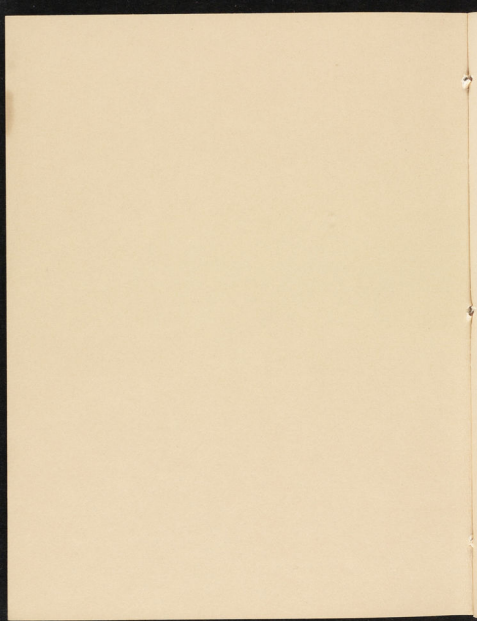
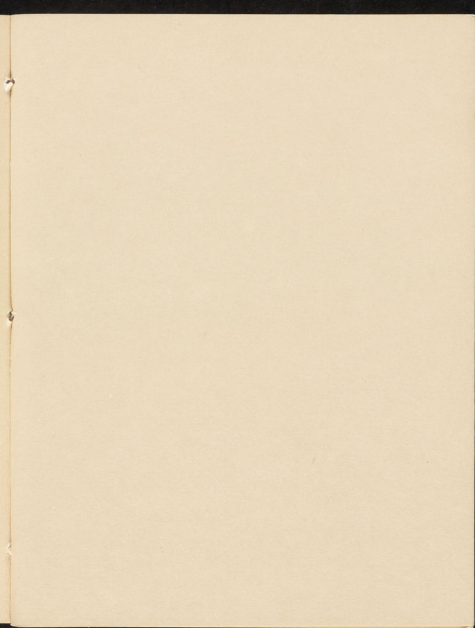




THE MOTHER'S  
PRIMER.





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THE  
MOTHER'S  
PRIMER

*A Little Child's First Steps in Many Ways*

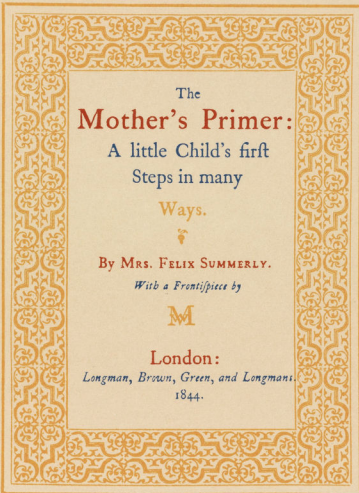
BY MRS FELIX SUMMERLY

*The pseudonym of  
Dame Marian Fairman Cole*

—  
*With a frontispiece by William Mulready*  
—

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TORONTO, CANADA





The  
**Mother's Primer:**  
A little Child's first  
Steps in many  
Ways.

By **MRS. FELIX SUMMERLY.**

*With a Frontispiece by*

**M**

**London:**  
*Longman, Brown, Green, and Longmans*  
1844.



## INTRODUCTION.

**L**EARNING to read should not be made exclusively the first part of a child's education, although it is commonly thought that a child has not really learnt any thing until it can repeat the alphabet, spell words, and read short sentences. All this has almost always been accomplished at the cost of many tears and much grief to the poor child. It is scolded for not knowing that the sounds of letters are no guide to the sounds of the words, when in fact the knowledge can only be obtained in spite of the rules by which it is taught.

**T**HIS little book purposes to give the first steps as well in reading, as in some of those many things which should at least be taught whilst the child is learning to read. The arrangement of the pages may be followed or not in the use of the book, and any parts may be omitted or modified which may not be found to suit the child's capacity.

**L**ONG before a child begins reading, his mind may be kept in healthful employment in various pleasant ways: he may amuse himself with putting bricks together, drawing lines, and even large printing letters on a black board or slate: sorting shells into little parcels, &c.: learning the names of objects, their uses:



stringing buttons or flowers: learning to distinguish and name the commonest colours. He may be taught to repeat easy Nursery Songs and poetry, and to count with objects. He should be especially encouraged to ask questions, and have them reasonably and intelligibly answered. I must beg leave to lay some stress upon this last observation, for it is unfortunately too much the practice to put off little children either with wrong or evasive answers. A child is soon discouraged from enquiry by such rebuffs as, "Don't tease so;" "Little children should not ask questions;" "I cannot tell you now."

**C**HILDREN'S powers of observation and understanding are too often undervalued, and much is said in their presence, especially about themselves, which ought not to be said. The memory is frequently very acute, and a child even of two years old will take an occasion to remind you of your words. An evasive answer has a very bad effect on an observant and intelligent child, by destroying its confidence in you, and prompting it to appeal to some one else in whom it has more faith. The effect on a dull timid child, is to deaden its energies when they most want to be encouraged. I am far from wishing to bring the mind forward too early; on the contrary, I think the practice very hurtful; but as children must and will be occupied, mentally as well as bodily, it is surely of the utmost importance that their first impressions should be in a right direction; correct, as far as possible, but especially truthful, candid, kind, generous, and confiding. They ought to meet with sympathy, and be listened to at all times with patience. Never forestall a child by reproof, when he has come to confess what is amiss. Let him be kindly encouraged to relate in his little way what he has done during the day, and he will as a matter of course tell of his little faults as well as the pleasant occurrences. It is grievous therefore that this good tendency to candour and truth, which I have found innate in most children, should be checked by the evasive manners and expressions of older persons.

**M**Y experience with children is that learning to read may be a pleasant instead of a painful task. The child who is made first to learn its alphabet, and then to spell over syllables such as ba, be, bo, &c. often gets a distaste for learning to read, before any reading in fact has been begun. It has appeared to me best to begin reading at once with short easy sentences, even before learning the alphabet perfectly. The child must repeat the words after you, pointing to each one as it is said. Then he may read the words in irregular order: he will soon know them at sight, and will recognize them in other reading lessons. Finding out the same words in other lessons is a pleasant exercise. A child that has not learned to spell, will often select those combinations of letters which he recognizes as little words, and discover those portions of different words which are alike: thus, Can is like Man, only it has C before it instead of M, and so with a variety of others. Then is the time for the teacher to question the child, what is an with M, P, R, or C before it? &c. As a child connects the pronunciation of the letter with the sound, he will certainly say an with C before it is San, therefore I find it better to pursue the plan of calling letters by their hard as well as soft sound. Words of more than one syllable should be pronounced to the child, syllable by syllable, but not spelt. Copying a word each day in printing letters which a child soon learns to draw, impresses it on the mind and at the same time almost imperceptibly teaches spelling. The questions in this book may of course be extended and altered to suit the child.



## ROMAN LETTERS.

A a B b C c D d

E e F f G g H h

I i J j K k L l

M m N n O o P p

Q q R r S s T t

U u V v W w X x

Y y Z z Æ æ œ

&amp;c.

For mode of learning the Alphabet see page 9.

## READING LESSONS.

### Rules for Teacher.

Read over the lesson to the child, pointing to each word as you read, and let the child name it after you. Do not spell the words, or name the letters. All the Lessons are to be done without spelling. Each day's lesson is to be repeated day after day until it is learnt, and the child can tell the word when he sees it. He may copy a sentence on a slate when able to form the letters. See page 9.

### One Day's Lesson.

I  
 I go  
 I go to  
 I go to bed.

### One Day's Lesson.

To bed I go.  
 To my bed I do not go.

### One Day's Lesson.

He  
 He is  
 He is on

He is on the top  
He is on the top of a cart.

*One Day's Lesson.*

On the top of the wall he is put.  
He is put on the top of the wall.

*One Day's Lesson.*

The  
The bee  
The bee sits  
The bee sits on a rose.  
On a rose sits the bee.

*One Day's Lesson.*

The men met me. I met the  
men. He met the men. The men  
met him on the wall. On the top  
of my bed is a bee.

## READING LESSONS.

The Man ran to get a Pan, and  
a Can, and a Fan.

My Cap is in my Lap.

Run for a Bun, Tap it in Fun.

Dog Pug is on the Rug, and at  
my Mug.

The Mop is in a Sop: it has no  
Top.

The Cat is Fat, and so is the Rat.

The Dog and the Cat are at the  
Pan.

The Man has my Cap.

His Can is in his Lap.

The Bun is in a Sop.

I am not fat, but you are fat.

## EXERCISES FOR LEARNING THE ALPHABET.

*Rules for Teacher.*

**A**T the same time that the child is taught to know and name the letters, the teacher should draw them three or four inches high, on a slate, black board, or on paper, and the child should copy them in his own rude way. By daily practice, in a short time he will form them pretty well.

Begin with the letters of the simplest form for the drawing, taking the letters in the following order: first, large letters,

I T L H N V W X Y F  
 E A M K Z O Q C G U  
 D P B R S

## ITALIC LETTERS.

*Aa Bb Cc Dd*  
*Ee Ff Gg Hh*  
*Ii Jj Kk Ll*  
*Mm Nn Oo Pp*  
*Qq Rr Ss Tt*  
*Uu Vv Ww Xx*  
*Yy Zz Ææ œ*

*Et c.*

These are to be drawn on a slate, &c. See p. 9.



*READING LESSONS.*

*The Pot is not hot.*

*How are the Cow and the Sow.*

*He has been fed and then was  
led to bed.*

*The kid on the lid did as she was  
bid.*

*The Boy has a Toy, I wish him joy.  
The Dog and the Hog fell into  
a Bog in a fog.*

*Look at my book, I took it from  
the Cook.*

*The Rook sits in his nook.*

## NUMERALS AND FIGURES.

Name.	Arabic Figures.	Roman Figures.	Numbers of Objects.	Arabic Writing Figures.
One	1	I.	*	1
Two	2	II.	* *	2
Three	3	III.	* * *	3
Four	4	IV.	* * * *	4
Five	5	V.	* * * * *	5
Six	6	VI.	* * * * * *	6
Seven	7	VII.	* * * * * *	7
Eight	8	VIII.	* * * * * * *	8
Nine	9	IX.	* * * * * * *	9
Ten	10	X.	* * * * * * * *	10

---

One, two, three, four, five, I caught a hare alive;  
Six, seven, eight, nine, ten, and let it go again.

---

Let the child count the dots first. Tell it to make one mark on its slate; then another; then another. Do not say anything about the Roman figures at first. Let the child copy the several forms on a slate.

## EXERCISES IN COUNTING.

SHOW me *one* finger.

Give me *one* book.

Show me *two* fingers.

Show me *two* fingers and a thumb.

How many do you show me?

Show me *three* fingers and a thumb.

How many do I see?

Show me all the fingers and thumb of  
one hand.

How many eyes have you?

How many noses?

How many ears?

How many hands?

How many fingers on one hand?

How many on both?

How many toes on each foot?

For further instruction see "First Exercises in Arithmetic."

## READING LESSONS.

**T**ELL me *what* you see in the room. I see a *door*, a *stool*, a *lock*, a *key*, a *clock*, a *dish*, a *spoon*, and a *plate*.

Grass is *green*, the sky is *blue*, the fire is *red*, the hat is *black*, the hand is *pink*.

My *ball* is on the *wall*; call *Ann* to get it, or it will fall. She is tall.

Will you get my *bat*? Let me have the *bat*. You must not do *that*. Give me a cup of *wine*. It is *fine*, may I go out? The *sun* has set, and the *sky* is *red*.

Out of doors we may see a *tree*, and a *leaf*; the *moon*, and the *stars*, and the *sun*; the *clouds* and the *sky*; we may feel the *bail* and the *rain*, the *snow* and the *cold*, and the *heat* and the *wind*.

Let us get up. I do not mind if you are kind. This line is *fine*.

Let the child go and touch each article, the teacher naming it: little children love action.

The same course of teaching to be followed as before.

## THE WRITING ALPHABET.

Aa Bb Cc Dd  
Ee Ff Gg Hh  
Ii Jj Kk Ll  
Mm Nn Oo Pp  
Qq Rr Ss Tt  
Uu Vv Ww Xx  
Yy Zz &c.

These to be copied one by one at a time on a slate, &c.  
See page 16.

## EXERCISES IN WRITING.

**W**RITE out the child's name on a slate or black board, and let him copy it; first in Roman letters, then in Italic letters, then in writing letters. Name a letter to the child telling him to write it, if he do not recollect how to do so, then let him point out the letter in the alphabet and copy it. Proceed in the same way with several letters following each other.

Make a small *c*, Turn it into an *e*.

Make a small *i*, Turn it into an *l*, Now a *t*.

Make an *o*, Turn it into an *a*. Then a *d*.

Make another *o*, turn it into a *q*.

Father.

Mother.

Mamma.

Papa.

Brother.

Sister.

Friend.

Dear.

*Father.*

*Mother.*

*Mamma.*

*Papa.*

*Brother.*

*Sister.*

*Friend.*

*Dear.*

*Father.*

*Mother.*

*Mamma.*

*Papa.*

*Brother.*

*Sister.*

*Friend.*

*Dear.*

## SIMPLE QUESTIONS &amp; EXERCISES.

**S**HOW me your head.  
What is this? (point to chin)

Where is your nose?

Where are your eyes?

What do you do with your eyes? your nose? your mouth? your ears?

What have you in your mouth besides a tongue?

What must you do to know sugar from salt? (taste them.)

What are your hands for?

What do you walk with?

Have you as many legs as a cat or a dog?

What is the flat part of your foot called? Which part of your foot do you put to the ground when you walk?

Show me your eyebrows.

How many ears have you?

Can you see with your ears?

Can you see in the dark?

Can you with your eyes shut?

Touch a piece of iron.

Touch a piece of wood.

Do they feel alike?

Which seems the coldest?

Which is the heaviest, the poker or a walking-stick?

Touch stone and wood when your eyes are shut: tell me which is wood and which is stone?

When convenient, let the child gather some herbs, parsley, thyme, rosemary, lavender, rue, and distinguish them by the scent without looking at them. Do the same thing with leaves of various trees, fir, walnut, laurel, may, briar, ferns, &c.

Have stones any scent, or smell?

Rub some flint very hard against some wood or stone how does it smell?

Does the earth, when it is wet and dry, smell alike?

When a number of children are together, let them distinguish one another by the sounds of their voices only. A child cannot be accustomed to musical sounds too early.

\* \* \* Some of the above may be omitted or not according to the age and capacity of the child.

## CALENDAR, ETC.

### *Days of the Week.*

1, Sunday; 2, Monday; 3, Tuesday; 4, Wednesday;  
5, Thursday; 6, Friday; 7, Saturday.

### *Months of the Year.*

1, January; 2, February; 3, March; 4, April; 5, May;  
6, June; 7, July; 8, August; 9, September; 10, October;  
11, November; 12, December.

### *Seasons.*

Spring, Summer, Autumn, Winter.

### *The four Points of the Compass.*

East, West, North, South.



Thirty days hath September,  
April, June, and November;  
February hath twenty-eight alone;  
And all the rest have thirty-one.  
Except in Leap year, then's the time,  
When February's days are twenty-nine.

These are not to be read by the child, but repeated to it.



## FIRST ELEMENTS OF FORM.

DO you know what this is called? \_\_\_\_\_



Is this a line?




And this?







Which of these is a straight line? which is a crooked line? which is a rounded, or curved line? draw one of each of these kind of lines much larger.




What is this shape called?  (a square.) this? 

(a round, or circle.) And this?  (a triangle.)

Do you recollect (or can you find out) any thing in this room that is square? and round? and a triangle?

How many sides or lines are there in this triangle?   
in this?  in this?  (one rounded or curved line.)

This is called an angle;  so is this;  and this. 

Can you find any angles in this?  in this?   
in this? 

Draw a triangle; and a square; and a circle.

\*.\* Modify or omit according to capacity and age. See page 12 of Tesselated Pastime in Home Treasury.

## CALENDAR, ETC.

### *Days of the Week.*

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## FIRST ELEMENTS OF FORM.

DO you know what this is called? 




Is this a line?






And this?






Which of these is a straight line? which is a crooked line? which is a rounded, or curved line? draw one of each of these kind of lines much larger.

What is this shape called?  (a square.) this?   
(a round, or circle.) And this?  (a triangle.)

Do you recollect (or can you find out) any thing in this room that is square? and round? and a triangle?

How many sides or lines are there in this triangle?   
in this?  in this?  (one rounded or curved line.)

This is called an angle;  so is this;  and this. 

Can you find any angles in this?  in this?   
in this? 

Draw a triangle; and a square; and a circle.

\*.\* Modify or omit according to capacity and age. See page 12 of Tesselated Pastime in Home Treasury.

## EXERCISES ON COLOUR.

1. **C**AN you show me anything of a blue colour? A red colour? yellow? brown? green? purple? black?

2. What is the colour of your lips? What colour is an orange? What colour is your frock? What colour is your shoe? What is the colour of the sky? Is it always the same colour? Is its colour at night the same as its colour in the daytime? What is its colour when the sun sets? What colour is a butter-cup? A violet? A rose? An apple? A chestnut? A poppy? A harebell? The fire?

3. Can you show me a *light* blue? A *dark* blue?

4. Let the child gather different coloured flowers in the fields, and sort them; all the blue flowers, all the yellow flowers, &c. together. Are all greens alike? Collect together a number of various leaves and compare them.

5. Does red look warm or cold? Which looks warmest, red or blue? Which coldest? Which looks coldest, blue or yellow? Which looks warmest, red or white?

6. Tell me the names of various colours.

7. Is pink most like blue or red? Is yellow most like white or blue? What colour is orange most like? Are all browns alike? Show me some brown colours. Is brown ever like red, or like blue or black?

To pursue this subject, see "First Exercises in Light, Shade, and Colour."

## EXERCISES ON THE CALENDAR.

1. **I**S summer cold or hot? Is winter hot or cold?
2. When do we want a fire to keep us warm?
3. When do we have ice and snow?
4. The cuckoo sings in the spring; is it cold and dull then, or bright and cheerful?
5. How many seasons are there?
6. When do we gather sweet violets? (In spring.)
7. Do you remember any pretty yellow flower that blows in the spring? (Crocus, or primrose.)
8. When do the leaves look of a brown colour, and begin to fall off the trees? (In the autumn.)
9. How many points of the compass are there?
10. The sun rises in the east, and sets in the west. The north wind is cold, the south is hot.
11. In which part of the sky does the sun rise? set?
12. Which is the hottest, the north or the south?
13. How many hours in a day? Days in a week?
14. Is it morning or evening when the sun rises? sets?
15. What day comes after Tuesday? after Thursday? &c.
16. Which is the first day? the last day of the week?
17. How many weeks make one month?
18. How many months in a year?
19. Tell me the names of the months. Tell me a month in which we have very cold weather. Hot weather.
20. When is May day? Christmas? New Year's day?

\* \* Omit where too difficult.

## EXERCISES ON THE FORMS OF THE LETTERS.

After the child has gone through the exercises on form, he may be questioned as to the number of strokes or lines which make up each letter, as thus

How many strokes in this letter? **I** (Let the child draw it, &c.) How many in this? **L** In this? **M** In these? **F V** Are they straight strokes? Draw them.

Is this **O** a straight stroke?

How many corners (or angles) are these **L T N W M E** Show me a corner. Show me a round.

What is this? **S** Are there any corners in it?

What letters are like **O**? (**Q C G**) Is **D** like **B**?

Draw an **A** Now turn it upside down **V** What letter is it like?

Draw a **p** on paper; look at the back of the paper and through it, what letter is **p** like? (**q**) Do the same with **d**.

An intelligent teacher will make many little exercises of this kind at the instant, adding or leaving out, according to the capacity of the child, always taking care not to continue the lessons too long at one time. A lesson of five minutes is quite long enough at the beginning.

# POETRY.

## MAMMA AND THE BABY.

1



**W**HAT a little thing am I!  
 Hardly higher than the table;  
 I can eat, and play, and cry,  
 But to work I am not able.

2

**N**OTHING in the world I know,  
 But Mamma will try and show me;  
 Sweet Mamma, I love her so,  
 She is so very kind unto me.

3

**A**ND she sets me on her knee  
 Very often, for some kisses:  
 Oh! how good I'll try to be,  
 For such a dear Mamma as this is.

This and the following are taken from "Rhymes for the Nursery," a general and great favourite with children. The child may learn the above and the following by heart, and then go over them as reading lessons.

# GOOD NIGHT.

1

**B**ABY, Baby, lay your head  
 On your pretty cradle-bed ;  
 Shut your eyepeeps, now the day  
 And the light are gone away ;  
 All the clothes are tucked in tight ;  
 Little baby dear, good night.

2

**Y**ES, my darling, well I know  
 How the bitter wind doth blow ;  
 And the winter's snow and rain  
 Patter on the window-pane :  
 But they cannot come in here,  
 To my little baby dear ;

3

**F**OR the window shutteth fast,  
 Till the stormy night is past ;  
 And the curtains warm are spread  
 Round about the cradle-bed ;  
 So till morning shineth bright,  
 Little baby dear, good night.



## GETTING UP.

1



**B**ABY, baby, ope your eye,  
 For the sun is in the sky,  
 And he's peeping once again  
 Through the frosty window pane:  
 Little baby, do not keep  
 Any longer fast asleep.

2

**T**HERE now, sit in mother's lap,  
 That she may untie your cap;  
 For the little strings have got  
 'Twisted into *such* a knot:  
 Ah! for shame, you've been at play  
 With the bobbin, as you lay.

3

**T**HERE it comes, now let us see  
 Where your petticoats can be:  
 Oh! they are in the window seat,  
 Folded very smooth and neat:  
 When my baby older grows,  
*She* shall double up her clothes.

4

**N**OW one pretty little kiss,  
 For dressing you so neat as this;  
 And before we go down stairs,  
 Don't forget to say your prayers;  
 For 'tis God who loves to keep  
 Little babies while they sleep.

## THE LORD'S PRAYER.



**OUR** Father, which art in heaven, Hallowed be thy Name. Thy kingdom come. Thy will be done in earth, As it is in heaven. Give us this day our daily bread. And forgive us our trespasses, As we forgive them that trespass against us. And lead us not into temptation; But deliver us from evil: For thine is the kingdom, The power, and the glory, For ever and ever. **Amen.**

**Felix Summerly's Home Treasury**  
of Books, Pictures, Toys, &c. purposed  
to cultivate the Affections, Fancy,  
Imagination and Taste of  
Children.

ORIGINAL ANNOUNCEMENT IN 1843.

**T**HE character of most Children's Books published during the last quarter of a century, is fairly typified in the name of Peter Parley, which the writers of some hundreds of them have assumed. The books themselves have been addressed after a narrow fashion almost entirely to the cultivation of the understanding of children. The many tales sung or said from time immemorial, which appealed to the other, and certainly not less important elements of a child's mind, its fancy, imagination, sympathies, affections, are almost all gone out of memory, and are scarcely to be obtained. The difficulty of procuring them is very great. Of our national nursery songs, some of them as old as our language, only a very common and inferior edition for children can be procured. Little Red Riding Hood and other fairy tales hallowed to children's use, are now turned into ribaldry as satires for men. As for the creation of a new fairy tale or touching ballad, such a thing is unheard of. That the influence of all this is hurtful to children, the conductor of the proposed series firmly believes. He has practical experience of it every day in his own family, and he doubts not that there are many others who entertain the same opinion as himself. He purposes at least to give some evidence of his belief, and to produce a series of Works for children, the character of which may be briefly described as anti-Peter Parleyism.

Some will be New Works, some new combinations of old materials, and some reprints carefully cleared of impurities, without deterioration to the points of the story. All will be illustrated, but not after the usual fashion of children's books, in which it seems to be assumed that the lowest kind of art is good enough to give the first impressions to a child. In the present series, though the statement may perhaps excite a smile the illustrations will be selected from the works of Raffaele, Titian, Hans Holbein, and other old masters. Some of the best modern Artists have kindly promised their aid in creating a taste for beauty in little children.

In addition to the printed Works, some few Toys of a novel sort, calculated to promote the same object, will from time to time be published.

1.  
**Bible Events. Holbein.**  
First Series. 8 Pictures. 2s. 6d.  
Coloured 4s. 6d.
2.  
**Bible Events. Raffaello.**  
Second Series. 6 Pictures from the  
Loggie. 3s. Coloured, 5s. 6d.
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"Small Passion."
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bound, 10s. 6d. plain. Splendidly  
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5.  
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8 Pictures. 2s. 6d. Coloured, 4s. 6d.
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With 8 Pictures by H. C. 2s. 6d.  
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Four New Fairy Tales. The Sisters.  
Golden Locks. Grumble and Cheery.  
Arts and Arms. With 6 Pictures. 2s. 6d.  
Coloured, 4s. 6d.
9.  
**Little Red Riding Hood.**  
With 4 Pictures. 2s. Coloured, 3s. 6d.
10.  
**Beauty and the Beast.**  
With 4 Pictures. 2s. Coloured, 3s. 6d.

11.  
**Jack and the Bean Stalk.**  
With 4 Pictures. 2s. Coloured, 3s. 6d.
12.  
**Cinderella.**  
With 4 Pictures.
13.  
**Jack the Giant Killer.**  
With 4 Pictures.
14.  
**Alphabet of Quadrupeds.**  
Selected from the Works of Paul Potter,  
Karl du Jardin, Teniers, Stoop, Rem-  
brandt, &c. and drawn from Nature. 7s. 6d.
15.  
**The pleasant History of Reynard  
the Fox.**  
With 40 Etchings by EVERDINGEN.  
6s. 6d. and Coloured, 21s.
16.  
**A Century of Fables.**  
Selected from Aesop, Pilpay, Gay, La Fon-  
taine, and others.  
With Pictures by the Old Masters.
17.  
**The Little Painter's Portfolio.**  
With 10 Coloured and 4 Plain Pictures  
by Giotto, S. del Piombo, Holbein, Ever-  
dingen, and Modern Artists. 7s. 6d.
18.  
**Colour Box for Little Painters.**  
With 10 best Colours, (including Cobalt,  
Lake, and Indian Yellow,) Slab, and  
Brushes. Hints and Directions, and Spec-  
imens of Mixed Tints. 6s. 6d.
19.  
**Tesselated Pastime.**  
A Toy formed out of Mosaics with Book  
of Patterns. 6s. Double Box, 7s. 6d.
20.  
**Box of Terra Cotta Bricks.**  
Geometrically made, one eighth the size of  
real Bricks, with Plans and Elevations.

## Mr Felix Summerly and His Series

The originator and editor of Felix Summerly's Home Treasury Series, in which *The Mother's Primer* first appeared, was Sir Henry Cole (1808-1882), who adopted the name Felix Summerly for several undertakings. He has been described as a 'most amiable man' of 'imperturbable good temper'. One of his closest friends was William Makepeace Thackeray whose two daughters, Anny and Minny, were friends of the eight children in the Cole family (five girls and three boys). Gordon N. Ray in *Thackeray: The Uses of Adversity* (1955) has quoted a letter from Lady Anne Thackeray Ritchie to her niece, little Laura Stephen, which reads in part: 'One of the nicest things that ever happened to us when we were children at Paris was the arrival of a huge parcel, wh. my Grannie cut open and inside there were piles & piles of the most beautiful delightful wonderful fairy tale books all printed with pictures—I thought they would never come to an end but alas! in a week we had read them all. They were called the Felix Summerly Series & on the first page was written—To my three daughters, Laetitia, Henrietta & Mary I dedicate these volumes. I used to think they must be the happiest little girls in the world but I never thought we should ever know them.'

The books were the gift of Sir Henry Cole, who had prepared the series for his children because he was appalled by the dearth of books of fairy tales and legends. The market was dominated by books of facts and information written or inspired by Peter Parley, the pseudonym of the American writer, Samuel Griswold Goodrich (1793-1860), who claimed that he had written or edited one hundred and seventy books, of which seven million copies were sold in his lifetime. Editions were reprinted or pirated in England and, to Goodrich's resentment and exasperation, several English writers adopted his Peter Parley pseudonym.

All the volumes in the Home Treasury Series, with the exception of *The Mother's Primer*, were published by Joseph Cundall from 1843 to 1846, when the series became the property of Chapman and Hall. They were printed by the distinguished typographer, Charles Whittingham, at the Chiswick Press. The artists invited to illustrate the series included Henry Corbould, C. W. Cope, Thomas Webster, and J. C. Horsley. (In 1843 Horsley designed for Cole the first Christmas card ever issued.)

The Home Treasury books were produced in varying editions and formats. Thackeray described them in his article 'On Some Illustrated Children's Books' (written under the pseudonym Michael Angelo Titmarsh), which appeared in *Fraser's Magazine* in April 1846. 'The mere sight of the little books published by Mr Cundall . . . is as good as a nosegay. Their actual covers are as brilliant as a bed of tulips, and blaze with emerald, and orange, and cobalt, and gold, and crimson. . . . Here are fairy tales, at last, with real pictures to them. What a library!—What a picture-gallery!'

The list at the end of the *Primer* shows that the series contained more than traditional stories. *Sir Hornbook*, . . . *A Grammatico-Allegorical Ballad*, by Sir Henry's old friend, Thomas Love Peacock, was reprinted from its first edition of 1814. *The Mother's Primer* was by Cole's wife, who used the pseudonym Mrs Felix Summerly. It seems to have been the only book in the series to be published by Longman, Brown, Green and Longmans. The geometric cover design of the Cundall editions was redrawn for it and printed in three colours. Although the name of the series was omitted from the cover and title page, the *Primer* appears as Number 13 in the list of Home Treasury books that Sir Henry included in his autobiography.

The frontispiece of the *Primer* was originally engraved on zinc

after a drawing by William Mulready, R.A. (1786-1863), one of the foremost artists of his day. Sir Henry Cole became acquainted with Mulready in 1839 when, as secretary to a committee for promoting postal reform, he invited him to design the first adhesive postage stamp.

The record of Cole's lengthy career fills a two-volume autobiography, *Fifty Years of Public Work*, which was published posthumously in 1884 under the supervision of his daughter, Henrietta, and his son, Alan Summerly Cole. Henry Cole was a Senior Assistant Keeper at the Record Office before he transferred to the Treasury to assist in the introduction of penny postage. He wrote guide books under his pseudonym, Felix Summerly, and designed a prize-winning tea service that led to the establishment of the Summerly Art Manufactures. As Chairman of the Council of the Society of Arts, working closely with the Prince Consort, he was largely responsible for the organization of the Great Exhibition of 1851. He was instrumental in establishing the School of Design and the South Kensington Museum, which became the Victoria and Albert Museum. He organized a school for cookery and the National Training School for Music, the predecessor of the Royal College of Music. He proposed the building of the Royal Albert Hall which was opened in 1871 as a memorial to the Prince Consort. In recognition of his public service Cole was knighted in 1875.

Sir Henry married Miss Marian Fairman Bond of Ashford, Kent, in 1833. He carefully refrained from discussing his personal life in his autobiography but he included one sentence that reveals his wife as a woman of persuasive powers. In 1838 Cole was invited by Lord Durham, the newly appointed Governor-General, to accompany him to Canada. 'The temptation to do so was very

great', he wrote, 'but the tears of my dearest and best adviser . . . prevented my acceptance.'

*The Mother's Primer* was Lady Cole's only known contribution to the Home Treasury Series. Her enlightened preface shows a keen interest in the education of little children, and the practical suggestions of the primer exemplify her sound theories, many of which are now endorsed by modern pedagogues. Her aim was to make reading a pleasure and the inclusion of three poems from Ann and Jane Taylor's *Rhymes for the Nursery* (1806) can be considered as an indication of her literary discernment.

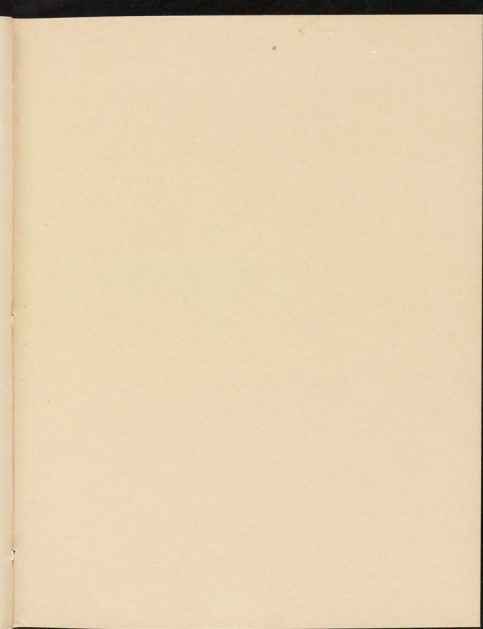
It seems highly probable that it was Lady Cole who brought to her busy husband's attention the need for publishing old nursery tales and legends and that, as his 'best adviser', she unobtrusively assisted him in the selection and the editing of the texts. Both Sir Henry and Lady Cole lived to see the creation of a host of books that cultivated 'the Affections, Fancy, Imagination and Taste of Children'. The influence of the Home Treasury Series cannot be calculated for it heralded a Golden Age in children's literature.


Lady Cole received a civil pension after the death of her husband in 1882. She died ten years later. According to the inscription on the tombstone in Brompton cemetery in Kensington 'Dame Marian Fairman Cole' was born on 17 October 1811 and died on 19 May 1892.

Judith St. John

October 1970







THE MOTHER'S  
PRIMER.