



# Bodleian Libraries

UNIVERSITY OF OXFORD

This book is part of the collection held by the Bodleian Libraries and scanned by Google, Inc. for the Google Books Library Project.

For more information see:

<http://www.bodleian.ox.ac.uk/dbooks>



This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 2.0 UK: England & Wales (CC BY-NC-SA 2.0) licence.

HOME TREASURY

TOYS

BALLADS

SIR  
HORNBOOK.

FABLES

TALES

JOSEPH CONDOLL

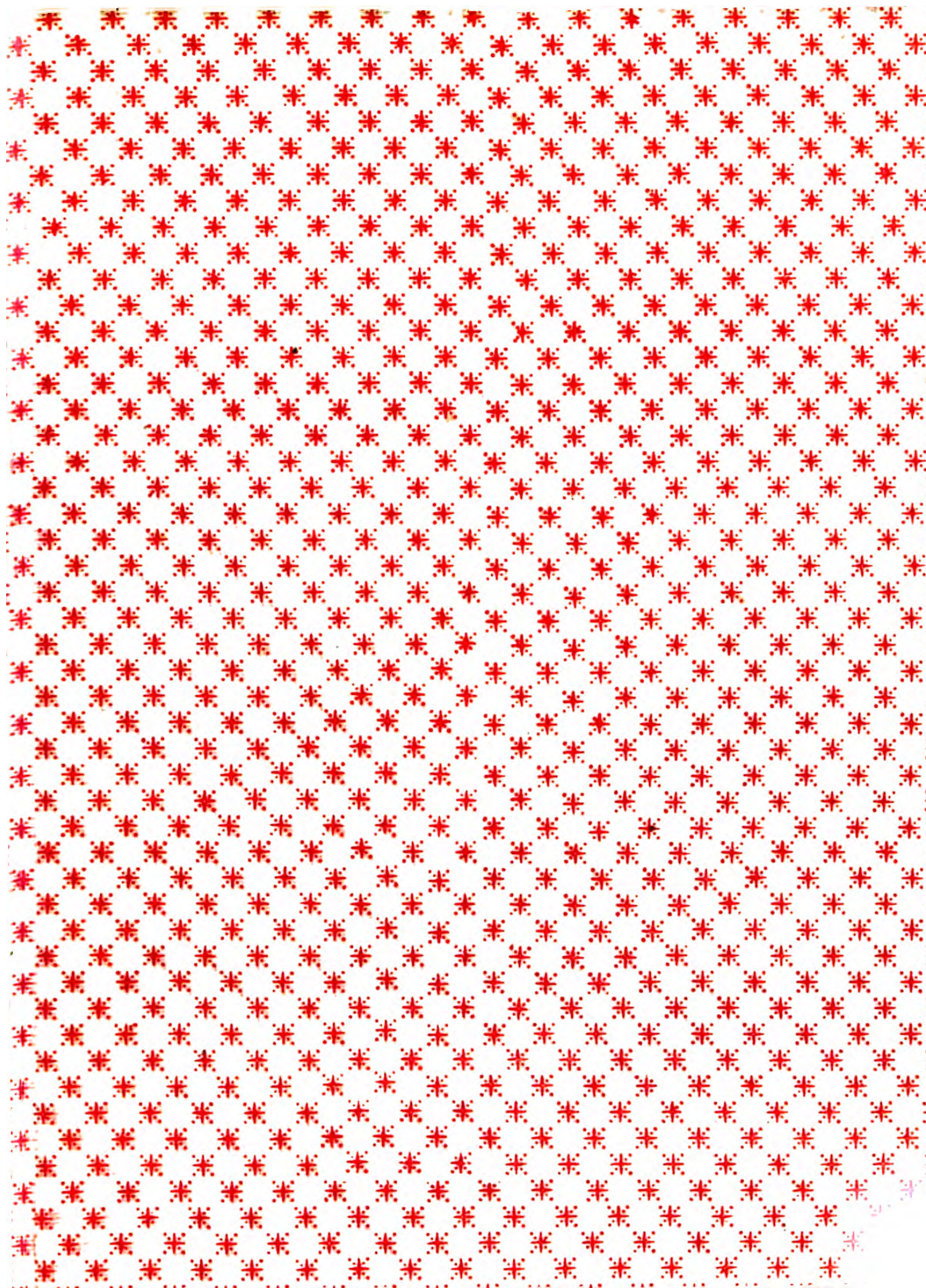




**BODLEIAN LIBRARY**  
**OXFORD**









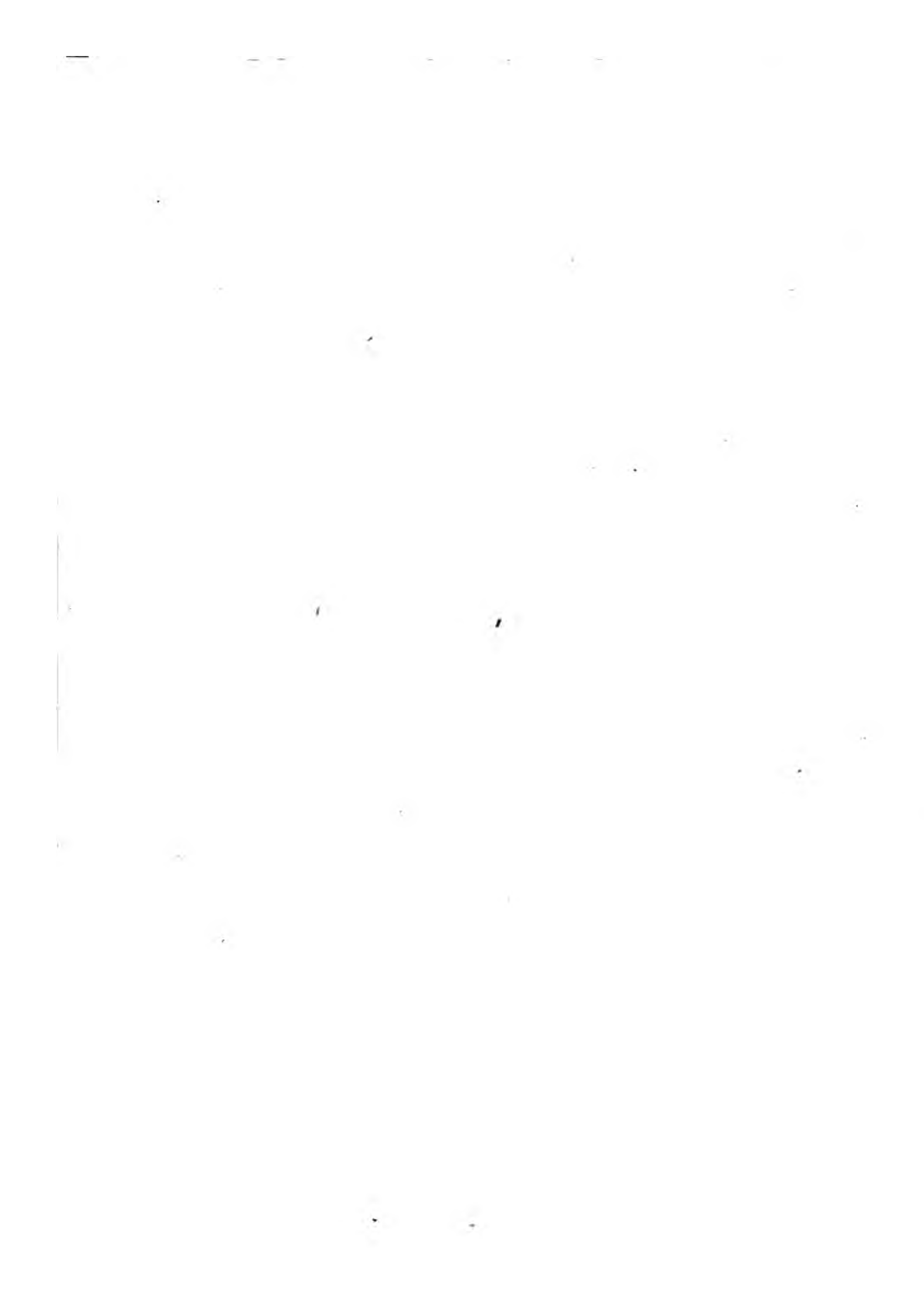


600061259T

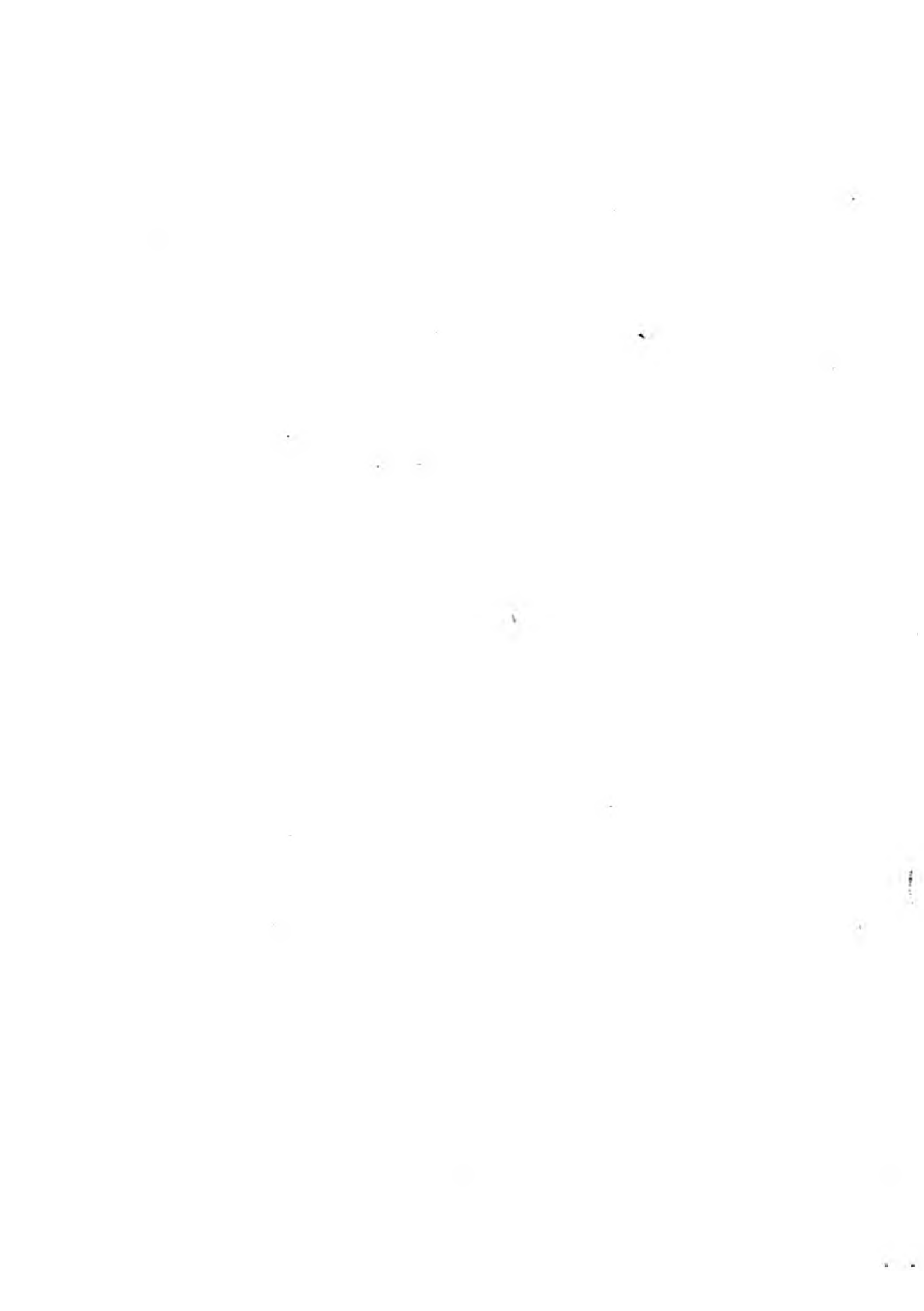




And loudly blew the horn that hung,  
Before Sir HORNBOOK'S gate.







The Home Treasury.



SIR HORNBOOK;

OR,

CHILDE LAUNCELOT'S EXPEDITION.

A

GRAMMATICO-ALLEGORICAL BALLAD.

New Edition.



LONDON:

JOSEPH CUNDALL, 12, OLD BOND STREET.

—  
1843.

250. 7c. 170.



*The Copyright of these Works is registered pursuant to  
Statute 5 and 6 Vic. c. 45.*



## SIR HORNBOOK.



### I.

O'ER bush and brier Childe LAUNCELOT sprung<sup>1</sup>  
With ardent hopes elate,  
And loudly blew the horn that hung  
Before Sir HORNBOOK's gate.

The inner portals opened wide,  
And forward strode the chief,  
Arrayed in paper helmet's pride,  
And arms of golden leaf.

<sup>1</sup> CHILDE, in our old ballads, often signifies a *knight*.



“ What means,” he cried, “ this daring noise,  
That wakes the summer day ?  
I hate all idle truant boys :  
Away, Sir CHILDE, away !”

“ No idle truant boy am I,”  
Childe LAUNCELOT answered straight ;  
“ Resolved to climb this hill so high,  
I seek thy castle gate.

“ Behold the talisman I bear,  
And aid my bold design :”  
Sir HORNBOOK gazed, and written there,  
Knew EMULATION’S sign.

“ If EMULATION sent thee here,”  
Sir Hornbook quick replied,  
“ My merry men all shall soon appear,

---

To aid thy cause with shield and spear,  
And I will head thy bold career,  
And prove thy faithful guide.”

Loud rung the chains ; the drawbridge fell ;  
The gates asunder flew ;  
The knight thrice beat the portal bell,  
And thrice he call'd “ HALLOO.”

And out, and out, in hasty rout,  
By ones, twos, threes, and fours ;  
His merry men rushed the walls without,  
And stood before the doors.



## II.

Full six and twenty men were they<sup>2</sup>,  
 In line of battle spread :  
 The first that came was mighty A,  
 The last was little Z.

SIX VOCAL men Sir HORNBOOK had<sup>3</sup>,  
 Four DOUBLE men to boot<sup>4</sup>,  
 And four were LIQUIDS soft and sad<sup>5</sup>,  
 And all the rest were MUTE<sup>6</sup>.

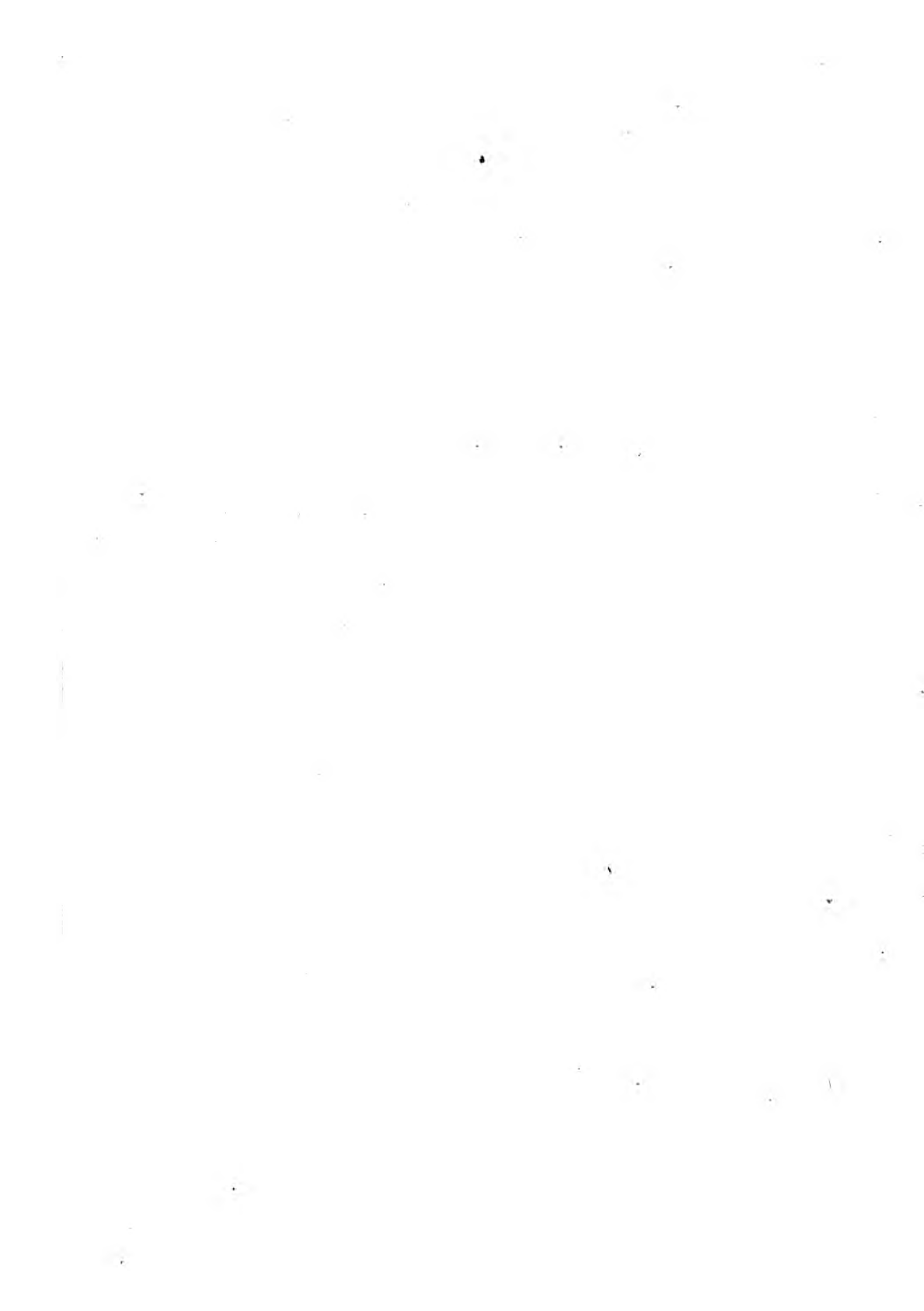
<sup>2</sup> There are twenty-six letters, A. B. C. D. E. F. G. H. I. J.  
 K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.

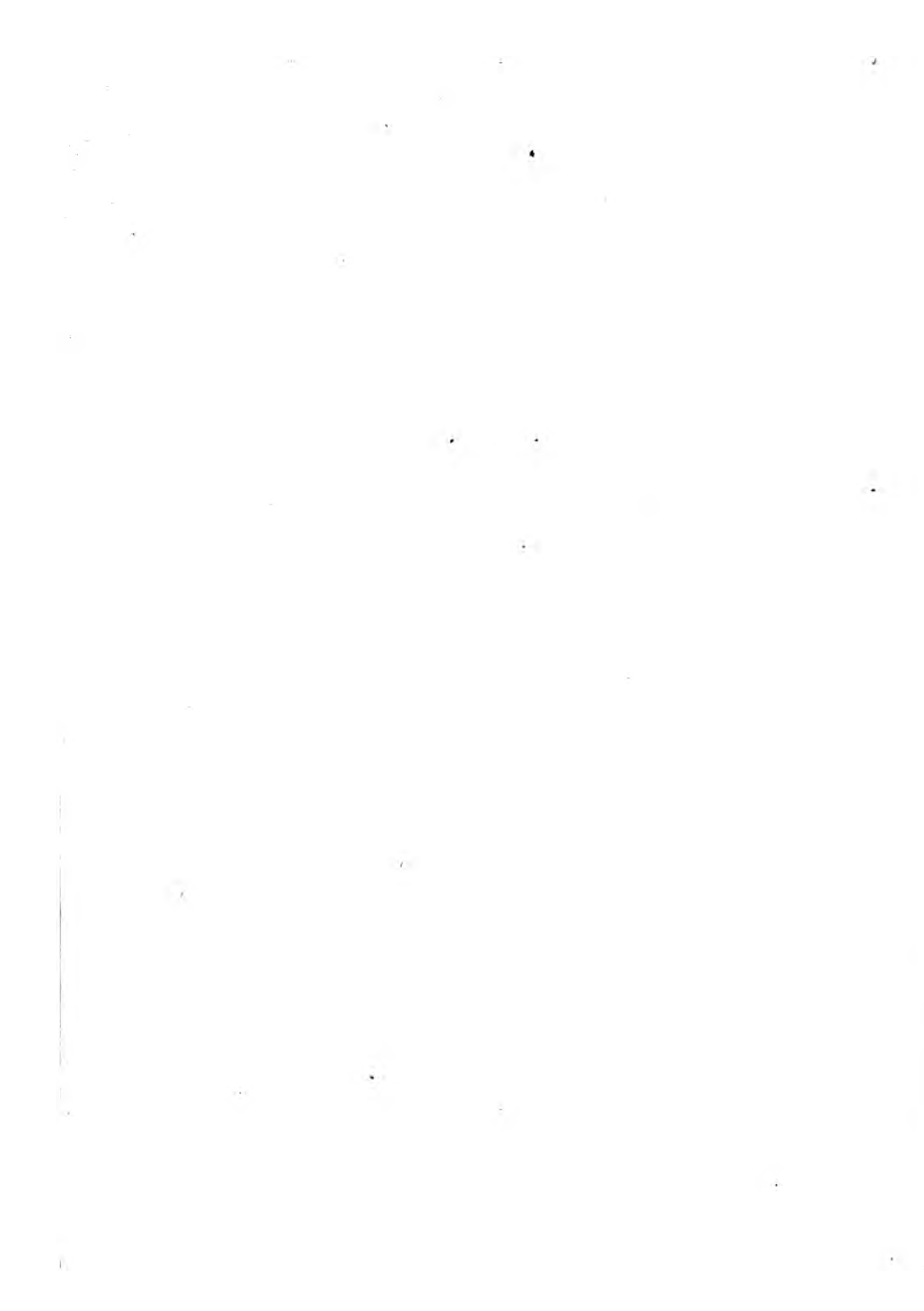
<sup>3</sup> Of these are vowels, a. e. i. o. u. y.

<sup>4</sup> Four are double letters, j. w. x. z.

<sup>5</sup> Four are liquids, l. m. n. r.

<sup>6</sup> And twelve are mutes, b. c. d. f. g. h. k. p. q. s. t. v.









The first that came was mighty A,

The last was little Z.



---

He called his *Corporal* SYLLABLE<sup>7</sup>,  
To range the scatter'd throng ;  
And *Captain* WORD disposed them well<sup>8</sup>  
In bands compact and strong.

“ Now mark, Sir CHILDE,” Sir HORNBOOK said,  
“ These well compacted powers  
Shall lead thy vent'rous steps to tread  
Through all the Muses' bowers.

“ If rightly thou thyself address,  
To use their proffer'd aid :  
Still unallured by idleness,  
By labour undismay'd ;

<sup>7</sup> A SYLLABLE is a distinct sound of one or more letters pronounced in a breath.

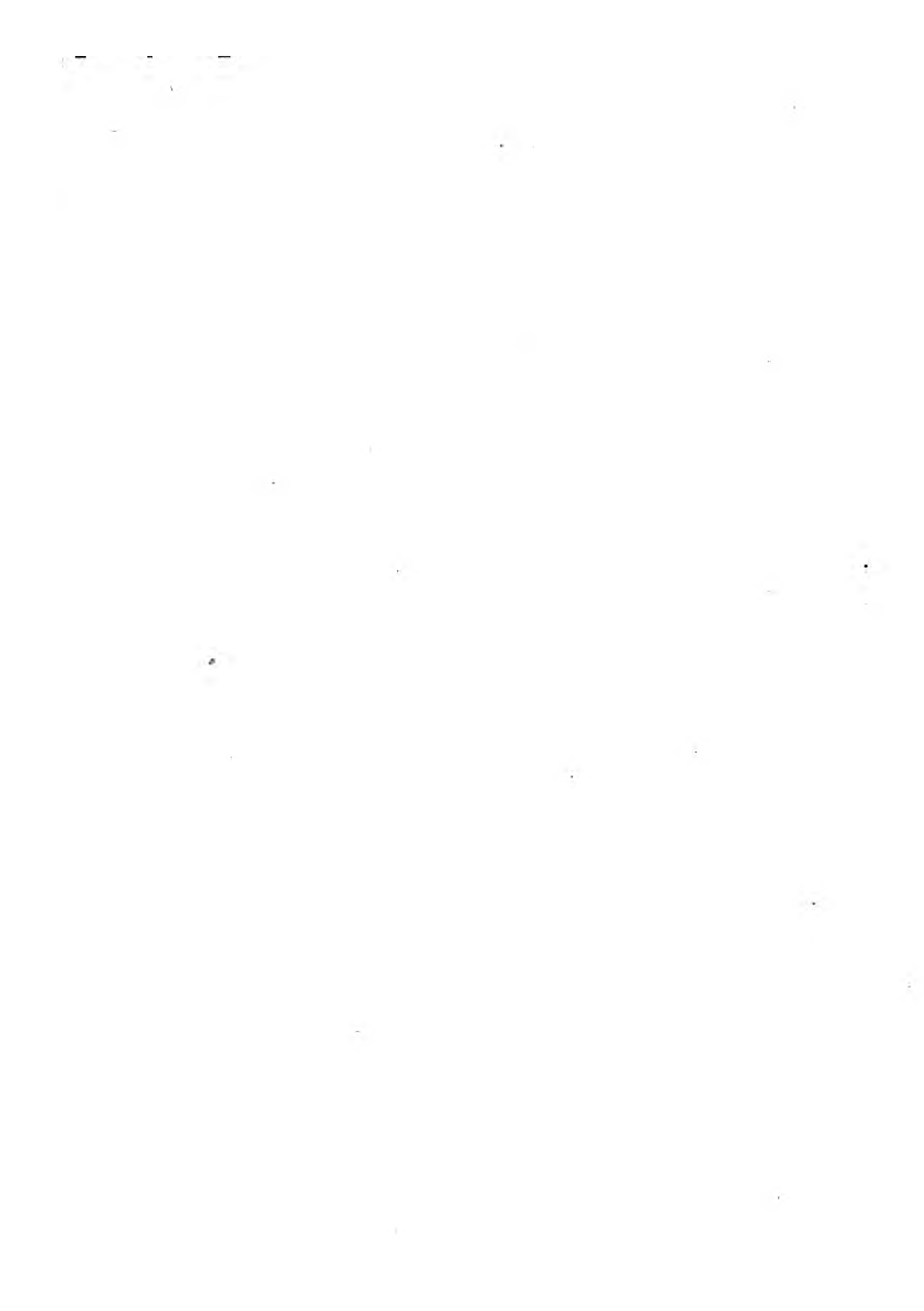
<sup>8</sup> WORDS are articulate sounds used by common consent, as signs of our ideas.

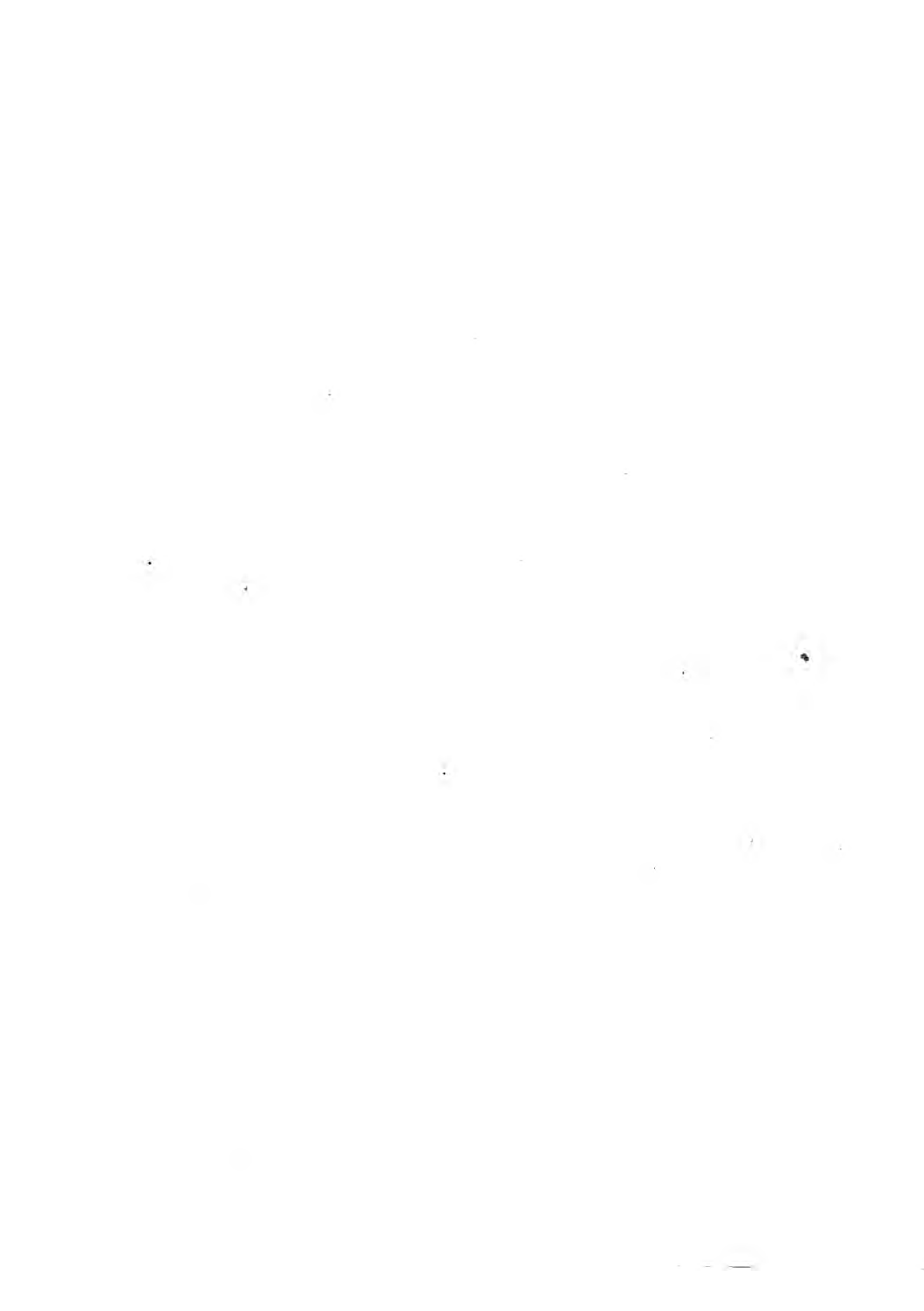


“ For many troubles intervene,  
And perils widely spread,  
Around the groves of evergreen,  
That crown this mountain’s head :  
But rich reward he finds, I ween,  
Who through them all has sped.”

Childe LAUNCELOT felt his bosom glow  
At thought of noble deed ;  
Resolved through every path to go,  
Where that bold knight should lead.

Sir HORNBOOK wound his bugle horn,  
Full long, and loud, and shrill ;  
His merry men all, for conquest born,  
With armour glittering to the morn,  
Went marching up the hill.









His merry men all, for conquest born,  
With armour glittering to the morn,  
Went marching up the hill.



## III.

“ What men are you beside the way ? ”

The bold Sir HORNBOOK cried :

“ My name is *The*, my brother’s *A*,”

Sir ARTICLE replied<sup>9</sup>.

“ My brother’s home is any where<sup>10</sup>,

At large and undefined ;

But I a preference ever bear<sup>11</sup>

For one fix’d spot, and settle there ;

Which speaks my constant mind.”

<sup>9</sup> There are two ARTICLES, THE, definite; A or AN, indefinite.

<sup>10</sup> The *indefinite* article is used generally and indeterminately to point out one single thing of a kind: as, “ *There is A dog;*” “ *Give me AN orange.*”

<sup>11</sup> The *definite* article defines and specifies particular objects: as, “ *Those are THE men;*” “ *Give me THE book.*”

“ What ho ! Childe LAUNCELOT ! seize them there,  
And look you have them sure ! ”

Sir HORNBOOK cried, “ my men shall bear  
Your captives off secure. ”

The twain were seized : Sir HORNBOOK blew  
His bugle loud and shrill :  
His merry men all, so stout and true,  
Went marching up the hill.



## IV.

And now a wider space they gained,  
A steeper, harder ground,  
Where by one ample wall contained,  
All earthly *things* they found<sup>12</sup>:

All *beings*, rich, poor, weak, or wise,  
Were there, full strange to see,  
And *attributes* and *qualities*  
Of high and low degree.

Before the circle stood a knight,  
Sir SUBSTANTIVE his name<sup>13</sup>,

<sup>12</sup> A NOUN is the name of whatsoever *thing* or *being* we see or discourse of.

<sup>13</sup> Nouns are of two kinds, SUBSTANTIVES and ADJECTIVES. A noun SUBSTANTIVE declares its own meaning, and requires not another word to be joined with it to show its signification ; as, *man*, *book*, *apple*.

With ADJECTIVE, his lady bright,  
Who *seemed* a portly dame ;

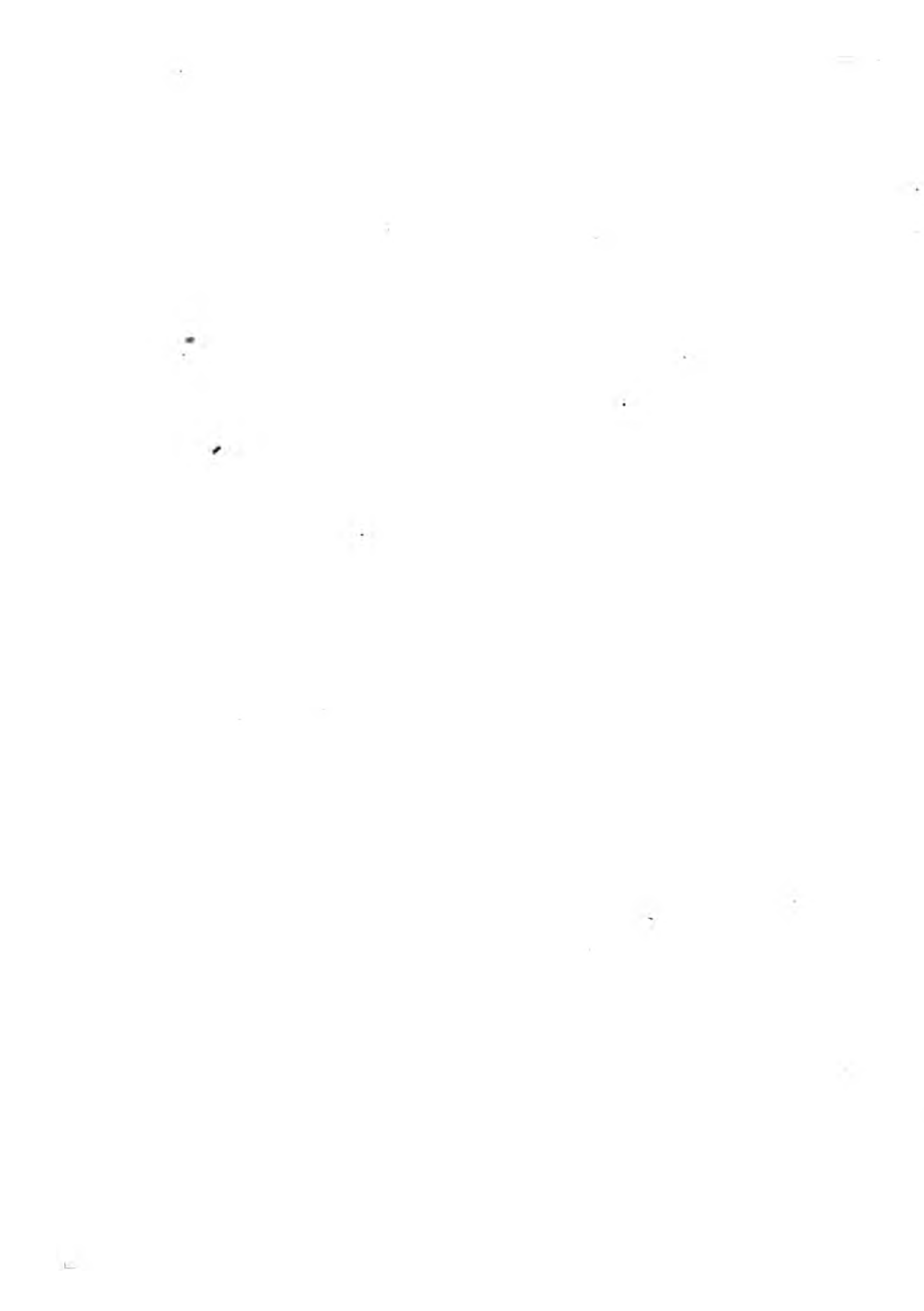
Yet only *seemed* ; for whensoe'er  
She strove to *stand alone*<sup>14</sup>,  
She proved no more than smoke and air,  
Who looked like flesh and bone.

And therefore to her husband's arm  
She clung for evermore,  
And lent him many a grace and charm  
He had not known before ;

Yet these the knight felt well advised,  
He might have done without ;

<sup>14</sup> A noun ADJECTIVE cannot *stand alone*, but always requires to be joined with a substantive, of which it shows the nature or quality, as, "a GOOD *girl*," "a NAUGHTY *boy*."









And therefore to her husband's arm,

She clung for evermore .



---

For lightly foreign help he prized,  
He was so staunch and stout.

Five sons had they, their dear delight,  
Of different forms and faces ;  
And *two* of them were NUMBERS bright<sup>15</sup>,  
And *three* they christened CASES<sup>16</sup>.

Now loudly rung Sir HORNBOOK's horn ;  
Childe LAUNCELOT poised his spear ;  
And on they rushed, to conquest borne,  
In swift and full career.

Sir SUBSTANTIVE kicked down the wall :  
It fell with furious rattle :

<sup>15</sup> Nouns have two NUMBERS, singular and plural :—

<sup>16</sup> and three CASES : nominative, possessive, and objective.

And earthly *things* and *beings* all,  
Rushed forth to join the battle.

But earthly *things* and *beings* all,  
Though mixed in boundless plenty,  
Must one by one dissolving fall  
To HORNBOOK'S six-and-twenty.

Childe LAUNCELOT won the arduous fray,  
And, when they ceased from strife,  
Led stout Sir SUBSTANTIVE away,  
His children, and his wife.

Sir HORNBOOK wound his horn again,  
Full long, and loud, and shrill:  
His merry men all, a warlike train,  
Went marching up the hill.

## V.

Now when Sir PRONOUN look'd abroad<sup>17</sup>,  
And spied the coming train,  
He left his fort beside the road,  
And ran with might and main.

Two cloth-yard shafts from I and U,  
Went forth with whizzing sound :  
Like lightning sped the arrows true,  
Sir PRONOUN pressed the ground :  
But darts of science ever flew  
To conquer, not to wound.

<sup>17</sup> A PRONOUN is used instead of a noun, and may be considered its *locum tenens*, or deputy: as, "*The King is gone to Windsor, HE will return to-morrow.*"



His fear was great : his hurt was small :

Childe LAUNCELOT took his hand :—

“ Sir Knight,” said he, “ though doomed to fall  
Before my conquering band,

“ Yet knightly treatment shall you find,  
On faith of cavalier :

Then join Sir SUBSTANTIVE behind,  
And follow our career.”

Sir SUBSTANTIVE, that man of might,

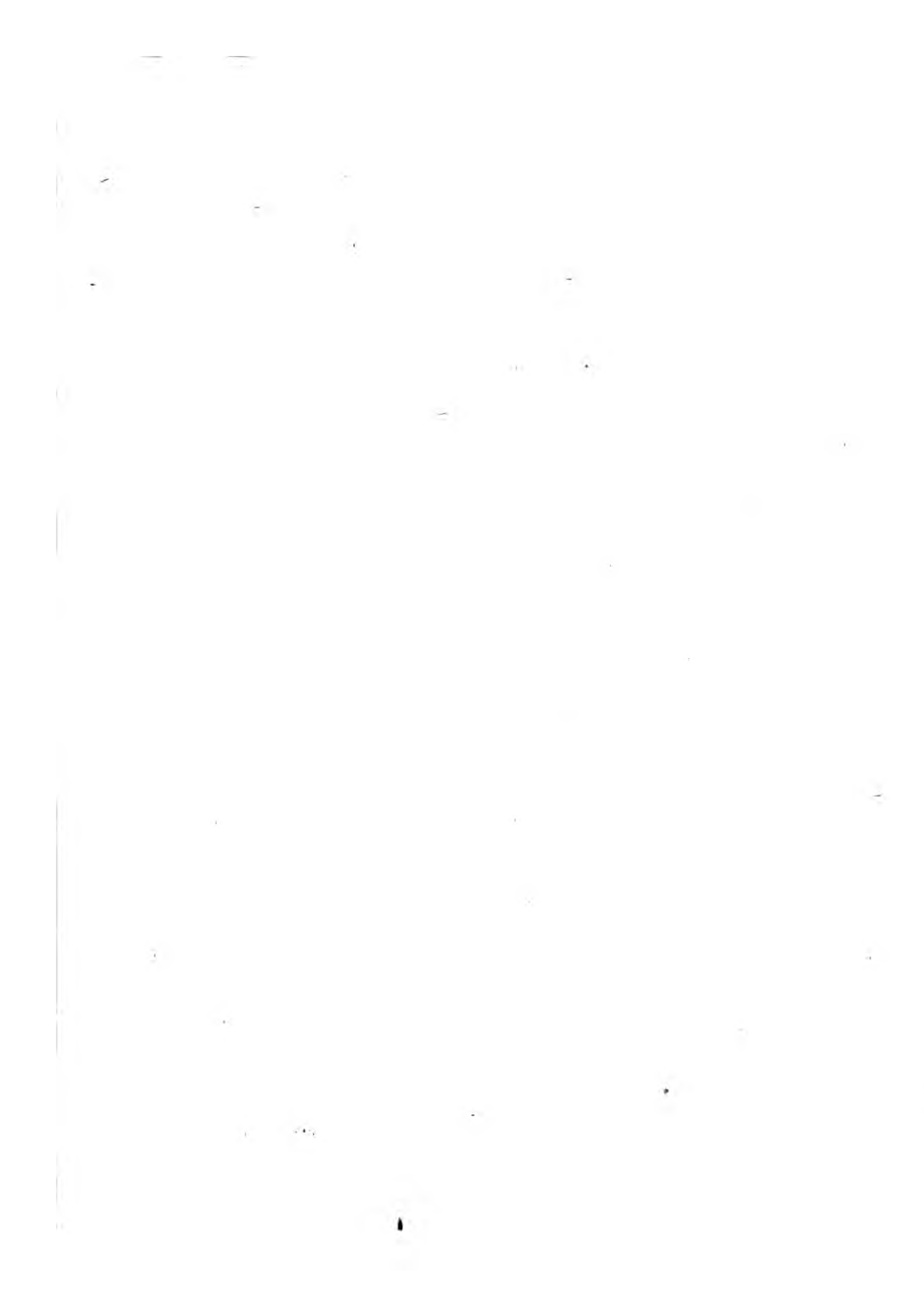
Felt knightly anger rise ;

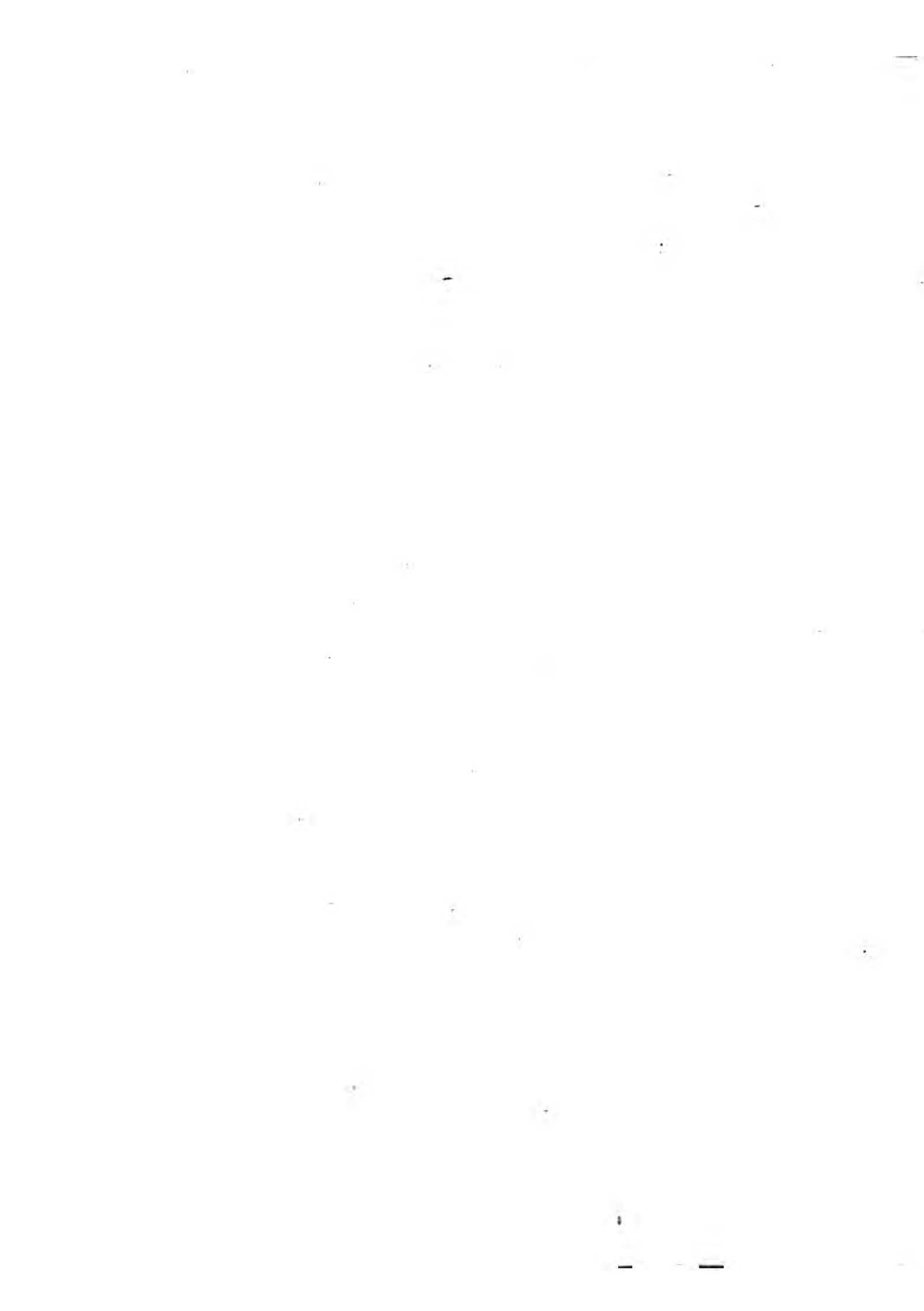
For he had marked Sir PRONOUN’s flight  
With no approving eyes.

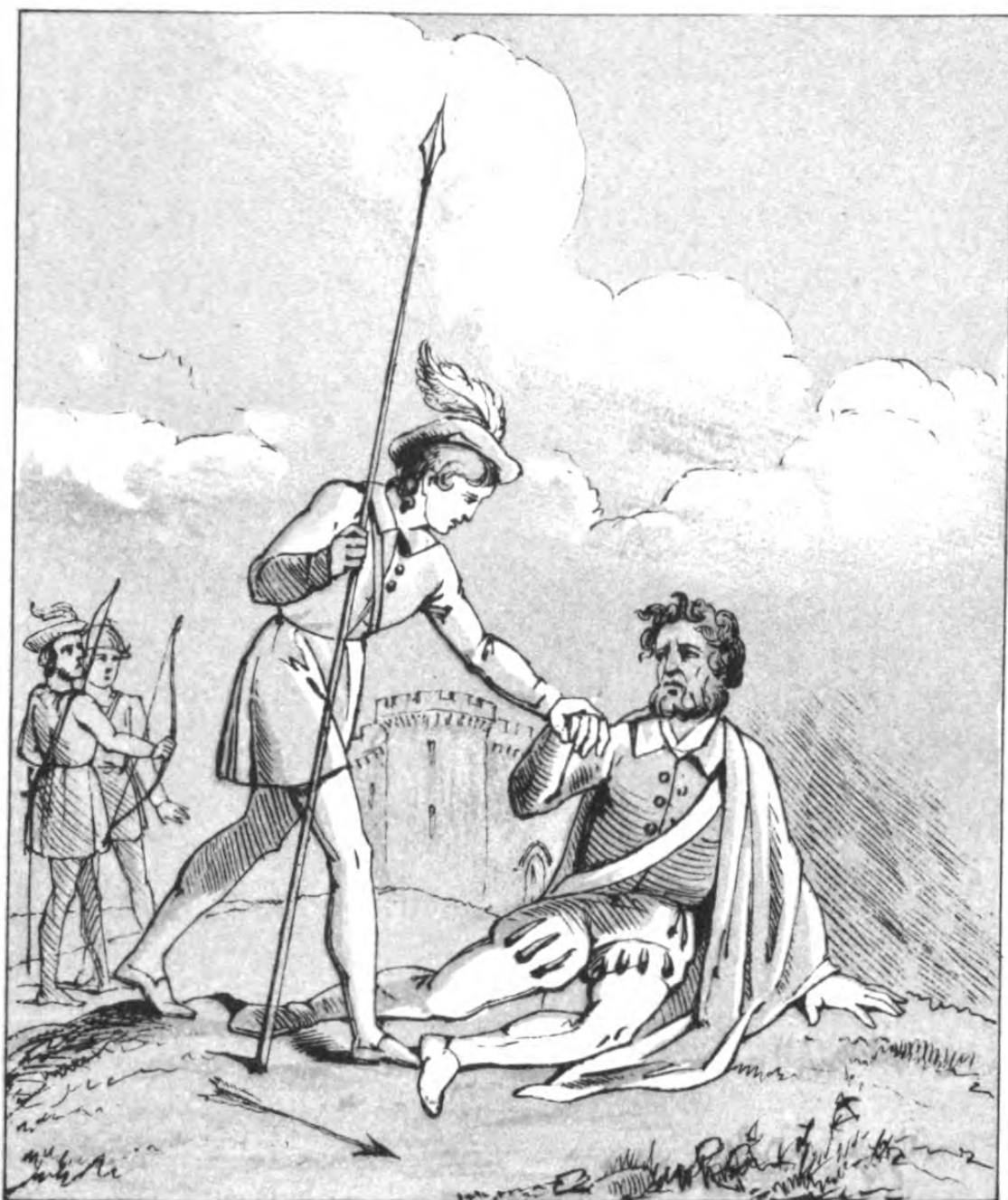
“ Great SUBSTANTIVE, my sovereign liege !”

Thus sad Sir PRONOUN cried,

“ When you had fallen in furious siege,  
Could I the shock abide ?”







His fear was great : his hurt was small :

**CHILDE LAUNCELOT** took his hand :





---

“That all resistance would be vain,  
Too well, alas! I knew:  
For what could I, when you were ta'en,  
Your poor *lieutenant*, do?”

Then louder rung Sir HORNBOOK's horn,  
In signals loud and shrill:  
His merry men all, for conquest born,  
Went marching up the hill.

## VI.

Now steeper grew the rising ground,  
And rougher grew the road,  
As up the steep ascent they wound  
To bold Sir VERB's abode.<sup>18</sup>

Sir VERB was old, and many a year,  
All scenes and climates seeing,  
Had run a wild and strange career  
Through every mode of being.

And every aspect, shape, and change  
Of *action*, and of *passion* :  
And known to him was all the range  
Of feeling, taste, and fashion.

<sup>18</sup> A VERB is a word which signifies to BE, to DO, or to SUFFER :  
as, " *I am, I love, I am loved.*"

---

He was an Augur, quite at home  
*In all things present done*<sup>19</sup>,  
*Deeds past, and every act to come*  
In ages yet to run.

Entrenched in intricacies strong,  
Ditch, fort, and palisado,  
He marked with scorn the coming throng,  
And breathed a bold bravado :

“ Ho ! who are you that dare invade  
My turrets, moats, and fences ?  
Soon will your vaunting courage fade,  
When on the walls, in lines arrayed,  
You see me marshal undismay'd  
My host of moods and tenses<sup>20</sup>. ”

<sup>19</sup> The two lines in *Italics* are taken from Chapman's Homer.

<sup>20</sup> Verbs have five moods : The INDICATIVE, IMPERATIVE, POTENTIAL, SUBJUNCTIVE, and INFINITIVE.

“In vain,” Childe LAUNCELOT cried in scorn,  
 “On them is your reliance ;”  
 Sir HORNBOOK wound his bugle horn,  
 And twang’d a loud defiance.

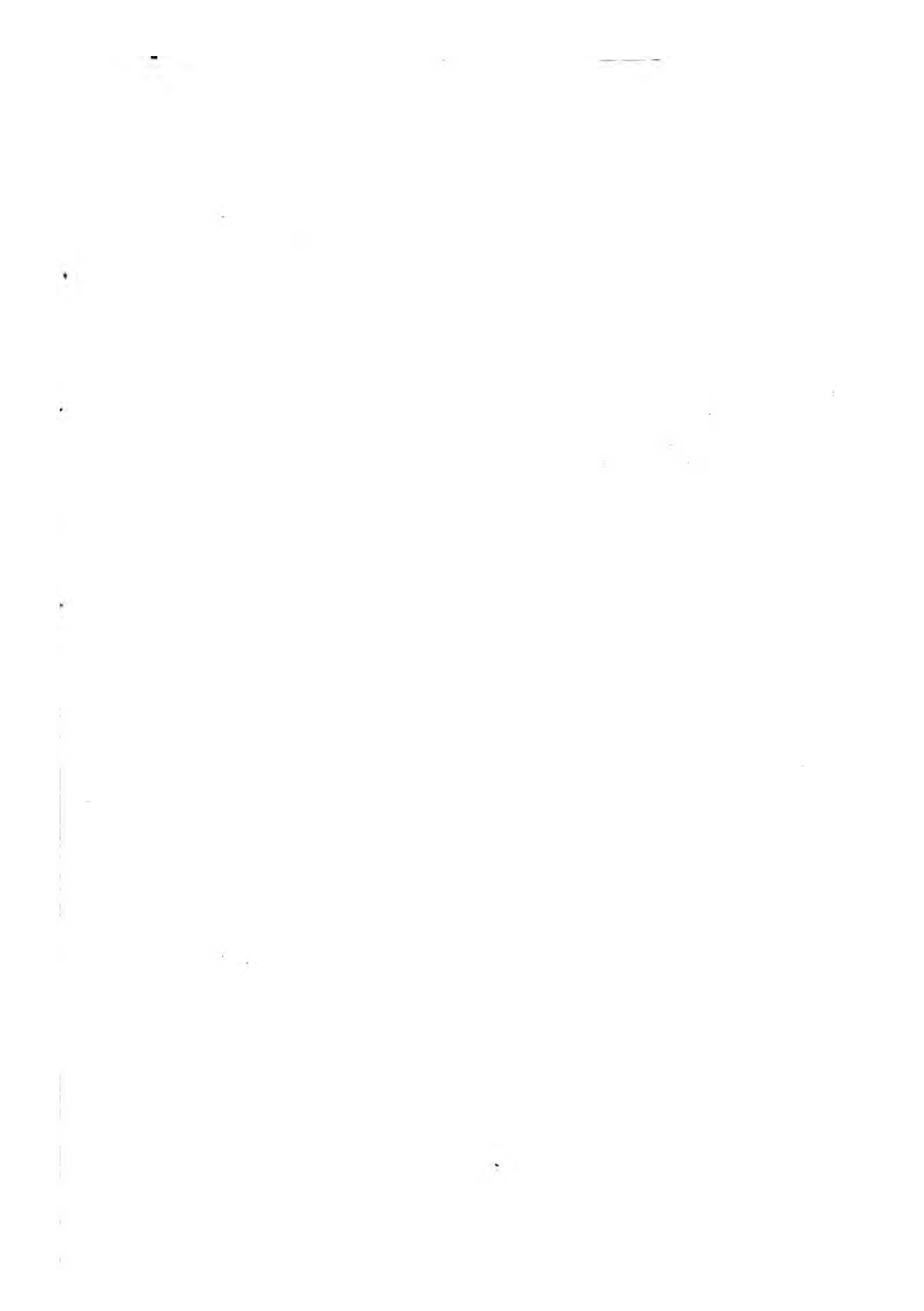
They swam the moat, they scaled the wall,  
 Sir VERB, with rage and shame,  
 Beheld his valiant *general* fall,  
 INFINITIVE by name<sup>21</sup>.

INDICATIVE *declar’d* the foes<sup>22</sup>  
 Should perish by his hand ;  
 And stout IMPERATIVE arose<sup>23</sup>  
 The squadron to *command*.

<sup>21</sup> The INFINITIVE mood expresses a thing in a *general* and unlimited manner : as, “ *To love, to walk, to be ruled.*”

<sup>22</sup> The INDICATIVE mood simply *indicates* or *declares* a thing, as, “ He loves : ” “ he is loved : ” or asks a question : as, “ Does he love ? ” — “ Is he loved ? ”

<sup>23</sup> The IMPERATIVE mood *commands* or *entreats* : as, “ Depart : ” “ Come hither : ” — “ Forgive me.”









“Ho! who are you that dare invade  
My turrets, moats, and fences?”



POTENTIAL<sup>24</sup> and SUBJUNCTIVE<sup>25</sup> then

Came forth with *doubt*<sup>24</sup> and *chance*<sup>25</sup> :

All fell alike, with all their men,

Before Sir HORNBOOK's lance.

ACTION and PASSION nought could do

To save Sir VERB from fate ;

Whose doom poor PARTICIPLE knew<sup>26</sup>,

He must *participate*.

Then ADVERB, who had skulk'd behind<sup>27</sup>,

To shun the mighty jar,

<sup>24</sup> The POTENTIAL mood implies *possibility* or *obligation* : as, "It *may* rain :"—"They *should* learn."

<sup>25</sup> The SUBJUNCTIVE mood implies *contingency* : as, "If he *were* good, he would be happy."

<sup>26</sup> The PARTICIPLE is a certain form of the verb, and is so called from participating the nature of a verb and an adjective : as : "he is an ADMIRER character ; she is a LOVING child."

<sup>27</sup> The adverb is joined to verbs, to adjectives, and to other adverbs, to qualify their signification : as, "that is a REMARKABLY swift horse : it is EXTREMELY WELL done."

Came forward, and himself resign'd  
A prisoner of war.

Three children of IMPERATIVE,  
Full strong, though somewhat small,  
Next forward came, themselves to give  
To conquering LAUNCELOT's thrall.

CONJUNCTION press'd to join the crowd<sup>28</sup>;  
But PREPOSITION swore<sup>29</sup>,

<sup>28</sup> A CONJUNCTION is a part of speech chiefly used to connect words: as, "*King AND constitution*;" or sentences: as, "*I went to the theatre, AND saw the new pantomime.*"

<sup>29</sup> A PREPOSITION is most commonly *set before* another word to show its relation to some word or sentence preceding: as, "*The fisherman went DOWN the river WITH his boat.*"

*Conjunctions* and *Prepositions* are for the most part *Imperative moods* of obsolete verbs: Thus, AND signifies ADD; "John AND Peter—John *add* Peter:"—"The fisherman *with* his boat—The fisherman, *join* his boat."



---

Though INTERJECTION sobb'd aloud<sup>30</sup>,  
That he would *go before*.

Again his horn Sir HORNBOOK blew,  
Full long, and loud, and shrill ;  
His merry men all, so stout and true,  
Went marching up the hill.

<sup>30</sup> INTERJECTIONS are words *thrown in* between the parts of a sentence, to express passions or emotions : as, "Oh ! Alas !"

## VII.

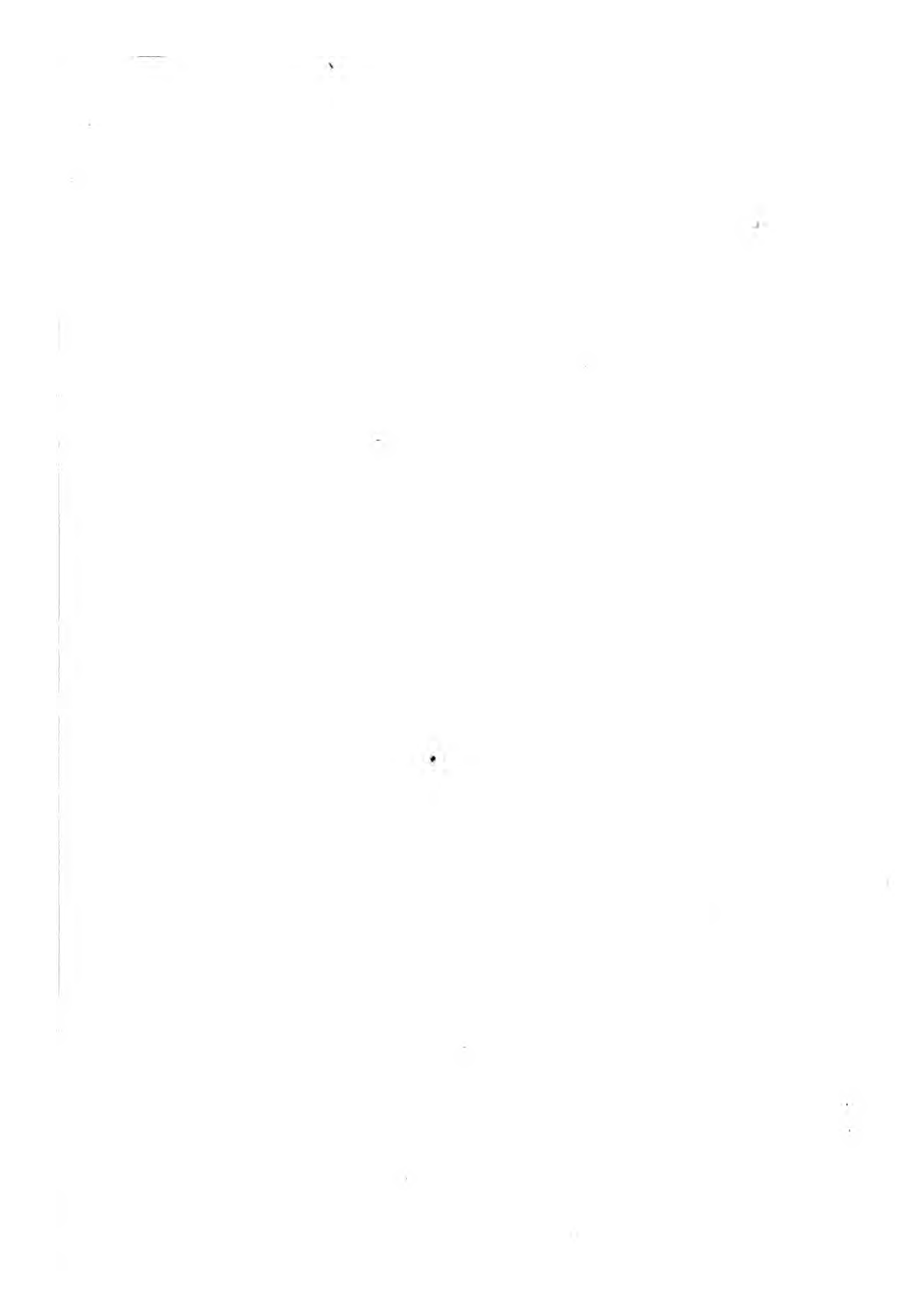
Sir SYNTAX dwelt in thick fir-grove<sup>31</sup>,  
All strown with scraps of flowers<sup>32</sup>,  
Which he had pluck'd to please his love,  
Among the MUSES' bowers.

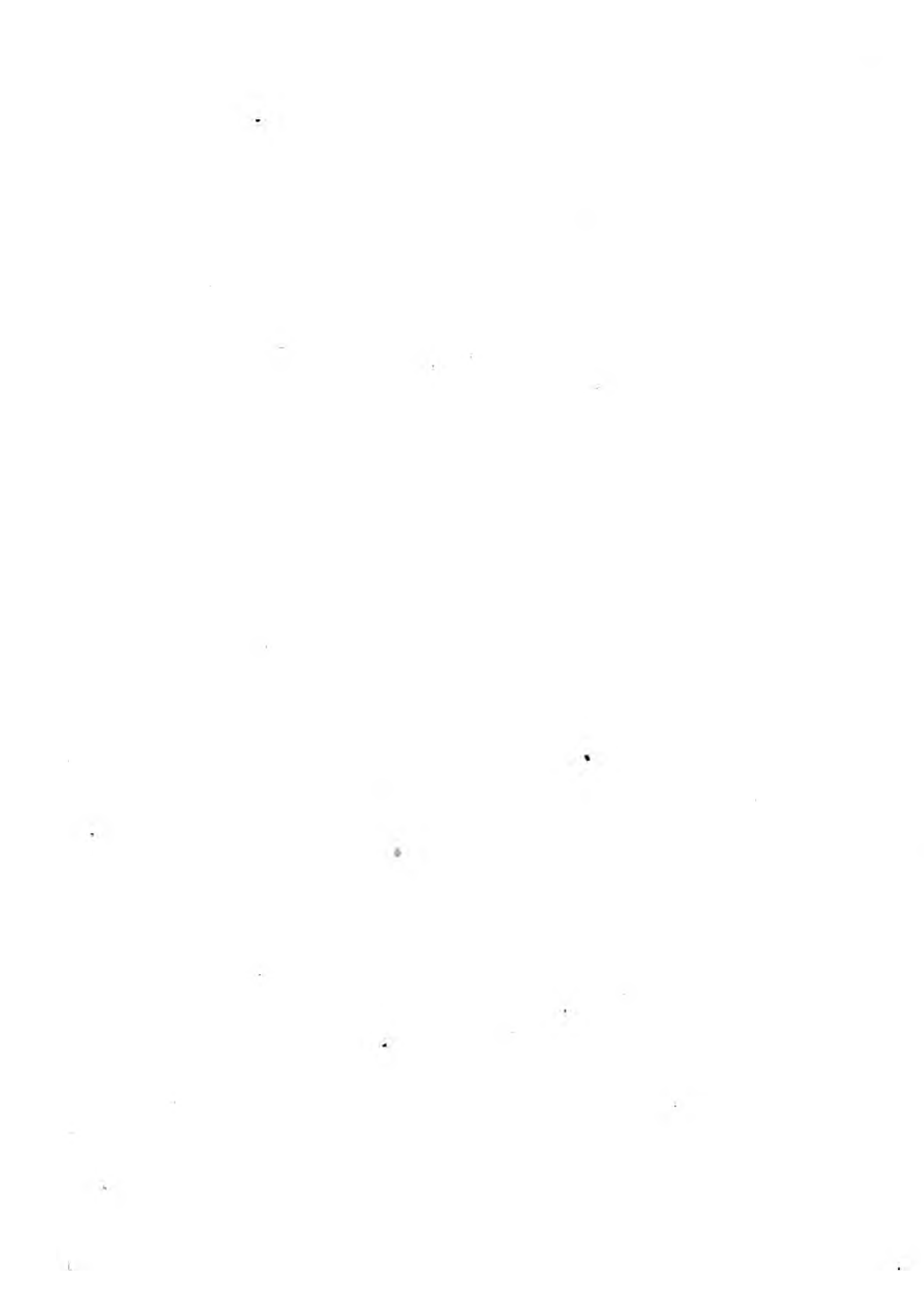
His love was gentle PROSODY<sup>33</sup>,  
More fair than morning beam ;  
Who liv'd beneath a flowering tree,  
Beside a falling stream.

<sup>31</sup> SYNTAX is that part of grammar, which treats of the agreement and construction of words in a sentence.

<sup>32</sup> I allude to the poetical fragments with which syntax is illustrated.

<sup>33</sup> PROSODY is that part of grammar which treats of the true pronunciation of words, and the rules of versification.







Who lived beneath a flowering tree,  
Beside a falling stream.





---

And these two claim'd, with high pretence,  
The whole Parnassian ground,  
Albeit some little difference  
Between their taste was found :  
Sir SYNTAX he was all for sense,  
And PROSODY for sound.

Yet in them both the MUSES fair  
Exceedingly delighted ;  
And thought no earthly thing so rare,  
That might with that fond twain compare,  
When they were both *united*.

“Ho! yield, Sir SYNTAX!” HORNBOOK cried,  
“This youth must pass thy grove,  
Led on by me, his faithful guide,  
In yonder bowers to rove.”

Thereat full much Sir SYNTAX said,  
But found resistance vain :  
And through his grove Childe LAUNCELOT sped,  
With all Sir HORNBOOK's train.

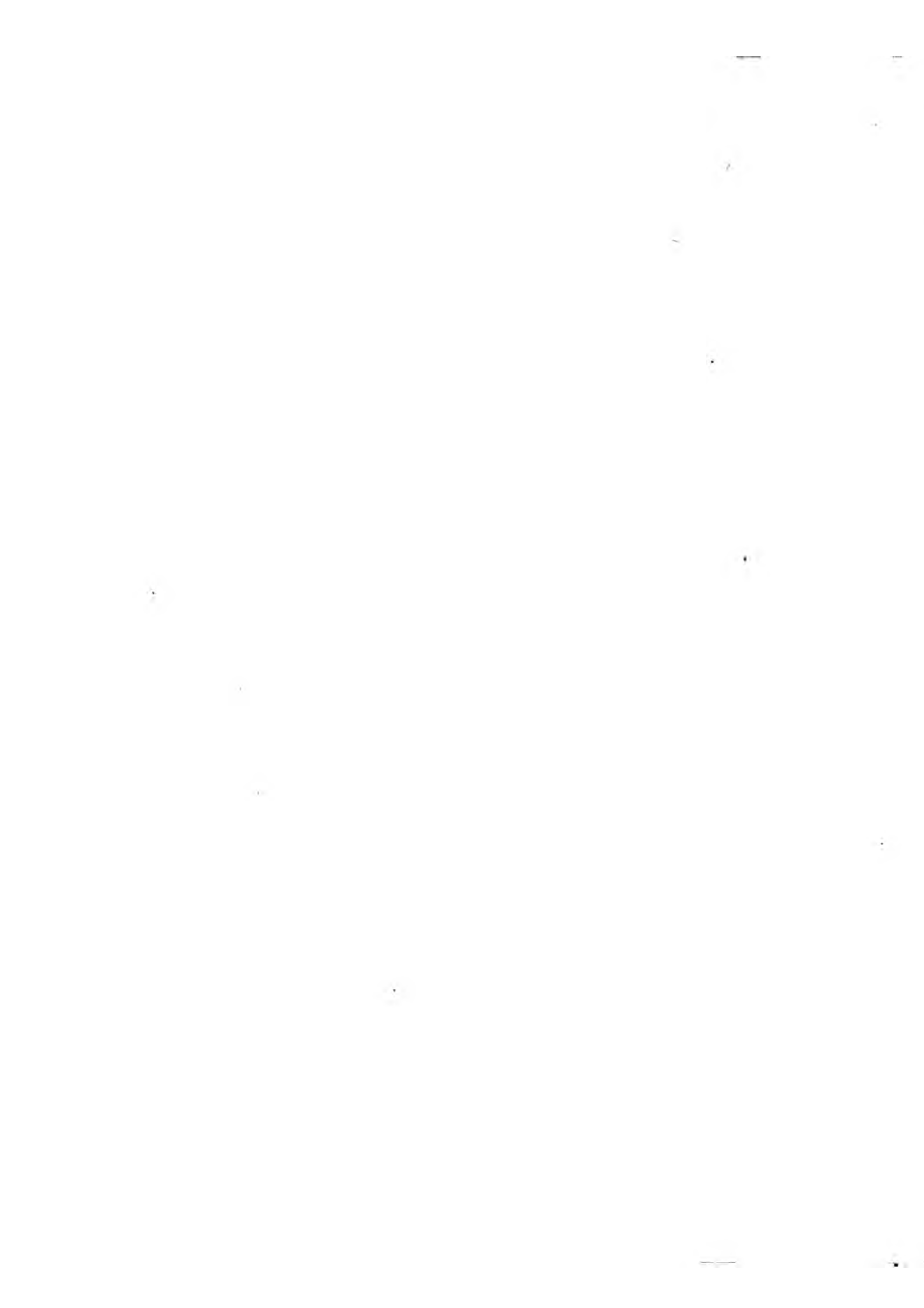
They reach'd the tree where PROSODY  
Was singing in the shade :  
Great joy Childe LAUNCELOT had to see,  
And hear that lovely maid.

Now onward as they press'd along,  
Did nought their course oppose ;  
Till full before the martial throng  
The MUSES' gates arose.

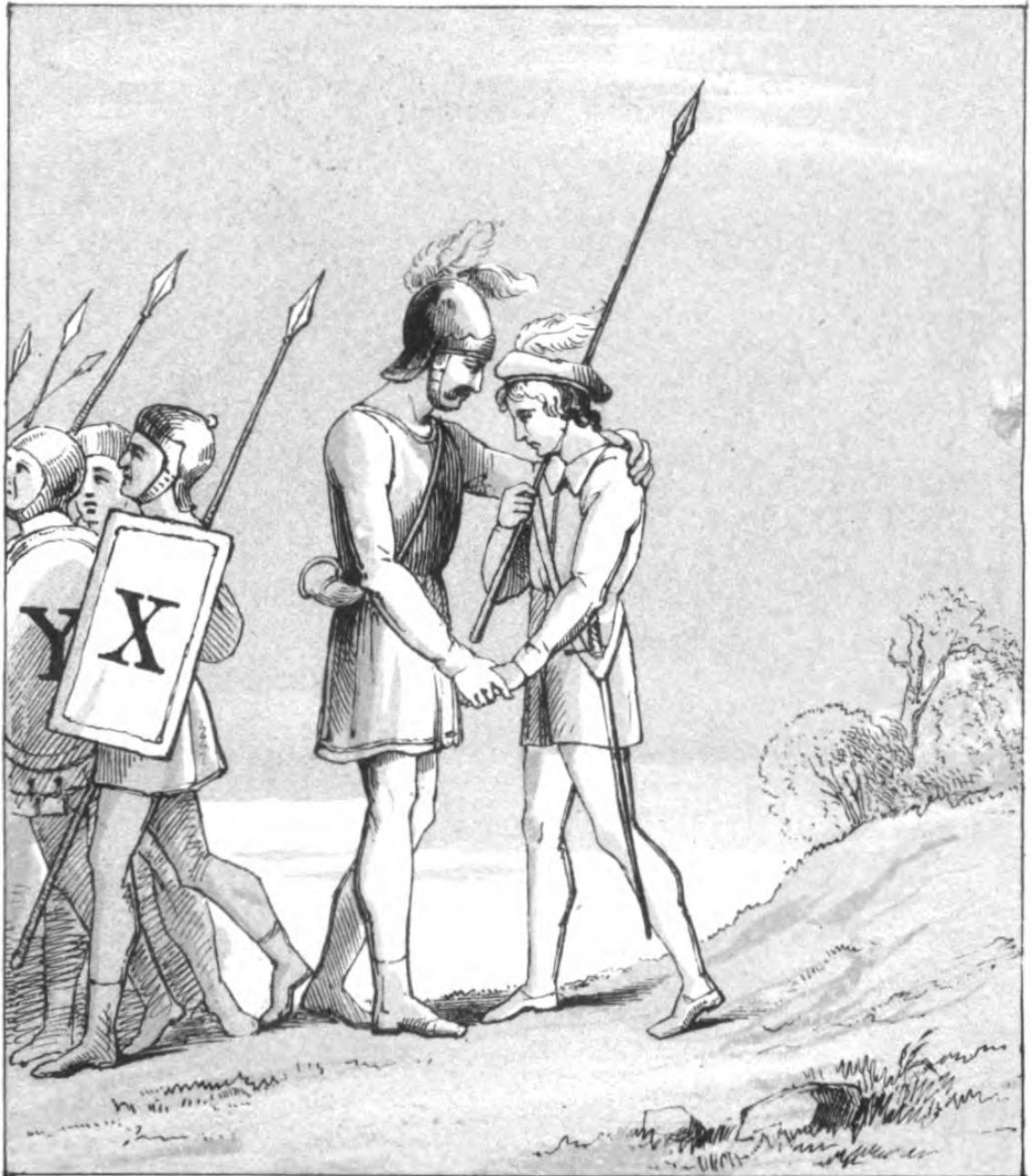
There ETYMOLOGY they found<sup>34</sup>,  
Who scorn'd surrounding fruits ;

<sup>34</sup> Etymology is that part of grammar, which investigates the *roots*, or *derivation*, of words.









Sir HORNBOOK took CHILDE LAUNCELOT'S hand ,  
And tears at parting fell :



---

And ever dug in deepest ground,  
For old and mouldy ROOTS.

Sir HORNBOOK took Childe LAUNCELOT's hand,  
And tears at parting fell :  
“ Sir CHILDE,” he said, “ with all my band  
I bid you here farewell.

“ Then wander through these sacred bowers,  
Unfearing and alone :  
All shrubs are here, and fruits, and flowers,  
To happiest climates known.”

Once more his horn Sir HORNBOOK blew,  
A parting signal shrill :  
His merry men all, so stout and true,  
Went marching down the hill.

Childe LAUNCELOT pressed the sacred ground,  
With hope's exulting glow ;  
Some future song perchance may sound  
The wondrous things which there he found,  
If you the same would know.

THE END.



THE  
HOME TREASURY OF BOOKS,  
PICTURES, TOYS, ETC.

CONDUCTED BY

FELIX SUMMERLY.

**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 little 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 opinions 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. All the illustrations will be coloured.

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.

The following may be specified as among the earliest productions which it is proposed to include in this series:—

1. Several ALPHABETS, beginning with one of Animals selected from the Old Masters, Paul Potter, Snyders, Cuyp, Berghem, &c.
2. BIBLE EVENTS, First Series, illustrated by Hans Holbein.  


---

 Second Series, with Illustrations by Raffaele.

3. **TRADITIONAL NURSERY SONGS**, with entirely new Pictures by eminent Modern Artists.
4. **SIR HORNBOOK**, a Grammatico-Allegorical Ballad, with Designs reprinted by permission.
5. **A Series of Popular OLD FAIRY TALES**, each Tale illustrated by Four Pictures.
6. **A Series of NEW FAIRY TALES**, written expressly.
7. **OLD ENGLISH BALLADS**, each Ballad illustrated with Four Pictures.
8. **A Toy to be called TESSELATED PASTIME**, for Children and others, formed out of the Mosaics published by Mr. Blashfield, purposed to cultivate correct taste in Ornament.
9. **A BOX of TERRA COTTA BRICKS** geometrically proportioned, each Brick being one eighth of the size of the Common Brick in its several measurements, and manufactured under Mr. Prosser's Patent, by Messrs. Minton, of Stoke upon Trent.

---

**THE FOLLOWING WORKS ARE NEARLY READY.**

1. **BIBLE EVENTS**, illustrated by Hans Holbein.
2. **TRADITIONAL NURSERY SONGS.**
3. **SIR HORNBOOK.**
4. **LITTLE RED RIDING HOOD.**
5. **THE TESSELATED PASTIME.**
6. **THE BOX OF BRICKS.**

---

**LONDON :**  
**JOSEPH CUNDALL, 12, OLD BOND STREET.**

# RECREATION-HAND-BOOK GUIDES

BY FELIX SUMMERLY.

---

## HAND-BOOK FOR HAMPTON COURT PALACE:

or Guide to the Architecture, Tapestries, Paintings, Gardens and Grounds of Hampton Court; with numerous Embellishments on Wood, engraved by Ladies, Maps and Plans from Official Sources, and bound in a Cover designed by Holbein for Cardinal Wolsey. Price 5s. and 2s. 6d.

“Decidedly the best Popular Guide to the Picturesque Beauties of Hampton Court.”—*Spectator*.

## HAND-BOOKS FOR THE NATIONAL GALLERY.

Price 6d. 3d. and 1d.

Also an ILLUSTRATED EDITION, with Reminiscences of the most celebrated Pictures, drawn expressly from the Originals by Messrs. John, James, and William Linnell.

## HAND-BOOK FOR FREE PICTURE GALLERIES:

Being a Guide to all the Pictures in the National Gallery, the Dulwich Gallery, the Soane Museum, the Society of Arts, and the British Museum. Price 1s. 6d. Each Gallery published separately at proportionate prices.

## HAND-BOOKS FOR WESTMINSTER ABBEY. A

Guide to the Architecture, Sculptures, Tombs and Decorations, with fifty-six Embellishments on Wood, engraved by Ladies, four Etchings, a Specimen of Encaustic Tiles in the Chapter House, and an Illumination. Price 7s. Another Edition without Tiles and Illumination, 3s.

“A volume got up in excellent taste, and written in a right spirit; critical so far as criticism could be allowed, but always suggestive, and testing opinions by reference to principles. As if to perfect the interest of the Work, its fifty-six illustrative engravings have all been executed by women; and some amateurs, Lady Callcott and Lady Palgrave, amongst others, have gracefully contributed drawings, and thus associated their names with their sister artists. The Work is professedly a Guide-Book, and excellent in its way; but it is also a handsome volume for a drawing-room table, and worthy an honoured place on every lady’s library shelves.”—*Athenæum*.

ABRIDGED EDITION, with four Etchings, price 1s.

with Plan of the Abbey, 6d.

A GLANCE AT THE TEMPLE CHURCH, with eight Illustrations and Ornamental Borders printed in three Colours. Price 1s. Second Edition.

HAND-BOOK FOR HOLIDAYS: or Guide to the London Sights. Giving Details of the Locality; Means of Access; Nature of Admission; Time when Open; Principal Objects, and Descriptive Catalogues of all the Permanent Sights. Notes for Days’ Excursions out of the Metropolis. Price 6d.

FELIX SUMMERLY'S  
RECREATION HAND-BOOK GUIDES

CORRECTED FOR THE SEASON OF 1843.

~~~~~  
"A merry heart maketh a cheerful countenance."  
"A merry heart hath a continual feast."  
"A merry heart doeth good like a medicine."—SOLOMON.

"It is the peculiar character of the true religion to sanctify what is innocent and make even merriment meritorious."—SOUTHEY.

"Recreation is a second creation, when weariness hath almost annihilated one's spirits. It is the breathing of the soul, which otherwise would be stifled with continual business. . . . . As for those that will not take lawful pleasure, I am afraid they will take unlawful pleasure, and by lacing themselves too hard grow awry on one side."

FULLER'S HOLY AND PROFANE STATE.

"All work and no play makes Jack a dull boy."—OLD ENGLISH PROVERB.

Οὐ παύσομαι τας Χαριτας  
Μουσαις συγκαταμιγνυς  
'Ηδισταν συζυγίαν.

EURIPIDES.

Not though grief my age defaces,  
Will I cease in concert dear,  
Blending still the gentle Graces  
With the Muses more severe.

THE preceding sentences have been chosen as exemplifying, briefly and forcibly, the chief views with which this series of Hand-Books has been compiled. Whether or not any share of the growth of public interest in our National Exhibitions may be traced to these little works, it might be difficult if not presumptuous to attempt to determine; yet it may be allowable to instance, among the good and practical results which these Hand-Books have certainly effected for the public,—the reduction in the price of the Official Catalogue of the National Gallery, from a Shilling to Fourpence, and the greater facilities of identifying the pictures at Hampton Court Palace, which having been brought to the notice of the Commissioners of Woods and Forests, they most cheerfully assented to.

FREE PICTURE GALLERIES:

Being a Guide to all the Pictures in the National Gallery, the Dulwich Gallery, the Soane Museum, the Society of Arts, and the British Museum. Price 1s. 6d. Each Gallery published separately at proportionate prices.

"These catalogues are more *raisonné* and correct than the correspondent official ones, are more portable, and to their limits every way commodious, whilst they cost together much less than several of the latter cost separate."  
—*Athenæum*.



# WESTMINSTER ABBEY.

(The Abbey Opens at 9 A.M., and Closes, in the Summer, at 6 P.M. The Tombs are shown until half-an-hour before, and about an hour after, Divine Service, which commences at 10 A.M. and 3 P.M. Entrance to Poets' Corner, free; to the Nave, alone, 3d.; with the Chapels, 6d.)

A Guide to the Architecture, Sculptures, Tombs, and Decorations, with 56 Embellishments on Wood, engraved by Ladies, 4 Etchings, a Specimen of Encaustic Tiles in the Chapter House, and an Illumination. Price 7s. A cheaper Edition, 3s.



"Its pages are not disfigured by the usual Guide-book sentimentality, rambling on without method, and mixing inaccurate if not false information with indiscriminate and nauseating praise, but it gives a well arranged and correct description, neither too popular nor too pedantic, of the Sacred Edifice." (*Ecclesiologist*, published by the Cambridge Camden Society.)

"A volume got up in excellent taste, and written in a right spirit; critical so far as criticism could be allowed, but always suggestive, and testing opinions by reference to principles. As if to perfect the interest of the work, its fifty-six illustrative engravings have all been executed by women; and some amateurs, Lady Callcott and Lady Palgrave, amongst others, have gracefully contributed drawings, and thus associated their names with their sister artists. The work is professedly a Guide-Book, and excellent in its way; but it is also a handsome volume for a drawing-room table, and worthy an honoured place on every lady's library shelves."—*Athenæum*.

ABRIDGED EDITIONS, with 4 Etchings, price 1s.;  
with Plan of the Abbey, 6d.

Also, for Foreigners, GUIDE A L'ABBAYE DE WESTMINSTER. Par Félix Summerly. Prix 1sh.

## HOLIDAYS:

BEING

A GUIDE TO LONDON SIGHTS.

Giving details of the Locality; Means of Access; Nature of Admission; Time when Open; Principal Objects, and Descriptive Catalogues of all the Permanent Sight. Notes for Days' Excursions out of the Metropolis. Price 6d.

# Temple Church.

WITH EIGHT ILLUSTRATIONS.

Printed in three Colours, in novel combinations of Lithography & Type, with ornamental Cover of the pattern of the ENCAUSTIC TILES.

The Second Edition.

“It is a very unique combination of red and black letter printing with lithography. The description of the Church is very able and complete.”—*Church Magazine*.

“Printed with considerable taste.”—*The Christian Remembrancer*.



## HAMPTON COURT PALACE:

Or, Guide to the Architecture, Tapestries, Paintings, Gardens and Grounds of Hampton Court; with numerous Embellishments on Wood, engraved by Ladies. Official Plans, and Maps. The Cover from a design by Hans Holbein. SECOND EDITION. Price, with Maps, Plans, &c., bound in cloth, 5s., and 2s. 6d.

“Decidedly the best popular guide to the picturesque beauties of Hampton Court of any extant. The writer possesses a discriminating judgment in matters of art, and a keen relish for the beauties of nature; and the circulation of this pretty little book will contribute to the enjoyment of the visitors, and the improvement of public taste.”—*Spectator*.

“Mr. Summerly’s little book, which has led us into this digression, is a charming specimen of a Hand-book, literally crammed with information.”—*Atlas*.

Will appear during the present Season:

**DAYS’ EXCURSIONS OUT OF LONDON.**

With Engravings on Wood, by CHARLOTTE and LAURA BOND.

AND

**A HAND-BOOK FOR CANTERBURY.**

PROFUSELY ILLUSTRATED.



# THE NATIONAL GALLERY.

(Open daily, from Ten to Four, except Friday and Saturday.)

ILLUSTRATED EDITION, with fifty reminiscences of the Pictures, drawn expressly from the Originals, by Messrs. JOHN, JAMES and WILLIAM LINNELL.

BOY'S HEAD, BY MICHELLO



GEVARIUS, BY VAN DYCKE



LANDSCAPE, BY GASPARD FOUSSIN.



The ORIGINAL CHEAP EDITIONS, Price 6d., 3d., and 1d.

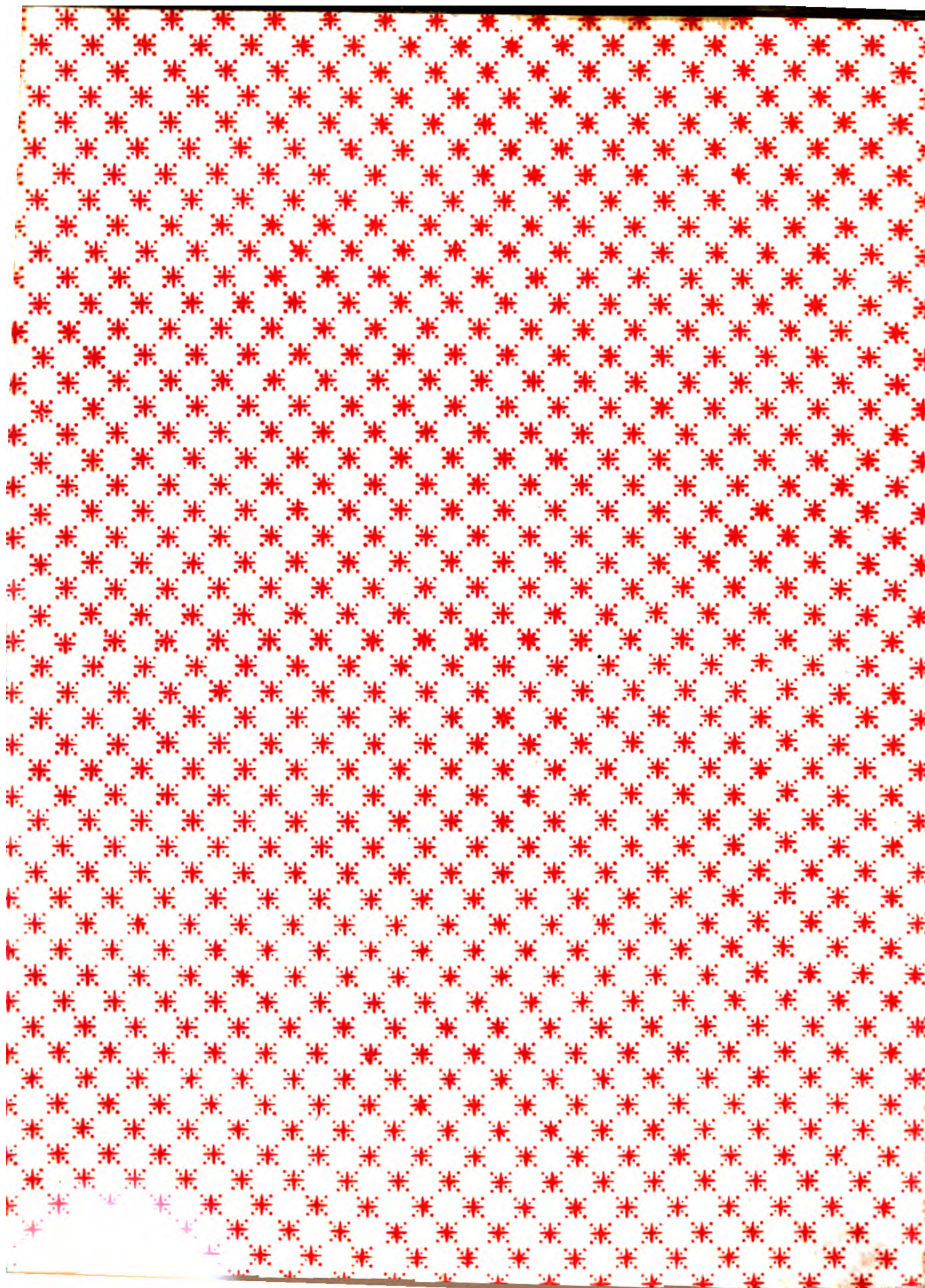
Also for Foreigners, "CATALOGUE DES TABLEAUX qui se trouvent dans la GALERIE NATIONALE, suivi par la Chronologie des Peintres." Prix 6d.

"This Felix Summerly is a man after our own heart; he adapts his means to a definite object, and keeps that object always in view. We noticed lately his excellent Hand-Book to Westminster Abbey. Here is a like work for the National Gallery—a Guide-Book not for the few, but the many, and therefore the information is condensed and generally limited to facts."—*Athenæum*.

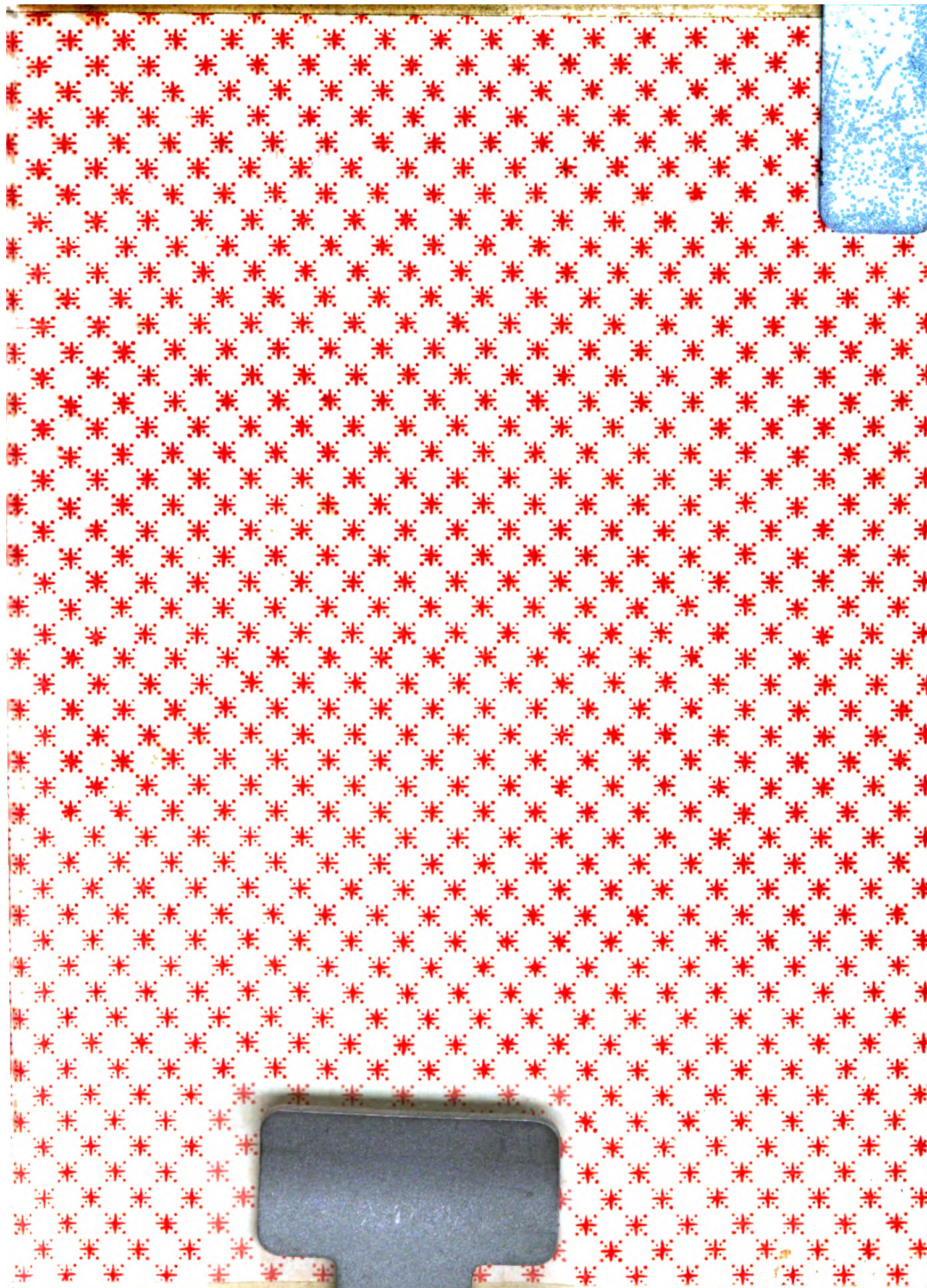
T. C. Savill, Printer, 107, St. Martin's Lane.













H O M E T R E A S U R Y

T O Y S

F A L L A D S

S I R  
H O R N B O O K .

F A B L E S

T A L L E S

J O S E P H C U N D A L L .