

Some Old Children's-Books.

BY ALICE WATERS.



THE South Kensington Museum is a much-maligned institution. And yet, although to revile it seems fashionable, few will venture to deny two things—the interest of its contents and the courtesy and ability of its officials.

No doubt many of the South Kensington treasures are not exhibited so advantageously as they might be; but unless you expect the officials to provide new buildings out of their own pockets, you can't blame them for this.

Among the little-known possessions of the museum is a collection of Children's Books of bygone generations. These quaint publications, which date from the sixteenth century onwards, give one an excellent notion of the manners and customs and beliefs that prevailed among our ancestors; besides showing what kind of educational literature was provided for the instruction and amusement of the children of other days.

Here is reproduced the first of a set of four pictures illustrating various stages in the career of a Good Boy. The Bad Boy, of course, commences by thumping his sister in

the nursery and winds up at the end of a rope in Newgate. These pictures are from a quaint little book called "The Edinburgh New Alphabet and Progress of Industry. Sixpence Plain; One Shilling Coloured." Nowadays it could be sold with profit at a farthing — another instance of the progress of industry; but this is by the way. The A B C contains four letters to the page, and is rather curious. "I" stands for Idiot—a weird figure astride a hobby-horse, with a fool's cap on his head (the idiot's, not the horse's) and an enormous ruff round his neck. "Z" stands for Zoologist. A benevolent person is sitting in a valley making notes. Lions, elephants, sea-serpents, and wild-fowl of that sort are looking over his shoulder, no doubt in order to see that their idiosyncrasies are properly described.

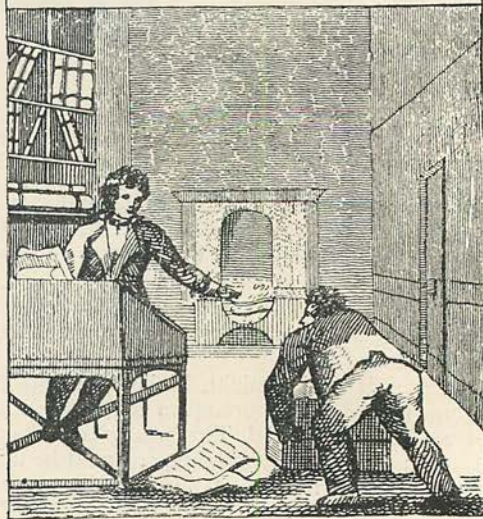
After the alphabet, the Progress of Industry. The Good Boy is introduced in the nursery stage (No. 1). He looks rather a repulsive young vagabond, so that his amiabilities must be taken for granted. So supremely perfect was our Good Boy, that we are told even "This Rocking horse, his merit did acquire."

This Rocking horse, his merit did acquire.
But greater motives, now, his mind inspire.



NO. 1.

Now all aside are laid his youthful Toys.
A Masters business all his care employs.



NO. 2.

Observe, the animal is perfect, though it has been in his possession for years. The head and limbs are *not* knocked off; the gorgeous tail and mane are *not* plucked out to serve for make-believe moustaches; and you will look in vain for holes dug in the horse's body.

But the time comes when the rocking-horse has to be abandoned. The Good Boy "as big things in 'is 'ed," as the classic song put it. In the stately words of the text, "Greater motives, now, his mind inspire." The scene changes. As the play programmes say, "Twenty years are supposed to have elapsed." The Good Boy has glided imperceptibly into a Good Man, much as you would into one in a fog. He has done with toys and has become a Master (No. 2). There are no useless baubles in the office—plenty of room to breathe, and next to no furniture. And observe that devoted, hard-working servant.

In man's estate, his own affairs to guide.
And be benevolent is all his pride.



NO. 3.

and the Good Man (in an impossible hat) is giving instructions as to its disposal. We thought as much. That earnest fellow has been ousted from his position as confidential servant, and his place taken by a supercilious individual, who considers himself at least as good as his master. But the earnest one was not exactly cleared out altogether. He was kept on as Crane-Man Extraordinary and Loader Plenipotentiary. He is fumbling about with a bale of goods in the background.

In the last picture (No. 4) we see that the Good Man—now become a bald-headed person, greatly respected in the City—has made his pile and retired from business to ride about in a peculiar carriage, drawn, apparently, by four half-bred giraffes.

No doubt this impressive picture-story did appeal to the imagination of children a century or so ago, whatever may be thought of the obvious moral in these days of money-getting at any price. But, really, the artists intrusted with the work might have produced more imposing figures.

That children possessed a sense of the ridiculous, even in the age of saintly parable, is manifested in our next reproduction (No. 5). Here we see that the child into whose hands the book fell, far from being awe-struck by the two-headed and four-armed creature, has actually provided him with a big, old-fashioned hat, adorned with a smart feather. This defacing of school-book pictures by

Lov'd by the poor & Honoured of the Great.
Behold him, in his Carriage, ride in state.



NO. 4.

pen-and-ink embellishments is by no means unknown in our own day.

Our reproduction is from the quaintest educational book imaginable. It is called—
THE VISIBLE WORLD ;

OR,
NOMENCLATURE AND PICTURES OF ALL THE CHIEF THINGS THAT ARE IN THE WORLD.—AND OF MEN'S EMPLOYMENT THEREIN.

In Above 150 Cuts.
WRITTEN BY THE AUTHOR IN LATIN AND HIGH DUTCH.

Being one of his last Essays, and the most suitable to Children's Capacities of any he hath hitherto made.
1717.

"Latin and High Dutch"... "Most suitable to Children's Capacities," etc. ! But don't be under any misapprehension. The author knew as well as you that he had got hold of a stupendous theme. He is half afraid to begin. There are nine prefaces ; as you turn these over you begin to think it's all preface, and the whole thing an eighteenth century joke. It is no joke, however, but a serious educational work put into the hands of teachers and children with the view of instructing them in everything, known and unknown, on the face of this planet. Preface No. 4 commences with this ambiguous aphorism : "Instruction is the means of expelling rudeness, with which young wits ought to be well furnished in the schools." The italics are ours, but don't ask us to explain it. Possibly it is "Instruction... with which," etc., that is meant ; but you

must remember how overcome the author was with the magnitude of his subject, and forgive a little incoherence.

It is the page dealing with "Deformed and Monstrous People" that we have reproduced in No. 5. The three figures are supposed to embody every one of the strange and fearful afflictions that are given below. It is a peculiar anthropological lesson for children, such as even Sir William Turner himself could not have given. How exhaustive the definitions of "Monstrous and Deformed People" ! How convenient are

the reference numbers illustrating "the jolt-headed," "the blub-cheeked," and the rest. And how useful it must be when children grow up and go out into a truculent world to know the Latin for "wry-necked," "blubber-lipped," and "bald-pated."

Ah ! There was no need for night schools and the like in those days. Consider the magnificently complete lesson on Serpents and Creeping Things, which is next shown (No. 6). The habitat of each reptile is succinctly given. "The Adder in the Wood," "The Asp in the Fields," and "The Water-Snake" — curiously enough — "in the water." Even the most familiar objects of domestic life were not overlooked. "The Boa (or Mild snake) in

houses" ! Again, you can refer to each by its number in the picture. What priceless hint is given about the Salamander

XLVI.

Deformed and Monstrous People. *Deformes & Monstrofi.*

Monstrous and deformed People are those which differ in the Body from the ordinary shape, as are the huge Giant, 1. the little Dwarf, 2. One with two Bodies, 3. One with two Heads, 4. and such like Monsters.

Amongst these are reckoned,

The jolt-headed, 5.
The great-nosed, 6.
The blubber-lipped, 7.
The blub-cheeked, 8.
The goggle-eyed, 9.
The wry-necked, 10.
The great-throated, 11.
The crump-backed, 12.
The crump-footed, 13.
The steeple-crowned, 15.
add to these
The bald-pated 14--

Monstrofi & deformes sunt abeunte corpore à communi formâ, ut sunt, immanis Gigas, 1 nanus (Pumilio) 2. Bicorpor, 3. Biceps, 4. & id genus monstra.

His accensentur,

Capito, 5.
Naso, 6.
Labeo, 7.
Bucco, 8.
Strabo, 9.
Obstipus, 10.
Strumofus, 11.
Gibbofus, 12.
Loripes, 13.
Cilo, 15.
adde
Calvastrum, 14.

XXXIII.
Serpents and Creeping Things.



Serpentes & Reptilia.

Snakes creep
by winding themselves;
The Adder, 1.
in the wood;
The Water-snake, 2.
in the water;
The Viper, 3.
amongst great stones:
The Asp, 4. in the fields.
The Boa (or Mild snake) 5.
in Houses.
The Slow-worm, 6.
is blind.
The Lizard, 7.
and the Salamander, 8.
(that liveth long in fire) have
feet.
The Dragon, 9.
a winged Serpent,
killth with his Breath.
The Basilisk, 10.
with his Eyes;
And the Scorpion, 11.
with his poisonous toil.

Angues repunt
sinuando se;
Coluber, 1.
in Sylvâ;
Natrix (hydra) 2.
in Aquâ;
Vipera, 3.
in faxis;
Aspis, 4. in campis.
Boa, 5.
in Domibus.
Cœcilia, 6.
est cœca.
Lacerta, 7.
Salamandra, 8
(in igne vivax,) habent
pedes.
Draco, 9.
Serpens alatus,
necat halitu.
Basiliscus, 10.
Oculis;
Scorpio, 11.
venenatâ caudâ.

NO. 6.

(that liveth long in fire—and that the Zoo hath never seen)? Why, that he hath feet. What would you? No. 8 in the picture shows him dancing a hornpipe and surrounded with a fiery nimbus. The Dragon, we are told, is a winged serpent that killeth with his breath. Look at him in No. 9. Next comes the deadly-eyed Basilisk and the Scorpion with his poisonous tail. But can it really be possible that such things were seriously taught in our schools?

"The Visible World" next goes on to give a queer list of European states. They include such unfamiliar countries as Croatia, Dacia, Sclavonia, Podolia, Tartary (!) Lithuania, Lisland, Muscovy and Russia.

The writing lesson concludes: "Now we dry our writing with calisand out of a sand-box." The barber is said to perform some queer offices. After having "washed us in suds," "he openeth a vein with a pen-knife, whereat the blood spirteth out." Of the sick man we read: "Now the Physician he feeleth his pulse and then prescribeth a receipt in a bill that is made ready in an apothecary's shop, where drugs are kept in gallypots." "Diet and prayer is (*sic!*) the best physic," concludes the author, piously.

Even lawn tennis is described in this wonderful work. "This is the sport of noblemen who stir their bodies. The wind ball being filled with air by means of a ventil is tossed to and fro with the fist in the open air." An interesting game!

We next turn to an even more delightful educational work on the subject of etiquette for children. It was published in the very first year of the eighteenth century. Note that there are added to the Rules for Behaviour, "Some short and mixt

THE
SCHOOL
OF
MANNERS.
OR
RULES for Childrens
Behaviour:

At Church, at Home, at Table,
in Company, in Discourse, at
School, abroad, and among
Boys. With some other
short and mixt Precepts.

By the Author of the English
Exercises.

The Fourth Edition.

LONDON.

Printed for Tho. Cockerill, at the
Three Legs and Bible against Gro-
cers-Hall in the Poultrey, 1701.

NO. 7.

Precepts." Truly they are very "mixt." The work went into at least four editions. We are sure it would go into fourteen if someone brought it out again now. Besides the title-page (No. 7), we reproduce pages eight, nine, and fourteen of this most curious little work (Nos. 8, 9, and 10). Rule eight, on page eight, will surprise our own little well-bred ones.

The preface portentously tells us that "A scholar ill-bred in his behaviour . . . is the fretting disease of his parents' discontented mind; who, if they be persons of good and ingenious breeding, cannot but be filled with heinous resentment, to observe in their children a carriage so hateful and unlike their own."

First comes "On behaviour at the church."

(8)

8. Feed thy self with thy two Fingers, and the Thumb of the left hand.

9. Speak not at the Table; if thy Superiors be discoursing, meddle not with the matter.

10. If thou want any thing from the Servants, call to them softly.

11. Eat not too fast, or greedily.

12. Eat not too much, but moderately.

13. Eat not so slow as to make others wait for thee.

14. Make not a noise with thy tongue, mouth, lips, or breath, either in eating or drinking,

15. Stare not in the face of any one (especially thy Superior) at the Table.

16. Grase not thy Fingers or Napkin, more than necessity requires.

NO. 8.

Here is one precept from this category: "Be not hasty to run out of the church when the worship is ended, as if thou wert weary of being there." The following is marked as important: "Smell not to thy meat nor move it to thy nose. Turn it not the other side upward to view it upon the plate. Throw not anything under the table. Gnaw not bones, but clean them with thy knife."

Some of the maxims were shrewd enough and applicable at all times. Under "Rules for behaviour in Company," we read: "If thy superior be relating a story, say not 'I

(9)

17. Bite not thy bread, but break it, but not with slovenly Fingers, nor with the same where-with thou takest up thy meat,

18 Dip not thy Meat in the Sawcc.

19. Take not falt with a greazy Knife.

20 Spit not, cough not, nor blow thy Nois at Table if it may be avoided; but if there be necessity, do it aside, and without much noise.

21. Lean not thy Elbow on the Table, or on the back of thy Chair.

22. Stuff not thy mouth so as to fill thy Cheeks; be content with smaller Mouthfuls.

23. Blow not thy Meat, but with Patience wait till it be cool.

24. Sup not Broth at the Table, but eat it with a Spoon.

NO. 9.

have heard it before,' but attend as if it were to thee altogether new. *Seem not to question*

(14)

7. In coughing or sneezing make as little noise as possible.

8. If thou cannot avoid yawning, shut thy Mouth with thine Hand or Handkerchief before it, turning thy Face aside.

9. When thou blowest thy Nose, let thy Handkerchief be used, and make not a noise in so doing.

10. Gnaw not thy Nails, pick them not, nor bite them with thy Teeth.

11. Spit not in the Room, but in a corner, and rub it out with thy Foot, or rather go out and do it abroad.

12. Lean not upon the Chair of a Superior, standing behind him,

13. Spit not upon the fire, nor sit too wide with thy Knees at it.

14. Sit not with thy legs crossed, but keep them firm and fetled, and thy Feet even,

15. Turn not thy back to any, but place thy self conveniently,

NO. 10.

the truth of it. If he tell it not right, snigger not, nor endeavour to help out or add to his relation."

The page we next reproduce (No. 11) was one of several in "The Visible World" which were intended (1) To teach the Alphabet; (2) To teach a little Latin; (3) To render children familiar with the forms of animals, etc.; and (4) To give the characteristics of each. How many birds did the sapient author try to kill with one stone?

There may be several opinions about the value of the information.

"The Cat crieth"; "The Chicken pipeth"; "The Cuckow singeth"; "The Dog grinneth." These be helpful hints. Other pages gave even more startling facts. "The

goose gagleth"; "the bear grumbleth." Who hath not met a grumbling bear?

(4)



<i>Felis clamat,</i> <i>The Cat crieth.</i>	<i>nau nau</i>	N n
<i>Auriga clamat,</i> <i>The Carter crieth.</i>	<i>ò ò ò</i>	O o
<i>Pullus pipit,</i> <i>The Chicken pipeth.</i>	<i>pi pi</i>	P p
<i>Cuculus cuculat,</i> <i>The Cuckow singeth.</i>	<i>kuk ku</i>	Q q
<i>Canis ringitur,</i> <i>The Dog grinneth.</i>	<i>err</i>	R r
<i>Serpens sibilat,</i> <i>The Serpent hisseth.</i>	<i>fi</i>	S s
<i>Graeculus clamat,</i> <i>The Jay crieth.</i>	<i>tac tac</i>	T t
<i>Bubo ululat,</i> <i>The Owl booteeth.</i>	<i>ù ù</i>	U u
<i>Lepus vagit,</i> <i>The Hare squeaketh.</i>	<i>va</i>	W w
<i>Rana coaxat,</i> <i>The Frog croaketh.</i>	<i>coax</i>	X x
<i>Afinus rudit,</i> <i>The Ass brayeth.</i>	<i>y y y</i>	Y y
<i>Tabanus dicit,</i> <i>The Breeze or Horse-fly saith.</i>	<i>ds ds</i>	Z z

NO. 11.

"The snail carrieth about her snail-horn." Could anything possibly be more luminous?

Next come the title-page and two specimen pages (Nos. 12, 13, and 14) from an old Lottery Book, published in Edinburgh in the second decade of this century. Note that it is "Designed to allure Little Ones into a Knowledge of their Letters by way of Diversion." The author is "Tommy Trip, a Lover of Children." Tommy was a wonderfully prolific producer of children's educational toy-books. He was a mythical personage, somewhat analogous to Santa Claus. In the preface to his Lottery Book, Tommy lets the little ones into some of his secrets. He confesses to being a dwarf. He is, he says, always

accompanied by his faithful dog Jowler, a wonderful quadruped, who serves him as

A NEW
LOTTERY BOOK,
ON
A Plan Entirely New;
Designed to allure Little Ones into a Knowledge of their Letters, &c. by way of Diversion.

BY TOMMY TRIP,
A Lover of Children.

EDINBURGH:
Printed and Sold Wholesale,
BY GAW AND ELDER, HIGH STREET.

1819.

Price Twopence.

NO. 12.

24 *A New*

I i J j	I i J j
IX Jay. 9	
K k	K k
X Key. 10	

NO. 13.

Lottery Book. 25

J Was a Jay,
that prattles and toys,

K Was a Key,
that lock'd up bad boys.

NO. 14.

Frontispiece to "Flowers of Instruction."



What is so hateful to the sight,
 What can so soon deform
 Features intended to delight,
 As passion's angry storm!

NO. 15.

horse as well as dog. "When I have a mind to ride, I pull a little bridle out of my pocket, whip it upon honest Jowler, and away I gallop Tantwivy."

The manner of using the Lottery Book is as follows: "As soon as the child can speak, let him stick a pin through the page by the side of the letter you wish to teach him. Turn the page every time and explain the letter, by which means the child's mind will be so fixed upon the letter that he will get a perfect idea of it, and will not be liable to mistake it for any other. Then show him the picture opposite the letter, and make him read the name of it." After the letters and pictures come select one-syllable sentences, such as:—

The dog will fetch the sheep or cow,
 Or turn the hog or drive the sow.

Thankless work for the friend of man!

Again:—

The goose gives down, on which we sleep,
 Pens to write, and wings to sweep.

On the back of the last page is one or those old-fashioned drawings which give a different figure according to the way you view it.

A typical children's book of the early years of the century is "Flowers of Instruction," whereof the frontispiece is here reproduced (No. 15). This is a volume of simple poems on such subjects as Falsehood, Filial Duty, Curiosity, Gratitude, Disobedience, and so on. The verse beneath the frontispiece is from a poem called "Passion."

The copper-plate engraving shows a dreadful quarrel between two little twin sisters—one passive and the other extremely active. "Passion's angry storm" has wrought great havoc. The toys are pitched about anyhow. The naughty girl's face is supposed to be so tear-stained, swollen, and disfigured, that dear, demure mamma is holding up a mirror in the hope that the passionate child may see her own frightful reflection, and desist in sheer horror at the sight.

Here is the first verse of "A Dunce's Difficulties" from the same book:—

Whatever Charles is told to do
 Appears in such tremendous view,
 One might suppose his friends unkind
 So much to press upon his mind.

A page from the "Cries of London" is next reproduced (No. 16). It is a tiny picture-book published at York very early in the century.

CRIES OF LONDON.

Come buy my fine Writing Ink!



Thro' many a street and many a town,
 The Inkman shapes his way,
 The trusty ass keeps plodding on,
 His master to obey.

NO. 16.



Ingenious COCKER! (Now to Rest thou'rt Gone
 Noe Art can Show thee fully but thine own
 Thy rare ARITHMETICK alone can show
 Th' vast SUMS of Thanks wee for thy Labour.

NO. 17.

At the top of each page is a line which gives a clue to the article sold, and underneath is given a verse on the same subject. That some queer things were formerly hawked in the streets of the Metropolis is made evident in the wood-cut here shown. It depicts the vendor of writing inks following his ass through the streets, the animal being laden with drums or kegs of writing fluid, most probably home-made.

The compiler of the little book is most anxious to point a moral whenever he can. At the top of one page we read, "Dainty sweet-briar. Rue, sage, and mint, a farthing a bunch." The picture shows a patriarchal person selling these herbs. Underneath are the lines:—

As thro' the fields he bends (*sic!*) his way
 Pure Nature's works discerning;
 So you should practise every day
 To trace the path of learning.

One old woman cries: "Diddle, Diddle, Dumplings, oh!" and another says, coaxingly: "Come buy my little Jemmies, my little Tartars; but a halfpenny each." These are short canes for the purpose of castigation at home and in school. Children were not humoured and coddled in those days, nor

did the magistrates issue summonses against irate teachers who wielded freely the "Jemmies" and "Tartars." When the child or his tutor had persevered unto the end of the "Cries of London," his attention was arrested by an artful little poem full of moral reflections, but concluding with this advice—obviously emanating from the publishing department:—

Which (*i.e.*, the book) you may for one penny buy;
 And when you've read it o'er
 Go to the shop again and try
 You may buy, twenty more.

The frontispiece and title-page of an extremely rare and valuable work are next given (Nos. 17 and 18). This is the very first edition of "Cocker's Arithmetick," of which only three or four perfect copies are known. Everybody has heard the phrase, "according to Cocker," but not all know its origin. Cocker was considered a final arbiter, absolute and unquestionable. His opinion of himself was tremendous. Consider that sentence about his book: "Being that so long since promised

Cocker's ARITHMETICK:

BEING

A plain and familiar Method, suitable to the meanest Capacity, for the full understanding of that incomparable Art, as it is now taught by the ablest School-Masters in City and Country.

COMPOSED

By *Edward Cocker*, late Practitioner in the Arts of Writing, Arithmetick, and Engraving. Being that so long since promised to the World.

PERUSED and PUBLISHED

By *John Hawkins*, Writing-Master near St. George's Church in *Southwark*, by the Author's correct Copy, and commended to the World by many eminent Mathematicians and Writing-Masters in and near *London*.

This Impression is corrected and amended, with many Additions throughout the whole.

Licensed, Sept. 3. 1677. *Roger L'Estrange*.

LONDON,
 Printed by *R. Holt*, for *T. Passinger*,
 and sold by *John Back*, at the black Boy
 on *London-Bridge*, 1688.

NO. 18.

to the World." He must have impressed his contemporaries. There are laurel leaves about his head in the picture. Then, again, look at the droll apostrophe beneath the portrait of the Master—a verse composed by a humble disciple, who also wrote the sonorous proem or preface. "Ingenious COCKER!" As who should say, "Illustrious Spoffkins!" It is hard to be a leader of men and yet bear the name of Cocker.

Next in our list comes a photographic reproduction of a Horn Book (No. 19)—a genuine specimen, dating from about 1750, and bought by the Museum for half a sovereign. Horn Books are extremely rare relics of the childhood of other days. In 1882, when the Worshipful Company of Horners held a loan exhibition at the Mansion House, the total number of Horn Books shown was eight, although special efforts were made to gather together every authentic specimen. Those "books" which had had gold and silver bindings were broken up for the sake of the metal. The Horn Book may be said to consist of a printed alphabet, Lord's Prayer, etc., pasted on a little square of wood, with a handle, and then covered with a thin sheet of horn, which, whilst protecting the "book" from injury or from being soiled, would yet admit of the words being easily read. The specimen shown here is one that has evidently



NO. 19.

seen much use. Some of the horn has been either broken away or worn away. The piece at the bottom right-hand corner is only held in position by the brass binding and nails.

The earliest record of a real Horn Book, faced with horn, is in 1450. Shakespeare alludes to these things in the 1623 edition of "Love's Labour Lost." Horn Books were probably the happy thought of an over-taxed scribe, who loathed the job of perpetually re-writing the Alphabet. One specimen, known as "The Bateman Horn Book," was sold at Sotheby's in 1893 for

£65, the purchaser being a Viennese collector.

An old-fashioned ornamental flourish comes last (No. 20). This kind of thing was a high art. One flourish taught by the old copy-books would be a lion, a Greek god, or something equally inspiring, done in whirling loops without lifting the quill from the paper.

Our reproduction is taken from "The Expeditious Instructor; or Reading, Writing, and Arithmetick, made plain and easy. Containing much more in quantity than any book of the kind or price; and expressed in so easy and familiar a manner that persons of the lowest capacity may learn without a master." *A vade mecum*, indeed! By its aid "persons ignorant of that art (writing) may learn in twenty-four hours without a master."

Ornaments for the Tops and Bottoms of Pages



NO. 20.