

CHARADES

WAX FLOWERS

FLORIDUL

WALKING CLUBS

WOOD CUTTING

DOLL'S DRESSES

SILK CULTURE



# AMERICAN GIRL'S



## HOME OF BOOK OF WORK AND PLAY



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By Helen Campbell

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- I. THE AMERICAN GIRL'S HOME-BOOK  
II. HOUSEHOLD ECONOMICS
- 

G. P. PUTNAM'S SONS, New York and London



THE  
AMERICAN GIRL'S HOME BOOK

OF

WORK AND PLAY

BY

HELEN CAMPBELL

AUTHOR OF "UNDER GREEN APPLE-BOUGHS," "THE PROBLEM OF THE POOR," "PATTY  
PEARSON'S BOY," "THE AINSLEE SERIES," ETC.

NEW EDITION, REVISED AND ENLARGED

*ILLUSTRATED*



NEW YORK AND LONDON

G. P. PUTNAM'S SONS

*The Knickerbocker Press*

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**By G. P. PUTNAM'S SONS**

**1883.**

## PREFACE.

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LONG ago, when the writer was young, she owned a little book, consulted with never-flagging enthusiasm, and written by a woman who did the first intelligent and sympathetic work for children ever accomplished in this country. In Mrs. Lydia Maria Child's "Girl's Own Book" such plays as the more rigorous educational theories of the time allowed, were set forth in order, and there were also sundry small occupations for amusement: the crystallized grasses, alum-baskets, and various ornamental works still to be found in old houses, testifying to the zeal with which her instructions were followed.

The little book is now, in many points, as antiquated as if written in the fifteenth, instead of the nineteenth, century; and yet it embodies a plan which has never since been carried out,—that of combining all the occupations, as well as amusements, practicable in a mixed family of all ages and tastes. As yet, though boys are provided for, girls have no book that will be a trustworthy guide, either in work or play; and it is hoped that the present one will fill that "long unoccupied niche" which many authors have felt it their mission to redeem from emptiness, and become the trusted friend and adviser of all the girls who are uncertain what is best in either work or play. All directions have been made as plain and explicit

as possible ; and the writer believes that every fact and figure may be trusted as the real result of real work, and that, while the Louisiana girl may have to plan a slightly different course from her Massachusetts sister, the same results are probable for both.

The author is indebted to Mrs. Hester M. Poole of Metuchen, N.J., for the matter from Chaps. XI. to XX. inclusive of Part III. ; her experience having been a practical one, and her facts most carefully stated. The use of Mr. George B. Bartlett's work in Chaps. V. and VI., in Part I., has been cordially given by both author and publishers ; and the same is the case with Mrs. Charles F. Fernald's "Jack and the Beanstalk" in Part I. The matter and drawings for part of the chapter on "Magic-Lanterns," in Part I., was furnished by Mrs. May Cole Baker of Washington ; and the "Stage-Coach" story, by Miss Louise Stockton of Philadelphia. Every available authority has been consulted and sifted ; and it is hoped that the American girl will find the results, though giving slight indication of the amount of labor expended, good both for present and future.

**HELEN CAMPBELL.**

**PHILADELPHIA, August, 1883.**

## PREFACE TO REVISED EDITION.

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Five years have passed since the first edition of the "American Girls' Home Book of Work and Play" was prepared; and though there are many points in which it might be bettered, it has proved the safe and trusty companion of a good many girls who have studied the third part eagerly, and have found it, as they say, precisely the help they needed. Two chapters are added to the present edition: one on "Candy-Making," which has proved itself a practical and profitable home occupation; the other on "A New Home Industry," a new form of mosaic-work both pretty and practical.

Naturally in five years countless games have been invented, and have had their day, the old favorites calmly holding their own, and returned to always with the sense of satisfaction found in familiar and well-tested friends. It would be quite possible to make many alterations and additions, where this portion of the book is concerned, but the gain would be but trifling, since the children of each generation reproduce the games of the last, and are all, in this direction, conservatives of the first water. And so, having turned over the pages diligently, the author leaves them as they stand, knowing that other books will give the newest thing told in the newest way, but that she may still count upon friends for the old, as well as hope for new ones to come.

LONDON, February, 1888.





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# THE AMERICAN GIRL'S HOME BOOK.

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## PART FIRST. INDOOR PLAYS.

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### CHAPTER I.

#### RAINY-DAY AMUSEMENTS AND HOME-MADE TOYS FOR YOUNGER CHILDREN.

To begin with, some room where work or play can go on without interfering with the elder people ought to be set aside in every family. No matter how small, such a room—with long, low shelves on one side, and a long, narrow table on the other—will give space for the keeping of all the countless odds and ends that have their value, however worthless they seem to others. Supposing there are four children: one or two of these shelves may be divided into compartments, where the special property of each can be kept; while the full length of another may be reserved for boxes of all shapes and sizes, holding the materials to be used,—in one, scraps of silk and lace and ribbon, for dolls' dress-making; in another, cardboard and needles, for pricking pictures; in another, pictures for scrap-books; and so on through the long list of articles that will be found necessary

both for work and play. One corner should be given to the blunt scissors, the pot of nicely prepared paste (which can now be bought very cheaply, but may also be made at home), the little glue-pot, which will often be needed, and all the brushes and other small things required. Let it be a rule to put every thing back in its place as soon as used. Wash all paint or paste brushes, so that they may not be found hard and sticky when wanted again, and pick up all litter of every sort. In this way there will never be any trouble in knowing just where things are; and, whether the day is rainy or pleasant, here will be a place always ready for work. If it is impossible to give up a whole room to such purposes, a closet may be arranged to hold all the small properties; but even one end of a room is better than none, and, if desired, can be curtained off, and hidden from general view. Such a room will often take the place of school, in part at least; for invention is stimulated, and a child finds out what can be done without depending upon others. In any case, it saves worry and vexation. The older people are not troubled by litter in unexpected places; and the younger ones know that here is a spot where they have full right, and may arrange as seems good to them.

#### COLORING PICTURES.

It is always easier to color a picture before it has been cut from the paper. Let it lie smoothly before you on the table. Have every thing ready beforehand, with the cup of water for wetting the brushes, two or more of which will be necessary for nice work. The "Kate Greenaway" paint-boxes are of tin, and made with hollow spaces opposite the colors for mixing different shades; as red and blue to make purple, or yellow and blue for different shades of green. There are books, also, in which a colored picture is on one



page, and one in black and white, to be colored like it, on the other. These are very expensive; and there is just as much pleasure to be had with an old "Harper's Weekly," or any good illustrated paper. Think what the colors ought to be before you put them on. Be very careful not to run over the edges, and make a thing look swollen or jagged; and often you can paint a picture so that it will be quite pretty enough to paste on a card and give away, or to put in a scrap-book for a sick child, either at home or in a hospital.

#### MAKING SCRAP-BOOKS.

These are of two sorts. Where they are to be turned over and over by little fingers, it is well to have the leaves made of strong, thick cotton cloth; and after they are filled a bright cover can be made, and the whole sewed together. Colored cambric leaves with pinked edges are also used. But it is best to begin with a common paper book, an old copy-book being quite as good as a new one. Cut the pictures out very carefully, and plan how to arrange them before you begin work. Sometimes one is large enough to cover a page; and sometimes one can be put in the middle, with smaller ones at each corner. To paste neatly you want smooth paste, a small but broad brush, and a soft clean cloth. Lay the picture on its face, on a paper spread on the table. Take only a little paste on the brush at once, and cover the back of the picture thoroughly; then lift it carefully and lay in its place, dabbing it smooth with the small cloth, pressing it down, and wiping away any particle of paste about the edges. Paste but one side at a time, and, when nearly dry, iron smooth with a warm iron, when the other side can be filled if you want both covered. A book of animals can be made the pictures colored before or after pasting; and it is very easy, now that pictures are so plenty,

to have them on special subjects. A nice rainy-day game is to take one of these scrap-books, and make up stories about the pictures ; the best time for this being the twilight, when you cannot see any longer to work comfortably.

#### A PICTURE-PUZZLE.

Take a picture which has a good many figures in it, and color it, or leave it plain (though coloring will be best) ; or a small bright chromo can be used. Paste it carefully on a piece of stiff pasteboard the same size : an old box-lid will often answer perfectly well. Let it get thoroughly dry, then cut it into pieces not over two inches long or wide, and in any shapes you choose. Mix the pieces all together, and then try to put them in such order as to make the picture again. A map can be treated in the same way, and you will have just as amusing and interesting a "dissected" map or picture as can be bought in the toy-stores. "Sliced letters" may be made on the same plan. Cut large letters from advertising-bills or newspaper-headings until you have enough, then paste carefully, and, when dry, first cut out, and then cut each one in two or three pieces. To put them together is a game for little children who have just learned their letters.

#### PAPER DOLLS AND FURNITURE.

These are sold in every toy-store ; the dresses and furniture being printed on thick paper, which will bear a good deal of handling, ready for cutting out. In the country, where it may not be easy to buy them ready-made, a doll can be cut from the fashion-plate of a magazine, and a pattern made, from which the dresses and hats may be cut. If you have only plain white paper, it can be colored from the paints in your color-box ; and it is really more interesting to plan a doll's wardrobe in this way than to have it all ready-

made. Diagrams for bed, chair, table, and sofa, are given below ; and the furniture can be cut from bristol-board, and colored, or from thin, smooth pasteboard.

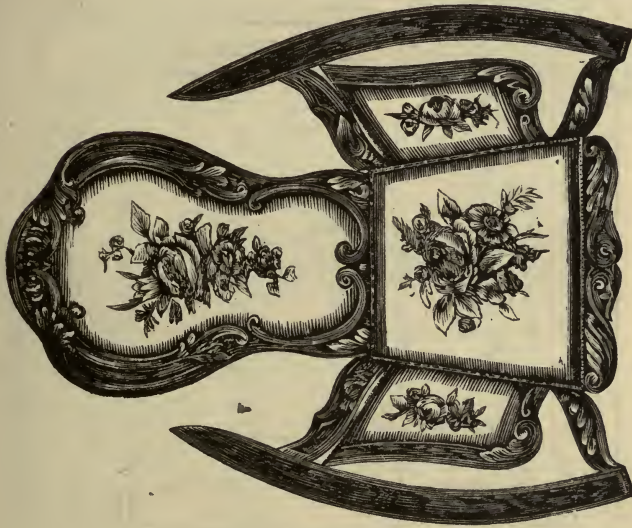


FIG. 2.  
RECEPTION AND ROCKING CHAIR.

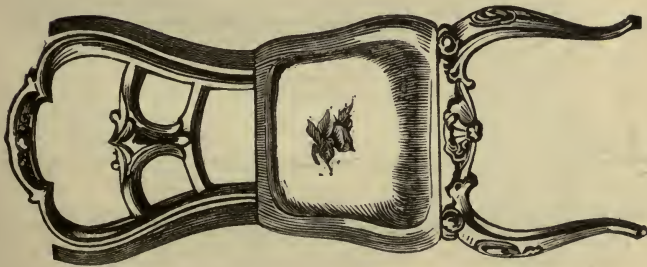


FIG. 1.

In cutting out this furniture, patterns of it may first be taken by laying a piece of thin paper over each diagram, and carefully copying every line. These can be laid on the

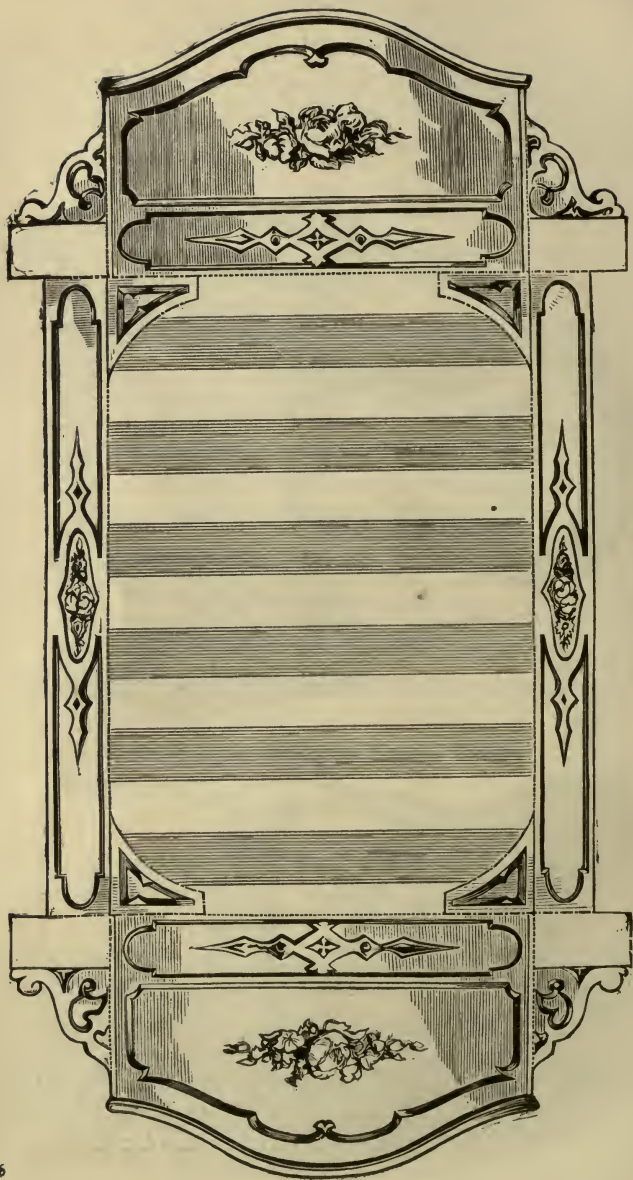


FIG. 3. — PAPER BED.



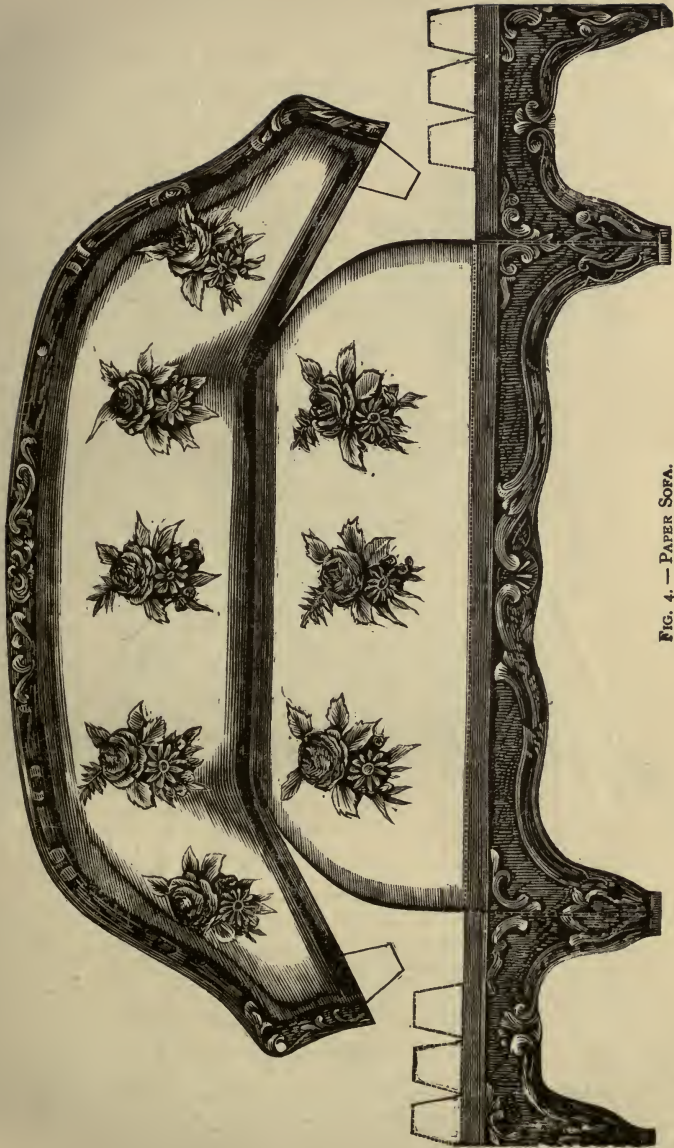


FIG. 4. — PAPER SOFA.

cardboard, and a pencil-line drawn around them. There are three sorts of lines, each one meaning different treatment, as you will see in the description of how to cut out the

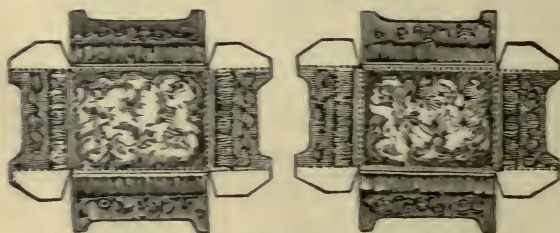


FIG. 6. — OTTOMAN.

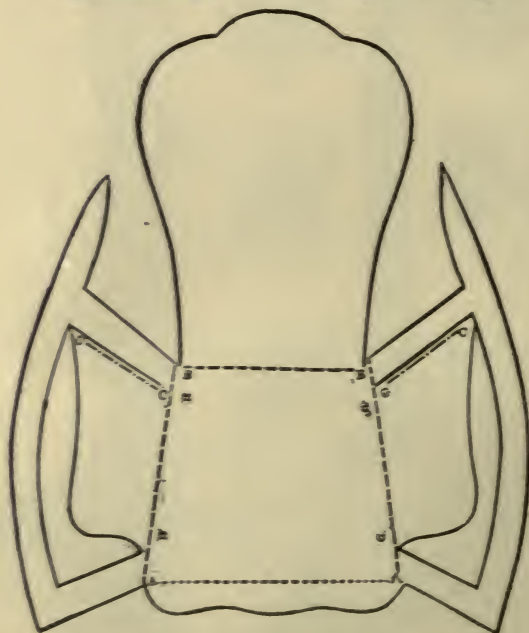


FIG. 5. — ROCKING-CHAIR.

rocking-chair. If you have only white cardboard to use, you will have to paint your furniture, — either dark-brown, like walnut ; or in colors, like the enamelled sets.

First of all, cut round the outside of the rocking-chair; and, if you begin by cutting off the greater part of the waste cardboard, you can turn your scissors more easily. Now lay it down; take a flat ruler, or something with a straight edge,



FIG. 7.—PARLOR TABLE.

and mark over all the parts which are to be *turned down*, with the point of your scissors, or with a penknife, but not deep enough to cut through: these parts are indicated in little dots; thus, ..... (as seen in the lines from A to A). Now the lines marked thus ..... are to be marked in the same manner; but, as those parts are to be *turned up*, you must mark them on the reverse side.





FIG. 3. — BUREAU.

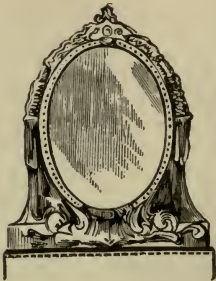


FIG. 9. — MIRROR.



FIG. 10. — WASHSTAND.

As there are no lines on that side, make a little hole with the point of a pin at the extreme end of these lines (B and B), to show you where to draw your knife when the rocking-chair is turned over. Next you must cut through the lines marked thus \_\_\_\_\_ (as seen in lines from C to C): now bend the parts up or down, as the lines direct. You will find, when you have cut out and bent your furniture as directed, little tabs, that are to go underneath, to gum or sew the other parts to.

#### CORK-WORK.

Every bit of gay-colored yarn or worsted works into pretty little mats, though it is well to have a good deal of either black or some dark color as contrast. A patent spool with wires set in it, and a catch at one side for holding the worsted, is now sold; but a common spool answers just as well. A large one is necessary; and into it four stout pins are set, around the hole in the middle, and close to the edge. Then wind the worsted once around each pin, letting it be drawn rather tightly, and letting the end at which you begin be long enough to drop down through the hole in the spool, and be used to gradually pull the work through. Now, holding the spool and the worsted in the left hand, wind the worsted round so as to begin another row. Then take up the loop on the first pin, with a long pin or needle, and pull it out toward you till long enough to lift over the top of the pin that holds it. It will make a loop like a crochet-stitch, which must be pulled tightly enough to fasten the worsted firmly: keep on with this, and, as the work grows, pull it down through the hole in the spool. When you want to fasten on another color, put one end inside the spool-hole, and hold the worsted against the pin, till you have fastened it by a fresh loop. The work makes a hollow worsted tube; and, when all the colors are used, it is to be coiled round and

round, sewing it together on the wrong side, as you go, till you have a round mat, which can be lined or not as you like, and is pretty for bureau or for baby-house.

PAPER FLY-BOXES.

Cut a piece of stiff paper six inches square. Fold paper from A D, then from B C, making creases. Place points A, B, D, C, successively, to *centre O*, making creases *da*, etc. Fold points A, B, D, and C respectively, to *f, g, h, and e*, making creases *op, ij, lk, and mn*. Make creases *ni, pl, jm, and ko*. Cut out small triangles, indicated by creases whose bases are *ia, ap, lb, bj, mc, ck, od, dn*. Cut slits

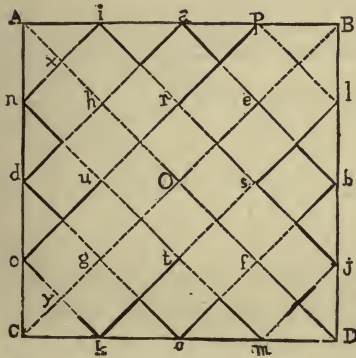


FIG. 11. — Box Square CREASED FOR CUTTING.

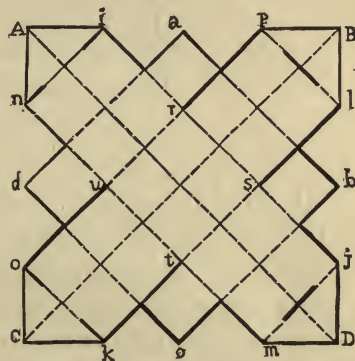


FIG. 12. — Box Square READY FOR FOLDING.

in middle of lines *pl, jm*. Cut slits from points *k, o, n*, and *i*, towards *y* and *x*. Cut lines *op, lk*, to *u, r, s, t*.

The paper now appears as in Fig. 12. Fold *rs, st, tu, ur*, with a sharp crease, so as to make a right angle. The square *rstu* forms the bottom of the box. Fold *ab, bc, cd, da*, in same manner. The loose squares formed in cutting paper to *r, s, t, and u*, fold to the inside of box. The points A and C are folded, and stuck through slits at *m, j* and *p, l*, and the box is complete.

## PAPER CAPS OR COCKED HATS.

For a small cocked hat, take a piece of firm paper seven inches by five, and fold as in diagram.

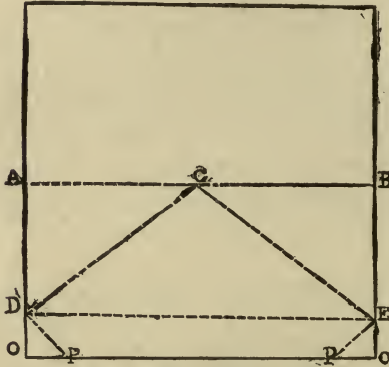


FIG. 13. — HAT BEFORE FOLDING.

- I. Fold along the line A B, doubling the paper.
- II. Fold along the lines C D and C E.
- III. Fold along the line D E.
- IV. Fold the corners O along the lines O P.

Newspaper or brown wrapping-paper can be used for larger hats ; and, if the corners are sewed or pinned, they will keep in shape much longer. A bright feather is a great addition.

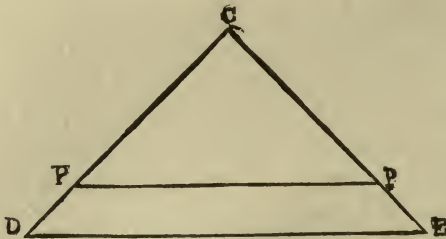


FIG. 14. — COCKED HAT AS FOLDED.



PAPER BOATS.

To make a paper boat, make first the cocked hat, and then continue folding according to following directions:—

I. The lines C D, C E, D E, and O P, having been folded, fold along the line C F, and open out the creases C D and

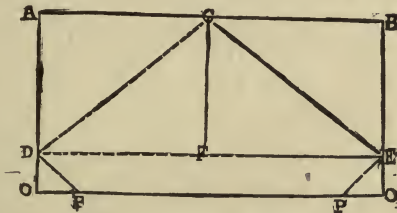


FIG. 15. — BOAT BEFORE FOLDING.

C E, thus forming a square C D F G; the corner opposite F being lettered G.

II. Fold back the corners D and E until they touch the corner C, making a triangle C F G.

III. Flatten the creases C F and C G, bringing the corners F and G together, forming a new square. The corners D and E still touch the corner C; draw them out laterally, and the paper assumes the shape of a boat. A match may be

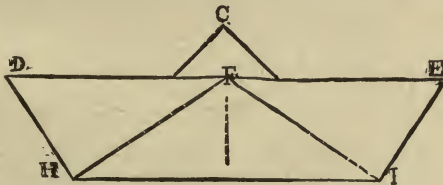


FIG. 16. — PAPER BOAT AS FOLDED.

put in the centre fold for mast, first running it through a bit of paper for sail; and a fleet of these little boats filled with paper sailors can be navigated either in wash-bowl or bath-tub.

## PRICKING PICTURES.

Where kindergarten materials are kept in bookstores, cards on which outlines of animals, flowers, or geometrical patterns, are drawn, are used for the pricking; and needles for the purpose come with them. Just as good a result may be had at home by tracing a pattern on stiff paper. Lay the pattern to be copied against the window-pane, and the paper over it, and draw the outlines very carefully. A coarse needle, or a large black-headed pin, is best for the pricking, which must be very closely done, the pricks almost touching one another. Very pretty lamp-shades are made in this way, in from four to eight pieces; a flower or some other design being pricked on each piece, which is lined with colored paper, bound, and fastened at top and bottom with small bows of ribbon. For little children, the simple pricking out a house or animal is always an amusement.

## SOAP-BUBBLES.

The coarser the soap, the brighter and bigger the bubble will be. A set of common clay pipes can have place on one of the shelves, long ones giving better bubbles than those with short handles. Dissolve the soap in warm water till it is a mass of suds, and, if you want your bubble to last, never throw it off on a bare floor or table, but always on carpet, or something of rough woollen. Often you can have a whole flock of the lovely balls dancing about as if alive; and the big people are very likely to want to borrow a pipe "just for a moment." If no pipe is to be had, a very large single bubble can be blown by covering the hands with soapsuds and putting them together so as to make a cup open a little at the bottom. Hold your mouth about a foot from your hands, and blow steadily and strongly. A bubble



twice as big as your head can often be made, but it bursts the moment it touches the floor. Mr. Beard describes smoke-bubbles, which every Southern child knows all about. In the old plantation days the old negroes who sat in the sun or by the fire smoked corn-cob pipes. The children would come with a bowl of soapsuds, start a bubble, and then hand the pipe to "Uncle Cassius," who had, in the mean time, taken a long pull at his corn-cob, and filled his mouth with smoke. Some of them, as the smoke is slowly blown into them, will look like lovely opals. Others will seem like balls of milk-white china, and will roll slowly over the floor as if heavy, like china. If "the dog chases and catches one of these bubbles, how the children laugh to see the astonished and injured look upon his face! and what fun it is to see him sneeze, and rub his nose with his paw! Still better fun is to have two or three lively kittens in the room. They will jump after them, roll over and over, and never stop being surprised at not finding them in their paws."

## KEEPING STORE.

In the large toy-stores, tin stores, fitted up with counter, scales, and boxes, are sold; but quite as good ones can be made at home. An older brother who can use tools, or a carpenter, must be called upon in the beginning, who, from a smooth and well-finished box such as canned fruits come in, can make a back for the store. Half of the top and sides should be taken off, so that the shelves can be easily reached, leaving the bottom for floor. Supposing the box to be ten or twelve inches high and wide, and eighteen inches long: after half of the top and sides are taken away, three shelves are to be made at the back; the lower one five inches from the floor, and about five inches wide, the other two not over three inches wide, and some two inches apart. It is best to

plan for a country store, where all sorts of things are kept ; and then, with a division in the middle of each shelf, dry-goods and fancy articles can be on one side, and groceries on the other. The pieces which come off the box will make shelves, and a counter ten inches long, five inches high, and four inches broad, which must be fastened to the side of the box, and closed in front. Some bits of cigar-box or thin shingle can be used to make a little drawer for change. When all is finished, the nail-holes can be filled with putty, and the store either painted or stained a dark brown. It is easy to fit up the dry-goods side with miniature pieces of calico, flannel, and silk, little rolls of ribbon, ruffles, and all sorts of penny toys, and bits of china. For the grocery side, more trouble is needed. Little tea-chests can be covered with paper saved from larger ones, and small spice-tins do duty for coffee-cans and canned goods, or pill-boxes answer almost as well. Tiny tin or earthen pans can hold samples of peas, beans, etc. ; and miniature coffee-sacks, etc., can be made of coarse bagging. There is no limit to what can be done toward making it seem a *real* store.

A supply of paper money must be made, and this may be the work of an older brother or sister. Thin pasteboard must be cut in circles, or visiting-cards or old postal-cards can be used, cut in the sizes of a five, ten, and twenty-five cent piece, and silver paper pasted on neatly. When dry, they may be merely marked plainly, 5 cents, 10 cents, etc., or may be lettered as nearly in imitation of the real pieces as possible. Bills may be cut from tinted linen paper, and colored to imitate real ones. Where the thin gold or silver paper is used, it soon tears, unless pasted on a stiff back ; but a little box of well-made money will last a generation of children if always put away after using. Toy scales can be made where the expense of buying druggist's scales seems too great.

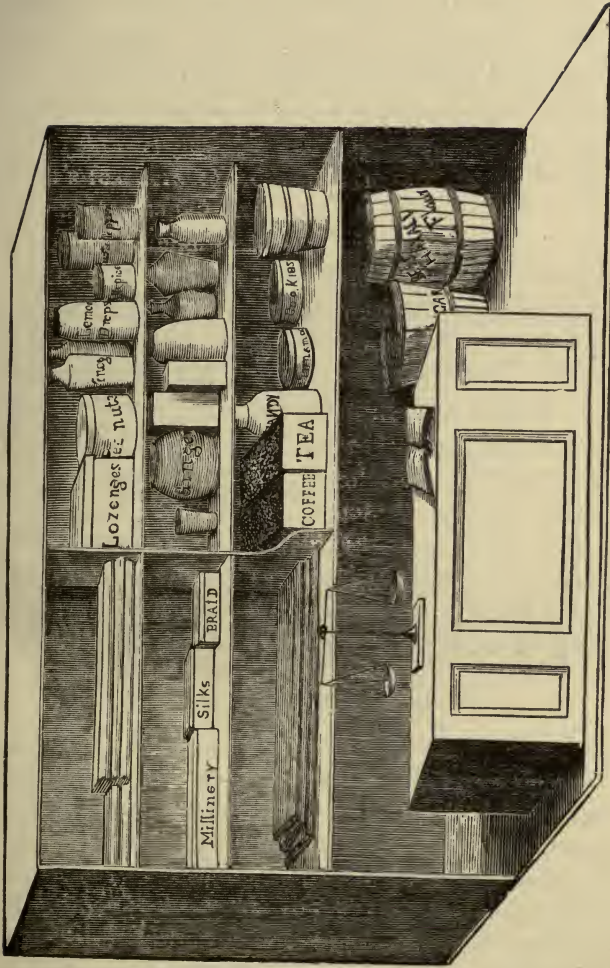


FIG. 17. — HOME STORE-KEEPING.

There is no more delightful way of taking in some of the mysteries of arithmetic than in making change; and I have known one case where French and German and English money was also used, and the exercise stimulated by real candy, nuts, etc., in the small jars. There must be a little flour-barrel, sugar-boxes, etc.; and, if a pair of druggist's or any very small scales can be had, this will prove one of the surest of amusements for both pleasant and rainy days.

#### HOME NEWSPAPERS.

Those who doubt if there can be any fun in this are referred to "Little Women," and the newspaper edited and owned by Jo and Beth and the rest. If the boys, or girls either, own a home printing-press, it can come out in real newspaper shape; and hundreds are now printed in this way. But there is, perhaps, as much pleasure in the one which depends altogether on the pen, a large sheet of congress paper being divided into three columns to the page, with news and a story, and paragraphs of all sorts; each variety having its own special writer. Nobody's feelings are hurt by rejected articles; for whatever is written has its place, and it may be made as large or as small as seems best.

#### HOME POST-OFFICES.

I wonder if any child takes the delight in these that I shared in my own childhood with the cronies who spent long Saturday afternoons writing the letters. Sometimes I was Robinson Crusoe, and the letters were from my friends, who advised me what to do. Sometimes it was fairies who wrote, sometimes giants; and often we were all grown up, and wrote about our families, and all our difficulties in bringing them up. A letter-box can be fastened in one corner of the work-room, and opened on any day selected. A real postman's





bag can be made, and "one of the boys" chosen to deliver them all. Save the stamps from old letters, and cut them down. And old envelopes can also be turned, and cut into smaller ones, if you have not the little boxes of little stationery sold now for children. I know of one family where one child went to Italy, and another to Norway,—make-believe, of course,—and each wrote to the other all the things she saw. No matter what you choose to write about, there is always excitement in opening the letters, for sometimes the big people drop in one; and it may be a little scolding, which can be more easily borne in this way, or perhaps an invitation or a plan for something pleasant.

In a chapter of this nature not much more than hints and suggestions can be given. There are countless quiet games for a rainy day or home evenings. Jack-straws are old-fashioned, but always interesting. Mrs. Mary Mapes Dodge has an excellent set of games, published by Charles Scribner's Sons; and there are consequences, and the game of authors, and word-games with letters, to say nothing of dominos and checkers, loto, fox-and-geese, solitaire, and the whole host of puzzles and games in general. Only do not have too many; for, though names multiply, many are simply old acquaintances in new dress. Your own invention can often plan some new form; and, in the chapters that follow, you will find many which can be altered to suit circumstances.

## CHAPTER II.

### A CHILDREN'S PARTY AND THE GAMES THEY PLAYED.

IT was a sensible party ; and that, you see, made it at once different from all every-day parties. The children did not come from eight in the evening to midnight, dressed in silk and lace, and jewelry even, like their grown-up sisters. Nor did they think that dancing, and a band, and a great supper, were a necessary part of the invitation, which read " From 4 to 8 P.M.," and had in one corner, " Old-fashioned plays."

As you grow older, you will often hear two sentences used by everybody ; some knowing just what they mean, and many, not at all. But they are used all the same, and are, " the law of natural selection," and " the survival of the fittest ;" applying just as much to plays as to people, and meaning for us that boys and girls, almost from the very beginning of the world, have had sense enough to make plays that were pleasant, and suitable for the place they were to be played in, and that, where there were too many, they were weeded out, and only those lived that were good and pleasant everywhere. All the boys the world has ever held have played ball and marbles, and flown kites, and had " buzzers " and " bull-roarers," or something that would make a dreadful noise ; and all the girls have had dolls, and played house, and all the other girl's games. And so with " forfeits " and " stage-coach " and " button," and many other games under one name and another. They are sure to amuse if well done. We are far too fond of endless variety ; and



there is more real pleasure in a few well-understood and well-played games than in dozens of new ones, which are really often only changes rung on the old. So if you have been spoiled in this way, and think no game should ever be played twice in the same way, you must look in some of the many books of "home amusements," and make your choice there. The children at this party began with "stage-coach," because seven of the twenty were strangers, and this game gave them a chance to look at one another, and get acquainted, first slowly, then all at once as a great rush came. Curiously enough, perhaps because it is so old, it is given in but one of many books of plays I have examined.

## STAGE-COACH.

This is sometimes called "The Family Coach." The players sit as nearly in a row as possible, and each one receives the name of something connected with the coach, as in the form given, in which a story is told, introducing all the different characters; as, for instance, —

*The Driver.*

*Whip.*

*Right Wheel.*

*Two Horses, — one Gray, one Black.*

*Miss Stacy's Box.*

*The Old Woman.*

*The Parrot (this ought to be the youngest child).*

*The Old Woman's Basket.*

*The Man with a Long Beard.*

*The Girl with a Red Hat.*

*The Stage-coach.*

Other parts of the coach, such as axle, or door, or other passengers, can be added if they are needed, and the story altered so as to bring them in.

The characters who are Italicized get up and turn around as their names are mentioned; and, as has been said, at "*Stage-coach*," every one gets up at the same time, and turns around once, until it upsets, and they all rush to change seats.

"One day I wanted to go from Albany to New York in the *Stage-coach*. It always started very early in the morning, but every thing made me late. I overslept myself; breakfast was not ready; my boots were stiff, and hard to put on; all seven of the children had to be hunted up and kissed good-by; my wife had fifty last directions; and at the last moment, as I rushed off, out came Miss Stacy, the milliner, with a *Box* she wanted me to carry to her mother. I hadn't a moment to spare, and I rushed down the street as if I was crazy; but to my delight, when I reached the inn, there stood the *Driver* snapping his *Whip*, and now and then patting the *Gray Horse*.

"'My goodness!' I cried: 'I expected the *Stage* had gone.'

"'Gone!' said the *Driver*. 'Not much, if an *Old Woman* can hinder you.'

"'Go without her,' called a *Man with a Long Beard*, putting his head out of the *Door*.

"'Here she comes,' said the *Driver*; and he snapped his *Whip* again, and got up on his box.

"The *Old Woman* was pretty stout; but she came steadily along, carrying a *Basket* in both hands, with her bonnet swinging on the back of her head.

"'I was half afraid I might be late,' the *Old Woman* said.

"'Come, get in, get in!' cried the *Man with a Long Beard*. And he flung open the *Door*, and the *Old Woman* climbed in, and I after her; and the *Man with a Long Beard* banged the *Door* fast, the *Driver* snapped his *Whip*, and the *Gray Horse* gave a pull, and that wakened up the *Black*

one; and so the *Stage-coach* started off. In front of the *Old Woman* sat a young *Girl with a Red Hat*, who was forever putting her head out of the window to watch the *Right Wheel*, which she said she knew would break down. She had noticed it as she got in the *Door*.

"I put my *Box* on the floor, and the *Old Woman* put her *Basket* by it, and then the *Man with a Long Beard* began to talk of robbers.

"'It was only last week,' he said, 'that a *Stage-coach* going to Rochester was stopped by two men in masks, who'—

"'You'd better believe it!' said a strange voice.

"The *Man with a Long Beard* looked at the *Girl with a Red Hat*, and she put her head out of the window as if the *Right Wheel* had spoken.

"'Who,' continued the *Man with a Long Beard*, 'pulled out pistols, and'—

"'Stuff!' said the voice.

"Then the *Man with a Long Beard* looked at me, and I looked at the *Girl with a Red Hat*, and she looked at the *Old Woman*, who looked at my *Box*. This made me mad.

"'There's nothing in that *Box* that isn't right,' I said.

"'Nor in my *Basket*,' said the *Old Woman*; 'and, if that *Black Horse* don't run away, I'll be surprised.'

"'I'll eat him with a grain of salt,' said the voice; and the *Girl with a Red Hat* screamed; and the *Driver* pulled up both of his *Horses*, and dropped his *Whip* under the *Right Wheel*; and the *Man with a Long Beard* flung open the *Door*, put his foot in my *Box*, upset the *Old Woman's Basket*; and out jumped a great green *Parrot*, screaming, 'Fire! Fire!' and this frightened the *Horses*, and over went the *Stage-coach* down the hill."

If any one forgets to answer to the name given, a forfeit is

paid. These forfeits were not redeemed till various other forfeit-games had been played, each pledge being put on a little table in the corner. Before any one had begun to be tired of "stage-coach," "buff" was started; and this is the way they played it.

## BUFF.

This, like many of the games is only a way of collecting forfeits. One of the players comes forward with a poker, and knocks on the floor three times. "Whence come you?" one of the company asks. "I come from poor Buff, full of sorrow and care." — "And what did Buff say to you?"

"Buff said, 'Buff!'  
And he gave me this staff,  
And he bade me not laugh  
Till I came to Buff's house again."

With this the poker is handed to the questioner. But before this is done all have been trying to make the poker-bearer laugh. If there is even the faintest smile, a forfeit is paid. Sometimes the rhyme is like this:—

"Buff says 'Buff' to all his men,  
And I say 'Buff' to you again.  
Buff he neither laughs nor smiles,  
In spite of all your cunning wiles,  
But keeps his face with a very good grace,  
And carries his staff to the very next place."

The poker is handed from one to another till each has said the rhyme, and it must pass from hand to hand as rapidly as possible. Only seven of the twenty kept a perfectly sober face; and they were not the seven strangers, who by this time were not strangers at all, and who, when all the forfeits had been redeemed, were ready for



## MAGIC MUSIC.

In this game one child is sent out of the room, and any one who can play the piano tolerably takes a place there. A pair of gloves, or any small object, must be hidden, and the banished one called in ; and the business of the player is to indicate by the music when the seeker comes near the hiding-place. When at the greatest distance, the music is very low, and as mournful as possible ; as it is more nearly approached, the tones are louder and louder ; and, when found, there should be a triumphal march or a gay reel. The game is varied by choosing something the player is to do, and letting the music show what it is. This is a game for children from eight to twelve, though I have seen older ones enjoy it.

Then came an old-fashioned guessing game :—

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

In this, one of the company is sent out, and the rest choose some article or object with several different meanings, which she, on her return, must endeavor to discover by asking the three questions, "How do you like it?" "When do you like it?" and "Where do you like it?" The one whose reply betrays the secret pays a forfeit, and changes places with the questioner.

*Example.*

Fanny leaves the room : her companions, having in her absence decided on the word "box," recall her.

FANNY. Jane, how do you like it ?

JANE. Of Chinese workmanship.

FANNY. And you, Clara ?

CLARA. Not too crowded.

FANNY. Mary?

MARY. Lined with crimson velvet.

FANNY. Now, Agnes.

AGNES. Filled with pleasant people.

FANNY. Martha, it is your turn.

MARTHA. Green and flourishing.

FANNY. Constance?

CONSTANCE. Well cushioned.

FANNY. And Ellen?

ELLEN. Inlaid with silver.

FANNY. Annie?

ANNIE. Not too hard.

FANNY. Come, Emily.

EMILY. Large and handsome.

FANNY. And when do you like it?

JANE. When I'm at work.

CLARA. In the evening, after nine o'clock.

MARY. At any time.

AGNES. Some day next week.

MARTHA. At all seasons of the year.

CONSTANCE. Whenever I can get it given me.

ELLEN. On my next birthday.

ANNIE. When I have neglected my music-lesson.

EMILY. Next time I go a journey.

FANNY. And now where do you like it?

JANE. On my table.

CLARA. At the opera.

MARY. On my toilet.

AGNES. At the theatre.

MARTHA. In my garden.

CONSTANCE. In the best circle.

ELLEN. Where it can be seen and admired.

ANNIE. On my ear.

EMILY. In my dressing-room.

If Fanny is still unable to guess the word, she pays a forfeit, and again leaves the room: if not, the one from whom she guesses it changes places with her.

There was not time for more than two more games before supper; and, as the children were tired of sitting still, one of the older ones proposed

#### HUNT-THE-SLIPPER.

All the players but one are placed in a circle: that one remains inside 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 hand it is caught becomes the hunter, and pays a forfeit. Usually little girls play sitting side by side, very close to each other, on low stools, or resting upon their feet. If the company be 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 loses 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 in a ladylike manner. If little girls are rude, they are in great danger of knocking each other down in trying



to catch the slipper ; for cowering 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 happens to drop the slipper in passing it, she must pay a forfeit.

Then came, when they were quite out of breath with laughing over the slipper :—

#### THUS SAYS THE GRAND MUFTI.

This is a favorite 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, etc. At each motion 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. A game very much like this is called,

#### THE EMPEROR OF MOROCCO.

In this game two of the players must walk solemnly toward one another, bow ceremoniously without a smile, and look steadily at one another while they repeat the following dialogue :—

FIRST PLAYER. The Emperor of Morocco is dead.

SECOND PLAYER. I'm very sorry for it.

FIRST PLAYER. He died of the gout in his left great toe.

SECOND PLAYER. I'm *very* sorry for it.

FIRST PLAYER. And all the court are to go in mourning, and wear black rings through their noses.

SECOND PLAYER. I'm VERY sorry for it.

They then bow again, and retire to their places, while another pair comes forward to go through the same impressive dialogue; and so on, till the game has gone all round the circle; a forfeit being the penalty for the slightest approach to a giggle. By the time almost every one had giggled, and the stand in the corner was covered again with forfeits, supper was ready, it being exactly half-past six; and every one was so hungry, that the piled-up table very soon showed empty dishes, and more sandwiches had to be brought in. The supper was as sensible as the hours, — plenty of delicious sandwiches, three sorts, made from tongue, ham, and chicken; light, delicate cake, but no heavy, rich fruit-cake; custards in pretty cups; plenty of ice-cream and fruit, but no candy, save that to be found in the piles of "crackers," which they pulled after supper, each child putting on the caps they held.

When they entered the parlors again, the curtains across the deep bay-window were drawn; the chairs were in rows as if ready for a lecture, and a table stood half hidden by the curtains, on which, as soon as all were in their places, suddenly appeared what was announced to be

#### THE GERMAN DWARF.

For this entertainment two people are needed, and there must be a loose and very gorgeous jacket with large sleeves. This may be made from turkey-red covered with gilt spangles, or from some bright chintz. The one who is to do the speaking dresses his arms to represent legs, and puts his hands into a pair of high shoes, though patent-leather boots are much better. A cap or hat with many plumes finishes

the costume. Behind him stands the acting player, who thrusts his arms under the make-believe legs of the speaker, and fits them into the sleeves of the jacket. Then the speaker puts his hands on the table; and a third person draws and pins the curtain, so that no one can see the performers. The dwarf looks amiably about, and then begins a speech. He may be an Irish or French dwarf, but must use



FIG. 18. — THE GERMAN DWARF.

a good many phrases from whatever language is his own. In the mean time, the actor uses his arms in making extraordinary gestures. Then the dwarf dances his national dance, somebody playing the music for him, and the hands do what they please; the whole being so real, that every child will insist that it is truly a dwarf.

The curtains were drawn suddenly while he was still



dancing. There was a little rustle and moving about, and then they parted suddenly, and out came

THE KENTUCKY GIANT AND THE KENTUCKY GIANT'S WIFE.

For this two very long cloaks must be made of black cambric. Two tall boys are necessary to play the giant's part, as in the cut given, where one is perched on the shoulders of the other, and wears a high hat with a feather in it.

This is one way; but a simpler one is to make the giant on the same plan as the giant's wife. In this case a long cane is taken, and a piece of lath eighteen inches long is fastened about five inches from the top. The person who is to play the part of the giantess first puts on a long skirt. An old bonnet is tied firmly on the end of the cane, and the black cloak just below it; the piece of lath holding it out, and representing the shoulders. A large blanket-shawl can be used instead of the cloak, the ends of either hiding perfectly the head of the player. The cane must be held firmly; and the giantess, as she walks in to the room, can look for a nail in the wall; then stoop down to the keyhole in the door, at the same time lowering the cane; then rise very

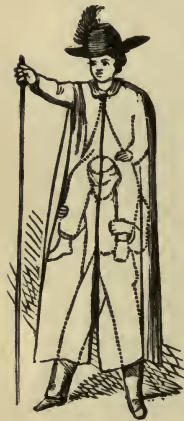


FIG. 19.

gradually, standing finally on tiptoe, and slowly raising the cane, till the bonnet is as near the ceiling as possible. The giant's hat can be managed in the same way, and this one made a little speech, telling where he and his wife were born, and how they happened to grow so tall, all the time shortening or lengthening, so that the children screamed with laughter. Then in a minute both had gone behind the curtains. There was another little rustle, and then out walked

## THE ELEPHANT.

For this, two boys are needed, who must stand as shown in the cut, one boy representing the hind, and the other the fore legs. A thick quilt or comfortable must be doubled three or four times, and laid on their backs. Over this throw

a very large gray blanket or travelling-shawl, twisting one end to imitate the trunk, and the other more tightly for the tail. Two black buttons may be pinned on for eyes, and two long paper cones for tusks. A third person must lead in the ele-

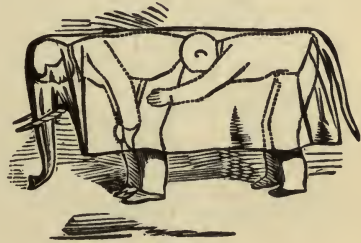


FIG 20.

phant, and must lecture on its wonderful intelligence and its great gentleness, proving the latter quality by lying down, and letting the elephant walk over him. This can be made very funny by bright players. Many other animals are possible, a rhinoceros and hippopotamus among them, their skins being well imitated by the gray blanket or shawl. As the elephant was led out, the children sat wondering what it could be, till suddenly one of them remembered the forfeits. There was no time to redeem many; but there was great laughing over some of them, and I have put them, with many others which could have been used, in a chapter by themselves.

And now came something they had not expected,—a magic-lantern exhibition, very simple, because all the pictures had been made at home. A large sheet was pinned against the curtains of the deep window, and the lantern put on a high table in the back of the room. The gas was lowered to just a point; and one of the children who gave the



party came forward with a pointer in her hand, and took charge of the little exhibition.

First came the House that Jack Built, as shown on the slides below ; her little sister standing in the shadow, and



FIG. 21.



FIG. 22.

repeating, as the figures appeared upon the sheet "This is Jack," "This is the House that Jack Built;" and so on to the end. Then it was the little brother's turn, and he shouted "Little Miss Muffet!" in great glee.

How they all laughed when the big spider appeared, and little Miss Muffet ran away! Now I will tell you just how to make these slides for yourselves. Get from a glazier strips of clear glass sixteen inches long, and of a proper width for the lantern



FIG. 23.

in which they are to be used. Place the glass in the lantern, with the lamp lighted ; mark the top, bottom, and sides of the glass at the outer line that will appear upon the round



FIG. 25.



FIG. 27.



FIG. 24.



FIG. 20.



FIG. 30.



FIG. 33.



FIG. 29.



FIG. 32.



FIG. 28.



FIG. 31.

field of light cast upon the wall: this is for a guide to the size of picture that can be used. Cut from old picture-books, or from tracings made upon ordinary plain paper, the picture desired. In the pictures given here, the lines are to be followed in cutting, and care must be taken not to cut across the paper farther than the lines extend. Paste the pictures upon the glass at the same level, facing toward the front outer edge of the slide, and fill in the ground, grass, etc., with a brush dipped in varnish mixed with black paint.



FIG. 34.

If a movable scene is desired, the object to be moved must be placed upon a separate slide, from the one used for the stationary object. This is shown in "Little Miss Muffet," who appears upon one end of the slide, eating her curds and whey: upon the other end, ready to be shown as soon as the spider hangs before her, she is "running away." Upon a second and narrower slide is the spider, who, by drawing in the second slide, can be made



FIG. 35

to appear while Miss Muffet is seen sitting still. These paper figures of course appear as black shadows upon the light field, entirely without color. (See cuts given.)

To produce, instead, outline figures in light upon a dark ground, the glass can be covered with a coating of paraffine, so thin as to be transparent, the glass laid over the figure it is desired to trace, and the paraffine removed in the outline by means of any smooth point. If the paraffine be found too thin to obstruct the light sufficiently, give the glass a second thin coating, through which the lines traced will show, and remove it in these lines.

If you can draw the figures yourself, a simpler method still is to cover the glass with white castile-soap, and draw through it with a smooth point. Common asphalt-varnish laid on in two thin coats, with a brush three-quarters of an inch broad, and traced through in the same way, gives the most satisfactory results, as the lines will be smooth, and give a perfect outline.

For home pictures it is decidedly best not to try to color the slides, as it is very difficult work, and colored slides are not at all expensive; though, for home amusement, black or white answers almost as well. Dolbear's book on magic-lanterns, to be had of any bookseller, gives full directions for every variety of slide.



## CHAPTER III.

## FIFTY FORFEITS.

WHEN a sufficient number of forfeits, or pawns, have been collected during the play, it is time to sell them. For this purpose, one of the girls is seated on a chair in the middle of the room, and blindfolded. Another stands behind her with the basket containing the forfeits; and, taking out one at a time, she holds it up, asking, "What is to be done to the owner of this?" She that is blindfolded inquires, "Is it fine, or superfine?" meaning, does it belong to a young gentleman, or to a young lady? For the latter the reply must be, "It is superfine." Then the seller of the forfeits (still remaining blindfolded) must decide what the owner must do before the pawn can be restored to her.

It is extremely difficult to find such forfeits as are neither dangerous nor unlady-like; the fifty given, however, being the best selection that can be made for young players.

*Examples.*

FIRST. The first may be what is called performing a statue.

The owner of the forfeit is to stand on a chair in the middle of the room; and every one, in turn, is to put her in a different position. One is to make her raise her hands above her head, and clasp them together; another is to place her arms behind her, grasping her elbows with her hands; a third makes the statue clasp her hands on her breast; a



fourth requires her to hold out her dress, as if she were just going to dance; a fifth desires her to cover her eyes with her hands; and so on, till each has placed the statue in a different attitude; after which, she descends from her pedestal, and the forfeit is restored to her.

SECOND. The owner of the forfeit is to be fed with water till she guesses who is feeding her. For this purpose she is blindfolded, and seated on a chair. A glass of water with a teaspoon in it is prepared, and each girl, in turn, puts part of a spoonful of water into the mouth of her blindfolded companion, who must endeavor to guess who is doing it. Whenever she guesses rightly, the bandage is removed, and the forfeit is restored to her.

THIRD. 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  
 ha ha ha ha ha ha  
 ha ha ha ha ha ha ha

FOURTH. She must repeat a verse of poetry, which had better be something diverting or humorous.

FIFTH. She must keep silent, and preserve a serious face, for five minutes, without either smiling or frowning, let the company do as they will.

SIXTH. She must repeat five times rapidly, without mispronouncing a letter, "Willy Wite and his wife went a voyage to Winsor and West Wickham one Witsun Wednesday."

SEVENTH. Laugh in one corner of the room, cry in another, yawn in the third corner, and dance in the fourth.

EIGHTH. Rub one hand on your forehead, at the same

time striking the other on your heart, without changing the motion of either for an instant.

NINTH. Repeat as follows three times successively, without a pause or blunder :—

“ Peter Piper picked a peck of pickle-peppers,  
A peck of pickle-peppers Peter Piper picked :  
If Peter Piper picked a peck of pickle-peppers,  
Where’s the peck of pickle-peppers Peter Piper picked ? ”

Or,

“ A peacock picked a peck of pepper ;  
Did he pick a peck of pepper ?  
Yes, he picked a peck of pepper :  
Pick pepper peacock.”

Or,

“ One old ox opening oysters.  
Two tea-totally tired toads trying to trot to Teaberry.  
Three thick, thumping tigers tickling trout.  
Four fat friars fanning fainting flies.  
Five frivolously foolish females flying to France for fashions.  
Six sentimental spoonies sedulously sipping sarsaparilla.  
Seven seasick sailors sanctimoniously singing psalms.”

TENTH. Say this correctly, without stopping :—

“ Bandy-legged Borachio Mustachio Whiskerifusticus, the bald and brave Bombardino of Bagdad, helped Abomilique, Blue-Beard Bashaw of Babelmandeb, to beat down an abominable bumble-bee at Balsora. ’

ELEVENTH. 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.

TWELFTH. Answer five questions while another taps you under the chin.

THIRTEENTH. Ask a question of one of the company which they can only answer by saying “ Yes.” The question is, “ What does Y E S spell ? ”

FOURTEENTH. Quote a line of poetry to bring in any easy word that may be given you; such as "bird," or "flower," or the like.

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

SIXTEENTH. Ask a riddle or conundrum.

SEVENTEENTH. Hop on one foot four times round the room.

EIGHTEENTH. Make a nosegay with any six letters of the alphabet that are given you. Thus, suppose the letters were L, W, G, F, T, N, you might fill them in with lily, woodbine, geranium, foxglove, tulip, and nasturtium. Should the company wish to tax your ingenuity, they would choose more difficult letters, such as X or Z; but flowers may be found even for these by taking a little trouble.

NINETEENTH. Count twenty backwards.

TWENTIETH. 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 any thing awkward or improper.

TWENTY-FIRST. Pay a compliment, and undo it after, to every one present.

TWENTY-SECOND. Sing a short song.

TWENTY-THIRD. Dance a *pas-seul*, or hornpipe.

TWENTY-FOURTH. Put yourself through the keyhole. This is done by writing the word "yourself" on a small slip of paper, rolling it up, and putting it through the keyhole. Or, push some one's head through the handle of the teapot. This is done by putting your finger through the handle, and then pushing the person's head.

TWENTY-FIFTH. Repeat these four lines rapidly, without a pause or a mistake:—



“As I went in the garden, I saw five brave maids,  
Sitting on five broad beds, braiding broad braids.  
I said to these five brave maids, sitting on five broad beds,  
Braiding broad braids, ‘Braid broad braids, brave maids.’”

TWENTY-SIXTH. Kiss yourself in the looking-glass.

TWENTY-SEVENTH. Guess a riddle or conundrum.

TWENTY-EIGHTH. Spell *new door* in one word. This is done by writing on a slate or piece of paper *one word*. It will be seen that “new door” and “one word” contain exactly the same letters, though differently arranged.

TWENTY-NINTH. Repeat the “twine-twister.”

“When the twister a twisting would twist him a twist,  
For the twisting his twine he three times doth intwist;  
But if one of the twists of the twist doth intwine,  
The twine that intwisteth untwisteth the twine.”

THIRTIETH. Immediately after the “twine-twister” has been said, the next forfeit may be redeemed by desiring the owner to spell all this in seven letters; which is done by spelling A L L T H I S.

THIRTY-FIRST. Write your name in one letter. This is done by writing on a slate, or on paper with a lead-pencil, one very large letter, introducing in it your own name, written small, thus:—



THIRTY-SECOND. Decipher two lines, addressed by a boy to his schoolmaster. The following lines must be written by some one who knows how, and the owner of the pawn must write under them the explanation:—

2 + u r 2 + u b;  
I c u r 2 + for me.

The explanation is:—

Too cross you are, too cross you be;  
I see you are too cross for me.



THIRTY-THIRD. Decipher the schoolmaster's answer to the boy :—

z yy u r z yy u b;  
l c u r z yy for me.

This is the explanation :—

Too wise you are, too wise you be;  
I see you are too wise for me.

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

THIRTY-FIFTH. Perform the dumb orator.

THIRTY-SIXTH. Repeat the list of

#### WONDERFUL SIGHTS.

I saw a peacock with a fiery tail.  
I saw a blazing comet pour down hail.  
I saw a cloud all wrapped with ivy round.  
I saw a lofty oak creep on the ground.  
I saw a beetle swallow up a whale.  
I saw the foaming sea brimful of ale.  
I saw a china mug fifteen feet deep.  
I saw a well full of men's tears that weep.  
I saw wet eyes all of a flaming fire.  
I saw a house high as the moon, and higher.  
I saw the sun even in the dark midnight.  
I saw the man that saw these awful sights.

Or this :—

#### MORE WONDERS.

I saw a pack of cards gnawing a bone.  
I saw a dog seated on Britain's throne.  
I saw King George shut up within a box.  
I saw a shilling driving a fat ox.  
I saw a man lying in a muff all night.  
I saw a glove reading news by candlelight.

I saw a woman not a twelvemonth old.  
 I saw a greatcoat all of solid gold.  
 I saw two buttons telling of their dreams.  
 I heard my friends, who wished I'd quit these themes.

THIRTY-SEVENTH. Repeat the "Wonderful Sight," so as to make them no wonders at all. This is done by altering the punctuation; thus:—

I saw a peacock. With a fiery tail  
 I saw a comet. Pour down hail  
 I saw a cloud. Wrapped with ivy round  
 I saw a lofty oak. Creep on the ground  
 I saw a beetle. Swallow up a whale  
 I saw the foaming sea. Brimful of ale  
 I saw a china mug. Fifteen feet deep  
 I saw a well. Full of men's tears that weep  
 I saw wet eyes. All of a flaming fire  
 I saw a house. High as the moon, and higher,  
 I saw the sun. Even in the dark midnight  
 I saw the man that saw these awful sights.

MORE WONDERS EXPLAINED.

I saw a pack of cards. Gnawing a bone  
 I saw a dog. Seated on Britain's throne  
 I saw King George. Shut up within a box  
 I saw a shilling. Driving a fat ox  
 I saw a man. Lying in a muff all night  
 I saw a glove. Reading news by candlelight  
 I saw a woman. Not a twelvemonth old  
 I saw a greatcoat. All of solid gold  
 I saw two buttons. Telling of their dreams  
 I heard my friends, who wished I'd quit these themes.

THIRTY-EIGHTH. Get a sixpence off your forehead without putting your hands to it. This is done as follows: The mistress of the play takes a sixpence or fourpenny-piece, and, wetting it with her tongue, pretends to stick it

very fast on the forehead of the owner of the forfeit. In reality she withdraws it immediately, and conceals it in her own hand, but makes the owner of the forfeit believe that it is all the time on her forehead. And she is easily deceived, as she is not permitted to put up her hand to feel; and all the company humor the joke, and pretend that the sixpence is actually sticking there. She shakes her head, and tries every means (except the interdicted) to make the sixpence drop off, wondering she does not see it fall, and amazed that it sticks so fast, supposing it to be really on her forehead. No one must undeceive her. Whenever she discovers the trick, and finds that in reality there is nothing on her forehead, her forfeit may be restored to her. If she puts up her hand to feel for the sixpence, she must pay another forfeit.

**THIRTY-NINTH.** Stand in the corner till some one prevails on you to come out, though all your answers must be "No." The dialogue that ought to take place is as follows, or something to this effect; but it may be varied, according to the ingenuity of the questioner:—

"Do you wish to remain in the corner?" — "No."

"Is it very irksome to you?" — "No."

"Shall I lead you out in half an hour?" — "No."

"Are you willing to stay here all night?" — "No."

"Shall I go away and leave you here?" — "No."

"Will you remain in the corner another moment?" — "No."

The answer to this last question implies a consent to quit the corner immediately: therefore you must be led out.

**FORTIETH.** Walk three times round the room with a boy's hat on your head, and bow to the company as you take it off.

**FORTY-FIRST.** Spell Constantinople. When this is done,

after the speller has gone through the three first syllables, Con-stan-ti, the other girls must call out, "No, no!" meaning the next syllable.

If the speller is not aware of the trick, she will suppose that they wish her to believe she is spelling the word wrongly, and she will stop to vindicate herself; in which case she is liable to another forfeit. If she knows the trick, she is convinced that she is right, and will have sufficient presence of mind to persist in spelling the word, notwithstanding the interruption. If she gets through it without stopping, the forfeit is restored to her.

**FORTY-SECOND.** Take a penny out of a plate of meal, without flouring your hands. A penny covered up in meal is brought to you. You take the plate, and blow all the flour off the penny; after which you can easily take it up in your thumb and finger, without getting your hands dusted.

**FORTY-THIRD.** Shoot the robin. This is done by blind-folding the owner of the forfeit, and leading her to a part of the room where a sheet of paper or a handkerchief has been pinned to the wall. She is directed then to shoot the robin, which she must do by starting forwards, extending her right arm, and pointing her finger so as to touch the sheet of paper. Whenever she succeeds in doing so, her forfeit is restored. Her finger had better be blackened with a coal, or burnt cork, or something that will leave a mark on the paper.

**FORTY-FOURTH.** Walk round the room, and kiss your shadow in each corner, without laughing.

**FORTY-FIFTH.** 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 pinches must not be *too hard*.

FORTY-SIXTH. Two forfeits may be redeemed at once, by the persons to whom they belong lamenting the death of the King of Bohemia. They must go to opposite ends of the room, and then turn round and advance, so as to meet in the centre. One must walk very slowly, with her handkerchief to her face, and say to the other in a melancholy tone, "The King of Bohemia is dead!" The hearer must then pretend to burst into tears, and say, "Is it possible! Sad news, sad news!" but must then exclaim, "Let us cry for the King of Bohemia!"

All this must be performed in a lamentable voice and with disconsolate faces. If they laugh, the forfeits must be redeemed over again.

FORTY-SEVENTH. When a line is given out to you, answer it with another that will rhyme with it.

FORTY-EIGHTH. Sit down on the carpet, close to the door (which must be shut), and say, —

"Here will I take a seat under the latch,  
Till somebody comes a kiss to snatch."

The forfeit is redeemed as soon as one of your playmates kisses you.

FORTY-NINTH. A number of forfeits may be redeemed together, by the owners all sitting in a row, and playing Mrs. M'Tavish; which is performed by the following dialogue going round:—

"Mrs. M'Tavish has fainted away."

"Is it possible? How did she faint?"

"Just so."

The speaker then throws herself back, and looks as if she were fainting. The one next to her then, in turn, announces



the fainting of Mrs. M'Tavish. Thus the play goes on, till all engaged in it have performed the fainting, and this redeems the forfeits. The whole must be done without laughing. The modes of fainting should all be as different as possible, and may be made very diverting.

FIFTIETH. After a number of pawns have been sold, those that are left on hand may be redeemed all at once, by the whole company performing a cats' concert. That is, they must all sing together, as if in chorus; but each must sing a different song and tune. One verse will be sufficient.

## CHAPTER IV.

## SOME GAMES THEY MIGHT HAVE PLAYED.

BLIND MAN'S BUFF is an old favorite, so well known as to need no description, but, unless a large and almost unfurnished room can be had, is too noisy for a large party. Almost as much amusement may be had from

## SHADOW BUFF, OR PORTRAITS À LA SILHOUETTE.

Buff, or, as she is more elegantly called by the French, "Colin Maillard," has not her eyes bandaged: on the contrary, she has need of all her penetration. A sheet is hung from the ceiling, as though for the performance of a magic-lantern, before which "Colin Maillard" takes her seat on a low footstool, so that her shadow does not fall upon the cloth. All the lights are extinguished, with the exception of a single candle placed on a small stand at some little distance behind her. When these preparations are completed, the other players form a sort of procession, and pass, one after another, between their seated companion (who is strictly forbidden to turn her head) and the table on which the lighted candle is placed. The light being thus intercepted by each of the persons passing before it, a series of shadows, distinctly enough defined, are naturally cast upon the white cloth; and these, as they file slowly before her, "Colin Maillard" is obliged to identify, the errors she may fall into being received with shouts of laughter. It is scarcely necessary to say that each performer, when passing

before the light, endeavors to change as much as possible her general appearance, figure, and gait, so as to be less easily recognized. It is not customary to exact forfeits at this game, but a great many might be obtained by making each correct guess claim one from the person whose identity is thus detected.

## THE READER.

This is a most laughable game, and, though very simple, rarely fails to excite great mirth. One of the party assumes the post of "reader;" whilst her companions each choose a trade or profession, being careful not to fix on those too closely resembling each other. The reader then commences reading aloud some short article from a newspaper or book (something of the narrative kind being most effective), every now and then pausing, and glancing at one of the other players, who, without a moment's hesitation, must substitute for the word about to be pronounced some one relating to her trade or profession; the reader afterwards going on as though no interruption had taken place.

We give an example:—

JULIA. I will be reader; you, Mary, shall be a butcher; Constance, a milliner; Jane, a baker; Fanny, a grocer; Clara, a hardware-merchant; Ellen, a fruiterer; Annie, a dry-goods-merchant; and Kate, a market-woman.

Now to begin.

JULIA. Boiling with indignation at Louis' insulting defiance, Ronald returned to his (*looks at MARY*) —

MARY. Sirloin —

JULIA. In the (*looks at CONSTANCE*) —

CONSTANCE. Show-room.

JULIA. Determined at daybreak to summon him forth to (*looks at JANE*) —

JANE. Hot rolls —

JULIA. Or (*looks at FANNY*) —

FANNY. Best Mocha coffee.

JULIA. He often repeated the words "her" (*looks at CLARA*) —

CLARA. Flatirons —

JULIA. Have never wandered from you. Ah, if this should indeed be the case ! and that Alice loved (*looks at ELLEN*) —

ELLEN. Fresh raspberries —

JULIA. After all ! But from Louis his honor demanded (*looks at ANNIE*) —

ANNIE. A pair of lamb's-wool stockings —

JULIA. And (*looks at KATE*) —

KATE. The finest Stilton, thirty cents per pound —

JULIA. Either of which he feared the proud (*looks at MARY*) —

MARY. Calf's head —

JULIA. Would never stoop to grant. Yet to level a (*looks at CONSTANCE*) —

CONSTANCE. Spool of cotton —

JULIA. Against the brother of Alice, against him to whom he had been a constant friend and companion in (*looks at JANE*) —

JANE. Sally Lunns —

JULIA. And (*looks at FANNY*) —

FANNY. Turkey figs —

JULIA. And perhaps by a single (*looks at CLARA*) —

CLARA. Coal-scuttle —

JULIA. To destroy him, the (*looks at ELLEN*) —

ELLEN. Crab-apples —

JULIA. And (*looks at ANNIE*) —

ANNIE. Doeskin driving-gloves —

JULIA. Of his amiable (*looks at KATE*) —

KATE. Pats of fresh butter —

JULIA. And (*looks at MARY*) —

MARY. Mutton-chops —

JULIA. He felt that, should this happen, he could never forgive himself. But there was no (*looks at CONSTANCE*) —

CONSTANCE. Blonde veil and orange-blossom —

JULIA. It was (*looks at JANE*) —

JANE. Crusty loaves —

JULIA. And (*looks at FANNY*) —

FANNY. Brown sugar, etc.

The paragraph, from Grant's "Romance of War," which Julia has been reading, stands, without the interpolations, thus :—

"Boiling with rage at Louis' insulting defiance, Ronald returned to his quarters in the Alcanzar, determined at day-break to summon him forth to fight or to apologize. He often repeated the words, 'Her heart has never wandered from you.' Ah, if this should indeed be the case, and that Alice loved him, after all! But from Louis his honor demanded a full explanation and ample apology, either of which he feared the proud spirit of the other would never stoop to grant. Yet to level a deadly weapon against the brother of Alice, against him to whom he had been a constant friend and companion in childhood and maturer youth, and perhaps by a single shot to destroy him, the hopes and the peace of his amiable father and sister, — he felt, that, should this happen, he could never forgive himself. But there was no alternative : it was death or dishonor."

#### THE ELEMENTS.

A handkerchief is rolled up into the shape of a round ball. The little girls sit in a circle. She that is to begin the play takes the ball, and throws it to one of her companions, calling out either "Earth!" "Air!" or "Water!" fire being omitted, as that element has no inhabitants. Should any player, however, call out, "Fire!" every one must keep silence. The little girl to whom the ball is directed must,



on catching it, reply by giving the name of an animal proper to the element that has just been mentioned. If the word is "air," the answer must be "eagle," "vulture," "hawk," or any other bird. If the word is "water," the reply may be "whale," "shark," "porpoise." If the element is "earth," the answer must be the name of a beast; as "lion," "tiger," "bear," etc. If she that is addressed does not reply promptly, or makes a mistake, and names a bird when she should have mentioned a beast, she is to pay a forfeit. Any one who mentions the same animal twice is likewise liable to a forfeit. The one that receives the ball then throws it to another, calling out one of the elements; and so the play goes round.

*Example.*

MARIA (*throwing the ball to HELEN*). Earth!

HELEN. Panther. (*She throws the ball to LOUISA*.) Air!

LOUISA. Woodpecker. (*She throws it to JULIA*.) Water!

JULIA. Barbel. (*Throws it to SOPHIA*.) Water!

SOPHIA (*starting*). Oh! what am I thinking of? Turkey — turkey.

MARIA. Ha, ha, ha! Do turkeys live in the water?

SOPHIA. Oh, no! I meant turtle. However, I see I am too late. Here is this pencil as a forfeit. (*She throws the ball to MARIA*.) Earth!

MARIA. Buffalo (*throwing the ball to HARRIET*). Air!

HARRIET. Mocking-bird. (*Throws the ball to EMILY*.) Water!

EMILY. Salmon (*throwing the ball to CHARLOTTE*). Air!

CHARLOTTE. Duck.

HELEN. Now, Charlotte, that does not seem exactly right. A duck is a bird, to be sure; but does it ever fly in the air? Earth is its proper abode.

CHARLOTTE. You are very particular. Do not wild ducks fly in the air? and very high too, and in large flocks.

HELEN. Then, you should have said "wild duck."

EMILY. And ducks also swim in the water.

MARIA. Well, I believe we must admit the word "duck" as a sufficiently good answer, whether the word be earth, air, or water; ducks being found in all those three elements.

HELEN. But always say "*wild* duck," if the word is "air."

#### THE SECRET WORD.

One of the company leaves the room, and the others fix on a word; such as "like," "care," "sight," "leave," "hear," etc., 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 laying any emphasis, 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 you not think the weather is very warm this evening?

MARIA. Not warmer than I like it.

EMILY. Julia, are you fond of watermelon?

JULIA. No. I like pine-apple better.

EMILY. Helen, have you read Mrs. Howitt's "Sowing and Reaping"?

HELEN. Yes; and I do not like it so well as her "Love and Money."

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 bag yourself?

HARRIET. I did. I like to make bags, pincushions, needlebooks, 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 drawing-box?

LOUISA. Very much. But I saw one in a shop yesterday that was still more complete than mine.

HARRIET. Charlotte, are you acquainted with Laura Morton?

CHARLOTTE. I saw her once at a private ball, but have no acquaintance with her.

HARRIET. Emily, do not you think the new table in your honey-suckle arbor is 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.

## MANY WORDS IN ONE.

One of the company having left the room, the others fix on a word for her to guess. The word may be "cake." She is called in, and stops before the first one in the row, who says, "Cap." She goes to the next, who says, "Apple;" the third says, "Kettle;" and the fourth says, "Egg;" each taking care to mention a word whose first letter is one that is found in the word "cake," and to say them in regular order. The guesser, having heard all these words, pauses to think over their initial letters, and finds, that, when put together, they are C A K E, and compose the word "cake," which she immediately pronounces. And it is then the turn of the one at the head of the row to go out while a word is proposed. If most of the company are unacquainted with the play, the one at the head need not explain at first the manner in which the word is guessed. But she had better tell her companions beforehand what words they are to say when the guesser comes in; and then they will all be surprised at her guessing, not thinking that it is from putting together the initial letters.

*Example.*

MARIA. Julia, you know this play: so you had better be the first to go out. (*JULIA leaves the room.*) Now we will fix on the word "rainbow" for Julia to guess. Are any of you acquainted with the play?

ALL. I am not; I am not.

MARIA. Very well, then I will tell you what words to say when Julia presents herself before you. If you all knew the play, you might choose your own words. I myself will say, "rose." Sophia, do you say, "arrow." Emily, your word may be "ice." Caroline's may be "nutmeg." Louisa's may be "bonnet." Charlotte's may be "orange;" and Harriet may say, "wafer." Come in, Julia.



Now be sure to remember your words. (JULIA returns.) Well, Julia, my word is "rose."

(JULIA goes all along the row, and, as she stops before each, they say the word allotted to them.)

SOPHIA. Arrow.

EMILY. Ice.

CAROLINE. Nutmeg.

LOUISA. Bonnet.

CHARLOTTE. Orange.

HARRIET. Wafer.

(JULIA pauses a moment, and finds that the initial letters of all these words make RAINBOW.)

JULIA. Rainbow; the word is rainbow.

ALL. So it is.

CAROLINE. I cannot imagine how you could find it out.

EMILY. I think I can guess how it was done. However, I will not tell.

HARRIET. I believe I can guess it too. But I also will not tell.

CHARLOTTE. Well, it is a mystery to me.

JULIA. It will not be, when the play has gone on a little longer. You will find it out by practice. Come, Maria, you are to be the next guesser.

#### THE WATCHWORD.

One of the company must leave the room, while another touches some article in her absence, which she must endeavor to guess on her return. Before her departure, the mistress of the play takes her aside, and whispers to her the watchword, meaning that when she hears her ask, "Is it this?" she may be sure that she points to the object which has been actually touched but, on the other hand, the question, "Is it *that*?" refers to things that have not been touched.



*Example.*

MARIA. Louisa, do you go out; but first let me say something to you in private. (*She takes LOUISA aside, and whispers to her, saying*), Julia will touch something while you are gone; and when, on your return, I point to different things, and ask, "Is it *that*?" you may be sure I am not directing you to the right object, and you must say, "No." But when I ask, "Is it *this*?" you may say, "Yes:" for you may be sure that I mean the thing that Julia has actually touched. Go now. Remember that the watchword is "*this*," and reply accordingly. (*LOUISA goes out.*) Come, Julia, what will you touch?

JULIA. There, I touch the work-basket. Come in, Louisa. (*LOUISA returns.*)

MARIA (*pointing to a book*). Is it that?

LOUISA. No.

MARIA (*showing a pincushion*). Is it that?

LOUISA. No.

MARIA (*pointing to a newspaper*). Is it that?

LOUISA. No.

MARIA (*showing a work-box*). Is it that?

LOUISA. No.

MARIA (*pointing to a basket*). Is it *this*?

LOUISA. Yes. (*The other girls, being unacquainted with the play, look surprised.*)

CHARLOTTE. Well, it really was the basket that Julia touched.

HELEN. How could Louisa possibly know?

HARRIET. How could she be sure that Julia had not touched any of the other things that were mentioned?

MARIA. Well, Harriet, you shall go out next. So first come aside with me, and I will let you into the secret.

(By the by, it must be remembered, that, in this play, no one goes out twice.)

(*She takes HARRIET to the other end of the room, and whispers to her that the watchword will now be "THAT."* HARRIET goes out, and, while she is away, CHARLOTTE touches the lamp;

*and on her return MARIA questions her for a while by asking, "Is it this?" to which, of course, HARRIET answers, "No." But when MARIA inquires, "Is it THAT?" as she points to the lamp, HARRIET knows that she may say, "Yes.")*

#### THE MERCHANTS.

Each of the company, in turn, calls herself a merchant, and mentions an article that she has for sale. The one next to her must say whether that article is animal, vegetable, or mineral. If she makes a mistake, she loses her turn. If she answers rightly, she becomes the next merchant, and proposes something for sale, asking, also, if it be animal, vegetable, or mineral. And in this manner the play goes round.

#### *Example.*

MARIA. I am a china-merchant, and have a tea-service to sell. Is it animal, vegetable, or mineral?

LOUISA. Mineral. China is made of clay and flint, and things belonging to earth. Now it is my turn. I am a dry-goods merchant, and have a piece of gingham to sell. Is it animal, vegetable, or mineral?

HELEN. Vegetable; gingham being made of cotton. I keep a grocery, and have a box of candles to sell. Are they animal, vegetable, or mineral?

CHARLOTTE. Animal. Candles are made either of tallow, spermaceti, or wax, all of which are animal substances. I keep a cabinet warehouse, and have a dining-table for sale. Is it animal, vegetable, or mineral?

HARRIET. Vegetable; being made of the wood of the mahogany-tree. I am a silk-merchant, and have a piece of satin for sale. Is it animal, mineral, or vegetable?

CAROLINE. Vegetable.

HARRIET. What! satin vegetable? Is it not made of silk thread, produced by the silkworm? Therefore it must be animal. Caroline,

you have lost your turn, and can sell nothing this time. — Come, Emily, you are merchant now.

EMILY. I am a stationer, and have a quire of letter-paper for sale. Is it animal, vegetable, or mineral?

JULIA. Vegetable; white paper being made of linen or cotton rags. I am a druggist, and have some opium to sell. Is it animal, mineral, or vegetable?

MATILDA. Mineral.

MARIA. Oh, no, no! Opium is vegetable: it is the condensed juice of the poppy. You have lost your turn of being merchant, Matilda, and it has now come to me again.

MATILDA. I thought almost all medicines were minerals.

MARIA. A great many of them are; but a very great number of drugs are made from plants, and therefore vegetable.

#### 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," etc. 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 designate the places, and Harriet taking charge of the consequences. 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 sides 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 phaeton."

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 Hartland" —

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 spoiled 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 places, and I the consequences. I hope the answers 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. This way is best for younger girls. For older ones, the better plan is to furnish slips of paper to the company.



At the top of the paper each writes a quality of a gentleman. "The fickle," for instance, or "The insinuating," or "The handsome," "The ugly," or any epithet, in fact, that may occur to the mind at the moment. But nobody may see what the neighbors to the right and left have written. The top of each paper is then folded down so as to hide what has been written, and each one passes his paper to his neighbor on the right, so that every player has now a new paper before him. On this he writes a gentleman's name; if that of one of the gentlemen in the company, so much the better. Again the papers are passed to the right after being folded over; the beauty of the game being that no one may write two consecutive sentences on the same paper. *The quality of a lady* is now written (fold, and pass the paper), *the lady's name*, then where *they met*, *what he said to her*, *what she said to him*, *the consequence*, and *what the world said*. The papers are now unfolded in succession, and the contents read, and the queerest cross questions and crooked answers are almost sure to result. For instance, the following will be a specimen: "The conceited Mr. Jones (one of the company) and the accomplished Miss Smith met on the top of an omnibus. He said to her, 'Will you love me then as now?' She said to him, 'How very kind you are!' The consequence was, 'they separated for ever;' and the world said, 'Serve them right.'" Another strip, on being unfolded, may produce some such legend as this: "The amiable Artemus Ward and the objectionable Mrs. Grundy met on the mall at the Central Park. He said to her, 'How do I look?' She said to him, 'Do it.' The consequence was 'a secret marriage;' and the world said, 'We knew how it would be.'"

## HOW TO GUESS ANY NUMBER THOUGHT OF.

Desire one of the company to think of any number she chooses, provided it be even. Tell her to triple it, halve the product, triple this half, and then tell you how many times nine will go into it. Multiply this by *two*, and it will be the number thought of. Thus, suppose 4 to be the number; you triple it, making 12; halve this product, leaving 6; again triple this, making 18, in which 9 will go *twice*: this "twice" multiplied by 2 gives you 4, the number thought of. Or, to give another example, suppose 6 to be the number; triple it, 18; halve it, 9; triple it again, 27. You ask how many times 9 will go in it, and, being told 3 times, multiply it by 2, and the answer is 6.


## HERE I BAKE, AND HERE I BREW.


A circle of little 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 may know it. Here it is: ○ This cabin had a window in

the middle, which I shall 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 by a hedge. Here is a print of

it :  This road terminated in a large pond. Here it

is :  Herbs grew round 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 about 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 mark 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 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 print of a goose rudely sketched, thus :



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

#### THE PUZZLE WALL.

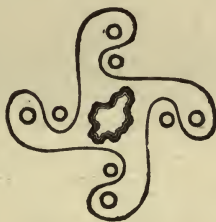
Suppose there were a pond, round which four poor men built their houses, thus :



Suppose four wicked rich men afterwards 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.



#### RONDOS AND MUSIC.

French children are especially fond of these graceful games, and several are given here. The songs, of course, require memorizing, and some one who plays the piano will add much to the enjoyment, though this is not essential.



## GIROFLÉ, GIROFLA!

The musical score is written in G major (one sharp) and 2/4 time. It consists of three systems of music, each with a vocal line and a piano accompaniment. The piano accompaniment is written in grand staff notation (treble and bass clefs).

**System 1:**  
 Vocal line: Here's a band of pret - ty maids! Gi - ro -  
 Piano accompaniment: Treble clef, bass clef.

**System 2:**  
 Vocal line: - flé, gi - ro - flal Some in curls, and some  
 Piano accompaniment: Treble clef, bass clef.

**System 3:**  
 Vocal line: in braids, Gi - ro - flé, gi - ro - flal - flé, gi - ro - flal  
 Piano accompaniment: Treble clef, bass clef. This system includes first and second endings, indicated by '1' and '2' above the vocal line and repeat signs at the end of the piano accompaniment.

The players range themselves in a line, holding each other's hands, the tallest taking her station in the middle, and leading the song. One of the number, who, instead of



joining her companions, has been left standing apart, then dances up to them, singing the first verse, "Here's a band of pretty maids," etc., returning to her place when she has finished it. The other players then advance and retire in the same manner, singing their answering verse. This is repeated until they come to the question —

"What if, after all, you should —  
 Giroflé, girofla!  
 Meet the old witch in the wood?  
 Giroflé, girofla!"

To which the person addressed must reply by crooking her fingers to represent claws, and assuming as terrible a voice and appearance as possible, as she sings, "I would frighten her — this way," etc.; her companions meanwhile joining hands, and dancing round her; after which the game finishes.

FIRST VERSE. — SOLO.

Here's a band of pretty maids,  
 Giroflé, girofla!  
 Some in curls, and some in braids,  
 Giroflé, girofla!

CHORUS.

They are fair as well as good,  
 Giroflé, girofla!  
 And behave as maidens should,  
 Giroflé, girofla!"

SOLO.

Give me one of them, I pray:  
 Giroflé, girofla!  
 Do not take them all away,  
 Giroflé, girofla!

CHORUS.

No, indeed! I could not spare —  
 Giroflé, girofla!  
 Even one bright curl of hair,  
 Giroflé, girofla!

## SOLO.

I must seek the wood alone,  
 Giroflé, girofla !  
 Since you will not give me one,  
 Giroflé, girofla !

## CHORUS.

In the dark and lonely wood,  
 Giroflé, girofla !  
 You can have no purpose good,  
 Giroflé, girofla !

## SOLO.

Violets, both white and blue,  
 Giroflé, girofla !  
 There I find, and cowslips too,  
 Giroflé, girofla !

## CHORUS.

What if you should meet the king —  
 Giroflé, girofla !  
 Whilst your flowers gathering ?  
 Giroflé, girofla !

## SOLO.

I would make him courtesies three,  
 Giroflé, girofla !  
 Say, " Long live your Majesty !"  
 Giroflé, girofla !

## CHORUS.

What if you should meet the queen ?  
 Giroflé, girofla !  
 That would startle you, I ween,  
 Giroflé, girofla !

## SOLO.

I would offer her my flowers,  
 Giroflé, girofla !  
 To perfume her royal bowers,  
 Giroflé, girofla !

CHORUS.

What if, after all, you should —  
 Giroflé, girofla!  
 Meet the old witch in the wood?  
 Giroflé, girofla!

SOLO.

I would frighten her — this way,  
 Giroflé, girofla!  
 Till she dared no longer stay,  
 Giroflé, girofla!

GOOD-DAY, CECILIA!

The musical score is written in 6/8 time with a key signature of three sharps (F#, C#, G#). It consists of two systems of music. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano part features a prominent bass line with chords and a treble part with chords and melodic lines. The lyrics are: "My father had no child but me, My father had no child but".

My fa - ther had no child but  
 me, My fa - ther had no child but

me; He ban - ished me a - cross the sea. Good-day, my

pret - ty Ce - ci - li - a, Ah! Ah! Ce - ci - li - a!

One of the players is blindfolded, and a long wand or stick given her. Her companions then join hands, and dance round her, singing the first verse of the rondo. When this is finished, they pause, and the blindfolded person, extending her wand, touches one of them, saying, "Good-day, Cecilia!" to which she must immediately respond by taking hold of the end of the wand, and repeating the same words. The other one then resumes, "Ah, ah, Cecilia!" which having been duly echoed by her companion, if she does not then succeed in discovering her identity, she lowers her wand, and the other players resume their dance and song, again pausing at the end of the second verse. The person touched is, of course, allowed to disguise her voice to the best of her ability.

My father had no child but me,  
He banished me across the sea :  
    Good-day, my pretty Cecilia ;  
    Ah, ah, Cecilia !

He banished me across the sea :  
The boatman gay then said to me, —  
    “ Good-day, my pretty Cecilia ;  
    Ah, ah, Cecilia ! ”

The boatman gay then said to me,  
“ What will you give me for my fee ? ”  
    Good-day, my pretty Cecilia ;  
    Ah, ah, Cecilia !

“ What will I give you for your fee ?  
I've but these golden guineas three.”  
    Good-day, my pretty Cecilia ;  
    Ah, ah, Cecilia !

“ You've but these golden guineas three ?  
Then sing instead a song to me.”  
    Good-day, my pretty Cecilia ;  
    Ah, ah, Cecilia !

“ I'll sing instead a song to thee,  
The same the bird sings on the tree.”  
    Good-day, my pretty Cecilia ;  
    Ah, ah, Cecilia !

“ The same the bird sings on the tree ;  
And this is what the song shall be :  
    Good-day, my pretty Cecilia ;  
    Ah, ah, Cecilia !

“ And this is what the song shall be :  
When you guess right, we'll set you free.”  
    Good-day, my pretty Cecilia ;  
    Ah, ah, Cecilia !

When the blindfolded person makes a correct guess, she changes places with the one whose identity she has discovered.



## THE NEW FRENCH FASHION.

Do you know how now they dance, Do  
you know how now they dance, Do you know how now  
they dance, In the new French fash - ion?

The musical score is written in G major (one sharp) and 2/4 time. It consists of three systems, each with a vocal line and a piano accompaniment. The piano part features a simple bass line in the left hand and chords in the right hand, with dynamic markings of *f* (forte) and *p* (piano) indicated by slurs. The vocal line is a simple melody with lyrics printed below the notes.

The leader of the game is called the captain, and his movements must be imitated by all the other players.

Captain and men dance round, joining hands, and singing, —

Do you know how now they dance [bis.  
In the new French fashion?

until the air has been once gone through. They then pause ; and the captain says, "Attention to the word of command! Right hand! Left hand!" at the same time stretching out one hand after another ; his companions doing the same. They dance round again, singing, —

This is the way now we dance  
In the new French fashion!

## SECOND.

Let us go on with this dance [bis.  
In the new French fashion!

CAPTAIN. Attention to the word of command! Right hand! Left hand! Right foot! Left foot! and —

This is the way now we dance  
In the new French fashion!

## THIRD.

Let us try again this dance [bis.  
In the new French fashion!

CAPTAIN. Attention to the word of command! Right hand! Left hand! Right foot! Left foot! Right side! (*embracing the next player*) and —

This is the way now we dance  
In the new French fashion!

## FOURTH.

Let us now conclude this dance  
In the new French fashion!

CAPTAIN. Attention to the word of command! Right hand! Left hand! Right foot! Left foot! Right side! Left side! (*embracing the players on both sides of him*) and —

This is the way now we dance  
In the new French fashion!

The captain's movements must be imitated by all the other players, and he himself must be careful to execute each movement as he names it.

## SOWING OATS.

The musical score for "SOWING OATS." is written in G major (one sharp) and 6/8 time. It consists of two systems of music, each with a vocal line and a piano accompaniment. The piano accompaniment is written for grand staff (treble and bass clefs). The vocal line is in the treble clef. The lyrics are: "This is the way my fa-ther sows, This is the way my fa-ther sows His oats as through his fields he goes, His". The melody is simple and rhythmic, with a steady eighth-note accompaniment in the piano part.

This is the way my fa-ther sows, This is the way my  
fa-ther sows His oats as through his fields he goes, His

oats as through his fields he goes; And when the grain spring

from the ground, He folds his arms, and gaz - ing round, says,

"Soft rain, fall, and bright sun, shine, And make my oat - crop fine!"

The players then range themselves in a circle, and dance round without singing, whilst the air is played once. The song then commences thus :—

## I.

This is the way my father sows [bis.]  
 His oats, as through his fields he goes ; [bis.]

*(Here the players imitate the action of sowing)*

And, when the grain springs from the ground,  
 He folds his arms, and, gazing round,

*(Here they all fold their arms, pirouette round, and return to their places)*

Says, "Soft rain fall, and bright sun shine,  
 And make my oat-crop fine!"

## II.

This is the way my father reaps [bis.]  
 His oats ; and when they lie in heaps, — [bis.]

*(Here they imitate the action of reaping)*

In yellow heaps, upon the ground,  
 He folds his arms, and, gazing round,

*(Same movements as in preceding verse)*

Says, "Rain keep off, and bright sun shine,  
 And make my oat-crop fine!"

## III.

This is the way my father binds [bis.]  
 His oats in sheaves ; and, when he finds [bis.]

*(Each player here passes her right arm round her companion's waist)*

No more remaining on the ground,  
 He folds his arms, and, gazing round,

*(Same movements as before)*

Says, "Thanks to rain and bright sunshine,  
 My oat-crop has been fine."

## IV.

This is the way my father's oats [bis.]  
 Are made to lose their husky coats ; [bis.]

*(Here each player imitates on her companion's shoulder the action of threshing)*



And when the flail rings on the ground,  
He folds his arms, and, gazing round,

*(Same movements as before)*

Says, "Come what will, come rain or shine,  
My crop is housed in time."

#### THE BLACK ART.

This is a very simple trick, which may cause much mystification. There must be two initiated ones. The magician sends his partner out of the room, and announces that any one of the company may choose an object in the room, which his partner will recognize as soon as asked. Suppose a book on the table is chosen. The partner is called in. Magician points with his wand to a variety of objects, and finally to his shoe, a black ribbon, or any other *black* thing, immediately before indicating the chosen book. The magician may make his list of questions long or short, as he thinks best. If the tests are repeated many times, it varies the game to substitute the white or red art, wherein the object mentioned last before the right one is white or red, instead of black.

#### GALOO.

Of much the same order of trick is "galoo," which seems quite as mysterious as the "black art." One leaves the room, the partner remaining in it, and selecting a person to be guessed. She then points to one and another, at each person saying, "Galoo?" and the child in the hall answering "No," till the right one is reached. The secret lies in the fact that the one who spoke last before the room was left is the one chosen. If no one speaks, the partner is the one.

## TO PUT THREE CHILDREN THROUGH THE KEYHOLE.

This is done by choosing three children, with a great deal of ceremony, and arranging them by the door, with orders to stand perfectly still till their turn comes. Then write their names, each on a separate slip of paper, and roll them up, so that they easily pass through the keyhole.

## HOW TWO CHILDREN MAY STAND ON A HANDKERCHIEF WITHOUT TOUCHING ONE ANOTHER.

Lay a handkerchief across the sill of a door, close the door carefully, and have a child stand on each side of it, on the bit of handkerchief which will extend beyond it.

## FRENCH BLIND MAN'S BUFF.

Children form in circle. One is in the centre, blindfolded, and furnished with a stick. The children dance round in the circle to music, if possible, until the blindfolded person knocks the stick on the floor. They then stop instantly. The blindfolded lifts the stick to some one in the circle, and asks a question. The one addressed answers in a disguised voice, holding his end of the stick close to his mouth to help in disguising the voice. As soon as the blindfolded guesses any one by means of the voice, he changes places with that person.

## BACHELOR'S KITCHEN.

All the children sit in a row or a circle. Any number can play. One is named "the old bachelor." He goes to each child, in turn, and says, "Have you any thing for a poor old bachelor like me?"

Each player makes some answer, offering the "bachelor" any thing, from a crying doll to an elephant. The bachelor then questions the giver about the article. The giver is only

allowed to respond to the questions by repeating the name of his article. If he speaks an unnecessary word, or laughs, he must pay a forfeit. If a player has failed, or cannot by any device be made to fail, the bachelor passes on to the next player.

## EASTER EGGS.

If a party is given on Easter Monday, or in Easter week, these may be made a very pretty and attractive feature.

Decorated Easter eggs can, of course, be bought at confectioners', from simple painted eggs to gorgeous egg-shaped boxes filled with confectionery ; but pretty home-made ones can be easily prepared.

First the eggs must be blown, or boiled hard. If boiled, they are less fragile, but, of course, cannot be kept very long. If blown, the hole can be covered with a little picture, or bit of ribbon, no matter what ornamentation is used for the rest of the egg-shell.

For coloring the shell, *Paas Dyes* are effective, and easily used. They can be bought at any fancy-store. Directions for use are given with every package.

An old-fashioned way of coloring the boiled eggs is to wrap a piece of bright silk, or cheap calico, around the eggs before putting them into water. The water must be cold when put on the stove, and must be allowed to boil at least twenty minutes. This method may make the shells very pretty, but it is not always sure of success.

A third manner of decoration is to paste little decalcomanie pictures over the white shell. The pictures can be bought in sheets very cheaply. If the weather is warm at Easter time, the eggs can be hidden out of doors, under bushes, or in low trees. Ingenuity can be exercised in making pretty little nests of dried moss or twigs, decorated with ribbons, which serve as resting-places for the eggs. The

children are told to hunt for them, and of course are allowed to keep all that they find. Prizes can be offered to the most successful hunter and to those who find none. If the weather is not suitable, the eggs can be hidden in the house.

Another pretty device for giving the Easter eggs is to have a candy or cotton-wool hen sitting upon an egg-filled nest on the tea-table. If she is made of candy, she can be broken up, after the distribution of the eggs, and form part of the feast.

Or the eggs can be served in a dish called "the ostrich-nest," or "a dessert pie." This is a large tin pan filled with sand, in which the eggs are placed. It can be brought to the children at the close of their tea, and introduced with a little story of how Chinese eat birds' nests, and that the host has determined to let the children try whether they like it or not. Each child is given a saucer full of pie, and finds an egg. If there are only a few children, they could dig in the sand for the eggs which the ostrich has put there.

For a party at a season of the year when Easter eggs are not suitable, it is pretty to give the children some little present. This may be done in a variety of ways.

#### BONBONS.

Paper caps and other articles of paper attire are done up in snapping bonbons, which may be bought at any confectioner's.

#### BALLOONS.

Get as many red balloons as there are children. Let them float in a room, with strings attached. Open the doors, and let the children rush in, and try to catch the strings. In New York white balloons with children's names in red letters can be made to order.

**GRAB-BAG.**

Put a number of little presents in a bag, and let the children grab for them.

**PAPER BAGS.**

Fill a large paper bag with candy, suspend it to chandelier, blindfold the children, and let each, in turn, try to break the bag with a stick. When it breaks, all scramble for the candy. A clean sheet should be spread under the bag.

**SCISSOR PRESENTS.**

Tie the present to the chandelier with a string; lead child in turn to end of room; blindfold him, turn him round, and let him march to chandelier, and cut down the present with scissors.



## CHAPTER V.

## HINTS FOR PARLOR PLAYS.

IN all entertainments at home, whether tableaux, living statuary, charades, or short plays, it is well to have ready certain "properties," as they are called, that add greatly to the effect, yet need not be expensive. There are various books giving full directions for building a stage, and arranging every thing connected with it, often at great cost and trouble. With such work this book does not meddle, preferring to give only what is possible anywhere, and need cost but a very small sum. But there are certain directions which apply to the simplest as well as to the most elaborate entertainment, and will help in "the arrangement of stage scenery, furniture, curtains, background, costumes, and light."

A stage raised from the floor is of course most desirable ; but, where this cannot be, a parlor with folding-doors is next best. Where tableaux or living statuary are to be attempted, one person should be chosen as stage-manager, who has a good eye for color and grouping. A frame is the first essential, and must be made to fit the front of the stage, whether this is a raised platform or merely a back-parlor.

"Four<sup>1</sup> pieces of wood an inch thick, and about one foot in

<sup>1</sup> The directions which follow are taken from a very carefully prepared little book entitled *Parlor Exhibitions*, edited by Mr George W. Bartlett, a name familiar to all the readers of *St. Nicholas* and *Wide Awake*, and published by Dick & Fitzgerald, New York.

width, are neatly joined at the corners; and over the entire open space is fastened a coarse black lace, through which all the pictures are to be seen. The wooden frame must now be covered with glazed cambric, bright yellow in color, which is drawn tightly over the wood, and fastened securely, being neatly drawn over the edges. At regular intervals fasten large full rosettes of the cambric. It is a great improvement, though not necessary, to mix black with the rosettes, and carry a narrow strip of black all round the inner and outer edges of the frame. Upon the inside of the frame fasten several curtains of colored gauze, — blue for ghostly scenes, and rose-color for fairy scenes. Arrange these so that they can be lowered or raised easily when required. The frame is now ready to put up.

“If you have a pair of full, handsome crimson curtains, they are very effective placed upon a bar inside the frame, about one foot from it, and looped at the sides high enough to clear the heads of the performers. The drop-curtain (to be raised and lowered) should be hung about two feet from the frame, on the inside.

“When your frame is up, fasten, at the sides and top, rods with gas-jets; or, if gas is not available, lamps should be located at regular intervals to light the tableaux.

“The frame now being ready, stretch across the sides of the stage and background dark gray or brown muslin, or woollen cloth, so as to shut out all objects behind the frames.

“The best arrangement for a background is to stretch a strong wire down each side of the stage, and another one across the back, from which the dark muslin or woollen curtains hang down, forming a complete enclosure behind the frame. The wires should be placed so as to leave free passage on each side of and behind the enclosure, and furnish

a space, out of sight of the audience, for putting away furniture and properties, etc., when not in use.

“If the parlor is used as a stage, the floor should also be covered with plain dark cloth, that can be removed when the scene requires a parlor carpet.

“It must be remembered that carpet and background must be of woollen material, or *unglazed* cotton. Any material that will shine in a strong light will ruin the effect of a tableau. Woollen is by far the best, as it completely absorbs the light, and hangs in uniform folds.

“In grouping, the colors must be very carefully selected to prevent either glaring or gloomy effect. Often a piece of gay drapery thrown over a chair will enliven a picture where all the figures are in the dark evening-dress of a gentleman of the present day; but, where ladies are grouped, their own dress is usually sufficiently bright.

“Never bring two bright colors against each other. If they are necessary in the same group, introduce between them some white, black, or neutral-tinted drapery. If they are light as well as bright, use gray or brown to harmonize them.

“White should always be sparingly and judiciously used in tableaux, and should be of either very glossy fabric or very thin material; as tulle, book-muslin, or lace. Thick white material, like lawn, marseilles, or piqué, is not effective in tableaux.

“The arrangement of color in tableaux must be governed by the same rule as in painted pictures; and it must be borne in mind, that not only the personages who are grouped for the picture are to be considered, but the accessories and background will also strike the eye of the spectator at the same time.”

## SIMPLE TABLEAUX VIVANTS, AND FRAME PICTURES.

“We will now give a few plain directions by which effective scenes can be arranged in any room, with but little trouble or expense.

“NECESSARY MATERIALS. — Ten wooden boxes of various sizes.

“Two half-length picture-frames.

“Twenty feet of annealed wire.

“Two dozen curtain-rings.

“Twelve large lamps, or a gas-rod twelve feet long, with fifteen five-foot burners inserted at regular intervals upon it.

“Six yards black tarlatan-muslin.

“Some narrow pine boards.

“THE STAGE AND FRAMES. — If the room has no folding-doors, a thick curtain or bed-quilt must be contrived to draw across the room at one end, leaving a space about fifteen feet deep for the stage. This space is draped with curtains of maroon or dark-colored stuff by stretching wire across the sides and back of the stage near the ceiling, and hanging them by means of rings firmly sewed upon the upper edge of the cloth. This will form a square room, draped all around except in front. Then procure four upright pieces of narrow board, just the height of the room, for posts. Screw two of the posts, one on each side, on the back of each frame, so that, when each frame is raised upright upon its supporting posts, the bottom of both frames will be four feet and a half from the floor. Set the posts, with the frames upon them, upright, two feet and a half in front of the back-wall, and secure them, leaving a distance of four feet between the frames. Then nail four strips of board five inches wide, to form a larger frame, between the two smaller ones. The dimensions of the large frame are six



feet and a half in height between the top and bottom strips which form the frame; the width, four feet, the same as the distance between the two smaller frames; and the bottom strip two feet and a half above the floor."

When this is completed, it will present the appearance of a large frame between two smaller ones.

Cover all the space above and below the frames with cloth of the same color as that upon the back-wall, so that the frames will appear to be hanging upon the wall.

Behind the frames, erect a platform two feet and a half above the floor, upon which the performers are to stand.

If gas is available, fasten a rod, with burners upon it, over the top of the curtain or folding-doors. The best way is to make for it a shelf supported upon two posts about eight feet high. Over the burners, and behind them, tack sheets of common tin, bent so as to throw the light down. If you cannot get the tin conveniently, fasten behind the burners a white sheet, which will serve the purpose very well. If the curtain does not come to the ceiling, a shawl or thick cloth must be put above it, so that the light cannot show over the curtain into the darkened room where the audience sit. When gas cannot be had, and kerosene-lamps are used, holes must be made in the board to fasten them firmly in their places.

Next make a veil of black tarlatan-muslin large enough to cover the space before the folding-doors or posts which support the curtain.

The construction of the frames will be clearly understood by examining the diagram on the next page, in which all the details of measurements, and the relative positions of the frames, are very plainly exhibited in skeleton form, previous to applying the covering, which hides all of the construction except the three picture-frames.



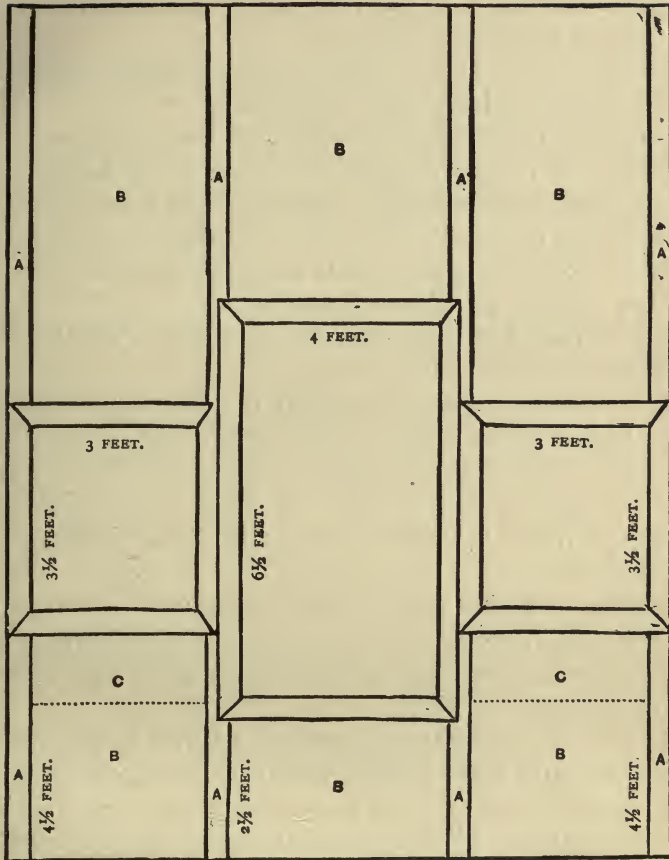


FIG. 36.

PLAN FOR THE FRAMES.

A A A A, four posts set upright from floor to ceiling, two feet and a half from back of stage, and at distances apart marked on diagram.

Spaces marked B to be filled in with material to match the drapery back of the stage.

Dotted line C is the raised platform behind the three frames, upon which the performers stand.

Scenery is more easily managed than one would suppose. For the home of the drunkard, or of the starving seamstress, a small pine table holding a candle stuck in a porter bottle, and a broken chair, will be all that is needed.

Flower-pots or a box of plants suggest a garden-scene.

For a nursery, a cradle and some toys.

For a prison-scene, an iron bedstead and a small table, no chairs.

For a moonlight-scene, the light in front must be very dim. Cut a round hole in the background curtain, and cover it with silver lace, or white tarlatan with tinsel threads in it. A gold-fish globe full of water, and two candles or a lamp burning behind it, will give a good imitation of moonlight.

Cambric, or highly glazed paper-muslin, will pass for satin in a dim light, and cotton velvet answers every purpose for richer dresses; tissue and gold and silver paper making lace and ornaments of all sorts.

A well can be imitated by sawing a barrel in two, covering it with gray cloth tightly tacked on, and tacking white tape irregularly up and down to indicate the mortar which joins the stones. Nail on three laths for uprights and a cross-piece; make a windlass from other pieces, and hang on a bucket and chain, and you have a well which can be used for a generation in historical or scriptural tableaux, and in country scenes.

These arrangements are for tableaux on rather a large scale, or for living statuary. Two or three tableaux are given, illustrative of what may be done in this way.

## FAITH, PEACE, AND GLORY.

Construct a cross of board, six inches wide, and about seven feet high, the cross-bar being two feet six inches long. Cover the cross with white paper or muslin, and nail the foot of the cross against the back of a box to serve for a pedestal, and also covered with white. The box and cross are placed in the back centre, with another box of the same size behind it; so that the foot of the cross will appear to be inserted in the centre of the pedestal.

Faith stands upon the pedestal, her right hand resting on the bar of the cross, and her left hand around the staff, or upright portion of the cross.

Peace lies at the foot of the cross, holding a white dove in the right hand. The drapery of Peace and Faith can be made of cotton sheets.

Fame stands in the foreground, on the floor, holding a large trumpet. Her dress is made of turkey-red, plaited in front, and falling in plain folds to the feet. For this scene a chant may be sung.

When the audience have seen enough of this, lower the curtain. The assistants rapidly clear the stage; draw away the curtain which hides the picture, and in one minute the audience behold, to their astonishment, a set of tableaux. In one frame,

## IGNORANCE IS BLISS (IN THREE SCENES).

SCENE FIRST. — At the left of the stage an old lady is asleep in a high chair. She is dressed in black, or in any plain dress; wears a white apron; and has a white shawl folded across her shoulders; also a high cap and spectacles, which have fallen upon her nose. At the right, a girl sits at the spinning-wheel. She has on a bright, short skirt,

white waist, red or black bodice ; on her head a cap of lace gathered in a rosette, with very long ribbons streaming from it ; on her arms she has three ribbons, — one at two inches above the wrist, the next below the elbow, the third near the shoulder. A youth is kneeling at her feet, holding her left hand. She looks archly at him, regardless of the unconscious grandmother. The youth has ribbons upon his arms, like the girl. He has no coat on, but bright suspenders joined in front with two bars.

SCENE SECOND. — The lovers remain as before, except that the grandmother has wakened, and is just raising her broom, with the intention of waking the young man also.

SCENE THIRD. — The grandmother holds the lovers apart at arm's-length, by grasping one ear of each. The girl is crying at the left side ; and the youth, at the right of grandmother, looks sheepishly down, with his finger in his mouth. Next, draw away the back curtain again, and show more pictures, which the assistant has had time enough to prepare.

In the centre frame stands a gleaner. In one small frame, a child with a red cape over her head, and a little basket in her hand, personates Red Riding-Hood ; and in the other, a marchioness.

#### THE EXECUTION OF JOAN OF ARC.

Have no furniture upon the stage. In the centre place a wooden stool about six or eight inches high, and behind this have a tall, rough stick about nine feet long : a young tree stripped of branches is the best. Around these pile fire-wood, with the bark on, some four feet high, in a loose, irregular pile. The Joan of Arc selected should have long dark hair, and dark eyes, and her face well powdered, with lines of India-ink under the eyes and in the cheeks, to give it a ghastly, emaciated look. The hair must be parted be-



hind, and drawn forward to hang loosely over each shoulder in front. The dress, of white woollen or linen, must hang in long, full folds from the throat, below the feet, as like a shroud as possible, and ungirdled.

The figure must stand upon the stool, the dress falling to cover it ; and a rough rope must be knotted around the waist and the tall wood behind, as if tying the Joan to the stake.

The hands should be crossed over the breast, holding a rosary and cross, and the head thrown slightly back, the eyes lifted, the lips a little apart, as if in prayer.

Very slow music adds to the effect, and the light should be very dim.

This is a very good scene, as only one performer is required, the arrangement is easy, and there is no furniture used.

Living statuary is the most troublesome and difficult of all parlor entertainments, yet one of the most beautiful and satisfactory ; and the directions given here are from one who has made hundreds of experiments, and found out how to do the work in the most comfortable as well as most effective way. If the American girl has learned a little light carpentering, she will have no difficulty in preparing her stage ; but, as she is more than likely to know nothing about it, the American boy must hold himself ready with hammer and nails to do all the rough work required.

“All who take part in living statuary must have fine figures, large arms, and as classic features as our American type allows ; and they must also know how to stand perfectly still, which is the hardest part of the work.

“To whiten the face is the first thing ; and nothing is so good for this as the round balls of ‘velvet chalk,’ which must be rubbed on dry. Flour can be used, but is by no



means as good. This chalk is sometimes mixed with glycerine; but rubbing on dry is the only successful method of whitening smoothly, completely, and comfortably. After using, this must be rubbed off when dry, and the face must not be wet, but must have a good coat of gelatine or vaseline, and no inconvenience or roughness need follow.

“For most performances the best cast consists of two very tall ladies, one a little shorter, and one of medium height, one large, muscular man, and one girl about ten years old. These performers can personate all the parts, as they resemble each other so closely when whitened, that little is gained by changing the performers in the various groups. The man may wear a suit of cotton tights, or a white, close-fitting, merino, woven shirt, with cotton gloves sewed into the sleeves. He wears around the waist a kilted skirt reaching to the knee, made of white sheeting, and a close-fitting cap made of canton flannel. He will need two cotton sheets to be draped from the shoulder in various ways.

“For a Roman costume make a slit ten inches long in the middle of the sheet, through which the head is placed. The sheet is then drawn around until the corner is in front; the two sides are then looped up to each shoulder, and fastened with a round piece of pasteboard by tapes.

“The child wears a short frock or night-dress thrown over a tape around the waist, long white cotton stockings, cotton gloves sewed into the sleeves of the frock, and a tight cap of cotton flannel.

“The ladies wear white plain tight-fitting waists very high in the neck, fastened behind, the sleeves of which are made of the legs of white cotton stockings, to which white cotton gloves are firmly sewed after they have been adjusted to the arms by sewing on the under side. No other method of whitening the arms is of use, and it was by this discovery

that the success was first insured, for these sleeves show the muscles to great advantage, and still preserve the needed whiteness when in tension.

“The caps are made of canton flannel, large enough to cover the hair, which is drawn into a bunch at the back of the head, like the knot of Diana. Braids, bands, and waves are made of cotton wadding, to put on with pins, when it is desirable to alter the coiffure. They wear white stockings and white slippers, or sandals made of a cork sole, and scant skirts. In draping, the first sheet is tied around the waist with tape, so that the end which has the hem touches the ground, the rest of the sheet hanging over in front. The lower portion of this sheet thus forms a close skirt, and is drawn close behind, and fastened. The left-hand corner of the front part of the sheet is taken to the right shoulder, and fastened; and the right-hand corner of the sheet is brought to the waist, and fastened there. Beautiful folds will result, which can be much improved by stroking them down with the hand. A large knot is then tied in the corner of another sheet, which is pinned on the right shoulder; and the sheet is then drawn around the knees, and fastened to the waist behind, thus surrounding the figure, and forming long, graceful, straight folds, like those on the ancient Greek statues. A little study of drapery, and careful attempts to imitate that of statues, will soon enable persons of taste to arrange beautiful groups, as, when the figures take their positions, the drapery assumes new and graceful folds of itself; which is another reason why the same persons can so successfully fill so many varied roles.

“Statuary is very effective in all performances as a grand contrast to the glittering scenes which it should follow; and it is also useful in connection with other pieces, as it may be used for the ornaments in court-scenes, as well as in the

studios, and may be utilized for the adjuncts to thrones, as well as for objects of interest in the garden-scenes. Abundance of good subjects may be found in any book of plates of statuary : so it will be only needful to give a few examples here of various styles, prefaced by some general directions."

**THE PEDESTAL.** — Two tables four feet long stanc in centre of the stage, with another table of the same size placed upon them in the centre : a box two feet and a half long stands on top of this table, and another box stands on the floor, in front and in the centre of the two tables which stand together. The pedestals thus formed, draped with cotton sheets, serve for all groups.

**LIGHT AND BACKGROUND.** — The best light is a very light blue ; and a beautiful effect may be produced with common gaslight by showing them on a dark stage, and slowly turning up the light. They must always be shown against a background of black curtain or of any plain cloth. A plain black shawl serves very well, if prepared in a parlor, as is often the case. Well carried out, there is no more charming study, or attractive performance, than that of living statuary.

**PROPERTIES.** — The smaller properties may be cut from pasteboard or thin wood, and covered with white cloth or paper : those used in the above scene are as follows, —

Rake, hat, chain (made of loops of canton flannel), scales and olive-branch (cut from white pasteboard) ; cross, eight feet high, five inches wide ; crossbar, two feet and a half long ; tablet, a board two feet and a half long, one foot wide, covered with white cloth ; pencil ; basket of flowers ; three tables and two boxes draped with cotton sheets. Old sheets free from starch and ironing-folds are best for statuary.

## MONUMENTAL GROUP.

The man stands in the top box (marked 3 in the illustration), in an attitude of making an address ; his right hand

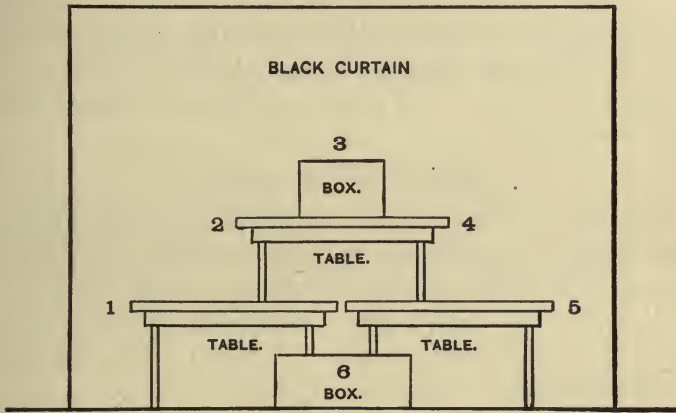


FIG. 37.

extended, his left held in a curve, over which drapery is hung loosely. On the table at the left (2) a female figure sits, representing history, writing on a flat table at his right. In the lower table (1) a tall figure stands at a high cross, with her left arm behind it, and her right hand on the crossbar. At the other end of the long table (5) the shorter of the ladies is scattering flowers from a basket which she holds in her left hand. On the lower box in front (6) a lady bends over a child, who nestles against her side.

## THE ANGEL OF SLEEP.

The tall statue lady stands on the high box, which is pushed backward to allow a second lady to sit at the left end of it, on the upper table, holding the child in her arm, as if



asleep. The angel at the top is provided with wings, made by sewing the sheet to her extended arms, which are curved, the right held higher than the left.

#### NYDIA.

The blind girl of Pompeii leans forward, grasping her staff with the left hand, while the right is held near the ear, in a listening attitude. This may be copied from Rogers's celebrated statue.

#### THE CHRISTIAN GRACES.

The taller lady stands on the high box in the centre; an other leans her head upon her side, standing on the table at her right; while the shorter one kneels on the left side, the left hand of the centre figure resting on her left shoulder. This group has the appearance of being cut from one block, as the ladies stand very close together.

#### CARACTACUS.

The man statue stands with extended hands, which are fastened together with a long chain; and he afterward may be shown in a kneeling position. In the first position he has a very proud expression; and in the second he must look humble and depressed, with bowed head.

#### JUSTICE, MERCY, AND PEACE.

The tall lady stands on the high box, holding in her left hand a pair of scales, and leaning with her right hand on a sword. Mercy lies at her feet, and with an olive-branch in her right hand extended. Peace stands at the left, on the lower table.



## MAUD MULLER.

The shorter lady stands alone, leaning on a tall rake with both hands, looking modestly down, and wearing a broad sun-hat covered with white cloth. The rake is a common garden-rake, also covered with white cloth. A short kilted skirt of white cotton, reaching to the ankles, will modernize the suit from the antique drapery described above, over which it may be worn.

These examples will doubtless suggest numberless single, double, and larger groups, which may be copied from the art journals and photographs.



## CHAPTER VI.

## BALLADS IN ACTION.

ILLUSTRATED ballads sound difficult, but are really one of the easiest forms of amusement for a winter evening, as very little rehearsing or scenery is needed. Children of any age above seven can be trained to perform them, but they are most successful when the actors are old enough to catch the spirit of the verse. A good ear for time is also necessary, as the pantomime must give the appropriate action in exact time with the melody, which is to be sung very distinctly by some one with a clear, full voice, hidden from the audience, or in full view, as may be preferred. Two or three are given here which have already been tried, and always with applause.

## AULD ROBIN GRAY.

ARRANGED BY GEORGE B. BARTLETT.

## CHARACTERS.

AULD ROBIN GRAY. — *Gray suit, knee-breeches, long vest, plaid, white wig, or powdered hair.*

JAMIE. — *Kilt, plaid, pea-jacket, sailor-hat.*

JEANNIE. — *Plaid skirt tucked up over white, white waist, black bodice, plaid scarf.*

MOTHER. — *Black or brown dress, white kerchief, white apron.*

FATHER. — *Gray or brown suit, wrapped in plaid, left arm in sling.*

PROPERTIES. — 1st SCENE. *Silver dollar for JAMIE.* 2d SCENE. *Two chairs, R.; small chair, C., at small spinning-wheel.* 3d SCENE. *Box for door-stone, C.* 4th SCENE. *Great chair, with pillows, quilt, etc., for ROBIN, C.; small table, cup, medicine.*

SCENE I. — JAMIE, R., and JEANNIE, L., *discovered in attitude of parting lovers, C.*

Young Jamie loved me well, and sought me for  
his bride, JAMIE *kneels on left knee.*

But, saving a crown, he hath nothing else beside. JAMIE *shows silver-piece; both sadly shake their heads.*

To make the crown a pound, my Jamie ga'ed  
to sea,  
And the crown and the pound were a' baith for  
me.

JAMIE *points off, L., and exit, L., at the  
word "sea."*

JEANNIE *follows him three steps, parts,  
comes forward sadly with clasped hands.*  
[Curtain falls.]

SCENE II. — FATHER and MOTHER *in chairs, L.*; JEANNIE, C., *at wheel, hands clasped in  
lap.*

He had na' been gone a year and a day

JEANNIE *in attitude of despair, hands  
clasped.*

When my father brake his arm, and our cow  
was stole away.

*Looks sadly at her* FATHER.

My mother she fell sick, my Jamie at the sea;  
And Auld Robin Gray came a courtin' to me.

*Turns towards her* MOTHER.

My father could not work, my mother could  
not spin,

ROBIN GRAY *enters, L. or C., kneels to  
JEANNIE, and takes her right hand; she  
turns away in disgust, and looks down.*

I toiled day and night; but their bread I could  
not win.

ROBIN GRAY *points to each; JEANNIE sadly  
watches his motions.*

Auld Rob maintained them baith, and with  
tears in his e'e,

JEANNIE *spins at wheel, C.*

Said, "Jeannie, for their sakes, oh, pray, marry  
me!"

ROBIN *kneels, and implores with tears.*

My father urged me sair; my mother did na'  
speak,

JEANNIE *turns away as he takes her hand.*

But she looked in my face till my heart was  
like to break:

JEANNIE *is led by Robin across to her par-  
ents, and kneels with her hands across  
her MOTHER'S lap.*

So they gied him my hand, though my heart  
was on the sea,

MOTHER *regards JEANNIE earnestly as she  
kneels before her, R.*

And Auld Robin Gray was a gude man to me.

ROBIN *crosses from C. to R., takes JEANNIE'S  
hand from MOTHER.*

ROBIN *leads JEANNIE to C., and draws her  
hand through his arm, looking fondly  
at JEANNIE, who looks sadly down.*  
[Curtain falls.]

SCENE III. — JEANNIE *discovered sitting at door, very sad.*

I had na' been his wife but weeks only four,  
When, sitting so mournfully at my own door,  
I saw my Jamie's ghost; for I could not think  
it he,  
Till he said, "I've come home, love, to marry  
thee."

*She slowly lifts her head from her hand.*

Oh! sair did we greet, and mickle did we say;

JAMIE *enters, L.; JEANNIE, in fright, motions  
him away.*

We took na' kiss at all, I bid him gang away;

*They rush into each other's arms.*

For I will do my best a good wife for to be,  
For Auld Robin Gray is very kind to me.

*They bow their heads, then lift their heads,  
as if conversing.*

JEANNIE *pushing him away, exit* JAMIE  
sadly, L.

JEANNIE *comes forward, extends her hands.  
Sinks back into her seat, bowed with sorrow.*  
[Curtain falls.]

SCENE IV. — ROBIN at C., in arm-chair, propped up by cushions or pillows.

The nights were long and sad, the days were dull and wae;	JEANNIE bends over him, R.
But that which grieved the most was Auld Robin Gray.	JEANNIE smooths his hair from his forehead.
He sickened day by day, and nothing would he take,	JEANNIE passes cup from table, R., which he refuses.
But said, "Though I am like to die, 'tis better for her sake.	JEANNIE kneels for the old man's blessing.
Is Jamie come?" he said; and Jamie by us stood.	JAMIE enters, L.
"I've wronged you sair," he said, "now let me do some good.	ROBIN grasps JAMIE'S hands.
I give you all, young man, — my houses and my kine,	JAMIE kneels, L., and ROBIN points off, L.
And the good wife herself, who should not have been mine."	JEANNIE kneels; he joins their hands; they bow their heads for his blessing.
We kissed his clay-cold hands, a smile came o'er his face.	They rise, lift his hands to their lips, and then suffer them to drop heavily.
Said Jamie, "He is pardoned before the throne of grace.	JAMIE points up, L., one hand on arm of chair.
O Jeannie, see that smile! forgiven I'm sure is he.	JAMIE turns to JEANNIE.
Who could resist temptation while hoping to win thee?"	ROBIN falls back in death.
	JEANNIE kneels, R.; JAMIE points up, L.
	[Curtain falls.]

### THE MISTLETOE-BOUGH.

ARRANGED BY GEORGE B. BARTLETT.

#### CHARACTERS.

THE BRIDE. — *White dress and veil, wreath, also a faded wreath.*

LOVELL. — *Knee-breeches of white paper-cambric, coat faced with same, ruffled shirt, white cravat, white wig and beard for last scenes.*

THE BARON,  
FOUR GENTLEMEN or BOYS, } *same as LOVELL, excepting bright-colored breeches and facings.*

FOUR LADIES or GIRLS. — *Silk train-dresses, powdered hair.*

THE BARONESS. — *Black dress in same style.*

SIX LITTLE CHILDREN in ordinary dress.

PROPERTIES. — *One table, one chair, two boxes. Front, side, and lid of chest four feet and a half long, two feet and a half high. The lid is hinged, as usual, to the back; the four sides of the chest are not nailed together, but merely held together by hooks and eyes at each corner inside. The sides must be unhooked for the last scene to allow the chest to fall to pieces.*

At rise of curtain the bride and Lovell stand in centre of stage, at back; the baron and baroness, at the left hand of Lovell. The others stand in two lines at side, gentlemen

at right hand of partners. They dance as follows: head couple forward and back; sides forward and back twice, and bow; grand right and left. The pianist must play the melody; and, as the bride and Lovell meet at head of the stage, the singer must twice sing the chorus, "Oh the Mistletoe-Bough!" At the word "bough," the couples join right hands, and bow first to partner, then to opposites, in exact time with music. The song then begins, the same dance coming in as marked.

The mistletoe hung in the castle-hall,

LOVELL leads his BRIDE forward, and points up.

The holly branch shone on the old oak wall,

They go backward to place, he points to sides of stage.

And the baron's retainers were blithe and gay,  
And keeping their Christmas holiday.

Sides forward and back, bow, and begin the dance, which goes on as above.

(Dance.)

The baron beheld with a father's pride  
His beautiful child, young Lovell's bride;  
While she with her bright eyes seemed to be  
The star of the goodly company.

LOVELL leads BRIDE to BARON, who salutes her; he then leads her to centre of stage, and puts a ring upon her finger.

They look tenderly at each other, and remain in centre, hand in hand, until chorus, when they bow, first to each other, then to sides.  
All bow as before.

CHORUS.

Oh the mistletoe-bough!  
Oh the mistletoe-bough!

(Dance.)

"I'm weary of dancing now," she cried:  
"Here tarry a moment, I'll hide, I'll hide!  
And, Lovell, be sure thou'rt the first to trace

BRIDE comes forward, stretches out her hands wearily, places left hand on LOVELL'S shoulder, who also comes forward; she points over her shoulder, and runs off, R. Dancers cross, and go out.

The clew to my secret lurking-place."  
Away she ran, and her friends began  
Each tower to search, and each nook to scan;  
And young Lovell cried, "Oh! where dost thou  
hide?  
I'm lonesome without thee, my own dear  
bride."

LOVELL expresses despair. BARONESS comes forward, places her right hand on his shoulder. They salute each other, then bow to audience at chorus.

Oh the mistletoe-bough!

[Curtain falls.]

SCENE II. — Chest, C.; table tipped over, R.; chair on floor, L. The melody is played. BRIDE enters hastily; first hides behind the table, then decides to enter chest, draws up chair, and steps in. The chorus is then sung, and the BRIDE lets the lid fall heavily at last note.



They sought that night, and they sought her  
 next day,  
 And they sought her in vain when a week  
 passed away.  
 In the highest, the lowest, the loneliest spot  
 Young Lovell sought wildly, but found her not.

*The dancers enter slowly, pause a moment,  
 then cross, and exit.*

[Curtain falls.]

SCENE III. — CHILDREN *are playing Thread-the-Needle, in time to the melody; they stop suddenly, two of them point to right of stage.*

And years flew by, and their grief at last  
 Lovell appears, R., dressed as an old man,  
 and crosses the stage slowly.

Was told as a sorrowful tale long past;  
 And, when Lovell appeared, the children cried,  
 "See! the old man weeps for his fairy bride."  
 Oh the mistletoe-bough!

*He bows his head, and weeps, then salutes  
 the CHILDREN, who bow to him, and then  
 to audience.*

[Curtain falls.]

SCENE IV. — *Same as SCENE III., except that the chest is unhooked at corners, and the faded wreath inside.*

At length an oak chest that had long lain hid  
 Was found in the castle; they raised the lid,  
 And a skeleton form lay mouldering there  
 In the bridal wreath of the lady fair.  
 Oh, sad was her fate! in sportive jest  
 She hid from her lord in the old oak chest;  
 It closed with a spring, and her bridal bloom  
 Lay withering there in a living tomb.  
 Oh the mistletoe-bough!

*Old man slowly enters, and attempts to  
 raise the lid; pushes the right corner,  
 and chest falls. He holds up the wreath  
 with trembling fingers. Gazes with  
 horror on the chest. Turns to audi-  
 ence, and points towards it. He kneels,  
 and at last note of chorus falls on ruins  
 of the chest.*

[Curtain falls.]

## VILLIKINS AND HIS DINIAH.

*An Illustrated Ballad, to be performed by Children from Eight to Twelve  
 Years Old.*

### CHARACTERS.

PARENT. — *Top-boots, knee-breeches, swallow-tail coat, ruffled shirt, white crawat, powdered hair.*

VILLIKINS. — *White pantaloons, swallow-tailed coat, ruffled shirt, fancy tie, curled hair.*

DINIAH. — *Train-dress, bright overskirt, hat, large waterfall, Grecian bend.*

PROPERTIES. — *Two sheets, letter, bottle, carpet-bag, money.*

NOTE. — Swallow-tail coats are easily made by sewing tails on to the boys' jackets; the ruffles are made of paper. The girl can wear a long dress tucked up over her own. The sheets are placed over the heads, leaving only the face exposed. They hold the sheet under their chins with left hands, and point with the right. Where a trap-door is available, they fall into and rise up from it.

*(A concealed singer begins song as curtain rises.)*

## I.

There was a rich merchant in London did dwell,  
Who had for a daughter a very fine girl;  
Her name it was Diniah, just sixteen years old,  
With a very large fortune in silver and gold.

## CHORUS.

Sing tural li lural li lural li la,  
Sing tural li lural li lural li la,  
Sing tural li lural li lural li la,  
Sing tural li lural li lural li la.

## II.

As Diniah was walking the garden one day,  
Her father came to her, and thus did he say,  
"Go dress yourself, Diniah, in gorgeous array,  
And I'll bring you a husband both gallant and gay."

## CHORUS

## III.

"O papa, dear papa! I've not made up my mind:  
To marry just yet I do not feel inclined;  
And all my large fortune I'll gladly give o'er  
If you'll let me be single a year or two more."

## CHORUS.

## IV.

"Go, go, boldest daughter!" the parent replied.  
"If you do not consent to be this young man's bride,  
I'll give your large fortune to the nearest of kin,  
And you sh'an't reap the benefit of one single pin."

## CHORUS.

## V.

As Villikins was walking the garden around,  
He spied his dear Diniah lying dead on the ground,  
With a cup of cold pison lying down by her side,  
And a *billet-doux*, saying by pison she died.

## CHORUS.

PARENT bows low to audience.

PARENT points with left hand.  
PARENT spreads both hands in ecstasy.  
PARENT rattles money in his pockets.

PARENT dances, in time to music, forward.  
PARENT dances, in time to music, backward.  
PARENT dances, in time to music, forward.  
PARENT dances, in time to music, backward,  
and bows at last note.

DINIAH enters, and courtesies to PARENT,  
who bows in time.

PARENT approaches her, and moves head  
and hand as if speaking.

PARENT points to DINIAH's dress, who takes  
it in her hands, and looks upon it.

DINIAH puts finger in her mouth, and turns  
head away.

Both dance forward and backward together  
at each line, and bow at end.

DINIAH puts right hand on PARENT's left  
shoulder.

DINIAH places left hand coaxingly under his  
chin.

DINIAH turns to left, moves both hands as if  
throwing away her money.

DINIAH looks at him imploringly, and coaxes  
him as before.

Both dance forward and backward, and  
bow in time, as before.

PARENT shakes his head and fist very  
savagely.

DINIAH kneels down, and cries.

PARENT makes motions as if throwing away  
money; takes large pin from his coat.

DINIAH wrings her hands, and weeps.

Sung and danced as before.

[Curtain falls.]

VILLIKINS enters, discovers DINIAH lying,  
C., with bottle and letter; he jumps,  
throws up his hands in horror.

VILLIKINS picks up bottle, and smells it.

Reads letter in amazement.

VILLIKINS dances forward and backward,  
looking first at letter in his left hand,

## VI.

He kissed her cold corpus a hundred times o'er,  
 And called her his Diniah, though she was no  
 more;  
 Then he swallowed the pison like a lover so  
 brave,  
 And Villikins and his Diniah both lay in one  
 grave.

## CHORUS.

## VII.

At twelve next night, by a tall poplar-tree  
 The ghosts of his children the parent did see,

Standing close to each other, and both looking  
 blue,

Saying, "We should be both living if it was  
 not for you."

## CHORUS.

## VIII.

Now the parent was struck with a horror of  
 home:

So he packed his portmanteau, the world over  
 to roam.

But he had not gone far, when he was seized  
 with a shiver

Which ended his days, so finished him forever.

## CHORUS.

*then at bottle in his right, extending  
 each hand in turn, bows at last note.*

VILLIKINS kneels down behind DINIAH, bends  
 over her, and pretends to kiss her.  
*Wrings her hands.*

*Drinks from bottle.*

*Falls behind DINIAH at last note.*

*No dance.*

*[Curtain falls.*

PARENT enters, discovers the lovers stand-  
 ing at back of stage, dressed in sheets,  
 like ghosts. He jumps, looks first over  
 his left shoulder at them, then over his  
 right shoulder, and continues this mo-  
 tion through rest of verse and chorus.  
 Ghosts dance forward and back, as before,  
 following PARENT. All bow.

PARENT goes off, L., for his carpet-bag.

*He packs his clothes.*

*Suddenly turns his head, sees ghosts, and  
 shivers faster and faster until he drops,  
 C.*

*Ghosts dance around PARENT, DINIAH first.  
 Both bow. [Curtain falls.*

As will be easily seen, there is no limit in the choice of  
 illustrated ballads. One which has never been used, and  
 which Cruikshank illustrated many years ago, is the ballad  
 of Earl Bateman.

"Earl Bateman was a noble lord;  
 A noble lord he was, of high degree;  
 And he determinèd to go abroad,—  
 To go abroad strange countries for to see."

The illustrations will furnish the necessary hints for cos-  
 tumes, and the ballad may better be sung than said, as the  
 air is in the minors,—a quaint and rather pathetic tune,  
 which any one who has seen "Rosedale" played will at

once recall. Where an entire poem cannot be used, picturesque passages can often be taken; and there is hardly any form of parlor entertainment that gives a better result for the amount of trouble expended.

#### LORD ULLIN'S DAUGHTER.

A burlesque performance of Campbell's ballad is very simple to prepare, and very effective for children to act.

The descriptive part of the poem must be read aloud slowly and distinctly; but each actor speaks his own part. It is much easier for children to act when they have something to say than to accompany the reading entirely in dumb show.

The necessary properties are a large sheet and a common wash-tub. The tub is placed in the middle of the cotton lake as a boat. Four people shake the sheet at the corners to make waves.

#### CHARACTERS.

**LORD ULLIN.** — *Short plaid skirt, or shawl pinned around his waist as skirt. Plaid shawl fastened in Highland fashion on the shoulder. Tin pail on his head as helmet. Old-fashioned carpet-bag in one hand. Big silk or red-cotton handkerchief in pocket. He rides in on a broomstick, followed by one, two, or more armed men, who are dressed in the same way, and carry toy-guns, bows, or sticks for arms. If there are no boys in the company, these parts can easily be taken by girls. It is quite effective to have LORD ULLIN very tall, and the armed men tiny children.*

**CHIEFTAIN.** — *Dressed in the same fashion, but wearing plaid of a different color, to show that he belongs to another clan. His stockings must be long and bright-colored. Instead of a helmet, he wears a cap or soft hat with a long feather. He carries a toy-gun or bow in one hand, while with the other he supports his bride. A girl can of course take this part.*

**LORD ULLIN'S DAUGHTER.** — *White dress and bridal veil, with plaid sash. Her chieftain may carry a plaid for her on his arm. Veil can be made of mosquito-netting.*

**BOATMAN.** — *Big rubber coat, rubber hat or old felt hat, rubber boots. Stick, oar, or croquet-mallet, for paddle. A small child can take this part effectively.*

The scene opens with the boatman sitting on the edge of the tub, with pipe in mouth. He looks up at the sky, shakes his head ominously, and whistles, holding pipe in hand. He may be alone on the stage for a minute or two before the reader begins.



READER. (*Chieftain and bride rush in from back of stage, looking back in a frightened manner.*)

A chieftain, to the Highlands bound,  
 Cries, "Boatman, do not tarry!  
 And I'll give thee a silver pound  
 To row us o'er the ferry."

BOATMAN (*without rising, staring at them, points to the lake, which must be waved harder and harder.*)

"Now who be ye would cross Lochgyle,  
 This dark and stormy water?"

CHIEFTAIN (*with a gesture and loving look to his bride. She clings closer to him, looks back frightened, and at the end of his speech falls half fainting into his arms.*)

"Oh! I'm the chief of Ulva's isle,  
 And this Lord Ullin's daughter.  
 And fast before her father's men,  
 Three days we've fled together;  
 For should he find us in the glen,  
 My blood would stain the heather.  
 His horsemen hard behind us ride:  
 Should they our steps discover,  
 Then who will cheer my bonny bride  
 When they have slain her lover?"

READER.

Out spoke the hardy Highland wight:

BOATMAN (*rises, brings board or small step-ladder from the side of stage, places it against edge of tub, and assists lady into tub. He points to the waves, and starts to bring the steps just at the end of his speech. A pause is nearly always effective. The chieftain follows his bride into the tub, and sits close to his bride. The boatman sits on the edge, and paddles.*)

"I'll go, my chief — I'm ready:  
 It is not for your silver bright,  
 But for your winsome lady:  
 And by my word the bonny bird  
 In danger shall not tarry!  
 So, though the waves be raging white,  
 I'll row you o'er the ferry."

[*Bride courtesies.*]

[*The chieftain offers a silver pound, made of cardboard and silver paper, and marked £1, in black letters. It can be as large as a dinner-plate. The boatman refuses it. The lady takes it, and presses it upon the boatman, who receives the silver, and then tosses it into the lake.*]



READER.

By this the storm grew loud apace,  
 The water-wraith was shrieking ;  
 And in the scowl of heaven each face  
 Grew dark as they were speaking.

*(Thunder can be made by rattling coal or wood outside. The armed men must stamp.  
 The gas can be turned down.)*

But still, as wilder blew the wind,  
 And as the night grew drearer,  
 Adown the glen rode armèd men,  
 Their trampling sounded nearer.

**BRIDE** *(looking imploringly at the boatman, and then points at the sky).*

“Oh, haste thee, haste !” the lady cries :  
 “Though tempests round us gather !  
 I'll meet the raging of the skies,  
 But not an angry father.”

READER.

The boat has left a stormy land,  
 A stormy sea before her,  
 When, oh ! too strong for human hand,  
 The tempest gathered o'er her.

*(LORD ULLIN and the armed men ride in. LORD ULLIN leaps off his horse, drops his carpet-bag, pulls out his handkerchief, and laments loudly.)*

And still they rowed amidst the roar  
 Of waters fast prevailing :  
 Lord Ullin reached that fatal shore ;  
 His wrath was changed to wailing.

For sore dismayed, through storm and shade,  
 His child he did discover :  
 One lovely hand she stretched for aid,  
 And one was round her lover.

LORD ULLIN.

“Come back, come back !” he cried in grief,  
 “Across this stormy water,  
 And I'll forgive your Highland chief,  
 My daughter ! — O my daughter !”

READER.

'Twas vain : the loud waves lashed the shore,  
Return or aid preventing :  
The waters wild went o'er his child,  
And he was left lamenting.

*[As the last lines are read, the four corners of the sheet are thrown over the tub and its contents. LORD ULLIN is left loudly lamenting on the shore.]*

## CHAPTER VII.

## THE MISS PELICOES.

TWELVE girls must be arranged to form a graduated row or semicircle, with either curtains or screens for a background. Dresses must be in Kate Greenaway style, and carefully selected as to contrasting colors. Some can wear bonnets, large or small ; others, caps. Some must have curled or wavy hair ; others must have braids. It is better for all to wear ties or slippers with large bows or buckles. They must practise making the short drop-courtesy in concert, as want of precision in this greatly weakens the effect.

When the reciter announces "the Miss Pelicoes," the tallest one enters, stops in the middle of the stage, makes a courtesy, and walks to her place at the head of the row. The others enter in quick succession ; each making the courtesy at the same spot, and going to her place. The ballad proper then begins, all courtesying in concert whenever the twelve "Miss Pelicoes" are named.

When the ballad is finished, all courtesy in the middle of the stage, as they did upon entering, and pass out. An *encore* is generally desired.

One girl commits the ballad to memory. She must say it without any stumbling, repeating the lines very slowly where there is much action, and rapidly where there is little. It is important that her utterance be clear, distinct, and rather loud, so there be no mistaking the sentiment expressed, both

by words and action. *Costume* according to taste, but not fancy. Light colors preferable.

## THE MISS PELICOES.

*Enter one by one, courtesy in middle of stage, and pass on to place.*

- |                                                                                                                                                                   |                                                                                                                                                                                                                                                                                                                                                                                                                    |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>I.</p> <p>The twelve Miss Pelicoes<br/>Were twelve sweet little girls;<br/>Some wore their hair in pigtail plaits;<br/><br/>While some of them wore curls.</p> | <p>I.</p> <p><i>All courtesy exactly together.<br/>Courtesy, smiling sweetly.<br/>Those with braids turn around to show their<br/>braids;<br/>Those with curls, ditto.</i></p>                                                                                                                                                                                                                                     |
| <p>II.</p> <p>The twelve Miss Pelicoes<br/>Had dinner every day:<br/>A not uncommon thing at all,<br/>You probably will say.</p>                                  | <p>II.</p> <p><i>All courtesy together.<br/>Raise fingers to mouth, as if having some-<br/>thing to eat.</i></p>                                                                                                                                                                                                                                                                                                   |
| <p>III.</p> <p>The twelve Miss Pelicoes<br/>Went sometimes for a walk.<br/>It also was a well-known fact<br/>That all of them could talk.</p>                     | <p>III.</p> <p><i>All courtesy together.<br/>Head girl walks forward, all following, but<br/>turning so as to be in places before last<br/>line, when all say together, either "Good-<br/>morning," "Fine day," "How do you<br/>do?" all mixed up, but rather loud.</i></p>                                                                                                                                        |
| <p>IV.</p> <p>The twelve Miss Pelicoes<br/>Were always most polite;<br/>Said, "If you please," and "Many thanks,"<br/>"Good-morning," and "Good-night."</p>       | <p>IV.</p> <p><i>All courtesy together.<br/>Bow to each other, shake hands.<br/>After "said," the reciter omits "If you<br/>please," and "Many thanks," leaving<br/>this to be said by the four largest girls;<br/>"If you please," by the first two; "Many<br/>thanks," by the next two; "Good-morn-<br/>ing," by the next two; "Good-evening,"<br/>by the next two, the reciter supplying<br/>the "and."</i></p> |
| <p>V.</p> <p>The twelve Miss Pelicoes<br/>Learned dancing, and the globes;<br/>Which showed that they were wise, and had<br/>The patience which was Job's.</p>    | <p>V.</p> <p><i>Courtesy all together.<br/>Take a few dancing-steps.<br/>Try to look patient, resigned to a hard fate.</i></p>                                                                                                                                                                                                                                                                                     |
| <p>VI.</p> <p>The twelve Miss Pelicoes<br/>Played music, "Fa, la, la;"<br/>Which consequently made them all<br/>The joy of their papa.</p>                        | <p>VI.</p> <p><i>All courtesy together.<br/>Make motion with hands and arms, as if<br/>playing on the piano. Let them draw<br/>themselves up, turn their heads, and<br/>smile in a self-satisfied manner.</i></p>                                                                                                                                                                                                  |

VII.

The twelve Miss Pelicoes,  
You plainly see, were taught  
To do the things they didn't like;  
Which means, the things they ought.

VIII.

Now, fare you well, Miss Pelicoes;  
I wish you a "good-day."  
About these twelve Miss Pelicoes  
I've nothing more to say.

VII.

*All courtesy together.*

VIII.

*All courtesy together.  
All bow to reciter.  
All courtesy together, and, after last line,  
pass out one by one, each making courtesy.*



## CHAPTER VIII.

## CHARADES AND PROVERBS IN ACTION.

THESE may be given either in tableaux, in pantomime, or the performers may trust to the inspiration of the moment for words, and fill each part as perfectly as possible. Proverbs are given in a single scene. Charade words must be divided into syllables, each one represented by a tableau or scene, and the whole given as a final scene.

## PATCHWORK

makes three pretty scenes. The first scene is

PATCH. — Two little girls, dressed in expensive costumes, in the prevailing style, stand as if just meeting. They wear jaunty hats and gloves, and carry parasols. Both are laughing, and pointing to a third little girl, who stands near them, hiding her face, as if ashamed. Her dress is poor, — calico sunbonnet, coarse boots; and upon a dress of some very light material is a large, square patch of dark stuff.

WORK. — A very pretty tableau can be made for this scene by representing several trades, each at a small bench or table, — the blacksmith hammering a horseshoe, the dairy-maid making butter, the cobbler mending a shoe, the milliner trimming a bonnet, the carpenter planing a board, the cook plucking a fowl. In short, as many figures as the size of the stage will admit, all busy at some work. The costumes can be picturesque.

PATCHWORK. — The scene, a farm-kitchen, with several

figures. Centre of background is the mother rocking a baby; over the cradle is a patchwork quilt. The grandmother, right of foreground, is sewing upon a piece of patchwork; and at her feet a very little girl is putting two patches together, with a very big needle, very long stitches, and a face puckered up, as if very intent upon the work.

## DRAMATIC

is a good word for tableau.

DRAM. — Scene, a poorly furnished room. Centre of scene, a man poorly dressed stands facing audience. In one hand he holds a glass with a little liquor in it; in the other he holds an empty bottle over the glass, as if draining the last drop. A pale, haggard face, and eyes very eagerly fixed upon the glass, are most effective.

ATTIC. — If a sloping roof can be managed, and an attic window in the background, it will add to the effect of the scene. Centre of stage, a table, with candle stuck in porterbottle, and a few loose sheets of manuscript upon it. Facing audience, a young man, carelessly dressed, his hair very much ruffled, his hand clinched in the hair; is a poet. His legs are stretched each side of the table; and, while he ruffles his hair with his left hand, with his right he is writing furiously. The wilder the expression, the better.

DRAMATIC. — The scene is a parlor, where a party for private theatricals have just assembled. Every variety of costume and attitude will be admitted, according to the extent of the manager's wardrobe. Mary Queen of Scots may be tying the cravat of Lord Dundreary; Cardinal Richelieu saying soft nothings to a pretty waiting-maid; Romeo can dance a hornpipe with Othello; and Juliet arrange the overskirt of Lady Teazle.

## CHILDHOOD.

**CHILD.** — Centre of background a haystack, and behind this a boy and girl peeping out. Centre of foreground, facing audience, a very little child in a pretty country dress, looking half frightened, as if missing her companions.

**HOOD.** — A very young pretty girl, in a very light, tasteful ball-dress, with her hair most elaborately ornamented with graceful flowers, looking with horror, and hands outstretched to push it away, at a large quilted, old-fashioned hood held out by an old woman in a picturesque dress and cap.

**CHILDHOOD.** — A nursery-scene, with several children, effectively grouped, in various occupations suited to childhood. Two are seated, looking at a picture-book held between them; two more arrange a doll's tea-table; two more dress dolls; two compare tops or balls. In short, the scene can be arranged in any pretty grouping.

The boys should wear gay stockings and shirt-waists; the girls, white, with broad sashes of gay-colored ribbon.

## PROVERBS IN TABLEAUX.

Like the charades, these are to represent in scenes some popular proverbs, one scene for each, and must be guessed by the audience.

## A STITCH IN TIME SAVES NINE.

The scene is a boudoir, with two young ladies, in handsome walking-dresses, standing centre of foreground. Upon a chair, left of foreground, is a handsome dress, with a long ragged tear conspicuous upon it. A strip of black cambric with torn edges basted down is a perfect imitation of such a tear.

One of the young ladies is holding up the overskirt of her

dress, and sewing a very tiny rent ; while the other points to the torn dress on the chair, as if quoting the proverb.

## HUNGER IS THE BEST SAUCE.

Two tables are standing over each side of foreground. At one is seated a dandy in the most elaborate costume, who holds the wing of a tiny bird upon a fork, and looks at it with an expression of perfect disgust. Upon the table are a very few dainty trifles of food, choice fruit, a bottle of champagne, and several kinds of sauce.

At the other table a man, in the dress of a farmer, has a huge dish of pork and beans before him, and is lifting an enormous mouthful upon his knife to his widely opened mouth, with an eager, hungry expression.

Centre of background is a colored waiter, with a napkin over his arm, as if in attendance upon the others.

The few specimens given will show clearly how the charades and proverbs can be made effective and amusing ; and a few words that will divide well for charades, and some easily-posed proverbs, are given below for the benefit of the stage-manager.

## CHARADE WORDS.

Band-age.	Crib-b-age.
Book-worm.	Purse-proud.
Hand-some (sum).	Broom-stick.
Peni-tent.	In-fan-cy (sea).
Watch-man.	Horn-pipe.
Mad-cap.	Bride-cake.

## PROVERBS.

Money makes the mare go.

Fine feathers make fine birds.



It's an ill wind that blows nobody good.

Take care of the pence, and the pounds will take care of themselves.

Too many cooks spoil the broth.

When the cat's away, the mice will play.

Charity begins at home.

Killing two birds with one stone.

Out of the frying-pan into the fire.

The more, the merrier ; the fewer, the better fare.

It never rains but it pours.

#### ACTING CHARADES.

A room with folding-doors is of course best for a stage ; but, wanting this, an iron rod suspended across the end of the room, on which a pair of curtains can be hung, will answer the purpose. *Impromptu* charades are always the funniest, but there are some written ones given for those who are too nervous to speak their own words. The following list of words would be good ones to act : —

#### RINGLET.

RING. — Might turn on the loss of this ornament, and the suspicion of theft against one of the servants, who is consequently discharged.

LET. — Might be a house to let, where the discharged servant has found a situation. The old master and mistress take the apartments, and on unpacking the portmanteau the long-lost ring is found at the bottom of it. Of course due reparation is made to the suspected servant, and she is taken back to her old service at increased wages. Making the part of the servant Irish would increase the fun, if an actress could be found to speak with a good brogue.

RINGLET. — If the plot is still carried on, there might



be a party at the same people's house. The daughter is engaged to be married; the gentleman is seated near her; she suddenly becomes uneasy; he questions her, but she declares there is nothing the matter; suddenly a little girl, a younger sister, one of the *enfant terrible* kind, who has been very mischievous all the time, jumps up from under the table, holding aloft a false ringlet, the loss of which had caused the poor young lady's distress. General astonishment of the guests, and discomfiture of the young lady, would close this last syllable.

## PETTICOAT.

If the sound of the syllables may be taken, and the spelling be not considered, this is a very good word.

PET. — Must be a spoilt child, out of which much fun could be got.

TIE. — This was once amusingly rendered by the trick of tying two persons together by the wrists, who did not know the secret by which to disentangle themselves. A quarrelsome man and wife would afford the most amusement, some waggish friend tying them together; or, of course, the scene might turn on a gentleman's tie.

COAT. — A mistake involving some difficulty through an exchange of coats. Stolen goods found in the pocket, or a love-letter, or a lost will, would do, — any thing by which a commotion may be created.

PETTICOAT. — May be represented very funnily by a gentleman getting his wrong luggage, and finding this article of female attire in the shape of a crinoline; or by the well-known concealment of stolen goods under its shelter, and arrest by the policeman.

## POSTMAN.

POST. — Some children might be discovered playing the game of “post,” and some amusing interruption arrives, — a letter by the last delivery, announcing some startling event ; of some rich old uncle whom they were anxious to please, coming in to put a stop to the noise. A mischievous youth might play him some trick in revenge for disturbing the game.

MAN. — A lady in pursuit of a man-servant, several coming with extraordinary manners, of different kinds, — Irish, Scotch, French. The part might be intrusted to one actor to take the several assumptions, which a good amateur actor would greatly enjoy.

POSTMAN. — Valentine’s Day. The perpetual postman’s knock, causing continual irritation to a warm-tempered old gentleman, would afford plenty of amusement, and scope for fun.

## POST-CHAISE.

POST. — An anxiety for a letter, the post anxiously waited for ; or a very deaf man, — “deaf as a *post*.” Either might be worked into a good scene.

CHAISE. — It breaks down ; adventures of the party who had occupied it, whilst waiting for repairs.

POST-CHAISE. — A runaway couple are discovered by means of the post-chaise, some portion of their luggage being left in it.

## BOOKCASE.

BOOK. — This word would admit of a variety of renderings, — a betting-book, a book lost, an album (in which some one might be asked to write a verse), a photograph-book, a

crest-book, or booking a place in the coach, or a parcel for the train.

CASE. — Might be a physician's case, — some one taken very ill, and the doctor sent for ; or a case of jewels lost ; or picture-case ; or a piteous tale of distress, a sad case, — all subjects which would suggest dramatic situations. Then

BOOKCASE. — Some great discovery from the shelves of a bookcase ; or concealed behind ; or an instance of somnambulism, where the sleep-walker is found taking a book, or placing something behind those on the shelves. This might all be connected in one story, which is, I think, the most entertaining way of acting charades.

#### WEDLOCK.

WED. — The return from church of a bride and bridegroom, subsequent arrival of the guests, bridesmaids, etc. Amusement might be got from a stupid servant, or the mistakes of the green-grocer, who is brought in to wait.

LOCK. — The bride has become unreasonably jealous, and is driven at length to the terrible expedient of opening her husband's desk. She breaks the lock ; sends in alarm for a locksmith to repair it ; at the moment, her husband, whom she thought was abroad, returns. Scene of vindication and recrimination.

WEDLOCK. — Discomfort and suspicion still prevail ; the husband is angry, and the wife impudent. An old bachelor friend comes to stay on a visit, with some intention of marrying a sister of the bride ; but the state of affairs causes a change in his opinion, and he decides that a bachelor life is better than wedlock.

#### MISCHIEF.

MISS. — Here, again, sound must be followed, and *miss* be the word, which could be acted in a variety of ways, — a

young lady on her preferment, an old maid pretending to be young, a loss or "miss" of the train.

CHIEF. — An Indian chief, or head of some public office. An amusing scene with the former might be made by the true story of the Indian's anger at having his portrait painted, under the impression that through some necromancy they were taking off his face, and putting it on the paper. Or, taking the chief man in some department, a scene with a clerk giving reasons for his being late at the office, having "sat up all night with a poor sick friend," might be made very funny.

MISCHIEF. — This could have endless variety, — mischief made between friends or lovers, amongst servants, in a school, or a child forever in mischief, letting pet birds out of cages, sewing people's dresses together: any thing, in short, which will make a mischievous situation, and end with some *denouement*, which is always necessary to consider in the last syllable of the charades.

#### WARDROBE.

WARD. — The trials of a guardian with a pretty, gay young ward who is confided to his care, who upsets his bachelor home, and worries him to death, and whom he finally decides to send to the other guardian named in the will, imagining him to be an old married man.

ROBE. — He turns out a young student in chambers; and some fun might be got by this mistake; the guardian, sending her there to await his arrival, thinking the wife would of course receive her; and she, weary of waiting, might amuse herself by dressing up in his academical cap and gown.

WARDROBE. — The young lady of such mischievous tendencies might finally be sent to some old maiden lady, and



for the fun of frightening her, one day conceal herself in an empty wardrobe. The old lady rings violently for her maid to inquire what has become of her, who, having been instructed not to tell, will give no information. At this moment a dealer arrives to purchase the wardrobe, and locks the doors to see if they work properly, when a violent shaking and knocking take place, which causes such great alarm that the dealer rushes out, determined to have nothing to do with such an "uncanny" piece of furniture. The maid is then, of course, obliged to reveal her mistress's hiding-place; and the indignant old lady releases the girl, and threatens to return her to her guardian.

## WOODSTOCK.

WOOD. — Some young people are lost in the mazes of a wood, who had bragged about knowing their way so well, making good, they might say, the old adage, "Don't cry till you are out of the wood." Or the "Babes in the Wood" might be enacted; the scene where the wicked uncle sends them away to be killed, or where they lie down to sleep in each other's arms. For the robins you must request the audience to draw on their imagination.

STOCK. — Taking stock in a shop would make a busy, bustling scene; or an absent old gentleman going to a dinner-party with his white stock in his pocket, and his pocket-handkerchief round his neck.

WOODSTOCK. — A tableau from the novel.

## MORTALITY.

MORTAL. — An illiterate man comes to a stone-mason to have an epitaph engraved, and insists on spelling "Here lie the (*mortel*) *mortal* remains." The stone-mason proudly assures him he was at school for years, and it is really



spelled *mortle*. The discussion, and final determination to omit the word altogether, or submit the matter to another authority, might be made very funny.

I. — Exceedingly egotistical person, boring every one with the everlasting “*I say this,*” or “*I do that,*” and one of the party making fun of him without his perceiving it.

TY (*tie*). — A wedding breakfast. Speeches are made, and the “*tie*” which has that morning united two happy beings might be touchingly alluded to and dwelt on in one of the speeches: the clergyman might be the spokesman, and say how difficult the knots which he ties are to undo.

MORTALITY. — Might be a picture from the novel of “*Old Mortality.*” Many words might be found, perhaps, to end in this manner which would be a novelty.

#### HELPMATE.

HELP. — A poor family receiving great and unexpected assistance.

MATE. — The mate of a ship, come home to see his friends, recklessly spending his money, and giving a supper-party.

HELPMATE. — Either a good or bad one may be represented, — the devotion, through many trials, of a *good* wife, or the misery entailed on a family where the wife is *not* a good helpmate.

#### INCAUTIOUS.

INN. — A busy hostelry, with the arrival of guests, etc.

CAUTIOUS. — The landlord, priding himself on his caution, gets deceived by some sharpers; much railed at by his wife in consequence, who — in

INCAUTIOUS — By some incautious act makes a similar blunder.

These few hints may be very much amplified in the acting, which can be made as long or short as is required. When they are *impromptu*, the dresses on the spur of the moment, too, add greatly to the fun. Table-covers or colored blankets make admirable dresses for Indian chiefs. Large wrappers; such as gentlemen wear about their throats, make excellent turbans. Ladies' shawls serve for trains; and, with some white aprons and nurses' caps, the theatrical wardrobe is soon made up.

Illustrated poems are on the same principle as ballads in action, save that in the former each scene is a tableau. Kingsley's "Three Fishers" has been given in this way; a deep contralto voice behind the scenes singing the ballad. Bishop Doane's "The Sculptor-Boy," Tennyson's "King Cophetua and the Beggar-Maid," Whittier's "Maud Muller," and many others, will suggest themselves at once.

JACK AND THE BEAN-STALK, IN RHYME (WITH A  
MORAL).

BY MRS. CHARLES FERNALD.

PREFACE.

Then will it not be just as well  
The truth our little ones to tell,  
To let the darling children see  
Just *what* and *where* the fairies be,  
And where the giants really grow?  
For by this time most people know  
That fairy-tales and "Mother Goose"  
Were written for a higher use  
Than singing restless babes to sleep,  
Or making timid children weep,  
Or turning boys, for many an hour,  
To lambs, just by their magic power.

And though these potent uses I  
 Would by no means pass lightly by,  
 Still it has always seemed to me  
 The children should be taught to see  
 That by the fairy, giant, sprite,  
 Or demon, who in *sin* delight,  
 Is meant some evil of their own,  
 A vice which in their hearts has grown,  
 Which if they cherish and caress  
 Will fill their souls with ugliness;  
 That, when a bad thought in them dies,  
 A good one in its place will rise;  
 And nothing can *good* fairies be,  
 But truth, love, honor, industry.  
 Teach them their actions, words, and looks  
 Write every day new story-books;  
 That 'tis for *them* to say if sin,  
 The tallest giant, shall creep in,  
 Or if with fairies pure and bright  
 They keep their pages clean and white.  
 Ah! never was a book yet writ  
 By heart or life, without a bit  
 Of strife 'twixt good and evil powers  
 For mastery o'er us and ours.  
 That blessed genii only may your lives attend,  
 Will ever be the wish, dear children, of your friend

J. M. F.

CHARACTERS.— JACK, MOTHER, BUTCHER, GIANT, WIFE, FAIRY QUEEN, AND ATTENDANTS.

The words of Fairy Queen in first scene may be spoken or sung, as is most convenient. In the third scene, if it is impracticable for the real giant to fall, a dummy can easily be made to per sonate him, to be thrown down the bean-stalk. All of the "Mother Goose" melodies introduced should be sung if possible; and any pretty chorus, like "Annie Lee" or "Beautiful Bells," should be sung while Jack awakens from his dream.

SCENE I.— *Dilapidated and wretched.* Enter MOTHER.

MOTHER. Ah, where *is* Jack, my lazy Jack? He spends the live-long day,  
 While I am starving here at home, in idleness and play.

'Tis hours since I have tasted food — even a bit of bread.  
O Jack, if you would *only* work! I *wish* that I were dead!

(Enter JACK.)

JACK. Ho, mother, I'm *so* hungry! Can we have our supper *now*?

MOTHER. There's nothing but a little milk from good old mooly cow.

O Jack! unless you do some work, we *both* of us will die.

You are an idle, useless boy! Oh, pray, my child, *do* try!

For if you don't do *something*, Jack, you'll come to grief and harm;

And Mr. Brown will pay you well to help him on his farm.

O child! if you would only look down in your heart, and see

The hideous giant living there who brings this misery,

The ugly monster *Idleness*, — yes, Jack, *that* is his name, —

You would not dare to raise your head: you'd die for very shame.

JACK. Well, mother. But I *mean* to work — oh, yes, indeed! *some* day;

But now I'm but a little chap, and *little* chaps should play.

You can't expect a boy like me would pitch right in and work.

Just wait till I grow up: you'll see there's *nothing* I will shirk.

MOTHER. You're *not* a little boy now, Jack: you are almost a man;

And you could earn enough if you would do the best you can.

But that old serpent *Idleness* in you has grown so strong,

He makes you think you're doing right when you are doing wrong.

If you don't kill him pretty soon, then, Jack, *he* will kill you,

For we have not a bit to eat. Oh, *dear*! what *shall* we do?

JACK. I think we'd better sell the cow, she don't do us much good;

And with the money we shall get we'll buy — oh, *lots* of food!

We'll have a jolly lay-out then, — caramels full of cream,

Mince-pies and cheese, and taffy too. Golly! how good 'twill seem!

MOTHER. Oh, stop your foolish nonsense, Jack! I tell you, every *cent*

That mooly brings, for bread and meat will all have to be spent.

Oh, how it grieves me thus to part with our dear, good old cow!

And Jack, if you would *only* work, we should not have to now.

JACK. There, mother, *don't* cry any more. I'll make a first-rate trade;

And we'll have lots of money then: so don't you be afraid.

We'll live like lords and ladies, yes, till both of us grow old,

And every thing we use shall be of silver or of *gold*.

MOTHER. Well, then, Jack, I suppose we must; and I so will go now

And take a last, long lingering look at poor old black-tailed cow.

[Exit MOTHER.]



JACK (*dances and sings*). High diddle diddle, the cat and the fiddle;  
the cow *she is going soon*, etc.

(*Enter BUTCHER, watches JACK.*)

BUTCHER. Waal, I declar! I swaow you air the darnedst dancin' chap  
I ever see; jes like a monkey kickin' in a trap.  
I guess you're jes a *leetle* cracked, an' I'll go hum again.

[*Goes toward door.*]

JACK. Here we go up, up, up, and here we go down, down, downy  
(*spins about*);

Here we go backward and forward, and here we go round, round, roundy.

BUTCHER. Waal, yes, that's jes about *your* style. You air a crazy  
goose,

And, though you spin raound spry enough, I guess you ain't much *use*.  
I reckon 'tis my wisest course to git out of his way;  
My time's too val'able to look at spinnin'-Jacks all day.

JACK (*catches him, and makes him whirl about with him*). Oh, come  
with me in my little canoe;

I'll *duck* you, my love, in its waters blue.

BUTCHER (*alarmed*). Great Scots! He wants to kill me naow: he  
says I shall be draowned.

He ha'n't no more respect for me than any old caow raound.

JACK (*suddenly stands still, looks sharply at him*). A cow, a cow!  
You want a *cow*? Why, you're the *very* man.

She's white as milk, all but her tail: now beat *that* if you can!

Gives twenty quarts of milk a day, and never eats a *thing* (*gesticulates  
violently*).

To any one who owns *that* cow, she will a fortune bring.

BUTCHER (*looks around*). You ha'n't got nothin', though, to spare.  
Things looks — waal, peekish, here.

I'll take the critter, though, unless she's too all-fired dear.

JACK. I'll fetch the milking-pail to hold the money: *that* will do.

So out with the spondulics, man, and count them quick, will you?

BUTCHER. Oh, I ha'n't got no *chink* to give for any black-tailed caow;  
But if yer was a mind to trade, think I mought suit yer now.

*Money* don't fetch us every thing — no, sir, by a long chalk!

But, if yer'd like to *trade* a mite, we might begin ter talk.

JACK. But I must sell the cow for *cash* to buy us bread and *meat*:  
We've not a mouthful, not a crust, left in our house to eat.



BUTCHER. Well, I ha'n't no loose cash; but what I've got is worth lots more

Than any di'monds blazin' raound in any juller's store.

An' if yer trade with me, — now mind, I'm tellin' *truth*, young man, — They'll make yer fortune, *if yer use them as yer ought and can.*

JACK. Trot out your stuff, then; let us see what all this talking means.

BUTCHER (*takes handful of beans from his pocket, and shows them*).

The pootiest things yer ever see! just thirty smooth white beans, All polished up, like marble is, and hard and raound and clean. If yer don't swop 'em for the caow, I'll say yer all-fired green.

JACK (*looks at beans, and then at BUTCHER in silence*). Well, I don't know so very much, 'cause I wouldn't go to school: But I know what a *swindler* is. D'ye take me for a fool? Get out of here, and take your trash — *quick* too, or you will feel What I am laying up for you not far from my boot-heel!

BUTCHER (*slowly puts beans in his pocket*). The fools ain't all dead yet, I see. Now my words, young man, mind, — Some day yer'd give *all* your old shoes if yer hadn't been so blind: A fortune is in every bean, — yes, sir, there's *millions* in it: If yer don't want 'em, then I'm off in less than half a minute.

JACK. *Oh*, if you're *sure*, now, *very* sure, they'll bring good luck to me, I'll take them and give you the cow. She's out there, don't you see? (*Takes beans.*)

BUTCHER. Thar, naow, yer growin' sensible. An' I'll jes bet yer, lad, Them little beans may keep yer back from goin' to the bad. Di'monds ain't *nothin'* side of them; and if yer've grit and pluck, 'Tain't long afore you'll bless them beans for bringin' yer good luck.

[*Exit.*]

JACK (*looks after BUTCHER, and then at beans in his hand*). Better than *diamonds*, so he said. Well, really, I can't see How a few common small white beans better than gold can be. But then he said he was quite *sure* my fortune they would make. Oh, dear! I wish I'd thought to ask him just *how long 'twould take.* (*Looks at beans.*)

Now may be they are diamond-seeds, — *pearl*-seeds there are, I know, — And, hocus-pocused underground, beans *may* to diamonds grow.

And mine may yield at *least* a peck or bushel, maybe two.

Oh, golly! I shall be (MOTHER *enters, and watches him silently*) so rich  
 I sha'n't know what to do!

Our house shall all be built of gold, our carriages of pearls;  
 My clothes shall be made like a king's; I'll wear my hair (*considers*) — in  
 curls;

*Airily*) I sha'n't mix up with people *here*; I *never* shall be seen  
 With any one but earls and dukes, and live quite *near the queen*.

My mother, she shall be arrayed in velvet, satin, silk,  
 And ride upon an — elephant, a *Jumbo* white as milk;

And she shall wear upon her head all day a golden crown,

And every one who sees her shall stop, and thus bow down (*bows, as if  
 to royalty*).

MOTHER (*rushes wildly in*). O Jack! what *are* you talking of? *Tell*  
 me what this all means!

JACK. Why, that I've traded off the cow for — thirty little beans.

(*Tableau.*)

MOTHER (*weeps violently*). O Jack, Jack! Such a wicked thing you  
*cannot*, Jack, have done:

There's *nothing* now to do but *die*. O Jack, my son, my son! (*Sinks  
 on floor.*)

JACK. How *could* I have been such a fool to mind a word he said,  
 And my poor mother starving there, dying for want of bread. (*Looks at  
 beans, and bites one in two.*)

They're nothing but just beans, yes, *beans*. That fellow *lied* to me.

The cow was all we had — yes, I have been a fool, I see. (*Throws  
 beans away.*)

Lie there and *rot*! But, if *I* live to see another day,  
 I vow I'll spend it all in work, and not one hour in play.

I've been an idle, wicked boy, an unkind, cruel son,

And for my poor old mother there not *one* good thing I've done.

(*Goes to MOTHER, and bends over her: she weeps and sobs.*)

O mother, don't cry any more! and from this day you'll see

How hard I'll work, and how I'll try a real good son to be. (*They both  
 sleep.*)

(*Enter FAIRY QUEEN and ATTENDANTS.*)

ATTENDANT (*sings*). Fairy queen, what do we here?

FAIRY QUEEN (*sings. Music, "Pinafore"*). Good work waits for us,  
my dear.

Do you see that boy asleep?

ATTENDANT. Perhaps "Boy Blue," without his sheep.

Lovely queen, is it so?

FAIRY QUEEN. Ah, no, no! 'Tis idle Jack,

Who to work won't bend his back;

Spending all the livelong day

Either in mischief or in play.

ATTENDANT. *Is that so!* Oh, oh, oh!

FAIRY QUEEN. Boys and girls should never shirk

Doing their own share of work.

See this mother, sick and sad,

Grieving o'er this idle lad.

ATTENDANT. Yes, we know: that is so.

MOTHER (*sings in sleep*). I may labor, I may preach;

But my boy I cannot teach.

He would rather go and play

Than listen to a word I say.

ATTENDANT. Ah! we know: that is so.

FAIRY QUEEN (*speaks*). And before he wakes again,

To save them both from future pain,

I will let this young Jack see

What an idle life can be.

His own heart to him I'll show,

And what a monster there does grow.

If we can but his conscience wake,

Another path the boy may take;

For I'm sure this mother's lad

Cannot be *altogether* bad.

And idle Jack shall, if we can,

Be made a good, industrious man.

MOTHER (*speaks*). Ah, if my poor idle Jack

Would only choose another track!

If these little, worthless beans,

To save my boy should be the means,

I'd be thankful even *now*

That we parted with the cow.

Jack, *dear* Jack! I *wish* you would

Try to be useful, Jack, and good.

For mine, your mother's sake, oh, try!  
Or else I must lie here — and *die*. (*Sobs.*)

ATTENDANT (*softly*). Do not cry. We will try,  
Ere too late, show him his fate.

FAIRY QUEEN (*waves wand*). Now all is still without, within.  
Let idle Jack his dream begin.

Guard him with downy robes, lest fell night-dews arise:  
With charms and flowers wreath him, that sleep seal his eyes.

(FAIRY QUEEN *gives* ATTENDANTS *flowers*. *They advance to JACK; and, while covering him with flowers, he slips off stage unseen, while facsimile fills his place. All exit silently, dancing to soft music. Bean-stalk should now appear as if shooting suddenly from the ground where beans had been thrown. Enter JACK.*)

JACK (*yawns*). Oh, dear! oh, dear! I cannot find a single thing to eat!

I'd give, yes, all the world I would, for some good bread and meat;  
But not a *penny*, no, not one, have we to buy food now,  
Since I made such a stupid trade with our poor black-tailed cow. (*Sees bean-stalk.*)

Why, what is *that*? By Jupiter, by Saturn, and by Mars,  
The Sun and Moon, the Milky Way, and all the inferior stars!  
A great green stalk (*shakes it*) so strong and tall! I don't see what this means.

Oh, golly! By the great horn-spoon, it's sprung up from those beans!  
(*Looks up.*)

I really can't believe my eyes. In one night grown so high?  
Why, I can't see the top of it: it must be near the sky.  
I'd really like to find out where the plaguy thing does stop.  
What fun 'twould be to climb up there, — up to the very top!  
Oh, dear, me! I'd go twice as far for something good to eat:  
I'd give the world, if it was mine, for some cold bread and meat.  
I'm sure to starve if I stay here: so I may as well try

To find out where this bean-stalk goes as stay down here — and *die*.

Good-by, then, poor old mother dear (*kisses her softly*), and, if I don't come back,

Don't grieve for such a worthless boy as your own lazy Jack. (*Climbs up bean-stalk.*)

(*Slow curtain.*)



SCENE II.—JACK *climbing from bean-stalk; looks about in astonishment; sees pretty country-place; breathes hard.*

JACK. By Jupiter, I'm up at last! and I don't think I'd lie  
If I should say that pesky stalk at *least* was ten miles high.  
I guess I sha'n't be sorry, though. This place (*looks around*) is awful  
pretty,  
A great deal better than (*hesitates*)—down *there* (*points downward*),—  
down in that noisy city.

Oh, dear! if I could only find *any* thing I could eat!  
I'll take a look around the place to see what luck I meet.  
Pcor mother! Oh, dear, *how* she cried! Ah! *she* was hungry too.  
(*Wipes eyes.*)

She sha'n't cry any more, though, now, if I get work to do.

(*Enter FAIRY QUEEN and ATTENDANTS silently.*)

O Jupiter and Hail Columbia! I wonder what this means.  
Perhaps—this *must* be fairy-land, all sprung up from those beans;  
Or maybe—maybe I am *dead*, and these are little ghosts.  
I'll get away, I will: I'll hide behind some of these posts.  
They're not bad looking, though, for *spooks*; but one can never tell  
What mischief they are plotting there: so 'twill be just as well. (*Tries  
to hide.*)

FAIRY QUEEN. There, Jack, you need not try to hide: 'twould be  
no use, you see;

For anywhere in fairy-land you can't escape from me.  
I've watched you for a long time, Jack: I've brought you here to-night  
To show you what you really are,—a useless, lazy wight.  
I saw your poor old mother, Jack: I heard her moan and weep,  
And grieve about her idle son, yes, even in her sleep.  
A cruel boy you are to her, a useless, lazy lad,  
And going nearer every day, much nearer, to the bad.

JACK (*trembling*). Yes, *thank* you, ma'am! I'm much *obliged!*  
You're *right!* Oh, I mean, ma'am,  
I'm nothing but a lazy fraud, and that's *just* what I am!

FAIRY QUEEN. Don't interrupt me any more, for I mean you shall  
see

What a vile *monster* "Idleness" in any heart can be.  
He is a *giant* in yours, Jack; he fills up all your life;  
And, if a good thought comes to you, he *kills* it with his knife.  
There is but *one* way left now, Jack, just *one*, for you to do,—  
*To kill him*: yes, indeed, you must, or else he *will kill you.*



To-morrow it will be too late, it *must* be done *to-night*.

And, though I'll help you all I can, 'tis *you alone* must *fight*.

JACK. Oh, yes, yes, ma'am, I will, I *will!* I'm ready *now* to go:

Just tell me where the beggar *is*, only give me a *show*.

Oh, yes! I *know* I'm in his power, bound down with strong chains in it

No matter *what* I have to do, I'll *do* it, yes, this *minute*.

I'll stop for nothing, — oh, no, ma'am, not even bread and meat!

This villain he shall *die*, I say, before one bit I eat.

My mother she shall cry no more; for I've made up my mind

To be a *good* boy. Tell me, ma'am, where shall this wretch I find?

FAIRY QUEEN. Ah, Jack! I *knew* you'd try to be a good, or *better* boy:

'Twill make your poor old mother glad; her heart will leap with joy.

So now a secret I'll unfold, that no one knows but me,

Which, if you but prove faithful, Jack, soon all the world may see.

The giant in his stronghold hoards gems, jewels, silver, gold,

Which he has stolen from you, Jack, and has no right to hold.

If you are firm and brave and true, — if you will kill him, Jack, —

These precious treasures, *all* of them, to you will soon come back.

This is your last, your *only* chance, and *this night* you must choose;

For, if he lives, much *more* than gold and jewels you will lose.

Though I must vanish from your sight, I still will linger near;

For none but *you* can fight this fight. *Your enemy is here*.

JACK (*tries to detain her*). Oh, *please*, ma'am! oh, I *beg* of you! — oh, *please*, don't go away!

I'll kill the biggest of them, ma'am, if *you* will only stay,

And tell me *what* I am to do, and *whom* I have to fight.

They're gone, and left me all alone! I'm in a pretty plight!

(Enter GIANT and WIFE.)

Oh, mercy *on* me! Who is *this*? Is *this* the cruel man

That I must kill? Oh, I'm afraid! I'll hide me if I can. (*Hides*.)

GIANT (*loudly*). Fee, faw, fo, fum! I tell you now I *know* I smel.  
fresh meat.

WIFE. And that is *all* you care about, — just something good to eat?

GIANT. Why, that's the best thing I can do, then I can go to sleep:

I'd rather have a nice fat boy than any kind of sheep.

Oh, if I *only* had one now, I'll bet there'd be some fun!

They make, oh, *such delicious* pies, so tender! — ah, *num, num!*

The idle boys and girls are mine, I catch them in my trap. (*Sniffs about.*)

Fresh meat I smell: *where* can it be? (*Yawns.*)

I think I'll take a nap. (*Lays head on table, and snores.*)

[*Exit WIFE*

JACK (*creeps out cautiously*). And can it be that *I* am like *that* cruel, dreadful man?

I'll crush the monster "*Idleness*:" I'll kill him — if *I can*.

But how can *I*, a weak, small boy, with neither sword nor gun?

He'd crush me like a little mouse, and think 'twas real good fun.

I wish I had a good revolver, or a large bear-trap, —

Something to whirl his ugly head off with a bang — and snap.

What *shall* I do? The fairy said it "*must be done to-night*."

'Tis my own idle wickedness has brought me to this plight.

Oh! if the power to cleanse my heart is given now to me,

No more forever, from this hour, a lazy Jack I'll be.

(*Enter WIFE.*)

WIFE. Here, *Idleness*, wake up: here is your money, hen, and harp.  
(*Shakes him.*)

GIANT (*sniffs*). I tell you, wife, I smell fresh meat. Why don't you look round sharp?

My appetite is poor to-day. If you could find a few

Nice well-grown boys, to make a pie, or put into a stew,

I think I *might* be tempted, wife, to eat them up: so come.

Look round! for I *can* smell fresh (*rises*) meat, — nice, tender boys, — num, num!

WIFE (*sees JACK*). Oh, don't be foolish! Sit down now! See all your bags of money;

And, while you count it, I will go and bring some bread and honey;

And then your pretty hen will lay for you a golden egg.

I'll find out if there's fresh meat here; but you sit still, I beg.

[*Signs to JACK, and exit.*

GIANT (*sings*). The king was in his counting-house, counting out his money:

The queen was in the parlor, eating bread and honey. (*Laughs boisterously.*)

That wife of mine, I say she *don't* give me enough to eat.

I'll take a nap, and then (*sniffs*) — I'm *sure*, I *know*, I smell fresh meat.  
(*Sleeps.*)

JACK. He cares for nothing but to eat, to sleep — lives like a pig.  
 Oh! have my little idle ways grown up so fierce, so big?  
 Now I can see how *I* appear in *other* people's eyes.  
 O Heaven! no more let idleness in my young heart arise,  
 But give to my hands willingness, and find them work to do,  
 And give me strength to be a man, yes, and a *good man* too.

(Enter WIFE cautiously.)

WIFE. Are *you* the boy the fairy said was coming here to take  
 Me from this cruel giant here, before he is awake? (JACK *nods*.)  
 We must be *quick*; for, if he wakes, he'd kill you with one blow.  
 And you must take his precious treasures *all* with you, you know.  
 You take the bags, the money. Throw them down the great bean-stalk;  
 Then come and help me with the rest. Be quick! Don't stop to talk!

(JACK *takes money-bags, and throws quickly down bean-stalk; hurries back, and is about to take harp.*)

GIANT (*moves restlessly*). Fee, faw, fo, fum! Wife, wife, I know I  
 smell a tender boy.

Ah! if I just could catch one now, I'd dance, yes, *dance* for joy.

WIFE. You'd better not wake up just yet. I'm fixing up a *stew*  
 And a *nice broil*, — the very *best* I ever cooked for you.  
 'Tis nearly ready. — Jack, be *quick*! He'll waken soon, I know.  
 He can't sleep well when boys are here: he smells fresh meat. Now go  
 And slip that box away from him, — the one beneath his head;  
 But, oh, *don't* let him catch you, Jack! for, if he does, you're *dead*.  
 'Tis filled with things he stole from you; oh, priceless treasures, Jack!  
 Uprightness, honor, industry. Do *try* to get them back;  
 For all the money, without these, will do you, Jack, *no good*:  
 No wealth can ever make of you what these bright jewels should.  
*You*, you alone, gave him the power to keep your treasures bright:  
 If you would have them back again, *you must get* (*points to GIANT*) *them*  
*to-night*.

(JACK *goes cautiously to table, slowly slips box out from under GIANT'S head, which bumps on table. JACK hides behind table. WIFE watches eagerly.*)

GIANT (*wakes*). I tell you, wife, I smell fresh meat. Oh, I could eat  
 twelve boys!

While I was snoring, didn't you hear a very curious noise? (*Looks about, perceives JACK, who moves round nimbly. GIANT sits still.*)

Hullo, hullo! Fresh meat, fresh meat! I *told* you so, didn't I?  
 Here, little boy, come let me feel if you'll do for a pie.  
 If I can crack your bones between my finger and my thumb,  
 You'll make a tender, juicy pie. D'ye hear? Why *don't* you come?  
 What *are* you doing with my things? Where's my *box* gone, I say?  
 You little villain! I'll soon stop your very pretty play. (*Gets up slowly.*)  
 Wife, wife! where are you? *Wife*, I say! I've caught some nice fresh  
 meat.

You hurry up, and make the pie. Oh, won't I have a treat! (*Chases  
 JACK, who dodges and eludes him till he becomes furious.*)

JACK. Say! don't you think, old kidnapper, it would be rather wise  
 To *catch* your nice fresh meat before you make it into pies?  
 We've taken all your money-bags, your jewels, silver, gold:  
 Your wife and I we're going to leave you out *quite* in the cold.

(GIANT *still pursues.*)

*Don't* break its little heart, now *don't*. Ta-ta, my love, *by by!*  
 Remember me at dinner-time. I'm too *fresh* for a—pie.

(*They chase, dodge, and elude each other for some time; then WIFE  
 takes harp, and JACK the box, and escape to the bean-stalk. GIANT  
 follows clumsily. This action should be brisk and exciting.*)

(*Curtain.*)

SCENE III.—*Same as first.* WIFE, at foot of bean-stalk, holds harp,  
*etc.* JACK climbs down, with strong box clasped closely to him.

JACK (*hands box to WIFE*). Please take the box, and hold it fast,  
 while I run double-quick

To get my axe. Then, just the moment beautiful old Nick  
 Puts his small feet upon the stalk, *well*, on the upper round,  
 I'll chop it here; and then I *think* perhaps he'll tumble down.  
 Oh, dear, when he ran after us, how fast my heart did beat!  
 He roaring all the time to me, "Stop, stop, you young fresh meat!"  
 (*Fetches axe.*)

WIFE (*trembles and weeps*). O *Jack!* But, if he catches us, I *know*  
 what he will do;

He'll make me—oh! I'm *sure* he will—into a nice lamb stew.  
 It was too bad for one so beautiful and delicate as I  
 To such a great, vile monstrous wretch my little self to tie.



I *loved* him once, yes, *long* ago, before he grew so tall ;

But, now I know how bad he is, I don't love him at *all*.

O Jack ! I *know* he's coming. (*Looks up.*) Yes, I see *both* of his feet.

GIANT. Ha, ha ! you can't run from me now : I'll catch you yet,  
*fresh meat.*

JACK. Come ! come along, old Idleness, you miserable old sinner.  
I'll do my level best to spoil your appetite for dinner.

(*Chops stalk down. GIANT falls, shakes fist at JACK, and dies. They look at him silently.*)

How *could* he thus have grown within my heart, and I not know it ?

WIFE. Because "none see themselves as others do," thus says the  
poet.

JACK (*solemnly*). To idleness from this day *I* will yield, *no, never,*  
NEVER !

WIFE. No more will *I*, I'm very sure ; no, no ! well, *hardly* ever.

JACK. But I'm in solemn earnest. Now say, shall we not both try  
To make up for the precious time we've lost, — both you and I ?

WIFE. Yes, yes, dear Jack ! with all my heart ; yes, and with both my  
hands. (*They join hands.*)

BOTH. We'll join the ranks of industry, and fulfil its demands.

JACK. I feel *so* happy ! I must run and find my dear old mother.

WIFE. Oh ! take *me* to your home, dear Jack : indeed I have *no*  
other.

JACK. You *never* more shall want a home. Through you I've gained  
this fight :

For mother and for you my hands shall toil from morn till night.

[*Exit.*

(FAIRY QUEEN and ATTENDANTS *enter.*)

FAIRY QUEEN (*sings*).

Happily breaketh the golden light  
Of balmy, rosy morning,  
When through the long, dark hours of night,  
Is heeded a timely warning ;  
When in our dreams too well we see  
What loves our hearts are holding,  
What thoughts unholy there can be,  
Our very lives infolding.



MOTHER (*sings sadly*).

Wearily breaketh the golden light  
Of balmy, rosy morning,  
When the heart dreads, through cold, sad night,  
To see the new day dawning;  
When in our dreams too well we feel  
Our hearts within us breaking;  
When the night brings no love to heal,—  
Nought but a bitter waking.

(*Repeat as duet, each singing her own verse, "Merrily," "Wearily," etc.*)

FAIRY QUEEN. Soft, soft, to young Jack's side now nimbly steal,  
And from his warning dream his eyes unseal.

(ATTENDANTS *all dance over to where JACK is supposed to be asleep; and, while they uncover him, facsimile and JACK exchange places as before. JACK wakens slowly. All on stage sing some lively song in chorus. JACK appears bewildered.*)

JACK. The *fairies here!* Why, where am I? What! can this be a *dream?*

Is my name Jack? or— Who am I? How funny things do seem!  
There's just *one* thing that I *do* know, and that is, I have been  
A good-for-nothing vagabond—

FAIRY QUEEN. Jack, is *that what you've seen?*

JACK (*trembles*). Good-morning, ma'am! Hope you are well. I'm  
glad you've come again.

I did my level best to kill that beggar in his den.

FAIRY QUEEN. You know me, then?

JACK. Should think I did! Yes, ma'am, we met last night:  
You said that what was in my heart must die before daylight.  
We did it, ma'am, — his wife and I. Yes, ma'am, he's *very* dead.  
He tumbled down the bean-stalk, ma'am, and landed on his head.  
O ma'am (*kneels to FAIRY QUEEN*), I'm much obliged to you; and you  
shall *never* rue it,

For telling me what I must do, and helping me to *do it*.

FAIRY QUEEN. Rise, Jack. I knew you'd faithful prove, if you could  
only *see*

How great a tyrant sin becomes when it gains mastery.  
'Tis better far to crush it out while it is weak and small,  
But better, Jack, as you *have* done, than never done at all.

MOTHER (*awakes*). O Jack, my idle, foolish boy, we've not a *bit* to eat! Your poor old mother now must starve, or beg out in the street.

JACK (*embraces her*). No, never, mother, — oh, no, *no!* I've seen my wicked ways.

I'll work and comfort you, my mother, yes, yes, all your days.

See these kind fairies — (*Points to fairies.*)

FAIRY QUEEN. *Friends*, dear Jack.

JACK. They showed me, mother dear,

Just what I was, and helped me fight my pathway free and clear.

(*Enter WIFE.*)

And here is one whose courage filled with good thoughts my bad heart.

(*Takes her hand.*)

(*Enter BUTCHER.*)

FAIRY QUEEN. And here, too, is another, Jack. As *friend* he played a part:

I sent him in disguise to you, that he might be the means  
Of opening your blind, selfish eyes by trading with his beans.

BUTCHER. That's jes *so, stranger*. Where *abaout* do yer think yer'd  
be naow,

If yer hadn't swopped my precious beans for that ere darned old caow?

I knowed jes what a fool you was. *You* thought I *lied* to you.

'Twan't no use wastin' gold, you see, when them 'ere beans would do.

But truth I *told* yer, Jack, my boy: not all of Injy's mines

Could fetch yer half the precious wealth that in yer heart now shines.

MOTHER. If Idleness indeed is dead, fair Industry will come,

And make our wretched hovel there a peaceful, happy home.

JACK. Yes, mother, faithfully I'll work to make up — *oh, lost time!*

But do you think those little ones (*points to audience*) like "Jack's Bean  
stalk in *Rhyme?*"

I wish I *dared* say just one word to every little child.

Shall I? (*To audience.*) May I? I think I will (*nods inquiringly*). Yes,  
that chap (*points to some one in audience*) winked at me, and smiled.

You grown-up folks there must not hear, — of course not, *you* don't  
need it:

'Tis only for the little ones, and they, I know, will heed it.

If *any* of you children here have just *one* idle way

That you encourage in your heart, a little more each day,

*Don't wait* till it becomes a giant, like poor, lazy Jack,

But go to work this *very* day, — yes, *now*, — and break its *back*.

There's work for every little hand, for every little heart ;  
And every little child that's here must do its little part.  
It may be difficult at first ; but this, like every other  
Hard task, will bring you blessings, if you really love your — *mother*.  
And should old Idleness e'er come to you, *don't let him talk*,  
But send for these (*points to all on stage*), who helped poor Jack, —  
ALL. And *don't forget the stalk*. (*All dance and sing*.)

(*Slow curtain*.)

## CHAPTER IX.

## HALLOWEEN AND OTHER AMUSEMENTS.

## SNAPDRAGON.

THOUGH Halloween is really an English possession, it is kept more and more by those who prefer old frolics to new; and in many Southern families there is a great bowl, used for snapdragon or the christening punch, but never on any less solemn occasion. The dragon is found in half a pint of brandy or alcohol; the "snap," in candied fruit, figs, raisins, sugared almonds, which are thrown in after the spirit has been lighted. Though there is a big bowl full of blaze, a bit of fruit can be caught out without scorching the fingers, provided the snap is sudden enough; and the one who secures the most desirable piece will meet her true love within the year.

## NUT BURNING.

Chestnuts are generally chosen, and named, either in pairs, which are put side by side before the fire, or in threes, with the names of possible lovers. If, in the last case, the nuts fly about wildly, there is no dependence to be placed on their truth or faithfulness. If the pair burn steadily and quietly, the courtship will be happy, and the marriage prosperous. Burns tells the story in his "All-halloween."

"The auld guidwife's weel-hoarded nits  
Are round an' round divided,  
An' monie lads' an' lasses' fates  
Are there that night decided:

Some kindle couthie, side by side,  
 An' burn thegither trimly;  
 Some start awa' wi' saucy pride,  
 An' jump out owre the chimlie,  
 Fu' high that night."

## DIVING FOR APPLES.

This is a rather rough part of the evening's games, but boys find it very much to their minds. Apples are thrown into a tub partly filled with water, and whoever can bring one up in the mouth secures good luck for the year to come. Another method is to hang the apple by a string just on a level with the mouth, tie the hands behind one, and then try to bite the swinging fruit. There is small doubt about the good luck of whoever succeeds, for it requires perseverance enough to insure success in any thing.

## THE WEDDING-RING TEST.

Each wedding-ring is held by a hair in the centre of a glass tumbler. Soon it will begin to swing, till finally it rings against the side of the glass; the loudest chime being the signal of the best fortune for the holder.

## THE NEEDLE TEST.

A dozen or more needles are thrown into a bowl of water, and names are given them. They float about, sometimes point to point, sometimes closely side by side, and now and then one sinks suddenly. The pair which float longest side by side are true lovers, and will not be divided.

## MELTING LEAD.

In this case the lead is melted, and poured into cold water; the shapes it takes indicating what the profession of the



lover will be. In "We Girls" it was all prophetic,— "spears and masts and stars; and some all went to money; and one was a queer little bottle and pills; and one was pencils and artist's tubes, and — really — a little palette with a hole in it."

#### THE LOOKING-GLASS TEST.

Two ways of trying this form have been followed, and either is equally uncomfortable. In the first, the seeker carries a small looking-glass, and walks backward from the house to the middle of a cornfield, saying a rhyme in which the word "moon" or "stars" may be used, according as there is moonlight or starlight.

"Round and round, O stars so fair!  
Ye travel and search out everywhere.  
I pray you, sweet stars, now show to me  
This night who my future husband shall be."

In the second case, the maiden must take a candle and go alone to a looking-glass in an empty room. There she eats an apple, standing before it; and at the end, the face of the future husband will look over the shoulder. It is needless to say that no better opportunity could be given to an enterprising and daring lover than this affords; and it is also needless to add, that all these games, while interesting as curious old customs followed ever since the days of the Druids (and some of them practised hundreds of years before that era), are most of them of a rather rude type. There are many not given here, many of which are described in Burns's "All-halloween." Such games usually end with a supper, and sometimes a dance, and have their real place in an old-fashioned country-house.

## LITERARY ENIGMAS.

These enigmas are to be given out one by one, either in a small company or a home game ; the answer to each being the name of some well-known English or American author.

What a rough man says to his son when he wishes him to eat his food properly.	CHAUCER.
A lion's house dug in the side of a hill where there is no water.	DRYDEN.
A good many pilgrims and flatterers have knelt low to kiss him.	POPE.
Makes and mends for first-class customers.	TAYLOR.
Represents the dwellings of civilized countries.	HOLMES.
Is a kind of linen.	HOLLAND.
Can be worn on the head.	HOOD.
One name that means such fiery things I can't describe their pains and stings.	BURNS.
Belongs to a monastery.	PRIOR.
Not one of the four points of the compass, but inclin- ing towards one of them.	SOUTHEY.
Is what an oyster-heap is apt to be.	SHELLEY.
Is any chain of hills containing a certain dark treasure.	COLERIDGE.
Always youthful, you see ; But between you and me He never was much of a chicken.	YOUNG.
An American manufacturing town.	LOWELL.
Humpbacked, but not deformed.	CAMPBELL.
Is an internal pain.	AKENSIDE.
The value of a word.	WORDSWORTH.
A ten-footer whose name begins with fifty.	LONGFELLOW.
Brighter and smarter than the other one.	WHITTIER.

A worker in the precious metals.	GOLDSMITH
A very vital part of the body.	HART.
A lady's garment.	SPENSER.
Small talk, and heavy weight.	CHATTERTON.
A prefix, and a disease.	DE QUINCEY.
Comes from an unlearned pig.	BACON.
A disagreeable fellow to have on one's foot.	BUNYAN.
A sick place of worship.	CHURCHILL.
A mean dog 'tis.	CURTIS.
An official dreaded by the students of English universities.	PROCTOR.
His middle name is suggestive of an Indian or a Hottentot.	WALTER SAVAGE LANDOR.
A manufactured metal.	STEELE.
A game, and a male of the human species.	TENNYSON.
An answer to, Which is the greater poet, — William Shakspeare, or Martin F. Tupper?	WILLIS.
Meat, what are you doing?	BROWNING.
Is very fast indeed.	SWIFT.
A barrier built of an edible.	CORNWALL.
To agitate a weapon.	SHAKSPEARE.
Red as an apple, black as the night, A heavenly sign, or a perfect fright.	CRABBE.
A domestic worker.	BUTLER.
A slang exclamation.	DICKENS.
Pack away closely, never scatter, And doing so you'll soon get at her.	STOWE.
A young domestic animal.	LAMB.
One who is more than a sandy shore.	BEECHER

- A fraction in American currency, and the prevailing fashion. MILTON.
- Mamma is in perfect health, my child,  
And thus he named a poet mild. MOTHERWELL.
- A girl's name, and a male relation. EMERSON.
- Take a heavy field-gun, nothing loath,  
And in a trice you'll find them both. HOWITTS, SIR.
- Put an edible grain 'twixt an ant and a bee,  
And a much beloved poet you'll speedily see. BRYANT
- A common domestic animal, and what she cannot do. COWPER
- Each human head, in time, 'tis said,  
Will turn to him, though he is dead. GRAY.
- Found in the kitchen. COOKE.
- The witches' salutation to Macbeth. HALE.
- Grows upon a marshy bank. READE.
- Leads a religious order. ABBOTT.
- The reigning monarch of the South. COTTON.
- An obstinate animal, and a protection against burglars. MULOCH.
- The delight of an Englishman's heart. HUNT.
- Never melancholy. GAY.
- Oliver Twist's importunate demand,  
or MORE.
- Reminds one of Othello. MOORE.
- What a good man did in his trouble. PRAED.
- A silvery stream in a sylvan dell,  
Where golden treasures often dwell. BROOKE.
- I do it for information,  
I do it for recreation,  
It can music awaken,  
But is easily shaken. READE

Thousands by me have met their death ;  
All Nature withers at my breath.

**FROST**

The knights of old my protection sought  
When in battle or tourney they gallantly fought.

**SHIELDS.**



**PART SECOND.**  
**OUTDOOR GAMES.**

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**CHAPTER I.**

**LAWN TENNIS AND ITS LAWS.**

THIS deservedly popular game is not of mushroom growth, but is rather antiquated ; as it can be traced to the introduction of tennis into England, by certain "persons of superior rank," in the sixth year of the reign of Henry III., or about 1222, as an amusement well befitting the tastes and inclinations of the nobility, in the performance of which they could exercise a commendable zeal, as also their whole physique. Tennis undoubtedly came from France, where it had been played many years prior to its introduction among the worthy sports of our English ancestry. There are not a few, however, who most tenaciously hold, that, in some modified form, it existed among the sports of Rome as far back as the time of Nero. The name is in all probability a derivative from Tennois, a place in France, in the district of Champagne, which, by a perversion of the first letter, is now written Sennois, where balls were manufactured, and, it is claimed, the game first introduced.

As played in that ancient day, ornamental and in some cases very elaborate and expensive courts were constructed, usually 96 or 97 feet long by 33 or 34 feet wide, provided

with a net hung across the middle, parallel to the shorter sides of the parallelogram, over which the ball must be struck to make any stroke good. This net divided the court into two sides, known respectively as the service side and hazard side. There were some marked features of this game, from which the play as we at present have it has been a severe divergence.

The essentials to a thorough enjoyment of this game are not so many, but the few should be carefully selected.

Those who share in the game should possess themselves with a large stock of good nature and untiring zeal. Nothing so effectually mars the pleasure of an afternoon's sport as a momentary burst of ill-directed temper. Disappointments and failures should work a renewed determination to excel, rather than lead to sulks and disheartenment. The latter unfortunate disposition in one is sure to mar the enjoyment for the remaining associates.

A lawn, as is indicated by the name, is the first essential to pleasurable play. This should have its grass well clipped, and the turf evenly rolled. The courts should be laid off rectangularly, as indicated in the diagram. Experience has taught that it is best to get up the game with a reference to the direction of the wind, the net (A B, see diagram, p. 153) being set at right angles to it. Thus will be avoided in great measure the tendency of the air-currents to carry the balls off or beyond the bounds, and the play will be then against or with the wind. In either case, its influence can be more accurately calculated.

The lines of boundary and division should be indicated upon the greensward by means of whitewash carefully laid on with brush and string. The larger or double-handed court should be 78 feet long by a width of 36 feet inside measurement; and the smaller or single-handed court, 78 by

27 feet inside measurement. As in the old game of tennis, so in this, the court is divided across the middle, and at right angles to its greatest length, by a net (A B) so stretched and fastened to and by two posts (A and B) standing 3 feet outside of the side-lines F H and G J, that the height of the net at each post for the double-handed or larger court is 4 feet, and in the middle, over the half-court line at C, 3 feet 6 inches; and, for the single-handed or smaller court, 4 feet 9 inches at the posts, and 3 feet in the middle, over the half-court line.

These divisions are termed courts, and are subdivided into half-courts by a line (D E) midway between the side-lines, and running parallel with the greatest length, which is known as the half-court line. The four resulting half-courts are respectively divided by a line on each side of the net (K M and N P) parallel to, and 22 feet from it. These two lines, called service-lines, it may be observed, will then be 17 feet inside of the lines of boundary for the short sides (F G and H J) known as base-lines.

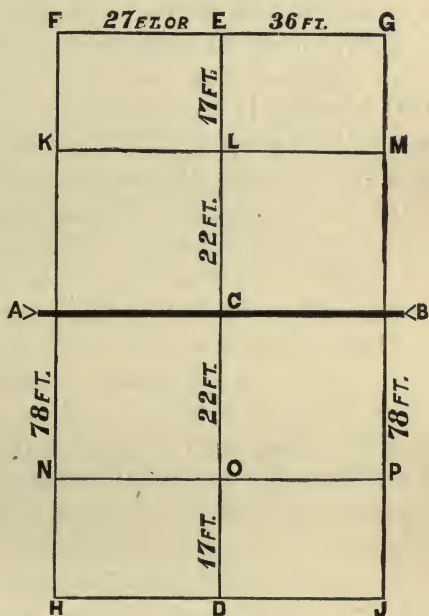


FIG. 38.—PLAN OF GROUND.

The implements comprise net, posts, cordage, bails, and

rackets. The most substantial of these will be found to give the greatest satisfaction. Any one with a medium amount of ingenuity can make a net, for which a careful choice should be made of the cord, that strength, and lightness of weight, may be secured, thus enabling a better drawing of the net to have it taut. The posts will be more rigid, and appear with better grace, if turned without a joint in their middle; but if, for convenience in packing, it is desirable to have the joint, care should be taken to have it so adjusted, that when set it will be straight, and not, as too many, alas! are, with so great a "kink" as to look more like the hind-leg of a dog than the thing of beauty it should be.

The standard ball is hollow, made of India-rubber, and covered with white cloth. In size it must be at least  $2\frac{3}{8}$ , though not more than  $2\frac{1}{2}$ , inches in diameter, and of weight not less than  $1\frac{7}{8}$  or more than 2 ounces.

The rackets are mostly of foreign manufacture, and usually of the style in the diagram. An excellent racket, however, is now made in Philadelphia, and in use, with great acceptance, at Yale. They are made with a frame of elastic wood, with a webbing, nicely wrought, of catgut. The individual player exercises preference in this instrument, as no restriction is imposed as to their size or shape.

The players should be divested, so far as practicable, of such clothing as would impede a free and rapid movement of the muscles, especially those of the limbs. Greater security of person, and accuracy of movement, will be attained if the feet be shod with almost any of the many devices for this purpose. The shoe should be of a pliant material (a soft canvas is found substantial), soled with corrugated rubber for the ladies, and spiked for the gentlemen, nearly or entirely without heel.

Thus equipped, the game may be begun, after the choice



or arrangement of the sides. The choice of sides, and the right of serving during the game, is usually decided by toss, with the proviso, that, if the winner of the toss choose the right to serve, the other player shall have the choice of sides, and *vice versa*.

There are double-handed, three-handed, and four-handed games, each having some variations peculiar to itself.

In the double-handed game the players should stand on opposite sides of the net. The player who first delivers the ball is called the *server*; and the other, the *striker-out*. The first game having been played, these interchange: the server becomes *striker-out*, and the *striker-out* becomes *server*; and so alternately in subsequent games of the set.

The server usually announces the intention to serve by the interrogatory, "Ready?" If answered affirmatively, the service is made (the server standing with one foot outside the base-line), and from any part of the base-line of the right and left courts alternately, beginning with the right.

The ball so served is required to drop within the service-line, half-court line, and side-line of the court which is diagonally opposite to that from which it was served (see diagram), where the service from base-line D J must fall, to be a service, within the lines A K, K L, L C.

If the ball served (*a*) drops on or beyond the service-line, or (*b*) if it drops in the net, or (*c*) if it drops out of the court or on any of the lines which bound it, or (*d*) if it drops in the wrong court, or (*e*) if, in attempting to serve, the server fails to strike the ball, it is a *fault*. A fault cannot be taken, but the ball shall be served a second time from the same court from which the fault was served.

Though the service is made, if the *striker-out* is not ready, the service shall be repeated, unless an attempt is made to return the service on the part of the *striker-out*; which



action shall be construed to be equivalent to having been ready. No service is allowed to be volleyed; that is, the striker-out is not allowed to return a service while the ball is "on the fly," or before a bounce. If such a return of service is made, it counts a stroke for the server.

To return a service properly, and have the ball in play, the ball is to be played back over the net or between the posts before it has touched the ground a second time, or while on the first bounce, and is subject to no bounds other than the side and base lines of the court. After the ball is in play, it may be struck while "on the fly;" but policy would dictate a bounce to determine whether or not it has been played beyond the boundaries of the court, — A H, H J, and J B, for one side of the net, or A F, F G, and G B, for the other side. Balls served or in play may touch the net, and be a good service or return. If it touches the top cord, it is termed a *let*, a *life*, or a *net* ball, and need not be played if it drops just inside the net on the striker-out side, but must be served again. Should it fall on the service side, or in the wrong court on the striker-out side, or out of bounds, it counts a *fault*. If, however, it falls so as to be a good return in any stage of the game other than service, it must be played as a good ball.

In play (*a*) if the striker-out volleys the service, or (*b*) fails to return the service or the ball in play, or (*c*) returns the service or the ball in play so that it drops, untouched by the server, on or outside any of the lines which bound the court, or (*d*) if the striker-out otherwise loses a stroke, as we will find presently when we consider the conditions common to both server and striker-out, the server wins a *stroke*.

In the handling of the racket, great dexterity may be attained by careful study and practice. By experiment you will soon become adept in the twist-ball, which forms a

feature in this game few utilize to a material advantage. The uncertainty of its bounces is calculated to outwit the most adroit.

Since, under certain conditions of failure on the part of the striker-out, the advantage in count of a stroke inures to the server, so, too, the striker-out reaps a harvest (*a*) if the server serves two consecutive faults, or (*b*) if the server fails to return the ball in play, or (*c*) if the server returns the ball in play so that it drops, untouched by the striker-out, on or outside any of the lines which bound the court, or (*d*) if the server loses a stroke under conditions common to both server and striker-out ; in any of which cases the striker-out wins a *stroke*.

There are conditions under which each player loses a stroke, as follows : viz., (*a*) if the service-ball, or ball in play, touches the player, or any thing worn or carried by him, except the racket in the act of striking ; or (*b*) if the player strikes or touches the service-ball, or ball in play, with the racket more than once ; or (*c*) if in returning the service-ball, or ball in play, the player touches the net with any part of the body, or with the racket, or with any thing that is worn or carried, or if the ball touches either of the posts ; or (*d*) if the player strikes the ball before it has passed the net ; or (*e*) if the service-ball, or ball in play, drops or falls upon a ball lying in either of the players' courts. So much for the conditions under which the players, either server or striker-out, win or lose a stroke. And now let us see if we can find out what are the peculiarities of scoring.

There are two distinct systems upon which the record is made, each of which has its adherents. Both should be understood ; and, the more thoroughly familiarized the player becomes with each, the more at ease will he be, under whatever circumstances of count he may be placed.

The first plan is as follows: the first *stroke* won counts for the player winning a score of 15; the second stroke won by same player counts for that player an additional score of 15, making a total of 30; the third stroke won counts for him an additional 10, making the score 40. Unless there is a tie at 40, the fourth stroke won by that player entitles him to score *game*.

If, however, both players have won three strokes, the score is called *deuce*, and the next stroke won by either player is scored *advantage* for that player. The term *advantage* simply means that the player has a tie and one stroke advantage. If the same player wins the next stroke, he wins the game; if he loses the next stroke, the score is again called *deuce*; and so on until at the score of *deuce* either player wins two consecutive strokes, when the game is scored for that player. Six games constitute a *set*; and the player who first wins them wins the *set*,—unless in case both players win five games, when the score is called *games-all*, and the next game won by either player is scored *advantage-game* for that player. If the same player wins the next game, he wins the *set*: if he loses the next game, the score is again called *games-all*; and so on until at the score of *games-all* either player wins two consecutive games, when he wins the *set*. An exception to this is where an agreement is entered into not to play *advantage-set*, but to decide the set by one game after arriving at the score of *games-all*. In this mode of scoring, both the server and the striker-out are entitled to count, while in the alternative method it is different.

An alternative method of scoring is as follows, in which the term *hand-in* is substituted for server, and *hand-out* for striker-out. In this system the *hand-in* alone is able to score. If he loses a stroke, he becomes *hand-out*, and his opponent

becomes *hand-in*, and serves in his turn. Fifteen points won constitute the game.

If both players have won 14 points, the game is *set to 3*, and the score called *love-all*. The hand-in continues to serve, and the player who first scores 3 points wins the game.

In the three-handed or four-handed games of this mode of scoring, only one partner of that side which is hand-in shall serve at the beginning of each game. If he or his partner loses a stroke, the other side shall be hand-in. During the remainder of the game, when the first hand-in has been put out, his partner shall serve, beginning from the court from which the last service was not delivered; and, when both partners have been put out, then the other side shall be hand-in.

The hand-in shall deliver the service in accordance with the restrictions mentioned for the server; and the opponents shall receive the service alternately, each keeping the court which he originally occupied. In all subsequent strokes the ball may be returned by either partner on each side. The privilege of being hand-in two or more successive times may be given.

What has been said of double-handed games applies equally well to the three-handed and four-handed games, except (*a*) in the three-handed game the single player shall serve in every alternate game, (*b*) in the four-handed game the pair who have the right to serve in the first game may decide which partner shall do so, and the opposing pair may decide similarly for the second game. The partner of the player who served in the first game shall serve in the third, and the partner of the player who served in the second game shall serve in the fourth, and so on, in the same order, in all the subsequent games of a set or series of sets. (*c*) The



players shall take the service alternately throughout each game ; no player shall receive or return a service delivered to his partner ; and the order of service and striking-out, once arranged, shall not be altered, nor shall the strikers-out change courts to receive the service before the end of the set.

The players change sides at the end of every set. When a series of sets is played, the player who was server in the last game of one set shall be striker-out in the first game of the next.

Experience at play works so greatly to the advantage of a player, various modes of equalizing the parties are in vogue where those of much less experience become participants. Allowances for this purpose are termed odds.

A *bisque* is one stroke, which may be claimed by the receiver of the odds at any time during a set, except (a) a bisque may not be taken after the service has been delivered, (b) the server may not take a bisque after a fault, but the striker-out may do so. One or more bisques may be given in augmentation or diminution of other odds.

*Half-fifteen* is one stroke given at the beginning of the second and every subsequent alternate game of a set.

*Fifteen* is one stroke given at the beginning of every game of a set.

*Half-thirty* is one stroke given at the beginning of the first game, two strokes at the beginning of the second game, and so on alternately in all the subsequent games of a set.

*Thirty* is two strokes given at the beginning of every game of a set.

*Half-forty* is two strokes given at the beginning of the first game, three strokes at the beginning of the second, and so on alternately in all the subsequent games of a set.

*Forty* is three strokes given at the beginning of every game of a set.



*Half-court.* The players having agreed into which court the giver of the odds of half-court shall play, the latter loses a stroke if the ball returned by him drops outside any of the lines which bound that court.

Still another device is to stretch a cord between the posts, at a height of seven feet or any other agreed height ; and the giver of odds shall play every ball over the cord, or lose a stroke.

If the game is to be umpired, there should be one for each side of the net, who shall call " Play " at the beginning of a game, enforce the rules, and be sole judge of fair and unfair play, each on his respective side of the net.

It has been usual to discountenance every thing like a wager in the game of lawn tennis ; and it is to be hoped that it will be a long time before any such practice shall attach to this pastime, at least in such measure as to mar it.

The former side nets or wings were found an obstruction, and have accordingly been dispensed with in the game as at present arranged.

The exercise required to enjoy the game should not and need not be in any way of an exhausting nature, and affords a training in graceful and charming movements. If the ground be dry, this recreation may be continued far into the winter, and will be found quite pleasurable.

## THE ART AND SKILL OF LAWN TENNIS.

BY A MEMBER OF PRINCE'S CLUB, LONDON.

LAWN TENNIS, when it was first introduced, was a mere pastime, involving little more skill than battledoor and shuttlecock. None of the science exhibited in cricket, croquet, or billiards, was required. The game has, however, progressed

rapidly. Every succeeding tournament at Wimbledon has witnessed the introduction of some new play, until the game promises to become more scientific than any of its predecessors. The previous chapter, taken from "Harper's Bazar," No. 44, vol. xiii., contains a full description of the rules and details of the game and a drawing of the court. Some slight alterations have been made in the service-courts and in the rules, to which we shall refer; but in all other points the description there given holds good. It is now proposed to supplement our former article by some practical observations on the science and skill of the game as now played; the object being twofold, — first, to assist beginners to adopt the best form and style; and, second, to enable our readers to thoroughly appreciate the beauty of the game when they participate in it as spectators only.

**HOLDING THE RACKET.** — For ordinary play, the racket should be held short, in fact, close up to the body. It should be grasped vigorously; the muscles of the wrist and fingers being firm, not limp. Many a miss is made from this cause. For instance, when taking a volley, or swift ball, the racket is knocked back in the hand, or partially turned, the ball expends its force without rebound, and the force of the stroke is lost, causing the ball to drop into the net. With a firm grip, much less force need be put into the blow from the shoulder.

**THE SERVE.** — There are three serves, — the high serve, the overhand serve, and the underhand serve. The high serve is made at the full stretch of the arm over the head. Sometimes the ball is thrown up, and struck as it descends. The difficulty in that case is to throw it up perpendicularly. Beginners who want to adopt this play should practise tossing the ball up until they can do so with perfect accuracy. It should fall in a line with the striker's right arm. The

overhand serve is made with the racket held above the wrist. The ball is held in the left hand, about level with the shoulder, and dropped on to the face of the racket in the act of striking. If the ball be struck with the racket slanted to about thirty degrees, and very hard, it will give two motions to the ball, — a forward movement and a rotatory motion, thus : —



FIG. 39.

This is called putting cut on the ball, and is a very puzzling play to a beginner. The ball, on falling, will rise abruptly, instead of following the normal angle. (See line *a a a*, Fig. 39, representing a cut service.) The overhand service, if served with the racket face perpendicular, or nearly so, imparts a twist to the ball; so that as it pitches it will twist away to the adversary's right hand. (See Fig. 40. Line *a a a* represents an overhand serve.) An underhand serve is played by turning the body of the racket downward. Some players stoop, and serve as near the ground as they can. If this stroke be neatly played, it will give a left-hand twist to the ball. (See Fig. 40, line *b b b*.)

The server may stand anywhere on the base-line. If he serves from *K* (see Fig. 40), he can send an oblique ball with an outward twist — very difficult to return: if from *I* (see Fig. 40), the line will be more longitudinal to the court; but swift serves are safer from this point, as less likely to pitch

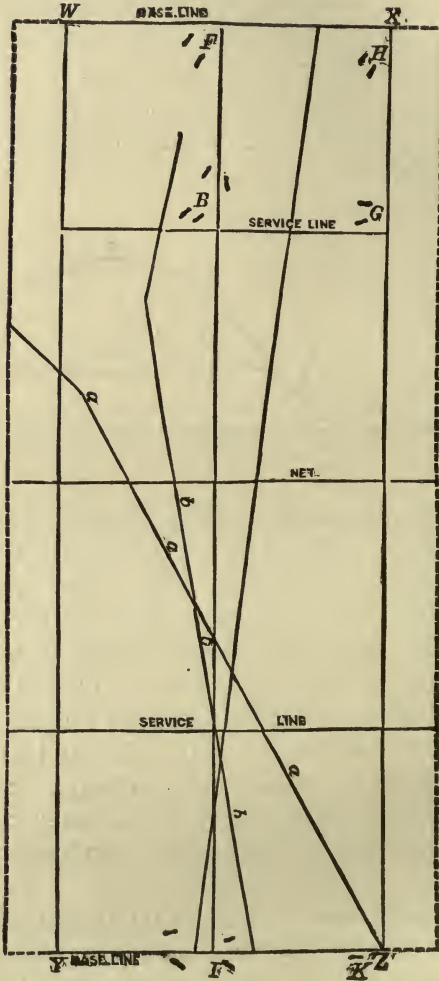


FIG. 40.



out of court. Some players, however, prefer *K*. In Fig. 40 the footmarks denote the position of players' feet when serving or taking.

THE TAKE AND THE RETURN. — When a ball is served, the striker-out should stand in the opposite corresponding court. If the serves are slow, *B* and *G* (Fig. 40) are the places; if swift, *F* and *H*. It requires great skill to judge where a ball will pitch, and how it will bound: nothing but practice will give it. It is a subtle sense of twist and momentum, which cannot be explained. Watch for an overhand or underhand serve, and proceed accordingly. If an overhand twist, it will be to your right; an underhand, to your left. When taking a ball, recollect that the right moment to do so is when it has pitched, bounded, and, having exhausted its momentum, is about to fall, thus:—

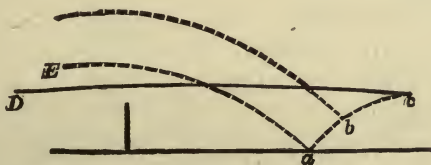


FIG. 41.

The ball will leave the racket at an angle equal to that of the incidence; so that, instead of returning close to the net, you will lob the ball up in the air. If you take at the point *c*, the ball, having lost its momentum, will follow exactly the line of your stroke, *c D*.

In order to take the ball well, you should be abreast of it: it should be between you and the side-line of the court, at a right angle. Then, with the left foot forward, and the right foot back, swing the shoulder well round, taking plenty of time to the stroke. More mistakes are made by being too



soon than too late. In fact, whenever you can, let your racket hover (be it only the millionth part of a second) before you strike. There will then be no force in the stroke, save that intended for the ball. If you have to run forward for a ball, recollect to deduct the force of the run from the force of the stroke: otherwise you will strike out of court. The blow you give should be as much as possible from the shoulder; and you will find, if you try, that you can graduate the force of a stroke so given with much more delicacy than that of one from the wrist.

All the strokes played at tennis may be resolved into the following:—

1. The fore overhand.
2. The fore underhand.
3. The high stroke.
4. The back overhand.
5. The back underhand.
6. Forward play, overhand.
7. Forward play, underhand.
8. Back stroke.

1. *The Fore Overhand Stroke.*—Hold the racket short and firm, as in the overhand serve, and incline the face slightly, about ten degrees, to the ball, as in Fig. 42. This will give a slight twist, and tend to keep the ball from going beyond the base-line, as whatever force is given to the twist is deducted from the momentum. This is the most useful way of taking a ball, and the other strokes should only be adopted when this cannot be employed. When you see the ball in the air, endeavor to place yourself so that it shall pass you about eighteen inches off to your right, and strike it as it passes you. The racket should take the ball well in the centre of the gut. If it strike the wood, it will most likely score against you.

2. *The Fore Underhand Stroke* is most used for taking half-volleys, swift serves, or returns. The racket should be held about one-third down the handle. The longer the racket is held, the greater the leverage of the force of the ball; so that more swing should be given to this stroke.

3. *The High Stroke.*— This stroke is used where the ball passes over the striker's head. Hold the racket long, and remember to turn its face partly upward: if not, the angle of incidence will carry the ball into the net. Many points are lost in this way.

4. *Back Overhand.*— A difficult but useful stroke, often requisite in taking a twist. Place the right foot forward, left foot back, and hold the racket about half handle, as in Fig. 43.



FIG. 42. — FORE OVERHAND STROKE.



FIG. 43. — BACK OVERHAND STROKE.

5. *Back Underhand Stroke*. — Posture of feet, — right forward, left back. Hold the racket long. In both these strokes the body should be slightly turned in the act of striking, so as to throw its whole



FIG. 44. — FORWARD PLAY, OVERHAND.

weight into the blow. The difficulty is not so much in making them as in getting into the right position in time. For this purpose it is well to practise numbers 4, 5, 6, 7, and 8; getting some one to serve or pitch the ball to you, so as to play these strokes over and over again till they can be played perfectly. By this means the player is not clumsy when the stroke has to be played in the game. As none of these occur frequently in games, they are not learned by beginners, hence many a lost score.

6, 7. *Forward Play, Overhand and Underhand*. — These, also, are useful strokes when a ball twists unexpectedly to the left, so as to come straight at the striker. For the overhand, hold

the racket short, and, for the underhand, long, as in Fig. 45.

8. *Back Stroke*. — This is a very difficult stroke, and when well played commands great applause. Sometimes a ball twists so suddenly and unexpectedly that the player has no time to change over for a back-handed stroke. In that case, pass the racket behind the back, and take the ball, as in Fig. 46.

Some players, instead of playing the back stroke or back-handed, change the racket to the left hand. Left-handed persons can do this with advantage.

After each stroke, the player should get back to the centre of his court, say about two feet behind the service-line, unless he finds his opponent driving swift returns; in which case he should get back to the base-line.

**VOLLEYS AND HALF-VOLLEYS.** — So far we have dealt with strokes which take the ball on the bound. The volley is where it is struck before the pitch. In volleying, the racket should be held short, and the most general stroke is the forward play overhand. A movement of three or four inches with the racket is enough; because the ball, coming full on, possesses its own momentum, which is returned plus the force of the stroke. The great art in volleying is to cut the ball down. If you strike upward, it is sure to go out of court. There are two styles of volley play, — volleying at the net



FIG. 45. — FORWARD PLAY, UNDERHAND.

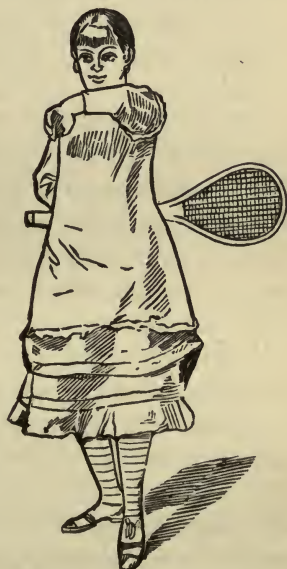


FIG. 46. — BACK STROKE.



and on the service-line. At the net is the easiest and yet the most hazardous. It is rarely adopted by good players in two-handed games, because the answer to it is so simple. It is only to lob the ball up over the player's head; in which case it is almost impossible for him to get back to it. If, however, a cut, serve, or return is played up wind, and seems to hang and fall very near the net, a smart player may reach it, while still in the air, from the service-line, and cut it down into the adversary's court.

The best place to cut such a ball down is either in a place distant from where the adversary is standing, or exactly at his feet. No return is so perplexing to play as one that comes dead on the player's feet. It can be neither volleyed nor played, but must be half-volleyed. The half-volley is playing the ball near the ground when it is just pitching, or has just bounded. It is not improperly called the stroke of despair, and should never be played when any other stroke is feasible.

Volleying from the service-line is the great art of the game, combined with placing. It returns the ball so swiftly, that the adversary has no time to pose himself for the stroke. If it is out of reach of the spot where he happens to stand, it is all over with him. Most volleys at the service-line have to be played forward play, underhand, as the ball is beginning to drop.

PLACING. — This is the strong *rôle* in tennis. It consists in playing the ball where the adversary cannot take it, or tiring him out by keeping him on the run till he misses. Let us explain this from the non-server point of view. The first serve is always from the right hand to the opposite right-hand court. The striker-out takes it, and returns into the left court, close to the net. This gives the adversary a quick run to take it, and leaves him on the left line of the



court. The non-server will then try and drive the ball to the base-line, close to the right corner, and so keep his adversary running backward and forward till he misses. The more you give him to do with the difficulty of taking his own balls, the less he will be able to think how to puzzle you.

FORWARD AND BACK PLAY. — We shall have to speak more of this when dealing with four-handed games; but for single-handed games, forward play, though it appears more brilliant, and wins more applause, is in reality more hazardous. By all ordinary players, games are more generally won off an opponent's defaults than by clever strokes. Besides, long rallies are more interesting and better exercise than scores of one or two strokes on either side. The safest play is well back, and drive as near your adversary's base-line as you can without going out of court.

FOUR-HANDED GAMES. — On a reference to the plan of the court given on p. 164, the reader will observe the dotted lines. These represent the space added to the court for a four-handed game. The serves, however, must be in the courts as laid for a single-handed game. The service-line, it may be observed, has been brought one foot nearer the net than is sometimes done. This has been done to prevent swift high serving from carrying every thing before it.

In four-handed games a great deal depends on the skill with which partners supplement one another's play. It is best for the non-serving partner to "stand up" nearer the net in the other half of the court, but not too near, say, about the service-line. In the right-hand half he should stand near the half-court line, and, in the left-hand, near the left line, so as to play a four-handed game as much as possible. He should not try to volley every ball. In fact, whenever a ball comes neatly over, pitching near the service-line, he should leave it to his partner in the rear.

When the partners are strikers-out, the position will depend more on the nature of the serves. Swift serves bring swift returns, and tend to keep all parties busy near the base-line. Slow serves provoke lobs and slow returns, and bring the players nearer together. It is better for one player to be forward and the other back, as then they do not interfere with one another. In such a case it is better for the back player to cry out to his partner when he sees he can best take a ball, as, "I've got it," or "Leave." The back player should always support his partner, and be ready to take a ball missed by him, especially in twisting balls. Partners in tennis, as in business, are one in the eye of the law. If one touches the ball, the other cannot take it. If either strikes at a ball which falls out of court, it counts against the side.

The two players should divide the play between them somewhat in this fashion: the one standing up should endeavor to puzzle the adversaries, while the back player should give his attention chiefly to returning the balls. Two inferior players, accustomed to play together, will often beat superior opponents by the unity of their action. (Memorandum.—The forward player should leave every stroke his partner can play, and should only strike when he sees he can do so effectually, or when the ball would not reach his partner.)

There are one or two questions constantly arising in tennis which it may be as well to answer here.

1. If a ball touches the net in passing over, and falls in the right side, does it count? Answer.—Yes, except in a serve. In that case, it is a "let," and is not reckoned as a fault.

2. In a four-handed game, if one partner strikes at a ball and misses it, can his partner afterward take it?—Yes, if not touched. If touched, it is a dead ball.

3. May a player volley a ball before it has passed the net? — He must not touch the net: if he does so, it counts against him. Otherwise he may strike where he likes.

4. If a ball falls out of court at which the player has struck, but not touched, how does it count? — It counts in favor of the player who has missed it.

ELEGANCE OF PLAY. — Natural grace is not to be acquired. It is born in the individual, and cannot be learned. Still, grace may be cultivated. For a lady, the element of clothes comes in, and the less free motion of the limbs limited by the skirts. In traversing the court, try to do so with a swift, gliding step, rather than a run. Be careful about the position of the feet, and before striking throw the weight of the body on the back foot, and in striking transfer it to the forward foot. This will throw the weight of the body into the stroke. The left hand may be placed open on the hip. Do not whirl or wave the racket in play. The safest strokes are those which are made from the shoulder or wrist. It is no use attempting to play in a dress tied tightly back.

SLIPS AND FALLS. — The way to avoid these is always to wear proper shoes. To play tennis on a nice lawn in heels is an act of sacrilege for which the player deserves any thing he gets.

WINTER TENNIS. — The game may be played all through the winter under cover. The armories of New York and Brooklyn and other cities afford excellent courts. A hard, polished floor does not give the same opportunity for twists and serves as turf, and less force should be put into the strokes.

WIND. — In open-air play the court should be laid out with the wind up and down. As the players change courts every set, it is fair to both. In playing down wind, play softly, and up wind play hard. Cuts are more easy down wind.

SEASIDE TENNIS. — Many players at the seaside have a difficulty in finding ground. They should know that a good hard sand forms the very best ground. At Dinan, in Brittany, much frequented by Americans, as many as fifteen nets may be seen pitched on the sand in an afternoon.



## CHAPTER II.

## ARCHERY AND OTHER GAMES.

So much of the pleasure of archery comes from competition, as well as from its social side, that it is never likely to be a solitary amusement. The first instinct, as with lawn tennis, is to form a club; and, as all clubs require certain rules, I give at the end of this chapter a list which has been tested by long use, and which covers the ground as thoroughly as rules can. The club may have half a dozen members, or five times as many; but rules should be printed, and strictly adhered to, in order that no cause for dispute or ill feeling arise. A printed law by which all have agreed to abide is much more dispassionate than personal judgment; and even where the umpire is an older person, he or she will prefer to have their authority backed by formal law.

And now as to some of the first principles of archery, though only short hints and directions can be written here; the names of trustworthy books on the subject being given on p. 412, the most interesting as well as practical of all being Maurice Thompson's "The Witchery of Archery," which condenses in attractive form all the information needed by the most ardent and persistent archer.

To begin with, being able to handle a bow at all presupposes a certain amount of health and strength, which this exercise soon increases, as a reasonable weight for a lady's bow is from twenty to thirty pounds. Bows made from a single piece of wood, and called *self-bows*, are best of all, as



they are less likely to break, or be affected by moisture or ill usage. "The grain fibres of the wood should be parallel with the bow longitudinally; for, if the grain is cut across in the making, the weapon is liable to snap or shiver under the first strain." A lady's bow should be about five feet and six inches long. The strength of a bow is measured in pounds, and is found by drawing it with a spring scale, and noting the number of pounds indicated when the string is twenty-six inches from the inside of the bow, which is about the "draw" of the twenty-eight inch arrow. The notch in the horn of the shorter limb of the bow is called the *lower nock*, and that in the horn of the longer limb the *upper nock*. The English manuals call the rounded side of the bow the *belly*, and the flat side the *back*; but we say simply the *inner side* and the *outer side*. The bow must always be bent, *flat side out*. A cheap one is a poor investment, and it is best to buy one as carefully made as means will admit. The slenderer it can be at the handle, the better will be its shooting qualities; for, if it is thick, the arrow is sure to incline to the left, and miss the mark on that side. It should be bent evenly, so as to form, when strung, or braced, a part of a circle, a little flattened at the handle, the string standing out about six inches from the inside of a five-foot bow.

If made in this country, the most valuable woods are in the order named, — mulberry, sassafras, southern cedar, black locust, black walnut, and slippery-elm; but thus far the foreign bows, made from lemon-wood, lancewood, yew, and snake-wood, are far the best. Robin Hood preferred yew, and his word is to be trusted in matters of archery if nowhere else.

The bow must always be kept dry. "The better it is, the more easily it is injured by dampness." Boiled linseed-oil with a little beeswax in it, in the proportion of two ounces

of yellow wax to one pint of oil, should be used for rubbing it. A soft, thick woollen rag is best; and it should always be rubbed after using it, and before putting it away. Keep it in a green baize bag in a dry room, but never near a fire.

THE BOWSTRING.—This is made of hemp or flax, the former being considered best; and the material is waxed and slack-twisted without doubling. The maker forms a loop in one end; and “both extremities are trebled in size, forming a three-cord for about ten inches, gradually tapering.” A string with a heavy loop is best, as it will be found easier to slip up the bow in stringing it.

Usually the bow is properly strung when bought; but, if it is necessary to do it yourself, fasten as follows:—

Slip the loop over the upper end of the bow, and make it fast about two inches and a half below the nock. Stretch the string taut, and “pass the loose end around *in the nock of the lower horn* till it crosses itself in front of the bow; then pass the end thus brought across clear round under the main part of the string, and back round itself twice, forming a sort of slip-knot without really tying it at all. Cut off whatever end may then hang loose, and wrap the stump to keep it from fraying.” The middle part of the string must be wrapped for some six inches with waxed sewing-silk to keep the arrow and fingers from wearing it out, and the whole cord should sometimes be waxed. To keep the upper loop from slipping down when the bow is not braced, many archers draw a bit of green ribbon through a small hole in the upper arm, and down through the loop, tying it in a bow; and the bow may then be carried in any position of the manual used for parading. Silk or flax makes the best home-made strings, shoemaker’s thread twisted answering nicely. When a good string begins to fray, wrap it with heavy silk thread well waxed. Extra strings, looped and

waxed, should always be carried to use in case of accident, and they should always be kept perfectly dry.

THE ARROW.—Two varieties of arrow are made,—the target and the hunting arrow; but we have to do simply with those for target practice. The shaft, or wooden part, of an arrow is called the “stele;” and hard-seasoned pine or old deal is the best wood. The steel head of an arrow is called the “pile;” and in a target-shaft it is round, and passes over the end of the stele like a cap or thimble. It has a bevelled point. The end of the shaft opposite the pile, there is a deep notch, or nock, to fit the bowstring. Often in the best arrows a notch is cut in a piece of horn set in the stele.

Feathering properly is next in importance to a good stele. Three feathers are necessary; and “they must be set on the stele about an inch and a quarter from the nock, at an angle with each other of about one hundred and twenty degrees, or the third of a circle, and so arranged that one feather is at right angles with the nock. This is called the cock-feather, and is colored to make it conspicuous. It must always be next to the thumb of the arrow hand in shooting.” For short range, accurate shooting, the stele must be heavy, and the feathers broad. Highfield’s arrows are the best, but there are horn-pointed French arrows almost as good.

A shooting-glove is made, especially to protect the first three fingers of the right hand. It is formed from three thimbles of stiff smooth leather fastened to soft strips attached to a wristband buttoning around the wrist. But any close-fitting glove is better, and many use no glove at all.

The quiver is merely a round tin tube, closed at the lower end, covered with leather, and holding from three to six arrows. It may be made as ornamental as desired. Where worn with a belt, it must be well back on the right side. A

baldric is more picturesque, and is merely a broad strap worn across the shoulder, and diagonally across the chest. A large woollen tassel may do duty in wiping the arrows when soiled ; and a small silver or ebony grease-cup may also hang from the belt, holding a "composition of two parts lard and one part white wax with which to touch occasionally the string, the arrow at the nock, and the finger-tips. A bracer is simply an arm-guard of heavy leather with elastic bands holding it to the wrist and fore-arm ; but many archers use none at all.

THE TARGET. — The simplest target of all is what old English archers call a "clout," made of stiff white pasteboard, divided like other targets. It should be from six inches to a foot in diameter, and is merely, when used, slipped into a cleft stick stuck in the ground. Straw targets are sold, and a table is given of their diameters and the proper distance from them.

DIAMETER.	DISTANCE APART.
1 foot . . . . .	15 yards.
2 feet . . . . .	20 "
3 " . . . . .	40 "
4 " . . . . .	50 to 100 "

Each target has a gilded centre called the "gold." Around this, four rings are drawn, — red, white, black, white, the red being next to the gold.

When the gold is hit, it counts . . . . .	9
When the red is hit, it counts . . . . .	7
When the inner white is hit, it counts . . . . .	5
When the black is hit, it counts . . . . .	3
When the outer white is hit, it counts . . . . .	1

An excellent target is made from a shallow pine box, perhaps four feet square, filled with well-packed earth, over



which a coffee-sack is tacked, on which a target-face is fastened. This stops the arrow, and is as good as a butt or straw target, which needs to be supported by an easel, or tripod of wood.

HOW TO SHOOT. — The targets must first be placed on the stands, facing each other, and ten feet farther apart than the length of the range to be shot. A mark must be placed as a standing-point from which to shoot, ten feet from the face of each target. "Now carefully brace your bow as heretofore directed. Put the arrow-nock on the string at the place marked for it, with the cock-feather out to the left. This is done with your right hand, whilst your left tightly grasps the handle of the bow, holding it nearly horizontal. Now, with the nock thus on the string, hook the first, second, and third fingers under the string, taking the arrow between the first and second. Turn the bow to the left with the left hand, until it stands nearly vertically in front of you, your left arm extended towards the gold of the target. Draw with your right, and push firmly with your left hand, until your arrow's head rests on the lowest joint of your left forefinger. Your right hand will now touch your right ear. Look straight and hard at the centre of the target's gold, but do not even glance at your arrow. Blindly direct your arrow by the sense of feeling. Let go the string. There is no such thing as 'taking aim' with an arrow. He is a bungling archer who attempts it. Shoot from the first by your sense of direction and elevation. It will surprise you at first to see how far you will miss, but soon you will begin to close in with your arrows towards the gold. . . . The quicker shot you are, the better for you, but be careful not to make a little snatch and jerk when you loose the string. The position in shooting should be graceful, easy, and firm. To this end advance the left foot a half-pace, the toe turned towards



the target, the knee of the left leg slightly bent. Fix the right foot nearly at right angles with the left, the right leg straight. Look directly over the left shoulder at the target. This position is called, 'putting the body into the bow,' and will lead to powerful shooting."

RULES FOR TARGET-SHOOTING.

"I. That each archer have a scoring-card or paper on which to mark score, as follows:—

SHOOTER'S NAME.	Hits.	Number Scored.	Distance.
Mary Smith . . . . .	1	7	40 yards.
	0	0	
1st End . . . . .	1	9	
	2	16	

"II. That a captain be elected to superintend the scoring, and to settle disputes as to what a shot shall count.

"III. That all persons, whether archers or not, shall keep behind the person shooting.

"IV. The range shall be, say, sixty yards for gentlemen, and for ladies, say, thirty yards.

"V. There shall be two targets, one at each end of the range. Each shooter shall let go three arrows, and this shall be called *an end*. Then all persons, excepting the marker, shall walk to the other end of the range, extract their arrows, regard score, and shoot three arrows back at the first target.

"VI. The number of ends for a game shall be thirty; that is, ninety shots for each archer.

“VII. That the rings on the targets score as follows :—

Gold . . . . .	9	Black . . . . .	3
Red . . . . .	7	Outer White . . . . .	1
Inner White . . . . .	5		

“VIII. That the archer getting highest total score shall be winner.

“IX. In case two or more archers are even in total score, the one having the greatest number of hits shall win. If the hits are equal also, then the one having the greatest number of gold hits, or hits nearest the gold, wins; or, if the equal archers choose, they may shoot three arrows each to settle the ‘tie.’

“X. That ‘hits’ and ‘scores’ are to be counted and kept separately.

“XI. That the winners of first prizes shall not afterwards compete for the lesser prizes of the day, unless they agree to allow to each competitor the difference between his and their score as a handicap. That is, if the winner of the open first prize beat A, B, and C respectively ten, twenty-five, and forty points, then on the new score, for the second prize, A, B, and C shall have respectively ten, twenty-five, and forty points the advantage of him to begin with.

“XII. That an arrow breaking two rings shall be scored for the higher ring.

“XIII. Any arrow rebounding from the target shall not be scored.

“XIV. If an arrow ‘flip’ from the string, and the archer cannot reach it with his bow, it shall be counted a shot, scoring nothing.

“XV. Each arrow shall be distinctly marked with the owner’s name.

“XVI. That no arrow be drawn from the target before it is scored; otherwise its score to be lost.

“XVII. That each archer shoot no bow or arrows except his own.

“XVIII. That the scorer keep each archer’s score, as follows:” —

## SCORE-BOOK.

*June, 1888.*


Number of Ends.	Gold.	Red.	Inner White.	Black.	Outer White.	Hits.	Score.
1st . .							
2d . . .							
3d . . .							
4th . .							
5th . .							
6th . .							

## CROQUET, BADMINTON, ETC.

Croquet is too well known to need any description; but a new form of it is not so much so, and makes a pleasant variety. This is called

## CROQUET POOL, OR ADDITION AND SUBTRACTION.

This game is the same in principle as bridge at bagatelle. Nine hoops are fixed in a horizontal line, thus, —

  
 I 3 5 7 9 7 5 3 I

The striker, who plays the eight balls one after another, stands at any agreed number of yards from the hoops, and aims at the centre one, scoring for his stroke according to the hoop which he goes through. Should he miss the hoops altogether, a deduction of three is made from his score. Should he hit the wire, and so fail to go through, he scores the same as though he went through the lower of the two hoops separated by the said wire. Should he strike the outside wire of hoops No. 1, he scores nothing, but is not punished by the score of minus three. The game may be played by sides, or by a general competition for the highest score.

#### BADMINTON.

Badminton is a game suited either for indoor or outdoor recreation : it may be played in the hall, or on the grass-plot or lawn. The dimensions of the ground for *outdoor* play should be 60 feet long by 30 feet wide (the proportions of an ordinary billiard-hall) ; but the game is occasionally played on one 80 feet by 40 feet. Whatever size, however, the ground may be, the same relative proportions should be adhered to. The net sold with the implements is to be stretched across the hall or lawn (hanging vertically) ; and the cord, having been affixed at top and bottom to the standard, is to be secured to a stake or peg driven into the ground at each end of the net. (See plan.) The net divides the players into two sides ; and each side should be further divided into two courts, shown respectively at A B and C D. In order to define the courts, a cord may be drawn through the centre of the net, or they may be marked out by means of chalk upon the turf. At three feet distance each side of the net a line is to be drawn, and this is termed the *servicing-crease*. The game may be played by any number of persons, not ex-



ceeding eight on each side ; but four players on each side is the usual number.

The first side to serve is to be determined by lot ; and, in order to equalize the chances, only half the number of

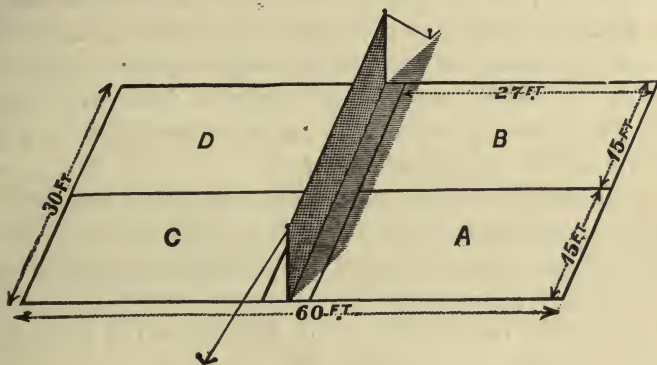


FIG. 47.

players on this side serve in the first innings. After the first innings, all the opponents serve, then all the others, and so on in rotation ; and the side which first scores 21 or 29 (according to the number playing) becomes the winner of the game. When the players do not exceed two or four on each side, the game consists of 21 points ; but, if more than four, 29.

The game is commenced by one of the players standing in one of the courts, say in B, and *serv*ing the shuttlecock to that player stationed in the opposite court diagonally to that in which the *server* is ; viz., in C. Serving the shuttlecock is an important feature in the game, and the rules in regard to it must be rigidly adhered to. It is performed thus : the player, termed the *server*, takes the shuttlecock in the left hand, and strikes it with the battledoor in his right over the net, and beyond the serving-crease on the other side ; but, *in*

*-serving* the shuttlecock, the battledoor must never be raised higher than the elbow, and it must invariably be struck *underhand*. At other times it may be struck at either over or under, but only the latter when *-serving*. If the adversary in court C, termed the *servee*, miss it (the shuttlecock having been fairly served), then the player in court B scores 1; but if he strike the shuttlecock back, and the server's side miss it, then the latter is out (this is termed a *hand-out*), and another player on the same side becomes server in his place, the side served scoring one *point*.

After the first serving, the players on either side are not compelled to keep in their respective courts, but may strike the shuttlecock from any part they choose, so long as they keep within the boundaries.

If the server miss the shuttlecock in the act of serving, or strike it overhand, in each case he is out.

If the shuttlecock does not clear the net, or if it fall within the serving-crease on the other side, he is out; or if served into the wrong court, or beyond the bounds of the ground, he is likewise out.

When the server's side makes a *point*, i.e., scores 1, he (the server) must at once move into the court to the left of that in which he stands; thus from court B he would move into A, or from C into D, according to the side in. Another server then takes his place, or, if all on one side have served, then the opponents in their turn become the servers.

The side serving makes a *point* if the shuttlecock is missed by the adversary, or if it is not struck back entirely clear of the net, or if struck beyond the bounds of the game.

A player is not compelled to accept the serving if the shuttlecock be served into the wrong court, or beyond the bounds of the ground; but if the player strikes at the shuttlecock, it counts.

The players change into the opposite court at the termination of each game, and the winners of the last game become first servers in the next.

#### LAWN BILLIARDS.

This is an agreeable outdoor amusement. A ring which turns is placed in the centre of the lawn, and each player has one ball and a cue. They commence by bowling the balls as near the ring as possible, and the nearest ball plays first. The object is to throw the ball with the cue (which is shaped something like a ladle or spoon) through the ring. Each time this is successfully done, the player scores 1, and continues playing until he misses; and then the next player goes on. It is played with sides, like croquet.

#### SHIP-COIL.

This is a favorite game on ship-board in long voyages, and was made known to us years ago in Mrs. Whitney's "We Girls." Ten rings are made from rope, each ring eight or ten inches in diameter; and the object is to throw all over a stake set up at just the right throwing-distance, this depending something on the player, though eight or ten feet is the usual allowance. Each player throws all the rings at one turn, each ring that falls on the stake counting ten. Whatever number is made counts up on the player's side, and the game includes as many rounds as may be agreed upon. Sets are now sold in large toy-stores, but they are easily made at home; and the game, though simple, is graceful and pleasing. The rings can be brightened by winding them with strips of gay woollen, and finishing each with a bow tightly sewed on.

## ROUNDERS.

Any number may play at this game. Two are selected to choose sides. Five points in the field are then marked out with stones or sticks, one for a home, the others for resting-places. One of the players from the side chosen to begin holds the ball (which should be a soft India-rubber one) and a netted battledoor with which to strike it. One of the players on the opposite side must stand near, in order, if possible, to catch the ball; and if she succeeds in doing this, the opposition side are out. The moment the ball has started, the player runs round the course marked: if she is hit by the ball, she cannot again play until three rounders are accomplished by some of the players on her side. If the ball strikes the runner when she has arrived at the post or the home, it does not count.



## CHAPTER III.

## A HOME SWIMMING-SCHOOL.

HARDLY a village in the land but owns a fresh-water pond, or small stream, where swimming could easily be learned. And before any one ventures into a boat, or makes even the shortest journey by water, swimming should have been learned so thoroughly, that, no matter how hampered by clothing, presence of mind will not be lost in case of accident, and, even if thrown suddenly into the water, there will be no fear. "Can you swim?" ought to be painted in large letters on every boat-house in the land; and every one who sails or rows, taught how to support themselves in the water, if nothing more. Swimming is an instinct with all young animals, and would seem to be so with one variety of the human animal; the South-Sea-Islander babies being tossed into the water before they are a year old, and, by the time they are three or four, being as much at home in the water as on the land. Climate makes this more agreeable for them than it would be for us: but our long summers give ample time for learning; and, once learned, there is no more fear of the water, and boating follows naturally. Certainly it should never begin till swimming has been learned.

It is wiser always to begin under the direction of an older person. Swimming may be self-taught, as it often is among boys; but a strong father, or older brother, can give you hints that no written directions will hold as well. A flannel bathing-dress is the best costume; and, if you do not

want to wet the hair, wear also an oil-silk cap, with a close-fitting elastic run in the edge. A swimming-tank, of course, gives one a far greater sense of safety, but this requires a building expressly for the purpose; and a pond, or still water by the seashore, where there is an experienced person to direct matters, will, as soon as the first fear is over, be far pleasanter. Never swim directly after eating, or when overheated, and let the first step be to wet the head, as this prevents headache.

Remember first, that, when a human body is immersed in water, one-eleventh of its weight remains above the surface in fresh water, and about one-tenth in salt. One who is afraid of sinking stretches out the arms to catch at something; and thus the head immediately goes under water, as the head and arms exceed greatly one-tenth of the weight of the body. If a swimmer turns on the back, the head thrown back, so that the face is turned upwards, there need never be fear that the water will come over the mouth, although, at each inspiration and expiration of breath, the face rises and sinks one inch.

It is better always to dispense with corks, or floats of any sort. You should walk in on a clear and gradually shelving bottom, until the water reaches the breast; then turn to the point of entrance, draw a full, deep breath, close the lips, and rest on the water, letting it rise to the chin, and gradually, as this is done several times, letting more and more of the head be covered. If there is fear, and an involuntary throwing out of the arms, let some one support you a moment or two, till it is proved that you need not sink. But decide in the beginning *not* to be afraid, and not to mind it if you do sink once or twice, or if the water dashes in your face. You will very quickly see that you are far more secure than you dreamed you could be; and, as soon

as you have gained this confidence, the rest is easy and pleasant. Then comes the question of attitude, which is a very important one. The head must always be thrown back, the chin raised, the breast set well forward, and the back hollowed and kept steady.

The position of the hands is quite as important. The fingers must be kept close together ; for, if separated, they break the surface of the water, and spoil the stroke. The thumbs must lie closely to the forefingers, and the hands be hollowed



FIG. 48.—SWIMMING ON THE CHEST.

a little, but very little, as, if they are too much curved, the stroke loses power.

For the stroke, let the fingers be raised three or four inches higher than the thick part of the hand, and let the outer or little-finger side be a little higher than the inner edge. Then project the hands forward to their utmost extent, and then let them fall on a line with the hips, but at some distance from them. Then raise the hands to the breast by a turn of the wrist, and they are ready for another stroke. This motion should be easy and regular, and can be practised before entering the water at all, one arm at a time being exercised, and then both together.

It is the feet and legs which do the chief part of the work, as they are so much larger and stronger; and many of their motions, too, can be practised in one's room, one arm resting on top of a chair, while the opposite leg is exercised. The first motion is to draw one leg up as high as possible (the knee inclining inward, and the ankle a little turned, so that the sole of the foot is outward), then throw the foot out to the full extent of the leg. If in the water, both feet are drawn up at once, and then thrust out strongly, and as widely from each other as possible, bringing them together briskly and closely, to be ready for another stroke.

The legs and arms must do their work alternately, the arms descending while the legs are rising. At first it is easier to let them work together; but, as soon as confidence is gained, the alternate movement must be learned. A quick stroke is tiresome; and a long, steady one will take the learner over a hundred yards, where a quick one would tire out in twenty-five.

How to breathe is one of the most troublesome points. "The breath should be drawn in at the moment when the body is elevated by the hands descending toward the hips, otherwise the mouth will probably become filled with water. The breath should be expired while the body is sent forward by the action of the legs. The head is the principal regulator of the movements in the water," and the least change in its position affects the position of the body.

Floating is often learned before swimming. For this, turn on the back, and let the crown of the head sink deeper than usual; raise the chin above the line of the forehead; cross the hands on the breast, or place them, about a foot apart, at equal distances from the head; and let the feet be close together. This is often a rest when tired of swimming.

*Treading water* is also a change. Here only the legs are



used; the arms being folded on the chest, or pressed against the hips. The stroke with the legs is the same, save that it is made in half the usual space of time. The swimmer is practically standing in the water, and, if the stroke were as slow as usual, would sink too low in the interval between them.



FIG. 49. — SWIMMING ON THE SIDE.

In swimming on the back, the body rests at full length, really gently lying down on the water, with very slight motion of the feet; but, for this, *finning*, *winging*, and the countless ways in which an accomplished swimmer varies the sport, it is necessary to have personal teaching, though strokes and methods are carefully described in a swimming-manual, mentioned, among other books of reference, at the end.

#### MISCELLANEOUS INSTRUCTIONS.

In the first place, practise every possible method of keeping afloat under disadvantageous circumstances; so that, if any accident should happen, you may always know instinctively what to do, and may do it without having to think about it.

That terrible swimmer's bane, the cramp, is always to be dreaded. Perhaps more good swimmers have been drowned by cramp than by any thing else, and only those who have suffered from it can conceive its fatal power. Strong men and good swimmers, when seized by the cramp, have been known to sink instantly, overcome with the sudden pain; and nothing can save the victim but the greatest presence of mind.

The usual spot where the cramp is felt is the calf of the leg, just below the knee; and it sometimes comes with such violence, that the muscles are gathered up into knots.

There is only one method of proceeding under such circumstances. Turn on the back at once, kick out the leg in the air, disregarding the pain, and rub the spot smartly with one hand, while the other is employed in paddling towards shore.

These directions are easy enough to give, but most difficult to be obeyed. Cramp seems to deprive the sufferers from it of all reason, for the time, and to overpower them with mingled pain and terror. Still, there is no other hope of reaching shore than that which is here given.

The causes of cramp are generally twofold. The principal cause lies in indigestion, for it is seldom that a person in really good health is attacked by this malady. The second reason is over-exertion of muscles that have been little used; and therefore too strong a leg-stroke should always be avoided.

Another thing which demands great practice is the method of saving a drowning person. The chief difficulty lies in the fact that a person who cannot swim feels, in deep water, much as if he were falling through air, and consequently clutches instinctively at the nearest object. And, if he succeeds in fixing a grasp upon the person who is trying to save him, both will probably sink together.

Therefore, every precaution should be taken to prevent such a misfortune ; and the drowning man should always be seized from behind, and pushed, as it were, in front. Should he succeed in fixing his grasp, the only remedy is to dive, when it will be found that he will loosen his hold on finding himself below the surface, and will allow his rescuer to take a better position. This art has often been practised by a swimming party ; each, in turn, enacting the part of a drowning person, and trying to grasp a companion who was trying to bring one ashore. It is capital practice, and one that is much to be recommended.

## CHAPTER IV.

## BOATING FOR GIRLS.

SWIMMING having been mastered, there are few as pleasant forms of gymnastics as a row in a light and well-made boat. The dress should be light and loose; dark flannel being the best, or some wash goods, as the bottom of a boat is always more or less dirty, and the skirt is always in contact with it. The jersey at present worn makes a pretty boating-dress with a dark skirt, as, while fitting well, it yields to every motion. Freedom for the arms must be insisted on. The sleeves themselves need not be very loose; but the seams where they are joined to the body must be made so as not to chafe at all, or in a very short time your arm will be too sore to row with. Shoes with rubber soles are convenient and comfortable in a boat: such as are worn for tennis are the right kind. A shady straw hat will be found a useful preventive of sunburn; but I am afraid that rowing is not a pursuit for those who are very particular about their complexions. Do not wear any thing very tight round the waist.

Blisters are a great nuisance when you begin rowing: you may prevent them by rowing in gloves. You need not be ashamed of this, as many good oarsmen do it. Cutting off the tops of the fingers and thumb makes the glove cooler, and does not impair its usefulness. Always take off your rings before you begin to row: you will be sure to blister your hands if you keep them on.



Learn all the parts of a boat thoroughly in your first lesson or two, which ought to be taken from some experienced person, in order to avoid forming bad habits which it may be hard to get rid of later on.

## PARTS OF A BOAT, OARS, ETC.

The fore-part of a boat is called the *bows*; and the after-part, the *stern*. To a ring in the bows is generally attached the *painter*, -- a short rope which serves to tie up the boat when not in use. It should be coiled up carefully in the bows when the boat is under way: it looks very slovenly when allowed to trail overboard.

The *thwarts* are boards which cross the boat, and strengthen it, besides forming the seats. The fore-thwart has often a hole in it, in which the mast may be *stepped*. Small mats are often tied on the thwarts to sit on, but are quite unnecessary.

The *gunwale* (pronounce "gunnel") is the top of the side of the boat, and on it are fastened the *rowlocks* (pronounce "rullocks"), in which the oars rest when rowing. They are either fixed directly on the gunwale, or, in the case of narrow boats, are supported outside by iron *outriggers*: this is to give the rower sufficient leverage. A boat thus fitted is said to be outrigged.

The use of the word *oar* is (or ought to be) confined to the larger kind, which are used with both hands: *sculls* are used one in each hand. Both have a *button* of leather fastened to them to prevent them from slipping out through the rowlocks.

The *rudder* is the means of steering the boat, and is worked by lines attached to the *yoke*, or crosspiece at its head. See that the lines are not crossed behind your back. You have to pull the line on the side to which you wish to go.

The *boat-hook* is an invaluable aid when setting out, or coming to shore. There should be two, especially if there are locks to be passed; and they should be kept, ready for use, in the bow and stern. The kind of boat-hook with a paddle on it is often useful in getting out of a lock.

A convenient boat for general use would hold about five, — two seated in the stern (one of whom steers), one on each of the two thwarts, and one reclining in the bows. The two who are engaged in rowing may each use, either one oar or a pair of sculls: the latter arrangement is termed *double sculling*, and is often adopted on the Thames, especially by ladies, who do not seem to take to an oar as easily as to sculls.

At the same time such a boat will not be too large for one person to scull about easily, and it may be perfectly safe without being at all cumbersome.

What is called a *Randan* is a very popular way of arranging the work in a rather large boat. In this case there are three rowers; the one in the middle using a pair of sculls, and the others an oar each.

The oarsman next to the cockswain is called *stroke*, and it is he who gives time to the others. The one in the bows is termed *bow*. If there are more than this, as is usually the case in boating-clubs, as at Vassar or Wellesley, they are numbered, the one next to bow being *two*; and so on until the one next to stroke is reached: in an eight-oar this would be seven.

A few short rules sum up the necessary points in all boating.

1. Straighten the arms before bending the body forward.
2. Drop the oar cleanly in the water.
3. Draw it straight through at the same depth.
4. Feather neatly, and without bringing the oar out before doing so.

5. Use the back and shoulders freely, keeping arms as straight as possible.

6. Keep the eyes fixed on the rower before one, and avoid looking out of the boat; as, if one does, the body will not swing backwards and forwards in a straight line.

The first thing to do after seating yourself in the boat is to see that your stretcher is of the right length. (The *stretcher* is a board against which your feet press.) It should be adjusted so that your knees are only slightly bent. Then see that the oar is well greased where it works in the rowlocks, or it will creak in a very unpleasant way.

The hands should grasp the oar easily and naturally while its blade lies flat on the water. The head must be kept upright, and the elbows close to the side. When you are ready to begin, lean forward as far as you can, with your arms quite straight in front of you, still keeping the blade flat. When you are quite forward, turn the hands down from the wrist (this will turn the oar so that the blade will be at right angles to the water): at the same time dip the blade by slightly raising the hands. The blade must be only just covered: any excess in this direction is called *rowing deep*. The blade is then to be pulled through the water by throwing the body back as soon as the oar dips. The arms are to be kept quite straight, and the pull done with the body only, until you are nearly at the end of the stroke, when the arms may be bent to pull the remainder.<sup>1</sup>

When the stroke is over, drop your hands, still grasping the oar, into your lap, at the same time turning them up again, so that the blade will come forward edgewise, or *feathered*, when you shoot them out. You must get out your hands as quickly as possible, and, when your arms are

<sup>1</sup> Cuts of the various strokes, etc., can be found in any manual of boating. Routledge has one.

straight, come forward with your body, and repeat the whole series of movements.

You can row in as slow time as you like, but the whole motion must be continuous. There must be no pause at the end of the stroke, but you must come forward directly for the next: nor must you wait after you have come forward: this fault is called *hanging over the stretcher*.

*Backing water* is a very necessary stroke if there is any danger of collision, or where the space to be entered or left is very narrow. It is simply reversing the stroke, which, of course, sends the boat in an opposite direction from the one it has been heading. Where there is no rudder, steering is also done in this way, using but one oar.

For girls, who may not care to aim at any very scientific rowing, the main fault to be avoided is "rowing with the arms." This may sound rather a paradox; but it means only that the chief pull is to come from the back, the leverage being gained by pressing the feet against the stretcher, and the arms serving, for the greater part of the stroke, merely to transmit the power from the back to the oar.

Nothing is more ludicrous to any one who knows what rowing ought to be than to see a girl sitting upright in a boat, and working entirely with her arms.

Most of these remarks apply also to sculling. You will find, that at the middle of the stroke your hands will overlap each other, and you must take care at first that you do not hurt your fingers. Do not scull at first with your thumbs on the end of the sculls, or you will be likely to bruise them seriously: when you have gained a mastery over the thing, you may put your thumbs where you like.

Of course, when your hands overlap, they must be one in front of the other, and not one over the other, which would dip one blade deeper than it should be dipped. It is immaterial which hand is first.



Rowing-boats are often fitted with a mast and sail, and though their performance under sail is, as a rule, extremely bad, it may be as well to speak of the care which should be taken under these circumstances. They are, as a rule, very dangerous; as they are not meant for sailing, and have no keel worth mentioning. This defect, besides rendering them liable to upset, makes beating against the wind an impossibility; and it will be found no saving of time or labor to hoist sail in a rowing-boat, unless the wind is very nearly dead astern.

The rope by which the sail is hoisted is called the *halyards* (pronounce halyards); and it should be pulled quite tight, or the sail will not set properly. The rope fastened to the foot of the sail, by which it is regulated according to the direction of the wind, is called the *sheet*. It is the incautious fastening of this rope which leads to many accidents, even in boats intended specially for sailing. It should be generally held in the hand, or, at any rate, so fastened that it can be let go at a moment's notice. The wind is powerless to upset the boat when this rope is let go, as the sail then is edgewise to the wind, which has no action on it. In rivers especially, this caution is required, as the wind there is generally unsteady and in puffs, owing to the trees, houses, etc., on the bank.

In rowing on large rivers near cities, as on the Hudson or Potomac, great care must be taken in looking out for other boats. The swell of a large steamer sometimes swamps a small boat, and often one is likely to be run into by beginners who cannot manage a boat. Quiet streams in the country are safest in every way. In a long expedition it is often very convenient to tow, instead of rowing, especially when the boat is heavily laden, or the stream very strong. At such times, one person walking on the bank can tow, with

very little exertion, a boat which would hardly make any way with several rowing. The line for towing should be long (fifty yards or more), as the towing-path is often not quite close to the river; while at times the boat has to sheer out to avoid shallow water, other boats, and the like. It need not be thick or heavy, as but little strain is put on it if the starting be done gradually; and a very light line will tow a very heavy boat. To one end is attached a shoulder-strap of webbing: this is put on over the shoulder farthest from the water. The other end is fastened to the boat, and there ought to be a *towing-mast* for this purpose. It should be about five feet long, the lower end passing through a hole in the fore-thwart, and fitting into a *step*, or square hole, in the bottom timbers of the boat. The upper end has a hole to receive the tow-rope, which is passed through it, and fastened to the fore-rowlock on the side away from the towing-path. It should be tied in a knot which will come undone with a pull at the loose end, as it is often necessary to cast it off at a moment's notice.

While towing, the boat must be carefully steered. Keep as near to the bank as you can; for this materially lightens the work, which will be a very pleasant change after the monotony of a long row, especially if the accommodation in the boat is at all limited. When the rope has to be cast off, it had better be done from the boat, and not from the shore. It should then be coiled in neatly by the tower, ready to throw to the boat again if wanted, or to stow away ready for use on the next occasion. Never put away a rope in a tangle, which means a great deal of trouble the next time you want it.

Always be careful to see that every thing you may want is in the boat before you start. It is best to have a list for this purpose. If you leave the boat anywhere, tie it se-

curely, and turn the cushions upside down in case of rain. A rowing-tour can be very delightful, and a week spent in this way can include many pleasant things. Camping may form part of it, or stops may be made at villages for the night. The Upper Connecticut has been explored in this way by a party of girls, who came home sunburnt, but running over with health and pure happiness from the lovely days they had had in secret wild places. Happiness and sound health are tolerably certain to go hand in hand, and plenty of outdoor life means both one and the other.

## CHAPTER V.

## HINTS ON MAKING SMALL COLLECTIONS.

THE insects which are generally collected by girls and boys are butterflies and moths, and it is to these chiefly that this article will be devoted. This preference arises from several reasons. In the first place, these insects are attractive in themselves, and there is nothing repulsive about them; then, many of them are common, and easily obtained, and do not require the collector to search all manner of unpleasant places.

Perhaps the first fact which forces itself upon us in connection with butterflies and moths is, that very few know exactly how to distinguish accurately between them. To such people, a butterfly is a brightly colored insect which flutters about, and leaves a quantity of feathery dust on your hands when you attempt to catch it. It is harmless and pretty. A moth, however, is neither. It is a dingy insect, with a propensity for devouring clothes; and grave doubts are entertained as to its biting and stinging powers. Some of the moth tribe bear, at first sight, a striking resemblance to wasps and bees; and it is possible that the idea that they are able to sting arose from this likeness. When, however, we examine these insects more closely, we find that the bodies are covered with the usual fine, feathery powder, and that the wings are not transparent all over, as in the case of bees. It is, perhaps, hardly necessary to say that all moths and butterflies are absolutely harmless, and may be handled with perfect impunity.



The scientific name for moths and butterflies is *lepidoptera*, or scale-winged insects, and is derived from the feathery powder before alluded to, which covers the body (and, in most cases, the wings), and under a moderately powerful microscope is seen to consist of small scales.

Most of you must have noticed the small "feelers" (as they are sometimes called) which project from the head of an insect. These are scientifically called "antennæ;" and much time and ingenuity have been employed in discussions as to their use to their owners. The point is not yet settled. But they have a value to the collector, as they form the most obvious distinction between a moth and a butterfly. The latter have always small knobs on the ends of the antennæ; the former, never. There are many other differences. A moth often hides its antennæ under its wings: a butterfly cannot do this. A butterfly cannot fold its hind wings, but sits with its wings erect over its back; while a moth folds the hind wings, and covers them with the front pair, which are flat against any surface it may be resting on.

It is well known that these insects pass through four stages of existence, — the egg, the chrysalis, the caterpillar, and the perfect insect; and in each of these stages they may be sought for by the collector.

The eggs are deposited on the trees or plants which form the food of the future caterpillar. They are extremely different in shape and size, even when belonging to insects, which, in the perfect state, closely resemble one another. The substance of the egg-shell is peculiar, but alike in all species. It resembles thin horn, and is very tough, elastic, and pliable.

This shell is transparent; and, when the caterpillar approaches the time of emerging, its color becomes plainly visible. Before this time the color of the eggs is generally pale green or yellow, but in some cases pure white.

When the caterpillar (scientific name, *larva*) emerges, it often eats the egg-shell which it has just left, and then proceeds to its natural food. The amount which it will eat is truly enormous, — often many times its own weight in a day. But its life is not one unbroken feast; for it is subject to periodical attacks of illness, arising from the fact that the body grows too large for the skin, which must therefore be got rid of. This occurs from three to six times during its existence, and often proves fatal. We can hardly wonder at this when we consider that not only does the caterpillar shed its skin, but also a horny covering from the head and throat, and the lining of its stomach and lungs, together with the air-passages attached to the latter. It aids itself in this sort of moulting by spinning a small carpet, to which it attaches itself by two hooks, with which its last segment is furnished. After the skin is cast, it remains for some time in a very weak state; but the new skin soon attains the hardness of the old one, and the insect falls to its food with renewed appetite.

Finally it changes to the chrysalis, or *pupa* as it is usually called by entomologists; and in this state it is either bare, or enclosed in a silken cocoon. The last skin is found rolled up inside the cocoon. The chrysalis of a butterfly is found in one of three situations:—

1. Suspended by the tail, with the head downwards.
2. Attached to grass or twigs by the tail, and also supported by a silken thread round the body: in this case the head is uppermost.
3. In a silken cocoon.

All these should be sought for on or near the food-plant. If a wall is at hand, the caterpillars are very likely to crawl up it, and attach themselves to the under surface of the projection of the coping-stone or other masonry. The pupæ

of moths are found either in a cocoon, or unprotected. In addition to the silk, of which the cocoon is spun, many species cover the outside with earth, bark, leaves, etc.; and this renders it often extremely difficult to distinguish it from the surrounding objects. They may be found almost anywhere, — under moss, in decayed stumps of trees, behind loose bark, or between dead leaves; but by far the most important, and those which chiefly interest the collector, are found buried in the earth at the foot of trees. The caterpillar, when ready to effect the change, descends the trunk, and burrows into the earth, where it either spins a cocoon, or becomes a chrysalis without this protection. The search for these is called “pupa-digging,” and should be conducted among the moss and loose leaves at the foot of the tree, and in the earth for about four inches deep.

This is a most excellent way of obtaining specimens, but you must be prepared to undergo very many disappointments before you become proficient. You must carefully examine all the *débris* first, then turn up the earth, paying special attention to the portions nearest the tree. Each sod must be carefully tapped with the trowel (pupæ will sometimes fall from it during this process): it must then be carefully torn asunder by hand, and every portion of it scanned with the utmost attention.

The north side of a tree will be found the most productive. The reason for this may be, that, in descending the tree, the caterpillar avoids the wind, and, our prevailing wind being the south-west, he descends on the north side. This, however, is merely conjecture; but the fact remains, and is undoubted. Solitary trees will be found best for the purpose; and this mode of collecting has the advantage that it may be carried on during the winter, when neither the larva nor the perfect insect can be obtained.

The collector may, if she pleases, search for eggs on the leaves of the food-plant, bearing in mind that they are almost always deposited on the under side of the leaf. This method of collecting is by no means easy, as the eggs are with difficulty distinguished; and it is doubtful if it repays you for the trouble taken. Moreover, the caterpillars, on their first appearance, are so small that the difficulty of successfully rearing them is immense.

Searching for caterpillars is a first-rate way of getting specimens, and opens a large field of operations to the collector. You may search either by day or night, and, if careful, will seldom fail to find a sufficiency on almost any shrub. The examination of grass will also prove profitable. Much depends on quickness of eye, which will wonderfully improve by practice. But there is a method which does not demand such skill, and is even more advantageous: it is known as "beating." The process is carried on by beating the bushes with a stout stick, while an open umbrella is held inverted beneath in order to catch the falling larvæ.

In the umbrella will be found a mixture of dead leaves, earwigs, bits of stick, spiders, beetles, and caterpillars. The latter must be carefully picked out, and placed in boxes to be taken home. The umbrella used for this purpose should be of some stout material, or it will soon become torn and useless. In rearing the caterpillars they must be kept in a cool place, well supplied with air: any box covered with gauze will answer the purpose. They must be fed on their proper food-plant, which should be gathered fresh, and constantly changed. When they are about to become pupæ, some earth and moss should be placed in the box for them to spin up in. The moss must be boiled, and the earth baked, before using it for this purpose. The object of this is to destroy insects, which would feed on the pupæ. These



latter require no attention beyond keeping in a cool place, out of the reach of mice and insects: they will come out in their proper season.

The great charm of rearing insects in this manner is the perfection of the specimens obtained. A moth or butterfly which is caught is seldom absolutely perfect, being generally slightly rubbed, either by the means of capture, or from some accident in its previous life. Sometimes one of the antennæ is missing, often the wings are torn; and these misfortunes become especially annoying when the insect is a rare one. Often common moths are so rubbed, that a young collector may easily mistake them for some great prize.

We now come to the methods employed in the capture of butterflies and moths in the perfect state; and for the former we have only the net. Of course, this instrument is also adapted for taking the few moths which fly by day, and also for their capture, under certain circumstances, at night.

It is hardly necessary to give any description of this well-known instrument. I will merely remark, that a home-made one is perfectly satisfactory. The handle should be from four to five feet long: the ring may be made of stout iron or brass wire, and bound to the handle with waxed twine. The net should be twice as deep as the ring is wide, and, if made of any glazed or sized material, should be well soaked to get rid of the stiffness.

As soon as a butterfly is caught, it should be rendered senseless by a sharp pinch under the wings. This is done through the net, and the insect may then be removed to a closely-fitting box of tin or wood lined with cork. In this box should be pinned a small bag of *freshly* bruised laurel-leaves, which will stupefy and kill the insects if they are not already dead. Each butterfly must be attached to the cork by a fine pin: use for this purpose a much finer one than

the insect will finally be set on, as you can replace it when you get home with one of suitable size.

Moths must not be pinched: they are, as a rule, better kept, each in a chip pill-box until you return.

For the capture of moths at night there are several plans. First, there are the natural attractions afforded by some plants. I am speaking now of the large class of moths called the *noctuæ*, which contains more than three hundred species. Among the attractive plants may be mentioned honeysuckle, privet, nettles, and especially ivy in bloom. This last has such a charm, that in its neighborhood it is useless to offer any other bait. When partaking of any of these sweets, moths may be captured with the net, or even boxed, without its aid, in one of the chip boxes before mentioned. A lantern is, of course, indispensable.

As these natural sweets appeared irresistible, the happy idea was originated of making an artificial bait on the same principle; and the following plan will be found useful:—

The process is called "sugaring." Procure some of the strongest-smelling brown sugar, — that from the bottom of a cask is best, — and mix it with beer or water until a very stiff sirup is formed. Just before using this, add to it some rum, — a wineglassful will be plenty for a pint of the mixture. The mixture should be painted with a brush on the trunks of trees, in patches about a foot square. This should be done about dusk, and the patches may be visited at intervals of half an hour. You will see plenty of moths imbibing the sugar; and they are mostly intoxicated by the rum, and can be easily boxed.

It will be found useful to fasten with a tin tack a piece of white card above every patch of the composition. You are thus able to see at a glance where to look, and it may also attract the moths.

The sugar should be brushed on the side away from the wind if there is any. Still, cloudy, and damp nights are best: on moonlight nights it is no good at all. You can continue to examine the sugar until ten o'clock, or later. But there is another method which can be practised in the evening; and it is one which you will all know, though it may have been to you, hitherto, rather an annoyance than otherwise.

I allude to the attraction of a light. We all know that in the summer evenings, when the lamp is lighted and the window open, we are constantly annoyed by the incursions of moths and other insects. If you open the windows wide, and put the lamp near them, you will have as many as your heart can desire; and it is no easy work to secure them. The net must be used for those which continue to fly about; but some settle down, and may be boxed at once. You are likely to get a great number of the same species; but you will soon be able to recognize them, even on the wing, and not employ your time in the capture of those of which you have already sufficient.

There has been much discussion on the question of how to kill moths, and collectors differ much on this head. It is to the interest of the collector (as well as of humanity), that death, or, at any rate, insensibility, should take place as soon as possible; for the specimens would injure themselves by struggling. I do not like to recommend poisons to young collectors, however safe they may be in experienced hands; and perhaps the laurel-leaf plan is the best all round. But for some of the larger moths it will only cause stupefaction, and these should be then killed by a slight stab from a sharp quill dipped in a saturated solution of oxalic acid. Chloroform is a favorite with some; but it leaves the wings stiff, and is very expensive, besides evaporating easily.

We are all familiar with the appearance of a moth when set out in a cabinet, but it has to undergo careful treatment before it reaches that perfection. It has first to be pinned with an "entomological" pin. These pins are made for the purpose, and must be bought. The pin must be put in very straight and with great care. Use too small a one rather than too big, as a larger one can at any time be substituted; and no doubt the pin was made to hold and show off the moth, and not the moth to ornament and beautify the pin.

The insect is then pinned in a groove in a suitably sized "setting board," which is simply a strip of deal with a groove to receive the body; while the wings are spread out over the wood at each side, which should be slightly rounded. The wings should be brought up a little in advance of the head, and of course must be even with each other. They are to be kept in position by small triangular pieces of card pinned over them.

In pushing forward the wings, a small piece of apparatus, which is most easily made, is invaluable. Take a bit of cork about the size of a pea; and run through it, at right angles to each other, a pin and a long bristle; then the thing is done. By sticking the pin into the board, the bristle may be made to press on the wings, which will hold wherever you put them; and they can thus be easily coaxed into their proper place by the aid of a needle.

The antennæ and legs must also be set, and the insect left for some days to harden, or "set" as it is termed, taking care meanwhile that it is in a dry and airy place, and out of the reach of mice, wasps, and cockroaches. It is then ready for removal to the cabinet.

With regard to the cabinet, unless you can have a good one, have none at all, and be content with keeping your insects in corked boxes. In either case a plentiful supply



of camphor must be kept with the specimens, or they will soon fall a prey to "mites." This pest is a plague of small insects, which devour the specimen; and their presence makes itself known by dust appearing under the moths. Mites may be killed by inverting the drawer or box over blotting-paper soaked in naphtha: it should be left in this position for an hour or two.

Another plague which attacks the specimens is called "grease." This is caused by the fatty matter in the bodies of the moths extending over the wings, and completely spoiling their appearance. Prolonged soaking in benzine will be found a satisfactory cure for this unsightly disorder.

Many of our butterflies and moths are very common, and the young collector will almost certainly get them in her first season. Others are rare; and yet any one may come across them, and of these we have all an equal chance. Indeed, many rarities fall to young collectors, owing to their habit of catching every thing they see; while an older hand might fancy that he recognized it as something common, and so let it escape him. But the insects which you will be unable to get except by exchange are known as "local" insects. These are often common enough in the place which they inhabit, but are absolutely confined to that locality, or to several localities resembling each other.

All specimens must be carefully labelled, and it is not hard to identify them from the woodcuts in a book. I would strongly recommend the use of books with *uncolored* illustrations: the colors in others are always wrong, and serve only to mislead. Any that you are doubtful about you should reserve until you have an opportunity of comparing them with some good collection, or getting them named by some authority.

When you have made your collection, you will have got more than you are quite aware of. You will have accu-

mulated a store of curious information about insects and their habits, and your own powers of observation will have been strengthened and sharpened by exercise.

Although the butterflies and moths are the prettiest, you may wish to go farther in your researches. In this case you will probably extend your collection to either beetles or spiders; and both of these classes arouse much enthusiasm in their collectors. There are also many kinds of bees and wasps, though the fear of getting a sting may deter you from the pursuit of these.

Girls are extremely well suited to this class of work, as they have, as a rule, the delicacy of touch which is necessary in handling the small and fragile insects which must be reared and set. The pursuit will also encourage careful and orderly habits; for, without a great deal of method and regularity, any kind of collection becomes mere confusion. Nor is the study of insects without its use. Many insects are disagreeably known to us as preying on some plant which is useful or necessary to us in our daily lives. Among such may be noticed the *phylloxera*, which devour vines; the locust, mentioned in Scripture with such dread; and, to come to our own country, the larva of the cabbage-moth and of the currant-worm, with many other pests peculiar to special crops and regions. For books which will be great helps in this direction see p. 412, 413.

Great honor and reward await any one who may discover the means of destroying these pests, or alleviating the destruction which they cause. And, to show that girls need not consider themselves unfitted for success in this line, it may be mentioned that our greatest authority on the subject is a lady, Miss Ormerod, whose painstaking investigations have won for her the admiration of all who take any interest in such matters.

## CHAPTER VI.

## THE AQUARIUM.

NOTHING gives more pleasure in some ways than the ownership of either a marine or fresh-water aquarium; for, besides the enjoyment of watching the small inhabitants, there is the even greater one of collecting them.

The first thing to remember is, that the artificial home must be as much as possible like the real one of the fish. The high, narrow tanks sold for aquaria are made on the worst possible plan; for they give a very small surface for the air to act upon, whereas there should be as much as possible. A broad, shallow tank will give longer life to every thing in it. With a well-made aquarium, where plant and animal life is exactly balanced, the water need never be changed. An excellent size for home use is one 24 inches  $\times$  7 inches  $\times$  16 inches. This can be made at home. Putty will not answer for cement, as it crumbles when long in water. At aquarium-stores one can buy what is called aquarium cement, but the "Scientific American" gives a rule which makes an excellent one. Bear in mind this is for a fresh-water aquarium.

"AQUARIUM CEMENT. — Linseed-oil, three ounces; tar, four ounces; resin, one pound: melt together over a gentle fire. If too much oil is used, the cement will run down the angles of the aquarium. To obviate this, it should be tested before using, by allowing a small quantity to cool under water: if not found sufficiently firm, allow it to simmer longer, or

add more tar and resin. The cement should be poured in the corners of the aquarium while warm (not hot). It is pliable, and not poisonous."

When the aquarium is firmly cemented, an inch of sand and gravel must be put on the bottom. It is best also to paint the back and sides with green paint, as it is sheer cruelty to have the fish constantly exposed to a glaring light. If a little rockery is wanted at one side, cement that from various pebbles, but never bits of coral or shells, as the lime in them is very bad for fresh-water fish.

To dredge up some water-plants from the nearest brook or pond is the next step, — starwort, milfoil, pond-weed, bladder-weed, etc. Sometimes they grow on bits of stone, but usually you will have to fasten the roots to small stones with a thread. Fill the tank with water, and set it where it will get light, but not strong sunshine. It will take about ten days for growth to start well, and then you can put in the fish. Gold and silver fish, pond-bass, crawfish, water-bugs of several sorts, tiny turtles, little frogs and eels, all become more or less tame. Dace, "killies," minnows, etc., may all be added; but remember that the dace, carp, or gold-fish must be much larger than the perch, bass, and sunfish, else they will soon find lodging inside the latter, who are always hungry.

The stickleback is one of the most interesting to watch. He is a hard worker, and very pugnacious; and whether building a house, or fighting off his enemies, has a business-like manner which he never loses.

In feeding them, remember that they all have different habits; some being greedy, and some abstemious. Bread-crumbs answer for carp, dace, etc.; but very finely-cut meat or worms must be given to bass, pickerel, or gars. No food must be allowed to lie in the water, as it will contaminate it. Prepared food is sold at aquarium-stores, and all of the fish



will eat bread. Crawfish are almost as amusing as hermit-crabs. "They pull up the plants, upset the rockery, nip the ends off the fishes' tails, crack the mussel-shells, pull out the inmates and devour them, squeeze the caddis-worm from his little log house, and in fact are incorrigible mischief-makers." Tadpoles, too, are very interesting; and a baby-turtle will eat his own weight in flies every day.

#### A MARINE AQUARIUM.

This is made on much the same plan as the fresh-water one, save that there should be a shallow, slanting, false bottom. The glass is set in a grooved frame, as with the first described; but the cement used is different, a form being given in the "Scientific American."

"CEMENT FOR MARINE AQUARIA. — Take ten parts by measure, litharge, ten parts plaster-of-Paris, ten parts dry white sand, one part finely powdered resin, and mix them, when wanted for use, into a pretty stiff putty with boiled linseed-oil. This will stick to wood, stone, metal, or glass, and hardens under water. It resists the action of salt water. It is better not to use the tank until three days after it has been cemented."

Clean cinders make very pretty rock-work; and it is well to build and cement a small arch, through which the fish will dart, and against which they can rub, using an old oyster-shell for top-piece. At least an inch and a half of sand must be put in the tank, which is then to be filled with salt water from the sea, and not manufactured.

Let it stand a day or two, and then put in your plants, selecting pebbles on which bright seaweeds are growing. Too much light will kill them. The back and sides may better be painted green, and never let the sun strike directly upon the aquarium. Hermit-crabs and fiddlers, with their

one big claw always waving in protest or mischief, eels, the beautiful sea-anemones, will give unfailing pleasure.

Tadpoles afford more amusement than any other specimens, save hermit-crabs and sticklebacks, but need a vivarium, or a tank which is part earth, part water. I do not know of any thing more interesting for the river aquarium or vivarium than to watch the metamorphosis of the tadpole from the spawn to the fully developed frog, toad, or lizard. The eggs may be found in ponds or ditches during the months of March or April. The following is a drawing of spawn found on the 4th of March, showing the different stages of the larvæ form.

First the external gills appear (tiny tufts on each side of the head), then two legs sprouting near the tail; after that, the fore-legs make their appearance; when the tail is gradually absorbed into the body, and the little fellow hops nimbly to the nearest leaf or rock, and finally quits the water altogether. First, they breathe by external gills; secondly, by rudimentary lungs and gills; thirdly, on leaving the water, by lungs alone. In every form, these erratic "wriggle-wobble-bobbas" are as active as interesting; not the least so as a microscopic object, the circulation of the blood in the tail being a most exquisite and wonderful sight.

Do not overstock the aquarium, as then the inhabitants will pine and die. Feed on finely chopped clams or oysters, or raw meat, or prepared food, with which directions come. If the water evaporates, remember that the salts in it do not, and simply make up the loss with fresh water. Be careful to skim out all uneaten food, and keep the top covered with glass to keep out dust. Stir the water daily for a minute to give more air.

Low tide at the seashore will give you many curious things. Wear very old shoes (as salt water ruins good ones) and old

clothes also. Carry wide-mouthed bottles or glass preserve-jars in a basket, and use a little dip-net, which can be made of mosquito-netting. Barnacles are very interesting; for, if you watch, they suddenly put out a curious hand-shaped part that grasps after any thing near it. And in a morning you can get enough of all sorts of things for a dozen aquaria.



FIG. 50.

Marine worms in these cases are very brilliant; and you will find the fullest description of this beautiful sea-life in a book by the Rev. J. G. Wood, the full title of which is on p. 412. Where a more elaborate tank is needed, the best form ever made is that of the slope-back tank, — an English patent, but for sale also in this country. Time, labor, money, and anxiety are saved by their use. After many years' trial they are proved to be lasting and satisfactory: they enable the greatest number of animals to be healthily maintained in



the smallest space, and therefore at the least expense ; because the water is advantageously *spread out*, not *piled up*, and every portion is turned to good account. One great secret of success is the "dark-chamber" principle. Every tank is provided with a sloping back, upon which the rockery is cemented, for the accommodation of animals, plants, and that portion of water visible to the spectator. The under part contains water in a state of *darkness*, and therefore *clearness* : the two are made to communicate by several small holes ; so that the circulation of water is constant, though slow. When we remember that an aquarium is a limited portion of unchanged water containing animal and vegetable life, which must necessarily throw off decaying matter, the extreme value will be felt of a reserve store, within the tank itself, of cool, clear water, which, being free from corrupting animal and vegetable matter, keeps up a constantly purifying influence upon the fluid in front. Should the water in the outer chamber become foul, green, brown, or white, the pure water behind may be made to take its place more actively by a small pump or syringe inserted in a hole left in the upper corner for the purpose. This hole must be always carefully covered with a loose bit of stone, lest any animal should enter, and destroy the object of the under partition, which is "to allow no organic matter to enter, and to let no light be admitted to it, so that any water placed there rapidly becomes deodorized and colorless." This arrangement was considered by Mr. Lloyd (in 1861) next best to having a constant stream in an aquarium.

The engraving is a sectional view of one of his slope-back tanks, "the invention of which has largely helped to revolutionize aquarium science."

*a* is the dark water-chamber ; *b*, aquarium proper ; *c*, plate-glass front ; *d*, glass cover in two pieces, fitting in a groove



on the top, leaving an inch of open space to allow a free current of air; *e*, hole for the syringe; *f*, bottom and back of slate. The two ends are of the same material, thus giving strength and solidity to the whole; and, being opaque, they prevent the admission of light through the sides.

Aquatic organisms require modified light, always obtained through the surface. Seas and rivers are illuminated in this way; and, as our object is to follow nature as closely as possible, those tanks which have three sides opaque, and one only of glass (reserved for the observation of the contents), must be better than any other variety.

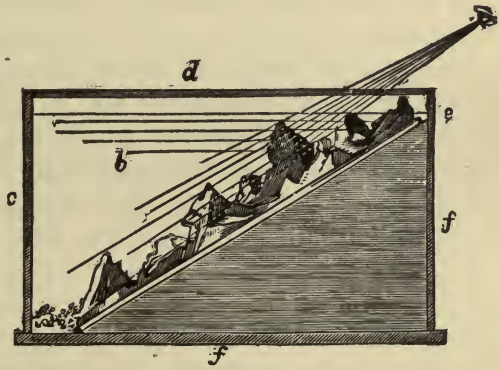


FIG. 51.

Some of the accidents that may happen are given here, and the rules that naturally made themselves as protection against such catastrophes.

First, a thunder-storm turned the water white. Secondly, fish and shrimps jumped out, apparently boiled. Thirdly, special pets died the morning after a party. Fourthly, the sand became black. Fifthly, stones fell down, and broke the glass. Sixthly, creatures devoured or killed one another. Seventhly, weeds died. Eighthly, *confervæ* choked the tank. Ninthly, the water was often changed. Tenthly, the climax was reached by the bursting of the largest bell-glass, in a most mysterious manner, at six o'clock in the morning. All I know is, that on the drawing-room carpet was a hetero-

geneous mass of frightened shrimps, fish, crabs, anemones, starfish, sand, stones, glass, and ten gallons of sea-water. A coroner's inquest was held on the remains. The verdict returned (for want of further light on the subject) was, "Spontaneous combustion."

Now you stand a much better chance of success. Have we not learned how to avoid these calamities?

1. Do not overstock the tank. Keep the animal life at a minimum rate, leaving a margin for emergencies.

2. Aerate the water in hot weather, always remembering to syringe gently, so as not to disturb the animals, or to stir up the sediment. Extreme cold also kills delicate animals.

3. Dissipation does not agree with "water-babies." If you have an evening party, take them out of the room; or if that be impossible, and the room becomes heated with fire and gas, keep a wet cloth round the tank, throw open the window the last thing at night, give a dose of fresh air and a few strokes with the syringe.

4. Watch the sand well. Do not allow any burrowing creature to go away into a cranny to die. Remove the first speck of black, or the least sign of white, film that sometimes spreads over the bottom.

5. Cement the rockwork together when possible, or use clinkers. Portland cement is sometimes employed, or white lead putty covered with shellac dissolved in naphtha. Or, better still, use a compound of red and white lead, litharge, umber, and boiled oil.

6. Make a division of species. A small tortoise will kill a large gold-fish; fish eat tadpoles; tadpoles eat any thing; sticklebacks eat (almost) every thing else that does not eat them; crassies and antheas sting and eat fish, shrimps, etc.; shrimps eat starfish; starfish eat young anemones; and so it goes round.

7. Never import plants, but allow them to grow of themselves, to purify the water, and keep the animals healthy: grow enough for this, and no more.

8. Give little light. Shade with blue blinds or screens, or curtains, and cover the tank entirely whilst the sun is out.

9. Choose the coolest and shadiest aspect available: north is the best, or even underground. Keep the temperature from  $45^{\circ}$  to  $60^{\circ}$  F.; but with a stream, fountain, or motion,  $70^{\circ}$  or even  $80^{\circ}$  need not be feared. Avoid sunshine, and remove any dead or decaying matter. Keep a stick of charcoal in the water: it acts as a deodorizer or purifier. Aim at an even temperature, and avoid extreme cold.

10. Never use a bell-glass of great size, but employ shallow vessels, and tanks with only one side of glass, and the other three opaque, made of some non-corrosive substance, such as enamelled slate; avoiding all metallic materials, such as bronze, iron, lead, etc.

11. Never change the water: regard it as an indestructible medium for sustaining life. Find out how much it will maintain under given circumstances; keep that much, and no more. A small still aquarium can be self-sustained as well as larger ones with a large service of water and circulating machinery.

12. The best proportion for a tank is that having the largest surface and smallest depth proportionate to the size of the animals. It does not matter so much *how* the aeration is obtained, as long as it is *sufficient*.

For small domestic aquaria, five or ten minutes' daily attention, paid regularly, is enough to keep any well-regulated tank in order. Besides this, I used to give mine about an hour once a week. Skim the surface with a cup, strain it through muslin, add the amount of fresh water necessary to supply the loss by evaporation, mix the ~~fresh~~ well with

the salt water, and before returning it to the tank rub the glass side or sides to keep down the growth of weed, which is sure to obscure the glass unless frequently rubbed off. A bit of sponge or rag tied firmly around a stick answers perfectly. For feeding anemones, etc., a small pair of wooden forceps are desirable. Never handle or tease any of the creatures.



## CHAPTER VII.

## WALKING-CLUBS AND CAMPING OUT.

It is a real walking-club of, on the whole, very sensible girls, whose experience follows here; and it may stand as that of many who have attempted the same thing, and failed.

There was once a party of girls who read a certain fascinating book about gymnastics and out-door exercise, known as Dr. Blaikie's "How to get Strong," and who resolved to get up a walking-club. Eight members were allowed. They chose an even number as pleasanter, because pairing off exactly. Twice a week, at two in the afternoon, the eight met and sallied forth; and for each excursion a leader was chosen, who had arranged the route beforehand.

The season was autumn, when everybody longs to be in the fields, or rustling through the dry woods; and the eight discovered all the best views, and all the wood-nooks where ferns bleach in the green darkness, and all the hidden springs where the brooks begin; and they came home laden with trophies.

Yet the club lived only a month or two, when it was interrupted by Christmas-gift work, and never resumed. Can you guess why? Remember, these girls were not, as you might suppose, of the "fickle crewe," who take up one pursuit after another, only to tire of each after a short trial, although a large and thriving family of such exist in the land. They were healthy-minded Massachusetts girls, honestly anxious to seek fresh life and knowledge from the great

store that Nature has hidden away in the fields and woods and rocks. The result of their experiment discouraged them. Perhaps they were too easily discouraged.

In the first place, none of them were accustomed to long walks ; for, like most American girls, they had never cultivated the habit. The club began where it should have left off (provided it left off at all), — by taking long tramps of six or eight miles, from which it returned tired almost to death, although not one of them could have been brought to say so : it is so humiliating to admit that we have undertaken more than we can carry through.

Our poor little walking-club fixed the hour of starting too soon after the mid-day dinner, and some of the members felt pangs of indigestion which even the fresh air could not cure.

Their boots, which had seemed a perfect fit, shrunk unaccountably after an hour's walking, and pinched their feet ; which was bad enough. But one girl, whose little French heels curled inward till they ended under her instep, fared worse ; for, in jumping over a brook, she sprained her ankle, and suffered for weeks with the pain.

She never rejoined the club, for her mother objected to such violent exercise ; and I regret to say that she still wears French heels on her boots. As if the question of boots were never to be settled, the untidy girl next had an adventure, although it should be added that adventures were very common in her career. One layer of sole on the untidy girl's boot, after being wet in a swampy place, split off all along the toes, and flapped up and down as she walked. She stuck it together with a gumdrop ; but, as you may imagine, the remedy was not complete, and the remainder of the walk was a failure. The untidy girl wore a flounced skirt, not very stout, nor securely sewed ; and she seldom returned to town without some lamentable tatters.

But hers was an example without followers ; for most of the club wore plain skirts, which did not easily tear nor soil, made sufficiently full to enable them to jump a ditch, or climb a fence, if the necessity arose.

Little by little the girls lost enthusiasm, and felt less inclination for the inevitable effort required to take them through the long tramp marked out. The result of over-exertion had been, as it always is, a loss of muscular strength rather than a gain ; and the girls found themselves at the end no better walkers than they were when they started.

To make of your walking-club a lasting success, a few practical resolves are necessary : —

Wear broad-soled, low-heeled, stout boots, that fit easily, but not too loosely, and your feet will not swell, nor your back ache, after the exercise is over. Begin moderately, and increase your number of miles gradually ; for muscles must be trained by slow degrees to unaccustomed work. English girls, as nearly every one knows, are good walkers, and think nothing of a ten-mile stretch in a morning before lunch ; but of course they have been trained to it from childhood. The climate of England is more favorable to walking than ours, — more moist and equable. It is therefore necessary to warn those who mean to emulate their British cousins, that they must avoid overheating, the danger of sunstroke, and the chill that strikes into the very marrow sometimes, while resting, after exertion, on the summit of a hill where the keen breeze sweeps unchecked.

Unless girls are satisfied simply to be abroad in the fresh air, they will want some object or employment in these perpetual long walks ; and nothing will better keep their enjoyment fresh than botanizing, geologizing, or the study of entomology. The many treasures of the woodland — ferns, cones, lichens, bits of fungous growth — may all be used to

beautify your homes ; and the process by which it may be done is described in the following chapter.

Or if you have bottled up your animal spirits in a school-room all the morning, until uncorking has become a necessity, the lonely fields offer a clear space for a healthy romp.

A walking-club grows naturally, like any healthy organization, and, from short tramps about the neighborhood, expands into longer excursions, even into walking-tours covering a week's time, and more.

Where a prolonged trip is planned, each girl should put what she needs for the journey in a shoulder-bag, which means simply a small satchel hung by a long strap from the shoulder. Carry nothing that is not essential, for even a small weight borne constantly will grow irksome.

A tour of this kind is one of the pleasantest outings that can be devised by a party of lively girls. In its slow progress the members of the club learn the country thoroughly ; and, if they desire to make collections, there is plenty of time. Powers of observation develop, which lend an interest to the lowliest object, and will fill with events the least adventurous day. Passers-by along the road look kindly upon the little party ; and at the farmhouses the women are glad to offer draughts of foamy milk, listening with wonder and amusement to the history of the walking-club, which will long be repeated by the firesides of the neighborhood.

The nights may be spent in different towns on the route, in which case a careful calculation is necessary, making sure that the distance allowed for each day is not too much, and leaves a margin for possible accidents.

More liberty is permitted where the party arranges to camp out, and starts supplied with food, blankets, and the other essentials for camping. In this case the club may call



a halt when it pleases ; the only requisites for a camp being solitude, kindling-wood, and a neighboring spring.

It is best that in camping out the club should be provided with a parent or an older brother, both for the help of a strong arm in struggling with natural difficulties, and in order that anxious friends may be re-assured. But that it is possible for girls to go alone, without danger or annoyance, has been proved by more than one pioneering party, — notably that of the girls who “did” the North-Carolina mountains last summer (1882).

## CHAPTER VIII.

## LIGHT GYMNASTICS.

It is so well understood that health and happiness depend on bodily vigor, that no girl of the present age can afford to be ignorant of the value of gymnastics. Our maiden can, either alone or with one or more friends, arrange a course of games and exercises which will send the currents of life tingling joyously through her veins, bring a sparkle to her eye, and a glow to her whole being, such as can come only through the easy play of every organ and muscle. She will understand, also, why the fragility of the past is no longer recognized as a mark of refinement and beauty.

In order to practise gymnastic exercises properly, the amateur will use a dress with a French waist, worn without a corset, and the belt two inches longer than the waist-measure when the lungs are fully expanded. The armholes are to be large and easy; the skirts suspended from the shoulders, and not quite reaching the ankles; and every part of the clothing fitted so free that there is absolutely no restraint on any portion of the person. Equipped in this way, gymnastics will be greatly enjoyed during those winter storms when open-air exercise is impossible.

One of the best games invented by Dr. Dio Lewis, who has done so much to make these exercises popular, is the throwing of bean-bags. These are made out of strong bed-ticking, eight inches square, filled about two-thirds full of well-washed beans. The gymnasts arrange themselves in two

rows, face to face, and six feet or more apart. While counting in unison 1, 2, 3, 4, or with some one playing a simple, strongly marked air on the piano, at a given signal all "throw and catch," each with her opposite neighbor; the bag thrown, not tossed, from a position on a level with the chin. The movements may be gradually quickened, and a friendly contest maintained by each couple trying to outdo the others in number of throws. As a variation, throw the bag, with arms stretched at full length above the head, or from behind the neck; all giving grand exercise to the muscles of the upper portion of the body, and developing those of the chest. Learning to throw and catch with the left hand is an amusing feat; also forming a circle, and each player throwing the bag to her neighbor on the right with the hand on that side, at the same time catching that thrown by the player with that on the left. Any number of interesting games can be devised by our ingenious youths.

Exercises with wands, rings, dumb-bells, and Indian-clubs, are almost numberless. In most of these, the floor needs to be marked,—if carpetless, with a small blotch of paint; if carpeted, by some white cloth sewn to measured distances (which are to be four feet and a half either way), or by certain figures on the carpet itself. In using rings these are ignored, since the toes of the players are to touch; but in cases where exactness is required, the heels should be planted on either side this spot so marked.

Rings, about five inches across, are used by two persons, each clasping the same pair by both hands, and "see-sawing," by thrusting one hand out horizontally to the full length of the arm while drawing the other forward to the chest, with the feet moving backward and forward in the same manner. To vary this movement, swing the arms, joined by the rings, hand-clasped as before, alternately up and down, or side-

ways, meanwhile stamping out firmly with each foot, corresponding in movement with the arm above, with the heels touching when drawn to the mark on the floor. Too many movements to be described can be improvised, exhilarating in proportion to the interest and spirit of the gymnasts and the music with which they keep time. These must not be languid and lagging, or the grace and value of the sport is lost.

Wands, or straight, smooth sticks, four feet long and an inch in diameter, are useful to cultivate flexibility of the joints of the arm and shoulder, and to give symmetry to the upper portion of the body. The veteran gymnast, Dr. Lewis, who introduced the wand, used it in no less than sixty-eight different movements, none of them severe for the most delicate person. One of the best is to grasp it with extended hands, and carry it back and forth over the head, changing this to diagonal motions over either shoulder. Or each couple, by seizing the extremities of two wands, can invent a long series of exercises, each terminating by marching while holding the wand in positions that are changed according to the step.

Dumb-bells made of wood, and very light, are used in various ways. Sometimes the girl, standing perfectly upright, extends her arms horizontally, with palms of the hands outward. At the next bar of music she raises them straight over her head, back to the first position, then drops them to her side. Or she raises them at right angles with the body, then up and down. The beauty of all these movements consists in the perfect accord of the players, and the zest with which they enter into the sport.

A thick cord of strong india-rubber, with wood handles to stretch over the back and head, is a tonic to the muscles, and increases the strength of the arms. A ring fastened by



a strong rope to a beam in the ceiling is often used by the amateur to draw up the body by the hands. None of these games should be carried to extremes, and so need not be exhausting. They lose their value when they cease to be amusements; though they are really productive of health, and of entertainment, when undertaken with zest and discretion

## PART THIRD.

### OCCUPATIONS FOR PLAY OR PROFIT.

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#### CHAPTER I.

##### SEWING AND DOLL'S DRESS-MAKING.

SEWING as it is generally learned is always a great bug-bear to a child, who is often made to sew an hour or more on a dreary "over-and-over" patchwork-square. The sewing-schools in our great cities have come to be much more cheerful places than the room at home where tired and fretful little bodies knot their thread, and grow crosser and crosser with every stitch. In the sewing-school there are songs that describe all the things that must be done, from a hem or a fell to a patch, and a set of questions to which answers are made in concert; Mrs. Louise J. Kirkwood's little sewing-primer giving them all, with many hints that mothers or older sisters would do well to copy. Any little girl must be patient, and willing to learn; but very soon she will take real pleasure in her work, above all when it comes to Christmas or birthday gifts, or to doll's dress-making. Here are some hints for the teacher.

If a child does not succeed satisfactorily at first with an over-and-over seam, do not insist upon keeping her at it until she is exact. She will have to sew upon many a patch, perhaps, before she can make the stitches small, even, and

close. But try her with a hem or a back-stitch : she will be growing used to handling the needle ; and, after one or two trials of this sort, she will go back to the over-and-over seam with fresh interest.

STRAIGHT LINES. — Draw a line with a lead-pencil on the strip of muslin which has been hemmed, and, with the needle threaded with red cotton, show her how to stitch along the line. The red cotton will be a novelty, and the pencil-mark a new feature : she will be very likely to follow it to the end with real pleasure.

OUTLINE PICTURES. — Draw some straight lines in the form of a house or a barn, make the outlines of a crooked tree by the doorway, make a chicken with two or three flowing feathers in its tail, make a man with a rake in his hand, above all things make an old lady with a high cap on and a cane in her hand, and you will never have trouble to keep the little ones busy.

They will very cheerfully hem round a square in the most painstaking manner, they will even struggle patiently with a *fell seam* across it, if at the end you will but promise to draw a dear old grandmother with a cap and cane, that they may stitch.

Then, too, you may write the child's name and age in a fair, clear hand : you may add a motto, or some short line.

Get her to hem in a neat patch in a piece of cloth : she will be proud to stitch her initials on it. Any thing of such personal interest she will work at very gladly, and will all the while be growing more and more skilful with her needle, and captivated with its possibilities ; thus travelling, if not a royal road to knowledge, at least a very pleasant one.

A child who has learned all the forms of plain sewing, and wants to do nice work for her dolls, ought to have good sharp scissors, a low table or little lap-board for cutting,

plenty of pins for pinning patterns to material, and a well-stocked work-basket, — all on condition that every thing is kept in order in its place. The chair must be low, so that the feet rest comfortably on the floor; and hands and nails must be clean, so that the thread need not be blackened. In plain sewing, the stitches used are overhanding, hemming, running, back-stitching or stitching, gathering, overcasting, buttonhole, herringbone, feather-stitch, and darning.

Work should always be carefully basted; as, if this is not done, the sewing will pucker it, and probably it will have to be ripped out. In the sewing-primer already mentioned, the questions and answers include a careful description of every stitch, cuts of which are given here.

#### DOLL'S DRESSMAKING.

A doll is a nice present for any child, but is worth far more if prettily dressed, and, above all, not only with clothes that can be taken off easily, but with plenty of them; so that dolly can have her own little washing and ironing, and her bureau-drawers or trunk in beautiful order. Nightgowns are often forgotten, and the poor dolls obliged to sleep in their clothes. We begin, then, with the nightgown; the little diagrams given here being hints for the shape. Patterns for doll's clothes are sold now in several sizes by the pattern manufacturers, and can be had of the Domestic Sewing-Machine Company, and several fashion magazines, "Harper's Bazaar," and others.

NIGHTGOWN. — Get some fine cotton cloth to commence with, Lonsdale cambric being the best. Always use fine stuff of every sort; for, the dolls being so small, the clothes sit very badly if made of thick material. Cut out the front and back, as at Nos. 1 and 2; then the shoulder-piece, No. 3; then run the front and back together under the arm, gather-



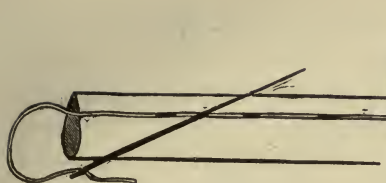


FIG. 52. — BASTING.

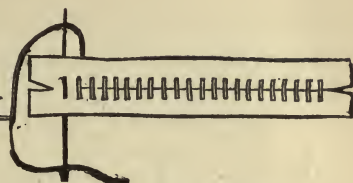


FIG. 53. — OVERHANDING.  
Showing the seam opened, and on the right side.

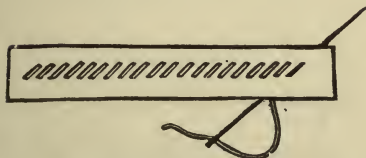


FIG. 54. — HEMMING.  
Showing the stitches on the right side of hem,  
with the needle in position.

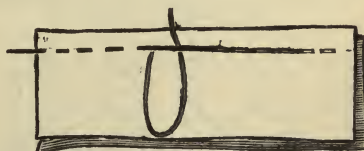


FIG. 55. — RUNNING.  
Showing running-stitches, with the needle in  
position.

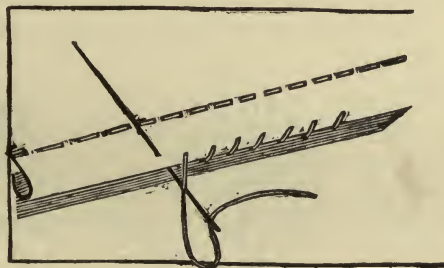


FIG. 56. — FELLING.

A fell seam, showing the first line of sewing finished, the edges turned under, and partly hemmed.

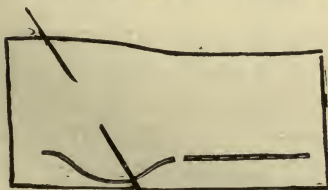


FIG. 57. — STITCHING.

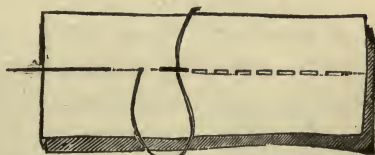


FIG. 58. — BACK-STITCHING.  
Showing the needle in position.

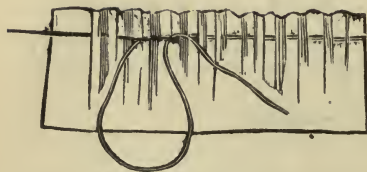


FIG. 59. — GATHERING  
Showing gathering stitches, with the thread drawn,  
and the needle in position.

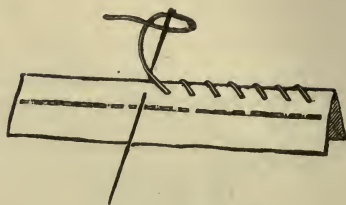


FIG. 60. — OVERCASTING.

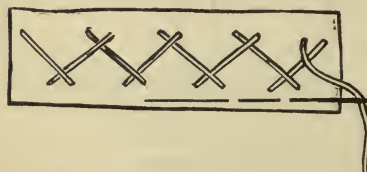


FIG. 61. — HERRINGBONE STITCHES.



FIG. 62. — FEATHER STITCHES.

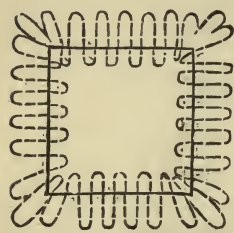


FIG. 63. — SHOWING A PATCH  
DARNED IN.

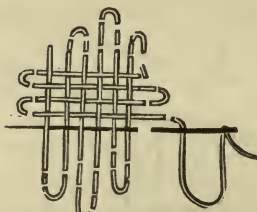


FIG. 64. — STOCKING-DARN.

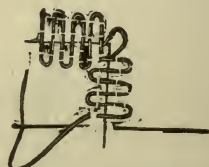


FIG. 65. — A TEAR  
DARNED.

ing the back into the shoulder-pieces ; then join them over the shoulder ; then put on them a small, narrow band, slightly gathering the fronts into it, putting the pieces at the back in plain ; and then the sleeves, No. 4. The trimming is, of course, according to fancy. Some insertion up the front, with very narrow ruffles up each side, looks very nicely, also tatting or crochet : indeed, any thing of the

sort. But it certainly looks better trimmed. A great improvement to the nightgown is to cut the fronts too broad

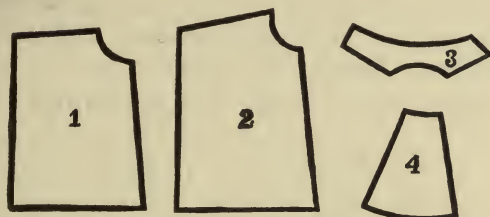


FIG. 66. — NIGHTGOWN.

across for the doll, and run narrow tucks down to the waist ; but this is, of course, more difficult, as the tucks want to be run very evenly.

CHEMISE. — A doll's chemise is a very easy thing to make. Cut out in fine cotton or cambric two pieces in the shape of Fig. 67 ; run them neatly together, and down the sides, and over the shoulders ; then cut the front open a little way down. Hem the neck and sleeves all round with a very narrow hem, and make a broad one round the bottom of the chemise. If trimming is required, a little lace round the neck and sleeves makes a pretty finish.



FIG. 67. — CHEMISE.

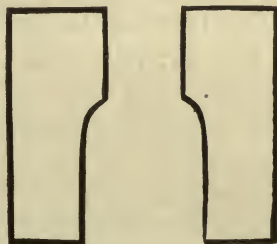


FIG. 68. — DRAWERS.

**DRAWERS.** — Next the drawers. Cut out two legs similar to the pattern given. Run them up; then join the legs together just at the top in front, only running them a very short way down; then make a very narrow hem round each leg, and a nice broad one at the bottom. Gather them into a band, putting a button or strings to it. A little lace-edging round the legs, or two or three narrow tucks, look very nicely.

**WAIST FOR THE PETTICOAT.** — A flannel petticoat is, of course, a very easy thing to make. A piece of fine white or red flannel herring-boned round the bottom, and gathered into a band at the waist, with buttons or strings, is required. For most of the underclothes I should recommend *very* small pearl buttons, strings are so untidy. The white or upper petticoat should be made of white cambric or twill,

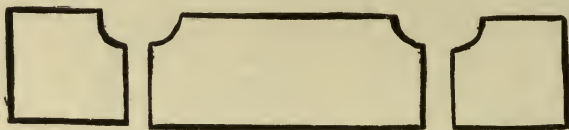


FIG. 69. — WAIST FOR THE PETTICOAT.

rather full, with a broad hem at the bottom; and a good deep tuck makes the frock stand out well. The waist can be made in two ways, either off the skirt, or on; but it is decidedly the best to sew it on. Cut it in three pieces, as in Fig. 69; join them together under the arm; make a hem at the top of each of the pieces and the bottom; then sew the skirt (which must be gathered) on it, and run drawing-strings in it.

Now that we have finished the under-linen, we must begin about the dresses. Never make them of a *thick* stuff, and always be sure to choose a small pattern, or, better still, no



pattern at all. Unless the doll is very large, it is always best to make a low-necked waist, as it is so difficult to make the neck set well.



FIG. 70. — NECK OF WAIST.

WAIST FOR DRESS. — The skirt is, of course, as easy as possible to make, — simply to run the seams, and make a broad hem. A low-necked waist should be made in this way: a long, narrow piece, with a place cut out for the sleeves (see Fig. 70); hem up the backs; then cut out the sleeves, as in No. 2; run the seams of the sleeves, and then sew them into the armholes, placing the seam of the sleeve even with that of the body; gather the other end of the sleeve into a little narrow band; gather the body at the top and the bottom into narrow bands. Some white lace in the sleeves and neck finishes it off very nicely, and a sash always looks pretty.

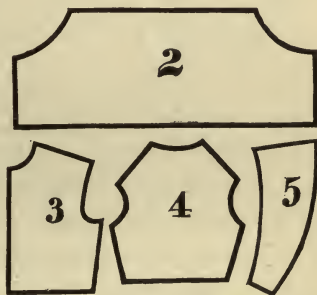


FIG. 71 — WAIST FOR DRESS.

The best way of making a high waist is to cut it out similar to the patterns given in Nos. 3 and 4. Stitch them together under and over the arm. Cut out the sleeves, as at No. 5, and sew them in the armhole, keeping the seam well round to the back. Then put a very narrow band on the neck. Hem up the backs, and put some tiny hooks on, and make the loops.

APRON. — The prettiest kind of apron is, I think, at No. 1. This must be cut in four pieces, — the front, No. 2; the backs, as at No. 3; and the apron, No. 4. Then join the front and backs over the arms, also the apron and bib; then hem the backs, and all round the apron and the armholes and neck, making these hems narrower. Stitch a piece of tape along the front and along both of the backs, through which run the string, and also run one round the neck. A lace-edging all round the apron and round the armholes looks very nicely. This sort of apron is best made in diaper or fine linen: if the latter, substitute white braid for lace-edging.



FIG. 72. — APRON.



FIG. 73. — ANOTHER.

ANOTHER APRON. — Another sort of apron is made by cutting out a plain, long front, as at No. 5; and back, as at No. 6. Join them under and over the arm, and hem it all round, running a string round the neck. It may be left plain, or gathered in at the front, putting a small ornamental piece on in front, trimmed with narrow lace.

JACKETS. — Jackets are almost the hardest thing to make for dolls, especially if they are made of velvet or a thick cloth. The best material to make them of is, of course, black silk. Cut the fronts out as at No. 1, and the back as in No. 2; the sleeves, No. 3. Then it is better to bind it all round with braid, which sits better, and is less clumsy, than a hem.

DRESSES FOR CHINA DOLLS. — The best way to make little china doll's dresses is all in one. A long, straight piece joined at the back, and hemmed round the bottom; two holes cut for the arms, and then turned down at the neck, and gathered, drawing it up, not tightly round the neck, but just on to the shoulder, so that you can fasten it off, and yet leave room to pass it over the head. Tie a sash round the waist, and the doll is dressed. A petticoat made in the same way is all that is required. Any thing else does not

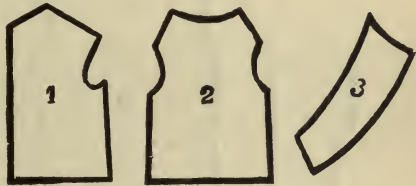


FIG. 74. — JACKETS.

sit; the dolls being so small, it makes them look simply like a bundle of clothes. A cloak is the best thing for this sort of dolls for an outdoor garment. Cut this in the shape of a half-moon, and in the middle of the straight side cut out a small piece for the neck. Make this in red merino, or some soft thin material, and bind it round with narrow black ribbon, without an edge. Hats can be made on a shape made with cap-wire, and then trimmed; but a very good plan is to get the lid of a pill-box (of course it must fit the doll's head), and cover it with black velvet, and it makes a charming little turban-hat.

I have not as yet said a word about boy-dolls. There is but one way in which they can be made to look nicely, — I mean big dolls.

BOYS' KNICKERBOCKERS. — A dark-blue serge, black velvet, or (if in summer) holland, are the best stuffs to make them of. I give a pattern of the knickerbockers at No. 1, Fig. 75. Each leg must be run up, and then joined to

gether at the top, making a hem round the bottom, in which run some elastic. It is a very good way to sew them on to a broad elastic band, which will, of course, stretch; so that the knickerbockers can be taken off and on.

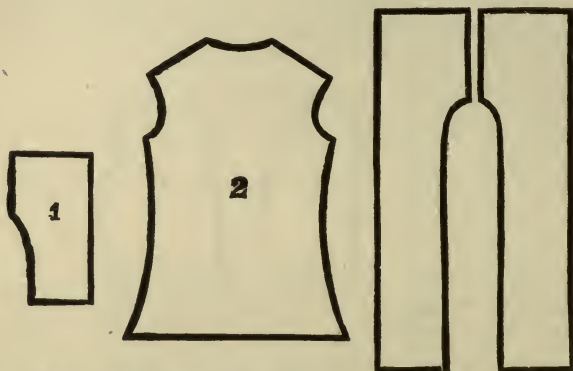


FIG. 75.—BOYS' KNICKERBOCKERS.

FIG. 76.—TROUSERS.

A tunic is the best thing to make for boy-dolls; and it is best to cut it in two pieces, as in No. 2, Fig. 75. Join the sides together, and hem it round the bottom. Put in the sleeves, and cut an opening down the front, so that it may be put over the doll's head. It is best to bind it with narrow braid round the neck, and down the front, which must be buttoned with tiny buttons; and then put a band round the waist.

The men in the doll's house are very hard to dress; and it is, I think, almost impossible to make their things to come off and on. The shirt must, of course, be thought of first. But there is no necessity to make a whole shirt,—merely a front, with two pieces to pass over the back. A small collar must be attached to this, under which must be passed a narrow piece of ribbon to form a tie. The trousers must be cut



in two pieces (Fig. 76), and joined. The waistcoat is simply two pieces crossed over from the back, with two or three buttons, which are easily made with bits of black silk sewed up into little rounds to imitate them. The coat is made in the same way exactly as the one I described for the big doll, of course altered as to size. It does not do to make either the shirt or the waistcoat entirely, as it makes the coat sit so badly.

## COSTUME DOLLS.

**NORMANDY PEASANT.** — The underclothing for this costume should be full, and reaching just below the knees; the dress petticoat of red merino or delaine, trimmed with three rows of narrow black velvet at equal distances, and just a little longer than the under petticoat; black velvet bodice, with long points behind and before, cut square, and laced up the front; white muslin sleeves, coming just below the elbow, left loose, and rather full; white muslin half-handkerchief crossed upon the chest and over the bodice; muslin apron with pockets; gold beads round the neck, and gold cross; long gold ear-rings; a rosary hung from the left side; thick shoes and white stockings, or, if it is a china doll, the feet can be painted to imitate them.

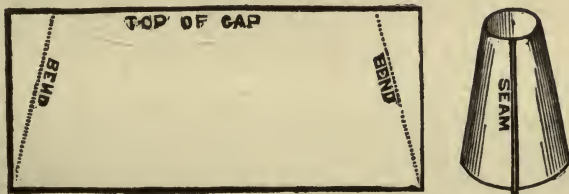


FIG. 77.

If you are dressing a small china doll, take for the cap a piece of stiff white writing-paper about an inch and a half to

an inch and three-quarters in depth. For the length, measure round the doll's head, allowing a little piece on each side to admit of the paper being bent up the back, as in Fig. 77.

Cover the paper with muslin, and trim round the forehead and up the ends with very narrow lace. Sew up the cap at the bend in the paper; fill up the top to form the crown with muslin gathered in. Press out the flaps behind until they present this appearance (Fig. 78).



FIG. 78.

This completes the costume. If the doll is larger, of course the height of the cap must be increased, as it is the chief

characteristic of the dress.

**ITALIAN PEASANT.** — The underclothing is the same as for the Normandy peasant, except being a little longer. Dress-skirt of blue or any bright-colored merino, trimmed with three or four rows of different colored braids, either vandyked, or straight round the skirt; bodice of black velvet, with small basque behind, cut low in the neck, and open stomacher laced across with braids to match the skirt; the neck of the bodice to be trimmed, with a muslin tucker; white muslin sleeves to the wrist, either open or closed; black velvet ribbon round the neck, with a cross hanging on the chest; a rosary hung from the left side; thin black shoes and white stockings.

If the doll is the same size as the Normandy peasant, take for the cap a piece of white writing-paper about two inches in length and an inch and a half in width. Place it on the doll's head lengthwise; then bend the paper so as to make it fall close to the back of the head. Cover the paper with muslin, and trim round with lace. The cap may be kept in shape by drawing your thread tightly from the crown to the top of the flap behind. of course from underneath.

The costume is now complete. If you are dressing china dolls, the best thing to fasten caps on to the head is liquid glue.

**SPANISH DANCER.** — The underskirts are very short, and several of them made of tarlatan, and pinked out; muslin drawers, wide and very full. The dress may be made of any bright-colored silk or satin, trimmed with black lace flounces, and short. The bodice should be a low square, and sleeves to the elbow, trimmed with lace to match the skirt. On the hands there should be long mittens; and in the hair a high comb and red rose, with a black lace mantilla thrown over the comb, and fastened on the side with the rose. Either boots or shoes may be worn, bronze or gold-color.

**MARQUISE DRESS.** — To show off this dress the doll should be of good size. Make the underclothing — consisting of chemise, flannel petticoat, white petticoats — all very nice, and very much trimmed. For the dress-petticoat have a piece of white or rose-colored satin trimmed across the front with lace; for the train, a handsome piece of brocaded satin, trimmed up the sides and round the train with lace. The bodice is cut square behind, and sleeves to the elbow, trimmed with lace. There should be a stomacher made of the same material as the skirt-petticoat, all made of the same brocade as the train. Shoes with high heels, rosettes, and silk stockings.

To make the doll complete, she should have long, straight hair, which must be rolled back from the forehead on a cushion; and the hair from the back of head must be rolled up on another cushion, with a long curl hanging from the left side, with a flat bow in the hair to match the skirt. The hair must be powdered, and on the face two or three black patches, — one on the forehead toward the left side; one on the chin, to the right; and one on each cheek. This completes the dress.

## CHAPTER II.

## FIFTY CHRISTMAS-GIFTS FOR SMALL FINGERS.

THE accompanying gifts have been chosen from a list of two or three hundred, and many more could have been added, equally pretty and desirable. There are books on needlework of every sort, one or two of which are mentioned on p. 411. But every ingenious girl will be likely to think out some original present for herself, one success being always sure to suggest another.

## SPECTACLE-WIPERS.

These are easy gifts for little fingers to make, and they will please a grandmother or grandfather very much. Cut two round pieces of chamois-skin an inch and a half across. Bind each around the edge with narrow ribbon of any color you wish, and fasten the two together at one side with a pretty bow.

This little present will be useful as long as it lasts, and that will be a long time.

## BABY-SHOE PENWIPER.

Cut out of black cloth four circles three inches wide, and pink the edges. Fold each one across; then fold it again, so that the shape is like a quarter-circle. Take a baby's shoe of red or blue morocco, and fill it with the folded circles, placing them so that the pinked edges project at the top.

A pair of shoes will make two penwipers, and they are



very pretty. If liked, the shoe can be fastened to a larger circle of pinked broadcloth.



FIG. 79. — BABY-SHOE PENWIPER.

#### LEAF PENWIPER.

Choose a pretty maple or oak leaf for the pattern of your penwiper, and select cloth of a color that will suggest the leaf, — reddish-brown for an oak, or yellow for maple. Take a paper pattern of the leaf by laying it on stiff paper, tracing the outline with a pencil, and then cutting it out with a pair of scissors. Cut out two leaves of your brown or yellow cloth, and three inside leaves of chamois-skin or broadcloth. If you like, you can imitate the veins of a leaf by embroidering them with silk in stem-stitch on the upper leaf of the penwiper.

## SHAVING-PAPER CASE.

Tissue-paper makes the best shaving-paper: so you will want to buy a half-dozen sheets of different colors. For a pattern you can take a leaf, as you did for the leaf penwiper; but a large grape-leaf is of better size for the shaving-case.

Take a pattern of the grape-leaf, and cut out two covers of green cloth or silk, the edges of which must be neatly bound or overcast. Fold the sheets of tissue-paper four or six **times**, until they are about the size of the pattern; then cut them out carefully, and fasten them between the covers of your case. At the stem of the leaf sew a loop of ribbon, by which it may be hung on a knob of papa's bureau, or from the side of the shaving-glass.

## GARTERS.

These are presents to be made only by little girls who can knit; but, if any little girl wishes to learn, a pair of garters is good to practise on, and makes a very nice present. They are prettiest knit of some bright color.

In their simplest form they are knit in one long strip, which is wound round and round the leg, and the end tucked in. But an improvement is to make a loop in the strip, through which the end of the garter may pass before it is tightened. And this is the way to do it: set up twenty stitches, and knit plain till the garter is twelve inches long. Take off ten stitches on a third needle, and keep on knitting with the remaining ten for twenty rows; then go back to the stitches left behind, and knit twenty rows on them; take all the stitches on one needle again, and you will see that a loop has been made. Knit twenty rows, and **bind off**.

“POLLY, PUT THE KETTLE ON.”

To make a kettle-holder, some pieces of thick material, like an old blanket or bit of broadcloth, are needed. Cut them into squares measuring eight inches, and fasten them together. Make a cover of scarlet flannel, and bind the edges with braid of the same color, leaving a loop at one corner to hang the holder up by.

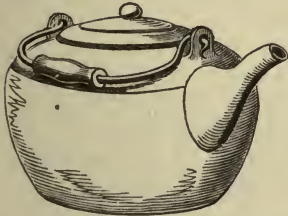


FIG. 80. — “POLLY, PUT THE KETTLE ON.”

Take a paper pattern of the kettle by laying thin paper over a drawing of one, and tracing its outline. Cut out a kettle of black cloth, and lay it on the holder, exactly in the middle, where it must be neatly hemmed down. If

you know how to do cross-stitch letters, you can work above and on the left hand of the kettle the words, “Polly, put,” and below and on the right hand of the kettle the word, “on;” then, all together, it will read, “Polly, put the kettle on.”

TURTLE CLOVES.

For these turtles take very large plump raisins, and six cloves to each. Push a clove far into the end of the raisin, until only the bud is seen. This makes the head. Put two cloves on each side for the feet; and, for the tail, work the bud end in first, and let only a little of the pointed end stick out. Small cakes frosted, with a raisin turtle standing on each, are an exciting Christmas-cake.



FIG. 81. — TURTLE CLOVES.

## ANOTHER GIFT WITH CLOVES.

Choose a small and very firm apple, a Spitzenberg being best. At least an ounce of cloves will be needed. Begin at the blossom-end, and push the points into the apple as closely together as possible, till it is perfectly covered. Such an apple has a very mysterious look, like some curious foreign nut, and will last all winter.

## PRETTY SCENT-CASES.

Buy an ounce of sachet-powder, violet or what scent you please, and sprinkle it between two layers of cotton-wadding cut in strips five inches long and two inches wide.

Make a little bag of silk or satin of any color (three inches long, two inches wide), and fringe the top. Roll up the strip of wadding, and place it in the bag, which must then be tied just below the fringe with narrow ribbon of the same color.

## ENGLISH WALNUT SCENT-CASES.

Make a little silk bag three inches and a half square, and fill with cotton-wool thickly sprinkled with sachet-powder. An even teaspoonful is a good rule. Carefully halve two English walnuts by forcing the points of your scissors into the soft end. You must make a hole at top and bottom of each half, which is best done with a red-hot hairpin. Varnish, and set them in a warm place to dry. When thoroughly dry, they are ready to be sewed on the bag, at equal distances apart, with their points reaching almost to the bottom of the bag. Sew a tiny bow above each walnut, and another at the bottom of the bag, which should be gathered in with a thread. Around the mouth of the bag wind a ribbon, and tie it into another tiny bow. These are very gay little bags.



**Another use for English walnuts is in making****WALNUT BOATS.**

Take a half-shell of the walnut, and glue a slender mast near the pointed end, to which you may fasten a sail made of gold or silver paper, doubled.

**BUREAU-COVERS.**

Java canvas, in white, buff, or pale blue, may be used. Be sure to see whether the bureau to be trimmed has a flat top, or one with drawers on either side; for the shape of your mats will depend on the shape of the bureau. On a flat top a long cover looks best, with two square mats for toilet bottles, placed on either side of the pincushion. A pincushion-cover of the same material completes the set.

Leave a margin all around the mat for fringe, and work some simple border in worsted. Blue or red worsted with white canvas, brown with buff, cardinal and gold-color with blue, are good combinations of color.

The pincushion-cover may be further ornamented with a monogram or initials worked in the middle.

**DRAWN-WORK.**

Bureau-covers, as well as table-covers, tea-cloths, chair-backs, towels, and tidies, are often made of linen, and decorated with what is known as drawn-work.

For a bureau-cover buy a yard and a half of fine linen crash, either white or gray.

Leave six inches for fringe at either end. Cut the sel-vage-thread up from one end for ten inches, thus cutting all the cross-threads in that space. Draw out the last thread cut. By pulling carefully, it will hold until you have drawn the linen all across to the other edge; and, by cutting the sel-



FIG. 82. — DRAWN-WORK.



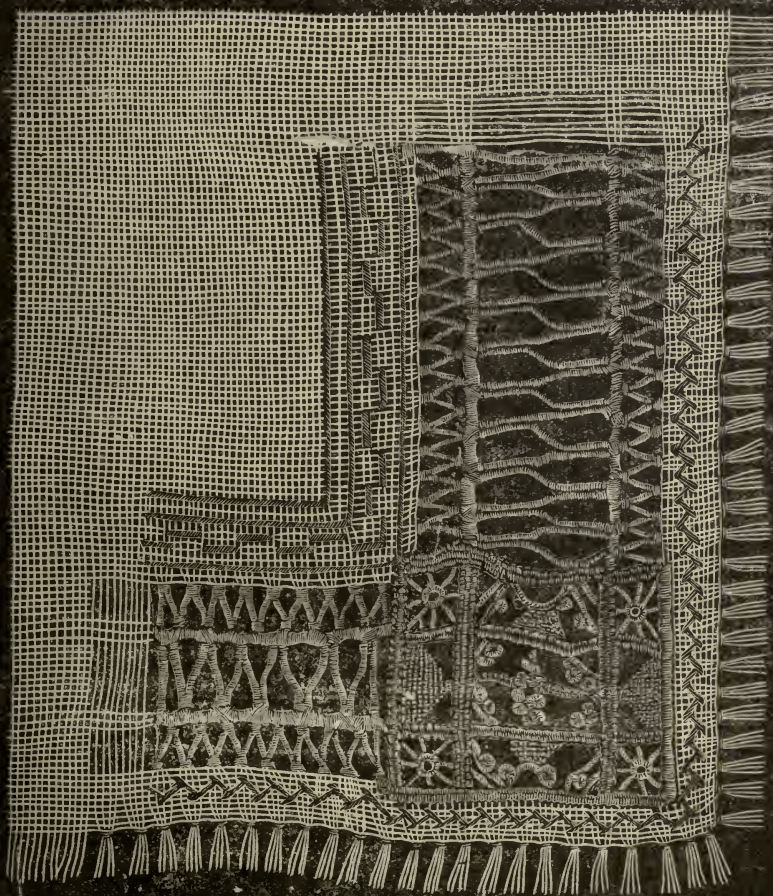


FIG. 83. — DRAWN-WORK.

vage-thread on that side up to the drawn thread, your measurement will be alike on both sides. Now draw out all the cross-threads below the one first drawn, for a space two inches deep. The threads running lengthwise in this space must be gathered in little sheaves, which is done by hemstitching top and bottom. Some one who knows will show you how to hemstitch more easily than the book can do. Ribbon of a color to match the furniture, a little narrower than the drawn space, is woven through the sheaves, over two and under two, and hemmed at the two ends.

Now fringe out the ends, and hemstitch the top, but make the threads into bigger sheaves this time, — ten or twelve in each. Examine the knotted fringe on a towel or a shawl, and you will see how to knot the fringe of your cover.

Chair-backs or tidies are made in the same way. Sometimes three spaces of different widths are drawn, with ribbons of different color run through; and the chair-backs are more ornamental when a stamped pattern is embroidered in outline-stitch in the centre. Outline-stitch or stem-stitch is extremely simple, being almost the same as the back-stitch taught in the chapter on plain sewing; and an artistic design worked in silk or etching-crewels makes the simple linen tidy an object of beauty.

Linen table-covers are made either in the shape of a long scarf, to fit a narrow table, or square, like the ordinary cover. The former are made precisely like the bureau-cover: for the latter, wide butcher's linen is used, the length being equal to the width. Fringe and draw the four sides, and ornament each corner with long graceful bows of the ribbon that is run through the drawn-work.

Tea-cloths should be made of somewhat finer linen, which now comes expressly for such purposes. They are of the size of a large dinner-napkin, and are meant to be laid at



the head of the tea-table, or to cover a tea-tray. The fringe is shorter and finer than that of the covers before described ; and it should not be knotted, but plain. The drawn-work should be fine and narrow ; and, instead of running ribbon through the sheaves, fine tidy-cotton is braided through in the stitch called fagotting, in which the needle lifts every other sheaf back over the one preceding, and draws the cotton through in such a manner as to keep the sheaves twisted. The prettiest tea-cloths have a delicate design traced in outline-stitch, either in each of the four corners, or in a running pattern around the sides.

CROCHETED MATS FOR WASHSTAND AND TABLE.

Any girl who knows how to crochet may make these very useful gifts. For the washstand five mats complete the set, — a large round mat, for the wash-bowl ; two smaller, for the little pitcher and the mug ; and two, which may be oval, for the soap-dish and brush-tray. Two balls of white tidy-cotton No. 8 make a set.

Start with a chain of five stitches, loop it, and crochet around, widening often enough to keep it flat. When the mat has reached the proper size, finish it off with a border of loops in three rows of long crochet arranged in groups with a dividing loop. The first row should have three stitches in a group ; the second, four ; and the third, five. The mats must be washed, starched very stiff, and ironed.

Mats for the table are made in the same way ; but an improvement is to crochet them over lamp-wicking, which increases the stiffness.

Two large oval mats for the soup-tureen, and fish or meat platters, and four round ones for vegetable-dishes, usually make up the set ; but small mats for gravy-dish, pitchers, etc., may be added if desired.

## PANSY PINCUSHION.

The best way to make one is to take a real pansy, and copy it as nearly as possible.

Suppose you choose the old-fashioned kind, with two purple upper petals, and three yellow lower petals. Cut out two pasteboard shapes as nearly like the flower as you can make them, but at least twice the size (or follow diagram given), and cover the upper half of each with purple velvet, and the lower half, which must contain the three yellow petals, with yellow silk to match.



FIG 84 — PANSY PINCUSHION.

Lay the two shapes together, and overseam the edges, leaving a small open space through which to stuff

the pincushion. For this, use snips of worsted, crowding it tightly into every corner to make all hard and firm. Your next task is to draw the pansy's features in stitches of black and yellow silk, copying nature as best you can. This is good practice for the eye; and the result is likely to be better than if you followed a pattern in a book.

## PARASOL PENWIPERS.

Buy the smallest-sized lead-pencil for sale, provided with an ivory or ornamented tip, and sharpen the point. Cut a

circle of silk, and another, rather smaller, of thin black cloth : scallop the edges, and make a tiny hole in the middle of each. Fit the sharpened point of the pencil into these holes, taking care that the silk is outside the cloth ; and then, by creasing and folding, persuade the circles to take the shape of a closed parasol, winding silk around to secure them in place, as a strap is arranged to keep the parasol closed. Cut a paper pattern first, and trim it to fit the length of your lead-pencil, before cutting the silk and cloth circles.

#### WORK-CASES.

In old times these were called "housewives," as grandma will tell you, should you make one for her. Almost any firm material can be used for making them. But here is a very pretty pattern. Take gray or yellow Java canvas, twelve inches long and seven wide, with a bright-colored silk for lining. Feather-stitch the canvas down both sides, and across one end, leaving space to turn in the edges. Baste on the lining, and finish the edges neatly by turning in and blind-stitching ; or bind them with ribbon to match the silk lining. The feather-stitched end is then pointed by turning down the corners, and sewing them together. Turn the lower end up about four inches to form a bag, and sew the sides together firmly. Make a loop at the point, and sew a button on the outside ; so that the case may be rolled up and fastened.

#### PRESENTS IN BIRCH-BARK.

Birch-bark is easily obtained ; and numberless pretty things may be made out of this soft and flexible material.

A few are suggested here, and your invention will help you to more. Think of some other useful and pretty gifts besides the letter-cases, wall-baskets, glove-boxes, napkin-rings, handkerchief-cases, portfolios, and table-mats, that may be constructed of birch-bark.

There are two ways of using the bark ; but in all cases a pasteboard shape, like the article to be made, must be first cut out. This shape may be covered with a thin, smooth piece of bark lined with silk, and the edges bound with bright ribbon. Or the bark, of the exact shape to be covered, is cut in strips, united at one end, and ribbon is woven across the strips, and fastened neatly at either end. The pasteboard is then covered with the braided bark, lined with silk to match the ribbon, and the edges bound as before. Bows of ribbon finish the dainty present.

#### STRAW WALL-BASKET.

Little girls who can work patiently may make a very pretty basket out of straw braided with ribbon, if mamma will give a little help. Select a number of smooth, perfect straws. Cut a half-circle of pasteboard, nine inches long, and make a row of small holes around the edge, half an inch apart. Cut a strip of the pasteboard a little less than half an inch wide and nine inches long, and make small holes in it one inch apart. Cut a second strip sixteen inches long, and treat it in the same way. Now take a straw twelve inches long, and fit one end into the middle hole of the short strip of pasteboard, and the other end into the middle hole of the half-circle's straight edge, letting the straw project about two inches below. The half-circle forms the bottom of the basket, and you are beginning to make the back, which is flat, and hangs against the wall. On either side of the middle straw insert a straw three-quarters of an inch shorter ; and so proceed until all the holes are filled, and the pointed back is complete. The holes must be small enough to keep the straws in place without other fastening.

The rounded front of the basket is made by fitting straws in the same way into the longer strip of pasteboard, and the



rounding edge of the half-circle; all the straws being six inches in length. Fasten the two ends of the long strip firmly to the ends of the short strip. Sew blue chenille over the pasteboard edges wherever they show, and weave blue ribbon in and out of the straws that make the basket-front. Run ribbon once across the back, following the outline of the point, and an inch from the edge. Make a bow in the middle. Girls of fourteen or fifteen, who have a brother with a jack-knife to help them, might make beautiful and more durable baskets in the same way, by using strips of fine bamboo, or cane (which can be obtained at a Japanese store), in place of the straw.

## FEATHER SCREENS.

The making of screens and fans in feathers is both pleasant and ornamental work.

To make a screen, begin as follows: mould a piece of wire into the shape of a heart, and cover this, by means of a needle

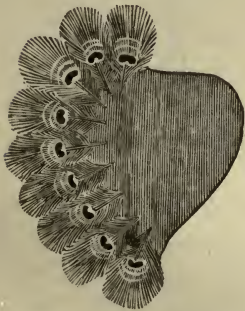


FIG. 85.—FEATHER SCREEN.

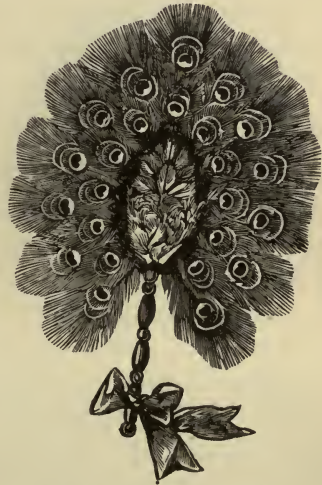


FIG. 86.—FEATHER SCREEN.

and thread, with dark-colored gauze or tarlatan. Round the edge of this frame fasten a row of peacock's feathers with

gum. A very little gum put under the quills, and left to dry with a weight on them, will make them easily adhere. Place a second row of feathers, so that the eyes of them come just between those of the first row. Next make another frame in the same manner as before, but let the edge of it only extend as far as the quills of the second row of feathers. Border this with the side fringe-feathers of the peacock's tail, and then dispose of some red ones at the top, or any kind fancy may dictate or you possess, finishing off with a bunch of gray fluff feathers, or a knot of crimson ribbon and a gilt handle. For the

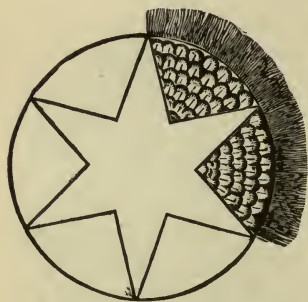


FIG. 87.—FEATHER SCREEN.



FIG. 88.—FEATHER SCREEN.

back, cut a piece of cardboard the exact shape and size of the foundation of the screen, cover it with crimson silk, and gum on behind. Another, even prettier, screen is made as follows, both sides alike :—

Prepare a frame (circular in shape) as before. Edge it thickly all round, by means of a needle and thread, with the fringe-feathers of the peacock's tail. Then put alternately,

in the six spaces between the points of the star which is to be cut for the centre, rows of the small brown, gold, and green feathers from the neck and back of the bird. Cut out a star in cardboard; edge it on each side with a small red feather, and cover the whole of the rest (by means of gum), one close over the other, with the bright-blue feathers from the peacock's breast. Cut out a small circle in cardboard, which edge with a row of canary-bird or any dyed yellow feathers, letting the centre be scarlet. On this a gold monogram in *repoussé* work may be placed. A gilt handle, and knot of ribbon, complete so elegant a fan, that one made for a wedding-present was supposed to be the finest Brazilian work.

Mats made of cloth or straw are very pretty with a border of feathers. These may also be utilized for trimmings of hats, muffs, or jackets, particularly pheasant's and pea-fowl's. Trimmings are made by sewing the feathers on in rows of three and two, or three and four, one over the other, on a narrow ribbon of the same color.

#### SPATTER-WORK.

The materials needed for spatter-work are bristol-board, India-ink, a fine-toothed comb, toothbrush having long firm bristles, some fine pins, a tack-hammer, and a smooth board on which to fasten your paper.

An artistic design is the chief requisite for successful work; and Nature will supply you with beautiful models in her tiniest leaves and ferns and mosses, with quaint shapes of cup and hood. Gather them carefully, and press them, and, when your paper is firmly fastened to the board, arrange a graceful bunch of leaves and sprays, with, if you choose, a paper pattern of cross or basket around which to group them. But the simplest arrangement is always best. Pin

each leaf carefully in its place with small pins, lest the ink should spatter under it. Rub the India-ink with water in a saucer to the thickness of cream. Colored ink may be used instead, if you prefer; or any water-color paint may be prepared in the same way as India-ink, except that it should be thinner. Dip the toothbrush lightly in the ink, and, by rubbing it gently over the comb, send a fine spray of ink upon the paper, repeating the process until the tint is deep enough. The lower part of the work may be shaded more deeply, to give perspective; but, as the ink is much darker when dry, be careful not to make the tint too deep. Now carefully remove the pattern, and a white design appears, which must be deftly touched up with a fine camel's-hair brush dipped in the ink. Put in the veins of the leaves, and shade those parts of the design which would naturally be in shadow.

When all is done, and the ink is perfectly dry, the paper should be pressed on the wrong side with a warm iron, not a hot one.

The paragraph on birch-bark suggests a number of pretty gifts, which can all be made equally well out of spattered bristol-board, and many more things, like tidies, pincushions, and lamp-shades. Aprons, too, can be made of fine Swiss muslin decorated with spatter-work. White holly-wood is sometimes carved into paper-knives, work-boxes, glove-cases, and book-covers, and decorated with spatter-work; burnt-umber being used instead of ink.

#### SHADOW-PICTURES.

There is a simpler way of obtaining pictures, having much the same effect as spatter-work. At any large artist's materials store can be purchased a sensitive-paper, which changes color when exposed to the light. A large roll of this photographic paper costs only fifty cents. Any pretty



design may be placed upon a square of the paper, and exposed to the sunlight for a few moments, when, on removing the pattern, the tint beneath will be found much darker than the prevailing tint of the paper. Pour water abundantly over the whole, and the design will become white, while, wonderful to say, the background changes to dark blue. Pictures obtained in this way may be turned to use in the manner described for spatter-work.

#### BOOK-COVERS.

As books are of many different sizes, it is clear that one cover will not fit them all; but you may guess, perhaps, what size would be most useful to the friend for whom you wish to make it. A Bible-cover is a lovely gift to make. It should be cut from chamois-leather, exactly the size of the open Bible, with a narrow piece sewed on at each end to fold under. Pink the edges all round. Sew the flaps very firmly and neatly on the wrong side of the cover, leaving the points of the cover to project, and form an edge. A monogram, or any appropriate motto, may be embroidered on the cover.

Another useful gift is a dictionary-cover, made in the same way; or it may be cut out of brown linen, and bound around the edges with dark-brown braid.

#### SCENT-CASES FOR TRUNKS.

These are useful gifts for a friend who travels often. Clothing packed away in trunks is apt to contract a smell of leather; and a large case of silk or muslin, scented with delicate powder, and made to fit the top of the trunk, will be sure to be appreciated.

## CABIN-BAGS.

Another gift for travellers is a cabin-bag, which is made like a shoe-bag, and can be tacked against the wall of the state-room, within reach of berth or sofa.

Cut a large square of stout linen or cretonne. Stitch two rows of pockets upon it, and make a small pincushion to be hung at the middle and top. Bind the edges with braid, and make loops by which to hang it up.

This useful bag will take the place of a bureau in the crowded space of a state-room.

## WORK-APRONS.

Cut out an apron by any ordinary pattern, but about ten inches longer. This extra length is turned up from the bottom, and divided off, by stitching, into three or four deep, narrow pockets, which will hold knitting, scraps of work, or sewing-materials.

Very dainty ones are made of pongee or fine linen, with a design stamped upon the space turned up for pockets, and embroidered in stem-stitch. A bunch of flowers with two or three bees fluttering over them, and along the hem the motto, —

“How doth the little busy bee  
Improve each shining hour,”

make a design which has become very popular. These busy-bee aprons are finished off with pretty bows of ribbon.

## TOOTHBRUSH-RACK.

Many pretty things, of which the toothbrush-rack is one, can be made from spruce-twigs. Cut two straight spruce-twigs having little branches which grow upward, and try

to get them as nearly alike as possible. Trim the little branches until they are two inches long.

Now cut two more twigs the same length, but cut off all the branches, without entirely smoothing the bark, which is prettier if left rough. Place the twigs first cut about six inches apart, and lay the second pair across them at top and bottom, making a square frame; fasten the corners firmly with fine wire. Two more twigs, crossed diagonally from one corner to another, help to strengthen the frame, which is hung up by a wire or ribbon. Toothbrushes are placed across the small branches, which, as you see, should be as nearly parallel as possible.

#### SAND-BAGS FOR WINDOWS.

When the wind blows on a cold winter's night, and the window rattles, and lets in the cold air, a sand-bag will help to keep it out, and be a very useful present. It is made by filling with sand a long, narrow bag, four inches wide, and just as long as the window-sash is wide. Cover the cotton case with one of bright-scarlet flannel. Lay the sand-bag over the crack between the upper and lower sash.

#### SHOE-CASES.

These are meant to hold shoes in travelling, and to take the place of wrapping-paper. As each case holds but one pair of shoes, it is well to make two of them, or more, as a present. Cut out of brown linen a case or bag which will easily hold a pair of shoes. Bind the edges with braid, and fasten strings about the mouth to tie it with; or make the end long enough to fold over, shaping it like an envelope, and fastening it with a button and buttonhole.

**BEAN-BAGS.**

One of the jolliest of games for a rainy day is the bean-bag game; and a set of bean-bags is, therefore, a beautiful present to make for friends or brothers. Make four square bags out of bed-ticking (they should be about six inches square); sew them very stoutly, and fill them, not too full, with common beans. The cases are then covered with bright flannel, and an initial may be worked in each.

**A HEMLOCK PILLOW.**

Whoever loves the spicy odor of hemlock-woods will take delight in this pillow, which brings the fragrance wherever it comes. Gather a quantity of fine hemlock-needles from the young shoots of the tree, and, when dry, fill with them a large, square ticking, which must be covered with soft wool or silken stuff, which may be left plain, or embroidered, to suit the taste of the giver.

**SACHET FOR LINEN-CLOSET.**

A large, sweet-smelling scent-bag is a delightful thing to lay among the fresh linen. It may be made with sachet-powder, like the scent-case for trunks; but our grandmothers used the old-fashioned lavender-blossom. And another delicious scent is that of the sweet-clover, which grows wild in many parts of the country. Dried sweet-grass, such as the Indians weave into baskets, may be attainable for some.

**BABY'S BLANKET.**

To make something especially pretty out of an ordinary crib-blanket, select one with blue stripes and a blue silk binding. Between stripes and binding baste a strip of canvas, and with blue saddler's silk doubled work in cross-stitch



a motto, so arranged as to be read when the blanket is folded back. Here is a pretty English motto:—

“Shut little eyes, and shut in the blue:  
Sleep, little baby, God loves you.”

And here are two very short ones in German, *Schlafe wohl* (Sleep well), and *Gut Nacht* (Good-night). Another pretty German verse is this, “*Nun gute ruh, die Augen zu*” (Now go to sleep, and shut your eyes).

#### SUMMER BLANKETS.

A pair of light summer blankets may be made very pretty by buttonholing them loosely across the top and bottom, and working three large initials in the middle of the top end.

#### NAPKIN-BANDS.

These are used to fasten the napkin around a child's neck, and consist simply of a canvas strip, an inch wide and twelve inches long, worked in cross-stitch, and attached at each end to the metal clasps which are used for children's stockings.

#### EMBROIDERED LINEN.

A set of tea-napkins with an initial letter finely worked makes a beautiful gift. The letter should be stamped in one corner of the doily; and, before embroidering, the pattern is run and “stuffed” with heavy working-cotton, which makes the work far richer. Handsome towels are embellished with the initials of the person to whom they are to be given worked at one end in the space made by folding the towel twice. The letters should be very large. Towels are now sold with a canvas strip woven across each end, on which any pretty pattern may be embroidered; the Holbein-stitch, which is alike on both sides, being the best to use.

## SHAWL-BAGS.

Probably most of the girls who read this book know what shawl-bags are like, and also know their usefulness. They are not only capital things to protect shawls from dust and cinders in travelling, but may be used as another hand-bag, to carry small articles in case of need. Stout brown Holland is the best material. Cut two round end-pieces eight inches across, and a piece half a yard wide by twenty-four inches long. Sew the sides of the piece around the two end-pieces, making a cylinder with a long slit, which is to be the mouth of the bag. Face the edges of the slit, and bind them and the seams at the ends with worsted braid. Close the opening with five buttons and buttonholes, and sew on a stout strip of doubled linen by way of handle, like that of a shawl-strap. The bag may be ornamented on one side with the initials of its owner.

## BIRD'S-NEST PENWIPER.

Cut out six or eight leaves (for which a beech-leaf makes a good pattern) of black cloth or velvet. Cut the edges in points, like the natural leaf, and sew them around a circle of black cloth. Knit and ravel out again a quantity of yellow worsted or silk floss, and imitate with it the form of a bird's nest in the middle of the black leaves. For the bird sitting on its nest, a white canton-flannel shape may be devised, with black bead eyes, and feathers imitated in water-color paint; but one of the little Japanese birds sold in the shops for fifteen or twenty-five cents will answer the purpose. Fasten plain circles of cloth below, for wiping the pens.

## GLOVE-BOX.

The material of this box may be very stiff cardboard; but

a better way is to get a tinman to cut for you six strips of tin, of the dimensions given below, punched with rows of holes an inch and a half apart. If cardboard is used, you can make the holes yourself, measuring them with a rule. The strips are to be cut as follows :—

Two strips one foot long and five inches wide, two strips one foot long and three inches wide, and two strips five inches long by three inches wide. These make respectively the top and bottom, the sides and the ends, of the box. Each piece is to be lined with cotton-wadding scented with sachet-powder, over which is placed the silk or satin lining you have selected. This soft lining is then quilted down by putting the needle through each of the holes in turn, taking long stitches on the wrong side, and fine ones on the right side. Tiny buttons sewed in each depression make a pretty finish. Put the box together, and cover the outside with satin, cloth, or plush, sewing a small silk cord around the edges to finish them neatly. Square handkerchief-boxes may be made in the same way.

#### PLAIN SEWING.

Although this has not so attractive a sound, much pleasure may be given and received by the little folks who can do a bit of plain work. In many cases no gift could be so useful as an apron, or nightgown, or petticoat neatly made, with loving thoughts stitched into the long seams and difficult gathers. And, as the knowledge ought to be gained, let me assure you that the pleasure and excitement of practising on Christmas-gifts will help very much to make this necessary branch of learning interesting.

#### WHAT TO DO WITH AUTUMN LEAVES.

Suppose you have gathered, from pure love of their beauty,

all the bright sprays, and tiny ferns blanched white in the shade, that you met with in your autumn rambles: you will be glad to know in what way they may be preserved, and used to delight other people as well as yourself. Take an old wooden box, or shabby table, or lacquer-tray, or earthen bowl or pitcher, and, whichever you select, paint in black, or any color which will have a good effect, with oil-paint. When dry, rub it smooth with sand-paper, and repeat the process three times. Glue upon it your leaves and ferns, arranging them gracefully, as they are sure to be in nature; and, when the glue has dried, apply a coat of isinglass, dissolved in water, to the whole surface. Three coats of copal-varnish, each added after the former has had time to dry, finishes the work, and your old box or tray will have been transformed.

#### FERN-WORK.

Even more beautiful and delicate effects may be produced in fern-work. The pressed ferns should be perfect and lovely in themselves, and of all shades, — green, deep-brown, yellow, and white. Suppose you have a small round table whose top is to be decorated. It is first to be painted black, or very dark brown, rubbed with pumice-stone when dry, and then varnished. While the varnish is still wet, the ferns are to be arranged upon it according to a carefully planned pattern. This work requires great care and deftness. The ferns, once laid on the varnish, must not be altered, or lifted by the hand; but the disarranged or projecting points may be pushed into place with a long pin. When the design is arranged, varnish again immediately, with light touches. Between these two coats of varnish, the delicate ferns remain nearly indestructible, with almost the effect of a Florentine mosaic. Another coat of varnish must be added when the second is wholly dry. Earthen tiles and plaques may be treated in the same way,



and the result will be better than much amateur china painting.

#### BARREL-CHAIR.

Any girl who has a father or brother to help may make this useful piece of furniture. A barrel is sawed into the shape shown in the diagram of pill-box chair on p. 281, which is that of a low chair with a rounded back; and four blocks are nailed inside to support a round of wood, which forms the seat, and which, like the back and sides of the chair, must be stuffed, cushioned, and covered with chintz or cretonne. A deep ruffle of the same covers the barrel below the seat. The hollow space inside, below the seat, may be utilized by nailing all around the sides a shoe-bag with many pockets; and the chair may then receive the name of a shoe-chair.

#### DECORATED CANDLES.

Wax or paraffine candles are used for this purpose. They may be painted in water-color or oil, or with the powder used for coloring wax flowers. Where this powder or water-color paints are used, a little ox-gall is needed to give the paint consistency. Bands of solid color, conventional patterns, or sprays of flowers twining around the candle, may be chosen for decoration. Gilding adds very much to the effect, and is bought, under the name of "gold paint," at any artist's-material shop, for fifty cents a bottle.

#### A CHRISTMAS-PIE.

Let me tell you of a merry way to serve up many of the little dainties described in this chapter. Put them, each wrapped in soft paper, all together in an enormous tin dishpan, and cover the top with a crust of yellow cartridge-paper, ornamented with little twirls pinned in their places.

The pie must be cut beforehand into enough pieces to go

around ; but the carver may go through the motions of cutting it, and then spoon out the contents upon the plates provided. Small articles which will not be injured by heat can be wrapped in white paper, and baked in genuine little cakes, when they furnish a delightful surprise to those **who eat**.

#### A BROOM PENWIPER.

This is easily made, and very pretty when finished.

The stick is a long penholder, either plain or fancy, one end of which is dipped into melted sealing-wax to form a knob, and round which the ends of cloth are tightly sewed. The wiper is formed of a number of narrow strips of cloth, cut twice the length required, and doubled in half. The cloth

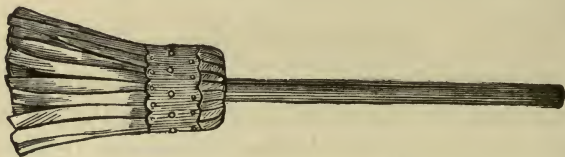


FIG. 89.—BROOM PENWIPER.

may be all black, or mixed with other colors, according to taste. The cloth ends should be rather short, and very full, so as to resemble the brooms used for yards.

A band of red cloth, or thin leather, worked with dots in gold-colored silk, to imitate brass-headed nails, is fastened round the cloth, and keeps it in shape.

#### TEA AND EGG COSEYS.

The breakfast-table is much improved by these pretty and useful additions. The crimson plush for the outside is cut the shape and size needed for the style of teapot for which the cosey is intended. They are generally made higher and

narrower than formerly. A bouquet of good artificial flowers may be fastened on one side, the points of the leaves being tacked invisibly to the plush to keep them in place.

On the opposite side, a monogram or crest, in fine variegated cord or gold-thread, is worked. The lining should be of silk, the same shade as the plush, and well wadded and quilted. A very unique and beautiful edge is formed of pheasant's feathers tacked on a narrow ribbon the color of the plush.

It is better to choose a tint for the cosey that will harmonize with the breakfast-service. The feathers would suit almost any color. If this trimming is found to be too troublesome, a good cord can be substituted. The top of the cosey is ornamented with a small fancy gilt or ivory ring, by which it can be lifted off without interfering with the feather band.

The egg-cosey is made of the colored plush, and sufficiently large to cover a small hot-water dish, to hold four or more eggs in their cups. One side of this cosey may have a bird's nest with eggs in it, or a hen and chickens in embroidery. The other side has the crest or monogram. A cover or mat for the hot-water dish is made of a piece of green baize, covered with an imitation of moss, made of knitted wools. This cosey is finished in the same manner as the teapot-cosey.

A small holder is almost indispensable, as the handle of the teapot becomes exceedingly hot when covered up by a good cosey.

In order that all should correspond, this, too, may be made of plush, with a quilted satin lining interlined with folds of flannel. The crest or monogram will suit for the centre, and the edges should be covered with a variegated cord.

These three articles are very suitable for a wedding-present.

## CHAPTER III.

## DOLL'S HOUSES AND MAKE-BELIEVE HOUSEKEEPING.

DOLLS were once supposed to belong solely to little girls ; but they are now so beautifully made, and so real, that to own a large one is next to playing with a live baby, and has a great advantage over that amusement, in that it will never cry, or rebel at being put away when the play ends. For any little girl who really loves dolls, there is not the slightest need of writing any of the thousand ways of playing with them. My dolls were just as much alive as I was ; and there were parties and weddings and christenings and funerals, just such as are part of all homes. Almost every child now has doll's bureaus and trunks, so that all the little clothes can be kept in perfect order ; and to teach the dolls the best way of doing this will take a great deal of time. But it is with dolls as with people : unless they have houses of their own, it will be impossible to live in just the right fashion. And doll's houses are so easily made, and there can be such pleasure in furnishing them, that there is no excuse for not having at least one in every family. There is no occasion for buying an elaborate one at a great toy-store, or even spending money on the carpenter ; for very good ones are made by simply using well-made packing-boxes ; those for books being smoothest and nicest, but those in which canned goods are packed answering very well. Two of these boxes can be set one on another, each divided into two rooms by a thin board, or even pasteboard, fitted in. It is not hard to cut windows,



which can have glass fastened inside ; and the whole should be neatly papered inside and out before beginning to furnish. The book-boxes are usually three feet long, and a better shape than the can-boxes, which are too deep for the width. Choose a dark-gray or light-brown paper for the outside ; and by reading the directions for cardboard houses in Chap. V., Part III., you will get an idea of how to finish off about the windows, and can even imitate a roof and chimneys if you like.

For the first house, four rooms are quite enough ; and, if you choose to begin with a small box and small dolls, almost all the furniture can be of stout cardboard. Remember that a big doll in a little house is as ridiculous as an old-fashioned giant would be in ours, and have every thing match and harmonize as nearly as you can, not only in size, but in colors. For instance, in the parlor do not have a red sofa, and a blue chair, and a green table-cover, but remember that crimson or dark red must have soft browns, or olive-greens, or even gray, with it ; that blue in a bedroom may be combined with gray, pale pink, or garnet ; and that green goes well with oak, or with gray. This is the way a tomato-can box I know about was furnished for very small dolls,—a father and mother, and one baby in a little cradle. Bessy had talked it over with her mother, and decided, that as the young couple were just beginning life, and had not much money, they ought to be willing to live in a very simple way ; and so a small “flat” was just the thing. Bessy’s father divided it for her into three rooms, and cut doors between ; or, rather, he marked the doors, and Bessy cut them out herself with a jig-saw, which she could handle very well. Windows were cut out, and a thin piece of mica fastened on with gimp-tacks ; and the sashes were made of pasteboard pasted on. Then the whole was papered outside with a light-gray paper, and left to dry. A roof had first been made by sawing the

side of the box in two, and then nailing it on the top, gluing it together at the top, and fastening on a little chimney. This was all papered in dark red, like a Queen Anne roof. Inside there were three rooms, — parlor, bedroom, and the dining-room and kitchen in one. This troubled Bessy. But her mother said that a lady never made work as she went, as an ignorant woman always did, and that it was quite possible to have a kitchen-stove behind a screen, managed so that hardly anybody would know it was there.

Curtains were made first for all the windows, — two in the bedroom, three in the parlor, and two in the kitchen. Those for the parlor were of cheese-cloth, with broad hems, and a narrow lace sewed on. The rods, from which they hung by little brass curtain-rings, were very small lead-pencils, which looked like ebony, and rested in two little picture-screws, into which they ran easily. The bedroom had rods also; and the curtains, bedspread, and chair-covers were blue chintz with a small pink rosebud in them; while the dining-room had cream-colored linen shades that were rolled up and tied. Between parlor and bedroom hung a *portière*, also on lead-pencil rod, and made of deep-garnet merino. The parlor and bedroom floors were carpeted with thick garnet-and-blue stuff left from covering a chair; and the dining-room had a gray oilcloth, in imitation of little tiles, and a rug in the middle, made of dark-gray canton-flannel, with a deep-red border. With carpets and curtains, it began to look like a house; and then came the furnishing. For the parlor a toy-table had a red merino cover, matching the *portière*, with a border of ribbon in gay Persian colors; and a sofa was made by taking a small paper-box, six inches long, two wide, and one high, and, after laying cotton-wool thickly on the top, covering the whole with the friendly merino. Three pillows, each two inches square when finished, were

also made, and the edges of all finished with very fine old-gold cord. The rocking-chair, and some reception-chairs, were all cut from cardboard diagrams given in Chap. I, Part I. The bookcase, made from a paper-box, with pasteboard shelves fitted in, and the whole painted brown, was filled with the tiny volumes sold in sets at any agency of the American Sunday-school Union; though even they were so large in proportion, that it was like having a library of big dictionaries. Two ottomans were made from very small pill-boxes, stuffed with cotton, and covered with merino. The mantelpiece was a piece of pasteboard, fitting between the windows at the end, an inch and a half wide, and tacked against the wall, after being covered with the merino, and a very narrow fringe to match sewed on the edge. On it stood some tiny vases and ornaments. Four chairs and a rocking-chair were cut from cardboard, after the models given, and a toy-piano which stood in the corner, and which had been on the Christmas-tree as a present to the mamma-doll.

The parlor had a dark-red *dado* three inches high; above it just common brown wrapping-paper, finished with a half-inch border of dark red, and, where the *dado* joined the paper, a very narrow line of gilt. Bessy framed some pretty photographs, and one little water-color, — an Easter-card, — by having glass just the same size, and pasting narrow black ribbon around the edges; and she had enough for all the rooms. The bedroom was papered in pale blue, with gilt border; and the dining-room in gray and red.

The bedroom mantelpiece was covered with chintz like the curtains, and edged with a very fine plaiting of the same; and that for the dining-room was in gray crash, with red worsted fringe. The bed, bureau, and chairs were at first cut from cardboard. But Bessy's success with sofa and otto-

mans had given her confidence ; and she made a bed from a paper-box six inches long, four wide, and one high. The cover she took off, turned the box upside down, and sewed the cover to it, making a high back, as in diagram below,

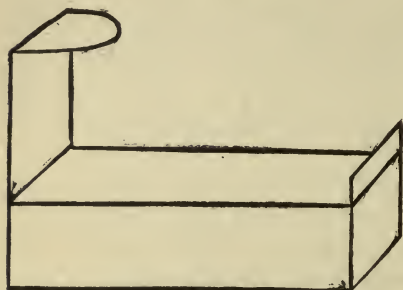


FIG. 90. — BED.

which was bent over, and cut in a half-circle to form a canopy like this. All this back was covered with the pink-and-blue chintz, and a plaiting of it set around the edge of the canopy. The mattress was made of cotton-cloth cut just the size of the bed, a piece half an inch wide

set in all around it, and the whole stuffed with cotton, and tufted like any mattress. The sheets were cambric, nicely hemmed ; the blankets, fine flannel, buttonhole-stitched in blue worsted ; and the spread of chintz. Square pillows and a bolster were made, and the sides of the box covered with chintz. The toilet-table was another box, four inches high and five broad. A little glass was hung at the back, and the whole draped with dotted muslin tied with narrow pink-and-blue ribbon. Two pill-boxes covered with chintz made ottomans ; and there were a small bureau, and some little chairs made from high but small round boxes cut like a barrel-chair, as in the diagram below, and covered, also, with chintz.

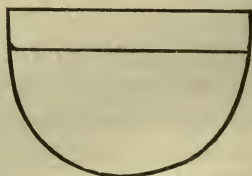


FIG. 91. — CANOPY.

For the dining-room, Bessy already had a little table and



four chairs ; and these were in the centre of the room. A little pantry was made from a small cigar-box, fitted with shelves ; and another little table had some shelves fastened to the back, and became a sideboard, filled with the metal teaset, and little glass tumblers and dishes ; and behind the pretty screen, made from a toy clothes-horse covered with Christmas-cards, stood the little stove, and all the pots and pans hanging near it.

Here housekeeping went on every day, as carefully attended to as her mother's. The family went to bed, and got up. The little bedclothes were hung out to air ; the breakfast was got and cleared away ; the baby had its bath, and took a nap ; and then the parlor was dusted, and the bed made, and every thing put in order for the day. There were dinners and tea-parties ; and little accounts were kept, and stores laid in, and all the round of daily work carefully gone through with. The baby grew up, and married : the father broke his leg. Every thing happened that could happen. And at last the house gave way, — first to a much larger one, with real carpets, and a hall and stairs, and furniture, some of which Bessy carved herself ; and at last to a little room, where her mother had a little cook-stove like the one in "Little Men," and where Bessy herself actually cooked from receipts given in a book called "Six Little Cooks." Her brothers cut the wood for it, and considered themselves paid by an invitation to tea ; and, as she grew more and more skilful, older people were rather anxious to be invited too.



FIG 92.—PILL-BOX CHAIR.

Given a set of toys such as accompany Miss Huntingdon's "Kitchen-Garden System," and there is not a child that will not learn easily and happily the dreaded routine of the daily work that must be done. The transition is an easy one from the make-believe to the real, and a child who has had this training will never feel the terror of housekeeping that fills many a girl before marriage. The doll's house will have taught the best and easiest way of taking care of the real house, which need not be the burden it is, were there better training in the beginning.

## CHAPTER IV.

## WHAT CAN BE DONE WITH TISSUE-PAPER.

THERE is a disposition to sneer at several varieties of ornamental work which do not meet all the requirements of the present rage for high art. Wax flowers, leather-work, etc., are regarded as having had their day, and owning now no real right to existence. It is a fact, however, though such work is out of place among the elaborate decorations of the modern house, in the large proportion of houses, where hammered brass, and *cloisonnée*, and miracles in embroidery, cannot come, that harmonious color, and arrangement of simple materials, will give an effect of suitability which is often wanting in more pretentious houses. And in any case, the chief use of these materials is, after all, to educate the eye and hand; and the child who makes her tissue-paper flowers as much like nature as possible is making ready for better work with better material, and if a taste for carving, or modelling, or painting, develops itself, may owe it to close study of what can be done in leather or wax.

Tissue-paper comes first in order; the materials costing little, and the tools being so simple. French tissue-paper, as it is called, though really made in England, is the best, and comes in all colors, at about sixteen cents a quire. A little highly glazed paper will also be needed for calyxes, etc. The stamens and pistils are sold at wholesale, but may better be made at home. The tools needed for really successful work are moulding-tools, curling-pins, and a pair of nippers,

with good scissors, and a heavy lead or brick pincushion stuffed with bran, which can bear a heavy pressure. Some gum tragacanth or arabic, a little box of powdered starch, some colors (also in powder), and a little raw cotton, will also be needed, with some fine wire of two sizes. It is best, if you make the patterns yourself, to take real flowers, and copy them as exactly as you can. When each pattern is cut, write the name on it, and keep an account of the number of petals, the shape of calyx, and every point you might otherwise forget. Never cut more than three thicknesses of paper at once; for not only is it likely to slip, but it will spoil the fine edge of the scissors also. Tweezers make very good nippers, and are used in crimping the petals of carnations and some other flowers; the petal being laid on the cushion, and plaits being made in it by pinching the paper between the tweezers. Fingers can be used, but the creases will not be as crisp and natural. The calyx for the flowers is cut out of the glazed paper; and glazed cotton thread can be used for stamens, by first waxing it, and then dipping the ends in mucilage, and then in the powdered colors. Stamens can also be made of horse-hair. A daisy is very easy to imitate. This is cut out in a circle, divided into twenty-three pointed petals, each divided from the next by a cut about a quarter of an inch down the length. For the centre, cover a small button with net, and dip it in cement, covering it before it dries with either yellow mustard-seed or seed-beads. Let them get perfectly firm, and then dip into the powdered yellow. For the stalk, wind green tissue-paper closely round fine wire, and fasten it to the back of the button; then pass the calyx over it, and gum firmly in place. For a bud, cut a smaller corolla, and gum the petals very lightly together, dipping it slightly in the carmine powder.

For the rose, the petals of which are given here, cut ten



smaller petals out of the palest part of the pink paper, and the others of somewhat deeper color, the three outer ones so as to have the upper part of the petal of the deepest hue. Mould each set of petals together, by placing them on the cushion, and drawing the ball-tool of the requisite size firmly down from the top to the bottom of the petals. This will hollow and crumple them so as to present the crumpled appearance of rose-leaves; and the edges of the larger ones must be curled back with the curling-pin or the nippers, by drawing these sharply behind them. The small petals should then be placed within the larger ones (excepting the five of No. 4, and three of No. 5, which are put on separately), gummed at the points, and put on in a body, by taking them all up together with the nippers, dipping the points in gum, attaching them to the cluster of stamens forming the heart of the rose, and winding a little fine thread round each bunch of petals. The five largest petals and the three outer ones are put on, with gum and thread, below and between the others; and the stalk is passed through the prepared calyx and seed-pod, and finished by winding narrow strips of green or brown paper, gummed at each end, round the stalk. The buds and leaves are fastened to the stem by winding paper round them in the same way.

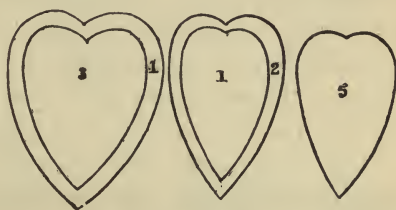


FIG. 93.

Five of No. 4; ten of No. 3; five of No. 1; three outer petals.

#### LARGE WHITE OR YELLOW ROSE.

The large white roses are made in white paper, either prepared for the purpose by tinting stripes of it with primrose-

color (in which case the petals must have their points cut out of the striped part of the paper), or wholly white, in which case they must have a little pale chrome rubbed into them. The paper for yellow roses is generally prepared

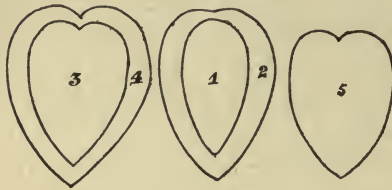


FIG. 94.

Ten of each size (3, 4, 1, 2); five outer petals.

with stripes of a deeper shade across it; but, if unshaded, the petals must be colored in the same way with a deeper shade of chrome.

Some of the variegated roses are very pretty made in paper of different colors, mixed

together according to the color of the real rose. All are done in the same way, with due observation of the characteristic peculiarities of each species.

The single and double poppies are cut out in separate petals, and put on, with gum and thread, round the seed-pod. If not prepared, they will require to be painted in the centre of the petals. The larger ones must be cupped by drawing the ball-tool down them, as directed for rose-leaves; and they should be crinkled by drawing the nippers, slightly opened, down several of the petals placed one upon another on the cushion. This will form rib-like marks, and pucker up the lower part of the petals.

Carnations require only a little crumpling in the fingers. They must be folded in and out, to give the appearance of the real flower, and the stalk, with its forked pointal, drawn through each of the circles, and then through the calyx; the centre of each circle being touched with gum, so that they may adhere to each other.

The pomegranate is very effective in paper. A little

foundation bud should be made by rolling a strip of the pomegranate paper round the wire stalk ; and the smaller petals are put on in threes together, five in a row, the larger ones being placed round them in like manner. All should

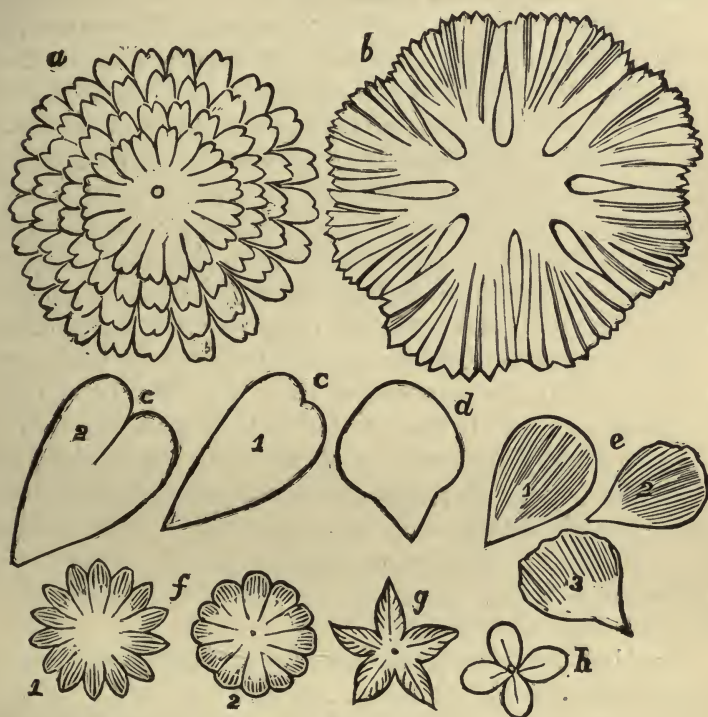


FIG. 95.

*a.* Chrysanthemum, five of each size. *b.* Carnation, five. *c.* Pomegranate,—2, twenty; 1, fifteen. *d.* *Pyrus japonica*, five. *e.* Wallflower,—1, one; 2, two; 3, two. *f.* Cineraria. *g.* Jessamine. *h.* Clematis.

be well crumpled and crinkled with the nippers before they are put on ; and the points must be gummed together, so that the flower may not fall to pieces. The blossom must

be gummed into the calyx, which is generally lined with cotton-wool; and the stem must be covered with reddish-brown paper. A spray of pomegranates should be made with two or three buds at the top, three or four flowers, and some leaves underneath these.

Chrysanthemums are pretty in paper. They are often sold in tinted circles of various sizes, but the white ones may be cut out of paper tinted with a little primrose-color in the centres. The points must be ribbed by drawing the nippers, slightly opened, sharply down each; and this is most easily done by placing several circles together on the cushion, and moulding them together. They are not so easily broken thus as when done separately. Then they must be separated, and gummed together on the stalk; the smallest petals closing up, and the larger ones lying flat behind them.

Paper leaves are the least natural form of this work; and it is better to use either wax or linen ones, the latter being very inexpensive. If made at home, they must be cut from the stiff paper, dampened, and pressed into leaf-moulds; and when dry, a wire is pasted down the back, another paper leaf cut, and gummed over it, and the whole pressed again into the mould. Poppies are easily imitated. Chrysanthemums are very pretty, and several diagrams are given here that can be followed readily.

Crinkled lamp-shades are very pretty; being simply a large circle, with hole for the top of the shade, the whole twisted closely, and then unrolled. Other lamp-shades are made by tracing a pattern on them, and cutting it out with very fine, sharp scissors, putting a contrasting color underneath. For covering up unsightly chimney-places in the country, nothing is prettier than a cascade of tinted tissue-paper which has been cut into fine fringes, and then crimped. Flowers may be made, and arranged with ferns and grasses for the centre.



For younger children a pond-lily mat, made by gumming paper pond-lilies closely about a circle of cardboard, is one of the prettiest and most satisfactory things that can be made from paper ; and the flowers add much, also, to Christmas decorations. Tissue-paper, as every one knows, is used for pattern-costumes ; and at least one large party has been given where every dress was of this material. For dolls it can be used with the greatest success ; and any girl can have as many changes for her young-lady doll as heart could desire, and get many hints to be used on her own when older.

## CHAPTER V.

## CARDBOARD AND ITS USES.

WHOEVER learns to handle cardboard carefully, and to cut out with a steady hand the many beautiful designs that can be used, has taken the first step toward successful wood-carving. But cardboard is far cheaper, and also less troublesome to manage, than wood; and a girl of any ingenuity can make cardboard furniture for a small doll's house that will imitate perfectly any style they choose. Nearly ten years ago, "St. Nicholas," which has done so many good things for children, described in the number for May, 1874, a city of cardboard, called "Christmas City," in which the tallest buildings were just two inches and a half high, and which had stores, and a bank, and churches, a city-hall and hotel, and a number of public buildings. Later, the maker of this made "Holiday Harbor," with ships lying at anchor, and storehouses and docks, and a train of cars ready for loading on freight. Cardboard for such uses must, of course, be smooth; that with holes being used only in embroidery, and in a few ornamental forms.

In making a small cottage, there would be seven pieces to cut from the sheet of cardboard, which must first be drawn on it,—a front and a back exactly alike. Two sides, like this, are also to be cut, and then the two halves of the roof, and a little chimney.

In cutting out, lay the cardboard on a board, and use a sharp knife, following the lines exactly. Cut out the win-

dows and doors. For the windows, a bit of mica may be pasted inside for glass, first pasting two narrow strips crosswise for sashes. The window-piece is to be cut in two, lengthwise, pasted each side of the window, and painted green or brown for blinds. A bit of colored paper will imitate curtains behind the sash, if mica cannot be had. For the doors, take two very narrow strips of paper, and paste half of each strip on the back of the door, and the other on the inside of the front. When the paste dries, the door

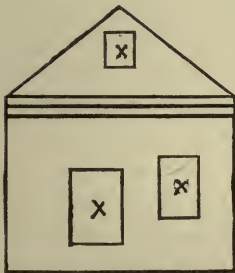


FIG. 96. — FRONT AND BACK OF COTTAGE.

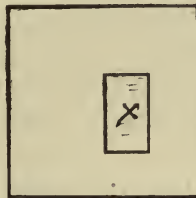


FIG. 97. — SIDE OF COTTAGE.

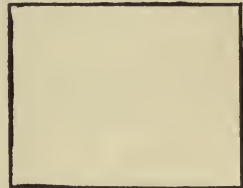


FIG. 98. — HALF OF ROOF.



FIG. 99. — CHIMNEY.



FIG. 100. — WINDOW.

will open and shut. A very narrow strip of dark-brown paper pasted all around the edge of the door will look like a moulding; and a door-knob and bell can be painted. Four little cleats, half the size of a match, must be used in putting the whole together. A cleat is to be pasted to the inside of the front, at each end, and allowed to dry in the sun. When they have dried, wet each with paste, and lay the two sides against them, making the edges even, and letting them dry. The cleats can be pasted to the back while you are waiting for the front to dry, and the roof can then be put on. Paste it together at the top edges, and then paste the

top edges of the house to hold the roof when set on. After the roof is firm, cover it with black or dark-red paper. The chimney may better be of wood of the shape given, and pasted also; and the ridge is made by pasting on a very narrow strip of cardboard. Sometimes, instead of cleats, the cuts are made in the cardboard a little beyond the lines given, and the pieces thus made bent down at the lines, and pasted wherever a joining is made. When a simple little cottage has been made like this, it will easily be seen how to improve upon it. A good way is to take the plans and elevations for houses given in such papers as "The Agriculturist," or "American Rural Home," and try to imitate them exactly. If you want ground or grass-plots about your houses, cover the board on which it will stand with mucilage, and sprinkle on common house-sand for paths, putting short green moss for grass. An ivy-vine can be made with painted cardboard leaves. Bay-windows and piazzas are easily added; and there is no limit when once you have found just how to do the work neatly and firmly. Animals can be made, and very natural ones too, by tracing the pattern for one from pictures in any natural history; then, following the lines exactly, and painting as nearly like the copy as possible.

With perforated cardboard there are endless uses, from the mottoes which may be embroidered, and by which children may learn some mysteries of shading and stitches, to the beautiful fret-work, which has a real value. This fret-work is done by laying the cardboard on a board, and cutting away, with the point of a very sharp penknife, whatever design has been fixed upon. If any cut meets another, of course the entire piece is carried away, and the greatest care is necessary to prevent this. The finest board must be used. A Maltese cross is made by cutting the size re-



quired, being sure that it is begun with an even number of holes; then cut each successive piece one hole smaller on each side, gumming them all together. The last layer will have but one hole. When dry, paste on black velvet, and frame, the effect being almost like carving. A lamp-shade may be made of five pieces, each a third narrower at top than at bottom. Cut an oval space from the centre of each, and fit or paste on a small picture. Then build up a frame, as in the Maltese cross, by laying on pieces, each one a little smaller than the last. Or scallops can be cut around the edge, each piece carefully lined, and the whole laced together with very fine silk cord, little tassels hanging between each. Bookmarks are pretty in fret-work, gummed to ribbon. And there are many ways of using that will occur to every ingenious girl; though let me tell you, in confidence, that such work is best for younger sisters, who enjoy and learn from it; but it has not real beauty and value enough to be done by older hands; much of it in a room giving a cheap look. Modelling in the plain cardboard is quite another matter, and educates both eye and hand; but the perforated board may better be let alone after childhood.

## CHAPTER VI.

## PRESERVING AUTUMN LEAVES, FERNS, ETC.

THE walking-club already mentioned will have made the gathering of ferns and autumn leaves part of its work ; and a little trouble expended in drying them carefully will give winter ornaments, which in the right place are always beautiful. The right place is certainly not on lace curtains, from which they are perpetually falling, nor anywhere where they are liable to be constantly knocked off. Single ones are often used to great advantage in transparencies ; but the best arrangement for all such collections is in a large vase, either in a niche, or on a corner-bracket, where a dark background will bring out the beauty of form and color. A few feathery dried grasses, tall bleached ferns, and sprays of maiden-hair, and bright leaves interspersed, will be pleasant to the eye through all the winter months.

In gathering ferns, never hold them in the hand, as they wither immediately, and cannot be restored. Carry a basket and an old book. Lay long specimens in the basket, and small ones between the leaves of the book. If there are no old bound volumes of newspapers given over to such uses, cut and fold the large dailies the full length, so that the longest fern will have full room to be laid flat. Put each one in separately ; and, when all are in, put under an even, heavy weight. Have a duplicate set of folded papers, and change each day, drying the damp papers near a fire, so that they will be ready to use next day. A week of this is

enough. But the ferns may better remain in the papers till wanted. If the stems break, use very fine wire, by means of which they can be fastened in almost any position.

Autumn leaves, if treated in precisely this way, will never shrivel, and require no ironing. Gather large sprays, as far as possible, and lay each leaf in its natural position. Pressed in this way, they can be used above pictures, and are much more easily handled. Another method has lately been given in one of Appleton's "Home Books," which is better than ironing, or the ordinary varnishing or waxing. The leaves are first pressed as described. Melt pure white sheet wax by putting it in a dish, and standing it in hot water, allowing two or three drops of turpentine to each sheet. Each leaf is to be dipped in the melted wax, and held there a few moments; then taken out, and laid on paper to harden. "If the wax is of the proper heat, the leaf will look as if just varnished; while, if too hot, it will shrivel, and, if too cool, lumps will form on the surface of the leaf. Leaves treated in this way seem perfectly natural, but can also be varnished."

Grasses come to perfection in midsummer, and, though sometimes pressed like leaves, can simply be tied in bunches, and hung, tops down, to dry. Many people bleach or dye them; but my advice is like Punch's to young people thinking of matrimony,—"Don't." Their beauty is in their naturalness; and magenta or blue grass is, most certainly, any thing but natural.

Seaweeds are at their best in July, August, and September. In collecting them it is best to carry a little pail of sea-water, and, as each specimen is gathered, drop it in; as, if carried any distance without water, they lose much of their beauty. Low tide is the time for gathering them; and old clothes and shoes will be necessary, as the best specimens have to be scrambled for. Wash away every particle

of sand or slime by rinsing them many times in fresh water. Then lay them in a shallow dish of water, and float them on to the cards or sheets you propose to mount them on, arranging every strand and fibre with delicate scissors, or a black-head pin. Drain the water carefully off by slanting the card; dry for a moment with a very soft cloth; and then press them in newspaper-books, changing them several times until dry. Sometimes mucilage is necessary. A full description of all varieties found on our coasts, with the best methods of treating them, is given in a book on sea-mosses, the full title of which is on p. 411.

The town of Erfurt in Germany is noted for its drying of natural flowers so perfectly that they are sent without injury to all parts of the world. The finest sand is used, and directions from the German authority are given here.

“In the first place the sand must have water poured over it until it runs off clear, every particle of dust or dirt having been carried off. Then dry it, either by spreading in the sun or in an oven, and, when dry, sift carefully. The sand will then be pure, like ‘silver sand.’ The flowers to be dried in it must be very perfect specimens, and no moisture on them from dew or rain. Gather them after the dew has dried. Put a deep layer of sand in box or pan, in which holes have been bored, and a paper laid over them, and stick each flower upright in it, not letting one touch the other. When all are in position, the troublesome part of the work begins. The box is to be filled with sand, so that every flower is perfectly covered, and every leaf and petal must rest firmly on sand before it is covered. To do this the sand is sprinkled slowly through a small sieve or a funnel; and, when the box is full, it must be covered, and carried, without jostling or shaking, to a warm, dry place; the best temperature being a steady one of 100° F. In three days the flowers should be



dry. The sand must then be run out from the box by piercing through the paper in the bottom, first taking off the lid, so that each flower as it appears can be lifted out by the stem, and carefully shaken. At first they will be very dry and brittle, but soon draw moisture from the air, and can then be arranged as liked. Flowers are also preserved by dipping in paraffine-oil.

Skeletonizing leaves and flowers is a very old art, the best use of which at present is to teach forms and characteristics of plants. The simplest method, though a long one, is to gather each variety of leaf when in perfection, and put in a tub of rain-water, open to air and sunshine. A month, at least, will be needed before any become soft and pulpy. Then put feelings aside altogether, and go at the most unpleasant and slimy job of making them ready for bleaching. "Slip a card under the one to be taken out, and so transfer it to a basin of fresh water, when it will float off the card without breaking. Two or three brushes and a knife are then needed for the cleaning, — a soft brush, one of stiffer bristles, and a toothbrush. With the soft brush, the outer surface of pulp is brushed away, the leaf being again lifted by a card, and placed on a piece of smooth glass; and then, by dexterous touches, the entire pulpy surface is removed, water being carefully poured over it to complete the cleansing."

For bleaching, take half a pound of chloride of lime, with three pints of soft water, and stir and mash the lime fine. Then put away the pitcher holding it, and let it settle an hour; finally straining it into a bottle, which must be kept corked. For bleaching, put two tablespoonfuls of this solution to a pint of water; though for thick leaves, like holly, magnolia, etc., three will be needed. Watch the leaves carefully as you lay them in; and as soon as bleached, which will

take only a few moments, float them off on cards, and dry on a soft cloth. Then press in a book ; and in a day or two they will be ready to mount, either as a bouquet, or with a background of black velvet. Stems are often lost ; but good ones can be made by stiffening crochet-cotton with gum, and gumming it to the back of the leaf. The most usual way is to have a round velvet cushion, with hole in the centre, and arrange the wreath or bouquet on this, putting it on a stand with glass shade. The stems must be gummed to the sides of this hole ; letting light leaves be the centre, and seed-vessels, etc., around them. A cross covered with black cotton-backed velvet makes a very pretty ornament. There are various other methods of bleaching and preparing ; but this is the simplest for beginners, who, as they progress, can experiment at will.

## CHAPTER VII.

## WHAT MAY BE DONE WITH LEATHER.

THE use of leather can be made much more general than is supposed by the many who recall picture-frames in country houses, covered thickly with impossible flowers, and who think "leather-work" only another word for wasted time. As a fact, however, the industrial art schools have all taken it up, finding that leather lends itself to many uses, and that really beautiful articles can be modelled or constructed from it.

Where flowers or leaves are copied, it is necessary to imitate nature as closely as possible; and the leaf or flower should be before one precisely as much as when a drawing is to be made. Carvings of every sort can also be copied, and architectural mouldings also; and the work is one of the pleasantest introductions to wood-carving.

The materials necessary for the work are skins of thick leather, prepared for it, called *basil*, and of thinner leather, called *skiver*; moulds for making grapes and convolvulus-flowers; wooden pestles and moulding-tools; a knife, scissors, nippers, hammer, pins, wire, small brad-awls for piercing, a tool for veining the leaves, and glue, which is generally prepared in sheets, to be melted as required. It must be soaked for several hours in cold water, and then gradually heated, and kept hot while in use.

The leather is cut and veined on a thin board.

## A SPRAY OF IVY-LEAVES.

This is, perhaps, the most easily modelled spray to begin with; and any patterns of leaves may be obtained by putting the real ones on paper, and tracing round them, and copying the veinings. Place the paper pattern on the leather, and cut it out in the whole spray. Pare the edges with the knife on the under side of the leather, so as to make the leaves and stalks thinner at the edges; then dip the spray in cold water, or put it on the board, and damp it thoroughly with a wet sponge. It must not be too wet, or it will be swollen by the water; but while dry it will not receive the impression of the veiner, neither can it be moulded into shape. The veining is to be done by pressing the small veining-tool on the front side of the leather, and drawing it down and across the leaf with sufficient force to give the markings of the real leaf. The middle vein is made by double lines. When all the leaves have been veined, they are to be modelled into shape, and curled, as in nature. The leather leaf should be held in the left hand, and the under part of it pressed with the thumb and second finger of the right hand, while the forefinger presses it on the top, so as to push the leather up between the veins, and to curl the edges over. The middle stem and the leaf-stalks must be laid on the board, face downwards, and rolled with the palm of the hand till they are quite round. They will not require wire. When quite dry, they will retain their roundness, and the leaves will keep their shape and the impressions of the veining-tool. In order to make them firmer and stiffer, it may be as well to put a coating of glue over the under part of the leaves, and to glue up the stems into close, round stalks. The berries of the ivy are made by pushing small circles of the thin part of the leather into little round holes in the small mould



(well wetting them first), and moulding them by turning the smallest pestle round and round in the hole. They are pulled out of the hole in shape, and left to dry; after which they are trimmed, and glued on to the circles made for them on the spray. The five outer berries are cut out on the branch, and must be moulded also. Holly-berries, currants,



FIG. 101. — IVY-LEAVES.

\* The same moulded and filled up.

and small grapes, are made in the same way, in moulds of various sizes. The spray is now ready to be glued to the wooden frame on which it is to be mounted, which, if not entirely concealed by the leaves, must be prepared by a covering of the thin skiver glued over it. The leaves and stalks must be glued on firmly over this; and it is best to secure them in their places by the pins, which are hammered a little way in, and these can either be withdrawn when the work is quite firm, or the upper part of the pin may be broken off with the nippers, and the point left in the frame if it will be concealed by the leaves. The glue must be kept very hot while in use, and in a moderate degree of consistency. If it

is too thick, it cannot be laid on smoothly; and, if it is too thin, it is apt to stain the work. Especial care must be taken to avoid glue-stains when the work is left uncolored and unvarnished; and this is generally the case in the present day. It is found, that the leather left in its original condition becomes of a very nice artistical color when long exposed to the air, and is better unstained by any preparation of paint or varnish.

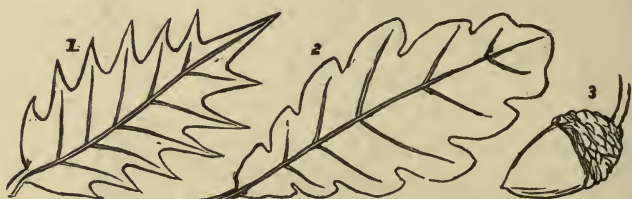


FIG. 102. — 1. HOLLY-LEAF.

2. OAK-LEAF.

3. HALF-ACORN PATTERN.

Sprays of holly-leaves and berries are made exactly in the same way as the ivy; but the leaves must be pinched at the edges into points, to imitate the original leaves.

The acorns are best made by covering the real acorns with skiver: but, if these cannot be obtained, they must be cut out in halves, like the pattern, moulded, and stuffed with cotton-wool; and the cup must be very much pricked, snipped, and indented, to give the rough appearance of the original. The half acorn alone will generally be sufficient to glue on a frame or bracket, etc., unless it is to be pendent; in which case, of course, the whole acorn will be needed, and it would be best to cover one separately from the cup, and glue into that. Nuts and filberts are made in the same manner, and fastened into a thin leather involucre, cut out from the original, and jagged in the same way. Pendent grapes are made in a similar fashion; but, for these, little wooden moulds of light wood are required. They are

covered with skiver made very wet, and drawn closely round them, and tied with cotton at the stalk-end. As soon as they are quite dry, the cotton is taken off, and the leather cut away, so as to leave a smooth point ready to be attached to the stalk, or be glued into the bunch. The grapes that are not pendent are made in the moulds, in the same way



FIG. 103.—VINE LEAF AND STALK.

a. Stalk. b, b, b. Tendrils. c. Method of doing the grapes.

as the ivy and holly berries, and glued on a piece of leather; the lower ones concealing the foundation, and the others being piled on, one half over another, so as to form a compact bunch of grapes of various sizes. The branch,

leaves, and tendrils of the vine, must be very carefully modelled, veined, and rolled. The broad strip of leather cut out for the stalk is to be very much veined, wrinkled, folded, and twisted, to represent nature. It is impossible to describe its manufacture accurately; and it can hardly be done without a pattern, or the real branch to model from. The tendrils should have a vein drawn down the under side, so as to make them curl over more easily; and then they are rolled and glued like the flower leaf-stalks.

#### CONVOLVULUS FLOWERS AND LEAVES.

The flowers of the convolvulus are moulded in the moulds sold for the purpose, of various sizes, with pestles fitting into



FIG. 104.—CONVOLVULUS FLOWERS AND LEAVES.

1. Leaf of *C. major*. 2. Leaves for small convolvulus. 3. Flower of *C. major*. 4. Calyx of *C. major*. 5. Bud of *C. major*.

them. The leather is cut out, of the shape No. 3, wetted, and pressed into the mould with the pestle in the right



hand ; while the left hand arranges the flower, so as to have it as smooth and unwrinkled as possible. The leather is cut close round the edge of the mould, and left to dry. Afterwards it has to be glued up, and attached to the stalk. It is best to cut a separate spray of stalks for the flowers and buds and tendrils, snipping the points of the flower-stems into stamens, cut very thin, and curled while wet, and twisting up the buds into points. The stems and tendrils are, of course, to be rounded while wet ; and the latter should be twisted round a pen-stick or pencil, to give them the required coils. When dry, the stamens are pulled through the flowers, the calyx modelled into shape, and pushed up the stalk, and all are firmly glued together. Then the flower-spray is twined round the spray of leaves, and the two sprays are mounted together.

## LARGE GARDEN ROSE.

The rose-petals are to be cut out in circles made up of five petals each. Three of No. 1 are required, and two of a size smaller, and one of the smallest size, which can easily be graduated from pattern No. 1.

They are veined in the centre of each petal, and modelled in the hand with a moulding-tool, so as to round them like rose-petals. The smallest circle is closed up, and the petals are glued together ; one edge of the petal being placed over another petal, and so on. The circles must be modelled so that all but two of No. 1 are hollowed in the inner side : these are moulded so as to turn back, and are not so much hollowed as the others. When the rose is formed, the stalk, with a little knob for the head, must be pushed through the small circle, and securely fastened to it (a large rose will require a wire within the leather stem) ; and the other circles must be pushed up in their turn, observing that every

petal is placed behind and between the two front ones, and glued on to the inner circles. Finish the flower by attaching the calyx and seed-pod to it. It is well to cut out the leaves in the spray. No. 4 is a middle-sized rose-leaf. Buds are made by a circle of five or three small petals glued together, and placed within a calyx and seed-pod; thorns, by cutting out little triangular pieces of leather, doubling, and pinching them into shape, and gluing them to the flower-stalk.

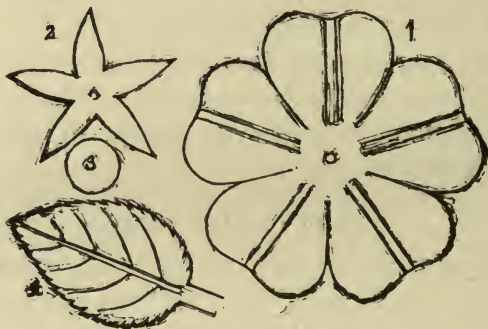


FIG. 105. LARGE GARDEN ROSE.

1. Rose-petals. 2. Calyx. 3. Seed-pod. 4. Leaf.

The small double roses are done exactly in the same manner, with smaller petals, leaves, and stems. All the pieces composing the spray should be carefully pared at the edges, so that the leather may be much thinner there. The single roses have only one circle of five petals (which should be veined from the real petal, and hollowed into shape), and a bunch of stamens in the centre of the flower. These are made in the same manner as the stamens in wax roses, cut out in a strip of skiver, and rolled and curled by the fingers, and, when dry, rolled round the top of the stalk, and glued neatly to it. The calyx and seed-pod are, of course, the

same as for the double roses, and the buds are made in same way.

Very pretty effects may be produced in this way. But there are better uses for leather, which is much more really decorative when simply embossed, or used to imitate fret-work carving, as in the cuts below.

For these designs, cut out two pieces of the required shape, as, for instance, Fig. 1, and glue them together, so as to present two smooth surfaces. When quite dry, the piece thus made must be laid on a board, and the ornament formed, by cutting out the pieces, which would be sawed away in wood-carving, by gouges and chisels of various sizes. These must be held upright in the hand, and the pattern stamped out according to the thin cardboard pattern, which should be laid upon the leather. The gouges used should exactly fit the curves of the pattern, so as to cut it clean.



FIG. 106. — MOULDINGS.

Brackets are made by gluing a number of pieces prepared thus together, over a foundation of wood, and ornamenting them with squares, rounds, and ovals, and mouldings cut out in the same way, and arranged to form an architectural design.

Mr. Charles Godfrey Leland, whose name is now synony-

mous, with the best work of industrial art schools in this country, has given some suggestions for the use of old tin cans, which have been practically tested, and found to give results which are astonishingly effective, as well as very durable; the articles bearing rough usage, and constantly improving in color.

#### THE REDEMPTION OF THE TIN CAN.

“When any one has a slight knowledge of drawing, or even the faculty of selecting and simply tracing patterns, it is an easy matter to adorn a house cheaply and tastefully, or to make many objects which will meet with a ready sale. For many years I have made a study of adapting to the use of the decorative arts objects which have been generally wasted, and I am now almost convinced that there is hardly any thing which is not to be turned to account. Nature, strangely enough, always gives two useful qualities to every thing. The ox is not only a yielder of flesh, but his skin provides leather. The sheep gives mutton and wool; the tree, fruit and wood. And, following up this thought, we may find that there are minor and secondary uses in almost all that man rejects. In Roman days the seaweed was called by Terence *vilis alga*, the ‘worthless;’ but now it has a double value, — as manure and for iodine. And, to come to a practical illustration, let me show what can be done with the tin cans which are to be found on every lot around every town, and, indeed, wherever man has been.

“Most people know that leather of any kind, if soaked for some time in warm water, becomes very soft indeed. In this state it may be worked almost like putty or paste. When it dries, it becomes hard again, retaining any marks which have been impressed on it. If soaked in alum-water, it becomes still harder. Now, if we take a sheet of leather, soaked and



soft, and draw upon it a pattern, and then indent the background of this pattern with a stamp or punch, the pattern will, of course, be in relief; while the background is de-

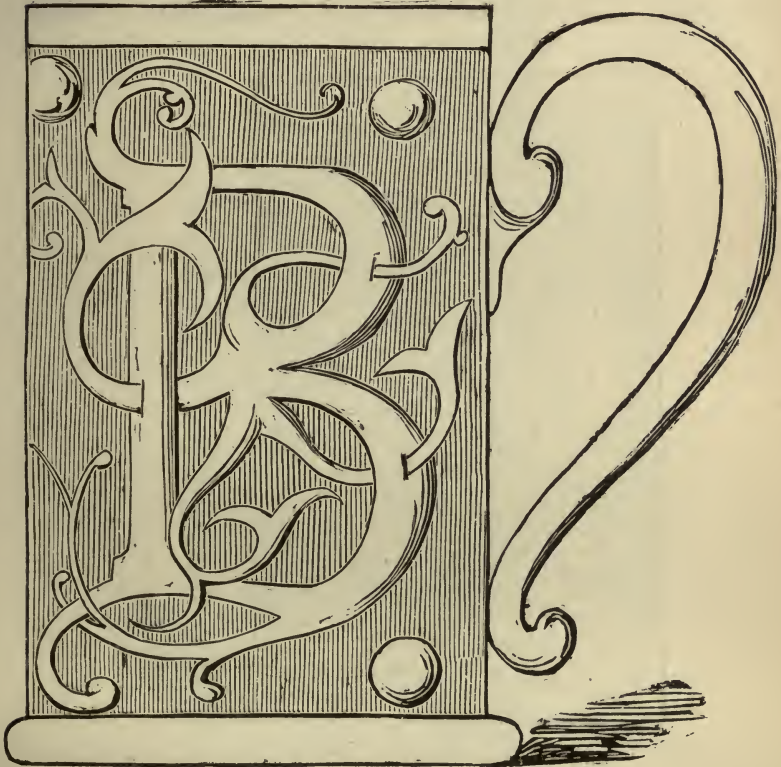


FIG. 107. — CAN WITH WOODEN OR LEATHER HANDLE AND BASE.

pressed a little, and, if the stamp be rough, it will be corrugated. That is to say, it will bear a close resemblance to any ordinary panel-carving in wood, the ground of which is generally indented so as to make a dark relief to the shining and elevated pattern.

“The tools needed for this work are few, cheap, and simple. It may be even elegantly effected with only an ivory paper-knife and a stamp made of a stick of any hard wood, the end of which has been cross-hatched with a penknife, like a common office-seal. But for better work a small wheel of metal,



FIG. 108. — TIN CAN DECORATED

the size of a three-cent piece, set in a handle, like the well-known ‘pattern-wheel,’ is the best to run pattern lines or outlines with; while the stamp can be made of steel for thirty cents.

“It is also advisable to have a pattern-wheel, which is like

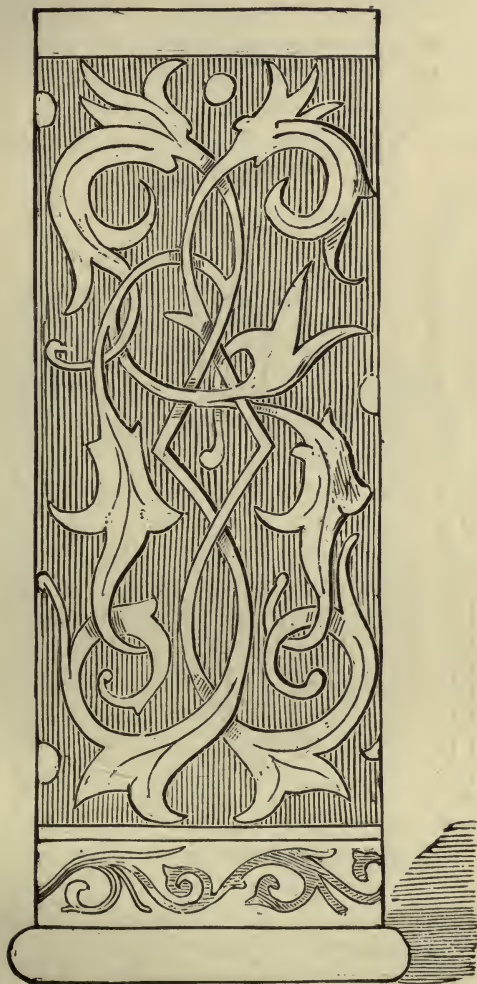


FIG. 109. — TIN CAN DOUBLED AND ORNAMENTED.

a spur set in a handle, and which is commonly sold by every shoemaker's furnisher for twenty-five cents. Now, supposing that the sheet of leather is already soft (having been in water for at least twenty-four hours), spread it evenly on a board, and lay upon it a design drawn on paper. Then, with the pattern-wheel, trace the design through on the leather.

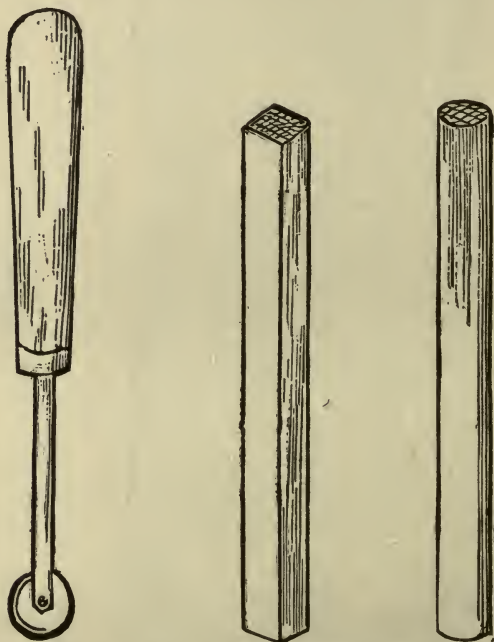


FIG. 110 — TOOLS FOR ORNAMENTS THE LEATHER

The points of the spur or rowel will go through the paper, and leave dotted lines on the leather. Then, with the ivory paper-knife or wheel, draw the outline. Then, with the stamp and a hammer, indent the background.

“Now, if you have an empty round tin can, we will suppose





FIG. III. — TIN CAN WITH BASKET HANDLE.

that this leather will exactly fit it. Take a piece of tin, or a slip of thin, flexible wood, and make of it, as it were, the handle of a bucket. It may go either within or without the leather cover. Cut it broad where it touches the tin, and narrow at top. Then cover the can with shellac-glue, or glue into which either nitric acid or a little glycerine has been infused to toughen it; or, if you cannot get these, use common glue, or tragacanth, or dextrine gum, and paste the

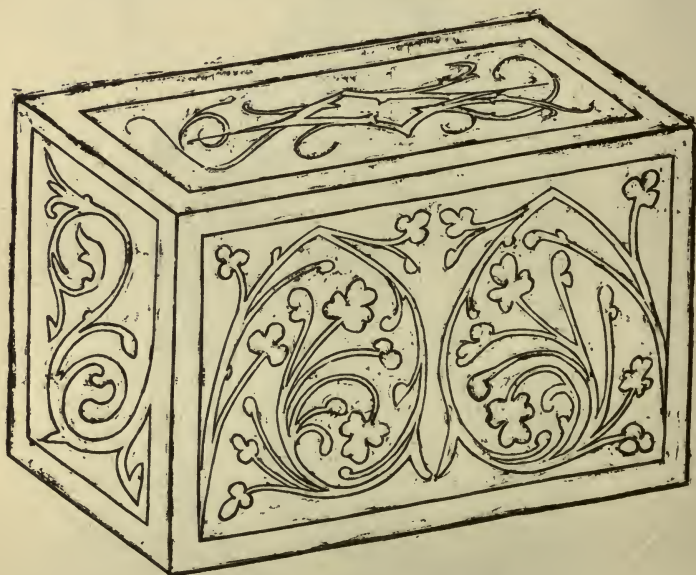


FIG. 112—TIN BISCUIT OR CRACKER BOX.

leather firmly on. If you prefer it, the leather may be pasted on the tin, and the pattern worked on it while there. In this case, the work will be very much facilitated by fitting into the can a round cylinder of wood. This will oppose a resistance to the hammering, and render the indenting easier.

There should be such a margin to the leather as to lap over the edge, and cover the inside. This must be cut into strips, so that one may lay on the other. Also leave sufficient to turn under, and cover the bottom.

“It is not difficult to carve wooden handles, which may be fastened on these tins with screws, and the whole covered with leather. They may be fitted to bases turned of wood, and then ornamented, and used for flowers. Even if covered with only plain leather, and supplied with turned lids, they are practically very useful as receptacles for many objects. Any tinsmith or tinker will, for a trifle, solder a tin handle on a can. He can also fit the end of one inside another, and solder it, thus doubling the length of the can.

“The pattern may be raised in very deep relief by cutting it out of thick pasteboard, and putting it under the wet leather, or between the leather and tin; then press the leather down on the mould with fingers and a sponge, till it is in shape, and finish with the stamp.

“By similar ornamentation with leather, square biscuit or cracker boxes may be converted into really elegant receptacles for many objects. In some cases, canvas or brown holland, and other textile fabrics, may be substituted for leather. The canvas or linen may be very well ornamented by painting on it with the dyes sold for tapestry painting. A very practicable and useful dressing-case, lunch-box, or other box for travelling, may be made of an empty biscuit-box, neatly covered either with leather or canvas. They are in every way preferable to those which are made of wood.

“When the pattern is stamped on the leather, its effect may be greatly improved by painting or staining it either with black dye or lignite ink. Raynald’s French ink also answers the purpose of a dye for leather, as it will not rub off. Very fine effects may also be produced by cutting out patterns of

colored leather (such as scarlet, orange, etc.), gluing them on the brown ground, and tooling, or running the edges with the wheel. The leather used to cover the tins may be skiver, or split sheep, costing from twenty-five to fifty cents a skin, or russet, of a better quality, costing from fifty cents to eighty. Colored leather is retailed at about one dollar a skin.

“Tin cans covered with vellum, or very thick parchment, which has been soaked and stamped, exactly resemble carved ivory cups. The stamping may be made by cutting a die in any hard wood.”

The demand for decorative leather of every sort is steadily increasing. The “illuminated leather,” made by one firm in New York, is considered by the best judges finer than that imported from France or Belgium, as it does not crack, and is much more flexible. It is greatly used for ceiling and wall decoration. Oxhide is preferred to any other, both for walls and furniture.

Many of the fashionable chairs to-day are covered in what is known as Spanish hide; which, however, unless really antique, comes either from France, Italy, or Belgium, and is manufactured in imitation of the Moorish designs which were introduced into Spain in the nineteenth century. From Spain, the art of leather-working travelled to the Netherlands during the occupation of the country by the Spaniards; and so, in Flemish specimens, we find constant trace of the Moorish influence in which they really originated. These Flemish designs are usually florid and highly colored: those which are more purely Moorish are geometrical, and lower toned in color. The most expensive of all leather is that imported in the rough from Cordova: it is much used for screens and panels, and Flemish designs wrought upon it are especially effective. In early days artists whose fame



was made did not disdain to paint upon this material, and it entered largely into the decoration of palaces and large buildings at the time of the earlier renaissance. Although it has played the part of all fashions, and been from time to time almost lost sight of by the general public, it is safe to affirm that there never has been a time when the lovers of the beautiful have not sought to express ideas in this material. It is extremely durable, and has more to recommend it for the purchaser than for the man whose bread and butter depends upon selling it, for the reason that a house once fitted up with it may be considered as needing little restoration. The same is true, of course, of chairs; and the durability of leather-covered furniture is one of its greatest recommendations. Trimmings for leather chairs — whether the material is plain, embossed, or painted — vary according to taste and the dictates of fashion. Just now, oak, mahogany, and ebonized cherry are most in demand. Workmen for embossing leather must necessarily be skilled artisans. As a rule, they are found among English or Americans, although some Germans are employed in the business. The latter are good at imitation, but slow to originate; and, while they follow directions with great accuracy, they seldom aspire to any thing like originality. American girls have attempted this work only in one or two instances. But the same talent that makes a skilful designer comes into play here; and it is not only a beautiful and satisfactory, but very profitable, industry, by means of which a handsome living is insured.

## CHAPTER VIII.

## WAX FLOWERS.

THESE, too, have fallen under the ban of the many who prefer a sunflower in crewel to the most perfect imitation of nature. But a rosebud exquisitely modelled, or a spray of jasmine looking as if that moment picked, and put in the little vase before you, can never be any thing but really and truly beautiful, no matter what the critics say. It must be a *perfect* copy, however; and wax flowers have a use far beyond any ornamental one, in that whoever does good work in them must be intimate with every position of the plant on which it grows, and learn the characteristics of each petal and stamen. The outfit required for wax flowers is a rather expensive one, but the tools last a lifetime if properly taken care of.

The imported wax known as Madame Scheiffles is the best, as it crumbles less than any other when worked. The thin wax, called "single," is only ten cents a dozen sheets: "extra double," for thick leaves, is about twenty cents a dozen sheets; and the variegated or "mottled," the same. In addition to the wax, there will be needed powdered colors, which cost from fifteen to thirty cents a bottle (carmine, which is the most expensive of all, being forty cents), and a set of camel's-hair brushes. Poonah brushes are twenty cents more a dozen than others, which run from twenty cents to a dollar a dozen; veining-brushes being five cents apiece. Moulding-tools come in sets, about a dollar a dozen; and steel

pins set in glass, and tweezers and folders, cost from five to fifteen cents each. Very small sharp-pointed scissors, a good penknife, spatula, and color-saucers or a palette, wire of different sizes by the spool, frosting, arrow-root, sprig-moss, etc., will all be needed, and can all be had at the stores where wax-flower materials are sold ; the whole outfit costing from ten to fifteen dollars.

The first process is to take the patterns of the flower you intend to copy, in its various parts, beginning with the petals of the corolla. Perhaps the white camellia is as easy as any flower to model, and more tractable, under fingers unaccustomed to the delicate handling required by fragile blossoms, than many more simple flowers. One hint may be given about the camellia, the rose, and other double flowers with a quantity of petals, — that the object must be to give its effect as a whole ; and that, while any peculiarities about the flower should be imitated exactly, any natural blemish, such as a stain, or crumpled or withered leaf, should be repeated. Allowance must be made for the difference of material. No wax can be so thin as the petals of some flowers are, and, moreover, in the natural flower every part fits into its place without cement ; while in the waxen model a little piece must be allowed for affixing each petal to its position. Every petal of a flower composed of a great number of petals, therefore, could hardly be modelled, and many are hidden from sight by the outer ones ; but the position of the petals, whether placed exactly behind or between the inner ones, the number in each circle or row, etc., must be carefully noted and copied. Lay the petals you wish to copy on paper, and, with a small poonah brush slightly dipped in paint, touch the edges all round, so as to leave the size of the petal depicted on the paper, as in Figs. 113, 114. It is the most accurate mode of copying it, giving all its

irregularities of form exactly. In cutting the wax out from this paper pattern, a little piece must be allowed at the point for fixing the petal on the stalk. Care must be taken to have the lines of the waxen sheet running upwards, and not



FIG. 113.

across the petal: therefore the upper part of each paper petal must be placed on the narrow part of the sheet, and the wax cut round it with a pair of sharp scissors. If the sheet is brittle, it should be warmed a little



FIG. 114.

with the hand before it is cut; and the scissors may be slightly wetted, so that they may not drag any of the wax away, and make an uneven edge. I give patterns for one white camellia, to give some idea of the number of petals required, and their shape; but I must repeat, that there are scarcely two flowers to be found exactly alike, and that, when practicable, they should be modelled from life.

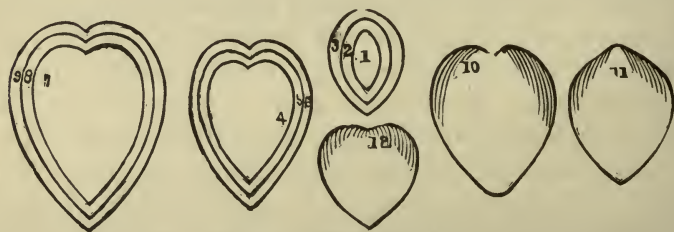


FIG. 115. — WHITE CAMELLIA.

For making a white camellia, cut out five petals of Fig. 9, five of Fig. 8, twenty of Fig. 7, three each of Figs. 6, 5, 4, 3, 2, and 1, and three of Fig. 10, the outer petals (all in the medium white wax), three of Fig. 11 in lemon wax, and three of Fig. 12 in light-green wax, for the calyx.

Soften the wax by holding it in the palm of the hand for a few minutes, and then rub the white bloom thoroughly on



both sides of the petals, leaving only the point untouched where it is to be affixed to the stalk (the bloom destroys its adhesiveness). The first six sets of three petals are to be slightly tinged with the palest yellow powder about a third of their height from the points. This may be either rubbed on over the bloom with the finger, or put on with a sable brush, dry. It must be shaded off at the upper part; the deepest color being laid on at the lowest part of the petal, in the centre, and graduated so as to fade into the white part. This is to be the rule in coloring most flower-petals, — to shade the deepest color gradually into paler tints towards the edges; because in the real flower this effect is given by the shade cast by each petal on the one lying outside it. The three outer petals (Fig. 10) will require a dash of green powder up the centre of the petal, and a tinge of pink on the upper edges; and the petals of the calyx will need a little brown marking to give the discoloration generally to be found on them.

Mould the twelve smallest petals with the smallest curling-pin, first passing the knob round the edges of the petal, so as to fine them off, and then rolling it round the centre, in the palm of the hand, to hollow it into the shape of a spoon. Lay the pin all along the centre of the petal so as to crease it. This should be its shape when moulded. Figs. 5 and 6 are not to be quite so much curved; and 7, 8, and 9 are to be turned back, with only a slight depression in the centre, which may be given by the pressure of the thumb. All are to have a crease in the centre. The three outer petals and the calyx-sepals are to be hollowed a little, in the same way as the smaller petals of the flower.



FIG. 116.

Cut a piece of the thickest wire for the stalk of the camellia. Cover it with a strip of white wax for about three-

fourths of an inch, and bend it back. Then roll more wax round this doubled wire, softening it, by holding it at a little distance from the fire, till a solid bud like a rosebud is formed. This is to be covered by the first three petals, and the other small ones are to stand up round them; each petal being placed behind and between the two inner ones. A little pressure will cause the points of the petals to adhere to the foundation-bud and to each other; but, to secure them more firmly, narrow strips of wax must be laid on round each row of petals, about a fourth of an inch wide, and moulded into them with one of the wooden moulding-tools. The rows of five petals are to be affixed in the same manner, taking care that one is always placed behind and between the two inner ones, and also that it is placed sufficiently high to be visible a little above them, so that the flower may increase in width regularly. The three outer petals will not, of course, be visible in front of the flower; but it must be nicely finished at the back with these and the sepals of the calyx, put on in the same manner with strips of green wax. The wire stalk must be covered also with strips of pale-green wax, cut so as just to enclose the wire, and covered with other strips, moulded smoothly with the moulding-tool. The stalk should be slightly bent, so as to place the blossom in a natural position, and two leaves bound on, at proper distances from it, on opposite sides of the stalk.

There are two or three methods of making leaves; but for the generality of flowers the following is the best: take two sheets of green wax (to match the upper and under sides of the leaf in color); place a stalk of middle-sized or fine wire, covered with the narrowest strip possible of wax, between them, long enough to be firmly attached to the flower-stalk. The camellia, being a thick-leaved flower, will require middle-sized wire; and, if the wax be very thin, a third sheet

of wax may be laid underneath the others. The real leaf which is to be copied must be laid upon these; and the wax must be cut out exactly of the right size, with the wire, of course, in the centre of the leaf. Press the wax leaf against the real one firmly, and hold them at a little distance from the fire, so as to soften the wax sufficiently to receive the perfect impression of the real leaf laid upon it, on its upper side. When this is obtained exactly, and the wax leaf is embedded in the other, they should be dipped into cold water, and the real leaf may then be easily removed from the wax impression, the edges of which are to be cut into the right notches, and rolled into fineness with the knob of the smallest curling-pin. The wire leaf-stalk must now be covered with a narrow strip of wax, and fastened to the flower-stalk in its proper position; the front or upper part of the leaf being always placed against the side of this, and bent into the right shape afterwards. The leaves may require a little more binding to secure them to the stalk, and this may need other strips of wax to make it thick enough. Then it must be brushed over with a little liquid brown paint, made by rubbing down a little of the brown powder, and mixing it with very thin gum-water, with the palette-knife, to represent the brown wood of the stalk, and the flower is completed, unless a bud is needed; in which case, three or six of the smaller petals must be cut out in lemon or pale-green wax, according to the size and color of the bud desired to be copied, bloomed and tinted in the same manner as the flower-petals, moulded, and affixed to a small bud made on a stalk of middle-sized wire, like the foundation of the flower, and pressed closely round it, so as to form a solid bud. This must be fastened to the flower-stalk in the same manner as the leaves, and will probably have to be put on first, as the buds are generally close to the blossoms of the camellia.



Variiegated and red camellias are done in the same way ; the former having stripes of pink powder and carmine upon the white petals, rubbed on (or, if slight, laid on with a small sable brush), and the latter colored throughout with madder, pink, and carmine, and shaded according to the colors of each petal. Bloom will not be required for this camellia.

The white jasmine is very easy of execution ; but its blossoms are so small, that they require very delicate handling. The five petals may be bloomed and tinted at once on both sides by mixing a very slight portion of the lightest yellow powder with the bloom with the palette-knife. Then they

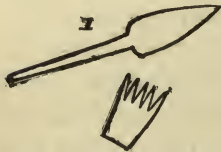


FIG. 117. — WHITE JASMINE.

must be moulded with the curling-pin, and placed round the pistil. The stamens are not visible. The back of the flower must be finished nicely, and a strip of white wax rolled round the upper part to make a smooth tube, which is to be painted pink with a liquid paint and a poonah brush. The calyx is cut out in one piece (Fig. 2), and tinted at the top of the sepals with brown paint.

The leaves are in threes and fives on a stalk. They must be modelled from the real leaves, in the manner described for the camellia-leaves, putting the finest wire between the sheets of wax for the stalk, and, of course, putting the leaves composing one sprig together, before the stalk is attached to the flower-stalk. The edges of the leaves and the stalk should be tinged with brown paint, put on with the poonah brush ; or a slight tinge of carmine over the green will give the same effect.

#### WHITE PINK.

The white pink is very easily and accurately modelled in wax. The petals are bloomed on both sides, and slightly



tinged with green in the centre of each petal. There are five of each (Figs. 1, 2, 3, 4, 5), which are put round a stalk, from the top of which spring two long white stamens, curling back, as in this figure.

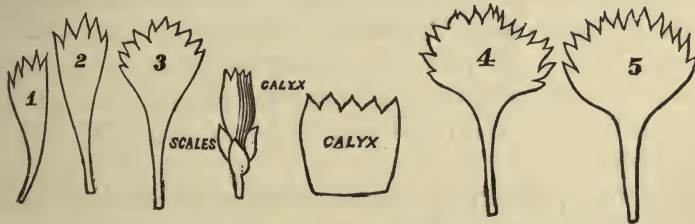


FIG. 118.—WHITE PINK.

The petals lie exactly behind each other (five in each row), and must be securely bound to the stalk with strips of wax; some being bent, and twisted forward, and some curling back. They are often irregularly shaped; and these irregularities are best copied from the original flower, as they add much to the natural appearance of the wax model. A little frost may be dusted over the flower when finished.

The calyx, of green wax, is lined with white, or with a very light shade of green, and the lining allowed to appear just above the points. Four small scales are put on in pairs, at the bottom of the calyx; and the whole is spotted with brown paint. Buds are formed by closing the calyx over a foundation-bud of solid wax; and the leaves (if any are required) are cut out of a long strip of blue-green wax doubled and creased. They need no wire, but should be rubbed with bloom; and a little frost should be sprinkled on them to give the powdery appearance of the real leaves.



FIG. 119.

The picotees, and several of the carnations, can be modelled well in wax. The former must be sprinkled with white

powder, instead of bloom, and painted with liquid paint, after nature. And the striped carnations should be made in the same way, in white, or yellow, or orange-colored wax, according to the ground color of the petals. The clove-carnation cannot, I think, be copied effectively; but, if the attempt is made, the petals must be brushed over with crimson powder, painted with a mixture of carmine and ultra-marine, and with a little sheer carmine afterwards. But they will always lack the bloom of the real flower, and look dead when placed by its side.

All mixed powders, it may be as well to say here, must be well rubbed together with the palette-knife, so that they may be thoroughly incorporated before they are put on the petals.

#### THE COMMON PINK CHINA OR MONTHLY ROSE.

The common pink china rose is one of the easiest roses to model. Five petals of Nos. 1, 2, 3, 4, and three of No. 5, will be required. They are to be cut out of the medium



FIG. 120.—THE COMMON PINK CHINA OR MONTHLY ROSE.

white wax, and bloomed on both sides, leaving, of course, the points untouched. They are then to be colored by rubbing rose-madder into them; beginning in the centre, and shading the color gradually to the edges, so that the deepest color is to be in the middle of the petals. In most roses,

the inner petals are altogether deeper in color than the outer ones ; but this rose is an exception, and the outer petals have more color than the others. They may, perhaps, require a touch of rose-lake or crimson over the first color ; and the three outer petals will need various dashes of a deeper tint on the upper edges, and across them on the outer side, especially if the rose is beginning to wane.

Roses require extreme attention in moulding. Almost all rose-petals are more or less crumpled ; and this crumpling must be imitated, in order to give an accurate model of the flower. Fine the edges well with the smallest curling-pin first, and then roll a larger one round and round in the centre of the petal, so as to hollow it completely ; and put a little plait at the bottom of the petal, so as to pucker it in a little. This is easily done with the pin, when the petal is softened by the warmth of the hand or by the breath, if the wax seems brittle, and inclined to split. Nos. 3, 4, and 5 will require to be turned back at the upper edges by rolling them over the curling-pin point ; and the three outer petals (No. 5) will often need a good deal of crumpling between the fingers, and perhaps a fold all down the centre. The edges, too, may be a little bitten by insects ; and any defect of this kind, copied, adds to the perfection of the imitation of the blossom. The rose must be mounted on a thick wire stalk, prepared with a foundation-bud like that of the camellia, but larger. The first two smaller petals wrap it round entirely ; and the three remaining ones must be put standing up round the bud, nearly touching each other at the upper edges. These are bound on with a narrow strip of white wax, well rubbed in by the moulding-tool. Then the next row of petals is put on behind the others (one side always lapping over the other), each petal between two front ones, a little raised, so as just to appear above these ; and this is

bound on with another strip; and so on. Nos. 4 and 5 should fall back a little; and the three outer petals should be placed rather below the last row, so as scarcely to be visible in front of the rose. The five sepals of the calyx (No. 6) are to be cut out in two shades of green wax, snipped at the edges, and well moulded in the hand, and pinched into points, and put on so that the points may come between the five larger petals, over the three outer ones. The seed-pod is made by rolling a doubled strip of green wax round and round the wire stalk, and moulding it with a moulding-tool exactly into the shape of the seed-pod, and, when it is quite smooth and round, pushing it up into its place below the sepals. This part of the rose must be very nicely finished, so as exactly to imitate the back of the real rose. The stalk must be covered with strips of green wax, to make it of the required thickness, and the leaves (and buds if there are to be any) put on in their proper positions. If the buds are green, they must be made by putting the five sepals round a small foundation-bud, mounted on a wire stalk, and closing them up at the points. If they are beginning to show their color, three of the rose-petals No. 1 must be put round the foundation-bud first. If opening still more, three of No. 2 will be wanted, also, before the sepals are put on. A smaller seed-pod is to be made, and pushed up under these, as in the full-blown flower, and it must be neatly finished in the same manner, observing and imitating every peculiarity of the original; binding the stalk, if required, and tinging it and the sepals and seed-pod with a little liquid carmine paint, or brown, if they are colored thus in nature.

The leaves are modelled in the same way as directed for the camellia-leaves; and great care must be taken to get the exact impression of every vein in the real rose-leaves, to mould



and curl the edges, and to mount each spray accurately. Small bracts, or stipules, are sometimes needed where it is attached to the flower-stalk; and these and the edges of the leaves may require a little coloring, as well as the stalks.

#### THE YELLOW TEA-SCENTED ROSE.

All the yellow roses may be copied to perfection, if care be taken to color them exactly, shading the petals so as to give the deeper yellow centre, fading into primrose-color or white at the edges of the petals, and to crumple them sufficiently. For the yellow tea-rose, three (or five) of Nos. 1, 2, 3, 4, 5, and three of No. 6, will be required. They must be

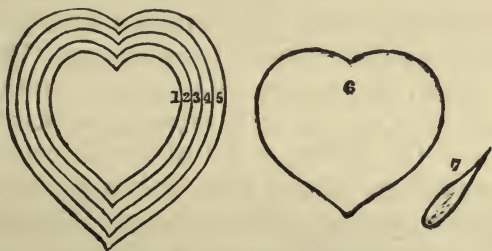


FIG. 121. — THE YELLOW TEA-SCENTED ROSE.

bloomed and colored on both sides. The three outer petals will generally require dashes of red or pink powder to give the discoloration which is usually to be seen in these. All must be well moulded, and hollowed in the hand with the largest curling-pin, or a ball-tool such as is used for paper flower making. It is necessary to use tolerably thick white wax for these roses, in order to roll them out, so to speak, sufficiently. Some of the yellow roses, like the pattern, are cone-shaped, and require to be mounted in threes on a very long foundation-bud: others are flatter, and have five petals in a row; and some roses require to be made on a ball.

shaped bud, and the petals must be very much hollowed, or cupped. This is especially the case with a very delicate pink rose, the Coupe d'Hébe. A fine large blush-rose, the Souvenir de Malmaison, has a triangular kind of centre, to imitate which a number of small petals should be placed within a large petal, which should be folded round them; and three of these bunches of petals, mounted on a small foundation-bud, will begin the rose; and the larger petals must be placed round them in rows of fives, as before directed, ending always with three outer petals placed below the largest row. This rose must be delicately colored with pink, and a little pale-yellow must be added where this coloring is seen on the petals. The inner petals are deeper in color than the outer ones. The white Lamarque Noisette is tinged with a sulphur-color in the centre. This rose is extremely pretty, surrounded with buds of various sizes. The Solfaterre models very well, requiring a coloring of yellow and pink. The Ophrie is still deeper in color, and can be copied exactly by tinting the petals with various gradations of salmon, yellow, and rose-colors. All these roses are best modelled in white wax. The Austrian and yellow Scotch roses should be done in yellow wax. The Cloth-of-Gold requires white wax to give the gradations of coloring. Some of the deep pink roses are best colored without blooming, by rubbing Barnard's rose-lake over the petals. For crimson roses, these should be rubbed on one side with rose-lake, and with carmine on the inner side. For red roses with a more scarlet hue, such as Géant de Batailles, it is necessary to paint the petals, after rubbing them on the inner side, with liquid carmine paint mixed with weak gum-water, and put on as dry as possible with a poonah brush. An occasional dash of burnt carmine or violet paint will add to the natural appearance of the rose; and the outer petals

will require this darkening, especially at the edges, where they become soiled by rain, etc.

The sepals of each rose must be carefully copied. They vary much in character and color. Some turn back from the flower over the seed-pod, and are almost flat: others are much cupped, and adhere closely to it. Some are fringed, others smooth. The moss-roses must have tiny branches of fine feather-moss gummed upon them. The thorns on the stalks may be imitated by modelling little pieces of wax to the right shape, and sticking them on, and painting them brown or red; and the hairy appearance of some of the stalks may be given by gumming down on them.

The single roses, and many of the semi-double ones, must have a number of stamens in the centre, instead of the foundation-bud. These are made in the same manner as described for the nemophila stamens; but they must be cut out of long strips of white or pale-lemon wax, with a narrow strip of yellow wax folded over one side for the anthers, and rolled round a green style, formed by enclosing the top of the wire stalk in green wax, and indenting it with the curling-pin; and the anthers must be brushed over with a little gum, and powdered with orange or brown powder, to represent the pollen fresh or discolored. The stamens must be cut as thin as possible, and of the right length. Care must be taken to bind them on regularly and firmly, so that the centre of the flower may not slip off the wire stalk.

The lily-of-the-valley may be modelled, either by cutting out a straight piece of white wax, for the corolla, like Fig. 1, moulding and joining it, and curling back the six notches with the curling-pin; or by dipping the rounded ends of pencils or pen-sticks, etc., of various sizes, in melted white wax,

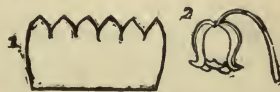


FIG. 122. — LILY-OF-THE-VALLEY.

after dipping them in cold water. The little bells of wax congeal round the cold wet pencil, and are easily removed when quite cold, and notched and curled into shape. In either case, the bells must be of graduated sizes; and little stalks must be passed through each, headed by the pistil and six little stamens. Very small flowers or buds must be put at the top of the flower-stalk, and the larger bells follow, at intervals, on each side of the stalk alternately, with little green leaflets at the base of each bell-stalk. From nine to thirteen flowers are generally on one stem, which should be mounted between a pair of long leaves deeply lined from the stalk to the point with parallel lines.

Some of the small heath blossoms and bells may be moulded in the same way as the lily-bells; and wooden moulds are sold for the purpose of forming the flowers by dipping them into the melted wax. Those with larger tubes would be better done by cutting them separately, and joining them.

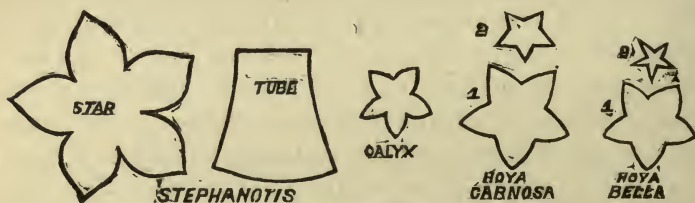


FIG. 123. — THE STEPHANOTIS AND HOYA.

#### THE STEPHANOTIS AND HOYA.

Another flower with a tube, the stephanotis, which is exceedingly well imitated in wax, is made in two parts, — a star and a tube, — each cut out of four thicknesses of wax. The star is curled back, and the points are pinched downwards. The tube is joined; and the star being laid upon it,



with its centre exactly over the hollow tube, the moulding-tool is pushed through it, and the wax pushed against the



FIG 124.

a, a. Primrose. b, b. Violet. c, c. Snowdrop. d, d. Honeysuckle. e, e. Convolvulus. f. Small Bindweed. g. Hawthorn. h. Forget-me-not. i. Laburnum. l, l. Daisy. m. Hyacinth. n, n, n, n, n. Passion-flower. o, o. Azalea.

sides of the tube, and worked round within it, till the star is firmly attached to it. Then a stalk, covered with a little

knob of wax, is pushed into the other end of the tube, and the wax closed round it, and a calyx of green wax, cut out also like a star, pushed up to the base of the white tube. A little gum is dropped into the tube; and some white down put into it completes the flower. The diagrams given here explain themselves, and are easily copied. Wax fruit is the least desirable form of wax modelling, save as it becomes a means of copying beautiful natural specimens, as in the Agricultural Bureau in Washington.

## CHAPTER IX.

## SHELLS, MOSSES, PINE-CONES, ETC.

IN the beginning let it be remembered, that, with shell-work at least, it is not an ornament for the parlor, even the most beautiful shell-flowers having a half-barbaric look. The chief use of shell, pine-cone, or seed work, is in interesting and amusing children, and teaching the neat and skilful handling which later will tell in better work. But many pretty articles can be made, either from shells gathered at the seashore, or from foreign ones, which can be bought of all sizes, the smaller ones by the ounce. For all who would learn the intricacies of the work, there is a manual, the title of which is given on p. 411.

Where a shell bracket, a handkerchief-box, or a basket is to be covered with shells, a cement is made on purpose, which can be bought at shell-stores, or made at home by mixing equal parts of gelatine, white lead, and plaster-of-Paris with just enough water to make the whole like putty. It becomes as hard as earthenware when dry. In using it, put a smooth, even layer on the article to be decorated, and stick the shells into it in any pattern you like. Any dry color may be added to tint it red, blue, or yellow, as desired. A bracket can be cut from heavy pasteboard, sewed together, and then covered with shells; and a watch or wall pocket, and other articles also can be thus made. Fill in all vacant spaces with the smallest shells. If they are not perfectly clean, boil them well, and brush with a little brush. The

strong smell about them can be taken away by washing them in a solution of chloride of lime, one tablespoonful to a quart of water.

Periwinkle, or large mussel-shells, make pretty pincushions. Stuff a bag, cut just the right shape, with either bran or emery; cover it with silk; glue the inside of each shell, and press against it till dry. Clam-shells may have little landscapes painted on them; and the dark blue spot in the inside of an oyster-shell can serve as the bearskin cap for a soldier painted below.

Mosses for wall decoration should be carefully dried. A small basket of graceful shape may be cut in two, tacked or gummed to a sheet of cardboard, and then filled with brilliant lichens, trumpet moss, and the lovely coral moss to be found on old fence-rails, or often on rocks covered with the white mountain moss. Best of all is a large plate—a soup-plate perhaps—filled with the bright green moss growing in shaded places in the woods. Cover it with a bell-glass, and water very seldom, as the glass keeps in moisture. As spring approaches, you will be surprised to see what developments take place, for seeds have been biding their time, and you may get almost any thing from partridge-berry to liverwort.

Pine-cones, both large and small, may be used in many ways. The smaller cones, mixed with acorns, seed-vessels, lichens, and bits of bark, will cover a rustic basket for plants, which may hang in the window, or be mounted on a stand. A round wooden bowl is best for this purpose, and the rustic-work should be glued on securely, and varnished when dry. Picture-frames are made in the same way; and work-baskets may be cut from stiff pasteboard sewed together, and then, when covered with rustic-work, lined with silk, and furnished according to taste. Wall and watch pockets,



brackets, and many other articles, can be made, and are of much more real worth and beauty than any thing in shell-work. For a lawn flower-box, saw half a butter firkin in two, and either cover entirely with cones and bark in any design you like, or drill holes in the top of the cones, and pass a zinc wire through each one; then festoon a rope around the tub, and hang the cones upon it, filling in all the spaces with bark or lichens, and varnishing rope and cones. Often a coat of pitch is given to the whole, inside as well as out.



FIG. 125. — LAWN FLOWER-BOX.

Beautiful brackets can be made from the large fungi growing on trees in damp woods, which can be screwed firmly to an oak or walnut back, and need no varnishing.

Straw and splints for weaving wall-pockets, or for basket-making, or straw mosaic-work, can be bought at any fancy-store; but while the "castles-in-the-air" hung from chandeliers are a good occupation for a child, they have not sufficient beauty to recommend them to older people. In making straw baskets, cardboard foundations are used; little holes being punched in the oval or circle, about a quarter of an inch apart, the straws being just touched to thick mucilage before they are set in place. Ribbon must then be woven in and out till the right height is reached; and, as an edge, either a piece of ornamental straw braid, or of chenille matching the ribbon, may be sewed on. Match-boxes, etc., are made by gumming the straws to a cardboard shape.

It is impossible to more than suggest what may be done in

the direction of fancy-work ; and the whole field of ornamental needle-work, of knitting, crochet, tatting, china-painting, illuminations, and the countless other forms of occupation, can only be referred to. But titles of the best and most carefully prepared manuals on all these subjects are given on pp. 411-414 ; while every neighborhood, no matter how remote, has at least one devoted worker in these directions, who is always willing to share patterns, and give necessary hints.

## CHAPTER X.

## WOOD-CARVING AND LIGHT CARPENTERING.

THE jig-saw has done much to convince people that girls can handle tools, but there is still room for a great advance in this direction. There is no reason in the nature of things why a girl should wait a week or a month to have a shelf put up, when very slight knowledge would enable her to do it precisely as well as the village carpenter. In every house there are small repairs that wait the leisure of some one who is "handy about house," and which, in waiting, often become irreparable. Every girl can learn how to drive a nail properly, how to plane and joint, and all the more delicate operations in carpentry. And any girl who is willing to carry a book-agent's bag would find herself welcomed in almost every house, if she bore, instead, a set of light tools, and could do the countless little jobs that wait. Certain portions of such work are now taught in one or two industrial schools; and a manual of great value, the full title of which is given on p. 412, has been issued in Boston, and is so clear and full, that the most ignorant will gain some knowledge from it. Some slight training is necessary, too, for all who have a bent toward wood-carving, which will be greatly aided by a knowledge of woods, and how to handle them.

Wood-carving is as practicable for all as drawing. But whoever undertakes it, or, indeed, any thing else, must be willing to go slowly, and not work eagerly a few days or weeks, and then pass on to something else. To do a little of every

thing is a modern tendency ; and this is the reason that we so often see bad work, whether mental or manual, pass unchallenged. We do not mean bad as compared with some one's else work, but bad in proportion to the talent and power of the employed. Ruskin inveighs strongly against this practice, and speaks very plainly, in his "Elements of Drawing," on the necessity of doing nothing short of our very best in whatever work we take in hand. It would be well if every girl were to read his book ; for she would there learn the right spirit in which every new pursuit — whether it be carving, drawing, or any thing else — should be undertaken.

And now to pass on from the theoretical to the more practical part of our subject. A real genius for carving will show itself at a very early age, by the child spending its half-holidays playing with carpenter's tools, and by a general hankering for penknives, and inclination to hoard up scraps of wood, or any thing in the shape of a tool, on which it can lay hands. Perhaps few children would be allowed, however great their latent talent might be, to endanger their eyes and fingers by following their own inclinations in these matters. Nor, indeed, would they gain much, were they permitted to do so, as little good work could be expected from such young hands. For, if we remember rightly, the boxes of which, in those early days, we were so proud, would bear none but the gentlest usage ; and our paper-knives (by courtesy so called) answered their purpose but indifferently well. But they were the best of which we were then capable, and had, at least, the merit of forming the first step in a progress, of which each success, and, indeed, we may say each failure (if the failure be of the right sort, making us only the more determined to succeed in the end), brings us nearer to real facility. Dexterity in handling one's tools is more easily acquired by beginning as a child than when older ; but



in other respects it is as well, and perhaps better, not to attempt much in the carving line until the age of fourteen or fifteen. But then you have probably little time which you can call your own; the greater part of the day being occupied with lessons and necessary employments, so that half an hour, or perhaps even less, is all the time you can spare for your carving. This, however, is ample. Had you the whole day at your own disposal, an hour is the most you should allow yourself to spend in this manner; for you will find it hard, tiring work until you have become accustomed to it. If you are growing rapidly, you must be particularly careful that your work-table be made high enough to prevent the necessity of stooping over your work; and you should also avoid the bad habit of resting or pressing the wood against your chest, which is very hurtful, as, in course of time, the bone is pushed out of its place. You will find it an advantage, if you can accustom yourself, to use your right and left hand equally well; for by so doing you will counteract any tendency of the right shoulder to "grow out," as the phrase is, by giving equal work to the muscles of the left side and arm. Besides this great consideration, there are also many minor ones; for instance, supposing you were at work on a large piece of carving, it would progress far easier and quicker if you had two able hands instead of only one, as you could then go from one part to another without changing the position of either yourself or your wood. Another benefit of having both hands available is, that in case you should cut or hurt yourself, as beginners are very apt to do, you can bind up the wounded hand, and supply its place with the other until it is able to do its own work again. Perhaps this may seem a cool way of speaking of your injuries; but, to be a thorough workman, you must make up your mind to a few cuts and scratches,

and not (as do some young ladies) think it necessary to faint or scream at the sight of a little blood. However, it is right to take every precaution against injuring yourself; and one great safeguard is, never to carve without a vice to hold your wood firmly; for, by having both hands at liberty to guide the tool, you can work with much greater ease and safety. Wearing gloves is also a protection, as it saves the hands from many knocks and bruises while engaged in sawing or any rough work. The gloves should be provided with stout gauntlets to cover the wrist, which is the part most liable to injury. Girls, as a rule, do not care greatly about the preservation of their clothes; but, as their friends are probably not so indifferent on this subject, it is advisable that they should wear a thick chamois-leather apron while working, made with a bib to protect the front of the dress, and a deep pocket to hold tools, etc. Add to this a pair of balloon-sleeves of the same material, reaching above the elbow, and the equipment will be complete, and many scoldings on the score of cut and dirty dresses avoided, besides adding much to the carver's own comfort. Few of our readers, probably, are fortunate enough to possess a room that they can devote entirely to their carving-affairs. A corner of the playroom, or perhaps part of an outhouse, is the most that they can expect. But, however small the allotted space may be, at least they can find room for their work-table; and concerning this table it is necessary to be very particular. A common, rickety thing won't do at all. It must be a carpenter's bench in miniature, and made as heavy and strong as the size will permit, and should not be less than three feet by a foot and a half; but, if the space will admit of its being made larger, so much the better. Any common carpenter could make it; and it should be fitted with a rest and screw, and in all respects similar to

the one he uses himself. It should be made of some common wood, such as deal or elm, which may be cut and hacked without compunction. This, with the addition of a stool, and a box in which to keep tools and odds and ends, or, better still, a lock-up cupboard, is all the carving-furniture required. We take it for granted that many of our readers are accustomed to get their mother or some older friend to spend an occasional half-hour or so with them in a carpenter's shop; for, from watching him at work, the use of some of the simpler sort of tools, such as the saw, hammer, gimlet, etc. (all of which knowledge it is well to acquire before you take to your carving-tools), may be gained. And, supposing the carpenter to be intelligent and communicative, there is much, besides the manual part of his business, that you may learn from him with advantage; as, for instance, the names and qualities of the different woods which he uses in the course of his work. All information of this kind you will eventually find of the greatest value, in enabling you to choose and prepare your own carving-materials. It is wrong for any one, but especially for growing girls, to overtask their strength; and therefore we would advise you to employ a carpenter to do any really laborious work that you may require. But the lighter sort of carpentering you ought to do for yourself, even should you find it uninteresting and wearisome; for it is capital practice, and, the handier you are in doing this rough work, the easier you will find it to manage your carving-tools. We do not mean to say, by this, that those who are already artistic carvers should waste their time in preparing their own wood, but simply to recommend the novice, who is not as yet accustomed to the work, to lose no opportunity of improving herself; for it is precisely while "roughing out," or getting your block of wood into shape, that the firmness of hand, and



command over the mallet and chisel, are acquired, which make all the difference between a good and a bad worker.

Of carpenters' tools all that you would require would be a medium-sized saw, a spokeshave (which answers the purpose of a plane, and is much easier to use), a few rasps and files of different sizes (not forgetting a triangular one for sharpening the saw), and a wooden mallet, weighing about two pounds, though this, properly, is more of a carving than a carpentering tool. Half a dozen of small gouges, a couple of larger ones for rough work, and one or two flat chisels, will be ample to begin with. Chisels are not so useful as gouges; but it is better to get some, as there are cases in which they are necessary, such, for instance, as cutting a perfectly straight line. For scooping or cutting away the wood, a very slightly fluted gouge, about one-fourth inch wide, is the best, unless you are using a mallet; in which case your tool must be a size larger. Accustom yourself to work as much as possible with a mallet; for, though at first you may find it a little awkward, you will soon get into the way of using it, and it will save you much unnecessary labor. The size of your gouges should vary from one-eighth to three-fourths of an inch in width. Do not buy any curved or crooked tools (spoonbits is the technical term for them); for although they may appear convenient, and easy to use, they are not so in reality, and, moreover, give more trouble than they are worth, on account of the difficulty of resetting them. You can get the tools without handles, if you prefer it, and make them at home, which is a much cheaper plan. But take care that the handles be small and smooth, otherwise they will gall your hands. Many carvers prefer using short tools: but this, we think, is a mistake; for, naturally, the nearer you are to your work, the greater strength is required, on the lever principle, which made Harry, in



“Sandford and Merton,” prefer the long stick to the shorter one when rolling his snowball.

And now, having provided yourself with these necessary tools, the next thing to be thought of is how to keep them sharp and in good working order. For this purpose you will require a small grindstone, about eight inches in diameter, fitted with a handle, and turning in a water-trough of either wood or iron. In addition to this, you will want a few slips or pieces of common freestone, and three or four hones, vary-

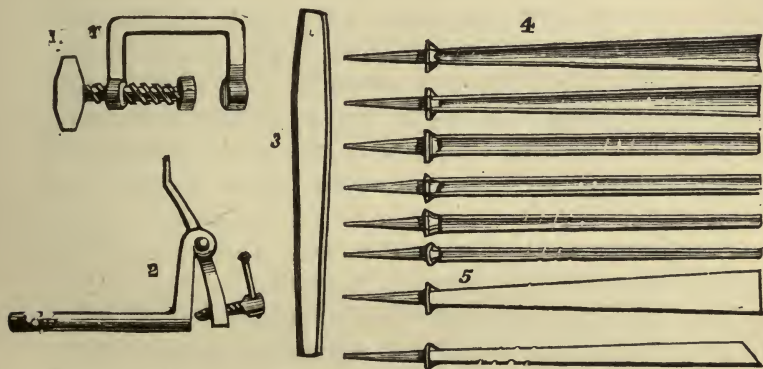


FIG. 126. — TOOLS.

1. Vice. 2. Holdfast. 3. Handle. 4. Gouges. 5. Chisels.

ing in thickness to suit the sizes of the gouges, which are sharpened by being rubbed on the round edge of the hone, which should be moistened with oil or water; but the freestone is more efficacious when used dry. You will find the task of grinding and setting your tools one of the most difficult parts, and certainly the most tedious part, of carving. It is, however, a difficulty which must be overcome; for, until you learn to depend wholly on yourself in this matter, you can never become a good carver. Your tools would be unfit

to use, were you to trust them to a common cutler to be reset, for he would treat them as if they were carpenter's tools, and grind them with a sharp edge on the outside. This would be quite wrong; for the broad rule to follow in regard to carving-gouges is always to grind the upper or concave side, leaving the convex part untouched until quite the last, when it may be passed over the hone or razor-strop a few times to set the edge. When finished, the gouge should be in the shape of a thumb-nail; that is, with the corners sloping slightly away, but not rounded. Before leaving the subject of tools, we must again urge on our readers never to carve without a vice or holdfast. The screw belonging to your bench will do very well for rough work; but for other purposes we should advise your procuring a small metal vice, which can be screwed to the edge of a table without injuring it, and also a "patent holdfast," which consists of an iron bar that fits into a hole made for the purpose in your working-bench. Attached to this bar is a long arm, which is raised or depressed by means of a screw.

Should some of our readers be unable to buy all or any of the tools we have mentioned, we would not have them, on that account, be discouraged, for where there is a will there is a way; and we have seen much beautiful carving executed by untaught artists by means of the rudest and scantiest tools. Conspicuous amongst the wood-sculpture in the London Exhibition of 1862 was an altar-piece in bas-relief, after an old picture, — the work of a man who had been formerly a shoemaker. Although endowed with a remarkable genius for carving, yet, being very poor, he was for some time without the means of providing himself with the proper tools. But he overcame this obstacle by tempering and grinding some of the awls which he used in his shoemaking business; and in this manner he contrived some very passable

tools, and with them he carved several beautifully finished bas-reliefs. So fine and minute were they, that only by the aid of a magnifying-glass could the extreme delicacy of the work be appreciated. In the early life of Correggio we find another remarkable instance of talent and perseverance overcoming all difficulties. We read, that when he was quite a little fellow, on being sent one day into the forest to cut firewood, he astonished his parents by returning home, not, as they expected, with a load of fagots, but carrying instead a roughly carved figure of the Madonna and Child, which he had fashioned out of a log of wood; his only implement having been a common knife. To those who, like Correggio, are short of tools, we would suggest that a ten-penny nail makes a very fair substitute for a chisel, if heated red hot, and then plunged into cold water to temper the iron, and afterwards ground into shape, and fitted with a handle. This is one of many contrivances for supplying the place of regular tools, which will, no doubt, occur to the needy and ingenious carver. Very little decided advice can be offered touching raw materials, — wood, etc., — as so much depends on the style of carving which your talent and inclinations lead you to prefer. Ebony, box-wood, holly, and lignum-vitæ are all hard, close woods, and as such are well suited for small objects demanding great delicacy of workmanship. The only drawback to woods of this kind is the extreme difficulty of procuring them in large pieces tolerably free from “shakes,” which is the technical term for cracks; and they are also more expensive than American-grown woods, being chiefly imported. Ebony and box are usually sold by weight. The former is about twenty-five cents per pound, and the other somewhat less. Any good turner would probably have a supply of these hard woods, which are used chiefly in their trade. The wood usually employed by for-

eign carvers, but especially the Swiss, is walnut, or lime-wood stained brown in imitation of walnut; but a really artistic workman would scorn the notion of staining or varnishing his work. The latter practice is especially objectionable, as it fills up the interstices, and takes off the sharp edges, which constitute the chief beauty of good carving. The only application admissible is a little oil rubbed in with the hand or a hard brush. As to coloring, it is sometimes necessary, if you are engaged in repairing or adding to any old oak carvings, in order that your work may match the original. But what we object to is the trickery of passing off deal or any common wood for oak or walnut. It never has the desired effect, for any one can detect the sham. Deal is by far the worst wood you can use, as from its extreme softness it is very difficult to make a clean stroke. Do not take any Swiss carving, even of the best description, as a model or guide; for though, when seen from a little distance, it may seem very good, yet on closer inspection a critical eye will discern many flaws and imperfections. For if it be possible to glue or nail on any part, rather than take the trouble of carving it out of the solid piece, these Swiss workmen will do it. It may seem unkind to blame these poor people, whose bread depends on the sale of their knick-nacks, yet we must say that such a dishonest style of work cannot be too much deprecated and avoided. It is, in fact, what a good workman would describe as "scamping," which is a most expressive word, signifying work of any kind, whether carving or other, that is slurred over by a dishonest person, a "scamp," who, instead of doing his business honestly and thoroughly, will not work a stroke more than is absolutely necessary. For large pieces of carving, walnut-wood is very suitable and handsome; but in many respects it is not to be compared with oak, which in point of effect, and



pleasantness to work upon, is the best wood we know. It is also especially fitted for all descriptions of ecclesiastical carving: indeed, little else is employed for that purpose. American oak is considered the best by professional carvers; as it is of a more uniform color than English, of a closer grain, and less liable to flaws or knots. American walnut is also preferred, for the same reason. In choosing and preparing wood which you intend for immediate use, be very careful to select that only which has been thoroughly shrunk and seasoned: otherwise you will have the vexation of seeing your work warped and cracked before you have half finished it. For this reason it is always advisable to have a stock of wood by you, for then you will insure its having been kept a sufficient time. And, even should the block from which your piece be cut have been seasoning for years, it is safer to prepare the wood a month or two before it is required, as a sudden exposure to the air will frequently cause freshly sawn wood to open slightly. A dry outhouse or cellar, where the sun cannot penetrate, is the best place for your store.

One of the first requisites to help you on your road to success is that your work should be firmly fixed. This can be done by fixing the wood to be carved to a deal board, and fastening this with iron cramps to an ordinary table. A piece of paper must be glued on both sides, and placed between the wood to be carved and the deal; so that the two pieces of wood can be safely separated, when desired, by a table-knife being inserted in the joints, and gently pressed forward till the pieces are forced asunder. But for heavy work, it is better, if possible, to have a strong, firm table with a small hole bored through the top about four inches from the front centre. The wood to be carved is fastened to the table by means of the carver's screw (No. 2), thus:

bore a hole with a gimlet in the back of the wood, and turn the point of the carver's screw into the gimlet-hole until it has a firm grip, but not sufficiently far to interfere with the carving which is to be executed. Next, pass the thick end of the screw through the hole in the table from above, and screw on the nut underneath until the whole is quite firm. The great advantages possessed by this mode of fastening the work are, that, it being all underneath the table, nothing projects to trouble the carver, and that, by merely loosening the nut, the work can easily be turned to any position, and be again made fast by the nut being tightly rescrewed.

For the tools required, their names and uses, see illustration. The difference between gouges and chisels consists in the former having rounded or curved edges of various sweeps, whilst the latter have quite straight edges. Nos. 3, 4, 5, 6, 7, represent the impressions made by gouges with differently shaped edges. No. 8 is an entering-chisel; No. 9, a corner-chisel; and No. 10, the impression made by a carving-chisel. The riffler (No. 11) is simply a file with curved points, and is used for smoothing nooks and corners where glass-paper cannot be used, and also for giving smooth surfaces to small details of work. It often tends to give carving the appearance of having been modelled. A bench-vice, for the purpose of holding the wood while it is being prepared for carving, a cutter (No. 12), for grounding work, and a liner (No. 1), are also necessary. I do not know the technical name of this last-mentioned instrument, and so have named it liner, as it is employed to cut straight lines in the borders of carvings. The horizontal bar, A, to which the tiny steel point, C, is attached, is passed through the piece of wood, B, till it projects as far as is required. It is then screwed in firmly; and the wood, B, will act as a gauge

in keeping the line to be cut perfectly straight. The steel point, C, which cuts the line, can be hammered in or out of the bar, according to the depth which you desire your line to be. At D, the other end of the horizontal bar, there is a round hole for the insertion of a pencil. The steel point having been removed, the pencil is used for drawing straight

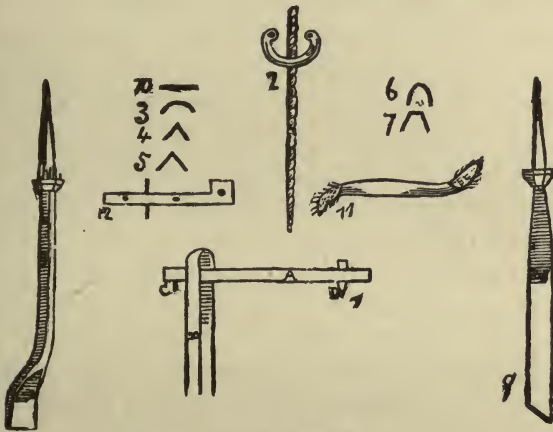


FIG. 127. — TOOLS.

1. Liner. 2. Carver's screw. 3. Entering-gouge, for hollowing out undulations in leaves, etc. 4. Parting-tool, for veining leaves and outline-work. 5. Bent parting-tool. 6. Maccaroni-tool, for removing wood on each side of a stalk, or vein of a leaf. 7. Double-bent fluting-gouge, for removing wood from the hollows of leaves, etc., where a straight gouge cannot be used. 8. Entering-chisel, for levelling ground-work in confined spaces. 9. Corner-chisel. 10. Carving-chisel, for levelling ground-work and cutting round the design. 11. Riffer. 12. Cutter.

lines, B again acting as a gauge. A lump of modelling-wax, a glue-pot, a small mallet, glass-paper, a stiff brush, a screw-driver, compasses, and a few small files and gimlets, complete our list. Work with as few different sorts of tools as possible, but have several variations in size of each tool.

All your tools must be ground, or sharpened, to a fine edge. These are somewhat difficult processes; and some

practice is required in order to accomplish them satisfactorily. You can either buy them ready "set," or you can get a wood-carver or cabinet-maker to set them for you, and I should strongly advise you to watch the process, if you have the opportunity. As the points or blades of the tools differ in shapes, some naturally require a different mode of treatment from others. The finest grindstones, and therefore the best fitted for edge-tools, are called "Bilston," from the name of the place where they are quarried. When grinding the tools, care must be taken to keep the stone wet by sprinkling it with water, else the tools will suffer from the heat generated by the grinding process. The gouges are ground on their convex side at an angle of twenty-three degrees, and are turned slightly but continually the whole time, so as to keep them even; those which have the most curved edges requiring the most turning. The corner-chisel (No. 9) is ground on both sides; No. 10 is ground on its lower side; No. 7 is ground exactly equally on its three outer sides.

The tools, when ground, must next be "set," or sharpened on oil-stones. Arkansas or Bilston is used for the more delicate instruments; Turkey, for the others. It will be necessary not only to have a flat side, but also a round edge, to your stone, in order to fit the edges of the gouges. The tools are set in the following manner: hold your tool in your left hand, and the stone, previously wetted with sweet oil, in your right. Rub the gouges on their convex sides with the flat part of the stone, on their concave sides with the round edge of the stone. No 9 must be rubbed on both sides; No. 10, on the lower side only, with the flat side of the stone: No. 7 must be rubbed on its three outer sides with the Arkansas.

The third and last process to which the tools must be subjected is "strapping" them. Provide yourself with a piece



of thick, soft buff-leather glued to a strip of wood; moisten it well with sweet oil, and make a sort of paste on its surface with fine emery and putty powder, and draw your tools over it. The tools will but seldom require sharpening or setting, if they are kept in a proper state, and occasionally drawn over the leather strap. In intervals of use, and, indeed, at all times when not actually employed in cutting, the tools should be placed in racks in a shallow box, or else in a leather or flannel case fitted with loops, so that they cannot tumble out, or knock each other. The stones also must be kept in a covered box, and be well wiped before they are put away.

All wood employed for carving-purposes must be well seasoned, and free from "knots," or faults. If, however, work has been begun on a piece of wood which shows, by "warping," that it has not been properly seasoned, it need not necessarily be thrown away on that account. Try first to remedy the defect by one of the following simple means. Either place a damp towel under the concave side of the wood, and a weight (not so heavy as to break the wood) over it, or place the warped wood at about three feet from an ordinary fire, with its convex side towards it. Whichever plan is adopted, watchfulness is needed so as not to "over-do" the remedy, and thus to allow the wood to warp in the contrary direction.

The choice of the wood to be used is of much consequence. I have already spoken of the advantages possessed by lime-wood: it is quite as suitable for small works as for large designs. Sycamore, holly, and chestnut are among the lightest of our woods. Sycamore is therefore generally used for bread-plates. American walnut is of a dark color. Accidents are more apt to occur in working with it than with lime-wood, owing to its more open grain; but it is much in favor for small works, where no great thickness or solidness

of carving is required. Oak is oftenest chosen for church-work or solid furniture. Pear somewhat resembles lime in working, but it is darker and harder. Italian walnut is also one of the harder woods; but it is beautifully adapted for panels and cabinets, and well repays the extra labor which it entails. For very fine work, close-grained woods, such as box or ebony, are the best.

Before beginning to draw on the wood, it is advisable to whiten the surface by brushing Chinese white, diluted with water, over it. In case you are working on a dark wood, this will enable you to see your drawing or tracing clearly on it. But there is another reason for the "whitening," besides this; namely, that in the after-process of carving, when you have already cut away a good deal of the ground-work, the places where the white remains will show you plainly where you require the greatest relief or projection. If your design is of a conventional or geometrical type, the two sides being similar the one to the other, rule a line down the centre of your piece of wood. Draw your design on one side only; trace it; then lay your tracing over the other side, with dark tracing-paper between, and retrace it. If your design is of a flowing or irregular type, it is best to draw the whole on paper first, and, having made a tracing of it, to retrace the whole at once on your wood.

I should strongly advise those who are beginners in the art of wood-carving to try their skill first on a simple design involving no very great amount of labor. We will suppose that you have chosen a spray of ivy (see illustration), and propose to carve it on a piece of lime-wood. Bear in mind that every cut you make will tend either to beautify or spoil your design, and will bear a clear and lasting testimony for or against you. Having drawn or traced your design on the wood, take your carving-gouge No. 3, and, wherever it fits

the curves of your design, proceed to outline with it. Outlining is technically called "bosting," a word probably derived from the Italian *Abbozare*, "to sketch." You will probably have to use several variations of the carving-gouge, possessing edges with different sweeps of curvature. It is quite impossible to lay down a rigid law as to what tools will be required for different parts of your work ; as practice, and



FIG. 128. — SPRAY OF IVY-LEAVES.

practice only, will soon teach you which tools will fit the different curves, and are therefore the best adapted to your purpose. Hold your tool in your right hand, either quite perpendicularly or slightly bending outwards (on no account let it slope inwards, and thus tend to undercut the leaves) ; press it into the wood by gentle taps with your mallet. When the mallet is not required, the handle of whatever carving-tool you are using should be grasped firmly in the right hand, the left wrist lying on your work, and the left



hand holding the tool a little below the middle; or the left hand may be held in a hollowed position, so that the tool rests in front against its fingers. This position enables the right hand to act as a guide, while the left hand steadies the tool, and prevents it from slipping forward. If these instructions are carefully followed, any injury to the work or hands will effectually be prevented.

Now cut or scoop away the wood of the ground; that is, every part except where the stalks and leaves are to be formed, with your chisels. This "cutting-away" process is often repeated two or three times by carvers. But, having cut away the wood *once*, you can then save yourself a great amount of labor, and at the same time insure your ground being perfectly level and smooth, by using the cutter No. 12. This is a small piece of steel, with a flat sharp edge, inserted between two strips of wood. This steel should be made to project beyond the strips to the depth which you wish your ground to be of, and is then securely fastened by the strips being tightly screwed together. Move the cutter steadily backwards and forwards until it has cleared the ground to the depth you require, taking care not to injure the outlines of your design in going round them. This grounding is the only work in carving which necessitates any considerable exertion: you will therefore find it pleasanter, generally, to have two or more pieces of wood-carving on hand at the same time, in different stages of workmanship; so that you need not overtire yourself by doing all the hard work at once.

The grounding being done, the formation of the stalks and leaves next engrosses our attention. The stalk must not have the same amount of projection in every part. In nature, the stalk is much thicker at A than at B; and your carving must imitate nature as closely as possible. The surfaces of the leaves are rounded, and have a downward slope



towards the edges. The leaves C, D, and E, lie above the stalk, and must therefore project over it; while the leaf F lies under the stalk, and must therefore have a much slighter projection. The stalk should be rounded, but left rather rough, in order to preserve a natural appearance. Where one stem passes over the other, G and H, a clear distinction between each stem must be observed; and yet the under stem must not be cut away or depressed in an abrupt manner. To avoid this, begin your line of slope sufficiently far back, and cut away the wood equally on each side of the under stem.

Try not to make a number of tiny cuts or stabs with your tools, but take as *long a cut* as the nature of your design will allow. The power given by being able to make long cuts can scarcely be over-rated; the work thus done having a smooth and flowing appearance, and no glass-paper being wanted in order to level its surface afterwards. For small details, where long cuts are impossible, the riffler, which has been already mentioned, is useful. A gouge with a somewhat flat edge is well fitted for forming the leaves and stalks; but beginners will probably find that at first they will be able to use the corner-chisel with greater ease. The centre veins, or midribs, of the leaves, should now be carved, and may be either incised or left raised. Use the parting or veining tool for this. For incision, cut double lines from the stem, and allow these to converge until they quite meet at the tips of the leaves (see illustration). Then cut the side veins in single lines, keeping them clear and sharp. None of your incisions should be deep. If you prefer to have the centre veins raised, instead of incised, take the macaroni, and with its aid remove the wood on each side of the vein, sloping the tool slightly towards the vein, but not so as to undercut your work to any appreciable extent.

Never use greater force than is absolutely necessary to detach the chips, else you will splinter or hurt the surrounding wood, which, it is well to bear in mind, is always strongest in the direction of its fibre. Remember, also, that it is far better to cut away too little wood than too much: the former defect is easily remedied, not so the latter. If your work is uneven, very fine glass-paper may be used for smoothing it. Either glue it on narrow strips of wood, and use it as a file, or rub the surface of your work with a loose piece of glass-paper. But it is far better not to have recourse to this process, if you can manage to get your carving sufficiently smooth without it. Anyhow, it should be done at the very last, when the cutting is quite finished, as tiny particles of the glass often remain on the wood, and these would entirely spoil the edges of any tools they come in contact with.

Try to avoid stiffness throughout your whole work, and to keep, as far as possible, a natural and therefore a graceful appearance. Do you require designs for your carving? Nature is a vast storehouse; and the nearer and more exactly you copy her in her rounded forms and flowing curves, so much the more truly artistic will your work be. Foliage, flowers, birds, fruit, are within the reach of all, and will provide an endless variety of designs. But you must use judgment and observation in choosing nature's best specimens: it would be fully as unwise to make choice of deformed leaves, or twigs with unnatural bends, to copy from, as it would be for an artist to represent a deformed person or child as his ideal of beauty. Not many days ago I was at a school of art where two classes were employed in designing from nature, the pupils having each brought a flower or piece of foliage with them. Some half-dozen were engaged in drawing from sprays of horse-chestnut. In no less than three of these the leaves were deformed, and they were,

therefore, as the lady teacher pointed out, worse than useless as models. In order to gain a good conception of the way in which your leaves, fruit, or stalks, will overlie each other, and also of the different amount of projection required in the several parts of your work, you would find it very useful to have a lump of modelling-wax at hand wherewith first to model your design.

Good photographs of carving or sculpture also are pleasant to work from, as they give a very fair idea of roundness and projection.

I have said nothing about the bow-saw and the buhl-saw, as neither is required for any ordinary carving. The former is used for shaping blocks of wood, and for outlining in very solid pieces of carving; while the latter is only necessary when the work done is a sort of combination of fret-work and carving.

The best light for carving, as for all sorts of painting and drawing, is a northern one. But all that you need really care about is to have a good light in *front* of you when you are working. This is a matter of some consequence, as carving that looks quite smooth and finished when seen in one light will look quite rough when held in another.

Finished carving is often varnished, oiled, stained, or polished; but these processes should only be resorted to when you believe that they will perfect your carving, either by bringing out the beauty of the grain, or the color of the material employed. Oak or walnut is generally merely oiled with linseed-oil, and, after the lapse of two or three days, brushed with a stiff bristle-brush, unless the carving is too delicate to admit of this operation. Too much oil must not be applied, else the work will assume a greasy or shiny appearance. Boxwood should be washed over with the strongest possible aquafortis, and in a few minutes' time



(when its color is sufficiently dark) be plunged into cold water. When dry, brush it over with a stiff brush.

Bichromate of potash diluted with water for hard woods, and walnut stain made without oil and diluted with water for lime and other light woods, are in very general use. It is as well to try these stains on pieces of waste wood in order to test their strength. They should be applied with a small brush to the carvings, care being taken not to go over the same place twice.

Polishing is not a clean or pleasant occupation, but it certainly does add to the effect of some works. The flat surfaces in the carvings to be polished ought to be perfectly smooth, as every little scratch or unevenness will be distinctly visible after the polishing process. White or transparent polish is used for light or black; French polish, for brown woods. Soak some tow, cotton-wool, or wadding in the polish to be used: make it into a pad by putting it into a piece of soft linen, and drop a little linseed-oil on the pad; this will enable the pad to pass easily over the wood. The pad should only feel slightly "sticky;" but very little oil being used, as this has a tendency to deaden the polish. Use the pad with a circular motion, re-wetting it, when necessary, with the polish and oil. About three coats of polish are generally required, the carving being allowed to dry thoroughly between each.

To conclude: "*Practice* is better than precept" is very true of wood-carving: and though, perhaps, at first you may undertake it merely as a means of filling up your leisure hours, yet perseverance in it will bring in its train real enjoyment; partly from the better acquaintance you will have with Nature's handiwork, from which you have sought the originals of your designs; partly, also, in the pleasure it will enable you to give to others. Are not presents with



“histories” attached to them far more valuable to our friends than things bought ready-made? And is it too much to say, that a piece of wood-carving is our “petrified” or consolidated thought? For is not our conception, and the fulfilment of that conception, written plainly in every leaf and flower?

## CHAPTER XI.

## STRAWBERRY-CULTURE FOR GIRLS.

NOTHING yields better returns, either in health and vigor, or in money, to a girl living out of town, than the culture of small fruits: of these, strawberries are, in many respects, the most desirable. To begin with, she needs but little capital; but she must have a love of outdoor life, energy, application, and the détermination to succeed.

If she can have the use of a plot of ground, say an eighth or a quarter of an acre, or less, and can get it rightly prepared, with sufficient plants for the bed, she has, with the aid of those qualities first named, all the real elements of success. In the latitude of New York or Philadelphia the land is apt to be sandy or loamy, and gives, when well cared for, large, sweet, and abundant fruit.

We will suppose our maiden to have at command an eighth of an acre of good soil (moist, but not too wet or low), and near the house. She will, about the middle of August, have it spread thick with a large load of old, well-rotted stable-manure: if possible, a little muck or wood-ashes must be mixed with this. When the ground is suitably dry, it must be ploughed and harrowed; and, having secured her roots, she will at once set to work.

How many plants will be needed? That is easily computed. We remember that there are 43,560 square feet in an acre: this, divided by the number of square feet occupied by each plant, will give the exact sum required to cover a

single acre. For instance, strawberries are set out in rows, generally three feet apart one way, and one foot the other; so that each root occupies three square feet. Take three, then, as the divisor of 43,560, and we have the quotient — which will be ample for the acre — of 14,520. One-eighth of this gives 1,815, the number of berry-roots required for our plot.

But we must first settle on the variety, — a hard choice where there are so many favorites. If the market is close at hand (and it ought to be for young managers and small beds), a softer, sweeter kind can be raised than when they are to be sent to a distance. The Crescent Seedling, Seth Boyden, Jocunda, Sharpless, Charles Downing, and the new James Vick, are all excellent, as are many others.

The roots ought to be brought from the nursery just before setting out: if not, they can be kept damp by sprinkling. On no account must they be left to dry.

After the ground is marked lengthwise into furrows, the plants can easily be set out regularly, with the aid of a stick marked into lengths of a foot each. This should be just before night, or before a shower, to avoid a scorching sun. With a garden-trowel dig a cavity in the ground; spread out the little roots within it very carefully; fill in the earth lightly but closely, and press hard about the stems. This is soon finished. It is desirable that the bed should be well watered every night until it rains, after which they will no longer need that care.

In about a week, with a small rake — there are all sorts of light tools for just such purposes in hardware stores — scratch the surface of the earth between the rows gently, but do not disturb the roots; and keep the bed free from weeds until cold weather.

At the time heavy frosts appear, in November, rake up

from the nearest clump of trees sufficient dead leaves for winter blankets for the young vines, underneath which they will sleep quietly till spring, especially if pains be taken to press them down, though not too tightly, by means of boards and brush. Not only does this protect them from thawing and freezing, but the leaf-mould is excellent nourishment for the plants. If more convenient, use straw or refuse hay.

By the first of the next April, all this must be removed. The leaves or straw may be raked between the wide rows to serve for mulching. By it the berries are kept from beating into the dirt by rain. If the ground is not well covered, more straw must be used; and every weed that dares show its head must be pulled. As little runners creep out on this side and that, pinch them off; so that the entire strength of the plant may be kept to nourish its luscious fruit.

The reward for this care will soon appear in starlike blossoms, which quickly change into green berries, ripening under the glowing heat of the sun. It is a wonderful transformation scene, and good mother Nature is the enchantress. And, the more we study her methods of working, the greater will be our admiration and delight.

By the last week of May, fragrant crimson cones will be ready to melt in the mouth, while busy fingers gather in the delicious harvest. Of course no one will be allowed to enter this choice plot who is not careful about stepping on vines and leaves, or who injures them by flowing skirts, and no child with soiled fingers will be permitted to mar one of these perishable beauties. When possible, too, the fruit must be picked in the cool of the day, just before twilight.

After the picking season is over, the bed still needs to be kept free from runners and weeds. If you wish new plants for another bed, however, you have only to let the runners grow, and when they take root (as they will in a few weeks),



cut the connection between the new plant and the parent stem. If properly managed, the original bed will remain good for four years. Every fall it ought to be spaded, and manure should be mixed with the earth. This must be old, from the stable; or it may be wood-ashes or ground bone. The plant consumes a great deal of what we call waste material, but which is rich in substances, that, by some mysterious process, it converts into fruit.

For such a small plot, little help will be required in picking berries, and none in cultivation, after the ground is once in order, and the annual spading is done.

And what should be the result?

First, a deal of health, strength, and happiness, with a new knowledge of the habits of plants and of the laws of nature.

In regard to pecuniary profit, some report as high as six, seven, or eight hundred dollars an acre; but that is had only by the most successful gardeners during fine seasons, when all conditions are nearly perfect. The ordinary cultivation must not begin with great expectations, and end with bitter disgust. Intelligence and faithful work will be sure to give due reward. Add to the cash account a great deal of enjoyment, some practical knowledge of gardening, and a glad sense of having done something useful, and done it well.

The record of an average year will be something like this, varying, of course, according to the richness of the soil, its cultivation, and the season. *The price is subject to change also.*

## DR.

To ploughing, harrowing, and laying out one-eighth an acre	\$1.00
" manure	3.00
" 1,815 plants at \$4.50 per thousand	8.16
" tools, — rake, hoe, trowel, etc.	1.00
<b>Total</b>	<b>\$13.16</b>

On the other hand :—

CR.

587 quarts of berries at 14 cents per quart . . . . . \$82.18

Leaving a clear gain of \$69.02 for our young gardener.

No expense of picking fruit, of small baskets to hold them if sent to a distance, or commission on sales, need be given for so small a plot. If the size be increased so these are needed, then we may calculate to pay at the rate of a cent and a half each for baskets, and about two cents per quart for picking.

It is possible to bring up the yield much higher than is given above, but this is more practicable on a small bed than in a large one. Profits cannot increase in proportion to the increase of land cultivated; since one alone cannot give the same close attention and care, more help being necessary for the larger plot. At all events, when a girl finds herself with little to do, and has a desire to increase her pocket-money and sense of independence, here is an avenue, and a pleasant one, to a field of labor certain of bringing remuneration.

## CHAPTER XII.

### SMALL FRUITS, — CURRANTS, RASPBERRIES, AND BLACKBERRIES.

FOR all these small fruits the ground must be thoroughly prepared as for strawberries. Manure must not be spared, and the soil for raspberries should be thoroughly drained if possible. Currants need moisture and shade, as they are natives of cold, damp climates. Indeed, they do not flourish farther south than the Middle States.

It must also be remembered that they do not bear till the second season after transplanting, even when the roots are two years old. But they will last, if well cultivated, nearly or quite twenty years.

The land must be made very rich for this fruit: indeed, it bears coarser nourishment than strawberries. They are to be set out in October, in rows five feet one way by four the other, when the ground is ready. There is no reason why this may not be done by our maiden, since the work is not heavy. They need to be set deep and firm, and a small spade will be necessary here.

After all are set, pruning must not be forgotten. By taking a knife made for such uses, and going over the field, we shall find it needful to cut back the branches nearly one-half their length, taking off long, slender ones, so as to compel the bush to keep round and compact. As in the case of strawberries, the trimmed bushes direct their juices then to fruit, instead of growth.

The next spring the ground should be ploughed, and after

that kept free from weeds; and July of the second season will see the reward of your labors.

For this fruit there is always demand. It is easy to pick, and does not readily spoil. But we must not forget to keep the bushes clipped back and trimmed to about ten stems on each, and to see that they are free from weeds, and heavily manured. When bearing, they may be mulched, like strawberries, and muck or leaf-mould applied close about each hill.

In regard to varieties, the Red Dutch, Cherry, and White Grape will be found satisfactory. Allowing 2,178 bushes to the acre, according to the rule we used in finding the number of strawberry-plants (dividing 43,560 square feet by the twenty square feet occupied by each bush), we shall need two hundred and seventy bushes to our eighth of an acre. The result ought to be something like this:—

DR.	
To ploughing and harrowing . . . . .	\$1.00
“ manure . . . . .	3.00
“ tools . . . . .	1.50
“ 270 bushes, two years old, at \$35 per thousand . . . . .	9.45
“ ploughing the next spring . . . . .	.75
Total . . . . .	\$15.70

On the other side:—

CR.	
By 1,580 pounds of currants at 6 cents per pound . . . . .	\$94.80

Leaving a net profit of \$79.10, beside a fine lot of bushes in full bearing. This is subject to the expenses of picking, and, when not sold near at hand, of marketing and commissions.

Raspberries need the same preparation of ground that has been described for other small fruits. They are to be set



out in October, in hills seven feet by two, giving 3,110 to the acre, and, of course, 375 for an eighth as much ground. For the black-cap, the Doolittle Improved is always excellent: for the red raspberry, the Turner and Cuthbert are justly favorites. The latter ripens nearly two weeks later than the former, thus lengthening the fruit-season.

By planting these in a hedge, and pinching off the tops in the spring, when they have reached the height of three or four feet, they do not require staking. For a girl to handle, however, they are much more convenient when planted in rows, about five feet apart, giving only 278 to our bed, and tying them, near the tops, to stout stakes with twine or wire. They are still kept low, and the canes thinned to about five or six in each hill, always taking out the old growth either in March or November, as the new wood alone bears fruit.

Result in ordinary cases:—

DR.	
To ploughing, manure, etc. . . . .	\$4.00
“ raspberry-bushes . . . . .	2.75
“ stakes, wire or twine, and labor of setting and tying . . .	5.00
	<hr/>
Total . . . . .	\$11.75

The profits are very variable, depending on cost of picking, as well as price which the berries may bring in the place. We may estimate this, however, as a bush in good bearing ought to give three quarts of berries at least.

CR.	
By 834 quarts of fruit at 11 cents per quart. . . . .	\$91.74
from which deduct the expenses of marketing, added to \$11.75.	

Manuring is not needed so frequently as in strawberries

or currants, but the trimming and cutting must be constant and careful.

Blackberries are to be treated, in general management, like raspberries. They require, however, to be set farther apart. Eight feet by two or three is the right distance, giving 340 for the eighth of an acre. The Kittatinny is generally considered the best of all. They should be trimmed, and kept at a height of about four feet, and, when practicable, staked and tied.

The blackberry thrives on poorer soil than any other of the small fruits, but shows good feeding by its increased size and juciness. The estimates of cost and gain will not differ from those made of raspberries. They are very hardy, and easy to manage if kept closely trimmed, and continue to flourish for many years.

## CHAPTER XIII.

## CANNED FRUIT, JELLY, AND PRESERVES.

OUR maiden who has successfully raised a bed of small fruits will desire to can or preserve any excess of them, either for home use, or to furnish herself with pin-money. The process is easily learned, and is something in which the true housewife takes great pride and pleasure.

To begin with, every thing about the implements of canning fruit or making jelly should be immaculately neat, and ready for use. Glass cans and tumblers should be freshly scalded, after pouring in a little cold water, with the elastics and tops fitted, and each laid with its jar. Large wooden spoons should be provided, and porcelain kettles freshly scoured. Use no tin, except a quart cup for measuring sugar: in this weigh one pound of it, and you will always know then just how full it needs to be. Weigh your kettles first without fruit, afterwards take that amount from the entire weight. If you begin with jelly, you will pick the currants some dry morning just as soon as they ripen: if possible, take the same or twice the quantity of raspberries, to soften the sharp flavor of the currants. Stem the latter. Throw both into your kettle, and boil till soft, breaking the fruit with a spoon; squeeze, a quart at a time, gently through a crash bag, which must be turned and rinsed after each filling. To every pint of this juice allow one pound of nice white sugar, which spread out in shallow tin dishes on the back of the stove, or in the open oven. This you stir while

it heats, at the same time watching the juice, which you have put back into a clean kettle, skimming as it heats: when this has boiled just twenty minutes, and the sugar has grown very hot, turn the last into the juice quickly, and stir rapidly together. When the sugar has all melted, and the compound is just ready to boil, but has not really begun, take from the fire. Meanwhile, on a near table is a large pan in which are your jars or tumblers filled with very hot water, and surrounded by it also: between this and the jelly-kettle is a large plate. Empty one of your tumblers, and fill with the hot liquid at once; set on a platter in the window, and continue in the same way. If you have done every step as described, the jelly will form as it cools. If you prefer, Mason's jars can be used: these may need to stand open in the sunshine a day or two before sealing.

Other kinds of jelly are made by the same process. The juice of strawberries, raspberries, and cherries, is so thin that a package of Cooper's gelatine, dissolved in a little cold juice, and then added to three quarts of it, will be needed to give consistency. Apples and quinces can be treated like other fruit, often being cut up whole, so as to retain the jelly of the cores, and flavor of the skins. And, in making jelly of cherries or peaches, crack a few pits or kernels, and cook with the fruit in order to intensify its flavor. Except for berries which are very juicy, add a small teacup of water to a pound of fruit when set to boil. A teacup having a handle will be found convenient as a filler.

In all this process, a little experience will make our maiden quick, but not hurried, watchful, careful, and orderly.

When the jelly is cool and firm, it is to be covered with two thicknesses of tissue-paper the size of the top of the jar, and over this spread a layer of pulverized sugar half an inch thick. Then, by tying over all a paper saturated with



thin flour-paste, it will keep—unless filched by mice or greedy fingers.

In canning, the same utensils and arrangements are needed. Pears, peaches, quinces, and apples are to be peeled, cored or pitted, and halved. The sugar measured must be one-third to one-half the weight of fruit, according to its acidity. This is to be set aside, if the fruit is hard, till the latter has been boiled, with a cup of water for every pound, until it begins to soften. Then add the sugar; let it come to a boil, and take from the fire after having been gently stirred. In small fruits, the sugar may be added at first; but, where fruit is already hard, that only serves to toughen it. In case it does not need boiling, make a sirup for the fruit, allowing a cup of water to each pound, with the sugar: when it comes to a boil, add the pears or quinces, and cook only till they are clear, or heated through. Currants, grapes cultivated and wild, berries of all kinds, cherries, and huckleberries can be treated in the same manner. Plums must be pricked, or the skins will peel off, and, unless very sweet, will need half their weight of sugar. By making a sirup first, fruit is less liable to break in pieces: if this is not dreaded, it can be cooked in layers of the measured sugar. Or heat fruit to boiling, and then add sugar.

In canning, the object of having every thing at hand is to allow no delay, as the air, which causes decay, is repelled by the heat. When, therefore, the kettle is lifted to the table beside the jars, which are in a pan or small tub of hot water, the fruit must be carefully put in, packing large pieces nicely, with a silver spoon, and the sirup filled in till it runs over the top. Holding the jar with the left hand by a cloth wrapped around it, wipe, fit on the elastic, and screw on the top tightly as possible. Proceed till all are filled. Wipe the cans dry, and tighten the tops as they cool. Keep in the

dark. If every thing was thoroughly heated, and each jar perfectly filled, there will be no danger of its working.

Fruit that is soft, or very ripe, makes excellent jam, thus: boil half an hour, or until it is perfectly soft and well cooked, mashing with a wooden spoon; add three-fourths its original weight of sugar, and boil a half-hour longer. If spiced currants are desired, take the jam when well done, and add a pint of sharp cider-vinegar, a tablespoonful of cinnamon, a teaspoonful of ginger, and half as much cayenne pepper, to every seven pounds of the uncooked fruit.

Quinces are best relished in the form of marmalade. They are rubbed, peeled, cored, and boiled soft. Into this mixture is thrown the strained liquor in which seeds and cores have been steeped soft, in little more water than covered them. After rubbing them through a colander, they are returned to the kettle, and cooked half an hour in three-quarters their weight after peeling: if desired sweeter, use full weight. Keep in bowls or large-mouthed jars.

But our maiden may wish to dispose of old-fashioned preserves to some of her matron friends, or to use them occasionally in tarts herself. In that case she will prepare fruit precisely as for canning, save that she uses sugar with it, pound for pound. With every four pounds of sugar make a sirup by adding a half-pint of water and the beaten white of an egg. Boil and skim. Put in the fruit carefully, and boil from ten minutes to half an hour, according to its size. Strawberries and cherries may be strewn over night in an earthen vessel, between layers of sugar. The drained juice with its proportion of water serves for sirup. Large fruit must be treated as directed for canning; so, also, may melon and citron rinds, cut into small squares or fancy shapes, and cooked till translucent. Flavor with a sliced lemon and an ounce of fresh ginger-root to each quart of preserve. Even

plum tomatoes are palatable by this means. If a change is desired, we may convert any kind of fruit into sweet pickle. This is done by taking two-thirds the weight in sugar, and packing both, in alternate layers, in the kettle, adding to every seven pounds of fruit a pint of sharp vinegar, a table-spoonful of cinnamon, and a few cloves. Let all come to the boiling-point, then seal in hot jars. If a thick sirup is wished, skim the fruit into jars, and boil the liquid until it is of the required consistency.

In calculating the profits of jelly-making, we see that much depends upon the juiciness of the fruit and the closeness with which the pulp is squeezed. One pint of fruit and one pound of sugar will make about three-fourths of a quart of jelly, costing about thirty-seven cents, or at the rate of half dollar the quart. To pay for time and labor, it should be sold for double that sum, with cost of jar added. Nearly the same estimate will apply to preserves, which are usually put up in cans.

In canning fruit, nearly seven quarts of uncooked fruit will fill three jars when cooked and sweetened, costing and selling for a little less. Here is an approximation toward the profit.

DR.

To small fruits and sugar for preserves and jelly, per can . . . \$ .50

CR.

By price of same . . . . . \$1.00

Total profit per can . . . . . \$ .50

DR.

To small fruits and sugar for one quart can . . . . . \$ .35

CR.

By price of same . . . . . \$ .80

Profit per can . . . . . \$ .45

To the cost and price of each must be added the cost of the jar.

## CHAPTER XIV.

## THE REARING OF POULTRY.

It is often remarked, that a farmer's wife will be frequently more successful in rearing an early lot of chickens than a man who has expended a great deal of money on his yards, and prides himself on his fancy breeds. The poultry journals, too, are filled with names of women who are successful competitors for honors or for sales ; all showing that it comes within a woman's province. There is a cause for this. It interferes with no other home duty ; while it does require frequent attention, and this, women and girls can give. There is something very appealing, too, in those little downy balls of vivaciousness, which makes the work they bring very attractive.

If our young amateur desires the trial, she will begin with not more than half a dozen sitting hens, each with her thirteen eggs, by the middle or last of March, if she has a warm place for them. The nests for hatching are to be boxes with ashes or dry earth at the bottom ; above, fill in loosely some fine hay, and set in a dry, warm spot, with food and water always near. This may be in the barn-cellar, or in tight rooms, or even the house-cellar, — wherever it cannot freeze, where it is secluded and separate from other fowls. If this cannot be, wait till warmer weather.

At the end of the twenty-first day, all that can hatch have picked their shells. At the early season mentioned, three-quarters of the eggs are all that can be expected to give chicks : allowing for accidents, we may reasonably hope to



have fifty at the end of a month. But it will require a good deal of watchfulness to carry them through the changes of that first month. If we succeed even fairly, they will be much more valuable than later comers.

The coops, of course, are ready for their occupants. They are made quite tight, and so they can be shut by simply putting a board in front. One can be improvised by turning a barrel or a box on its side; or can be made with great care and all the "modern improvements." Where an old glazed sash is at hand, construct a little yard in front of the coop, just as large as the sash, made of boards, with the sash for roof. Underneath this skylight they will take their exercise, keep warm, and thrive famously. The coop must always be placed where it is protected from the wind, with a frontage south or east, and where it can have the direct rays of the sun several hours daily. Yard and coop are both to be floored, kept dry, and frequently cleansed. From the neglect of this comes the greatest loss of chicks. And the single rule by which they thrive is this: keep them warm, dry, and well fed.

To return to the beginning: they need not be disturbed for twenty-four hours after hatching. That wonderful nature which developed the germ of life into a downy, animated ball, stored within it enough food from the egg to last that length of time. After that, give hard-boiled eggs, chopped fine, four or five days, then cracked corn till they are nearly two months old. They should have all they can eat, at first six times daily, then decrease the amount as they grow older, and give plenty of fresh water to drink. After that age they can digest whole grain, but do not feed them with soft food. Skimmed milk is always a dainty dish for these voracious youngsters.

As spring comes, on warm days let them run on the ground, and you would hardly guess how many worms and

insects those little shining eyes discover. When it rains, keep them shut in. If they drabble about in the wet, they will die with roup or gapes. Continue this treatment till the hens have left them to take care of themselves: afterward they will make but little trouble, and can soon be removed to yards with roosts. This may be in open sheds, if safe, so they may get fresh air: at any rate, they must have access to the ground, and ventilation.

If the chicken mistress is able to control the refuse of the kitchen, she will chop all the scraps for her charges; and excellent diet it is. For the rest, they need wheat, screenings, buckwheat, oats or corn, frequently changing from one to another.

When about six months old the pullets begin laying. The whole neighborhood rings with the news, and chancier trumpets forth the astonishing fact. Properly fed, and not without, they will lay all winter. They like boxes in dark, out-of-the-way places for nests, and are fond of hiding them so securely, that they bring forth batches of chicks before you know what they are about.

Their roosting-places must be both warm and well ventilated; the first to be secured by having their sheds or houses tight, and protected from winds; the last, by having a square box or air-shaft run a little way out of the top of the building to take off the foul air. The neglect of this will breed cholera, or some other fatal disease. They are likewise dependent on plenty of ground to scratch over, clean water, and sunshine. In winter never have over forty in one yard. Sheds and enclosures may be divided, if they are large, and each lot have its open space for exercise. If too crowded, or damp, their feathered inhabitants will certainly become diseased, and liable to vermin. To prevent the last, every bit of wood about their yards needs to be whitewashed two or three times every year.



## CHAPTER XV.

## CANARY-BIRDS, THEIR REARING AND TRAINING.

It would be hard to find a girl who is not fond of these charming pets, or who does not delight in caring for them. Most of them are procured from bird-stores, where they have been imported; but there is nothing so very difficult in rearing and taming them. They are so hardy, docile, intelligent, and affectionate, and their capacity for imitation is so large, that there is no reason why they should not be more commonly bred and trained. They are especially fitted for house-pets, — social, little winged joys, receiving and giving pleasure, which they express in song.

Originally from the Canary Isles, they have won their way to every land. We find them of many varieties, according to color and size. But we will pay no attention to the names Jonquil, Mealy, and Cinnamon, but simply look for healthy birds and good singers. We will even look farther than this, — for the capacity of being tamed. To have a little bright bit of bird-life nestling to sleep on one's shoulder, or feeding from one's lips, is better than to have its song alone.

The long and short birds paired produce the best young. But we wish first to have our birds for some time, and become familiar with their ways. The ordinary wire cage is too common an article to need description. It should be kept scrupulously clean by frequent scaldings, and the brown paper and gravel at the bottom be changed daily. Or you may buy gravelled paper at bird-stores. See that the bird



has fresh water every morning (in summer twice a day is best), also that its seed-cup is always filled, and water-bath at hand. If this is done as soon as breakfast is over, the songster will come to look for attendance regularly. The daily food should be two-thirds canary-seed with a third of rape-seed, a little sugar occasionally as a reward while you are taming it, a piece of stale bread twice a week, and once in a while a bit of sweet apple, a salad-leaf, chickweed, or celery-top. To give it rich cake or cooked food is to insure an early death. A piece of a hard-boiled egg, or a baked potato, is relished as a tidbit, and can do no harm. But the plainer they live the better. They digest quickly, and so eat often. See that mice cannot get to the seed: a glass jar with cover is its safest receptacle.

They may be paired early in March, but first hang the birds near each other, in separate cages. It is best to have both of good strong strains, not related, and not of the same color. The breeding-cage ought to be larger than their usual homes, if possible with a sliding-board over the bottom. After the whole is thoroughly scalded, to keep out vermin, this may be thickly spread with gravel, and the birds introduced to their future domicile, which is to be securely placed in some quiet room where the sun shines, and out of strong currents of air. An even but not very warm temperature is desirable.

Having done all this, your couple may continue to insist upon quarrelling: if so, you have only to "try, try again," each with another mate. When they do settle down to housekeeping, you will observe their mutual affectionate attentions, and domestic chatterings.

Then you must introduce the nest (of woven wire, from the bird-stores), which ought to be securely fastened in one corner, and shaded by a cloth or paper, after having been lined

with cotton-flannel. If successful, in a few days you will find a tiny egg, sea-green in color, at the bottom, and then another, till five or six have been laid. The male is usually very attentive to his wife, and their domestic life is often lovely to behold. As she broods the eggs, he feeds her, meanwhile chirping low and sweet. All this time they need a little hemp-seed, and crushed boiled egg, in addition to their usual food.

On the fourteenth day the young pick their shells, and the anxiety of their parents is very manifest. A saucer of stale grated bread, mixed with crushed rape-seed and the yolk of hard-boiled egg, moistened with water, and always fresh, is now to be kept where the little ones can be continually fed. The male does his duty like a man, and is eager to give his wife and little ones all they can swallow. These grow as fast as they eat; and, when a month old, the parents will rear another brood, if their young are removed to a smaller cage; and still another, after the second brood.

These little ones have been taught to eat, drink, wash, and sing; and now we can begin to tame them. We will commence by extreme gentleness and slowness in all our movements about their cage, by talking to them, and accustoming them to our presence. After they once get the taste of sugar, hold a lump in your fingers between the wires, gently talking to them meanwhile. If you have the hard heart to do so, starve them an hour at a time, and then hold out seed and sugar. There must be no quick, jerky movements, and no attempt to catch the nervous little creature, or it will lose confidence in you, and become wilder than before. With perseverance, and a quiet watchfulness of the temper and spirit of the bird, you can establish in a short time a genuine comradeship; so that it will know your voice, chirp a low, loving welcome when you come, and even fly to meet you at

the door. It will plume its feathers, and go to sleep upon your shoulder, drink from your spoon, and be in all ways the dearest of pets, even learning to perform any number of tricks which your ingenuity can invent, or its quick wit devise.

If a bird of mature growth comes into your hands, a longer course of similar treatment will eventually win its confidence. The starving system may be necessary, or even a small drop of oil of anise applied to the nostril, which stupefies the canary, and softens its wildness, without harm. When tame, they may be allowed the freedom of the house, excepting during the pairing-season.

Canaries are liable to few diseases: if attacked, but little can be done, save to keep them warm, and feed simply. The moulting-season is their most dangerous period. Give a variety of food. Put a bit of saffron, or a piece of rusty iron, in the drinking-cup. After the young bird has passed its first moulting-season, begin to train it gradually. There is no end to the number of things it may be taught. It will swing on your finger or a fork, clasping the tines with its claws; will ride "up-stairs, down stairs, and in my lady's chamber," perched on your finger or shoulder; and, in fact, will itself undertake new tricks of its own. They make the most satisfactory addition you can desire to a window filled with plants in winter, singing their happiness at the noble forests in which they are free to wander. Once in the possession of such an exhaustless source of delight, you will never again consent to keep a wild bird. If you can then bring yourself to part with your winsome, coquettish birdlings, they will command from five to ten dollars each from private buyers in any city.

## CHAPTER XVI.

## THE HONEY-BEE.

No avocation for girls requires so much skill and coolness, excites so much enthusiasm, or produces such admirable results, as the charge of honey-bees. It demands a clear head, courage, steadiness, and forethought during a small portion of the year. Yet young women have, within a few years, been very successful in this industry.

If our maiden decides to attempt this pursuit, she must first study thoroughly the habits of this remarkable insect, and as early as March procure, say, two hives as a beginning of the pattern called the "Simplicity hive." This is a simple box, having movable frames within. On peeping under the cover, we see bees clustered in a bunch on the comb in the centre, quiet, and almost torpid. There they spend the cold months, keeping warm by their bodily heat, and doubtless dreaming of their beloved sunshine and flowers.

The close observations of bee-lovers have found, that in every colony there is one reigning queen, mother of all the race of bees, so numerous and so short-lived. There are in a hive from fifteen thousand to twenty thousand at least, and their little lives never extend over seven months; during working-season, not over thirty or fifty days. The hive contains but one queen. She is a long, handsome insect, never leaving the hive but once, and that just before she begins laying, when about five days old. From that time till her death, she industriously lays her little eggs, not



much larger than the point of a pin, each in the centre of the prepared brood-cell. Some of these cells are larger than others. Those are called drone-cells; and the bees from them are drones, which have not tongues long enough to gather honey, but are simply gentlemen of leisure. They are larger than the workers, and look like a large fly. In the fall they are always killed off by the working-bees: so there are none till the queen has laid in the spring. It is an object of the bee-keeper not to have too many of them: so he only lets a little drone-comb stay in the hive. The smaller worker-cells are much more numerous.

The eggs hatch in three days after they are laid, giving very small white worms, which are fed by the young bees, and grow very rapidly; so that in seven days they nearly fill their cells. Then they are sealed over with wax to undergo a wonderful change. At the end of eleven days the young worker-bee gnaws open his prison-lid, and for a few days spends his time in eating, and feeding the younger brood of larvæ, as these worms are named. The drones remain sealed three days longer.

The process of queen-rearing is very curious. The larvæ for intended sovereigns are fed with a substance especially prepared, called "royal jelly." Its cell is enlarged to the size of a peanut, which it closely resembles. It is sealed in the manner described, but hatches in six days. A queen-cell, however, is never started, unless the hive is so full that the bees desire to send out a new colony, or the queen shows signs of failing vigor, or is accidentally destroyed. In that case, if the little fellows have eggs on hand, they are all right. They make several queen-cells at once, so as to be sure to have one, at least, feed the larvæ on royal jelly, and are rewarded by one or more young sovereigns, the eldest of whom tries to destroy the others. If they are not needed, she succeeds.

Meanwhile the working-bees do all the work. They build comb (dozens of them working on one cell at a time), collect pollen and honey, keep the hive clean, take care of the cells, and protect the queen. Every bit of refuse and all dead bees, they drag from the hive. Always active, their energy and industry quicken with the increase of flowers, until they seem fairly wild with the excess of sweets, and tumble over each other in their hurry to go and come laden with their stores. In fact, they are masters of the situation, and govern the hive.

During the first two months of spring they are incessantly at work, gathering pollen and honey in order to stimulate breeding, and increase the number of workers. When they get full to overflowing, they start queen-cells, which they prevent the old queen from destroying, and force her to leave the hive with a lot of followers. This is called "swarming." Some bee-keepers have a method of dividing bees when the hive is full, styled "artificial swarming." They put part of the bees in a new hive, and give them a queen-cell, or a young queen. Others allow them to swarm at least once, keeping back further swarming by cutting out queen-cells when formed, and by extracting their honey. This is one of many reasons why the old box-hives are no longer used, but hives with movable frames adopted. These enable the apiarist to handle his bees as he pleases, to examine their work, and judge of their condition. A wonderful impetus has also been made in the invention of a machine which takes a cake of wax, stamps it out thin, and marks its surface with just the shape and size of a honeycomb. This "foundation" is then fastened into frames hung in the hives; and the insects draw out from it, and build it up into perfect cells. By this means they are saved much labor, as they can make twenty-five pounds of honey in the time it would require to make one pound of wax.

In June, the swarming-season, our maiden is prepared with empty hives, each containing six frames of comb-foundation, into which is put the new swarm.

In two or three days, on examination, these frames will be found built up full of comb, when the hive must be filled with others. It will then go on its peaceful way during the rest of the summer.

But our young amateur will first need some experienced person to assist at the critical period of swarming. The seceders issue forth with a great roar and commotion, and soon alight on some shrub or tree, where they hang like a great wasp-nest. The queen is always carefully cherished and protected, and they never leave the parent hive without her. Having filled themselves with honey before leaving, they are good-natured, and can be handled without fear. Generally the new hive can be placed under the clustered bees, which are to be gently brushed into it, and the hive carried to its permanent stand.

In a short time the parent hive rapidly increases its occupants, after which the apiarist puts on a second story, filled with small boxes called "section-boxes," each having fastened within a piece of foundation termed "the starter." This induces the bees to go readily to work. As these are filled and sealed up, they are taken out, and replaced by others. In this way comb-honey is produced.

Honey contained in the broad chamber (the main part of the hive) is taken from the comb by a machine called the "extractor," at the pleasure of the apiarist, and the comb, undisturbed in its frame, returned to the hive.

Early in October preparations should be made for wintering. Each hive ought to contain at least twenty-five pounds of honey for food during the cold months, and a good stock of September-hatched bees. Hives constructed as described



need more protection than those made by the old method. The experience of the most skilful apiarists has decided, that, in the latitude of Philadelphia and New York, the best way is to enclose them on their summer stands with outside boxes, and fill in the two-inch spaces on all sides with sawdust or chaff. The tops, also, have chaff-cushions for covers; and water-tight wooden roofs crown the whole, while the entrances are kept open, but reduced in size.

This protection is not removed until settled warm weather. Heat is necessary to the rearing of the brood, and working of the comb: indeed, these tropical little creatures are true sun-worshippers, and very sensitive to cold.

Their first spring-work is gathering pollen, from the soft maple and willow, for their young, which, in a strong hive, are hatched every month, more or less; a good queen sometimes laying the extraordinary number of three thousand eggs per day. Small as these interesting little insects are, in spite of their numbers, it is wonderful how much of the distilled juices of flowers they are able to secure. The yield of honey from each hive, under the care of able bee-keepers, is estimated to average one hundred pounds: more than five times that amount is sometimes recorded. The beautiful Italian bee, with its dress of gold and brown, and its quiet habits, is of all others most easily managed.

After all, the success of the apiarist consists in doing the right things at the right time as well as in season, in being tranquil, and working with the utmost gentleness. Under this care, bees rarely sting.

A hive of Italian bees can be bought for ten dollars. The implements necessary can be obtained at numerous manufactories, prices varying according to the extent of outfit: to begin with, they will equal the cost of the hive. During the last few years the greatest improvements have been made



in every thing connected with the apiary, as increased knowledge of the habits of this exquisitely endowed insect has been obtained.

It is a great and growing industry, which depends upon the bee as a storer of sweets; and no brief chapters can do more than indicate its fascination, by glancing at its more important features. It has already a vast literature and a wide following, among whom, it is pleasant to record, are many women.

Average profits of bee-keeping.

DR.

To one hive of Italian bees . . . . . \$10.00

CR.

By 100 lbs. of extracted and comb honey, averaging .20 per lb. . \$20.00

Profit on one hive . . . . . \$10.00

From this must be taken a proportion of the expenses advanced at the beginning. These are implements, such as a bee-veil, gloves, smoker, honey-knife, etc., in all, about five dollars; also a honey-extractor, a most curious and convenient invention, by which the comb is returned to the hive to be used again. This can be procured for eight dollars. Then there is a house or shed in which these tools are stored, and work done for and with frames and hives.

## CHAPTER XVII.

## SILK-CULTURE.

SINCE two thousand years before Christ, when the empress of China discovered the mode of rearing silkworms, reeling silk, and weaving it into a soft and beautiful fabric, these industries have given occupation to multitudes of women and girls. Over two hundred years ago King James the First of England sent over to Virginia the first silkworm-eggs which America ever contained, together with the mulberry-tree, the natural food of the worm ; but after the year 1760 little attention was paid to them until about fifty years ago. Interest then declined, until within a very few years. But it is not likely to decrease so long as silk is used for a variety of purposes ; and that made in America proves to be superior, in many respects, to the imported fabric.

The first step toward silk-culture is the planting of the mulberry-tree for the food of the worm. The osage orange can be used, but the white mulberry is the best where food must be planted. These are raised from seeds and cuttings, as well as from roots, which can be set out either in spring or autumn.

When the leaf-buds of the mulberry begin to unfold in the spring, we are ready for the eggs, which can be procured at the office of any silk association in the country. The mother-moth laid them late in winter ; and they have been kept dry, hung up in woollen cloths. The room devoted to them is warm and dry, and filled on the sides with long frames,

holding racks four feet wide, and bordered, to keep the worms from falling to the floor. These are lined with paper, on which the eggs rest. On the fifth day these tiny things, about the size of a mustard-seed, hatch; and the larvæ go hungrily to work on chopped mulberry-leaves. They stop to rest only four times, — during their moulting-seasons, which divide life into five distinct periods, — on the fifth, eighth, thirteenth, and twenty-first day after making their appearance. During this time they are yellowish-white, naked caterpillars, and, when fully mature, three inches long. They eat from six to eight times daily, devouring in their brief existence one hundred times their weight of food. During the last ten days of larvæ life, the gum gathers in the bag in the under jaw, they grow quiet, eat less, and make ready to wind themselves in silken robes, and go to sleep to await resurrection in another form.

This period of apparent death, but real pause, while the insect gathers up its forces to undergo a change to a higher existence, is only about thirty-five days after the worm first appeared; and it takes about fifteen more before we behold the result of transformation, if we do not arrest the process. But how does it go to work to spin its winding-sheet?

We strew the rack with twigs, or bits of rolled paper, and wait to see. Out of an opening in the under lip the silk-bag sends forth its liquid gum, from which two delicate threads are drawn, and attached to convenient supports. Bending the neck up and down and from side to side, they first weave an outer covering of floss-silk, and back and forth, within that, finer, stronger strands, till every part is covered. Within these layers is still another and finer, firmly glued each to each. One thousand yards of silk of hairlike fineness are spun by the curious creature, out of the

little gland which secreted its juices from the green leaves that gave no evidence of any such substance.

The yellow cocoon is then about the size of a peanut, over an inch long, and so light that two hundred and fifty of them weigh only a pound. If kept warm, the chrysalis bursts its prison-cells in sixteen days, grown into a perfect moth, ready to lay its eggs, and live its singular round of life.

But the watchful guardian cannot allow this destruction of the cocoon. She throws it into hot water with its fellows, by which means the worm is killed. They are now ready to ship to dealers or manufactories, where they are reeled by experts, and the silk prepared for dyeing and weaving.

While silk-culture is yet in its infancy in this country, there is little doubt of its importance, as a source of income on a small scale, to girls at home. Attention is needed only during warm weather, and even little children can feed the silkworms. The cost and profit of rearing them depend on so many things, that it is difficult to give any general estimate. The Woman's Silk-Culture Association of the United States, with an office on Chestnut Street, Philadelphia, undertakes to furnish all supplies, and buy cocoons or reeled silk from producers. Here is their scale of prices:—

## DR.

To 100 mulberry-trees (from two to four feet high), sufficient to plant an acre of ground . . . . .	\$8.00
Twenty-six ounces of eggs, at \$5 per ounce . . . . .	130.00
Total . . . . .	<hr/> \$138.00

These ought to yield about 937 pounds of cocoons, at \$1 per pound, amounting to \$937.

But the \$798 remaining is by no means clear profit. The simple cost of eggs and trees is vastly increased by the care



of the trees, and the cultivation of the land, which they greatly exhaust, to say nothing of picking the leaves, and feeding the tender larvæ before the cocoons are spun. There is also a large room or shed to prepare and heat, and the expenses of racks and frames. Taking all things into consideration, we can readily conclude that none of our girls will be able to grow rich from the culture of the silkworm, although a fair remuneration may be expected.

## CHAPTER XVIII.

## FLORICULTURE.

FLORICULTURE is the most charming of all those out-of-door amusements to which American girls are more and more devoted. Here, as well as in the drawing-room, is opportunity for artistic culture; and this has direct stimulus from the inspiration of Nature herself. No well-balanced young woman will consent to forego having her own little plot of ground in summer, and window-garden in winter, on which to essay her skill. She will dress suitably for her work, — in stout material, made with loosely belted waist, and plain skirt not falling below the ankles, thick-soled boots, old gloves, and a garden-hat. She is then fitted to take her light garden spade, hoe, and trowel, and wield them as easily as dumb-bells, though with the hope of a more tangible reward.

It is in April, and the ground has been well spaded and manured, whether it be a small plot under the windows of a village or city house, or on the lawn of a larger country home. The soil has been mingled with leaf-mould and old manure, and thoroughly pulverized. She is about to sow a few seeds of the hardier flowers in the open air, or to arrange her grounds for early planting. Happily, the old, stiff, formal geometrical beds of our grandmothers are things of the past; and as much greater latitude is permissible in the fashion of flower-arrangement as in dress. Our maiden, therefore, will display the refinement of her eye in the selection of plants

that are to grow side by side. For instance, she will not plant her crimson-purple petunias beside her scarlet geraniums.

Of course she has some of last year's plants in the cellar, such as geraniums, roses, carnations, fuchsias, and arbutilons, to bring out to the light. They had been planted thickly in shallow boxes in the fall, closely trimmed, and kept on the piazza till near frost. Having slept through the long night of winter, they are ready to open their eyes in the spring sunshine. Her window-garden, too, is ready to empty its contents out of doors. But we must not haste, for only the hardiest plants are safe before the middle of May. And we will beware of having too many varieties. A few kinds well planted and tended, in masses, are much more satisfactory to the eye than mixed beds, making blotches of color. Then, again, delicate shades of blue or yellow may be grouped in contrast with deep, rich tones of scarlet or crimson; but they must be judiciously managed.

So, also, must be the size and shape of the beds themselves, depending on the size of the lawn or garden, and their distance from the house. Flowers near the windows may reasonably be smaller and finer than those to be seen from a distance. The mignonette and alyssum would be useless two hundred feet away; while even old-fashioned hollyhocks, grouped in masses, are very decorative in effect if planted against a background of evergreen at a sufficient distance. The harmonies of form and color must be studied to give effective richness to the scene.

It is not best for our young amateur to begin the ribbon or carpet style of flower-bed, which requires a perfect knowledge of tint, habit of growth, and mode of treatment. She will, instead of this, make a few beds of annuals and perennials, and set some herbaceous plants, which require less attention still.

Here is a list of some of the most desirable plants for bedding (the first thirteen are low, and may be near the house), — pansy, alyssum, aster, verbena, phlox *Drummondii*, portulaca, balsam, petunia, heliotrope, ageratum, coreopsis, gilly-flower, dianthus, nasturtium, escholtzia, and salvia. Many of these are to be found double, but they are not so interesting as the single blossoms. By procuring the seeds at any reliable store, we can learn, from the printed directions on the paper, just when to sow them, though much depends on an early or a late spring; and some of them, like the various pinks and the pansy, may be sown in the open ground the preceding September, and, when large enough, transplanted to beds prepared for them, and made very rich. It is not generally known; but the exquisite pansy can be kept in beautiful bloom for six years by gradually cutting off the old stalks, after the flowers begin to fade, leaving only about two inches above the ground. These will send out new shoots, so as to make almost constant blossoms. Like all other perennials, they should be covered lightly with leaves or straw kept in place by brush during the winter.

If seed are to be sown in open ground, after the surface is prepared smooth and very fine by the rake following the spade, scatter the germs with a light and even motion of the hand. Follow with a delicate sprinkling of earth, when the seeds are small, increasing the thickness with their size, to an inch for the largest. But, if you can, start them in shallow boxes in a half-warmed room, perhaps in a corner of the kitchen, where they can get light and air. These boxes are filled with the finest earth or leaf-mould mixed with sand, and there are crevices at the bottom for the surplus water to escape. Here the tiniest seeds will quickly germinate, and, as they are sown very thickly, must be transplanted into pots or the open ground in a month: afterward the weak ones are



to be remorselessly thinned, leaving only one stalk in a place. This is a nice operation, suiting dainty fingers.

In planting out, we must remember that certain flowers flourish best in the shade, though all require a little sunshine. These delicate plants are pansies, fuchsias, lilies-of-the-valley, violets, lobelias, phlox. The hardier herbaceous blooms may be set without reference to shade, and foliage-plants, like the coleus, fairly revel in the sunshine.

As our experience increases, we shall find that annuals make a great deal of work, though many are very beautiful. Here is a list of the most desirable, — aster, balsam, carnation, clarkia, marigold, mignonette, nasturtium, petunia, portulaca, zinnia, poppy, larkspur, and phlox. These are all propagated by seed.

Herbaceous perennials, which are renewed by either seeds, divisions of the roots, or cuttings, though growing less rapidly, with care will last for years. Such are the monkshood, columbine, harebell, the tribe of pinks, dicentra or bleeding-heart, the wonderful varieties of lilies (numbering about one hundred), the iris, the narcissus (including jonquil and daffodil), the cardinal-flower, evening-primrose, lilac, and various spireas. These all require occasional replanting in fresh soil, and the ground frequently stirred about the roots, and enriched.

Of hardy shrubs there are a legion, and many lovely climbers. Among those frequently employed are the Virginia creeper, bignonia or trumpet-vine, virgin's-bower, the honey-suckles, the woodbines, wistarias, and many roses. We have not spoken of the rose before: that glorious family procession, to recognize which requires a liberal floral education, deserves and repays especial study. Indeed, we have only touched upon floriculture, the most invigorating and enticing of all pursuits. Our maiden, with her spade and

hoe, her rake and trowel, will soon acquire a genuine enthusiasm for her pastime, learning therefrom more than books can teach.

Where the question of profit comes in, a greenhouse is involved if any elaborate work be undertaken. Here, however, as in every thing else, one thing perfectly done will insure a larger return than miscellaneous work. Violets are always salable; and their cultivation, when the special beds and frames they require are once made, is one of the easiest and most profitable forms of floriculture.

There are books which have proved themselves faithful guides to such work, and the titles of several are given on p. 427. The work being so practicable, enjoyable, and remunerative, it is a constant surprise that there are so few women florists. A few months of special training under a good gardener would be a great gain; and this is afforded at one or two of the agricultural colleges, the Iowa one doing especially valuable work in such directions.

## CHAPTER XIX.

## PARLOR-GARDENING.

WITH the coming of the long winter months, our interest gradually recedes in outdoor vegetation; and the falling petals of flowers warn us to prepare them homes within our walls, where their loveliness may be a joy or solace. Accordingly we take up our favorites, selecting those which are free winter-bloomers, and are tender, — like heliotropes, begonias, salvias, and other natives of the tropics, — to keep on the piazza, or some sheltered spot, till they have become accustomed to the change.

The best compost for house-plants is made from garden or leaf mould, decomposed manure, and river-sand thoroughly mixed (the greater quantity being of the first-named) and very finely powdered. If the pot is too large, the plant will run to leaf, and not flower so well. It is better to take one that seems a little small, even, as the branches must be cut back nearly one-half their length. Many florists do not now follow the old method of putting in broken earthenware to secure drainage, but fill in the earth firmly about the pruned stem, and water very sparingly, with the pots in the shade until they have put out new growth and new roots. They are to be kept as long as possible in a cool place, since most of them are more injured by heat than by moderate cold.

But it is much better to have begun our preparation for winter as early as June, by taking cuttings, or fresh young

plants, potting, and burying them so that the pot is even with the surface of the ground. They can then be taken up in the fall without retarding their growth. They are removed to the sitting-room, and placed on the south or east side, in the sunshine; and a little ingenuity will drape your windows with nature's own growths. On brackets at each side are ivies, which creep around and above the panes; on others may sit drooping begonias, the sedums, oxalis (either red, white, or yellow), the smilax, or any graceful growers. On the stand beneath, either of wire or wood, you may have a succession of blossoms, beginning with the chrysanthemum in December, continuing through the bulbs, hyacinths, calla-lily, and narcissus, and ending with all you can find room to store. Here is a list of some of the hardier, such as can bear an average temperature of fifty degrees, — pelargoniums, jessamines, roses, azalias, abutilons, primulas, verbenas, daphnes, hoyas, camellias, oleanders, geraniums, and stevias. If the room is very warm and dry, the various families of the cacti will flourish: if warm and with more moisture, the following will be successful bloomers, — heliotropes, tuberose, bouvardias, fuchsias, and, of foliage-plants, the coleus, Poinsettia, and caladium. In very cold nights, unless the windows are double, these plants may need the protection of a paper thrown over them to prevent getting chilled.

If there is a bay-window in the sitting-room, that is the very place for a rustic stand, or even an oblong wooden box, with a painted or tiled front, and lining of zinc, perforated at the bottom. Very handsome ones are now made of terracotta and iron. In the centre nothing is prettier than two or three varieties of begonia, the dracena, maranta, rose-geranium, petunia, echeveria, and a few ferns; some, though, requiring a high temperature to flourish well. Over the edge, the ivy, moneywort, tradescantia, smilax, and nastur-



tium will make a graceful trailing fringe. Then, with a shelf of some hard, unpainted wood, like black walnut, running about the bottom of the window to furnish support for flower-pots, a bit of summer may be imprisoned to cheer with ever-varying beauty the sombre days of winter.

Our amateur will do well to beware of watering her flowers too frequently, or of watering them in the saucers, which are merely to save the floor or carpet beneath, but should never contain standing water. In the open air the surface becomes dry, and is then refreshed by showers: so should the soil in our pots. But when they are watered, it should be thoroughly done. A little ammonia or a diluted fertilizer twice a week will be very acceptable to their roots.

Cuttings from almost all perennial plants may be started in a dish of water, or, better still, in a shallow dish filled with wet sand. Those from hardy plants may be simply inserted in the earth, close beside the parent stem.

Bulbs are very suitable for house-cultivation, as they require little room. The hyacinth can be grown in earth, or in dark-colored glass in water high enough to just touch them, which are to be first kept in a cool, dark room, then brought to the window-garden by the middle of November, if they are desired for Christmas blossoms. The calla-lily, which has been resting on its side, dry and apparently dead, all summer, if raised in September, and plentifully nourished with warm water, will pour upon the air a subtle fragrance from a stainless calyx,—a royal princess among her party-colored sisters. There are no other bulbs worth the trouble of coaxing here. Crocuses, tulips, narcissus, and the snow-drops had better be set in beds, six or eight inches apart, and half as many deep, in the open ground, early in October, though they may be used in the house if desired. The tuberose, from its overpowering fragrance, is unwholesome indoors.

Wardian-cases, ferneries, and jardinières are almost too delicate for young amateurs, without more explicit directions. Roses, too, may be made to bloom ; but they require a good deal of experience. Hanging-baskets, made from pottery or terra-cotta, must have drainage, and are pretty additions to the window with any small blooming plants and delicate vines.

The diseases of indoor vegetation are mostly caused by parasites, which are sometimes very troublesome. They may be washed in weak tobacco-tea, or carefully sponged with a solution of whale-oil soap.

## CHAPTER XX.

## DRAWING AND DESIGNING.

To be able to picture simple objects correctly is not only a source of great pleasure, but the foundation of many accomplishments and industries. The first rude attempts of the child with pencil and slate or paper show the natural desire of the race for pictorial effects.

Drawing helps the student express her love of beauty, educates her taste, and gives her hand skill, delicacy, and force. And there is no reason why she should not begin to draw at home, and fit herself to work with colors or to become a pupil in some of the industrial arts, schools for which have lately been established in this country. In these they are taught to design patterns for carpets, wall-paper, wood-carving, stained-glass, inlaid wood panels, silverware, jewelry, lace, embroidery, and book-covers. And there is no other road to any of these avocations, to drawing from nature or the human form, or even to the highest compositions of the artist, than through the training of hand and eye by painstaking practice.

Our maiden, having taken drawing-paper and a box of pencils, selects one moderately soft, and begins by drawing slowly, from left to right, a line as nearly perfectly straight as she can make it, — not an easy thing to do. A succession of others is made parallel with each other, and the lessons continued until the fingers are obedient servants of the eye. Then she practises making right, acute, and obtuse angles.

There is a series of inexpensive drawing-books by Walter Smith, containing the steps by which the pupil may practise in her own room; but all figures are based upon straight or curved lines, — the only kinds in nature. Checkered and diamond patterns come next, and geometrical figures of squares, triangles, and irregular forms.

It may seem easy to make even a rough circle. Try it, also different curves and ellipses; then take simple objects, such as boxes, cups, utensils, tools, and bits of fences, or the side of a house with its windows and doors. Criticise your work, and go over it carefully until it seems well done, taking up new forms slowly. You will now want to take a leaf, or the single petal of a flower, avoiding every thing complicated. In schools of industrial art, pupils are obliged to draw the leaf of some selected plant from every point of view, — sideways, twisted, and reversed, — till they can reproduce it from memory. The petal of its flower is then treated in the same way, followed by the whole blossom, proceeding to its stem, leaves, and roots, as a whole, and to its seed-vessel cut in two. And there is no true excellence in art which is not based upon skilful drawing.

All this while, our amateur has observed the proportions of objects; that is, she has kept the respective size of all parts of her pictures. But she has not shaded, or undertaken perspective drawing, having treated only flat surfaces, as if all parts were the same distance from the eye, and equally in the light. But in reality no two sides of any object are equally illuminated or distant. She will still continue to make delicate, firm outlines, but shade with parallel strokes the sides opposite that on which the light falls. She perceives, that, as there are one or more small points of brilliant light on all objects seen in daylight, so on the opposite sides there is a point of deepest shadow, while between,



range different depths of shade. Some artists, like Rembrandt, have been successful in displaying these gradations, securing great dignity and character to their work. The style of shading, too, marks the quality of the limner.

An important fact to be noted here is, that there is not only direct light shining on all things, but there are reflected rays, which make the opposite side less dark than it would otherwise be.

We are familiar with the law that all objects apparently diminish in size as their distance from the observer decreases; but it is another thing to express it correctly on paper. Perspective drawing indicates space and distance by lines tending to a common centre, and by shading, which diminishes in force as it approaches the background. A long training of the eye is here necessary, and a knowledge of certain rules which are observed by all artists. As we look on a landscape, there is a point where the sight ends, and a line where sky and earth seem to meet. That horizontal line is called the "line of the horizon;" and the point where all lines converge is the "vanishing-point." Here the straight lines which seem to run from above and from below the horizon, and on either hand, end; and it is upon that horizontal line named. Within these converging rays, all parts of a picture must relatively decrease as they recede. We must also calculate the distance which the amateur is supposed to stand from the scene which she pictures: from her point of view, the "vanishing-point" must be exactly opposite. Observation, study, and practice, with some treatise at hand to furnish hints for obtaining the perspective, will enable the young student to enjoy sketching from nature, and be a preparation for more ambitious work. If she desires to design for any practical purpose, she has had **at home** the necessary elementary training. If she has

access to a good library, she will consult Owen Jones's "Grammar of Ornament," and "Racinet's Polychromatic Art," and study all collections and museums within her reach.

On the contrary, if more modest in her desires, she will still find great utility in her capacity for drawing any object which can better be described with lines than words. It is no useless accomplishment to draw the plan of a house, the objects of a room, to express sentiment or humor on a card with a few telling strokes of the pencil, to give interest and amusement in a thousand ways. Still better, a knowledge of the foundation principles of art, which are universal in their application, serves to give exquisite enjoyment of forms and hues in nature and art in a thousand ways ; while the uncultivated eye and untrained hand are powerless to see and grasp that loveliness which makes of beauty a "joy forever."

## CHAPTER XXI.

## HOME-MADE CANDY.

WHEN the first edition of this book was prepared, home-made candy was still limited to a few varieties of molasses candy, only the ambitious girl venturing upon caramels or drops of any sort. To-day it is not only possible for any one to make excellent candy for home consumption, but even to imitate successfully the choicer varieties of French candy. For this last there is always a certain sale. Its preparation requires time, patience, delicate handling, and the skill which comes from even a short practice in the use of these prime essentials. Here as elsewhere, practice makes easy, and various cases have been given me in which candy-makers of this order have found that a very comfortable sum could be made monthly by supplying the drug-store or the village store with the carefully prepared and pretty bonbons. Before giving any hints for work of this nature, I will give you the simple form which is possible even for a child of only ten or twelve, and the knowledge of which ends any buying of cheap candy. There is no doubt that Americans eat too much sweet stuff of one sort and another, but as it is a national weakness, it is a good thing to know the purest forms. Here is the rule for the foundation of many sorts of candies.

## CREAM FOR CANDY.

Take the white of one egg and an equal amount of cold water. The best way is to drop the white in a tumbler,

notice how far it comes up, and then take the same amount of water and mix both. The egg must not be beaten. Now add one pound of confectioner's sugar, and the strained juice of a lemon, or vanilla can be used for half, and half a lemon for the remainder. Work in this sugar till all is in a firm mass; then lay it on a pastry-board and knead it like a lump of dough, using a little dry sugar to keep it from sticking. From this lump take a third for chocolate creams, a third for walnut and date creams, and the rest for nut candy.

#### CHOCOLATE CREAMS.

Mould some of the sugar dough into small balls. Melt two ounces of chocolate, by scraping it fine into a cup and setting it in boiling water till it melts. Drop in the little balls, and when well covered take them out and put on waxed or paraffine paper such as can now be bought at any stationer's or confectioner's, and let them dry. They must be lifted out carefully with a fork, and require some hours to dry.

#### WALNUT CREAMS.

Have ready quarter of a pound of English walnuts, the meats taken out carefully in halves, and press a half nut on each side of a ball of the prepared sugar. For date or prune creams, split both, take out the stone, and put half the fruit on each side as with the walnuts. Almonds and filberts can be covered with some of the paste and dipped in the chocolate or left plain.

#### PURE DELIGHT.

This is the title given by a family of experimental girls to a candy made in this fashion. Take the remaining third of the sugar paste, and add to it two figs, a handful of raisins



seeded and chopped, about an ounce of citron, and all the broken nuts, say a teacupful of them, altogether. Chop them all quite fine and then mix thoroughly with the sugar, kneading them in, rolling it about a third of an inch thick and cutting in very small squares. If there is any chocolate left, use it to cover a few of the squares, or it can be stirred into some of the plain sugar and cut into chocolate squares. It is possible to vary these combinations in many ways, and a little of this candy, if made a part of the meal and not given between meals, can do no possible harm to children.

We come now to the more troublesome preparations, and I give the first form which is the foundation for every thing that follows. Use a porcelain-lined or enamelled saucepan. It is impossible to make good candy in a tin one. Begin with small amounts till you have learned how to handle it easily and skilfully.

•  
CREAM CANDY.

Boil one pound of the best granulated sugar and one gill of water, and a little more than half an ordinary saltspoonful of cream-of-tartar, till when you drop a little in ice-water it becomes a rather soft ball. Stir it just once as you put it on to boil, but not at all afterward, else it will not be creamy. Then pour it into a dish but do not scrape out the saucepan into it, or leave a spoon in it. When it has become blood-warm begin to stir it, and stir and beat it till it is white. It will very soon be too stiff for the spoon. Then roll and work it with your hands, the more the better. It soon becomes like firm lard, and in this form, by covering it with waxed paper you can keep it for weeks. It should be firm enough when cold to cut easily with a knife, and if it

does not, it has not been boiled enough, in which case you have only to boil it over again, using as little water as possible—a tablespoonful or, at the most, two, should be enough. This cream can be colored red with a few drops of cochineal; green, with the juice of spinach, one drop or so giving it a pale green, and more as deep a shade as desired. Settle beforehand what sorts are to be made, and prepare your nuts, chocolate, and any thing else desired, as there must be no stopping after work begins.

#### NUT OR CHOCOLATE CREAMS.

For chocolate creams, melt chocolate as directed in the rule given. Mould small bits of the firm cream, and drop them into it, taking them out with an oiled fork and drying on waxed paper. For nuts a different method is needed. Take part of the firm cream and put it in a bowl, standing the bowl in a saucepan of boiling water. Stir the cream steadily as it melts, letting the water boil around it all the time till melted, then leave it still in the saucepan, but remove to a table. Drop in almonds or filberts, let them get well coated; then lift out with an oiled fork, give it a tap on the side of a bowl to free it from superfluous candy, and drop the balls on waxed paper to dry. A second coating when dry is always an improvement, but is not necessary.

#### PEACH OR GINGER CREAMS.

Take a preserved peach, or piece of preserved ginger, crush it well to get rid of all the juice, add then a few drops of lemon juice and enough confectioner's sugar to make a firm and easily handled paste. Roll it then into finger lengths, cut into pieces half an inch thick and dip into the melted cream. Any rich sweetmeat, cherries, apricot, and

the like, can be treated in the same way, the cherries, of course, being each dipped separately. Preserved quince makes a delicious cream.

## ORANGE, LEMON, OR PEPPERMINT CREAMS.

Make a cream candy as already described, and when cool and in shape, divide into three parts, working into each part from two to four drops of the *oil* of peppermint, of lemon or of orange. This is far stronger than the essence and must be used carefully. To the lemon and orange add half a teaspoonful of lemon juice. The strength varies, and as the oils are powerful flavors, you had better begin with two drops for each portion of the candy, and add more if needed. If you get it too strong add some of the plain cream.

To shape these creams either make some stiff paper forms an inch deep and wide and six inches long, or you can get small boxes that have held a dozen spools of cotton. Oil them well and press in the candy. When it is quite firm turn it out, cut it in caramel shapes with a warm knife and do up each one neatly in waxed paper in the same way that caramels are wrapped.

## ALMOND CREAMS.

Almond paste, ready for macaroons or candy, can now be had at the large grocers and is much less troublesome than to blanch and pound the almonds separately. These creams are most delicious, and are made by boiling half a pound of granulated sugar with just enough water to dissolve it, till a little will harden slightly in ice-water. Grate the yellow rind of a lemon; strain the juice of a lemon and a half, and shave four ounces of the almond paste very thin. Have these all ready and add to the candy, when it hardens

a little in water. Stir till well mixed, and now and then to prevent burning, and boil steadily till it cracks crisply on dropping in ice-water. Oil or butter a dish, and pour the mixture on it. When cold it will not be hard, but can be cut in squares like caramels, or you can mould it in balls or any shape you like, and dip in the cream candy. In either case, it is delicious and easy.

#### GEORGIA TAFFY.

This rule was given me many years ago by a Georgia friend, and has won applause wherever tried. One quart of roasted peanuts, shelled and chopped or pounded very fine. One pound of brown sugar; a teaspoonful of butter, the strained juice of a lemon, or a teaspoonful of vinegar and a tablespoonful of water, or just enough to dissolve the sugar when put on the fire. Boil the sugar, lemon, etc., for twenty minutes, stirring to keep from burning. Then mix in the nuts, boil up once, and pour thin, in buttered pans.

#### BUTTER SCOTCH.

This form of taffy is so popular in England that a great factory in London does nothing else. To make it on a small scale, take one pound of brown sugar, one teacupful of molasses, half a teacupful of butter, two tablespoonsful of vinegar. Boil all together about twenty minutes, or till it hardens in cold water, then pour thin on buttered tins, cutting in squares while still warm. For a variation it can be pulled like ordinary molasses candy till it is a light straw color, twisted and cut in short lengths. In either case it is the best form of molasses candy, the brown sugar being but one remove from molasses.



*A PERFECT CARMEL.*

One large cup of molasses ; a teacupful of sugar, and one of milk ; one heaping tablespoonful of butter ; a pinch of salt ; quarter of a pound of chocolate, cut or scraped fine. Boil all together about half an hour, or until it hardens when dropped in cold water, then pour on buttered tins, and as it cools cut into small squares.

These rules are given because they have been tested over and over again, and if followed to the letter never fail. If the forms given are carefully made, boxes can be filled quite as attractive in appearance as the French candies selling at from eighty cents to a dollar a pound. The candy made at home can be sold for sixty cents a pound and is worth it, but even at fifty a fair profit can be made. To those who want to experiment with it as a source of income, I commend a little book by Catherine Owen, one of the best writers in America on such topics: "Candy Making," published by Clark, Bryan, & Co., Springfield, Mass. But it is quite as well to begin with a few simple kinds, make them as perfectly as possible, and, finding out what you can do best, make that your specialty. In fact a specialty is much more likely to make money than indiscriminate variety. One woman in Philadelphia has made a fortune by thirty years of making walnut molasses candy, and, though often tempted, refused to add any other variety, and she was right.

## CHAPTER XXII.

## A NEW HOME INDUSTRY.

JUST off Regent Street, in the crowded West End of London, whose roar is sounding in my ears as I write these words, is a quiet corner known as Langham Chambers, where in the pleasant rooms one may see the latest novelties in what they call the "minor arts." These "minor arts" take in every form of home decoration, and include wood-carving, modelling, and various possibilities already described in these pages. But one of them was so surprising, and the effect so far beyond what could be dreamed of from the materials used, that I made haste to get every detail, and present them now, as not only the clue to interesting and even fascinating work, but also as the solution of at least part of one of our household problems—what to do with the broken china and broken pottery in general.

The process is said to have been invented by a popular dentist of æsthetic tastes, who was in despair over the breakage of some of his favorite bits of china and pottery. He determined not to lose them entirely, and the result of his experiments was a set of tiles, and the birth of what is nearly a new art, and might well stand as the title of the present chapter.

## MOSAIC WORK IN BROKEN CHINA.

Here the art has become so popular that it is actually taught in some of the evening schools; and frames and all

needed appliances are now made, and can be had very cheaply. But it is still unknown in the United States; and so the learner must trust to the village carpenter, or possibly to her own skill, already acquired in handling tools, for the small frame which is the first necessity.

This frame must be the size of the ordinary tile, and of eight pieces. First, two cradles, or supports, on which you lay the flat piece of board the size of the tile; four side pieces must be made, two of them a little longer than the others, and with a groove into which the shorter pieces fit, just as you would make a box. These are to fit around the flat board, and to fix and hold them tightly; a peg at each end will be best. The frame is then complete and ready for work.

The iron chopper is made here so that it can be raised or lowered by a peg; but a very good substitute will be a meat-cleaver, such as can be bought at a hardware store. A small wooden mallet, a bottle of mucilage, a traced paper pattern, a piece of glass cut just the size of the tile, and a package of Portland cement, which can be had at a good paint-shop, or from the manufacturers of tiles. A stock of broken china is the next need; and the commoner sorts are best. Yellow pie dishes are an essential, a great deal of white, some black, if it is possible to get it, though there is very little black pottery, and red and white and brown; in short all the colors you can secure. If the home heap of broken crockery does not suffice, any china-store will be glad to get rid of its stock of this nature.

Now for the method. Choose for a beginning a very simple pattern, say a circle enclosed in a diamond, and let the colors be as simple; say, yellow for the circle, red for the projecting triangles of the diamond, and white for the ground. A favorite Roman combination is red, black, and

white in this same pattern ; but it may not be possible to get black.

Draw the pattern carefully over a sheet of paper ; lay it on the board which makes the bottom of the frame, and cover it with the piece of glass. In this way your pattern is not destroyed in working, and you have a perfectly flat surface, as glass never warps as wood does. Now you must prepare your china, and can make as large a stock as you like, depending upon the number of tiles you plan for. If you have not the chopper with a peg which will hold the china, simply put your broken piece under the cleaver, and strike that with the mallet. Begin with the yellow pie-dish, and a little practice will very soon enable you to chop it into rectangular bits quarter of an inch square, the most useful size. Triangles are very useful, and the pieces will often break in this way. It is important that they should all be perfectly flat, and the glazed surface must always be put next to the glass.

When your stock of pieces, "tesseræ" the mosaic workers call them, is ready, brush a little mucilage over the glass to help hold the bits steady. Then begin to form your circle, arranging the bits so that their outer edge just touches the outer edge of the pattern. If you take care to follow the general outline carefully, the inside ones take care of themselves. Remember, too, that you only see the back of the tile while working ; that the glazed surface must always go against the glass, and the unglazed be uppermost. Make the outline very carefully, using the triangles for the corners, if a circle can be said to own corners, and not leaving the bits quite touch, since the cement is to be poured in to hold them together.

For the points of the diamond, take a piece of red-glazed earthenware and cut into pieces, taking care to have four



very neat triangles for these points. Outline the diamond as you did the circle, and fill up the centre. For the background use your white "tesseræ," gumming the surface as before, and outline the entire diamond in even pieces. Next outline the frame, taking care to leave here a little space between the outline and the sides of your box frame, so as to make a firm edge when the cement is poured in. Fill up this space carefully and the "setting" is done.

Now, first being perfectly certain that all your pieces touch the glass evenly, wet the entire rough back by passing a wet brush over it, the object of this being to prevent the porous earthenware from sucking the water too quickly out of the cement. The tile is then ready for the final and most critical operation. Pour a pint of water into a common earthen bowl, shaking in the powdered cement from your package, letting the water damp it slowly, and then, with an iron spoon mixing it in, till the whole is like smooth thick custard. Take this by the spoonful and pour very carefully over your tile, seeing that it sinks down well between the "tesseræ." When this is done mix more cement with the custard till it is quite thick and firm, and spread it over this first thin coating till you have filled up to the level of the frame. If it seems too liquid at the top, sift on some dry cement which will absorb the water. Put the frame in a dry, warm room, and in two or three days the cement will be hard and white. Take out the pegs, remove the sides and back very carefully, and the tile is before you. If the first filling was not perfect, there will be little gaps and hollows in your "tesseræ," but these can be filled from the front if done very carefully.

There is one very curious fact about Portland cement which must be guarded against very carefully. If it is not fresh it "dies," as the makers say; that is, it will not co-

here, but falls to dust again. For this reason a packet should never be opened until wanted, and what is left should be put away in an air-tight box, though it is far better to use it all up at once. The basin and spoon must be cleaned at once to keep the cement from hardening on them, and in throwing away any that is left, remember not to throw it down a sink, as it would harden and stop up the pipe. You can have several frames, and thus fill a number of tiles at once with the mixture, which is the most practical way.

Tiles of this nature are not suitable for floors, since the china might chip off if much walked upon. But for bath-room walls, flower stands, dados, and fireplaces they are admirable, and patterns innumerable may be found in the head- and tail-pieces of old books. The fact that the china can not be cut very small or very evenly, prevents making very elaborate designs, but this is no disadvantage. Walter Crane's picture books have many conventional designs which can easily be followed, and books of architectural plates will give you old mosaic floors. Your own invention will come to your aid, and you will find that tiles which are now a luxury can be made so cheaply that they become possible for those who have very little money. The work itself seems to fascinate all who undertake it, and the effect has none of the cheapness which might seem to result from the use of such materials, but, when carefully done, looks and is like good mosaic work. The frames may be larger than the ordinary tile, but if too large may break. Nothing can be prettier than these tiles in a bath-room, and if they are to be set against a wall, the backs must be roughened with a knife before the cement is entirely dry. Do this by simply cutting lines with the back of a knife. It is better to keep them some time before using them, and their uses

are countless. As a finish above the kitchen sink, nothing could be cleaner or more easily cared for, and whoever begins to utilize them will discover many places where they "fill a long-felt want" as nothing else has or can. In short, I should like to begin some with you at once, regarding the inventor as a genuine benefactor, and believing that you will agree with me when your first set is finished.

## CHAPTER XXIII.

## COOKING-CLUBS AND WORK IN GENERAL.

COOKING-CLUBS have been formed at so many points all over the country, and are always so popular, that they need little description, and certainly no recommendation. Whatever helps to interest one in the best preparation of food is certainly a benefit. But the best is by no means the richest; nor is it to be limited to cakes, creams, and salads. As these clubs are generally organized, they include from six to a dozen girls, whose object is to prepare dishes elaborate enough to form, when finished, a lunch for the party. This is all very well: yet it results, usually, in two or three cakes, oysters in some form, and a salad; bread being bought, or provided beforehand.

It is much easier to scallop oysters than to make good bread, to make a cake than to boil a potato perfectly; and chocolate bears being poorly made much better than tea or coffee, which demand just the right handling to give the best return.

And so, while it will still be well to include something savory and desirable in the list of dishes, a cooking-club which decides in the very beginning to devote its chief energies to the simple things, really the most abused and hopelessly ruined articles that come on our tables, will do far better work. The club that will offer a prize for the best loaf of bread both white and brown, the best pan of rolls, the mealiest potato, the clearest coffee, will have laid a foundation for good food



at home ; and, when the power to succeed always in these articles is gained, any fancy dishes may take their place. Bread will perhaps be less interesting than cake ; and yet I have known many girls who became fascinated with its making, and who prided themselves at last on the perfectly baked, golden-brown loaves, with something of the feeling they had had for a good drawing, or a bit of successful painting. Blunders will be made at first ; and often there is great objection to the occupation of the kitchen,—made, sometimes by the cook, and as often by the busy mother, who dreads waste, and loss of time, and sundry other evils, not one of which can compare for a moment in importance with the loss of such knowledge. Many a bride has wept very bitter tears over her own ignorance of how to prepare even the simplest meal ; but a season with a persevering and enthusiastic cooking-club would make the way easy.

And it is far more possible to make money from such an accomplishment than is generally supposed. In small villages this is not the case perhaps, though even there the advent of some wandering baker's-cart is hailed with delight. But in towns and cities there is immediate demand, and any article perfect of its kind sells at once. It cannot be out of order to speak of one lady, whose cakes are now known in all our large cities, being kept by every prominent grocer. Miss Martin took up this occupation as a resource when her health had failed from teaching, and began with simply filling the orders of friends. Within a year the demand so increased, that she had to secure special quarters ; and her income now is six times what even the best teaching at present secures. Her sister has had equal success in canning, pickling and preserving, and supervises personally every detail of the operations. It is this personal supervision that means the delightful "home-made" quality all bakers fail to give ; and

it is always possible for any girl of good judgment and some training to take up this industry, and not only dignify it, but earn, when known, a handsome livelihood. Where it is confined to a village or town, there should be, in all cases, a labor exchange, which may mean simply power to display articles prepared for sale in a portion of some good store, or a room in some accessible house. Let it be known that this or that one, with a peculiar gift in certain directions, will either make for pay, or will exchange for some needed thing in which she has less skill, and there will soon be a demand.

Of many other occupations for pleasure or profit, there is no room to speak; but a final word on some possibilities of village-life must be said. For most of them there is a stagnation which paralyzes thought, and drives both sons and daughters out into the world as soon as they are old enough to take such a step. Yet there might be a far different life, if families would band together, recognize that recreation is as much a necessity as is toil, and seek every means of bringing people into a better knowledge of one another. Caste is often as sharply defined in a New-England village as if all were Brahmins. Sects are numerous: everybody cleaves to his or her "doxy," and any concerted action is impossible.

A "village improvement society" might be the first organized effort. Perhaps the cemetery is an eyesore, overgrown with weeds and nettles; perhaps the yards of the houses are shrubless or treeless, and nobody has time to think how bare and forlorn it all is. Every possibility of work in such directions is given in a delightful little book, called "Villages and Village Life," by Nathaniel Hillyer Eggleston, the full title of which is on p. 412, and which holds not only hints, but the fullest and plainest directions, for beautifying and improving outward surroundings, and this with no extravagant outlay of either time or money.

If life is to be passed in the remote and quiet country, — and many a tired dweller in cities will tell you it is the only peaceful one, — refuse to let it be shut in, and barren of interest. Apathy and inertia often settle down upon one. Drive them away by constant intercourse with others. Plan a village library, a reading-club, some form of entertainment in which all can join, a magic-lantern, a stereopticon, — any thing that will bring about a working-together and a feeling of common interests and purposes.

As I write I seem to see the heavy, uninterested, self-conscious faces I have ached over in many a village church, but I see also the sudden brightening as any live word reached them; and I know that for every life there is the power of enjoyment, which can be cultivated as thoroughly as any other power, and which grows in making others enjoy. And so, my girls, for whom I would gladly do far more than the limits of this book allow, open your eyes. See what is waiting for every one of you. Find out your bent, and follow it; or if you have no bent, and can only jog along from day to day, jog cheerfully, and think of brave, sweet words Charles Kingsley wrote for just such lives as yours: —

“Be good, sweet child, and let who will be clever;  
*Do noble things, not dream them, all day long:*  
**And so make life, death, and that vast forever**  
**One grand, sweet song.”**





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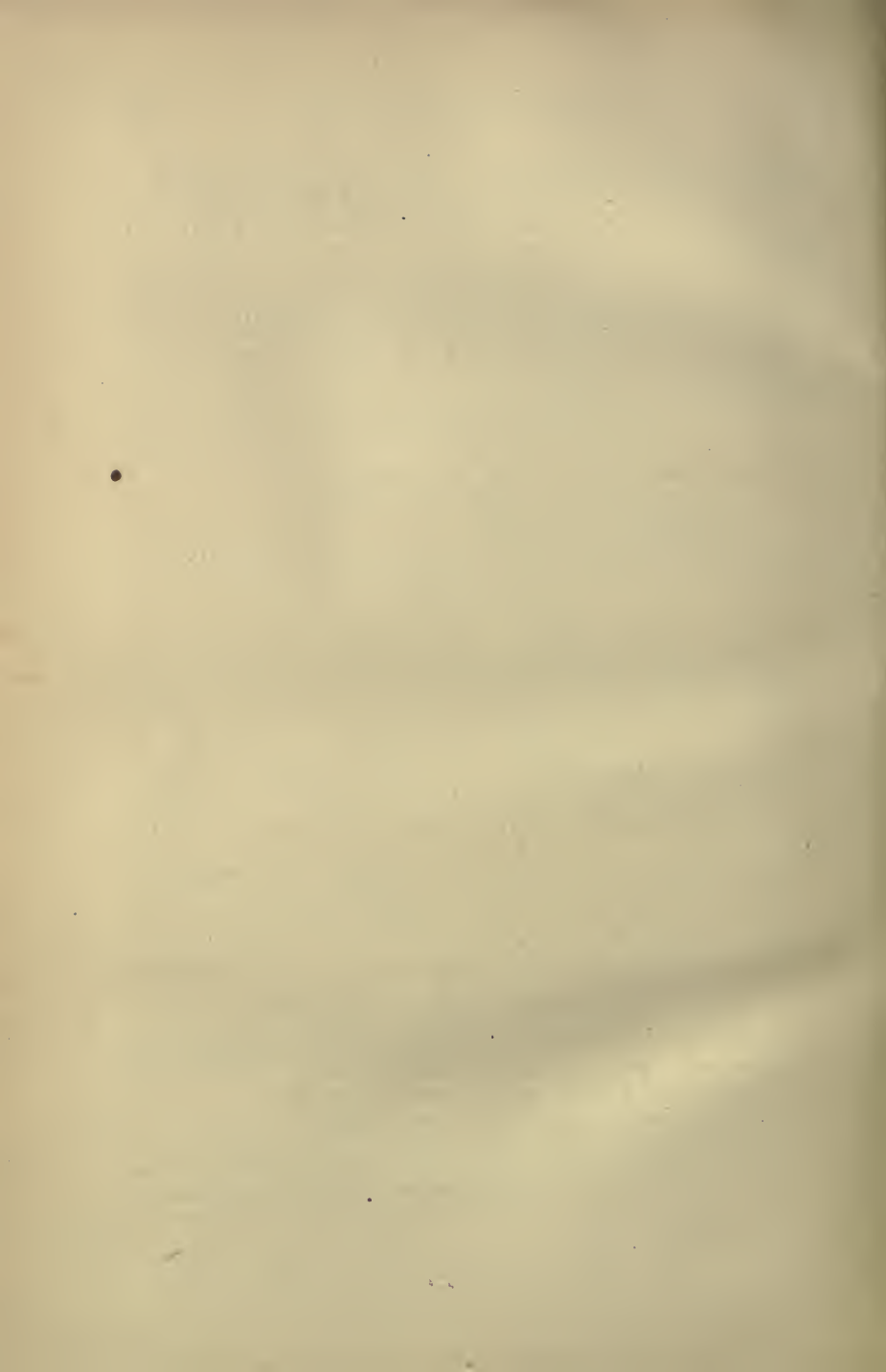
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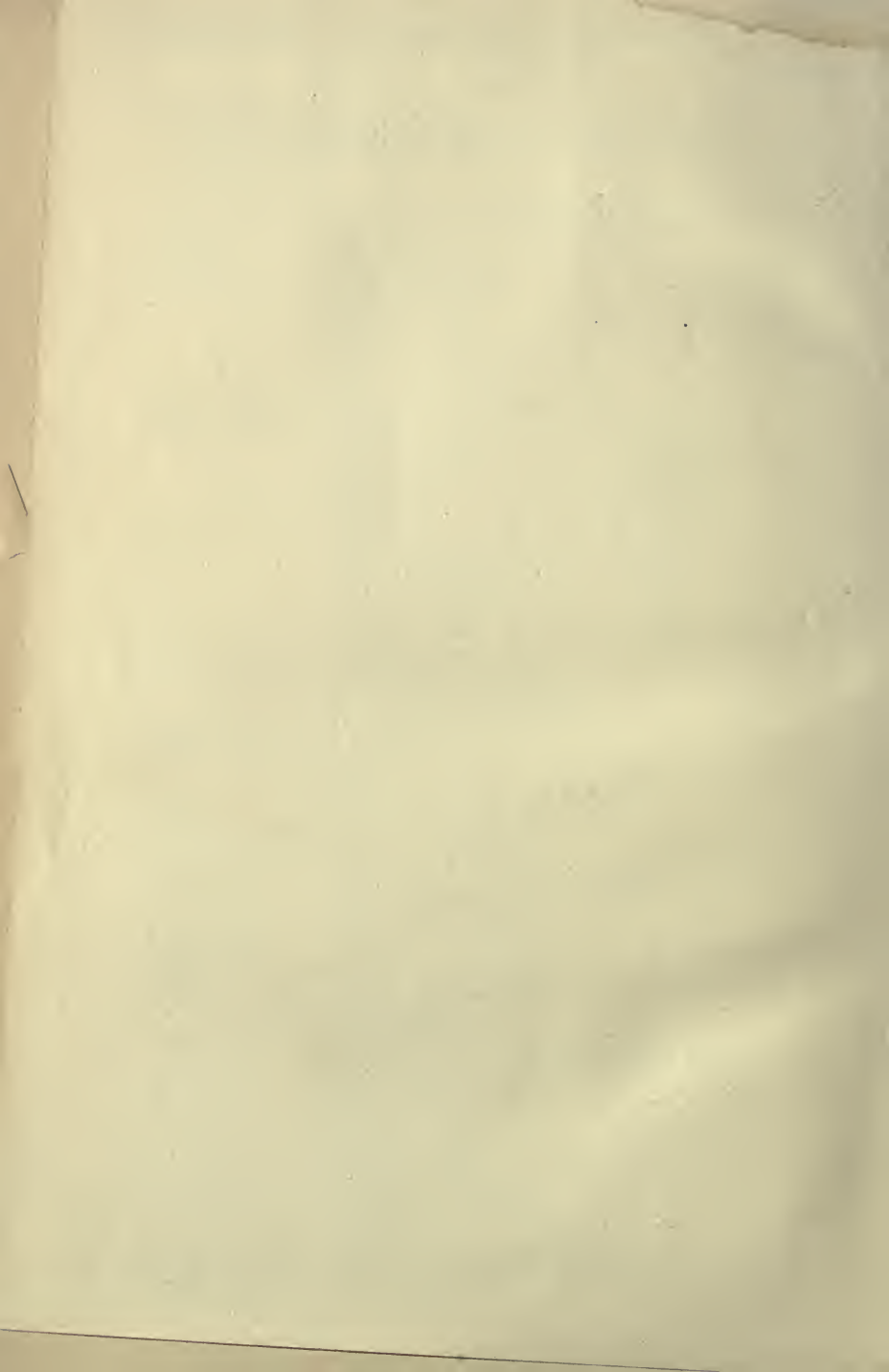
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