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Children's books published by William Darton and his sons : a catalogue of an exhibition at the Lilly Library, Indiana University, April-June, 1992: a machine-readable transcription

Lilly Library (Indiana University, Bloomington)

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CHILDREN'S BOOKS PUBLISHED BY WILLIAM DARTON AND HIS SONS

A Catalogue of an Exhibition at the Lilly Library, Indiana University, April-June 1992

By Linda David

With a Historical Calendar by Lawrence Darton

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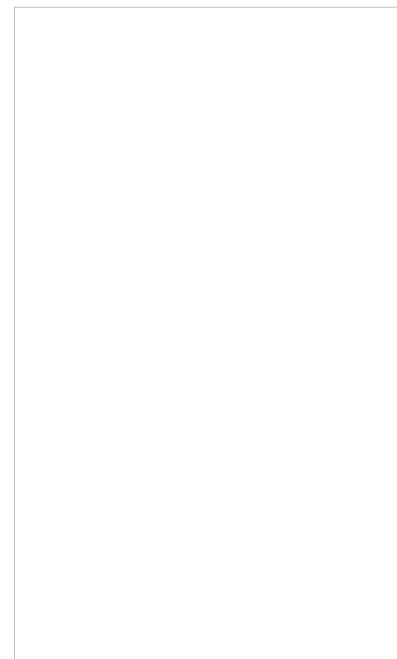
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Cover design by Garry Roadruck based on *Death and Burial of Cock Robin*. London: William Darton, Holborn Hill [ca. 1819].

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For Ben

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- *Original Poems, For Infant Minds Vol. I*, 1806 [25 \(38\)](#)
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- *The Children In The Wood* 1819 [69 \(68-70\)](#)
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- *Introduction To The Natural History And Classification Of Insects* 1816 [33 \(53\)](#)
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- *Social Tales For The Young* [1835] [44 \(80\)](#)
- *The Little Enquirer* 1830 [45 \(53\)](#)

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The generosity of Lawrence Darton, well-known among scholars working with rare children's books, created many of my opportunities for learning about William Darton and his sons. Those opportunities, in turn, helped to create our friendship, and many a collaborative conversation. I cannot thank him and his wife Elizabeth adequately. The completion of his definitive study of Darton publishing will open doors onto a past that can only be glimpsed in this exhibition. Ruth Adomeit allowed me to work in her splendid miniature collection, and to hear some of the stories about its formation, on unforgettable occasions. She is very much a presence in this exhibition.

For information and photocopies of Darton materials, I am grateful to Margaret Crawford Maloney, James Davis, Mark Dimunation, and Joann Chasen, with very special thanks to Pamela K. Harer. For loans of unpublished research materials, I wish to thank Lawrence Darton, Sean Shesgreen, and Felix de Marez Oyens, who kindly sent me two chapters from *Be Merry & Wise: The Early Development of English Children's Books*, the forthcoming catalogue of the exhibition at the Pierpont Morgan Library, written with Brian Alderson. For loans of books and articles and for advice, I am indebted to many friends, especially Phyllis Guskin, Mary Gaither, David Staines, Steven Davidson, Erlene Stetson, Mal Zirker, Kenneth Johnston, Brian Powell, John Eakin, Sybil S. Eakin, Susan Gubar, Anthony Shipps, Marion Gottfried, and Benjamin David.

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Linda David, Bloomington

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A HISTORICAL CALENDAR

By Lawrence Darton

Successive imprints of the firms are shown in brackets. Selected publications written by William Darton the elder are marked with an asterisk (*). Publications that may have been written by him, but that cannot be with certainty ascribed to him, are marked with a dagger (†).

**William Darton, Sr. (1755-
1819) and the firm at**

William Darton, Jr. (1781-1854) and the

Gracechurch Street

firm at Holborn Hill

- 1755 Born at Tottenham, near London, the son of John Darton, innkeeper.
- 1769 Apprenticed for seven years to Thomas Dent, engraver, of Ball Alley, Lombard Street, City of London.
- 1774 His father accidentally drowned (place and circumstance unknown).
- 1775 Finished apprenticeship as engraver nine months before expiry of his term, "his master being in fault."
ca. 1775 Returned to Tottenham, where he ran a general store or shop.
- 1777 Joined the Society of Friends.
- 1778 Married Hannah Pace, Quaker, of Spitalfields, London.
- 1781
- 1787 [W. Darton and Co.] Set up as engraver, stationer, and printer in White Lion Alley, Birchin Lane, City of London. From there published *Little Truths better than Great Fables* * and (jointly with Carington Bowles and C. Dilly) a jigsaw puzzle, *Engravings for teaching the elements of English history and chronology*.
- 1788 Took as his first apprentice William Belch (ca. 1773-1847), who from ca. 1807 was in partnership with Edward Langley and also published on his own. Darton moved his business to 55 Gracechurch Street, City of London.

William, eldest son of William Darton, Sr., born at Tottenham.

Sent to the Friends' School, Clerkenwell, London.

Withdrawn from school at Clerkenwell, his

- 1789 father "having occasion for his assistance in his business and an opportunity of educating him himself."
- ca. 1790 Inaugurated the children's periodical, *The Minor's Pocket Book*.
- 1790 [Darton and Harvey] Formed partnership with Joseph Harvey (1764-1841), a Quaker printer, son of a mastmaker of Rotherhithe, London.
- 1791 Published *The Visible World* by Comenius.
- 1792 Joseph Harvey took his younger brother James (1778-1854) as a printing apprentice. Darton and Harvey bought from John Newbery's descendants the copyright to 24 ex-Newbery/Carnan/Power sixpenny children's books.
- 1793 Began republishing some of these, starting with *The History of Goody Two Shoes*, using the old Newbery/Carnan blocks.
- 1794 His younger brother Thomas (1783- ?) joined him at Ackworth School.
- 1794 The two brothers left Ackworth.

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William Darton, Sr. (1755-1819) and the firm at Gracechurch Street

- 1795 *Lessons for Youth, selected for the use of Ackworth and other schools .*
- 1796 *Trifles for Children. Parts I and II.**
- 1797 *A Present for a Little Girl.**
- 1798 *A Present for a Little Boy* ; Trifles for Children. Part III.**
- Darton's third son Samuel (1785-1840) apprenticed to his

William Darton, Jr. (1781-1854) and the firm at Holborn Hill

- William apprenticed to his father for seven years.
- Thomas apprenticed to his father for seven years.

- father for seven years after leaving Ackworth School the previous year. In compliance with the law, Darton, with Joseph Harvey and James
- 1799 Swan, registered four presses at Jerusalem Court, a few doors from 55 Gracechurch Street. Swan was in business on his own by 1802. Darton and Harvey's printing offices were later at Talbot Court adjoining 55 Gracechurch Street and at Star Court, Eastcheap.
- 1800 *The Rational Exhibition* .*
- Engraved map of the world dated 1800 signed "W. Darton Jun." in fifth edition of *Geography and History, selected by a lady*, 1803 (C. Law, Darton and Harvey, and others).
- 1801 *The Infant's Own Book-case* † ;
The First [Second] [Third] Chapter of Accidents and Remarkable Events.*
- 1802 William's apprenticeship completed.
- 1803 *Improvements in Education* by Joseph Lancaster (published jointly with J. Matthews and W. Hatchard).
- 1804 *Original Poems, for Infant Minds* [Vol. I]. Darton appointed member of the London Committee of Ackworth School.
- [William Darton, Jun.] William set up on his own at 40 Holborn Hill in premises occupied until 1803 by John Cumming, bookseller. An imprint on a watchcase cover depicting Ackworth School reads: "London. Published by W. Darton Junr. Engraver & Printer, 58 Holborn Hill Decr. 1st. 1803"; the "58" appears to be an alteration on the plate, perhaps changed from "40," suggesting that he may have taken over Cumming's premises in late 1803. From No. 40 in 1804 he published an adult tract concerning a Quaker controversy, *A Few Observations tending to expose the unfairness of some censure on the character of David Sands*.

Original Poems, for Infant Minds, Vol. II. James Harvey, Joseph's brother, became a partner in the printing business, which from then until 1809 was usually styled "W. Darton, and J. and J. Harvey." He was not a partner in the publishing house.

1806 *Rhymes for the Nursery*.

1807

Franklin's Way to Wealth; or, 'Poor Richard improved.' Thomas's apprenticeship completed.

Death and Burial of Cock Robin; The Fakenham Ghost, a true tale, by R. Bloomfield.

London Cries. (jointly with Darton and Harvey)

William entered into partnership with his brother Thomas.

[W. and T. Darton] *Portraits of Curious Characters in London*; ca. 1806, *The World Turned Upside Down*.

Old Friends in New Dress: or Familiar Fables in Verse. (jointly with Darton and Harvey)

Thomas disowned by the Society of Friends for marrying "out" (marrying "one not in profession with Friends").

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William Darton, Sr. (1755-1819) and the firm at Gracechurch Street

1808 Darton recorded as one of 49 members of the Board of Governors of the Royal Jennerian Society for the Extermination of Smallpox (Holden's Triennial Directory).

1809

[Darton, Harvey, and Darton] William Darton's son Samuel became a partner in the publishing firm. Darton ceased to live at 55 Gracechurch Street

William Darton, Jr. (1781-1854) and the firm at Holborn Hill

From 40 Holborn Hill William and Thomas published *The Dun Cow; an hyper-satirical dialogue, in verse* (? by Walter Savage Landor, a reply to *Guy's Porridge Pot*, a satire on Dr. Samuel Parr). William and Thomas moved to 58 Holborn Hill.

With Samuel Algar, William and Thomas registered two presses at 19 Charles Street (now Greville Street), Hatton Garden.

1810 and moved to Plaistow, a village a few miles east of the city. There, though still a partner in the publishing and printing businesses, he had a small farm.

1811 [William Darton, Jun.] The partnership between William and Thomas was dissolved. Thomas set up on his own, mainly as an engraver, at 25 Great Surrey Street, London.

1819 [Harvey and Darton] Death of William Darton, Sr.; Joseph Harvey was now senior partner. [William Darton] On the death of his father, William was no longer styled "Junior."

1821 Samuel Darton became a member of the London Committee of Ackworth School.

1823 William's son, John Maw Darton (1809-1881), was bound apprentice to his father for seven years.

1825 For a few years around 1825, William gave the title "Repertory of Genius" to his business at 58 Holborn Hill.

1830 Joseph Rickerby, one of Harvey and Darton's printers, set up on his own in Sherbourn Lane where he continued to print many of its publications. [William Darton and Son] On completing his apprenticeship John Maw Darton was taken into partnership by his father.

1833 [Darton and Harvey] Joseph Harvey retired in favor of his son Robert (1805-1867). Samuel Darton now senior partner.

1834 Thomas Gates Darton (1810-1887), Samuel's son, married the daughter of Maria Hack (1777-1844), one of the firm's principal authors of children's books.

[Darton and Clark] William retired from the business. His son John took as partner Samuel Clark (1810-1875), Quaker, son of a

- 1836 basketmaker of Southampton. Clark wrote for the firm under the pseudonyms "The Rev. T. Wilson," "Peter Parley," "Uncle John," "Reuben Ramble," and "Uncle Benjamin."
- [Harvey and Darton] Samuel Darton retired. Thomas Gates Darton became junior partner, with Robert Harvey as senior partner.
- 1838 Both John Maw Darton and Samuel Clark resigned from the Society of Friends. John married Samuel Clark's sister Rebecca.
- 1839 Samuel Clark matriculated at Magdalen Hall, Oxford, continuing meanwhile in the publishing business.
- Death of Samuel Darton. Thomas Gates Darton appointed a member of the London Committee of Ackworth School.
- 1840 Thomas Gates Darton left the firm, which continued as Harvey and Darton until 1846.
- 1841

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William Darton, Sr. (1755-1819) and the firm at Gracechurch Street

- Ann Darton (1788-1869), Samuel's widow, opened a toy and fancy goods shop at the Crosby Hall Repository, 33 Bishopsgate, City of London.
- 1843 From this address she issued two or three publications, including *The Brighton Knitting Book* (jointly with a Brighton bookseller, 1846) and *On a Consignment of Shells*, 1852.

1845

The Gracechurch Street

- 1846 business sold to Robert Yorke

William Darton, Jr. (1781-1854) and the firm at Holborn Hill

Partnership between Darton and Clark officially dissolved, but imprint continued in use until 1845 and occasionally beyond. (Clark graduated and was ordained in 1846; for his subsequent career in education and the church, see the *Dictionary of National Biography*).

[Darton and Co.] John Maw Darton on his own.

Clarke.	
1849	The title "Original Infant School Depot and Juvenile Library" sometimes used to describe the business at about this time.
1854	Death of William Darton the younger.
1862	[Darton and Hodge] John entered into partnership with Frederick Hedge. The partnership between Darton and Hodge dissolved, but imprint continued in use till 1866, possibly with Hodge on his own.
1863	
1865	With the impending demolition of the Holborn Hill premises to make way for the new Holborn Viaduct, Darton and Hodge imprints show the double address: 58 Holborn Hill and 175 Strand. [Darton and Co., 42 Paternoster Row]
1866	Darton and Hodge apparently ceased to trade. In the same year John resumed business on his own at a new address.
1876	John Maw Darton ceased to trade about 1876 or earlier.

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A SURVEY OF IMPRINTS

Children's books published by William Darton and his sons, Samuel of Gracechurch Street and William and Thomas of Holborn Hill, are the focus of this exhibition, which concentrates on the period from William Darton's first published book in 1787 to the late 1830s, when his sons Samuel of Gracechurch Street and William of Holborn Hill retired from their respective businesses. The brief tenure of William Darton's grandson Thomas Gates Darton at the Gracechurch Street firm and the several decades of activity of his grandson John Maw Darton of the Holborn Hill business are noted only in passing; the Darton firms in the Victorian era must form another study. During the period examined here, both father and sons were members of the Society of Friends, a religious and cultural group that played a leading role in the cause of abolition, the reform of institutional care of the mentally ill and prison reform, and the movement for universal literacy. The English Friends at the turn of the nineteenth century were a prospering homogeneously middle class culture. Their traditionally intense concentration on the rearing of children allied them with the aspirations of the larger middle class, as those aspirations expressed themselves in the ideal of the domesticated sentimental family. Works published by William Darton and his

sons not only shared in the expression of this ideal, but helped to create it.

William Darton's influence on the flourishing children's book trade of the early nineteenth century stretched across generations. Between 1795 and 1806, three sons were apprenticed to him. Although it is seldom possible to distinguish the work of individual apprentices in looking at Darton imprints of this early period, a viewer should think of a workshop in which the father and a number of apprentices worked together, including at different times William the younger, Thomas, and Samuel Darton; some publications may include work by any or all of them. Engraving work was also sent out; by 1800, the younger members of the Taylor family in Essex, third generation engravers, "were now so far known to Darton and Harvey as to be frequently employed on small plates for their juvenile works," Ann Taylor Gilbert writes in her *Autobiography*. Ann, Jane, and their brother Isaac Taylor have left vivid accounts of their years of engraving alongside their father. The interplay of William Darton and his sons in these apprentice years must have been equally complex, and the complexity would have increased as each son began to make his own way in the book trade. An interplay that may not be recovered in anecdote may perhaps be experienced by viewers of the many dozens of their publications in this exhibition.

The Elisabeth Ball Collection provided most of the books in this exhibition, with additions from the Virginia Warren Collection of Old London Street Cries. In the form of title entries in this catalogue I have pleased myself. Initial capitalization of words and punctuation are given as on title pages; absence of punctuation is indicated by spacing; epigraphs are omitted; printers are given in brackets. Bindings are briefly noted if original; an original binding preserved within a collector's binding is described as "bound in."

Gracechurch Street

1787- 1791	W. Darton and Co.	William Darton
1791- 1810	Darton and Harvey	William Darton and Joseph Harvey
1810- 1819	Darton, Harvey, and Darton	William Darton, Joseph Harvey, and William Darton's son, Samuel
1819- 1833	Harvey and Darton	Joseph Harvey and Samuel Darton
1833- 1838	Darton and Harvey	Samuel Darton and Joseph Harvey's son, Robert
1838- 1846	Harvey and Darton	Robert Harvey and Samuel Darton's son, Thomas Gates Darton; from 1841 Robert Harvey alone

1.

Jacob Nicholson, for Jupiter Nicholson, Job Albert, and Thomas Pritchett. Broadside headed "Slavery." Printed and sold by Darton and Harvey, Gracechurch-street. Price One Penny. [1797].

Loaned by Mr. Lawrence Darton.

Among the earliest publications with the Darton and Harvey imprint were antislavery publications, growing out of the intense involvement of the Society of Friends in the great antislavery agitation of the late 1780s. This petition by freemen protesting a North Carolina law allowing the re-enslavement of manumitted persons was reprinted from a Philadelphia newspaper.

2.

Driving a Cart. Driving a Hog. Driving of Sheep. Driving a Coach. Driving an Ass. Printed by & for W. Darton & J. Harvey London. March 20th. 1801.

Copper-engraved picture sheet, uncolored. Loaned by the Osborne Collection of Early Children's Books, Toronto Public Library.

An apprentice has left his mark. The initials "R G" on the sack in the cart at the top of the sheet identify Richard Golland, apprenticed to Darton, 1794-1801, and within two weeks of the end of his term when this sheet was engraved. The initials "J H" on the second sack are probably a compliment to the printer, Joseph Harvey; the "D & H" would be an advertisement for the firm. This picture sheet was among twenty-four Darton and Harvey picture sheets dated 1799-1805 published in *A Book Of Prints, For Children, To Colour, Or Draw From* [1805], an early coloring book.

3.

Johnny Gilpin. Printed & Sold by W. Belch. Newington Butts. London. [ca. 1803].

Lilly Library call number: PR3382 .J6 J6

William Belch was Darton's first apprentice, 1788-1795. He shared the imprint with Darton and Harvey of the individual engravings and the collected volumes of John Church's *A Cabinet of Quadrupeds*, 1795-1805, which employed the skills of the noted artist, Julius Ibbetson. Belch established a successful business as a children's book publisher; "Johnny Gilpin," a halfpenny lottery sheet, carries one

of his earliest imprints. A pencilled note on the backing sheet claims that it was "etched by George Cruikshank when a boy of 13, 1803-4."

4.

London, Westminster, And Southwark; with the West & East India Docks, Isle Of Dogs &c. Corrected to the present time. Published By Darton & Harvey. Gracechurch Street. Price One Shilling & Sixpence. 1805.

Hand-colored engraved panels on folded linen.

Maps: Wall sh/England/London/London-St. Maps

Both Gracechurch Street and Holborn Hill lie within the boundary of the City of London, which is indicated in red. Among the elder William Darton's early works as an engraver was a set of maps in the third edition of William Guthrie's *New System of Modern Geography*, 1786.

5.

[William Darton]. The Infant's Museum Or Book Of Pictures. London: Printed & Sold by Darton, Harvey, & Darton, 55, Gracechurch Street. 1818. Price 6d.

Buff printed and decorated wrappers. The Virginia Warren Collection of Old London Street Cries.

Lilly Library call number: PZ6 .I43 copy 1

[William Darton] . The Infant's Museum Or Book Of Pictures. London: Printed & Sold By Darton, Harvey, & Darton, 55, Gracechurch Street. 1818.

Pink printed and decorated wrappers with new imprint, "Published By Harvey and Darton."

Lilly Library call number: PZ6 .I43 copy 2

This picture book, with a signpost "To Plaistow," the village to which William Darton had removed, may be his last work before his death in 1819; the second copy was issued afterwards in wrappers with the firm's new imprint, "Harvey and Darton."

6.

Nursery Lessons, In Words of One Syllable. Price Sixpence, Coloured. London: Published By Harvey And Darton, Gracechurch Street. 1830.

Lavender printed and decorated wrappers.

Lilly Library call number: PZ6 .N974 1830

Nursery Lessons, In Words Of One Syllable. Price Sixpence, Coloured. London: Published By Darton And Harvey, Gracechurch Street. 1838.

Pink printed and decorated wrappers.

Lilly Library call number: PZ6 .N974 1838

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Two copies of *Nursery Lessons* show the change of imprint from Harvey and Darton, when Joseph Harvey continued as senior partner and Samuel Darton as junior, to the imprint Darton and Harvey, from 1833 to 1838, when Samuel became senior partner with Robert Harvey as junior.

7.

Country Scenes, In Easy Lessons For Children. London: Harvey And Darton, Gracechurch Street. 1839.

Buff printed and decorated wrappers.

Lilly Library call number: S519 .C855 1839

Samuel Darton's son, Thomas Gates Darton, was now junior partner until 1841, after which Robert Harvey, keeping the imprint Harvey and Darton, continued alone until the firm's closing in 1846.

Holborn Hill

1804-1806 W. Darton Jun.

William Darton, Jr.

1806-1811 W. and T. Darton

William Darton, Jr., and his brother Thomas

1811-1819 W. Darton Jun.

William Darton, Jr.

1819-1830 William Darton

William Darton, after his father's death

1830-1836	William Darton and Son	William and his son, John Maw Darton
1836-1845	Darton and Clark	John Darton and Samuel Clark
1845-1862	Darton and Co.	John Darton alone
1862-1866	Darton and Hodge	John Darton and Frederick Hodge

8.

Watchcase covers with early Holborn Hill imprints, printed on silk and hand colored.

Loaned by Mr. Lawrence Darton.

The World. London: by W. Darton, Junr. No.40 Holborn Hill.

Ackworth School. London. Published by W. Darton Junr. Engraver & Printer, 58 Holborn Hill Decr. 1st. 1803.

A Map of Europe. Published by W. Darton Junr. Engraver 58 Holborn Hill, London [n.d.]

Salisbury. Published Aug. 14 by W & T Darton, London. [year omitted]

A W. and T. Darton booklist in *London Cries*, 1806, advertises "Watch Papers curiously cut out with neat painted prints in the centre, 6d. each. Another sort very highly finished in the colouring, price 6d. also the same on rich white satin, at 1s each."

9.

Trades adapted to the Convenience & Happiness of Society. London: Printed and Published August 12th 1808 by W & T Darton 58 Holborn Hill.

Hand-colored unused writing sheet. The Virginia Warren Collection.

Lilly Library: Warren, V. mss.

"He that hath a calling hath an Estate," this writing sheet announces. Pictured around the open space in which a child would show off penmanship are the glassblower, the potter, the builder, the papermaker, the weaver, the cabinetmaker, bleaching, the brickmaker, ship building, the shoemaker, painting, and a coal mine.

10.

Rural Scenes. London. Published April 8th 1812. by Thomas Darton 25 Great Surry [sic] Street.

Uncolored picture sheet with copper-engraved scenes of three rural houses and a country inn. Loaned by Mr. Lawrence Darton.

This is a scarce example of Thomas Darton's work after his separation from the Society of Friends and the ending of his partnership with his brother. He set up as an engraver, a reminder that many of the delightful engravings with the W. and T. Darton imprint may have been his work.

11.

Mary Belson Elliott. Peggy And Her Mammy. By Mary Elliott, (late Belson,) Author Of "Industry And Idleness," &c. London: William Darton, Jun., Holborn-Hill. 1819. [Printed By William Darton, Jun. 58, Holborn-Hill].

Yellow printed and decorated wrappers.

Lilly Library call number: PR4699 .E53 P37 1819

The imprint "William Darton, Jun." appeared on many Mary Belson books between 1811 and 1819, apparently the year of her marriage.

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12.

An Entire New Plan of The Cities of London & Westminster, & Borough Of Southwark; The East & West India Docks, Regents Park, New Bridges, &c. &c. with the whole of the New Improvements of the present time. London: Published Aug. 9th. 1827, by Will.m Darton; 58 Holborn Hill. 6th Edition.

Hand-colored engraved panels on folded linen with cover title "Alexander's Stranger's Guide."

Maps: Wall sh/England/London/London-St. Maps

Colors indicate the boundaries of the City of London, City of Westminster, and the Borough of Southwark, along with Rules of the Kings Bench and Fleet Prisons; public buildings, churches, chapels and turnpikes are accented by shading and

"Intended improvements" are indicated in yellow. An advertising label on the back of the map reads:

The most approved MAPS, PLANS, and CHARTS, of every description, from the best authorities, constantly on sale, at William Darton's Map, Print, and Chart Warehouse. 58, Holborn Hill, London.

13.

Hand-colored copper engraving of the exterior of 58 Holborn Hill. London: William Darton, 58, Holborn Hill, 1822: where may be had Maps and Prints Wholesale.

Loaned by Mr. Lawrence Darton.

14.

Life of Moses [London: William Darton And Son. ca. 1835].

Lilly Library call number: BS580 .M6 L72

[Life of Jesus Christ. London: William Darton And Son. ca. 1835].

Lilly Library call number: BT302 .L72

Individual cards from two sets of engraved hand-colored Bible story cards depict scenes from the lives of Moses and Jesus. Two sons of William Darton the younger were bound apprentice to their father at Holborn Hill. John Maw Darton joined the firm at the end of his term in 1830. The second son, William, died in 1834, a year before completing his apprenticeship.

15.

[Samuel Clark]. The World And Its Inhabitants. London Darton & Clark Holborn Hill. [ca. 1845] [Gregory, Collins and Reynolds, 108, Hatton Garden].

Color illustrated wrappers.

Lilly Library call number: GT85 .G65 W9 1844

On the back cover an advertisement lists *The World And Its Inhabitants; Or Travels of Reuben Ramble* as part of a series: "Pictorial Instruction for Young Children. Foolscap Quarto, sewed in neat wrappers, each containing Eight large Coloured Plates, with the Letterpress in bold type." The illustrations are lithographs. "Reuben Ramble" was a pseudonym of Samuel Clark, an imaginative imitator of Samuel Goodrich, the original "Peter Parley." As partner in the Holborn Hill firm, John Darton oversaw the pirated publication of many Goodrich works. In his *Recollections*, Goodrich prints a letter he had written to John Darton, in which Goodrich threatened to expose the Darton piracies in the *London Times*:

You replied, "I will give you fifty pounds to do it." "How so?" said I.

"Because you will sell my books without the trouble of my advertising them," was your answer. "But it will ruin your character," I added.

"Poh!" said you; "London is too big for that."

16.

Jack the Giant-Killer. London Darton & Co., Holborn Hill [ca. 1860].

White printed and illustrated wrappers mounted on cloth, with list of twenty-two "Darton's Indestructible Elementary Children's Books" on back cover.

Lilly Library call number: PZ8 .J13 1860

17.

Poor Cock Robin. London: Darton & Hodge, Holborn Hill. [ca. 1862].

Printed and illustrated yellow wrappers, with text of "Death and Burial of Poor Cock Robin" printed on back cover.

Lilly Library call number: PZ6 .C66 1862

The toy book trade, which enlivened the last years of the Holborn Hill business, may also have contributed to its demise, because of the large print orders required to make toy books profitable.

It has been observed by some authors, that the minds of children are as white paper, from which erroneous impressions are difficult to erase; and the learned ADDISON compares them to marble in the quarry, capable of being formed and squared by a gradual process, previous to its being made useful or polished: in this view doth the Author of the following Little Truths behold the minds of infants.

William Darton, *Little Truths Better Than Great Fables*

John Locke concludes *Some Thoughts Concerning Education* by explaining that his remarks were "designed for a Gentleman's Son, who being then very little, I considered only as white Paper, or Wax, to be moulded and fashioned as one pleases." It is noteworthy that while Locke was concerned first with molding and imprinting, Darton thinks of the difficulty of erasing. *Little Truths* was marketed not for the little sons of gentlemen, but for the growing numbers of parents of the trading classes who, like William Darton himself, could pay sixpence and now cared that their children should have books to read. It is a slight book, very winning in tone; nevertheless, the aspects of contemporary thought that would most affect the development of English children's books converge in its brief introduction. The allusions to Locke and to Joseph Addison probably come from some intermediate source—magazines and miscellanies seem to have constituted much of William Darton's reading. The combination of these with the colorful and homely anecdote that justifies his little book of "proper information" strikes the characteristic William Darton note:

That all who read these in their youth, may avoid the familiar mistake of a person, reputed sensible in many things, who, upon seeing the bloom on a black plumb in a garden, exclaimed, "I never knew till now where powder blue came from!"

The world of *Little Truths* is the marvelous everyday, where the commonplace is charged with wonder; that was the world, evidently, of William Darton.

17.

[William Darton]. *Little Truths Better Than Great Fables: In Variety of Instruction for Children from Four to Eight Years Old*. London: Printed for, and Sold by, William Darton, White-Lion-Alley, Birchin-Lane, Cornhill. M DCC LXXXVII. [Price Sixpence.]

Marbled wrappers, printed label on front cover. Loaned by the Pierpont Morgan Library.

This exceedingly rare copy of the first edition of William Darton's first book is part of the Elisabeth Ball Collection of the Pierpont Morgan Library. Lawrence Darton has suggested that *Little Truths* may have been written for William Darton's own

family; its rural walk would represent scenes common to their experience when the family lived away from the din of London in the quiet village of Tottenham, where Darton had set up as a grocer.

18.

[William Darton]. *Little Truths, For The Instruction Of Children. Vol. I [II]*. London: Printed And Sold By Darton And Harvey, Gracechurch-Street. 1802. Price Sixpence.

Marbled boards with printed label.

Lilly Library call number: PZ6 .D22 L77 1802

William Darton published a second volume in 1788, *Little Truths Containing Information on Divers Subjects*. In 1800 both volumes were published under the newer title, abandoning the slight on "great fables." The antislavery passage in the second volume was expanded in 1800 to include references to the poetry of Phillis Wheatley and the letters of Ignatius Sancho—surely the very earliest mention of these black writers in a children's book. The children in the dialogue notice the oddity of saying Columbus "discovered" a country where people already lived.

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19.

[William Darton]. *Little Truths Better Than Great Fables: Containing Information on divers Subjects, for the Instruction of Children. Volume I. Illustrated With Copper-Plates*. Philadelphia: Printed For, And Sold By, J. and J. Crukshank, No. 87, High-Street. 1800.

Blue illustrated wrappers.

Lilly Library call number: PZ6 .D22 L77 1800

Lawrence Darton has noted that in the English first edition the dog Prince is ordered to "let them goslings alone!" Subsequent English editions read "those goslings." The reading "them goslings" in this edition confirms that it derives from the first edition. Joseph Crukshank, a Quaker publisher committed to the social causes of the Society, and the publisher of works by Woolman, Benezet, Benjamin Banneker, and Phillis Wheatley, had first published *Little Truths* in 1789; a decade earlier he had published Anthony Benezet's *A First Book for Children*. While only a third English edition was appearing by 1790, the book was so popular

in the United States that in 1794 the Boston publisher Samuel Hall was enthusiastically advertising a sixth American edition "with many alterations and additions."

20.

Engravings for Teaching The Elements Of English History And Chronology, after the manner of Dissected Maps for Teaching Geography. Published as the Act directs July 1.st 1787 by Carington Bowles, St. Paul's Church Yard. C. Dilly, Poultry, & W. Darton, Birchin Lane, London.

Loaned by Mr. Lawrence Darton.

One of the earliest historical jigsaw puzzles bears a Darton imprint from Birchin Lane in 1787, and a Darton engraving. The handsome puzzle is signed "John Hewlett Invenit." and "W. Darton sculp."

Newbery

"Goody Two Shoes" is almost out of print. Mrs. Barbauld's stuff has banished all the old classics of the nursery; & the Shopman at Newbery's hardly deigned to reach them off an old exploded corner of a shelf, when Mary ask'd for them.

Charles Lamb, in a letter to Samuel Coleridge, 1802

Lamb was wrong about "Goody Two Shoes"—Mary Lamb had simply gone to the wrong bookseller. Since 1793 the heroine of the first novel written especially for children had been appearing "Newly Dressed" in Darton and Harvey editions. Lawrence Darton has decoded a manuscript book in his possession, in William Darton's handwriting, probably made up for his private use in 1818 or 1819, when he was living at Plaistow, where he would have had limited access to the firm's official records. In it, William Darton records the purchase of a lot of twenty-four Newbery-Carnan-Power "sixpenny books" bought from the descendants of John Newbery at a sale at the Horn Tavern in London, April 19, 1792: "The whole of the above twenty four Sorts £105." Among them is "Goody Two Shoes."

It is instructive to set this Newbery classic of 1765 beside a Darton and Harvey classic of 1804, *Original Poems, For Infant Minds*. The earlier book is about rising: an orphan girl, thrown upon the parish for relief, by the strength of her character, common sense, and perseverance, rises through society to become lady of the manor. In the crisis years after the French Revolution, it was this very fantasy of

rising that was most under attack by middle class writers for children, more feared than Isaac Watts's "Fairies and Bugbears in the Dark." The frontispiece to the first volume of *Original Poems, For Infant Minds* brings together the orphan girl and the coach, but the static scene is arranged as instructive spectacle for the third figure, little Ann, the middle class observer, who is being taught to position herself between the selfish aristocracy and the hapless poor. The lesson throughout *Original Poems, For Infant Minds* is the acceptance of class limitations.

21.

The Following Children's Books Are Printed By Francis Power (Grandson to the late Mr. J. Newbery,) & Co. No. 65, near the Bar, in St. Paul's Church-Yard, London. And sold by Messrs. Champante and Whitrow, No. 2. Jewry-street, Aldgate. [London: F. Power, ca. 1790].

Broadside advertisement.

Lilly Library call number: Z1036 .A24 F82 1790

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Newbery's grandson Francis Power, publisher and bookseller briefly up to around 1792, lists 83 titles in this advertisement, including many of the old Newbery-Carnan titles purchased by Darton and Harvey. Thomas Carnan had died intestate in 1788.

22.

[William Darton]. Manuscript book, listing copyrights of Darton and Harvey, marked "Trade" on spine [ca. 1818].

Loaned by Mr. Lawrence Darton.

Manuscript statement signed by William Darton's sons William, Thomas, and Samuel, dated "12 mo 30. 1819."

Loaned by Mr. Lawrence Darton.

Writing a few months after William Darton's death, the three sons state that their father's calculations (in papers found in the manuscript trade book), which seem to have made him pessimistic about the future of the business, were in error.

23.

The History Of Little Goody Two-Shoes; Otherwise called, Mrs. Margery Two-Shoes. With The Means by which she acquired her Learning and Wisdom, and in consequence thereof her Estate; set forth at large for the Benefit of those,

Who from a State of Rags and Care,
And having Shoes but half a Pair;
Their Fortune and their Fame would fix,
And gallop in a Coach and Six.

See the Original Manuscript in the *Vatican* at *Rome*, and the Cuts by *Michael Angelo*. Illustrated with the Comments of our great modern Critics. The Fifth Edition. London: Printed for Newbery and Carnan, at No. 65, the North Side of St. Paul's Church-yard, 1768. [Price Six-pence.]

Dutch floral boards.

Lilly Library call number: PZ6 .G65 H65 1768 vault

The fifth edition was published the year after John Newbery's death by his son Francis and stepson Thomas Carnan. Among the delightful flourishes characteristic of the Newbery publishing style is "A letter from the Printer, which he desires may be inserted":

Sir,

I Have done with your Copy, so you may return it to the *Vatican*, if you please; and pray tell Mr. *Angelo* to brush up the Cuts, that, in the next Edition, they may give us a good Impression.

24.

The History Of Little Goody Two-Shoes; Otherwise Called, Mrs. Margery Two-Shoes.... London: Printed for T. Carnan, Successor to Mr. J. Newbery, at No. 65, near the Bar, in St. Paul's Church-Yard. [Price Six-pence, bound.] [ca. 1784].

Dutch floral boards.

Lilly Library call number: PZ6 .G65 H67 1784

In this late edition, Thomas Carnan, who assumed control of the Newbery business, has altered the traditional form of the book, omitting the appendix. The engaging copper frontispiece has worn out; in 1783 Carnan had substituted a not very elegant but long-lasting wood block, which, in this copy, has been hand-colored by a child owner, perhaps one of its competing inscribers: "Ann Harpers Book 1796" and "Eliza Harper har [sic] Book 1796."

25.

[The History of Goody Two Shoes; Otherwise called Mrs Margery Two Shoes. With her Means of Acquiring Learning, Wisdom, and Riches. London Printed & sold by Darton & Harvey Gracechurch Street 1793. Price 6.d.]

Blue floral boards.

Lilly Library call number: PZ6 .G65 H67 1793

For the first Darton and Harvey edition, the wood block used as the frontispiece of the Carnan edition has been cut down and re-used as an illustration in the third chapter. The new frontispiece engraved on copper for the Darton and Harvey edition is missing from this copy, which is bound in unusual blue floral boards.

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26.

The History Of Goody Two Shoes, With Her Means Of Acquiring Learning, Wisdom, And Riches. London: Printed And Sold By Darton And Harvey, No. 55, Gracechurch Street. 1801. [Price Sixpence.] [Darton and Harvey, Printers].

Overmarbled boards.

Lilly Library call number: PZ6 .G65 H67 1801

27.

The History Of Goody Two Shoes, With Her Means Of Acquiring Learning, Wisdom, And Riches. London: Printed And Sold By Darton And Harvey, No. 55 Gracechurch Street. 1806 [Price Sixpence].

Lilly Library call number: PZ6 .G65 H67 1806

27b.

The History Of Goody Two-Shoes, With Her Means Of Acquiring Learning,

Wisdom, And Riches. London: Printed For Darton, Harvey, And Darton, No. 55, Gracechurch-Street. 1817. [Darton, Harvey, and Co. Printers].

Buff printed and decorated wrappers bound in.

Lilly Library call number: PZ6 .G65 H67 1817

The view of Goody Two Shoes continues to change with time. On the front wrapper of the Elisabeth Ball copy of the 1817 edition is a handwritten note attributing authorship: "by Mr. Giles Jones—Grandfather of Mr. J. Winter Jones late Principal librarian at the British Museum 1881."

The Visible World

Going a short time since to visit a poor aged woman, I was surprised to find one side of her room covered with printed papers and pictures. She told me they were the collection of her children and grand-children; who, instead of tearing them, had suffered them to be pasted against the wall; that they not only answered the purpose of covering the ragged places in the paper hangings, but afforded an opportunity for the children to read, and employed her frequently in giving them an account of many of the subjects depicted.

William Darton, *The Rational Exhibition*

Darton was first of all a maker of pictures. "Until very lately," he writes with pride in *Little Jack Of All Trades*, "children's books were only allowed coarse wooden cuts: but now the copper-plate engraver condescends to work for them also." Perhaps there is an irony in William Darton's appropriation of many of the sophisticated wood engravings of Thomas Bewick, which he turned into simplified copperplate cuts! What Bewick called his "tale-pieces," individual scenes contextualizing his engravings of animals and birds in an ongoing narrative of country life, embodied visual commentary that could be elaborated by each reader. The interaction of generations of children with Bewick's art is dramatized in the opening of *Jane Eyre*, in which the child escapes into the imaginative world of Bewick's vignettes. William Darton's habit was to appropriate a Bewick tail-piece and devise his own commentary, limiting the narrative, and losing the depth and complexity of the wood engraving in the copper-engraved imitation. Yet even in their simplified outlines, the images are compelling, and William Darton's many copies of Bewick's animals and birds lend a dignity and presence not usually encountered in children's books of the period.

Thomas Bewick, engraver. Engraved boxwood block blackened by printer's ink, portraying a man with a staff crossing a stream, carrying a woman and a child [ca. 1791].

Used as tail-piece in the 1791 edition of *A General History of Quadrupeds*.

[William Darton]. *Trifles For Children, Part 1*. London Printed by W. Darton and J. Harvey Gracechurch Street. September 1st 1796.

Marbled wrappers. Loaned by Mr. Lawrence Darton.

Darton has copied Bewick's image of a man carrying a woman and child across the stream directly onto copper, producing a mirror image. The entire page is engraved, with the text interpreting the picture: "Quite Loaded! Take care poor man! a trip would be very bad, and might cause the downfall of all the family and their bas-ket of muffins."

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29.

[William Darton]. *A Present For A Little Girl*. Price One Shilling. London Printed and Sold by Wm. Darton, & Jos.h Harvey, No. 55 Gracechurch Strt. Dec.r 26th 1797.

Marbled wrappers.

Lilly Library call number: PZ6 .D22 P931

A Present For A Little Girl is a virtual homage to Bewick, with nineteen copies of animals or tail-pieces from *A General History of Quadrupeds*. The Elisabeth Ball copy appears to be a variant printing, with the plates rearranged; the mule and the zebra face the title page, and the plate copying Bewick's peacocks, from *History of British Birds*, which had just been published in 1797, is placed at the end.

30.

Wild Cat. Leopard. Panther. Tiger. Ocelot. Lynx. W.m Darton & Jos Harvey London December 1st 1799.

Uncolored copper-engraved picture sheet. Loaned by the Osborne Collection of Early Children's Books, Toronto Public Library.

Picture sheets were often apprentice work, but the elder William Darton may have engraved these wild cats himself; they are all copied from Bewick's *General History of Quadrupeds*.

31.

Thomas Bewick. History Of British Birds. The Figures Engraved On Wood By T. Bewick. Vol. I. Containing The History And Description Of Land Birds. Newcastle: Printed By Sol. Hodgson, For Beilby & Bewick: Sold By Them, And G. G. And J. Robinson, London. 1797.

Quarter polished calf and marbled boards, edges marbled.

Lilly Library call number: QL690 .G7 B57

The tail-piece to the jay is the lively vignette of the runaway cart, in which Bewick succeeded in conveying the impression of a turning wheel.

32.

[William Darton]. The Rational Exhibition For Children. London. Printed by Darton and Harvey, Grace Church Street. 1800 March 8.th [Printed by Darton and Harvey].

Flexible marbled boards.

Lilly Library call number: PZ6 .R23

Darton has copied the runaway cart for his section "Boys in Danger":

We are indebted to a very ingenious draftsman for our next print,* and if the republishing of it should be the mean of keeping but one little boy, in all England, safe from harm, we conclude that it will give him equal pleasure with ourselves.

*T. Bewick of Newcastle, engraver of some of the most ingenious wood cuts that the age has produced.

33.

[William Darton]. The Rational Exhibition. London. Published for Harvey &

Darton, Gracechurch Street, & William Darton, Holborn Hill. 1824. Price one Shilling [Harvey, Darton and Co. Printers].

Pink printed and decorated wrappers.

Lilly Library call number: LB1519 .R236 1824

The sons, Samuel of Gracechurch Street and William of Holborn Hill, jointly issued this edition in 1824. One of the plates bears the imprint "London. Published by Joseph Harvey & Samuel Darton, August 1824," an unusual appearance of Samuel's given name. The title page scene of the old woman and her wall of pictures has been vigorously reinterpreted. The gesture of pointing out and describing pictures represents the habitual form of the elder William Darton's books for children.

34.

[Johannes Amos Comenius]. *The Visible World; Or, The Chief Things Therein; Drawn In Pictures. Originally Written In Latin And High Dutch; Now rendered Easy to the Capacities of Children.* London: Printed and sold by Darton and Harvey, 55, Gracechurch Street. Price 1s. Or 1s.6d. in Red Leather. MDCCXCI.

Dutch floral boards. Loaned by the Department of Special Collections, University of California at Los Angeles.

One of the earliest publications from Gracechurch Street is an edition of *Orbis Sensualium Pictus*, Comenius's famous picture book. The engravings and the English text appear to be based on the twelfth edition of Charles Hoole's translation, printed for S. Leacroft in 1777, with omissions and revisions; the Latin has been dropped. The Darton edition excerpts a line from Hoole's translator's preface for its title page: "Any good Thing is the better being the more communicated." The

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"Advertisement" quotes a passage from Hezekiah Woodward, again lifted from Hoole's preface: "If we could make our words as legible to children as pictures are, their information would be quickened, and learning sure":

And if we had books, wherein are the pictures of all creatures, herbs, beasts, fish, fowl, &c. they would stand us in great stead: for pictures are the most intelligent books that children can look upon.

35.

The Book of Nouns, Or Things which maybe seen. London: Printed by Darton and Harvey Gracechurch Street 1800.

Marbled boards, red leather spine. Inscribed "Leah Barnes her book." Loaned by Miss Ruth E. Adomeit.

Lilly Library call number: PE1201 .B72 vault miniatures

Engravings portray "The Ounce," and "A Quail from Egypt." *The Book of Nouns* conforms to the object teaching method recommended by Comenius when he called his *Orbis Sensualium Pictus* "our little Encyclopaedia of things subject to the senses." It is advertised in *Instructive Hints* as "a small Toy Volume."

36.

The Civet. The Porcupine. The Antelope. London: William Darton, Holborn Hill. [ca. 1825].

Three separate prints, each representing a single animal, copper-engraved and hand-colored, copied from Thomas Bewick's *General History of Quadrupeds*, 1790. Loaned by Mr. Lawrence Darton.

William Darton the younger, who may have assisted in engraving some of the Bewick copies in his father's books when he was apprenticed at Gracechurch Street, published these handsome hand-colored prints in the 1820s.

Little Jack of All Trades

Children, for this small book some thanks are due,
The Printer made it purposely for you.

William Darton, Little Jack Of All Trades

William Blake was still apprenticed to the copper engraver Basire when William Darton finished his apprenticeship to a London engraver in 1775; two years later, Thomas Bewick would be in London for his brief stay away from the northern countryside, given work by another copper engraver, Isaac Taylor, grandfather of the poets, Ann and Jane. The Quaker diarist James Jenkins remembered William Darton as he was in the late 1780s, after he had "removed to London, and there resumed his original trade, Engraving, to which he afterwards added those of

Bookselling, and Stationary, and by the exercise of that active industry which seems natural to his family, established a large, and profitable business." In 1787 William Darton's trade card identified him as "engraver, stationer, and printer," and although he formed a partnership with the printer Joseph Harvey in 1791, who thereafter handled the printing side of the business, Darton is described in the Clothworkers' Company's Records of Apprentices variously as engraver, printer, and bookseller. In *Little Jack Of All Trades*, the author reflects with pride that "Guy's noble Hospital was founded by a BOOKSELLER; and that the great and immortal Dr. Franklin was once, like me, A JOURNEYMAN PRINTER."

37.

[William Darton]. *Little Jack Of All Trades, With Suitable Representations*. London: Printed And Sold By Darton And Harvey, Gracechurch-Street. 1804. [Darton and Harvey, Printers].

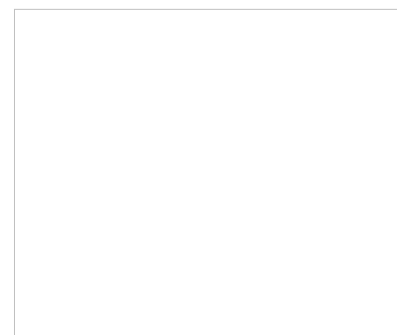
Two copies are shown, one in buff printed and decorated wrappers.

Lilly Library call number: T48 .D22 L77 1804

[William Darton]. *Little Jack Of All Trades, With Suitable Representations*. Part II. London: Printed And Sold By Darton And Harvey, Gracechurch-Street. 1806. [Darton and Harvey, Printers].

Buff printed and decorated wrappers.

Lilly Library call number: T48 .D22 L77 1806



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Representing many trades, *Little Jack Of All Trades* is especially interesting for its explanations of many aspects of bookmaking. The title page depicts the rolling press of the copperplate engraver; there are engravings of the printer's devil inking the type in the hand press, of the copperplate engraver at work, and of bookbinding and papermaking. During William Darton's lifetime, most of the illustrated books published by his firm were engraved with copperplates, and he apprenticed three of his sons to the trade. Engravings within the text instead of on separate plates required that sheets be put first through the printer's press and then through the rolling press.

38.

The Ancient And Renowned History Of Whittington And His Cat. Revised and enlarged, for the Amusement of all good little Children. London: Printed And Sold By Darton And Harvey, Gracechurch-Street. 1809. Price Sixpence. [Printed by W. Darton and J. and J. Harvey].

Buff printed and decorated wrappers.

Lilly Library call number: PZ6 .W59 1809

Moving between the printer's press and the rolling press, the printer has miscalculated the overlap of image and text; the title page vignette of young Whittington and his cat overlaps the London imprint. Present at the wedding were "the great John of Gaunt, Chaucer the poet and numbers of other celebrated persons." This copy has been inscribed in a very youthful hand "Quintillia Turton her Book 1812" inside the front wrapper, and more falteringly inside the back wrapper, "Miss Q Turton."

39.

My Friend, Or Incidents In Life, Founded on Truth, A Trifle For Children. London: Printed By And For W. And T. Darton, Corner of St. Andrew's Court, Holborn-Hill. 1810.

Printed and decorated yellow wrappers.

Lilly Library call number: PZ8.9 .M997 1810

The running title "My Friend" has been submerged in martyr's flames due to a printer's miscalculation in this Holborn Hill publication. William and Thomas Darton produced this book in a format popular at their father's Gracechurch Street firm. Throughout the nineteenth century, children in the Dissenting tradition continued to read, or simply to study the pictures, in Foxe's *Book of Martyrs*. A Quaker children's book published at mid-century in Indiana portrays a child reading Foxe.

40.

Ann Murry. *Mentoria: Or, The Young Ladies Instructor, In Familiar Conversations*

On Moral And Entertaining Subjects. Calculated to improve Young Minds, In the Essential, as well as Ornamental Parts of Female Education. By Miss Ann Murry. Dedicated, by Permission, To The Princess Royal. London: Printed by J. Fry and Co. For Edward and Charles Dilly, in the Poultry. M.DCC.LXXVIII.

Burgundy half leather, marbled boards. Loaned by Mr. Lawrence Darton.

The two copperplate engravings, designed by Murry, are signed "W. Darton, sc.," the earliest identified instances of William Darton as engraver. Ann Murry lived at Tottenham, where Darton was keeping a village store during these years. She wrote *Mentoria* for her pupils, mixing anecdote, poetry, information, and conduct advice in the question and answer style made popular by Rousseau. *Mentoria* and Murry's sequel to it were popular into the next century.

41.

Geography And History, Selected By A Lady, For The Use Of Her Own Children. The Fifth Edition, Enlarged, And Illustrated With Maps. London: Printed For C. Law, J. Scatcherd, Longman And Rees, And Darton And Harvey; By T. Skelton, Southampton. 1803.

Bound in sheep. Loaned by Mr. Lawrence Darton.

William, the eldest son, worked with his father in the business at the age of eight and a half, and served as his apprentice from the age of fourteen. Dated 1800, during his apprenticeship, this engraved map of the world signed "W. Darton jun.r" may be his first signed work as an engraver.

42.

[William Darton]. Little Jack Of All Trades, With Suitable Representations. London: Printed for the Proprietors Darton and Harvey; And Sold by J. Harris, St. Paul's Church-Yard. 1804. [Price One Shilling plain, Two Shillings coloured.] [S. Couchman, Printer, Throgmorton-Street, London].

Buff printed and decorated wrappers bound in.

Lilly Library call number: T48 .D22 L77

[William Darton]. Little Jack Of All Trades; With Suitable Representations. Part II. London: Printed And Sold By Darton And Harvey, Gracechurch-Street. 1805. [Darton and Harvey, Printers].

Lilly Library call number: T48 .D22 L77

The two parts have been bound together by a collector. In Part I, a young woman is seated at the sewing press in the bookbindery: "Children, particularly, should never suffer themselves to be tempted by the rich outside of a book: often a worthless production shines in gold, whilst many a moral and useful work appears in a plain and simple cover." The frontispiece of Part II shows an artisan grinding and mixing colors.

43.

[William Darton]. *The Rational Exhibition*. London: Printed For Darton and Harvey. [ca. 1803]. [London, printed by Darton and Harvey].

Overmarbled wrappers.

Lilly Library call number: LB1519 .R236 1803

William Darton's note prefacing *The Rational Exhibition* complains that "while the plates were engraving, and before the printing was begun, paper advanced upwards of thirty per cent!" The use of overmarbled paper was a way of cutting expenses. The great expense of materials discouraged writing as well as publishing.

44.

The Little Book Of Animals, Or, Select And Amusing Anecdotes Of Various Animals. London: Darton And Clark, Holborn Hill. [ca. 1840] [J. Green and Co., Printers, Bartlett's Buildings].

Full mosaic morocco, gilt and enameled. Loaned by Miss Ruth E. Adomeit.

PZ8 .L765

The elder William Darton might have raised an eyebrow at "the rich outside" of this elegantly bound book, which is also fancy on the inside with blue tinted paper and four pretty etchings. It was a publication of the Holborn Hill firm in the 1840s, when his grandson, John Darton, was a partner.

45.

Methode Amusante Pour Enseigner L'A B C. avec planches colorieés. Londres: Imprimé par Darton et Harvey, Se vend chez ceux, et chez T. Boosey, et A. Dulau & Co. 1801. [De l'Imprimerie de S. Couchman, Throgmorton-Street, à Londres].

Lilly Library call number: PC2115 .M59 copy 2

From the beginning to the middle of the nineteenth century, color in commercial children's books meant hand-coloring, often done by quite young people; in one of her stories, Eliza Fenwick portrayed a poor girl of eleven or twelve who colored children's books for a living. Seated around a table, each with a brush and a single water color, the children painted single sections as the sheets were passed around. More exacting work was done by professional colorists, or by impoverished women using their art training. The Lilly Library has two versions of *Methode Amusante* with different engravings of the same subjects. Here the engraver has added a charming detail, "Darton et Harvey," on a ship's sail, which has been colored yellow.

46.

The Alphabet in Verse. London. Published by W. Darton & J. Harvey, No. 55, Gracechurch Street. 1800.

Loaned by Miss Ruth E. Adomeit.

PE1155 .A6 miniatures

A hand-colored copper-engraved picture sheet has been backed with scraps to stiffen it before cutting into individual cards, probably by an early owner. The rhyme follows the form of "A was an Archer," beginning "A was an Anchor."

47.

Priscilla Bell Wakefield. *Juvenile Travellers; Containing The Remarks Of A Family During A Tour Through The Principal States And Kingdoms Of Europe: With an Account of their Inhabitants, Natural Productions, And Curiosities.* By Priscilla Wakefield. London: Printed And Sold By Darton And Harvey, Gracechurch Street. 1802.

Half green sheep, embossed green cloth, marbled endpapers.

Lilly Library call number: D980 .W74 J97 1802

The most famous of Priscilla Wakefield's travel books, first published in 1801, went

into nineteen editions in fifty years. Her diary entry records "a large offer from Darton for the Juvenile Travellers"; the firm's records show that it was £200, as far as can be determined the largest sum paid by Darton and Harvey for any manuscript. The payment was a tribute to a major author, and an aristocrat among Friends, the great-granddaughter of Robert Barclay the Apologist; it was also an indication that Darton and Harvey were prospering. The publishers have produced a handsome book, bound in embossed cloth, with a hand-colored engraved map as frontispiece.

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Chapters of Accidents

Although the pig we have been speaking of acted well, we should remember that pigs are *swine*, and not all of a temper: nor are the same hogs equally kind at all times.

William Darton, A Present For A Little Boy

Among the many sources illustrated in *The Rational Exhibition* are Bewick, John Gay, Southey's letters from Spain, and the *Encyclopaedia Britannica*, from which is taken the story of a wonderful bullfrog, a leap in Mark Twain's direction. William Darton seems also to have been an avid reader of the popular newspapers and magazines of the time, which catered to a readership amused by the miscellaneous and the anecdotal. His small anthologies of chronic anxiety should be set beside some of the news sources upon which he draws. The liveliest sources of the melancholy circumstance are old or new issues of the *European Magazine*, or the *Gentleman's Magazine*, which listed "Accidents" in its index in 1800, with some thirty dreadful occurrences ranging from "child devoured by a kite" to "Mrs. O'Brien burnt to death."

48.

The European Magazine, And London Review. V. XLIII, May, 1803.

Lilly Library call number: VK1473 .G78 A17

A sample of the violent domestic incident that fascinated contemporary readers can be seen in the section called "Domestic Intelligence" in the May 1803 issue of the *European Magazine*. Admiral Reeve is thrown from a one-horse chaise; a child in a cradle at Welling, Herts, is partly devoured by rats ("Hopes are entertained of its recovery"); a maniac claims that "he had just risen from the dead, and was sent by Heaven to kill Bonaparte."

49.

[William Darton. *A Present For A Little Boy*]. [Imprint on plate "Wm. Darton & Jos. Harvey, Sept. 1. 1798]. Inscribed "Herbert Barrett Curteis, Feb. 14. 1799."

Flexible marbled boards.

Lilly Library call number: PZ6 .D22 P93

To follow *A Present For A Little Boy* through several editions is to witness some interesting revisions by the author, and a fascinating alteration in perspective on the part of the successive illustrators. A newspaper account of a little girl in Kent who tried to take a piglet from its mother ("the girl, who was not more than seven years of age, fell into the sty, and would probably have lost her life, but for the timely assistance of a neighbour") is illustrated by an engraving of a small child and a very big sow. Darton has put the story in a section called "Docility of Animals."

50.

[William Darton]. *A Present For A Little Boy*. London: Printed by and for Darton and Harvey, Gracechurch-Street. 1802. [Price One Shilling]. [Printed by Darton and Harvey].

Marbled wrappers. Inscribed "Thomas Edwin Gibbs Darlingscott. 1805" and "Mary Ellen Gibbs The gift of her Uncle July 1854."

Lilly Library call number: PZ6 .D22 P93 1802

In 1802, the section has been retitled "Anecdotes of Tame and Wild Swine"; a passage on American pigs has been added. The author writes that "herds of swine, in America, upon hearing the sound of a bell, or the blowing of a horn, or conch shell, return from the woods to their master's farm, where they remain during the night in safety."

51.

[William Darton]. *A Present For A Little Boy*. London: Printed By And For Darton and Harvey, Gracechurch-Street. 1804. Price One Shilling. [Printed by Darton and Harvey].

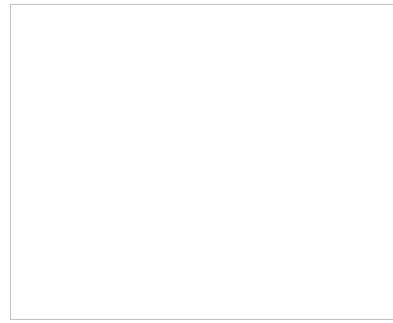
Marbled wrappers bound in.

Lilly Library call number: PZ6 .D22 P93 1804

[William Darton]. *A Present For A Little Boy*. London: Printed By And For Darton and Harvey, Gracechurch-Street. 1806. [Printed by Will. Darton, and Joseph and James Harvey].

Marbled wrappers bound in.

Lilly Library call number: PZ6 .D22 P93 1806



Anxiety mounts in the interpretation of the scene in the 1804 edition; the girl has grabbed the piglet, the sow has grabbed the girl. A comforting touch is that the sow is much smaller and the girl is a little bigger. In 1806, the scene is again redrawn, this time with the little girl gesturing heavenward.

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52.

[William Darton]. *A Present For A Little Boy*. London: Printed For Harvey and Darton, 55, Gracechurch-Street; And Wm. Darton, 58, Holborn Hill. 1823. [Price One Shilling] [Harvey, Darton, and Co. Printers].

Purple printed and decorated wrappers.

Lilly Library call number: PZ6 .D22 P93 1823 copy 2

After William Darton's death in 1819, his sons Samuel of Gracechurch Street and William of Holborn Hill jointly published some of their father's books, including *A Present For A Little Boy*. Hand-coloring has softened the encounter in this copy of the 1823 edition.

53.

Little Prattle Over A Book of Prints. With Easy Tales For Children. London: Published by Wm. Darton and Jo.h Harvey. according to Act of Parliament. Sept.r 29 1804. Price 6 pence.

Flexible marbled boards.

Lilly Library call number: PZ6 .L777 1804

This easy reader resembles in format William Darton's three-part *Trifles For Children*. "More Mischief! Playing With Gunpowder" is the subject of an engraved page. "How many accidents have happened on rejoicing days, particularly on the 5th of November!"

54.

Kleine Erzählungen über Em Buch mit Kupfern, oder leichte Geschichte *[sic]* für Kinder. Philadelphia: Gedruckt für Johnson und Warner. 1809. [Gedruckt bey Jacob Meyer].

Flexible marbled boards.

Lilly Library call number: PZ6 .L77715

This translation for German-speaking Americans was made from the 1808 American edition of *Little Prattle Over A Book Of Prints*. In the American edition, the reference to November fifth, Guy Fawkes Day, is changed to the Fourth of July, and is so translated: "Wie viele vergleichen Begebenheiten haben sich ereignet an Freudentagen, besonders an den 4ten July!" The illustrations are woodcuts copied from the cuts in the American edition, which were in turn copied from the copper engravings in the Darton edition.

55.

[William Darton]. The Third Chapter Of Accidents And Remarkable Events: Containing Caution And Instruction For Children. London: Printed By And For Darton And Harvey Gracechurch-Street. 1801. [Darton and Harvey, Printers].

Marbled wrappers. Loaned by Mr. Lawrence Darton.

The ascent in a balloon from St. George's Field is marred by "an unlucky accident happening"; nevertheless young Appleby "ascended to a great height, and made a very fine appearance." The plummeting figure in the engraving is Mr. Arnold, who "had but one leg." The account is taken from the *European Magazine* for 1785. The

Gentleman's Magazine also carried the story.

56.

Air balloon. Staggy Warner. Badger the Bear. Walking on Stilts. Old Chairs to Mend. Will.m Darton Engraver & Printer Holborn Hill London [ca. 1820].

Unheaded uncolored picture sheet. Loaned by Mr. Lawrence Darton.

The younger William Darton of Holborn Hill published a book of wood engravings of children's games, *A Nosegay for the Trouble of Culling*, 1812, with a commentary pervaded by anxiety in the tradition of his father. The author is unknown. There are no pigs, no gunpowder, and only toy balloons, but the remarkable text emphasized the danger and the constant threat of accident, while in the fine engravings, oblivious hearty children went on about their play. This picture sheet was made up of old wood blocks after 1819, four of them from *A Nosegay for the Trouble of Culling*, and one of a street crier from *London Melodies*, also ca. 1812. The wood engraver has carved the publisher's imprint into a tree trunk, in the manner of Bewick.

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Miniatures

When there was nothing, God made the world, with every plant and living thing; last of all he made a man, whose name was Adam, and a woman, who was Eve, and put them in a garden; for it was warm and they needed not a house: there, the beasts were tame and playful, and fruit hung down from every bough. There was but one tree of which God said they should not eat, yet they plucked from that very tree! Till then, they were happy: at that moment they became miserable! God stooped from heaven to reprove their folly, and found them out in the deepest shade: his holy angel drove them from their garden; and man was left to wander about the silent world, under the displeasure of his God.

"The Old Testament. Chap. 1," *A Short History Of The Bible And Testament*

Among the most delightful productions of the Gracechurch Street firm are miniature books. Encased in wooden boxes made up to resemble adult furniture,

they were fancy additions both to a child's library and to the toy box. In Mary Elliott's *The Gift Of Friendship*, 1822, a child describes a homemade one with "the front of pasteboard, carved with a pen-knife, and isinglass in each square, so that it looks quite as well as the expensive ones you see in the toy-shops, and for which they ask three or four pounds." The publisher John Marshall introduced the miniature library around 1799; Darton and Harvey were quick to follow his example with *The Infants Own Book-Case*, a splendid example of which is in the Elisabeth Ball Collection. It is a pleasure to set beside it the rare *A Miniature Historic Library*, loaned by Ruth E. Adomeit, containing the famous miniatures designed by Alfred Mills.

57.

The Infants Own Book-Case. Sold by Darton and Harvey London. Price 4s.

Lilly Library call number: PZ6 .I435

The Cries Of London, Alphabetically Arranged. 1800.

Lecture On The Alphabet. 1800.

The Picture Shop For Little Children. Parts I-II. 1801.

The Infant's Own Book. Parts I-II. 1801.

People Of All Nations, A Useful Toy For Girl Or Boy. Parts I-II. 1801.

The sliding cover has retained its vivid representation of shelved books. Each of the eight volumes contained within has on its front cover a printed decorated label, "The Infant's own Book, by Darton & Harvey, London"; a paper label with a bird in a cage decorates the back cover. All have the publisher's and printer's imprint of Darton and Harvey and are dated 1800 or 1801. The two parts of *The Picture Shop For Little Children* list "Price Threepence" on their title pages. Included with the books in Elisabeth Ball's copy is a set of twenty-five alphabet cards, each with a hand-colored copper engraving of a bird.

58.

The Uncle's Present, A New Battledoor. Published by Jacob Johnson, 147 Market-Street, Philadelphia [ca.1810] [Cover: Sold By Benjamin Warner].

The Virginia Warren Collection.

Lilly Library call number: GT3450 .U54

The Quaker publisher Jacob Johnson of Philadelphia produced editions of many Darton imprints. *The Uncle's Present* is a cardboard folder with many of the figures copied from the engravings of *The Cries Of London* in *The Infants Own Book-case*.

58b.

A Miniature Historic Library in 8 Volumes Illustrated by 383 Elegant Engravings from Designs by Alfred Mills. Published by Darton, Harvey & Co. Gracechurch St. & Jn.o Harris St. Pauls Church Yard [ca. 1812-19].

Loaned by Miss Ruth E. Adomeit.

Lilly Library call number: PZ6 .M66

Pictures Of Grecian History. 1810.

Costumes Of Different Nations. 1811.

Pictures Of English History. Vols. I-II. 1811.

A Short History Of The Bible And New Testament. 1811.

Natural History Of 48 Birds. 1812.

Natural History Of 48 Quadrupeds .1812.

Pictures Of Roman History. 1812.

A wooden case lined with pink paper with a shelf and decorated sliding cover contains eight Mills titles dated 1810-1812, bound in red leather. All volumes bear the publisher's imprint "London: Darton, Harvey, & Darton, Gracechurch-Street; and J. Harris, St. Paul's Church-Yard," and the printer's imprint "Printed by Darton, Harvey, and Co." The draughtsman and wood engraver

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Alfred Mills specialized in designs for juvenile miniature books. Little is known about the commentary on the engravings, which may have been written by persons other than Mills; there is one record of a payment by Darton and Harvey for "Mills' England P. Wakefield 5 mo 10th 1809 6. 6. 0."

59.

A Short History Of The Bible And Testament, With 48 Neat Engravings, Designed By Alfred Mills. London: Published By W. Darton & J. Harvey, Gracechurch-Street; And By J. Harris, late Newbery, St. Paul's Church-Yard. October 10, 1807. [London: printed by W. Darton and J. and J. Harvey].

Red leather, title and rules in gilt on spine. Loaned by Miss Ruth E. Adomeit.

Lilly Library call number: BS408 .B41 miniatures

The very rare earliest edition of the miniature books of Alfred Mills is considered to have finer engravings than later editions; it is also in a smaller format. Its price is advertised on the title page as "1s. 6d. in paper covers; 2s. in leather; and at other prices in morocco." This beautiful copy is bound in red leather.

60.

A Short History Of The Bible And Testament, With 48 Neat Engravings, Designed By Alfred Mills. Published By Johnson & Warner, No. 147, Market street, Philadelphia. 1809. John Bouvier, Printer.

Drab boards, leather spine.

Lilly Library call number: BS408 .A15 miniatures

The giver, or the receiver, of this American edition of the Mills Bible, from the Elisabeth Ball Collection, has lovingly inscribed it with a colored drawing of a rose:

John,
Huffman.
August 16.th 1810.

61.

Bible De L'Enfance, Ornée de 48 Figures. Paris, Guyot Et De Pelafol, rue des Grands-Augustins, n. 21. M. DCCC. XV.

Brown marbled paper boards, black paper spine and corners imitating leather. Loaned by Miss Ruth E. Adomeit.

Lilly Library call number: BS408 .S55914 1817 miniature

Bibel För Barn, med 48 kopparstick. Andra upplagan. Stockholm, Elmen och Granberg, 1820.

Embossed lozenge-patterned green paper over boards. Loaned by Miss Ruth E. Adomeit.

French and Swedish translations of the Mills Bible have engraved plates copied in reverse. According to Ruth Adomeit, the Swedish book's designation as "second edition" may simply mean that this edition is second to the copied English edition.

62.

Pictures Of English History, In Miniature, Designed by Alfred Mills. With Descriptions. Vol. I. London: Printed for Darton and Harvey, Gracechurch-Street; and J. Harris, St. Paul's Church-Yard. 1809. [Printed by Darton and Harvey].

Black leather, tooled gilt border on front and back covers, board edges and turn-ins tooled in gilt, edges gilt, title and ornaments in gilt on spine. Loaned by Miss Ruth E. Adomeit.

Lilly Library call number: DA32 .M65 v.1 copy 1

Pictures Of English History, In Miniature, Designed by Alfred Mills. With Descriptions. Vols. I-II. London: Printed for Darton, Harvey, and Darton, Gracechurch-Street; And J. Harris, St. Paul's Church-Yard. 1811. [Printed by Darton, Harvey, and Co.].

Green leather, double-line border rolled in blind on covers, title rules and ornament in gilt on spine. Loaned by Miss Ruth E. Adomeit.

Lilly Library call number: DA32 .M65 1811 copy 1

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63.

Natural History Of 48 Birds, With Elegant Engravings, From Drawings By Alfred Mills. London: Printed for Darton, Harvey, & Darton, Gracechurch-Street; And J. Harris, St. Paul's Church-Yard. 1812. [Printed by Darton, Harvey, & Co.]

Printed pink paper over boards. Loaned by Miss Ruth E. Adomeit.

Lilly Library call number: QL676.2 .N28 1812 miniature

64.

Portraits Of The Sovereigns Of England, From Egbert to the present Time. From Drawings By Alfred Mills. With some Account of their Lives. London: Printed for Darton, Harvey, & Darton, Gracechurch-street; and J. Harris, St. Paul's Church-Yard. 1817.

Red leather, double-line border rolled in blind on covers. Loaned by Miss Ruth E. Adomeit.

Lilly Library call number: DA28.1 .M65 miniature

65.

Pictures of Roman History, In Miniature, Designed by Alfred Mills, With Explanatory Anecdotes. London: Printed for Darton, Harvey, & Darton, Gracechurch-Street; and J. Harris, St. Paul's Church-Yard. [n. d.]

Red cloth blind embossed covers, gilt spine. Loaned by Miss Ruth E. Adomeit.

Lilly Library call number: DG210 .M65 miniature

The Politics of Education

Order being so conspicuous in all the movements of Divine Providence, a wise teacher will compare Divine principles and things with human, and make an inference to good purpose. It will not do merely to mention a thing of this kind once, and there leave it; the idea may be continually revived, and repeated in a variety of shapes, and always possess the force of novelty, from the extensive variation it may embrace. It should not be repeated and enforced on the mind of a solitary individual, or single offender, but be written as a law, in the minds of all the leading boys in a school. Such will impress it on the others: for, to form the leading boys in a school to any one purpose, is like engraving a design on a copperplate, from which some thousands of impressions may be taken.

Joseph Lancaster, *Improvements In Education As It Respects The Industrious Classes Of The Community*

The beginning of the nineteenth century was a time of transition from the informal family-oriented education of children to new institutions created to

expand access to education and to exercise control over what children learned. In 1803, Darton and Harvey published the Quaker Joseph Lancaster's *Improvements in Education*. Lancaster's work was as important in the United States as in England; the state educational system of New York was an early attempt to put his ideas into practice. Lancaster differed with Andrew Bell's earlier proposals for a monitorial system by insisting that the education, while Christian, should be nonsectarian. In her bitter attack on Lancaster, Sarah Trimmer charged that monitors not committed to the Established Church constituted "*a ready instrument of sedition and rebellion.*"

66.

The Effects Of Vanity; Or, Mary Meanwell And Kitty Pertly. A Tale. Written For the Use Of Sunday Schools. By the Author of The Contrast; or the History of James and Thomas. London: Sold by Scatcherd and Co. Ave-Maria-Lane; Champante and Whitrow, Jury-street, Aldgate; T. Hookham, New Bond-street; Darton and Co. Gracechurch-street; and all other Booksellers in Town and Country [Price 6d. or 4s.6d. per Dozen.] [1791].

Blue-gray printed boards with imprint "Darton and Harvey, Grace-Church-Street, London."

Lilly Library call number: PZ6 .A7 E27 1791

The efforts of the Dissenters' Sunday School movement to teach the poor to read came under attack after the French Revolution; such teaching was "a dangerous measure," Hannah More admitted, unless they were provided with "safe books." William Darton, using the imprint "Darton and Co.," joined in the publication of this tract "for the use of Sunday Schools." Reanimated by More's twin passions for moral reform and political stability, religious tracts enlivened by entertaining moral stories exerted a profound influence on the development of children's literature. In 1799, Darton and Harvey published an edition of one of Hannah More's Cheap Repository Tracts, with an English-French parallel text.

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67.

Lindley Murray. Introduction To The English Reader: Or, A Selection Of Pieces, In Prose And Poetry; Calculated To Improve The Younger Classes Of Learners, In Reading; And To Imbue Their Minds With The Love Of Virtue. With Rules And Observations For Assisting Children To Read With Propriety. By Lindley Murray, Author Of "English Grammar, Adapted To The Different Classes Of Learning," &c. York: Printed by T. Wilson and R. Spence, For Longman And Rees, No. 39, Pater-

Noster-Row; Darton And Harvey, No. 55, Grace-Church-Street, London; And Wilson And Spence, York. 1801.

Bound in sheep.

Lilly Library call number: LB1573 .A2 M907

Darton and Harvey shared in the imprints of the educational books of Lindley Murray, an American Friend from Pennsylvania, who settled in Yorkshire. His *English Grammar*, written for a Friends' school for girls, became a standard text both in England and America. Murray's graded readers made up a large part of the curriculum at Friends' schools. An appropriate choice for a child's reader, Wordsworth's poem "The Pet Lamb" was based on the experience of a child in the village school in Grasmere. The poem had just been published in the second volume of *Lyrical Ballads, with Other Poems*, 1800.

68.

The Post Boy. London: Printed by and for W. Darton and J. Harvey. Gracechurch Street. 1802. (Price 6d. Plain).

Marbled flexible boards.

Lilly Library call number: PE1119 .A1 P85

Handsome engravings illustrate a spelling book, which may be one of William Darton's own works. O, P, Q, and R are illustrated by Owl & Mouse, Puss & Bird, Quail & Young, and Roses.

69.

The Little Teacher, Or Child's First Spelling Book. By A Parent. A New Edition. London: Printed For Darton, Harvey, And Darton, No. 55, Gracechurch-Street. 1814. [Printed by Darton, Harvey, and Co.].

Gray boards, green leather spine.

Lilly Library call number: PE1119 .A1 P22 1814

An edition of *The Little Teacher*, perhaps written by William Darton, appeared in 1798. The frontispiece portrays a village Dame's school, with the Dame spinning while her pupils read. Paul Hawkins Fisher, traveling on horseback in the Cotswolds in 1870, the year of the Education Act, came upon just such a cottage

school: "The mistress was walking backward and forward, spinning some wool into yarn and performing her scholarly duties at the same time. A boy was in the act of reading his lesson aloud to her."

70.

Joseph Lancaster. *Outlines Of A Plan For Educating Ten Thousand Poor Children, By Establishing Schools In Country Towns and Villages; And For Uniting Works Of Industry With Useful Knowledge. Under Royal Patronage.* By Joseph Lancaster. London: Printed And Sold At The Free School, Borough Road; And May Be Had Of Hatchard, Piccadilly; Darton And Harvey, Gracechurch Street; And J. And A. Arch, Cornhill. 1806. Price One shilling And Sixpence. [Printed by J. Lancaster, Borough Road].

Blue wrappers.

4-1975

Training some students as "monitors," Lancaster was able to run a school for many hundreds of poor children in London, which was both an innovative experiment in preparing teachers for mass education, and a pioneering introduction of factory methods into the schoolroom. Of the widespread practice of flogging children, Lancaster wrote that "Some teachers plead for the lash . . . and that with as much *zeal as the partizans of Robespierre did for the guillotine!*" Lancaster's own "non-violent" punishments were extremely controversial; some of them were adopted by factory owners to intimidate children in the labor force.

71.

[Elizabeth Coltman Heyrick]. *Instructive Hints, In Easy Lessons For Children.* By E**** C*****. London: Printed By And For Darton And Harvey, Gracechurch-street. 1800. Price Sixpence. Good Allowance to Schools, and to those who give them away. [Printed by Darton and Harvey].

Flexible marbled boards.

Lilly Library call number: PE1119 .A1 H61

[Elizabeth Coltman Heyrick]. *Plain Tales; Or, The Advantages Of Industry. Adorned With Copperplates.* By E-- C--. Author of "Instructive Hints," &c. In Two Parts. Part I. London. Printed For Darton, Harvey, And Darton, 55, Gracechurch-street; And sold by T. Combe, and I. Cockshaw, Leicester. Price Four-pence. [ca.

1810] [Printed by Darton, Harvey, and Co.].

Buff wrappers.

Lilly Library call number: PZ6 .H62 P69 1810

Instructive Hints was recommended in Lancaster's *Improvements In Education*; it teaches children how to handle and care for books. A letterpress note inside the title page of *Plain Tales* states that "The children of the poor can never be taught to read with facility and pleasure unless they have books exactly levelled at their capacities." Elizabeth Coltman Heyrick wrote for the antislavery cause.

72.

[Ann Taylor Gilbert] and [Jane Taylor]. *City Scenes, Or A Peep into London. For Children.* London. Printed & Sold by Darton, Harvey & Darton, 55, Gracechurch Street. 1818. Price Half a Crown Half Bound. [Printed by Darton, Harvey, and Co.].

Marbled boards, red leather spine.

Lilly Library call number: DA678 .T237 1818

The Society for the Promotion of Christian Knowledge, founded in 1698, was a principal sponsor of the Charity School movement; there were 2,000 such schools in 1800. The London Charity Schools held an annual assembly, which took place from 1782 in St. Paul's. Beginning with the 1818 edition of *City Scenes*, Blake's poem "Holy Thursday" from *Songs of Innocence*, 1789, is printed without attribution and with his description of the children, "their innocent faces clean," altered to read "their hands and faces clean," a sad distortion of the Blakean idea of spiritual innocence. This is the second type-printing of Blake's poem, which had been printed by Benjamin Heath Malkin in *A Father's Memoir of his Child* in 1806. The Taylors may have seen it there, but they may also have seen a copy of Blake's *Songs*; G. E. Bentley, Jr., has argued that the engraving for "The Charity Children" is modelled on Blake's plate. If so, the engraver, probably Isaac Taylor the younger, must have seen Blake's plate before 1814, when the engraving, but not Blake's poem, appeared in *City Scenes*. In a diary entry of 1810, Henry Crabbe Robinson recorded a conversation with Jane Taylor in which Blake was discussed.

73.

An Early Stage On The Road To Learning; Or, Original Lessons, In Words Of One And Two Syllables Only, Adapted to the Taste and Capacity Of Little Children.

With Vocabularies Of The Most Difficult Words, And Recapitulatory Lessons.
London: Printed For Darton, Harvey, And Darton, Gracechurch-Street. 1819.
[Darton, Harvey, and Co. Printers].

Marbled boards, green sheep spine.

Lilly Library call number: PE1119 .A1 E12 1819

An Evening In Autumn; Or, The Useful Amusement. Intended For Children.
London: Printed For Harvey and Darton, Gracechurch-Street. 1821. [Printed by
Harvey, Darton, and Co.].

Marbled boards, red leather spine, all edges sprinkled blue.

Lilly Library call number: PZ8.9 .E93 1821

A speller and a story book incorporating questions and answers ("What is gold?")
have been produced in a pleasing square format with pretty bindings. The
epigraph of *An Evening In Autumn* is Edgeworthian: "We are disposed to think
favourably of any mode which unites amusement with instruction."

London Cries

A little black thing among the snow:
Crying weep, weep, in notes of woe!
Where are thy father & mother? say?
They are both gone up to the church to pray.

William Blake, "The Chimney Sweeper," Songs of Experience

The little books of street cries for children that began to appear in the later
eighteenth century reduced the already traditional representations of street criers
to simple stereotypes. The Newbery *Cries* of 1771 with its anti-Semitic verse for
the old clothes seller is typical in this respect, and by no means the most
immoderate. It is in the context of such representations, formative for the
children who encountered them, that the originality of some of the versions of
street cries with Darton imprints may be seen.

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74.

[Ann Taylor Gilbert] and [Jane Taylor]. The New Cries Of London, With

Characteristic Engravings. London: Printed And Sold By Darton And Harvey, Gracechurch-Street. 1804. [Darton and Harvey, Printers].

Lilly Library call number: GT3450 .N532 1804

There are two instances of outcast criers in *The New Cries*, the Jewish old clothes seller and the climbing boys, their outcast status emphasized in the engravings by hostile animals—a cat arching its back at the Jew, a dog snarling at the sweeps. The commentary on the old clothes seller notes the persistent and violent harassment of Jews on the streets, and tenders him a qualified sympathy. The climbing boy is made the subject of a cautionary tale about disobedient children; by elaborating the psychological drama of the stolen child, the authors have cast the climbing boy as a child like other children, punished for his carelessness. In the circumstance, however, it is a vision of damnation. William Darton may have suggested the format and outlined the subjects for the book, first published in 1803, but he is unlikely to have written about the climbing boy in this way.

75.

[Paul Sandby. "Rare Mackarel" from Twelve London Cries From The Life. London: F. Vivarez And P. Sandby. 1760].

Lilly Library call number: GT3450 .S213 L8

The dramatic confrontation between vendor and customers in Sandby's "Rare Mackarel," extending even to the animals, may have been a model for the engraving of the old clothes vendor in *The New Cries*. Sandby's designs set groups of people against simply evoked backgrounds, a filling out of the setting that is characteristic of the illustrations of *The New Cries*, which have been attributed to the younger Isaac Taylor, perhaps with some assistance from his father.

76.

[Ann Taylor Gilbert] and [Jane Taylor]. The New Cries Of London, With Characteristic Engravings. Part II. London: Printed For Darton, Harvey, And Darton, Gracechurch-Street. 1812. [Printed by Darton, Harvey, and Co.].

Buff printed and illustrated wrappers. The Virginia Warren Collection.

Lilly Library call number: GT3450 .N532 1812

The second part of *The New Cries* was published in 1808, with a title vignette modelled after Marcellus Laroon, in which children watch a raree-show. One part

of the spectacle, in the Taylors' verse description, is topical:

Next comes Bonaparte, on a cream-colour'd nag,
With a sword in his hand, and his hair in a bag.

77.

[Ann Taylor Gilbert] and [Jane Taylor]. *The New Cries Of London; Or, Itinerant Trades Of The British Metropolis. With Characteristic Engravings.* London: Printed for Harvey and Darton, Gracechurch-Street. 1823. [Some plates dated 1824] [Harvey, Darton, and Co. Printers].

The Virginia Warren Collection.

Lilly Library call number: GT3450 .N532 1823

The new engravings are set four to a page; the chimney sweep, now a single figure maneuvering against the wind, is reminiscent of Blake's little sweep in *Songs of Experience*. Instead of the snarling dog of the earlier illustration, a companion animal goes with the child through the cold.

78.

[Ann Taylor Gilbert] and [Jane Taylor]. *City Scenes: Or, A Peep Into London, For Good Children. By the Author of Rural Scenes.* London: Printed For And Sold By Darton And Harvey, Gracechurch-Street. Price Half-A-Crown. 1809. [Printed by W. Darton, and J. and J. Harvey]. On page 48 after section 67, "The Charity School," is an earlier printer's imprint, "The End. Printed by Darton and Harvey, Gracechurch-Street."

The Virginia Warren Collection.

Lilly Library call number: DA678 .T237 1809

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City Scenes evolved from a cries-type description of London as a city of thieves into a middle class guide book:

See where the idle milk-maid stands,
To hear the gossip's tale;

While chimney-sweep, with uplift hands,
Keeps drinking from the pail.
And even while the man behind,
The sooty thief is showing,
If he could look at top, he'd find,
His muffins too were going.

These lines, and the description of "The thief that picks one's pocket clean," are omitted from later editions, in which London becomes a safer place, and less colorful. The engravings are by Isaac Taylor the younger. Joseph Farington noted in his diary in 1805 that a London master sweep gained £40 to £50 a year from a climbing boy's labor, and that the total amount of soot sold annually in the city was worth £50,000. Many of the boys (and some girls) who were forced to act as human brushes lived in a condition little removed from slavery. The May Day revelry of the "Chimney-sweeper's dance" was eliminated from later editions of *City Scenes*.

79.

London Cries. Published by Darton & Harvey, Gracechurch Sreet [sic]. And W. Darton Jun.r No. 40 Holborn Hill. [Plate "Published by W. Darton Jun.r March 26, 1806"].

Buff printed and decorated wrappers "Printed by and for W. And T. Darton, 40, Holborn Hill." Inscribed "John Brackett March 31 .st 1807." Loaned by Mr. Lawrence Darton.

London Cries is a shared imprint of Darton and Harvey and William Darton the younger in his early years at 40 Holborn Hill. Later editions were published only from Holborn Hill. The title page opening is a remarkable composition for a children's book of the period: the old clothes seller faces the crossing sweeper, and in the engraved verse he seems to address the child, and, by implication, the child reader.

80.

London Cries. London. Printed by, & for, W. & T. Darton. 58. Holborn Hill. 1810.

Buff printed and decorated wrappers.

Lilly Library call number: GT3450 .L847 1810

Although William Darton the elder may have written some of the text for *London Cries*, the book was taken over by his sons, perhaps because William the younger or Thomas, or both, had worked on the engravings.

81.

Letters, Written From London, Descriptive Of Various Scenes And Occurrences Frequently met with in the Metropolis And Its Vicinity. For the Amusement of Children. Illustrated By Plates. London: Printed For Darton And Harvey, No. 55, Gracechurch-Street. By W. Darton and J. and J. Harvey. 1807. Price One Shilling.

Buff printed and decorated wrappers.

Lilly Library call number: DA683 .L65 1807

In 1803, the Society for Superseding the Necessity of Climbing Boys gave a prize of forty guineas to George Smart for his invention of a successful chimney-sweeping machine, a round brush attached to a series of hollow sticks that could brush a nine-by-fourteen-inch flue. Three-quarters of London's chimneys could have been cleaned with it, replacing the climbing children. The device is demonstrated in the engraving, as a climbing boy watches. Darton imprints continued to figure in the long crusade. In 1825, an expanded second edition, in parts, of James Montgomery's *The Chimney-Sweeper's Friend, And Climbing-Boy's Album*, bore a Harvey and Darton imprint; part 5 contained *The Chimney-Sweeper* from Blake's *Songs of Innocence*. In 1840 a bill was introduced to prohibit the use of climbing children; it was 1875 before regulations were enforced.

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Original Poems, Before and After

London, 1st 6 mo. 1803

Isaac Taylor. Respected Friend,

We have received some pieces of poetry from some branches of thy family for the *Minor's Pocket Book*, and we beg that the enclosed trifles may be divided among such as are most likely to be pleased with them. My principal reason for writing now is to request that when any of their harps be tuned and their muse in good humour; if they could give me some specimens of easy poetry for young children, I would endeavour to make a suitable return in cash, or in books. If something in the way of moral songs (though not songs), or short tales turned into verse, or—but I need not dictate. What would be most likely to please little minds must be well known to everyone of those who have written such pieces as we have already seen from thy family. Such pieces as are short, for little children would be preferred.

For self and partner, very respectfully,

DARTON AND HARVEY.

William Darton, quoted in Ann Taylor Gilbert's *Autobiography*

In 1803, William Darton, on behalf of the firm, wished to assemble a book of poems written especially for children. The book Darton and Harvey published contained poems "By Several Young Persons," and there is no reason to think that any other kind of book had been intended. In a well-known passage in her *Autobiography*, Ann Taylor Gilbert expressed disappointment that poems by "a Miss O'Keeffe, a lady whose father had written for the stage," were included, because the Taylors felt they had "written to order." Darton, however, had asked for "some specimens of easy poetry," not for a separate book, and it seems likely that the seventeen poems by Adelaide O'Keeffe and the fable by the young Quaker poet Bernard Barton were also specially commissioned. A similar commission must have gone out for the second volume, in which sixteen more of O'Keeffe's poems appear. A reader fortunate enough to be able to read the books through in their original form, not in the often ill-conceived and increasingly genteel revisions of the later editions, is struck by the modulating tone and rhythms of the individual poems, which combine to create a satisfying whole. The compiler of the work, who must have been William Darton himself, should have some of the credit for its success as a work of art.

82.

The Bee, a Selection of Poetry from the best Authors. A New Edition. London: Printed & Sold by Darton & Harvey, Gracechurch Street. 1793. [engraved title-page].

Bound in sheep.

Lilly Library call number: PR1171 .B295 1793

The Bee was published in 1788 by W. Chalkden, and taken over shortly after the formation of Darton and Harvey in 1791. The preface indicates that the selection has been made with children in mind. Later editions altered the designation "the best authors" to "approved authors," but Helen Maria Williams, no longer "approved" after the Revolutionary years, retained her place.

83.

Lucy Aikin, compiler. *Poetry For Children. Consisting Of Short Pieces, To Be Committed To Memory. Selected By Lucy Aikin.* London: Printed For R. Phillips, No. 71, St. Paul's; And Sold By B. Tabart, No. 157, New-Bond-Street; Taylor and Wilks, Printers, Chancery-lane. 1801. [Price Half-a-Crown].

Sheep decorated in gold.

Lilly Library call number: PZ8.3 .P746

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William Darton's interest in a poetry collection for children would have intensified with the success of this anthology put together by Mrs. Barbauld's twenty-year-old niece Lucy Aikin. Among the poems are some of her own, Mrs. Barbauld's "The Mouse's Petition," and Southey's recently published "The Old Man's Comforts, And How He Gained Them," better known through Carroll's parody, "You are old, father William."

84.

Isaac Watts. *Divine Songs For Children.* By Isaac Watts, D. D. London: Printed And Sold By Darton And Harvey, Gracechurch-Street. 1802. Price Sixpence. [London, printed by Darton and Harvey].

Marbled wrappers.

Lilly Library call number: PR3763 .W2 D61 1802 copy 2

In the Dissenting tradition of children's poetry Isaac Watts holds the prominent place, and it is that poetic tradition William Darton personally enriched when he solicited and printed the poetry of Ann and Jane Taylor. Dr. Johnson wrote that

Watts was "one of the first authors that taught the Dissenters to court attention by the graces of language." It was Watts's later "Moral Songs," nine of which are included here, which Mrs. Barbauld was attempting to imitate in her *Hymns in Prose*; in his letter to the Taylor family, William Darton was requesting something like the "songs" in this section.

85.

John Oakman, and Others. *Moral Songs, For The Instruction And Amusement Of Children; Intended As A Companion To Dr. Watts's Divine Songs.* By John Oakman, and Others. London: Printed And Sold By Darton And Harvey, Gracechurch-Street. 1802. Price Sixpence. [London, Printed by Darton and Harvey].

Lilly Library call number: PZ8.3 .O124 M8 1802

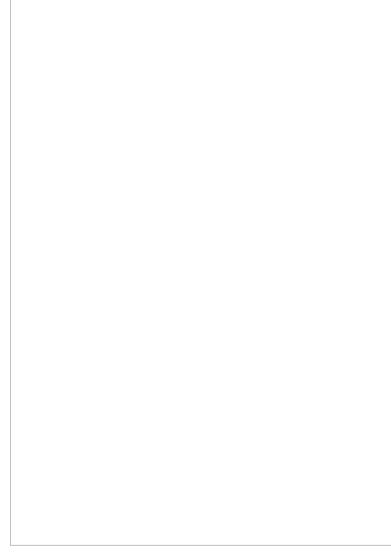
Among the poems by "others" is Thomas Foxtan's "Dangers of Mispending Time," an imitation of Watts from his *Moral Songs Composed For The Use Of Children*, 1728, which had appeared in a later collection with wood engravings by Thomas Bewick. Oakman himself was a secular writer of some wit and notoriety. The book includes two imitations of Watts's "The Sluggard," one beginning "Twas the voice of the glutton/I heard him declare," looking forward to Lewis Carroll's "Twas the voice of the lobster." In making up this volume not long before a letter went out to the Taylor family requesting "moral songs, but not songs," William Darton may have been thinking of marketing other poetry collections made up from several hands.

86.

[Ann Taylor Gilbert] and [Adelaide O'Keeffe] and [Jane Taylor]. *Original Poems, For Infant Minds, By Several Young Persons.* Vol. I. Fifth Edition. London: Printed For Darton And Harvey, Gracechurch-Street; Sold also by T. Conder, Bucklersbury. 1806. Price Eighteen-pence. [Printed by W. Darton, and J. and J. Harvey].

Marbled boards, green leather spine.

Lilly Library call number: PZ8.3 .T273 O69 1806



A copyright indenture of 1818 shows that in addition to the young Bernard Barton, the "Several Young Persons" included the (not young) Reverend Isaac Taylor and his son Isaac, who contributed three poems each to the two volumes. The book had reached a fifth edition in two years. The frontispiece dated "Aug.t 22.d 1805," re-engraved by Isaac Taylor the younger, illustrates Ann Taylor's poem, "A True Story," about Little Ann, her mother, and the beggar girl. This volume introduced Ann Taylor's "My Mother," and her memorable "The Churchyard":

You are not so healthy and gay,
So young, and so active, and bright,
That death cannot snatch you away,
Or some dreadful accident smite.

87.

[Ann Taylor Gilbert] and [Adelaide O'Keeffe] and [Jane Taylor]. Original Poems, For Infant Minds By Several Young Persons. Vol. II. London: Printed For Darton And Harvey, Gracechurch-Street; & Thomas Conder, Bucklersbury. By W. Dayton, and J. & J. Harvey, 1805.

Marbled boards, green leather spine.

Lilly Library call number: PZ8.3 .T243 O69

This is the first edition of the second volume, commissioned in November 1804, after the stunning success of the first. It contains Ann Taylor's "The Vulgar Little Lady" and "Meddlesome Matty," and Jane Taylor's "The Cow and the Ass," which a reviewer compared favorably to a La Fontaine

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fable. The volume sounds its major theme of contentment with class status

beginning with the opening poem, a portrait of an indomitable little girl selling turnip tops to support her family, and ending with Jane Taylor's "The Village Green": "Then, contented with my state,/Let me envy not the great."

88.

[Ann Taylor Gilbert] and [Adelaide O'Keeffe] and [Jane Taylor]. *Original Poems, For Infant Minds. By Several Young Persons. In Two Volumes. Ornamented With Twenty Elegant Wood Cuts. Volume I.* Philadelphia: Published By Kimber & Conrad, No. 93, Market-Street. 1809. [Brown & Merritt, Printers, 24 Church-alley].

Bound in sheep. Inscribed "Martha Garrett's Book, a present from her grandmother Martha Sharply."

Lilly Library call number: PZ8.3 .T243 O69 1809

In the first American illustrated edition, the artist did not scruple to show the "Little Fisherman" suspended from the meathook. *Original Poems* was an immediate success, but it was never without its critics. Although influenced by the cautionary tales in verse, Sara Coleridge, the author of "January brings the snow," a poem which achieved a status of its own in the nursery, wrote: "The *Original Poems* give too many pictures of mental depravity, bodily torture, and of adult sorrow; and I think the sentiments—the tirades, for instance, against hunting, fishing, shooting—are morbid, and partially false."

By the Authors of "Original Poems"

"You laugh, my good friends, yet we're all of one trade,
'Tis but by exchange that all fortunes are made;
Or shells, or estates, set to sale.
The soldier his blood sells, the poet his brains,
The doctor sells health, and the brewer his grains,
The best bidder still must prevail.

Adelaide O'Keeffe, "The Nautilus," A Trip to the Coast

89.

[Ann Taylor Gilbert] and [Jane Taylor]. *Select Rhymes For The Nursery, With Copperplate Engravings.* London: Printed By And For Darton and Harvey Gracechurch Street. 1808. [Price One Shilling.] [Printed by W. Darton, and J. and J. Harvey].

Buff printed and decorated wrappers.

Lilly Library call number: PR5549 .T2 R5 1808

Rhymes For The Nursery, 1806, contained only poems by the Taylor sisters; there are many cautionary tales in verse, including Ann Taylor's "Playing with fire," but the poem that became a classic is Jane Taylor's "The Star." This illustrated selection first appeared in the same year, omitting Jane Taylor's "The Poor Little Baby," beginning "Down, down in the pit-hole poor baby is gone,/The cold earth did rattle its coffin upon."

90.

[Ann Taylor Gilbert] and [Jane Taylor]. Hymns For Infant Minds. By The Authors Of "Original Poems," "Rhymes For The Nursery," &c. London: Printed For T. Conder, Bucklersbury: Sold Also By Darton, Harvey, & Co., Gracechurch Street; And Conder & Jones, St. Paul's Churchyard. 1810. [Printed by G. Ellerton, Johnson's Court, London].

Tan boards, green leather spine. Loaned by Mr. Lawrence Darton.

The Taylor sisters were part of an affectionate family closely touched by death. Death is already a presence in *Original Poems, For Infant Minds*, as it was in the lives of children of the time. The hymns in imitation of Dr. Watts written by Ann and Jane Taylor are somber works; although Christian hymns are a genre for singing of death, surely there are few books so obsessed with the pain and physical disintegration of the child as this one. Watts saw a grandeur in death since it opened the door to decisive judgment. In the Taylors' death poems, the stern oratory that shapes Watts's "A thousand Children young as I/ Are call'd by Death to hear their Doom" decays into Gothic sentimentality. The frontispiece was "Drawn by Isaac Taylor Jun.r" and "Engraved by Ann Taylor," a rare signed example of Ann Taylor's work. The scene dramatizes the peculiar relishing of guilt in the poem "A Child's Lamentation For The Death Of A Dear Mother."

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91.

[Ann Taylor Gilbert] and [Jane Taylor]. Hymns For Infant Minds. Boston: Printed and sold by Lincoln & Edmands, No. 59 Washington Street. 1825.

Peach printed and illustrated wrappers.

This 1825 American edition has a charming Garden of Eden scene on its paper wrapper. D'Alté Welch found that *Hymns For Infant Minds* was the most widely published children's book in the United States in the nineteenth century. It is a sobering thought.

92.

Jane Taylor. Manuscript letter, dated "Rotherham August 8.th 1816."

Lilly Library: Rawson mss.

In a letter to "My dear Father and Mother," Isaac and Ann Martin Taylor, from Rotherham where she and her brother Isaac were visiting their sister Ann Taylor Gilbert, Jane Taylor refers to her father's lectures:

Upon inquiry we find that we shall not get into Town in time to reach Ongar on Wednesday night. I shall therefore write to Martin hoping he can get beds for us. We therefore shall not be with you till *Thursday evening* which we are very sorry for on account of its being lecture night.

93.

The Minor's Pocket Book, For The Youth Of Both Sexes. 1824. London: Printed for Harvey and Darton. Suttaby, Evance & Fox. J. Poole & W. Darton. [1823] [Printed by Harvey, Darton, and Co.].

Red leather. Loaned by Mr. Lawrence Darton.

The imprint is shared by the Gracechurch Street and Holborn Hill firms in this late edition of the children's periodical and diary; the frontispiece is a scene from an account of a Native American tribe. The Opie Collection in the Bodleian Library contains a unique copy of *The Minor's Pocket Book For The Year 1791*, published 1790, with the imprint "Printed for the proprietors and Sold by Wm. Darton & Co. Gracechurch Street and by Champante & Wittrow [*sic*] Aldgate." The poems sent by the Taylor teenagers to the yearly competitions brought them to the attention of Darton and Harvey. "It was the purchase, accidental, shall I say? of the pocket book for 1798 that gave direction, and I hope usefulness to our lives," wrote Ann Taylor Gilbert in her *Autobiography*.

94.

Kate Greenaway. Pen, ink and watercolor drawing.

Lilly Library: Art mss.

The drawing illustrates "The Little Cripple's Complaint," Ann Taylor's poem from the second volume of *Original Poems*; it was made for *Little Ann and Other Poems*, 1883, in which it was color printed by Edmund Evans.

95.

John O'Keef[f]e. *Wild Oats: Or, The Strolling Gentleman. A Comedy, In Five Acts, As Performed At The Theatre Royal, Covent-Garden. By John O'Keefe [sic], Esq.* Dublin: Printed For The Booksellers. 1791.

Lilly Library call number: PR3605 .O36 W6 1792

Adelaide O'Keeffe, the other principal author of *Original Poems*, was the daughter of the Irish Catholic comic dramatist, whom Hazlitt called "the English Molière." *Wild Oats*, 1791, performed twenty-nine times in its first two seasons, was acted into the nineteenth century and revived by the Royal Shakespeare Company in 1976. After its successful opening, O'Keeffe spent a long summer holiday with his son and daughter Adelaide, on the Dorset coast, during which fourteen-year-old Adelaide was "reading her favourite, Miss Burney's 'Cecilia.'" ' In Adelaide O'Keeffe's *National Characters*, the Irish Officer praises the native songs brought to the stage by "O'Keeffe's wild genius, claiming smile and tear."

96.

[Adelaide O'Keeffe]. *Beasts, Birds And Fishes. From Original Poems With Pictures For Children.* London. Printed for Darton, Harvey & Darton, Gracechurch Street, and Published as the Act directs Nov.r 1.1813.

Buff printed wrappers bound in.

Lilly Library call number: PZ8.3 .B36 1813

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Both text and illustrations are engraved in this picture book of O'Keeffe's best-

known poem, from the second volume of *Original Poems, For Infant Minds*, which Indiana children still recited in the second part of this century:

The Dog will come when he is call'd,
The Cat will walk away,
The Monkey's cheek is very bald.
The Goat is fond of play.

97.

[Adelaide O'Keeffe]. *Old Grand-Papa, And Other Poems, For The Amusement Of Children*. By a Young Lady. Embellished with Copper-plates. London: Printed For Darton, Harvey, and Darton, No. 55, Gracechurch-Street. 1812. Price One Shilling. [Printed by Darton, Harvey, and Co.].

Buff printed and decorated wrappers.

Lilly Library call number: PZ8.3 .Y73

The accelerating reorganization of the field system after 1809 must have created many scenes of the kind O'Keeffe describes, but they are generally not subjects for children's poetry. In the poem "Cottage Fuel," the kindly squire dismisses his hired manager for abusing a boy gathering wood, who is asserting an ancient right of the commons before enclosure. The opening of the poem is of great interest, for in describing the security his benevolence has gained for him, the squire describes the measures being taken by his neighbors to keep the poor from penetrating their domain: "No prowling mastiff is let loose to watch them;/ No spring-gun charg'd; here no man-trap is set." It is not a good poem, but it is certainly a good subject.

98.

[Adelaide] O'Keeffe. *National Characters Exhibited In Forty Geographical Poems, With Plates*. By Miss O'Keeffe, Author of 'Patriarchal Times,' 'Zenobia, Queen of Palmyra,' And Of The Pieces Signed 'Adelaide,' In 'Original Poems For Infant Minds,' &c. Lymington; Printed For Darton, Harvey, & Darton, London. 1818. [Lymington: Printed by R. Galpine].

Marbled boards, red leather spine.

Lilly Library call number: PZ8.3 .O41 N27

The English national character is represented by "The English Banker," which

shrewdly lays out the program for bourgeois success—the accumulation of and zealous guarding of capital ("*But root and trunk I keep with me*"); a five thousand pound start for each son; pious, fair daughters "well portioned"; a wife who desires an estate; the move to a suburban setting with tenants to be managed morally ("No fighting Cocks—no boxing match"); and the newly ritualized twice-yearly holiday feasts for the family. In 1818, Darton, Harvey, and Darton negotiated a new fourteen-year copyright agreement for *Original Poems, For Infant Minds* with the Taylor family, which secured each of the sisters around £600. No financial agreement was made with O'Keeffe, apparently, who in later years was told by the Gracechurch Street firm to direct her inquiries to the Taylor family. Perhaps as a compensatory gesture, in 1818, O'Keeffe's *National Characters* acknowledges her connection with *Original Poems*; or perhaps in this case O'Keeffe persuaded the Lymington printer to mention this along with her adult novels, and to list them on a leaf at the back of the book. After 1818, the Gracechurch Street firm began to associate her with *Original Poems* in its advertising.

99.

[Adelaide] O'Keef[f]e. A Trip To The Coast; Or, Poems Descriptive of Various Interesting Objects On The Sea-Shore. By Miss O'Keefe [*sic*], Author of some Pieces in "Original Poems for Infant Minds," signed Adelaide. London: Printed For Darton, Harvey, And Darton, Gracechurch-Street. 1819. [Darton, Harvey, and Co. Printers].

Marbled boards, red leather spine.

Lilly Library call number: PZ8.3 .O41 T83

Interconnected narrative poems develop the characters of a "rich" family on holiday and the nature of day-to-day life at a seaside resort. The work creates an intimacy from observed detail lacking in all of O'Keeffe's other works. In these poems the author seems to be writing of scenes she cared for and of people she knew. A little girl is asked to recite her "favorite poem," which turns out to be Jane Taylor's "Morning Hymn" from *Original Poems*. In "Young Jack, the Sailor-Boy," a drowned child is revived by the local Humane Society.

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My Mother

Who ran to help me when I fell,
And would some pretty story tell,

Or kiss the place to make it well?
My Mother.

Ann Taylor Gilbert, "My Mother," Original Poems, For Infant Minds

No other poem of the period had the resonance of Ann Taylor Gilbert's "My Mother," published fifteen years before the birth of Victoria, and many years before the milestone of women's rights, the Infant Custody Act of 1839, which for the first time gave a mother the right of custody of her child under the age of seven, *if* the Lord Chancellor agreed to it, and if she was of good character. Although "My Mother" touched off an avalanche of imitations, including a parody by Byron, its crucial place in the emotional life of nineteenth-century England should not be underestimated. The poem had touched a chord in people coping with the emerging redefinition of the mother's role in family life. The poem perfectly captured the new stress on the bond between a mother and her child, the step-by-step aspects of proper childrearing, and the sentimentalization of infancy. It is an important social document.

100.

William Hayley. The Life, And Posthumous Writings, Of William Cowper, Esqr. With An Introductory Letter To The Right Honourable Earl Cowper. By William Hayley, Esqr. Vol. II. Chichester: Printed By J. Seagrave; For J. Johnson, St. Paul's Church-Yard, London. 1803.

Half calf with green boards.

Lilly Library call number: PR3383 .H4 vol. 2

Ann Taylor modelled her poem on a lyric by William Cowper, the pre-eminent poet of the domestic. Cowper wrote "My Mary" in 1793 when his companion Mary Unwin was in failing health; it was published posthumously in William Hayley's biography of Cowper in 1803, just in time to provide the model for "My Mother." Hayley's biography falsified Cowper's relation to Mary Unwin, and in the context of the biography the poem read like a tribute to an aged mother. Responding to this strange situation, Ann Taylor produced the poem that Hayley thought Cowper had written in the first place. The frontispiece portrait of Cowper is engraved by William Blake after Thomas Lawrence.

101.

Biography Of Eminent Persons, Alphabetically Arranged. With Portraits, From Drawings By Alfred Mills. London: Printed for Darton, Harvey, & Darton, Gracechurch-street: And J. Harris, St. Paul's Church-Yard. 1814. [Printed by

Darton, Harvey, and Co.].

Red leather. Loaned by Miss Ruth E. Adomeit.

Lilly Library call number: CT107 .B6

The unhappy Cowper's association with domestic happiness dominates this miniature biographical sketch: "Oh, what a happy thing it is to have a good mother!"

102.

[Ann Taylor Gilbert]. My Mother. A Poem. Embellished with Designs. By A Lady. Engraved by P. W. Tomkins, Engraver to Her Majesty. Published by P. W. Tomkins, No. 53, New Bond Street, by permission of Darton & Harvey, from their Selection of Original Poems. [1807].

Printed on tobacco-colored paper.

Lilly Library call number: PZ8.3 .T24 M98

Lady Hamilton is said to have been the model for the mother in this authorized separate printing of the poem, illustrated by a pupil of Bartolozzi. Christine Duff Stewart found that Isaac Taylor the younger had made sketches for the poem, which do not appear to have been used for any contemporary edition; fittingly, one of Taylor's designs was used to illustrate an excerpt from Hannah More's *Coelebs In Search Of A Wife* in *The Minor's Pocket Book* in 1810. "My Mother" and More's *Coelebs* are impressively influential articulations of the new conception of wife and mother as a profession. Cowper's poem "My Mary" and Taylor's "My Mother" moved on parallel paths into the Victorian consciousness. Tennyson's emotional response to Cowper's poem was so intense

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that he could not read it aloud, finding it "too pathetic" (in the sense of exciting pathos). What must have been the Poet Laureate's response, if he heard of it, when he was publicly called upon to revise the last stanza of "My Mother" by the mathematician Augustus de Morgan, who ranked Ann Taylor Gilbert's poem as "One of the most beautiful lyrics in the English language, or any other language."

103.

[Ann Taylor Gilbert]. My Mother, A Poem. New York: Printed And Sold By Mahlon Day, At The New Juvenile Book-Store, No. 376, Pearl-street. 1833.

Yellow printed and illustrated wrappers.

Lilly Library call number: PZ8.3 .T24 M98 1833

"My Mother" is printed with Isaac Watts's "The Cradle Hymn" in this New York edition; the publisher Mahlon Day also issued a series of "My Mother" imitations.

104.

Louisa Brown. Historical Questions On The Kings Of England, In Verse. Calculated To Fix On The Minds Of Children, Some Of The Most Striking Events Of Each Reign. By Louisa Brown, Authoress of "The Mythology in Verse." London: Printed For Darton, Harvey, And Darton, Gracechurch-Street. 1815. [Darton, Harvey, and Co. Printers].

Buff printed and decorated wrappers.

Lilly Library call number: DA28.1 .B87 H67 1815

The Cowper-Taylor verse form is used to teach the succession of the sovereigns:

And whose domestic virtues shine,
With brightest lustre, and combine
To make him lov'd by all his line?
George the Third.

105.

Mary Belson Elliott. Grateful Tributes; Or, Recollections Of Infancy. By M. Belson, Author of "Industry and Idleness;" "Innocent Poetry;" "Baby's Holiday;" "Precept and Example;" "The Mice and their Pic Nic;" &c. London: Printed By W. Darton, Jun. 58, Holborn-Hill, Opposite Ely-Place. 1811.

Buff illustrated wrappers bound in.

Lilly Library call number: PR4699 .E53 G77 1811

The most active producer of "My Mother" imitations was William Darton the

younger of Holbom Hill, many of them written by his prolific author, Mary Belson Elliott. *Grateful Tributes* includes poems to "My Mother," "My Father," "My Sister," "My Brother," and "My Mammy," some of which were also published separately as picture sheets, picture books, and jigsaw puzzles, and widely copied in the United States.

Antislavery

Not content with enslaving the parents, they retain their children's children in perpetual slavery.

William Darton, *Little Truths Better Than Great Fables*

Antislavery publications, many of them addressed to children, issued from the firm at Gracechurch Street throughout the years of agitation, first for the abolition of the slave trade in the British Empire, achieved in 1807; then for the abolition of slavery in the Empire, not achieved until 1833; then as part of the agitation to free enslaved people in the United States, achieved only in 1863. The children's books published by Samuel Darton in association with Joseph Harvey in the mid-1820s are of special interest.

106.

Isaac Watts. *Divine Songs For Children*. By Isaac Watts, D. D. London: Printed And Sold By Darton and Harvey, Gracechurch-Street. 1802. Price Sixpence. [London, printed by Darton and Harvey].

Lilly Library call number: PR3763 .W2 D61 1802

The section "The Golden Rule" illustrated by an engraving of an English child offering a Bible to an African child is an apt expression of the evangelical motive behind much of the antislavery agitation of the time.

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107.

Familiar Lessons For Children, Intended As An Early Introduction To Useful Knowledge. London: Printed By And For Darton And Harvey, Gracechurch-Street. 1806. Price One Shilling. [Printed by Darton and Harvey].

Printed and decorated buff wrappers.

Lilly Library call number: PE1119 .A1 F19 1806

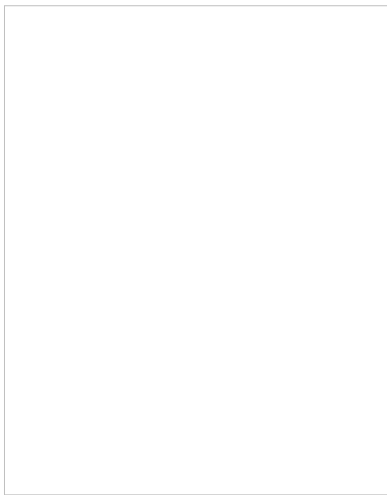
Passages condemning slavery incidental to descriptions of the production of sugar occur in many Darton imprints. In *Familiar Lessons*, two black men are shown operating a cane press. The author states that "The motive to which these lessons are owing, originated in finding those of *Mrs. Barbauld* and *Mrs. Wollstonecraft* too frequently formed on the particular circumstances of the children for whom they were composed; which appeared to render them, in many instances, inapplicable as lessons for others."

108.

A New And Entertaining Alphabet, For Young Children, Where Some Instruction May Be Gained, And Much Amusement. London: Printed By W. Darton, Jun., 58, Holborn Hill. 1813.

Peach printed and illustrated wrappers bound in.

Lilly Library call number: GR486 .N53 1813



The letter *N* is illustrated by "Negro," with a wood engraving of a man seated with a rake; the verses protest slavery. *O* is a fine spreading oak tree, in which Charles II is hiding.

109.

William Cowper. *The Negro's Complaint: A Poem. To Which Is Added, Pity For Poor Africans.* By William Cowper. London: Printed For Harvey And Darton, Gracechurch-Street. 1826. [Harvey, Darton, and Co. Printers].

Brown cloth wrappers, stamped gold. Loaned by Cornell University Library
Department of Rare Books.

This is the first separate edition of Cowper's impressive antislavery ballad, which since its appearance in 1788 had been circulated and sung on the streets. The Cornell University Library copy has been annotated by a reader with biblical citations, written in ink above the hand-colored wood engravings. The second poem "Pity For Poor Africans," also dating from 1788, satirizes those who "shared in the plunder, but pitied the man."

110.

Amelia Alderson Opie. *The Negro Boy's Tale, A Poem, Addressed To Children*. By Amelia Opie. London: Published By Harvey & Darton, Gracechurch Street; And By S. Wilkin, Upper Haymarket, Norwich. 1824. [Printed by S. Wilkin, Upper Haymarket, Norwich].

Tan printed wrappers. Loaned by Mr. Lawrence Darton.

Amelia Alderson Opie was a popular poet and novelist, author of a novel based on the career of Mary Wollstonecraft. She married the Romantic painter John Opie. A close friend of the Gurney family, she became a convinced Quaker in 1825, and renounced writing fiction. In *The First Chapter of Accidents*, William Darton included Opie's most popular poem, "The Orphan Boy," from *Poems*, 1802. "The Negro Boy's Tale" is from the same volume. For this reprinting, Opie has added a preface addressed to children. The frontispiece is engraved on copper. Lawrence Darton's copy is inscribed "To Mary Lister from her friend Amelia Opie, Norwich, 2nd mo. 2nd. 1826."

111.

Amelia Alderson Opie. *The Black Man's Lament; Or, How to Make Sugar*. By Amelia Opie. London: Printed For Harvey And Darton, Gracechurch-Street. 1826. [Printed by Harvey, Darton, and Co.].

Rose printed and illustrated paper wrappers bound in.

Lilly Library call number: TP377 .O61 B62 1826

Opie wrote this poem for children as part of the swelling antislavery agitation preceding the abolition of slavery in the British Empire in 1833. One of the hand-colored wood engravings shows the interior of a slave ship packed for the middle

passage. Other antislavery books published by Harvey and Darton are advertised on the back cover of *The Black Man's Lament*, including an important American slave narrative, *A Narrative of Some Remarkable Incidents in the Life of Solomon Bayley*. Amelia Alderson Opie was a Norwich delegate to the World's Antislavery Convention of 1840 in London. The convention refused to seat the women of the American delegation, including Lucretia Mott and Elizabeth Cady Stanton, a historic event which transferred some of the passion of the antislavery movement to the movement for women's rights.

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112.

The Ship That Jack Built, Being The Curious History Of Poor Black Sambo, The African, Who Was Stolen From His Home And Sold For A Slave In Jamaica. London: William Darton, Holborn Hill; T. Hughes, Ludgate Street; And J. And C. Evans. [1828].

Marbled wrappers.

Lilly Library call number: HT1165 .S55 1821

An abolitionist rhyme on the cumulative principle of The House that Jack Built had first appeared in 1800. The effective wood engravings include a portrait of William Wilberforce, the Evangelical crusader against the slave trade, to whom the work is dedicated.

113.

Moses Roper. A Narrative Of The Adventures And Escape Of Moses Roper From American Slavery; With A Preface, By The Rev. T. Price, D. D. Fourth Edition. London: Harvey And Darton, 55, Gracechurch Street. To be had also of G. Wightman, 24 Paternoster Row; William Ball, Aldine Chambers, Paternoster Row; and at the British And Foreign Anti-Slavery Office, 27, New Broad Street. 1840. [Johnston & Barrett, Printers, 13, Mark Lane].

Brown cloth. Loaned by Mr. Lawrence Darton.

This is the fourth edition of one of the most remarkable narratives of the era, first published in 1837. The engraved frontispiece is a portrait of Moses Roper. This is not a children's book, but many children, especially in the households of Friends, read it. As William Andrews has shown, Moses Roper has used the biblical story of

Joseph and his brothers to structure his account of exploitation and deceit. The epigraph is from Cowper's *The Negro's Complaint*.

A Geographical Panorama

The praise bestowed by Dr. Johnson on Mrs. Barbauld's little books for children, is a proof that he did not entirely believe his own assertion, that, "babies do not want to hear about babies." How far the supernatural tales that delighted *his* infant ear, had a tendency to check the progress of his vigorous mind, by shading it with the gloom of superstition, this is not the place to inquire.

Maria Barton Hack, Preface to *Winter Evenings*

Interesting questions about the nature of imaginative response are raised by the determined attempts to replace fantasy with adventures founded on fact. Books of this type, based on travels and voyages, were prominent in the Gracechurch Street list during the 1820s. Some of these adventures were fantastic enough in themselves, and once made up into little books with beautifully produced pictures, it is hard to see how a child's imagination could be adequately constrained. The wonderful frontispieces to Maria Hack's *Winter Evenings* must have excited some of the same narrative impulses released in viewers of Bewick's vignettes, and scenes based on real life in Lapland could not make a toy theatre less sensation-pleasing. It is interesting that Hack, for all her determination to substitute tales of Arabian travellers for the fantasies of Arabian Nights, chooses an epigraph for *Winter Evenings* from Mark Akenside's *The Pleasures of the Imagination*, 1744, in which "prodigious things" bring "astonishment" and the unknown excites "sprightly joy," as

By night
The village-matron, round the blazing hearth,
Suspends the infant audience with her tales.

114.

Rebus letter from seventeen-year-old Mary Barton, later Maria Hack, to her cousin Martha Jesup, dated "Tottenham 9th Mo. 5th 1795."

Loaned by Mr. Lawrence Darton.

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Travel among Friends in England often meant from one Friend's house to another, as described in this charming rebus letter from the young Maria Barton

Hack to her cousin. It is endorsed on the back by Lucy Fitzgerald, who was the daughter of Bernard Barton and the wife of Edward Fitzgerald, the translator of *The Rubáiyát*.

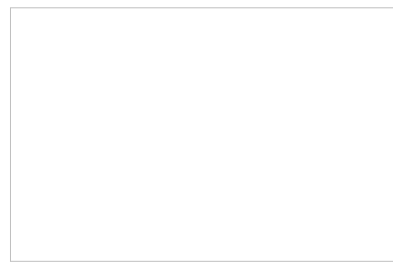
This letter was written by my Aunt, Maria Hack (when she was a girl) the authoress of 'Grecian Stories'—'English Stories'—'Winter Evenings' &c &c—She was my father's eldest sister. [sgd:] Lucy Fitzgerald.

115.

Maria Barton Hack. *Winter Evenings, Or, Tales Of Travellers*. By Maria Hack. Vol. I. London: Printed For Darton, Harvey, And Darton, No. 55, Gracechurch-Street. 1818. [Darton, Harvey, and Co. Printers].

The first of four volumes. Blue marbled boards, red leather spine.

Lilly Library call number: PR4730 .H18 W7



The frontispiece, signed "E. B. H. del.," was drawn by Maria Hack's daughter, Elizabeth Barton Hack, and represents the "Death of a Traveller in the Desert," a scene from the section "A Journey Across the Desert of Arabia," based on J. Griffiths' *Travels in Europe, Asia Minor, and Arabia*, 1805; little Marianne drinks from a bowl of water as her father is supported in the background: "Some of the Arabs kindly held up a part of the tent, to shelter the dying man from the scorching rays of the sun."

116.

A Geographical Panorama Exhibiting characteristic representations of the Scenery and Inhabitants Of Various Regions. London: Published By Harvey & Darton, 55, Gracechurch St. May 20th. 1822.

Toy theatre consisting of a mahogany box with sliding lid with engraved pictorial label, containing aquatint engravings. Loaned by Mr. Raymond Wapner.

Nine aquatint engravings of different parts of the world form backgrounds for

smaller scenes and cut-out figures, which fit into the grooved side of the lid. Two mahogany pillars combine with shaped gray cards to form the theatre front. Instructions for setting up the scenes were given in a descriptive booklet. *The Geographical Panorama* was attributed to Maria Hack in Joseph Smith's *Descriptive Catalogue of Friends' Books*. Possibly she wrote the explanatory booklet, and her daughter, Elizabeth Barton Hack, who designed the illustrations for *Winter Evenings*, drew the scenes. One of the cutouts is a desert scene identical to the frontispiece of the first volume of *Winter Evenings*, forming part of a scene described thus:

The place of the camel may now be filled by a group of travellers, one of whom supported by a friend, is expiring from the effects of the simoon, or stifling wind of the desert. The little girl is the daughter of the dying man: she survived the dangers of the journey, and was restored to her mother. The story is related in the first vol. of "Winter Evenings."

117.

Emily Taylor. *Letters To A Child, On The Subject Of Maritime Discovery*. By Emily Taylor. London: Printed For Harvey And Darton, Gracechurch-Street. 1820. [Printed by Harvey, Darton, & Co.].

Marbled boards, red leather spine.

Lilly Library call number: G175 .T238 L65 1820

"Arrival of Columbus on the Shores of America & astonishment of the Natives" is represented by tiny figures on the hillside watching the approach of ships in the harbor. Emily Taylor wrote several books for the Gracechurch Street firm, into the 1840s. Her brother was Edgar Taylor, the English translator of the Grimms, whose two volume *German Popular Stories* was published 1823-26.

118.

[R. Clarke]. *A Tour To Great St. Bernard's And Round Mont Blanc. With Descriptions Copied From A Journal Kept By The Author; And Drawings Taken From Nature. Intended for young Persons from ten to fourteen Years of Age*. London: Printed For Harvey And Darton, Gracechurch-Street. 1827. [Some plates dated 1828] [Printed by Harvey, Darton, and Co.].

Drab illustrated boards, red leather spine.

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A map, designed and engraved by Gardner, shows "the Country round Great St. Bernard and Mount Blanc, with the Route of the Tourists." This book imitates for children the popular format of adult books on the "Tour," the word "Tourist" being a recent coinage. The marks of Napoleon appear throughout; at Isola Bella, the narrator sees "a very large laurel-tree ... on which Buonaparte had cut the word 'Battaglia' with his knife."

119.

[Catherine Parr Strickland Traill]. *The Young Emigrants; Or, Pictures Of Canada. Calculated To Amuse And Instruct The Minds Of Youth.* By The Author Of "Prejudice Reproved," "The Tell-tale," &c. London: Printed For Harvey And Darton, Gracechurch-Street. 1826. [Harvey, Darton, & Co. Printers].

Marbled boards, red leather spine. Loaned by the Osborne Collection of Early Children's Books, Toronto Public Library.

The first attempt to describe Canada to English-speaking children was based on written sources, by a writer who six years later emigrated there and wrote one of the early masterpieces of Canadian literature, *The Backwoods of Canada*. The children's book in 1826 presents an idyllic view of the crossing and the family's first view of Montreal. When the author actually arrived, in 1832, cholera was raging and her first-hand view of Montreal, "a place of which travellers had said so much," was stark:

I could compare it only to the fruits of the Dead sea, which are said to be fair and tempting to look upon, but yield only ashes and bitterness when tasted by the thirsty traveller.

Another Strickland sister, Susannah Strickland Moodie, also emigrated to Canada, and wrote the classic *Roughing It In The Bush*.

The Classification of All

I cannot dismiss this genus without mentioning the *Curculio imperialis*, or Diamond Beetle. It is a native of Brazil: the ground colour of the wing-sheaths is coal-black, but they are beset with many rows of

sparkling spots, of a gold green, which, when magnified, display the varying lustre of the most brilliant gems. This appearance is produced by innumerable minute scales, so polished and united, as to reflect the prismatic colours in this lively manner.

Priscilla Wakefield, Introduction To The Natural History And Classification Of Insects

The impulse toward classification in late eighteenth-century European thought expressed itself in the great works of Buffon and Linnaeus, and soon appeared in works for children on natural history. Priscilla Wakefield's pioneering work on botany, written in the form of letters between two girls, served as an entry point into scientific subjects, although this breakthrough was modified by some books written for girls that suppressed the details of botanical reproduction. Books describing "people of all nations" reflected an emergent ethnology that linked elements of classification such as race, color, and origin to temperament, character, and types, tending toward definitions in which types took on a particular character and moral and physiological characteristics would be linked.

121.

People Of All Nations; An Useful Toy For Girl Or Boy. Philadelphia. Published by Jacob Johnson, No. 147, Market-street. 1807. [Whitehall: Printed by A. Dickinson].

Marbled boards, sheep spine, edges sprinkled red.

Lilly Library call number: PZ6 .P42 1807

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The American Quaker publisher has copied William Darton's miniature book from the *Infants Own Book-Case*, with its remarkably tactful text. Even when in error, the author's distinctive opposition to stereotypes is apparent:

An Orang-Outang is a wild man of the woods, in the East Indies. He sleeps under trees, and builds himself a hut; he cannot speak, but when the natives make a fire in the woods, he will come to warm himself.

122.

[Mary Anne Venning]. A Geographical Present; Being Descriptions Of The Principal Countries Of The World; With Representations Of The Various Inhabitants In Their Respective Costumes, Beautifully Colored. London: Printed

For Darton, Harvey, And Darton, Gracechurch-Street. 1817. [Darton, Harvey, and Co. Printers].

Buff boards, red leather spine.

Lilly Library call number: G125 .V46 G3

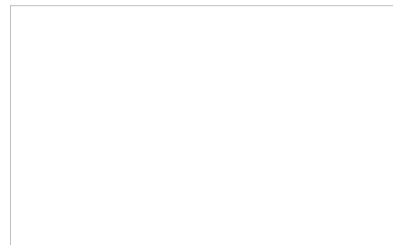
The Dutch have "slow, phlegmatic dispositions," while the Germans are "a frank, honest, hospitable people"; the European is "generally strong, active, and intelligent." Of people of color, the Tahitians who welcomed Captain Cook are seen to have pleasing physical characteristics and are said to dress like the ancient Greeks.

123.

The Little Enquirer; Or, Instructive Conversations For Children From Five To Six Years Of Age. London: Printed For Harvey And Darton, Gracechurch Street. 1830. [Joseph Rickerby, Printer, 3, Sherbourne Lane].

Marbled boards, green spine.

Lilly Library call number: GT85 .L77 1830



Skillfully colored stipple engravings on copper provide illustrations of great dignity, much superior to the feeble text. The double page opening shows "A Dutch Peasant and A Dutch Fish Woman."

124.

Priscilla Bell Wakefield. Domestic Recreation; Or Dialogues Illustrative Of Natural And Scientific Subjects. By Priscilla Wakefield, Author of Mental Improvement, &c. London: Printed For Darton And Harvey, Gracechurch-Street, By W. Darton, and Joseph and James Harvey. 1805.

Marbled boards, green spine.

Lilly Library call number: QH48 .W14 D66

Priscilla Bell Wakefield. *An Introduction To Botany, In A Series Of Familiar Letters, With Illustrative Engravings.* By Priscilla Wakefield, Author of *Mental Improvement, Leisure Hours, &c.* The Fifth Edition. London: Printed by and for Darton and Harvey, Gracechurch-Street Also For Vernor And Hood, Poultry; J. Walker, Paternoster-Row; And J. Harris, St. Paul's Church-Yard. 1807. [Printed by W. Darton, & J. & J. Harvey].

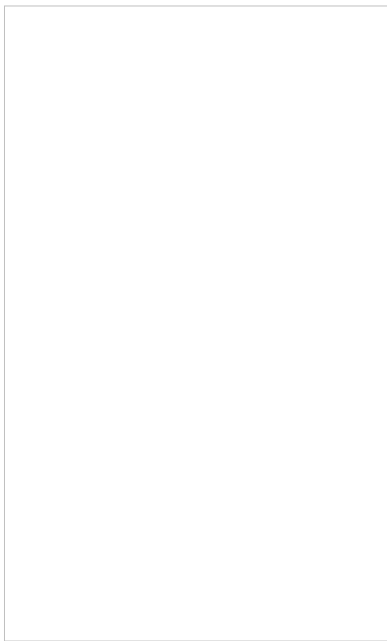
Tree calf, spine decorated in gold, edges stained yellow.

Lilly Library call number: QK49 .W14 I6 1807

Priscilla Bell Wakefield. *Introduction To The Natural History And Classification Of Insects, In A Series Of Familiar Letters. With Illustrative Engravings.* By Priscilla Wakefield. London: Printed For Darton, Harvey, And Darton, 55, Gracechurch-Street. 1816. [Printed by Darton, Harvey, and Co.].

Gray boards, brown leather spine.

Lilly Library call number: QL467 .W23



Priscilla Wakefield's natural history books assume with Mrs. Barbauld that Nature implies the Creator. "The visible world," Wakefield wrote, "presents a scene of novelty and delight," capable of "imprinting, in indelible characters, the existence of a Supreme First Cause." The impressive plates could be used as models for sketching: "Get your pencils and paints in order," Felicia writes to Constance, so that "we may compare our drawing-books together."

125.

[Benjamin Meggot Forster]. *Botanical Illustrations Of The Twenty-Four Classes In*

The Linnaean System Of Vegetables, By Select Specimens Of English Plants. London: Printed For Darton, Harvey, And Darton, Gracechurch-Street. 1813. [Printed by Darton, Harvey, and Co.].

Red leather. Loaned by Miss Ruth E. Adomeit.

Lilly Library call number: QK49 .B72 miniatures

A member of the committee of 1788 against the slave trade and an advocate on behalf of children used as chimney sweeps, Forster was an avid amateur botanist. In 1820, Harvey and Darton published his work on fungi, "that much-neglected tribe of vegetables."

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126.

[Mary Anne Venning]. Rudiments Of Conchology: Designed As A Familiar Introduction To The Science, For The Use Of Young Persons. With Explanatory Plates, And References To The Collection Of Shells In The British Museum. By The Author Of "The Geographical Present." &c. London: Printed For Harvey And Darton, Gracechurch-Street. 1826. [Harvey, Darton and Co. Printers].

Marbled boards, red leather spine.

Lilly Library call number: QL405.2 .V46 R91 1826

The author of the popular *The Geographical Present* states that her intention is "to form a comparison between the systems of Linnaeus and Lamarck, that may prove familiar to the understanding of very young persons."

127.

[Sarah Waring]. A Sketch Of The Life Of Linnaeus. In A Series Of Letters. Designed For Young Persons. London: Printed For Harvey And Darton, Gracechurch-Street. 1827. [Printed by Harvey, Darton, and Co.].

Marbled boards, red leather spine.

Lilly Library call number: QH44 .S727 1827

Observing the interest of his mother and sister in botany, Henry mistakenly thinks that it is a girl's subject: to correct this notion, his father writes to the

young medical student, basing his letters on Linnaeus's account of his tour of Lapland. The father plans to read Bacon's essays with his daughter.

Benjamin Franklin

Trusting too much to others care is the ruin of many; for, "In the affairs of this world, men are saved, not by faith, but by the want of it."

Franklin's Way To Wealth

The Philadelphia inventor and statesman Benjamin Franklin was not a Quaker, but he seemed in his time in France the embodiment of *le bon Quaker* of the *philosophes*: the French police reported that "this Quaker wears the full costume of his sect." Franklin epitomized the energy, inventiveness, and calculating spirit of the industrial middle class. Lindley Murray's *Introduction To The English Reader* includes Franklin's story of "The Whistle," demonstrating what an improvident seven-year-old could learn about wise spending, a featured activity in children's books of the period. Darton imprints include some fascinating presentations of Franklin to a child audience.

128.

Benjamin Franklin. *Franklin's Way To Wealth; Or, "Poor Richard improved."* London: Printed And Sold By W. Darton, Jun. No. 40, Holbom-Hill. 1805. Price One Shilling. [Printed by W. Darton, Jun. 40, Holborn-Hill].

Buff printed and decorated wrappers bound in.

Lilly Library call number: PS750 .W35 1805

Franklin's Way To Wealth is among the younger William Darton's first productions for children. The text was part of *Poor Richard's Almanac* for 1758, separately published in 1760 as "Father Abraham's Speech." The engraved illustrations show idle workers at the establishments of "W. RESTLESS" and "J. ABSENT." This copy has been bound with a later book list in a wrapper with the W. and T. Darton imprint.

129.

Franklin's Way To Wealth. New York: Printed And Sold By S. Wood. At the Juvenile Book-Store, No. 357, Pearl-Street. 1813.

Tan printed and illustrated wrappers.

Lilly Library call number: PS750 .W35 1813

The New York Quaker firm of Samuel Wood had begun publishing children's books in 1806. The introduction to this edition refers to "The London copy, from which this is printed." The woodcuts are crude versions of the Darton engravings.

130.

The Art of Making Money Plenty, in every Man's Pocket, By Dr. Franklin. New York: Pub'd & Sold by S. Wood, 357 Pearl St. [ca. 1811].

Dark blue printed and illustrated wrappers.

Lilly Library call number: PN6367 .A78 1811

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Although Samuel Wood copied a number of books published by the English Darton firms, in this case, the Wood rebus is the source for the later Darton imprint. This copy is of interest for another reason: it is signed "A. Lincoln" on the front wrapper and contains a sworn statement by Mrs. Lincoln's coachman that the book is from Abraham Lincoln's collection. This famous forgery is thought to be by Eugene Field II, son of the American poet.

131.

The Art Of Making Money Plenty, In Every Man's Pocket. By Dr. Franklin. London, Printed For Darton, Harvey And Darton, Gracechurch Street, And For Win. Alexander, York. 1817.

Red printed and decorated wrappers.

Lilly Library call number: PN6367 .A78 1817 copy 2

This is the first edition published in England, and is based on Samuel Wood's publication, with few alterations, in a reversal of the usual pattern of transmission from England to the U.S. At this period, the Gracechurch Street firm associated with the Quaker activist publisher William Alexander of York in publishing Ann Alexander's important pamphlet on the condition of climbing boys. In 1812, both

the Gracechurch Street and the Holborn Hill firms had joined with Alexander of York in the publication of Samuel Tuke's *Description of the Retreat*, an epoch-making examination of the Friends' institution for the mentally ill.

132.

[Sarah Candler]. *Buds Of Genius; Or, Some Account Of The Early Lives Of Celebrated Characters Who Were Remarkable In Their Childhood. Intended As An Introduction to Biography. Second Edition.* London: Printed For Darton, Harvey, And Darton, Gracechurch-Street. 1818. [Darton, Harey (*sic*), and Co. Printers].

Marbled boards, green leather spine.

Lilly Library call number: CT107 .B917 1818

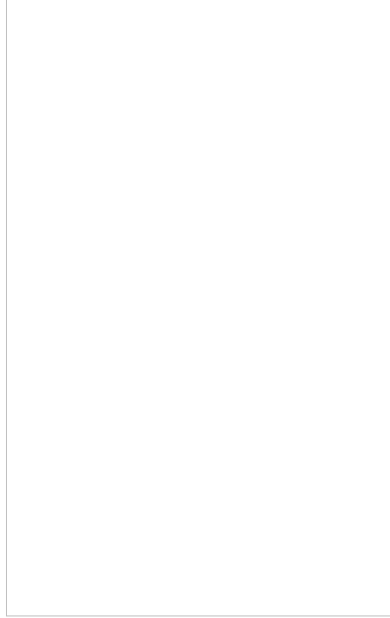
In the frontispiece, a soft edge engraving by an unknown illustrator who also worked for John Harris, the young Franklin directs his playmates to remove stones from a building site so that they can erect a little quay from which to fish, a popular incident from Franklin's *Life and Works*. Joseph Lancaster uses the story in his *Improvements In Education* to argue that such lively behavior should not be repressed but directed toward useful ends: "Whenever a neat, ingenious trick, of a mischievous nature, has been played, we may be sure some arch wag, who officiates as captain of the gang, perhaps a Franklin, was the original and life of the conspiracy."

133.

[Agnes Strickland]. *The Moss-House: In Which Many Of The Works Of Nature Are Rendered A Source Of Amusement To Children.* London: William Darton, 58, Holborn Hill. 1822. [Plates dated 1823] [London. William Darton].

Marbled boards, green leather spine, edges sprinkled red.

Lilly Library call number: QH48 .S91 1823



The finely designed copperplate engraving shows Franklin engaged in his famous kite experiment.

The Wedding Among the Flowers

A cap of white velvet, in graceful costume
Adorn'd her fair forehead—a silvery plume,
Tipp'd with gold, from the centre half negligent hung,
With strings of white pearl scatter'd loosely among.

Ann Taylor Gilbert, *The Wedding Among The Flowers*

William Roscoe, Member of Parliament for Liverpool, a historian and friend of Erasmus Darwin, wrote an appealingly simple poem called "The Butterfly's Ball" for his son's birthday; it was published in 1806 in the *Gentleman's Magazine*. Made up as a children's book by the Harris firm, it inspired dozens of imitations. Only the first edition contained the fine illustrations engraved after the designs of Irish genre painter William Mulready, showing a fantastical amalgam of child and creature; these were quickly replaced by insects and animals, and the sequels were often long, complicated poems, appealing to a Regency adult audience, or natural history teaching, sometimes containing four or five pages of scientific notes. The instructiveness of the text, however, thinly masked the imaginative license of some fine illustrators. The Gracechurch Street firm joined with other publishers in some imitations and produced some alone.

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134.

Mrs. Mary Cockle. *The Fishes Grand Gala. A Companion To The "Peacock At*

Home," &c. &c. By Mrs. Cockle, Author Of The Juvenile Journal, &c. Part I [*and* II]. London: Printed for C. Chapple, Pall Mall; B. Tabart, New Bond-Street; J. Harris, St. Paul's Church-Yard; Darton and Harvey, Gracechurch-Street; And All Other Booksellers. 1808. [H. Reynell, Printer, 21, Piccadilly].

Lilly Library call number: PR4461 .C68 F53

Scientific notes occupy pp. 15-16 of Part I and pp. 12-16 of Part II. The author of this "light sketch" is "the *Sea Pen*," described in a note as "a species of certain vegetables, or substances partaking of the nature both of vegetables and animals." The illustrator has portrayed this denizen of "Shaw's Natural Miscellany, Plate 124" as a gloriously Prufrockian mermaid, shown composing the poem in her grotto: a rare portrait of a female author!

135.

The Lioness's Ball; Being A Companion To The Lion's Masquerade. London: Printed for C. Chapple, Pall Mall; B. Tabart, New Bond-Street; J. Harris, St. Paul's Church-Yard; Darton and Harvey, Gracechurch-Street; And All Other Booksellers. [H. Reynell, Printer, 21, Piccadilly] [1808].

Lilly Library call number: PZ8.3 .L578

136.

Mrs. Linzorn. The Balaenic Games; Or, The Whale's Jubilee. By Mrs. Linzorn. London: Printed By And For Darton And Harvey, No. 55, Gracechurch-Street. 1808. [Printed by W. Darton and J. and J. Harvey].

Buff printed and illustrated wrappers bound in.

Lilly Library call number: PZ8.3 .L5755 B17 1808

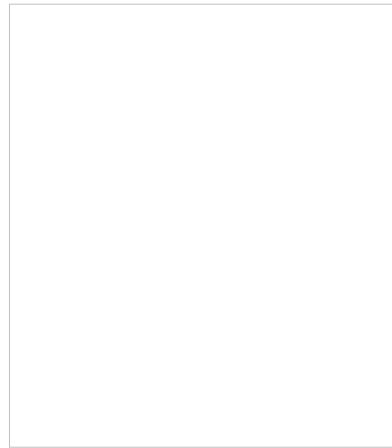
In 1808, Darton and Harvey published at least three imitations on their own, *The Court of the Beasts*, Ann Taylor's *The Wedding Among the Flowers*, and *The Balaenic Games, Or, The Whale's Jubilee*, which ends with a tournament compared to that of Richard the Second at Smithfield. The illustrations to all of these books suggest that the firm's opposition to fantasy cannot have been overwhelming, especially when the fantastic could be developed in a tradition established by the respectable Dissenter, William Roscoe.

137.

[Ann Taylor Gilbert]. The Wedding Among The Flowers. By One Of The Authors Of Original Poems, Rhymes For The Nursery, &c. London: Printed And Sold By Darton And Harvey, No. 55, Gracechurch-Street. 1808.

Pink printed and illustrated wrappers bound in.

Lilly Library call number: PZ8.3 .T24 W4



Ann Taylor Gilbert found her "ambition being stirred" by the rush of imitations of Roscoe, and leaving her father's workroom an hour earlier than usual for a fortnight she wrote this charming poem, for which "Our good friend, Darton" paid twelve guineas. The witty engravings are drawn and engraved by her brother, Isaac Taylor the younger.

138.

The Wonderful History Of The Busy Bees. Published By Darton & Harvey, Gracechurch Street. 1833. Price Sixpence, With Coloured Plates.

Lavender printed and illustrated wrappers. Inscribed "Edward Greaves Bower. December. 1835."

Lilly Library call number: QL565.2 .W87

The illustrations for this Darton and Harvey publication from the 1830s recall the heady days of the original Butterfly's Ball. The fantastical wood engraving of bees fighting off an invasion of wasps with spears and swords is worthy of a modern comic book.

139.

Joseph Taylor, compiler. *Tales Of The Robin, And Other Small Birds, Selected From The British Poets, For The Instruction And Amusement Of Young People.* By Joseph Taylor, Compiler of the *General Character of the Dog, Wonders of the Horse, &c. &c.* London: Printed And Sold By William Darton, Jun. No. 58, Holborn-Hill. 1815. [W. Darton, Printer].

Marbled boards, green leather spine.

Lilly Library call number: PN6110 .B6 T14 1815

W. and T. Darton advertised this fine anthology in 1809. William Upton's poem "The Death of the Hawk and the Council of Birds" is an imitation of *The Butterfly's Ball*. Adelaide O'Keeffe's "The Redbreast's Petition" from *Original Poems, For Infant Minds* is included. Although this copy has an 1815 title page, it contains William Darton's presentation leaf, probably engraved after his father's death in 1819; the book may have been made up later of sheets from the 1815 edition.

140.

Joseph Taylor, compiler. *Tales Of The Robin, And Other Small Birds; Selected From The British Poets, For The Instruction and Amusement of Young People.* By Joseph Taylor, Compiler of the *General Character of the Dog, Wonders of the Horse, &c. &c.* Philadelphia: Published And Sold By Wm. Charles, No. 32, South Third Street. M'Carty & Davis, Printers. 1817.

Half leather, drab boards, edges speckled.

Lilly Library call number: PN6110 .B6 T14 1817

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Copied from an earlier Darton edition, the plates have been colored by hand. William Charles of Philadelphia was among the first to introduce colored plates into children's books in the United States. The printers, M'Carty & Davis, eventually took over the Quaker firm of Johnson and Warner, and in turn sold their stock to the uncle of A. S. W. Rosenbach.

Beginnings at Holborn Hill: Picture Books for Children

Who catch'd his blood?
I, said the Fish.
With my little dish,
And I catch'd his blood.

Death And Burial Of Cock Robin

According to "the timid hare," Cock Robin died "Oct.r 25 1805." About five months before, John Harris had published *The Comic Adventures of Old Mother Hubbard and Her Dog*, establishing the formula for the small, square, copper-engraved picture books, brightly colored by hand, which must have brought so much pleasure to children of the time. Harris's brilliant venture provides one context; Darton and Harvey had provided another. In 1804-05, the younger William Darton's publishing venture was just getting under way as his father achieved his greatest success, the publication of the two volumes of *Original Poems, For Infant Minds*. It must have seemed intimidating.

141.

[The Death And Burial Of Cock Robin. Illustrated with sixteen wonderful copper-plates. London: William Darton, Junr., Holborn Hill. 1806]

Lilly Library call number: PZ6 .C66 1806

This is one of the earliest picture books of this rhyme, the subject of many chapbooks, and its illustrations are a masterpiece of the genre. In keeping with the small scale of the burial, the "beadle" stitching the shroud should probably be a beetle, and the "bull" tolling the bell might properly be a bullfinch.

142.

The Death And Burial Of Cock Robin. Illustrated with Sixteen Wonderful Copper-Plates. Price 6d. plain or 1s. coloured [London: William Darton, 58, Holborn Hill. ca. 1819] [Watermark 1818].

Red wrappers with printed title label mounted on front.

Lilly Library call number: PZ6 .C66 1806 copy 1

Displayed in a later reissue of the book is the famous "timid hare" plate with the gravestone showing the date of the death, and, apparently, of the engraving.

143.

[Continuation of the Moving Adventures of Old Dame Trot and her Comical Cat. (Attributed to the pen of the Duchess of L****; and illustrated with elegant engravings after Sir Joshua.) London: Published by W. and T. Darton. 1806].

Lilly Library call number: PZ8.3 .O435 1806

The Dame's cat takes a lover in this zany continuation of her adventures. In their attribution of the work "to the pen of the Duchess of L****, the brothers have revived the fanciful Newbery style that their father had explicitly suppressed on his new title page for *Goody Two Shoes*.

144.

The Renowned History Of Little Jack Horner. Illustrated with Sixteen Elegant Copper-Plates. Price 6d. Plain, or 1s. Coloured. [London: William Darton, 58, Holborn Hill, ca. 1820].

Red wrappers with printed title label mounted on front.

Lilly Library call number: PZ8.3 .L768 1813a

This is the characteristic red wrapper in which a number of the books from the earlier period were reissued by William Darton after his father's death. Over a bookshelf in the first engraving are the words "The Pretty Books in this corner/Belong to Little Jack Horner."

145.

Robert Bloomfield. The Fakenham Ghost. a true Tale. Taken from Bloomfield's admired Rural Poems. Published by W. Darton, Jun.r, 40, Holborn Hill. [Plate dated April 4 1806].

Cover title. Buff illustrated wrappers bound in.

Lilly Library call number: PR4149 .B6 F17

Portraying the old woman's fearful flight from what turns out to be a natural rather than a supernatural pursuer, the illustrator has made an ambitious attempt to show night scenes throughout. In this copy, the word "ghost" has been inked out at each occurrence. This is the first separate edition of Bloomfield's popular poem, taken from *Rural Tales, Ballads, and Songs*, 1802.

146.

The World turned Upside-Down. Illustrated by Wonderful Prints. [London: W.

and T. Darton, Holborn Hill] [Watermark 1805]

Buff wrappers bound in, illustrated by flying pig and the professional fat man Lambert of Leicester.

Lilly Library call number: PZ8.3 .W927 1805

[The World turned Upside-Down. Illustrated by Wonderful Prints. London: W. and T. Darton, Holborn Hill] [Watermark 1809]

Lilly Library call number: PZ8.3 .W927 1805a



The rapidly changing view of what might be appropriate for children is expressed in an interesting alteration to this book; the plate showing the pig slaughtering a man, elements of which have been taken from the Edward Ryland edition of *The World Turned Upside Down* of the 1760s, has been replaced by a plate showing a leashed man dancing for a bear.

147.

My Grandmother's Cat; Or, Puss In Boots. London: Printed By W. Darton, Jun. 58, Holborn Hill. 1811.

Lilly Library call number: PZ8.3 .M996 1811

A Regency fop of a cat, not the fairy tale character, buys his boots at Hoby's in St. James. "Further Proofs Of Fashion" include "Pantaloons, a cravat,/ And an Opera hat, Which he wore on his head, a la Russe." Regrettably, the captions and lower parts of some of the wonderful plates have been trimmed.

Portraits of Curious Characters

This extraordinary female has never been known to have appeared in any other but the male dress since her arrival in England, where she remained upwards of thirty years; and upon occasions she would attend at court, decked in very superb attire; and was well remembered about the streets of London; and particularly frequent in attending

book auctions, and would buy to a large amount, sometimes a coach load, &c.

Portraits Of Curious Characters in London

Among the most interesting of the books published by William Darton the younger are some which reveal an interest in social commentary, using woodcuts and engravings on wood instead of copper. The expressed intent of *Portraits of Curious Characters* is to evoke tolerance for its range of eccentrics, and in succeeding editions the death of one or the other of the featured characters is announced; but like *London Cries*, which dates from the same year, *Portraits* is a bookish book, drawing on popular sources, and its images celebrate the popular print.

148.

Portraits Of Curious Characters in London, &c. &c. With Descriptive & Entertaining Anecdotes. London: Printed By And For W. and T. Darton, No. 58, Holborn-Hill. 1809.

Blue-green printed and decorated wrappers, dated 1810. The Virginia Warren Collection.

Lilly Library call number: GT3450 .P853 1809

First published in 1806, *Portraits Of Curious Characters in London* reflects the contemporary passion for prints representing vendors, street people, and eccentrics as spectacle. Theodora de Verdion, "commonly known by the name of Chevalier John Theodora De Verdion, Who lived in London disguised as a man, a teacher of languages and a walking bookseller," was born around 1744. A copper engraving from which the image in *Portraits* descends, with folio volumes held at a different angle under one arm and with the umbrella reversed, had appeared as early as 1770.

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149.

Miss Theodora De Verdion. Teacher of Languages, Dealer in Books, Medals &c. &c. Died July 15 1802. Pub.d as the Act directs by R. S. Kirby Paternoster Row & J. Scott St. Martins Court Jan.y 1 1803.

Line and stipple engraving, with heading "Wonderful Museum, V. I, P.1 ." Loaned by Dr. Phyllis Guskin.

This popular print shows its descent from the same eighteenth-century engraving that has influenced the image in *Portraits of Curious Characters*; her death date is given as 1802, emphasizing the topicality of the subject.

150.

Portraits Of Curious Characters In London, &c. &c. With Descriptive and Entertaining Anecdotes. Philadelphia: Published By Jacob Johnson, No. 147, Market Street. 1808. [Lydia R. Bailey, Printer, No. 84, Crown Street].

Marbled boards, red leather spine.

Lilly Library call number: GT3450 .P853 1808

The American edition has been copied from the 1806 English edition. Some of the wood engravings are signed "Morgan," probably William P. Morgan, one of the pupils of Alexander Anderson, the first American to follow Bewick's method. Lydia Bailey, the printer, was one of the most prominent members of the book trade in Philadelphia.

151.

London Melodies; Or Cries Of The Seasons. Part I. Printed By William Darton, Jun. 58 Holborn-Hill. (Price One Shilling.) [1812] [William Darton jun. Printer].

Marbled boards, red leather spine.

Lilly Library call number: GT3450 .L8476 1812a

The caricatures and text combine to produce a book of unusual power and interest. Professor Sean Shesgreen has suggested it belongs with volumes like Rowlandson's *Characteristic Sketches* and Cruikshank's *London Characters*. Some of the wood blocks used in *London Melodies* are in the Hindson-Reid collection in the University Library, Newcastle upon Tyne. They were made by the older woodcutting method, not the end grain wood engraving technique perfected by Bewick.

152.

Billy Waters. Published November 1.st 1819 for T. L. Busby by Messrs Baldwin &

Co. Paternoster Row & at the Artists Depository 21. Charlotte St. Fitzroy Squ.e.
Cries Of London Embellished with Twelve Col.d Engravings Price Sixpence
London. William Darton, 58, Holborn Hill [ca. 1819].

Green printed and illustrated wrappers. Loaned by Pamela K. Harer.

On the front cover of this hand-colored picture book of London criers for younger children is an image of Billy Waters, a well-known black street fiddler with a wooden leg, copied directly from Thomas Busby's image, collected in his *Costume of the Lower Orders of London*. In 1823, Busby's plate of Billy Waters appeared in a small children's book with truncated text and a wretched doggerel poem. The image could have been copied from Busby's book, from the print which circulated on its own, or from the children's book.

153.

The Adventures Of The Celebrated Little Thomas Dellow, Who was Stolen from his Parents on the 18th of November, 1811. And Restored To Them On the 3d of January, 1812. Illustrated By Engravings. London: Printed By And For Wm. Darton, 58, Holborn-Hill, Opposite Ely Place. 1812. [Price One Shilling.]

Lilly Library call number: HV6604 .G7 A24 1812

A sensational story from the *Gentleman's Magazine* has been illustrated with eight copper engravings, a striking woodcut, and a woodcut vignette. In the account, "When brought into court, the child wore a hat and feather purchased for him by his reputed mother." In the copper engraving, little Thomas Dellow perches rather stiffly in his mother's arms wearing the tell-tale headgear; the woodcut, on the other hand, portrays a magnificent hat and feather and a glorying child.

154.

The Sphinx; Or, Allegorical Lozenges. By A Descendant Of Cleobulina, An ancient Composer of Enigmas, &c. London: Printed By W. Darton, 58, Holborn-Hill, Opposite Ely-Place. [Frontispiece dated 1812; probably a reissue ca. 1819] [Printed by W. Darton, jun. 58, Holborn Hill].

Tan illustrated wrappers.

Lilly Library call number: PN6371.5 .D44 S75

The illustration on wood on the front cover shows boys at a columbarium; on the back cover is a scene with a coach and horses, a driver, and two boys.

155.

Isaac Watts. Divine And Moral Songs For The Use Of Children. By I. Watts, D. D. London: Printed For W. Darton, jun., 58, Holborn-Hill, Opposite Ely-Place, By R. and A. Taylor, Shoe-Lane. 1818. (Price Six-pence.)

Marbled boards, half calf. Bound apparently as issued, with other Holborn Hill imprints.

Lilly Library call number: PR3763 .W2 D61 1818

J. H. P. Pafford identifies the 1812 edition of this work as "the earliest known dated edition with 'Moral Songs' in the title." There are twelve woodcuts, including the depiction of the thief hanging, a common illustration in editions up to the early nineteenth century, but less so by this date.

Mary Belson Elliott

"What then, you think, Mamma, little girls, only six years old cannot learn geography?"

"Not exactly so, Charlotte; I do not however think it necessary to give my reasons to a little girl of that age."

Mary Belson Elliott, Precept And Example

The younger William Darton was still working with his brother Thomas when he published the first works of his major author, Mary Belson, afterwards Elliott. The elegant makeup of many of the Elliott books, with unpretentious paper wrappers opening to reveal engraved folding frontispieces, represent the publisher at his best. Peopled by the children of good-natured cottagers, loyal villagers, and benevolent owners of comfortable country houses, Mary Elliott's stories nevertheless depict a fragile world, in which limited events have infinite consequences. A girl's vanity is shown to be the cause of her hideous burns, a boy's innocent errand results in a disfiguring case of smallpox, a casual meeting with an old man in the woods brings news of a son transported for poaching, a mentally retarded boy is abused, a father's chance injury threatens disaster for a poor family. Embedded in domestic routine, whether in the country house or the cottage, her children find their individual acts and each nuance of a projected

behavior overseen and examined by an adult conscience. Within this uncertain world, the idea of the family as a haven extends across classes; her gift for portraying the insulating warmth of the nuclear family looks forward to Louisa May Alcott. She was extremely popular in the United States, where McGloughlin was publishing a series of her stories into the 1860s.

156.

[Mary Belson Elliott]. *The Mice, And Their Pic Nic. A Good Moral Tale, &c.* By A Looking-Glass Maker. London: Printed for the Author, by W. and T. Darton, 58, Holborn Hill. 1809.

Lilly Library call number: PR4699 .E53 M61 1809 copy 2

This is the first of Mary Belson Elliott's books for the Holborn Hill firm, a colorful narrative poem about Town Mice and Country Mice; the description of the homeward journey of the rag-tag band of survivors is worthy of *Watership Down*. Although W. and T. Darton seem to have accepted the book at the author's own risk, they have produced it with bold illustrations by a gifted wood engraver. The hand-colored plates have been bound out of order in this copy.

157.

[Mary Belson Elliott]. *Precept and Example; or, Midsummer Holidays.* London: Printed by W. Darton, jun., Holborn Hill. [ca. 1810-11].

Marbled boards, black leather spine.

Lilly Library call number: PR4699 .E53 P92 1811

The appealing little Charlotte, rather like Maria Edgeworth's Rosamond in *The Purple Jar*, retains her sweetness while having her enthusiasm dampened. Although this early work shows Mary Elliott's narrative skill, she seems to be writing to please her publisher, advertising his dissected maps, instilling contempt for the penny-books of the village book seller, and encouraging child consumer instincts in the building of a proper juvenile library.

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158.

[Eliza Belson?] and [Mary Belson Elliott]. *Innocent Poetry, For Infant Minds*. By The Author Of "Industry and Idleness."—"Precept and Example." Fourth Edition, considerably improved. London: Printed For W. Darton, Jun. Corner of St. Andrew's Court, 58, Holborn-Hill, By J. Gillet, Crown-court, Fleet-street. Price One Shilling. 1814.

Half sheep, marbled boards.

Lilly Library call number: PR4699 .E53 I58 1814

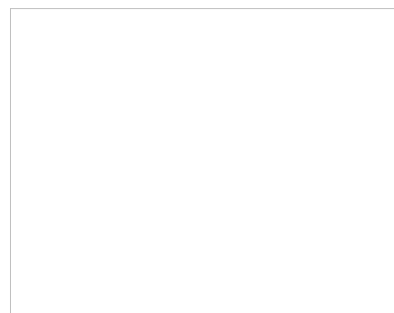
The preface to the first edition of 1809 stated that these poems were the work of "two Young Ladies" attempting to support an aged mother, and the poems were individually signed "Eliza" and "Mary." The second author is not credited here. The illustrator of "The Man of Snow" has based the scene on Thomas Bewick's tail-piece to the red-legged crow in *History of British Birds*, which had previously been copied for the Gracechurch Street publication, *Youthful Sports*, 1801. The very worn plate bears the imprint of the first edition: "London: Published July 6th 1809 by W and T Darton 58 Holborn Hill." The elder William Darton wrote in *Little Jack Of All Trades* that "The chief purpose of engraving is to give a thousand or more copies of one drawing or painting." In fact, the soft surface of the metal wore quickly.

159.

Mary Belson Elliott. *William's Secret*. By Mary Elliott, (late Belson,) Author Of "Industry And Idleness," &c. London: William Darton, Jun. Holborn-Hill. 1819. [W. Darton, jun. Printer].

Buff printed wrappers.

Lilly Library call number: PR4699 .E53 W7



The plates are dated "London: William Darton 58 Holborn Hill. Oct.r 30. 1819"; the elder William Darton had died in August. The copper-engraved folding frontispiece depicts a country picnic, to which a lame child is delivered by cart. A two-pronged fork is laid on the picnic cloth.

160.

Mary Belson Elliott. Rural Employments; Or, A Peep Into Village Concerns. Designed To Instruct The Minds Of Children. Illustrated by numerous Copper-plates. By Mary Elliott. London: William Darton, 58, Holborn-Hill. 1820. [Printed by J. and C. Adlard, 23, Bartholomew-Close].

Marbled boards, leather spine.

Lilly Library call number: S519 .E53 R94 1820

Among the many fine plates depicting scenes from rural life is that of a woman and little girl "Swarming the Bees."

161.

Mary Belson Elliott. The Progress Of The Quartern-Loaf. A Poem; By Mary Elliott. Illustrated with Coloured Engravings. London: William Darton. [Plate engraved London: William Darton, 58 Holborn Hill, 1820].

Red wrappers with white label mounted on front bound in.

Lilly Library call number: PR4699 .E53 P96 1820

One of the most beautiful of the productions of the Holborn Hill firm, this book is made up from a hand-colored copper-engraved picture sheet, cut and folded; the title of the sheet was placed top center on the engraved sheet; when it was made into book form, the title section fell on the second page, unless the verses were put out of order.

162.

Mary Belson Elliott. The Ramble; Or, More Paths Than One. By Mary Elliott. Illustrated by copper-plates. London: William Darton, 58, Holborn Hill. Price Sixpence. [ca. 1825] [William Darton, 58, Holborn Hill].

Lavender printed wrappers.

Lilly Library call number: PR4699 .E53 R2

Mary Belson Elliott. La Beauté N'A Rien De Durable.* Traduit De l'Anglais De Marie

Elliott, Par A. F. Ed. LÉPÉE, Professeur de Langue Française à Londres. Enrichi De Gravures En Taille Douce. Londres: Chez William Darton, 58, Holborn Hill. [Plates "at the Repertory of Genius," ca. 1825]. *Beauty But Skin Deep. [G. Smallfield, Imprimeur, à Hackney].

Pink printed wrappers. Loaned by Miss Ruth E. Adomeit.

Lilly Library call number: PZ6 .E46 B3714 1824

Mary Belson Elliott. L'Opiniâtre, Ou Les jeunes têtes ne sont pas les plus sages.* Traduit De L'Anglais De Marie Elliott, Par A. F. E. Lépée, Professeur de Langue Française à Londres. Enrichi De Gravures En Taille Douce. Londres: Chez William Darton, 58, Holborn Hill. 1829. *Self—Will; Or, Young Heads Not The Wisest [De l'Imprimerie de J. Masters, Aldersgate Street].

Blue printed wrappers. Loaned by Miss Ruth E. Adomeit.

Lilly Library call number: PZ6 .E46 O6114 1829

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Three Elliott books are displayed in their original paper wrappers, which when opened reveal the elaborate folding frontispiece and pretty plates. Elliott's straightforward style meant that her stories could be easily translated, and a series of them was produced for English children studying French, using the engraved illustrations with their English captions. Some of the stories appeared in German.

163.

Mary Belson Elliott. Goody Two Shoes; Exemplifying The Good Consequences Of Early Attention To Learning and Virtue. London: William Darton And Son, Holborn Hill. [ca. 1830] [Printed by and for W. Darton, Jun.]

Pink printed and illustrated paper wrappers.

Lilly Library call number: PR4699 .E53 M68 1830

The adaptation, first published in 1815, is not very appealing, but the illustrator's conception of Goody Two Shoes is; the plates in this apparent reissue of the 1819 edition include a folding frontispiece.

164.

Mary Belson Elliott. *The Bird's Nest*. By Mary Elliott. Illustrated by engravings. New York: Published by Samuel Wood & Sons, No. 261, Pearl Street. [ca. 1827].

Orange printed and illustrated wrappers. Loaned by Miss Ruth E. Adomeit.

The wood engravings in this American edition are by Alexander Anderson, the first important wood engraver in the United States. The bright orange cover with its bold leopard vignette is a nice departure for Samuel Wood.

165.

[Mary Belson Elliott]. *The Sailor Boy. Or The First And Last Voyage. Of Little Andrew*. Portland: Bailey & Noyes [n.d.]

Pink printed and illustrated wrappers.

Lilly Library call number: PR4699 .E53 S1314 1830

A revised abridgement of Mary Elliott's story, decorated by woodcuts, is one of a series of nursery chapbooks published by the Maine firm.

166.

Mary Belson Elliott. *The Lost Chicken*. By Mrs. Elliott. McLoughlin Bro.s Publishers, 30 Beekman N. Y [ca.1865].

Yellow glazed color-printed covers.

Lilly Library call number: PR4699 .E53 W5 1856

The running title gives the correct title, *The White Chicken*. On the back cover is advertised "Mrs. Elliott's Series," which includes besides *The Lost Chicken*, five other stories, *Beauty but Skin Deep*, *The Little Mimic*, *The Greedy Child Cured*, *The Contrast, or How to Be Happy*, and *The Bird's Nest*, all in the same format, "Finely Illustrated and Colored."

Arabella Argus and Mary Robson Hughs

How many children, younger than yourself, are working in the various manufactories, which our happy island supports, where they are excluded any material benefit from the comfort of a fire, and fare on

the most homely food, and that, perhaps, in limited proportions! There are very few *real* troubles attached to childhood,—even those who are most unfortunately situated, by which I mean children, who are orphans, who depend upon precarious friendships, or are confined to sedentary employments;—even these find their hours of happiness, and in play, a moderate recreation, or the approbation of their protectors, forget their little sorrows.

Arabella Argus, *The Juvenile Spectator*

Writers on conduct drew on essays from *The Spectator* throughout the eighteenth century, making it a natural reference point for a definitive work on the conduct of children; there had already been a *Female Spectator*. The author who wrote under the pseudonym Arabella Argus has not been identified. Her careful observations on children's education suggest she may have worked as a governess. She opposes fantasy in books for children, yet assumes an audience already familiar

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with "that wonderful *cap*" of invisibility. She does not agree with the contemporary view that instruction and entertainment can be well combined, believing that children pretend to notice the moral in order to get on with the amusement. She disagrees with Mary Elliott about accumulating a juvenile library:

For my own part, I am an avowed enemy to very extensive libraries for children. Give them a few books, and let them be of the best sort. If they really love reading they will not fail to go through them two or three times; there are few children who may not with propriety be termed superficial readers. Thus, the frequent perusal of a small, select library must consequently lay a good foundation for the watchful parent to improve.

167.

Arabella Argus, pseud. *The Juvenile Spectator; Being Observations On The Tempers, Manners, And Foibles Of Various Young Persons, Interspersed With such lively Matter, as it is presumed will amuse as well as instruct.* By Arabella Argus. London: Printed By And For W. And T. Darton, 58, Holborn-Hill. 1810. [W. and T. Darton, Printers].

Bound in tree sheep.

Lilly Library call number: PZ6 .A694 J96

William Darton the younger and his brother Thomas introduced Arabella Argus

with this book, which has come to be thought of as one of the classics of children's literature of the period. The narrator incorporates her conduct essay into an exchange of letters between herself and the children; the old bachelor Timothy Testy might have been manufactured for an exchange in the original *Spectator*. It is a strongly intelligent book examining critical issues in the education of children of the period, and of great historical interest to those studying the period today.

168.

Arabella Argus, pseud. *The Juvenile Spectator: Part The Second. Containing Some Account Of Old Friends, And An Introduction To A Few Strangers.* By Arabella Argus. London: Printed By And For W. Darton, 58, Holborn-Hill. 1812. [W. Darton, Printer].

Bound in tree sheep.

Lilly Library call number: PZ6 .A694 J97

Thomas Darton was no longer a partner when William Darton the younger published this much less satisfying book, which abandons the letter-writing form, and much of the wit of the narrator. The Mordaunts have retired to the country with their appealing children, and Mrs. Bently's wretched charges from the West Indies must make every reader long for their return.

169.

Arabella Argus, pseud. *The Adventures Of A Donkey.* By Arabella Argus, Author of "The Juvenile Spectator." London: Printed By And For William Darton, Jun. 58, Holborn Hill. 1815.

Marbled boards, red leather spine.

Lilly Library call number: PZ6 .A694 A2

This picaresque tale of a donkey, told in his own words, features gypsies, faithless servants, and the street criers in the flower market at Covent Garden. The frontispiece is captioned by four lines from Samuel Coleridge's early poem, "The Ass." In 1844, in her survey of children's books in the *Quarterly Review*, the critic Elizabeth Rigby ranked the book with "Mrs. Trimmer's Robins" among the classics of "direct amusement."

170.

[Mary Robson Hughs]. *The Orphan Girl; A Moral Tale, Founded On Facts.* By Mary Robson, Author Of "Ornaments Discovered," &c. &c. London: William Darton, Jun. Holborn-Hill. 1819. [W. Darton, jun. Printer].

Marbled boards, leather spine.

Lilly Library call number: PZ6 .H894 D62

Although "founded on facts," Mrs. Hughs's moral tale contains vivid characters, akin to the dishonest servants in the fiction of her friend, Maria Edgeworth, to whom the preface of this book is addressed. The story is a chilling one, in which an aunt takes poison and a thieving uncle goes to the gallows. Mary Robson Hughs began to write for the Holborn Hill firm at about the same time as Arabella Argus and a little later than Mary Belson Elliott: an impressive lineup of authors for the younger William Darton. An emigrant to Philadelphia, Mrs. Hughs kept a school for girls from 1819, successfully established, according to Sara J. Hale's *Woman's Record*, because of the reputation of her children's books in the United States. Hale placed her among the "pioneers in the path of Christian education."

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Tabart

The north wind doth blow,
And we shall have snow,
And what will poor robin do then?

Songs For The Nursery

Shortly after he set up by himself, around 1811, the younger William Darton bought some books from Benjamin Tabart, who seems to have been experiencing financial difficulties, and was selling off stock. Tabart, a Huguenot publisher, had a wonderful list, including a classic collection of nursery rhymes, which would hereafter be kept alive at Holborn Hill. Some of the Tabart books were issued with no change other than scraping off the Tabart imprint from the plates and substituting the Darton one. As with many of the Newbery books purchased by Darton and Harvey, some of the Tabart books were advertised but have not been located in Darton editions.

171.

[Ann Taylor Gilbert] and [Jane Taylor]. *Signor Topsy-Turvy's Wonderful Magic*

Lantern; Or, The World turned upside down. By The Author Of "My Mother," And Other Poems. Illustrated With Twenty-Four Engravings. London: Printed For Tabart & Co. At The Juvenile And School Library, No. 157, New Bond-Street; And To Be Had Of All Booksellers: By B. M'Millan, Bow Street, Covent Garden. 1810. [Price 3s.6d Bound.]

Lilly Library call number: PZ8.3 .T24 W93

This fascinating book appears to have been in the lot bought from Tabart; it was advertised from Holborn Hill as "By the Authors of 'Original Poems.' Illustrated with Twenty-four Engravings by the Rev. Isaac Taylor, of Colchester." No Darton edition has been traced. Sir Richard Phillips, the radical publisher imprisoned for selling Paine's *Rights of Man*, had asked Ann and Jane Taylor to revise an old book, apparently *The World Turned Upside Down, Or, The Comical Metamorphoses*, published by Edward Ryland in the 1760s. Some of the illustrations, which were drawn by their brother Isaac, are based on those in the Ryland book, from which the illustrator of the younger William Darton's *The World turned Upside-Down* also took some ideas.

172.

[R. R.]. The Good Boy's Soliloquy; Containing His Parents' Instructions, Relative To His Disposition and Manners. By the Author of the Invited Alphabet, &c. London: Printed By William Darton, Jun. 58, Holborn-Hill. 1813. (Price One Shilling.) [Printed by W. Darton, jun.]

Tan illustrated wrappers bound in.

Lilly Library call number: PZ8.3 .R14 1813

The plates are dated 1811, from the first edition. Marjorie Moon was unable to trace a Tabart edition of this book, but it is by the author of, and illustrated in the style of, three books bought from Tabart: *The Invited Alphabet*, *The Assembled Alphabet*, and *Infantile Erudition*. Although the "Parents' Instructions" appear to be tongue-in-cheek, in this copy a rebellious child has inserted many negatives for good measure.

173.

The Wonders Of The Microscope; Or, An Explanation Of The Wisdom Of The Creator In Objects Comparatively Minute: Adapted To The Understanding Of Young Persons. Illustrated with Copper-plates. London: Printed (By Assignment)

For William Darton, 58, Holborn Hill. 1823. [Printed by G. Smallfield, Hackney].

Marbled boards, red leather spine.

Lilly Library call number: QH277 .W87 1823

The spectacular plates in this small book, four of which fold out, are engraved full size after plates in Hooke's *Micrographia*, 1665. The book was advertised from Holborn Hill in 1812, but no Darton imprint earlier than 1823 has been found.

174.

Songs For The Nursery, Collected From The Works Of The Most Renowned Poets, And Adapted To Favourite National Melodies. London: Printed For Tabart And Co. At The Juvenile And School Library, New Bond-Street: And To Be Had Of All Booksellers. [Price Sixpence without prints, One Shilling and Sixpence with prints, or Half-a-Crown with the prints coloured]. 1808. [Marchant, Printer, 3, Greville-Street, Holborn.]

Lilly Library call number: PZ8.3 .M915 1808

This important collection was first published by Tabart in 1805, and includes the first printing of a number of rhymes; the hand-colored plates in this copy are dated May, 1806.

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175.

Songs For The Nursery, Collected From The Works Of The Most Renowned Poets, And Adapted To Favourite National Melodies. London: William Darton, 58, Holborn Hill. 1825. [G. Smallfield, Printer, Hackney].

Buff printed and decorated wrappers bound in.

Lilly Library call number: PZ8.3 .M915 1825

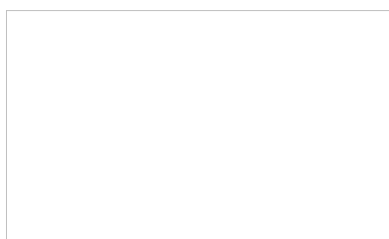
Songs For The Nursery first appeared with the younger William Darton's imprint in 1818, with the fine plates taken over from Tabart. The 1825 edition lists the prices, "6d. without Plates. 1s.6d. with Twenty-Four Plain Plates. 2s.6d. with Twenty-Four Coloured Plates."

176.

Songs For The Nursery, Collected From the Works of the most renowned Poets, And Adapted To Favourite National Melodies. London: William Darton And Son, Holborn Hill. [ca. 1835] [There are two separate printers' imprints: "Stewart And Co., Old Bailey" and "William Darton And Son"]

Ornamented plum ribbed cloth, stamped in gold.

Lilly Library call number: PZ8.3 .M915 1830



This fascinating book is an amateur scholar's edition of the nursery rhymes. The preface refers disparagingly to a recent article tracing nursery rhymes to sources. The traditional rhymes have been supplemented by literary works, including "The Guinea Pig" from the Newbery *Poetical Description Of Beasts*, one of the books purchased by Darton and Harvey at the Horn Tavern sale in 1792. There are added poems attributed to Jane Taylor, and poems by Wordsworth and Southey. The Jewish Passover rhyme "A Kid, a Kid, my Father bought" is printed and offered as the model for accumulative rhymes like "The House that Jack Built." The Tabart plates are used, but many new plates appear, often side by side with the old, so that a comparativist vision is achieved. A fine new frontispiece gives summary scenes from several rhymes.

A Question of Identity

I was surprised that I was not made to adopt the plain dress of the friends, and long expected to see my little cap and brown bonnet prepared for me; but, on the contrary, I was more elegant and splendid than ever. In fact, Elizabeth Clarkson loved a little finery, and sometimes ornamented the bonnets of her school-girls with a bow of pink ribbon, but one reproving glance from her governess would always displace it.

Mary Mister, *The Adventures Of A Doll*

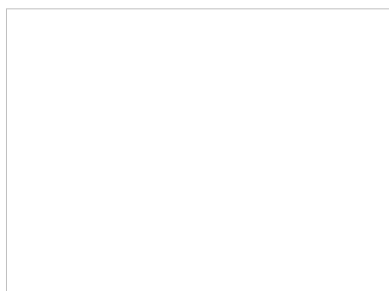
In the years after his father's death in 1819, the younger William Darton seems to

have experienced a kind of crisis of identity. Some of the engraving of this period, starting with the haunting frontispiece of *The Children in the Wood*, seems to suggest a new intensity of artistic interest on the part of the engraver as well as the illustrator; spectacular games and puzzles appear; and around 1825, his imprint included the words "at the Repertory of Genius." Like the Quaker Miss Clarkson in *The Adventures of a Doll*, the younger William Darton "loved a little finery," and this is nowhere more apparent than in the series of presentation and trade plates he produced sometime after 1819, which were tipped into many Holborn Hill publications. They are almost certainly his own work, and they give a sense of the elegant style and apparent confusion of the man, satisfying his own artistic impulses while appealing to an affluent audience, which included many of the Quaker middle class.

177.

The Children In The Wood: A Tale For The Nursery. With Copper-plates. A New Edition. London: William Darton, Jun. 58 Holborn Hill. 1819. Price Sixpence.

Lilly Library call number: PZ6 .C48 1819



Later revised editions of this book were attributed to Mary Elliott, but the resonant language seems to belong to the classic fairy tale. The artist who has made the drawing, and the engraver (probably William Darton the younger himself) who has translated it onto copper have pushed to the limits of erotic expressivity. In nature's voluptuous embrace, the dead children's foregrounded bodies evoke the mystery and power celebrated in the Romantic view of the child. The affection children

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of the period felt for the ballad and the many nursery stories based on it can be seen in the climax of William Howitt's lyrical description of collecting birds' eggs in *The Boy's Country-Book*, 1839, proscribing only the wren's nest and the robin's: "The robin holds a rank of high respect, as the friend and sexton of the Children in the Wood. He always hangs dead leaves out in front of his nest as his coat of arms, derived from that meritorious deed."

178.

[Mary Robson Hughs]. *The Metamorphoses; Or, Effects Of Education: A Tale.* By The Author Of "Aunt Mary's Tales," "The Ornaments Discovered," &c &c. London: Printed by R. and A. Taylor, Shoe-Lane, For William Darton, 58, Holborn Hill. 1822. [Price Half-a-Crown.]

Marbled boards, red leather spine.

Lilly Library call number: PZ6 .H894 M3 1822

William Darton's engraved presentation plates have an upper and a lower vignette enclosing the "tribute" or "token" or "testimony" into which the names of giver and receiver could be written. At least six have been identified. In this one, angels with floral wreaths hover above an allegory of learning and art: a globe, an owl, the painter's palette, and a book beneath a crown radiating light. The presentation leaf, "In Testimony of Regard," is inscribed to "Elizabeth Whitfield" from "her affectionate sister Mary. Novr 22nd 1828." *The Metamorphoses* was first published in 1818.

179.

[Agnes Strickland]. *A Mother's Care Rewarded; In The Correction Of Those Defects, Most General In Young People, During Their Education.* London: William Darton, 58, Holborn-Hill. [Plates dated 2 mo. 23. 1824] [G. Smallfield, Printer, Hackney].

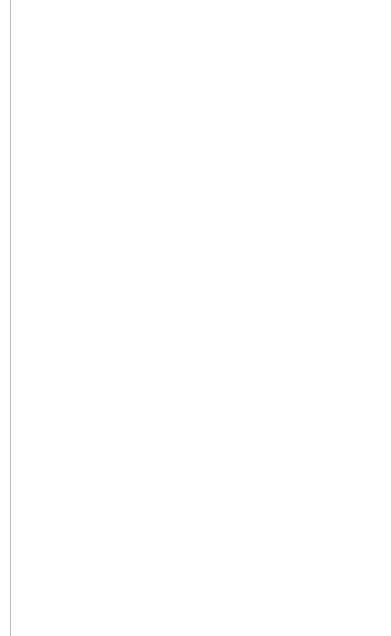
Marbled boards, green leather spine.

Lilly Library call number: PZ6 .H894 M5

[Agnes Strickland]. *The Buxton Diamonds; Or, Grateful Ellen. For The Amusement And Instruction Of Children.* London: William Darton, 58, Holborn Hill. [Plates dated 12 mo. 20. 1823].

Marbled boards, green leather spine.

Lilly Library call number: PZ6 .B992 1823



Two elaborate presentation plates are clearly addressed to Friends. A winged boy with a friendly collared dog holds a dove, as doves meet overhead: "A Tribute of Regard, Presented by Thy Affectionate Friend." In the second plate, a young man offers a book to a young woman: "A Tribute of Regard, Presented by a Friend."

180.

Nathaniel Cotton. *Visions In Verse, For The Entertainment And Instruction Of Younger Minds.* By Nathaniel Cotton, M. D. With copper plates. London: William Darton, 58, Holborn Hill. Price 1s.6d. [1823] [J. and C. Adlard, Printers, 23, Bartholomew Close].

Marbled boards, green leather spine.

Lilly Library call number: PR3369 .C45 V6 1823

Nathaniel Cotton composed his enduringly popular book of poems for children in 1751. This copy contains one of William Darton's engraved trade plates; at least ten varieties have been noted, half of them variations of this "Repertory of Genius" plate, advertising "William Darton, at the Repertory of Genius, 58, Holborn Hill, London. Maps, Charts & Plans of every description, Extensive collections of Books for the use of Children and Young People, and Works of Merit as soon as Published. School Books in every branch of Education and Books in all Languages. Arts, Sciences & Polite Literature, either in Plain or Elegant Bindings."

181.

The Delicious Game of the Fruit Basket, Containing A literary Treat for a Party of

Juveniles, and running over with choice subjects for their Improvement and Diversion. London: William Darton; 58, Holborn Hill. [1822].

Slipcase title. With the Book of Rules printed by R. and A. Taylor. Hand-colored engraved panels on folded linen, in a slipcase with label. Loaned by Pamela K. Harer.

Embedded in a gaily colored pear as number ten of the stations is "A National School," using the monitorial system favored by Andrew Bell. The booklet explains that "Mr. Joseph Lancaster, one of the Society of Friends (usually called Quakers), and the Rev. Dr. Bell, have been the chief instruments in this plan of education." Bell's sectarian group was favored by the Charity School movement. In 1820, two years after Lancaster had emigrated to America, Brougham first proposed in Parliament a national education scheme based on the Lancasterian system.

182.

The Four Seasons. London: William Darton, Holborn Hill. [ca. 1823?].

Wooden jigsaw puzzle in wooden box with pictorial sliding lid and keysheet. The box is marked "Darton, London. Warranted." Loaned by Miss Ruth E. Adomeit.

Lilly Library call number: GV1507 .J5 F77

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One of the charming pastoral scenes, "The Harvest;—Taking shelter from a Storm," appears also on the sliding lid of the box.

183.

[Richard Scrafton Sharpe]. Old Friends In A New Dress; Or, Familiar Fables In Verse. London: Harvey And Darton, 55, Gracechurch Street, And William Darton, 58, Holborn Hill. [Plates with imprint "Published by Will.m Darton, April 29 1820"] [William Darton, 58, Holborn Hill].

Yellow printed wrappers.

Lilly Library call number: PZ8.2 S53 O44 1820

In the 1820s, William joined with his brother Samuel of Gracechurch Street in some joint publishing, including this reissue of Richard Scrafton Sharpe's fables, printed at Holborn Hill. Sharpe wrote for another publisher the famous *Anecdotes*

184.

The Christian Sects; Containing An Account Of Their Origin, Or Founders; A Brief Sketch Of Their History; Distinguishing Doctrines, Rites, And Ceremonies; Their Eminent Men, Or Chief Writers; Their Numbers, And the Countries in which they are most Prevalent. London: William Darton, 58, Holborn Hill. [Plates dated "2 mo. 28, 1825"].

Printed and decorated buff wrappers.

Lilly Library call number: BR157 .C55

As if to balance the advertisement of his products from the "Repertory of Genius," at about the same period William Darton dates many of his plates according to the Quaker manner, which numbers the months instead of giving them their pagan-derived names. One of the engraved scenes shows "Emanuel Swedenborg—conversing with Angels."

185.

[William Rawes]. Examples For Youth, In Remarkable Instances Of Early Piety In Children And Young Persons Members Of The Society Of Friends. London: William Darton, 58, Holborn Hill. 1824. Price 2s. bound.

Marbled boards, red leather spine. Loaned by Mr. Lawrence Darton.

The preface describes the book as "intended for the perusal of children" and recommends it as both "proper for schools" and for "the families of Friends." The accounts of dying children are taken from John Kendall's edition of *Piety Promoted* and from Thomas Wagstaffe's later volume, and include the death scene of William Penn's eldest son, Springet, who died in 1696. The frontispiece, which is dated 1822 from the earlier edition, portrays the dying of Blessing Fenn of Cork, born in 1700 and dead at thirteen, "a child of weakly constitution, but of a ripe and ingenious wit." Literary tradition extending down from James Janeway affected the manner of children's deaths in books, but the accounts themselves affected real children, like the young William Godwin, who understood the central place the inspired child had seized in the imaginations of those around him: "I felt as if I were willing to die with them if I could with equal success, engage the admiration of my friends and mankind."

186.

J. B. *The Pet Lamb, In Rhythm, Intended As An Innocent Exercise For The Memory Of Children. To which are added, The Ladder Of Learning, And The Robin.* By J. B. Embellished With Many Copper-Plates. London: William Darton, 58, Holborn Hill; Sold Also By Harvey And Darton, 55, Gracechurch Street; And John Harris, St. Paul's Church Yard. [Plates dated "2 mo.3.1829"] [London: William Darton, 58, Holborn Hill].

Gray printed and decorated wrappers, edges gilt.

Lilly Library call number: PZ8.3 .J113 P4 1829

William Darton published some books in a tripartite imprint with the Gracechurch Street firm and the younger John Harris. The final step in "The Ladder Of Learning" is "Trade." The advertising leaf, bound out of place, lists "The Prints For Infant Schools, consisting of a series of Large Sheet Prints, various sorts, uniformly engraved. Coloured, Price 1s. each." On the list are *Children's Pictures To Amuse And Instruct*, *The Five Senses*, and *The Art Of Talking With The Fingers*.

187.

The Art Of Talking With The Fingers. London: William Darton; at the Repertory of Genius; 58 Holborn Hill. [ca. 1825].

Loaned by the Osborne Collection of Early Children's Books, Toronto Public Library.

This splendid print was advertised at the back of *The Pet Lamb* as "The Art of Talking with the Fingers, or The Dumb Alphabet. Whereby conversation may be held with those who are either deaf or dumb." It has been beautifully hand-colored.

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188.

The Five Senses. London: William Darton, at the Repertory of Genius, Holborn Hill. [ca. 1825].

Loaned by Mr. Lawrence Darton.

The large sheet print advertised in *The Pet Lamb* as "The Five Senses; representing an engraved exhibition of Seeing, Hearing, Tasting, Smelling, and Feeling," has been made up into a wooden jigsaw puzzle with keysheet; the design cleverly incorporates the five senses in a single striking composition.

189.

Mrs. Lovechild's Book Of Three Hundred and Thirty-Six Cuts For Children. London: Printed For Darton, Harvey, & Darton, No. 55, Gracechurch-Street. 1813. Price 2s. plain, or 5s. coloured.

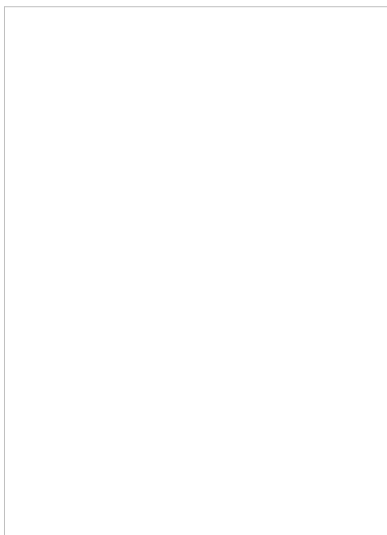
Lilly Library call number: PE1449 .L89 M93 1799

The signature initials "W D" are formed on a pincushion with pins; some of the plates are dated 1799. It seems uncharacteristic of William Darton the elder, who is not known to have put his initials elsewhere; however, apprentices at Gracechurch Street did leave an identifying mark occasionally. Could the "W D" be William Darton the younger during his apprenticeship? An 1824 picture book with new engravings of 216 cuts published by Harvey and Darton omits the pincushion.

190.

Children's Pictures To Amuse And Instruct. London: William Darton, at the Repertory of Genius, Holborn Hill. [ca. 1825].

Lilly Library call number: PE1449 .C536



This pretty hand-colored sheet print, consistent with the object-teaching method of Comenius, was advertised as "Children's Pictures to Amuse and Instruct, contrived to fix on the attention of young children a knowledge of many useful things." The engravings bear a close relation to the Harvey and Darton cuts of 1824. The maker has left his mark; one of the pictures is a letter, handsomely addressed *To W.m Darton Holborn Hill* .

The Girl Question

"But she is dressing her doll, not herself," you will say. Just so; she sees her doll, she cannot see herself; she cannot do anything for herself, she has neither the training, nor the talent, nor the strength; as yet she herself is nothing, she is engrossed in her doll and all her coquetry is devoted to it. This will not always be so; in due time she will be her own doll.

Jean-Jacques Rousseau, *Emile*

One remark made by my father I remember also,—"I do not want my girls to be authors."

Ann Taylor Gilbert, *Autobiography*

191.

The Prize For Youthful Obedience. London: Printed And Sold By Darton And Harvey, Gracechurch-Street. 1800. [Printed by Darton and Harvey].

Flexible marbled boards bound in.

Lilly Library call number: PZ6 .P96 pt.1

The little fruitseller works at her needle while waiting for customers. The country setting of the book suggests she is selling family produce. Children had always worked in the family economy. With the rise of the factory system they also worked outside the family, and the exploitation of child labor, especially in the cotton mills, was a fact of contemporary life. In Adelaide O'Keeffe's poem "Sea-Weeds," a local mother explains that the children seem healthy because there is "no manufacture here,/They're not confin'd, but live in air."

192.

Little Jack Of All Trades, With Suitable Representations. Part II. London: Printed And Sold By Darton And Harvey, Gracechurch-Street. 1806. [Darton and Harvey, Printers].

Buff printed and decorated wrappers.

Lilly Library call number: T48 .D22 L77 1806

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Two female workers are pictured in the book, the young woman sewing bookbindings, perhaps a sister or wife in the setting of a family business, and the tambour worker; netmaking is said to be a trade appropriate to women and children, and in the 1823 edition, a little girl is shown working at a net. Embroidery outwork was considered acceptable employment for women forced to seek paid work thought contrary to their class status, and needlework was often their only marketable skill. William Darton's text encourages women in this work, and the engraving represents it as a respectable family-oriented occupation. Outside the family setting, tambour workshops took children bound by the parish, who were often mistreated. In 1801 the trial for cruelty of a London workshop master, five of whose female apprentices had already died, revealed the treatment of tambour embroiderers to be "disgraceful to any civilised state."

193.

[Ann Taylor Gilbert] and [Jane Taylor]. Rural Scenes: Or, A Peep Into The Country, For Good Children. London: Printed For And Sold By Darton and Harvey, Gracechurch-Street. 1806. Price Half-A-Crown. [Printed by W. Darton, & J. & J. Harvey].

Drab boards, red leather spine.

Lilly Library call number: S519 .T23 R94 1806

The frontispiece is dated 1805, from the first edition, and evokes eighteenth century allegorical scenes popular in the time of the authors' grandfather, the respected copperplate engraver Isaac Taylor, who had provided employment for Bewick during his stay in London. The countryside was changing, had changed, even before the book appeared. As a child around 1786 in the rural town of Lavenham, Ann Taylor had been charmed "on a summer's afternoon to see the street lined with spinning wheels (not spinning-jennies, but Jennies spinning); everywhere without, the whiz of the wheels, and within, the scrape of the shuttle, the clatter and thump of the loom at which the men were at work." In 1805, when *Rural Scenes* was published, with its scenes of spinning, making lace, and knitting, cottage industry of this kind in which families worked side by side was rapidly

giving way to factory work.

194.

[Ann Taylor Gilbert] and [Jane Taylor]. *Rural Scenes, Or, A Peep Into The Country, For Children*. New-York: Published By Samuel Wood & Sons, No. 261, Pearl-Street; And Samuel S. Wood & Co. No. 212, Market-street, Baltimore. 1823.

Blue boards, red leather spine.

Lilly Library call number: S519 .T23 R94 1823

This copy of the American edition of *Rural Scenes* has a charming inscription by a nostalgic owner:

This little book I had when I was four years old. Once knew its pieces
by heart. It brings
back to me childhoods days more than any book or any thing. J. M. H.
It above all brings back to me my mother's image.

195.

[William Darton]. *A Present For A Little Boy*. London: Printed For Harvey and Darton, 55, Gracechurch-Street; And Wm. Darton, 58, Holborn Hill. 1823. [Price One Shilling] [Harvey, Darton, and Co. Printers].

Pink printed and decorated wrappers.

Lilly Library call number: PZ6 .D22 P93

In the text, written around 1798, William Darton seems ambivalent about the women's work he had known all his life; it is both healthy for women, yet, under the new attitudes, inappropriate for them. While a growing body of opinion consigned women to genteel dependence, factories thrived on the labor of women and children. In *Little Truths Better Than Great Fables*, Darton had explained to the children that some mills "are now worked by steam," that at Manchester there was "a mill for spinning cotton-wool into thread," and that there was "a mill now invented for weaving of cloth." By the time of *A Present For A Little Boy*, children from the London workhouses were being carted wholesale to the cotton mills in the north, and those often the younger, the sicker, proportionately more girls than boys. Peel's Act of 1802 was designed to ameliorate their conditions.

196.

[Maria Arthington]. Rhymes For Harry And His Nurse-Maid. With Twenty-Four Copper-Plates. London: William Darton And Son, 58, Holborn Hill. [between 1830-1836].

Printed and illustrated blue-gray wrappers.

Lilly Library call number: PZ8.3 .A78 R47 1830

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Domestic service took the vast majority of girls working outside the home. A wonderful look into the world of "mild" child-rearing, this illustrated manual for nursemaids treats the first three years of a child's life. Topics range from the use of "child's cordial" (laudanum) for "Restless Nights," to a feeling discussion of the needs of an older sibling ("Never Grieve One To Please Another"). Arthington's preface indicates that young mothers "in the middle circles of life" may also have use for this book. Maria Arthington was a Friend; her book was first published by William Darton at Holborn Hill around 1825, in a tripartite imprint with Harvey and Darton and the younger John Harris.

197.

[François de Salignac de la Mothe] Fénelon. On The Education Of Daughters; Translated From The French Of The Abbé Fenélon [*sic*], Afterwards Archbishop Of Cambray. London: Printed By And For W. Darton, Jun. 58, Holborn Hill, opposite Ely Place. 1812.

Marbled boards, red leather spine. Loaned by Mr. Lawrence Darton.

"Nothing," the book begins, "is more neglected than the education of girls." The translator's preface is signed "A. L. L." A translation of the author's celebrated *Télémaque* was a favorite of English children (in Howitt's *Mary Leeson* the girls take the parts of *Télémaque* and *Mentor*). The seventeenth-century author's meditative books appealed to the Quietist sentiments of many Quakers: *Directions For A Holy Life* carried a Darton imprint in 1790. This book is one of the earliest examples of the younger William Darton's use of a copper-engraved folding frontispiece, a striking feature of many of his books.

198.

William Upton. *The School-Boy; A Poem; By William Upton. With Coloured Engravings.* London: William Darton. [Imprint on engraving "London: William Darton; 58, Holborn Hill; Sep.1.1820"].

Red wrappers, cover title and imprint on white paper label.

Lilly Library call number: PZ8.3 .U71 S369

William Upton. *The School-Girl; A Poem; By William Upton. With Coloured Engravings.* London: William Darton. [Imprint on engraving "London: William Darton, 58, Holborn Hill, 1820"]

Red wrappers, cover title and imprint on white paper label. Inscribed "Richard Beresford Jun 2 the gift of Mr Bayly, Hylestone Sept.r 1821."

Lilly Library call number: PZ8.3 .U71 S37

Both booklets are made from hand-colored engraved picture sheets. The poems tell us that intellectual culture of a traditional kind is taught to boys: Latin, French and Greek classics, and science at the university. Girls are taught accomplishments: needlework, drawing, music, dancing, and geography. Middle class girls in the eighteenth century were educated in feminine behavior, a behavior that by no means came naturally; early instruction in needlework requiring long hours of sitting still was one of the instruments for inculcating it. "Accomplish'd, vers'd in ev'ry rule," the girl retires "complete from school."

199.

F[rances] B[owyer] Vaux. *Domestic Pleasures; Or, The happy Fire-Side. Illustrated By Interesting Conversations.* By F. B. Vaux. London: Printed For Darton, Harvey, And Darton, 55, Gracechurch-Street. 1816. [Darton, Harvey, and Co. Printers].

Bound in full tree sheep.

Lilly Library call number: PZ6 .V38 D66 1816

The frontispiece shows the Eddystone Light House as erected by Smeaton in 1759. Family discussions are joined by the father, who moves between the counting house and the parlor with ease, and is an active participant in the children's moral education. The epigraph is from Cowper: "Domestic happiness, thou only bliss/Of Paradise, that has survived the fall!"

200.

Stories By A Mother, For The Use Of Her Own Children. With copper-plate Engravings. London: Printed for Darton, Harvey, and Darton, Gracechurch-Street. 1818. [Printed by Darton, Harvey, and Co.]

Marbled boards, red leather spine.

Lilly Library call number: PZ3 .M91 S88

A conduct book in the form of stories presents "Rosa; Or, Passion subdued." The imperious Rosa, "more like a picture I have seen of a fury," becomes "one of the mildest and most gentle little girls I ever saw. The illustrator, who also worked for John Harris, portrays "Rosa quite ashamed to see herself in the glass."

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201.

Mary Belson Elliott. Flowers Of Instruction: Or, Familiar Subjects In Verse. By Mary Elliott, (Late Belson.) London: William Darton, 58, Holborn Hill. 1820. Price One Shilling. [Printed by William Darton].

Red printed and decorated wrappers.

Lilly Library call number: PR4699 .E53 F64 1820

The frontispiece features the doll and the mirror, icons for the growing girl. Elliott's poem dramatizes the parent's abhorrence of anger:

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

202.

[William Darton]. Youthful Sports. A New Edition. London: Published by Darton, Harvey & Darton, Gracechurch Street. Dec.r 1.st 1810. Price 6 Pence.

Lilly Library call number: GV1204.43 .Y8 1810

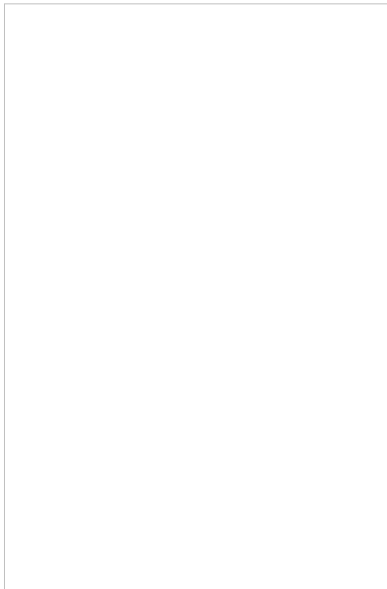
The text for "Dressing Dolls" asks "What can be more innocent amusement for the tender youth, or what more agreeable to their future employ?" The text for whipping tops describes it as a boy's game, although the elder William Darton

had written in the second part of *Trifles For Children* that "This is good exercise, and we know no reason why girls should not use it, in moderation, as well as boys; for, when they have been working with a needle for some time in cold weather, the exercise will tend much to promote their health." Whipping tops was Jane Taylor's favorite amusement, composing all the while.

203.

Mary Mister. *The Adventures Of A Doll*. Compiled With The Hope Of Affording Amusement And Instruction. By Mary Mister, Author of "Tales from the Mountains," "Mungo the Little Traveller," &c. London: Printed For Darton, Harvey, And Darton, Gracechurch-Street. 1816. [Printed by Darton, Harvey, and Co.]

Lilly Library call number: PZ6 .M678 A2



Among the most generous representations of contemporary girls, a whole series of them, of differing status and temperament, appear in Mary Mister's *The Adventures Of A Doll*. Vividly portrayed girls visit prisons, learn about Lancasterian schools, meet parvenue industrialists, and experience the domestic life of affluent Quakers. The narrative persona of the doll allows the author to explore the lives of girls from a position not always mediated by cultural proscriptions. The girl who becomes most beloved is the most thoroughly un-girl-like of them all, the child Marianna, who manages to escape the constraints imposed on every proper girl in children's books of the period and yet to retain the narrator's affection. Marianna dies of consumption, apparently exhausted by her high spirits and boundless imagination. Although the doll seems to age in the end, it is as if the author cannot imagine a mature woman evolving from a girl like Marianna. The affecting frontispiece is by James Hopwood the younger.

204.

The Live Doll, Or, Ellen's New-Year's Gift. By The Authoress Of "The Three Birthdays," "Baby Tales," &c. London: William Darton And Son. Holborn Hill. [ca. 1834].

Rose morocco grain cloth, edges gilt. Inscribed "Mary Silver Aug. 13th 1834."

Lilly Library call number: PZ6 .A94 L78 1830

A reader does not know whether to laugh or cry at this book, which is full of satirical passages on fads in education and may be conceived as a satire on the middle class ideal for women, the management of family life and local philanthropy. A little girl is actually given a baby, the taking of which is interpreted as philanthropy:

"Ellen," said Mrs. Harrington, "you wish for a live doll: this good woman is willing to give you her baby, if you would like to be its mamma: she has lost her husband, and is unable to provide for it. You are willing, Mrs. Smith, to part with your little girl to my daughter?"

205.

[William Francis Sullivan]. The History Of More Persons Than One, Or Entertaining And Instructive Anecdotes For Youth. With Copper-Plates. London: William Darton, 58, Holborn Hill. 1823. Price Eighteen-pence.

Marbled boards, black leather spine.

Lilly Library call number: PZ6 .H666 1823

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The first edition was published under the title *The History Of Mr. Rightway And His Pupils* in 1817, the date on the plates. The frontispiece portrays a benignant bookseller supervising his gift of firewood and provisions to a starving author, a man; as will be obvious from this exhibition, if the bookseller published many children's books, his starving authors were more likely to be women, some of them quite young.

206.

[Agnes Strickland]. The Aviary: Or, An Agreeable Visit. Intended For Children. By

The Author Of "Rosetta's Birth-Day," "The Moss House," &c. Accompanied With Plates. London: William Darton, 58, Holborn Hill. Price One Shilling. [ca. 1824] [W. Darton].

Tan printed and decorated wrappers.

Lilly Library call number: QL677.8 .S91 A96 1824

Agnes Strickland is an interesting example of the entry of women into writing as a profession during the early nineteenth century. Future author, with her sister Elizabeth, of *Lives of the Queens of England*, she had been encouraged to write in childhood. Her father approved "of educating girls upon the same plan as boys because he thought it strengthened the female mind." In the years following his death in 1818, she and her sister Catherine Parr Strickland Traill wrote dozens of children's books anonymously, publishing with both the Gracechurch Street and Holborn Hill firms. In 1856, when Mary Howitt asked Agnes Strickland to sign the petition granting legal rights in their own property to married women, Strickland refused, commenting that "the grievances, though founded in fact," were "irremediable by human means being part and parcel of the penalties entailed by Eve's transgression."

Samuel Darton Retires at Gracechurch Street

When the blazing sun is gone,
When he nothing shines upon,
Then you show your little light,
Twinkle, twinkle, all the night.

Jane Taylor, "The Star," Rhymes For The Nursery

In 1837, the young Victoria came to the throne. "My Mother," that classic proto-Victorian poem, was now being printed without attribution in nursery rhyme books; "The Star" had established itself in the language. *Original Poems, For Infant Minds* had gone through thirty editions, and a major revision had been marketed. Samuel Darton retired from his long career with the firm in 1838. His son, Thomas Gates, departed in 1841; Joseph Harvey's son Robert was then working alone. The Gracechurch Street business closed in 1846.

207.

Jefferys Taylor. A Month in London; Or, Some Of Its Modern Wonders Described. By Jefferys Taylor, Author Of "The Little Historians," "Esop In Rhyme," "The Forest," &c. London: Harvey And Darton, Gracechurch Street. 1832. [Joseph Rickerby, Printer, Sherbourn Lane].

Dark green watered cloth, red leather spine.

Lilly Library call number: DA678 .T64

This fictional tour of London was written by the youngest sibling of Ann and Jane Taylor, who wrote a number of children's books, including another with a Darton imprint. The opening of New London Bridge, August 1, 1831, is portrayed in the handsome steel-engraved plate drawn by Henry Melville. The narrator describes the introduction of lithographic drawing and printing.

207b.

[Ann Taylor Gilbert] and [Adelaide O'Keeffe] and [Jane Taylor]. Original Poems, For Infant Minds. By Several Young Persons. Vol. I. A New and Revised Edition. London: Printed For Darton And Harvey, Gracechurch Street. MDCCCXXXVII. [Joseph Rickerby, Printer, Sherbourn Lane].

Marbled boards, green leather spine.

Lilly Library call number: PZ8.3 .T243 O69 1836

Adelaide O'Keeffe's poem "Idle Dicky and the Goat" was the subject of the frontispiece for the "new and revised edition" of *Original Poems*, although the poem itself appears in a much mutilated form. The revisers, Ann Taylor Gilbert and others, may have been surprised to see an O'Keeffe

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poem featured; it was their contention that O'Keeffe's poems made up no essential part of the volumes. She had a right to withdraw her poems, the Rev. Mr. Gilbert, Ann's husband, had written to her; many of her poems had been "removed from the volumes and the vacancies supplied," the Rev. Isaac Taylor wrote. In fact, readers of *Original Poems* liked their books whole; there were very few selected editions in England, and even in this genteel revision, *Original Poems* continued to delight, and to help shape the attitudes of, generations of Victorian children.

208.

[Ann Taylor Gilbert] and [Adelaide O'Keeffe] and [Jane Taylor]. Original Poems, For Infant Minds. By Several Young Persons. Vol. II. A New and revised Edition. London: Virtue & Co., 26, Ivy Lane, Paternoster Row. 1868. [Printed By Virtue And Co., City Road, London.]

Green embossed cloth decorated in gold and blind.

Lilly Library call number: PZ8.3 .T243 O69 1868

The delightful cloth cover of an 1868 edition is embossed with the figure of a girl reading a book. Writing in *The Athenaeum* in 1874, Arthur Hall, of Arthur Hall, Virtue & Co., which had published a new edition in 1854, argued that the book's success "may be due to its composite authorship, for, by happy accident, it combines the varied elements of moral, didactic, domestic, sentimental, humorous and pathetic attractions."

209.

[Ann Taylor Gilbert] and [Jane Taylor]. Rhymes For The Nursery. By The Authors of "Original Poems." A New Edition, Revised. London: Printed For Darton And Harvey, Gracechurch-Street. 1837. [J. Rickerby, Printer, Sherbourn-Lane].

Marbled boards, green leather spine.

Lilly Library call number: PR5549 .T2 R4 1837

The authors are still anonymous and the attribution, "By The Authors of 'Original Poems,'" remains the same. Robert Louis Stevenson's "The Cow," in *A Child's Garden of Verses*, 1885, is a gentle descendant of the Taylors' poem.

210.

[Ann Taylor Gilbert] and [Jane Taylor]. Rhymes For The Nursery. Munroe And Francis' Edition. Published by J. H. Francis, Boston; C. S. Francis, New-York. 1837. [Stereotyped by Geo. A. & J. Curtis, Boston].

Lilly Library call number: PR5549 .T2 R4

"The Star" achieved nursery rhyme status. Children grow up reciting it today who have never heard of its author. In her *Autobiography*, Ann Taylor Gilbert remembered that her sister said of her method of writing,

I try to conjure some child into my presence, address her suitably, as well as I am able, and when I begin to flag, I say to her, "There love, now you may go."

[Jane Darton Home]. *A Voyage To India; Or, Three Months On The Ocean, Showing How Philip Grey Improved And Beguiled His Time At Sea.* By The Author Of "*Charlie's Discoveries.*" London: Harvey And Darton, Gracechurch Street. 1841. [London: Printed By Samuel Bentley, Bangor House, Shoe Lane.]

Green illustrated cloth, stamped in blind and gilt, edges gilt.

Lilly Library call number: DS412 .A113 1841

Lawrence Darton has confirmed that Jane Darton Home, the daughter of Samuel Darton of Gracechurch Street, and granddaughter of the elder William Darton, wrote anonymously for the Gracechurch Street firm in its last years, beginning with *Charlie's Discoveries*, 1839. The dedication of *A Voyage To India* is dated from Tottenham, where she appears to have worked as a governess.

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William Darton and Son of Holborn Hill

Mary heard about the Reform Bill, and the sufferings of Ireland, and the Chartists, and Free Trade. And when, at various times, the leaders of these movements, O'Connell, and Cobden, and others came to her father's house, they were sure to notice the intelligent little child who sat and listened with evident interest to all that was said, and who gazed with admiring eyes on those whom, from the conversation of her parents and other causes, she had learned to reverence.

Mary Howitt, *The Childhood Of Mary Leeson*

It was not for me, being a female, though not young, to begin the conversation with these strangers, neither did the old gentleman seem much disposed to talk; nevertheless there was no dearth of discourse, for our two opposite neighbours were, it seems, of the number of those who are for setting all the world to rights, for reforming parliaments, changing laws, subverting all establishments, and in short, for setting the whole earth on fire, in order to produce salamanders and phoenixes from the flames and ashes.

Mrs. Sherwood, "*The Mail Coach,*" *Social Tales For the Young*

From 1830 until 1836, William Darton worked in partnership with his son John, who would head the business at Holborn Hill for another thirty years. Describing the Holborn Hill firm's publication of Mrs. Sherwood's "secular" works, M. Nancy

Cutt has written that "of all Mrs. Sherwood's publishers, Darton alone took a genuine and imaginative interest in illustrations, faithfully investigating each new process as it appeared." The first known examples of printed color in English children's books, using George Baxter's wood block printing process, are the frontispieces to Mrs. Sherwood's books *Caroline Mordaunt* and *Social Tales For the Young*, both published in 1835 at Holborn Hill. Shortly after, new editions of some of Mary Elliott's stories appeared with Baxter plates. In 1836, Mary Howitt recorded in her Autobiography, that John Darton had come to Nottingham, taking away for fifty guineas "all those little verses and prose tales that for years I had written for the juvenile annuals." In the year of William Darton's retirement, he was publishing the reactionary Mrs. Sherwood in her Gothic phase, the domestically oriented Mary Elliott, and the reformist Mary Howitt, who for most of her life thought little of the depravity of the soul and was an ardent supporter of women's rights. William Darton of Holborn Hill had been as much of an original as his father.

212.

History Of Joseph And His Brethren. Twenty-four Coloured Plates. London: William Darton And Son, Holborn Hill. [ca. 1835].

Dark green patterned cloth, gilt edges.

Lilly Library call number: BS580 .J6 H672 1836

[History Of Joseph And His Brethren]. [London: William Darton And Son, ca. 1835].

Cards in folding case of dark green patterned cloth, case cover missing.

Lilly Library call number: BS580 .J6 H672 1836a

Hand-colored engraved cards illustrate the biblical story. The cards have been combined with text in a miniature book, which is bound in the same green cloth as the card case.

213.

Mary Belson Elliott. Tales For Girls. By Mary Elliott. London: William Darton And Son Holborn Hill. [ca. 1836] [Printed by Stewart And Co., Old Bailey].

Green patterned cloth, as used on History Of Joseph And His Brethren, spine stamped in gold.

Lilly Library call number: PR4699 .E53 T144 1833 (1836?)

The color-printed frontispiece for *Tales For Girls* depicts a scene from "Idle Ann; Or, The Dunce ReClaimed." It is captioned "Baxter's Oil Colour Printing, 3, Charter House Square," and identified as "From a Painting by J. Browne."

214.

Mary Belson Elliott. *Tales For Boys*. By Mary Elliott. London: William Darton And Son, Holborn Hill. [ca. 1836] [London: Printed By Stewart And Co., Old Bailey].

Plum patterned cloth, edges gilt.

Lilly Library call number: PR4699 .E53 T142 1833

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The boy throwing rocks at the ducklings is the ill-tempered John from "The Ramble; Or, More Paths Than One." The plate is color-printed by the Baxter process, also from a painting by Browne.

215.

Mary Botham Howitt. *Sketches Of Natural History*. By Mary Howitt, Fifth Edition, Enlarged. London: Published For The Author, By Darton & Clark, Holborn Hill. [c. 1845].

Cloth. Loaned by Mr. Lawrence Darton.

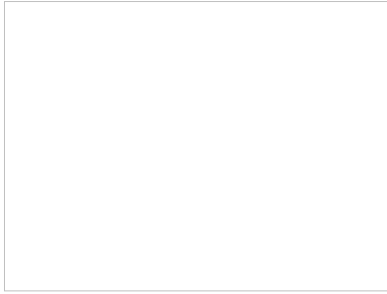
Sketches Of Natural History was first published in 1834 by Effingham Wilson; William Darton and Son apparently took the volume over in the same year, and continued to use the wood engravings by Ebenezer Landells, a follower of Bewick. The volume contains "The Spider and the Fly," reprinted from *The New Year's Gift, and Juvenile Souvenir*, 1829, which became one of the most popular poems of the nineteenth century in the United States. It was quoted across the breadth of American culture from Harriet Jacobs's *Incidents in the Life of a Slave Girl* to Cole Porter's *Jubilee*. The "Lobster Quadrille" is Lewis Carroll's parody of it. Added to the volume is William Howitt's wonderful poem "The Migration of the Grey Squirrels," which, Iona and Peter Opie have noted, describes a scene like that portrayed in *Squirrel Nutkin*.

216.

Mary Botham Howitt. *The Childhood Of Mary Leeson*. By Mary Howitt. London: Darton and Co., Holborn Hill. [1848].

Red wave grain decorated cloth, stamped in blind and gold.

Lilly Library call number: PR4809 .H2 C5



Born in 1799, Mary Botham Howitt lived a Quaker childhood while the elder William Darton's publishing business was flourishing. This fine story, which was one of the volumes in Darton's Holiday Library, recreates the atmosphere in which she tried to raise her own children, one wholly different from her own constrained childhood, dominated by the "incubus" of the war with France. "Our father restricted himself to reading one weekly newspaper," she wrote in her *Autobiography*, "and did not communicate the contents to us children, and yet from our infancy upwards we were aware of the terrible war which became year by year more awful and menacing." In the reminiscences of a character in *The Childhood Of Mary Leeson*, Howitt revives the revolutionary past:

But it was then the time of the French Revolution, when books were written about liberty and such subjects, and people hoped to set the world right all at once; and, as there was a deal of bloodshed and misery in France, the government in England began to prosecute every body, in this country, who publicly held their opinions, and to burn the books which advocated them, wherever they could be found.

During that period, in Lavenham, the Dissenting family of Isaac Taylor had been threatened by a Church and King mob; at the end of the decade, the elder William Darton registered his presses, in accordance with the new Seditious Societies Act.

Mary heard Mr. Felton talk to her father of those times. He said that on one occasion men came to his house with constables, and asked whether he had this book and the other, and when he confessed that he had, they wanted to make him bring them out, and when he would not they went into his house and seized on them and carried them off and burnt them in the market-place, where they made great bonfires of such books.

The Friends' bibliographer Joseph Smith attributes to the elder William Darton a broadside, printed and posted in the streets, probably after Howe's victory over the French on the "Glorious First of June" in 1794. The broadside informed the

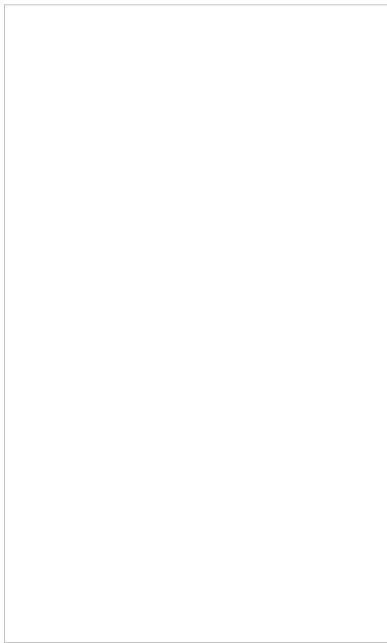
public that Quakers could not join in illuminating their houses, being unable to "rejoice at Victories, purchased with the loss of the Lives of so many of their Fellow-Creatures."

217.

[Mary Martha Butt] Sherwood. *Shanty The Blacksmith; A Tale of other Times*. By Mrs. Sherwood. London: Darton and Clark, Holborn-Hill. [1841] [J. Green and Co., Printers, 13, Bartlett's Buildings].

Half leather, green pebbled cloth.

Lilly Library call number: PR5449 .S4 S52 1840



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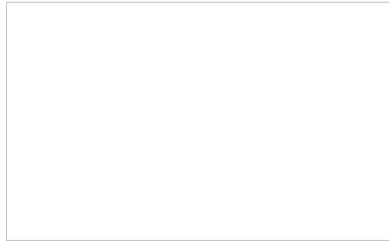
William Darton and Son first published *Shanty The Blacksmith* in 1835. The interesting frontispiece by Marchant is a stipple engraving on stone. Mrs. Sherwood's Gothic tale of a mysterious child deposited at a Jewish blacksmith's forge in the North of England reflects the interest in fictional gypsies and Jews, influenced, as M. Nancy Cutt has shown, by Scott's *Guy Mannering* and his creation of the great characters of Isaac and Rebecca in *Ivanhoe*.

218.

[Mary Martha Butt] Sherwood. *Social Tales For the Young*. By Mrs. Sherwood. London: William Darton And Son, Holborn Hill. [1835] [Printed By Stewart And Co., Old Bailey].

Wine embossed cloth.

Lilly Library call number: PR5449 .S4 S678



In the Baxter color-printed frontispiece, which illustrates a scene from "The Mail Coach," the Welsh harper seems a nostalgic throwback to the vanished Romantic era, evoking Blake's harper illustrating Wollstonecraft's *Original Stories*. But Mrs. Sherwood's harper is a remnant of the evangelical tradition, not the Romantic. His dying gift to the little boy is a copy of *Pilgrim's Progress*, "full of old-fashioned pictures," inciting a yearning toward religion in the sensation-starved boy, which is recognized when he is found copying the picture of the Giant Despair. The boy grows up to undo "all the mischief" done by the "pragmatical schemes of reform" of his formerly progressive father. A superbly written and deeply reactionary story, "The Mail Coach" was first published in 1830 in the *Youth's Magazine*, which had formerly been edited by the late Jane Taylor; Mrs. Sherwood was writing of the time leading up to the Reform Bill of 1832, when many observers saw England as on the brink of revolution.

Mrs. Sherwood's *The Fairchild Family*, 1818, probably left its mark on as many children of the nineteenth century as *Original Poems, For Infant Minds*: and, probably, they were the same children. In "The Mail Coach," Mrs. Sherwood scorns the theoretical systems for reform in education, labor relations, and religion, which "may, in experience, be found to work directly in opposition to the end desired":

[F]or these crude reformers, as I have often remarked, these favourers of general emancipation from old authorities, almost universally leave the depravity of human nature out of their calculations. As if, in computing the progress of a vessel through any given space of ocean, the calculator should forget to take account of opposing tides, and baffling winds, and suppose that deceitful element, the sea, to be always as serene and calm as a bay to the leeward of one of the Fortunate Islands.

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Publication dates are indicated in parentheses, followed by catalogue page numbers.

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- Adventures of... little Thomas Dellow (1812), [60](#)
- Alphabet in verse [cards] (1800), [22](#)
- Ancient... history of Whittington (1809), [21](#)
- Antelope [print] (ca. 1825), [20](#)
- Art of talking with fingers [print] (ca. 1825), [71](#)
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