is "Printed in Colombia. All Rights Reserved. Columbia House Division." This same pop-up was also sold in an envelope as a holiday decoration called "Carolers."

The Hallmark pop-up centerpiece "Family Tree" is one of the few I have found that differs in size and style from others of the period. It was "Made in U.S.A." and was probably produced at a later date since it was offered for sale for \$2.50 whereas most of the others sold for \$1.25 or \$1.50. "Family Tree" is on a card base 8-inches by 12-inches. From the center each of the sides of the card fold down and the double-sided center display stands 12-inches high. On one side of the tree there is a ribbon printed with the text "A Baby is Joy" and on the other side a the text reads "A Mother is Love."

I also have six pop-up decorations issued by Ambassador Cards. According to their web page, "Hallmark began offering the Ambassador brand in 1959 as a choice for smaller card departments and for retailers who choose to discount and do not differentiate their stores by focusing on recognized brands." The Ambassador decorations are similar in size and quality to the Hallmark decorations.

Pop-up decorations have been identified that were issued by two other companies: Westelox Division General Time Corp and Vista Marketing, Inc. The Vista Marketing winter scene has only been viewed as an online image where it was described as being 24-inches long, 12-inches wide, and 10-inches high. From the picture, it appears to be the same pop-up as the aforementioned "Carolers."

If others have pop-up decorations in their collections, I would appreciate knowing about them.

Pop-up Decorations

Title	Series	Theme	Producer	Price	Product Code	Printed in	Height	Width	Length	Description
"Family Tree"		baby shower	Hallmark	\$2.50	250GCP392-5	USA	12 3/4	8	12	"A baby is Joy." Double-sided
"Mayflower"	Pop-up Decoration	Thanksgiving	Hallmark		150TGP8-6	Japan	9 1/2	12	21	Ship with Indians and Pilgrims
"Turkey"	Pop-up Decoration	Thanksgiving	Hallmark	\$1.50	150TGP9-2	Japan	10	12	21	Turkey with chicks
"Church Scene"	Pop-up Decoration	Winter	Hallmark	\$1.25	125XCP 23-1	Japan	9 1/2	12	21	Winter scene with people entering church
"Gondola"	Pop-up Decoration	Valentines	Ambassador	\$1.25	125VCP2f	Japan	10	12	21	Woman and man in decorated gondola
"Easter Train"	Plans-a-Party	Easter	Hallmark	\$1.50		Japan	7	12	21	Pink and blue train with bunnies
"Santa's Toy Shoppe"	Plans-a-Party	Christmas	Hallmark	\$1.50		Japan	7	12	21	Santa outside toy shop reading list
Thanksgiving Feast	Plans-a-Party	Thanksgiving	Hallmark			Japan	9	12	21	Pilgrims and Indians at table in front of wooden building
Christmas scene		Christmas				Colombia	10	12	21	Record album cover or insert - Lohnes, "Columbia House Division." Four-sided house with people standing on porch listening to carolers
"Carolers"	Plans-a-Party	Christmas	Hallmark							Four-sided house with people standing on porch listening to carolers. Same as above.
"Valentine Hearts"	Plans-a-Party	Valentines	Hallmark	\$1.50		Japan	10	12	21	Lacy, scalloped edge. Hearts and cupids surround the formally-dressed couple.
"Nativity"		Christmas	Hallmark	\$1.25		Japan	9	12	21	Mary, Joseph and baby in a manger surrounded by wise men, camels, shepherds. Large tree. Curved corners, white covers. Slanted stable roof.
Nativity		Christmas	Hallmark							Nativity scene with wise men, camels, shepherds. Square building housing Mary, Joseph and baby.
"Rooftop Santa"	Plans-a-Party	Christmas	Hallmark	\$1.50	150XHD15-7	Japan	9	12	21	Santa coming out of a chimney with reindeer and elves on the roof
Nativity		Christmas	Ambassador			Japan	10	12	21	Mary, Joseph and baby in a manger surrounded by wise men, camels, shepherds. Darker colors than Hallmark. Square corners. Patterned covers.
"Bunny Workshop"	Plans-a-Party	Easter	Hallmark	\$1.50	150EHD7-7	Japan	9	12	21	Bunnies playing in front of egg-shaped house. Cart full of eggs.
"Winter Wonderland"	Pop-up Decoration	Christmas	Hallmark	\$1.50	150XCP31-2	Japan	8	12	21	Signed Mary Hamilton. Pastel angels in front of a decorated tree.
"Santa's Work Shoppe"	Pop-up Decoration	Christmas	Hallmark	\$1.25	125XCP 16-4	Japan	9	12	21	Workshop with Santa and Mrs. Claus in front. Also elves and decorated trees

Pop-up Decorations

"Carousel"	Pop-up Decoration	Party	Ambassador	\$1.25	125CP147j	Japan	9	12	21	Covers printed in 1/4 red stripes.
"Stork"	Pop-up Decoration	baby shower	Ambassador	\$1.25	125CP480j	Japan	10	12	21	Children riding on a carousel. Large stork places baby in crib.
"A Merry Mansion"		Christmas	Westclox Division General Time Corp.	\$2.00		Japan	11	9	34	Christmas house
Graveyard		Halloween	Hallmark	\$1.50	150HCP10-9					
Haunted House		Halloween	Hallmark		100H03					
Haunted House		Halloween	Hallmark		125HCP8-9		11	12	22	
Haunted House		Halloween	Ambassador	\$1.00	100HHD1h					
Haunted House		Halloween	Ambassador	\$1.25	125HCP3e					
Haunted House		Halloween	Hallmark				18	24	36	Same as 125HCP8-9 only larger.
"Witch"	Pop-up Decoration	Halloween	Hallmark	\$1.50	150HCP7-2					
"Hansel and Gretel"		Party	Hallmark		150CP150-2		7			
"Peter Rabbit"		Party	Hallmark							
"Peanuts Rainbow Party"		Party	Hallmark		175CP116-2		10 1/2			
Winter scene		Christmas	Vista Marketing, Inc				10	12	24	Christmas house. Same image as Hallmark "Carolers"
"Three Pigs"		Party	Hallmark							
Spring church scene		Wedding/ shower	Hallmark							Church with steeple, pink blossoms on tree in back, men, women in long dresses, horse-drawn carriage
"Pirate Ship"	Plans-a-Party	Party	Hallmark	\$1.50						
"Old Fashioned Valentine"	Pop-up Decoration	Valentines	Hallmark							Cupid with swans. Pink and blue
Coach		Valentines	Hallmark							Red and white (horse-drawn) coach



**THE 6th MOVABLE BOOK
SOCIETY CONFERENCE**

Chicago, Illinois
September 14 - 16, 2006

From Thursday evening through Saturday night attendees can:

Make a movable book
Experience the journey of a collector
Focus on old, rare mechanisms
Identify paper engineers throughout history
Be inspired by modern masters
Learn about tunnel books
Discover the pop-ups of Spain
Meet new friends
and
Share pop-ups and movable books

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18th Century Flap Books, Continued from page 2

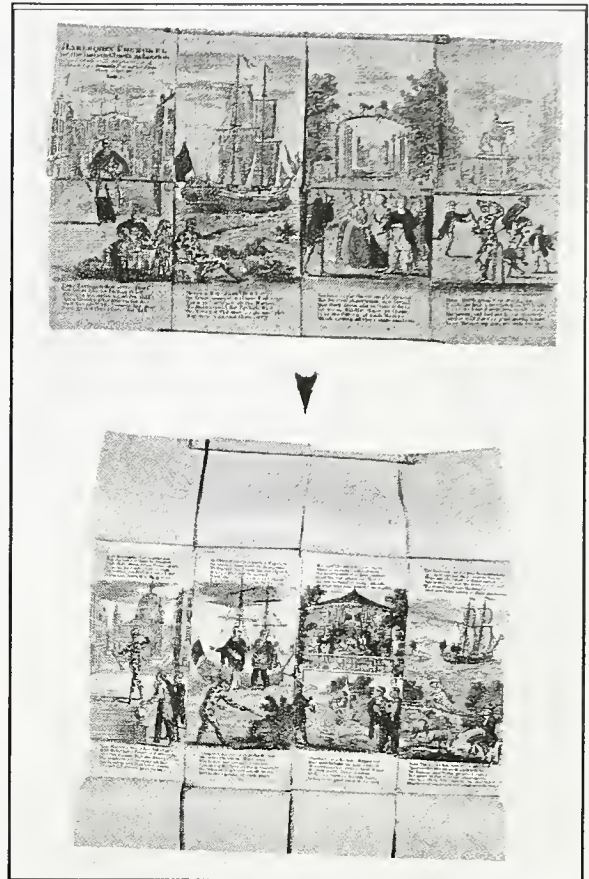
Yet the context uses the conventional image of the intellect, the disembodied eye, in a fashion contrary to that of religious contemplation. Here is the text:

The cave of wretchedness behold,
An object tatter'd poor and cold,
But yet behold above from thence,
The watchful Eye of providence.
Moral
Let not one despair of Heaven
But all repent and be forgiven.

The image shows a girl in a cave with her hands clasped praying. The eye of providence is drawn in the top of the cave; and around it is written "repent and be forgiven."

The drawing of the eye recalls that of emblem books such as "The meditative eye of the mind" in George Wither's *Emblems* (1635). Yet the context of the eye is altered significantly in order to relay a different message to the girl reader: the eye is drawn not as the subject's organ linked to the eternal power of a radiant God but is an external one, unattached to the girl, depicting the eye of God watching and judging her ill behavior. The disembodied watching eye is thereby used to transmit its message through a dire prediction of the future for vain and frivolous girls. At the same time, this disembodied watching eye could be interpreted as a literal representation of the metaphorical social eye prevalent in 18th century conduct books where the "eye the world" observes and judges the behavior and deportment of young ladies. These popular books, of which the Rev. James Fordyce's *Sermons to Young Women* (1765) is the best known example, were directed towards a middle class adolescent girl of about sixteen or seventeen years of age, who was about to make her social entrance in to society. In this public arena every aspect of her appearance and performance as a young lady was always subjected to severe public scrutiny as if she were a moral text to read..(Reid-Walsh 217)

In each case, the potential of the flap book design is used to connect the surprise revealed with the unfolding of the flap with the idea of emblems being puzzles that have to be deciphered. The emphasis is on the contrast between the resulting pairs of images such as old woman to girl, infant cradle to boy's rocking horse not on the act of transformation itself. The effect is startling in each case: one creates a disturbing sense of a fusion of time in the female experience reinforced by the allegorical one to one logic whereby a girl is an old woman and the reverse. The other creates a charming image of growth from infancy to boyhood through youth to young manhood by the linking



The Witches, or, Harlequin's trip to Naples.
London, H. Roberts: L. Tomlinson, 1772.
Lilly Library, Indiana University

of the growing boy with key items of material culture. In each logic whereby a girl is an old woman and the reverse. The other creates a charming image of growth from infancy to boyhood through youth to young manhood by the linking of the growing boy with key items of material culture. In each book the metamorphosis that is achieved emphasizes the static quality of the resulting image. This stasis is in keeping with the emblem book tradition whereby the texts are intended to be scrutinized carefully.

While the texts of admonition are intended for a sex-specific readership, the texts of recreation tend to be addressed to youth generally or to an unspecified audience. These texts are "of play" in a double sense in that not only are they for amusement but based on theatrical performance. These are based on the harlequinade sections of a pantomime and feature the conventional *commedia del 'arte* characters of Harlequin, Columbine, Pantaloon, and Clown. The youthful protagonists in a romantic love plot and contain material that would be popular with a youth audience analogously to the pantomime itself, as John O'Brien notes in *Harlequin Britain* (2004).

Because the plot of a harlequinade is highly conventional both theater audience and book reader know the outcome. Accordingly, in each mode of storytelling the focus is not on the “what” of the narrative but on the “how” and this is where the designers of stage or book put their imaginative efforts. In terms of book design the texts are interactive: in order to move the action of the plot along the reader/viewer has to lift the flaps in a certain way. The reader may be addressed by the narrator of the text and asked to aid Harlequin in his endeavors to win Columbine. By these means the reader becomes engaged in the storytelling or in the performing of the plot. Visually the books suggest an adaptation of stage design and theatrical methods in their design. This includes a general suggestion of the characters as performers on a stage, analogies between the flap and the mechanics of scene change, and, on occasion, the act of lifting the flap will even create an illusion of movement. While the texts of moral and religious instruction employ the metaphor of allegorical metamorphosis in their content and visual design, the texts of play use images of antic transformation to propel their narratives along, as do the pantomimes themselves. (Frow, Mayer, O’Brien)

In both versions of *Mother Shipton* the old woman who has the gift of prophecy is presented as Harlequin’s Mother. (Shefrin note) She serves the function of the “benevolent agent” in the pantomime and gives harlequin his magic bat to aid him in his attempt to gain Columbine. (Frow 65) The Tringham text focuses equally on the words and illustrations in a manner suggesting later picture book narratives. By contrast in the Sayer text the words are sparer; the emphasis is on the images and their layout, similar to later comic books narratives.



[Benjamin Sands]. *Metamorphosis; or, A Transformation of Pictures, with Poetical Explanations, for the Amusement of Young Persons*. Philadelphia, Printed and Sold by J. Rakestraw, 1818. Illustration from the collection of the Rutgers University Libraries

The book design of the Tringham *Mother Shipton* suggests that of a stage with the human action occurring in the lower flap, while the scenery occupies the top. If the page represents an actual stage the viewer’s eye is fixed a mid point in the theater. The shifts required for the transformation scenes are concentrated in the top flap. For instance, in the second sequence the scene is set outside Mother Shipton’s shop with her distinctive hunch back body and tall conical hat reproduced as a sign outside her shop. When the top flap is lifted the scenery has begun to change to another location. The verse states how Mother Shipton gives a powerful sword to her son that will “Any kind of thing transform” and ends with narrator’s comment “Turn down & View the Quick effect.” This stresses the power of the visual transformations Harlequin will be able to perform. The address to the reader also specifies the speed of the change. On the bottom flap, the complication is stated: “But Opposite the Matter scan./ You’ll find there’s naught Secure with Man.” But this address may also serve another function. While “scan” is used as a synonym of “read” in order to fit the rhyme scheme, here the emphasis is of the speed of the transformation. By implication the diction of the text is encouraging a certain type of rapid reading, or scanning that approximates the quick pacing of the pantomime action. It suggests a speedy and playful type of reading that John Brewer has noted was part of a change in reading practices in the 18th century.

Both stage design and reader participation are exemplified in the final sequence of the harlequinade. The verse states,

A Coalpit’s Mouth you here behold,
Which Harlequin went down I’m told
His Mother, and fair Columbine,
You See to follow him incline;
They’ll quickly vanish from the Sight;
Turn down, and See if they go right.

While the text encourages the reader to move forward to discover the conclusion, and to assess the quality of the stagecraft, the illustrations show the means by which the stage action is achieved. The top flap shows a pit or well with a rope on big spit and in the bottom half Mother Shipton and Columbine standing part way down in rectangular holes. Despite the scenery suggesting the out of doors, it is obviously a theatrical trap door on a stage through which they are sinking. The use of floor traps, here a grave trap, was one of the popular mechanisms for moving people through different levels. (Frow 147 ff) That the Tringham harlequinade shows the reader/viewer the actual stage devices in operation reinforces the idea that the text was based on an actual performance as George Speaight believes. (1991, 76) In the pantomimes much of the creativity in the performance was supplied by the stage designers and trick designers, and indeed, their names were

usually included on the theater bills and programs along with those of the actors, while a playwright's was not (www.peopleplay.uk). Much of the pleasure in watching the pantomime was to see how the transformations and tricks were achieved. By inviting the reader/viewer to discover if the traps or tricks are working, the narrator reinforces the sense of being a knowing onlooker and participating in a theatrical experience.

The Sayer *Mother Shipton Or harlequin in Despair* is more visually complex than the Tringham harlequinade.⁶ The etchings are sophisticated and detailed, recalling theatrical prints in miniature. Due to the dominance of the images in relation to the scant verse, the immediate impression is of a visual event, and the placement of the caption above the initial image in a sequence reinforces the impression of a play script. With the rare exception, and this is for a specific effect, the bodies of the harlequin and the other characters are placed directly over the break produced by the closed flaps so the main figures occupy both halves of the page. In comparison with the figures in the Tringham harlequinade the figures are larger so the reader/viewer has a closer vantage point on the characters and can see details of facial gestures and bodily attitude. If this vantage point is compared to that of a theatrical spectator, it is that of a person near the stage.

Because the figure (usually Harlequin) lies over the break lifting the flaps creates an impression of a transformation being effected. The figure of Harlequin becomes animated, as in later cartoon illustration. The careful overlaying and underlying of the figures in dramatic postures may suggest motion. On occasion, when turning the flap up or down the effect is of a single movement similar to that later achieved in multiple ways in a flip book, which to me suggests a type of pre-cinema effect. The flaps are then a space for depicting significant plot action and suggesting motion.

For example, the narrative begins with a despondent Harlequin who has decided to kill himself out of unrequited love for Columbine: The illustration shows harlequin on a rock by a river with swans and there are grazing animals and a mill behind. He is stretching out towards the water. When the flap is lifted in the underlying illustration due to the exact placement of the figures of Harlequin directly beneath one another it seems that his body has been shifted away from the water. There is now a barrier between him and the water, and an owl and tower are behind him. The verse reads,

Says Harly in a fright what's here
This is some wizards Trade o
The River which did run so clear
Is now a Pallisado
How can such Contradictions be
Why turn it down & then you'll see.

Significantly it is the participation of the reader by swiftly turning the flaps that makes the transformation with the illusion of movement possible.

Notes:

1. The Tringhams also produced books with E. Newbery (the widow of John Newbery's nephew Francis in 1782 (Shefrin note); O'Malley 107.

2. These prices would have corresponded to the price of an evening out at a popular entertainment, the admission to most pleasure gardens and the cheapest theater seats being 1 shilling which was cut after the second act to 6s. This half price admission was roughly equivalent to the price of two quarts of ale. Accordingly, this would be within the limits of an artisan earning between 40-60 pounds a year. (Brewer 1991. 92-93, 351)

3. According to John Brewer literacy rates were by 1750 male 60%, female 40%, elite all literate, shopkeepers 95%, town people higher than laborers (167-9). He notes that the Licensing act had lapsed in 1695, the copyright act of 1709, the decision against perpetual copyright in 1774 (133).

4. Actually, the history of the rocking horse is suggested in the transformation scene from cradle to rocking horse in *A New Book of Emblems*. In *The Rocking Horse: A History of Rocking Toy Horses* by Patricia Mullins she states there is a link between the construction of 17th century cradles that rocked on two boards carved at the bottom and early rocking horses called board sided rocking horses that similarly rocked on two carved boards (24).

5. As a product of European Renaissance culture, emblem books drew upon the fine arts, the decorative arts and the art of rhetorical invention. Each emblem consists of both textual and pictorial elements, forming a bi-medial art form that was attractive to a wide audience of different classes and educational background (Luijtan et al). Emblem books covered a wide range of topics but were allegorical in theme and, in England, of two main types, the moralizing emblem and the religious or meditative emblem (Bath 3-8). Emblem scholars today consider emblem books to be interactive, multimedia texts, in light of how one emblem book writer Henry Hawkins (1634) described them: "If you eye wel and mark these silent poesies, give ear to these speaking pictures" (4, cited in Bath 53). They form a kind of puzzle or pictorial enigma, the aspects of enigma and resolution typically employing a tripartite structure of motto, image and text with the relation of the picture to the sententious motto being explained in the proceeding epigram. One emblem project describes the reading and viewing process in the following way: An emblem book represents a particular kind of reading. Unlike today, the eye is not intended to move rapidly from page to page. The emblem is meant to arrest the sense, to lead into the text, to the richness of its

associations. An emblem is something like a riddle, a "hieroglyph" in the Renaissance vocabulary -- ...”Harwood et al).

Visually, the typical three-part structure of motto at the top of the page, symbolic illustration below this, and a verse application underneath provides a striking and distinctive format on the page that indeed arrests the eye. A number of typical motifs would recur such as the depiction of homely activities, including children’s activities, and the use of religious conventions such as the *dissecta member* (dismembered legs, arms, hearts, ears, tongues and eyes) to represent intense religious belief (Bath 168). The images would be recognizable on the literal level, so the difficulty would be in interpreting the allegorical dimension.

6. This is an extremely rare item as noted by the original curator at Princeton who purchased it. Indeed George Speaight in his 1991 article in *Theatre Notebook* in his discussion of several *Mother Shipton* harlequinade flap books and one stage performance states he has not been able to locate this text.

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(<http://www.peopleplayuk.org/default.php>).

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This paper was originally presented at the British Society for Eighteenth Century Studies in January, 2004.

The books shown in this article are typical 18th century Harlequinades.

Questions and Answers

Q. I recently found a reference to a pop-up book I have not seen and would like to verify the description. The 5th edition (Random House, 1989) of *Whitney’s Star Finder: A Field Guide to the Heavens* by Charles A. Whitney is said to include “a paper locator wheel and a pop-up sky.” If you have a copy of the 5th edition of this book, I’d like to receive a description of the “pop-up sky.”

Ann Montanaro

Q. How are pop-up books made? This online question is repeatedly posed by students from all over the world. Several packaging companies and paper engineers have created web pages that answer students’ questions.

A. Hawcock Books has a very descriptive six-page document online that describes how a pop-up book is produced. See: <http://www.hawcockbooks.co.uk/howitsdone.pdf>.

Q. In a brief note about paper engineer Vic Duppa-Whyte there was a reference to an article about him. The British Library holds the newspaper but I have been unable to obtain a copy of the article through interlibrary loan. I would appreciate receiving a copy if anyone has it. The article is “The Man Who Put the Pop Back into Children’s Books,” written by John Lynott. It appeared in *The Acton Gazette* on January 3, 1986, page 3.

Ann Montanaro

The Day the Movable Books Did NOT MOVE!

Lorraine Conway

On a recent trip to the Czech Republic and Poland, although most of the excursions had been pre-planned for our group, I was able to take a “side trip” to a book store in Prague. Fortuitously, prior to leaving I had found info on the web for *ANAGRAM*, specifically that it was a store for books exclusively in English.

Last Fall an article in *Movable Stationery* highlighted Lucie Siefertova who has created several movable books related to the history of Prague. Through the efforts of a relative, I received a copy of *Prague Castle* in Czech for Christmas. I hoped to purchase any of her other books, preferably in English.

Much to my delight, *Anagram* was located in the “old town” and a phone call verified that they had all of Lucie’s books in English. I took a cab and after my successful purchase, planned to join the tour group for dinner.

On the way to dinner, I passed the tourist bureau and was able to get info on the scheduled *Laterna Magika* theater production of *Casanova*. Prague is world-renowned for the unusual kaleidoscopic film and live dance performances at this theater. Six different programs are offered in rotation over a period of six weeks. I enticed three travel companions to join me at *Laterna Magika* for our last evening in Prague. I mention this in case some of you will be in Prague in the near future. *Laterna Magika* is a real highlight! With Lucie’s books and the *Laterna Magika* experience, up to this point the trip had been a total success!

Fast forward to Wroclaw, Poland and a rather unpleasant experience two days before we returned home. Somewhere around 5:30 a.m., a silent intruder entered the hotel room I was sharing with “Mama” an incredible 90 year-old lady from South Carolina. She woke up at 6:00, and noticed someone rummaging in her suitcase. When “Mama” called out, the thief crawled out of the room. The lights went on and we panicked when we realized our purses and suitcases were open, the contents scattered all over the room.. It was a shock! We had slept right through!

All of the carved Polish wooden boxes and some Bohemian crystal which I had purchased as gifts were gone. My American money (not a lot since we were near the end of the trip) and “Mama’s” jewelry and medications were also gone. No passports were taken and apparently either the thief did not find Lucie’s books or any other books I purchased worth stealing or had not yet had time to grab them. NO ONE wanted the books I had purchased! Hence the title of this article. So forget buying perfume, crystal etc; buy movable books

and if you are as lucky as I was, they will NOT MOVE unless you want them to!

Note: After the “crime” scene was investigated and a trip to the police station we were on our way. A call later in the day revealed that all the medication was returned in a cab to the hotel but as we were now two hours away, that was useless. I gave “Mama” a copy of Jan Pienkowski’s *The First Noel* to share with her great-grandchildren.

Since all of my grandparents had come from either Czechoslovakia or Poland, there was a sense of being where they might have been. Krakow was magnificent. If you ever are traveling there, be sure to read the children’s book *The Trumpeter of Krakow* which received the Newbery Award as the best children’s book in 1928.

Catalogs Received

Aleph-Bet Books. Catalogue 81. 85 Old Mill River Rd. Pound Ridge, NY 10576. Phone: 914-764-7410. Fax: 914-764-1356. helen@alephbet.com. <http://www.alephbet.com>

Cattermole 20th Century Children’s Books. Catalog 41. 9880 Fairmount Road, Newbury, Ohio 44065. 440-338-3253. <http://www.cattermole.com>.

Currington Rare Books. curringtonrarebooks.com. Offering 30% off pop-up books listed online.

Jo Ann Reisler, Ltd. Catalogue 74. 360 Glyndon St., NE, Vienna VA. Phone: 703-938-2967. Fax: 703-938-9057. email@joannereisler.com. www.joannereisler.com

Sotheran’s of Sackville Street. *Children’s and Illustrated Books*. Henry Sotheran Limited. 2 Sackville St. Piccadilly, London W1X 2DP. Phone: 0171 439 6151. Fax: 0171 434 2019. <http://www.sotherans.co.uk>

Stella Books. Pop-up List. www.stellabooks.com/catalogues/Pop-Up~214.htm

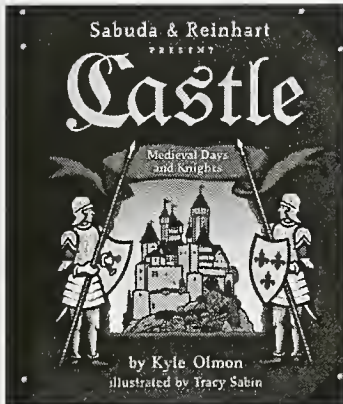
New Publications

The following titles have been identified from pre-publication catalogs, Internet sources, book store hunting, and other advertising. All titles include pop-ups unless otherwise noted and are listed for information only - not as recommendations for purchase.

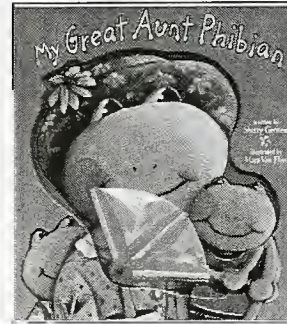
The Big Match!: A Pop-up Book with Soccer Game to Play. 7 pages. £14.99. Tango Books. 1-85707-658-3.



3 9088 01629 3151



Castle: Medieval Days & Knights! By Kyle Olmon. July. Sabuda & Reinhart Present, an imprint of Scholastic Books. \$19.99. 0-439-0543240-X.

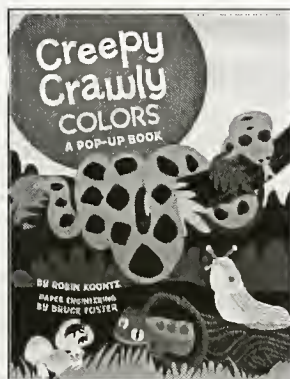
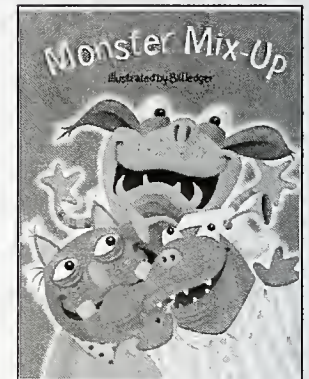


My Great Aunt Phibian. [One pop-up] Reader's Digest. \$12.99. 0-7944-0506-1.

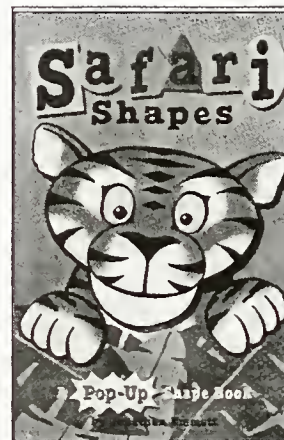


Creature Colors: A Pop-up Color Book. Backpack Books. \$5.98. 6½ x 9½". 0-7607-6845-5.

Monster Mix-Up. 12 pages. Intervisual Books. \$11.95. 1-581-17451-9.



Creepy Crawly Colors: A Pop-up Book. 14 pages. \$10.95. June. Little Simon. 1-4169-0707-6.



Safari Shapes: A Pop-up Shape Book. Backpack Books. \$5.98. 6½ x 9½". 0-7607-6864-1.

Firefighter. Interactive Heroes. By Ken Wilson-Max. £5.99. Chrysalis Children's Books.

Also: *Traffic Police.* 1-844-58559-X.



Up all Night Counting: A Pop-up Book. 14 pages. \$10.95. June. Little Simon. 1-4169-0706-8.

