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THE LITTLE GIRL'S OWN BOOK.

BY MRS. CHILD,

WITH ADDITIONAL SPORTS AND GAMES, BY MISS LESLIE.

TENTH EDITION, CONSIDERABLY ENLARGED, AND IMPROVED.

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PREFACE

TO THE TENTH EDITION.

THE great success that has attended the former British editions of this work, has induced the Publishers to add a large proportion of new games and pastimes to the present edition. The additions are principally from the pen of Miss Leslie, a lady who is almost as universally known in the United States, for her success in writing for juvenile minds, as Mrs. Child.

81, *Queen Street*, 1*st Nov.*, 1833.

PREFACE OF THE AMERICAN EDITION.

ADDRESSED TO PARENTS.

THIS little book has been compiled with an earnest desire to make it useful, in all respects, to its readers; but I have relied on my own judgment and experience; therefore there is little doubt of numerous imperfections.

Perhaps I have erred in trying to please all; and may thus, like the old man in the fable, succeed in pleasing none. Some will say there is too large a proportion of games; others will smile at the directions for sewing and knitting; some may complain that the frequent recommendation of active exercises will tend to make their children rude and disorderly; others will think too much is said about gracefulness and elegance; some will call the conundrums old, others will say they are silly, and others that they should have been entirely excluded. I knew I could not avoid numerous criticisms, and therefore I did not write with the fear of them before my eyes. In this land of precarious fortunes, every girl should learn how to be *useful;* amid the universal dissemination of knowledge, *every mind should seek to improve itself to the utmost;*

and in this land of equality, as much time should be devoted to *elegant accomplishments*, *refined taste*, and *gracefulness of manner*, as can possibly be spared from holier and more important duties. In this country, it is peculiarly necessary that daughters should be so educated as to enable them to fulfil the duties of a humble station, or to dignify and adorn the highest. This is the reason why I have mingled a little of every thing in the GIRL'S OWN BOOK.

If the volume proves attractive, a large proportion of the credit must be ascribed to the generosity of the publishers, and the skill and good taste of the artists, who have been employed. The illustrations of the Games were drawn by Mr. Grater. To those who have been his pupils, nothing need be said in praise of his spirited and graceful sketching.

Whether *my* share in the formation of this little book is deserving of popular favour, I am extremely doubtful, I am only sure that it contains nothing to corrupt, or mislead.

MRS. CHILD.

P.S. To all my readers, little ones especially, a merry Christmas and a happy New-Year.

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THE

LITTLE GIRL'S OWN BOOK.

GAMES.

THE BUTTERFLY AND THE FLOWERS.

THIS beautiful little play is a great favourite in France. All those who are to join in it take the name of some flower or insect; and they then choose one to begin the game, who is called the Butterfly. This game may be played either by young ladies and gentlemen, by little girls and boys, or by little girls alone. If there are gentlemen or boys, they always take the part of insects; ladies and little girls take the names of different flowers; if little girls play it by them-

selves, it is necessary, in order to avoid confusion, to have the insects ranged on one side, and the flowers on the other, in the form of half circles each. The one who is chosen to represent the Butterfly should be in the centre of the circle. There are eight rules in the game, which must be carefully observed.

1st. The insects shall be represented by boys, if any boys take part in the game; and the flowers shall be represented by girls.

2d. No flower or insect must be mentioned, unless there is some one in the company who is called by the name of that flower or insect. Thus, if there are six little girls who play the game, and it is agreed that one shall be called Lily, another Balsamine, another Violet, another Pink, another Daisy, and another Snow-drop, it will not do for any of the players to mention a Rose in any way; if they do, they must pay a forfeit, because there is no one who represents a Rose. The six on the other side may be called Caterpillar, Wasp, Spider, Bee, Gnat, and Beetle; whoever should happen to mention a Musquito, in this case must pay a forfeit.

3d. The name of no flower or insect must be mentioned twice.

4th. At the mention of the *gardener*, all the little girls representing flowers must stretch out their right hands, to show how the flowers open their leaves and rejoice at the refreshing water which the gardener brings. All those who bear

the name of insects, on the contrary, must jump up and step back a little, to show that they are afraid of him.

5th. At the word *water-pot*, all the flowers must rise and lift up their heads as if eager for the water; and all the insects must drop on one knee and hold their heads down, as if afraid of being drowned.

6th. All the players must observe at the mention of the *sun*, to rise, as if to hail his presence, equally delightful to flowers and insects.

7th. Each one must speak the moment she hears her name.

8th. After taking the positions prescribed in rules 4, 5, and 6, every one must remain as they are until some insect or flower is again mentioned. (See the example of the Wasp.) When any of these rules are broken, the company demand what forfeit they please.

There are no rules concerning what shall be said by the different actors; that must depend upon the wit and skill of the players. The beauty of the game is very much increased by each insect and flower saying something appropriate to its own character, either original, or quoted from books.

I will give a few sentences by way of example, and leave to the good taste and intelligence of my little readers to provide themselves with such a variety as the occasion may require.

After all is arranged according to the above

rules, the Butterfly begins by saying, "Oh! beautiful flower, so pure and sweet! what shall I say in praise of thee? They tell me I am capricious, that I am always roaming from flower to flower; but indeed, I could repose many minutes on the leaves of the white *Lily*."

Here the Lily, hearing her name, interrupts him:

"Your flattery is a sign that you are an inconstant coxcomb. Faithful friends say but little about their love. Of what value are your silly compliments to a flower who opens her petals only to the pure rays of the SUN? (*Here all the players rise.*) Your flattery displeases me almost as much as the stinging sarcasms of the *Wasp*."

Here the Wasp, who with the others have kept standing until a *name* was mentioned, reseats himself and speaks:

"Whatever flowers may say, they are never so well pleased as when they are called beautiful. If they pretend to dislike flattery, it is only in the hope of getting more of it. Even when their heads are drooping with the heat, and their leaves covered with dust, they are sorry to see the GARDENER, (*Here Rule 4th must be observed*) for fear his WATER-POT (*Rule 5th*) will frighten away the crowd of insects which buzz around them; especially the impatient *Balsamine*."

BALSAMINE SPEAKS.

"Ill-natured insect! you waste your wit. Water is to me the most delightful of all things for I know it never fails to render me more beautiful. Of what consequence is it to me that the crowd of insects fly away? cannot I entice them back whenever I choose? If I open my corolla invitingly, they will come eagerly enough. When I grow weary of them, I can, by a slight contraction, fire off one of my seed-vessels,* and disperse them in the air instantly. As for the crawling things which the water washes upon the ground, do you suppose I want their company? For instance, the lazy *Caterpillar*."

CATERPILLAR SPEAKS.

"I could never imagine how any of the insects could admire you. You are a vain coquette, your temper is irritable, you exhale no perfume, and you are not half so beautiful as most other flowers. I do not say these harsh things because I am angry, but because they are true. I never flatter beauties, and I do not want their smiles; but I do love to crawl where I can breathe the fragrance of one modest little flower! How can

* The seed-vessels of the Balsamine, or Touch-me-not, burst open as soon as an insect rests upon them.

any insect prefer the gaudy coquette to the lovely, the sweet, and the timid? Tell me, my little wise and modest *Violet*."

VIOLET SPEAKS.

"If insects knew what true love was, they would not seek the brightest and most showy flowers. True affection will seek affection in return among the secluded and the diffident; but the vain are attracted by vanity: what the world praises is of more value in their eyes than real merit. Far wiser than this is the busy *Bee*."

THE BEE THEN SPEAKS;

But as we have given instances enough to explain the game, we shall leave our young readers to make what speech they please for the Bee.

HOW DO YOU LIKE IT? WHEN DO YOU LIKE IT? AND WHERE WILL YOU PUT IT?

THE difficulty of this game consists in guessing the meaning of two or more nouns, which sound alike, but mean differently, without any other help than answers to the above questions. I will give an example. One of the company is sent out of the room, and not recalled until her companions have agreed upon words of similar sound, with which to puzzle her. When she comes in, she asks, "How do you like it?" One answers, "Very much indeed;" another says, "I don't like it too early in the morning;" another says, "It is too noisy;" another says, "It is too fond of fine clothes;" &c. She then asks, "When do you like it?" one answers, "At all times;" another says, "When I feel hungry for my dinner;" another says, "I want it when walking alone;" another, "When I want some wood brought for my fire;" &c. Lastly she asks, "Where would you put it?" One says, "I would hang it;" another, "I would shut it up in a church;" another, "I would take it to a ball room," &c.

From these answers, a witty little girl may guess that BELL was the chosen word: *bell*, an instrument of sound, and *belle* a fashionable lady. Those who do not guess, must pay a forfeit.

Many words might be chosen for this game, such as queen and quean—rain and rein—plane and plain—vice, a tool, and vice, a crime—whip, to strike with, and whip, to eat, &c.

ALPHABETICAL COMPLIMENTS.

A LITTLE girl says to her companions, I love you, A, because you are amiable; B, because you are beautiful; C, because you are careful; D, because you are diligent; E, because you are elegant; F, because you are funny; and so on to the end of the alphabet. X is of course omitted, for no English word begins with that letter. Any letter omitted, or a reason given, which does not begin with the letter you name demands a forfeit.

MR. RED-CAP.

THE children all take the name of some coloured cap; as Mr. Red-cap, Mr. Blue-cap, Mr. Yellow-cap, Mr. Green-cap, &c. A handkerchief is thrown as the signal to speak; but the one who throws it must not look at the one she means to aim at, because it is desirable to

take her by surprise. If she throws it at Red-cap, she must call out, "Mr. Red-cap!" before she can count five, Red-cap must answer, "What, I, sir?" The one who called her must answer, quick as thought, "Yes, you, sir." Red-cap replies, "Not I, sir!" the other says, "Who then, sir?" Red-cap answers, "Mr. Blue-cap!" at the same time throwing the handkerchief at the one named Blue-cap. Red-cap and Blue-cap must then repeat the same questions and answers; and Blue-cap throws it at Green-cap, or any body else who happens to be most off her guard. Any mistake in the proper answers, or failing to speak quick enough, demands a forfeit. When this is played with animation, there is an incessant sound of "Red-cap! Blue-cap! what, I, sir? yes, you, sir! not I, sir! who then, sir?"

CRIES OF PARIS.

Each one takes the part of some of the numerous Parisian pedlers: one sells cherries, another cakes, another old clothes, another eggs, &c. They walk round the apartment, and the moment any one is called, he must immediately sing out his appropriate cry, as much in the tone of a pedler as he can. The one who called then asks him for something in the way of his trade, to which he must answer, "I have not

any; ask such a one.' For the sake of improving in French, I would advise little girls to utter the cries of Paris in the language of Paris; but I will give a translation for those who do not know French.

Here are some examples to illustrate how the game is played: the one chosen to begin the game calls out, "Marchande de poires." The pear-merchant then immediately sings her cry. If she sell baked pears, she sings, "Poires cuites au four." (*Pears baked in the oven.*) If they are not cooked, she sings, "A deux liards, les Anglais." (*English pears, two for a halfpenny.*) The one who called her then asks, "Avez vous des pommes?" (*Have you any apples?*) The marchande de poires answers, "Non; demandez-en au porter d'eau!" (*No; ask them of the water-bearer.*) As soon as the water-bearer hears his name, he calls out, "A l'eau! a l'eau!" (*Water! Water!*) The pear-merchant then asks, "Avez vous de l'eau d'Arcueil?" (*Have you any water from the fountain of Arcueil?*) He answers, "Non; demandez-en au marchand de parapluies." (*No; ask the umbrella-merchant for some.*) The umbrella-merchant sings, "Parapluie! Parapluie!" The water-bearer then asks the umbrella-merchant, "Avez vous des parasols?" (*Have you parasols?*) The one addressed answers, "Non; demandez-en à la marchande de cerises." (*No; ask the cherry-merchant.*) The cherry-merchant

Cherry-Merchant. Umbrella-Merchant.

sings, "A la douce! cerises à la douce! quatre sous la livre." (*Sweet cherries! four cents a pound.*) The umbrella-merchant asks, "Avez vous des cerises noires?" (*Have you black cherries?*) She answers, "Non; demandez-en à la marchande de bouquets!" (*No; ask them of the flower-merchant.*) The flower-merchant, hearing her name, begins to sing, "Des belles roses! achetez donc des roses!" (*Some beautiful roses! buy some roses!*) The cherry-merchant asks her, "Avez vous des oeillets?" (*Have you pinks?*) She replies, "Non; demandez-en au marchand d'habits." (*No; ask the old clothes man.*) He begins to sing, "Vieux habits! vieux galons!" (*Old clothes! old trimmings!*) The flower-girl says, "Avez vous des bonnets?"

Cake-Merchant. Flower-Merchant.

(*Have you any caps?*) He answers, "Non; demandez-en à la marchande de marée." (*No; ask the fish-woman.*) She, hearing her name, begins to sing, "Ah! qu'il est beau le marquereau!" (*Ah! what beautiful mackerel!*) The clothes man asks, "Avez vous des soles?" (*Have you any soles?*) She says, "Non; demandez-en au marchande de gateaux." (*No; ask the cake-merchant.*) She then begins her cry, "Ils brûlent! ils sont tout chauds!" (*They burn! they are all hot!*) The fish-woman asks "Avez vous des gateaux de Nanterre?" (*Have you any Nanterre cakes.*) "Non; demandez-en à la marchande de pois." (*No; ask the pea-merchant.*)

These examples are sufficient to give an idea of the play. To make it more complicated,

they often ask the same pedler for three or four different things, and he refers you to as many other pedlers. Any pedler who forgets to utter his cry when his name is mentioned, must pay a forfeit; and if you ask a pedler for anything not belonging to his trade, or ask for the same thing twice, you must pay a forfeit. The continual motions and strange tones of the criers, afford much amusement. It is a good plan to commit a large number of cries to memory before beginning the game; such as "Pois écossés!" (*Shelled peas!*) "Mes gros cerneaux!" (*My great walnuts!*) "Des bon fromages!" (*Good cheeses!*) "En voulez vous de la salade?" (*Will you buy some salad?*) "Vieux chiffons!" (*Old millinery!*) "Les pommes de terre!" (*Potatoes!*) The more there are engaged in this game, the merrier it is.

THE MUSICAL ORACLE, OR MAGIC MUSIC.

One of the company goes out of the room, and while she is absent, it is agreed what she shall be required to do when she comes back. The person at the piano begins to play as soon as she re-enters the room; and the music is more and more lively the nearer she approaches what she is destined to do; and as she moves away from it, the sounds become fainter and fainter.

Thus, if it has been agreed that the absent person shall touch the right cheek of a certain individual in the room, the nearer she approaches that person, the louder and more rapid is the music; if she raises her finger, it is still more lively; but if she touches the *left* cheek, the sound instantly dies away.

If she cannot guess exactly what they wish her to do, she must pay a forfeit.

THE PUZZLE WORD.

One goes out of the room; and the others agree upon a word, which she is to find out by asking questions. "Does the thing you have named fly?" "Does it walk?" "Does it sing?" "Does it speak?" "Does it grow?" &c. If she cannot ascertain the word from the definitions given, she must pay a forfeit.

THE GENTEEL LADY.

Those who make a mistake in this difficult game, must have a paper horn twisted fantastically, and so placed in their hair that it will shake

about at the least motion. Two mistakes receives two horns, three mistakes three horns, &c. When a large number of twisted papers are prepared, one begins the game by saying to the one who stands at her right hand, "Good morning, genteel lady, always genteel; I, a genteel lady, always genteel, come from that genteel lady, always genteel (here she points to the left), to tell you that she owns an eagle with a golden beak." The next one attempts to repeat the phrase, word for word, only adding "an eagle with golden beak *and silver claws.*" If she make the slightest mistake in repeating the sentence, she must have a paper horn put in her hair; and her next neighbour takes up the phrase thus, to the one on her right hand: "Good morning, genteel lady, always genteel; I, a genteel lady, always genteel, come from that *horned* lady, always horned (pointing to the one on her left), to say that she has an eagle with golden beak, silver claws, and *a lace skin.*" Perhaps this one will make three mistakes before she gets through the sentence; if so, the next says, "Good morning, genteel lady, always genteel; I, a genteel lady, always genteel, come from that three horned lady, always three horned, to say that she has an eagle with a golden beak, silver claws, lace skin, and *diamond eyes.*" If she should happen to receive four horns for as many mistakes, her next neighbour would say, after repeating the first part of the sentence, "I come from the four

horned lady, always four horned, to say that she has an eagle with a golden beak, silver claws, lace skin, diamond eyes, and *purple feathers.*"

Thus it goes round the circle; but the second time it goes round it is still more difficult and more droll. By that time, the chance is everybody will have a greater or less number of horns; and those who repeat must remember exactly, or else they obtain another horn. Thus, if your left hand neighbour has two horns, you have three horns, and your right hand neighbour has four, you must say "Good morning, four horned lady, always four horned; I, a three horned lady, always three horned, come from that two horned lady, always two horned (pointing to the left), to say that she has an eagle with a golden beak, silver claws, lace skin, diamond eyes, purple feathers, and silk wings."

By the time the game is finished, the children's heads are generally ridiculous enough. To make it more funny, the speaker sometimes pretends to cry when she calls *herself* three horned and laughs when she calls her *neighbour* four horned. This is a French game, played both by girls and boys.

PUSS, PUSS IN THE CORNER!

THIS is a very simple game, but a very lively and amusing one. In each corner of the room, or by four trees which form nearly a square, a little girl is stationed; another one stands in the centre, who is called the Puss. At the words, "Puss, puss in the corner!" they all start and run to change corners; and at the same time the one in the middle runs to take possession of the corner before the others can reach it. If she succeed in getting to the corner first, the one who is left out is obliged to become the puss. If A and B undertake to exchange corners, and A gets into B's corner, but puss gets into A's, then B must stand in the centre. In order to avoid confusion and knocking each other down, it is well to agree in what direction you will run, before the race begins. If a little girl remains puss after three or four times going round the room, they sometimes agree that she shall pay a forfeit.

THE BIRD-SELLER.

THE company are seated in a circle, one only standing in the centre, and she is called the Bird-seller. She stoops down to each one, and they whisper in her ear the name of whatever bird they choose to take for themselves. These she must carefully remember. If she fears she will forget them, she must write them with a pencil. Then she must repeat them aloud, thus: "Gentlemen and ladies, I have in my collection an Eagle, a Swan, a Bird of Paradise, a Crow, a Wren, a Magpie," &c. &c. If the lists are written down she must be careful not to read them in the same succession she wrote them; if she does, the players will easily conjecture to whom the name belongs, and that would not be fair. After the list is read, the Bird-seller must ask each one, "To which of my birds will you make your bow? To which will you tell a secret? From which will you pluck a feather?" Each one replies according to her taste; perhaps

she will answer, "I will bow to the Eagle, tell my secret to the Bird of Paradise, and pluck a feather from the Jay." Those who happen to have a feather plucked from them, must pay a forfeit; the one to whom a secret is to be imparted, has something whispered in her ear; and a bow is made where a bow is promised; little girls sometimes substitute a courtesy for a bow, when there are no boys in the game. No one must make her bow, or tell a secret, or pluck a feather, from the bird whose name she has chosen for herself. A forfeit must be paid, if any one names a bird that is not in the list. The forfeits are not paid, and the bows are not made, &c. until the Bird-seller has asked her questions all round the circle; if she cannot then remember what each one has chosen, they must put her in mind of it. If one escapes without having a feather plucked, she becomes the Bird-seller of the next game. If nobody is lucky enough to escape, the one who sat at the right hand of the Bird-seller, before she rose, is chosen.

THE ELEMENTS.

In this game the party sit in a circle; one throws a handkerchief at another, and calls out "Air!" The person whom the handkerchief hits, must call Eagle, Vulture, Lark, Sea Mew, Solan goose, Partridge, Woodcock, Snipe, or some creature that belongs to the air before the caller can count ten, which he does in a loud voice, and as fast as possible. If a creature that does not live in the air is named, or if the person fails to speak quick enough, a forfeit must be paid. The person who catches the handkerchief throws it to another, in turn, and calls out "Earth!" The person who is hit must call out elephant, horse, dog, cat, mouse, guinea pig, or ox, or any creature which lives upon the earth, in the same space of time allowed the other. She then throws the handkerchief to another, and calls out "Water!" The one who catches the handkerchief observes the same rules as the preceding, and is liable to the same forfeits, unless she calls out immediately, trout, mackerel, herring, sole, or the name of some creature that lives in the water. Any one who mentions a bird, beast, or fish twice, is likewise liable to a forfeit. If any player calls out "Fire!" every one must keep silence, because no creature lives in that element.

THE FRENCH ROLL.

In the beginning some one is chosen to perform the part of *purchaser*. She stands apart, while the others arrange themselves in a long file, one behind the other, each taking hold of her neighbour's sleeve. The little girl who happens to be at the head is the *baker;* all the others form the *oven*, with the exception of the last one, who is called the French Roll. The *baker* does not keep her station long, as you will see. As soon as the file is formed, the *purchaser* comes up to the *baker* and says, "Give me my roll." The baker answers, 'It is behind the oven.' The purchaser goes in search of it, and at the same moment the little girl at the end, who is called the roll, lets go her companion's sleeve, and runs up on the side opposite the purchaser, crying, when she starts, "Who runs? who runs?" Her object is to get in front of the baker before the purchaser can catch her. If she succeeds, she becomes baker, and the little girl who stood next above her becomes the roll; if she does not succeed, she has to take the place of the purchaser, and the purchaser becomes baker. This play is a very active, and rather a noisy, one. When the company get fully engaged in it, there is nothing heard but "Give me my roll!" 'It is behind the oven.' "Who

runs? who runs?" As they do not run very far, they can run very quick, without fatigue; and as they are changing places all the time, each one has a share of the game. Sometimes they make it a rule that every one who is caught in trying to get before the baker, shall pay a forfeit; but when they stop to pay forfeits, the game is not so animated

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THE COMICAL CONCERT.

THIS game, when well played, is extremely diverting. The players stand in a circle, and each one agrees to imitate some instrument of music. One pretends to play upon the violin, by holding out her right hand, and moving her left as if she were drawing a bow across it. Another doubles up her two hands, and puts them to her mouth, to imitate a horn; another moves her fingers on a table, as if she were playing the piano; another takes the back of a chair, and touches the rounds, as if they were the strings of a harp; another makes motions as if beating a drum; another holds a stick after the manner of a guitar, and pretends to play upon it; another appears to be turning a hand-organ; in a word, the players, if sufficiently numerous, may imitate every instrument they ever heard

of. This is but half the game. Each musician, while playing, must make a sound with her mouth in imitation of her instrument, thus:

Rub-a-dub goes the drum.
Twang, twang, goes the harp.
Toot, too hoo, goes the horn.
Tweedle dee, tweedle dee, goes the violin, &c.

All this makes an odd jumble of movements and sounds, which is very laughable, especially if each one plays her part with animation.

In the middle of the circle stands one called the *head of the orchestra*, whose business it is to beat time to the movements of the rest, which she does in as ridiculous a way as possible, in order to make the others laugh. In the midst of all the noise and fun, she suddenly stops, and asks abruptly, "Why don't you play better?" The one she looks at must answer *instantly*, in a manner suitable to the nature of her instrument; that is, the drummer must say one of the drumsticks is broken; the harper that the strings are too loose; the person playing on the piano must say one of the dampers is broken, or one of the keys makes a discord; the flute player, that the holes are too far apart for her fingers, &c.

If they hesitate a moment, or if the answer is not such as is suitable to the instrument, or if they repeat an excuse that has been already made, they must pay a forfeit. While one is

answering, the others stop playing; and all begin again as soon as she has said her say, or paid her forfeit. Then the head of the orchestra looks at some other one, and asks why she don't play better. And so it goes on till they are weary of the game. Sometimes it is made a rule, that any one who laughs so that she cannot play her part, must pay a forfeit; in this case, there is plenty of forfeits.

FLY AWAY, PIGEON!

THE company are ranged in a circle, with one in the centre, who places the fore-finger of her right hand upon her knee, and all the others put their fore-fingers around it. If the one in the centre raises her finger, saying, at the same instant, "Fly away, Pigeon!" or "Fly away, sparrow!" the others must raise their fingers in the same manner; but if, for the sake of mischief, she exclaims "Fly away, trout!" or "Fly away, elephant!" the others must be careful not to move their fingers, else they must pay a forfeit. That is, the fingers must all rise, if a creature is mentioned that *can* fly; and kept quiet, if a thing which *cannot* fly is named. As it is done with great rapidity, it requires quick ears and quick thoughts. Sometimes things

which fly only by accident are mentioned; such as a feather, a leaf, a sheet of paper, thistle-down, a veil, &c. In this case, all the players never make up their minds soon enough: some fingers will rise, and some keep still; and often debates will arise to determine which is right. "I am sure a leaf does not fly," says one; "I am sure it does fly on the wind," says another, &c. The one in the centre decides all disputed questions. This game brings laughing and forfeits in abundance.

THE FLYING FEATHER.

A CIRCLE amuse themselves by blowing, one to the other, a feather, a light tuft of unspun cotton, or silk; in a word, any thing that is light enough to be kept up by the breath. Each one is anxious to pass it to her neighbour; because if it falls upon the floor, or upon her own clothes, she must pay a forfeit. Sometimes it is blown too violently, and it will fly so high that the next person must stretch out her neck in order to get a puff at it; at other times the breath is so feeble, that the feather will descend; sometimes it flies sideways, or behind the circle, so that one must turn her head very suddenly

to catch it. It looks very droll to see a whole circle turning, and twisting, and puffing, to keep up one poor little feather.

THE OX-FOOT.

NINE people are ranged in a circle. One places her hand upon her knee; the next places her hand upon the top of her hand; the next does the same to her; and so on until there is a pile of nine hands. The one whose hand is lowest then draws it out, and places it on the top, calling out, "One!" The next lowest does the same, calling out, "Two!" and so on, until one cries, "Nine!" This last player must catch one of the hands beneath her, if she can, exclaiming, "Nine! I hold my ox-foot!" But as all the players know that the ninth one has a right to catch them, they try hard to withdraw their hands too quick for her. Whoever is made prisoner, must pay a forfeit. This game, to be amusing, needs to be done very rapidy. Some other phrase might be chosen instead of "I hold my ox-foot!" such as, "I've caught the weasel!"

THE SALE OF THE OX-FOOT.

THE players are all seated in a circle, except one, who stands in the centre, and is called the Ox-foot Merchant. Holding out a key, or a penknife, or whatever chances to be convenient, she says to one of the company, "How much will you give me for my ox-foot?" The one who is addressed takes the key, and answers immediately what she will give; but she must pay a forfeit if she say nine, or any figure made by multiplying nine. She must not say nineteen, nor twenty-nine; neither must she say eighteen, because it is twice nine; nor twenty-seven, because it is three times nine. The one who buys the key moves into the centre, and the first merchant seats herself in her place; thus there is a continual change, and every one takes her turn. The one who has just sold the key, must not be asked how much she will give for it, until it has been two or three times round; that is, she must not be immediately asked, before she has time to collect her thoughts. The answers should be given very promptly; if there is any hesitation, the play becomes very tiresome. Sometimes the merchant, in order to bewilder her customers, will look at one, as if she were going to offer the key to her, and then

suddenly turn round to another who is thinking nothing about it.

As the game goes on, forfeits multiply; for no price must be mentioned that has already been named.

BUZ!

THIS is a very lively and interesting game. Any number of children excepting seven, either boys or girls, seat themselves round a table, or in a circle. One begins the game by saying, "One!" the little girl to the left says, "Two!" and so it goes round till it arrives at *seven*, which number must not be mentioned, but in place thereof the word "Buz!" Wherever the number seven occurs, or any number into which seven may be multiplied, "Buz!" must be used instead of that number. Such are the numbers 7, 14, 17, 21, 27, 28, 35, 37, &c. &c. Any one mentioning any number with seven in it instead of "Buz!" or calling out of her turn, or naming a wrong number, must pay a forfeit. After she has paid her forfeit, she calls out "One!" and so it goes round again to the left, by which means each has to say a different number. When by a little practice the circle gets as high as seventy-one, then "Buz-one!" "Buz-two!"

&c., must be used; and for seventy-seven, "Buz-buz!" and so on. If the person whose turn it is to speak, delay longer than while any one of the circle can moderately count five, she must pay a forfeit.

THE HEN-COOP.

LITTLE girls amuse themselves a good deal with this game. In America, I believe, it is called "Making Cheeses;" but in France they call it the Hen-Coop. It consists in spinning round to the right rapidly for a minute; then stopping very suddenly, at the same moment bending the limbs a little, and extending the

arms, in order to balance the body. The gown, inflated by the wind, will stand out in the shape of a hen-coop; therefore I think the French name is the most appropriate. After the little girl has paused a minute, she spins round to the left, and produces the same effect. Sometimes a great many play it together. One, who stands apart, claps her hands as a signal for them to begin; and if they all keep time in whirling round, and all form their hen-coops at once, it makes a very pretty sort of dance. Those who do not succeed in making a hen-coop, or who do not form it till the others have done, must pay a forfeit. The girl who gives the signal, and who is called the *chicken*, decides this. Sometimes the half of a company will play, while the other half look on and judge the game. In this case, the chickens and the hen-coops take each a turn.

WHERE IS PRETTY MARGARET?

THIS is not unlike the last. One little girl kneels down in the centre of a circle, while her companions raise her robe over her head, and hold it in such a way that it resembles a hen-coop bottom upwards. The frock is called *the Tower*, and the little girls who hold it are called *Stones*. One stands apart from the circle, and is called *the Enemy*. When the game begins, the enemy comes up and sings, "Where is pretty Margaret? Where is pretty Margaret gone?" The one who is kneeling answers, 'She is shut up in her tower.' The enemy asks, "Cannot I come in?" The stones reply, 'No, you must carry away the tower.' The enemy takes one little girl by the hand. and leads her away, saying, "Won't it do to take away one stone?" They answer, 'No, you must take the whole tower.' She then leads away the second, and asks, "Will not two stones do?" She receives the same reply. Then she leads away a third and a fourth, after the same fashion, until finally there is but one remaining; she holds the frock folded in her hands, and as soon as the enemy turns from her, she drops it on the head of pretty Margaret, and runs. Margaret jumps up and runs after her. They all joiu in the chase; and the first one the enemy can catch

must take her place for the next game. Any one that gets caught before they have run round the room once, pays a forfeit.

HOLD FAST! AND LET GO!

Four little girls each hold the corner of a handkerchief. One standing by says, "Hold fast!" and then they must all drop the corners they are holding. When she says "Let go!" they must be sure to keep hold. Those who fail to do this, must pay a forfeit.

THUS SAYS THE GRAND MUFTI!

This is a favourite game among children. One stands up in a chair, who is called the "Grand Mufti." He makes whatever motion he pleases, such as putting his hand on his heart, stretching out his arm, smiting his forehead, making up a sorrowful face, &c. At each moment he says, "Thus says the Grand Mufti!" or "So says the Grand Mufti!" When he says, "*Thus* says the Grand Mufti!" every one must make just such a motion as he does; but when he says, "*So* says the Grand Mufti!" every one must keep still. A forfeit for a mistake.

HUNT THE SLIPPER.

All the players but one are placed in a circle; that one remains outside to hunt the slipper, which is passed from hand to hand very rapidly in the circle. The hunter cannot judge where it is, because all the players keep their hands moving all the time, as if they were passing it. The one in whose hands it is caught becomes the hunter, and pays a forfeit. Usually, I believe, little girls play it sitting side by side, very close to each other, on low stools, or resting upon their feet. If the company is sufficiently numerous, it is better to have two circles, one within another, sitting face to face, resting on their feet, with their knees bent forward so as to meet each other; in this way a sort of concealed arch is formed, through which the slipper may be passed unperceived. There should be two slight openings in the circle, one on one side, and the other opposite. When the slipper is passing through these openings, the player who passes it should tap it on the floor, to let the hunter know where it is. She springs to seize it; but it is flying round so rapidly, and all hands are moving so fast, that she losses it, and in less than an instant, perhaps, she hears it tapping on the other side. This game may be played rudely, and it may be played politely. If little girls are

rude, they are in great danger of knocking each other down in trying to catch the slipper; for squatting upon their feet, as they do in this game, they easily lose their balance. It is best for the hunter never to try to catch the slipper except at the two openings in the circle; then there is no danger of tumbling each other down. Some prefer playing this game with a thimble or a marble, because it is not so likely to be seen as a slipper. If any one chances to drop the slipper in passing it, she must pay a forfeit.

HUNT THE RING.

All the company are seated in a circle, each one holding a ribbon which passes all round. An ivory ring is slipped along the ribbon ; and while all hands are in motion, the hunter in the centre must find where it is if he can. The one with whom it is caught becomes the hunter.

CUP AND BALL.

There is a wooden ball, with a hole in it, required for this game, and a stick with a cup at one end, and a point at the other. The object is to catch it in the cup, or on the point. The cup and ball are fastened together with a string.

KING WILLIAM'S TROOPS.

Two little girls stand with their arms raised, so as to form an arch. The rest of the company arrange themselves in a file, each taking hold of the next one's frock; in this manner they pass through the arch, singing,

> "Open the gates sky high,
> And let King William's troops pass by!"

By suddenly lowering the arches, the last one is caught; and unless she answers promptly any question put to her, she must pay a forfeit.

JUDGE AND JURY.

A CIRCLE is formed, at the head of which are placed three little girls on elevated seats, called the Judge and Jury. Before the game begins, all except these three have some name or other assigned them. Thus one will be called necklace, another bracelets, another sash, and so on. A tin or wooden plate lies in the centre. When the judge says, "My lady is going out, and wants her necklace," the one named necklace must jump up and spin round the plate like a top. But there are certain rules to be observed in doing this, which are extremely difficult. She must not make any motion, without first asking leave of the judge. She must say, "May I get up?" 'May I walk?" "May I stoop?" "May I pick up the plate?" "May I spin it?" "Shall I break it, or shall I place it?" (By breaking it, she merely means letting it fall bottom upwards.) If she is told to break it, and it does not happen to fall that way, she must forfeit. After the plate stops, she cannot return without first asking, "May I walk?" "May I sit down?" A forfeit is paid for every instance of forgetfulness, in these rules. The judge proclaims the forfeits; and after the circle have all tried their luck, the jury go out of the room to decide in what manner they shall be paid. However,

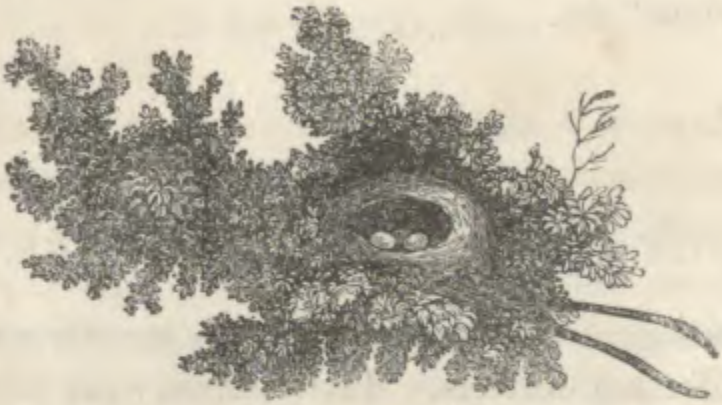
they do not rise in succession; but wait for the judge to say, "My lady wants her sash, or her bracelets," &c.

BUFF SAYS BUFF TO ALL HIS MEN.

THIS game, like many others, is merely a way of collecting forfeits. The company are seated in a circle; one holds a little stick in her hand, and says,

> "Buff says buff to all his men,
> And I say buff to you again;
> Buff neither laughs nor smiles—
> But carries his face
> With a very good grace,
> And passes his stick to the very next place."

As she concludes, she holds the stick to the one next her, who takes it, and repeats the same, and so on, in succession. Those who laugh or smile, while saying it, must pay a forfeit.



WHO WILL BUY A BIRD'S NEST?

In this play, it is of no consequence how the company are seated. One goes round and asks, "Who bnys my bird's nest?" If any one answers, "I will," she says, "What will you give for it?" The answers given will be various—some will give a straw, others a sugar-plum, others a cake, &c. After all have told what they will give for the bird's nest, the seller has a right to ask each one six questions, which they must answer without laughing, or pay a forfeit. These questions may be made as ridiculous as possible, but they ought to relate either to the bird's nest, or the price that is offered for it; such as, "What shall I do with the straw?" "Shall I keep it to suck cider?" "Shall I make a mouse's bonnet of it?" "Shall I tickle a rat's ear with it?" &c.

THE SHEPHERDESS AND THE WOLF.

THE company stand in a file, holding by each other's dresses, and are called lambs; one little girl at the head is called the shepherdess; one stands outside, and is called the wolf. As the latter walks round, the shepherdess calls out, "Who is round my house this dark night?" The one on the outside answers, "A wolf! a wolf!" The shepherdess says, "Let my lambs alone." The wolf answers, "There is one little one I will take," at the same time trying to take away the little girl at the bottom of the file. The shepherdess springs forward to stop her; the lambs all follow the motion of the shepherdess; the wolf tries to profit by the general confusion —she pretends to jump to the left, and then suddenly darts to the right. If any one gets caught, she must pay a forfeit. Sometimes one gets caught and slips away; in that case she must run and place herself before the shepherdess for safety. When this occurs, she must take upon herself the troublesome employment of the shepherdess; the wolf, likewise, loses her place, and pays a forfeit. The last lamb in the file takes the place of the wolf.

THE CAT AND THE MOUSE.

All the company stand hand in hand, in a circle; one is placed inside, called the mouse; another outside, called the cat. They begin by turning round rapidily, raising their arms; the cat springs in at one side, and the mouse jumps out at the other; they then suddenly lower their arms, so that the cat cannot escape. The cat goes round mi-au-ing, trying to get out; and as the circle are obliged to keep dancing round all the time, she will find a weak place to break through if she is a sharp-sighted cat. As soon as she gets out she chases the mouse, who tries to save herself by getting within the circle again. For this purpose they raise their arms; if she gets in without being followed by the cat, the cat must pay a forfeit, and try again; but if the mouse is caught, she must pay a forfeit. Then they name who shall succeed them; they fall into the circle, and the game goes on.

OLD MAN IN HIS CASTLE.

A line is drawn on the floor, or a large crack chosen as a boundary; one stands on one side of

the line, and all the others are ranged on the opposite side. By and by one ventures over, and asks, "May I have some of your apples, old man?" The moment the line is crossed, she darts forward, exclaiming, "Go off my grounds!" If she can catch the culprit on her own grounds, she is obliged to take her place; but she has no right to go over the line in the pursuit. Sometimes three or four intruders will be in at once. Children vary the questions as they please; sometimes they ask for cherries, or birds, or hay, or blackberries.

HUNT THE SQUIRREL.

All the company, excepting one, form into a circle; that one remains outside, walking round and round with a handkerchief in her hand. Presently she drops it; and the one at whose feet it falls must dart forward and catch the squirrel that has dropt the handkerchief. While running, she must sing, "Hunt the squirrel through the wood! Now I've lost him—now I've found him! Hunt the squirrel through the wood!"

If the game is played well, it is very lively and amusing. The little girls all keep an eye upon the squirrel, as she walks round, eager to see where the handkerchief will fall; but if she is

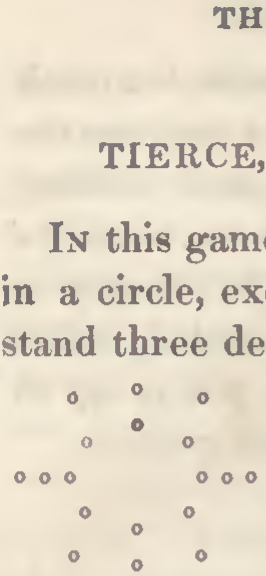
cunning, she will try to drop it behind some one who is least on the watch, in order that she may have time to get the start in the chase. While running, the squirrel zigzags in all manner of directions, dodging in and dodging out, so as to puzzle her pursuer as much as she can. When caught, the pursuer becomes the squirrel.

HUNT THE WHISTLE.

A KEY, or something similar, is used for this game, and is called the whistle. The one in the centre of the circle must be ignorant of the game, or else the sport is all lost. Those who compose the circle keep their hands in motion all the time, as if they were passing the whistle, in the same manner they do in Hunt the Slipper; and frequently some one whistles to make the hunter think it is passing through their hands at that instant. But, in fact, some one before the game begins manages to fasten the string of the key, either with a pin or a button, upon the back of the hunter herself. It makes a great laugh to see it whirling round her as she turns at every whistle. But I don't like this game very well. There is deception in it: and even in play all should be fair.

TIERCE, OR TOUCH THE THIRD.

In this game the company stand two and two in a circle, excepting in one place, where they stand three deep, thus: One stands outside, of the circle, and is on no account allowed to get within it The object is to touch the *third* one, wherever she finds her; but when she attempts this she darts into the circle, and takes her place before some of the others. Then the third one who stands behind her becomes the object; but she likewise slips into the circle, and takes her place in front of another. The pursuer is thus led from point to point in the circle, for she must always aim at one who forms the outside of a row of three. Any one caught changes place with the pursuer. This game affords charming exercise. Sometimes they agree that the pursuer may touch the third one with her handkerchief—which she is of course more likely to effect than by touching with her hand.



SEE SAW

This consists in riding on a board, placed across a block of wood or a low fence. The

block must not be placed in the middle, but much nearer one end than the other. As one rises the other sinks; and thus a constant and pleasing motion is obtained. Care should be taken to have the board securely placed. It is however not an amusement to be recommended unless great care be taken, as the knee pan is apt to get hurt between the board and the ground.

TWINE THE GARLAND, GIRLS!

THIS is a simple kind of dance. A line of young ladies take hold of each other's hands; one stands perfectly still, while the others dance round her, winding and stopping—winding and stopping—until they are all formed into a knot. Then they gradually untwist in the same manner. As they form the knot they sing, "Twine the garland, girls!" and when they unwind, they sing, "Untwine the garland, girls!"

WASH MY LADY'S DRESSES.

This somewhat resembles a dance. Two stand face to face, each laying her right hand upon the left hand of the other. They swing their arms, slowly and gracefully, first to the right side, then to the left, three times each way, singing, "Wash my lady's dresses! Wash my lady's dresses!" They then part; each one places the palms of her hands together, and moves them up and down three times, to imitate the motion of rinsing clothes, singing all the time, "Rinse them out! Rinse them out!" The next motion is much prettier. They take hold of hands as in the beginning; the arms, on one side, are raised so as to form an arch; each one stoops, and passes the head under; this brings them back to back. The arms on the other side are then raised, and the heads passed through; this brings them again face to face. This should be done very rapidly, singing all the time, "Wring them out! Wring them out!" After this motion, has been repeated three times, they stop suddenly, and clap hands thrice, singing, "And hang them on the bushes!" Where this is played by several couples, who keep time with each other, it is very graceful and animated.

I SPY!

THIS game is usually played out of doors, because more convenient hiding-places are to be found there. All the company hide, except one, who is kept blinded until she hears them call "Whoop!" She then takes the bandage from her eyes, and begins to search for them. If she catches a glimpse of any one, and knows who it is, she calls her by name, "I spy Harriet!" or "I spy Mary!" The one who is thus discovered must start and run for the place where the other was first blinded. If she do not reach the spot without being touch'd by her pursuer, she must take her place.

JACOB! WHERE ARE YOU?

THIS game is very similar to Blind Man's Buff. One of the company is blindfolded; after which one of the little girls takes a bell, and joins the rest of her companions. The one who jingles the bell is called Jacob; the blindfolded one goes round, saying, "Jacob! where are you?" In answer to which Jacob jingles the bell. The blinded one follows the sound; but

Jacob dodges about in every direction—sometimes at the farthest corner of the room—sometimes impudently shaking her bell in the very ear of her pursuer. If caught, they change places.

HIDE AND SEEK.

One goes out of the room while the others hide a thimble, pocket handkerchief, or something of that sort. When they are ready, they call "Whoop!" and she enters. If she moves toward the place, they cry, "You burn!" "Now you burn more!" If she goes very near, they say, "Oh! you are almost blazing!" If she moves from the object, they say, "How cold she grows!" If the article is found, the one who hid it must take the next turn to seek for it.

BLIND MAN'S BUFF.

This ancient game is so well known that it needs but a brief notice. One of the company is blinded, and runs about to catch the others, who all try to keep out of her grasp, at the same time that they go as near her as they can. If she catches one, and cannot tell who it is, she must let her go, and try again. Sometimes a forfeit is paid in this case; but all the varieties of blind man's buff are usually played without forfeits. One fairly caught and known, must take the blind man's place.

SHADOW BUFF.

THIS is the best game to play in winter evenings. It is so safe and quiet that it disturbs no one; and good little girls will never play noisy games, without first ascertaining whether it will be pleasant to parents and friends. Thinking of the wishes and feelings of others, even in the most trifling things, constitutes true politeness; and those who are habitually polite at home, will be so when they are abroad without any effort.

Shadow Buff is played in the following manner: if the window should have a white curtain, it may be fastened at the bottom, so as to make a smooth still surface; or in the absence of a white curtain, a tablecloth may be fastened upon the wall. The one chosen to act the part of the blind man sits before the curtain, with her hack to the light and to her companions. When all is arranged, they pass hy on the opposite side of the room, so as to cast their shadows on the white surface. They may put on turbans, or shawls, or walk lame, or any thing else to disguise themselves; and she must tell who they are, if she can. When any one is correctly named she takes her place behind the screen.

FETTERED BUFF.

In this play no one is blinded; but one is required to catch the others with her wrists tied behind her. This is the least interesting form of Blind Man's Buff.

BLIND MAN'S WAND.

This is a variety of the same game. The blinded man carries a little stick, or cane, which he reaches out in every direction. Whoever it touches is bound by the laws of the game to take hold of it, and repeat whatever the blind man orders. The one who is caught may disguise his voice as he pleases; and he cannot be required to say more than three things. If the blind man cannot find him out by his voice, he must try again.

CHINESE SHADOWS.

CHILDREN are generally extremely fond of this play. It can be played only in the evening, by candlelight, and in a room with large curtains; white curtains are the best. In order to fasten the curtain tight, so as to render it smooth and motionless, it should be let down and fastened to the wall with pins on each side. Half the children may be spectators, and the other half actors. The spectators should be seated in rows, facing the curtain. Those in the foremost row should hold a ribbon, or little stick, across the curtain, as high as their arms can conveniently reach, in order to mark out the ground on which the shadows are to move. The actors should stand behind the spectators, at a little distance, with an ample provision of figures cut in paper; such as houses, trees, men, women, animals, &c. These figures must be made to pass slowly one after another, in such a manner as you wish the shadows to be thrown upon the curtain. It is easy to make these figures advance, retreat, meet each other, &c., while you hold a conversation for them. Some who are skilful in the management of these shadows, can make them represent a battle, blind man's buff, a country dance, &c. The houses, trees, and other inanimate things, must not of course be moved; birds must be suspended on the ends of several

strings, and swung about irregularly, from time time. The effect is not unlike a magic lantern. When the actors have played long enough, they must change places with the spectators.

FRENCH AND ENGL SH

THIS game being merely a trial of strength, may be thought unsuitable to little girls; but I know that families of brothers and sisters are very fond of it. It consists of two parties, whose numbers are equal. A line is drawn on the ground, or on the floor, and the object of each of these parties is to draw the other entirely over it. When the whole of the one party is drawn over, the other side call them prisoners, and claim a victory. Those who join hands in the

centre should be very careful not to let go suddenly; for this is sure to occasion violent and dangerous falls.

HERE I BAKE AND HERE I BREW.

A CIRCLE of girls hold each other firmly by the hand; one in the centre touches one pair of hands, saying, "Here I bake;" another, saying, "Here I brew;" another, saying, "Here I make my wedding-cake;" another, saying, "Here I mean to break through." As she says the last phrase, she pushes hard, to separate their hands; if she succeed, the one whose hand gave way takes her place; if not, she keeps going the rounds till she can break through. Sometimes they exact a forfeit from any one who tries three times without success; but it is usually played without forfeits.

YOU ARE NOTHING BUT A GOOSE.

THIS play consists in telling a story, and at the same time making marks to illustrate what you are telling. For instance: An old man and

his wife lived in a little round cabin. I will sketch it for you with my pencil, so that you know it. Here it is: ○ This cabin had a window in the middle, which I will make thus: ° On one side was a projecting door, which I shall make opposite the window thus: = From the side opposite the door branched out a road, bordered on one side with a hedge. Here is a picture of it: This road terminated in a large pond. Here it is: Herbs grew around it, which I mark thus: One night some robbers came to the farther end of this pond. I will mark them thus: The old woman heard them, and persuaded her husband to get up and see what was the matter. The old people travelled along down to the middle of the pond, and there they stopped. I shall represent them thus: Each one held out a hand to keep silence, which movement I shall make thus:

But they did not hear any thing; for the robbers had taken fright and run away. After standing out in the cold some time for nothing, the old man said to his wife, "Go along back to the house: *you are nothing but a goose.*" As you say these words, hold up the sheet of paper

on which you have been drawing, and the company will see the picture of a goose rudely sketched, thus:

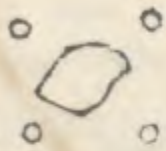
While making your marks, you must be careful that those who are watching you see the picture sideways, or upside down; otherwise they will be apt to suspect your design before you finish it.

ENGRAVED EGG SHELLS.

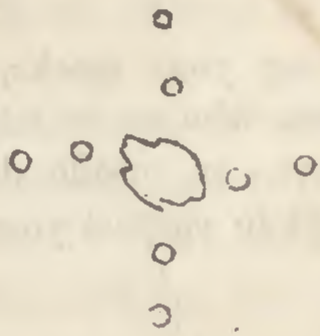
SKETCH a landscape, or any design you please, upon the shell, with melted tallow, or clear grease of any kind; then let the eggs soak in very strong vinegar, until the acid has corroded those parts not touched with oily matter; when taken out, your drawings will stand out from the shell, in what is called *relief*.

THE PUZZLE WALL.

SUPPOSE there was a pond, around which four poor men built their houses, thus:



Suppose four wicked rich men afterward built houses around the poor people thus:



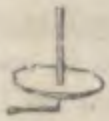
and wished to have all the water of the pond to themselves. How could they build a high wall, so as to shut out the poor people from the pond? You might try on your slate a great while, and not do it. I will show you.

THE CRADLE OF LOVE.

THIS little game has exercise and graceful movement to recommend it. All, except two, take their places as in a country dance; the two who are thus left out, join hands, and attempt to dance between the couple at the foot; the couple join hands and enclose them; and the prisoners are not allowed to escape, till each has turned round and kissed the one behind her. In this way they dance through every couple in the set. When performed with ease and animation, it is very pleasing. Sometimes this is used as a forfeit.

WHIRLIGIGS.

THESE are made by fastening a button-mould on a peg, or large pin, and spinning it round on the table, or on the floor. The peg or pin should be fastened firmly through the centre of the mould, come out a little at one end, and be left half an inch long, or more, at the other. If a number of little girls prepare them of different sizes and colours, they look very prettily when they are all in rapid motion.



LEAP, FROG, LEAP!

A CIRCLE of little girls squat upon their feet, with their clothes carefully gathered around them, so as not to entangle them when they jump; in this fashion they try to hop round after each other, like a company of frogs—singing all the while, "Leap, frog, leap!" They cannot play this long; for the unnatural and awkward posture perplexes and fatigues them. This game would appear ridiculous in any except very young children.

PAT A CAKE.

THIS is a common diversion for infants all the world over. Clap the hands together, saying, "Pat a cake, pat a cake, baker's man; that I will, master, as fast as I can;" then rub the hands together, saying, "Roll it, and roll it;" then peck the palm of the left hand with the forefinger of the right, saying, "Prick it, and prick it;" then throw up both hands, saying, "Toss it in the oven and bake it."

Pat a cake, pat a cake, baker's man!
Bake me a cake as fast as you can;
Roll it, and prick it, and mark it with T,
Toss it in the oven for Thomas and me.

SOAP BUBBLES.

THIS simple amusement gives great delight to children, who love dearly to watch the splendid rainbow colours of the bubbles, as they rise. A bowl of foaming suds, and a piece of a pipe-stem, or straw, or quill, is all that is necessary. Some think that the bubbles are much larger if the quill, or straw, be soaked a little at the end, which you apply to the suds, and split into four, about the length of your nail. If you cannot blow the bubble to such size as you wish, do not try to increase it by taking in more suds; for the moment it touches the water, it will burst. When the bubble is formed, shake the pipe, and it will rise and float in the air, looking like a piece of the rainbow.

THE ONE-FOOTED CHACE.

LITTLE girls often amuse themselves with trying who can jump farthest on one foot, while the other is bent, and raised; and sometimes one, jumping in this manner, tries to catch her companions, who all hop along in the same manner.

JACK STRAWS.

A LARGE number of straws, or fine splinters of wood, of equal length, are placed in a pile, standing up so as to meet at the top and spread out at the bottom, like a tent, or hay-stack; two of the sticks are reserved, and on these are placed little crooked pins, or some small delicate kind of hook. Each one, in turn, takes these hooks and tries to remove one from the pile, without shaking any other straw. The one who succeeds in removing a straw on these difficult conditions, takes it to herself, and counts one. Those who gain the most straws win the game. Sometimes they cut little notches, or they black the heads of three, which they call king, queen, and bishop; the king counts four, the queen, three, and the bishop two.

BOB CHERRY.

One in the centre holds a cherry; while each one tries to catch it in her mouth. This simple game must be played with great good humour; if any crying or disputing begins, the play should stop at once.

THE CUP OF SAND.

This is similiar to Jack Straws. A little stick with a flag upon it is placed in a cup heaped full of sand. Each child tries to knock out a little sand, without making the standard fall. The one at whose touch it falls, must rise and make a bow or a courtesy, to each of the others.

RABBIT ON THE WALL.

When older sisters have the care of very young ones, there are a variety of ways to keep them quiet and happy. In the evening, when shadows can be cast on the wall, nothing pleases

them more than rabbits' and foxes' heads, made on the wall by holding the hands thus:

1 2

1 is the rabbit; 2 is the fox. If the second and third fingers are kept moving towards each other in No. 2, it will look as if the fox were eating.

FLY AWAY, JACK!

A MORSEL of wet paper, or wafer, is put upon the nails of your two middle fingers. You rest these two fingers, side by side, upon the edge of a table; naming one Jack, and the other Gill. You raise one suddenly, exclaiming, "Fly away, Jack!" When you bring the hand down again, hide your middle finger, and place your fore-finger on the table. Then raise the other, saying, "Fly away, Gill!" and bring down your fore-finger instead of your middle one. Then the papers have disappeared; and if you do it quick, your companions will

think the birds have flown. Then raise your hand and cry, "Come again, Jack;" bring the middle finger down, and the paper is again seen. Then bid Gill come again in the same manner.

DANCE, BUMPKIN, DANCE!

ANOTHER species of amusement on these occasions is to hold up the hand, bending thumb and fingers; keep the thumb in motion for a while, singing in a lively tone, "Dance, bumpkin, dance!" Then keep the thumb still, and move the four fingers, singing, "Dance, ye merry men, every one! for bumpkin, he can dance alone." Then move the fore-finger, and sing, "Dance, foreman, dance!" Then move all the fingers, singing, "Dance ye merry men, every one! for foreman, he can dance alone." Then keep the second finger in motion, and sing, "Dance, middle-man, dance!" Then move all the fingers, singing, "Dance, ye merry men, one and all! for middle-man, he can dance alone." Then in the same manner repeat the process with the two other fingers; calling the third finger ring-man, and the fourth finger little-man. When these changes are done rapidly, it makes babies laugh very much.

THIS LITTLE PIG WENT TO MARKET.

THIS is the most common of all plays for infants. Touch the thumb, saying, "This little pig went to market;" touch the fore-finger, saying, "This little pig staid at home;" to the middle finger, "This little pig had roast meat;" to the fourth finger, "This little pig had none;" to the little finger, "This little pig cries squeak! squeak!"

Sometimes they say the following words, "This little pig says, I want wheat;" "This little pig says, where will you get it;" "This little pig says in father's barn;" "This little pig says, I can't get over the door-sill;" "This little pig cries, squeak! squeak!"

BUY MY GEESE.

THE little finger is doubled over the second finger; the middle finger over the fore-finger; and thus twisted, they all rest upon the thumb. You then ask, "Will you buy my geese?" If they say "Yes," suddenly untwist your fingers, exclaiming, "Ah, they have all flown away!"

BO, PEEP!

A VERY little girl can amuse her baby-brother or sister by this play. It consists merely in hiding one's head for a moment, and then popping it out, singing "Bo, peep!"

CARD HOUSES.

THE best way of making these is to put two cards together, touching at the top, and spread at the bottom, like a tent; place four of these close to each other; upon the top of all of them lay a couple of cards flat, to form a new floor; on the floor place three more little tents; then make another floor of cards laid flat; then put two little tents; then another floor; then one tent. Here you must stop; for a new floor will not rest on one point. If you can have a whole table to yourself, you can make a fence all around it, by making cards stand in and out, resting against each other, like a Virginia fence; other little tents standing about may represent barns, summer-houses, &c. And if you have any little wooden dogs, cows, milk-maids, &c., you can make it look quite like a little farm-house.

HEADS OR POINTS.

LITTLE girls often hold two pins in their hands, and ask, "Which is uppermost, heads or points?" If the one asked guesses right, she takes one of the pins; if she guesses wrong, she gives a pin.

PUSH-PIN.

Two pins are laid upon the table; each one in turn jerks them with her finger; and she who throws one pin across another, is allowed to take one of them. Those who do not succeed, must give a pin.

HOUSE-KEEPING.

LITTLE girls are very fond of arranging small furniture in such a manner as they see them arranged by older people. A small table with little mites of cups and saucers, and plates, with little chairs around it, and perhaps dolls in

the chairs, is a very pretty sight. In the country, they often take acorns for cups and saucers, and split peach-stones for plates.

NECKLACES.

THE hard red seed-vessels of the rose, strung upon strong thread, make quite a pretty necklace; children likewise string those little round hollow pieces of sea-weed, which look like beads; and the feelers of a lobster cut into small bits.

A PARTY.

As children always like to imitate what they see, nothing pleases them more than to play giving a party; bowing and courtesying, and handing round their little plates, &c. &c.

SCHOOL-KEEPING.

THIS is likewise a favourite amusement with little children. One acts the part of the schoolmistress, and all the others must obey her. They read, say lessons, bring their work to be fitted, are ordered to stand in the corner of the room for whispering, &c. Sometimes they vary this play in the following manner: The schoolmistress says, "Ah, Mary, you are a naughty little girl, you tell tales out of school." The one addressed says, 'Who told you so, ma'am?' If the schoolmistress says, "My thumb told me," Mary must answer, 'She knows nothing at all about it;' if she say, "My fore-finger told me," Mary replies, 'Do not believe her;' if she says, "My middle finger told me," Mary says, 'Let her prove it;' if the fourth finger, the answer is, 'She is an idle gossip;' if the little finger, the whole school must exclaim, 'Ah, that lying little finger!' If any one makes a mistake in these replies, the schoolmistress orders some droll punishment, that will make the others laugh. Care must be taken to order and do every thing with good-nature and propriety.

CAT'S CRADLE.

A PIECE of thread, or small cord, about three quarters of a yard long, is firmly tied together. Two sit opposite each other, and by taking it off each others' hands, with different fingers, and different motions, they change it into a great number of forms—sometimes a cradle, sometimes a cross, a diamond, or a spider's web It is impossible to describe how this is done; but every little girl will find some friend kind enough to teach her.

INTERY MINTERY.

A COMPANY of children all place the forefingers of their right hands, side by side, upon the knee of the one who is to begin the game. This one touches each finger by turns, saying, "Intery, Mintery, Cutery-corn, Apple-seed, and Apple-thorn; Wire, Briar, Limber-lock; five geese in a flock; sit and sing, by a spring, o-u-t and in again." The one whose finger she happens to touch when she says, "In again," must pay any forfeit the others please to appoint. Sometimes she runs away, and the others have hard work to catch her.

DOLLS.

THE dressing of dolls is a useful as well as a pleasant employment for little girls. If they are careful about small gowns, caps, and spencers, it will tend to make them ingenious about their own dresses, when they are older. I once knew a little girl who had twelve dolls; some of them were given her; but the greater part she herself made from rags, and her elder sister painted their lips and eyes. She took it into her head that she would dress the dolls in the costumes of different nations. No one assisted; but, by looking in a book called Manners and Customs, she dressed them all with great taste and propriety. There was the Laplander, wrapped up in furs; the African, with jewels in her nose and on her

arm; the Indian, tattooed, with her hair tied tight upon the top of her head; the French lady, all bows and flounces; and the Turk in spangled robes, with turban and feather. The best thing of all was, that the sewing was done with the most perfect neatness. When little girls are alone, dolls may serve for company. They can be scolded, and advised, and kissed, and taught to read, and sung to sleep—and any thing else the fancy of the owner may devise.

MELON SEED BIRDS.

WATER-MELON seed are strung in the form of a diamond for this purpose; that is, first one seed, then a row of two seeds, then a row of four; then a row of three again, of two, and of one. At one end stick a little feather, for a tail, and in the other a morsel of wood for a beak. Leave the string three or four inches long at the mouth, tie the strings together, and pull them up and down; they look very much like two birds fighting.

THE FATE LADY.

THIS is a toy made of about a quarter of a yard of pasteboard, cut round and covered with white paper. The outside edge should be neatly bound with gilt paper. The flat surface is ruled for mottos, and all the lines meet in the centre. The writer should be careful to draw a line of red or black ink between each, to make them distinct. Exactly in the centre of the circle, a wire is inserted; and on that is fastened a neatly-dressed jointed doll, of the smallest size. In one hand she holds a small straw wand, with which she points to the poetry beneath her. The wire is made steady by fastening it in the centre of a

common wafer-box, covered and bound to correspond to the rest of the toy. The doll is just high enough above the pasteboard, to turn round freely. When you wish your fortune told, twirl her round rapidly, and when she stops, read what her wand points to.

Here are some verses that may serve for mottos:

I.

"From morn till night, it is your delight
To chatter and talk without stopping;
There is not a day but you rattle away,
Like water forever a-dropping."

II.

"Not all the fine things that young ladies possess.
Should teach them the poor to despise;
In Ellen's good manners and neat little dress
The truest gentility lies."

III.

"There are gifts for Emma and for Rose!
From sister Susan come—
Now little George will hop and jump,
To see his pretty drum!"

IV.

"Thread, needle, tape, and all are lost;
Your work-bag on the floor is tost;
Your frock is soiled and tattered too—
Ah! fate has nothing good for you."

LINES TO A FATE LADY.

By Mrs. Ann Maria Wells.

Ha! pretty fairy, are you there?
I know you by that solemn air—
Guiding your mystic wand, with eyes
That feign to read our destinies.
Come—form your circle, and create!
Here's one that wants to know his fate.
Nay, wise one, never look demure,—
You're not too modest I am sure.
Direct thy wand—and let us know
Of brother John, the weal or woe!
The charm begins—his doom is out—
" A wanderer all the world about."

Lucinda's turn—What taste has she?
For books?—or loves she company?
Ah! Lady, well may you look sad!
Lucinda's fate is very bad—
" Two dunces her fast friends shall be;
Herself the dullest of the three."

Maria's fate is more refined—
" 'Tis her's to cultivate the mind:
To be accomplished with good sense,
And meet her talent's recompense."

Come, Lucy, with the downcast eye—
The Lady waits your turn to try.
Foolish Fate Lady? look, what's here
Lucy " shall be a—*grenadier!*"

Here's little Willy wants to know
The way his future course shall go.
The way to *go?* Ah, Willy dear,—
I'm glad 'tis so,—your fate lies *here.*

The fairy lady seals your doom,
In that blest spot—your own kind *home*.

Our manly Tom "shall curl his hair
And be the fairest of the fair;
With rosy cheek, and snowy brow"—
There, strutting Tom! what think you now?

Our Anna's pathway lies through flowers—
A long bright lapse of sunny hours;
And while light Bell in fun and play
Trifles her giddy life away,
Sweet Ellen like the toiling bee,
Shall charm us with her industry:
Fanny in *fishing* shall excel,
And *Peter* live to be a *belle*.

Emma an heiress shall come out,
And shine at ball, and play, and route;
While timid George, who has a dread
To go unguarded up to bed,
Is doomed—a fate for him how sad!
To march afar, a soldier lad:
A band of warriors, brave as he,
Would form a droll light-*infant*-ry.

But here's Louisa—she must try.
The lady's skill in destiny.
Listen!—"A modest, gentle maid;
No foolish airs her mind degrade;
Possess'd of talents, virtue, grace;
Her poorest charm's her pretty face."

I wish the lady would create
For me so beautiful a fate.
But vain the thought; for well I know
That 'tis *within* the power should glow,
To regulate the mind and heart.—
Unaided by her mystic art.

Then, pretty fairy, while you thus
So calmly stand, and point for us,—
I'll be Fate Lady—while that you—
Shall listen to *your* fortune too.

An hour, a day, perhaps a week,
Of you our fates we yet may seek;
Then thrown aside, in some lone spot,
Neglected, you shall be forgot;
Or else,—still worse,—some petted wight
Shall drag you helpless to the light;
And charmed with your bright painted face,
Shall crush you in his fond embrace,
Thy form no more shall rise elate—
Fate Lady! this shall be thy fate.

The following Nursery Rhyme has long been successful in amusing children:—

SING A SONG OF SIXPENCE.

Sing a song of sixpence,
  A pocket full of rye:
Four-and-twenty blackbirds,
  Baked in a pie;
When the pie was opened,
  The birds began to sing:
Was not that a dainty dish
  To set before the king?
The king was in the parlour,
  Counting out his money,
The queen was in the kitchen,
  Eating bread and honey.
The maid was in the garden,
  Hanging out the clothes,
There came a little blackbird,
  And snapp'd off her nose.

INSTRUCTIVE GAMES.

GEOGRAPHICAL GAMES.

These are played by means of maps pasted upon wood, and then cut into pieces of all shapes and sizes. In order to unite history with geography, remarkable events are pictured near the place where they occurred. Near Bethlehem, for instance, is a picture of the Wise Men and Infant Saviour; and at San Salvador is a picture of the landing of Columbus. The map is cut into small pieces, and it is the business of the young pupil to put them together correctly.

Sometimes a geographical game is played by means of a board full of holes, to which little pegs are fitted. On these pegs the names of cities, or kingdoms, are written; it is the business of the player to decide where they shall be placed. The board is marked and numbered with latitude and longitude.

There are very numerous games of this kind played with tetotums, and few presents for children are more attractive or useful. There is the map of NATURAL HISTORY, on which various animals are pictured and numbered. The game is played with a tetotum and counters, and the counters are moved according to the number turned up. You describe every animal you visit. The Lion is the point of victory; and there are several laughable rules to prevent your reaching him.

The principal other games of this kind, are,

The KINGS OF ENGLAND, where the most remarkable events are pictured and numbered; and you give an account of each one on which you put your counter.

The POLITE TOURIST pictures and describes all the most magnificent buildings in Paris.

The PARLOUR TRAVELLER presents all the most remarkable places in the world, and gives an account of them.

The game of NATURAL PHILOSOPHY shows balloons, prisms, steam-boats, &c., numbered and described.

The MIRROR OF TRUTH has pictures of various instances of virtue, accompanied with anecdotes.

There are similar games for JEWISH HISTORY, ARITHMETIC, CHRONOLOGY, &c. all played with a tetotum and counters.

CHINESE PUZZLES.

THESE consist of pieces of wood in the form of squares, triangles, &c. The object is to arrange them so as to form various mathematical figures.

The preceding plays are quiet and instructive, as well as amusing. They afford excellent recreation for a winter's evening.

A GIRL OF WORDS.

A girl of words and not of deeds
  Is like a garden full of weeds,
And when the weeds begin to grow,
  It's like a garden full of snow;
And when the snow begins to fall,
  It's like a bird upon the wall;
And when the bird away does fly,
  It's like an eagle in the sky:
And when the sky begins to roar,
  It's like a lion at the door;
And when the door begins to crack,
  It's like a stick upon your back:
And when your back begins to smart,
  It's like a pen-knife in your heart,
And when your heart begins to bleed,
  You're dead, dead, dead, indeed.

GAMES OF MEMORY.

I do not introduce these games because I think they will be of any benefit to the memory; for words without ideas do the mind no good. But they are somewhat amusing; and where a number of children attempt to say a line, or a verse, in succession, it affords a good opportunity to collect forfeits. I have known little girls who could remember anything you gave them to learn; but who in fact knew nothing. I have seen scholars, who knew every word of their lessons; but did not know what the words meant. I remember one, that was asked, "Who first discovered the shores of the United States," and answered, "Serpents and alligators of enormous size." She expected the question, "What animals infest the shores of the Rio de la Plata?" and she did not *think* of the meaning of her lesson. Another, from the same habit of committing *words* to memory, without attaching any *ideas*, said that Hartford was a flourishing *comical* town, and the Kennebec River navigable for *boots* as far as Waterville; if she had attended

to the sense, she would have known the words *commercial* and *boats*. Therefore, it is only in play that I would have little girls commit a string of words, without caring what they mean. Young ladies should read and study with such habits of carefulness, as to enable them to define every word accurately, whether it be common or uncommon. Now for our games.

THE KING'S GARDEN.

THIS is very much like the house that Jack built. One may try to say it alone, and pay a forfeit for any mistake: or it may be said by a circle successively. The first passes a key to the next one, saying, "I sell you the key of the king's garden;" the next passes it, and says, "I sell you the string, that ties the key of the king's garden;" the third says, "I sell you the rat, that gnawed the string, that ties the key of the king's garden;" the fourth says, "I sell you the cat, that caught the rat, that gnawed the string, that ties the key of the king's garden;" the fifth says, "I sell you the dog, that bit the cat, that caught the rat, that gnawed the string, that ties the key of the king's garden." My young readers can add as much to it as they please.

THE HOUSE THAT JACK BUILT.

This is the house that Jack built.

This is the malt that lay in the house that Jack built.

This is the rat, that ate the malt,
That lay in the house that Jack built.

This is the cat that killed the rat,
That ate the malt, that lay in the house that Jack built.

This is the dog that worried the cat,
That killed the rat, that ate the malt,
That lay in the house that Jack built.

This is the cow with the crumpled horn,
That tossed the dog, that worried the cat,
That killed the rat, that ate the malt,
That lay in the house that Jack built.

This is the maiden all forlorn,
That milked the cow with the crumpled horn,
That tossed the dog, that worried the cat,
That killed the rat, that ate the malt,
That lay in the house that Jack built.

This is the man all tattered and torn,
That kissed the maiden all forlorn,
That milked the cow with the crumpled horn,
That tossed the dog, that worried the cat,
That killed the rat, that ate the malt,
That lay in the house that Jack built.

This is the priest all shaven and shorn,
That married the man all tattered and torn,
That kissed the maiden all forlorn,
That milked the cow with the crumpled horn,
That tossed the dog, that worried the cat,
That killed the rat, that ate the malt,
That lay in the house that Jack built.

This is the cock that crowed in the morn,
That waked the priest all shaven and shorn,
That married the man all tattered and torn,
That kissed the maiden all forlorn,
That milked the cow with the crumpled horn,
That tossed the dog, that worried the cat,
That killed the rat, that ate the malt,
That lay in the house that Jack built.

THE OLD WOMAN AND HER KID.

An old woman found sixpence on the ground; with this sixpence she bought a kid; but when she came home from market, the kid would not follow her; she met a dog, and she said, "Pray, dog, bite kid—kid won't go—and I see by moonlight it is now past midnight, and kid and I should have been at home an hour ago." She went a little farther, and she met a stick; "Pray, stick, beat dog—dog won't bite kid—kid won't go—and I see by moonlight," &c. She went a little farther, and she met a fire; "Pray, fire, burn stick—stick won't beat dog—dog won't bite kid—kid won't go—and I see," &c. She went a little farther, and she found some water; "Pray water, quench fire—fire won't burn stick—stick won't beat dog—dog won't bite kid—kid won't go—and I see," &c. She went a little farther, and she met an ox: "Pray, ox, drink water—water won't quench fire—fire won't burn stick—stick won't beat dog—dog won't bite kid—kid won't go—and I see," &c. She went a little farther, and she met a butcher; "Pray, butcher, kill ox—ox won't drink water—water won't quench fire—fire won't burn stick—stick won't beat dog—dog won't bite kid—kid won't go—and I see by moonlight, it is now past midnight; and kid and I should have been at home an hour ago."

The butcher began to kill the ox; the ox began to drink the water; the water began to quench the fire; the fire began to burn the stick; the stick began to beat the dog; the dog began to bite the kid; the kid began to go; and the old woman got home again.

Similar Games of Memory in French.

MA VILLE DE ROME.

1. Je vous vend ma ville de Rome; dans cette ville il y a une rue; dans cette rue il y a une maison; dans cette maison il y a une cour; dans cette cour il y a un jardin; dans ce jardin il y a un escalier; sur cet escalier il y a une chambre; dans cette chambre il y a un lit; près de ce lit il y a une table; sur cette table il y a un tapis; sur ce tapis il y a une cage; dans cette cage il y a un oiseau.

2. L'oiseau dit, "Je suis dans la cage;" la cage, "Je suis sur le tapis;" le tapis, "Je suis sur la table;" la table, "Je suis auprès du lit;" le lit dit, "Je suis dans la chambre;" la chambre,

"Je suis sur l'escalier;" l'escalier, "Je suis dans le jardin;" le jardin, "Je suis dans la maison;" la maison, "Je suis dans la rue." *Voila ma ville de Rome vendue.*

LE JARDIN DE MA TANTE.

Il vient du jardin de ma tante—O, qu'il est beau le jardin de ma tante! Dans le jardin de ma tante, il y a un arbre—O, qu'il est beau l'arbre du jardin de ma tante! Dans l'arbre du jardin de ma tante il y a un trou—O, qu'il est beau le trou, de l'arbre du jardin de ma tante! Dans le trou, de l'arbre, du jardin de ma tante, il y a un nid—O, qu'il est beau le nid, du trou, de l'arbre, du jardin de ma tante! Dans le nid, du trou, de l'arbre, du jardin de ma tante, il y a un oiseau—O, qu'il est beau l'oiseau du nid, du trou, de l'arbre, du jardin de ma tante!

L'oiseau du nid, du trou, de l'arbre du jardin, de ma tante, porte dans son bec un billet, où ces mots sout écrits: "Je vous aime." O, qu'ils sont doux ces mots, "Je vous aime," qui sont écrits sur le billet portè dans le bec, de l'oiseau, du nid, du trou, de l'arbre du jardin de ma tante!

In the following games it is difficult to *speak* the words, as well as to remember them:

THE TWISTER TWISTING.

When a twister twisting would twist him a twist,
For twisting his twist three twists he will twist;
But if one of his twists untwists from the twist,
The twist untwisting untwists the twist.

The same thing in French.

LE CORDIER CORDANT.

Quand un cordier cordant veut accorder sa corde,
Pour sa corde accorder trois cordons il accorde;
Mais si l'un des cordons de la corde décorde,
Le cordon décordant fait decorder la corde.

PETER PIPER.

Peter Piper picked a peck of pickled peppers;
A peck of pickled peppers Peter Piper picked;
If Peter Piper picked a peck of pickled peppers,
Where is the peck of pickled peppers Peter Piper picked?

ROBERT ROWLEY.

Robert Rowley rolled a round roll round;
A round roll Robert Rowley rolled round.
Where rolled the round roll Robert Rowley
rolled round?

Similar sentences in French.

IL M'EUT PLUS PLU.

Etant sorti sans parapluie, il m'eût plus plu qu'il plût plus tôt.

TON THE.

A Frenchman having taken herb tea for a cough, his neighbour asked him, "Ton Thè, t'a t'il otè ta toux?"

SI J'ETAIS PETIT POT DE BEURRE.

"Si j'etais petit pot de beurre, je me depetit-pot-de-beurrerais comme je pourrais." The next time going round, "Et vous, si vous etiez petit pot de beurre, *comment* vous de petit pot de beurriez vous?"

SI J'ETAIS PETITE POMME.

Si j'etais petite pomme d'api, je me dèpetite-pomme-d'apierais, comme je pourrais. The second one must repeat this, word for word; and the third must ask, "Et vous, si vous etiez petite pomme d'api, *comment* vous dèpetite-pomme-d'apieriez-vous?" The fourth must repeat this without mistake.

DIDON DINA.

Didon dina, dit-on, du dos d'un dodu dindon.

GROS, GRAS, GRAIN D'ORGE.

"Gros gras grain d'orge, quand te dégrogragrain-d'orgeriseras-tu?" Second time going round: "Je me dégrogragrain-d'orgeriserai, quand tous les autres gros gras grain d'orge se dégrogragrain d'orgeriseront."

The following game has no connexion either in sound or sense:

A GAPING, WIDE-MOUTHED, WADDLING FROG.

A GAPING, wide-mouthed, waddling frog;
Two pudding-ends that would choke a dog;
With a gaping, wide-mouthed, waddling frog.

Three monkeys tied to a clog;
Two pudding-ends would choke a dog;
With a gaping, wide-mouthed, waddling frog.

Four horses stuck in a bog;
Three monkeys tied to a clog;
Two pudding-ends would choke a dog;
With a gaping, wide-mouthed, waddling frog.

Six beetles against the wall,
Close by an old woman's apple stall;
Four horses stuck in a bog;
Three monkeys tied to a clog;
Two pudding-ends would choke a dog;
With a gaping, wide-mouthed, waddling frog.

Seven lobsters in a dish,
As fresh as any heart could wish;
Six beetles against the wall,
Close by an old woman's apple stall;
Four horses stuck in a bog;
Three monkeys tied to a clog;

Two pudding-ends would choke a dog;
With a gaping, wide-mouthed, waddling frog.

Nine peacocks in the air,
I wonder how they all came there;
I don't know, and I don't care;
Seven lobsters in a dish,
As fresh as any heart could wish;
Six beetles against the wall,
Close by an old woman's apple stall;
Four horses stuck in a bog;
Three monkeys tied to a clog;
Two pudding-ends would choke a dog;
With a gaping, wide-mouthed, waddling frog.

Eleven comets in the sky,
Some low and some high;
Nine peacocks in the air,
I wonder how they all came there,
I don't know, and I don't care;
Seven lobsters in a dish,
As fresh as any heart could wish;
Six beetles against the wall,
Close by an old woman's apple stall;
Four horses stuck in a bog;
Three monkeys tied to a clog;
Two pudding-ends would choke a dog;
With a gaping, wide-mouthed, waddling frog.

Whoever reads this mass of stuff will, I am sure, be of Harry's opinion, in Miss Edgeworth's "Harry and Lucy Concluded." Do you remember Harry and Lucy's trial of memory? If you don't, I will repeat it for you. "It is much more difficult to learn nonsense than sense," said Harry, "there is something in sense to help one out." "Unless it be droll nonsense," said Lucy; "but when it is droll, the diversion helps me to remember." Harry doubted even this. Their father said he would, if they liked it, try the experiment, by repeating for them some droll nonsense put together by Mr. Foote, a humorous writer, for the purpose of trying the memory of a man, who boasted that he could learn any thing by rote, on once hearing it. "Oh! do let us hear it," cried Lucy, "and try us." "Let us hear it," said Harry; "but I am sure I shall not be able to learn it." "It will be no great loss if you do not," said his father. Harry's power of attention, which he had prepared himself to exert to the utmost, was completely set at defiance, when his father, as fast as he could utter the words, repeated the following nonsense:

"So she went into the garden to cut a cabbage leaf, to make an apple pie; and at the same time a great she-bear, coming up the street, pops its head into the shop. What! no soap? So he died, and she very imprudently married the barber; and there were present the Picninnies, and the Job-lillies, and the Garyulies, and the

grand Panjandrum himself, with the little round button at top; and they all fell to playing the game of catch as catch can, till the gunpowder ran out at the heels of their boots."

"Gunpowder at the heels of their boots! horrible nonsense!" cried Harry; while Lucy, rolling with laughter, and laughing the more at Harry's indignation, only wished it was not dark that she might see his face. "But can either of you repeat it?" said their mother. Lucy was sure that if it had not been for the grand Panjandrum, she should have been able to say it; but she had seen a Dutch tulip, called the grand Panjandrum, that morning, and she was so surprised at meeting his strange name again, and so diverted by his little round button at top, that she could think of nothing else; besides, laughing hindered her from hearing the names of all the company present at the barber's wedding; but she perfectly well remembered the Picninnies; and she knew *why* she did—because their name was something like *Piccanini:* and, this word had been fixed in her head by a droll anecdote she had heard of a negro boy, who, when he was to tell his master that Mr. Gosling had called upon him, and could not recollect his name, said he knew the gentleman was a Mr. *Goose Piccanini.*

"So, Lucy," said her father, "you see that even with yourself, who seem to belong to one of the numerous family of the *goose piccaninies*, there is

always some connexion of ideas, or sounds, which helps to fix even nonsense in the memory."

"Papa, will you be so very good as to repeat it once more?"

"Now, Harry, let us try?"

"I would rather learn a Greek verb," replied Harry; "there is some sense in that. Papa, could you repeat one?" "I *could*, my son, but I will not now; let your sister amuse herself with the grand Panjandrum; and do not be too grand, Harry. It is sweet to talk nonsense in season. Always sense would make Jack a dull boy."

The grand Panjandrum was repeated once more: and this time Harry did his best, and remembered what she went into the garden to cut for an apple pie; and he mastered the great shebear, and the no soap; but for want of knowing *who* died, he never got cleverly to the marriage with the barber. Lucy, less troubled about the nominative case, went on merrily, "and she very imprudently married the barber;" but just as she was triumphantly naming the company present, and had got to the Job-lillies, their attention was suddenly interrupted; and the grand Panjandrum was forgotten.

FORFEITS.

It is extremely difficult to find such forfeits as are neither dangerous nor unladylike. The following are the best selection I have been able to make:

I.

To laugh in one corner, cry in another, and sing in a third.

II.

To stand in the middle of the room, and first make up a very woful face, then a very merry one; if it be in the evening, a lamp must be held in the hand.

III.

To perform the laughing gamut, without pause or mistake, thus:

ha
ha ha
ha ha
ha ha
ha ha
ha ha
ha ha
ha ha

VI.

Rub one hand on your forehead, at the same time you strike the other on your heart, without changing the motion of either for an instant.

V.

Two may pay forfeits together in this way:

They stand in separate corners of the room; one begins to walk toward the other, with her handkerchief at her eyes, saying in a dismal tone, "The king of Morocco is dead!" The other passing by her, in the same attitude, sobs out, "Sad news! sad news!" Again passing in the same way, they both repeat, "Alas! alas!"

This must be done without laughing.

VI.

To keep silence, and preserve a sober face, for two or five minutes, whatever is said or done by your companions.

VII.

To stand up in a chair, and make whatever motions or grimaces you are ordered, without laughing.

Young ladies should be very particular never to exact anything awkward, or improper.

VIII.

Kiss your shadow in every corner of the room, without laughing.

IX.

Repeat, without mistake, any difficult sentence which your companions appoint.

X.

Make two lines of rhyme; or if one line be given, find a rhyme to it.

XI.

Say five flattering things to the one who sits next you, without making use of the letter L.

XII.

The one who is to pay a forfeit, stands with her face to the wall; one behind her makes signs suitable to a kiss, a pinch, and a box on the ear. and asks her whether she chooses the first, the second, or the third; whichever it happens to be, is given to her.

The blows and the pinches must not be *too hard.*

XIII.

Imitate, without laughing, such animals as your companions name.

XIV.

Say to each person in the room, "You can't say boo to a goose!"

XV.

Laugh at the wittiest, bow to the prettiest, and kiss her you love best.

ACTIVE EXERCISES.

SWINGING.

THIS game is dangerous, unless used with discretion. Great care should be taken that the ropes are strong and well secured, and the seat fastened firmly. Little girls should never be ambitious to swing higher than any of their companions. It is, at best, a very foolish ambition, and it may lead to dangerous accidents. Any little girl is unpardonable, who pushes another violently while she is swinging.

JUMPING ROPE.

THIS play should likewise be used with caution. It is a healthy exercise, and tends to make the form graceful; but it should be used with moderation. I have known instances of blood-vessels burst by young ladies, who in a silly attempt to jump a certain number of

hundred times, have persevered in jumping after their strength was exhausted. There are several ways of jumping a rope:

1. Simply springing and passing the rope under the feet with rapidity.

2. Crossing arms at the moment of throwing the rope.

3. Passing the rope under the feet of two or three, who jump at once, standing close, and laying hands on each other's shoulders.

4. The rope held by two little girls, one at each end, and thrown over a third, who jumps in the middle.

The more difficult feats should not be attempted, until the simpler ones are perfectly learned. A smooth hard surface should be chosen to jump upon, where there is nothing to entangle or obstruct the feet.

LA GRACE.

This is a new game, common in Germany, but introduced into this country from France. It derives its name from the graceful attitudes which it occasions. Two sticks are held in the hands, across each other, like open scissors: the object is to throw and catch a small hoop upon these sticks. The hoop to be bound with silk, or ribbon, according to fancy. The game is played by two persons. When trying to

catch the hoop, the sticks are held like scissors shut; and opened when the hoop is thrown from you. In America it is called "The Graces," or "The Flying Circle."

SHUTTLECOCK AND BATTLEDOOR.

THIS game is too well known to need much description. The shuttlecock, sometimes called the bird, is a little ball stuck full of feathers; the battledoors are covered with parchment; and the object of the players is to keep the bird constantly passing and re-passing in the air, by means of striking it with the battledoors. Some people become so expert at it, that they can keep it up more than a thousand times, without once allowing it to fall. Little girls should not be afraid of being well tired: that will do them good; but *excessive* fatigue should be avoided, especially where it is quite unnecessary.

CORONELLA.

THIS is similar to Shuttlecock and Battledoor but more difficult. Instead of striking the bird with a battledoor, two players throw it and catch it with wooden cups made for the purpose.

MY BIRD.

My pretty bird! it makes me sad
To think thou can'st not fly;
For well I know thou would'st be glad
To see the bright blue sky.

Every day we bring thee seed,
Myself and sister Mary;
For dearly do we love to feed
Our favourite Canary.

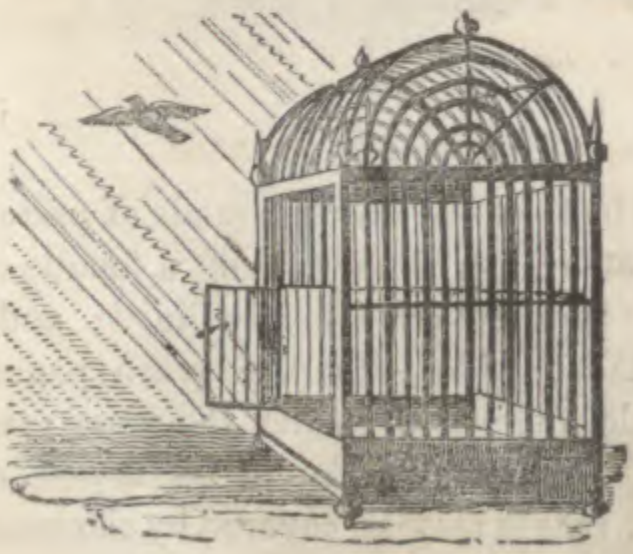
And very oft we slily creep,
When he has ceased to sing,
To see the pretty dear asleep,
With head beneath his wing.

But he's not happy in our love—
The poor imprison'd thing!
He longs across the fields to rove,
And stretch his weary wing.

Indeed, indeed, I'd let him go,
And never say one word,
Were I not sure the wind and snow
Would kill my bonnie bird.

They brought him here from distant isles,
Where the days are long and bright;
Where earth is warm with sunny smiles,
And zephyrs fan the night.

By the first good ship, across the main,
We'll send him to Canary;
And we'll never keep a bird again—
Say—will you, sister Mary?



BASKETS.

MOSS BASKETS.

THE body of the basket is made of pasteboard, round or oval, with or without a handle as you fancy. It should be neatly lined; and some cover the outside with pale green paper, that any little interstices among the moss may look neat. The handle should be sewed on the outside, that it may be covered by the moss. A great variety of dry mosses, of different colours,

may be put together so as to produce a beautiful effect. Some people prefer to sew them on, because they are so apt to fall off. To be fastened on with thick gum water, glue or paste. A very pretty imitation of moss baskets may be made of unravelled worsted, of different colours, sewed on thickly, in bunches. Where it is knit on purpose, it must be washed and dried by a gentle heat, in order to keep it curled. Each bunch should be made of three or four shades and colours, and this should be mingled in, so as to avoid any striped, or spotted appearance. The varieties of green, brown, and light blue, are the appropriate colours; a little black and white may be introduced with good effect. I have seen baskets of this kind filled with the ends of the unravelled worsted, on which reposed a few chalk eggs coloured to look like bird's eggs. I thought them extremely pretty: but I should not have thought so, had they been *real* eggs stolen from a poor suffering bird.

ALUM BASKETS.

Success in making these kind of baskets depends somewhat upon chance; for the chrystals will sometimes form irregularly, even when the utmost care has been taken. Dissolve alum in

a little more than twice as much water as will be necessary for the depth of the basket, handle and all. Put in as much alum as the water will dissolve; when it will take no more, it is then called a *saturated solution* of alum; when we say a thing is *saturated*, we mean that it is as *full* as it can be. In this state, it should be poured into a saucepan, or earthen jar, (by no means put in iron) and slowly boiled until it is nearly half evaporated. The basket should then be suspended from a little stick, laid across the top of the jar, in such a manner that both basket and handle will be covered by the solution. It must be set away in a cool place, where not the slightest motion will disturb the formation of the chrystals. The *reason* the basket becomes incrusted is, that hot water will hold more alum in solution than cold water; and as it cools, the alum, which the water will not hold, rests on the basket. The frame may be made in any shape you fancy. It is usually made of small wire, woven in and out, like basket work; but many prefer a common willow basket for a frame; whether it be wire or willow, a rough surface must be produced by winding every part with thread, or worsted. Bright yellow chrystals may be produced by boiling gamboge, saffron, or tumeric, in the solution; and purple ones by a similar use of logwood; of course, the colour will be more or less deep, according to the quantity used. Splendid blue chrystals may be obtained by preparing

the sulphate of copper, commonly called blue vitriol, in the same manner that alum is prepared. Great care must be taken not to drop it upon one's clothes.

In order to have alum chrystals very clean and pure, it is well to strain the solution through muslin, before it is boiled.

A group of chrystals of different colours form a very pretty ornament for a chimney. They must be made by suspending some rugged substance, such as a peach stone, a half burnt stick, &c. in the boiling solution.

ALLSPICE BASKETS.

THE allspice berries should be soaked in brandy, to soften them, and then holes should be made through them, They are strung on slender wire, which is twisted into such a form as you please. To be woven in diamonds, or rows, as you fancy. A gold bead between every

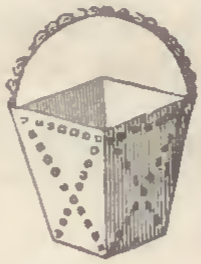
two berries, gives a rich appearance to the basket. Around the top, they sometimes twist semicircles of berries, from which are suspended festoons of berries strung on silk, drooping over the outside. Lined or not, and ornamented with ribbons according to fancy.

BEAD BASKETS.

VERY pretty baskets are made in a similar way, of different coloured beads strung upon wire. The wire should be strongly joined; and the place covered thick with sewing silk of the same colour of the beads.

RICE, OR SHELL BASKETS.

THE frame is made of pasteboard, neatly lined; it may be white, or any coloured paper you choose, for a groundwork. Covered with grains of rice, bugles of different colours, or very small delicate shells, put on with gum, and arranged in such figures as suit your fancy.



WAFER BASKETS.

THE frame is made of card-board, and bound neatly at the edges with gilt paper. Take the smallest wafers you can get; keep a whole one for the groundwork; cut another in halves; wet the edge of one of the halves, and stick it upright through the middle of the whole one; cut the other half into two quarters, wet the two straight sides, and place them on each side of the half wafer; this forms a kind of rosette. When you have enough prepared, wet the bottoms of the whole wafers, and fasten them on the basket in such forms as you please. It looks very pretty to have the whole wafers of one colour, and the rosette of another. If you prefer stars to simple rosettes, you can make them by placing *six* quarters around the half, instead of *two*. The wafers should be exactly of a size, and cut perfectly even. The handle may be decorated in the same manner as the basket; but if it is likely to be handled much, it will be better to ornament it with a ribbon.

MELON SEED BASKETS.

MUSK-MELON seed, strung on wire, form very pretty baskets.

FEATHER BASKETS.

TAKE any beautiful coloured feathers you can find, and cut off the quill part. Make the bottom of your basket of card-board; cut it into what shape you choose; at the edges perforate it with little holes; through these holes pass the feathers having a little of the quill left, and cut perfectly even, so that the basket will stand well. For the top, bend a piece of wire into the same shape as the bottom, but rather larger; then fasten the feathers to it at regular distances. It looks more neat to have the wire wound with coloured sewing silk. If you fancy it, a wire or pasteboard handle may be made, covered with small feathers. The bottom may be either plain,

or lined with gold paper, or have a rice paper bird, or butterfly, upon it.

CLOVE BASKETS.

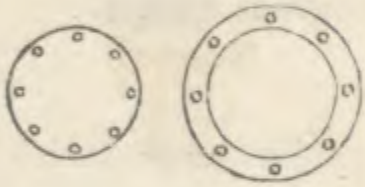
THE berry is taken off; the long part of the clove is soaked in brandy, perforated with a needle, and strung on wire, in diamonds, squares, rows, or any other way you can devise. This forms a very fragrant basket.

STRAW BASKETS.

PROCURE a little bundle of straws of the same size; cut them all the length you wish the height

of your basket to be; you must use sharp scissors, and handle them delicately: if the straws are broken, or split, they are useless.

Cardboard must form the top and bottom of the baskets; the bottom must be whole, and the top cut out in a circle little more than half an inch wide; near the edges, holes must be made for the reception of the straws. If you wish to have the basket as large at the bottom as at the top, cut your pieces of cardboard of the same size; but if you wish it smaller at bottom, cut them thus:



Observe, that when the top is larger than the bottom, there must be just as many holes in one as in the other, and of course they will be farther apart. Remember to have an *even* number of holes, else when you pass your ribbon in and out, two straws will come together. Put your straws through the holes you have prepared, and if you find them rather loose, touch them with gum; leave them about half an inch above the paper at top, and below it at bottom. The edges of the paper may either be bound neatly with gilt paper, or cut in little points, vines, &c. After you have arranged your straw, take narrow ribbon, of any colour you fancy, and pass it over

and under the straws, alternately, like basket-work: always observing that the straw passed *under* in the first row, must be passed *over* in the second row, and so on. Handles of cardboard, made to correspond with top and bottom. Bows of ribbon to conceal where the handle is fastened. A little painting at the bottom, and a vine round the margin and handle, adds to the beauty of the basket.

LAVENDER BASKETS.

THESE are made in the same way as the former, with stalks of lavender, instead of straw. They are prettier than those made of straw, and have a very fragrant flavour.

BASKETS OF MILLINET AND STRAW.

THE frame is made of cardboard, cut in such fashion as you choose. The easiest kind to

make, are where the four sides are nearly sqnare only each one slanted, so as to make the basket smaller at the bottom than at the top; the cover then rests upon a square surface. Pieces of millinet should be cut just the size of the cardboard; straw must be split even, in the same manner they prepare it for braiding bonnets, the shreds of straw are then passed in and out through the holes of the millinet, crossways, so as to form into little diamonds. The cardboard and millinet are then fastened together; the sides of the basket joined and neatly bound with taste; the cover put on with little ribbon hinges. Handles of ribbon. If you like a coloured groundwork put fancy paper upon your cardboard, before you fasten the millinet on it. This makes a very firm basket. The other kinds I have mentioned are fragile things, intended rather for ornament than use.

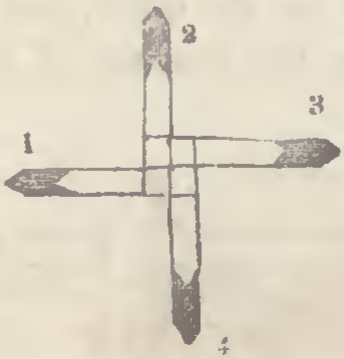
PAPER-BALL BASKETS.

The frame is made of card paper; little rolls of paper about as large as a quill, and as long as your nail, are stuck all about, in the same manner as shells and bugles are put on; these little rolls are made to keep together by means

of gum Arabic. When of different coloured paper, and neatly made, they are rather pretty.

PAPER-ROSETTE BASKETS.

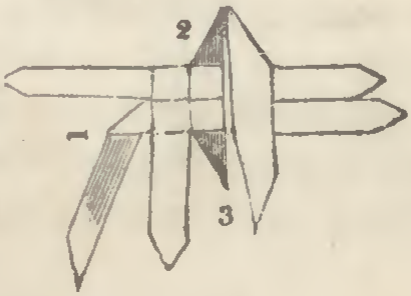
THESE are the prettiest of all paper baskets; but I believe it is impossible to describe or paint them in such a way as will enable you to make them; you must see them made in order to understand how they are done. Four strips of paper are cut very even, about the width of very narrow tape; each is doubled nearly in the middle, one half being left half an inch longer than the other; one doubling must be put through the other, and repassed so as to form a perfect little platform of four squares; thus:



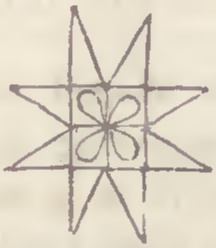
In this engraving the dark parts are intended to show the longest strips of paper, which come down below the others.

No. 1 must be doubled under, even with the square, and come out along side of 3; 2 must pass under, and come out by the side of 4; 4 must pass under, and come out by the side of 2; and 3 must pass under, through the little basket-work square, and come by 1; thus:

Then take each of the papers, first on one side, and then on the other, and turn them into a point, after the manner of tape trimming: thus:



1 is a point just turned backward; 2 is a strip turned back, and brought front again, so that the two edges of the two points meet; and 3 is these two points doubled together, and made into one: each point, when finished, is threaded through the basket-work in the centre. The ends then come in the middle; here they must be again twisted into points, and threaded through the squares; this forms a perfect rosette.



The ends that hang all around the rosette must not be cut off; they serve to thread through other rosettes, and join them all in a firm web. You can put them on three, four, or five deep, according to the size of your rosettes, and the height of your baskets.

ORNAMENTS.

IMITATION CHINA.

Choose prettily shaped tumblers of clear glass; colour an engraving as much like china as you can; place it in a tumbler: cut it to the shape; bind the glass and the paper together at the top with gold paper edging; and put a narrow binding of gilt at the bottom, so as to conceal the glass effectually. The paper will not fit, unless it be cut into two pieces; and where these two pieces join at the side, you must put a strip of gold paper on the outside, to conceal it. Some paint a little device on the side opposite the painting; and others prefer putting in delicate coloured paper. You should be careful to get no paste on your paper, before you put it into the tumbler; if you do, it will touch the glass and dry in spots. No paste is needed at the bottom. A piece of white paper, a little larger than the bottom of the tumbler

cut at the edges, so as to be bent up round the sides, should be put in at the bottom; if you touch the edges of this piece with paste, it must be done very lightly; for if the paste runs down, and gets between the glass and the paper, it will make sad work. When it is finished, not one in a hundred could tell it from French china, without close examination. A tumbler one size smaller can be placed inside, for water and flowers; but great care must be used in filling it, lest the water run over the edge, and spoil the engraving.

STRAW COTTAGE.

Cut a piece of cardboard for the bottom, and make holes at the edges for the straw to pass through, in the same manner as in the straw baskets. For the roof, bend a piece of thick drawing-paper into the proper shape; along each side of it make holes for the straws to pass through; by leaving a wide margin to the roof

it will overhang the sides, and form the eaves. Press some straws flat; and gum them on each side of the roof in rows. For the two ends, called gables, cut a piece of paper to fit into the roof; fasten it among the straws that come up from the side; and ornament it with straw, like the roof. A chimney of coloured paste-board may be let in, if you like. A good effect may be produced by forming the sides of card paper, on which are painted doors, windows, &c., like the interior of a cottage; if it be well contrived, the straws will appear like a portico round it. Little temples, summer-houses, and pagodas, may be made after a similar fashion, with round, or six-sided roofs, and an acorn, or some little ornament, gummed upon the top. A cottage looks pretty with very, *very* little artificial flowers, introduced among the straws, to imitate woodbine.

ALUMETS.

THESE ornamental papers are principally for show, although the avowed purpose is to light cigars, lamps, &c. There is a great variety in the manner of making them. Double a strip of paper about an inch wide; cut it across the

width into very fine rows; begin to cut at the doubled edge, and leave about the width of your nail uncut at the opposite edge. When wound round and round little rolls of paper, prepared for the purpose, they have a very pretty appearance; paper cut and wound in the same way, of different widths, makes a pleasing variety; two papers of different colours wound on the same stem, or gold paper and white paper wound together, are very beautiful. Another kind is made by cutting papers about an inch and a half, or two inches long, into the shape of feathers, and then feathering the edges by very fine cuttings; roll them over your fingers, so as to make them curve gracefully; and tie three or four of them upon the stem you have prepared; they will droop over, like feathers in a cap. Another kind is made of very narrow strips of paper, not wider than fine bobbin, wound tight round a knitting needle, so as to make them curl prettily, and then tied in clusters upon a stem. The stems are rolls of paper about as large as a quill, pasted so as to keep them from unrolling; they should be nearly as tall again as the vase in which they are placed; some of the drooping ones should be made shorter, so as to fall carelessly over the sides of the vase. The Imitation China forms a pretty receptacle for these ornaments.

PAPER SCREENS.

Take two sheets of fancy paper, coloured on both sides; cut them into four halves; and paste them neatly into one long strip. Bind one edge neatly with gold paper. Crimp it in fine plaits, smaller than those of a fan; pass a needleful of sewing silk through the unbound edge, and draw it up close together. Procure an ebony or gilded handle; gum it firmly on, taking care that it covers the part where the paper is joined; for the sake of strength it should go rather beyond the centre. It should be covered on the back part, where it is fastened to the screen, with paper of the same colour, neatly and firmly fastened down on each

side of it. A gilt star, a cameo wafer, or some other pretty ornament, may be gummed upon both sides of the centre. Narrow ribbon ornaments the handle

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PAPER CUTTINGS.

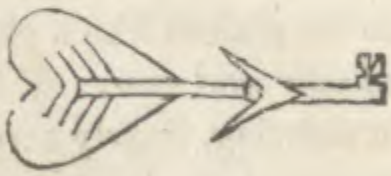
WHAT is called honey-comb, is made by a very simple and easy process. Double your paper over and over in folds, till you come to the end of it; if you wish to have the interstices of the paper small and delicate, you must do the paper up in narrow folds; if you wish to do coarse work, fold it in large divisions. Remember it is not to be plaited like a shirt-ruffle, or a fan, but folded *over and over.* When the paper is ready, cut it slanting, nearly across the width, leaving a little uncut, to hold it together; then turn your paper bottom upward, and cut nearly across the other way; and so on. When it is cut it looks thus:

Carefully lay open the folds, and stretch it gently, and it presents a very good resemblance of a honey-comb. Strips of light green paper cut in this way, and hung in festoons about mirrors, pictures, entry-lamps, &c., look very

pretty. In this country, where they burn coal more than they do in other countries, they fasten sheets of paper together and cut them in this way to throw over the front of stoves, during the summer season.

HEART, DART, AND KEY.

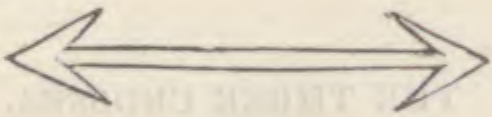
A HEART, an arrow, and a key, may be joined together, so as to make it appear as if they could not be taken apart without tearing them, thus:



The heart is cut into five or six ribs in the centre, thus:

The key is cut as much like a real key as possible, thus:

The arrow is made with a head at each end thus:



Take one of the ribs cut in the heart; pass it through the handle of the key far enough to admit of slipping one head of the arrow through the rib on the other side of the key; then double the arrow in the middle, and slip the rib back to its place. The handle of the key should be small, and the arrow-head large, so as to make the puzzle greater; for it *seems* as if the arrow must have gone through the key, when in fact it only goes through one of the long doubled ribs of the heart. If the head of the dart is crumpled any, it should be carefully made smooth.

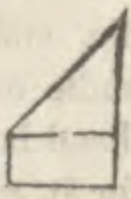
FOLDED PAPERS.

THERE are a variety of things made for the amusement of little children, by cutting and folding paper; such as boats, soldiers' hats, birds, chairs, tables, baskets, &c. but they are very difficult to describe; and any little girl who wishes to make them, can learn of some obliging friend in a very few minutes. I will only give an account of a few of them.

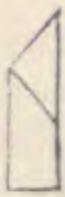
THE THREE CROSSES.

TAKE a piece of paper, half as long again as it is broad.

First fold it thus: Second, fold it thus:

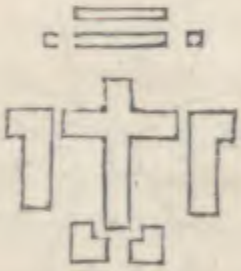


Third, double it in the middle, lengthways, thus:



Fourth, double it again in the middle thus:

When it is double in this manner, cut lengthways directly through the middle, and at one stroke of the scissors you will have three crosses, with the blocks and superscription, which place thus:



CANDLE ORNAMENTS.

THESE ornaments resemble a circle of green leaves. They are made very simply. Double a piece of paper lengthways, and then across, so as to make four thicknesses.

The dotted lines show the open, or cut, sides of the paper; the others are whole.

Cut the leaves as marked in the engraving observing that the edges come on the uncut side of the paper. When opened, it will have this appearance:

Each of the leaves must then be doubled down through the middle, and crimped fine with a dull penknife, or small pair of scissors. If you wish to make them of the bright grass green usually sold, drop seven or eight green kernels of coffee into a cup half full of white of egg, and let it remain all night. In the morning,

mix this with melted spermaceti, and dip your papers into it while it is warm. It will produce a brilliant green. To save this trouble, green paper may be bought for the purpose. Gamboge, used instead of coffee, makes a fine yellow.

LACE WORK CUTTINGS.

THE beauty of these depend much upon the taste and ingenuity of the artist; however, if cut with any tolerable skill, they look very pretty. Make tissue paper up into folds three or four inches wide. In the first place, mark the outside of the fold all over in little diamonds with a pencil and ruler, then sketch with your pencil any pattern you fancy; perhaps a bunch of grapes at the bottom, and a wreath of roses with leaves running up through the centre. *Between* the figures, cut out all your little diamonds; but be very careful not to cut them *in* the figures.

This engraving shows the appearance of the

paper after it is cut; the dark shades are where the paper is cut out; the white is where it is left whole. Three or four leaves arranged in a circle, cut with some rich pattern, form a very tasteful ornament for candlesticks. A hole is made in the centre of the paper for the candle, and the leaves droop gracefully over the side. This work should be done with small sharp scissors. As you cut through all the folds at once, one line of cuttings finishes the whole. The beauty of these ornaments is greatly increased by dipping the paper into melted spermaceti after they are cut. The spermaceti should be melted in a large dish, so that every part of the paper may touch it; the less spermaceti there is used, the better, provided there is enough to touch every part of the paper. Some people obtain glass-dust from the glass-house, and after making it very fine, sprinkle it on while the spermaceti is warm. There is glass-dust of all colours. It looks very brilliant, but is apt to fall off in a warm room. A sheet of tissue paper may be doubled into four, as described in page 128; a bunch of grapes and leaves may then be drawn from the doubled corner down toward the open corner, leaving the quarter part of a diamond, at the doubled corner, for space to put the candle in. Be careful to make each grape, tendril, &c. join upon another; else it will fall apart when cut. When opened, four of these rich clusters will hang from the diamond in the

centre, in the middle of which a hole should be made for the candle. The clusters should be about a quarter of a yard deep.

THE LEAD TREE.

PUT into a large pint vial about half an ounce of sugar of lead, and fill it to the bottom of the neck with rain water. Then suspend by a bit of silk, fastened also to the cork, a piece of zinc wire, two or three inches long, so that it may hang as nearly in the centre as possible. Place the vial where it will not be disturbed, and beautiful brauching crystals of lead will form all around the zinc.

THE TIN TREE.

THIS is produced in the same way; only instead of sugar of lead use three drachms of muriate of tin, and ten drops of nitric acid, and let them dissolve well, before you put the zinc wire in. The tin tree is more brilliant than the lead.

THE SILVER TREE.

Put four drachms of nitrate of silver into a vial of rain water; then drop in about an ounce of mercury, and let it remain without being moved. This is sometimes called the tree of Diana. There is a close affinity, or attraction, between the metals used in the above experiments, and the zinc suspended in the solutions; and that is the reason they separate from the water, and cling around the wire.

IMPRESSIONS OF BUTTERFLIES.

If you find a dead butterfly, cut off the wings and lay them upon clean paper, in the form of the insect when flying, Spread some clean thick gum water on another piece of paper, and press it on the wings: the little coloured feathery substance will adhere to it; then lay a piece of white paper upon the top of the gummed paper, and rub it gently with your finger, or the smooth handle of a knife. A perfect impression of the wings will thus be taken. The body must be drawn and painted in the space between the wings.

IMPRESSIONS OF LEAVES.

DIP a piece of white paper in sweet oil, and hold it over the lamp, until it is very thoroughly blackened with smoke; place a green leaf upon the black surface, and let it remain pressed upon it for a few moments; then put it between two pieces of white paper, and press it in a book, with something heavy upon the top of it. When taken out, one of the papers will have received a perfect impression of the leaf, with all its little veins. Some think the impression is more distinct, if, instead of smoking it over a lamp, a little lamp-black and oil be passed lightly over the leaf with a hair pencil.

LACE LEAVES.

I have tried this experiment without success; but as I find it in a very clever French book, I give it to my young readers, hoping they may have better success than I have had.

SOAK healthy green oak leaves in water, during twenty-four hours; during this time, draw leaves, birds, or any thing you please, upon card-paper

cut them out neatly, and pass over them a light sizing of glue, paste, gum Arabic, or white of egg. Then take the leaves out of the water, wipe them, and press them on the cuttings you have just covered with glue. Let them dry together; and then strike upon the green leaf with a hard stiff brush. The leaf being softened by soaking in the water, will soon present nothing but a web of little fibres, resembling lace. The green portion of the leaf remains fastened upon the card-paper, and when unglued, it is said to look like embroidery.

FLY CAGES.

Bristles fastened together with bees'-wax in the form of cages, of all patterns, used to be very common in old times. Every where the bristles joined, a scrap of red or black merino, about one-third of an inch in diameter, was stuck on. Sometimes grains of sugar, or drops of honey and molasses, were put inside; but I think this would draw multitudes of flies. These cages looked very pretty suspended from the ceiling.

POONAH PAINTING.

This style of painting requires nothing but care and neatness. The outline of whatever you wish to paint is drawn with the point of a needle on transparent paper, and then cut out with sharp scissors. No two parts of the bird, or flower, which touch each other, must be cut on the same piece of paper. Thus on one bit of transparent paper I cut the top and bottom petal of a rose; on another piece I cut the leaves at the two opposite sides, &c. Some care is required in arranging the theorems, so that no two parts touching each other shall be used at the same time. It is a good plan to make a drawing on a piece of white paper, and mark No. 1 upon all the leaves you can cut on the first theorem, without having them meet at any point; No. 2 on all you can cut in the same way on the second theorem, and so on. After all the parts are in readiness, lay your theorem upon your drawing paper, take a stiff brush of bristles, cut like those used in velvet colours, fill it with the colour you want, and put it on as dry as you possibly can, moving the brush round and round in circles, gently, until your leaf is coloured as deep as you wish. Where you wish to shade, rub a brush filled with the dark colour you want, carefully round and round the spot you wish to shade.

Petal after petal, leaf after leaf, is done in this way, until the perfect flower is formed. No talent for drawing is necessary in this work; for the figure is traced on transparent paper, and then the colours are rubbed over the holes, in the same manner they paint canvass carpets. In the choice of colours you must be guided by the pattern you copy. The light colour which forms the groundwork is put on first, and the darker colours shaded on after it is quite dry. Green leaves should be first made bright yellow; then done all over with bright green; then *shaded* with indigo. A very brilliant set of colours in powder have been prepared for this kind of painting; if these be used, they must be very faithfully ground with a bit of glass, or smooth ivory.

If the colours are put on wet, they will look very bad. The transparent paper can be prepared in the following manner: cover a sheet of letter-paper with spirits of turpentine, and let it dry in the air; then varnish one side with copal varnish; when perfectly dry, turn it, and varnish the other side.

SHADOWED LANDSCAPES.

Observe very accurately all the light parts of your picture, and draw or trace them on a sheet

of paper; with a knife, or small sharp scissors, cut out all the light places you have marked. It will not seem to have any form or likeness, until you hold it up between a candle and the wall; if well done, the shadow will then look like a soft coloured picture. A sheet of fine letter-paper placed behind it, and both held up to the light, produces the same, or a better effect.

PAPER LANDSCAPES.

Observe well the shadows of the picture you wish to copy; draw their shape as exactly as you can, and cut them out. Paste these pieces on a sheet of paper, in such places as they belong in the landscape; if the shade be rather light, put on only one thickness of paper; if darker, two thicknesses, and three thicknesses, may be used; if the shadow be very deep and heavy, five and six pieces may be pasted on, one above another When held up to the light, shades are produced, differing in degree according to the thickness of the paper. These make very pretty transparencies for lamps in summer. I have seen china lamp-shades, that appeared perfectly white in the day-time; but the china was thicker in some places than in others; and when the light shone through, it looked like a soft landscape painted in India ink.

POMATUM LANDSCAPES.

A PIECE of card-paper is covered with a thin smooth coat of pomatum, and then rubbed over with a common lead pencil, (not what is called black lead pencil, but the common lead, called plummet,) until it becomes quite dark. The *lights* of the picture are then scraped away with a sharp pointed knife, or needle.

CHINESE BOXES.

PROCURE a box of some smooth polished white wood, such as satin wood, or maple; sketch upon it such figures of castles, men, women, wreaths of flowers, &c. as you please; then colour all, *except* the figure, dead black. It then looks like ebony inlaid with ivory.

SCRAP BOXES.

THESE boxes, which have been so fashionable of late, are very easily made. The box may

either be painted white, cream-colour, or black, according as you fancy, for a groundwork. Then cut from engravings figures of men, women, animals, fruit, vases, &c. and paste them upon your box, arranged in such a manner as best pleases you. When it is covered and perfectly dry, it should be done over with a glazing of dissolved isinglass; and when that is dry, it should receive a coat of copal varnish. The lighter and more airy the figures can be made to look, the better; no heavy masses of ground or trees should be left about them; and if uneven edges are accidentally left, they should be carefully cut.

The paste should be made of rye, with pounded alum boiled in it, to make it more adhesive. The coarsest engravings from newspapers, &c. are sometimes used; but the finer the engravings, the more beautiful the box. Some people prefer coloured engravings; but unless they are very delicate and beautiful, they have a gaudy look.

Scrap boxes are usually glazed with dissolved isinglass, and dried before the varnish is put on; but it is said dissolved pelt is a better glazing. If the box is varnished several times, dried thoroughly each time, and finally rubbed with a little linseed oil, and very finely pulverized rotten-stone, it will look as smooth and polished as a mirror. It is a good plan to do all varnished boxes in this way.

It is common to cover centre-tables and fire-boards with engraved scraps, in the same manner as boxes. When done with great neatness and taste, they form very beautiful articles of furniture. Coloured engravings, if not too gaudy, are more beautiful than plain ones.

Very pretty boxes are made by arranging autumn leaves in garlands or fanciful bouquets. They should be of the most brilliant colours, the hard stems cut off, and the leaves well pressed in heavy books, before they are used. Glue, or isinglass dissolved in gin, is better for pasting them upon the box than gum Arabic; as the latter is apt to crack, and come off easily. Sea-moss, pressed until it is very flat, and then glued upon boxes, looks very pretty. In both cases, the box, after it is well dried, should be varnished five or six times over, so as to make the surface as smooth as possible.

ENGRAVED BOXES.

The box should be white or light straw-colour, in order to show the faint impression to advantage. It should be varnished five or six times in succession, and suffered to dry thoroughly each time. While the last coat of varnish is yet so damp that your finger will adhere

to it, the engraving must be put on, the right side downward. The engraving must be prepared in the following manner. The white paper must be cut off close to the edges of the engraving; it must be laid upon a clean table, with the picture downward, and moistened all over with a clean wet sponge. It must then be placed between two leaves of blotting paper, to dry it a little. Before putting it on the box, take great care to have it even, and to place it exactly where you wish it to be. Lay one edge of the print, picture downward, upon the damp varnish; hold the other end suspended by the other hand and wipe successively over the back of the print in such a manner as to drive out all the air, and prevent the formation of blisters. Then touch all over with a linen cloth, carefully, so as to be sure that every part adheres to the varnish. Leave it until it is thoroughly dry. Then moisten the back of the engraving with a clean sponge, and rub it lightly backward and forward with the fingers, so as to remove the moistened paper in small rolls curled up. When the picture begins to appear, take great care lest you rub through, and take off some of the impression. As soon as you perceive there is a risk of this, leave it to dry, In drying, the engraving will disappear, because it is still covered by a very slight film of paper. You will think it is mere white paper; but give it a coat of varnish, and it will become entirely transparent. Should you

by accident have removed any little places in the engraving, touch them with India ink and gum water, that no white specks may appear; but when you put on your second coat of varnish, you must take care to pass very lightly over the spots you have retouched. The box should be varnished as many as three times after the engraving is on; and suffered to dry thoroughly each time. The white alcoholic varnish is the best. It should be put on in the sunshine, or near a warm stove. After the last coat is thoroughly dry, sift a little pulverized rottenstone through coarse muslin, and rub it on with linseed oil and a soft rag; after being well rubbed, cleanse the box thoroughly with an old silk handkerchief, or soft linen rag. Some say a very thin sizing of fine glue should be put on the box the first thing before it is varnished at all; others say it is not necessary.

This process requires great patience and care; but the effect is beautiful enough to pay for the trouble.

I have informed little girls how to do a variety of these things, in which little skill and no practice is required; but I hope they will remember that these things are for amusement only. If they wish to become good painters, they must never indulge themselves in tracing what they

have to copy; and they must study well the rules concerning distances and proportions. Sometimes they may wish to copy something that cannot be traced; sometimes it will be necessary to draw objects larger or smaller than the copy—and what can they do then, if they know nothing about proportions? The power of copying correctly from nature is the most desirable of all accomplishments; and in order to do this, you must have a knowledge of perspective, and practice in pencil drawing.

Theorem painting is very pretty; but she who learns nothing else, is no more of an artist, than the one who winds up a musical snuffbox is a musician.

FANS.

VERY beautiful fans may be made with little trouble, in imitation of the ivory fans. Cut the stick of stiff white cardboard, exactly in the shape of those used for ivory. Make a slip about as deep as your nail, in the middle of each stick at the top. Through these slits pass coloured tape, in the same manner you see it done in ivory fans. Glue the tape on the *left* side of of the slit in one stick; pass it through the slit in the next stick, fasten it on the *right* side, and cut it off. In this way they will all be

joined in pairs; then begin at the other end of your fan, and join these couples all together, by the same process. A careful examination of an ivory fan will be of more assistance than the best description in the world. Fasten the bottom with a rivet, like other fans. Paint upon one side, just above or below the ribbon a wreath of flowers; on the other side a wreath of shells; paint your ribbon in spots, or stripes, on one side; and leave it plain on the other; your fan will then have the remarkable property of showing *four different sides*, according to the manner in which you unfurl it.

PUZZLES, RIDDLES, CHARADES.

PERHAPS some of my little readers will complain that there are not puzzles enough in this book; others will say there are too many; some will complain that they are old, and others that they are too difficult. All I can say is, that I have done the best I could to please them; I have made as many new ones as I have wit to make; and I have preferred old ones that were good, to new ones that were silly. To those who have a contempt for this species of amusement, I will reply in the words of Mrs. Barbauld: "Finding out riddles is the same kind of exercise for the mind, which running, and leaping, and wrestling are to the body. They are of no use in themselves: they are not work, but play; but they prepare the body, and make it alert and active for anything it may be called upon to perform. So does the finding out good riddles give quickness of thought, and facility for turning about a problem every way, and viewing it in every possible light."

The observing reader will perceive that there are several species of puzzles, distinct from each other, and known by marks peculiar to them. Puzzles and enigmas are general terms, applied to those which come under no particular class. A Conundrum is founded on a comparison between two things, resembling each other in sound, but not in sense; thus:—Why is a nail driven into timber, like a very old man? Ans. Because it is *in firm* (*infirm*). A Riddle describes the various powers and qualities of an object in the most puzzling way possible; thus an andiron is said to stand upon three feet, to run upon none, to bear heavy burdens, to dwell in a warm climate, &c. A riddle can be translated into another language, but charades, anagrams, &c., cannot be. A Charade is made of a word divided into syllables, and each syllable described separately, thus: My first marks time, my second spends it, and my whole tells it. Watch-man.

A Rebus is composed of *initials*, instead of syllables, thus: The first letter of a weight, the beginning of what little girls will be, and the first letter of a musical instrument, make a very unmusical bird. Ounce, woman, lute—O-w-l.

A Logogriph is where the letters of any particular word are used to make other words, by being differently arranged. There is no need of using all the letters each time, and they may be used over and over again; but care must be

taken to employ no letter that is not in the original word. Thus in the word *pillory*, may be found, *pill*, *rill*, *lip*, *oil*, *roll*, *lily*, *&c.*

An Anagram is somewhat similar to a logogriph; but the letters are not used twice over. A phrase is taken, and the letters must all be used in another phrase, made by transposing the letters—thus in the word potentates, you may find just the same letters that make ten tea-pots. Observe, no letter is added, none left out, and none used twice.

A Pun is like a conundrum; indeed a conundrum is nothing but a pun, put in the form of a question. When a gentleman said of Mr. Hook, "Hook and I are often together," he made a very good pun. (*Hook and eye.*)

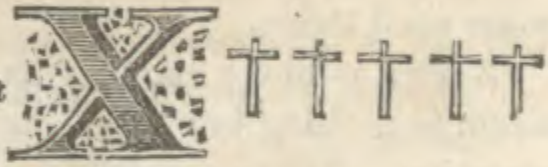
Of late, pictured puns have been quite fashionable.

PUZZLES.

1. What is that boy?

2. What trade is that mill?

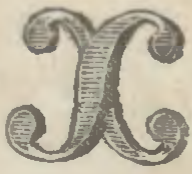
3. stand take to taking.
I you throw my

4. The wicked must 

and ....

5. What word is that?

6. Mr. E.

7.  What word is that?

8. Spell Constantinople, syllable by syllable, without mistake.

9. P R S V R Y P R F C T M N V R K P T H S P R C P T S T N. But one letter is wanting to make a perfect sentence. What is it?

10. Can you draw three rabbits, so that they will have but three ears between them; yet each will appear to have the two that belongs to it?

FRENCH PUZZLES.

1. G liers / sans

2. P G a
ā

3. L. N. E. Ne. O. P. Y.

00000000
P
G

5. g a c

6. cis
la | vie
mille

7. Pir vent venir
un vient d'un

CONUNDRUMS.

1. Why is the wick of a candle like Athens?
2. Why is Ireland likely to become very rich?
3. To what question can you answer nothing but yes?
4. What kind of fever have those who are extremely anxious to appear in print?
5. Why is a bee-hive like a spectator?
6. Why are fixed stars like pen, ink, and paper?
7. Why is a toll-gatherer like a Jew?
8. What letter used to be distributed at tournaments?
9. Why do you suppose a glass-blower can make the letter E gallop?
10. What class of people bear a name meaning, "I can't improve?"
11. What word asks the question, "Am I strong?"
12. Why was General Washington like an rishman's quarrel?
13. Why is a greedy boy like a grub-worm?
14. What is smaller than a mite's mouth?
15. Why is a fretful man like a loaf of bread baked too much?
16. Why is heedlessness like a ragged coat?
17. Why should there be a marine law against whispering?

18. Why is a room full of married people empty?
19. What kind of portrait can you spell with three letters?
20. What river in England is what naughty girls do?
21. What step must I take to remove the letter A from the Alphabet?
22. Why is an Irishman turning over in the snow like a watchman?
23. What does a seventy-four weigh before she sets sail?
24. What people can never live long, nor wear great coats?
25. Why are Algiers and Malta opposite?
26. Why is a genteel and agreeable girl like one letter in deep thought; another on its way toward you; another bearing a torch: and another singing psalms?
27. Why is D like a sailor?
28. What is higher and handsomer when the head is off?
29. What word of ten letters can be spelt with five?
30. What word is shorter for having a syllable added?
31. Why is a man who walks over Charlestown bridge like one who says yes?
32. Why is Mr. Bradford's brewery like a Jewish tavern?
33. Why is a theological student like a merchant?

34. If the alphabet were invited out, what time would u, v, w, x, y, and z, go?
35 What is majesty stripped of its externals?
36. Why is a small musk melon like a horse?
37. Why is a rheumatic person like a glass window?
38. From what motive does a fisherman blow his horn?
39. What colour are the winds and storms?
40. If a tough beef-steak could speak what English poet would it name?
41. If a pair of spectacles could speak, what ancient historian would they name?
42. What river in Bavaria answers, "Who is there?"
43. Why is an uncut leg of bacon like Hamlet in his soliloquy?
44. Why is a man with wooden legs like one who makes an even bargain?
45. Did you ever see a bun dance on a table?
46. Name me, and you break me.
47. What three places are like k major, k minor, and k in a merry mood?
48. Why are the fixed stars like wicked old men?
49. Did you ever see a horse fly through the air?
50. Why is a Chinese city like a man looking through a key-hole?
51. Why is Liverpool like benevolence?
52. Did you ever see the elegy on a turkey?

53. The figures representing my age, are what you ought to do in all things. How old am I?
54. Why is a very angry man like fifty-nine minutes past 12?
55. Why are your teeth like verbs?
56. Why are deep sighs like long stockings?
57. Why is a tatler unlike a mirror?
58. What is placed upon the table, often cut, but never eaten?
59. What word makes you sick, if you leave out one of the letters?
60. What sea would make a good sleeping-room?
61. Why would Titian's large daughter, Mary, be like a very able statesman?
62. What belongs to yourself, and is used by every body more than yourself?
63. Decline ice-cream.
64. Which side of a pitcher is the handle?
65. Where was the first nail struck?
66. Spell elder-blow tea with four letters.
67. Why is a short negro like a white man?
68. Why is a tailor like one who resides in the suburbs of a city?
69. Why is an industrious girl like a very aged woman?
70. Spell the Archipelago in three letters.
71. Why do white sheep furnish more wool than black ones?
72. Why is a Jew in a fever like a diamond ring?

73. Why is grass like a mouse?
74. Why is Mr. Timothy More, since he lost his hair, like an American city?
75. According to the laws of retaliation, what right have you to pick an artist's pocket?
76. Why is an orderly schoolmaster like the letter C?
77. Describe a cat's clothing botanically?
78. What trade would you recommend to a short man?
79. In what part of London should Quakers live?
80. What difference is there between a live fish and a fish alive?
81. Why is the famous Mr. M'Adam like one of the seven wonders of the world?
82. Why is a miser like a man with short memory?
83. Why is a necklace like a speech on the deck of a vessel?
84. If a farmer asked a barber the difference in their trades, how could he answer in a word of four syllables?
85. Why is a good tavern like a bad one?
86. When is a door not a door?
87. Why is a side-saddle like a four-quart measure?
88. What is that which divides by uniting, and unites by dividing?
89. What is that which is useless, yet a coach cannot go without it?
90. Why is a thief in a garret like an honest man?

91. Which has most legs, a horse, or no horse?
92. If the letter D were never used, why would it be like a dead man?
93. Why is a tooth drawn like a thing forgotten?
94. What is larger for being cut at both ends?
95. Why is A like a honeysuckle?
96. Why is gooseberry pie like counterfeit money?
97. Why is a man on horseback like difficulties overcome?
98. Why is a beautiful woman in the water like a valuable machine?
99. Why is the letter S like the furnace of a garrison?
100. Why are conundrums like monkeys?
101. Why is Essex County like Chantrey's statue of Washington.

CONUNDRUMS OF ALL TRADES.

1 Of what trade is the sun?
2. Of what trade is the sun in the month of May?
3. Of what trade are all the Presidents of the United States?
4. Of what trade is a little tin dog?
5. Of what trade is a minister at a wedding?

6. What trade should keep flies from mirrors?
7. What trade is best fitted to cook a rabbit?
8. What trade never turns to the left?
9. What trade most deserves the gratitude of colleges?
10. Of what trade is a weathercock?
11. What trade is more than full?
12. Of what trade is the manager of a theatre?
13. Of what trade is every child?
14. What trade is very much distinguished in English literature?
15. What trade writes American novels?
16. What trade has been round the world?
17. What trade is most likely to frighten handsome ladies?
18. What trade has not wit enough to keep out of the fire?
19. Of what trade is the greater part of authors?
20. In what trade are all its members men of letters?
21. What trade is it whose best works are trampled upon the most?
22. Of what trade are all mankind?

THE MISSES.

1. What Miss is that, whose company no one wants?

2. What Misses are those whose days are all unlucky?
3. What Miss is always making blunders?
4. What Misses are of a very jealous temper?
5. What Miss occasions a great many quarrels?
6. What Miss is a very bad mantua-maker?
7. What Miss is very disobedient and disorderly?
8. What Misses can never find a thing when they want it?
9. What Miss plays more tricks than a monkey?
10. What three Misses are great liars?
11. What Miss is awkward and rude?
12. What two Misses should travellers avoid?
13. What Miss never studied Cocker's Arithmetic?
14. What Miss is very extravagant?
15. What Miss will ruin any man?
16. What Miss should never attempt to translate?
17. What Miss should never repeat anything she reads, or hears?

THE RIDDLING FOREST.

1. What tree takes a gift?
2. What tree is of a great use in history?
3. What tree smokes when water is poured on it?

4. For what tree will men scale precipices, and dive to the bottom of the ocean?
5. What tree is a delicate article of dress?
6. What tree withstands the fury of the ocean?
7. What tree is eaten?
8. What tree is an officious gossip?
9. What tree is a city?
10. In what tree would you impound asses?
11. What tree is one thousand pounds sterling?
12. What tree is double?
13. With what trees do we speak?
14. What tree do we keep in our barns?
15. What tree would we be sure to lose in a race?
16. Of what tree do we make a wicked manufacture?
17. What tree clothes half the world?
18. What tree plagued the Egyptians?
19. What tree produces more leaves than any other?
20. What tree makes babies sleepy?
21. What bush is superior to all others in age?
22. What bush needs a physician?
23. What bush is not counterfeit?
24. In what tree would you shut up a precious gift?
25. What small tree is a letter of the alphabet?
26. What tree is a lady's name?
27. What bush keeps the floor clean?
28. What shrub is transparent?
29. What tree is an article of winter dress?

30. What is the dandy among trees?
31. What plant makes a sweet walking stick?
32. What tree is the opposite of all that is beautiful?
33. What tree carries you rapidly to London?
34. What tree gives an invitation to wander?
35. What tree is worn for mourning?
36. What tree decorates dresses and cushions?
37. What bush is short and full of trouble?
38. Could this puzzle the trees, and in riddles involve them,
    'Tis the tree I address I call on to solve them.

ENIGMATICAL BIRDS.

1. The bird beloved by Eve.
2. Smooth and quiet.
3. A famous English architect.
4. What wicked men are doing.
5. What we all do at dinner.
6. A plaything.
7. A cheated person.
8. Spoil a metal.
9. What they used to do to scolds.
10. A sound indicative of triumph.
11. Warm Country.
12. A tailor's instrument.
13. An instrument to raise weights.
14 What leaves grow on.
15. A bird disliked by mice.

ENIGMAS.

1. A word of four syllables seek till you find,
   That in it are twenty-four letters combined.

2. A young lady had an aunt in prison; she

sent her an animal, whose name urged her to escape; and the aunt returned a fruit, the name of which implied, "I cannot escape."

3. The last words of Scott's Marmion are,

> "Charge, Chester, charge! on, Stanley, on!
> Were the last words of Marmion."

The lines occasioned the following enigma:

> Were I in noble Stanley's place,
> When Marmion urged him to the chase,
> The word you then might all descry
> Would bring a tear to every eye.

4. I'm English, I'm Latin, the one and the other:
What's English for one half is Latin for t'other.

5. I am a man strong and valiant; I have a brother equally as valiant; but if my brother come to my assistance, I shall be but half as strong as I was at first.

6. There is a letter in the Dutch alphabet, which named, makes a lady of the first rank in nobility; walked on, it makes a lady of the second rank; and reckoned, makes a lady of the third rank.

FRENCH ENIGMAS AND RIDDLES.

1. Je suis ce que je suis;
   Et je ne suis pas ce que je suis;
   Si j'etais ce que je suis,
   Je ne serois pas ce que je suis.
2. Je suis capitaine de vingt-quatre soldats.
   Et sans moi Paris seroit pris.
3. What man conld have for his epitaph these French notes of music—la, ré, la, sol, la, mi, la?
4. Mes amis, j'ai vécu cent ans et quelques mois,
   J'amais á célébrer le jour de ma naissance;
   Devinez de ce jour la singulière absence—
   Il n'est pendant cent ans venu que vingt-cinq fois.
5. Je cause an suppliant une douleur extrème,
   Retournez moi, je suis toujours le même.
6. Je viens sans qu'on y pense;
   Je meurs à ma naissance;
   Et celui qui me suit,
   Ne vient jamais sans bruit.
7. Je suis très dur, et je nais dans la terre;
   Je suis pierre;
   Renversez moi, je suis un instrument à vent.

FRENCH CONUNDRUMS.

1. Quelles sont les personnes qui ont le plus de caractère?
2. Quand le ciel est il bon à mettre en cage?
3. Quel est dans l'histoire le roi, dont le nom offre une demi-douzaine de Cosaques?
4. Quelle difference y a t il entre Alexandre le grand, et un tonnelier?
5. Quelle est la plante sur laquelle on reste le plus long-temps quand on apprend la botanique?
6. Quel est de toutes les personages de l'antiquité, le portrait le plus mal fait?
7. Comment se nomme le septième roi de le dynastie des lapins?
8. Pourquoi le mouton est il le premier des animaux?
9. Quelle est la personne qui dort les yeux ouverts?
10. Quelle est la personne parfaitement sans souci?

CHARADES.

1. My first is French; my second is a medal; my whole is Latin.

2. My first beautiful among beasts and despicable among men; my second belongs to a family which clothes half the world; and though my whole is often about people of fashion, it has a stiffness not easily worn off.
3. My first is a preposition;
   My second is a composition;
   And my whole is an acquisition.
4. My fourth is to multiply; my second we ought all to avoid; my whole the most avaricious will give, and the poorest are seldom willing to receive.
5. My first implies equality,
   My second inferiority;
   And my whole superiority.
6. My first is a prop;
   My second is a prop;
   My whole is a prop.
7. My first is sorrow;
   My second came first;
   And my whole came second.

FRENCH CHARADES.

1. Le nouvel enrichi porté sur mon premier,
   Qui peut a l'indigent refuser mon dernier,
   Ne vaut pas l'animal qui mage mon entier.
2. Mon tout est grand, fameux en tout pays;

Otez moi mon second, je suis aux ennemis:
Otez un pied de plus, ah! ce sera bien pis.

3. Plus d'un auteur, dans mon entier
A dit des choses inutiles;
Plus d'un sage dans mon premier
Admire la nature et meprise les villes;
Plus d'un traitre, sur mon dernier,
Cache par un baiser mille projets hostiles.

A REBUS.

THE sage conductor of a hero's son;
That hero's name, who through great dangers run;
A noble fish, which is by most admired;
A liquid that by authors is desired;
A virtue that by all should be acquired.
If these initials are connected right,
They'll bring a charming science to your sight.

RIDDLES. By Mrs. Barbauld.

1. WE are spirits all in white,
On a field as black as night;

There we dance, and sport, and play,
Changing every changing day:
Yet with us is wisdom found,
As we move in mystic round.
Mortal, would'st thou know the grains,
That Ceres heaps on Lybia's plains,
Or leaves that yellow autumn strews,
Or the stars that Herschel views,
Or find how many drops would drain
The wide scooped bosom of the main,
Or measure central depths below?
Ask of us, and thou shalt know!
With fairy step, we compass round
The pyramid's capacious bound,
Or step by step ambitious climb
The cloud-capp'd mountain's height sublime.
Riches, though we do not use,
'Tis ours to gain and ours to lose;
From Araby the blest, we came;
In every land our tongue's the same;
And if our number you require,
Go, count the bright Aonian quire,
Would'st thou cast a spell to find
The track of light, the speed of wind?
Or when the snail with creeping pace,
Shall the swelling globe embrace?
Mortal! ours the powerful spell:
Ask of us, for we can tell.

2. I often murmur, yet I never weep;
I always lie in bed, but never sleep;

My mouth is wide, and larger than my head,
And much disgorges, though it ne'er is fed;
I have no legs or feet, yet swiftly run—
And the more falls I get, move faster on.

LOGOGRIPH.

For man's support I came at first from earth,
But man perverts the purpose of my birth;
Beneath his plastic hand new forms I take,
And either sex my services partake;
The flowing lawn in stricter folds I hold,
And bind in chains unseen each swelling fold;
The band beneath the double chin I grace,
And formal plaits that edge the Quaker's face;
By me great Bess, who used her maids to cuff,
Shone in the dignity of full-quilled ruff.
Such is my whole—but parted and disjoined,
New wonders in my varying form you'll find.
What makes the cit look big with conscious worth;
What bursts from pale surprise, or boisterous mirth;
The sweet Rialto forms, or your fair brow—
The fault to youthful valour we allow;
A word by which possession we denote;
A letter high in place and first in note;
What guards the beauty from the scorching ray;
What little master first is taught to say;

Great Nature's rival, handmaid, sometimes foe;
The most pathetic counterpart of "Oh!"
The whiskered pilferer, and his foe demure;
The lamps unbought, which light the houseless poor;
What bore famed heroes through the ranks of war;
What's heard when falls from high the ponderous jar;
What holy Paul did at Gamaliel's feet;
What Bavius writes, what schoolboys love to eat;
Of eager gamesters what decides the fate;
The homely rough support of Britain's state;
What joined to "been" is fatal to a toast;
What guards the sailor from the shelving coast;
The stage whence villains make their last harangue;
What in your head and bones gives many a pang;
What introduces long-tailed similes;
A preposition that to place agrees;
A stately animal in forests bred;
A tree that lifts on high its lofty head;
What best unbinds the weary student's mind;
A beauteous fish in northern lakes we find;
A graceful blemish on a soldier's breast—
All these are in my single name exprest.

ANAGRAMS.

Sly ware.
No more stars.
Comical trade.
A nice pet.
Golden land.
Honor est a Nilo.
Hard case.
Great helps.
Lame.
To love ruin.

CHARADES IN ACTION.

I THINK these plays are generally too difficult to be interesting to children; however, I will mention them that they may have an idea what they are.

Suppose the word to be Agamemnon. A little girl comes in, dressed like a Turkish Aga, and seats herself on a cushion, or in great fury orders the immediate execution of some culprit she points out. The company are ignorant of the word, but from the dress and action, they guess it is Aga. To personify the other half of the word, a little girl comes in and stands upon a chair: she is silent until a light is held near her; she then begins to utter the most musical sound she can, and when the light is taken away the sound becomes faint and plaintive. This is to

represent the statue of Memnon, which is fabled to have made a cheerful sound when light appeared, and uttered mournful music at its departure.

Nothing then remains to be performed but the whole of the word, which may be illustrated by preparations for the sacrifice of Agamemnon's daughter, Iphigenia, while his face remains buried in a mantle.

ARITHMETICAL PUZZLES.

1. How can you take away one from nineteen, and have twenty remaining?

2. What is the difference between twice twenty-five and twice five and twenty?

3. If you can buy a herring and a half for three halfpence, how many herrings can you buy for eleven pence?

4. A and B made a bet concerning which could eat the most eggs. A ate ninety-nine; B ate one hundred, and won. How many more did B eat than A.

5. Place four nines together so as to make exactly one hundred.

In the same way four may be made from three threes, three may be made from three twos, &c.

6. If a person hold in his hands a piece of silver and a piece of gold, you can ascertain in which hand is the silver, and in which the gold, by the following simple process. The gold must be named by some *even* number, say *eight;* the silver must be named an *odd* number, say *three.* Then tell the person to multiply the number in his right hand by an even number, and that in his left hand by an odd number, and make known the amount of the two added together. If the whole sum be odd, the gold is in his right hand; if it be even, the silver is in the right hand. For the sake of concealing the artifice better, you need not know the amount of the product, but simply ask if it can be halved without a remainder; if it can, the sum is, of course, an even one.

7. The figure 9 has one remarkable characteristic, which belongs to no other number. Multiply it by any figure you will, the product added together will still be nine. Thus, twice 9 are 18; 8 and 1 are 9. Three times 9 are 27; 7 and 2 are 9. Eight times 9 are 72; 7 and 2 are 9, &c.

If you multiply it by any figures larger than 12, the result will differ only in there being a *plurality* of nines.

8. When first the marriage knot was tied
Between my wife and me,
My age exceeded hers as much
As three times three does three.

But when the man and wife had been,
For ten and half ten years,
Her age approached as near to mine
As eight is to sixteen.

Ques. How old were they when they married?

9. A room with four corners had a cat in each corner; three cats before each cat, and a cat on every cat's tail. How many cats were there?

10. If you cut thirty yards of cloth into one yard pieces, and cut one yard every day, how long will it take you?

MAGIC ARITHMETIC.

THINK of any *even* number you please, but do not mention it: I then ask you to double it; then I name to you some *even* number to add to it; then I ask you to take away half of the whole amount; then I ask you to take away the number you first *thought* of; although I do not know what that number was, I can invariably tell you the remainder. It will always be just half the number I told you to add. For instance, you think of 8. I ask you to double what you thought of; you know that it will

make 16, but I know nothing about it; I ask you to add 4 to it; that makes twenty; I ask you to take away half of the whole amount; 10 is then left; lastly, I ask you to take away the sum you first thought of; without knowing what that sum was, I can tell you that 2 remains. This seems very puzzling; but the fact is, half of the sum ordered to be added is *always* left. I requested that 4 might be added; therefore I knew the remainder would be 2.

KEY TO PUZZLES, CONUNDRUMS, &c.

I advise all the little girls not to look at this key until they have tried to guess for themselves at least one hour. Perhaps they will think my putting this caution here, is like the Irishman, who wrote *inside* his letter, "Don't open this till the end of the year;" but if they have turned to the key rather too quick, they can easily turn back, and try again. "There is nothing like trying;" and even in trifles, it is a good thing to persevere.

PUZZLES.

1. He is independent. (In D, pendent.)
2. It is a milliner. (Mill in R.)
3. I understand you undertake to overthrow my undertaking.
4. The wicked must expect (X pecked) many crosses and little ease (e e e 's).
5. Effeminacy. (F M in a C.)
6. Inexplicable mystery.
7. Essex. (S X.)
8. The trick consists entirely in putting out the syllables. When the speller says, "t-i," you must shake your head and say "No!". He will think he has not speltitright, when in fact you only put out the next syllable.
9. By putting in the letter E, the sentence would stand thus: "Persevere, ye perfect men, ever keep thesepreceptsten."

FRENCH PUZZLES.

1. G traversé Par i sans *sous* liers. J'ai traversé Paris, sans souliers.
2. A long sous P, G grand, a petit. Allons, souper, J'ai grand appetit.
3. Helen est né au pays Grec.
4. G sous P sous les o o o ranges J'ai soupe sous les orangiers.
5. G dans C, a c. J'ai dansé assez.
6. Mille soucis traverse la vie.
7. Un soupir vient souvent d'un, souvenir

CONUNDRUMS.

1. Because it is in the midst of Greece. (Grease.)
2. Because its capital is always Dublin. (Doubling.)
3. What does Y E S spell?
4. The typhus fever. (Type us.)
5. It is a beholder. (Bee.)
6. They are stationary.
7. He keeps the pass over. (Pass-over.)
8. Largess. (Large S.)
9. Because he makes a decanter. (D canter.)
10. Mendicants. (Mend I can't.)
11. Amiable. (Am I able.)
12. He was a patriot. (Pat riot.)
13. Because he makes the butter fly. (Butterfly.)
14. That which is put into it.
15. He is crusty.
16. It is a bad *habit*.
17. Because it is privateering. (Private earing.)
18. Because there is not a single person in it.
19. Effigy. (F I G.)
20. Tees. (Tease.)
21. Behead it. (B head it.)
22. He is patrolling. (Pat rolling.)
23. She weighs anchor.
24. Dwarfs.
25. There is a day in one and night in the other. (Dey and Knight.)
26. *A*-musing, *be*coming, *de*lighting, *en*chanting.
27. It follows sea. (C.)
28. A pillow.
29. Expediency. (X P D N C.)
30. Short.
31. He gives a cent. (Assent.)
32. Hebrews drink there. (He brews.)
33. Both study the profits. (Prophets.)
34. They would go after tea. (After T.)
35. A jest. (M-ajest-y.)
36. It makes a mango. (Man go.)
37. He is full of pains. (Panes.)
38. A selfish motive. (Sell fish.)
39. The winds rose and the storms blew. (Blue)
40. Chaucer. (Chaw, sir.
41. Eusebius. (You see by us.)
42. Iser.
43. It is ham let alone. (Hamlet alone.)
44. He has nothing to *boot*.
45. I often see abundance on tables.
46. Silence!
47. Major-ca, Minor-ca, and Ameri-ca.
48. They scintillate. (Sin till late.)
49. I have seen a horse-fly, through the air.
50. It is Pekin.
51. It is founded on Mersy (Mercy.)
52. L E G.
53. X L. (Excel.)
54. He is just ready to strike one.
55. They are regular, irregular, and defective. [ho's?]
56. They are high hose. (Heigh
57. One speaks without reflecting, the other reflects without speaking.
58. A pack of cards.
59. Music. (Usic.)
60. Adriatic. (A dry attic.)
61. She would be a great politician (Polly Titian.)
62. Your name.
63. I scream, thou screamest, he screams.

64. The *out*side.
65. On the head.
66. L O O T.
67. He is not a tall black. (Not at all black.)
68. He lives on the *skirts* of the town.
69. Both are notable. (Not-able.)
70. E, G, and C. (Ægean Sea.)
71. There are more of them.
72. He is a jewel. (Jew-ill.)
73. The cattle eat it. (The cat 'll at it.)
74. He is Bald Tim More. (Baltimore.
75. He has pictures. (Picked yours.)
76. He makes lasses into classes.
77. Hirsuite is hairy. (Her suit is hairy.)
78. Grocer. (Grow, sir.)
79. In Hatton Garden. (Hat on.)
80. *A* difference; that is, the difference of *a*.
81. He is the Colossus of roads. (Rhodes.)
82. He is always forgetting. (For getting.
83. It is a decoration. (Deck oration.)
84. You till, I tie. (Utility.)
85. They are both in-convenient. (Inn.)
86. When it is ajar. A jar.
87. Because it holds a gallon. (Gall on.
88. A pair of scissors.
89. Noise.
90. He is *above*—doing a wrong action.
91. A horse has four legs; no horse has five legs.
92. It would be deceased. (D ceased.
93. It is out of the head.
94. A ditch.
95. A bee follows it. (B.)
96. It is not currant. (Current.)
97. He is surmounted.
98. She is a diving belle.
99. It makes hot shot. (Shot.)
100. They are far-fetched and troublesome.
101. It has a marble-head. (Marblehead.)

CONUNDRUMS OF ALL TRADES.

1. A tanner.
2. A mason. (May sun.)
3. Cabinet-makers.
4. Tinker. (Tin cur.)
5. A Joiner.
6. A glass-blower.
7. A Hair-dresser. (Hare.)
8. Wheel-wright.
9. Founders.
10. A turner.
11. Fuller.
12. A stage-driver.
13. A player.
14. A goldsmith.
15. A cooper.
16. A cook.
17. A bell-hanger. (Belle.)
18. A miller.
19. Paper-stainer.
20. Printers.
21. A shoemaker.
22. Dyers.

THE MISSES.

1. Mis-fortune.
2. Mis-chance and Mis-hap.
3. Mis-take.
4. Mis-give and Mis-trust.
5. Mis-understanding.
6. Mis-shape.
7. Mis-rule.
8. Mis-lay and Mis-place.
9. Mis-chief.
10. Mis-represent, Mis-inform, and Mis-report.
11 Mis-behave.
12. Mis-guide and Mis-lead.
13. Mis-reckon.
14. Mis-spend.
15. Mis-management.
16. Mis-interpret.
17. Mis-quote.

THE RIDDLING FOREST.

1. The palm.
2. The date.
3. Lime-tree.
4. Silver-tree.
5. Lace-tree.
6. Beech. (Beach.)
7. Crab-tree.
8. The medlar.
9. Cork-tree.
10. Aspen. (Ass pen.)
11. Plum.
12. Pear. (Pair.)
13. Tulips. (Two lips.)
14. Cow-tree.
15. The sloe.
16. Tallow-tree. Candles are *wick*-ed.
17. Cotton.
18. Locust.
19. The paper-tree.
20. Rock-maple.
21. Elder-bush.
22. Fever-bush.
23. Currant. (Current.)
24. Box.
25. Tea.
26. Olive.
27. Broom.
28. Gorse. (Gauze.)
29. Fir. (Fur.)
30. Spruce.
31. Sugar-cane.
32. Plane. (Plain.)
33. Axle-tree.
34. Orange. (O, range!)
35. Cypress. (Cyprus.)
36. Fringe-tree.
37. Life of man.
38. Yew. (I call upon *you*.)

ENIGMATICAL BIRDS.

1. Bird of Paradise.
2. Halcyon.
3. Wren.
4. Robin. (Robbing.)
5. Swallow.
6. Kite.
7. Gull.
8. Martin.
9. Duck.
10. Crow.
11. Turkey
12. Goose.
13. Crane.
14. Storks. (Stalks.)
15. Cat-bird.

ENIGMAS.

1. Alphabet.
2. Antelope, and Cantelope.
3. If the letter I were put in the place of Stanley, it would make on-i-on.
4. To-ad.
5. Unknown to the author of this book.
6. *Duchess*, *March*-ioness, *Countess*.

FRENCH ENIGMAS AND RIDDLES.

1. Je suis un chien; et je suis mon maître. I am a dog, and I follow my master. If I were what I follow, I should not be what I am.
2. The letter A.
3. A man who died of eating two kinds of fishes, called ray and sole, might have for his epitaph, "La ray, la sol, l'a mislà."
4. The twenty-ninth of February.
5. Non, which in French means no; if spelt backward, it is the same word.
6. Lightning.
7. The French word roc, means a rock; if spelled backward, it makes cor, a hunter's horn.

FRENCH CONUNDRUMS.

1. Ce son les imprimeurs des livres. The printers of books; because their types are called characters.
2. Quand il est serein. (Serin.) *Serein* in French means cloudless; and *serin* a Canary bird.
3. C'est Cyrus. In French pronounced six Russes; which means six Russians.
4. C'est qu' Alexandre le grand a mis les Perses en pieces; et qu'un tonnelier met les pieces en perce. The pun is founded on the similarity of sound between Perses and perce; the first means the Persians, and the last to stab, to pierce.
5. C'est la *plante* des pieds; the French phrase for *sole* of the feet.
6. C'est celui d'Absalom; parce qu'il est *tiré* par les cheveux. Tiré means drawn and pulled.
7. Lapin VII. (La pincette.) Lapin 7th sounds in French like la pincette, which means the tongs.

8. Parcequ'il est l'aîné. (Lainé.) L'aîne means the eldest; and lainé means covered with wool.
9. C'est un doreur. Dort and dore sound alike; one means to sleep, and the other to gild.
10. Un homme sans un sourcil Souci means care, anxiety sourcil means an eyebrow.

CHARADES.

1. Lat-in.
2. Bucc-ram.
3. For-tune.
4. Ad-vice.
5. Match-less.
6. Unknown to the writer of this book.
7. Wo-man.

FRENCH CHARADES.

1. Char-don. Char is a chariot; don is a gift; Charden is a thistle, which is eaten by jackasses.
2. Paris. Take away the letter a, and it becomes pris, which means taken; take away both a and r, and it becomes pis, which means worse.
3. Pré-face. Pré means a meadow; face and preface mean the same they do in English

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A REBUS.

1 M-entor. 2. U-lysses. 3. S-almon. 4. I-nk. 5. C-harity.

RIDDLES.

1. The figures 1 2 3 4 5 6 7 8 9, brought from Arabia.
river. 2 A.

LOGOGRIPH.

The whole is STARCH. The parts are:
Cash, Ha! Arch, Rash, " A, " " Art, Ah! Cat and Rat, Stars, Car, Crash, Sat, " Ace, Tars, 'Has,' Chart, Cart, Aches, Chat, Hart, Ash, " Scar.

The parts marked thus ["] are words unknown to the author of this book.

ANAGRAMS.

1. Lawyer.
2. Astronomers.
3. Democratical.
4. Patience.
5. Old England.
6. Horatio Nelson.
7. Charades.
8. Telegraphs.
9. Male.
10. Revolution.

ARITHMETICAL PUZZLES.

1. XIX. XX.
2. Twice twenty-five is fifty; twice five and twenty, is thirty.
3. If a herring and a half are three halfpence, of course each herring is a penny.
4. Those who hear you will think you say one.
5. 199 9-9.
6. The bride was 15, and the bridegroom 45.
7. Four cats.
8. Twenty-nine days.

AUTOMATA.

Ann. Oh, aunt Susan! I have not seen you since you went to London. Did you go to see Mr. Maelzel's automatons?

Aunt. Automatons is not a proper word, Ann. When we speak of one image of this kind, we say automaton; when we speak of more than one, we say automata—because the word was originally Greek: and in Greek and Latin the plurals are formed differently from what they are in English.

Ann. I don't think I know very well what automaton means, aunt Susan; but I want to see one very much, because I have heard my cousins tell how very pretty they were.

Aunt. An automaton is an image, which, after being wound up, goes by the machinery within it, without any other help.

Ann. Are steam-boats and wind-mills automata?

Aunt. No, my dear; because they are moved by wind and by steam; and the moment the

wind, or the steam, is taken away, they stop. A clock is an automaton; because it moves entirely by its own machinery. Mr. Maelzel's images are constructed upon similar principles; and all their wonderful feats are the result of his own knowledge of mechanical powers.

Ann. Do tell me about them.

Aunt. First there was the Chess-player, an image dressed like a Turk; who sat at the board, and played as good a game of chess, as if he had brains in his wooden skull. He shook his head, and rapped the board with his fingers, when his adversary made a move contrary to the rules of the game; and when he had the king in his power, he called "Echec!" which is the French word for "Check!"

Then there was a large Trumpeter dressed in scarlet uniform, whose music was enough to make one's heart leap. The children were particularly delighted with the little figures in the carousel.

Ann. What is the meaning of *carousel.*

Aunt. It is the name of a military game in France. The scenery represents a circus, with a fountain in the centre; and a number of little figures ride round the circus, performing feats to excite the wonder of the spectators

One called the Spanish Lancer, catches a little cap on the point of his lance, without stopping his horse, and rides off with it in triumph.

Ann. Does he look like a real boy; and does the horse not look clumsy.

Aunt. Yes, because he is a wooden horse, with jointed legs. You cannot expect him to canter quite as well as a real horse. There was another figure, called the Marksman of Madrid. With a pistol no bigger than your thumb, he aimed at a little bird, on a post. The pistol went off with real fire and smoke, and the bird fell down dead.

Another was a famous Vaulter. He jumped over standards, placed at a height, which might be called *immense* when compared with himself and his horse; yet he was always sure to alight safely on his saddle.

A slow awkward Clown was pursued by a hungry horse, who at last overtook him and snatched his cap from his head.

His friend Harlequin came to his rescue; but Harlequin's horse behaved very ill. He kicked, and plunged, and reared, and finally threw his poor rider off entirely. This made the little children laugh greatly.

The little girl who danced the Wreath-dance on horseback was as graceful as any of them. I cannot tell you half the feats these automata performed. If ever I go to London again, I will take you to see them.

Ann. Dear Aunt, do tell me about those cunning little puppets, the Rope-Dancers.

Aunt. To me, they were the most wonderful of the whole. These two little figures performed all manner of feats on a rope suspended across the room. Sometimes they were seated firmly, with arms outstretched; sometimes they turned heels over head; sometimes they hung with head downward, and sometimes they were suspended only by one foot. This was all done so naturally, that it really seemed as if the little creatures were alive. I felt half afraid they would tumble and break their bones. By moving the limbs of these figures, they could be made to utter quite distinctly, "Mamma!" "Papa!" and "La! la!"

Ann. This is so very wonderful, that I should not believe it, if you did not tell me you had seen it. Is Mr. Maelzel the only man who can make such strange things?

Aunt. No, my dear; very extraordinary things of this kind have been made in different parts of the world. There is a mechanic in Geneva, Switzerland, who is famous among all the civilized nations of the earth. He made the little jewelled mice, exhibited in London a few years ago.

These mice would pick up the crumbs from the floor, and prick up their ears and scamper, when they heard a noise, just like living mice. A cat was even so much deceived, that she actually caught one of them.

The same man likewise made very perfect

caterpillars. They would crawl along, and you could see all the soft down on them move as they went; when touched with a pin, they would coil themselves up, as if they were in pain. This was all effected by machinery inside their bodies; they were wound up, just like watches.

Ann. Did you ever see any of this man's works?

Aunt. I once saw a very beautiful musical snuff-box made by him. When a spring was touched, a little bird would rise up, and sing, or seem to sing, the sweetest tunes. He was not longer than my thimble; yet he was so perfect, little feathers and all, that I almost imagined he was alive. He pecked under his wings, looked up sideways, and closed his eyes, just as a real bird would do. I have heard of another musical box, by the same mechanic, where a whole cage full of birds sung together. But I am such a lover of freedom, that birds in a cage would never *seem* to me to sing half so merrily, as those perched on a tree—even if I knew they were automata.

The little Duke of Bordeaux, grandson of the late King of France, had an automaton goose presented him, which was so perfect in all respects, that those who saw it could not be convinced it was a machine, until they had handled it. It would even swallow the corn that was thrown to it.

Ann. I don't think it was a great compliment to his little Highness, to give him a goose. I

think I should have liked the jewelled mice better.

Aunt. Should you have liked the famous automaton lady, as large as life, who played upon the piano, moved the pedal with her feet, rolled her eyes, and who even seemed to breathe?

Ann. No, indeed I should not. I think it would make me something like afraid, to see anything so very much like life, and yet not alive. Are you going away? Do tell me some more.

Aunt. Ever since you could speak, you have teased me for stories. The moment I finished one, you used to say, "more again, aunt Susan!" But indeed I am too much engaged to tell you "more again," at present. I wish you to go and hunt up your old doll, that you may dress it for your little sister Jane. When that is done, I will come back and show you how to finish the pretty little needle-book you began yesterday.

FAREWELL TO MY DOLL.

BY MRS. ANN MARIA WELLS.

My old acquaintance! many a year
Has gone since last I met you here;
And many a change has taken place,
Since last I saw that smiling face.
But you—except a change of clothes,
And just the tip gone from your nose—
Are still smooth-browed, red-cheeked, and calm,
As last you lay upon my arm.
Those bright orbs stare, those ringlets flow,
Just as they did five years ago;
When with a sad, reluctant heart,
I fix'd the day that we should part;

And promised, all for learning's sake,
Our sweet companionship to break.
I, with my flowing tears the while,
You with that same unchanging smile:
Indeed, I thought it very hard
So little of my grief you shared.
To you I always turn'd whene'er
My little bosom felt a care;
To you I told the piteous tale,
And comfort never seem'd to fail.
Shall I again, whate'er my want,
E'er find so *safe* a confidant?

But past the time for childish toys—
I feel that there are higher joys;
And things once dim and undefined,
Now shed clear light upon my mind.
I've learn'd to listen to the voice
Of conscience; and my heart makes choice
Of precious things, that teach me true,
Where praise, and prayer, and love are due.
The skies, the hills, the shady nooks,
And those sweet hoards of pleasure—books,
These have I learned to love; for they
Bring some new blessing every day.

NEEDLE-WORK.

PLAIN SEWING.

THERE is no accomplishment of any kind more desirable for a woman, than neatness and skill in the use of a needle. To some, it is an employment not only useful, but absolutely necessary; and it furnishes a tasteful amusement to all. The first and most important branch, is plain sewing. Every little girl, before she is twelve years old, should know how to cut and make a shirt with perfect accuracy and neatness. Awkwardness and want of judgment are shown in small things, as well as in great. I have seen young ladies make sleeves and sew them into the shirt, before the wristbands were put on; and every other part finished, before the linings were placed on the shoulder; and when I have spoken of it, I have heard them exclaim, "La! what matter is it which is done first?" I never have a high opinion of little girls, who frequently say, "I don't care," or "what matter is it?" The fact is, it is a great deal of consequence what parts

of a shirt are first finished; by a little judgment, much time and inconvenience may be saved. The sleeves should first be hemmed on each side, about a finger's length, then neatly gathered with strong thread, waxed with white wax; (some use white silk, instead of thread, but it is apt to grow yellow by washing;) two threads should be taken up by the needle, and four left; if in any instance the needle is placed above or below the original thread, so as to make the gathering look uneven, the work should immediately be undone; each gather must be made smooth, both above and below the gathering-thread, by means of a small pointed pin; the wristband should be sewed on before the sleeve is made, for the simple reason that it is very inconvenient to do it afterward. The linings for the shoulder should be basted on, before the sides of the shirt are sewed; and the sleeves put in before the collar is on—for the same reason.

In stitching, no more than two threads should be taken, either back of the needle, or before it however fine the texture of the cloth. Care should be taken not to leave a thread, as it spoils the beauty of the work.

Button-holes should be neatly overcast, about three or four threads deep; never deeper than is necessary for strength, for broad work of this kind always appears clumsy; little bars should be formed across the corners and neatly worked, just the depth of the sides; in working button-holes,

the thread should always be thrown *forward* before catching up the loop on the needle; this makes a wonderful difference in the beauty of the edge.

The width between the edge of the collar and wristbands, and the thread drawn for stitching is entirely a matter of taste. It is the fashion to leave a wide space; and it is certainly the best economy—as when the edge is worn out, it can be cut off, and sewed neatly. The width between the stitching and the edge should correspond exactly in every part of the shirt.

What are called hem-fells are more neat than any other: the raw edge is first turned down very even; and then turned back, like a hem wrong side outward, before the sides are sewed together. The corners of hems should be very neatly managed—no knots tied, no little shreds left out; and the bottom edge should not be turned over the side at one end, and the side edge turned over the bottom, at the other end: to avoid this, the sides should both be hemmed before the bottom.

The neck-gussets are usually stitched in the same manner as the wristband, and sewed into the shoulder, over and over; but it is stronger, and looks more neatly, to leave the gusset with edge unturned, and stitch the shirt upon it, in two rows of stitching, as deep as the wristband; only one thread should be left between the stitching and the gusset, where the shirt joins upon

it. The inside half of the neck-gusset should be sewed to the shoulder-lining, over and over, on the wrong side, and fitted exactly to the outside half. When the neck is gathered for the collar, the inside and outside half of the gusset ought to be gathered separately.

The side-gussets look better, and are stronger, for being stitched across. The usual length left open for the arm-holes, sides, and bosom, is a quarter of a yard and a nail; the bosom sets better for being sloped a very little before it is set into the collar. The collar is usually a little short of half a yard long, and half a quarter and a nail wide, when doubled. The wristbands are a quarter of a yard long, and half a quarter wide, when doubled; some prefer them rounded at the corners, as being less troublesome about writing, &c. The space into which the sleeve is gathered at the arm-hole, should exactly correspond to the length of the wristband. Some make the length of the shoulder a half quarter, and others a half quarter and a nail. Different people have very different rules; it is therefore proper for little girls to cut and measure a shirt by some pattern that is given them.

At the infant schools in England, children of three and four years old make miniature shirts. about big enough for a large doll. At first they learn to turn a hem on paper very even; then they turn a fell; when quite perfect in this, they are allowed to do the same things with cloth;

then they hem with bright coloured silk, so that every stitch may be seen distinctly; then they sew over and over in the same way; then they stitch and gather, &c. I have seen a small fine linen shirt made with silk, by an English child of five years old; and it was truly beautiful.

MENDING.

Stockings should be mended on the wrong side; the stitches very near each other; small loops left, when the needle is drawn through, because the yarn will shrink in washing; in weaving across, take up but one thread and leave but one, changing the threads each time you go across. Little girls can mend as neatly as women, if they will have patience; the only difficulty is, they are in such a hurry, that they take up two threads at once, or leave the same threads the second time across, that they did at first.

Patches should always be well shaped, and basted on perfectly even; a round, angular, or slanting patch, is the sure sign of a slut.

Where there are stripes, checks, or figures in the garment to be mended, they should be matched as nearly as possible, that the patch may not be seen. Those who are patient in trifles,

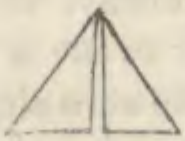
are likely to do great things well. "*Petit a petit, l'oiseau fait son nid.*"

BAGS.

Of these there is too great a variety to mention. Silk, with covered cord sewed in between the seams; scolloped, or pointed at the top; lined with some bright colour; covered cord stitched all around the scollops; and the strings run in about a finger's depth from the top, forms a very pretty and genteel bag.

RIBBON BAGS.

Ribbon sewed together, left open two or three inches at the top, and turned down thus,



so as to form points above the strings, is very pretty. A much prettier bag is fashioned of ribbon in the following manner: take a yard

and a half, or two yards, of ribbon; gather it in the centre; stitch the outside edges together, except three or four inches left open and lined for strings. A small ornamental button should be placed in the centre, when it will have the appearance drawn in the cut underneath

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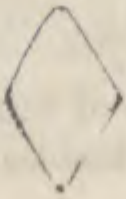
BALLOON BAGS.

WHAT is called a balloon bag, is made of pasteboard covered with silk, and the edges bound neatly with narrow tape before they are sewed together. It may be made of three, or four, or five pieces, just as you fancy. In one place, the edges are not sewed together, in order to leave an opening for the ball of thread. Some are made large, and some very small. The pieces ought to be cut of the following shape:



BEAD BAGS.

BEAD bags are so much work, that it is seldom worth while to make them. They are done on canvass, similar to that used for marking. The flowers or other ornaments you intend to work, are drawn; and strings of beads are then sewed on, of such colours and shades as you fancy, or your pattern may dictate. The spaces between your figures must all be filled up with beads of the same colour to form a ground. The toilsome process of stringing the beads may be avoided in the following manner: when purchased they are strung on grass, and tied together in bunches; untie them carefully, wax your silk, pass the end of it between your nails, till you get it worn down fine and soft; then wax it, and twist it round the end of the grass firmly, then let the beads slip down from the grass to the silk; if care is taken, a whole string can thus be transferred in a minute. When you wish to split sewing silk, always wax it before you try to separate it.

BEAD WORK.

A GREAT variety of beautiful work may be done with beads, besides bags and purses.

Necklaces strung in chains, or festoons, or diamonds, or so as to form a hollow tube, furnish an amusing employment for little girls. They should be strung on horse hair, or a species of strong white grass, sold for that purpose. Little shoulder-bracelets for infants' sleeves are easily made, and are very pretty. Red, or blue, or white beads, strung in diamonds, with a gold bead at every corner of the diamond, are very tasteful. Some form imitation of flowers, by using beads of different shades and colours, after the same fashion as flowers are marked on a sampler: in this case, the beads must be sewed upon a narrow bit of linen, and all the spaces between the flowers be filled with one colour, and the linen afterward lined with that narrow kind of ribbon called *taste*. In all cases shoulder-bracelets should have an inch or two of taste at each end, to tie them with; it should be of the same colour as the beads.

THREAD BAG.

A VERY neat little bag for balls of cotton is made thus: two thicknesses of silk are joined together by runnings, about an inch, or more, apart, and cotton is passed through the runnings, in the same manner as the little quilted bonnets

at the top, both pieces of silk are hemmed and left open, between the runnings; at the bottom, both are gathered round in a small circular piece of pasteboard; another piece of pasteboard of the same size, with a narrow piece of ribbon, or taste, between them, forms a convenient little pin-ball. Some add a couple of flannel leaves and another circular piece of pasteboard, neatly covered with silk; and thus form a needle-book and pincushion together.

I forgot to mention, that the lining of the bag must be hemmed, and left open *below* the strings. Five or six balls of cotton may be kept in the open spaces between the runnings, without any danger of becoming dirty, or entangled.

RIBBON BAG, OR BOX.

Two sides and two ends must first be cut in card-board; and these must be covered with narrow ribbon, about an inch wide. The ends must be about an inch and a half long, and the sides must be about twice as long. They must be neatly lined with silk or ribbon. Two sides must then be fitted, each just as wide as the length of the ends, and just as long as the length of the side pieces. These are neatly covered

and lined; on the outside of each a little ribbon bag, is gathered, which is hemmed at the top, and tied with a bit of taste. The inside of one is stuffed, between the card and the lining, so as to answer for a pincushion. On the other side, two or three leaves are placed for a needle-book, and loops made for a bodkin. All the edges are bound neatly; all sewed together at the bottom, but left open at the sides and top. At the top a little loop is sewed upon each corner. A string is fastened at one corner, and passed through the loop at the other corner; another string is fastened at the opposite corner, and passed through the other loop; these two strings are then tied together. When all this is done, one end is fixed; the other end is to be done in the same way; and then the bag can be easily drawn open and closed, by means of the strings.

PINCUSHIONS.

The forms into which pincushions have been manufactured of late, are almost without number. The most common kind consists of two circles of pasteboard, covered with silk, with narrow ribbon sewed between, and stuffed with bits of flannel cut of the size of the pasteboard. Cotton is

very bad for stuffing, because the pins enter it with difficulty; and when the cushions are of such a shape that they can be stuffed with flannel it is much preferable to wool. When sewed with silk of a very decided colour, and the stitches taken with great regularity, an edge resembling delicate cord may be produced.

Some cut the pasteboard into oblong pieces, and then paint rabbits, or squirrels of a size suitable to cover each side, and after the cushion is made, they paste them on; the place for the pins then comes between the two rabbits. Others paint a cat seated, for each side; and make the cushion of such a shape as will fit in well. Some cut the figures of the cats in black velvet, and put little spangles for eyes. I have seen butterflies painted and pasted on each side, in the same way. Some do the paintings on rice paper, and put them on card-board, cut out precisely in the shape of the figure. They look richer, but are more easily injured. A very pretty pincushion may be made in the shape of a small easy-chair.

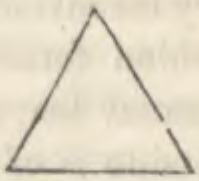
There is an old fashioned kind of pincushion which looks rather clumsy, but it is extremely convenient for a journey. The cushion is nearly an inch thick; no pasteboard is put on the outside, in order that there may be more room for pins; the inside is a piece of card-board, covered with silk; a round hole is cut in it, and a piece of card-board, just big enough for a thimble, let

in. Little bars stitched across on each side of the thimble hole, form places for scissors and bodkin. All this should be arranged before the stuffing is put in, and the bit of silk for the outside fitted; it is very inconvenient doing it afterward. The pincushion forms but half of the establishment. Flannel leaves are put in for needles, and the outside is of covered silk, with a little pocket for thread. This pocket consists of a plain piece of silk, nearly the size of the pasteboard, fastened to the outside by means of little gores at each end.

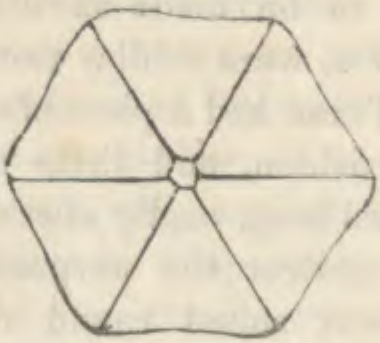
What used to be made in old times, and called housewives, were similar to the travelling pincushion. These had a piece of silk, the same width as the cushion, and little more than a quarter of a yard long, neatly stitched into compartments, to answer the purposes of thread paper. This was rolled round the cushions, and fastened by a small loop and button. Housewives were very useful things but they are out of fashion now.

Pincushions cut in the shape of a harp, or guitar, with taste between the two sides, are very pretty. Gold thread can be used to imitate the strings of the instrument. Very handsome pincushions for the toilet are made of well-dressed dolls, stuffed from the waist to the feet, so as to produce the appearance of a fashionable gown. Another toilet cushion, very pretty and convenient, may be made of bits of ribbon, so as to

form a six-sided circle. Each piece ought to be cut in the following shape.



When put together, the appearance of it will be:



The little hole in the centre is left hollow. The pearl edges of the ribbon are stitched together at the outside. The edge is left perfectly straight; the pretty scolloped appearance is merely a little jutting out, where the slanting edges of the six bits of ribbon are sewed together. The beauty of the shape depends a good deal upon its being stuffed full, plump, and even.

What are called "bachelor's pincushions," are made very thin, so that gentlemen can carry

them in their pockets with convenience. No margin of ribbon, or taste, is put between the bits of pasteboard, in making these cushions. Two round pieces of pasteboard are covered with silk, and neatly sewed together, with one or two thin pieces of flannel between them. Of course, merely one circle of pins can be put in.

Very pretty ones are made in the shape of bellows. A hole is left, to put in a tape-needle, which represents the nose. The military hat called *chapeau de bras,* is a very pretty form for these kind of cushions. The piece let in at the top between the pasteboard, should be wide in the middle, and taper off to nothing at the ends. It should likewise be stuffed, so as to look bigger at top than bottom, like a chapeau partly open. A little cockade at the side, and gold tassels at the ends, make it look finished tastefully. Butterfly pincushions, well made, are extremely beautiful. There are four wings, each made of two bits of covered card-board, sewed together, without stuffing. On the outside, the wings are painted as nearly like a butterfly as possible. The body is made of black velvet, with wings of yellow silk, or gold thread; if filled with emery, it answers a very good purpose. The only place for pins is around the edges of the wings.

Another pincushion, prettier than any I have seen, is made in imitation of a fish. The card-

board is covered with silk, painted as naturally as possible; and the two sides are sewed together, with very little stuffing in the middle, and none at the tail. The pins are so arranged as to represent the fins. The dolphin and the trout are prettier to imitate, than any other fish.

EMERY-BACS.

Emery-bags are made in various forms. Some are merely little square bags, stuffed hard with emery; others are made round, and painted like an apple, plum, or peach; others imitate a little barrel, with cord put round for hoops. But the prettiest are imitations of strawberries, made of crimson merino, worked with green and brown silk to represent the calyx and spots of the strawberry. Unless these bags are made of very firm stuff, they should be lined; for the emery is exceedingly apt to sift out.

NEEDLE-BOOKS.

Needle-books are usually made with a pincushion on one side; that is, instead of two

thin covers merely, one side consists of two pieces of pasteboard, with a margin of ribbon between, and stuffed with flannel. The flannel leaves for needles should be of different sizes, neatly cut in delicate points around the edge, or worked with coloured silk. These books may be round, or square, or oblong, according to fancy. Some make butterfly needle-books: the outside wings of embroidered velvet; the inside of silk; and flannel, for needles, between. The body is stuffed with emery.

There is a kind of needle-book called the fish's mouth. It consists of two covered bits of pasteboard, sewed together neatly at the sides, left wholly open at the top, and partly open at the bottom. The flannel leaves are fastened upon a long bit of ribbon, which is put through the hole at the bottom, and then tied in a knot, to prevent its slipping out. By taking hold of the ribbon at top, you can pull the leaves out; and by taking hold at the bottom, you can draw them back again. Here is a picture of it:

PURSES.

Bead purses may be made in the same way as bead bags; but they are hardly worth the time and trouble. Very handsome purses may easily be made of silk cord. Arrange the cord on your fingers according to the size you wish the purse to be at the top, and fasten it; still keeping the cord on your fingers, pass round the second row under the first. Take sewing silk, of some colour that will form a pretty contrast to the cord, and at regular distances fasten the two rows of cord together, by passing the sewing silk through twice, in imitation of button-hole stitch. The next time going round, fasten in the same way; but instead of making one fastening directly under the other, make it in the middle of the space you left the last time; this forms a diamond. The silk is passed along on the inside, between the fastenings. The size of the diamonds, of course, depends on the length of the spaces left. When you think the purse is long enough to be narrowed, draw the cord into smaller and smaller circles, till you come to a point.

Little girls often work purses on coarse cloth, the threads drawn out so as to form squares. Each of the holes produced by drawing the threads out, is worked with coloured silk, in stripes, or squares, or zig-zag, according to fancy.

After the above-mentioned purses are finished, they are sewed into clasps, with strong waxed silk.

The miser's purse has neither beauty nor use: it is merely intended as a puzzle. It is made of three circular pieces of cloth; each of these pieces are cut down lengthways through the centre. Two of them after being cut in two, are stitched up again tight in the middle; the third is kept together by loops of sewing silk, passing from end to end on the wrong side, and going through the middle, so as to unite the pieces.

The above drawing represents one half of the circle as black, and the other white; people usually make the two halves of each circle of different colours. When the three circles are thus prepared, they are all joined together, so as to form a three-sided bag: the edges are bound with narrow ribbon, and bows are placed at the top and bottom. By pulling gently upon the side caught together with loops, it can be opened in the centre, and a bit of money squeezed in. When drawn up tight, it appears to be entirely without an entrance; and those who have never seen one, would be sadly puzzled to get the money out.

PEN-WIPERS.

These are a very necessary accompaniment to a neat writing-desk. The most common ones consist of two circular pieces of black velvet, neatly bound, and sewed together in the middle with two or three circular pieces of black broadcloth between them, for the purpose of wiping the pens. Some instead of velvet covers, use pieces of black broadcloth, covered with little bright-coloured round pieces, about as large as a wafer, laid one over the other like the scales of a fish.

An imitation of a butterfly is likewise a common form of a pen-wiper. The wings are made of embroidered velvet, and the leaves between of black broadcloth.

The most convenient pen-wiper is made of three pointed pieces of broadcloth, about four or five inches long. Each one is stitched up separately, and turned wrong side outward, when it looks not unlike a tunnel. After they are made, the three are all joined together at the seams, and a tasteful little bow is placed on the top. The bottom may be bound, or embroidered with gay colours according to fancy. This form is peculiarly convenient; because the pen can be run into these little tunnels, and be wiped, without any danger of inking the fingers. Pen-wipers should always be made of black flannel, or broadcloth; other colours soon get spoiled by the ink

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TRIMMING, &c.

I SHALL not attempt to explain how the various kinds of trimming are made, for it is impossible to make them by any written description; but I will mention those I know—and little girls that really wish to learn, will soon find some kind sister, or aunt, or grandmother, who will gladly teach them.

Tatten is sometimes made on the fingers, and sometimes on a frame; it is button-hole stitch, drawn up into little scollops.

Daisy trimming consists of little tufts of cotton fastened on a cord at regular distances, and then cut almost as close as velvet.

Tape trimming is made of very narrow tape, turned in such a way as to produce a succession of points, and kept in that form by a thread run through the centre. Any child could find out how to make it by looking at a piece.

Bobbin is a four-sided kind of cord, made on a little wooden instrument, shaped like a harp, with a hole at the bottom, for the cord to pass through. This is very pretty work, and easily done.

Watch-guards are made of four strands of very, very narrow braid, woven together on the fingers, in such a manner as to produce a round cord, full of little checks. A four-sided cord, instead of a round one, will be produced by doing the work backward every other time. Some people leave open spaces of unwoven braid every inch, or half inch. Bracelets of ten, twelve, or more strands, may be woven after a a similar fashion. I think it is impossible to make these things, without having seen some one do them.

A very pretty kind of necklace is made of black sewing silk, and small gold beads. The sewing silk is worked like button-holes, so as to

produce a flat cord. It is done on a frame. Two strands are made; and every inch, or half inch, the threads of which are made, are passed through four gold beads, in such a manner as to arrange them in the form of a diamond.

MATS.

LITTLE mats, for lamps, work-boxes, &c., are very easily made by children; and they are extremely pretty. They are worked on canvass, with bright coloured worsteds. There are several stitches; one is precisely like the common marking stitch. Some have flowers, or fruit, worked in the middle, and all the spaces filled up with one colour, so as to form a ground; others are worked in slanting stripes, squares, or zig-zag; in the latter case, they look better to be worked only with two colours; and those should contrast well together, like purple and yellow, brown and orange colour, salmon colour and blue, crimson and black, &c.

The fringe is formed by sewing the worsted very thick over a round stick, and then cutting it open. Some make a very beautiful flower-fringe, by arranging their worsted in such colours and shapes, as imitate chinasters, daisies, &c

EMBROIDERY.

THIS is nearly out of fashion; and I am glad it is; for it is a sad waste of time. I call it a waste, because things so much more beautiful can be produced with so much less trouble than used to be bestowed upon tent stitch, print-stitch, &c.

One kind is simple and easy; and if done with taste, has great beauty. I mean chenille of various colours and sha[illegible]ed upon white satin, or silk, in imitatic[illegible]vers.

Embroidery on musli[illegible] one of the most tasteful employments a woman can employ her time with. Skill in it depends upon practice; but a good choice of patterns is very important.

The principal caution necessary to give little girls is to draw the thread through gently, so as not to pull the muslin; and to make their leaves slender and well shaped, instead of having them thick, and clumsy. French patterns should be taken for copies, being much more beautiful than any other.

When muslin is too much worn for use, the work can be cut out and sewed upon lace with very little trouble; and if done with care, it looks as well as new work.

It requires less taste to work on lace, than on muslin; because it is all done in stitches as re-

gular as marking, This work should never be attempted in the evening; as it is extremely injurious to the eyes. The best kind of frames consist of two little hoops, wound with flannel; one big enough to go over the other; and to allow the lace to be confined between them.

MARKING.

INDELIBLE ink is now so much in use, that the general habit of marking samplers is almost done away; but, like many other old fashioned employments, it is a very important thing to teach girls.

There is a time in everybody's life when it is convenient to know how to mark the letters of the alphabet; good taste may be shown in it, as well as in other branches of needle-work; and, at all events, it is a safe and pretty employment for idle little fingers.

PATCH WORK.

THIS is old fashioned too; and I must allow it is very silly to tear up large pieces of cloth, for the sake of sewing them together again.

But little girls often have a great many small bits of cloth, and large remnants of time, which they don't know what to do with; and I think it is better for them to make cradle-quilts for their dolls, or their baby brothers, than to be standing round, wishing they had something to do. The pieces may be arranged in a great variety of forms; squares, diamonds, stars, blocks, octagon pieces placed in circles, &c. A little girl should examine whatever kind she wishes to imitate, and cut a paper pattern, with great care and exactness.

KNITTING.

This favourite employment of our grandmothers ought not to be forgotten. It enables one to be useful in the decline of life, when they can no longer be otherwise actively employed; and is a never-failing amusement. I never knew an old lady ignorant of it, who did not deeply regret she had omitted to learn it. Independent of these considerations, a little girl ought to know how to do *everything;* it may not always be necessary for her to sew and knit—but she should *know how.* Many know the stitch of knitting very well, who are entirely ignorant how to shape a stocking. The stitches should

be cast on double yarn, two stitches taken up through each loop. After knitting eight or ten times round, you should turn directly back, and knit on the wrong side; this makes a little elastic roll, which serves to make the stocking strong at the top; some prefer seaming every two stitches, thinking it is stronger than the roll. Gentlemen's stockings should always be seamed three or four inches from the top: they are not narrowed at all, until the heel is nearly finished; but ladies' stockings should be narrowed seven or eight times, after four or five inches have been knit from the top. The narrowing should be done on each side the seaming needle; and five or six bouts knit between each time. A bout is once going round; a pearl is twice round. A long heel makes a better shaped stocking than a short one; especially if gores are knit into the sides. Gores are knit in the following manner: knit round the foot of the stocking once, and narrow at the beginning of one side-needle, and the end of the other. The second time going round, knit through the instep-needle, knit two stitches on the side-needle, narrow, then turn back, and knit the instep-needle on the wrong side, just as you did in knitting the heel; knit two stitches in the same way from the side-needle, and narrow; slip the stitch you have narrowed back upon the side-needle, and knit on the other two, which belong there; then turn back and knit round the stocking after the usual

manner. This knitting the instep-needle twice, where you knit the others once, will produce a hole each time; but narrowing the last double-knit stitch with one from the side needles, every time you go round, remedies the evil. The first side you knit, after leaving the instep, knit two stitches, and narrow by slipping one stitch under the other; at the last side-needle, leave four, and take two stitches up together.

The heel must contain just half the stitches in the whole stocking. When nearly done, it must be narrowed seven or eight times before it is bound together by placing its two halves side by side, and knitting two stitches together, with a third needle. Some finish it differently; they take just half the stitches of the heel in the middle of the needle, leaving a quarter on one side, and a quarter on the other; they knit the middle only; but each time they take up one stitch from the side, and narrow it with one on the middle, until all the side stitches are gone. The foot is formed by taking up the loops on each side of the heel; before these are knit, the side-needles should be widened, by taking up an additional loop at the end of every three stitches; it should then be narrowed at the corner of the side-needles until the foot is small enough. The toe may be formed by dividing the stitches in such a way that a half will be on the instep-needle, and a quarter on each of the others; knit two stitches at the beginning of the instep-needle,

and then narrow by slipping one of the two next stitches under the other; at the end, leave four stitches, and narrow, by taking up two stitches at once; slip and bind in the same way at the beginning of one side-needle; and narrow, by taking up two at once, at the end of the other. A more common way is to narrow every seven stitches when you begin the toe; knit seven bouts, and narrow every seven stitches again; knit six bouts, and narrow every six stitches; knit five bouts, and narrow every five stitches; and so on.

Whoever knows how to knit a stocking, cannot help finding out how to knit a mitten, if they look at one.

There is a kind of knitting, called pegging, done by drawing the yarn through every loop with one crooked ivory needle. Little woollen shoes for infants are often knit in this way; likewise suspenders. A very elastic kind of suspenders are made by knitting one stitch, and lipping the next upon the needle without knitting, casting the yarn directly over it. The next time going round, this stitch and its loop are knit together, and the stitches which were knit before are slipped, and a loop thrown over them.

The open-work knitting is made by taking up a loop between the stitches, taking care to narrow immediately after, to prevent the work from growing wide. These holes may be formed

into any figures you fancy. Some people knit their names into stockings in this way, forming the letters just as they would in marking.

Netting is simple and pretty work, done with a small ivory needle made for the purpose. It consists merely in tying threads together in diamonds. Silk nets were formerly used for the hair; but at present coarse nets for the fisherman and the cook, are the only ones in use.

BEES.

THESE busy little insects are the most interesting creatures in the world. If they cared anything about our good opinion, it would certainly make them very happy to know how much has been said and written about them in all ages; but like all clever and prudent people, they have too much to do to attend to their own affairs, to afford time for inquiring what their neighbours say.

It is a pleasant thing to have a hive of these busy interesting insects in a sheltered nook of the garden. They afford a perpetual lesson of industry and neatness; and it is impossible to watch their operations without thinking of that all-wise God, who has bestowed upon them such a wonderful instinct.

When a swarm has been lodged in a hive, it is observed that the bees hastily arrange themselves into four divisions: one leaves the hive to range the fields in search of materials for the commencement of their work; another party carefully examine the hive, and close every opening save those by which they enter and leave their habitation; the third band of workers lay the foundation of the cells, by ejecting and moulding the wax formed in their stomachs; while the fourth finish neatly what the others have begun.

The workers are constantly employed in gathering the pollen of flowers, and in forming the waxen cells. Their hind legs are provided with little baskets, by means of which they carry home their store of pollen to the hive. Here is the picture of a working bee:

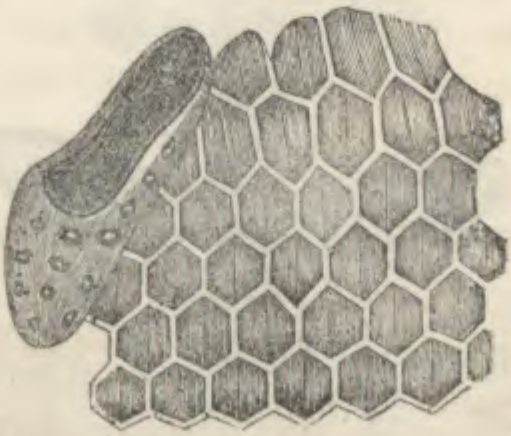
The queen bee is the mother of the whole colony. The happiness and welfare of the hive seem to depend entirely upon her. One only is allowed to be in a hive, and her cell is easily

distinguished by its great size. If any accident happens to her, the workers mournfully give up their customary labours. So great is their affection, that when the queen is sick, they wait upon her with the tender assiduity of anxious nurses. Here is a picture of the queen bee:

The drones are never seen abroad upon the flowers: they stay at home, and live upon the industry of the workers. Here is a likeness of one of the lazy things:

Bees in the formation of their cells, observe the most curious mathematical exactness. The cells are hexagonal, or six-sided, and constructed on a principle that at once affords the most room, and consumes the least possible quantity of wax. The most learned mathematician could not have contrived it better. The comb consists of a double row of cells, so placed that the base of one cell serves likewise for the one opposite.

To prevent these delicate cells from being worn out by the multitude of little feet all the time passing over them, they take the precaution to make a rim round the margin of each, four times thicker than the walls. The insect labours with its jaws, making the work compact and smooth by repeated strokes. This engraving represents one side of a honey-comb, and the royal cell of a queen bee, which has been opened:



The hive of bees should not be exposed to a hot sun, and should be well sheltered from cold winds. The place must be retired, and near a running stream, if possible; for they are remarkably fond of quiet, and pure water. Among flowers, they love best the crocus, the buckwheat, and the clover; but above all, the sweet-scented mignionette.

Their stings, when seen through a microscope, resemble a double-headed arrow. They never attack a person unless they are irritated in some way. When swarming, they are sometimes enraged by an attempt to brush them from the place where they have alighted. The hiving of bees is not a dangerous business for those who have experience in it; but children should never think of attempting it. Numerous stings occasion great pain, and sometimes cause death. Chalk, with spirits of hartshorn, is a useful remedy applied to the injured part. Common salt, wet and put upon the wound, is likewise very good. The pain is occasioned by a drop of liquid from a little bag of poison, with which the bee is provided for his defence. When persons are stung, if they will wait till the bee withdraws the sting, the wound will not be near so painful, as if the insect were driven off; in which case the bag of venom, as well as the sting, remain in the wound.

When a bee loses his sting in this way, it

never grows again; and he soon dies of the injury.

The working bees in one hive often amount to from 15,000 to 30,000, or more. They kill all the *drones* in the month of September, which is an easy work, as they have no stings. When the bees of one hive have become too numerous, they separate, and a new swarm, headed by a queen, fly off to seek another establishment. In winter, they feed on the honey stored during the warm season. In the coldest days, they are nearly torpid, but never for any length of time.

Wild bees were formerly very common in New-England; and they are sometimes found now. They make their nests usually in the trunks of old trees. The hunters have a curious way of tracing them to their homes. They catch a bee, and after holding it some time, they let it fly, and observe which way it steers its course; this betrays in what direction the nest is. They then catch another bee, move about a hundred yards off, and let it fly: the angle or point where the two lines meet, is the place of the nest.

The Humble Bee forms an intermediate link between the Hive Bee and the Wasp. Their honey is said to be more delicious than that of the hive bee. When there is a scarcity of food, the hive bees sometimes go and rob the nests of

the humble-bees; and it is said that these amiable little creatures, returning home with a load, have been persuaded to part with all the contents of their honey-bags, and then patiently fly away for more. They make their nests under ground, by the corner of some old fence, or the trunk of a decayed tree. Their winter apartments are comfortably lined with moss. Here is a picture of one of these happy little societies:

There are various kinds of bees called Solitary Bees, because they do not live together in societies, or hives. One is called the Mason Bee, because she builds her nest of sand and little stones glued together; another is called the Mining Bee, on account of its digging chambers for itself under ground; there is also the Carpenter Bee, which saws its way into soft wood, and forms a nest; and the Upholsterer Bee, which nips pieces out of rose leaves, wherewith she makes pretty curtains to line her cell. The

Carder Bee, which heckles moss to form her habitations, is not solitary. They join together in a file to perform their task; the last bee lays hold of some of the moss with her mandibles, disentangles it from the rest, and having *carded* it with her fore legs into a small bundle, she pushes it under her body to the next bee, who passes it in the same manner; and so on till it is brought to the border of the nest.

Is it any wonder that these extraordinary little insects are objects of so much interest to mankind? Their ingenuity has been a subject of admiration in all ages, and their industry has afforded a proverb to the moralist, and a text to the preacher, from the earliest times. Several philosophers have spent nearly their whole lives in watching them. Some have called them "winged mathematicians," and others "the little confectioners of nature." "They are often noticed in the Scriptures; and Palestine is, you know, repeatedly described as 'a land flowing with honey.' In truth, nearly the whole of Syria affords large quantities of this luscious food; the bees make their cells in hollow trees, and in the crevices of the rocks; the numerous wild flowers of the country afford them ample means for storing their cells. The forests of Hungary also yield such large quantities, that it is almost a staple of the country. The mountains of Turkey in Europe, swarm with bees; and you may remember that Hymettis, especially, owes its celebrity to this article. Caffraria pro-

duces abundance of wild honey; and the means by which the inhabitants discover the nests is so singular, that I must relate it to you. There is in their forests a small bird called the Bee-cuckoo, Moroc, or Honey-guide; it is about the size of the sparrow, of an ash colour, a little variegated with yellow and white. The Moroc is remarkably fond of honey, and of the young bee-worms; but cannot itself invade the nests, fearing, by instinct, the attacks of the large bees. There is also in that country a small animal of the weasel tribe, called the Ratel, or Honey-weasel. This creature has a remarkably tough skin, by which it is defended from the attacks of the bees, whose nests it breaks up; thus preventing the dangerous increase of these numerous swarms of insects. Towards night, the Ratel leaves his burrow, and watches the direction and flight of the bees which at this hour, are congregating to their cells. He is thus almost certain of tracing them, and when found, feasts himself with impunity on their delicious stores. But he is also taught by sagacity to follow the Moroc, which leads the way to the bee-nests, uttering at the same time a loud shrill note. While the Ratel devours the honey, the Moroc secures her share of the plunder, and makes a hearty meal of what her companion rejects. The Hottentots, accustomed to the way of these animals, are enabled, by noticing their movements, to take large quantities of honey without

much labour: they always leave some for the little bird which guides them to the bee-nests.'

SILK WORMS.

THESE insects are perhaps more serviceable than any other to mankind. Nearly half the world are clothed with the web they spin from their own bodies! They abound in China more than in any other place; it is generally supposed they were brought into Europe from that country; the ancient name of China signified "the country of silk."

At Rome, in the time of Aurelian, silk was sold for its weight in gold; now almost every

body has at least one silk gown. The eggs which produce the worm are hatched in May, or June, unless artificial heat brings them out at an earlier period. The eggs are no bigger than mustard-seed; and the worms, when first hatched, are very small; but they feed on fresh mulberry leaves so voraciously, that in six or seven weeks they grow to the size represented in the engraving.

When they are growing, they shed their coats several times, each time assuming more delicate and beautiful colours. They have nine holes on each side, through which they breathe. The silk is spun from two small sacks on each side filled with a gummy substance, which becomes silky as it dries. The worm never breaks his thread as he spins; and it is said one ball contains entire silk enough to reach six miles. These balls are called cocoons; the engraving represents one of them.

These answer the same purpose as the chrysalis of the butterfly; and if they were let alone, a delicate white moth, or miller, would eat its way out of each of them; but the hole thus eaten would break the silk in pieces; therefore they bake or scald them, in order to kill the moths. Those that are reserved for eggs are laid away in dark, still places, on sheets of paper. The moth comes out of the cocoon, lays her eggs, and dies immediately.

A few minutes' attention, each day, for six or seven weeks, is all that is necessary to be bestowed upon these industrious little things. One person can attend to fifty thousand, without difficulty. It takes 2300 worms to produce a pound of silk. The principal thing is to keep every thing about them very clean and sweet. They must have fresh mulberry leaves two or three times a-day; and they must not be covered with dew, dried in the hot sun, nor impregnated with any disagreeable smell. Some young ladies sprinkle the leaves to keep them fresh: this is almost sure to make the worms sicken and die.

In China, a woman has the care of the silk establishments, who is called "The Mother of the Worms." She is never allowed to enter the room, without previously washing her hands, and putting on clean clothes. Every year, the Empress celebrates a great feast in honour of the silk-worms; during which, she and all the

great ladies of the court march in procession, carrying branches of the mulberry tree.

There are several species of wild silk-worms in China, whose web is stronger and coarser than that of the cultivated ones. Wild cocoons are grey; those cultivated here are of a beautiful straw colour.

Many of the Chinese children are employed in the manufactories of silk. Indeed, they are brought up always to be busy about something or other. A gentleman just returned from Canton, told me he never saw the children at play there; that they all looked like little old men and women, whose minds were mighty full of business. I should like to send them a book of games—shouldn't you? I think "all work and no play makes Jack a dull boy."

BOW AND ARROW.

Of all things in the world, health is the most important. I fear our little girls do not take sufficient exercise in the open air. The attitude in shooting is important. The heels should be a few inches apart; the neck slightly curved, so as to bring the head a very little downward; the left arm must be held out quite straight to the wrist, which should be bent inward; the bow is to be held easy in the hand; and the arrow when drawn, should be close to the ear. The right hand should begin to draw the string, as the left raises the bow. When the arrow is three parts drawn, take your aim, and keep

your eye steadily fixed upon it; the point of the arrow should appear to the right of the mark you aim at; the arrow is then drawn to a head and let fly. The trunk of a tree, chalked at certain distances, will answer for a target.

Ladies usually shoot at a distance of about fifty yards: two targets are placed opposite each other, and the archers shoot from one to the other; that is, when all the party have shot at one target, they walk up to it, gather their arrows, and shoot back to the one they came from, to which they again return when their arrows are expended; and so on, shooting from one to the other in rotation; so that, not merely the arm, but the whole frame, enjoys the benefit of salutary exercise in the open air.

ON KEEPING ANIMALS.

It is a good rule to keep only such animals as are happier for being domesticated; such as kittens, dogs, or pet lambs. I would not keep a robin shut up in a cage, for the price of fifty birds. Do what you can for him, you cannot make him half so happy as he would be abroad among the sunshine and the flowers. Canary birds must be kept in the house; because they came from the warm islands of Canary, and it would kill them to expose them to our winter; but, kind little reader, if you have any feathered prisoners, which belong to our own climate, I beg of you to open the door and let them fly the first bright day next spring. I have likewise an objection to keeping rabbits and squirrels; because I am sure they are not so happy as they would be in their native woods.

If birds are kept, their cages should be carefully cleaned every day; and they should be well supplied with fresh seed and clean water. Their cage should be hung in a warm, shady nook, out of the reach of their old enemy, the cat. Gold fishes should have pure water every day, and be kept very clean. The water should not be intensely cold. If rabbits are kept, their habitation should likewise be kept perfectly clean. The door should be closely grated with

wire, so that it may at once be safe, and let in the pure air; there should be two apartments, one for sleeping, and one for eating, communicating with each other by a round hole, large enough for the rabbit to jump through; the edges of this hole and of the door should be lined with tin, otherwise the rabbit will nibble them with his sharp teeth. The box should slightly tip backward, that it may be kept perfectly dry. Rabbits love clover, lettuce, and lady's delights. Little girls should never feed animals with any new food, without asking advice of those who are experienced. Birds and rabbits are often killed in this way.

GARDENING.

PERHAPS there is no amusement in the world that combines health, instruction, and pleasure, so much as gardening. The fresh air, and the smell of the earth, makes the little gardener strong and rosy; the growth of the flowers, with their infinite variety of forms and colours, is a never-failing source of pleasure; while the wonderful formation of seed—the bees who dive into the flowers for their load of honey—the leaf-cutting insect, which so adroitly cuts from them lining and curtains for his little nest—the leaf-roller, that fastens its spider-web cables upon the edge of the leaf, and then pulls and pulls, until he rolls it into the form he wants—all these, and a hundred other things, which an attentive little girl would observe, yield abundance of instruction, and fill us with wonder and gratitude to an all-wise and merciful God.

To enjoy this employment, or derive benefit from it, you should try to find out the reason of every thing you observe; for there *is* a reason for every thing in nature, whether we discover it or not. Do you wish to know why the dandelion has a winged seed? Why those of the burr are hooked? Why the balsamine and the country-artillery explode at a touch? I will tell you. All flowers, in their natural state, grow wild in the woods, in some country or other. Those

we have in our gardens are generally brought from foreign countries; we carefully gather the seeds of our garden-flowers; but there is nobody to gather them in the woods: and God, to prevent any thing he has made from being lost, provides the wild-flowers with means to plant themselves. The dandelion, by means of its little downy wing, is carried through the air, and planted in every direction; the bur clings to every thing that touches it, and is thus transported from one place to another; if an insect rests on the balsamine, its seed-vessels contract and burst, and the seed are scattered, as if from a pop-gun.

Bulbs are another wonderful provision for plants that cannot endure the cold. They are not roots, but little subterranean nests, in which the plants lie folded up, till the warm sun comes to visit them. The fibres, that shoot from the bottom of the bulbs, are the real roots. In hot countries, very few native plants are provided with bulbs, because they do not need them.

A little girl does not deserve the name of a gardener, unless she actually takes care of her own garden, and has no assistance except in such as is either dirty, or very fatiguing. I know some young ladies, who have a garden, and *call* it their own; but they neither plant it, nor weed it, nor water it, nor gather the seeds —perhaps they do not even know the names of their plants, and in what months they blossom.

Now this is no gardening at all. You should gather the seed yourself, in a dry time, when you are sure they are perfectly ripe: for if they are put away damp, they will mould. They should be done up in strong paper, carefully folded, that they may not be spilt. On the outside should be neatly written the *name* of the plant, what *month* it is in flower, and how *high* it is. In this way, you will be able to plant low flowers on the margin of your beds, where they can be easily seen, instead of having them entirely hidden among tall plants; and by knowing the time they blossom, you can plant some for every month in each part of your garden, and thus keep it in bloom all the season.

TO PRODUCE VARIOUS FLOWERS FROM ONE STEM.

Scoop the pith from a small twig of elder; split it lengthways, and fill each of the parts with seeds that produce different coloured flowers. Surround the seed with earth; tie the two bits of wood together; and plant the whole in a pot filled with earth. The stems of the different plants will thus be so incorporated, as to exhibit to the eye only one stem, throwing out branches

with the different flowers you have planted. By choosing the seeds of plants which germinate at the same period, and which are nearly similar in the texture of their stems, an intelligent person may obtain artificial plants extremely curious.

TO PRESERVE ROSES TILL CHRISTMAS.

When roses are budding and blooming, is the time to lay by a treat for Christmas. Select from your rose trees such buds as are just ready to blow: tie a piece of fine thread round the stalk of each; do not handle the bud, or the stalk; cut it from the tree with the stalk two or three inches in length; melt sealing-wax, and quickly apply it to the end of the stalk; the wax should be just warm enough to be ductile; form a piece of paper into a cone-like shape, wherein place the rose; twist it at the ends to exclude the air; put it in a box, and put the box into a drawer; this is to be sure that the air is excluded. In winter take it out, cut off the end of the stalk, place it in luke-warm water, and in two or three hours it will have the freshness and fragrance of summer. If the room is very warm, it may be put in cold water.

THE SELF-SATISFIED DUCK.—A FABLE.

Translated from the Spanish.

A Duck waddling from a muddy pond, thus sounded her own praises, as she went: "What animal has such extraordinary gifts as myself? I am confined to no element. I can walk on the earth, swim in the water, and fly in the air. On no other creature has nature lavished such various talents!" A wise old crow that was feeding near the pond, thus reproved the vanity of the duck: "Let me tell you, Mistress Duck, that you talk like a foolish, ignorant thing, as you are. It is true you can walk, swim, and fly, but *how* do you do all these things? Why, in honest truth, you do them all so badly, that it is enough to make one laugh to look upon you. When you can swim as well as the beautiful dolphin, run with the fleetness of the nimble deer, or cut the air as rapidly as the graceful swallow—then you may, with some reason, talk of your various talents; but at present, you will be least likely to be ridiculed, if you remain silent."

Moral. There is small merit in knowing how to do a little of every thing, provided one does nothing well.

MAY MORNING.

This is an innocent and pretty festival for children when we have fair weather.

In Greece and Rome, they always kept a festival, as soon as spring began to appear, in honour of Flora, the goddess of flowers.

At the same season in ancient times, the English used to form long processions, carrying green boughs, and leading oxen decorated with flowers; they stopped and danced round a tall May-pole hung with garlands; the little girls still crown their favourite companion Queen of May, and carry baskets of flowers to their companions. I like this custom. It used to make me very happy to receive a basket of violets, and a verse of poetry, from my scholars. There is something amiable and polite in such little attentions.

Some make the May-crown of card-board, bound with gilt paper, to resemble a king's crown; but a simple wreath of wild flowers, tied in clusters, is far prettier. Baskets of white pasteboard, bound with pink, or blue taste, are strong enough. Those made with deep scolloped edges, to roll over, and fasten on the sides, are pretty; moss may be sewed on to give them a rural appearance; but a great quantity would be too heavy for baskets of such frail materials. Here are some verses suitable to put among the flowers.

Anemonies, violets, cowslips for you,
Fresh from the pastures all sparkling with dew!
Then, lady, twine them round thy brow,
And be as blythe as we are now.

Nature's rich carpet now is spread—
The young vines spring beneath her tread—
This wild-flower wreath we bring to thee,
In honour of her jubilee!

The blue bird now begins to sing,
The insect spreads his tiny wing;
And children, too, are very gay,
To welcome in delightful May!

"All the goodly things that be
In earth, and air and ample sea,
Are waking up to welcome thee,
Thou lovely month of May!"

CALISTHENICS.

This hard name is given to a gentler sort of gymnastics, suited to girls. The exercises have been very generally introduced into the schools in this country, and are getting into favour. Many people think them dangerous, because they confound them with the ruder and more daring gymnastics of boys; but such exercises are selected as are free from danger; and it is believed that they tend to produce vigorous muscles, graceful motion, and symmetry of form.

CIRCULAR MOVEMENT OF THE ARMS.

In this exercise, one arm, at first hanging by the side, is moved backward; it then passes up by the ear, and is brought down in front. The hand which is kept folded, thus describes a circle from the shoulder.

This is first to be done with one arm, then with the other, and lastly, with both together—slowly, steadily, and swiftly.

POINTING TO THE GROUND.

The hands are first raised above the head, and then decline forward, the body bending, and the performer points the hands as low towards the ground as possible, but without bending the legs.

THE SPECTRE MARCH.

The hands are to be placed on the hips, the thumbs turned back, and the performers, raising themselves on their toes, are then to move forward by a rapid succession of very small springs, keeping the whole frame as erect as possible.

THE DANCING STEP.

The hands should be placed as above. A small hop is then to be made on the toes, with one foot, the other stepping forward and repeating the hop; and the performer thus moves forward, by a step and a hop, with each foot alternately.

EXERCISES WITH THE WAND.

The wand for this purpose should be light and smooth, but not of a nature to bend. It is first to be taken hold of near the extremities, by each hand, with the knuckles outward, thus:

then raised, the right hand being uppermost. to the perpendicular position, thus:

The left then takes its place: this should be performed rapidly for some time.

From the above position, the wand is to be raised over their head, thus:

It is then to be passed behind, thus:

And finally returned into the first position of the wand, by a reverse progress of the arms, in this manner.

The wand is to be held as before, except that the knuckles are turned behind: it is then to be raised parallel with the shoulders, each hand being turned alternately inward, so that the end of the wand passes between the fore arm and the shoulder, in this manner.

It is then to be lifted above the head, thus:

And brought down behind thus:

And finally returned into the first position of the wand by a reverse progress of the arms as before. These exercises should be repeated many times until the pupil is very expert and rapid, in the motions.

Little Misses should be careful not to fatigue themselves too much in these exercises, as when they are much fatigued they suffer more in their health than they gain. They should also avoid the habit of going through the motions in a careless or slovenly manner. Calesthemis, cannot benefit the health unless practised with moderation and attention. Care should be taken not to allow them to interfere with other occupations.

HORIZONTAL BAR.

The performer, taking hold of the horizontal bar, swings backward and forward until the swing is sufficient to admit of taking the hands from the bar, each time of swinging backward from it, and catching it again; but the bar should be relinquished only when in the position described below.

THE TRIANGLE.

This is a bar of wood supported at each end by a cord. The two cords unite at some distance above, and pass over a pulley, fastened at any height to suit the performer. The bar should be about the height of the knees.

First, for the circle, the bar is held thus:

The performer then steps round on the toes, gradually increasing in velocity, and bearing more on the bar.

STOOPING FORWARD.

The bar hanging in its natural position, the hands are placed upon it, and the body lowering torward, so that the whole weight rests upon the hands and the toes; but one foot may be brought a little forward, thus:

BENDING BACKWARD.

From the preceding position the bar is drawn inwardly, the feet retain their position, and holding firmly by the bar, the body reclines backward to this position.

DANCING.

MANY people object to dancing, because they consider it a waste of time; but I believe it is only wrong when too much time is given to it, to the neglect of more important duties. Children must have exercise; and dancing is healthy, innocent, and elegant. Those who learn to dance when very young, acquire an ease of motion that can be gained in no other way; at a very early age, the joints bend easily; and if a habit of moving gracefully is then acquired, it is never lost. Little girls should practise their steps at home every day; it will serve for exercise and amusement, and tend greatly to their improvement. Great care should be taken to turn the feet outward; nothing is more awkward, either in walking or dancing, than feet that turn inward; by taking a little pains, the instep will habitually curve outward the moment the foot is raised from the floor. The arms should never remain crooked, so as to give the elbows a sharp, inelegant appearance. Care should be taken to carry the shoulders back, and the head erect; a dancer who stoops, or runs her chin out, is a pitiful sight. Here I would tell those who are round-shouldered, or carry their heads too much forward, of an excellent way to cure these bad habits; walk

an hour or more, every day, with a large heavy book balanced on your head, without any assistance from your hands. The lower orders of Egyptian women are remarkable for walking majestically and gracefully; and it is because they constantly go down to the Nile, to bring up heavy burdens of water upon their heads.

Lastly, never toss your feet about, or rise too high from the floor; truly graceful dancing is gliding, not jumping. But, on the other hand, you must not walk round languidly and carelessly, as if you had no interest in the dance; what is worthy of being done at all, is worthy of being done well.

THE UMBRELLA, THE MUFF, AND THE FAN.

Translated from the Spanish.

An umbrella, lying on the table with a muff and a fan, thus addressed them: "How strange it is that you do not learn to accommodate yourselves to circumstances, instead of being fit for certain times, and certain places only. You, Miss Fan, are used merely for a few bright, warm, summer days, and are then thrown by. You, Mrs. Muff, are hid in a corner until the

cold and stormy winter comes; and when the cheerful sun shows his face, you are considered as an incumbrance. But I am used at all seasons of the year—I protect man from the rains and snows of winter; and I likewise shield him from the too ardent sun of summer."

MORAL. We should early learn what is useful, without neglecting elegance and grace, that we may adorn any situation in which we happen to be placed. A knowledge of useful things will enable us to bear poverty more cheerfully; while elegant acquirements will serve to dignify and adorn prosperity.

THE THREE CHILDREN.

THREE children sliding on the ice,
  Upon a summer's day,
As it fell out, they all fell in,
  The rest they ran away.

Now had these children been at home,
  Or sliding on dry ground,
Ten thousand pounds to one penny,
  They had not all been drown'd.

You parents that have children dear,
  And eke you that have none,
If you will have them safe abroad,
  Pray keep them safe at home.

A SOLEMN DIRGE.

Ding dong bell,
The cat is in the well.
Who put her in?
Little Johnny Green.
What a naughty boy was that,
To drown poor pussy cat,
Who never did him any harm,
And kill'd the mice in his father's barn.

ADDRESS TO MY KITTEN.

My pretty kitten, mild and meek,
Stretch'd in the sunshine, still and sleek.
One would judge, by your sober grace,
You did no worse than wash your face!

You take wond'rous care of your glossy fur,
And keep time, meanwhile, with a drowsy purr,
As if you despised the vulgar old cats,
That jump on their feet at the sound of rats.

But sly Miss Kit, I know you well!
You need not act the languid belle—
For you and I have romp'd together,
Through ev'ry sort of wind and weather.

Who goes to the pantry, to steal new milk?
Who upsets my box, and tangles my silk?
Who chases leaves in the autumn gale?
And who frisks about for her own grey tail?

It is a truth, you're wild and young—
Like me—without my rattling tongue—
And mother says, my little treasure,
That youth is but a fleeting pleasure.

Time soon will change you to a dull old cat—
Yet how little you seem to think of that!
But a woman, you know, must be more wise
Than a puss, too old to catch butterflies.

So Kit, 'tis plain that you and I
Shall be compell'd to say, good-bye!
But come—let's have another play—
I shan't be nine till New-Year's day.

MARY HOWARD.

Mary Howard was the daughter of wealthy parents in England. They loved her very much, and were willing to grant every wish of her little heart. Indeed, all around her became extremely attached to her; she was so quiet and affectionate, and looked so much like a little dove.

She always wanted to share every thing she had with others. As soon as she could speak, she would carry her box of sugar-plums from one to another, saying "Mamma, too,"—"Papa, too,"—"Nurse, too." She was so tender-hearted, that one day, when the cat mewed because she had pulled her fur, she ran and hid her head in her mother's lap, and grieved sadly; when her mother wiped her eyes and kissed her, she tried to look cheerful; but as soon as she saw puss, her little lips puckered again, and she would sob out, "*Mamy* hurt kitty—kitty *ky*."

No wonder this sweet child was the darling of the whole house. She was indeed tended with as much care as her own pet lamb, whose neck she every day dressed with fresh flowers. But a sad, sad change, was in store for poor Mary! Her father was thrown from his carriage, and killed suddenly. She saw him

brought into the house, and laid upon his bed, and she cried bitterly, because he did not speak to her; but she did not know he was dead. After they had put him in the tomb, it almost broke her mother's heart to hear the questions she asked. When told that her father had gone to heaven, where God would take care of him, she asked, "What made him go, mother? We loved him—why did he not stay with us?" And when her mother told her that God made good people happy in another world, she said with great earnestness, "But he won't have any little Mary there, to kiss." She was not old enough then to know that when we die, we only go to the home God has provided for us; that the good, who are left on earth may grieve, but that the good, who have gone before them, are happy. Her mother told her all this; but it was too big for her little mind to understand.

Before a year had passed away, Mrs. Howard died of consumption; and poor little Mary was left an orphan, without brother or sister. Oh! then it was a heart-breaking sight to see the little creature roaming about the house, now sitting down in a corner to sob all alone, and now running to hide her head in nurse's lap, and begging to go to heaven, where she could see her father and mother. Mary had but two relations in the wide world; one was her mother's brother, who lived in Calcutta; the other her father's brother. The latter was appointed her guardian.

He was very wicked. He did not love his gentle and pretty niece; for he wanted his brother's wealth; and he knew that if she were dead, he should have large houses, and plenty of silver and gold, and jewels. The more he thought of these things, the more he hated the lovely child, who had been placed under his care by her dying parents; for if we let bad thoughts stay in our minds, they grow stronger and stronger every hour. One by one, this wicked man dismissed all the old domestics, and then he carried Mary away in a carriage, saying he was going to live in a country-house a great many miles from London.

The old nurse wept bitterly at parting with her darling. She offered to go and live with her without wages; and when the cruel uncle denied this, her heart misgave her that all was not right. Not long after, this faithful domestic heard the news that Mary Howard was lost—that the gipsies had stolen her for the sake of an amber necklace, which was around her neck, when she was last seen. Betty Morris (that was the nurse's name,) did not believe this story. She believed the uncle had killed her, for the sake of the silver and gold; and Betty wrote as good a letter as she could to Mary's uncle in Calcutta, and told him all that happened, and how much she felt afraid that his sister's orphan had fallen into cruel hands.

But Calcutta is a great distance from London

—it would take many, many, months, for an answer to return to Betty's letter—and what was to be done for poor little Mary all this time? Mortals could not do anything to help her; but when I have told you my story, you will see how her Heavenly Father took care of her.

Mr. Howard indeed was as wicked as Betty suspected. By promises of large sums of money, he persuaded a poor sailor to drown the child. This sailor had a soft heart; but he had not been taught when young, to remember that the eye of God was upon all his actions.

He wanted money very much; and not having the fear of God before his eyes, he thought to make himself rich by drowning a helpless orphan. He coaxed her away from her uncle's house by means of a new doll; and then, when he pretended he was carrying her back again, he was conveying her afar off, into Wales. Mary was then only four years old; and the country was all new to her; she did not know where she was going; she cried sometimes, but a few words of kindness soon comforted her. By her loving and quiet ways, she gained upon the rough sailor's affections; and when he looked on her black dress, and thought how she was left all alone in the world, he covered his face with his hands, and prayed in his heart, "God forgive me, for ever thinking to do her wrong." One day he led her down on the sea-beach to gather shells. The sight of the water made him shudder—for

he thought of his own wicked intentions; and while he was thinking of these things, Mary, who had hold of his hand, looked up in his face and said, "Where are we going? Is this the way home?" "Where do you want to go?" asked the sailor. "I should like to go to heaven," answered the innocent child, "for father and mother have gone there; and nobody loves Mary now." "Bless your blue eyes!" exclaimed the sailor, "Robert loves you," and caught her in his arms, and wept over her, as if she had been his own.

Robert did not know what to do with his little treasure. Sometimes he thought he would leave her in the street—"But then," said he, "perhaps the sweet little creature will starve." He ought to have gone back to London with her, and made known her uncle's wickedness to some of her father's old friends; but he was afraid to do that—for Mr. Howard was a powerful man, and Robert did not dare to offend him. At last, he concluded he would take her to sea with him; and having engaged a passage in a ship bound to New Zealand, he took her on board. For a few days, Mary was very unhappy; and when they asked her why she cried, she would say she wanted to see father and mother, and Betty Morris, and her white lamb, and her kitten. A sailor's life was a hard life for one brought up so carefully and delicately as little Mary had been; but she was at an age when

kindness was all the wealth she wanted; and Robert grew so very fond of her, that he could not bear to have her out of his sight a moment. He pretended that she was his child, and that her mother was dead. Thus you see how people who do one wicked thing, are led to do another. My little readers, if you want to *conceal* anything you are about to do, you may be sure there is something *wrong* in it. When you are tempted to do what you are not quite sure is right, kneel and pray earnestly that your Father in Heaven would keep you from *beginning* to sin.

The ship in which Mary sailed was named the Sea-Bird. There was on board a savage boy, the son of a New Zealand Chief, whose name was Duaterra. His father had agreed that he should work for the Captain, to pay his passage to England and back again. He had been to London, and was now on his way home to his native island. One day, he was so very lazy and saucy, that the Captain ordered him to be flogged, in order to teach him better manners. Duaterra was very angry. He thought it was a great insult to treat the son of a Chief in such a shameful manner.

New Zealanders are savages: very much like what our North American Indians used to be. When they think any one has done them an injury, they will always seek revenge for it, by doing an injury in return; for they never have read in the Holy Bible, that men should love

and forgive one another. Duaterra did not tell his thoughts; but he resolved in his own heart to kill all on board, except Robert and his little Mary. "I will not kill Robert," said he to himself, "because he gave me a Turkish pipe, and always shares his biscuit with me; and as for little mocking-bird Mary, I would not have her killed for all the pipes in the world." He called her mocking-bird, because she made him laugh, by trying to repeat all the words he spoke to her. You see how orphan Mary made friends wherever she went. It was all because she was so gentle and affectionate, so careful not to make any trouble, and so willing to do whatever was pleasing to others. She was the favourite plaything of every one on board.

After a long voyage, they arrived at New Zealand. Duaterra still laid up in his heart the remembrance of the whipping he had received. He told his father of it, and made him promise to kill every one on board, except Robert and his child. One day, when they were all on shore, the Chief sounded a great sea-shell, that hung upon his arm, and the savages gathered round him in great numbers, and rushed on the white people and killed them. Duaterra stood by a tree, with his arms round Robert and Mary; and no harm came on them. When all the others were dead, the New Zealanders plundered the Sea-Bird, and then set it on fire.

Poor little Mary clung to Robert, and screamed.

It made her heart ache even to see a kitten abused; and when she saw the captain and the sailors, who had all been so kind to her, killed by the savages, it seemed as if she would have died of terror and grief. For years afterward, it always made her turn pale to speak about it.

The inhabitants of New Zealand looked so strong and fierce, that our gentle little Mary was very much afraid of them; and she would often scream in her sleep, when she dreamed of them.

They were indeed frightful looking creatures. They had their faces tattooed all over with strange marks; they wore their hair tied very tight on the top of their heads; and had great coarse mats hanging over their shoulders.

I suppose you will think Mary must have been very wretched here? But it is not natural for little children to be wretched long at a time. The savages were all kind to her, and Robert took as good care of her as he could. Then the island was a bright and beautiful island. There were pretty shells and gaudy flowers in plenty —and the air was full of the music of birds!*

These little feathered beauties were so very tame, that they would sometimes light on Mary's shoulder, and sing in her very ear. Hour after hour would Robert sit on the grass, and amuse

* Captain Cooke says, the birds of New Zealand excelled all the music he ever heard; that their notes seemed like small bells, exquisitely tuned.

his little favourite by throwing out a string, and catching the parrots as they came hopping and chattering about them; and after Mary had played with them a little while, she would let them go off to the trees again. The reason the birds are so tame there, is because the New Zealanders have no guns and no bird-cages. The wild creatures of the woods would never be afraid of man, if he did not hurt them. All the creatures in Paradise loved Adam: and he was afraid of none of them.

Mary slept in a miserable hut, and wore a mat over her shoulders, instead of having the damask-covered bed, and neat little dresses her mother used to make for her; but she was happy for all that. The birds and the butterflies, and the flowers, and sunshine, all made her cheerful; and the poor little creature had suffered so much, that she had almost forgotten the blessed days when she fed her own pet lamb with milk, and dressed his neck with flowers from her own little garden.

As she grew older, she learned to carve in wood and bone, and to do shell-work, and to make baskets of various coloured bark; for in all these things the savages were very skilful.

Robert consented to be tattooed, and put white feathers on the top of his head, and married the Chief's daughter, and became himself a Chief.

Do you know what tattooing is? It is a

manner of marking the skin, common in all savage nations. They cut the face with sharp instruments, and while the blood is flowing, they put in charcoal and water, which makes black lines all over the countenance. Savages consider this a great beauty; but it looks very frightful to us. Duaterra wanted to tattoo little Mary's face; but Robert would not consent to it; for in his heart he resolved to send her back to England, the first good chance he could get. Robert was now Duaterra's brother, because he had married his sister.

Duaterra did tattoo one side of Mary's forehead, notwithstanding Robert had forbidden it; and when Robert blamed him for it, he said she was going to be his little wife, and he would tattoo her face all over, if he pleased.

This reply made Robert very anxious. He could not bear the thoughts of parting with his darling; but he was determined she should never marry a savage.

When Mary was about eight years old, a wonderful opportunity occurred for sending her home. An English ship, called the Water-Witch, put in at New Zealand to obtain fresh water—and who do you think happened to be in that vessel? One of Robert's old shipmates, named John Morris—and he was Betty Morris' own brother!

So Robert told him the whole story, how he had been hired to drown the child—and how

the Lord softened his heart, that he could not do it—and how they had been saved, when all the crew of the Sea-Bird were murdered—and lastly, he told him how anxious he was to get the child back to London, for fear Duaterra would make her his wife. John Morris agreed to take care of her, and deliver her safely into the hands of her old nurse, Betty.

Robert did not know how to write; but he folded up the tattered remains of the black gown Mary wore when he first took her away, and he sent that to Betty Morris, as a proof that she was indeed her own little Mary Howard.

Mary was carried on board the Water-Witch at midnight, when she was fast asleep; and Robert cried like a child, when he stood over her and looked for the last time upon her innocent little face. "Be kind to her," said he, as he wrung John Morris' hand—"for she is a precious child; and God will bless those who take care of her."

And now, the poor orphan was again cut off from all her friends, and placed entirely among strangers. For many days, she refused to be comforted, and begged all the time to go back to Robert and Duaterra.

The Captain knew nothing about her, only that she was one of the two saved from the massacre of the Sea-Bird's crew. Robert had paid for her passage, with some of the money given him by her wicked uncle; for money was

of no use to him in New Zealand, and he kept it buried in the ground. John Morris was charged to keep the secret, which Robert had entrusted to him, until Mary was in safe hands; for he feared that her wicked uncle would again get the helpless child into his power.

John did his duty faithfully. As soon as they arrived in London he bought some decent clothes for Mary, in order, as he said to make her look more like a little Christian—and he sent off to Devonshire, where Betty lived, begging her to come to London very quick, as if life and death depended upon her speed. Betty did not know what to make of such a message; but she thought John must have some very good reason for it; and she begged her mistress to let her go. In the mean while, John had to pay his own board, and the child's board too, beside paying the messenger who went post-haste into Devonshire; for John promised Robert that he would not leave Mary a single day, until he found a better protector for her. When their money was nearly gone, Mary, who was always thoughtful and considerate, said, "John, I know how to carve boxes, and weave baskets—don't you think the people in London would buy them of the little New Zealand girl?"

John said it was a lucky thought, and just like her own dear little self. So she carved a parcel of card-cases, and boxes, and John led her round the streets to sell them.

When people heard the story of the Sea-Bird, and were told how this little girl had been saved, every body was anxious to buy her boxes and baskets. She could not make them half fast enough. She was called the "sailor's orphan;" for John did not tell who she was, for fear her wicked uncle would come for her.

At last, Betty Morris arrived in London. She said she should have known her little favourite, "for all she had grown so large, and was tanned, and had that shameful tattooing on one temple;" and when she saw the little black silk frock, she jumped, and laughed, and cried, and clapped her hands, like a crazy woman; for poor Betty Morris was so glad, she did not know what she did.

When she became a little more calm, she said "I can see a Providence in it all. Her uncle Dallas came home from Calcutta, a year ago; and he has offered ten thousand pounds to any one who will bring him his sister's lost child." "Dallas!" exclaimed John; "that's the East India Nabob who bought some of Mary's carved boxes yesterday; and when I told him the story of the sailor's orphan, he told me to bring the child to his house in Berkeley square? I did not tell him Mary's name; and it is little he's thinking now who is coming to see him this day."

* * * * * * *

You may be sure there was great joy in Berkeley square, when the lost child was found

again! The wicked uncle heard the news, and it made him so crazy, that he was placed in an insane hospital, where he died three years afterward. All Mary's wealth was restored to her; and her uncle Dallas loves her, as if she were his own daughter. Thus the poor frightened little dove has at last found a sheltered home.

Betty Morris is married to a worthy young farmer. Their pretty cottage and well stocked farm were a present from Mary Howard. Honest John has married Robert's youngest sister; and Mr. Dallas has given him five thousand pounds, and put him into good business.

Robert lost his New Zealand wife two years after Mary's departure; and as he had no children, his heart yearned to return to England. He was fearful Mr. Dallas would not forgive him for the wickedness he had once purposed to do; but Mary urged him so much, that he at last came to London. She settled a handsome annuity on him, and he now lives very happily with his brother-in-law, John. He says there is but one thing troubles him; and that is, he cannot go to London, because the boys run after him in such crowds, to see his tattooed face. As for Miss Howard, he says he "finds it hard work to treat her like a great lady, as she is; for notwithstanding her lace, and her diamonds, she will always seem to him like his own little darling Mary."

* * * * * * *

Duaterra was very angry when he first found Mary had gone to England; but a year or two after, he married one of his own tribe, and ceased to care about his mocking-bird. Every year Mary sends him hammers, and scissors, and nails, and beads, and such other things as she knows will please his savage fancy.

Little Mary is now an elegant young lady, accomplished in all that becomes a well educated woman. I presume she has played most of the games mentioned in this little book. I am told she sews neatly, dances very gracefully, and handles her bow and arrow better than any woman in England. She is called a model of politeness; for she has the same delicate consideration for the feelings of others, and the same love of making them happy, which made her so remarkably beloved when she was a little child.

As for the rude habits she naturally acquired in New Zealand, she soon learned to change them. You would not believe she was ever among savages, unless you raised a cluster of curls, and discovered Duaterra's tattooing.

HUSH-A-BYE BABY.

Hush-a-bye baby, on the tree top,
When the wind blows high the cradle will rock;
When the bough breaks the cradle will fall,
Down comes the baby, cradle and all.

THE PALACE OF BEAUTY.

A Fairy Tale.

In ancient times there lived two little princesses, one of whom was extremely beautiful, and the other dwarfish, dark-coloured, and deformed. One was named Rose, and the other Marion. The sisters did not live happily together. Marion hated Rose, because she was handsome, and every body praised her. She scowled, and her face absolutely grew black, when any body asked her how her pretty little sister Rose did; and once she was so wicked as to cut off all her glossy, golden hair, and throw it in the fire. Poor Rose cried bitterly about it, but she did not scold, or strike her sister; for she was an amiable, gentle little being, as ever lived. No wonder all the family and all the neighbourhood disliked Marion—and no wonder her face grew uglier and uglier every day. The neighbours believed the infant Rose had been blessed by the fairies, to whom she owed her extraordinary beauty, and exceeding goodness.

Not far from the Castle where the princesses resided, was a deep grotto, said to lead to the Palace of Beauty, where the Queen of the Fairies held her Court. Some said Rose had

fallen asleep there one day, when she had grown tired of chasing a butterfly, and that the Queen had dipped her in an immortal fountain, from which she had risen with the beauty of an angel.* Marion often asked questions about this story; but Rose always replied that she had been forbidden to speak of it. When she saw any uncommonly brilliant bird, or butterfly, she would sometimes exclaim, "Oh! how much that looks like fairy-land!" But when asked what she knew about fairy-land, she blushed, and would not answer.

Marion thought a great deal about this. "Why cannot I go to the Palace of Beauty?" thought she; "and why may I not bathe in the Immortal Fountain?"

One summer's noon, when all was still, save the faint twittering of the birds, and the lazy hum of the insects, Marion entered the deep grotto. She sat down on a bank of moss; the air around her was as fragrant as if it came from a bed of violets; and with a sound of far-off music dying on the ear, she fell into a gentle slumber. When she awoke, it was evening; and she found herself in a small hall, where opal pillars supported a rainbow roof, the bright reflection of which rested on chrystal walls, and a golden floor inlaid with pearls. All around, between the opal pillars, stood the tiniest vases of pure alabaster, in which grew a multitude of

* There was a superstition that whoever slept on fairy ground was carried away by the fairies.

brilliant and fragrant flowers; some of them twining around the pillars, were lost in the floating rainbow above. The whole of this scene of beauty was lighted up by millions of fire-flies, glittering about like wandering stars. While Marion was wondering at all this, a little figure of rare loveliness stood before her. Her robe was of green and gold; her flowing gossamer mantle was caught up on one shoulder with a pearl, and in her hair was a solitary star composed of five diamonds, each no bigger than a pin's point. And thus she sung:

The Fairy Queen
Hath rarely seen
Creature of earthly mould,
Within her door,
On pearly floor
Inlaid with shining gold.
Mortal, all thou see'st is fair—
Quick thy purposes declare!

As she concluded, the song was taken up, and thrice repeated by a multitude of soft voices in the distance. It seemed as if birds and insects joined the chorus—the clear voice of the thrush was distinctly heard; the cricket kept time with his tiny cymbal; and ever and anon between the pauses, the sound of a distant cascade was heard, whose waters played a tune as they fell.

All these delightful sounds died away, and the Queen of the Fairies stood patiently await-

ing Marion's answer. Courtesying low, and with a trembling voice, the little maiden said, "Will it please your majesty to make me as handsome as my sister Rose?" The Queen smiled: "I will grant your request," said she, "if you will promise to fulfil all the conditions I impose." Marion eagerly promised that she would. "The Immortal Fountain," replied the Queen, "is on the top of a high, steep hill; at four different places fairies are stationed around it, who guard it with their wands; none can pass them except those who obey my orders. Go home now; for one week, speak no ungentle word to your sister—at the end of that time, come again to the grotto."

Marion went home light of heart. Rose was in the garden watering the flowers; and the first thing Marion observed, was that her sister's sunny hair had suddenly grown as long and beautiful as it had ever been. The sight made her angry; and she was just about to snatch the water-pot from her hand with an angry expression; but she remembered the fairy, and passed into the castle in silence. The end of the week arrived, and Marion had faithfully kept her promise. Again she went to the grotto. The Queen was feasting, when she entered the hall. the bees brought honey-comb, and deposited it on the small rose-coloured shells which adorned the chrystal table; gaudy butterflies floated about the head of the Queen, and fanned her with their

wings; the cucullo and the lantern-fly stood at her side, to afford her light; a large diamond beetle formed her splendid footstool; and when she had supped, a dew-drop, on the petal of a violet, was brought for her royal fingers.

When Marion entered, the diamond sparkles on the wings of the fairies faded, as they always did in the presence of anything not perfectly good; and in a few moments all the Queen's attendants vanished away, singing as they went,

> The Fairy Queen
> Hath rarely seen
> Creature of earthly mould,
> Within her door,
> On pearly floor
> Inlaid with shining gold.

"Mortal! hast thou fulfilled thy promise?" asked the Queen. "I have," replied the maiden. "Then follow me." Marion did as she was directed—and away they went, over beds of violets and mignionette. The birds warbled above their heads, butterflies cooled the air, and the gurgling of many fountains came with a refreshing sound. Presently, they came to the hill, on the top of which was the Immortal Fountain. Its foot was surrounded by a band of fairies clothed in green gossamer, with their ivory wands crossed to bar the ascent. The Queen waved her wand over them, and immediately they stretched their thin wings and flew away. The hill was steep; and far, far up they went;

and the air became more and more fragrant; and more and more distinctly they heard the sound of the waters falling in music. At length they were stopped by a band of fairies clothed in blue, with their silver wands crossed. "Here," said the Queen, "our journey must end. You can go no farther until you have fulfilled the orders I shall give you. Go home now; for one month, do by your sister in all respects, as you would wish to have her do by you, were you Rose, and she Marion." Marion promised, and departed. She found the task harder than the first had been. She could help speaking; but when Rose asked for any of her playthings, she found it difficult to give them gently and affectionately, instead of pushing them along; when Rose talked to her, she wanted to go away in silence; and when a pocket-mirror was found in her sister's room broken into a thousand pieces, she felt sorely tempted to conceal that she did the mischief. But she was so anxious to be made beautiful, that she did as she would be done by.

All the household remarked how Marion had changed. "I love her dearly," said Rose, "she is so good and amiable." "So do I," and "so do I," said a dozen voices. Marion blushed, and her eyes sparkled with pleasure. "How pleasant is it to be loved," thought she.

At the end of the month, she went to the grotto. The fairies in blue lowered their silver wands, and flew away. They travelled on—the

path grew steeper and steeper; but the fragrance of the atmosphere was redoubled; and more distinctly came the sound of the waters falling in music. Their course was staid by a troop of faries in rainbow robes and silver wands tipped with gold. In face and form, they were far more beautiful than any thing Marion had yet seen. "Here we must pause," said the Queen; "this boundary you cannot yet pass." "Why not?" asked the impatient Marion. "Because those must be very pure, who pass the rainbow fairies," replied the Queen. "Am I not very pure?" said Marion; "all the folks at the Castle tell me how good I have grown."

"Mortal eyes see only the outside," answered the Queen; "but those who pass the rainbow fairies must be pure in thought, as well as in action. Return home—for three months never indulge an envious or wicked thought. You shall then have a sight of the Immortal Fountain." Marion was sad at heart; for she knew how many envious thoughts and wrong wishes she had suffered to gain power over her.

At the end of the three months, she again visited the Palace of Beauty. The Queen did not smile when she saw her; but in silence led the way to the Immortal Fountain. The Green Fairies and the Blue Fairies flew away, as they approached; but the Rainbow Fairies bowed low to the Queen, and kept their gold-tipped wands firmly crossed. Marion saw that the silver specks on their wings grew dim;

and she burst into tears. "I knew," said the Queen, "that you could not pass this boundary. Envy has been in your heart, and you have not driven it away. Your sister has been ill: and in your heart you wished that she might die, or rise from the bed of sickness deprived of her beauty. Be not discouraged; you have been several years indulging wrong feelings; and you must not wonder that it takes many months to drive them away."

Marion was very sad as she wended her way homeward. When Rose asked her what was the matter she told her that she wanted to be very good, but she could not. "When I want to be good, I read my Bible and pray," said Rose, "and I find God helps me to be good." Then Marion prayed that God would help her to be pure in thought; and when wicked feelings rose in her heart, she read her Bible, and they went away.

When she again visited the Palace of Beauty, the Queen smiled, and touched her playfully with her wand, then led the way to the Immortal Fountain. The silver specks on the wings of the Rainbow Fairies shone bright, as she approached them, and they lowered their wands and sung as they flew away—

Mortal, pass on
Till the goal is won—
For such I ween
Is the will of our Queen.
Pass on! pass on!

And now every footstep was on flowers, that yielded beneath their feet as if their pathway had been upon a cloud. The delicious fragrance could almost be felt, yet it did not oppress the senses with its heaviness: and loud, clear, and liquid, came the sound of the waters as they fell in music. And now the cascade is seen leaping and sparkling over chrystal rocks—a rainbow arch rests above it, like a perpetual halo; the spray falls in pearls, and forms a fantastic foliage about the margin of the fountain. It has touched the webs woven among the grass, and they have become pearl-embroidered clocks for the Fairy Queen. Deep and silent, below the foam, is the Immortal Fountain! Its amber-coloured waves flow over a golden bed; and as the fairies bathe in it, the diamonds in their hair glance like sunbeams on the waters.

"Oh! let me bathe in the fountain!" cried Marion, clasping her hands in delight. "Not yet," said the Queen. "Behold the Purple Fairies with golden wands that guard its brink!" Marion looked, and saw beings far lovelier than any her eye had ever rested on. "You cannot pass them yet," said the Queen. "Go home—for one year drive away all evil feelings, not for the sake of bathing in this fountain, but because the goodness is lovely and desirable for its own sake. Purify the inward motive, and your work is done."

This was the hardest task of all. For she

had been willing to be good, not because it was right to be good, but because she wished to be beautiful. Three times she sought the grotto, and three times she left it in tears; for the golden specks grew dim at her approach, and the golden wands were still crossed, to shut her from the Immortal Fountain. The fourth time she prevailed. The Purple Fairies lowered their wands, singing,

> Thou hast scaled the mountain,
> Go, bathe in the fountain!
> Rise fair to the sight
> As an angel of light—
> Go, bathe in the fountain!

Marion was about to plunge in; but the Queen touched her, saying, "Look in the mirror of the waters. Art thou not already as beautiful as heart can wish?"

Marion looked at herself, and she saw that her eye sparkled with new lustre, that a bright colour shone through her cheeks, and dimples played sweetly about her mouth. "I have not touched the Immortal Fountain," said she, turning in surprise to the Queen. "True," replied the Queen; "but its waters have been within your soul. Know that a pure heart and clean conscience are the only Immortal Fountain of Beauty."

When Marion returned, Rose clasped her to her bosom, and kissed her fervently. "I know all," said she, "though I have not asked you a

question. I have been in fairy land, disguised as a bird, and I watched all your steps. When you first went to the grotto, I begged the Queen to grant your wish."

Ever after that, the sisters lived lovingly together. It was the remark of every one, "How handsome Marion has grown. The ugly scowl has departed from her face; and the light of her eye is so mild and pleasant, and her mouth looks so smiling and good-natured, that, to my taste, I declare she is as handsome as Rose."

THE REFORMING LITTLE GIRL.

WELL, now I'll sit down, and work very fast,
And try if I can't be a good girl at last:
'Tis better than living so sulky and haughty;
I'm really quite tired of being so naughty.

For, as mamma says, when my bus'ness is done,
There's plenty of time left to play and to run:
But when 'tis my work-time, I ought to sit still;
I know that I *ought*, and I certainly will.

But lest, after all, I should get at my play,,
I'll put my wax-doll in the closet away;
I'll not look to see what the kitten is doing,
Nor yet think of any thing now but my sewing.

I'm sorry I've idled so often before,
But I hope I shall never do so any more;
Mamma will be pleas'd when she sees how I mend,
And have done this long seam from beginning to end

MAXIMS FOR HEALTH AND GRACEFULNESS.

EARLY rising, and the habit of washing frequently in pure cold water, are fine things for the health and the complexion.

WALKING and other out-of-door exercises cannot be too much recommended to young people. Even skating, driving hoop, and other boyish sports, may be practised to great advantage by little girls, provided they can be pursued within the inclosure of a garden, or court; in the street, they would of course be highly improper. It is true, such games are rather violent, and sometimes noisy; but they tend to form a vigorous constitution; and girls who are habitually lady-like, will never allow themselves to be rude and vulgar, even in play.

SHOES and garments for children should be quite large enough for ease, comfort, and freedom of motion.

CLEAN the teeth as much as twice a-day, with a brush and pure water. The habit of always cleansing the teeth before retiring to rest, tends greatly to their preservation.

CHILDREN should eat simple food, and just as much of it as they need, and no more. Even the silly parrot will not eat merely to gratify her palate, when her appetite is satisfied. Many a pimpled face and aching head, is produced by eating too much.

A TENDENCY to stoop should be early corrected. It is very destructive to health. This habit, together with the very ungraceful one of

running the chin out, may be cured by the practice of walking the room frequently with a heavy folio volume balanced on the head, without the aid of the hands. The Egyptian women, who go down to the Nile to bring up heavy burdens of water on their heads, are remarkable for erect forms and majestic motions.

LITTLE girls should be careful, whether walking or sitting, to turn their feet out. The habit of turning the feet toward each other is extremely awkward. The practice of shrugging the shoulders is still more so: they should always be carried as low as possible. These things are of very little consequence, compared with what relates to the mind and heart; but we cannot help acquiring habits; and it is better to acquire good than bad ones, even in the most trifling things.

THE beauty of the hair depends greatly upon keeping it perfectly clean and disentangled. Washing the hair with luke-warm soft water, with a little soap in it, and a thorough brushing

afterward, is much better than the too frequent use of the ivory comb; many, who take excellent care of their hair, do not use an ivory comb at all. No women in the world are more distinguished for fine and glossy hair than the South-Sea islanders; it is said to be the effect of frequent bathing. Silk night-caps are more cool and healthy than cotton ones. The French comb children's hair entirely back from the forehead, after the fashion of our grandmothers. It is an excellent plan; for it checks its growing low upon the forehead and temples, and prevents the tendency to crossing the eyes, so often produced by looking at the hair, when it falls in sight.

Physicians have agreed that it is better to keep the hair cut until a child is nine or ten years old. An abundance of hair at an early age, is apt to produce weak eyes, paleness, and head-ache; besides, the idea that hair is made coarse by frequent cutting in childhood, is entirely unfounded.

Regular hours for food, study, exercise, play, &c., have an excellent effect on the character, as well as the health.

MORAL MAXIMS.

THE most important of all earthly things, are purity of heart and correctness of principle. Intellect, wealth, and beauty, are of little value compared with goodness; and unless these gifts are accompanied with goodness, they serve to make the possessor unhappy within herself, and disliked by her companions. Little children can have good principle, as well as grown people; the rules for forming them are few and simple.

1. Remember that God sees all your actions and all your thoughts. Be in the daily habit of prayer to him, and he will help you to cherish what is good, and drive away what is evil. I once saw a little girl kneel and pray, when she thought no one heard her, "Our Father, who art in Heaven, forgive me for striking my little brother to-day; and help me not to strike him again; for oh! if he should die, how sorry I should be that I struck him." It was a simple and a holy prayer. God did help her to govern her quick temper; and when she was twelve years old, she was as mild and gentle as a lamb.

2. Never forget the Golden Rule, to do by others as you would have others do by you. Perhaps you have in your class a little girl, who

has not been at school as much as yourself; and because she cannot get her lessons very readily, you laugh at her, and call her stupid. Were you in her place, should you like to be so treated? If your heart answers "no," you may be sure your conduct has been wrong. Have you never spoken unamiably to a companion, merely because she took her station above you in the class? You can easily tell how well you should like such language, were you in her place.

Have you never given your older sisters a great deal of trouble, by your carelessness, disobedience, or obstinacy? Had you the care of a younger sister, would you not be grieved by such behaviour?

I will not mention any more instances in which this invaluable rule will serve as an unerring guide; there is no event in life, great or small, to which it may not be applied.

3. Deal frankly with all, particularly with your parents or guardians. Never attempt to conceal your actions, or your motives. If you have broken, or injured anything, go at once and avow it; and if you have been to blame in your inter course with your companions, do not let silly pride, or false shame, prevent you from acknowledging it. You cannot conceal anything from God; and the attempt to deceive your friends will have a very bad influence on your own heart.

4. When you have formed a good resolution,

never put off the time for carrying it into execution. Every time a bad habit is indulged, it grows stronger, and is more difficult to overcome.

5. Be as polite and amiable at home, as if you were among strangers. You need not learn the art from masters; the observance of the Golden Rule will make you polite; for it will teach you to prefer the happiness and comfort of others to your own, even in the most trifling particulars. Above all, be polite, attentive, respectful, and affectionate, to your parents. Good parents are the choicest blessings God ever gives. You never can do enough to repay them for their care of you.

6. Cherish love for your brothers and sisters. Let your words and actions be such toward them, as you will wish they had been, should death separate you from each other.

7. Next to goodness, strive to obtain knowledge. Never forget, that by patience and perseverance *you can learn any thing.*

8. Have a scrupulous regard to neatness of person. Broken strings and tangled hair, are signs that little girls are not very industrious or regular, in any of their habits.

A CUSTOM WORTHY OF IMITATION.

In Germany, the children all make it a rule to prepare Christmas presents for their parents,

and brothers and sisters. Even the youngest contrive to offer something. For weeks before the important day arrives, they are as busy as little bees contriving and making such things as they suppose will be most agreeable.

The great object is to keep each one ignorant of the present he or she is to receive, in order to surprise them when the offering is presented. A great deal of whispering, and innocent management, is resorted to, to effect this purpose ; and their little minds are brimful of the happy business.

This is a most interesting and affectionate custom. I wish all little girls would exercise their ingenuity in making boxes, baskets, needle-books, &c., for the same purpose. Their hearts will be warmed with good feelings, while their fingers are acquiring skill; and they will find, as the Bible tells them, that "It is more blessed to give than to receive."

SPORTS AND PASTIMES.

In books, or work, or healthful play,
Let my first years be pass'd. WATTS.

SOME of these plays requiring a more minute explanation than others, we will suppose a company of very young girls engaged in them; and, designating each child by her name, we will give a short sketch, in the dramatic or dialogue form, of what may be said and done on the occasion, whenever we think such an illustration will answer the purpose better than a mere description.

II.

LADY QUEEN ANNE.

We will imagine five little girls engaged in this play, and their names may be Fanny, Lucy, Mary, Ellen, and Jane.

A ball or pincushion, or something of the kind, having been procured, Fanny leaves the room or hides her face in the corner, that she may not see what is going on, while her companions range themselves in a row, each concealing both hands under her frock or apron. The ball has been given to Ellen, but all the others must likewise keep their hands under cover, as if they had it. When all is ready, Fanny is

desired to come forward, and, advancing in front of the row, she addresses any one she pleases (for instance, Lucy,) in the following words:

> "Lady Queen Anne, she sits in the sun,
> As fair as a lily, as brown as a bun,
> She sends you three letters, and prays you'll read one."

LUCY. I cannot read one, unless I read all.

FANNY. Then pray, Miss Lucy, deliver the ball.

Lucy, not being the one that has the ball, displays her empty hands; and Fanny, finding that she has guessed wrong, retires, and comes back again as soon as she is called. She then addresses Mary in the same words, "Lady Queen Anne," &c.; but she is still mistaken, as Mary has not the ball. Next time Fanny accosts Ellen, and finds that she is now right; Ellen producing the ball from under her apron. Ellen now goes out, and Fanny takes her place in the row. Sometimes the real holder of the ball happens to be the first person addressed.

2.

HOW MANY MILES TO BABYLON.

This is a very simple play, but is good exercise in cold weather. It is generally played by three, or five. When three only are engaged in it, one stands at each end of the room, and the third at one side; the latter is called the

witch. Fanny calls out, "How many miles to Babylon?" Lucy replies, "Threescore and ten." Fanny asks, "Can I get there by candle-light?" Lucy answers, "Yes, and back again; but take care the old witch don't catch you on the road." Susan, who performs the witch, then starts forward and tries to catch one of her playmates, as they all run about in every direction to save themselves from her grasp. The one that she succeeds in catching then becomes witch, and the play proceeds as before.

If five are playing, four stand in the four corners of the room, and the fifth, who is the witch, takes the middle.

3.

HOW MANY FINGERS.

This is a very simple play, and can be understood by children of three years old. It is played by two only. One lays her head in the lap of the other, in such a manner that she can see nothing. Her companion claps her several times on the back, holding up one or more fingers saying

> "Mingledy, mingledy, clap, clap,
> How many fingers do I hold up?"

She must endeavour to guess. If she guesses three, when in reality only two have been held up, her play-mate says.

"Three you said, and two it was,
Mingledy, mingledy, clap, clap,
How many fingers do I hold up?" (*holding up four.*)

She guesses again, and whenever she guesses rightly, it becomes her turn to hold up her fingers, while her companion lays her head down and covers her eyes. She who holds up her fingers, changes the number every time, sometimes holding up but one, sometimes all the fingers of both hands. The thumbs must never be held up.

4.

MR. POPE AND HIS LADY.

This may be played by any number. A small waiter of a circular shape is provided; or, if a round waiter is not at hand, a little plate will do as well. The waiter is laid on the floor in the middle of the room. The company are all numbered one, two, three, &c. One of the company goes to it, takes it up, and setting it on its edge gives it a vigorous twirl with her thumb and finger, so as to make it spin round, saying, as she takes the waiter, No. two, or one, or four, or whatever she chooses. If the waiter fall before the person called upon catches it, she is to pay a forfeit. If she obliges some one to pay a forfeit, she then retires, and the forfeiter advances and spins round the waiter, saying also, No. one, or two, &c.

5.

COPENHAGEN.

First procure a long piece of tape or twine, sufficient to go round the whole company, who must stand in a circle, every girl holding in each of her hands a part of the string. The last that takes her station, holds the two ends of the tape. One remains standing in the centre of the circle. She is called "the Dane," and she must endeavour to slap the hands of one of those that are holding the string, and who must try to elude the blow by hastily withdrawing her hands. If she is not sufficiently alert, and allows them to be slapped, she takes the place of the Dane, and forfeits a kiss to her. When in the middle of the ring, she in turn must try to slap the hands of some one.

6.

HONEY POTS.

A little girl sits half down on the floor, clasping her hands together under her knees. Two others, who are older and stronger, take her up by the arms and carry her round the room between them, saying, "Who'll buy a Honey Pot?" The honey pot must keep her hands tightly clasped together all the time, so as to support her knees. If she loosens them, and

allows her feet to drop before she has been carried quite round the room, she is to pay a forfeit. If the company is large, several honey pots may be carried round at once.

7.

TRACK THE RABBIT.

The girls form a circle, holding each other's hands. One, called "the Rabbit," is left out She runs several times round the ring on the outside, and then taps one of her companions on the shoulder. She that has received the tap quits the ring and pursues the rabbit, (always following exactly in her track) the circle again joining hands. The rabbit runs round the ring and through it in every direction, passing under the arms of those in the circle, who raise them to let her pass, and her pursuer follows closely after her. As soon as she catches the rabbit, she becomes rabbit herself, and takes her place on the outside of the ring. Those in the circle must always assist the rabbit in trying to save herself from being caught.

8.

THE DUTCH DOLL.

All the company go out of the room, except two who are well acquainted with the play; the others had better be ignorant of it. We will

suppose that Fanny and Lucy are left together to prepare the doll, which doll is to be performed by Fanny. For this purpose she lies at full length under a table covered with a deep cloth, or that has large leaves descending nearly to the floor. Her face must be downwards, Lucy, having previously procured the necessary articles, dresses Fanny's feet with a frock or petticoat, adding a cloak or shawl and an old bonnet or hood, pinning and tying on the things so as to look something like a large and very dowdy doll. The company are then called in, and if they have not seen a Dutch doll before, are at a loss to conceive what it can be. Before they come in, Fanny must raise her feet so that the doll appears to stand upright; and as soon as they enter she must begin to kick her feet up and down and shuffle them about in such a way as to make the doll seem to dance and jump and bow, and play all sorts of antics, frequently seeming to knock her forehead against the floor. If the doll is well performed, it is very laughable, and if Fanny takes care to be well concealed under the table, no one unacquainted with the play can guess that it is set in motion by her feet. She must be sure to lie on her face.

If a boy is in company, he should be made to personate the doll.

9.

THE APPRENTICE

She that begins the play says, that she apprenticed her son to a tailor, shoemaker, grocer, or any other mechanic or tradesman, and she mentions the initial letters only of the first article he made or sold. The other girls endeavour to guess her meaning. If all are unable to discover it, and therefore give it up, she again apprentices her son. Whoever guesses rightly, takes her turn. This can be played by two only, or by any number.

Example.

FANNY. I apprenticed my son to a grocer, and the first thing he sold was C.

MARY. Coffee—coffee—

FANNY. No; I did not mean coffee.

JANE. Chocolate.

FANNY. Right. Now it is your turn.

JANE. I apprenticed my son to a confectioner, and the first thing he sold was M. S.

LUCY. Oh! Mint-stick—mint-stick. Well, I also apprenticed my son to a confectioner, and the first things he sold were B. A.

ALL. B. A. We never can guess B. A.

LUCY. Try

ELLEN. Oh! Burnt Almonds. I apprenticed my son to a cakebaker, and the first things he made were G. N.

LUCY. G. N. What can G. N. be? (*They all ponder a while, and at last agree to give it up.*)

ELLEN. Gingerbread-nuts.

MARY. Oh! why did not I think of them, when I like them so much? You again, Ellen.

ELLEN. I apprenticed my son to a gardener, and the first root he planted was a T.

MARY. A tulip.

ELLEN. Yes; a tulip.

MARY. I apprenticed my son to an ironmonger, and the first thing he sold was a F. P.

JANE. A fryingpan.—I apprenticed my son to a cabinet-maker, and the first thing he made was a C. T.

FANNY. A Centre-Table. I apprenticed my son to a stationer, and the first thing he sold was S. W.

ELLEN. Sealing-Wax. I apprenticed my son to a stationer, and the first thing he sold was an A.

MARY. An A—An A. I give it up.

ALL. (*after a pause.*) We all give it up.

ELLEN. An Almanack.

MARY. I thought only booksellers sold almanacks.

ELLEN. And stationers also. When I go into a shop I always look round attentively, and try to remember every thing I see there.

10.

CHITTERBOB.

The company are to sit in a row, and the following is to be repeated by each in turn, without the slightest variation or mistake.

There was a man and his name was Cob,
He had a wife and her name was Mob,
He had a dog and his name was Bob,
She had a cat and her name was Chitterbob.
"Bob," says Cob;
"Chitterbob," says Mob.
Bob was Cob's dog;
Chitterbob was Mob's cat—
Cob, Mob, Bob and Chitterbob.

If, in reciting the above lines, any mistake is made, however slight, the delinquent is to have

a long piece of paper twisted into her front hair in such a manner as to stand out and resemble a horn. If the play goes round several times, it is probable that most of the players will have three or four horns on their heads.

Some paper should be previously prepared.

These horns answer the same purpose as pawns or forfeits, and are to be taken off one by one when redeemed. The pawn-seller is as usual to be blindfolded, and the crier of the pawns is to touch one of the horns, and say, "How shall this lady get rid of her horn?" The pawn-seller then purposes one of the customary methods.

1.

THE LAWYER.

This must be played by an odd number, as seven, nine, eleven, thirteen, that there may be one to personate the lawyer, after all the others have arranged themselves in pairs.

The company must seat themselves in two rows, facing each other, each girl taking for a partner the one opposite. She that performs the lawyer, walks slowly between the lines, addressing a question to whichever she pleases. This question must not be answered by the one to whom it is addressed, but the reply must be made by her partner. If she inadvertently answers for herself, she must pay a forfeit; so also

must her partner if she forgets or neglects to answer for her companion.

Example.

MARIA. Now let us arrange the chairs in two rows, that you may all take your seats facing each other. Julia, you shall be Harriet's partner; Louisa shall be Charlotte's; Helen shall be Emily's; and Matilda be Eliza's:—I will be the lawyer and ask the questions. Each must remember that she is not to reply herself, but she is to let her partner answer for her.

(*They seat themselves in two rows. Maria goes to the head of the line, and stands first between Julia and Harriet.*)

MARIA. Julia, do you go into the country to-morrow?

HARRIET. No; she does not go till Thursday.

MARIA. Louisa, is your new work-box of velvet or morocco?

CHARLOTTE. Her new box is of beautiful painted velvet.

MARIA. Helen, have you begun to learn French?

EMILY. Yes, she began last week.

MARIA. Matilda, has your cut finger got well?

ELIZA. Not quite.

MARIA. Eliza, what is your last new book?

ELIZA. Tales for Ellen.

MARIA. Ah! a forfeit. You should have waited till Matilda replied for you.

ELIZA. There, there, you may take my shoe.

MARIA. Eliza, which of the Tales for Ellen do you like best?

MATILDA. The Little Blue Bag.

ELIZA. This time I was on my guard not to answer.

MARIA. Emily, is not your frock too tight?

HELEN. No, quite the contrary.

MARIA. Louisa, which do you prefer—maccaroons or rock-cakes?

LOUISA. Maccaroons, certainly.

MARIA. A forfeit—a forfeit—you should not answer for yourself.

LOUISA. Here is my waist-ribbon. (*Taking it off.*)
MARIA. Harriet, did you ever before play at the Lawyer?
JULIA. Yes, frequently

12.

THE SECRET WORD.

One of the company leaves the room, and the others fix on a word; such as "like," "care;" "sight," "leave," "hear," &c., which is to be introduced into all their answers to the questions she must put to them on her return. When the word is decided on, she is called in, and asks a question of each in turn. In replying, every one must contrive to use the secret word without emphasizing or making it conspicuous. If the questioner remarks the frequent recurrence of the same word in the answers, she will easily be able to guess what it is. The one, from whose reply she has made the final discovery, then in her turn leaves the room while the next word is fixed on, and, on her return, becomes the questioner.

Example.

MARIA. Do you go out, Emily. (*Emily leaves the room.*) Now what shall be the word?
HELEN. "Fear," or "love."
JULIA. Will not those words be too conspicuous? Let us try "like."
ALL. "Like—like"—let it be "like." Come in, Emily.
EMILY. (*returning.*) Maria, do not you think the weather is very warm this evening?

MARIA. Not warmer than I like it.

EMILY. Julia, are you fond of water-melon?

JULIA. No—I like cantelope better.

EMILY. Helen, have you read Mrs. Hofland's Daughter of a Genius?

HELEN. Yes, and I do not like it so well as her Son of a Genius.

EMILY. Matilda, were you up early this morning?

MATILDA. Very early—I always like to rise with the lark.

EMILY. Harriet, did you make that reticule yourself?

HARRIET. I did. I like to make reticules, pincushions, needle-books, emery-bags, and every thing of the sort.

EMILY. "Like"—I have guessed it. "Like" is the word.

HARRIET. So it is. Now I will go out. (*She goes.*)

CHARLOTTE. "Saw"—let "saw" be the word.

MARIA. Very well. Come in, Harriet. (*Harriet comes in.*)

HARRIET. Maria, when did you see Clara Simmons?

MARIA. I saw her the day before yesterday, when I was walking with Julia.

HARRIET. Julia, was Clara Simmons quite well?

JULIA. Quite; I never saw her look better.

HARRIET. Louisa, are you not very much pleased with your handsome new drawing-box?

LOUISA. Very much. But I saw one in a store yesterday that was still more complete than mine.

HARRIET. Charlotte, are you acquainted with Laura Morton?

CHARLOTTE. I saw her once at a dancing-school ball, but I have no acquaintance with her.

HARRIET. Emily, do not you think the new table in your honeysuckle arbour is quite too high?

EMILY. Yes; but the carpenter is coming to-morrow to saw off a piece from each leg, and then it will be a proper height.

HARRIET. "Saw"—"saw" is the word.

MARIA. Ha, ha, ha! Emily, you had better not have used the word *saw* in that sense. You see, Harriet guessed it immediately.

EMILY. No matter. I have not the least objection to going out again.

13.

CONSEQUENCES.

This is best played by three persons, though four or two may engage in it. First prepare some white pasteboard or some blank cards by cutting them into small slips, all of one size. There should at least be four dozen slips; but eight dozen will be better still, as the game will then be longer and more varied. We will, however, suppose that there are four dozen slips of card. First take twenty-four of these slips and write upon each, as handsomely and legibly as you can, the name of one of your acquaintances. Then take twelve more cards and write on each the name of a place, as "in the street," "in church," "in the garden," "in the orchard," "at a ball," "at school," &c. Lastly on the remaining dozen of cards write the consequences, or what happened to the young ladies. You may say for instance, "They lost their shoes," "They tore their gloves," "They took offence," or something similar. The consequences should be so contrived that none of them will appear absurd and unmeaning with reference to the places.

When the cards are all ready, (and when once made they will last a long time,) the play may begin by Julia taking the two dozen that have the names (two names being read together); Sophia taking the dozen that designates the

places, and Harriet taking charge of the consequence. Each had better put her cards into a small basket, from which they are to be drawn out as they chance to come uppermost. Or they may be well shuffled and laid in a pile before each of the players, with the blank side upwards. They must be shuffled every game.

Example.

Julia, Sophia, Harriet.

JULIA. Well, are we all ready? Come, then, let us begin. (*She takes up two cards and reads them.*) "Louisa Hartley and Helen Wallis"—

SOPHIA. (*reading a card.*) Were together "in a sleigh"—

HARRIET. (*reading.*) The consequence was, "they caught cold."

JULIA. "Emily Campbell and Clara Nelson"—

SOPHIA. Were both "at a ball"—

HARRIET. The consequence was "they were taken with fevers."

JULIA. "Maria Walden and Charlotte Rosewell"—

SOPHIA. Were together "in the street"—

HARRIET. The consequence was, "they got their feet wet."

JULIA. "Fanny Milford and Ellen Graves"—

SOPHIA. Were both "at a party"—

HARRIET. The consequence was, "their noses bled."

JULIA. "Amelia Temple and Caroline Douglas"—

SOPHIA. Were together "at the museum"—

HARRIET. The consequence was, "they were highly delighted."

JULIA. "Sophia Seymour and Harriet Harland"—

SOPHIA. Ah! Harriet, your name and mine!—(*reading.*) "were both in the kitchen"—

HARRIET. The consequence was, "they did nothing at all."

JULIA. "Matilda Granby and Eliza Ross"—

SOPHIA. Were together "in the orchard"—

HARRIET. The consequence was, "they quarrelled and parted."

JULIA. "Marianne Morley and Julia Gordon"—(that is myself)—

SOPHIA. Were both "in church"—

HARRIET. The consequence was, "they did not speak a word."

JULIA. "Adelaide Elmer and Juliet Fanning"—

SOPHIA. Were both "at the theatre"

HARRIET. The consequence was, "they were laughing all the time."

JULIA. "Georgiana Bruce and Eleanor Oakley"—

SOPHIA. Were "on the top of the house"—

HARRIET. The consequence was, "they sprained their ankles."

JULIA. "Emmeline Stanley and Laura Lear"—

SOPHIA. Were both "at school"—

HARRIET. The consequence was "they broke their bonnets."

JULIA. "Margaret Ashwood and Lydia Barclay"—

SOPHIA. Were together "on a visit"—

HARRIET. "The consequence was, "they were glad to get home."

JULIA. There now—we have gone through all the cards. So let us shuffle them, and begin another game. This time Sophia may take the names, Harriet the place, and I the consequences. I hope the answer this time also will be somewhat appropriate.

If you cannot conveniently procure white pasteboard or blank cards, slips of thick white paper will do nearly as well. When not in use, they should be kept in a box.

Remember that, as two names are always read together, the number of names should be double that of the places and consequences.

Four persons may play this game by dividing the names between two, each of which will read one name. If played by two persons only, one must take all the names, the other must read both the places and consequences.

14.

I LOVE MY LOVE.

This may be played by any number, each taking a letter as it comes to her turn. Any mistake or hesitation incurs the penalty of a forfeit. She that begins may say,

A. I love my love with an A. because he is Artless—I hate him with an A. because he is Avaricious. He took me to the sign of the Anchor, and treated me to Apples and Almonds. His name is Abraham, and he comes from Albany.

B. I love my love with a B. because he is Brave. I hate him with a B. because he is boisterous. He took me to the sign of the Bell, and treated me to Biscuits and Buns. His name is Benjamin and he comes from Boston.

C. I love my love with a C. because he is Candid. I hate him with a C. because he is Capricious. He took me to the sign of the Crow, and treated me to Cherries and Custards. His name is Charles, and he comes from Cincinnati.

D. I love my love with a D. because he is Diligent. I hate him with a D. because he is Disdainful. He took me to the sign of the Drum, and treated me to Damsons and Dough-nuts. His name is David, and he comes from Delaware.

E. I love my love with an E. because he is Elegant. I hate him with an E. because he is Envious. He took me to the sign of the Eagle, and treated me to Eels and Eggs. His name is Edward, and he comes from Easton.

F. I love my love with an F. because he is Faithful. I hate him with an F. because he is Foolish. He took me to the sign of the Fox, and treated me to Filberts and Figs. His name is Francis, and he comes from Farmington.

G. I love my love with a G. because he is Generous. I hate him with a G. because he is Graceless. He took me to the sign of the Grecian, and treated me to Grapes and Gooseberries. His name is Gustavus, and he comes from Georgia.

H. I love my love with an H. because he is Handsome. I hate him with an H. because he is Haughty. He took me to the sign of the Hunter and treated me to Ham and Hash. His name is Henry, and he comes from Harisburgh.

I. I love my love with an I. because he is Ingenious. I hate him with an I. because he is Impertinent. He took me to the sign of the Indian, and treated me to Ice-cream and Isinglass Jelly. His name is Isaac, and he comes from Illinois.

J. I love my love with a J. because he is Judicious. I hate him with a J. because he is Jealous. He took me to the sign of the Judge, and treated me to Jelly and Jam. His name is James, and he comes from Jersey.

K. I love my love with a K. because he is Kind. I hate him with a K. because he is Knavish. He took me to the sign of the King, and treated me to Kale and Kid. His name is Kenneth, and he comes from Kentucky.

L. I love my love with an L. because he is Liberal. I hate him with an L. because he is Listless. He took me to the sign of the Lion, and treated me to Lobster and Lamb. His name is Lewis, and he comes from Lansingburgh.

M. I love my love with an M. because he is Modest. I hate him with an M. because he is Mischievous. He took me to the sign of the Mermaid, and treated me to Maccaroons and Marmelade. His name is Martin, and he comes from Marietta.

N. I love my love with an N. because he is Neat. I hate him with an N. because he is Noisy. He took me to the sign of the Nun, and treated me to Nuts and Nectarines. His name is Nathan, and he comes from Nashville.

O. I love my love with an O. because he is Obliging. I hate him with an O. because he is Officious. He took me to the sign of the Owl, and treated me to Oysters and Omelet. His name is Oliver, and he comes from Ohio.

P. I love my love with a P. because he is Prudent. I hate him with a P. because he is Petulant. He took me to the sign of the Peacock, and treated me to Peaches and Plums. His name is Philip, and he comes from Pensacola.

Q. I love my love with a Q. because he is Quiet. I hate him with a Q. because he is Queer. He took me to the sign of the Quiver, and treated me with Quinces and Queen-cake. His name is Quintin, and he comes from Quebec.

R. I love my love with an R. because he is Regular. I hate him with an R. because he is Revengeful. He took me to the sign of the Rose, and treated me to Raisins and Rusk. His name is Richard, and he comes from Roanoke.

S. I love my love with an S. because he is Sensible. I hate him with an S. because he is Scornful. He took me to the sign of the Swan, and treated me to Strawberries and Syllabub. His name is Simon, and he comes from Sandusky.

T. I love my love with a T. because he is Temperate. I hate him with a T. because he is Treacherous. He took me to the sign of the Turk, and treated me to Terrapins and Turtle. His name is Timothy, and he comes from Tennessee.

U. is omitted.

V. I love my love with a V. because he is Valiant. I hate him with a V. because he is Vain. He took me to the sign of the Vine, and treated me to Venison and Veal. His name is Valentine, and he comes from Vermont.

W. I love my love with a W. because he is Witty. I hate him with a W. because he is Wild. He took me to the sign of the Waggon, and treated me to Water-melon and Walnuts. His name is William, and he comes from Washington.

X. Y. and Z. are always omitted, as it is impossible to find proper words beginning with these letters.

For the above words, others beginning with the same letters may be substituted at the pleasure of the players. For instance, in the letter A. the words may be, "Active—Artful—sign of the Antelope—Anchovies and Ale—Adam—Annapolis":—or for the letter B. "Bountiful—Barbarous—sign of the Bear—Beacon and Beans—Benedict—Burlington."

It may be more diverting for the treat to consist of things totally opposite and unsuitable—as—"Cabbage and Cheese"—"Molasses and Mutton"—"Sausages and Sugar"—"Oranges and Oil"—&c.

15.

CUPID.

The mistress of the play seats herself at one end of the room. At the other end her companions range themselves in a row, each coming forward in turn and addressing her in the character of a Cupid, and afterwards taking a station behind her. Every one, as she personates Cupid, must adapt her countenance and gestures to the manner in which she describes him. She who fails to do so, but merely repeats her words without the proper expression or attitude, is to pay a forfeit. Each takes a letter till the whole alphabet is completed; the first girl, for instance, saying, Cupid comes Affable.

A. Cupid comes Affable—or Affected—or Angry.
B. Cupid comes Begging—Bouncing—Backwards.

C. Cupid comes Capering—Crying—Chilly—Creeping.
D. Cupid comes Dancing—Dull—Downcast.
E. Cupid comes Eating—Eagerly—Exasperated.
F. Cupid comes Frightened—Fatigued—Fighting.
G. Cupid comes Gaily—Gravely—Grieving—Gliding.
H. Cupid comes Haughty—Hastily—Heedless—Hobbling.
I. Cupid comes Indolent—Impudent.
J. Cupid comes Jumping—Jealous—Joyful.
K. Cupid comes Kissing.
L. Cupid comes Laughing—Limping—Loitering.
M. Cupid comes Mournful—Majestic—Meekly.
N. Cupid comes Noisy—Negligent.
O. Cupid comes Outrageous—Orderly.
P. Cupid comes Peaceful—Peevish—Playful—Painful.
Q. Cupid comes Quickly—Quarrelsome—Quizzical.
R. Cupid comes Raging—Respectfully—Rustic.
S. Cupid comes Smiling—Sighing—Skipping—Sideways.
T. Cupid comes Trembling—Tiptoe—Thoughtful—Twining.
U. Cupid comes Upright—Unhappy—Unruly.
V. Cupid comes Violently—Volatile.
W. Cupid comes Whimpering—Weary—Woful.
X. is omitted.
Y. Cupid comes Yawning.
Z. Cupid comes Zigzag.

A little reflection will soon show in what manner Cupid is to be performed under all these various aspects, and in this way the alphabet may be gone over three or four times, always changing the words when practicable. Smart children find this play very amusing.

FINIS.