

MOVABLE STATIONERY

VOLUME 5
NUMBER 3
SEPTEMBER
1997

Movable Struwwelpeters worldwide

Theo Geilen
The Netherlands

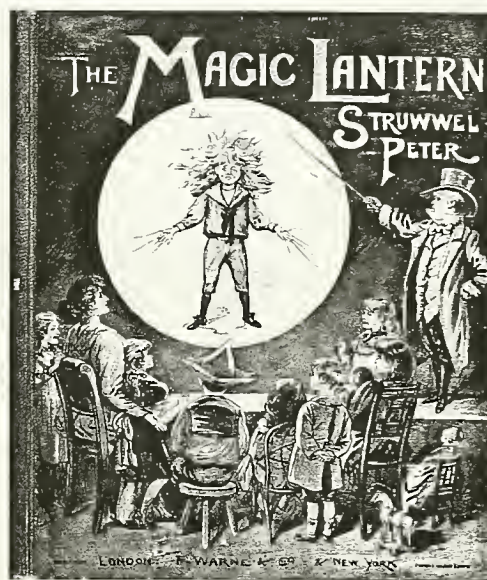
Next year will be the 150th anniversary of the publication of first English translation of the famous children's classic *Struwwelpeter*. The German book was written by Heinrich Hoffmann in 1844 as a Christmas present for his three year old son Carl. It was first published in Germany for Christmas 1845. Since that time the German edition always remained in print and the book has been translated in over thirty languages. Along with Carroll's *Alice in Wonderland*, it appears to be the most successful children's book ever, celebrated with not less than two special museums in its hometown Frankfurt.

Though the book has not been as popular in the English-speaking world as it has been in the German, it nevertheless has been translated over seventeen times in English and printed in hundreds of editions both in England and the United States with titles as *Struwwelpeter*, *Shock-Headed Peter*, or *Slovenly Peter*. And with considerable success as well are the adaptations of the ten stories of the original edition reprinted in countless booklets known as Struwwelpetriades, some of them by people like Mark Twain, Hilaire Belloc and Roald Dahl. The illustrations have been redrawn by well-known artists such as Louis Wain, Ernest Shepard and Janet Graham-Johnstone. In 1974 the fame of Struwwelpeter was used in a parody of the Watergate scandal of the U.S. president in a political version: *Tricky Dick and his pals*, as it was used before by the allies of the First World War in *Shock-Headed William*, a parody of the German Emperor William, and of the Second World War in *Struwwel-Hitler*.

A copy of the English 1848 edition recently sold at Christie's in London for over £4200 (ca. \$6500 U.S.). Good collections of English language editions and adaptations are now on exhibit at the Kerlan Collection of the University of Minnesota, the Allisson-Shelley Collection of the Pennsylvania State University and the Pierpont Morgan Library in New York.

Since I am not only studying the history of movable books but also researching the printing history of the

(Dutch) Struwwelpeter, I thought it interesting, on the occasion of the coming jubilee year, to explore the point of contact of these two fields of my research. In researching the history of the movable Struwwelpeter, with an amazing success, I found no less than twenty-five movable editions worldwide.



The earliest edition of a movable Struwwelpeter known to me, is the *Struwwelpeterbuch mit mechanik. Kleine Gedichten für Kinder*. (Struwwelpeter book with mechanics. Little poems for children), published in 1863 in Berlin by Carl Kühn and Sons. Since the first German movable, Eduard Illé's *Hanswurst's lustige Streiche*, was only published in 1862, and F.C. Hösch called himself the inventor of these kinds of books in his book *Kinder Lust in Lebendigen Bildern* (Children's pleasure in living pictures) also published in 1863, it is surprising to find our protagonist already amongst the incunables of the movable books. In the book we see already in those early days an unusual mixture of techniques: pull-tabs to put the figures in motion, pull-tabs showing different pictures one after another, and a lift-the-flap used for an exercise book showing the scrawl of the gifted child once the flap is lifted.

The next example is dated about 1870, *Neues Lustiges und Lebendiges Bilderbuch für Artige Kinder* (New amusing and living picture book for nice children), a pull-

continued on page 2

The Movable Book Society

Movable Stationery is the quarterly publication of The Movable Book Society. Letters and articles from members on relevant subjects are welcome. The annual membership fee for The Society is \$15.00. For more information contact Ann Montanaro, The Movable Book Society, P.O. Box 11654, New Brunswick, New Jersey 08906.

Daytime telephone: 732-445-5896

Evening telephone: 732-247-6071

e-mail: montanar@rci.rutgers.edu

Fax: 732-846-7928 or 732-445-5888

The deadline for the next issue is November 15.

tab book with the factory mark of the Berlin Luxuspapier Fabrik. The six movable pictures illustrate stories about lying-Lotte, fidgety-Fritz, yodel-Seppel and others all finally punished for their objectionable habits.

In 1885 the publishing house of A. Capendu in Paris brought out a peculiar book with the title *Théâtre Guignol* (Punch and Judy Theater): each of the four pages has a very colorful pull-up, which, when opened, consists of three cut-out cards, one behind the other, picturing characters and props; the rear card picturing the background scenery, like a toy-theater. On the back of the rear scene is a printed play that can be performed in the paper theater pulled up, telling the stories of Punch and Judy, Cinderella, Circus Corvi and a story of an ogre. The book has been bound as a leporellom so the four theaters can be placed one beside the other, forming a beautiful whole, extending to over one meter. The scene with the ogre surely is the history of the inky boys known from Hoffmann's *Struwwelpeter*, shown also by the picture of Struwwelpeter on the front cover of the book – here in his French manifestation of *Pierre l'Ébouriffé*. It is really a beautiful book, and the paper engineering was used about the same time for the more well-known *Theatrical picture book* showing the same kinds of scenes of Robinson Crusoe, Puss in Boots, Little Red Riding Hood, and Sleeping Beauty. The four scenes of *Théâtre Guignol* were published by Capendu a few years later, about 1890, as a series of four separate books under the series name *Librairie Enfantine Illustré* (see Whitton, p.71, with a picture) and the part with the inky boys was then entitled *Croquemitaine*. Both the complete book and the four separate scenes are very rare.

Still in the 1880s McLoughlin Bros. of New York published a *Naughty children transformation toy book* in which the naughty children from the title change into animals corresponding with their vices when the book's hinged flaps are raised: the chattering girl Polly, for example, becomes a parrot. In fact this book was

plagiarized from an 1858 London Routledge title, not a movable, *The sad history of greedy Jem and all his little brothers*. The theme of children transforming in animals because of their naughtiness is an Anglo-Saxon tradition in children's books dating back to the eighteenth century as can be read from the title of a book published in London about 1780 by Elizabeth Newberry: *Vice in its proper shape: or the wonderful and melancholy transformation of several naughty masters and misses into those contemptible animals which they most resemble in disposition*. McLoughlin just used the techniques of the movable book to show the children the transformation before their very eyes!

Raphael Tuck & Sons *Slovenly Peter* was evidently very successful. Published with text by Graham Clifton Bingham in about 1890 as part of Father Tuck's "Mechanical" Series (see Haining, pp. 38-39) the cover reads "designed in England. Printed in Bavaria." A special attraction of this book is that with the pull of a tab, two movements are effected: one in both of the illustrations on the page. The success of this book can be concluded from the fact that this title can rather often be found in antiquarian bookstores or at auctions; there probably were very many copies printed. The success was also shown by several translations which appeared about the same time in other countries of Europe. In France it appeared as *Jack l'Incorrigible* (Incorrigible Jack) by Pierre Decourt and published by A. Capendu in Paris - and was shortly thereafter reprinted without the name of the publisher or publication place; in Germany it appeared without a title, publisher or place, but surely done by G. Loewensohn in Fürth near Nürnberg; and in Holland as *Uit het leven va Piet de Smeerpoets* (From the life of Struwwelpeter) by Stella Mare and published at Hilarius from Almelo.

At about the same time, but at least by 1890 (I saw a copy with an inscription dated 1890), Frederick Warne & Co. of London and New York published *The Magic Lantern Struwwelpeter*, a book with fifteen examples of naughty children. Included are the girl who played with fire, the boy who wouldn't eat bread and milk, the Destructive Twins, Conceited Connie, Tearful Tommy, etc. They are pictured on eight movable pages: four blades with a wheel embedded between two sheets to give a transformation effect, the wheel working for both sides. The pictures show a magic lantern performance done for a row of children (in two different formations pictured) and conducted by a real old-fashioned "explicator." Where the pictures of the magic lantern are suggested to be projected on the wall there is a circular opening in the pages, showing by turning the wheel successively the four scenes of the stories made movable. Eight of the stories are adapted versions of the originals by Heinrich Hoffmann, the other seven newly invented ones are in the tradition of Hoffmann's. (cont. page 8)

Joints for movable paper figures

Peter Schühle
Loxstedt, Germany

On my way to a pop-up book exhibition in Troisdorf (near Cologne), I met with Mr. Falk Keuten, the author of *Mechanische spielobjekte und automaten* (Mechanical toys and automats). His book contains an interesting chapter about paper mechanics and suggestions on how to make your own moving pictures.

After a pleasant meal, he showed me his collection of movable books and mechanical toys and the sketches of moving pictures he had made recently. He also gave me some copies of his sketches and an interesting paper describing a new method for producing delicate joints for paper figures. Here it is:

How to make nylon -thread joints for movable paper figures

Falk Keuten

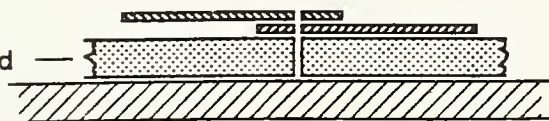
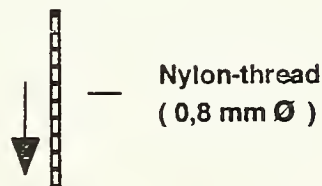
In past publications I recommended using the smallest paper fasteners (peg-like; produced by Hansa, Nr 000) as joint axles. Unfortunately these are no longer produced due to lack of demand. Even though the following technique involves more work it is still a good alternative since it allows even finer mechanisms.



1. Drill a hole (1.5 mm) into a wooden board of 1 - 2 cm.

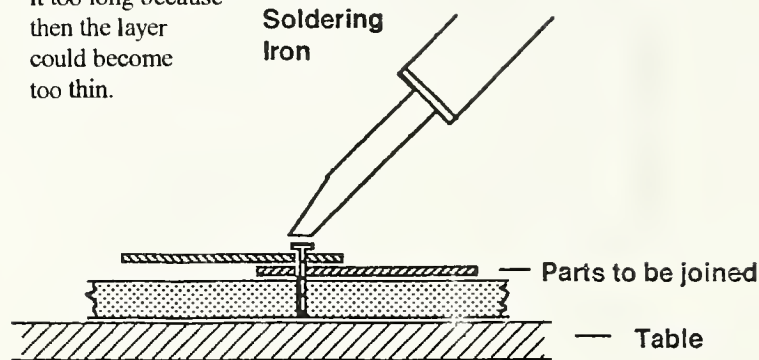
2. Gently pierce (1mm) the parts that make up the joint at their marked pivots.

3. Adjust the parts that are to be joined with a pointed awl above the drill hole of the wooden board so that a nylon thread can be stuck through.



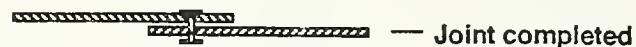
4. Shorten the nylon thread so that 2 mm will remain above the parts to be joined. It might be helpful to cut a slot into a small piece of 2 mm-cardboard and use this as a helping device to get the right length.

5. With a soldering iron carefully press down the nylon thread and gently melt it. Don't do it too long because then the layer could become too thin.



6. Remove the joined parts including the nylon thread from the wooden board. Turn the whole thing: Shorten the nylon "axle" to 2 mm (See #4).

7. Carefully "melt" the nylon thread (See#5). The joint is ready!



Translated by V. Verspohl
© Falk Keuten, Bonn, 1993

I hope, this description will be helpful to those who like to make their own movable pictures.

Bruno Munari's Books Reprinted

Theo Gielen
The Netherlands

Bruno Munari, the Italian painter, designer, graphic artist, publicist, author of children's books and - as he regards himself primarily - "collector of the visible," celebrated his 90th birthday this year. Although he published most of his well-known novelty books in the 1940's, 1950's, and 1960's, he actively promotes books that give children a chance to look at their books and at the world around them, rather than to just read them.

Munari pronounced his credo in an introduction to the 1995 trade catalog of the Italian packager La Coccinella Editrice, a producer of all kinds of interactive children's books. Munari said:

Once books consisted only of a text, with a few black-and-white illustrations, and communication occurred only through literature; even the few

illustrations were not designed to transmit the verbal communication, but only as an additional decoration. The book was not considered as a communicating object in itself but as a support for literature. Today, on the contrary, we have at last realized that image communicates and with it also color, shapes, type of paper or cardboard, the size of typographic characters or the very form of letters, and also communicates all the editorial technology, i.e. hollow punches, thickness, book binding . . . Today we have finally reached the 'visual communication' and not only visual but also tactile, thermic, plurisensorial. What does a child do when he takes a cat in his arms? He performs an action which interests all his senses: he feels the softness of the fur, he spurs the weight, sees the color of the cat, feels the warmth, hears its voice, scents its smell . . .

In nature these communications have always been plurisensorial. It is clear that a child in front of a book which occupies only one his sensorial receptacles, is less interested than in front of a book to touch, to manipulate, to look at, to transform, and also to read as much as necessary to complete the total information.

. . . Books with visual surprises, books which transform themselves, books into which you can poke your fingers, books suitable for children, at last!

Several of his books, mostly constructed with lift-the-flaps, pages of different sizes, die-cuts, and the use of all kinds of paper and cardboard, were published in English language editions. They appeared in the second half of the 1940s as "Bruno Books" by the Harvill Press in London and at the end of the 1950s by World Publishing Company in Cleveland and New York. A couple of them were reprinted in 1980 by Collins, New York and London.

The Swiss firm Verlag Lars Müller has now reprinted limited editions of two of the highlights of Munari's works. *Im Nebel von Mailand / Nella nebbia de Milano* (The circus in the mist) is seen as the best of his books. Through translucent tracing-paper pages, scenes of a town in the mist are viewed. The tracing paper has been printed with people, riding buses and bicycles on both the front and back of the paper, suggesting the buses and tracks enveloped in the dense fog of Milano. When the pages are turned one by one, the mist gradually lifts and we arrive at a circus tent made up of colored, printed pages with cut-out windows looking through a picture on the following page. This book, first published in 1968, is pictured extensively in Tadashi Yokoyama's *The best of 3-D books*, pages 100-106 - no other books got so many pages!

The second reprint is *Im Dunkel der Nacht / Nella notte buia* (In the dark of the night), first published in 1956. Munari plays a printing game in this book with light and dark, again using different kinds of paper, different sizes of the pages and die cuts.

As a homage to the maestro, two people from the Zurich Museum of Design edited a kind of anthology of the works by Munari: *Die Luft sichtbar machen / Far vedere l'aria* (The air made visible), a marvelous survey in 490 color illustrations. It is really a feast for your eyes and features the use of die-cuts and different sorts of paper.

The three books, though priced as trade books, really look like artists' books they are so well executed with bright colors, gorgeous printing and nicely cloth bound. Not only a mark of honor for an artist on his 90th birthday but also a gift for anyone loving (movable) books.

Bruno Munari. *Im Nebel von Mailand / Nella nebbia de Milano*. Verlag Lars Müller, Baden/Switzerland, 1996. ISBN: 3-907044-06-2. 56 pages. 215 x 215 mm. Sfr. 38.00 (ca. \$35.00).

Bruno Munari. *Im Dunkel der Nacht / Nella notte buia*. Verlag Lars Müller, Baden/Switzerland, 1996. ISBN: 3-907044-07-x. 60 pages. 230 x 160 mm. Sfr. 38.00 (ca. \$35.00).

Claude Lichtenstein and Alfredo Häberli (eds.). *Die Luft sichtbar machen / Far vedere l'aria*. Ein visuelles Lesebuch zu Bruno Munari. Verlag Lars Müller, Baden/Switzerland, n.d. ISBN: 3-90700-94-1. 320 pages. 240 x 160 mm. Sfr. 68.00 (ca. \$60.00).

The address of the publisher: Verlag Lars Müller, P.O. Box 912, CH-5401 Baden, Switzerland. Telephone: 056-2822700. Fax: 056-2822701. Email: larsmullerbooks@access.ch. The publisher has distributors in the United States and in the United Kingdom.

Pop-up! Pop-up!

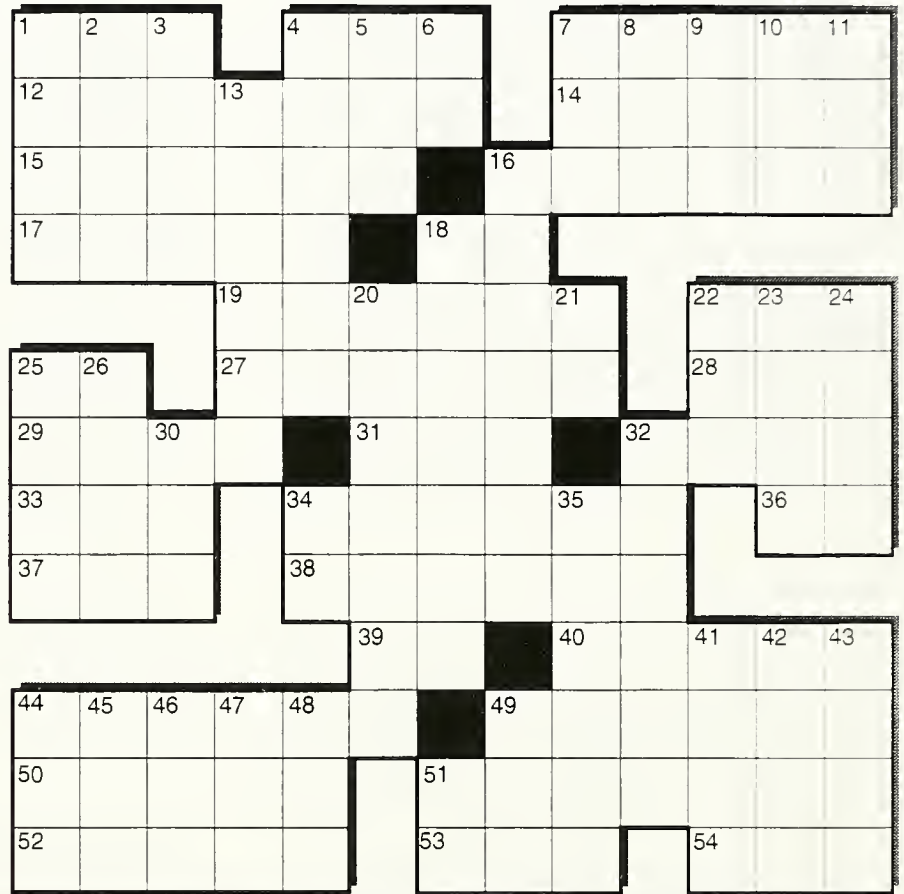
Albert Tillman has recently published *Pop-up! Pop-up! Pop-up books: Their history, how to collect them and how much they're worth*. It is a 58-page publication describing the production, collecting, maintenance, and selling of pop-ups. Albert also identifies his own selections as "The best 100 pop-up books," "The 100 best pop-up pictures," and lists titles in other categories.

Pop-up! Pop-up! is available from Whaletooth Farm, HC 1 Box 82, Olga, Washington 98279. The price of \$9.95 includes shipping and handling.

ACROSS

- 1 Illustrator and paper engineer Schenk
- 4 Shen Rodie & Korky Paul's "___ Wolf" (1993)
- 7 Livre ___, pop-up in Paris
- 12 Movable collectible: 2 wds.
- 14 Grinder
- 15 Awkward
- 16 "Jack the Giant ___" (1860) from Ward and Lock
- 17 Dutch Painter Hieronymous (1460-1516)
- 18 CSNY's 1970 album, "Deja ___"
- 19 Obie-Wan ___, Skywalker's mentor
- 22 Shouting match
- 25 Kees Moerbeek's "___ Na, Santa!" (1991)
- 27 The ___ Horse from Christos Kandeatis & Sara Maitland's "Pandora's Box" (1995)
- 28 Keith Moseley's "___ Big Bear" (1988)
- 29 Running clue
- 31 Nick and Patrick: abbr.
- 32 Foot part
- 33 "___ Baba and the Farty Thieves" (1950), a Peepshaw Book from Houghton Mifflin Co.
- 34 Cecil B. DeMille's "___ Commandments" (1923 and 1956): 2 wds.
- 36 Crichton's hospital drama series
- 37 Bachman-Turner Overdrive's #1 hit, "You Ain't Seen Nothin' ___" (1974)

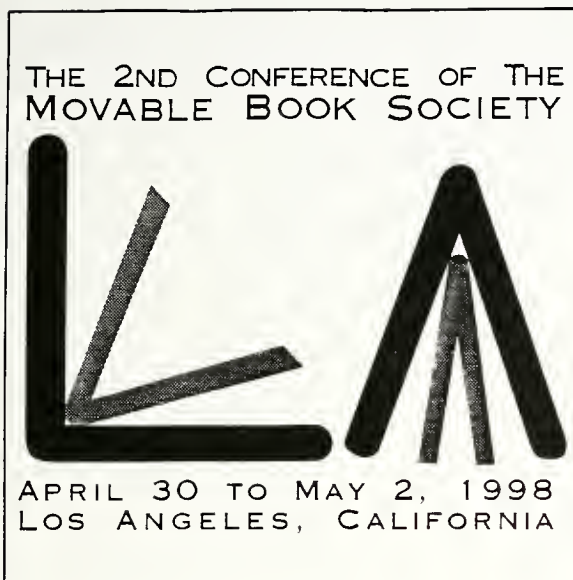
POP-UP PUZZLE #2



RUNNING CLUE: "MOKO 46-DOWN 29-ACROSS 21-DOWN 44-DOWN JUNGLE"(1961) by 18-DOWN 16-DOWN

- 38 Sung parts
- 39 ___ Hunt, Intervisual's chairman: initials.
- 40 "Removable" from the last spread of Robert Crowther's "Pop-Up Olympics" (1996)
- 44 Stephen Savage's "Making ___" (1992), a Slide-and-See Book
- 49 Cherry red
- 50 Mr. Matisse (1869-1954)
- 51 "Behind the ___ in Fairyland" (1891) from Raphael Tuck & Sons, Ltd.
- 52 A former Mafioso?
- 53 Graphics Int'l's "products" in the early 60's
- 54 Half a Gabar?
- 4 Portland, Maine publisher Thomas Bird
- 5 Illustrator McKie of "The Many Mice of Mr. Brice" (1973)
- 6 Leslie Sarah McGuire's pseudonym: initials.
- 7 "___ Blue", 1929 sang: 2 wds.
- 8 Lan ___, Khmer Republic President (1972-75)
- 9 Under the weather
- 10 Miss West
- 11 Slip up
- 13 "___ the Future" trilogy (1985-90): 2 wds.
- 16 Running clue
- 18 Running clue
- 20 They don't keep their appointments: hyph. wd.
- 21 Running clue
- 22 Illustrator Barrett of "The Pop-Up White House" (1983)
- 23 First ward of a fairy tale
- 24 Animator and illustrator Julian
- 25 A 3 rating in "Movable Reviews"
- 26 Peter Newell's "The ___ Book" (1908)
- 30 Ron Van Der Meer's "The Moth ___" (1994)
- 32 Pop-up "commercial" in a magazine, far example
- 34 Roger Hargreave's "Mr. Funny and the Pop-Up ___ Show" (1983)
- 35 Glue for your six-year old "paper engineer"
- 41 White Heat's James Roger ___
- 42 Unchanged: 2 wds.
- 43 Olin or Horne
- 44 Running clue
- 45 "Tyrannasaurus ___", one of Dick Dudley's Dinobabies (1989)
- 46 Running clue
- 47 The ___ Magnons from Melvin Berger's "Early Humans: A Prehistoric World" (1988)
- 48 Relatives
- 49 Ruminated stuff
- 51 2nd Movable Book Society Conference state

DOWN



Book Happenings

Barbara Lazarus Metz and John Railings are curating "Wonderous Worlds: Pop-ups and Movable Books" an exhibit at Columbia College Chicago Center for Book and Paper Arts from November 7 - December 19, 1997. John will speak on "Books that Spring to Life" on November 14 and Barbara will present a workshop "Pop-ups, Pop-ups, Pop-ups" November 15 and 16. For more information call the Center at 312-431-8612.

The 26th Michigan Antiquarian Book & Paper Show will be held October 5 from 9:30-5:00 at the New Lansing Center, Lansing, Michigan. For more information call 517-332-0112.

"Hey . . . What's new? Tradition and innovation in the Book Arts" is the third annual New Jersey Book Arts Symposium. The day-long program will feature the work of six diverse and accomplished book artists. The morning program will feature presentations by artists and the afternoon will be a panel discussion. At the conclusion of the afternoon discussions, all will be invited to share one piece of their own work. The participants are: Earl B. Lewis, painter and children's book illustrator; Lois Morrison, book artist; Jamie Kamph, bookbinder; Anna Pinto, calligrapher; Sue Gosin, papermaker; Eileen Foti, printmaker, lithographer, Lowell Bodger, letterpress printer; Robert Mahon, photographer, book artist; and Hedi Kyle, conservator, book artist. Graphic artist Barbara Henry will demonstrate woodblock printing.

The registration fee is \$25.00. Lunch is not included. For more information call 201-648-5223 or register via the web at:
<http://www.rci.rutgers.edu/~mjoseph/symp3.htm>.

Pop-up and Movable Cards

Two new members of The Movable Book Society produce greeting cards. Joyce Aysta is the founder of Live Your Dreams Designs which produces origami architecture note cards. Each card has a white pop-up with colorful rice paper applied to the exterior. The cards are available at shops and museums throughout the U.S. For more information contact Live Your Dreams Designs, 2518 A. Etiwan Ave., Charleston, South Carolina 28414.

Mimi Sheiner produces interactive greeting cards. Many of them are die-cut, with moving parts. Many are funny. A few are die-cut and funny. For more information contact Mimi at Chronogram, 2422 Hilgard Ave., Berkeley, California 94709 or chronogram@msn.com.

Questions and Answers

Q. What is the best way to re-glue a support tab that has come loose?

Janet Ervin
 Lancaster, California

Q. What is the best way to dispose of a valuable, large collection of pop-up and action books (other than by sale to a dealer). I would like it to go to a library, university, or museum. Who should be contacted? What procedures are followed?

MBS Member/ Respond to
Movable Stationery editor

Q. There are so many ways to shelve pop-up books. What have others found is the best way?

Eleanor Heldrick
 Baltimore, Maryland

A. My own collection has been shelved many different ways as it has grown. The older and most valuable books are shelved together behind glass in cases. Since I have a large number of Christmas books, they are all shelved together. But, the contemporary books are all shelved by size. I have found I can fit more books on open shelves by arranging them by height. Each of the shelves is numbered and each of the books has a shelf number. (I am a librarian, after all!)

Ann Montanaro
 East Brunswick, New Jersey

MOVABLE REVIEWS

ROBERT SABUDA

1 ☆ - AWFUL
2 ☆ - POOR
3 ☆ - OK
4 ☆ - GOOD
5 ☆ - SUPERB

Robert Sabuda's reviews will return in the next issue. He has just completed a new pop-up book and is moving to a new studio.

More on Blue Ribbon Pop-ups

Note: Anne Williams supplied this information to supplement "Blue Ribbon Pop-ups" which appeared in the September, 1996 issue.

Premiums were usually approved for manufacture after the first several ads and commercials had run. The initial response was used to gauge the size of the production run. The majority of metal premiums were manufactured in Massachusetts and shipped to Battle Creek or the greater Minneapolis, Chicago, or St. Louis areas for fulfillment. . .

The Einson-Freeman Company of Long Island City produced paper premiums of all types throughout the 30's and 40's. Sam Gold turned to them often for production of masks, games, punch out kits and other paper premiums. Most were designed by Fred Voges and Wally Weist. When World War II came along the materials shortage virtually killed metal premiums and the use of paper premiums increased. In 1942 Sam Gold joined Einson-Freeman as Vice-President.

All indications suggest Gold maintained his offices in Chicago. Material from the Voges estate relates Fred worked from Gold in Chicago during this period . . . and until 1946 when he and Weist formed their own company.

Some of the rarest of all premiums are punch-out and other paper premiums. A lion's share of these were created by Voges and Weist. Voges was the paper engineer - one of the most creative to come along since the oriental origami masters. Wally Weist was a creative artist in his own right, but was an accomplished "swipe" artist as well. He was equally at home copying a Rembrandt in oils as he was at reproducing the styles of Disney or Milt Caniff on premiums.

Presently more is known of Fred Voges. The saga began at his father's Chicago paperboard printing and die cutting shop in the early 30's. The major product at the

plant was gambling punch boards. Somehow Blue Ribbon Books of New York came to the elder Voges with a new idea for children's books they had just patented - the "Pop-Up" book. Young Fred, fresh out of Emmington High School was intrigued with the concept. In short order he produced mock ups of the earlier titles, his father's shop got the work and Fred did the paper engineering on all the "pop-up" titles as well as the Mickey Mouse and Wizard of Oz "Waddle Books."

From *Illustrated radio premium catalog and price guide*. By Tom Tumbusch. Dayton, Ohio, Tomart Publications, 1989. page 11.

[Fred Voges was also both the author and animator of *Fairy tale magical picture book* published by Dyco Institute of Philadelphia in 1948. The cover describes the book as having "a magic wand that brings characters to life in realistic action!"]

For Sale

Eccentricities. Twenty-five or more pop-up books. At: <http://www.caseweb.com/odd/popups.htm>.

Michel Jolivet
130 S 202nd St.
Des Moines, Washington 98198

Funny jungleland. W.K. Kellogg, 1909.
Steven Workman
14013 Cutler
Benton, Illinois 62812

Little Red Riding Hood. Blue Ribbon, 1934.
Tim Tyler, 1935.
Christmas time in action, 1949.
Daily Express, 1930.
Gayla Pauley
208 Moultrie
Mattoon, Illinois 61938

Pop-ups for Grown-Ups

"Pop-ups for Grown-ups: 20th Century books from the collections of Ann Montanaro and Robert Sabuda" is an exhibit on view at Pratt Institute Library in Brooklyn, New York through October 3, 1997. The exhibit fills display cases on three floors of the century-old library and features over 60 books and additional greeting cards, postcards, business cards, and advertising circulars and inserts. The cases are organized by topics: performing arts, medical, historical figures, travel, holidays, sex and more. To visit the exhibition, contact the library for hours at 718-636-3685.

continued from page 2

The last page of the book has: "Designed in England and Printed by G. Loewensohn at Fürth Bavaria." The eight movable pages from this book were used, together with newly illustrated text-pages, for a Russian edition with the title *Steka Rastrepka* (Slovenly little Stephan) published in 1898 in Moscow and St. Petersburg.

With the same title of *The Magic Lantern Struwwelpeter*, Warne and Co. published in 1896 a simplified edition of the earlier book. The movable part was reduced to only one wheel, built in the front cover of the book and only showing four pictures of the girl who played with fire; the number of stories included was also reduced to twelve. From this edition appeared a Dutch edition with the literally translated title *De Tooverlantaarn Struwwelpeter* by a certain Rose (an unsolved pseudonym), published in 1897 by Campagne & Zoon in Amsterdam.

At the latest in 1900, but without a date, the eight pages with their embedded wheels known from the 1890 edition, were used once more by Warne & Co. for a third version with the title *The magic lantern Struwwelpeter*. Printed without text this time, the front cover reads "Printed and made in Bavaria." A copy of this edition (shown on page 1) was offered recently in Catalog 37 (Winter, 1997), nr. 263, by Jo Ann Reisler Ltd. This third version is also known in a Dutch version with the title *De Tooverlantaarn* (The magic lantern), published by the firm of J. Vlieger in Amsterdam about 1900. Since there is no text it was presumably accompanied by a smaller textbook from which the stories could be read, showing the subsequent pictures from the movable plates to the children. But copies of this edition are extremely scarce, as are all these Warne editions. They are known to me, all the three of them, in just one copy.

In 1893 Marie Beck, at that time a well-known German children's book writer, compiled a pull-tab movable *Der lebendige Struwwelpeter und andere drollige Geschichten für kinder von 3 bis 8 jahren* (The living Struwwelpeter and other funny stories for children from 3 to 8 years old) with eight stories and eight movable pictures by Margarete Pfeifer. Printed and published by Wilh. Düs from Wesel German. The company was very active with Struwwelpeter at that time as their catalog of 1893 shows over a dozen adaptations but this one is the only movable.

Heinrich Hoffmann died in September 1894. In 1895, following right after his death, the most well-known movable in this field appeared: *Gustav Weises lebendiger Struwwelpeter* (Gustav Weises living Struwwelpeter) published by the firm of G. Weise in Stuttgart. The mechanics were by "El. Em." which stands for Lothar Meggendorfer, the unrivaled master of the movable book. It is unclear if the publication of this book was to be linked with the death of Hoffmann or with the

50th anniversary of the first appearance of this German original. Certain however, is the fact that this book is a highlight in this enumeration of movable Struwwelpeter editions, as all Meggendorfer books are highlights in the field of movable books because of their clever mechanics but surely also because of their humorous caricature-like illustrations. There is no need to explain to explain that to readership interested in movable books. . . Together with the English edition of this book: *Dean's living Struwwelpeter*, in 1896, simultaneously published by Dean & Son in London and by International Art Publishing Co., Ltd. in New York, Philadelphia and Chicago, this book is highly sought after not only by collectors of movable books but also by collectors of Struwwelpeter. The copy in the Marjorie Moon Collection sold at Christie's in 1994 to a German private collector of Struwwelpeters for the highest price of all the movable books.

Lesser known, however, is the fact that three of the pictures of this Struwwelpeterbook were redrawn by Meggendorfer and reused in 1910 - though simplified and with other story titles - for his book *Lustiges Ziehbilderbuch* (Funny pull-tab book), also published at Gustav Weise in Stuttgart. It is also known in an Italian translation as *Pupazi vive e allegri* published at Ulrico Hoepli in Milano, without a date but surely before the First World War.

It is not until 1930 that again we find "The Famous Picturebook" as a movable book. (Several Dutch editions of Struwwelpeter between 1910 and 1930 just were titles.) In 1930 we see the Struwwelpeter - and only him of all the Hoffmann figures - in the mix-and-match book by Walter Trier: *Männlein, Männlein wandle dich: 8192 verschiedene Männlein. Für Kinder von 5-75 und darüber* (Little man, little man transform you: 8129 different little men. For children from 5-75 and over). It was published by J.F. Schreiber in Esslingen, Germany. By turning the pages, divided in three parts, we are able to give Struwwelpeter a different head or other body and/or other legs. The title later appeared at Pestalozzi-Verlag in Erlangen, Germany and also, in 1944, in a largely altered version at Atrium Press in London as *8192 Quite crazy people in one book*, in which we again find Struwwelpeter on page 26.

Without publisher, place, or date was published *Der Struwwelpeter. Ungekürzte Ausgabe*, a picture book with shaped Struwwelpeter-head and movable eyes - an eyebook. Since the title is in "Sütterlin" writing, a strange almost unreadable and "slovenly" - looking way of lettering, looking like handwriting and used in Germany in the 1920's and until the later half of the 1930s, we will have to date this edition about 1930.

A Dutch edition with the title *Piet de Smeerpoes*, also without publisher, etc. probably dates from the same time. It is remarkable, however, to see the pictures of some of the stories, though identical to the German ones, having been printed here as seen in a mirror: left and right have been exchanged!

The only three-dimensional edition of a Struwwelpeter known to me was published in 1940 in the Schreiber-series of *Stehaufbilderbücher* (Stand-up picturebooks) in which we find *Der lebende Struwwelpeter, oder lustige Geschichten und drollige Bilder für Kinder von 3-6 Jahren von Heinrich Hoffmann nach der Frankfurter Originalausgabe*. (The living Struwwelpeter, or merry stories and funny pictures for children from 3-6 years old by Heinrich Hoffmann, after the Frankfurter original edition). In six fan-folded pop-ups we see here for the very first time in three-dimension the well-known figures from Hoffmann's classic. Unfortunately this is the rarest number of the series, due to the start of the Second World War.

I have been unable to trace the Spanish translation of this book although I have seen several other titles from the series of Spanish editions, published as *Album relieve* at Editoria Selva in Barcelona. Nor have I been able to trace the South African translation where other parts of the series are known as *Van Schaik se beweegbare prenteboeke* (movable picture books at Van Schaik).

That is my description of movable Struwwelpeter as I have found until now. Overlooking the information available, I would like to make two more remarks. The first things that strikes me is that most of the editions date between 1885 and 1910, the era known as the First Golden Age of Movable Books. That is also an era that shows a very large number of Struwwelpeter editions, imitations, and parodies. The reason why is unclear; the history of the reception of this children's class is still unexplored - in contrast with that of Carroll's *Alice in Wonderland*. Also striking is that the history of the movable Struwwelpeter appears to end in 1940 although the number of non-movable editions and the number of movable books and pop-ups since that time are countless.

Notable also is the fact that I didn't see any movable edition at all of the Struwwelpeter as done by Heinrich Hoffmann. Although many editions do have the name of the dirty boy with the long fingernails in their title, all of them are just adaptations - at their best with some of the Hoffmann stories included. This is striking when one realizes how much movement there is in the pictures of the Hoffmann original, and in their stories as well, since almost every sentence of the ten stories could easily be brought to motion. The figures could pop-up, holograms could be used to see "The girl who played with fire," scratch-and-sniffs to smell the sulphur of the matches the girl was told not to touch, etc. Music could be added through a sound chip. (The stories were set to music by

Hussla as early as 1876 and recently a Struwwelpeter musical toured in Germany.) With the techniques now available it wouldn't be a problem to produce a movable coffee table Struwwelpeter. But, it appears this is "not the right time" for such an edition. Some of the leading publishing houses in Germany gave their reaction to Keith Moseley to whom I suggested such an edition for the German jubilee years, 1994-1995. But maybe it will prove to be a good idea for the 1998 jubilee year in England, or for the jubilee in the United State. In 1999 it will be 150 years ago since the first American edition appeared at C. Town of New York as *Slovenly Peter: or pleasant stories and funny pictures. Translated from the German*, a censored first edition since it left out one of the best stories of the ten: "The story of the thumb sucker."

We will be curious to see which paper engineer or packager will be daring enough to do a modern movable Peter. Or at least, safely, a reprint of one of the old ones listed above. For now we would be very pleased to be informed of other movables on this theme not described in this article.

New Publications

The following titles have been identified from pre-publication publicity, publisher's catalogs, or advertising. All titles include pop-ups unless otherwise specified.

The amazing pull-out pop-up body in a book. By David Hawcock. Dorling Kindersley, August, 1997. \$19.95. 0-789-42052-x.

Angels: A pop-up book. Andrews & McMeel. October, 1997. 1½ x 2". 12 pages. \$3.95. 0-8362-3461-6.

Also: *Happy Birthday!* 0-8362-2953-3.

Golf. 0-8362-2956-8. *Merry Christmas*.

0-8362-3642-4. *Fathers*. 0-8362-3643-2.

For my daughter. 0-8362-3644-0. *For my friend*.

0-8362-3645-9. *Grandmothers*. 0-8362-3646-7.

Thank you. 0-8362-3647-5.

Ben's box: A pop-up fantasy. By Michael Foreman. Andrews & McMeel. September, 1997. \$15.95. 1-8884-4342-1.

Bon voyage! Running Press Miniature Edition. September, 1997. 2¾ x 3¼. 14 pages. \$4.95. 0-7642-0106-0.

Also: *Girlfriends*. 0-7624-0107-9.

Stressed. 0-7624-0108-7.

Thinking of you. 0-7624-0109-5.

Cats: Quips and quotes on feline friends. Main Street



3 9088 01629 2807

Editions Pop-up Books. Fall, 1997. Andrews & McMeel. 5 x 6½. \$6.95. 0-8362-2675-5.

Also: *Freshwater fishing: Timeless quotes on angling.* 0-8362-2676-3.

Gardens: A bouquet of thoughts. 0-8362-2674-7.

Chuck Murphy's alphabet magic. [tab-operated plates]. Little Simon. \$14.95. 9" x 7". 0-689-81286-8.

Chuck Murphy's color surprises: A pop-up book. Little Simon. September, 1997. 10 pages. \$12.95. 0-689-81504-2.

Desmond the dog. By Nick Denchfield. Harcourt Brace. September, 1997. \$12.95. 0-152-01340-7.

A dog's world: A picture frame pop-up quote book. Andrews & McMeel. September, 1997. \$7.95. 1-8884-4312-x.

Also: *Head over heels: A picture frame pop-up quote book.* Piggy Toes Press. 1-8884-4310-3.

Missing you: A picture frame pop-up quote book. Piggy Toes Press. 1-8884-4311-1.

Whiskers & kisses: A picture frame pop-up quote book. Andrews & McMeel. 1-8884-4313-8.

Don't be surprised! Dial. September, 1997. \$13.99. 0-8037-2286-6.

Don't do that! By Mick Inkpen. Piggy Toes Press. September 1997. 1-8884-4353-7. \$4.95.

Also: *Little spotty things.* 1-8884-4355-3.

Say "Aaah!" 1-8884-4356-1.

The first Christmas: A Bible story book with pop-up blocks. Thomas Nelson. September, 1997. \$9.99. 0-8499-1482-5.

I can too: An Elmer pop-up book. By David McKee. Lothrop Lee & Shepard. September, 1997. \$15.95. 0-6881-5547-2.

In the spooky fun house: A pop-up book. (The Berenstain Bears). By Stan and Jan Berenstain. Inchworm Press. September, 1997. \$5.95. 1-5771-9256-7.

Little polar bear mini pop-up book. By Hand De Beer. North South Books. September, 1997. \$7.95. 1-5585-711-x.

Little space scout's space case. Chronicle. September, 1997. \$12.95. 18 pages. 0-8118-1758-x.

My nose is a hose. McClanahan. \$6.99. 9 x 7. 6 pages. 1-562-93930-0.

My pop-up surprise 1 2 3. By Robert Crowther. Orchard. September, 1997. 12 pages. \$16.95.

0-531-30039-0.

My pop-up surprise abc. By Robert Crowther. Orchard. September, 1997. 14 pages. \$16.95. 0-531-30038-2.

Nightmare hotel: Danger: Spooky pop-up book. By Alex Henry. Envision Publishing. September, 1997. \$15.95. 1-8906-3302-x.

Noah and the ark: A Bible story with pop-up blocks. Thomas Nelson. \$9.99. September, 1997. 0-8499-1483-3.

Old MacDonald's pop-up farm. Barron's. September, 1997. 8 ¾ x 9 ¾. 12 pages. With sound chip. \$13.95. 0-7641-5055-3.

Play and count in Patch's house. Harcourt Brace. October, 1997. 10 ½ x 6 ¾. Carousel book. \$11.95. 0-15-201665-1.

Polar bears. A Dial Nature Notebook Pop-up. Dial Books for Young Readers. \$4.99. 0-803-71277-4.

Pooh's enchanted place. Dutton. October, 1997. 24 pages. \$18.95. 0-525-45832-8.

Stellahuna: Pop-up book and mobile. By Janell Cannon. Harcourt Brace. September, 1997. 10 ¼ x 9. \$18.95. 0-152-01530-2.

Six brave explorers: A pop-up book. By Carla Dijs and Kees Moerbeek. Andrews & McMeel. September, 1997. \$9.95. 1-8884-4344-8.

Teddy's Christmas: a pop-up book with mini Christmas cards. By Pete Bowman. Hyperion. December, 1997. 0-786-80345-2.

There's a bug in my mug. McClanahan. \$6.99. 9" x 7". 6 pages. 1-562-93931-9.

Tractor trouble. By Steve Augarde. Lodestar Books. September, 1997. \$14.99. 0-525-67561-2.

A Victorian Christmas: 3-dimensional pop-up village and holiday countdown calendar. July, 1997. Andrews & McMeel. \$14.95. 0836275098

What am I? Creepy Crawlies. Barrons. \$6.95. 0-7641-5029-4.

Also: *What am I? Egg surprise.* 0-7641-5028-6.

What am I? Jumpers. 0-7641-5027-8.

What am I? Seashore. 0-7641-5025-1.

When the wild pirates go sailing: A pop-up adventure book. By Carla Dijs and Kees Moerbeek. Andrews & McMeel. September, 1997. \$9.95. 1-8884-4343-x.