

Something-to-Do, Girls!





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Something to Do,—Girls!

TWO brothers once lived down this way;
One called DO, and one called SAY.
If streets were dirty, taxes high,
Or schools too crowded, SAY would cry,
“Gee, what a town!” but Brother DO
Would set to work to make things new.

And while DO worked, old SAY would cry
“He does it wrong! I know that I
Could done it right!” So all the day
Was heard the clack of Brother SAY.
But this one fact from none was hid,
That while SAY Talked—DO always Did.

—Frederic A. Whiting.



TW

Something to Do,—Girls!

A Book for Every Girl

Edited by
EDNA A. FOSTER



W. A. WILDE COMPANY

BOSTON

AND

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GV1201
F73

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Henry Turner Bailey	Floy Campbell
Ronald F. Davis	Rachel Weston
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Clara E. Atwood	Florence Pretz Smalley
Wallace E. Hackett	H. Boylston Dummer
A. Oswald Shedd	Helen E. Cleaves
Edith Phelps	George E. Johnson
Louise Clark	A. S. Bennett
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SOMETHING TO DO,—GIRLS!

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no 2

Foreword

HAVE you ever seen a little girl sitting by her mother's sewing table and learning to take the first stitches? How happy she looked because she was taking part in work to be done! She was sharing with her mother. To such a child, mother's work-basket with its neat little rolls of tape, its dainty cases for needles and its many colored spools of silk is just as interesting as a bit of fairyland,—because from its depths beautiful things are made, or plain things become beautiful.

Every child wonders at her mother's skill and the ease with which she works. She has learned her skill by doing things right in the beginning and so whether you sew, paste, cut or weave, take each step with care.

In the pages of this book there are many things to learn and many articles that you can make. Your finger fairies will do your bidding and they will help you to make beautiful gifts for those you love.



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Something to Do, Girls

Simple Things That a Girl Can Make

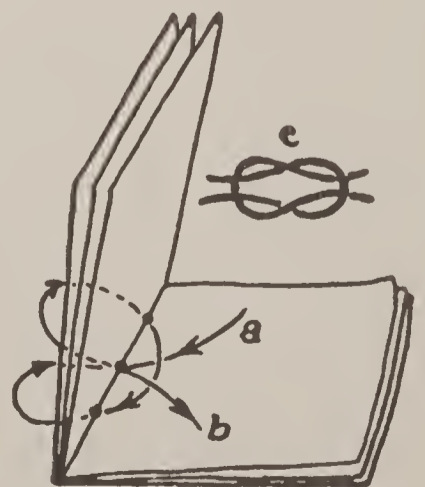
Make a Picture Book of Your Own

To make a booklet find seven sheets of paper six by twelve inches in size, fold them so that they make seven folios with pages six inches square; sew them together at the back to make a little book like the one shown below. Now you can begin to make drawings for your book.

First number the pages, lightly in pencil, at the upper corners. Page 1 is the cover. We will put a design on that last of all. So we will leave it blank now. Page 2 we will leave blank also. On page 3 we will have our first picture. Draw a four-inch square, one inch smaller all around than the page. Within this square copy the pictures that you will find in the following pages.

One Way to Sew a Booklet

Open as shown in the sketch. Punch three holes *through the fold* as indicated by the three dots,—one in the middle, one above, one below. Use a needle and strong thread as near the color of the paper as possible. Sew it as shown by the arrows. Notice how the threads cross inside the booklet. Pull *a* and *b* tight and tie a square knot (*c*) *over* the long stitch.



A Frock for Dolly

Isn't it about time that you made something for Dolly? Let us take our work-baskets out on the veranda or under the trees and sew for her. Do you like the little frock she wears? Choose some pretty cloth and follow the directions on the next page. Before you begin you must understand each step.

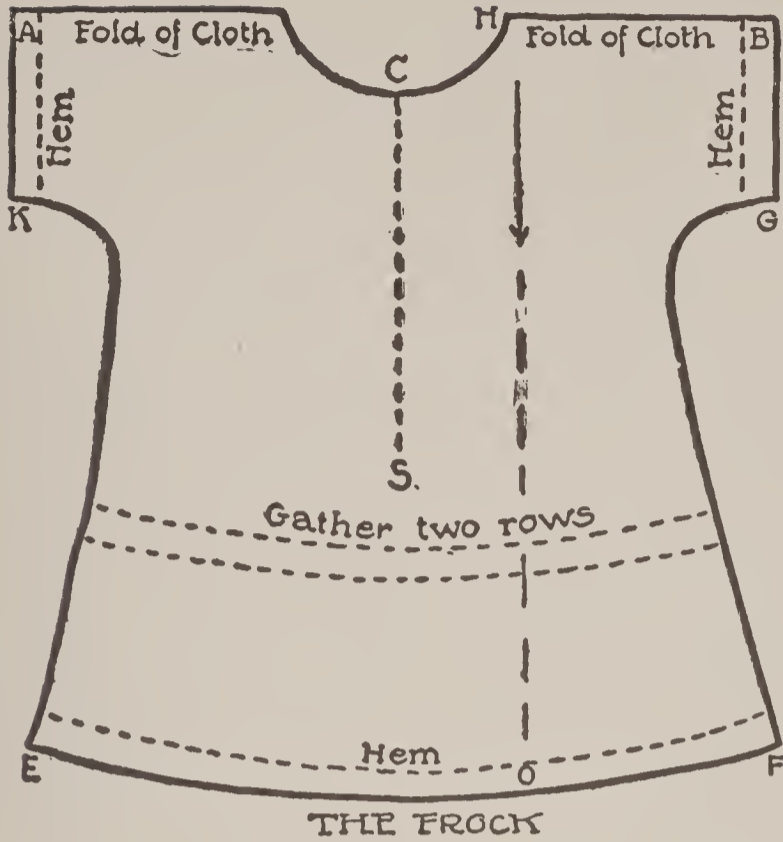
Wouldn't she like a little sunbonnet to wear mornings? It will be very easy to make one out of gingham or of something white if you prefer. Measure your doll's head from the top to one inch below her neck. Fold your cloth and cut a square the size of your measurement. You can make a little hem round the square and then fold once. Make little plaits at the neck and add strings of baby ribbon.

Sometimes a hat can be made from a square piece of material by bending up two sides and sewing on a bow.

And don't you think it would make the dress prettier to have a little colored border round it? Suppose you see if you can find silk of three different colors—be sure they look well with each other, and with the cloth you used for the dress, and, instead of just sewing up the hems at the neck, sleeves, and bottom of the skirt, "run" them, with the colored thread in even stitches. You can make the "over and over" stitches for the very outside if you wish; or you can leave them off. But remember that the stitching will look really pretty only if it is very, very even. The stitches must be of the same length and the space between them the same length. The space between the rows must be the same all the way round, or the trimming will not be pretty.

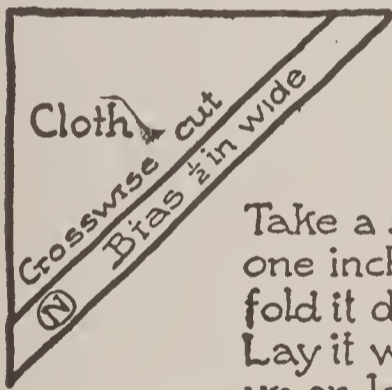
There is another way to make a simple dress or a little "nightie." Fold once a piece of cloth a little longer than your doll and twice as wide.

Cut off diagonal pieces on either side and raise them to half of their length above the folded line. You will see that the pieces thus make a square-cut neck and kimono-shaped sleeves. Sew these pieces to the main part of the garment. Hem the sleeves and bottom and round the neck you can trim with a piece of lace, or you can sew on a strip of lace through which baby ribbon can be run. The ribbon can be drawn up so that the opening will just fit the neck of the doll. This ribbon can be tied in a pretty bow with long ends.



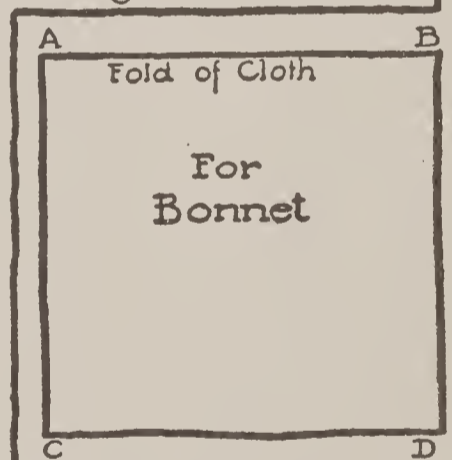
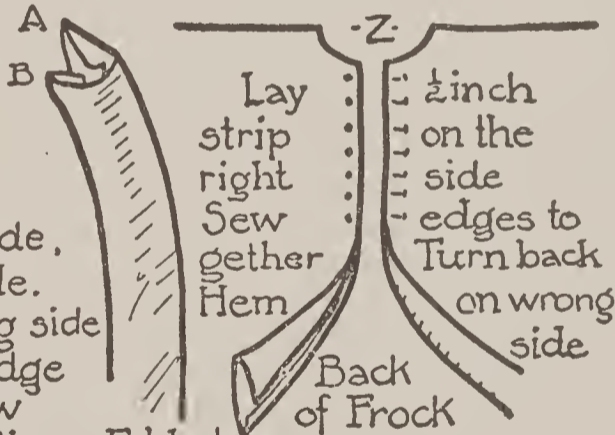
Cut a paper pattern. Measure your Dolly from one elbow to the other. This will be the widest part of your pattern. -A to B. Next measure from her neck to below her knees, for the distance from H to O. Allow $\frac{3}{4}$ of an inch for a hem. The distance from E to F will be the same as from A to B. Trim out a small opening for the neck and shape under the arms. Be sure to have the distance from B to G more than one half as large as Dolly's arm. Allow fully half an inch for the seams. Round off the bottom of the skirt so that it will hang well.

Lay the pattern on the folded cloth. Pin it on carefully and cut. Remove pattern and overcast and sew seams F to G and E to K. Turn narrow hem on sleeves and $\frac{3}{4}$ in. hem on bottom of frock. Cut slit from C to S, for opening in back. If Dolly is narrower in back than in front, cut slit to the bottom of skirt. Make a narrow hem on either side. Have tiny buttons and button holes. If you cut C to S fasten as in Fig Z. Face neck with bias strip (N). Gather twice; cover with sash. Put lace around neck if you wish.

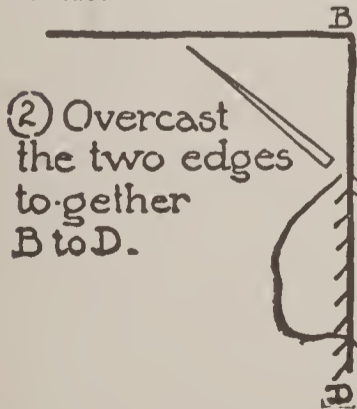


Take a strip one inch wide, fold it double. Lay it wrong side up on left edge of slit. Sew edges together. Fold strip over and hem down wrong side so that A is opposite B.

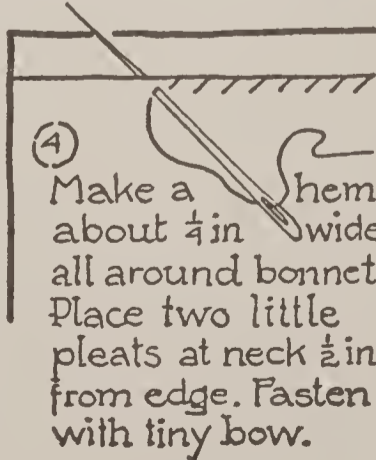
SKINNER



(1) Cut a square on fold.



(3) Sew the two edges together with fine stitches just inside overcasting.



How to Knit Reins

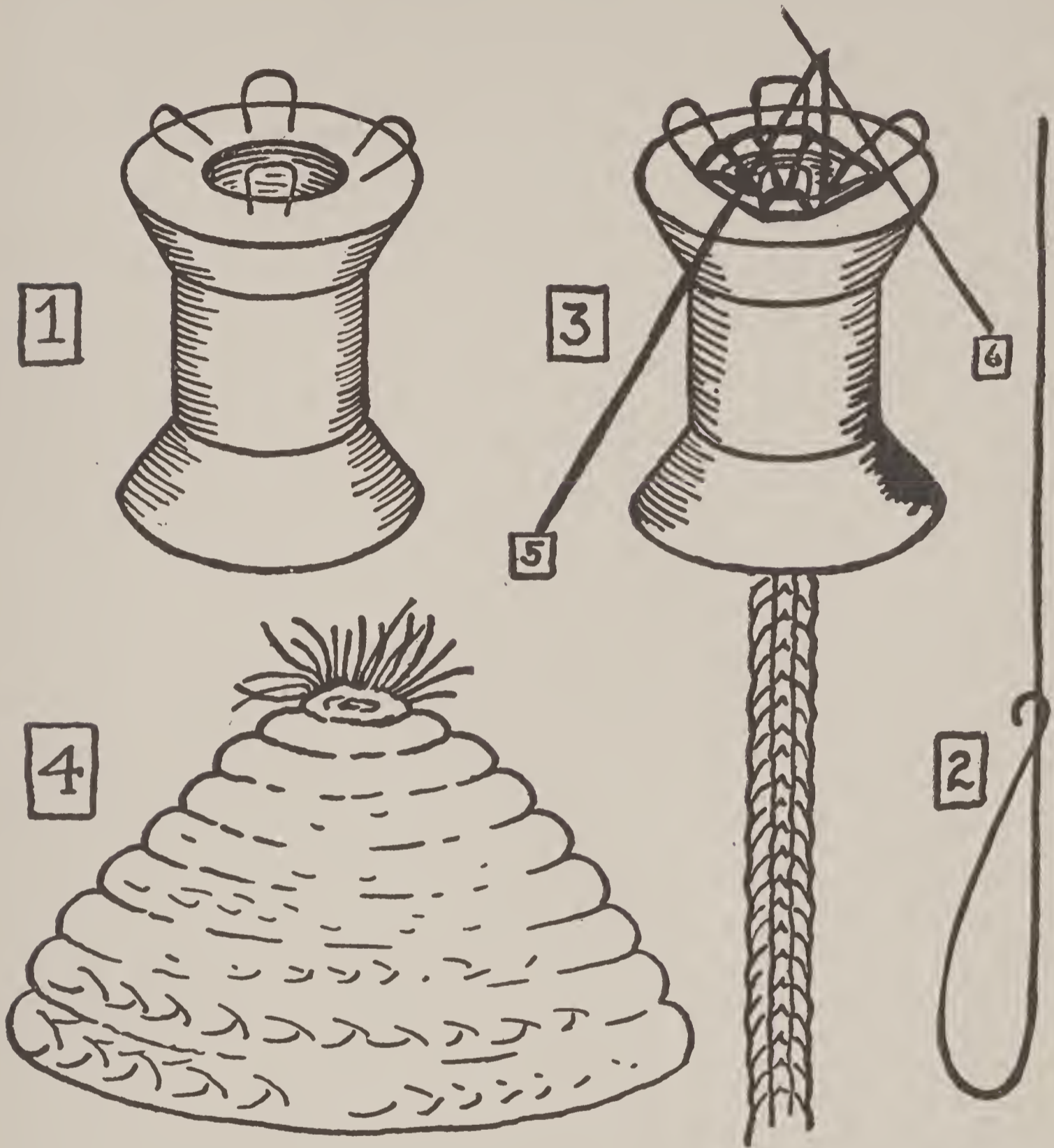
Do you like to have mother tell you of the things she used to make when she was a little girl? I am going to tell you of something that we used to do when we were children and often had to find our own amusements.

If you can't buy a knitting machine for a nickel at your store, you can easily make one by using a large, empty spool. Be sure to choose one with a large hole through it or your knitting will not pull through well. When you have found your spool, ask father for four staples, or tacks. Drive them securely into one end of the spool, the same distance apart, just as they are in Fig. 1. Then take a piece of wire about six inches long, or a hair pin and bend it to look like Fig. 2. This is for our needle. Now find some twine or worsted. Twine is stronger but worsted is prettier. Choose whatever color you like. Red would be pretty. Wind the worsted into a ball. Next wind the end once around each of the four staples and draw it down through the hole in the spool. Now carry the worsted along to the left, in front of the first staple, and hold it against the side of the spool with your thumb. You must not draw the worsted too tight; keep it free on the pins or you cannot carry it over easily to make your stitch. If you keep it even your reins will be of the same size throughout.

With the needle in your right hand (Fig. 6) draw the lower stitch of worsted along to the left by the next staple and do the same thing in front of the upper stitch and up, over the staple (Fig. 3). Carry over again, and so on around and around the spool. Hold the spool and the worsted in the left hand (Fig. 5). In a few minutes look down into the spool and what do you see? Doesn't it look like a spider's web? It is a pretty style of weaving and you will be surprised to see how fast your reins will grow as you weave.

Occasionally as you work, gently pull the end of worsted which comes out at the bottom of the spool. Make it about three yards long. Now take it from the spool and with a large-eyed needle sew through the loops and fasten the ends together very securely. Sew four or five little bells on if you have them. Then find a horse, harness him and send him galloping away!

Your first pair of reins may take you some time but the next work will go more quickly.



A Cap for Dolly

If you would rather make a cap for your dolly, knit a long piece as you did for the reins and then sew together on the wrong side while winding it in the shape of a coil. It will look prettier if you sew a little tassel on it. Look at Fig. 4 and see if you cannot make it easily.

The tassel can be made by leaving a little end of the coil to hang down, and by fringing out the worsted ends a little.

In our grandmother's day they used to make table mats from these coils of woven strands.

Bedtime Dollies for Baby

Peter and Polly, the little twins in Fig. 3, are looking for a home. They would like to belong to some dear little baby and cuddle down beside her when she goes to bed. They are so soft that they do not care how tightly baby squeezes them and they even keep quiet if they are dropped on the floor. Polly says, "Wouldn't you like to know how I was made?"

"I will tell you and then you can make a dolly like me and name her yourself. Of course you know a baby to give your dolly to, after you get it made.

"You must have a skein of Germantown worsted,—either pink or blue is prettiest. You will need a bone crochet hook, No. 4, a small piece of twine, and a piece of *stout* cardboard about eight inches long.

"Wind the worsted into a ball. Then carefully wind a large part of it over the cardboard as in Fig. 1. Do this *very* evenly. Take a piece of twine and put under the yarn at the top, as at A, and tie a hard knot. Cut through the worsted at the lower edge, B to C, and the card will fall out. Then tie a piece of twine about two inches from the top for the neck. Separate some for arms, as at D. D. in Fig. 2. Cut off to right length, and tie at wrist. Tie also at waist-line.

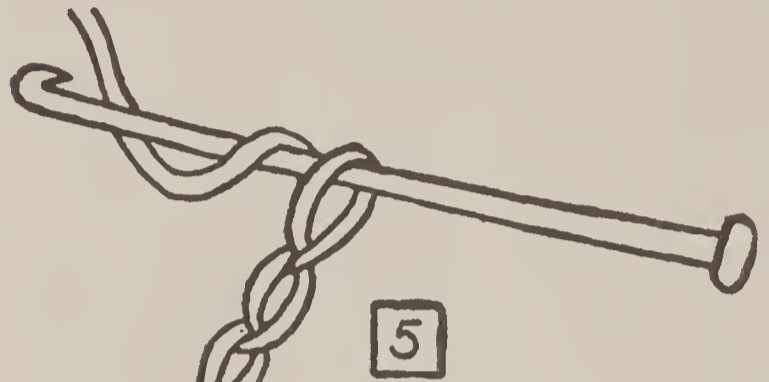
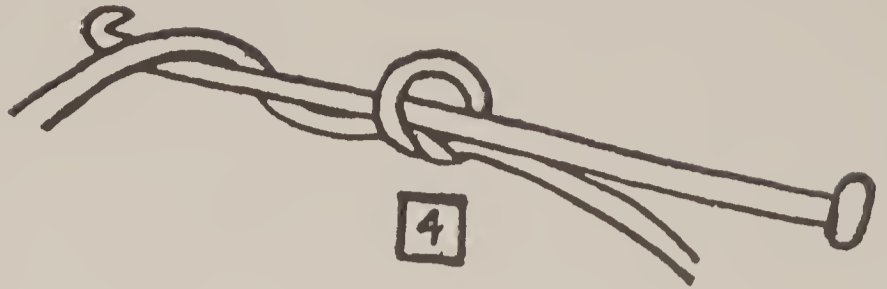
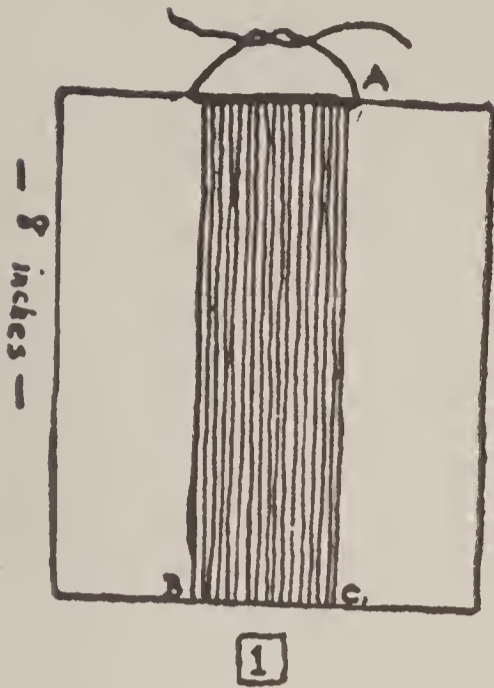
"Thread a large-eyed needle with black darning cotton and sew in the eyes, nose and mouth.

"For the cap :

"Look carefully at Figs. 4 and 5. After you have made the knot, put through your crochet hook as at Fig. 4 and make a chain of five stitches as at Fig. 5. Join these in a circle by drawing the last loop through the first one made.

"Then put two stitches in every stitch already made for two rows around. On the third row put two in one stitch, then one in next, two in next, and so on. When the cap is large enough to fit on the doll's head, fasten the worsted. Crochet a chain about eight inches long, fasten to top of the cap *very* securely, for Baby to take hold of.

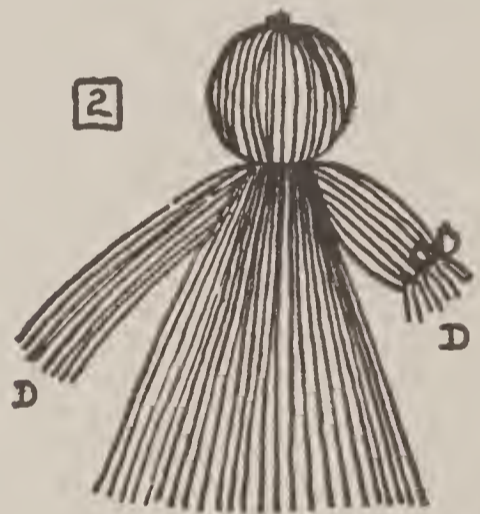
"With a long worsted needle threaded with worsted, sew the cap on the dolly.



THE TWINS



PETER
AND
POLLY



TWINS THAT NEVER CRY

"See if you can't work Peter out yourself. He is not a very difficult chap to make."

If you do not care to make the little cap, you may tie a little ribbon bow on Polly's hair. Or you can sew in strands of the worsted to make hair and fringe it out to make it fluffy.

I have seen these dolls made from white cotton skeins, but they make twins that soil too easily.

A little doll of white cotton can be fastened to a wooden handle for a lamp chimney cleaner.

Directions for Making a Kitchen Apron

① Turn up the end $\frac{1}{4}$ in. and crease it. Then turn it up 4 in. and crease it.

The spots indicate the right side of the goods.

② With wrong side of goods towards you, left edge of apron at the top. Sew with the hemming stitch

③ Next gather the top. Knot the thread (A). Put the needle thru several times, $\frac{1}{8}$ in. apart, before drawing thru the thread.

④ Make the gathered top 18 in. wide, and fasten the thread. Make the gathers as even as possible.

← Back stitching

⑤ Lay the strip for the apron string, wrong side up on the right side of the apron, centers of top edges together.

⑥ Sew the strip to the apron using the back stitch, thus: →

In at 1, out at 2; in at 1 again, out at 3; in at 2, out at 4; in at 3, out at 5; etc.

⑦ Fold over the strip thus to form the apron string.

⑧ Turn the apron over. Sew edge B exactly opposite edge A, i.e., "fell it down," using the hemming stitch, 2.

⑨ Sew together the two folded edges of the string, Band A in 7, extending beyond the apron, using the over-and-over stitch. Begin with the knot-end at C. Draw the edges together tightly.

⑩ Spread open → one end of the apron string enough to let the end be turned in a quarter inch. Press the edges together, and sew them over-and-over. Finish the other end the same way.

⑪ Sew over-and-over the two selvage edges at each end of the wide hem at the bottom, and the apron is done.

⑫ Present it to her with a kiss.

A Tam o'Shanter

Decide how large to make the cap. Six inches is a good size for a doll a foot tall. Take a piece of cardboard 7 or 8 inches square. Find a saucer which measures about 6 inches across and mark around it to make the circle. Make dots on this line about half an inch apart. There *must be an odd number*. You may have to crowd the last few a little. Prick the holes with a hat pin. Then draw a line from any dot across through the center of the circle, so that half the dots are on each side of it. In Fig. 1 there are 39 dots, and the line is drawn so that there are 19 above the line and 19 below. The loom is now ready to string up.

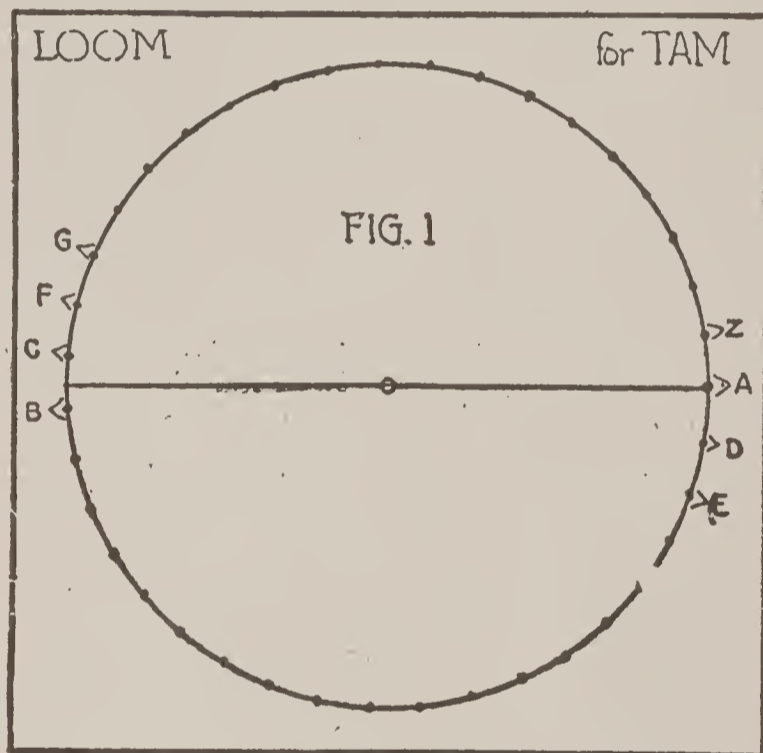
Take a long piece of yarn, thread it into the darning needle, and tie a knot at the other end. Now look at Fig. 1 again. Draw the yarn up through A, down through B, up through C, down through D, up through E, down through F, up through G, and so on until you get to Z.

You may have to tie on a new piece of yarn before you get through. If so, be sure to make a square knot so that it will not come apart after you have begun to weave.

From Z carry the thread down to the center and weave from there round and round over one and under one. Use the tape needle for this. Keep on weaving until the yarn gets short. Then tie on another piece, or better yet begin with a new piece where you left off with the old one.

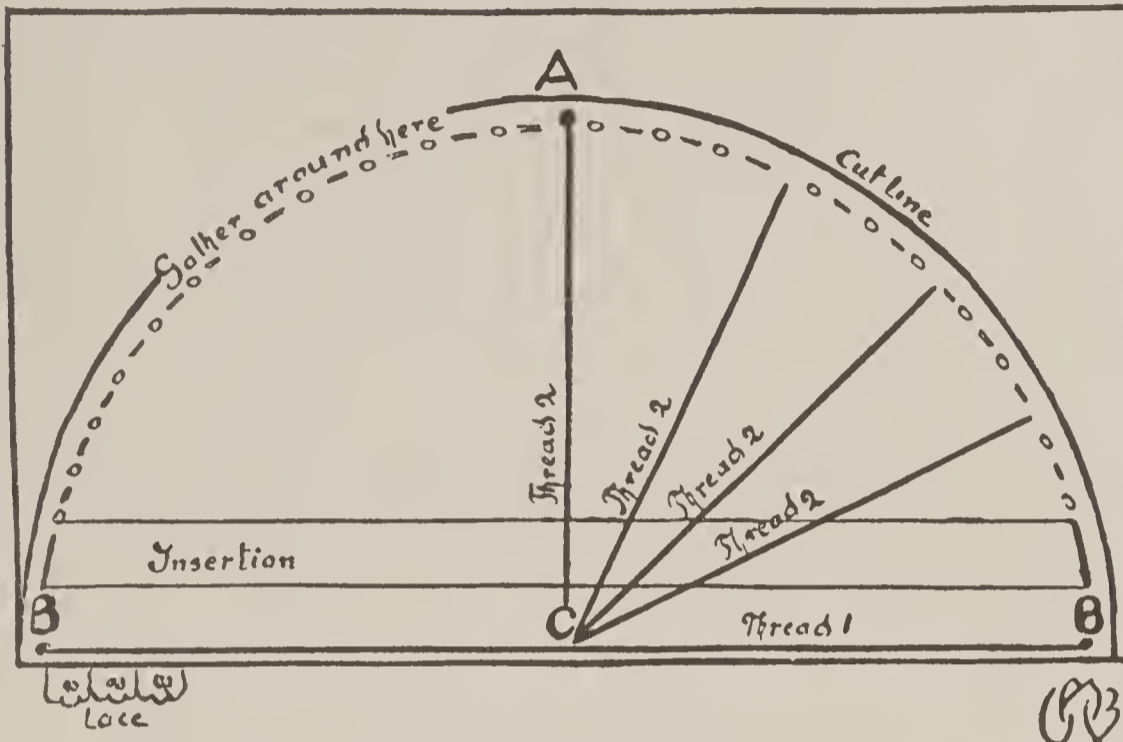
Weave clear out to the dots, pushing the threads toward the center as you work. This makes it firmer. You may want to put in a band of another color.

When you can put in no more yarn, break out the loom and throw it away. Draw the last thread a little tighter until you have shaped the hat. Then blanket stitch the edge, or sew it over and over, and if you wish, run in a piece of elastic. Make a little tassel for the top, and the Tam o'Shanter is ready for your doll to wear.



A Dainty Bonnet

You will need a little piece of batiste, a small scrap of dainty lace and ribbon insertion, and one-half yard narrow baby ribbon.



A DIAGRAM SHOWING HOW TO LAY OUT AND MAKE A
DOLL'S BONNET

We shall not need a paper pattern this time. We can draw on one side of the batiste, which we will later take for the inside.

Take a thread (see thread 1 in the illustration) and measure around dolly's face under the chin and over the forehead, in-

cluding a little of the hair. Lay the thread (1) alongside the straight edge on the batiste and mark the two points, BB, with a pencil. Now take a second thread (2) and measure from dolly's forehead over the head to the center of the neck. Fold the batiste in the middle, so that one point B is on top of the other point B. Lay thread alongside the folded edge and mark point A with the pencil. Measure with thread (2) three more points, as shown in the sketch. Finally draw the curve from B through A to B.

Keeping the batiste together by putting a pin through, cut around the curve just outside the pattern to allow enough to turn a hem.

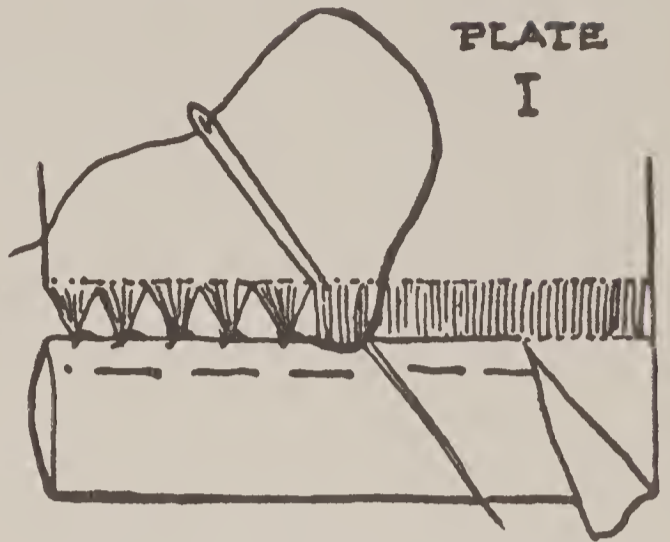
In finishing the front of the cap, turn the hem and sew the lace on at the same time, with small stitches. Apply the insertion for the ribbon with neat little stitches. Turn the hem around the neck line. Hem it, and gather from one end of the insertion to the other on the line indicated by 0-0-0 in the sketch.

Pull the ribbon through the insertion (pink for a boy doll or blue for a girl doll); turn under each end and fasten with a few stitches. Sew on the ribbon for the neck or chin-bow with a little loop. At last make a pretty bow of the same ribbon and sew it on the left side of the cap.

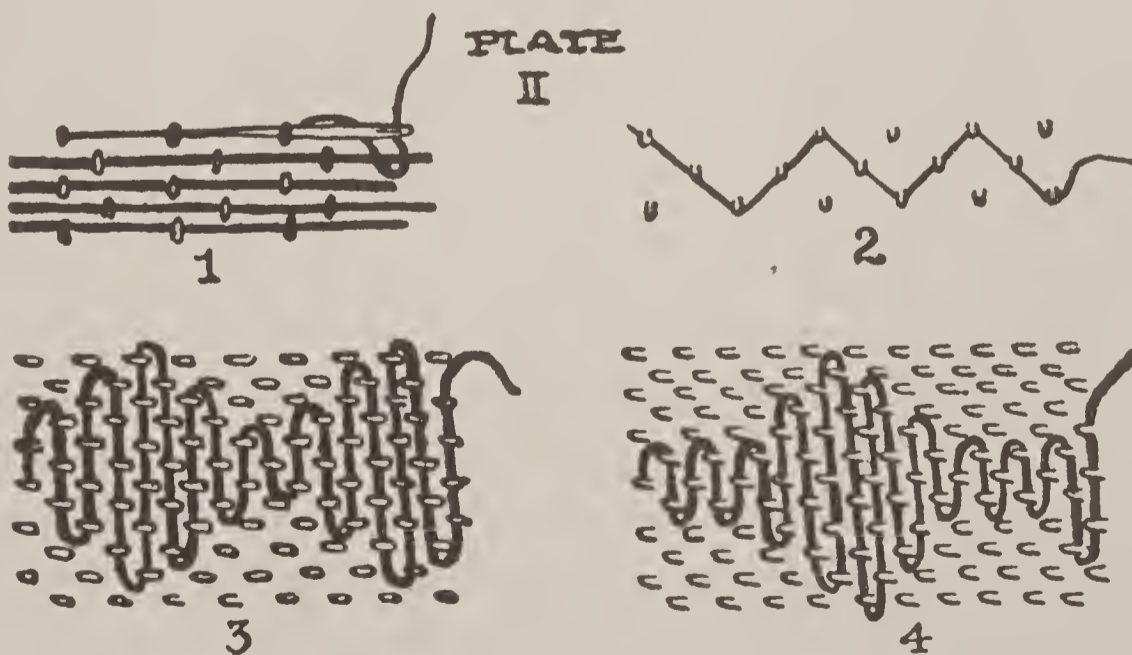
A Towel for the Guest Room

A guest is never happy if he feels there are not towels enough for every one. Your mother will be happy if you help her keep plenty of towels on hand. They do wear out, you know, and new ones should be made every little while.

A good towel may be made from huck-a-buck. This you can buy fourteen or eighteen inches wide. Two-thirds of a yard will make one towel. Turn the hem up at each end about an inch wide. At the top of the hem pull a thread straight across the towel. After you have pulled one thread, pull five or six more to make the space you wish for the hemstitching. Baste the hem along this line. See Plate I. With a fine needle and No. 70 white thread, put the needle through the hem and take up five or six threads of the huck-a-buck. Pull the thread toward the hem and it will draw up like a knot, as shown in Plate I. Take a short stitch toward you in the top of the hem, throw your thread to the right, again take up five threads as shown in the illustration and continue across the towel.



When both ends are hemstitched you are ready for the ornamental darning, such as that shown in Plate II. You will notice



that your huck-a-buck has a distinct weave so that you can easily put your needle through the little loops on the cloth. On one side these little loops run crosswise or horizontally, as you prefer.

Good Needle Practice

Darning stockings can be made interesting if you try to do very well and a smooth, evenly woven bit of darning can be a thing of beauty, because it shows care and skill.

Some day the knowledge will "come in handy." Wouldn't mother be surprised if some day she found her darning all done for her!

Get all of the things together which you will need to work with—a spool of darning cotton, a coarse needle, about number five, a thimble, scissors, and a darning ball to put inside the stocking.

Thread your needle with the darning cotton and carefully draw the edges of the hole to be darned together enough to make the goods lie flat, by a row of small running stitches as shown by the dotted line in the illustration, Plate 5. Then weave across the hole. Study the drawing shown very carefully and be sure you follow the directions.

First, go across, from back to front keeping your threads close together, as indicated by the light threads in Plate 5.

Then weave across from left to right going over a thread, then under a thread of the back-to-front stitches, as shown by the black

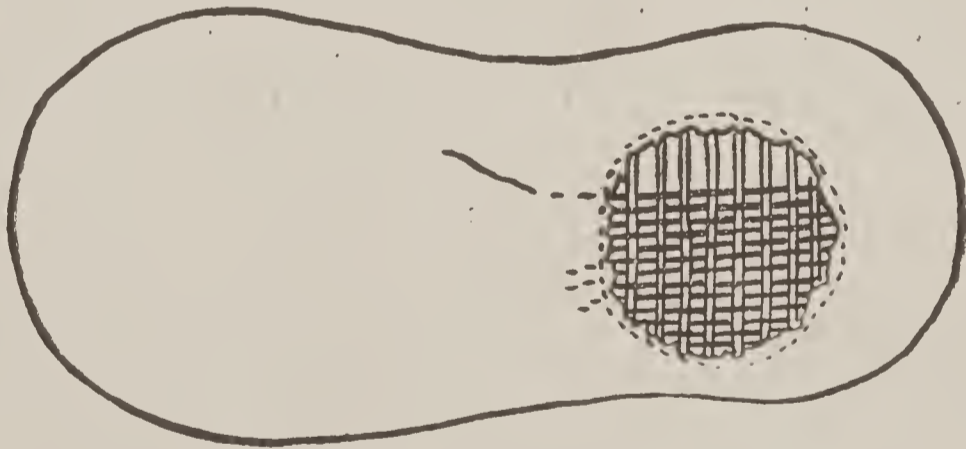


PLATE 5

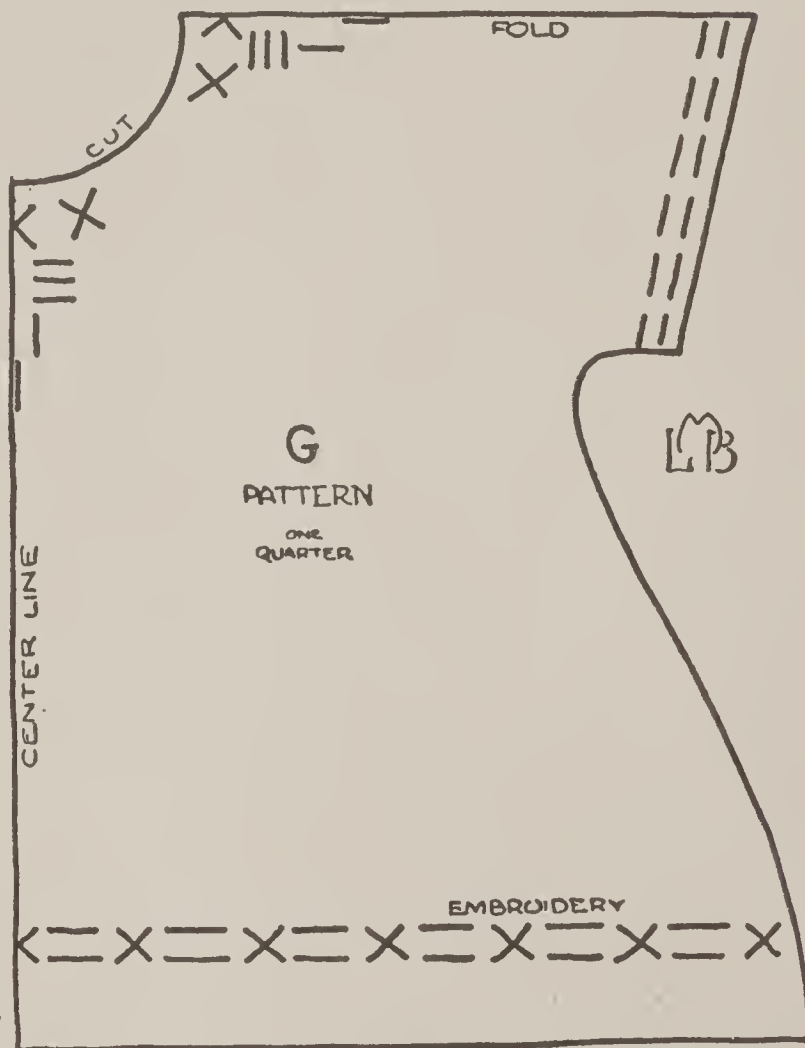
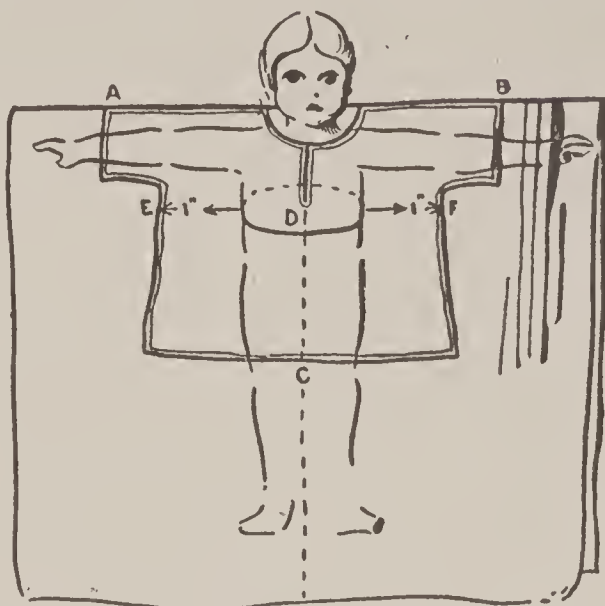
threads in the illustration. Don't try to hurry too much with this weaving over one thread and under the next, for you want your darning to be very neat and even. When the hole is all filled in well, draw your thread into the firm part of the stocking and cut off close. If there are any little ends, cut them off close, that the stocking may be smooth and flat so as not to hurt the feet.

Remember that "A stitch in time saves nine" and therefore darn each little hole in your stockings as soon as it comes.

A New Jumper for Your Best Doll

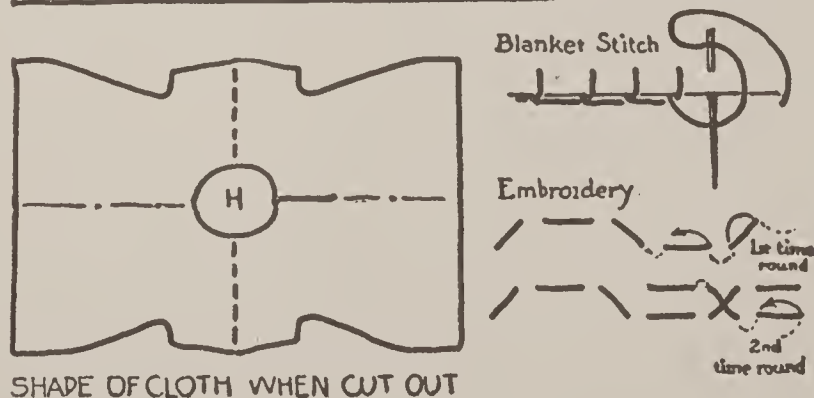
(1) THE PATTERN

Get a piece of tissue paper, fold it, and lay your doll upon it as shown in the sketch. Mark on the paper points A and B one-half inch farther away from the head on each side than you wish the finished sleeve to be. Now mark C, one inch lower than you wish the finished jumper to hang. Measure with a piece of thread the distance around the doll, at D, pull opposite sides of the circle of thread out until the distance *around* shows (double) the distance *across*, then add one inch on each end, as indicated in the sketch, at points E and F. Remove the doll. You are now ready to draw the outline of the pattern (do not forget the opening for the neck) as indicated by the double lines, but you would better fold your paper on the dotted line C, to be sure that both sides are alike. Draw your embroidery on the pattern (see G).



(2) THE JUMPER

Now find your cloth. Batiste will do. Fold it so that the prominent threads will run up and down on the jumper; fit your pattern to the goods as shown at H. Pin it in place each time so that it will not slip.



Turn the dress wrong side out and sew the sides together. Fold the sleeve hems (one-half inch) and the bottom hem (one inch) and baste them. Turn the dress right side out. Finish the neck with the blanket stitch, and embroider the jumper as indicated, using any color that will harmonize with the doll's complexion.

A Teapot Holder

You may find in the piece-bag some coarse white linen. Cut two pieces about five inches square. On one baste a two-inch square of cross-stitch canvas. This canvas you can buy at the embroidery department of any store. A quarter of a yard will be enough to use for a number of things.

After the canvas is firmly basted on, find some blue embroidery cotton. Thread your needle with it and bring it up through the linen and through a hole in the canvas, starting at the top of the design and working down. Try and have your stitches follow the same direction each time. After you have made all the crosses, and have left the little empty squares, fasten your thread and carefully draw out the threads of the canvas. You will find the little design left on the linen. Turn under the edge of the linen all around and baste carefully. Do the same to the other square of linen, cut a square of some coarse cloth, a little smaller than your linen squares, put it between them and then baste them together. Then with your blue cotton sew the edges together either over and over or blanket stitch. Pull out all the bastings. I think Mother will like this to use when company comes.

A Needlebook

Find a little flannel, any color will do if pretty. There are certainly some beads left from the kindergarten box or from a broken necklace. All we need besides are some little ends of dainty ribbon.

Cut four squares of flannel about four inches on a side. Fold the squares half over forming a book. Select four small beads and sew one in each corner of the book cover. Put the ribbon around the back as smoothly as you can, and across the book for closing it. Fasten the ribbon which goes across with a pretty big bead in the center and

make six big stitches with a heavy thread around it. Tie a pretty little bow to close the book.

Be sure to choose pretty colors. The colors used in the book for a Christmas gift were red flannel, green ribbon, small green beads, a big red bead and dark red stitches. When placed in a Christmas box it made a dainty gift for the holidays.

A Bib for the Baby

Perhaps there is a baby in your house. If so, I am sure you would like to make a "Bunny Bib." It is worked from huck-a-buck in the same way as the towels. Cut a paper pattern for the bunnies and draw around the pattern on the cloth. Work them in outline stitch, that is, sew the line to show the shape of the bunny first, before you begin the darning. Cut from the upper end of the bib a place for the neck and bind the edge with linen tape, leaving the ends long enough to make the strings.

A Post-Card Holder

To make the card holder cut two pieces of thin cardboard, fine, $5\frac{1}{2}$ x $3\frac{1}{2}$ inches, also two pieces $4\frac{1}{2}$ x $3\frac{1}{2}$ inches. Be sure that you keep your edges very even.

Cut four pieces of linen, two $6\frac{1}{2}$ x $4\frac{1}{2}$ inches, and two $5\frac{1}{2}$ x $4\frac{1}{2}$ inches.

On one of the larger pieces embroider your design. Make regular, smooth stitches close together, side by side across the spaces, using rather coarse embroidery thread.

After the design is worked press the linen on the wrong side with a hot iron. Cover one of the smaller pieces of cardboard, drawing the opposite sides together with long cross-stitches of strong thread. Cover the other pieces of cardboard with the linen. Put the two smaller pieces together with right sides out and sew together with fine "over and over" stitches. Do the same to the larger pieces. Over-and-over the ends of the two finished pieces. Catch them together at the top with several long loose stitches. Make a button-holed loop at the top or sew on a small brass ring to hang the case up by.

A Pin Ball

Take a round piece of cardboard that is not too stiff. You can cut it round by marking the circle with a tumbler. Baste a piece of silk on each side, fold in the edges and sew over and over. Finish by sewing on a loop of ribbon and a bow.

The Needlebook

The needlebook is made exactly the same way as the pin ball, only make two instead of one. Find some pieces of white flannel and cut two pieces the same size as the outside. Clip the edge in little fine points and sew them in between the two covers. Tie a small ribbon bow and sew on where the covers and flannel are fastened together and sew two pieces on the opposite sides to tie the book together with.

If mother has one of these she will find it very handy.

A Pin Case

Something the littlest girl can make! Place something round (a small tumbler or bottle will do) on some white cardboard, and draw around it twice, making two circles.

Cut these out. Then cut two pieces of silk, flowered or plain, about a half inch larger than the cardboards. Gather the circles a little way in from the edge and cover the cardboards. Place the two together with right sides out and sew over and over the edges with fine stitches. Fill with pretty pins and some one will be pleased to find a place for this little pin case in her hand bag.

If your silk is plain you may wish to put a little embroidery on it. Do it before you cover the cardboard.

Any neat handed little girl can make her own Christmas gifts. She can make out a list of things to be made for each member of the family and if she begins early enough she will be surprised at the result.

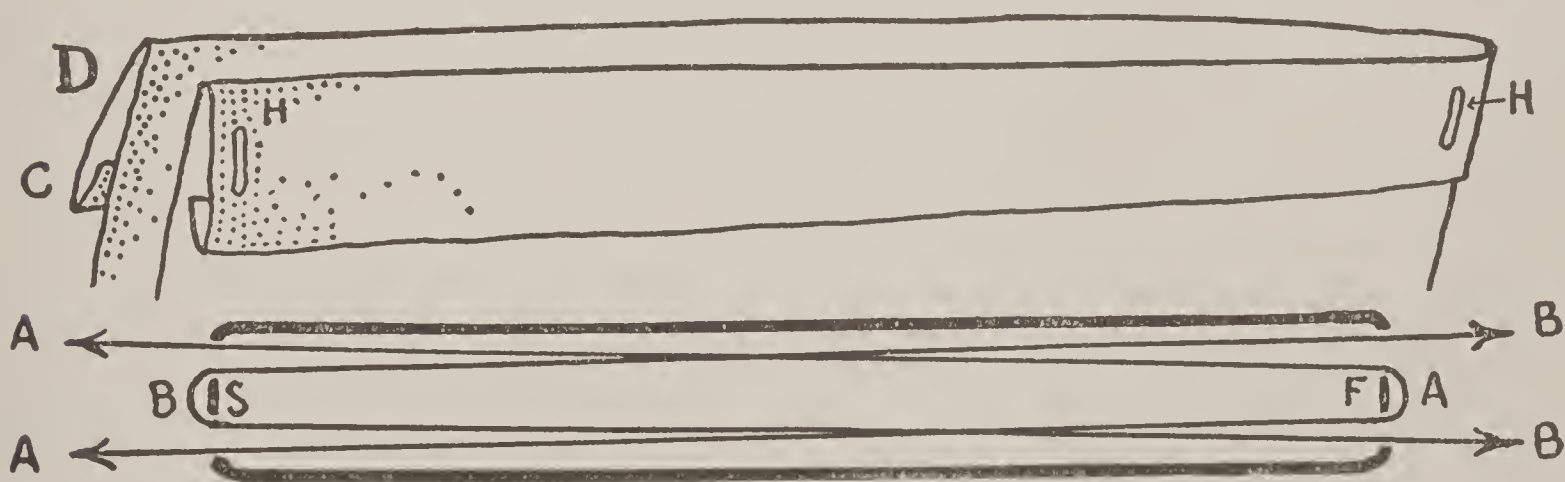
Many things can be made without sewing. Take three strips of ribbon and pin them together with a small safety-pin. All along the strips pin in safety-pins of different sizes.

Get a celluloid ring of white or of any color and tie it by a long loop of ribbon, finished with a bow. This will make a hanger for your brother's cravats.

How to Make a Santa Claus Bag That is Good to Use at Any Time

Cloth of any kind twelve by ten inches in size will do. If you want a dainty bag, use silk. Place the cloth right side *down* on the table, the twelve-inch edge running left and right. Turn over a quarter-inch hem, and then a three-quarter-inch hem (see sketch at D); turn it evenly,—and sew with the hemming stitch as you did the dolly's dress. Then fold the cloth right side inside, to bring the two ends of the hem exactly together, as shown at D, and sew up the bottom and the side seams with the back-stitch. Now turn the bag right side out. Snip little holes through one thickness of the cloth about a quarter-inch each side the seam and the fold,—do not cut them too big (see H, H, in the sketch); through these thread the draw-string into the hem. Overcast the edges of the holes, or buttonhole stitch them if you know how. If you have a scrap of lace sew it on the top. Make your draw strings about eighteen inches long. Thread them in opposite directions so that when they are pulled the bag will close at the mouth very securely. Select some red and green beads and sew them on the strings and the corners of the bag.

On a piece of ribbon work a Christmas Tree, one that is growing in a small box or tub. Make the tree and tub green and have the little beads bright red or flame color.



HOW TO FOLD THE HEM AND STRING UP A CHRISTMAS BAG

Place the ribbon head downward and wrong side up on your bag, and baste the end to the bag just under the top hem. Fold the ribbon down.

After Christmas this ribbon may be taken off and one with your monogram worked on it may be put in its place.

Something for a Sick Friend



A CAPE THAT MAKES A
SICK PERSON LOOK
BETTER

Perhaps some little girl might like to make something for a friend who is ill, and just able to sit up in bed. This is easy to slip on, over the head.

First select some pretty cloth a yard wide. Challis or nun's veiling is pretty, or soft flannel, or even one of the pretty cotton crepes. If you choose cloth which has a little figure or flower on it you might omit the feather stitching. You will need just a yard. Be sure that the ends are straight and even. You will need also some silk the color of the cloth to hem with, and some silkateen for the feather stitching. It will take one and a half

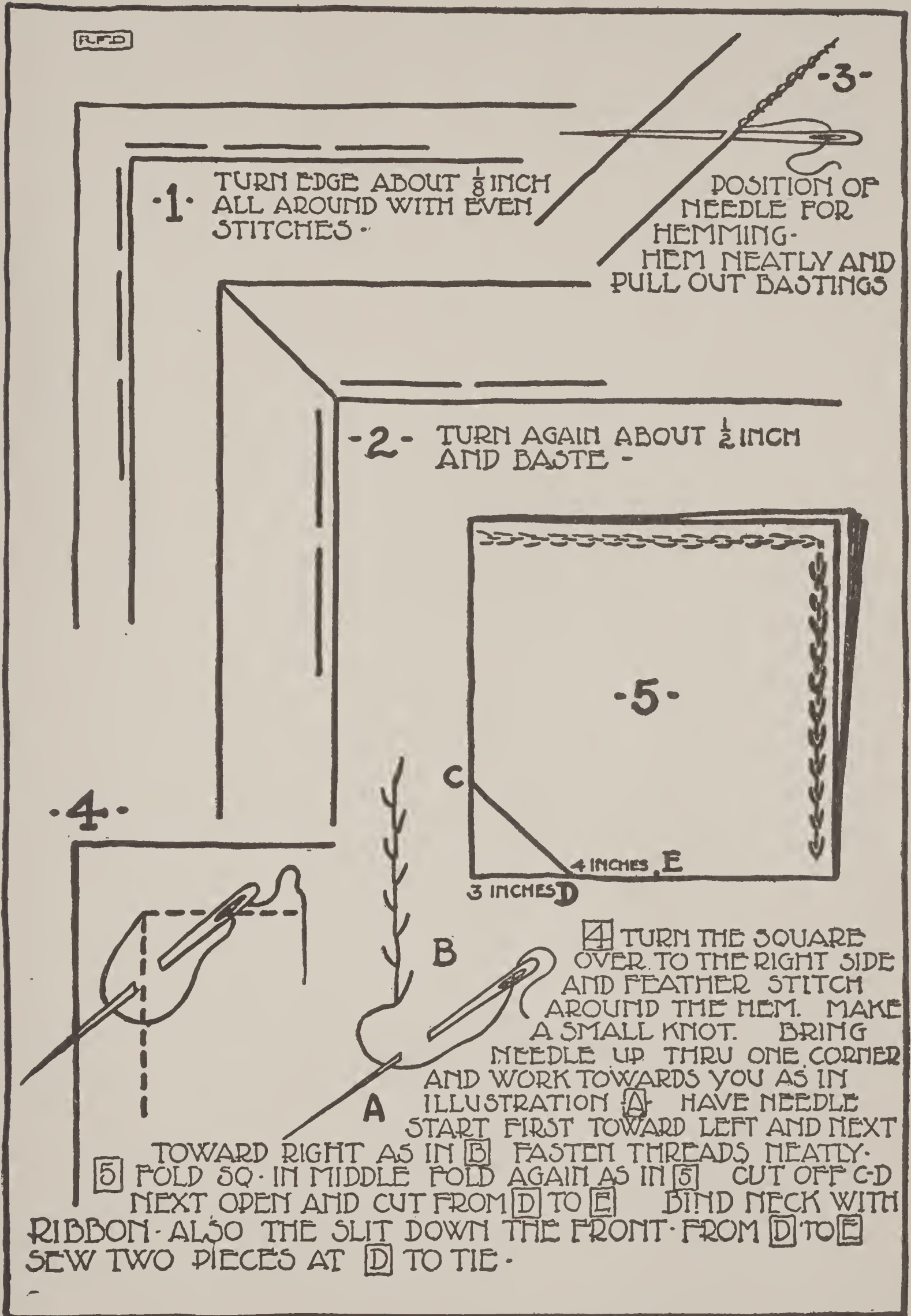
yards of ribbon three-fourths of an inch wide for the neck. Now follow the directions on the next page carefully, and you will have no trouble.

When you have finished, write a little card with this verse on it and tie on to the ribbons at the neck. Then carry it to cheer some one and I am sure she will be very happy.

“ Here's a bushel of love,
I've sewed in with these stitches,
And I give all to you,
With my very best wishes.”

A Bean Bag

Find some heavy colored linen or cheviot—a good firm piece. Cut two pieces five inches square. On one baste a small piece of canvas and carefully work some pattern you think sister would like. Then pull out the threads as you did in the other bag. Next, sew the two squares together firmly, leaving an inch open to put in the beans. About a half inch from the edge make a chain stitch with your embroidery cotton. Sew up the opening and you have something sister will enjoy playing with.



DIRECTIONS FOR A CAPE

Bags for Christmas

When Christmas comes it is time to think about gifts for those we love. Every one thinks more of something made where "love is sewed up in the stitches," so let's try to *make* as many gifts as we can.

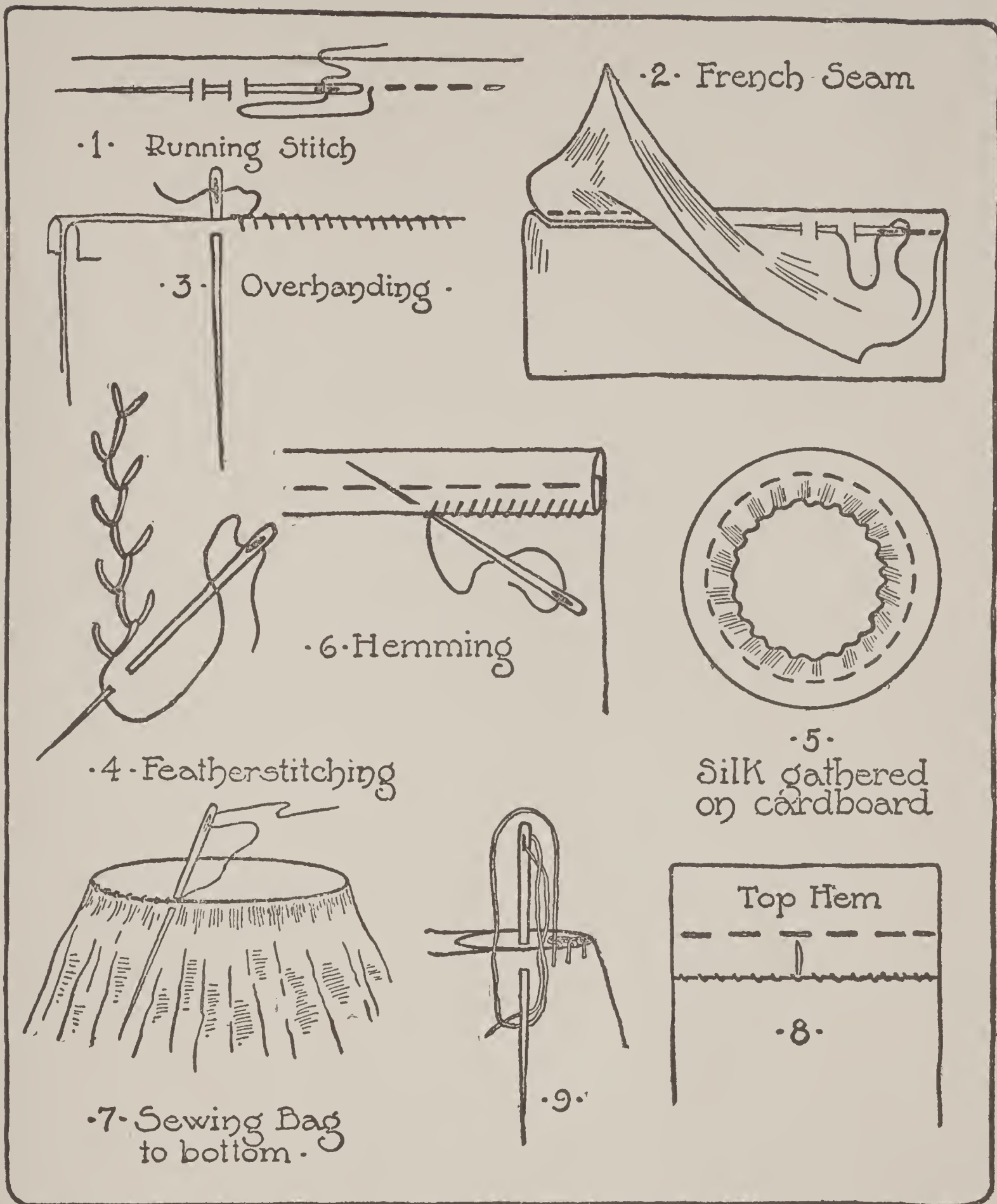
There are some pretty and useful bags that are easily made. The little bags are filled with lavender flowers, which may be bought at any drug store. Ten or fifteen cents worth will fill several bags. They may be made of figured muslin, or of white or lavender lawn or linen.

Cut a piece ten inches long and two and one-half inches wide. Fold the ends together. Sew up the sides with a fine running stitch—that is close,—using No. 60 white cotton thread. When you have finished, fasten your thread by taking three or four stitches, one on top of the others.

Turn the top edges in, about three-quarters of an inch and hold in place with the same running stitch, leaving the end of your thread long, without fastening.

Fill the bag with lavender flowers, draw up the thread you left out, and fasten well. Tie a white or lavender ribbon around, making a pretty little bow.

Another bag easily made is a convenient little work bag. It takes one yard of ribbon five or six inches wide. Cut two round pieces of cardboard three inches in diameter. Cut two circles of the ribbon four inches in diameter. Gather each circle about a fourth of an inch from the edge. Lay the cardboards on each piece and draw up the thread until the silk fits tightly and smooth. Lay the two covered circles with wrong sides together and sew over and over with little fine stitches around the edge. Sew the ends of the ribbon together making a French seam, turn the top of the ribbon down an inch and hem neatly as you can. (See Fig. 6.) A half inch above the hemming stitches, make a line of running stitches for the casing. Very close to the lower edge of the bag put a row of fine gathering. Turn wrong side out, and pin the lower edge to the covered circles, keeping the gathers even all around. Sew the gathered edge to the bottom with close, small stitches, fasten the thread and turn the bag right side out.



DIAGRAMS THAT WILL HELP YOU IN MAKING DIFFERENT KINDS OF BAGS FOR CHRISTMAS

Make two openings in the casing to run the ribbon into. To do this, fold the top edge of the bag evenly and cut two small slits on the outside part of the bag (one opposite the other) in the casing. (See Fig. 8.) Buttonhole around these slits with silk the color of the bag. (See Fig. 9.) Thread the tape needle with ribbon (one yard

of one-half or three-fourths inch ribbon), put it through one of the slits and run it into the casing, carrying it way round the bag and out. Run another piece of ribbon the same length into the opposite slit and way around. Tie the ends of each together and sew firmly.

A good bag for knitting or crocheting can be made so one may keep the ball of cotton or wool in the bag while the arm may be slipped through the top. This bag is made of a piece of ribbon twenty-four inches long and six inches wide. Join the ends and sew the looped ribbon together to form a bag nine inches deep. This bag is pretty when made of figured cretonne.

A Spool Case

The spools measure $\frac{7}{8}$ " in diameter and $1\text{-}\frac{1}{8}$ " in length. In making the case, first take a piece of cardboard $1\text{-}\frac{1}{4}$ " x 6". In modifying the top so that the case will hang, shorten the card to $5\text{-}\frac{7}{8}$ " as in Fig. 1. Next cut a piece of silk about $\frac{1}{2}$ " larger all around, and cover the cardboard, using paste to attach the silk to the back of the card, but using none on the front, as it sometimes stains or comes through the fabric.

Next make a paper pattern for the sides of the case. Place the cardboard upon paper, draw around a spool at the left as seen in Fig. 2. Allow space below for the two other spools and sketch in the boundary for the left side of the pattern. Next fold the pattern on the dot and dash line and cut the other side. Then open the folded pattern, place it upon a piece of leather, and cut the leather case. Drawing around this pattern makes the leather a little larger than the original measurements. This will allow for folding when the cardboard back is pasted upon the leather.

After placing the spools and measuring carefully, punch six holes in the leather sides, and a seventh at the top for hanging the case if desired. In lacing, take a piece of tape or narrow ribbon of an harmonious color, draw it first through the lowest spool and corresponding holes in the leather, then carry the tape up the outside, lace each end through the second spool, up again and through the third spool, tie the tape at the back of the case, carry both ends through the hole at the top and tie in a loop.

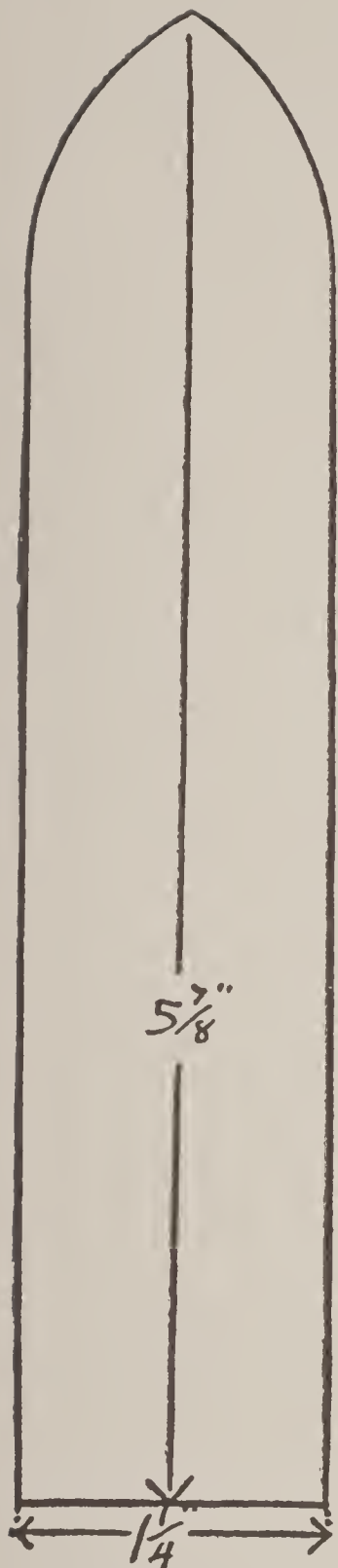
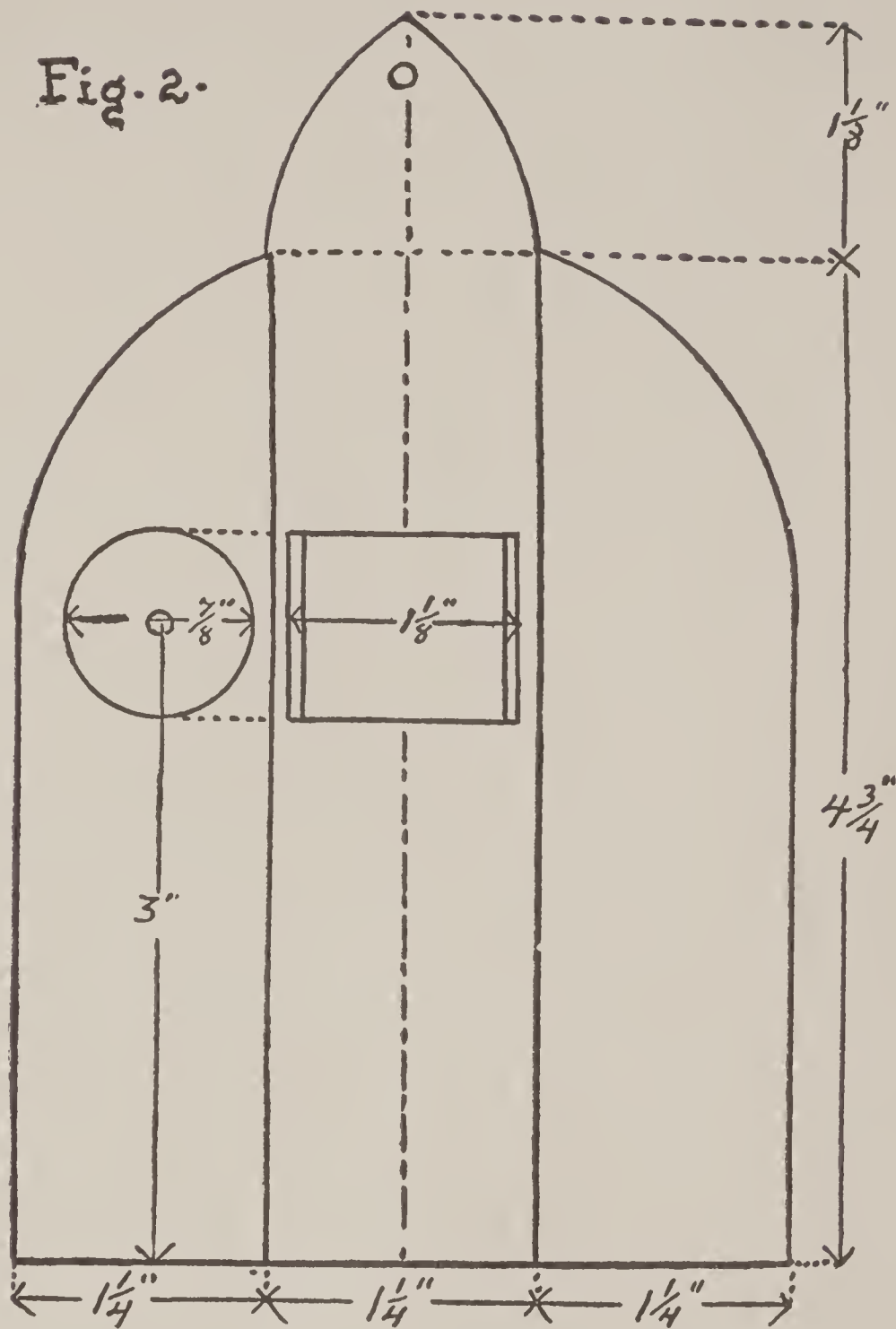


Fig. 1.



PATTERN FOR A SPOOL CASE

This is an attractive gift to make for one who travels. Spools of various colors can be used. The article will take up very little space and it will be a constant help when a stitch is needed.

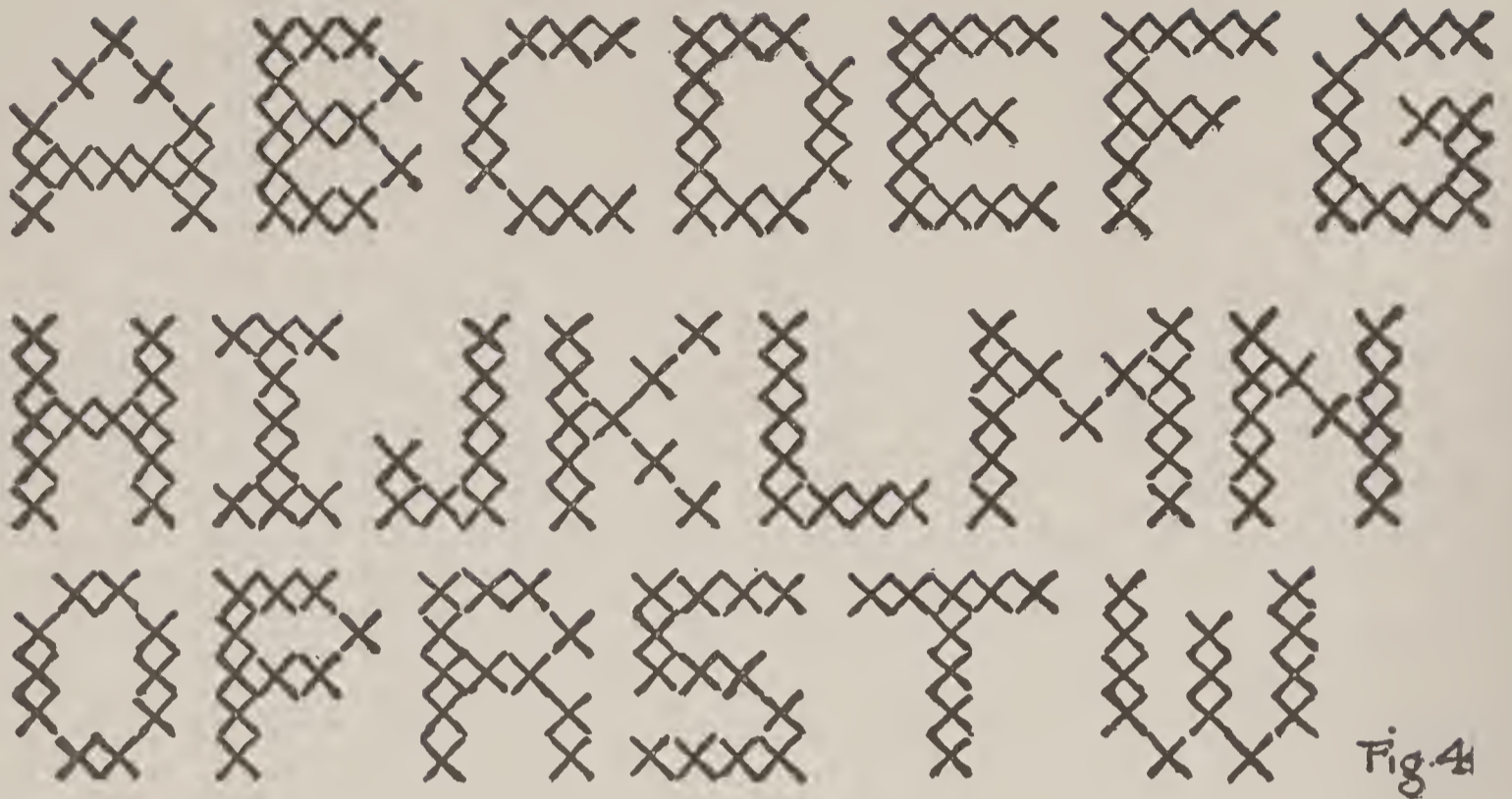


Fig. 4

THE SIMPLEST OF CROSS-STITCH ALPHABETS. ANYBODY CAN EASILY INVENT THE REST OF THE LETTERS BY MODIFYING THESE

Cross-Stitch Letters

Cross-stitch letters can be worked on little guest towels for your mother's room. The weave of the cloth will show you just where to place your stitches. The letters can be worked in color to match the room. Perhaps you will like to make a sampler as your grandmother did long ago. That is the best way to learn how to make cross-stitch letters.

A book-mark of purple ribbon with an initial in yellow is pretty and makes an inexpensive gift. The crosses to be worked for the outline of the letters can be made with a lead pencil.

Such a book-mark will make a dainty present to give your grandmother at Easter time. You can choose a white satin ribbon and work it with purple if you prefer.

“ A fair little girl sat under a tree
 Sewing as long as her eyes could see.
 Then smoothed her work
 And folded it right,
 And said, ‘ Dear work,
 Good-night, good-night ! ’ ”

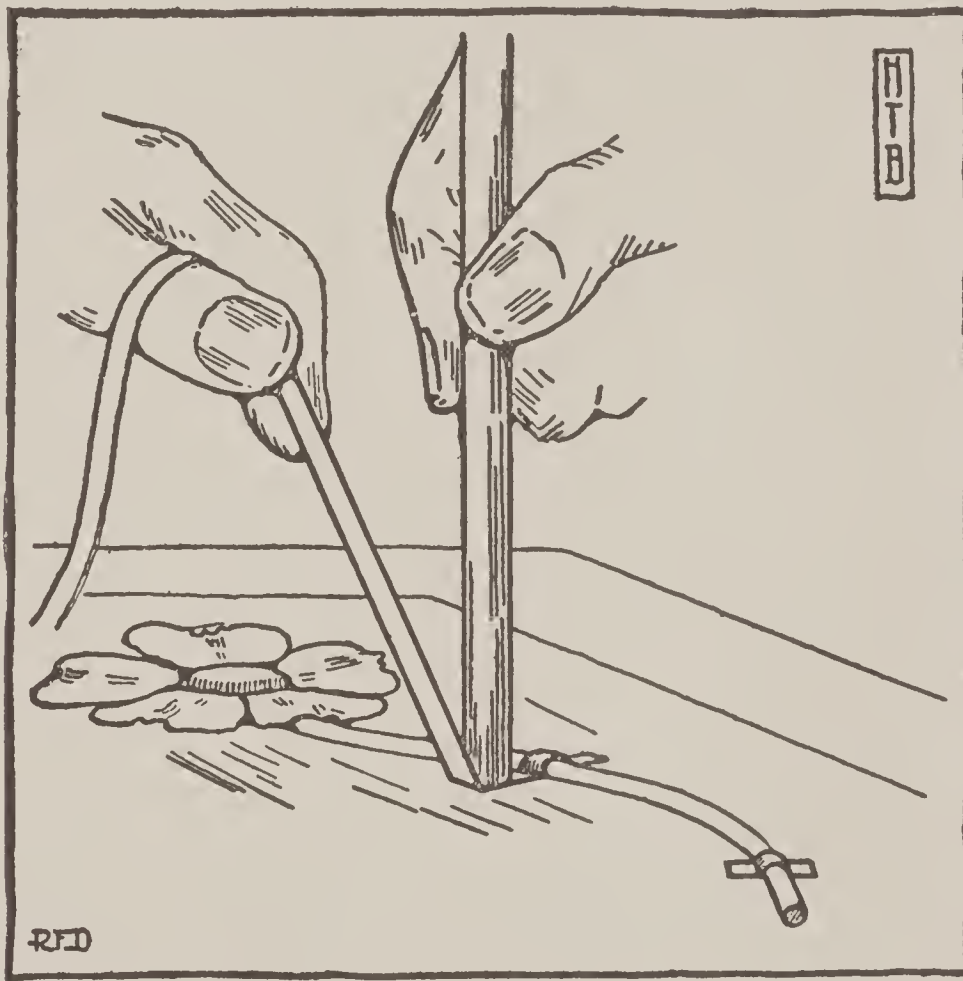
Pressing Flowers

On Sunday and other days through the week look for spring flowers and grasses. Press them between pieces of blotting paper. When they are dry mount them on paper the size of the pages in your Picture Book. Under or beside the flowers write its name and where it was found.

If you can copy the spring flowers with crayons or paints make as many pictures as you wish to make. Under or beside them write, "To help us think of God's flowers."

If you choose paper of one size you can bind them together for a book by themselves.

When you take a pleasant walk gather a few flowers or grasses



HOW TO FASTEN PRESSED FLOWERS TO A CARD
WITHOUT BREAKING THEM

and when you have pressed them carefully, place them in your book and write down something about your walk. Keep a little record of what you saw and what you thought and with whom you talked. You will like to refer to it some time and it will keep a happy day in your memory.

A Muff and Collar for Sister's Doll

These cold days Dolly will need a muff and collar to keep her warm. But how are you going to get them? Don't you think, little reader, that the best way is to make them yourself? Read these directions carefully and you will see how easily it is done.

THE MUFF

First you will want a small piece of muslin. Then ask Mother if she hasn't a scrap of light silk for a lining. Any color will do. Mother will also let you have a piece of velvet or a bit of fur for the outside, I am sure. Now we are ready to begin. Cut a piece of muslin 7 inches long and $3\frac{1}{4}$ inches wide. Lay this piece on the silk that you are to use for the lining and baste it lightly on. Then cut the lining all around, being sure that it is a quarter of an inch larger on every side than the muslin. Fold this quarter inch of silk over the muslin and baste it. The next thing to do is to make the trimming to go around the edge of the muff. For this you can use a piece of narrow lace or you can use some of the silk of which you made the lining. If you use the silk, cut a piece one inch wide and about 30 inches long. Fold it in the middle lengthwise and gather where the two edges come together. Then baste this gathered ruffle around the two long sides and one short side of the piece you just made, being sure to baste it on the same side you basted the lining. Now for the outside of the muff. If you use fur you will need a piece 7 inches long by $3\frac{1}{4}$ inches wide. If you use velvet cut the piece 7 by $3\frac{3}{4}$ inches and turn in the edges half an inch. Sew the outside piece neatly to the gathered edge. When you have done this, fold in the shape of a muff and fasten the narrow ends together, leaving the end with the ruffle on the outside. Add a little ribbon with which to hang the muff about Dolly's neck and your work is done.

THE COLLAR

The collar will require the same kinds of materials as you used for the muff. You can have any shaped collar that you like by folding a piece of the muslin round the doll's neck and fitting it smoothly. Then make the collar from your material just as you made the muff. Sew a bit of ribbon to each end of the collar to tie it round the doll's neck.

A School Bag

What little girl would not like to make a school bag to hold her books? It can be made strong enough to hold the lunch and other things that also go to school.

You could make yours of heavy linen, denim, or any *strong* material which will stand hard wear. And it is safe to say that any school bag has hard wear.

Cut a piece fifty-two inches long by twelve inches wide. Fold it, and with strong thread about 30 or 40, sew up the sides with a back stitch, Fig. 1, until within four inches of the top. This opening at the top must be hemmed very nicely on each side, Fig. 2 on the following page. Turn the edge over one-eighth of an inch, Fig. 3, and then turn it down again as far as the opening at the top of the seams. The finished hem will look like Fig. 4, on each side of the bag.

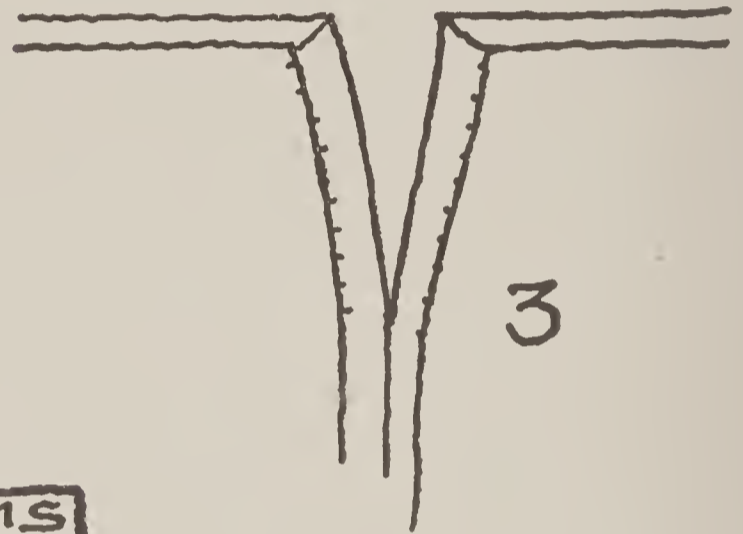
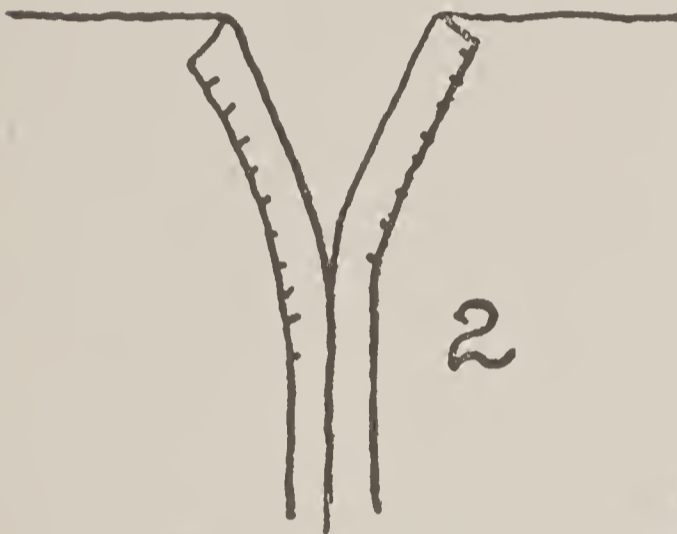
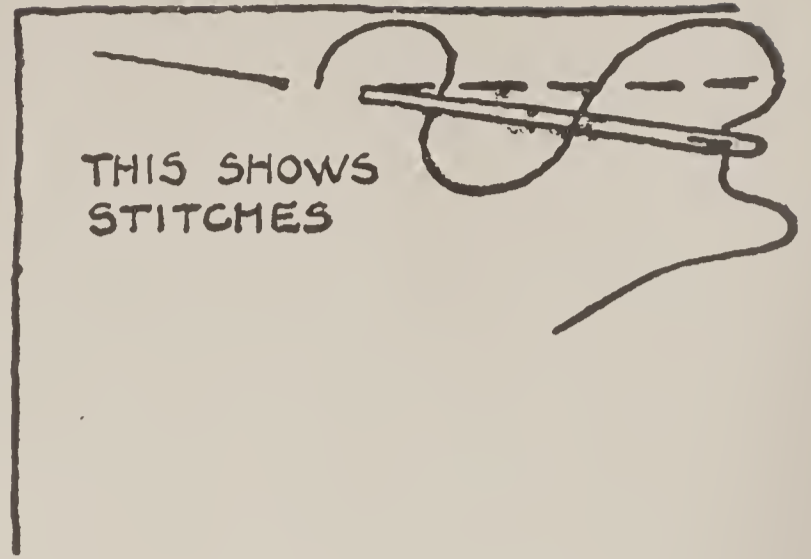
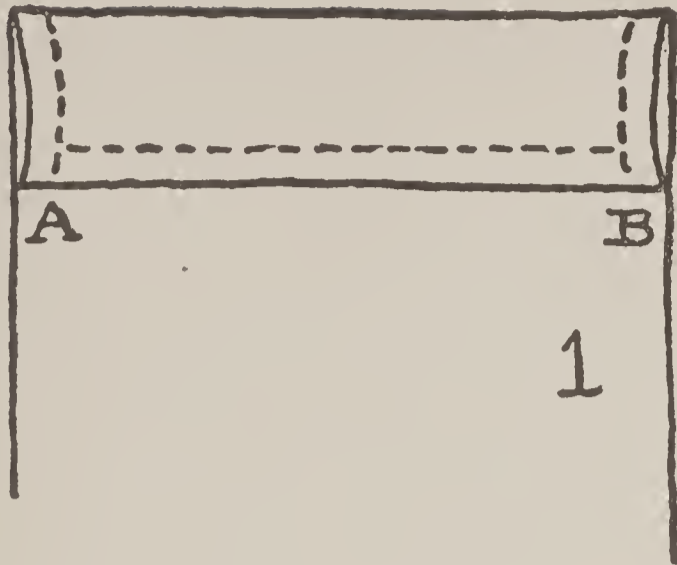
To make the casing to run the cord in, put a line of stitching one-half inch above the hemming stitches, Fig. 5. This can be made wide enough to admit the strings.

Thread a tape needle with a piece of tape or strong cord, and run into the casing. Start at one opening and run it through the casing until you get to the opening. Tie the two ends together in a hard knot. Then start another piece of tape at the other opening and run all the way through until it comes back again. Tie these two ends as you did the first ones. Work your initials on one side and anything you may wish on the other side. Sometimes two rings—interlaced and made of contrasting colors,—is pretty.

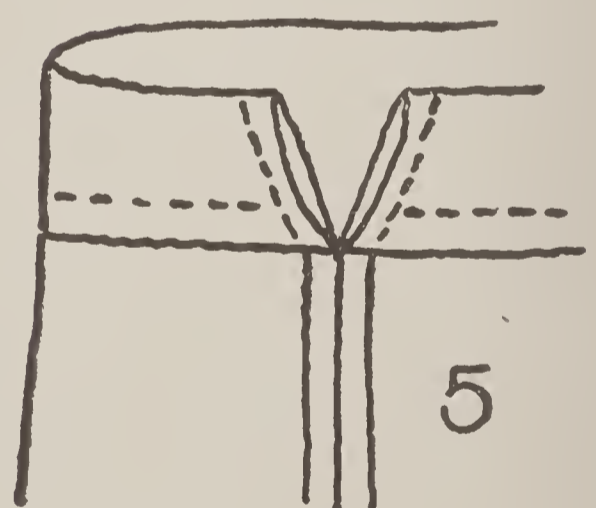
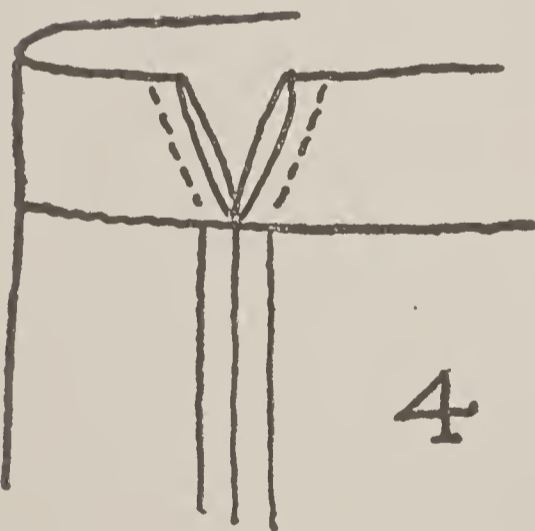
Corduroy velvet is a stout material that wears well and instead of making a hem for draw strings—bone rings can be sewed round the top about two inches apart and a round cord can be carried through the rings.

Green flannel is another kind of material for bags and it stands wear so well that even when dropped in the snow,—as school books sometimes are,—it does not suffer greatly and the books are still kept dry.

If you wish to make the bag very strong you can use an interlining of cambric or sateen. Cut it the same size as the outside but close the seams first so that they will not show on the inside of the bag.



CMS



The directions are so easy and the lines of this bag so simple that it can be used as a pattern for every other kind of a bag, whether of silk or even leather. If you can find a large piece of leather you can stitch it on the sewing machine with a strong needle. The top can be folded down and holes punched through to admit the strings. When you cut out the bag there will be waste leather from which you can easily make your strings; such strings will wear better than cord.

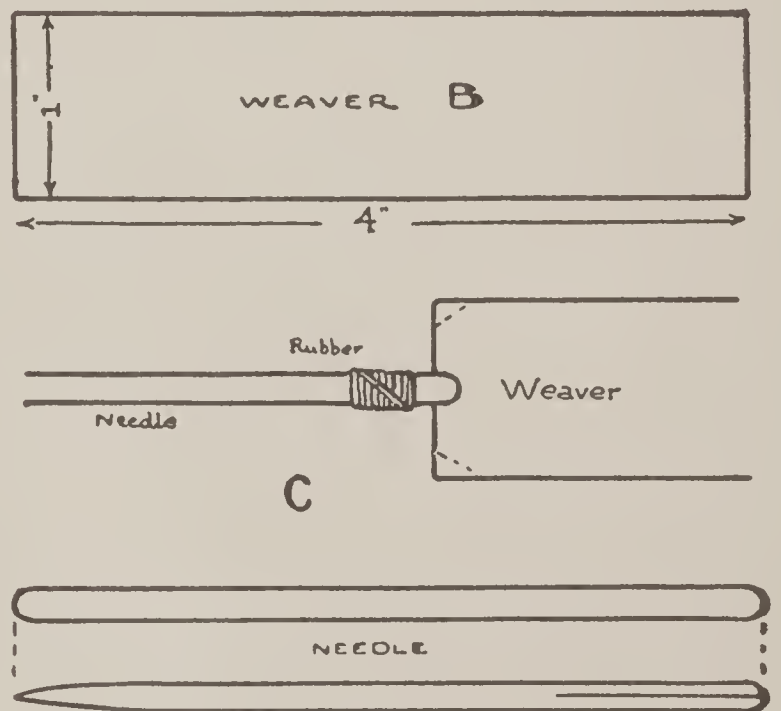
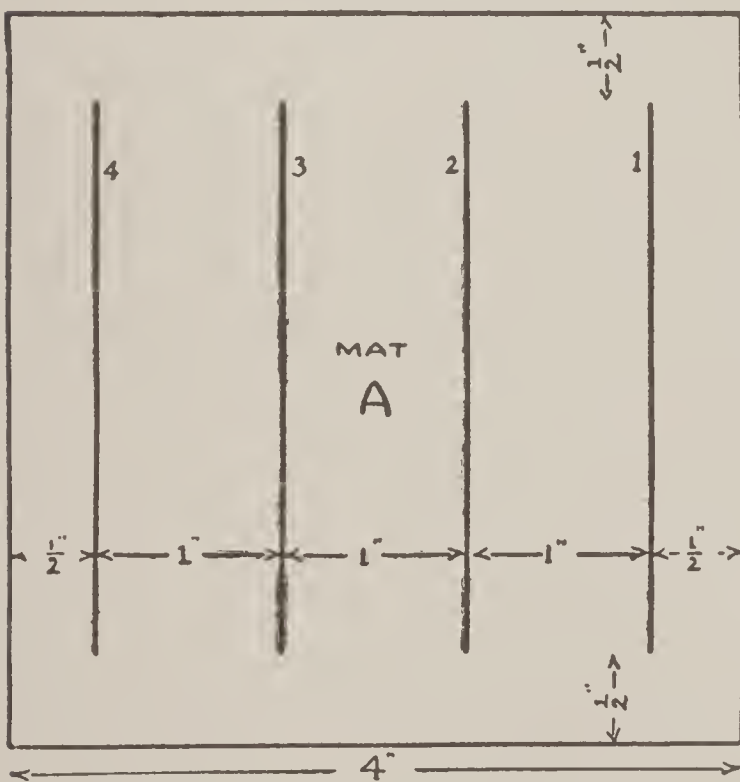
Paper Mats to Play Games With

Find some smooth paper,—red, black, gray, white, or any color,—and any size. Let's begin with a 4-inch square. Now you will want a ruler, a pencil, a sharp knife, scissors, and paste.

Measure and draw lines on your square as shown at A. Be careful to have them just right. With your knife cut on the four heavy vertical lines inside the square. You have now made a *weaving mat*.

Now cut some strips of paper of another color, a color that will look well with the mat. (Red and black, or blue and white, or purple and gray, or white and gray, go well together.) Make three of these 1 inch wide and 4 inches long, like B. These are *weavers*.

You are now ready to weave. Put a weaver up through slit 1, down through slit 2, up through slit 3, and down through slit 4. Push the weaver hard up to the ends of the slits. Take another weaver and bring it up through slit 2, down through 3. Take a third weaver and put it up through 1, down through 2, up through



3 and down through 4. The sharp point of your knife will help in weaving.

Turn over the mat and fasten the ends of the weavers with a little paste. You have now a mat on which you can play the good old game of Tit-tat-too by using five white buttons and five colored ones.

Now make a bigger mat. Get a smooth piece of wrapping paper 10 inches square. Rule and cut slits 1 inch apart, leaving a 1 inch margin top and bottom. Make weavers 1 inch wide and 10 inches long. Dark brown or red or black paper would be a good color. To weave such a mat as this a *weaving needle* is best. You can make one by splitting the end of a stick, not larger than a lead pencil, winding a rubber band on it, and sharpening the other end. Put the weaver in the split end, as shown at C. Weave "one over and one under," and then "one under and one over," as before. Fasten the ends of the weavers on the wrong side with paste.

On this mat you can now play checkers or give-away, with buttons, sixteen white and sixteen colored. It is always good fun to make your own playthings.

Other Useful and Pretty Woven Things

Weaving mats of paper may be purchased at any kindergarten supply place. A package of two dozen costs 10 cents. A weaving needle, 5 cents. With such an outfit you could do a lot of fine things. Half the papers in a packet have wide uncut borders. The other half are cut to be used as weavers. The half-inch and quarter-inch strips are best. It is good fun to see how many patterns you can invent. A collection of such patterns is interesting. Once you have begun weaving paper you will want to weave other things. To work in raffia it is necessary to learn to weave simple things first.

When you have practiced a while on "over one and under one" try over two and under two; over one and under two; over three and under one, etc.

Pretty effects may be made by using a tint and a shade of the same color (for instance, light and dark green), or by putting some bright color with a gray background. You should never use two contrasting colors unless they are soft enough to look well together.

Square mats, especially those in silver and gold, make pretty tea-party table decorations.

Pretty bags can be made by weaving two different shades of ribbon together in the same way that you wove the paper.

Patterns for May Baskets

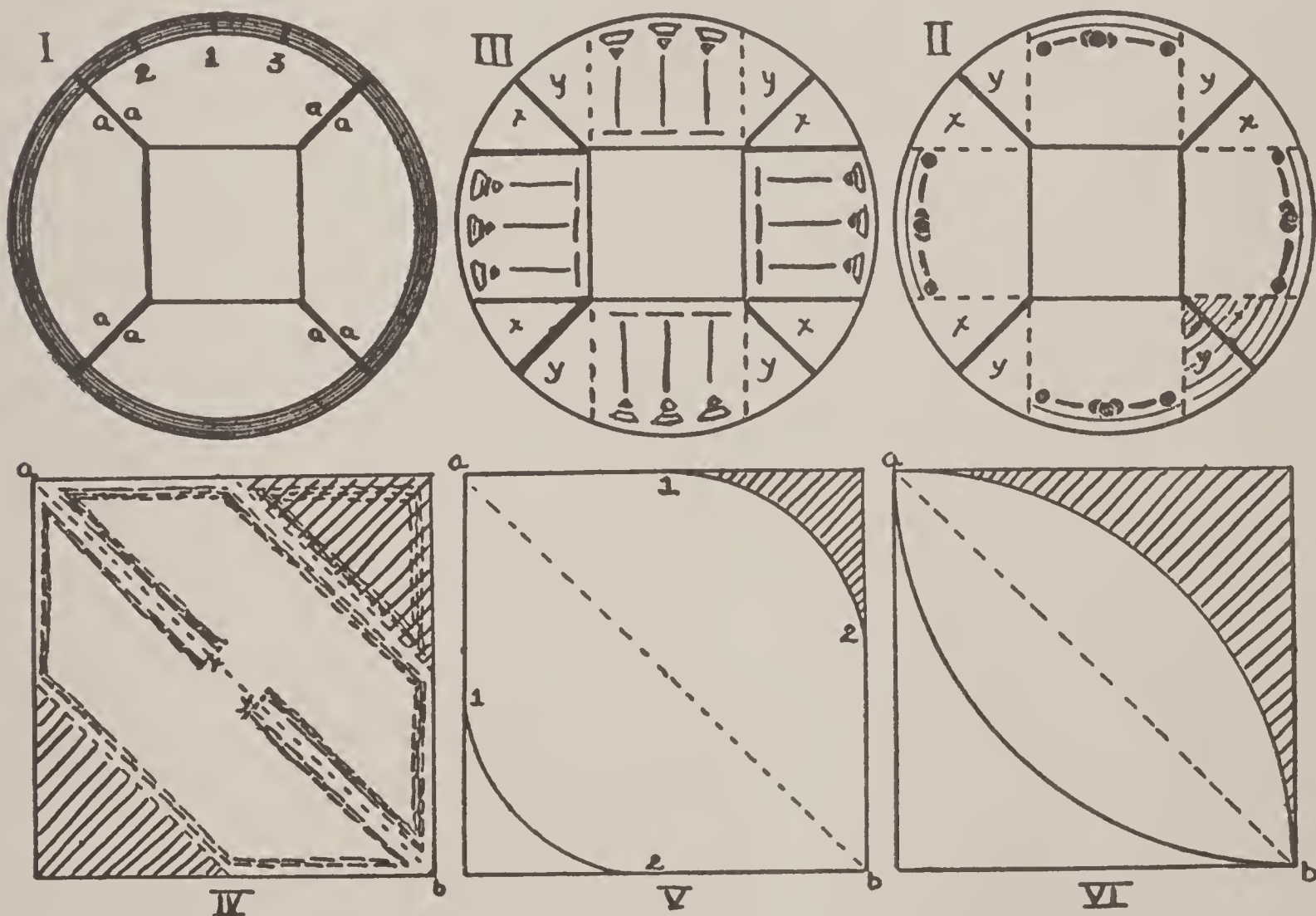
I. Mark around a saucer to get the circle. Cut on dark lines. Bend up the sides and paste a to a. Snip at 1, 2, 3, etc., to make the fringe. Add the strings.

II. In this we cut fringes from x and y as indicated at the lower right y. Bend up the sides and tie the corners.

III. This is one more fully decorated with colored crayons. Cut on the heavy lines. Paste x to y and add the strings.

IV. Having folded the square on one diagonal, fold opposite corners to the center. Cut the fringes. Crease slightly at x and y and bring the corners a and b together. Tie with string.

V. Fold on one diagonal a-b. Draw the arcs 1-2, using the saucer. Cut the fringe. Bring the corners together with the string.



DIAGRAMS THAT WILL HELP IN MAKING MAY BASKETS

What shall you put in your basket? Sometimes a bit of moss with a flower or two is a pretty filling or if you prefer you can use home-made candy,—or even sweet sugar cookies.

How to Make a Tumbler Cover

Find a piece of coarse huck-a-buck $5\frac{1}{2}$ inches square, and hem it. Your mother will show you how. It will now be just 5 inches square.

What is your favorite color? Get some coarse embroidery thread of that color, and with a blunt pointed embroidery needle, come up from the under side, at one corner, just where you want your bordered line to start, and work the line carefully round material. At the end go down through the same hole with which you started. Now select four large beads of the right color to look well with the color you are using, and four little beads of the same color as your thread. Put the thread through a large bead, through a small one, back through the large one, draw it tight and fasten it securely in the cloth. Attach beads at the other corners in the same way.

This cover can be used to keep dust and flies out of your glass of milk, or to cover a medicine glass, if you are ever so naughty as to be ill.

A Winter Bouquet

Find a short fat jar of some kind, with a wide open top, like the little stone crock your mother keeps cookies in. Fill it nearly full of sand. When on your Sunday afternoon walks collect sprays of the evergreen trees and shrubs,—pine, hemlock, cedar, holly, laurel, ilex; a few Christmas ferns and other wild plants; a few sprays bearing colored berries,—catbrier, bayberry, bittersweet, rose, and especially the alder with its bright red berries. With these build a bouquet by sticking the stems in the sand in your jar. Begin with the largest green sprays. Add the bright berries last. Make the bouquet quite round and massive. When finished the bouquet should look green with little masses of brown and dots of bright color here and there.

When you are at the seaside, go down to the shallow water that flows in round the rocks. You will see different kinds of moss growing to the stones. You can pull this off and you will be surprised to find the great variety in the patterns. Press what you find upon stiff paper and attach them with a bit of mucilage, and write the date on which you found them.



Pictures to Copy

April Showers

If you wish to copy this picture, begin by drawing the square. Divide the square of the picture into smaller squares, and then draw the different portions of the picture in these squares. First draw the umbrella top. Next, the outline of the girl. Draw the face last. Draw your lines very carefully so that they will be even and firm.



Here is a boy running for a swim in the ocean. See if you can copy him and make him look as much alive as he does here. Decide upon the size of the square you will use, then rule light vertical and horizontal lines to divide these into small squares. Divide each square the same way and proceed.

A Frisky Little Pan

Have you ever seen one of these? As you see, he's not quite a human, and he is not a child! Did you ever hear about Pan?



A PIPING PANNIKIN

You see this little fellow is not really Pan,—not yet, anyway, because when you read about Pan he always has a beard and hard horns. He is a young Pan, a sort of Pan-nikin.



SOMETHING WE ALL LIKE TO DO IN AUGUST

Under the Maple Tree

This little girl is enjoying a hot day in August. She is visiting her grandparents at the farm. She is out under a maple tree reading a story book. If it were not so very hot and the story so very good she might try to sketch a little—perhaps she could draw the maple bough that sweeps down to her. Perhaps you could draw from a real maple bough instead of from the one I have tried to show. It is really more fun to try to draw from real things or imaginary ones than to copy things from pictures.



Tom, Tom, the Piper's son,
Stole a pig and away he run,

The pig was eat, and Tom was beat,
And Tom ran crying down the street.



GERDA FINDS HER PLAYMATE

The Frolicsome Wind of March

My! How lively he is! How he whirls things about! How he whistles! Read that jolly old poem written by William Howitt, then look at this drawing again. This is the first one you have had in a circle. You would better begin the copying by ruling light vertical and horizontal lines as indicated by the dots. The hardest part to draw is his left hand. Sketch very lightly at first, until you are sure every line is in the right place.



A PEN-AND-INK DRAWING

A Gay Little Whiff of a Fairy



A GAY LITTLE SUMMER FAIRY

One day a little whiff of summer wind blew into a garden and played a game with the flowers and the sunshine and the yellow butterflies. And a gay little whiff of a summer fairy played in the game too! Can you not make another one?

This drawing must be made with a light stroke of the pen or pencil. Every touch must be given with delicacy. If you should color the sketch, make the butterflies blue, the fairy wings yellow and the dress of any pale shade.

Be sure that the figure is placed on the square at the right angle; if it is too horizontal it will not give the effect of flying upward; but it must not be drawn straight up and down because the fairy would seem to be standing. Bend the flower too so that it will seem to be gently blown by the wind.

Something to Draw

Get some sheets of drawing paper 6 x 9 and a big manila envelope to keep them in. Have a good soft lead pencil and use it only for drawing. Keep it in the envelope with your sheets so that you will always know where it is. Follow the directions as well as you can. Number your sheets in order and save them so that you can see how much you improve.

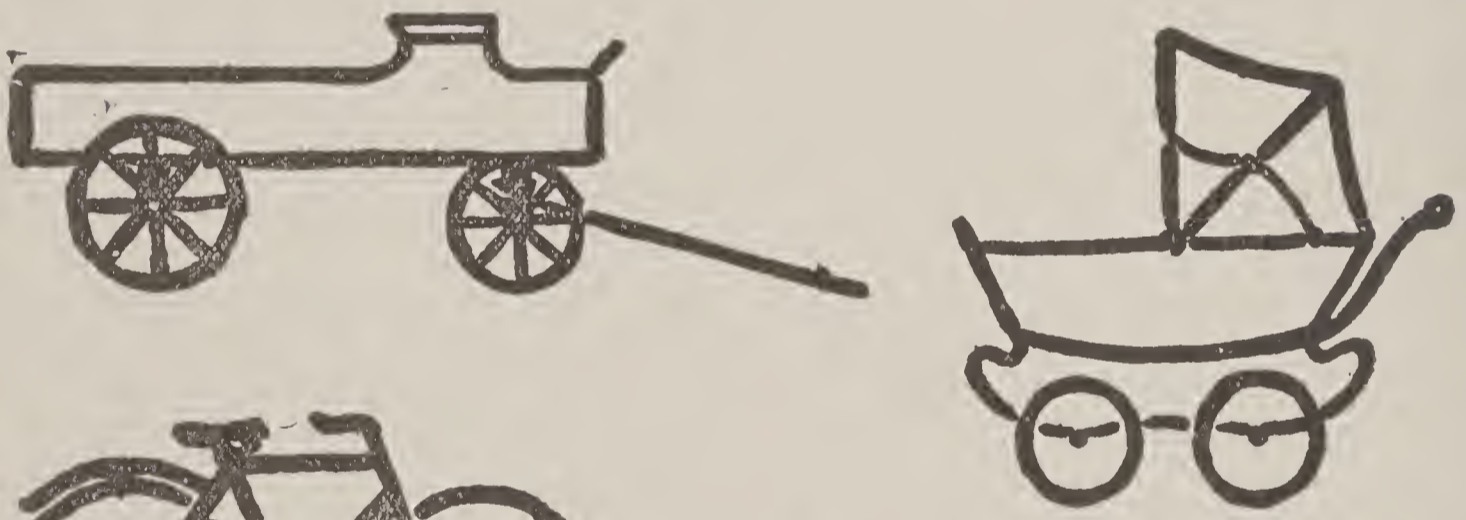
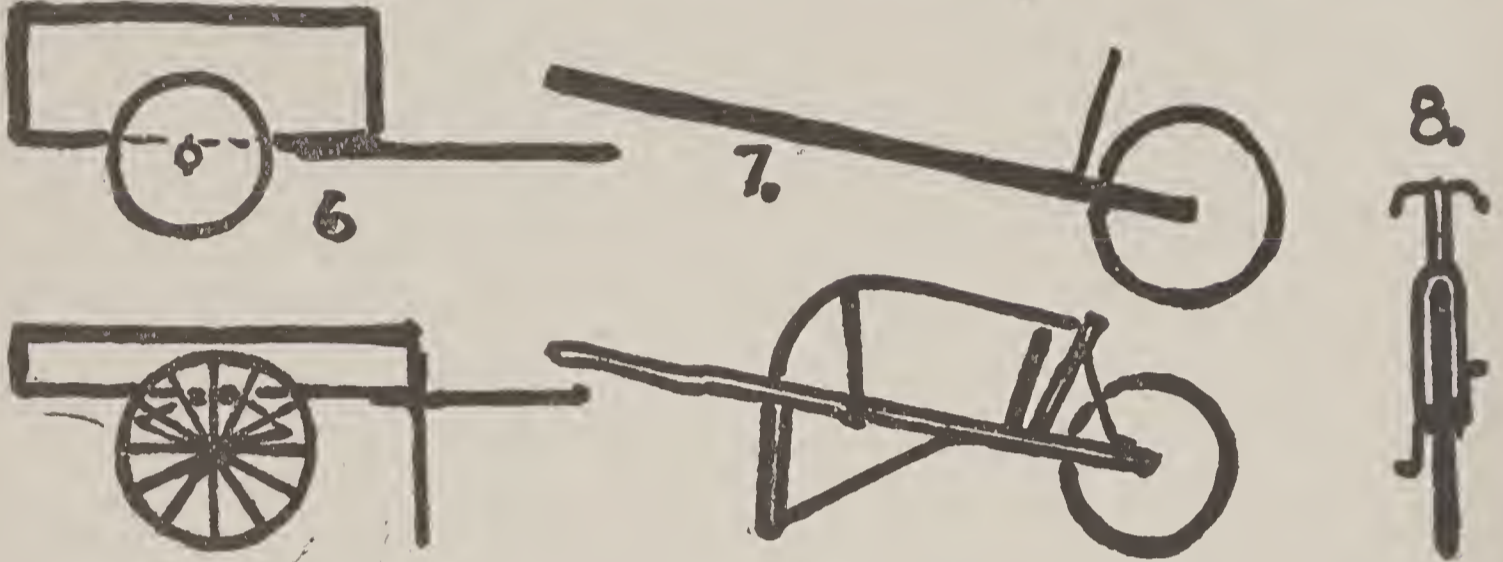
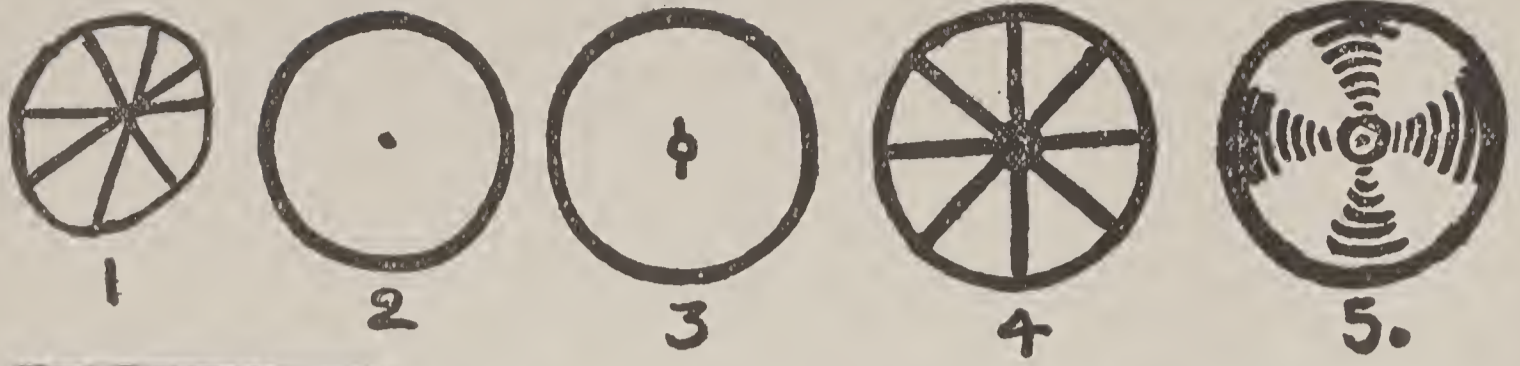
Things on Wheels

Did you ever think how difficult it would be for people to get along without wheels? You are sure to want them in your pictures, so let us make a study of them. Some children draw a wheel like Figure 1 and, of course, you can tell what it is, but that place where the spokes meet should be in the center unless you want the load to go wildly up and down when the wheel turns. Try to draw a real circle free-hand. Draw lightly, trimming off the bumps and smoothing up the hollow places until it is as good as Figure 2, which was done free-hand. Then put a dot in the very center. You can find it. The hub is in the center of every wheel. Draw a circle around this dot big enough for the hub. The simplest kind of a wheel can be cut out of a round board. Perhaps you have made one like this for a wheelbarrow. Figure 6 shows how the box of a cart is placed to hold up the axle-tree.

Most wheels are not solid, but have spokes running straight out from the hub to the rim, with equal spaces between. Try Figure 3. Every time you make a good wheel use it to build a wheelbarrow, cart, bicycle, baby carriage, or some other thing that goes on wheels.

Wheels hold up great weights if they are well made and roll along the ground easily. See how much easier it is for the man with the wheelbarrow to move his load. Figure 7 shows a good way to begin a wheelbarrow.

Did you ever see a drawing in which the wheels were made like Figure 5? Wheels are not like that at all, but when they go very fast the spokes whiz around so that you cannot see anything but a blurr.



Buildings in a City

Do you live in the city? If so, you must see hundreds of buildings; more buildings than anything else. Do you really see them or do you just walk by? Try to draw a city house, beginning with two good verticals for the walls. How many kinds of front doors do you know? It is surprising, when you once begin to notice, how many beautiful front doors people have made. You might make a little sketch book of drawing paper and draw doors and different windows. Do you know the style of architecture called colonial? The drawings may be small but carefully done, showing just how the panels and frames are made. You can study the many houses that you see and draw some like them.

Can you tell from the outside of a house how many families are supposed to live in it? When you draw windows which do you make dark, the curtains and frames or the space between? Notice the windows in house A on the following page.

Is there a garage near your house? Where do you go for groceries? Can you draw the nearest fire station? These things all help to make an interesting street. What a good moving picture you can make if you draw these buildings all out on a long strip of paper and put people going and coming on the sidewalk!

Then you must know your own schoolhouse. Is it like the one at the foot of the next page? Perhaps not, but you can show in a picture how yours looks in front. Is the front door pleasant to enter? What kind of a fence do you have around it? Draw the very best picture you can of your school building.

Run your finger over the space in this picture which shows the school yard and the sidewalk outside the fence. Those tiny marks are the places where the feet of boys and girls are touching the ground. Sometimes there are two feet on the ground and sometimes only one. There are sixteen children. Think what each child may be doing, and draw him. Complete the fence. Which way is the wind blowing? When you have finished the picture it should look like a school yard at about half-past eight in the morning.



A.

B.



Drawings by Helen E. Cleaves.

Thanksgiving Weather Record

November means to many people a month of bleak, desolate days when all the leaves have gone and all the birds have flown. But the month contains one day at least that is sure to be merry,—Thanksgiving Day.

One thing we ought to learn and that is to like all kinds of weather and never to fret even though the winds howl. Some grown people have never learned to do that. But we must, for in the first place it doesn't do a mite of good to fuss about the weather and in the second place it does a good deal of harm because it makes Mother and every one else near us unhappy.

Come to think of it, isn't there something lovely about every kind of weather? I think it would be fine to try this:

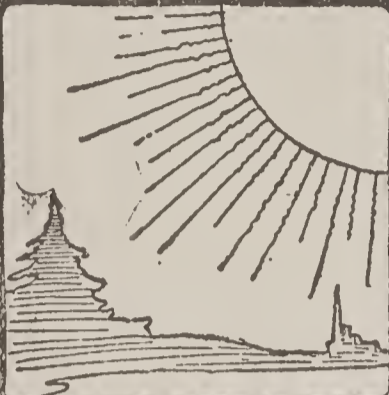


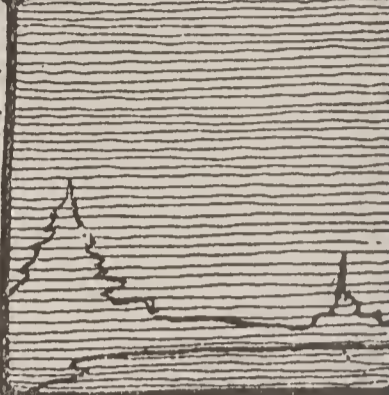
Every morning in November when you get out of bed find something to be thankful for about that day's weather. That would be real Thanksgiving, because it would be a Thanksgiving that would last for thirty long days.

Make a weather calendar like that shown on the next page. Draw it all on a white card, or, if that is too hard for you, cut out the page and paste it on a card. In each little square in the calendar where the figures are, draw day by day the sign of the weather for that day,—the sun, or the slanting lines for rain, or the dots for snow, or the shading for clouds and fog. For example if it snows on the 26th, that little square would be full of dots. Perhaps you could shape the dots like snowflakes.

In the 50th Psalm it says "Offer unto the Lord thanksgiving." This means not only in November but all the year round and not only for the weather but for all His blessings. That will, indeed, be "something to do."

If you find it hard to give reasons for being glad about the weather some day, just look out of the window a while. I am sure you will see something beautiful that you could not see in a different kind of weather. A fog makes the ugliest thing beautiful. Rain brightens all the colors and snow covers from sight all unlovely things and lends a sparkle to all that is dull.

On the first Sunday of the month copy the weather picture that fits the day, and beneath it print, as beautifully as you can, some reason why you are glad.

1915		NOVEMBER					1915	
								
I'm glad when the sun shines because -		I'm glad when it rains because -		I'm glad when it snows because -		I'm glad when it is foggy or cloudy because -		
SUN	MON	TUES	WED	THUR	FRI	SAT		
÷	1	2	3	4	5	6		
7	8	9	10	11	12	13		
14	15	16	17	18	19	20		
21	22	23	24	25	26	27		
28	29	30	÷	÷	÷	÷		

A WEATHER RECORD CALENDAR TO BE COPIED OR TRACED

Making Faces

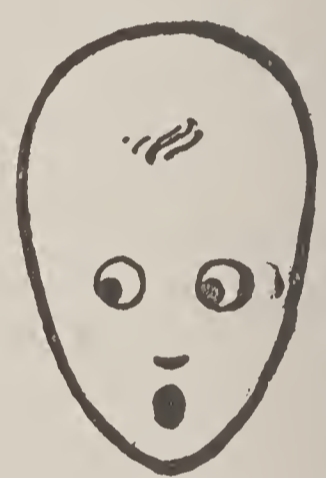
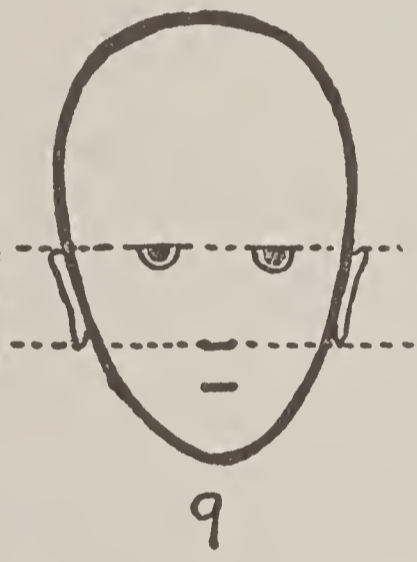
Making faces on paper is almost as easy as making them before the glass and really is more fun. Two round dots or circles for eyes, a tiny mark for the tip of the nose and one for the mouth are enough. Try Fig. 1 on the next page. Make another with eyes closer together and nose farther down, like a thin person's face, Fig. 2. Fig. 3 is just the opposite, with eyes far apart and nose moved up. This looks like a fat and happy person. Stretch the mouth a little to make a smile.

Try making eyes with circles. Place a dot in the center. This leaves the white showing all around, Fig. 4, and, of course, the face looks surprised. Go to the looking-glass and see if you can look as surprised as that! Say "Oh!" Notice your mouth. Draw it. Why is it that you cannot see the whites of your eyes all the time? The lid comes down like a curtain and hides the top, Fig. 5. Something must be the matter with Fig. 6. You know now what changes take place in your own face when you are sad or cross.

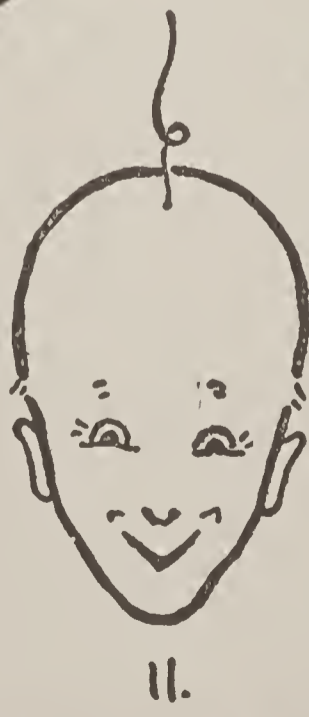
When you laugh, the corners of your mouth turn up, and push your cheeks up so that your eyes have to peek over them, Fig. 7. Fig. 8 looks surprised at something on the floor or down-stairs. Try making the dots in different parts of the circle.

Draw an oval, Fig. 9. Now your whole head is egg-shaped. Some eggs, of course, are nearly round, while others are long and thin. Heads differ in the same way. Draw a horizontal line through the middle of the head. The eyes and tops of ears come as low as this. All space above is reserved for brains. A well shaped head is high above the ears.

Make as many faces as you like and notice how the expression changes every time you change a mark. Boys would look like girls if they wore long hair. Your drawings need not look like these. If they look like people that is enough. Make your own faces and enjoy them. Draw Figs. 10 and 11 without the hair and tell this picture story to your uncle or somebody who likes stories. "Once there was a man who looked like this, Fig. 10. He tried some wonderful hair tonic. After a while he wrote this letter to the man who made the tonic." (See bottom of picture page.) This story is not funny unless you make the pictures every time you tell it. Try to think of another story about the eyes, or the mouth.



DEAR SIR,
ONCE MY
HAIR WAS
SHORT AND
STRAIGHT,



NOW IT IS
LONG AND
CURLY."

Heads

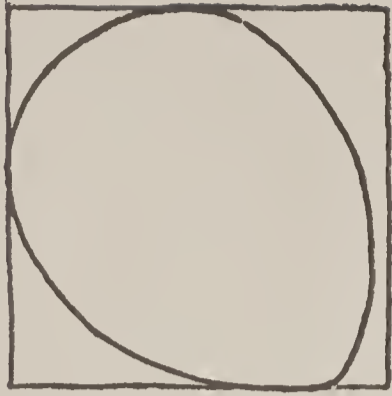
When you have learned to draw a face front view and can do it perfectly, it is then the time to try drawing the side view. That is more difficult.

Begin first as in Fig. 1 on the page following by drawing an egg shape inside a square. Notice where the small end of the egg is. The longest line you could draw through the egg would be a slanting one, as you can see. Notice how the egg fits into the square. Now draw another square and put another egg into it. Draw a line across the center of the square. In turning this egg-shape into a side-view head, the nose should be drawn just below this line, as you see in Fig. 2, and you will see that the distance from the nose to the chin is just $\frac{1}{4}$ the whole height of the head. The eye is a small triangle not far from the nose. The ear is just as long as the nose itself.

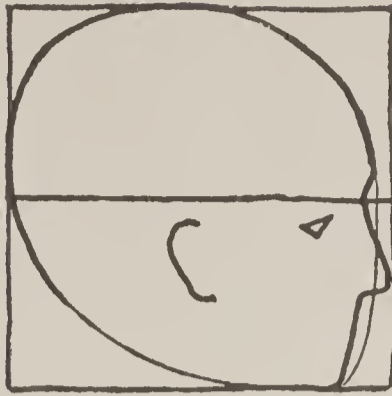
Now draw Fig. 3, beginning exactly as you began for Fig. 2, adding the line for the mouth and a little curve above the chin. Notice that the chin takes up $\frac{1}{2}$ of the space between the nose and the bottom of the square. You would better draw a number of faces like Fig. 3, using the square and the egg, before going any further. Then try the others without the square. You will find that it is very good practice.

You see that Fig. 4, the baby, scarcely differs in outline from the egg. Notice that the eye of the baby is much lower than that of the grown-up. The old man, Fig. 5, has his eye much higher than the man in Fig. 3, and the line from the nose to the chin curves in, because he has lost his teeth. See how the Village Brag's nose turns up, and how long his upper lip is. Notice how frightened the next boy looks.

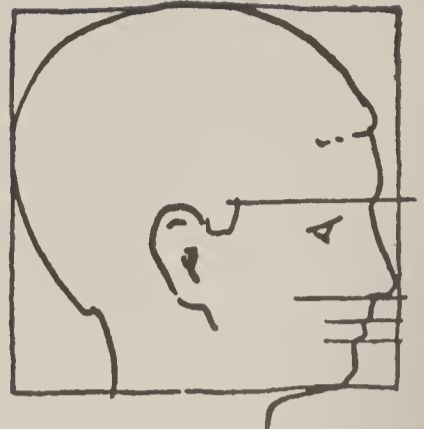
Notice in this, the round eye, and the open mouth. Fig. 8 is almost exactly the egg again, with the peak of the cap added at the back. Fig. 9 might be the Man in the Moon. Compare with Fig. 5, eye with eye, and mouth with mouth. Fig. 10 is a jolly little pickaninny, and Fig. 11 is saying to Fig. 12, his angry mother, "Honest, I did not go swimming to-day!" See what you can make your faces say to one another. In doing that you make your drawings express a language.



1



2



3



4



5



6



7



8



9



10

©



11



12

HOW TO MAKE HEADS OUT OF EGGS

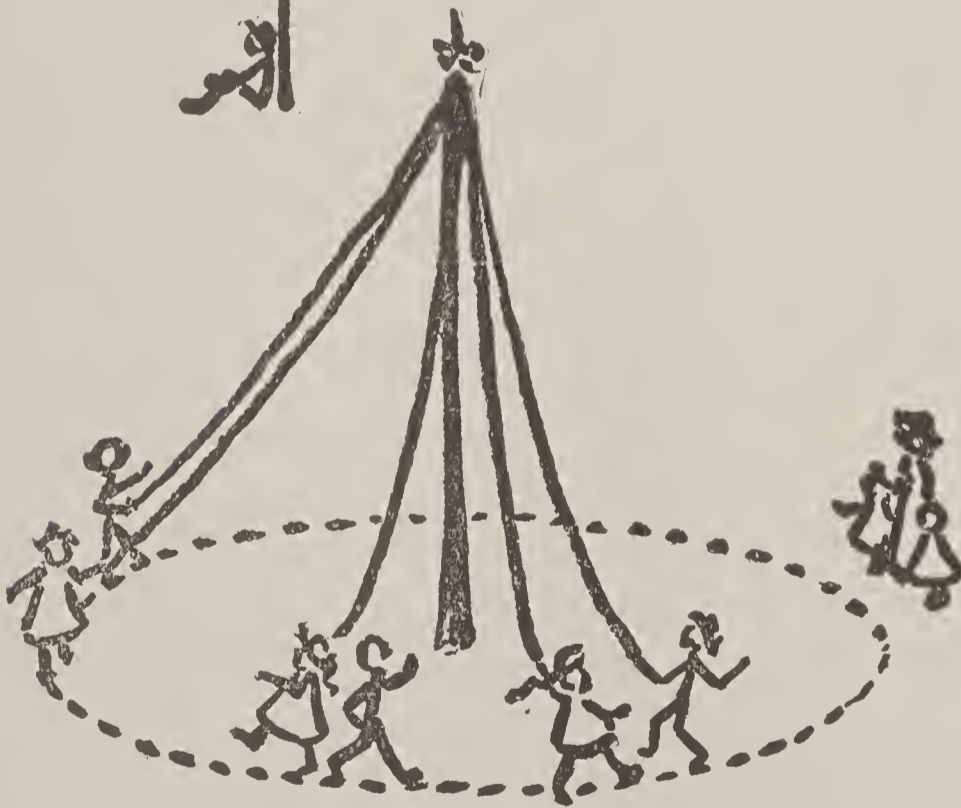
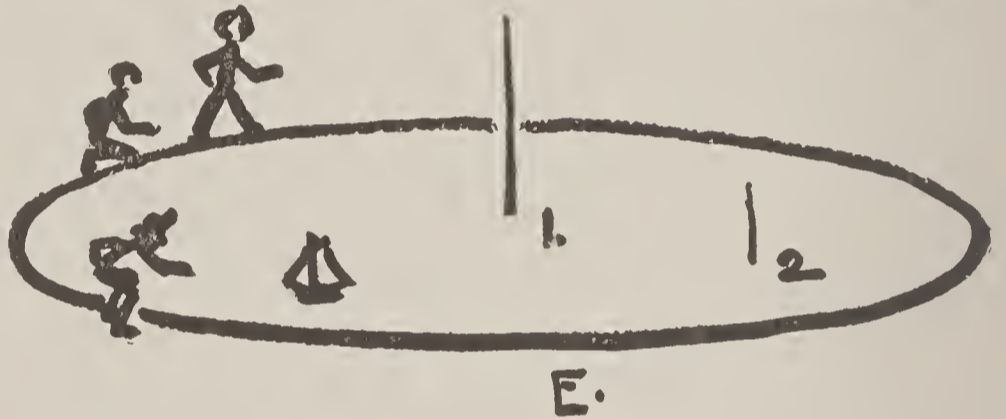
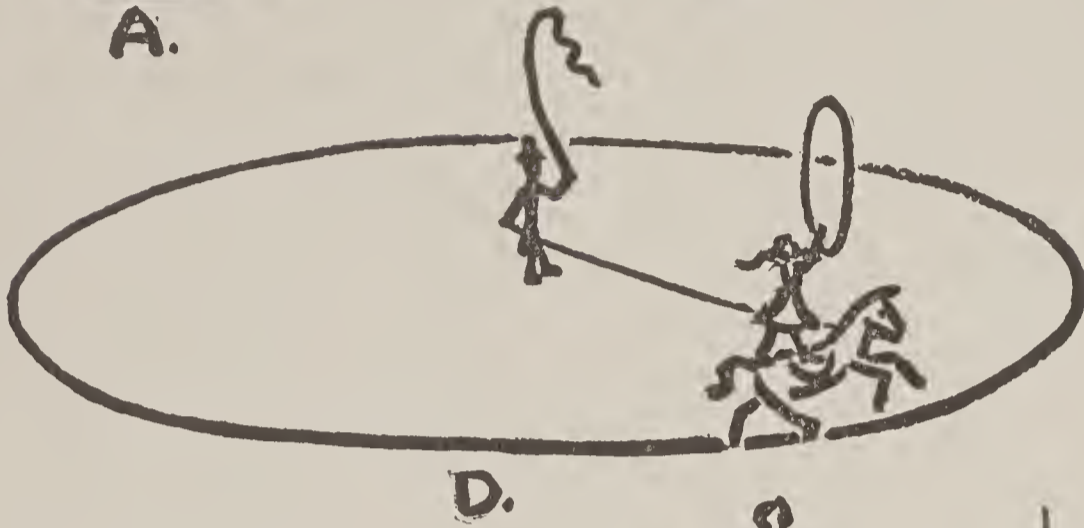
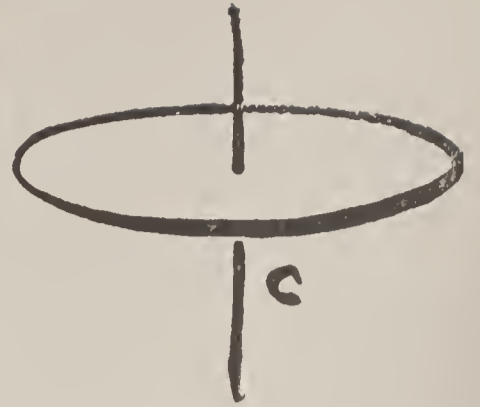
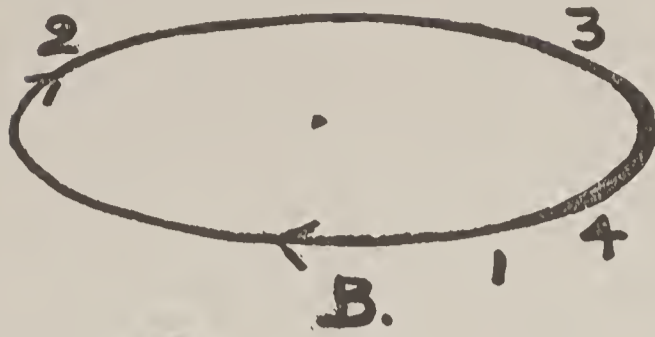
Circles That Lie Down

Have you noticed that *things look different every time they move*? Of course, a ball is the exception. It always looks round, but other things have wonderful tricks of shrinking or changing shape when they lie down or turn around. Have you ever noticed that a hilly place in the road flattens out as you approach it?

Now A in the illustration on the page following is a common little circle with a dot in the center, standing up on edge. Cut a real circle out of paper and place a dot in the center. Get a toothpick and we will do an experiment. Stand the circle up in your hand, with its face toward you, like A. Probably it will not stand at all unless you hold it. Circles never like to stand up. Now tip it over until it lies flat on its back in your hand. Stretch your arm out as far as you can reach. Does it look round any more? Put the toothpick through the center, like an umbrella handle and hold it off at arm's length. Draw it. Does your drawing look like C? This new curved shape is an ellipse. Would you mind trying a few just for practice?

We will say that B is a track for you to try on once or twice. Put your pencil at 1. Get ready, swing off lightly to the left, past the first arrow, around the end without a break, past 2, slow up a bit at 3, but do not stop. Try to make this end like the other. Put on the brakes at 4 by drawing more heavily and try to slide onto the track again at point 1, going over the line a little way to hide the joining.

Take your own paper now and try several. Choose the best ones and carefully place the dot for the center. You can make the good ones into pictures. Draw a little man for a ringmaster, with his feet right on the center dot. Put a horse on the ring anywhere you like and you have the beginning of a circus. E is a round pond. Make boats at 1 and 2. If you have another good ellipse draw the center pole high and put children all around the edge, winding a May-pole with colored ribbons. Put in enough children to go around. Think of all the ring games which you can draw. Plant bright flowers around the base of the flagpole. Finish the lawn umbrella and color it. Put more people under it. Now you know one of the most important tricks of picture making. It is something that you must understand before your pictures will look right.



A CIRCLE LYING DOWN
LOOKS LIKE AN ELLIPSE.
CIRCLES PREFER
TO LIE DOWN.

A Rabbit

Can you draw a rabbit? Do you draw yours like Fig. 1 on the following page which *does* look more like a rabbit than anything else, and yet there is nothing just right about it. His nose, ears, back, tail and legs are all wrong.

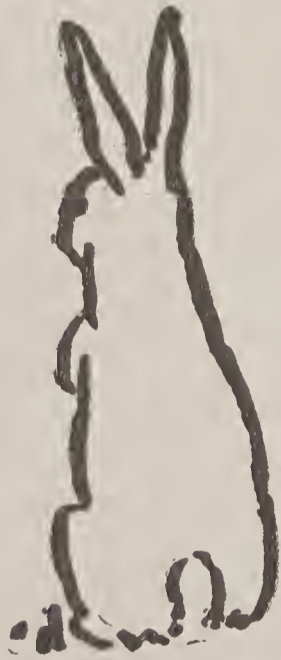
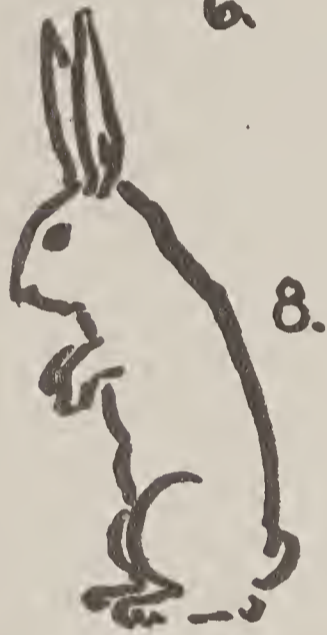
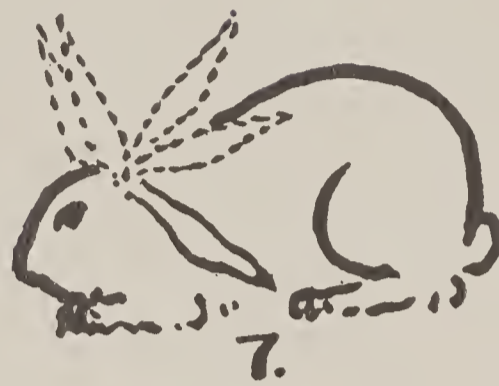
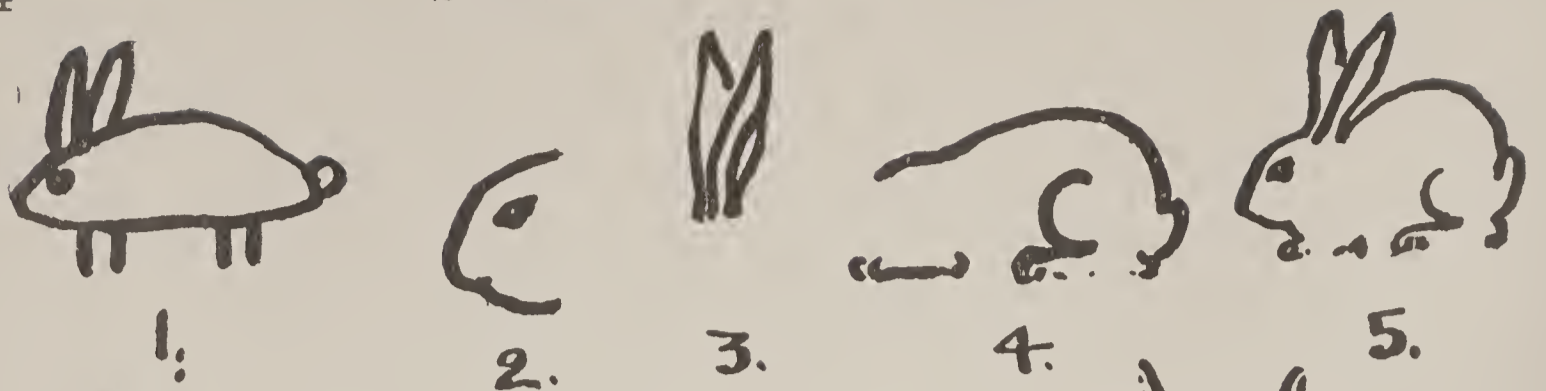
Perhaps there is an animal store or a zoo near your home so that you can see a live rabbit once in a while, or, better yet, you may own one. If so, try to learn him, one line at a time, so that you can draw him from memory.

Learn the side view of his head first because that does not change every time he moves. Fig. 2 shows the bump in his nose. His eye is under this. He has a left and right ear, Fig. 3, not a front and back one like Fig. 1. Fig. 4 shows his shoulder and the long line over his back. Of course you can draw his tail! His long back legs fold up like a 2, and his front legs are so short and covered with fur that when he squats you cannot find any long line under him. It is best to make only a dot or two for his elbow and little front paw.

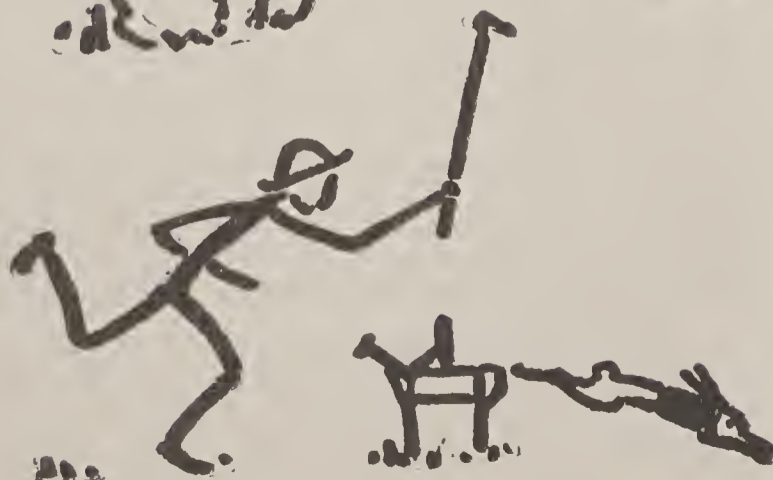
Now if we have learned all his pieces we must put him together carefully, getting the sizes right. If you make his body small he will look like a baby rabbit, Fig. 5. All babies have large heads and small bodies. Fig. 6 looks like an older rabbit because the body is larger.

Now try making him do things. Move his ears, Fig. 7. If he hears a dog bark he will sit up like Fig. 8. Notice that his head is the same shape and his back legs are still folded, but his back is almost vertical. If the dog is really coming he will fold back his ears, unfold his long legs and then seem to lengthen out and away he goes, Fig. 9.

When a rabbit looks right at you there is not much to draw except his ears, two eyes and the tip of his nose, but you must get them in the right place. When he is looking the other way he surely is funny and easy to draw. Put a blue jacket on him and he is Peter Rabbit, the rascal! Be sure you learn to do him without the book. If you can say a poem from memory, I am sure you can learn a rabbit "by heart." Practice one line at a time, and don't give up until he is yours for keeps.



PETER



Houses That Look Real

If you are like most people you enjoy building things. When you draw you are building with lines instead of blocks or boards. It is pleasant to build with lines because you can make all the lines you need, but be sure you never waste any.

To build a house begin with the walls just as the carpenter does and be very careful that they do not slant the least bit. You know what would happen to a house if the walls began to slant. Do not put the roof on until the walls are true uprights. It is fine to be able to draw a straight, vertical line if you intend to build good pictures.

No. 1 on the next page is a very simple little house but it is well built and a good one to begin with. You can build on a little ell, No. 3. If the family needs more room and the yard is big enough, the house may spread out comfortably as in No. 5 where it reaches to the barn.

If you happen to live in a house you ought to learn to draw it, especially if you like it. Perhaps you think you know all about it but try to draw the front from memory. You may have to run out-of-doors half a dozen times to see how things really are.

How far is it between the windows?

How does the roof slant?

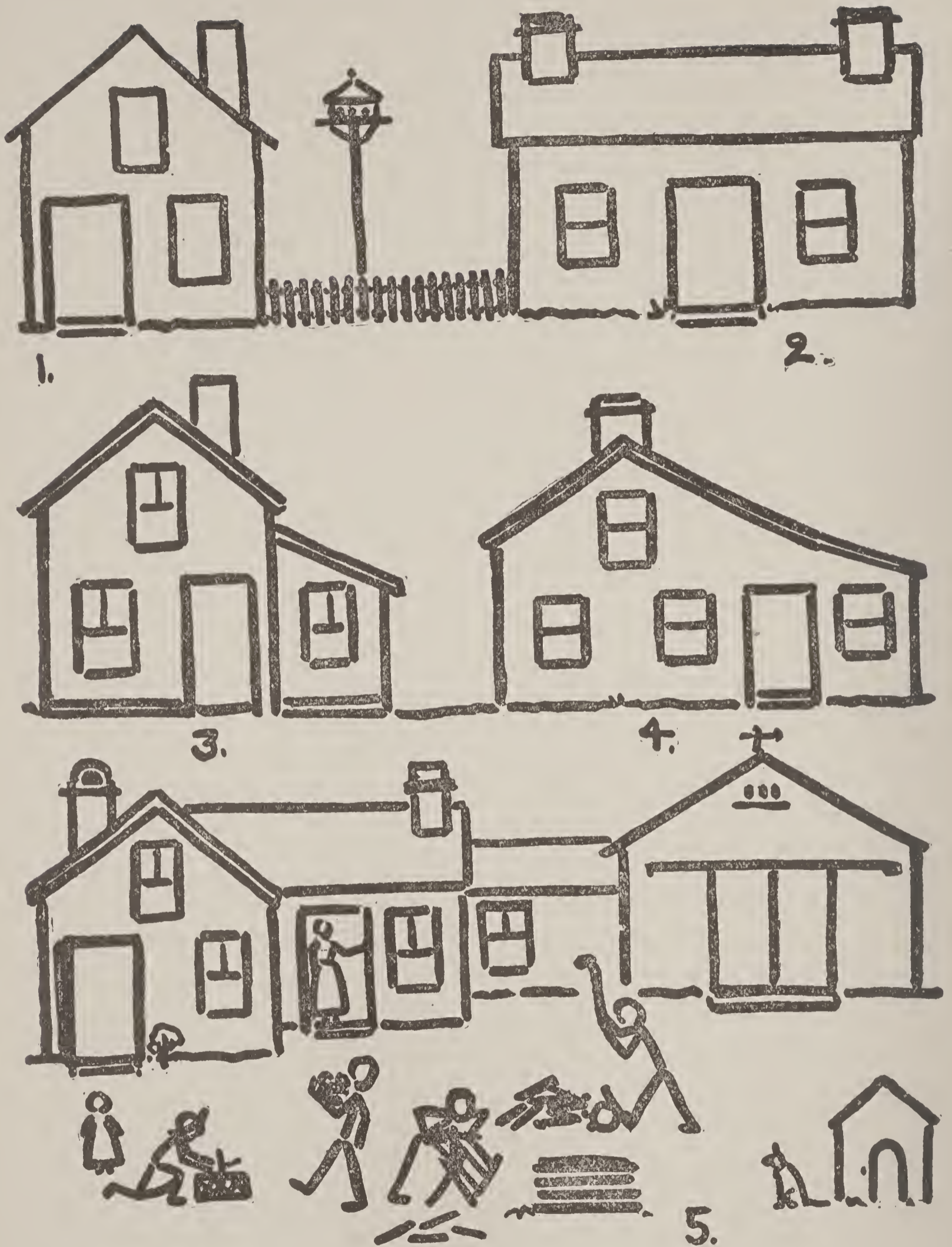
How do steps look from the front?

Never mind the side of the house in this picture. Show that in another drawing. No. 4 is a side view of house No. 2.

There are hundreds of ways to build houses so do not draw them all alike. Are the neighbors' houses just like yours? Draw the one across the street. Can you remember the one next door?

How many kinds of roofs can you remember well enough to draw? Then there are the windows—the eyes of the house; how different they are in different houses! Doors, too, and chimneys! Dear me—what a lot there is to notice in this big world! It will take us a month or so to learn enough about houses to last through the winter.

When you have drawn a house which looks like a real one, make it look as though people lived in it. Surely there is a large, busy family in house No. 5. Show in your picture a few live people. They ought to be able to enter the doors. Do not be satisfied with copying this picture. Make a careful drawing of your own house.



Drawings by Helen E. Cleaves.

Notice how nearly all the lines of buildings are either vertical or horizontal, the roofs slanting so that water will run off. Slant lines always seem to move.

Trees and Bushes

Before the trees get dressed up again for the summer we must notice how they grow. M is a young Rock Maple ; a good one to begin with.

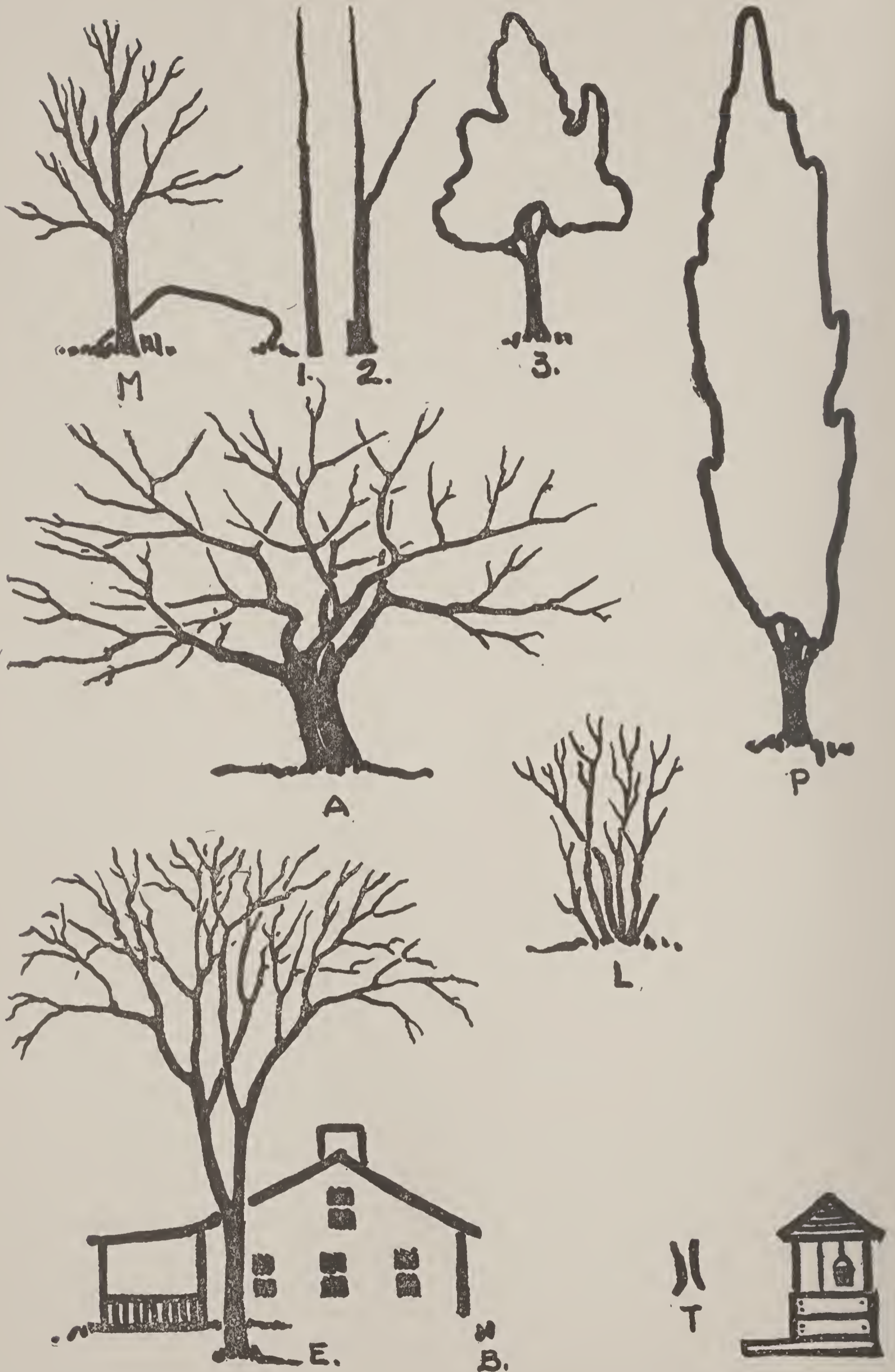
Can you make a line like Fig. 1 on the next page, beginning at the bottom with a thick, dark stroke and slowly turning your pencil to make it thin and light at the top? Try one, going very slowly. Most trees have a strong center line like this. When you have made a good one place your pencil close beside the base and start a second line following the leader all the way up to the first branch, then turn to the right and follow it to the tiny end, Fig. 2. Now begin again at the bottom and build on a third line to thicken the trunk and form the first big branch at the left. Build in the smaller branches and twigs, making them grow out of the big ones by starting the line well back from the branching place. A tree in winter looks like a very beautiful piece of fine lace against the sky. In summer the leaves cover it and make the top a big spot of green, shaped like the pattern of course. The Rock Maple looks something like Fig. 3 in summer. P is a Poplar as it looks in summer.

A is an old Apple tree which has so many branches that you will get lost if you do not draw very carefully. You might lay a thin paper over this and trace part of it at first, just to learn how it goes. Then try it alone.

Is there a tree in your yard? Try to build a picture of it, making your pencil climb up every big branch to the very tip. Do not try to draw all the thousands of little twigs. It would be tiresome to do and tiresome to look at. When you are tired of drawing them it is time to stop.

Now take a fresh sheet of paper, gray, if you have it, and draw the Elm tree, E, taller than a house and more graceful than any sunshade in the world. Put the house in and be sure to keep the right slant to the lines of the roof.

L is a lilac bush. Do you suppose you could draw one near the house, planting it at B? T is a place for an Apple tree or some other shade tree and the well house is not hard to draw. Keep the lines straight and true.



Your Own Village

You do not own a village? Well, get your pencil and paper and you will soon have one. Trace around a post-card for the frame line. You may make your picture the wide way or the tall way, just as you please.

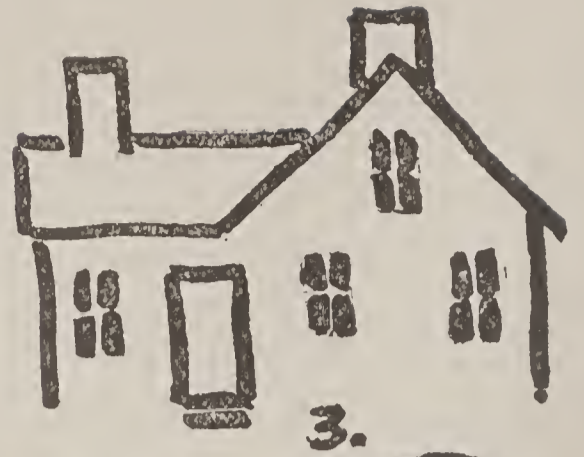
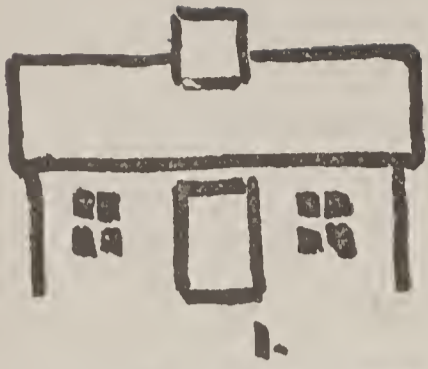
Several houses and trees close together make a village. On the next page you will see that Figs. 1, 2, 3, 4, and 5 are common shapes of which villages are made. Choose the one you like the best and draw it just a little below the center of the picture space, Fig. 6, or a little above, as in Fig. 7. If your picture is horizontal do the same. The best part of your picture must always be near the center.

In Fig. 8 the first house was built at Point A. Then the elm tree began at B and grew taller than the house, hiding one chimney. Draw the shapes very lightly at first because a real picture must be planned carefully. You need not put the letters in, they are only to tell you the order in which this village was built. You see each house or tree is tucked in a little behind another. Some of them peep over the tops of others or around one corner. Just keep on building until you reach the sides of the frame. The last ones may slip out of the picture like G and H. If there is a lot of space at the top you might put in lines for hills or mountains.

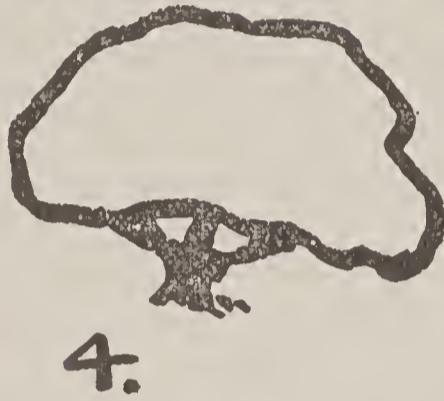
Now be sure you do not simply copy Fig. 8. It is much better to build your own village. You may want more trees or more houses. This page is merely to show you how to do it. If you make doors, windows, roofs and trees dark, the village looks more real. The big space marked X is the foreground. This might be green grass or yellow grain or brown earth or blue water, if you draw a line for the shore. Color it all if you like. A very little color in the sky and grass makes the picture more real.

If you draw an open square in the village and all the houses round it, you can place a fountain in the center. The basin in which the fountain rests can be round,—you have learned to draw circles and you must keep the basin a true circle. Figures are hard to do and it is just as well not to try them until you have become more experienced.

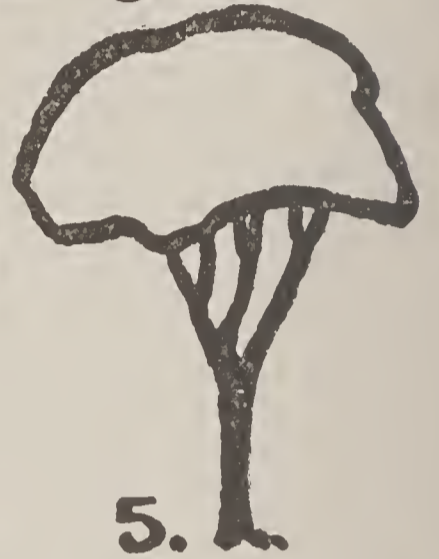
Make another village some day and put in a church steeple.



6.



4.



5.



7.



8.

Pictures for You to Finish

Yes, this is a funny looking page, but it will be all right when you have done your part. Those dots with numbers are targets for your pencil. Place your pencil at 1, take good aim and draw a straight line to 2. Pick up your pencil. Place it at 3. Draw from 3 to 4 and from 5 to 6. There is just one curved line to draw, 7 is the bottom of a circle, 8 is the top. The arrows point the way around. Draw from 11 to 12 and from 13 to 14. Be sure you take especially good aim when you have a long line to make. If you are a "good shot" you ought to have a cart when you get through.

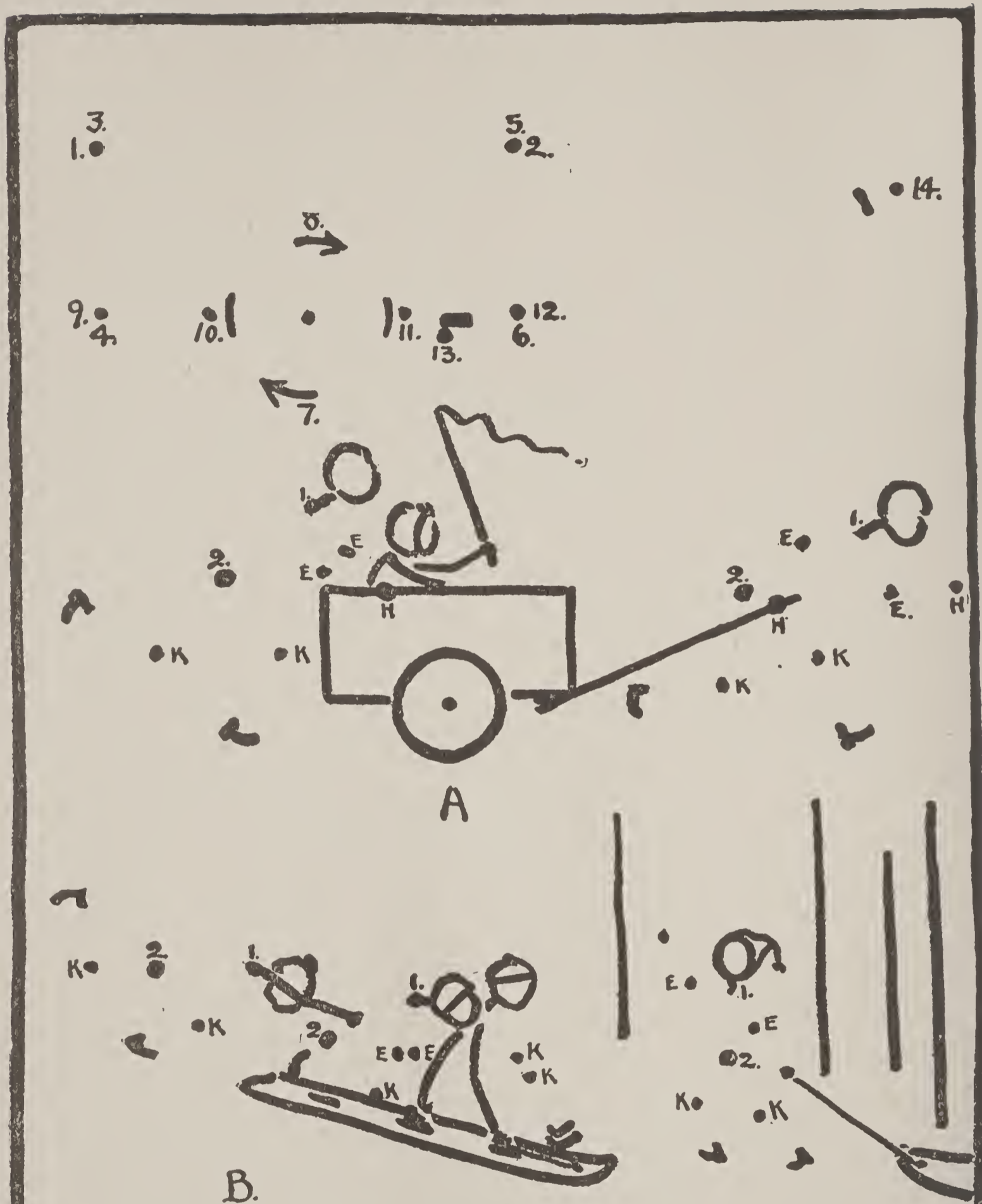
How many different kinds of carts do you know when you see them? Look through the magazines and the newspapers and cut out all the carts and wagons which you find there. Now make a little scrap-book, pasting a different cart on each page. Have you ever thought of why there are so many different kinds of carts? After you have made your scrap-book, see how many of these carts you can draw, using heavy straight lines like the ones in the picture on the next page.

Now try one on your own paper, without the dots, but make the lines in the same order. It is a good way to draw any cart or wagon.

Fig. A is another unfinished picture in which you are to build two people. After doing this one in the book add some people to the cart you made on paper. They need not be just like these. Make them run faster or just walk. If you have room put in more people.

There are the heads of four people in Fig. B. Draw one like it on gray paper. Put snow on the ground with white chalk or crayon. Use those four vertical lines for the trunks of dark green pine trees if you want a country picture. Use them for the sides of houses if you want it to be a city hill. This ought to make a good picture to put in your book. If your paper is not well filled cut it down to fit the picture or carefully draw a frame around it to shut out big empty spaces. Dress the people in bright colored caps and coats for winter.

You can entertain your small brothers and sisters by making dots on which they can build simple pictures. Try it some stormy day.



TO FINISH THESE PEOPLE DRAW THE LINE 1-2 FIRST. IT MAKES THE BACK. 1. IS THE SHOULDER FROM WHICH THE ARMS START. 2. IS THE HIP JOINT FROM WHICH THE LEGS SWING. K. IS FOR KNEE. E. IS FOR ELBOW.

With a Double Pencil

In Spring there are such freakish kinds of weather that you feel like doing something "altogether different," no matter what it is. Try this :

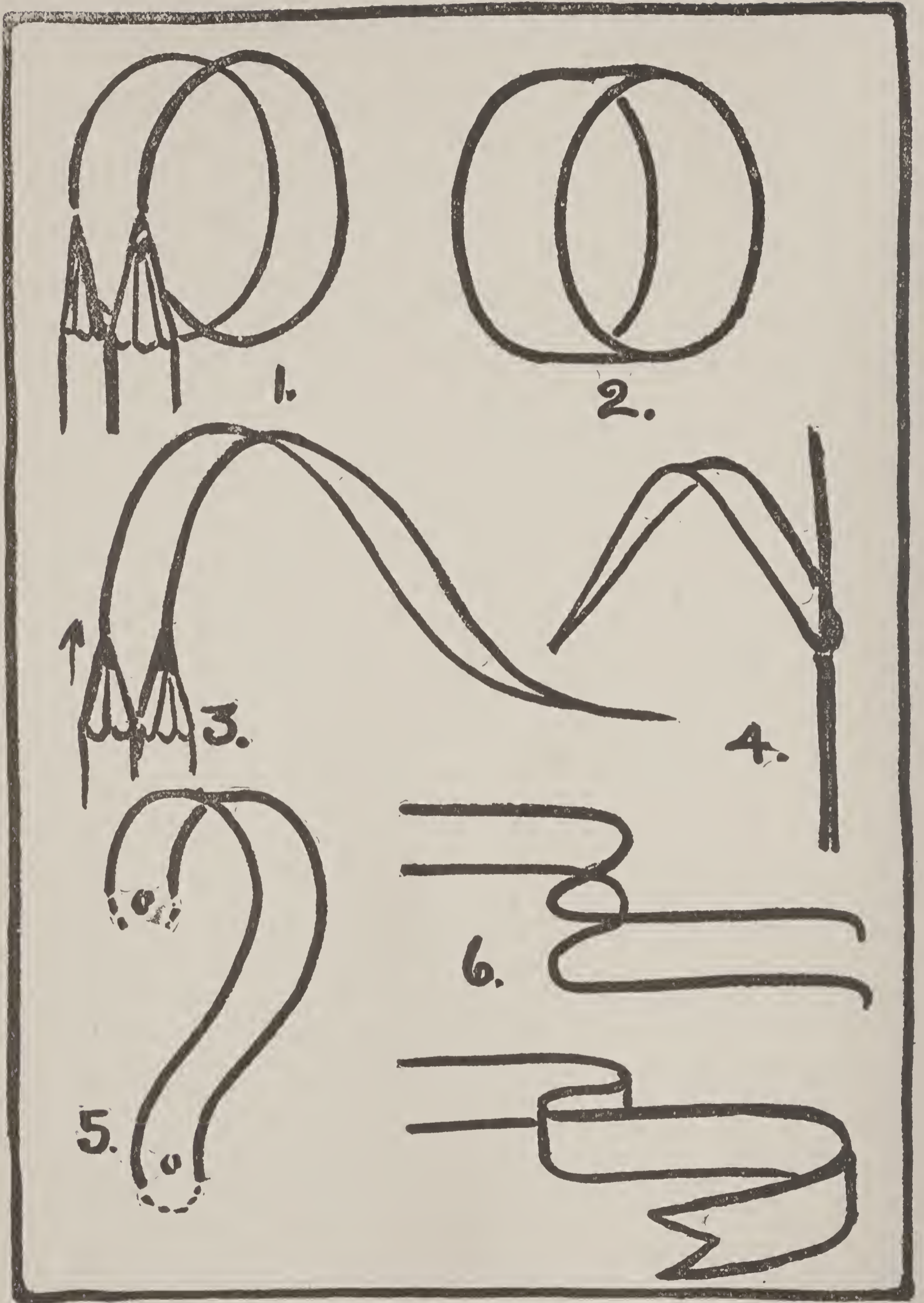
Take two lead pencils in one hand. Keep them pointing in the same direction all the time, and "loop the loop" with them, on a piece of paper. Look at what you have made. It is quite like a napkin ring or a steam roller wheel. By adding two lines and erasing tiny bits of the back curve you can make a fine ring, Fig. 2 on the page following. Turn the picture to the left and see if it does not make a very good drawing of a pan or a round dish. You can make one like this if you point your two pencils to the left and keep them that way while you swing an ellipse. You will be astonished to find how many things you can make.

Start up hill for Fig. 3 and instead of making a loop, swing off gracefully to one side until the lines come together. Not bad for a blade of grass! Try to draw one carefully, Fig. 4, using only one pencil, but remember that the two sides of the grass blade do very much the same thing, only one swings in behind the other at the turning point. Try a dozen, turning them in different directions. Make one line darker than the other and it will do for the nearer edge of the grass.

Make a big double question mark and finish it off for a flat handle, Fig. 5. Did you ever see one like this on a tin cup? Try one turned to the left. Get a tin cup and draw it with the handle on the front. Of course when you draw carefully you will have to work with one pencil, but you will draw better if you remember that both lines do the same thing. This practice will give you a free-hand movement that is necessary to any one who wishes to draw. It will also teach you to keep the lines uniform in size or width.

Hold the two pencils horizontally and make a ribbon or pennant waving in the breeze, Fig. 6. Be careful now which lines you erase and where you put the straight lines in. The stripes of a flag move in folds like this when a breeze catches it.

You can probably think of a dozen things to make in which two edges are parallel, as in the ribbon. Try this double pencil trick on them.



Drawings by Helen E. Cleaves.

CURVES SIDE BY SIDE AND WHAT YOU CAN DO WITH THEM

The Story of the Three Bears

Read from your Reader or Story Book the Story of the Three Bears. There are many pictures in this story. Choose a few which will tell the whole of it. Here are some suggestions:—

Picture of the house where the Three Bears lived, with Goldilocks peeping in at the window.

Picture of the dining-room with the three bowls of soup cooling.

Picture of the living-room with the three chairs; a "Sairey Gamp" Chair for the Big Bear, a rocking-chair for the Little Bear, and a beautiful parlor chair for the Middle-sized Bear.

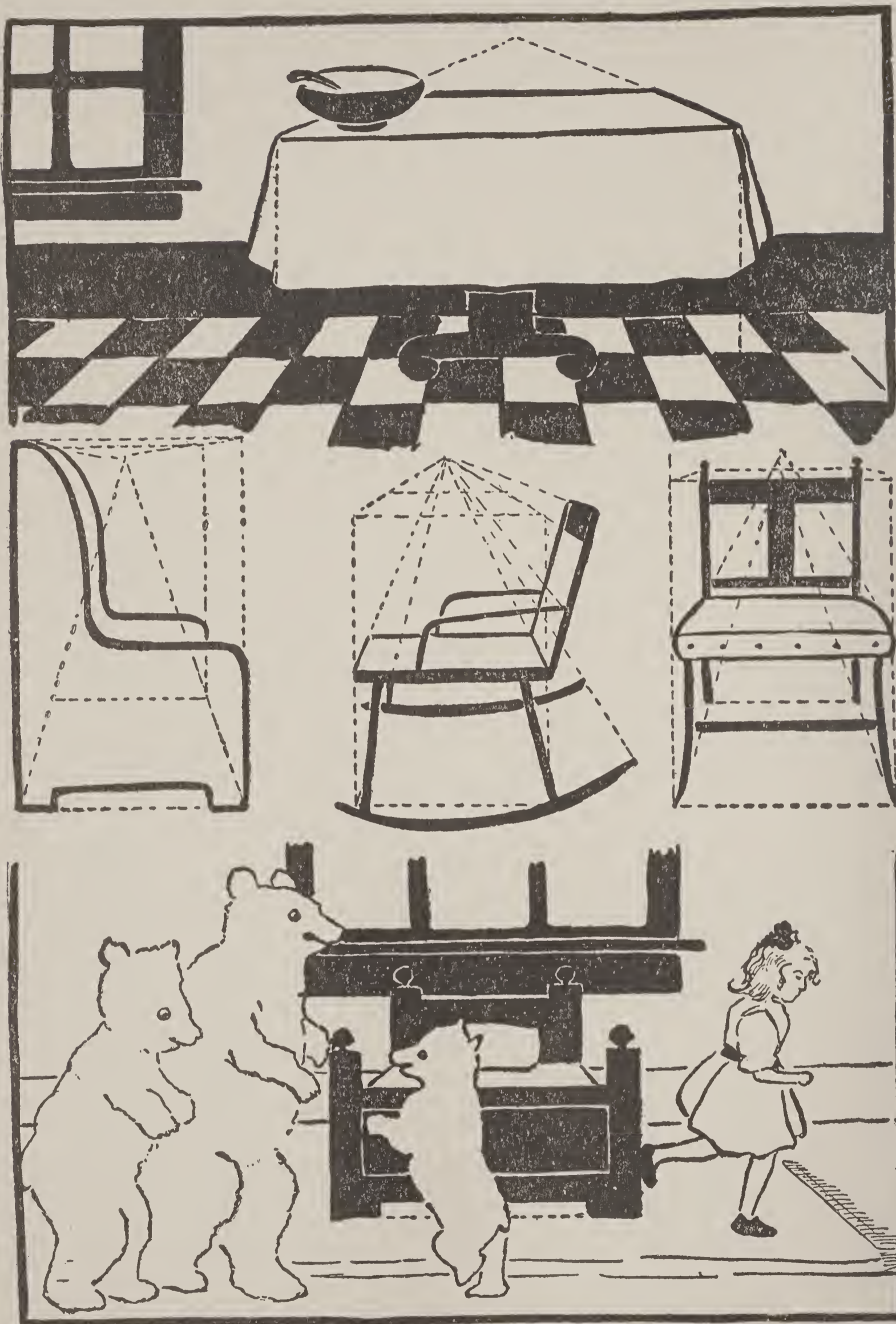
Picture of the bedroom with the three beds, the Three Bears, and Goldilocks.

If you think real carefully, close your eyes, you will see many objects in these pictures which are like oblong boxes; the table, the chairs, and the beds. Draw a picture of an oblong box placed straight in front of you, showing the top. See if you can add a few lines and turn it into a table, a chair, or a bedstead. Look at the illustrations on the following page, and they will help you. The dotted lines stand for the oblong box in every case—and the heavy lines for the object.

Now for our pictures. This will help you with one, the dining-room. Choose a piece of 8" x 11" gray manila paper, place it with the long edges horizontal. Sketch lightly an oblong box 2" x 4" with its long side horizontal. Place on this, by making a few slant strokes at the corners, a fresh, crisp table-cloth. Find the center at the lower edge and add a support for the table. Place on the table the three bowls. Add a window, plate rail, tile floor. When carefully drawn, use your colored crayon and lightly fill in blue in the tile and bowls, and the brown woodwork and table.

In the same way and using the drawings on the next page, do the other pictures. Could you make a picture of the house in the same way, using the oblong box?

No doubt you can select stories from your books,—and verses from Mother Goose,—to make pictures for. If you cannot draw pictures for your stories without a copy look through your books until you find what you need. You will find pictures of tables, chairs, flowers, birds and children. You can draw the objects in such a way and in such a group to make the picture complete.



THIS WILL ASSIST YOU IN TELLING THE STORY OF THE THREE BEARS

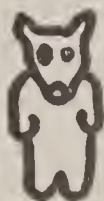
THE HOME OF THE THREE BEARS



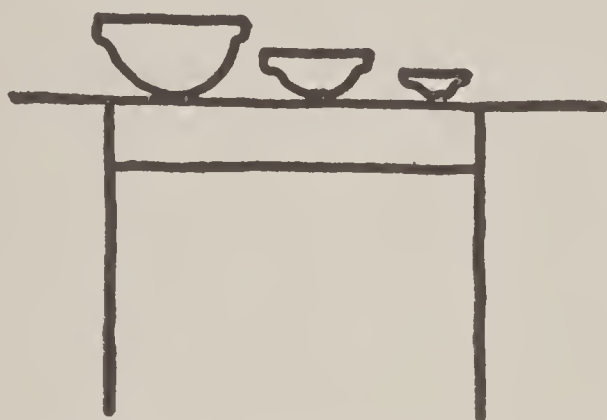
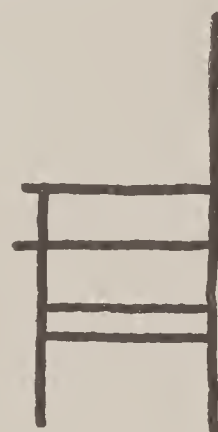
Papa



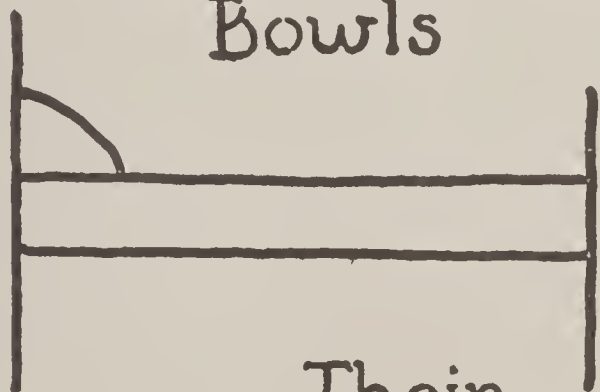
Mama



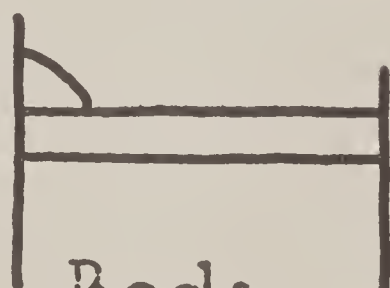
Baby

Their
HouseTheir Table and
Bowls

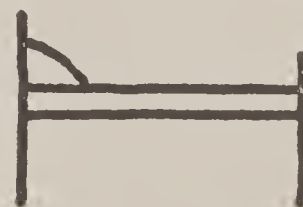
Their Chairs



Their



Beds



Can you tell which bowl belongs to papabear?

Can you find the baby bear's chair?

Where is the baby bear's bed?

See if you can draw this story.

RFD

MF

After all, the best fun comes from making your own fun. Make some funny drawings yourself. Here are three bears to help you begin. See what funny things you can make them do.



Roosters for Place Cards

Roosters are just as good as turkeys! They may be drawn on place cards, or they may be drawn on a card and cut out as indicated by the odd little sketch at the lower-right corner of the plate. The lower part of the card is left long so as to fold back to make a support. The rooster is cut out so that he will really roost! Of course, turkey cards of this kind could be made. The bird might be colored—bright red or bright green or bright purple, with gold eyes.

Place Cards for Thanksgiving

Thanksgiving is really a harvest festival; a time when we give thanks for good crops safely gathered. So the horn of plenty with Autumn fruits pouring from it will make a good place card—to illustrate “For peace and plenty do we give Thee thanks to-day.” “Seed time and harvest shall not cease,” says the corn shock. The apple, according to the old legend, was the fruit of eternal youth. Eat it, then, “with thankfulness.” “What moistens the lip and what brightens the eye, What calls back the past like the rich pumpkin pie?” “Gold of the Harvest field, riches of the farmer, lie in the heart of the yellow ears of corn.” The nuts, so tempting to the unwelcome worm, might be labeled “Be ye thankful for what you’ve got. Also be thankful for what you’ve not.” “Truly in me is the perfume of the Summer, and the rich blood of the Autumn.” And the turkey announces that “The eagle may be the National Bird on 364 days of the year, but on Thanksgiving, I’M THAT BIRD.”

Now, if you can get the real things to draw from, you may use them for models, to get both form and color right. If you can’t get the real things, find pictures to show the forms of them and you may be able to remember the color well enough. Study the pictures to see how to use them for place cards; and to see how to place fruits to make a group; and how to cut a fruit form from folded paper, that you may write or letter your quotation on the inside of it. In particular, notice that each ball for fruit or nut on the place card is drawn entirely and the parts which are hidden by the nearest one are afterward erased. Notice that the further away they seem to be the smaller they look, and the lighter the line used in drawing them.

Attractive place cards may be made from birch bark and a set of such cards are appropriate when the Thanksgiving dinner is to be in the country.

Cut your pieces of birch bark in pieces about two inches long and about three and one-half inches wide. On the side of card you can draw with a pen,—any design that you prefer. The name can be put in with color if you have a fine brush and some paints.

You could use vegetables for a design; on one card draw a pumpkin, on another a leaf of celery, on another an apple and on others, nuts, or even a picture of a knife and fork crossed.

Pictures from Advertisements

Here are two funny pictures to show you how to make pictures for a scrap-book.

1. Cut out all the pictures you can find in the advertisements in a newspaper or magazine.

2. Spread the pictures on the table so that you can see them all at once.

3. Think how one might be joined to another to make a funny picture. Try them all different ways.

4. When you get a good one hunt through the newspaper or magazine for a heading that will make a good name for the picture.

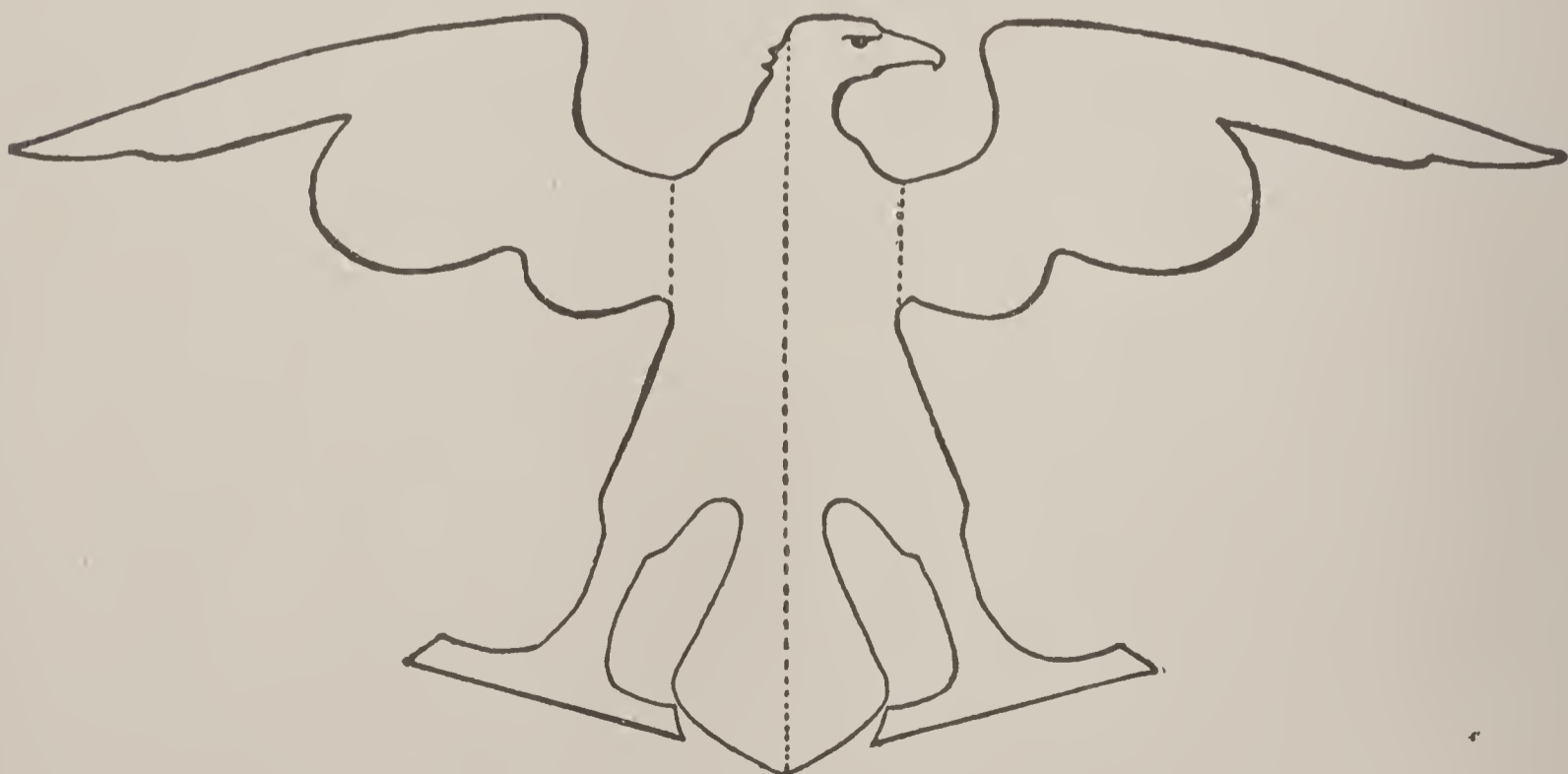
5. Paste all the parts together neatly on a card.

The upper picture on the opposite page was made from three pictures, the man reading was one, the dressed-up bunny was two, and the Globe man was three. The words "No baggage" tell you what some men think about a man who would spend his time reading and patting pets!

The lower picture was made from two pictures. The typewriter in one was cut out, and the nose of the horse put in its place.

A Peaceful War Eagle

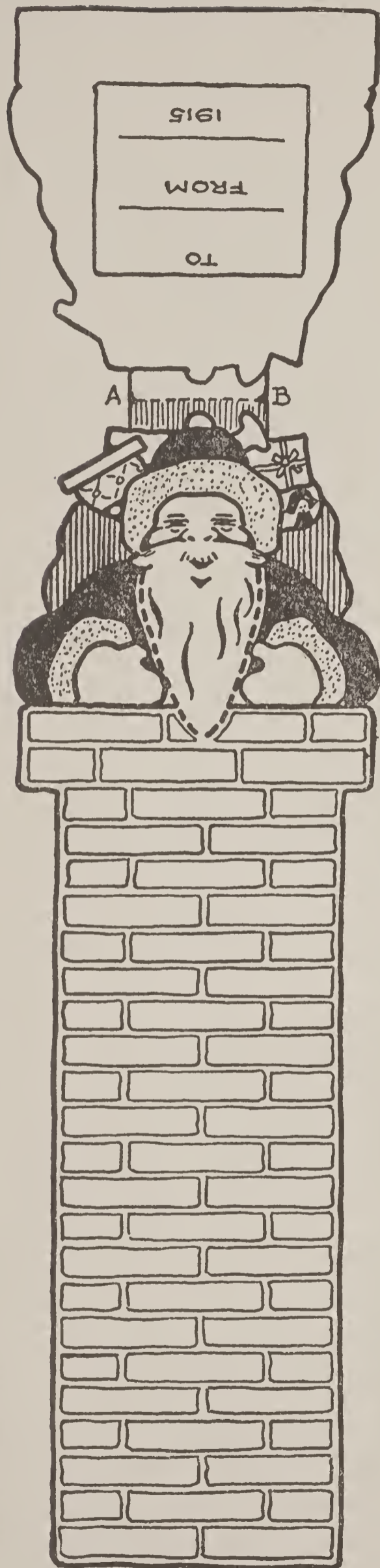
By folding a sheet of paper the two sides of the American Eagle may be cut at the same time, from half the plan.



NO BAGGAGE



BOSTON LADY HAD FINE EXPERIENCE



A Book-Mark

A Santa Claus book-mark is a good little Christmas gift to give to some one who reads. Trace carefully the picture of it here, or if you are a little artist draw it all by yourself, being sure to measure the chimney to get it straight. You would better use rather stiff white paper for your book-mark. When you have drawn the front view fold the paper on the line AB and cut the outline. Now draw on the back (the part that is wrong side up in the picture), unfold, and begin the coloring with water color or colored pencil. If you use water color don't get the paint on too thick or it will look muddy. If you use crayon don't bear on hard. It looks ever and ever so much better if it is done lightly. Santa's hat and coat must be red trimmed with white fur, his mittens white and his beard white. His pack would look well dark green. The chimney should be red. If you can do it neatly (it is very hard) leave the spaces between the bricks white. After the book-mark is dry cut along the dotted line, being sure not to cut off poor Santa's head. This is so that his beard will slip over the page and keep the book-mark in place. Now fold over the back, on AB, and paste the lower courses of bricks on the chimney head neatly together. Write the name of your friend and your own on the back. Some one will be very much pleased with this if you make it carefully and color it well.

Making Animated Pictures

Get your sheets of paper 6 x 9 and your manila envelope to keep them in. Have your pencil sharp for drawing, but it should be soft. Follow the directions carefully. We will not speak of an eraser because you are going to draw the figures right the first time. If you work in a painstaking way the lessons will help you.

Fun with Chairmen and Other Folks

Draw three little chairs, *A* tipping forward, *B* tipping backward and *C* standing still, as a chair should. All the lines of *A* and *B* slant, so these chairs look as though they were moving, *B*. *C* keeps quiet because its lines are vertical and horizontal.

These three chairs may be made with people by just adding head and arms and part of one leg. Try it with *A* first, using *k* and *k* for knee joints. Jack could walk with legs straight, but when he runs his knees must bend. The dotted lines in *D* show a few of the different bends of the knees in running. *E* shows what the elbows, *E* and *E*, might be doing. The elbow and knee joints are much alike, only they bend in opposite directions.

Now you will find that with hip, shoulder, knee and elbow joints Jack is a regular whirligig and making pictures of him in all his antics will keep a lead pencil busy for hours.

The second chair, *B*, will dance or kick when you finish it. You cannot always tell before you change a line just what this Jumping Jack is going to do, but that is half the fun and just like a real boy.

C will help you to make a picture of Jack down on one knee, putting on his skates, polishing or tying his shoes, or helping the baby to take a few steps for the first time. He might get down on both knees, but don't get mixed up with so many slanting lines. If you should want one of these figures to be a girl, why just put skirts on and call her Jill. A live girl can do all of these things, of course.

Now get another piece of paper and make a picture with a lot of people in it, like the one on the following page, where they are planting a tree. Give them a few tools and put them close together so that they do not seem afraid of each other. You can probably make quite a crowd of busy people if you do not draw them too large.



Drawings by Helen E. Cleaves.

A Thanksgiving Picture with Lines Only

If you are asked to really set the table for dinner you begin right away to put things on, but if you make a dinner picture you have to build the table before you can set it. A table is not very difficult to draw.

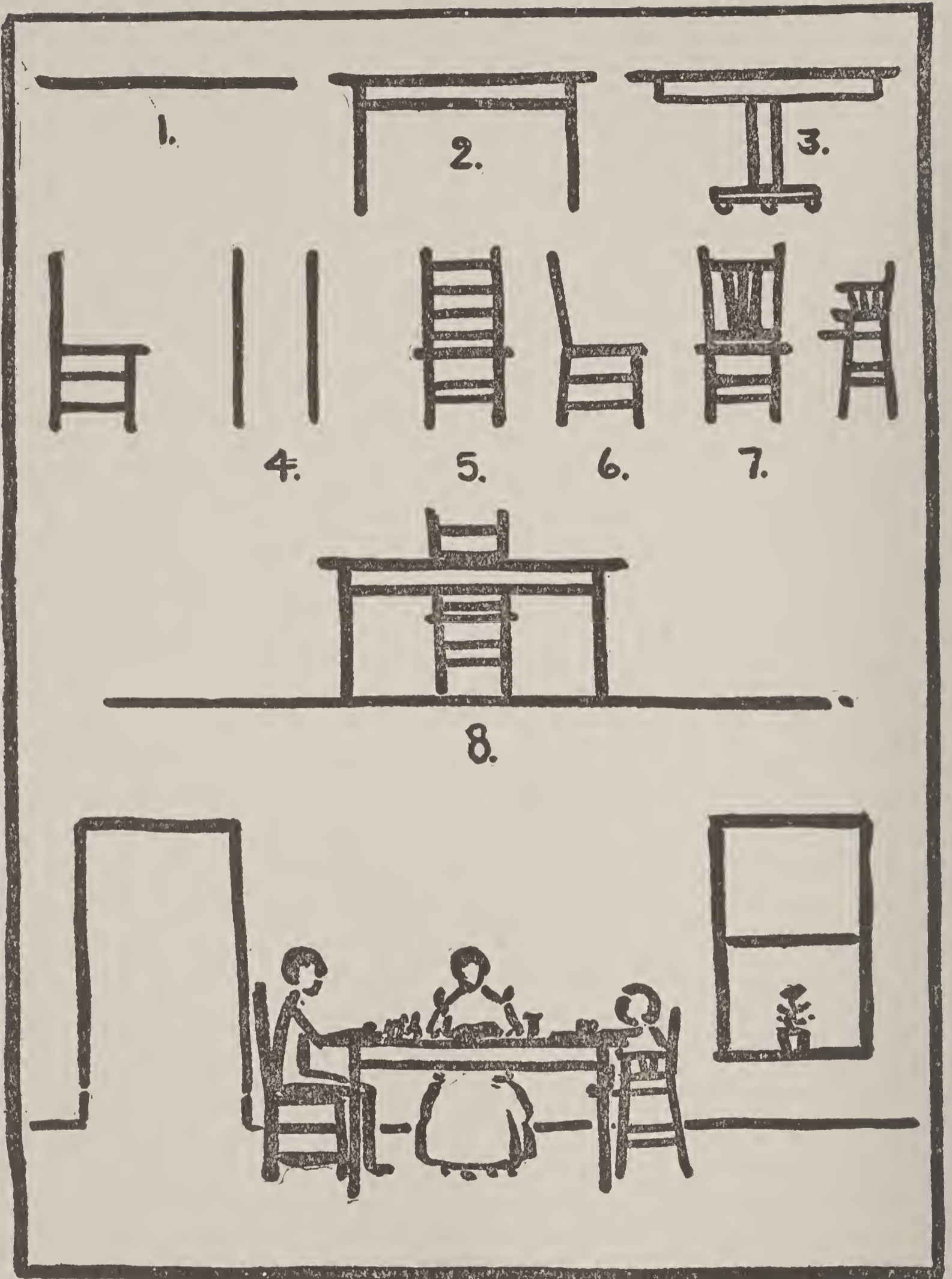
Take a good look at your own dining table. Perhaps you can sit in the dining-room while you draw this, then you will not need to simply copy the picture shown on the next page. Near the middle of your paper draw a horizontal line, Fig. 1, for the top of the table. This must not slant a bit or the dishes might slide off or tip over. Make the legs just long enough to reach to the floor, Fig. 2. Some dining tables have one big leg in the center like Fig. 3. Which kind is yours?

We have drawn chairs before, but always a side view. Now step around in front of a chair. Are the long back lines both vertical like Fig. 4 or do they slant like Fig. 7? You see we may want to draw some one sitting at the other side of the table looking at us, and we must get the chair ready. Learn to draw the chair alone and then make it look behind the table, Fig. 8.

When one thing is behind another, part of it or all of it is hidden. If all of it is hidden you need not draw it, but if any of it shows you must think very carefully about the hidden parts or you will make foolish mistakes in your picture. It is a good plan to draw everything lightly and then erase the lines that go behind something else. In Fig. 8 part of the chair back is erased to make the table seem in front of the chair. That is a useful thing to learn when drawing a picture.

Now if your table is ready place chairs for the people and put on the dishes. In the lower drawing there are three people. If you want more make the table longer and put more chairs. The baby's chair has very long legs because the baby is so short. Finish drawing the window and door. Notice the line which shows where the wall meets the floor. It goes behind the chairs, people and everything. It is the last line to draw.

Could you draw another window right back of the woman's head? Would the plant show if it were placed on the window sill?



Drawings by Helen E. Cleaves.

A PICTURE MADE FROM LINES

Horses and What They Haul

Some loads are much too large and heavy for a man to move even with a wheelbarrow, so his big, strong friend, the horse, helps him with his work.

Do you know how to draw a horse? One way is to make three sides of a square, Fig. 1. Be *sure* that the sides are as long as the top or even a bit longer. Measure with the end of your pencil or a bit of paper. If your horse is not tall enough he will look like a dog. Draw a line for the top of his neck nearly as long as his back, Fig. 2, making it slant the way you want his neck to go. If he is frightened he puts his head up. If a small boy gives him an apple, Fig. 3, he will put his head down to get it. Fig. 2 shows how he usually holds his head. A few lines will tell the thickness of his neck and body as in Fig. 3.

Do you know how to harness a horse? Watch somebody do it if you can and learn what each strap and buckle is for. Around his neck, close to his shoulders, is the collar. Just back of his shoulder is a big piece called the saddle, and the breeching keeps the load from pushing against the horse when he goes down hill. Ask somebody who knows, so that in your pictures of a horse you can harness him to any kind of a wagon or carriage. When you make a good picture you have to know just how things are really done.

In Boston you would see many tip carts like Fig. 4 used by the men who work on the city streets. Build one and harness a horse to it. All the city carts are colored blue.

Fig. 5 is a careful drawing of a horse's head and Fig. 6 might help you to make his foot. Try harnessing a horse to a wagon, sleigh, hack, truck and any other vehicle which you may know. Put the big basket, Fig. 9, on wheels and you will have a New England hay-rack. Do the farmers use this kind where you live?

Did you ever see wheels when they looked like Fig. 7? Look at the back of a wagon as it goes away from you. Put the box, Fig. 10, on the wheels, Fig. 7, and see if it looks like anything you ever saw. Did you ever see a pie wagon? Try box, Fig. 11, on wheels.

What would Fig. 12 be on wheels? It is the back view of something. Put a man on the seat. Fig. 13 is the interesting end of an ice wagon.



Real People

Draw a straight, vertical line like Fig. 1 on the page following. This is the "back bone" of the very simplest kind of a chair. It is a good plan to find one long line like this to begin with in making a picture, just as a man who builds things of wood cuts out the biggest pieces first. Next draw the seat very carefully, Fig. 2, and then add the other lines as the pictures show. Fig. 3 is the finished chair with a man in it. See how well the chair fits him. That is what the chair was made for.

Perhaps the chairs in your house are not just like this. There are many different kinds. Draw one of your own dining-room or kitchen chairs, making the longest line first. Is the seat perfectly horizontal or level? Is the "back bone" straight?

Did you ever see such stiff looking people as those in the second row? They are alive, of course, but they are keeping perfectly still just a minute, while you look at them very carefully. You will have to excuse Fig. 3 for moving. He could not wait to get a bite of something he has in that plate. Notice that all the feet are in a straight line, but the heads are not. Why are some heads lower than others? Which part of a man is taken away from his height when he sits in a chair? Point to the line which changes.

Now draw these people as they are in the third row, all alive. Make the lines very light so that you can dress them up afterward. Give them names and show by their clothes which are men and which are women. Put more people in. Make these people change places. Perhaps the woman would like to help the baby to walk.

Dress the people in the lower row. Fred was very thin at first, but two or three thick pencil marks made his coat and trousers. Seven broad pencil strokes made Jane's skirt. Surely this is easier than sewing! Do fatten Paul up a bit and put a dress on Bess. Which is the thickest part of a boy? Where does a girl *look* the widest? Give Bess a Dutch cut like Jane's, or fix her hair any way you please, only make it come down over the side of her head, as it should.

Can you make Jack do tricks? Make his tail point a different way. He can do anything a real dog can, if you will only help him.



FRED

JANE

PAUL

DOT

BESS.

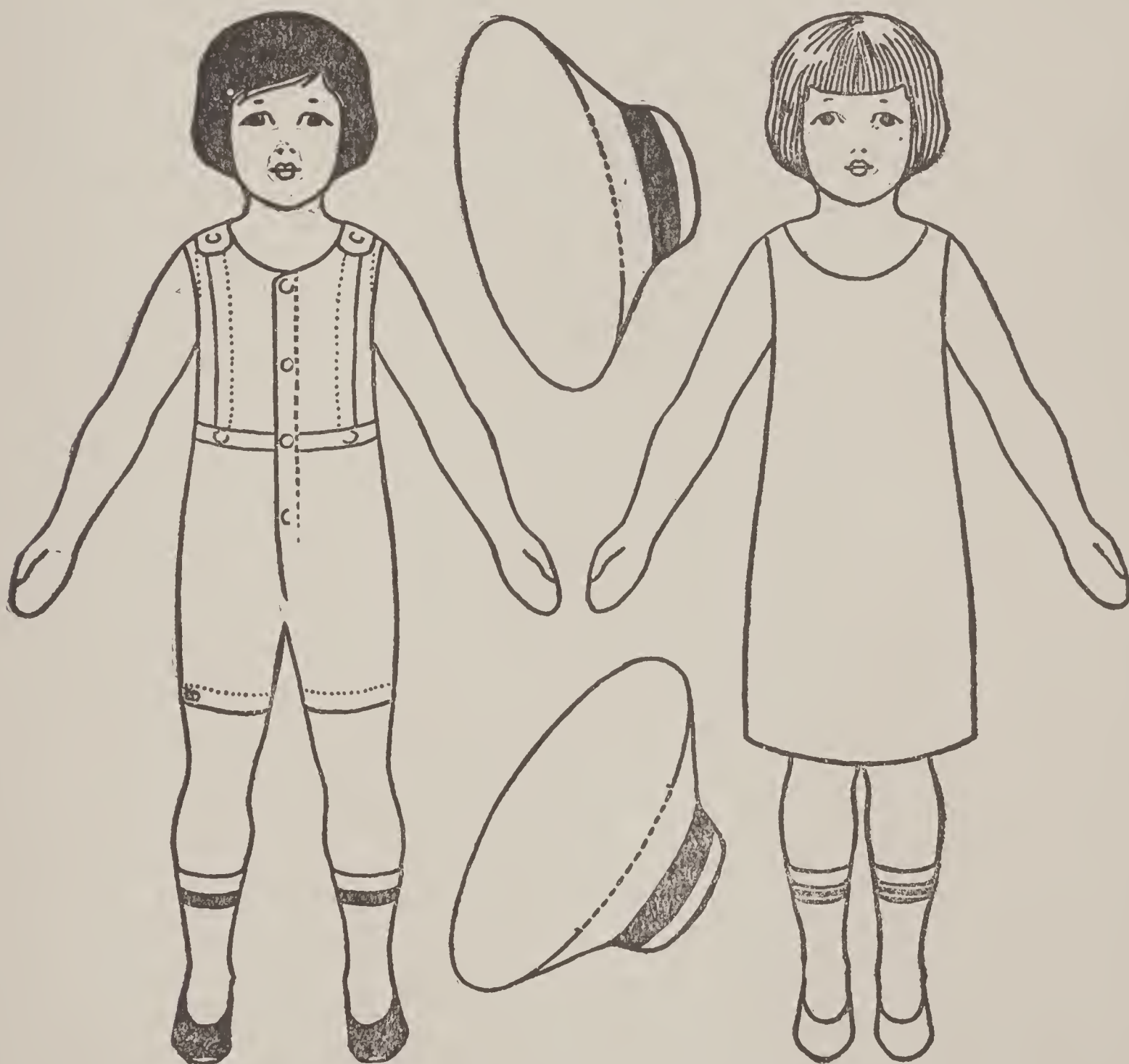
JACK.

YOU CAN DRESS THESE PEOPLE WITH COLORED CRAYON

Drawings by Helen E. Cleaves.

The Garden Girl and the Garden Boy

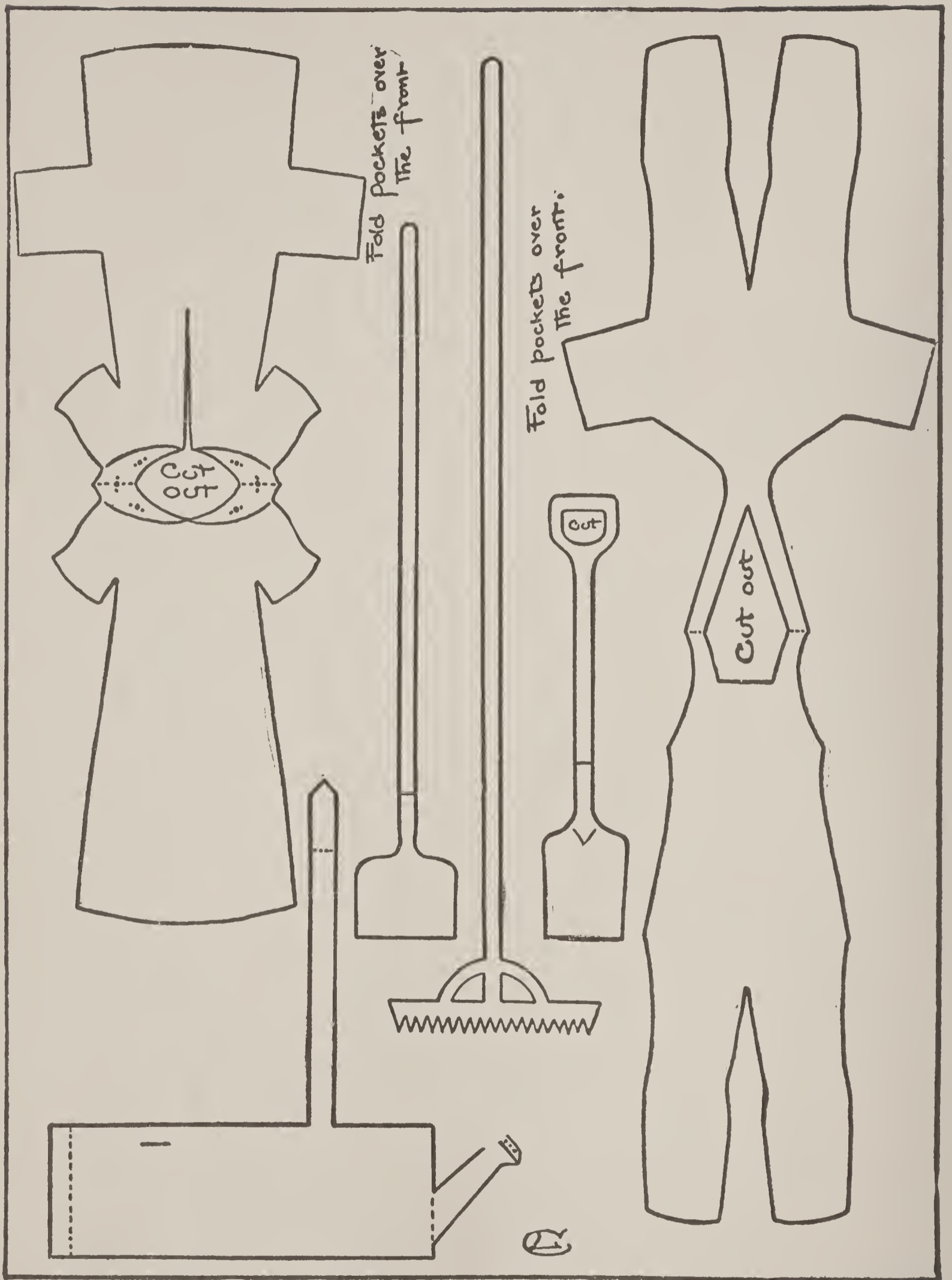
Before they are ready to go out planting, they need a very delicate tone of orange-pink over faces, necks, arms, and legs. The little girl's hair might be light brown or orange-yellow. The hats also should be orange-yellow straw. The hat bands may be colored any bright dark tone. The overalls may be brown. Why not color the apron light green-blue or blue-green? Curve the watering pot around the finger. Paste the left end under the opposite edge at dotted line. Bend the



THE GARDEN CHILDREN WAITING TO BE DRESSED

nose outward. Curve the handle over and draw end through little slit on opposite side. Bend upward to hold firmly.

What shall we name the Garden Boy and Girl?



PATTERNS FOR THE GARDEN CHILDREN'S CLOTHES

The Two Birds

Did any one ever show you the 2 which some birds make with their necks and backs? It is quite a help in drawing them. Run your pencil over the big 2 marked A on the next page. Do it several times, just as you would stroke the neck and back of a big swan if he would let you. Do you get the swing of it? Try several on some practice paper. Curves are hard to learn, but you can do it.

Choose the best one you have made and place your pencil at the point marked C. Draw the front of a swan's neck, swinging down past the point A. It will help if you follow this line in Figure S until you can feel the way it goes. Learn the shape of his bill and put his eye in the right place. By putting him in the water you avoid drawing his feet! He likes the water best anyway.

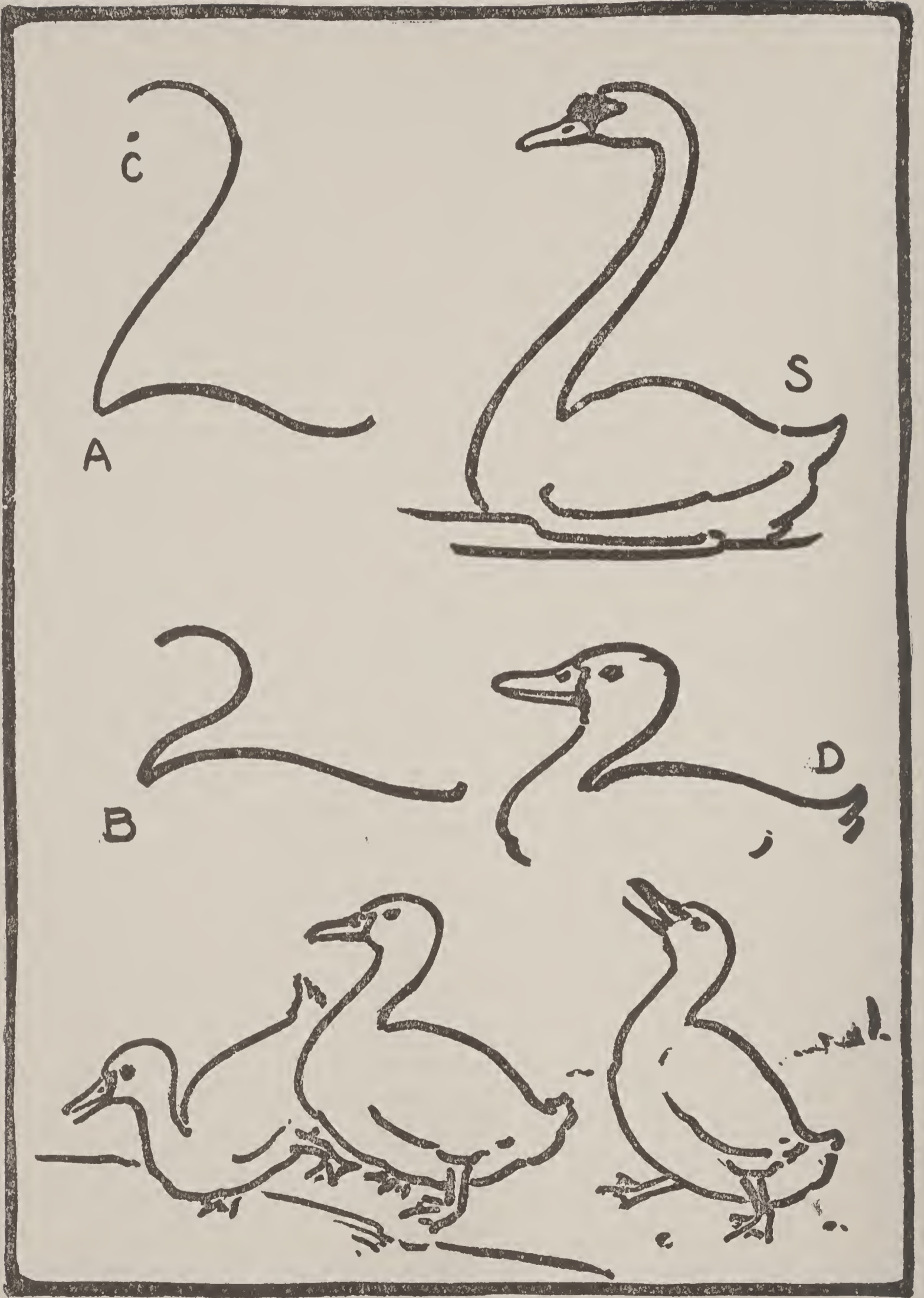
Figure B is a short necked 2 with a long tail. This is the way to begin a duck. Practice it first and then make the breast line. Notice how the two lines of the neck swing together. When you have learned the duck and swan in these two common positions you can change the 2 and make them do different things. The three ducks at the bottom of the page are all tipped at different angles. Make some other ones. If you can make a 2 backwards of course you can make a duck going the other way. Look at a goose if you have a chance and see if you find a 2. Water birds are more likely to need long necks than those that live on land.

If you have a blackboard you might try some large white swans with chalk. Watch a real swan and draw him in different positions. He can do wonderful things with that long neck of his.

Try a picture of him when he is coming toward you. You will not see the 2. Where will his tail be? Can you imagine how he will look?

There are many wonderful things to see in nature and when you have begun to study lines and form you will find that no minute is dull so long as you can use your eyes.

Have you ever noticed how a robin puts his head forward when he is catching a worm? His neck is not so long but he uses it very much like the swan. And have you noticed how a snake raises his head and thrusts it forward? He does it with a movement like a bird. Perhaps that is why it has been said that the bird and the snake family come from the same origin,—out of the long, long ago.



Drawings by Helen E. Cleaves.

Fish Lines

Did you ever catch a fish? Probably you caught it with a hook which killed the fish. Did you ever catch one with a lead pencil? You do not need bait, but you must have a sharp eye and steady hand.

Get a good big piece of paper and swing off a long, graceful curve like Figure 1 on the following page. The curve must be drawn with a free hand.

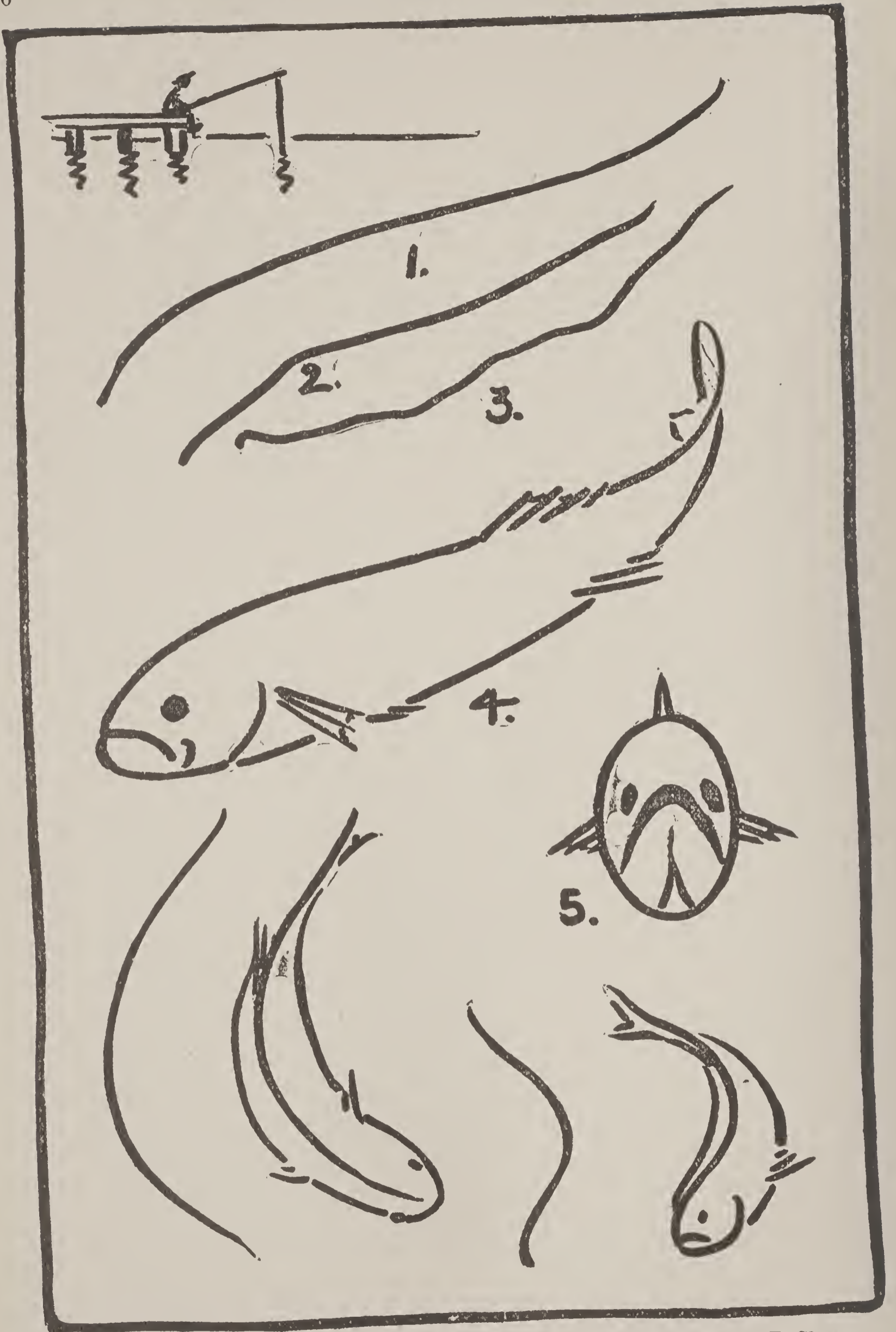
Now the curve in Figure 2 is not graceful because it breaks at 2. A fish can bend in a hundred ways without breaking. Line 3 is very far from graceful; it was made too slowly and wabbles along like the tops of mountains, as though it did not know which way to go. Do not try to patch up a bad line. Try another and another until you get one that has a fine swing to it. When lines are curved you can seldom go over them without making a rough uneven figure. In drawing as well as in other work practice alone can give perfection. Make each line better than the one before it.

Collect all the pictures and drawings of every kind of fish that you can find. Some of them will be good enough to copy with bold sweeping lines like the ones on the next page. Perhaps you would like to make a little scrap-book just for your pet fishes. It is great fun to have a big book that you have made all yourself. When you can make a curve with a strong swinging movement it will be graceful enough for the back line of a fish.

Figure 4 is a Blue Fish, a big, strong fellow. He looks solemn because his mouth turns down. His eye is perfectly round and never shuts. He has no eyelids or eyelashes! When you draw you must notice these strange things. You may like to read about him in the encyclopædia.

The line of his back is the long one to catch first. The sides or under lines of his body follow this. He can follow almost any double curve you can draw. Watch live fish in a bowl or tank if you get a chance. Goldfish are beautiful, not only in color, but in every movement they make.

When he looks right at you Mr. Fish is not as handsome as in a side view, in fact he would be quite frightful if he were very large, like a shark. But it is no use for a little fish to look so fierce. He only makes us laugh.



Sleds and Other Things

You remember, of course, that everything except a ball looks different every time it changes position. If the wheel of the cart C on the following page should fall off it would look like an ellipse E lying flat on the ground.

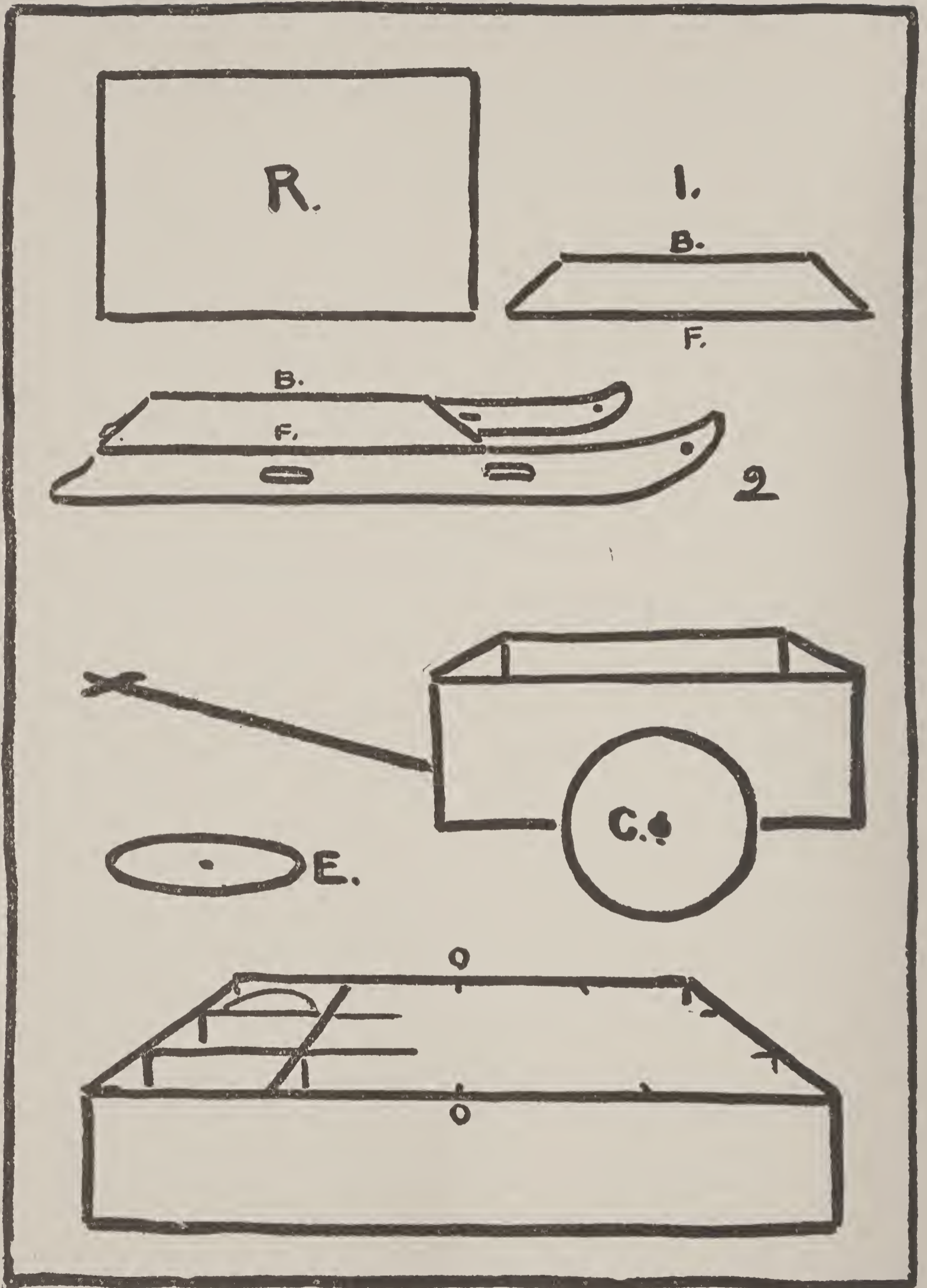
Now something quite as remarkable happens to the rectangle R when it lies down. Take a postal card or some other rectangle and stand it up on your hand. Hold it out in front of you as far as you can reach and watch it tip back until it lies flat. Draw it the way it looks. Do you get anything in the outline of the card that looks like Fig. 1?

If this is really a good picture of a rectangle lying flat then it ought to help to make the tops of boxes, tables, stoves, sleds, carts, stools, etc., look as if they were level, and that is the way that they should be.

Try it on a sled. Draw the new shape, Figure 1. Now put the front runner on, Fig. 2. F is the near edge of the rectangle and B is the back edge. Have you ever noticed that things seem to grow smaller as they get farther away? The line B not only shrinks quite a lot, but pulls the little end lines in so that they surely would run into each other if they kept on. Since B is shorter than F the back runner is also shorter than the front. Now does your sled look as though you could sit on it without falling off? Then it must look level and we have discovered a very useful trick.

Try this kind of a top on our old friend the cart. Put the little verticals in to show how far from your point of view you can see down into the body of the cart.

Now draw the shape again. At the bottom of the next page is the picture of an egg box, about half finished. Can you finish it and put in a dozen fresh eggs? If you put a cover on be sure you leave it open so that we can see the eggs. Each one must have a little place all to itself or there will be trouble. Every time you draw a line ask yourself whether or not it looks just as it is or is it pretending to be short or turned around? The line OO is doing a wonderful thing. Draw it and think about it, a long horizontal line looking like one standing up! Aren't you surprised?



Drawings by Helen E. Cleaves.

A Glad Aster Badge

Don't you think fall asters are cheerful things? They wait until the days begin to get gray and cold before they blossom. If you want to see how happy they can make people, pick a great big bunch some Sunday and carry them to some one who is old or sick and can't get out. When anything cheerful comes into a house everybody brightens up.

Just to remind you to be cheerful you might make a little "glad aster" badge and wear it or keep it where you can see it often.

To make the badge you will need some white paper, some light purple paper, some yellow paper, with scissors and some paste. If you have no colored paper you can color the aster with crayons.

First, with a compass or something round make two circles about an inch and a quarter in diameter, connected with a little strip as shown in the picture, Fig. 1, next page. Fold in the middle of the strip so that the two circles come exactly together. Turn it so that the hinge comes at the top. Cut eight strips of the purple paper about half as wide as the strip that joins the circles and as long as across the circle plus the *whole* length of the hinge. Paste the first strip across the center of the round cover so that one end covers the middle of the little hinges as far as the fold in the middle, and the other end sticks out over the opposite edge of the circle. Put the second purple strip so as to make a cross. Place the next two so the ends will be in the middle of the spaces left. Then you have eight gaps left. These can be filled up with four strips because each strip has two ends. Let the strips stick over the edge the same amount all around. Don't use too much paste. Then paste a round yellow center in the middle of your little purple strips and you have an aster, Fig. 2.

Now open the badge as shown in Fig. 3, and print inside, "Serve the Lord with gladness." Do you know where that comes from? It means that when you do things that are good and mind your mother when she speaks to you, you must do so gladly.

With a pin you can fasten the under part of the badge to your dress or coat. The aster will fold down over it and hide the motto. Everybody will see the sunny aster and like it.

You might make several of these Glad Aster badges, and give them to friends of yours.

Beautiful October

A haze on the far horizon,
 The infinite tender sky ;
 The rich, ripe tufts of the cornfields,
 And the wild geese circling high,
 And all over upland and lowland
 The charm of the goldenrod,
 Some of us call it autumn
 And others call it—God.

—*William H. Carruth.*

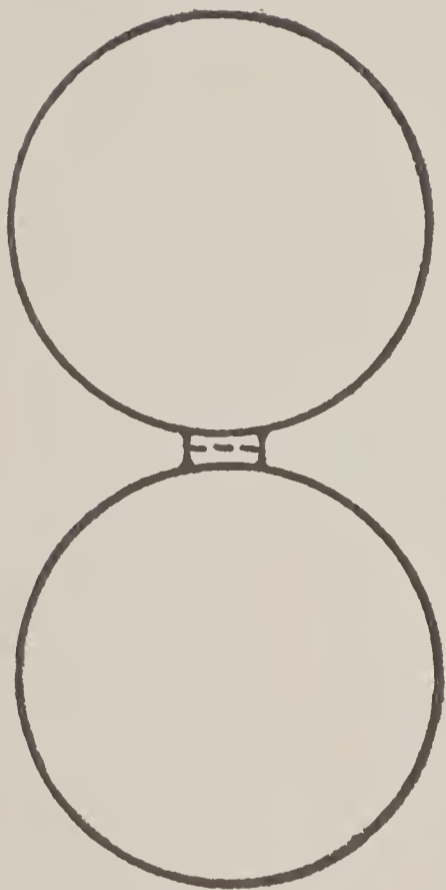


FIG. 1

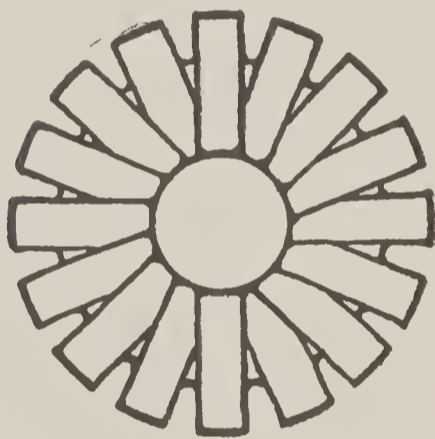


FIG. 2

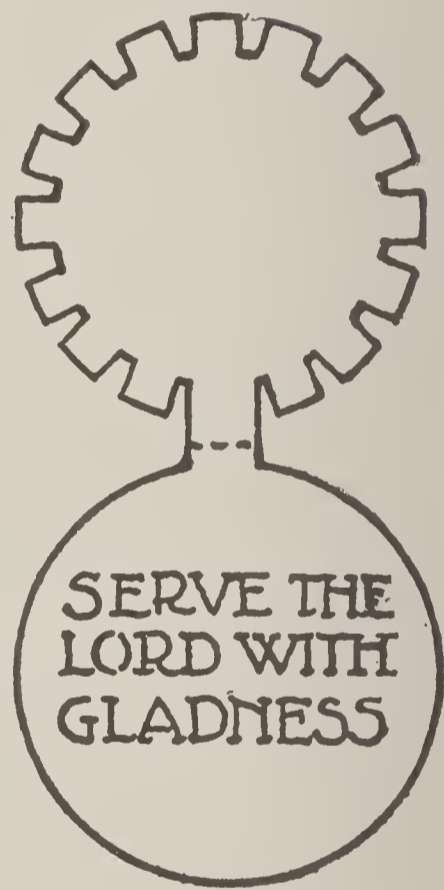


FIG. 3.

THREE DRAWINGS WHICH SHOW HOW TO MAKE THE "GLAD ASTER" BADGE

I wonder if you are one of those who call it God,—this beautiful autumn weather? Think about that. Think about the other things, too. Have you noticed a "haze on the far horizon" this fall? Have you ever seen the sky look "infinite" or "tender"? How many flocks of wild geese have you seen? Perhaps all these are "right before your eyes," but they are good things to look for on your Sunday walk. See if you can't bring some of the "charm of the goldenrod" into your own house. Everybody will be happier.

Learn About Good Pictures

What would you think of a child who did not care to know one tree from another or one flower from another? Or, perhaps, one friend from another?

There are pictures that every one is supposed to know. It is easy to secure prints of the most famous paintings and by pasting them in a book, you will fix them in your memory, and from the study of them you will learn to appreciate the best, and you will hold only the best in your mind.

The other side of this leaf will give the names of some of these pictures and of the artists who painted them. You can always buy them in a cheap form and have them for your own.

Get these pictures and arrange them in a similar group. You can paste them on paper and make a book.

Why not start a little picture gallery of your own? You will get lots of fun out of it now, and when you are grown up you will be glad that you know so much about good pictures, for you may some time see the originals.

One of the pictures mentioned on the following page is the most famous picture in the world. Do you know which it is? Who painted it? And where it is? And do you know what makes it so famous?

Another of the pictures on the next page is probably hung in more grammar school rooms and in more Sunday-school rooms in the United States than any other picture ever painted. Do you know which that is? And who painted it? And can you tell the meaning of the picture?

When you have before you a really good picture and one that contains a good many figures, take pencil and paper and then set down the number of things that you see. Take, for instance, the picture called "The Horse Fair." It was painted by Rosa Bonheur when she was 77 years old. Check off the things you see in the picture. Set them down like this:—Two white horses rearing. A big black horse on his hind legs. A horse with a blanket for a saddle. Three horses each with his tail tied in a knot. A man running. Two men holding one horse. The distant dome of a big building. A row of trees, etc. You can do this with pictures and it will teach you to SEE.

CHILDREN WITH A
- GARLAND -
RUBENS

CHRIST IN THE
TEMPLE
—
HOFFMAN

THE
SISTINE
MADONNA
—
RAPHAEL

FEEDING HER
- BIRDS -

MILLET

JESUS BLESSING
LITTLE CHILDREN
—
PLOCKHÖRST

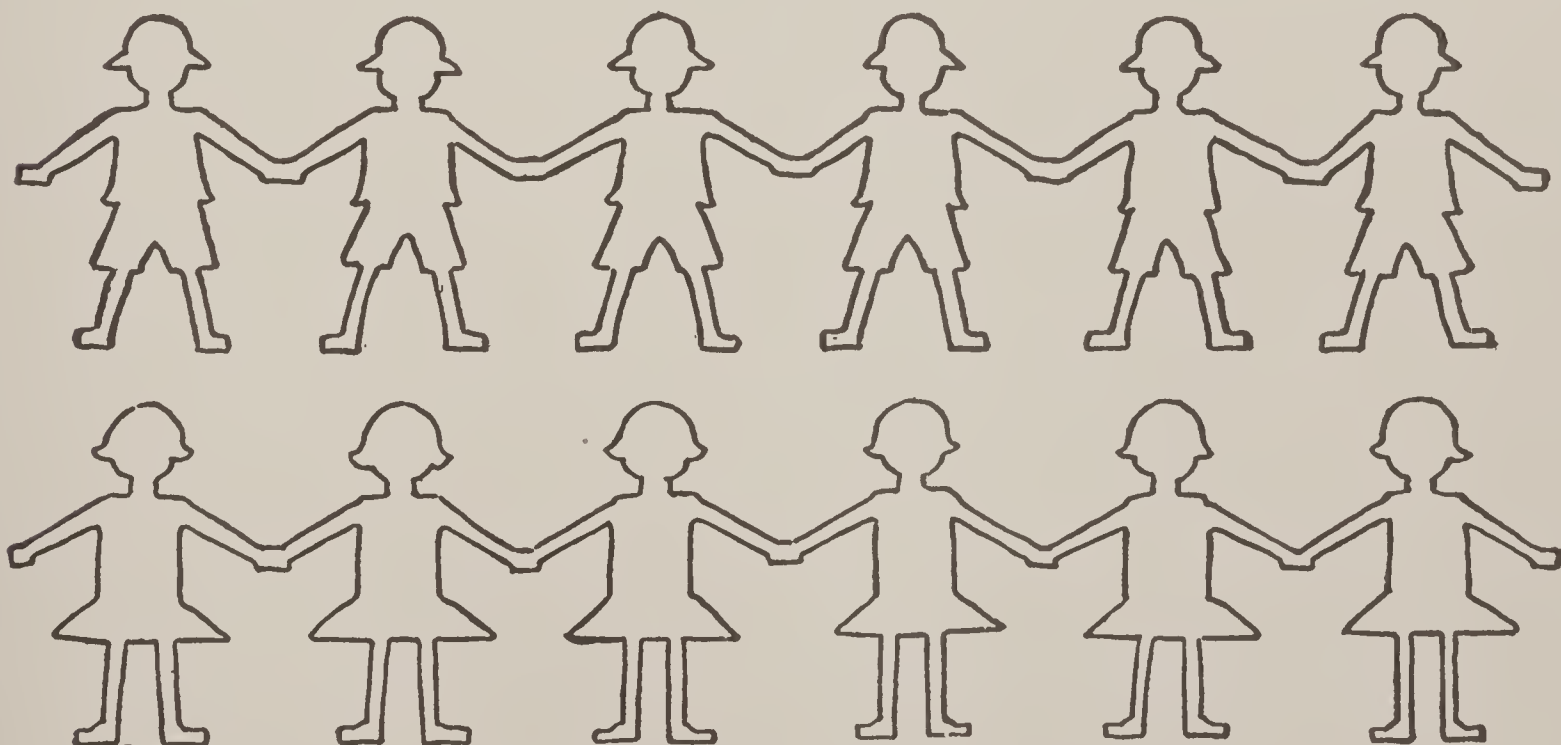
BABY STUART
-VAN DYCK-

Pictures to Color

Geraldine and Her Paper Dolls

The little girl, Geraldine, in the picture on the following page is cutting out rows of paper dolls holding hands like those shown at the bottom of this page.

In coloring a picture start at the top and work toward the bottom—then your hand won't drag through some part that you have already painted. Paint the panel back of the toy dresser and that part of the window seat upon which the toys are resting—a warm cream color. When it dries, mix a faint purple by putting a little red and blue together, add just a little yellow to it and paint the window frames and that part of the window seat containing the drawers. Use tan color for the little girl's hair and shoes and the toy furniture. Use a very light red for the little girl's face, arms and hands. Paint the window panes a clear sky blue and put a touch of the same blue on the mirror of the toy dresser. Then take some blue and tone it down a little with a touch of red and of yellow and paint the little girl's dress. Use a deep shade of tan for the floor. Carefully paint it around the paper dolls and scraps of paper lying on the floor. When it is dry use two or three of the brightest colors you can find in your box and paint the paper dolls on the floor and also those at the bottom of this page.



SOME OF GERALDINE'S BOYS AND GIRLS



GERALDINE ADDING BOYS AND GIRLS TO HER ALREADY LARGE FAMILY

Going Like the Wind

Color the whole sky bright blue. Make the footprints a very light blue. Make the sled dull yellow. Color the children as you please, except for the caps. These should be left white.



A WINTER MORNING

Polly Want a Cracker?

Make the picture on the next page in greens: Blue-green for the background and floor; green for the bird; yellow-green for the dress and socks. Leave the collar and hair ribbon white. Make the hair and the stool and the stand for the bird dull yellow. A delicate pink may be used for the flesh and a bright red may be added to the throat of the parrot. Leave the crackers white or make them a delicate cream color.

Another good way to go at it is to find a real parrot to look at and to color the parrot in the picture as near like the real bird as possible. Now dull all the colors you used in the parrot (by adding



SHARING

black) and use them for the other things in the picture. Paint the background solid black. Of course you will have to have the girl's flesh painted flesh color.

There is much to learn about the arrangement of color in a picture; it is the study of composition. If green appears in the parrot's wing there should be touches of green in another part of the picture. It gives a "balance" of color. If the object in the girl's hand is a red apple, put a bit of the same color in her hair ribbon. A certain "tone" runs through every good picture.



MARCH HARES AND THE SPRING FAIRY

Look out of your window and see how March looks. Think how rabbits look and shut your eyes and see how a fairy looks. Do you know the colors of mushrooms and of the first spring flowers? Color this to make it look as much like early spring as you can. Have it so beautiful that everybody who sees it will say, "Isn't it pretty?"



AN OUTLINE DRAWING TO COLOR YOUR OWN WAY



A PEN DRAWING THAT BOYS AND GIRLS
CAN COLOR AS THEY THINK BEST

What Happened to the Boy Who Threw Stones

What a fine chance to use bright colors! See the funny little wings, caps, and jackets. Make your picture look like a bright spring day. Begin with the lightest color in the sky; put on the darkest and strongest colors last of all. Use the very brightest colors in the little creatures.

If the sky is colored blue, repeat the color in some of the wings of the little sprites.

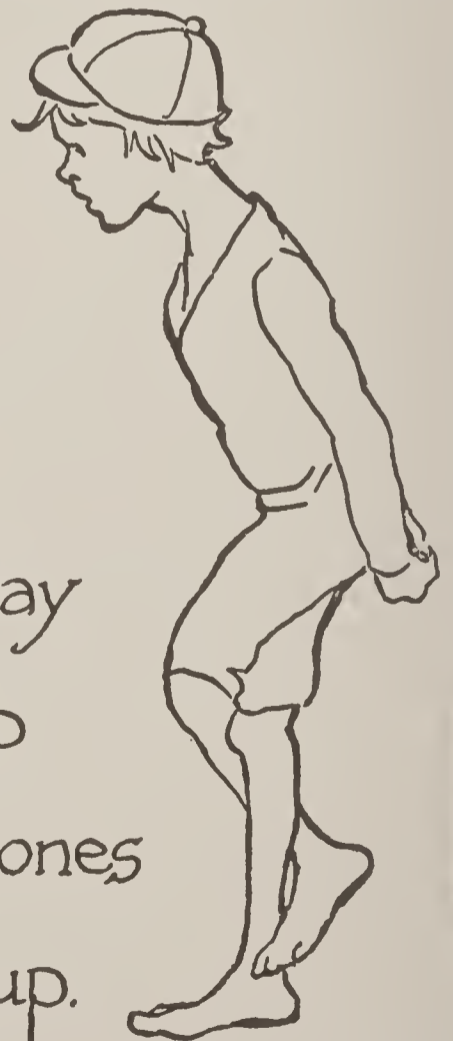


The Bumble-bee gets honey
 And gives a pleasant buzz,
 —But it's very 'far from funny,
 Is the other thing he does.

This is the Dog.
 I've never known
 A dog who would
 Not eat a bone



So when you play
 With any Pup
 Be sure your bones
 Are covered up.



We will use only these color names: red, yellow, green, blue, purple, white, gray, black. Then we will say *light* red when we want to paint a face; and *middle* red when we want to paint a slice of tomato; and *dark* red when we want to paint a slice of beet; *bright* red for a currant, and *dull* red for the outside of a beet. We will use only such terms, so that we may understand one another.

Your eye will become trained by studying the various shades of color in a picture.

Tom Tinker's Dog



Bow, wow, wow, whose dog art thou?
Little Tom Tinker's dog. Bow, wow, wow.

It is summer now, and you will want to make outdoor sketches. Here is a landscape to try. The idea is to have two white figures, the boy and the dog, framed in greens and blues. Paint the boy's hair dull yellow, and his face, arms, and legs with a color you have mixed from red and yellow with a very little blue, using a great deal of water. His suit, shoes, and socks are white. The dog, whose name is Teddy, is white also. He has a little stripe of dull yellow between the eye and ear and wears a leather collar. Now we will paint the landscape, beginning with the top of the blue sky. When

near the mountains paint with a wet brush but use no color. The sky must be quite dry before the mountains are painted.

Children in Far Japan

Color this as you please. A Japanese print might help you. Make the smallest things, the real flowers, brightest. Make the dress pattern in middle colors. Make the background lightest.

The Frog Prince

We must paint the frog prince green and the ball bright yellow. It was the golden ball, you will remember, which the princess lost in the forest pool. I am sure she had yellow curls and I think her golden crown was fastened to a cap of blue velvet. Her gown of dark yellow was embroidered with light yellow flowers and the sleeves caught with gold bands and blue jewels.

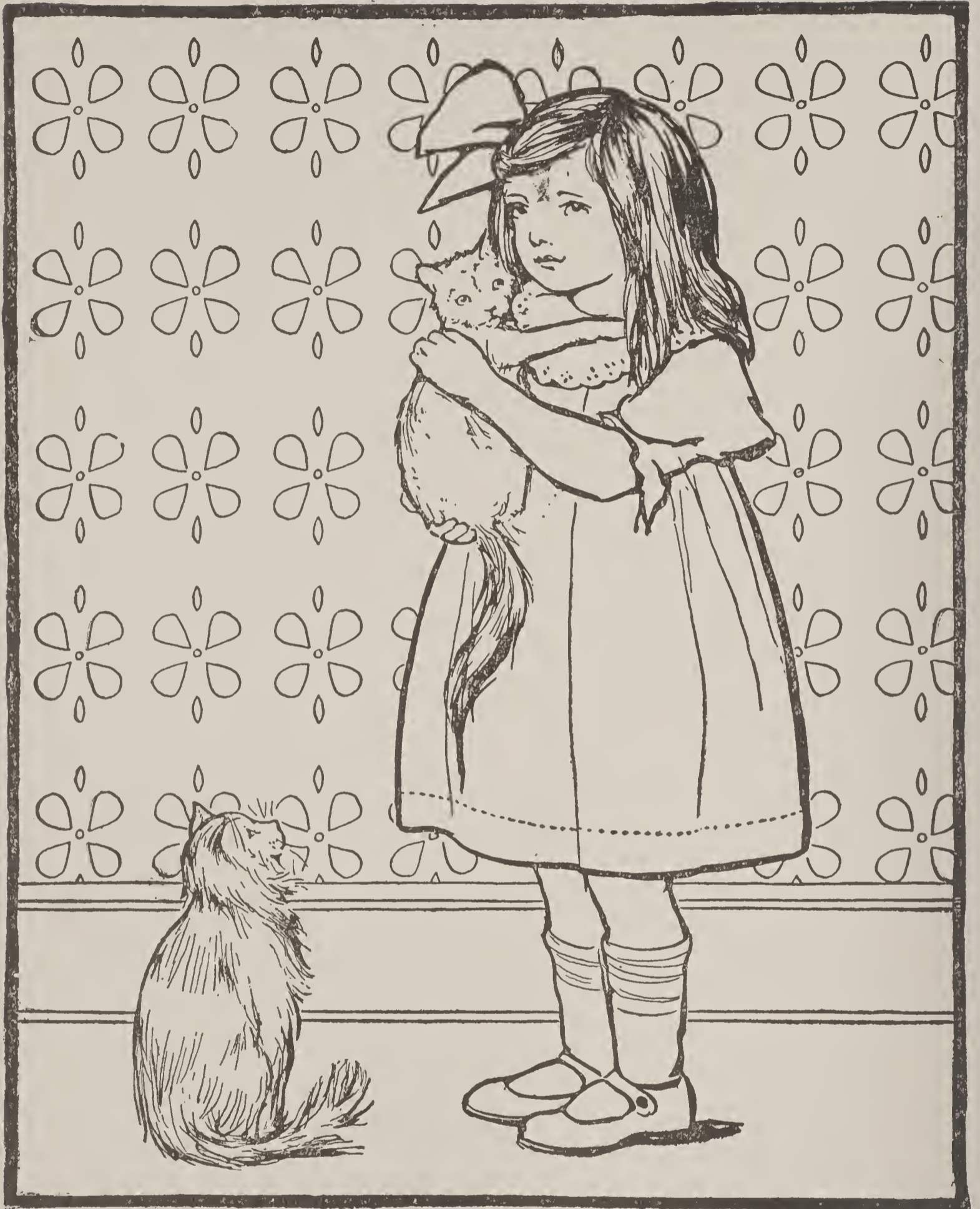
In the rest of the picture we will plan to keep the colors soft and gray to make a pretty setting for our gay little princess. On a warm afternoon we often see low in the sky a light yellow. Against the sky are the light roofs of the old white castle. Do not get them too bright for they are far away. Mix a little purple in the green for the pointed trees. Paint the twisted tree a gray made from yellow and green with a little red. Against the light gray wall huddles a row of little white flowers. The grass about the princess is green with a touch of red. The rocks by the pool are the same with more red. The flowers by the pool are white with green leaves. Keep your colors very clear and light in tone.



A LITTLE BROTHER AND SISTER IN THE
SUNRISE KINGDOM



AN ILLUSTRATION FOR THE STORY OF THE FROG PRINCE



THE ANGORAS

Olive's angoras have just the colors of a loaf of new white bread! Olive's dress is light yellow. Her hair ribbon and stockings are white. Her shoes are tan shoes. Her play room is done in very soft pale greens.



CAN YOU COLOR THESE PUPPIES WHILE THEY WAIT FOR THEIR DINNER?

The Pussy-Willow Pussies

Do look at these charming pen drawings. Did you ever see such fuzzy little kittens? Did you ever see such a jolly bit of odd and amusing elf-manity as this little sprite? In the next picture he is



THE FALL OF THE CATKINS

rubbing the fur the wrong way, to wake up the pussies. In the second they are all very much awake. And in this one *Spring* has come.

Do manage somehow to get hold of a pussy-willow twig with its little Maltese pussies, each coming out from beneath the brown shell where it hid all winter. Put the twig in water in your room and watch it. You will see the kittens' fur coming on end; and see that when they jump they "leave their tails behind them." Perhaps if you can go out into the countryside to get the pussy-willow twigs yourself, you will see, if you go in the middle of the day, something bobbing about with pretty wings, and long feelers growing out of his head, almost as lovely as *Jillikin*,—for that is the name of this fairy. He is cousin to *Billikin*. Do you remember *Billikin*? Florence Pretz, who drew *Jillikin*, modeled *Billikin*. Florence Pretz is now Mrs. Smalley, and she has a little fairy of her own in her home in California.





Fairies are hard to catch! You would better draw the square first and then rule light lines upon the picture and upon your square, making a net in which to hold her fast. The net will help you to locate the graceful curves.

The net will also help you to place the fairy in the center of the square. You will see that the balance is just right. The figure must not tip but be lightly poised as if she were about to move lightly forward.

Study this picture and try to keep your lines clean cut and light so that the frail texture of the draperies and the buoyancy of the figure are suggested. There should be no clumsy lines; draw the curved lines with one stroke of the pencil.

All the coloring must be delicate.

Begin on Monday or some other day during the week. Go to the market or store and look carefully at all the fruits and vegetables that you see. Try to remember the color and shape of



each one. If you live near a garden, go each day to see what is growing there. Go often to the kitchen and look at the fruits and vegetables that are being made ready for table. After looking at them close your eyes and see if you can remember the color.

This all helps you ; you will find that the study of color and the attention that you give to remembering the color of various objects will train your eye and make you much more observing of everything. You will begin to see things that you had never noticed before.



THE ELVES, WHO WEIGH NOTHING AT ALL, A-PAINTING THE LEAVES IN THE FALL



Do you have Chinese lilies in your home in March? If so compare them with this drawing. If not look at this pen drawing and try to color it.



“TO MARKET, TO MARKET,—TO BUY A FAT PIG!”



A NURSERY LUNCH

Something to Write About



Ah-poo-mik-a-ninny A-hing-hi-to

In the year 1893 or thereabouts a little girl first opened her blue eyes and her little pink mouth one day in September and this is her picture. The people in the village where her father and mother lived came to see her and to them she was very wonderful because she was a *white* baby and if by any chance she happened to smile at one of them they were very happy and thought to be very lucky. So they called this baby "Ah-poo-mik-a-ninny" which in their language meant "Snowbaby." Can you guess who she was and where she lived? She had another name, too, and that was "Ahinghito" and still another one which you must find out. I think this little girl is married now—and her father has had great honor paid him by this government—not because he was her father but because of the wonderful things he has done. "Ahinghito" must be very proud of him and his first name.



Some people say this is a picture of something that really happened June 26, 1284, and some other people say it is a myth, while still others say it is a legend. Do you know what a myth or legend is? Anyway, it was a very sad story and made the saying "Don't forget to pay the piper" one that was heard in many homes. There's a piper in the picture here—and the children seem to like the music, don't they? I guess they liked it better than their fathers and mothers did, for they never allow any music in the streets of that town now, not even a little pipe.

An artist named Kaulbach has painted a beautiful picture about this and a poet named Browning has written a poem about it—so there will be a number of things to help you to guess what this picture means.



There seems to be a subject for gossip in this picture; some tale is being told from one to another.

The Green Frog was winking and blinking one hot summer's day, and, without meaning to listen, overheard what the Katydid told the Busy Ant.

You can always trust the Busy Ant for finding out something that was going on within walking distance! The Green Frog rather liked to find out things himself and when he *did* find out he always told his next door neighbor.

That was the beginning, and that's how I happened to hear about it; for the neighbor told it to the wind and the wind blew all over town so that soon it came to every one's ears. It seems that the Katydid was going on an errand and just stopped for a little gossip with the little green snake that lived under the door-step and the Green Snake told the Katydid that the Painted Turtle told him that the Yellow Hen had seen Mrs. Goose starting out on what she called a "wild goose chase" and called her—a "Tailor's Goose." And that is what started it.

Have you heard what it was?



Here is a boy who was born in Boston, Mass., some time between 1700 and 1710 and he was a boy of whom you have heard many, many times, I know. There are so many things that remind one of him—there's a bank here in Boston named for him and a street, and a house, and there is something on lots of houses that he thought of. I wonder if you know what it is. A kite had something to do with it. This boy knew a great deal about printing because he used to help his brother. He liked to read and he ran away once and he was very witty and many of his sayings are still to be heard. Here is one—"Time is money," and here is another—"A place for everything and everything in its place." Then when he was a man he said something about "hanging" which all the histories remember. Do you know who "Poor Richard" was and what he had named for him and do you know who published the first newspaper in America? Well, you find out who this boy is and then you'll know much more than you do now, maybe.



IS SHE SHOWING HIM EASTER EGGS ?



A Pirate or What?

A good story can be written about this picture but do not make the story cruel because the pirate's face is not cruel nor does he look as if he were going to harm any one.

I seem to hear something about pirates and lost boys and Treasure Island and things like that. What was it that Long John used to sing in "Treasure Island"? Oh, yes—"Fifteen men on the dead man's chest." Do you suppose the one in the picture is that kind of a chest? Anyway, it's big enough for that little boy to hide in. Seems to me the pirate (he is a pirate, isn't he?) is trying to scare the little boy, though maybe he's only fooling—but I don't think the little chap is afraid, do you? See, there isn't a boat in sight, and what do you think is in that cave?

I'm quite excited to know what this picture means—and what they are—and whether the little boy's mother and father know—and whether if by any chance the pirate is his father. And—what's in the chest: Money? O-oooh!



I wonder who this little girl is? I've heard about little Princesses who were stolen by fairies—in fact—they say that all babies who die the day they are born are taken back by the fairies and brought up by them.

To begin, what title can you give to this picture? Do you think the little girl knows that the queer little men are there?

This little girl's dress doesn't look much like fairy or princess—does it? But is there anything about her that makes you think of a princess?

I wonder if those four little men are her brothers—or—maybe she is Bo Peep and they are some of her lambs that she couldn't find. And what a funny house—it looks like a tree to me.

I think, probably, that if we could see the other side of the sign-board on the tree we could find out who lived there. And, say, over there where the birds are, I wonder what's happening. The little girl is washing some one's clothes and I must say I'm very curious to know why—and whose—and what has happened—and also what those funny little old men are doing.



A Race or a Chase

A Boy, a Girl, a Rooster, a Cat, and a Baby, and all in a terrible rush, except the Baby!

What can the matter be? And why and how could that poor little baby be rolled over that way? Nobody seems to mind her in the least, for all the others seem intent on getting somewhere, for some reason, and I wonder what that reason is. It must be an important one to make them forget the baby.

What do you think is in that pail? The girl might want it, but the cat and the rooster don't.

Are they running away from some one who scared them, or is some one calling them?

But what about that baby?

When you find out let us know, will you?

On every hand you can find wonderful things to write about. When you are traveling on the cars you will see things from the windows that suggest stories. You will see doors open and people coming and going from a house, so you begin to wonder about it. That is the beginning of a story. You can make the story as cheerful as you wish, for when you have written down all that you imagine you can make it end as you like.



Now, isn't that a good joke? Well, we laughed and laughed over it until every one else got to laughing with us. Even the dog seemed amused. You know, this was the way it happened.—The other day when we went over to see about all the things, we didn't have very much time, but we decided that the only thing we could all do and be comfortable was to—excuse me—I've got to go now!



THE BOY AND THE EAGLE

Did you ever feel your kite string tighten so much and pull so strongly that you were nearly taken off your feet? If so, you will know something about the feeling that this boy had. Here's a picture for all the boys and girls who like to read old, old stories or myths, and I wonder if any one knows what the name of the boy was who was carried away by an eagle, and who knows where the eagle carried him. He had a very pleasant work to do in his new home, but I sometimes think that perhaps he would rather have stayed to take care of his father's sheep. There's another picture of him in a building in Washington, D. C. Can you tell where it is?



I really would like some help in my history lesson this month, for I don't know very much about the boy in the picture, and I ought to, for his business was something like mine. But I do know that he died in 1820 and that he was then eighty-two years old, and that will tell you when he was born. I'm pretty sure it wasn't in America and the picture shows something he did when he was a young boy. The cat has something to do with it, in fact if it hadn't been for the cat, he couldn't have done what he is doing. What do you suppose it was? He grew to be very famous and I think he must have been a bright boy to think of what he did. The cat didn't like it much though.

Dear me, dear me—what a very unpleasant old lady this is in the picture on the following page, waving her hand and trying to reach that small chap upon the bird house. But isn't it strange that he's so little and the house is so big or is it that he is natural size and the old lady and the bird house are extra large? Oh, I would just



like to know where they live, and what the boy has in his hand. But I can see something coming out of his head that shows he's not just an every-day sort of boy. I believe he lives round somewhere where there are toadstools and pixies and things like that and I feel sure—oh, I wonder—if that old lady thought she could adopt him and he acted so badly that she changed her mind. What do you think?



Can You Throw Light on These Dark Things?

Now here's a new kind of a picture to write about. All these big pictures might be things that happened to some little girl and all the little tracks may be the way she went while it was happening. There is one place where some one walked round and found something, and then some one was very much surprised. See the big footstep? And I *know* that little thing is a pie!



The Blind Singer

I wonder if you can find out who this little blind singer was if I tell you something about him. His father lived in France a thousand years ago and wrote songs for the king which he played on a golden harp. He died not long after his little son was born. They were very poor so this little lad who was blind went out to sing his father's beautiful songs. A wolf became his guide and stayed with him until he was old. Now can you find out about it and write a story about St. Herve, for that's who this little blind boy became, and it is a story that you will find worth knowing and worth telling. Can you write something about the kind of harps that were used at that time?

Pandora

You may like to select a photograph or some print from a magazine to write about.

Do you know the story of Pandora?

Pandora was the name of the first Greek woman, and a woman who was inquisitive and prying.

One evening a man, carrying a heavy box on his shoulders, asked if he might leave it in her house for a while.

On the box a strange head was carved. The feet of the box were queer, too.

Pandora wondered what was inside. She looked it all over and tried to open it. Once she thought she heard something moving and speaking inside.

At last she managed to get it unlocked. She did not intend to really open it, you know; she knew it was none of her business, but she couldn't let it alone; she wanted to just peep into it.

As soon as she lifted the cover the least bit, out pushed a whole swarm of horrid little brown-winged creatures, that seemed to darken the air.

They were the diseases, pains, naughty deeds, cross words, bitter thoughts, that make the world unhappy.

Pandora was frightened. She jumped on the lid of the box and tried to shut it, and did, at last, but not before all but one of the little creatures had managed to crawl out and get away. One little imp was hurt in making his escape but he came to, after a while, and went off to make trouble, like the rest.

A famous picture of Pandora and her box has been painted by the artist, Church, who has told the story in his picture better than anybody else. The carving on Pandora's box is a Gorgon's head, with hateful snakes for locks of hair. That was the old way of marking the box "Dangerous." Pandora should have known that. But she didn't stop to think.

The one that got left in the box was Hope. One of the goddesses had tucked her in at the last moment, when the box was being filled, because she felt sorry for those to whom it was going. And so ever since Hope has helped every one who is in trouble, for no matter how hard things are to bear, hope makes them lighter and helps us along the way.



“As Mad as a March Hare”

Did you ever hear old people say that? Mr. Bunny runs and jumps partly because he is glad the spring is coming again; but perhaps he gets so crazy as the artist shows him to be in March because old brer Benjamin Ram gets after him! The March wind sweeps old Mother Nature's house for her, wakes up all her children, and blows the birds back into the front yard to sing to us about the good time coming.

The confusion in this picture must mean that the little company did not understand “signals.” There are a good many signals in the world; some say “Stop” and some say “Go ahead.” We could write a good many things about the signals for locomotive engineers. At night one can see nothing but little red and green lights with occasionally a waving lantern swung by a trackman.

Yet there is always some one, somewhere, who knows how to set all those signals just as they should be so that the trains will not run into each other.

Put on Your "Thinking Cap"

Did You Ever Have a C. O. D. W. P.?

Now I am sure that most of you think that's something to eat. It is better than that. Those who have it say that there is nothing else just like it. Well, Richard, over there in the corner, what do you think it is? Something to play with? No, that isn't it. Alice, you may guess. Something to wear? So you think something to wear is better than something to eat. But this is still better. Perhaps I ought to help you just a wee bit by giving you a sort of hint that it may not be the kind of thing you are most apt to think of first.

What do you have, John, when your garden is nicely weeded and the little plants are coming up in their straight rows? Radishes and lettuce, did you say? But that's not all you have. I am sure you have a c. o. d. w. p. And I think Eleanor has one too when her room is carefully dusted and all her things are put away in the different places where they belong. Some sisters that I know used to do everything they could to make sure one would come to them once in a while.

Ah! that sets Henry thinking. If it is something that comes to people you think it must be a pet of some sort. That isn't just exactly right, although this thing I am talking about does come to you without calling and you can think just as much of it as you can of a pet. It really is worth more to have come often than any visitor I ever heard about.

So you all think that no one can be expected to guess what a lot of letters like that stand for. Probably you are right, and I will not make you wait any longer. But I want you to be sure to find out for yourselves whether this thing is good to have or not. A c. o. d. w. p. is just a "consciousness of duty well performed." When you are sure that it has come to you, you will understand why it came and be glad.

If it does not come to you daily I am sure that something else will come in its place and that is right.

Do Names Matter?

It may be true that a rose by any other name would smell as sweet, but I think that it would be hard to get another name for a rose that we should like as well. Some names seem to fit the things or persons to which they are attached so perfectly that no one would dream of changing them. But what do you think of the name given to a little English girl of which I have read? Her parents did not want to choose two or three names alone so they decided to give her a name for every letter of the alphabet. When the minister christened her this is what he had to say: "Anna Bertha Cecilia Diana Emily Fanny Gertrude Hypatia Inez Jane Kate Louise Maude Nora ——" and a lot more until he ended up with "Zeus." What do you suppose they called her for a nickname or when they were in a hurry?

Have you ever noticed that some names are much easier to say than others? We always like to repeat the name of Ralph Waldo Emerson or Oliver Wendell Holmes because the accents seem to be just right. Then there are names which sound so important! I have heard of twin brothers born on the fourth of July whose first names were Liberty and Independence. It is a serious thing to have to carry through life a famous name because it is so hard to live up to it. Think of having to be called Abraham Lincoln or Napoleon Bonaparte all your life, especially when there is nothing in the least about you to suggest either of those great men. While we cannot choose our own names we can at least try to make others see that there is some good in them. It is a splendid thing to give one's own name so much meaning that every one will learn to respect and love it whether its accents are just in the right place or not. Tell me of some famous name which you think has just the right sound. Perhaps you know of some name given to some friend of yours which you think is just about as perfect as a name can be. Then I wish you would try to think of some famous person who did not have a very beautiful name to start with but who made the name he had so honorable that every one who now speaks it cannot help doing so without respect.

It's the song ye sing, and the smile ye wear
That's a-makin' the sun shine everywhere.

—James Whitcomb Riley.

Do You Believe in Signs ?

Not weather signs, but those that are painted on boards or cards and put up to warn people of what they must or must not do. What would you think of a sign like this which a man put up on the grass lawn in front of his house ?

ONLY FEEBLE MINDED PERSONS
WALK ACROSS THIS CORNER

I guess you would be careful to keep on the sidewalk when you went around that corner.

I once came across a sign which said
Of course all boys—possibly all girls too—want to be counted among the gentlemen.

GENTLEMEN WILL NOT
OTHERS MUST NOT
TRESPASS HERE

Another sign I found this year had on it just one word—

PLEASE

Naturally every one who saw it wanted to know what it was that they were expected to do or not to do. Such a polite sign made them polite in return.

ONLY LOW CONVERSA-
TION PERMITTED HERE

Once in a while signs seems to say what they do not mean. Here is one from a library :

I suspect that nobody likes to be ordered around. So when we see the sign it irritates us. Perhaps it just makes us want all the more to go on.

KEEP OFF

Boys are forever finding the sign

NO TRESPASSING

just where they want to go. That sign always puzzles me. Does it mean that no one must even step on the land of the man who put up the sign ? Then how can we possibly take those long walks or runs through the woods and across the pastures ? If it means " Do not take fruit or flowers and do not injure property " then we certainly ought to obey it. I am quite sure we ought to read and obey the signs even though they are not always as kindly as they might be. Some time we may want other people to read and obey the signs we put up.

On hundreds of busy street corners in large cities, and even in small towns policemen stand all day making signs with their hands and arms or with something else so that automobiles and horses and people won't get all mixed up together. Let us all keep our eyes and ears open for " signs."

Some Things to Hear

1. How many sounds can you hear to-morrow morning on your porch before breakfast?
2. Listen in the evening, in the same place, to the crickets and frogs, and see if you can remember to hear them even while you are talking.
3. Is there any difference in sound between the wind in the pines and the rain on the roof? Do you notice the difference between the rain as it falls on a shingled, a slated, and a tinned roof?

Some Things to Feel

1. The touch of gentle rain in your face.
2. A bed of cool, soft moss in the woods when you are barefoot.
3. By their response to your touch, how the different farm animals feel toward you.
4. The different bites of fish, trout and pickerel, on your line.

Some Things to Taste

1. *Vegetables.* How many can you distinguish with your eyes shut?
2. *Water.* Which is more refreshing, cool water from the spring or ice water? Which is the better for you to drink?
3. *Butter.* Do you know by the taste when the butter is good?

Some Things to Smell

1. The pine woods.
2. A distant buckwheat field in bloom.
3. A garden full of flowers at night.
4. Clean rooms at home.
5. Good cooking.

So you see that the feasts of life do not all come to us through our lips. And this word "feasts" reminds me of what Mrs. Ellen H. Richards used to say constitute "the Feasts of Life." Notice that the initials of these words spell the word "feast."

F Food
 E Exercise
 A Amusement
 S Sleep
 T Tasks

The Boys and the Frogs

Do you like the drawing on the following page? It is surely full of life and sunshine. When I was a boy we used to go to a pool by an old willow tree where the grass was full of violets and buttercups, and the water was full of pollywogs and turtles. We used to walk in the soft, warm grass and wade in the cool water, that turned our toes the color of Uncle Stephen's pocketbook, and hunt for tender little flagteats to eat. Ever eat any? They are GOOD!

The boys in the picture are standing in Sweet Flags. What other water plants can you see and name? I see four others. Those shoots from the willow are just right for making willow whistles.

Did you ever see a fence like that in the picture? What is the right name for that kind of a fence? The bushes by the fence are not willows. How has Miss Atwood told you that they are not? How has she shown the difference between soft grass and wet water? How many frogs can you see? I think one frog has just "gone below,"—pulled his nose beneath the surface of the water. Can you find a proof in the picture that I may be right?

Look at the faces of the boys. Which one looks as though he had just heard the words of the wise old frog, and might change his mind about throwing any more stones?

Study the faces of the two boys. Do you think that they look really happy? It takes *two* to play. How many *pairs* of things can you find in the picture? Two boys, two stones in their hands, two clumps of bushes on the distant hillside, etc. How many pairs? I find fourteen. Can you? Do the boys look really happy? That kind of play is best which is enjoyed by *both sides*.

Some one has said, "Don't butt in, but fit in!" What could they have meant by that? Perhaps that means the boy or girl who is on the wrong side and who always seems to break up a game. Because the rest don't like interference and argument the game is spoiled.

Whenever we are going to do anything with other people, whether it is play or work, whether they are young or old, it is quite important that we should not be misfits.



WHAT'S FUN FOR ONE SHOULD BE FUN FOR ALL

Two boys were playing at the edge of a Pond when, perceiving a number of frogs in the water, they began to pelt at them with stones. They had already killed many of the poor creatures, when one more hardy than the rest cried out to them : "Stop your cruel Sport, my lads ; consider, what is Play to you is Death to us."

One of Æsop's Fables.

A Christmas Present

Once upon a time an old man wanted to be where nobody could visit him. He found a cave high up on the side of a steep mountain. There he lived with just an old pine tree for company. Only the crows ever saw him. He ate nothing but roasted chestnuts. He grew old and lean and wrinkled. His beard grew so long it came to the ground. He forgot all about everybody, and thought only of himself.

One bright morning a little boy named Theodore, whose father was tending sheep on the sunny side of the mountain, was running about to see what he could find. He found a wild apple tree in bloom. The flowers were so pretty he broke off a branch to carry in his hand.

He wandered on and on, until at last he was a long way from his father. And then he spied under the edge of a great rock a spring of cold water. He drank some of it. Then he saw a little path from the spring, going off into the bushes. "I will follow it," he thought. "I wonder where it goes to." Theodore followed the path a long time. Suddenly it came out upon a great shelf of rock. Around a corner at the very end of the shelf he found the old man. At first he could hardly believe his eyes. He had never seen such an old man before.

I am sure that some boys might have been afraid, but Theodore, because he loved everybody, ran to him and gave him his apple blossoms.

The old man was so surprised to see a little child where he supposed nobody would come, and so pleased with his sweet gift, that he thought afterward an angel must surely have brought them to him.

Look at every bit of the picture on the next page. Notice the old man's fingers and toes. See what beautiful wings the angel has. Can you tell what the pretty patterns are on his robes? Don't you think Margaret Ely Webb must have a magic pen to make such a picture and to make it tell exactly what the old man thought?

Perhaps some poor old lonesome person would be as glad to see you with a gift next Christmas morning. Your gift need not be wonderful nor expensive.



Margaret
Ely
Webb. 07



ONT * YG * WANT * THIS ?

Do You Rush For Car Seats?

What a foolish question! Everybody scrambles to get seats in the cars, of course. If they didn't, how could they get them, especially in rush hours? When there is a big crowd waiting you've just got to scramble or else you will have to stand, and how do you like that?

Yes, I suppose that is all true and if we are ever going to capture the seats we have a right to we must push in ahead. Yet I cannot help wondering a little. Now that we are talking about this, I remember seeing an old gentleman the other day actually waiting politely to let the other people get on a car first. He seemed to be especially anxious that every woman should get in ahead of him. He even offered to let some of the men go before him. I wondered why he was so foolish, because when he got in of course all the seats were taken.

How much brighter do you think those boys were who beat the old gentleman. They had it all planned out just where to stand to be in front of the car when the door opened. Then they even managed to push by several persons who were leaving the car at that place. In that way they got the start of all the rest and found splendid seats. Wasn't it clever of them? And how cheap all the other people must have felt to have been beaten by two small boys. Served the old gentleman right to have to stand! Any one who is as slow as that ought not to expect to get anything.

But let me tell you about another foolish person in the same car. It was a young college girl who actually got up and urged the old gentleman to take her seat. At first he wouldn't, but she insisted. She really said it would make her a great deal happier if he would sit down. I suppose he must have believed her for he took the seat. The clever boys couldn't imagine why people should talk and act like that. They were the only sensible ones. They were smart enough to get in first and they'd like to see themselves giving up a good seat they had earned for any one who was too slow to get ahead of them!

Ever since I have kept on wondering about it all. Possibly rushing for car seats isn't such a tremendously clever thing to do after all. It may be that it is even a silly thing to do. What do you think about it?

Kindly Deeds to Animal Friends

I want you to think about those who have been kind to birds and animals. Many of these facts I gathered from a very interesting book entitled "Heroes and Greathearts and their Animal Friends." Others have come from a further knowledge of the boyhood of those who now have a world-wide fame.

George Washington was very fond of horses when a boy. One of the stories that the children used to read in the old-fashioned Weems' "Life of Washington" was about the spirited young colt that George tried to ride. You remember, perhaps, how he seriously injured the young horse. When his father asked him if he had been riding it he said he had. Then Weems tells us that his father said he would rather have a truth-telling son than all the fine horses in the world.

Another famous American who was fond of horses when a boy was Ulysses S. Grant. Even when he started to school at West Point he was noted for his horsemanship. No animal was too wild for him to tame. His reward for this skill and kindness came when he became a great general, because his horse once saved him from being captured as a prisoner of war.

Lincoln, we know, was particularly fond of birds. There is a pretty story about his dismounting from his horse, and going back to replace some young birds in a nest from which they had fallen.

Audubon, the first great friend of the birds in this country, loved them when he was a child. Instead of playing with other boys, he used to spend hour after hour in his father's big garden, watching the birds, noting how they built their nests and got their food. Even then he began to try to paint them, and made pictures wonderfully lifelike for a little boy.

Louis Agassiz, whom we think of later as knowing about the mysteries of the deep sea, was also a lover of birds. When he was a student in college, he was visited in his room by about forty birds who made their home in a small pine tree he had set up in the garden.

Whittier, as you know, was a farm boy. When he was very young he learned to drive oxen instead of horses. They were so tame and gentle he used to sit on their heads with his legs in their faces and then lie back and rest between their horns. One day he

took a bag of salt to give the cattle, and they liked salt so much they were crazy to get it. One big ox ran toward him so fast he could not stop himself, but gave a great leap and jumped over young Whittier's head and so saved his life. That was an incident of wonderful animal instinct.

When I was a boy we always used to recite in school what was then a well-known story of Daniel Webster and the woodchuck. Daniel's brother Ezekiel caught a woodchuck and brought it home, intending to kill it. When Daniel saw the bright, black-eyed little animal, he pitied it and tried to persuade his brother to let it go. The two brothers could not agree so they asked their father what he thought about it. The father suggested that they have a debate in his presence. So Ezekiel gave his reasons for killing the woodchuck. He said it was a thief, that its skin was valuable and might as well be made into a fur cap. But Daniel said that God gave the woodchuck life and no one had a right to take it unless it was necessary. The story finished by saying that Daniel's appeal for the woodchuck was so strong that when he got through tears were running down Mr. Webster's face and he cried, "Zeke, Zeke, let that woodchuck go!"

Sir Edwin Landseer was perhaps the greatest dog painter who ever lived. When he was only five years old he tried to draw a picture of a foxhound from life, and when only ten he drew a mastiff sleeping, which was so fine that the picture afterward sold for three hundred and fifty dollars. And in that day it was quite a fabulous sum to pay for such a picture.

Let me close with one more story which I think is best of all. Francis Thompson, an English poet, who has lately died, was a great lover of birds. One day in autumn he fastened to one of the wings of a migrating swallow a small piece of oiled paper on which were written the words: "Swallow, little swallow, I wonder where you pass the winter."

Quite early the next spring the swallow came back to his nest in Thompson's garden at the usual time. The poet saw something tied to his leg. He caught the bird and found a small piece of oiled paper on which was this answer: "Florence, at the house of Castellari. Cordial greetings to the friend in the north."

Wasn't that a pleasant message to bring?

Something for Mother's Profit

The most beautiful home I ever visited was one where there were six children. The father was a minister—and you know ministers are seldom rich. But this was the richest home I ever saw. All I remember about the furniture is that every piece of it and every picture on the walls looked as if it were a dear friend. It was the children that were the treasures of this home, and the reason was that every one of them was *a loving giver*.

Some folks read this page about "Profit" to learn how they can *get*. These youngsters had learned that the thing that is of greatest profit is to *give*.

I arrived in the night. In the morning I was awakened by a knock and a voice in the hall. The knock was no louder than a fairy's touch and the voice was about four years tall. This was the youngest child, coming to give me a morning welcome. He waited to lead me down-stairs. In the living-room I found the oldest daughter. If I had been as young and handsome as I sometimes like to think I am, she could not have made a more hearty endeavor to give me a happy half hour before breakfast. She was never to see me again, but she was so sweet that I can never forget her. At the table the oldest son asked the blessing. The second one helped the second daughter to wait upon the table. This boy was so skilful about putting my rolls down to my left and my coffee at my right that I never even dodged for fear he would pour the latter into my neck. Let me see what did Number Five give? Oh, yes, he went clear out of his way to show me the station, and gave me the last gift of all—a smile as he turned the corner.

Your mother has read a beautiful book called "The Simple Life." The gentle writer of that book once stayed in this house, as I did, and before he went away he said to the father, "I have dreamed about the simple life. Here I have seen it."

During the hot summer days what could be more profitable for a loving boy or girl who has a dear, tired mother, than to help her?

In another home the boys were taught to keep track of their belongings and it meant great profit to their mother.

They knew what pieces of wearing apparel had gone to the wash and when the things were aired on the clothes-horse each selected his collars, handkerchiefs or underwear and carried them to his room.

Do You Say "A-er"?

Two girls were standing on a railroad station platform the other day waiting for the same train that I was expecting to take. One of them kept asking questions beginning "Say," or "Listen," and the other kept answering "A-er." First I thought she must mean something about an aeroplane (I hope you do not say "areoplane") but that was not it at all. Then I wondered if she felt faint and was calling for air. But that couldn't have been it for she was standing out-of-doors with all the air she needed. At last I found out that all the girl was trying to do was to say "yes." It seems to me that she made hard work of it.

I felt so sorry for her that she should have such a hard time saying such an easy little word. Do you suppose there was anything the matter with her tongue so that she couldn't pronounce the letters y and s? I guess you have to have teeth as well as a tongue for those letters. Perhaps she had lost her first teeth and the second ones had not come. But she looked old enough to have all her teeth and to know how to speak correctly. I'll have to give it up. I really do not know any good reason why she had to say "a-er" instead of "yes."

I heard the story of a little boy who came home from church and asked his father what the choir meant when they sang, "Wakaw swa daw oraw!" After puzzling over the matter for a while the father remembered that one of the choir hymns that morning began with the words, "Welcome, sweet day of rest," and he explained to the boy that the singers did not seem to have learned how to sing straight.

Several college girls were together at a theatre recently and some one who sat near them noticed how they began nearly every sentence with either "Say," or "Look," or "Listen." That makes me think of the railroad crossing signs I see once in a while which tell you to "Stop, Look, Listen!" But I do not see why you and I should keep warning our friends that there is something dangerous coming whenever we want to say some simple thing. We surely do not mean to harm them.

Wouldn't you really like to be able to pronounce and speak the English language correctly? Not many people can do it, but it would be worth all the effort.

How Much Do You Care For Flowers?

Probably you have all seen a "sensitive plant." Some of you shake your heads. I remember how I used to hunt up these plants in the old garden near the house where I lived when I was a boy. It was such fun to touch their leaves and see them curl up. These leaves look very beautiful when open. If you just barely touch one of these leaflet groups the little leaves close together as tight as possible and all the separate clusters hang down just as if they were frightened.

I never really supposed plants minded being poked as boys and girls do. But a great and learned professor of botany from India, with the interesting name of Jagadis Chandra Bose, has proved that plants can feel pain and get sick. Then I think the treatment they often get from some boys and girls of whom I have heard must worry them terribly.

If plants can feel pain, possibly they can also feel pleasure. They certainly act as if they could when, after a hot July day, a cooling shower comes along and makes them all lift up their heads. I think they must be especially pleased when one particular little girl I know comes among them. She says such kindly things to them and is very careful how she treats them.

Choosing

Have you thought of what you would like to be?

When Bayard Taylor was a schoolboy he made a collection of autographs. It was getting a kind letter from Charles Dickens that made him think that he too could be a writer. Whittier was started on his way by a Scotch tramp who sang to him some of the songs of Robert Burns, and Sir Walter Scott became a story-teller by listening to the tales told him by shepherds when as a lame boy he lay in the pastures. When Ruskin was a young man he once gave a coin to a beggar in Venice. The beggar in gratitude gave him a small relic from an old church, and it was the study of what else he found in that church that led to his being the greatest art critic of his time.

Keep as many windows open as you can and some day you will find your Calling coming down the road to meet you with a song on its lips and both of its hands full of good work for you.

How Do You Pronounce "Pilikia" ?

That is a question that was asked by an eleven-year-old girl in Hawaii. She says this interesting word means "trouble." I wonder if that makes it any harder than any other word to pronounce. The word "Hawaii" itself seems to me a hard word to say. What do you think ?

Adelaide—for that is the name of the girl who is trying to puzzle us—is willing to help a little bit by saying that "in Hawaiian e is i and i is e." So I will make a guess that the trouble word is pronounced "pee-lee-kee-ya." Do you suppose that can be right ?

What a lot of *pilikia* we all have in pronouncing right anyhow ! Adelaide says that she goes to the "Punahou school" but that I must not pronounce the *u* but just say *Punaho*. What a bother it must be to have to look at the *u* every time and immediately forget all about it ! And think of all the *pilikia* we have in writing letters we don't need !

There are all those "ough" words, for example. *Plough* and *through* and *dough* and *cough* and *tough*. If they were only written *plow* and *thru* and *do* and *coff* and *tuff* anybody could say them right. Why should *vain* and *vein* and *vane* be all pronounced the same way ? Why do we ever have to be bothered with such flower names as *eschscholtzia* and such city names as *Przemysl* ?

I suppose the boys and girls of every land think that the boys and girls of other lands have queer ways of talking. The languages we don't know always seem to be just a jumble of sounds. Did you ever think that when we talk we seem, to those who hear us and do not know our language, to be saying the same foolish jumble ?

But you do not think the same way about a language you have really learned. I think the world would be much less interesting if everybody talked just like everybody else. Every word has a history behind it. Many words tell long stories in their queer spellings and their unreasonable pronunciations. When you once have learned these words and know their stories you do not care so much to have them changed.

It is very interesting to learn the origin of words,—to trace their parentage and to learn from what people they came.

Are You Ever a Weed?

What a curious idea! As if a healthy boy or girl could be a weed! But just listen to what my big dictionary says a weed may be. "Plants that are cultivated for use or beauty, as grasses, hemp, carrot, parsnip, morning-glory, become weeds when they spring up where they are not wanted." Now if a perfectly good plant becomes a weed merely by growing in the wrong place and getting in the way of something else that was carefully planned for, why may it not be possible for such fine specimens of human plants, as those who read this article surely must be, to become weeds once in a while when they get into the wrong place?

Once I had a strawberry patch that I was especially proud of. In order to let the big red berries have a clean bed to lie on while they were growing I spread a lot of hay in among the plants. Before a great while the hay seed sprouted and the grass began to grow everywhere and I had a very troublesome time weeding the bed. All that wonderful new growth became just plain bothersome weeds to me and I pulled it out with quite a cross feeling. Yet if that grass had only grown in the bare places in my front lawn how thankful I would have been and how beautiful it would have looked to me.

It was a good thing in the wrong place.

It seems rather unkind to get angry with a wonderful little plant just because it grows where it had to grow, that is, wherever the wind or the birds happened to drop the seeds. Perhaps some children have seemed like weeds when they were really growing up as well as they could in the only place they had to grow in. It is only when you and I get a bit selfish and actually push into the place which was intended for some one else that we deserve to be thought of as weeds.

I hope all of you have gardens of your own. And I hope you keep them weeded. Even in summer's hottest days the plants you are anxious to have grow need your kind care. It seems as if the weeds we did not want could keep on growing in any kind of weather. When you pull them up try to see how graceful and pretty some of them are.

In the right place you might think them even beautiful. Isn't it well to make sure that you are in the right place?

What is the Use of Music ?

If you could see the quaint old picture that I have been looking at you would discover a use for music that you did not suspect. The picture is of a harbor with very blue water surrounded by very black hills, and bordered with curious old red houses. There is a wharf and some small vessels. Up in the sky, which is yellow, is a most interesting scene. Three cherubs, consisting of head, arms, and wings alone, are making vigorous music. One is blowing a horn, another holds a singing book and the third is playing a sort of violin. The effect of this chorus is to drive a black devil, with a long pointed tail and red wings, in headlong flight through the sky. Evidently the music is something he cannot endure.

This picture goes with an old English folk song called "Brixham Town," sung by those three very delightful Fuller sisters from England. One verse reads like this :

<p>" Now there be creatures three, As you shall plainly see, With music can't agree Upon this very earth :</p>	<p>The swine, the fool, the ass, And so we let it pass And sing O Lord, thy praise While we have breath."</p>
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No wonder we "humans" want to show that we can sing. We certainly do not like the idea of being counted in with the swine, the fool or the ass. The old song ends up by encouraging us all to sing as well as we can.

<p>" So now good friends, adieu : We hope that all of you Will pull most strong and true In strains to serve the Lord.</p>	<p>God prosper us that we Like angels may agree In singing merrily In time and in accord."</p>
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Perhaps it was the music inside that kept evil spirits out of the churches. They were supposed to hover round the old cathedral towers. The queer stone figures called "gargoyles" on these famous cathedrals show the ideas people used to have of them. On the towers of the great cathedral of Notre Dame in Paris is a famous image called the vampire. He looks across Paris with mocking eyes and a tongue that sticks out, as if he had nothing but contempt for the great city. His back is toward the church and his hands are partially closing his ears. Perhaps he does not enjoy hearing the people sing praises.

Do You See Things ?

Do you see things in the broad daylight, with your eyes open ? When you walk down the street on a bright sunny morning do you see things? What things? How many of you can tell what you see? Or even remember that you saw anything? Let me turn my questions around and ask you what you didn't see. When you woke up this morning there was still a wonderful sunrise color in the eastern sky. You didn't see that, did you? Of course not. Why should you? It was bother enough getting dressed without looking out of the window.

One day on your way to school the trees were all covered with ice and every branch sparkled with diamonds. Didn't you see the million flashing lights? No, I suppose you couldn't very well because you were looking at a new knife that your chum just bought or thinking about the party that all the other girls were going to.

Perhaps you didn't notice that they were painting the railroad station, or that Smith's Drug Store had its front plate glass window broken, or that the "Morning News" had a bulletin out announcing that the President made a great speech. Tell me now, what did you really see on the way to school? Nothing at all? One thing you saw, did you say? Oh, the fire engine go by! I wonder if you would have seen even that if it hadn't made such a noise. What a pity it is that we all fail to see so much that is before our eyes every day.

There are the wonderful changes of colors and clouds in the sky. There are the beautiful trees both in winter and summer. There are wonderful church spires, and lofty domes, and great monuments always worth looking at. With April come the wild flowers to be looked at and all the spring things.

Then there are people—the most interesting of all. We are sure to see freakish or evil things—why can't we see the good things? A boy picks up a parcel for a lady. Did we notice it? An old gentleman had such a cheerful smile—did it make us happier? A little child tumbled down in front of us. Were we too busy thinking about nothing important to see it and help it?

It would be an interesting exercise if we each tried to tell at night all the beautiful things we had seen during the day. Perhaps this would make us see more of such things.

The Boy Who Thought Round

You have often heard children praised who could see straight and think straight and be straight. I am sure that you would all like to be praised for that.

Of course, every boy and girl should see and think and be just that. But sometimes seeing straight means thinking around a corner, or over an edge to the other side. Not many people can do that. Once upon a time there was a boy who could. His name was Christopher Columbus.

When Columbus was a little lad all the sailors he knew, and everybody else, thought the world was flat. If you traveled far enough you would come to the edge and fall off, they told him. "Fall off!" he wondered. "How could that be? Fall off into what?"

The boy used to sit on a big post at the wharf, and watch the ships sail away. They seemed to grow smaller and smaller, and, at last, to go down behind the edge of the water. Did they fall off there? No; they sailed on to distant lands. Perhaps one day Columbus, holding an orange in his hand, and thinking about what there was over the rim of the world, saw a fly crawl out of sight over the rind of the orange just like ships over the sea! The fly didn't fall off! Perhaps the ships—Ah! he would find out about all that some day. It was at that very moment that he put on his thinking cap and he put it on with profit.

The boy ran away from home and went to sea. All sorts of things happened to him, but everywhere and all the time he kept his eyes and his ears open, and learned all he could. He studied all the old maps he could find and read every scrap he could get hold of telling of travels to foreign lands. Again and again he watched the shadow of the earth creep across the moon. He kept thinking, *thinking*, THINKING, and at last he was sure that the earth was a ball.

You all know how finally he found somebody to trust him with ships and men, and how, after weeks and weeks of sailing, he discovered America, in October, 1492. It all came about just as he had clearly dreamed.

Wasn't it worth while for him to keep his thinking cap on? And what a wonderful "cap" it must have been!

Some New Recipes

HERE IS SOMETHING TO THINK ABOUT

A Disobedient Child

Easily made, even by an amateur parent. Take any healthy baby and mix it with constant cuddles. Poke it often to make it laugh. Never fail to do what it wants you to, no matter what it needs. Never expect it to do anything it doesn't want to. As it grows older give it orders as you please but never insist. Do not teach it either to behave or to help. If it makes an unnecessary noise tell it to stop and then giggle. Always when company is present refuse to make a scene by even hinting at the child's duty. Keep this up until the child is six and you'll never need to worry about possible obedience.

A Thoughtful Child

Mix in a little common-sense with the breakfast-food. Let baby run after the spool that spills out of the work-basket and then make sure that he brings it to mamma. Gently indicate that the danger of being scratched is not the only reason for not pulling the cat's tail. Reward even the bungling attempt at helpfulness with a smile. Make a chance for toddler to help even when there isn't any and lean on the shoulders that cannot bear your weight. Let birds and flowers into the family fellowship. Find out what the three-year-old wants to do before you judge what he is doing. Do not break in when your child is serious or destroy his joyful illusions. Respect the personality of every baby and encourage it. Be thoughtful. Don't be discouraged if at six years there is still room for improvement.

Think for Yourself

We have all heard of round pegs in square holes or square pegs in round holes. They do not fit together and even if such pegs are driven into such holes they are not sure to hold. The round peg fits best in a round hole which it fills full.

Sometimes we try to do things that other persons have told us to do and fail because we do not know how to do them. Then the fault of our failure is not wholly ours. But what shall we do about it? Certainly we ought not to give up too easily, for many a time people who did not seem to be able to do certain things have learned how to do them just as well as others.

Something to Search For



Find the Hound

Mister Sly Fox on the trunk of the tree,
Is as frightened of Dogs as a Foxie can be.
If you'll hold up this picture and turn it around,
You will find in the branches the shape of a hound.



CAN YOU SEE THE HUNTER THAT HAS FRIGHTENED THIS DEER



DUMMER

MR. RABBIT AND HIS WIFE



HELP TEDDY BEAR FIND HIS BROTHER



A RACCOON CATCHING FISH FOR HIMSELF ; BUT HIS MATE IS WAITING FOR HER SHARE. CAN YOU FIND HER ?

Look Sharp !

In every picture there is something to search for,—something that is not purposely hidden, but that is not seen at a glance. Do you see only the foreground of a picture or do you see what is less prominent ?

Can you see the purple in morning shadows and the opal tints in the evening sky ?

Can you sometimes see false rain ?



Find the Hare

A Hound was crossing 'neath some trees
And struck a scent upon the breeze.
He held his nose down near the ground
And pretty soon, the trail he found,

Then started off at rapid pace,
To give a Hare a royal chase.
The Hare at last was very near—
He's hiding in the picture here.

“Telling Stories”

In the Great Walled Country

Here is a story for you to tell at Christmas time at home or in school or at Sunday-school. Study it so that you can really TELL the story and not simply recite something you have committed to memory. (1) Read the story aloud until you have become acquainted with the people and the places. (2) Try to imagine how the people looked and how they felt. (3) Remember what they did and what they said. (4) Decide on what the story really means. (5) Study the outline to help you to arrange the happenings in order. The outline will help you to use some of the words that belong to the story. (6) Practice the story aloud to make it really belong to you. (7) Tell it in your very best tone and language so that your listeners may understand it and enjoy it as you do.

The Great Walled Country away in the far north is surrounded by a high thick wall of ice and snow, and is full of children who never grow up. Even the King and Queen are always children.

Their Christmas season is beautiful, and very interesting, because Grandfather Christmas lives just on the north side of the ice wall. Because Grandfather Christmas is so near a neighbor and because he loves these children best of all the children in the world, they have a very pleasant understanding about Christmas presents. The day before Christmas, before he sets forth to the rest of the world, Grandfather Christmas goes into a forest of Christmas trees behind the palace, and fills the trees with things the children love. When night comes, the children, instead of waiting in their beds, go to the forest to gather gifts for their friends. They have been celebrating Christmas this way for hundreds of years and will probably do so for hundreds of years to come.

Once the children in the Great Walled Country had a very strange Christmas. An old man, the first stranger for many years, came to the land. He looked so wise the king invited him to the palace. Christmas was near, and when the traveler heard about their Christmas customs, he shook his head and said to the king, “That is all very well, but such near neighbors of Grandfather Christmas might find a much better way. Why do you take so much trouble to find presents for other people? Why not have every one get his own presents? Each one could find just what he wanted. No one knows what you want so well as you do yourself.” Then the people agreed that they had been very foolish never to

have thought of this simple way of getting Christmas gifts. The king's counsellors said, "If we do this, no one can ever find fault. Let us try this new plan." So the king sent forth the proclamation, and all the people were more eager than ever for Christmas Eve to come. Every one had some time been a bit disappointed with his gifts; now each might choose just what he wanted.

On Christmas Eve they always met at the palace and sang carols before setting forth into the forest. At ten o'clock, after merry Christmas greetings, they had separated eagerly to find in the forest beautiful presents to give to each other the next morning. On this particular Christmas the king thought the carols less merry and the children's voices less glad, though he could not understand why.

One little boy named Inge was sad this Christmas Eve. He had always returned from the forest laden with gifts for his little crippled sister who sat all day by the window. Now the king had proclaimed that each child must gather gifts only for himself. Inge knew his little sister could not go a step into the forest. After thinking carefully, he decided it would not be wrong to take all his gifts for his sister. The king could not object if he took nothing for himself. The chimes struck ten, and the children trooped out toward the forest. When they came to the edge of the wood they separated, though there was now no reason for any secrets. They looked everywhere, searching high and low, and wandering far into the forest, but they could find no presents hanging from the branches of the trees. Coming together they stood about crying out bitterly that there had never been such a Christmas Eve before. No one could guess whether Grandfather Christmas had forgotten them or whether some dreadful accident had kept him away.

As the children were going sadly home, they came upon Inge with a bag full of presents. He called out to them, "These are beautiful toys. Grandfather Christmas was never so good to us before." "Why, what do you mean?" cried the children. "There are no presents in the forest." "No presents?" laughed Inge. "I have my bag full." He pointed to the forest, shouting merrily, "I left many more than I brought away. There they are, shining on the trees!" Then he ran away home to his little sister. The children still saw nothing on the trees and thought Inge must be dreaming. Surely there were no presents in the forest.

Christmas Day there was sadness throughout the Great Walled Country, for only in the house of Inge and his little sister was there any Christmas joy. When the other children saw beautiful new toys about the little girl's chair, they could not believe that they had come from the Christmas forest.

The king sent messengers the next day to Grandfather Christmas to find out what was the matter. As Grandfather Christmas always slept one hundred days after his Christmas work, the messengers had great trouble in wakening him. When at last he sat up in bed, rubbing his eyes, the messengers cried out, "Oh, sir, the king has sent us to ask why you forgot us and left no presents in the forest."

Grandfather Christmas answered sternly, "I never forget. The presents were there. You did not see them." When they told him how they had searched, Grandfather Christmas asked gently, "And did Inge find nothing? You could not see the presents, for you were seeking only to *get* something for yourselves. Inge found them because he sought for something to *give* to his little sister. Our old Christmas custom had a beautiful meaning the wise traveler did not understand. Go away now and let me finish my nap."

The messengers returned sadly to the king. The words of Grandfather Christmas were kept a secret from the children of the land, but ever afterward the Christmas proclamation commanded them to seek gifts for others in the old way in the Christmas-tree forest. So the Christmas joy returned to the Great Walled Country.

Adapted from "In the Great Walled Country," in "Why the Chimes Rang and Other Stories," by Raymond McDonald Alden. Published by Bobbs Merrill Co., Indianapolis.

OUTLINE FOR STUDYING THE STORY.

- I. Introduction :—The first paragraph of the story.
- II. The Christmas customs in the Great Walled Country.
 1. Grandfather Christmas a neighbor—pleasant understanding about presents.
 2. In the Christmas-tree forest the day before Christmas.
 3. Christmas Eve in the forest gathering gifts for their friends.
- III. The coming of the stranger, his new plan and the new proclamation.
 1. Wise old man—invited to palace,—hears of Christmas customs—suggests a better way.
 2. The King's new proclamation and the eagerness of the people.
- IV. Christmas Eve at the palace.
 1. Carols and greetings—departure to search for gifts.
- V. Inge's sadness and his decision.
 1. His little sister a cripple—no gifts for her—each child must gather toys for himself.
- VI. The vain search in the forest.
 1. No presents hanging from the trees.
- VII. Inge's bag full of gifts, and their further disappointment.
- VIII. Christmas Day—sadness except in Inge's house.
- IX. The messengers to Grandfather Christmas.
- X. The meaning of the old Christmas custom.
 1. "Old Christmas custom has a beautiful meaning the wise man never knew."
- XI. Conclusion : The return to the King. Christmas returned to the Great Walled Country.

The Mayflower

In almost every part of our country some spring flower is known to boys and girls as "The Mayflower." But the really truly Mayflower, the flower that was first called by that name, by the Pilgrims at Plymouth, is the Trailing Arbutus. It blooms some years as early as March.

After that first long hard "Winter of Death," somebody found in the woods, not far from the settlement, this beautiful flower. It was so rosy-white and so sweet, and brought such hope to the Pilgrims, that they came to love it better than any other flower.

Do you remember it in Longfellow's word picture of John Alden taking the Captain's offer of marriage to Priscilla in the "Courtship of Miles Standish"?

So through the Plymouth woods John Alden went on his errand ;
 Crossing the brook at the ford, where it brawled over pebble and shallow,
 Gathering still, as he went, the Mayflowers blooming around him,
 Fragrant, filling the air with a strange and wonderful sweetness,
 Children, lost in the woods, and covered with leaves in their slumber.
 "Puritan flowers," he said, "and type of the Puritan maidens,
 Modest and simple and sweet, the very type of Priscilla !
 So will I take them to her ; to Priscilla the Mayflower of Plymouth.

The real name of the flower is Trailing Arbutus. Boys and girls who live in the open country between Newfoundland and Cape Cod on the east, and Saskatchewan and Wisconsin on the west, and southward along the mountains through Kentucky and down to Florida, are likely to have seen the arbutus in bloom. But boys and girls everywhere should know how it looks, because of what Longfellow said about it, if for no other reason.

The leaves are stiff and shiny, and grow on rough stems close to the ground. The flowers are uneven stars with blunt points, and so sweet that one smells them in the woods long before he can see where they are growing.

"The blush of the arbutus in the midst of the bleak March woods will touch your heart like a hope of Heaven in the midst of graves," once said Donald G. Mitchell, a man who dearly loved these stars.

For each lovely charming face	Like the Mayflower, smiling sweet
God be praised ! Its flower-like grace	Through the coarse leaves at our feet,
Brightens many a dreary place.	First of all the flowers we greet.

—*Minnie Curtis Wait.*

The Legend of the Mayflower or Trailing Arbutus

Many moons ago in a lodge on the south shore of Lake Superior lived an old, old man named Manito the Mighty. Winter was over all the land, snow and ice were everywhere. The wind went raging, seeking in the trees and bushes for little birds to chill and chasing the evil spirits over hill and dale.

Manito crouched low before his dying fire and tried to keep himself warm. At last he raised himself slowly and went out and sought long and vainly in the deep snow for wood with which to feed his fire. Then he went back again to the lodge, and crouching low before the ashes, cried out to Mannabooshoo that he might not perish.

Just then a gust of wind blew open the door and looking up he saw standing there in the doorway a tall, beautiful maiden. Her hair was black as a raven's wing and so long that it touched the ground as she walked; her eyes were all bright and shining like the eyes of a fawn at night; her cheeks were like wild roses; her dress was made of grasses and sweet ferns; in her hand were willow buds; and her moccasins were made of white lilies. As she stood in the doorway breathing, the air in the lodge grew warmer and warmer.

The old man said to her, "Enter, my daughter, sit here by my side; at least there is shelter from the cruel blasts. By and by I will tell you of my exploits." He smoked for a while in silence, but after the smoke had warmed his tongue he said slowly, "I am Manito the Mighty; when I shake my locks, snow covers all the earth."

She smiled sweetly at him and answered, "When I shake my curls, rain falls on the soft earth."

The old man frowned that she had dared to answer him. He went on, "When I walk abroad the animals go into their holes, the birds fly away to the southland, the flowers lie down and die,—and death and desolation are everywhere."

The maiden replied, "And when I walk abroad the animals come out of their holes, the birds come back from the southland and sing, the flowers lift up their heads and bloom,—and warmth and sunshine and music are everywhere."

All this time it had been growing warmer and warmer in the

lodge and the old man's head fell forward on his breast and he slept. Just then a bluebird came to the roof of the lodge and sang, "Say-e-e, Say-e, I am thirsty." The river answered from the valley below, "Come and drink of me, I am free, at last I am free." And away flew the bluebird to the river.

The maiden arose and stood before the old man, waving the willow branches back and forth above his head. He began to grow smaller and smaller, until there was nothing left where he had been but a little cluster of green leaves. She knelt down beside the green leaves and took out of the bosom of her dress some pretty little pink and white blossoms. She tucked the blossoms underneath the leaves, and said softly, "I give you of my greatest virtues and breathe upon you my sweetest breath. Henceforth all who would pick you must do so on bended knee."

She arose slowly and went away out of the lodge, over the hill and through the wood. Wherever she stepped, and nowhere else in all the world, grows the Trailing Arbutus.

—Adapted from *Emilie Poulsson's "In the Child World."*

I. Introduction —

1. Many moons ago, in a lodge on the south shore of Lake Superior, lived an old, old man named Manito the Mighty.
2. The setting—winter, snow, ice, and wind.

II. Manito's sufferings —

1. Crouching low before dying fire.
2. Searching vainly for wood.
3. Returning to the lodge and crouching before the ashes, crying out to Mannabooshoo.

III. Hair—black as the raven's wing—eyes like eyes of a fawn at night—cheeks like wild roses—dress made of grasses and sweet fern—willow buds in her hands—moccasins made of white lilies.

IV. Manito's boasting and the Maiden's replies —

1. His invitation—"Enter, my daughter, sit here by my side—shelter from the cruel blast—tell you of my exploits."
2. His boasting. "I am Manito the Mighty, when I shake my locks, snow covers all the earth."
3. Her reply, "When I shake my curls, rain falls on the soft earth."

4. His boasting, "When I walk abroad the animals go into their holes, the birds fly away to the southward, the flowers lie down and die,—death and desolation are everywhere."
5. Her answer, "When I walk abroad the animals come out of their holes, the birds come back from the southland, the flowers lift up their heads and bloom—warmth and sunshine and music are everywhere."

V. The coming of the bluebird.

1. Warmer in the lodge,—old man sleeps.
2. Bluebird comes. "Say-e-e, I am thirsty."
3. River calls, "Come, and drink of me, I am free, at last I am free."

VI. The disappearance of the old man and the coming of the leaves.

1. Maiden waves willow branches.
2. He grows smaller and smaller—disappears.
3. A little cluster of green leaves comes.

VII. The blessing of the flowers.

Placing pretty little pink and white blossoms underneath the leaves she blessed them saying, "I give you of my greatest virtue and breathe upon you with my sweetest breath. Henceforth all who would pick you must do so on bended knee."

VIII. Conclusion.

She went away out of the lodge, over the hill and through the wood. Wherever she stepped, and nowhere else in all this world, grows the Trailing Arbutus.

This Indian story is a series of pictures. Shut your eyes and try to see them. Enter into the feeling of each picture. Sympathize with the old man's suffering. Enjoy the beauty of the maiden. Hear them talk together and understand how each feels. Watch the old man as he grows drowsy and finally sleeps. After he disappears see her place the flowers. You will see she loves them very much. If you have ever picked trailing arbutus, you know that one must pick it on bended knee.

You will notice that the description of the maiden begins at the top of her head and goes to her feet. This will be easy to remember.

Who is the old man and maiden? What does the story mean?

Hidden Meanings to Letters

Some people have their initials printed at the top of the paper on which they write letters; perhaps your mother does. She will tell you that it is her MONOGRAM that is on the paper. If you look in Webster's big dictionary for the word, "monogram," you will find beside it a picture of a very old monogram that was used hundreds of years ago by a great and powerful king called Charlemagne. Many famous men and women have used monograms and great artists have liked to design them. Some monograms are very easy to read and others are truly puzzles. Sometimes one letter hides another so well that it takes a long time to find it. Did you ever hear of Queen Elizabeth of England? She had a monogram made of nine letters, all the letters in her name! These letters were fitted together so well that the whole nine could be printed in the space usually needed for three.



Why the Sea Is Salt

Many hundreds of years ago away over in Norway there lived two brothers. One was called Elder Brother, the other was called Younger Brother. Elder Brother was very rich, but Younger Brother was very poor. He was so poor that sometimes the children didn't have anything to eat. Sometimes they didn't have any shoes and stockings and his wife had never had a silk dress.

One morning they didn't have anything at all in the house to eat and Younger Brother went up to Elder Brother's house to ask for some food. Elder Brother was all out of patience with him, and cried out, "Here, take this bacon and go down below!" Younger Brother took the bacon under his arm and started down hill. That is always the way to begin to go down below. After a time he came to a little hut on the hillside. Sitting by the door was an old man with a long white beard. This old man looked up at him and said mysteriously, "Where are you going, Younger Brother?" "I am going down below." "Younger Brother," whispered the old man, "when you get down below, all the people of down below will want that bacon, but don't you let them have it. When the master of down below asks you for the bacon, let him have it in exchange for the little mill that is behind the door."

Younger Brother went on down below. Just as the old man had said, all the little people came around him clamoring for the bacon, but he wouldn't let them have it. When the master of down below asked him for the bacon, he let him have it in exchange for the little mill that was behind the door.

Younger Brother put the little mill under his arm and started up hill. When he came to the little house on the hillside, the old man said to him, "Did you get it?" "Yes." "Did they tell you anything about it?" "No." "Younger Brother, your fortune is made! That mill is a magic mill! Take it home, put it on the table, say to it 'Little Mill, grind —' anything you want, and out it will come. When you have all you want of any one thing, whisper into the mill these words." Then he told him the secret words that would stop the little mill, but I can't tell you what they were because they were a secret.

Younger Brother went home as fast as he could go and put the little mill on the table. First of all he asked for bread and butter

for his children. Out it came, two slices apiece all around and one to put away in the closet for by and by. Then he whispered the secret words that stopped the little mill. Next he asked for shoes and stockings for his children and out they came, two pairs apiece all around, one for every day and one for Sunday. After that he asked for a silk dress for his wife. Out it came—so stiff that it stood right up alone! That was all he wanted for one day.

Another day he got out the little mill. First he wanted more land. Out it came in great square pieces that he fitted together and laid down flat. Then he wanted more barns. Out they came, one after another. These he set up in a row on the edge of his new land. Last of all he wanted more cattle. Out they came and he drove them up to his new barns.

When Elder Brother heard about Younger Brother's riches, he went down to see him about it. He began to scold roundly, "How does this happen? You were so poor the other day that I had to give you food and now you are richer than I." Younger Brother told him about the little mill, but he didn't tell him quite *all* about it.

When Elder Brother asked to borrow the mill, Younger Brother let him have it. Elder Brother took the little mill home and put it up on a shelf in the closet. When one may have anything he wants, it isn't easy to think just what to ask for first, so Elder Brother couldn't think what to ask for from his little mill.

One day he was down in the field with his men. He had always been very unwilling to give his men time at noon to eat dinner. One day he thought, "This is just the time! I'll bring that little mill down here and grind out porridge for my men." The little mill was brought. "Grind porridge for my men, little mill, and grind it quickly." Out came the porridge until all the bowls were filled. The Elder Brother cried, "That will do, little mill, that will do. Stop! stop!" But the little mill did not stop. When the porridge began to run out all over the field, and out into the lanes both sides of the field, Elder Brother swam over through that porridge to where Younger Brother lived and brought Younger Brother back with him. Younger Brother whispered the secret words that would stop the little mill. Then he took the mill under his arm and swam home through the porridge. After he had washed the

porridge off of himself and the little mill, he asked for still greater riches. Last of all, out came a great beautiful house. This was all he wanted and he put the little mill away.

About that time a sea captain came home from a long voyage. He was boasting down at the port of all the wonderful things he had seen. Some of the people said, "You should see Younger Brother's little mill!" The captain went immediately to visit Younger Brother. There he learned about the little mill, but not quite *all* about it. When the sea captain asked to borrow the little mill, Younger Brother let him take it. He took it down, and put it on board the ship and set off on another voyage. I don't know whether Younger Brother knew that he was going off on another voyage or not, but at any rate off he went.

The first few days when people are out at sea they don't want very much, so they didn't think about the little mill for some time. They discovered one day they had no salt on board. "Just the thing," said the captain; "we'll try that little mill." He had the box brought and placed before the mill. "Grind salt, little mill, and grind it quickly." Out poured the salt and soon the box was filled. "That will do, little mill—Stop! stop!" cried the captain. But the little mill did not stop. Out poured the salt until all the deck was covered. The captain cried, "Stop! stop! little mill." But the little mill did not stop. The salt began to go down into the hold of the ship and at last the ship began to sink. Then there wasn't anything to do but to throw that little mill overboard.

And there it is at the bottom of the sea, grinding salt to this day.

DIRECTIONS FOR TELLING THE STORY

We find this same story that tells us why the sea is salt told under many different names in many different ways. Your teacher and your librarian will be glad to help you find some of them. Read them and see which you like the best.

In studying the story make a list of the people, the places, the conversations, and the happenings. Choose some of the words and groups of words that you like and plan to use them. Write the names of the pictures you see in this story and learn the order in which they come. Then tell the story in your own words. Tell it many times and you will grow to like it better and better and to make other people enjoy it also.

Something to Recite

The Blue and the Gray

By the flow of the inland river,
Whence the fleets of iron have fled,
Where the blades of the grave grass
 quiver,
Asleep are the ranks of the dead :—
Under the sod and the dew,
Waiting the judgment day ;
Under the one, the Blue,
Under the other, the Gray.

These in the robings of glory,
Those in the gloom of defeat,
All with the battle blood gory,
In the dusk of eternity meet :—
Under the sod and the dew,
Waiting the judgment day ;
Under the laurel, the Blue,
Under the willow, the Gray.

From the silence of sorrowful hours
The desolate mourners go,
Lovingly laden with flowers,
Alike for the friend and the foe :—
Under the sod and the dew,
Waiting the judgment day ;
Under the roses, the Blue,
Under the lilies, the Gray.

So with an equal splendor,
The morning sun-rays fall,
With a touch impartially tender,
On the blossoms blooming for all :—
Under the sod and the dew,

Waiting the judgment day ;
Broidered with gold, the Blue,
Mellowed with gold, the Gray.

So when the summer calleth
On forest and field of grain,
With an equal murmur falleth
The cooling drip of the rain :—
Under the sod and the dew,
Waiting the judgment day ;
Wet with the rain, the Blue,
Wet with the rain, the Gray.

Sadly, but not with upbraiding,
The generous deed was done ;
In the storm of the years that are
 fading

No braver battle was won :—
Under the sod and the dew,
Waiting the judgment day ;
Under the blossoms, the Blue,
Under the garlands, the Gray.

No more shall the war cry sever
Or the winding rivers be red ;
They banish our anger forever,
When they laurel the graves of our
 dead,—

Under the sod and the dew,
Waiting the judgment day ;
Love and tears for the Blue,
Tears and love for the Gray.

—*Francis M. Finch.*

Johnny Cake

Adapted from Joseph Jacobs, Old English Folk Tales

Once upon a time a little old man, a little old woman, and a little boy lived together in a little old house.

One morning the little old woman made for herself a Johnny Cake and put it in the oven to bake. She said to the little boy, "Watch that Johnny Cake, and don't let it burn. I'm going out into the garden with the little old man to hoe potatoes."

The little boy sat down by the fire and watched the Johnny Cake for a while, but after a time he fell to dreaming. Suddenly the oven door popped open. Out rolled Johnny Cake, across the floor, down the steps and out into the road and after him went running the little boy. As he ran, he called out to the little old man and the little old woman out in the garden. They threw down their hoes and went running after Johnny Cake as fast as they could go until they were all out of breath and had to sit down by the roadside to rest.

On ran Johnny Cake, until he came to a place where two men were digging a ditch by the side of the road. They cried out to him, "Where are you going, Johnny Cake? Come over here, we want to eat you."

Johnny Cake answered, "I've outrun a little old man, a little old woman, and a boy, and I can outrun you too-oo-oo-oo-oo!"

"You can, can you?" shouted the two ditch-diggers; "we'll see about that." They threw down their spades and went running after Johnny Cake as fast as they could go until they were all out of breath and had to sit down by the roadside to rest.

On ran Johnny Cake. By and by he came to a place where two men were digging a well. The two well-diggers cried out, "Where are you going, Johnny Cake? Come over here, we want to eat you."

Johnny Cake answered, "I've outrun a little old man, a little old woman, a little boy, and two ditch-diggers and I can outrun you too-oo-oo-oo-oo!"

"You can, can you?" shouted the two well-diggers; "we'll see about that." They threw down their picks and went running after Johnny Cake as fast as they could go, until they were all out of breath and had to sit down by the roadside to rest.

On ran Johnny Cake, until he came to a bear. The bear called out, "Where are you going, Johnny Cake? Come over here, I want to eat you."

Johnny Cake answered, "I've outrun a little old man, a little old woman, a little boy, two ditch-diggers, and two well-diggers, and I can outrun you too-oo-oo-oo-oo!"

"You can, can you?" growled the bear. "I'll see about that." Then he trundled after Johnny Cake as fast as he could go until he was all out of breath and had to sit down by the roadside to rest.

On ran Johnny Cake, until he met a wolf. The wolf called out, "Where are you going, Johnny Cake? Come over here, I want to eat you."

Johnny Cake answered, "I've outrun a little old man, a little old woman, a little boy, two ditch-diggers, two well-diggers, and a bear, and I can outrun you too-oo-oo-oo-oo!"

"You can, can you?" snarled the wolf. "I'll see about that." Then he went running after Johnny Cake as fast as he could go until he was all out of breath and had to sit down by the roadside to rest.

On ran Johnny Cake until he came to a place where a fox was lying in the corner of a field. The fox called out, "Where are you going, Johnny Cake? Come over here, I want to eat you."

Johnny Cake answered, "I've outrun a little old man, a little old woman, a little boy, two ditch-diggers, two well-diggers, a bear, and a wolf, and I can outrun you too-oo-oo-oo-oo!"

The fox called, "What's that you say? Come a little nearer, I can't quite hear you." For the first time Johnny Cake stopped running and went up close to the fox and shouted, "I've outrun a little old man, a little old woman, a little boy, two ditch-diggers, two well-diggers, a bear, and a wolf, and I can outrun you too-oo-oo-oo-oo!"

The fox raised his head and answered, "What's that you say? Come a little closer, I can't quite hear you." Johnny Cake went right up close to the fox and shouted into his face, "I've outrun a little old man, a little old woman, a little boy, two ditch-diggers, two well-diggers, a bear, and a wolf, and I can outrun you too-oo-oo-oo-oo!"

The fox yelped, "You can, can you? I'll see about that." Then the fox snapped open his jaws in the twinkling of an eye—and that was the end of Johnny Cake!

Suggestions for Telling

Little children love stories like Johnny Cake because the same words are repeated so many times that they seem like old friends. Let those of us who are studying these stories in SOMETHING TO DO so that we may be better story-tellers, learn this story to tell to some of our little friends. Let us first make a list of all the characters in the story—a little old man, a little old woman, a little boy, two ditch-diggers, two well-diggers, a bear, a wolf, a fox, and Johnny Cake.

A list of the places spoken of will help us to remember what happens (1) in a little old house, (2) out into the garden, (3) by the fire, (4) across the floor, down the steps and out into the road, (5) down by the roadside, (6) by the side of the road, (7) in the corner of a field.

The different people and animals all say the same words to Johnny Cake, so that part is easy to learn—"Where are you going, Johnny Cake? Come over here, I want to eat you."

Every time Johnny Cake answers in the same way, beginning "I've outrun ——" adding one more every time, and ending with his boast, "And I can outrun you too-oo-oo-oo!" Think how you would say the "too-oo-oo-oo" if you were calling it out to some playmate, boasting of something you could do.

Each time the answer comes, "You can, can you? I (or we'll) see about that." "On ran Johnny Cake" comes in again and again. Each character in the story "went running after him as fast as he could go until he was all out of breath and had to sit down by the roadside to rest."

The *movement* of this story is very important. Nothing stands still and we must keep things going fast. Faster and faster they go like one great race, until Johnny Cake stops to talk to the fox. Then the fox plays a trick on Johnny Cake and the end of the story is a surprise—"And that was the end of Johnny Cake!"

The story will almost tell itself when we have learned the different parts so often repeated.

As you read this story, some of you will think of "The Gingerbread Man" and "The Pancake," two stories that are very much like it. You will see that some of your old favorites, "The Old Woman and Her Pig," "The Three Bears," and "The Three Little Pigs," are all repetition tales like this one and are just the right kind of story to tell to little children.

If some of you know "Johnny Cake" maybe you will like to learn to tell "The Pancake" from the outline which follows:

I. Introduction. Once upon a time there was a woman who had seven hungry children. One morning she was frying a sweet milk pancake for them, and it lay there in the pan bubbling and frizzling so thick and good it was a delight to look upon. The children stood around about and the father sat by and looked on.

II. The children begged for a bit. One child said, "Oh, give me a bit of pancake, mother dear, I am so hungry." The second begged, "Oh, darling mother!" "Oh, darling, good mother," said the third—"Oh, darling, good, sweet mother," said the fourth—"Oh, darling, pretty, good, sweet mother," said the fifth—"Oh, darling, pretty, good, sweet, clever mother," said the sixth—"Oh, darling, pretty, good, sweet, clever, kindest little mother," said the seventh, each

one more prettily, for they were so hungry and so good. The mother answered, "Yes, yes, children, only bide a bit till it turns itself,"—instead of 'til I get it turned—"and then you shall have some lovely, sweet milk pancake—only look how fat and happy it lies there."

III. The pancake became afraid and ran away. In a trice—turned itself and tried to jump out—fell back—other side up—firm and stiff, jumped out, rolled like a wheel through the door and down the hill.

IV. All ran after it—mother with frying pan ladle—all the children—father on crutches limped behind. All screamed, "Hulloa! Stop, Pancake! Hi! Won't you stop? Stop, Pancake!" Pancake rolled on and on and in a twinkling of an eye was so far ahead they couldn't see it.

V. Pancake rolled a while and met a man. The man said, "Good-day, Pancake." The Pancake answered, "Good-day, Manny Panny." The man said, "Dear Pancake, don't roll so fast; stop a little and let me eat you." The Pancake cried, "No, no, I have run away from the mother, the father, and seven hungry children—I'll run away from you, Manny Panny."

VI. Pancake rolled and rolled and met a hen, "Good-day, Pancake." "The same to you, Henny Penny"—"Pancake, dear, don't roll so fast, bide a bit and let me eat you up." "No, no, I've run away from the father, the mother, seven hungry children, and Manny Panny. I'll run away from you, too, Henny Penny."

VII. Pancake rolled and rolled like a wheel down the road and met a cock. Same conversation as in VI, adding—"Henny Penny—and I'll run away from you, too, Cocky Locky."

VIII. Pancake rolled and rolled as fast as it could and by and by met a ducky. Same conversation to Ducky Lucky.

IX. Pancake rolled faster than ever and when it had rolled a long while, it met a goose. Same conversation to Goosey Poosey.

X. Pancake rolled a long, long time and met a pig. The pig said, "Good-day, Pancake." "The same to you, Piggy Wiggy," and without a word more the pancake began to roll and roll for dear life. "Nay, nay, Pancake; you needn't be in such a hurry; we two can go side by side through the wood; they say it is not safe in there." Might be something in it—kept company—brook—pig fat—poor Pancake. "Seat yourself on my snout and I'll carry you over," said the pig. So the pancake did that. The pig said, "Ouf, Ouf," and swallowed the pancake at one gulp. As the poor pancake could go no farther, why this story could go no farther, either.

Do You Know Your Own Name?

Names are very interesting things and most people do not think as much of them as they should. If you can find a big dictionary, at home or at school, turn to the back part and there you will find a list of names and their meanings.

People's names aren't the only interesting ones, though. What about month's names? Do you ever wonder about them? The month, for instance, January, was named after a Roman god, Janus, who had two faces. Can you guess why they named the first month of the year after him? Is it like this: The first of January one is sure to glance back and to look forward?

The Pony Engine

The engineer had just started his freight train up the mountain when his engine broke down. The train was loaded with toys for the children's Christmas in the city over in the next valley. Now the engine had broken down and the engineer feared he could not get the toys to the children in time.

This was a very fortunate place, however, for the engine to break down, for right there at the foot of the mountain was a roundhouse. The engineer made his way to the roundhouse to find an engine to take the toys over the mountain, that the children might not be disappointed.

There stood a great, powerful, passenger engine, puffing and panting in its pride. It had come in only a short time before from pulling a Pullman train that had come from across the continent, and it was very proud of its work.

The engineer looked up at the engine and said aloud, "That engine would make quick work of getting the toys over the mountain to the children." But the engine heard him and drew itself up scornfully and said, "I'VE *done*—MY WORK! I'VE *done*—MY WORK! I'VE *done*—MY WORK!"

The engineer knew that it would not do to take that unwilling engine, even to take toys to the children.

Near by stood a great strong freight engine. It had just made quick time with a load of valuable perishable freight and it was very much puffed up with pride.

The engineer cried out, "Ah, this is much better. This engine would surely get the toys to the children in time!"

The freight engine was even more indignant than the passenger engine and puffed out rudely, "I'VE *been* OUT TO-DAY! I'VE *been* OUT TO-DAY! I'VE *been* OUT TO-DAY!"

The engineer knew that it would not do to take that unwilling engine even to take toys to the children.

Around on the other side of the roundhouse was a little pony engine that was used to shunt freight cars around the yard. It had never been very far out of the yard, but it had one great ambition. It wanted to climb the mountain and look over on the other side. It had been listening to the other engines and now it began to sigh sadly :

"*I wish he'd take me! I wish he'd take me! I wish he'd take me!*"

As the engineer drew nearer, the little engine seemed almost to lean over and to urge,

"*Take me! Take me! Take me!*"

As there seemed to be nothing else to do, the engineer climbed up into the cab, steamed the pony engine out of the roundhouse and coupled it to his trainload of toys. He called out eagerly to the little engine, "Do you think you can do it, little engine?"

It was the hardest work the pony engine had ever tried to do, but it answered bravely,

"*I think I can! I think—I can! I think—I can!*"

Up the mountainside it went, slowly, steadily, keeping its courage up with its song,

"*I think I can! I think I can! I think—I can!*"

Up it toiled, struggling, panting,

"*I think—I can! I think—I can! I think—I can! I think—I can!*" until at last it came to the top of the mountain. There it stopped to look over on the other side. Suddenly it remembered the children waiting for the toys.

Down the other side of the mountain it started, singing as it went,

"*I thought I could! I thought I could! I thought I could! I thought I could!*"

Faster and faster it went singing all the way, until it came down into the freight yard,—and the children had their toys in time.

SUGGESTIONS FOR TELLING THE STORY

Let us see first what happens in this story. Let us find just what the different speakers say that we may quote them correctly. Let us choose out of the story some words that we like better than our own words. All these we will put into an outline that we may see the different parts of the story that we may learn it more easily.

Every story needs a good beginning to make people listen right away. Things must happen and happen fast. We must make our listeners know when we come to the most exciting place in the story. We must decide just how to end the story because it is a good plan to stop when we are through.

After you have read the story several times, study the outline and learn the story from the outline.

I. *Introduction.*

1. The engineer had just started his freight train up the mountain when his engine broke down.
2. The engineer's anxiety about the children's toys.
3. The roundhouse fortunately near.

II. *The big passenger engine.*

1. Great, puffing and panting in its pride.
2. Engineer said aloud, "That engine would make quick work of getting the toys over the mountain to the children!"
3. Engine drew itself up scornfully,—"*I've Done—My Work,*" etc.

III. *The freight engine.*

1. Strong engine puffed up with pride.
2. Engineer cried out, "Ah, this is much better. This engine would surely get the toys to the children in time."
3. The freight engine answered rudely,—"*I've Been Out Today!*" etc.
4. Engineer knew such an unwilling engine would be no help.

IV. *The pony engine.*

1. It sighed sadly—" *I wish he'd take me!* " etc.
2. As engineer came near, it urged, "*Take me! Take me! Take me!*"

V. *Hard work for the pony engine.*

1. Engineer took engine, coupled it to his train and started up the mountain.
2. He asked, "Do you think you can do it, little engine?"
3. Engine answered bravely, "*I think—I can!*" etc.
4. It struggled up the mountain—" *I think—I can!* " etc., all the way.
5. The top of the mountain.

VI. *Going down the mountain.*

1. Singing faster and faster—" *I thought I could!* " etc.
2. Down into the freight yard.

VII. *Conclusion.*

And the children had their toys in time.

The telling of this story will be great fun, but before we can do it

well so that people will really know what we are talking about, we must become really *intimate* with engines. We must listen to them and we shall be very much surprised to hear them saying "I think I can!" often as they pull heavy loads. As they go off faster and faster they will fairly shout back, "I thought I could! I thought I could! I thought I could!" almost laughing at you as the pony engine did.

That we may sound as much like engines as possible, it will help to prolong some of the sounds in the words. In "I've *Been* out Today"—let us make the *n* sound strong and long, remembering that the engine is heavy and angry. Remember, too, that the *n* sound is made with lips apart, teeth apart, tip of tongue touching roof of mouth behind front teeth, voice going up and out through the nose. In "I've *Done* My Work" make the *n* in *Done* strong in the same way. There are two such strong sounds in "I *think* I *can*." In "I *thought* I *could*," there is an excellent chance to discover how well we know how to use the phonics we learned in the primary grades and to make the tongue do all the work it should with the *t* and the *d* sounds. Make the tongue fairly dance as that engine goes faster and faster.

You have discovered, I know, by this time in your story telling that people like to listen better when your face shows you like the story, when your voice is pleasant, and when you talk with your mouth open and with the tip of your tongue doing all its work well instead of lying lazily in the mouth. It is good for us to know that all we learned in phonics helps us not only to read well, but also to talk well.

If you try hard and are painstaking with your Story Telling, you will really be learning. Do Father and Mother and the children listen to you?

You will be interested to find another engine story told somewhat differently in "The Little Steam Engine," in the Riverside Second Reader, and "The Royal Engine" in a book called "The Golden Goblet," by Jay T. Stocking. Ask Father or Mother or your teacher to read you the wonderful engine story by Rudyard Kipling called "007" from his book called, "The Day's Work."

Listen to all the engines you hear. They may have a new story for you to tell some day.

Dosia's Easter Roses

Dosia was a little nine-year-old girl who lived with her Aunt Madeline. Aunt Madeline's own little girls and boys kept her so very busy that Dosia very often felt as if she herself didn't belong to anybody. The morning of the day before Easter, Dosia sat out on the back steps in the sunshine, hemming a towel. She did wish Aunt Madeline would buy narrower towels. As she sewed, she talked to herself as she often did when she was alone. "How I do wish money grew on bushes!" she said. Only that morning she had asked Aunt Madeline for ten cents to buy a cluster of flowers. Aunt Madeline, who had been kept awake by the baby the night before, had answered, "Any one would think money grew on bushes! You are an ungrateful child. Haven't I just bought you a new hat for Easter? Now, here you are asking me for ten cents!"

To be sure, her new hat was beautiful! It was a very remarkable hat, because both the hat and the trimming were new, and that had never happened to Dosia before at the same time. Either the hat or the trimming was always old.

Miss Eleanor, her Sunday-school teacher, had asked each child to bring a cluster of flowers on Easter. Then instead of the Sunday-school lesson, the whole class would take the flowers to the little sick children in the Children's Hospital, on Easter morning.

Dosia was very sure that if her sailor uncle would only come home, he would give her a quarter and that would buy a beautiful cluster. But he was not coming home, so she tried to plan some other way. Suddenly she put down her work and went to the florist's on the corner to see if he had any bargains in flowers, but he didn't seem to understand what she meant. "Bargains in flowers, bargains in flowers, what are you talking about, child? Run away and don't bother me!" When she came home she was too unhappy to sew any more, so she tried to comfort herself by thinking about her new hat. It was brown with streamers, and right on the front were two beautiful white roses. "I am so glad it has roses," said Dosia, "for roses are so satisfying."

At the dinner table Dosia asked, "Aunt Madeline, do you suppose if people called me Theodosia, instead of Dosia, that I could have things and really belong like other girls? Theodosia Varnum

is going to carry a cluster of La France roses to Miss Eleanor tomorrow for the little sick children."

But Aunt Madeline called out sharply, "Whatever are you saying, child?" There wasn't much use in talking to Aunt Madeline; she wouldn't understand how much she wanted those flowers for the little sick children.

The next morning was Easter morning. Dosia woke up early and heard the birds singing. She was sure she would have known it was Easter just by the feeling of the day and the color of sunshine.

When she set out for Sunday-school, she knew all the people would be glad because her new hat was so beautiful. She had forgotten about the cluster of flowers until she came to the door and saw all the children gathered about Miss Eleanor with the flowers in their hands. She would have turned then and run home if Miss Eleanor had not stretched out her hand to her and called, "Here is a place for you, Dosia, right beside me." Miss Eleanor kept tight hold of her hand even when they set off for the hospital.

Inside the hospital were all the rows of little white beds with a little sick child in each one. Dosia thought every one of them looked as if he too "didn't belong" just like her. She watched their eyes brighten and the happy smiles come as they took the flowers in their little hands. She bore it as long as she could and then she fell behind the others and did the thing she had been struggling against ever since she first entered the hospital. She took off her hat and ripped off the two beautiful white roses. Quickly she stepped to one little sick girl and put one white rose into her hand, whispering, "It's a rose, you know, and roses are so satisfying. Best of all, this rose will never fade and if you smell of it just right, it smells lovely."

Then she waited until she came to a very lonesome looking little boy. "This is for you," she said gently, "and it will never fade, so you'll never have to feel all alone again." The little boy held it close to his cheek and Dosia was glad.

Nearly all the way home she thought about their happy faces, and not until she came within sight of her home did she think of the bare spot on the front of her new hat. "It doesn't matter," she said. "I'll tell Aunt Madeline I'll wear it just as it is. I hope she won't scold. I'll wear it just as it is and I'll try not to mind."

When she went in, Aunt Madeline had just finished putting the baby to sleep and she sat there with him lying in her lap. Dosia thought quickly that she'd tell her right away, for she wouldn't scold very much then because she wouldn't want to wake the baby.

She stood right in front of Aunt Madeline. "Look," she said. "See what I have done to my hat. I had to do it, Aunt Madeline, because those two white roses were all the flowers I had to give. I'll wear it just as it is and I'll try hard not to mind. The little children were so glad, I'd rather have the bare spot on my hat than the roses." Aunt Madeline looked at her and then reached out across the baby and took Dosia into her arms. "Why, child, I didn't know you wanted the flowers so much. I just thought it was a notion. Never mind, Dosia, I'll get some more roses for your hat somehow."

Aunt Madeline patted her and loved her until Dosia drew back and cried out softly, "Why, Aunt Madeline, you treat me just as if I really belonged and that is better than roses and everything." "Why, my little child, you've always belonged," Aunt Madeline whispered.

The new roses Aunt Madeline found for her were not so beautiful as the first ones, but Dosia remembered the smile of the little sick children and was glad. Best of all, now she was very happy because she knew she belonged.

Adapted for telling from "Dosia's Easter Roses," by Annie Hamilton Donnell.

OUTLINE FOR TELLING THE STORY

Dosia's Easter Roses is a story that almost tells itself, so it will be very easy for us to learn it. Let us first get acquainted with all the people in the story, sad little Dosia who felt as if she "didn't belong"; poor, tired Aunt Madeline who didn't mean to be cross but who was kept awake nights by the baby; dear Miss Eleanor who tried to make it up to Dosia by loving attention; the other little girls in the Sunday-school class; and the little sick children in the hospital who were so happy with the Easter flowers.

I. Unhappy little Dosia on the back steps grieving because Aunt Madeline wouldn't give her ten cents for the flowers.

II. Her talk to Aunt Madeline at the dinner table, and Aunt Madeline's impatience.

III. Easter Sunday morning and the new hat.

IV. Sunday-school and Miss Eleanor.

V. The hospital, and the little sick children's pleasure over the flowers.

VI. Dosia's gift of her white roses.

VII. Her confession to Aunt Madeline and her happiness.

Of course we must know just how Dosia felt all the way through the story. We must be sorry with her when she is sorry, and glad with her when she is glad. We must try to understand Aunt Madeline, too. We must know that Miss Eleanor wanted the children to bring the flowers on Easter Day that the little sick children might know some of the Easter joy. Dosia's happiness over her sacrifice of the white roses is beautiful, for we all know how much she liked the new roses on her new hat. Greatest of all was her joy to find that Aunt Madeline really did love her and that she really did "belong." Bringing flowers to make the little sick children happy was a beautiful Easter offering, wasn't it?

Something to Recite

A Long Road

This road, that goes right by our door,
Keeps on a hundred miles or more.
Sometimes it's just a country trail,
And there's a squirrel on the rail.

Sometimes it's made of silver sand
And lined with trees on either hand ;
And then it's paved like city street,
Where all the housetops almost meet ;
And men and boys and carts and drays
Keep filling up the city's ways.

Sometimes a river you will see,
And then a field and acorn tree ;
And there are troughs where horses stop,
And laughing waters tinkling drop,
And apple carts and loads of hay,
And barefoot boys and girls at play.

Some day, when I'm a great big man,
I'll hitch the wagon to old Fan,
And take the road right by our door,
And ride a hundred miles or more.

— *Wilhelmina Seegmiller.*

Four Different Guessing Games

Guess what games we are going to tell about this time. Children always like to guess. Older folks do too sometimes. Perhaps it is because it is so much easier to guess than to think hard. Anyway, it is lots of fun to play guessing games at night when the room is warm and bright and it is guessing games we are going to talk about.

My Lady Queen Anne

The players sit in a ring, except one who must leave the room. One of the players in the ring is given a ball which she keeps out of sight. When the player who went out returns, she takes a seat in the center of the ring. All look at her and say :

“ My lady Queen Anne

She sits in the sun

As fair as a lily

As brown as a bun,

The King sends you three letters and bids you read one.”

Queen Anne replies :

“ I cannot read one unless I read all

So pray —— give me the ball.”

If the one named has the ball she must change places with Queen Anne ; if not, Queen Anne must leave the room again. The ball must change hands each time.

A rougher guessing game is played by boys and is called :

Buck ! Buck !

One boy mounts upon the back of another boy and after slapping his “ mount ” on the shoulder, holds up his hand with a number of fingers extended and says : “ Buck ! Buck ! How many fingers do I hold up ? ” If the under boy guesses right, the two change places.

A good way to decide who will be the first to mount the other is this : One boy takes a small object in one of his hands and placing one fist on the top of the other says :

“ Handy-dandy riddledy ro,

Which will you have, high or low ? ”

If the other guesses right, he has first choice, if not, he loses.

Throwing Light

Two of the players leave the room and agree upon some object. They return to the rest and engage in conversation about the object they have agreed upon. This is called "throwing light" on the subject. If any player thinks he can guess the object chosen, he joins in the conversation. If one of the two players who chose the object thinks any player who joins in the conversation has guessed wrong, he may challenge him. In that case the guesser must whisper the word in the ear of the challenger. If he is right he continues in the conversation, but if wrong he must sit with his handkerchief over his face until he can "throw true light" on the subject. The game goes on until only one player is left in the dark. It is allowable to choose words pronounced alike but of different meanings. An example of a puzzling word is sole; the players may speak of the sole, meaning the sole of a shoe, or sole, meaning a fish.

Acting Charades

This game may be played with or without sides. If played with sides, the sides alternate in acting and guessing. The object of the game is to guess a word or proverb acted out by the other players. The actors must always tell beforehand how many syllables are in the word to be represented, also whether the first scene represents the whole word or the first syllable. If the latter, the last scene must represent the whole word. There must be a scene for each syllable. An illustration will help you to think up good words to use.

Suppose the side to act out a word has chosen the word charitable.

Scene 1. (Chair.) A family group in a living-room. Members doing various things. A caller comes. All rise. A child brings the most comfortable chair.

Scene 2. (Eye.) A living-room. Children fooling. One hits the other accidentally on the eye. Child cries and mother comes in and makes an examination of the eye.

Scene 3. (Table.) Children writing. Parent has each bring his work which in each case is seen to be a multiplication table.

Scene 4. (Charitable.) Old woman lies ill. Some one calls and brings medicine and a basket of good things.

Some good words for acting charades are: Carpet, railroad, baggage, bandage, basket-ball, baseball, bridegroom, cowboys, holiday, heroes, welcome.

Easter Games

After you have had all the fun you can coloring eggs for Easter and want something more to do with eggs—besides eating them—you can play.

Egg Shell Football

Your parents won't be afraid of your getting hurt in this game nor object to your playing it in the house. And you will not be likely to be tempted to fall on the ball nor to kick it, nor to tackle the player. But it is a good hot game just the same.

The "football" is an egg shell from which the contents have been "blown." To blow an egg you make a small hole in each end of the shell with some sharp instrument and then putting your lips firmly at the larger end of the egg, blow as hard as you can and force the white and the yolk out at the other end. The empty shell may be made more durable by pasting small pieces of paper over the holes at the ends.

The "field" is a dining-room table from which everything has been cleared. The larger the table, the better. Goals may be made by setting up books or by fastening long hat pins in the cracks of the table. The "goal posts" should be rather wide apart.

Sides are chosen. As many may play as can get comfortably about the table.

The football is placed in the middle of the field as in football. At a signal the players try to blow the football toward their opponent's goal. The egg shell is so light it is easily forced back and forth over the field, and each side must be wide-awake to prevent a goal's being made.

If the football is blown off the side (where it should always be protected by the players from falling to the floor) it is put in play again opposite the place where it left the field.

If the football is forced by either side past the goal line of the other, a touch-down is scored. This counts six. After a touch-down a free blow from the middle of the table is allowed the side making the touch-down. One puff is allowed to the player attempting the goal. If the football is blown between the goals an additional count

of one is scored. The game may require much skill and alertness and if you think you have good strong lungs here is a way to prove it.

Blowing for Distance

Just as football players try to see how far they can kick the football, and baseball players throw for distance, so it is fun to see how far you can blow an Eggshell Football. The trial can be made on a very large table or on an uncarpeted floor.

Place the shell on a mark on the table or floor. Each player may have three trials. He takes a full breath and then with a single puff from his powerful bellows blows the shell as far as he can.

There is a game played with hard-boiled eggs which you may call

King Cracker

One player holds his egg in his hand, small end up; another tries to break this egg by tapping it with his own. If he succeeds in breaking the egg without breaking his own, his egg is "King Cracker" and the other's egg is confiscated (you will have to look that word up). One who is careful to select sharp-pointed, thick-shelled eggs, may sometimes break a dozen less carefully selected eggs before his own is broken. There is an old custom in England called

Egg Rolling

The players usually in pairs roll their hard-boiled eggs down a bank. If one egg is broken and the other not, the owner of the unbroken egg takes the broken one. Egg rolling has long been an Easter custom on the White House grounds in Washington.

It is a wide-spread custom in this country for the children of a family on Easter morning to hunt for hidden candy eggs.

Another good hunting game to play with Easter eggs is this: Choose sides; each side hides the same number of eggs as the other, but in different parts of the house. When all the eggs were hidden, each side tries to find the eggs hidden by the other side. The side first finding all the eggs to be found wins.

This is a very exciting game when it is played outdoors. In that case some older person may be chosen to hide the hard-boiled and colored eggs about the grounds. At a signal the two sides set about hunting the eggs. The side finding the larger number wins.

Indoors and Out

The Deer

The one who is chosen to be the "Deer" starts the game by stepping directly in front of the others, and calling "Ready" when the group standing still immediately sings to the air of "Yankee Doodle,"

" My heart is in the Highlands,
My heart isn't here.
My heart is in the Highlands,
Chasing the deer."

At the word "ready" the "deer" starts to run, and the pursuers cannot follow until the song is ended, and the "deer" has time to get a certain distance ahead before the others give chase: this they do as they sing the last word in the verse. The "deer" runs a short distance, circles round and returns to the starting-point, or "home"; the followers try to catch him before he reaches his goal.

Here I Bake, Here I Brew

The players join hands in a circle, with one of their number in the middle, who is supposed to be a captive, longing for freedom.

The prisoner then touches one pair of joined hands in the circle, saying, "Here I bake"; then, passing to the other side, says, "Here I brew," as she touches another pair of hands. Suddenly, then, in a place least suspected, perhaps whirling around and springing at two of the clasped hands behind her, or at the pair which she has touched before, if their owners appear to be off guard, she exclaims, "Here I mean to break through!" and tries to force her way out.

The players must strongly resist the captive's effort to escape.

Twirl the Platter

This offers a contest of agility. All sit around the room on chairs, on the floor, or about a table. Every player may be known by a number, if their names are not well known to one another.

One then takes a tin plate and spins it. As his hand leaves it, he calls upon one of the company by name or number, who must catch the plate before it falls. Failing to do that, he must pay a forfeit.

Good Christmas Games

Christmas has always been a time for rollicking games. In olden times many of these games were played about the yule-log. It is not strange, then, that some of them were played with fire. There are two of these fire games that are very interesting and exciting, but a little dangerous, too. If father and mother will play with you, to take care that no harm comes to the little ones, I will tell you how to play them.

Robin-a-Ree

That is what the game is called in Scotland. The players sit in a ring in front of the fireplace. One takes a burning taper or stick in his hand and says,

“ Robin-a-Ree, ye’ll no dee wi’ me
 Tho’ I birl ye roun’ three times three ;
 O Robin-a-Ree, O Robin-a-Ree
 O dinna let Robin-a-Reerie dee.”

He then passes the stick to the next player who twirls the stick to keep the spark alive and repeats the words of the rhyme. The words are spoken and the stick is passed on more and more quickly as the spark dies away, for the one in whose hand the spark dies out must pay a forfeit.

A still more exciting game for Christmas is the old, old game of

Snapdragon

Raisins, nuts, or other goodies (protected if necessary by tinfoil or otherwise) and covered with water are placed in a shallow dish or soup-plate. On the water is poured very gently a little alcohol or spirits of camphor. The plate is set on a cleared table, the players standing about. The alcohol is then lighted and all sing :

THE SONG OF THE SNAPDRAGON

Here he comes with flaming bowl,
 Don’t he mean to take his toll,
 Snip ! Snap ! Dragon !

With his blue and lapping tongue
 Many of you will be stung.
 Snip ! Snap ! Dragon !

For he snaps at all that comes	But Old Christmas makes him come,
Snatching at his feast of plums,	Though he looks so fee! fa! fum!
Snip! Snap! Dragon!	Snip! Snap! Dragon!

Don't—'ee fear him, be but bold—
 Out he goes, his flames are cold
 Snip! Snap! Dragon!

As this is sung the players who are brave enough make ready to snatch a prize from the flaming dish as soon as the last verse is ended.

Turn the Trencher

This is one of the most popular Christmas forfeit games. All sit in a circle. Each player chooses some article of a lady's toilette (such as comb, bracelet, diamond ring, brush, powder, dress, necklace, etc.), or hunter's equipment, name of flower, or whatever may be decided upon. Then one of the players stands in the center of the group and spins the trencher, plate, or saucer, and says,

“My lady's going out and needs her necklace” (or whatever article he chooses to call for).

The one who chooses the article called for must catch the trencher before it falls. If successful, he spins it again, calling for another article. If he fails to catch it before it falls, he has to pay a forfeit. Sometimes the spinner says:

“My lady is going to a ball and needs all her things.”

All the players must then change places before the trencher falls. The last to get a place spins the trencher again. If the trencher is down, he must pay a forfeit. At the end of the game all forfeits are cried as explained before.

Forfeits

Many Christmas games are games of forfeit. A forfeit is a kind of good-natured, often comical, punishment put upon those who make mistakes in games. Any one who has to pay a forfeit gives up some article which must be redeemed at the end of the game. These articles are “cried” in this way. One of the players acts as “crier” and sits on a chair, having the forfeits in his lap. A player kneels on the floor and buries his face in the lap of the one who holds the forfeits. The crier then holds up one of the forfeited articles, which, of course, the kneeling player or “judge” cannot see, and says:

“Here’s a very pretty thing, and a very pretty thing.

And what shall be done by the owner of this very pretty thing?”

The judge then says what the penance is to be, and the owner of the forfeit must do whatever he is commanded by the judge. Then another forfeit is cried, and so on, until all the forfeits are redeemed.

Some of the most common forfeits are :

- | | |
|---|---|
| 1. Blow out a candle blindfolded ; | 8. Kiss your shadow ; |
| 2. Stand in each corner of the room, sigh in one, cry in one, sing in one, and dance in the other ; | 9. Stand on a chair like a statue, in whatever position each player may place you ; |
| 3. Courtesy and pay a compliment to each person in the room ; | 10. Choose one of the three unseen actions done behind your back ; |
| 4. Sing a song ; | 11. Bob for an apple ; (the apple is put in a basin of water, and must be taken out by the teeth without being touched by the hands.) |
| 5. Make a speech ; | 12. Imitate some animal ; |
| 6. Speak a piece ; | 13. Draw a picture of your best friend ; |
| 7. Play on the piano ; | |
| 14. Tell the fortune of each player. | |

A New Game for Four-Year-Olds

I-TALLY

Not Italy! But, I-Tally. Tally means to make marks to keep count. Almost all children, some time before they are five years old, like to count things. One of my little fellows just loves to. We take a block of paper and a pencil and go to a window where we can see everything that goes by. I draw for him a picture of the first thing we see,—an automobile, it may be. Then he makes a mark against it. “There goes a dog!” he shouts. Down goes the picture of the dog and a mark against him. An electric car hums past. I draw that and he marks one for that. But by that time another auto has passed, and “There is a messenger boy on his bicycle.” And so the jolly show goes on.

For this game you can make a tally-sheet with dotted lines between which to make the marks. When you get four, make the fifth one *across* them, diagonally. This will help you in counting, for then you can count easily by fives.

It is fun to have a little friend with a tally-sheet, too. Then you can keep two lists and at the end of ten minutes see if you agree.

Even children who can’t read yet like to play “I-Tally,” and it helps to sharpen their eyes, and to make them good counters.

Hop Scotch

No doubt you all have played some form of Hop Scotch. Do you know that grown-up people used to play Hop Scotch? It is a very old game. On the pavement of the Roman Forum were found several Hop Scotch figures, such as you might see on the sidewalks of almost all of the crowded residential streets of New York City, in season, which the children have drawn there with chalk. The early Christians played Hop Scotch and they made seven spaces in their figures, because seven was a number with a religious meaning, and the space marked seven was called "Heaven." The object of the game was to overcome all difficulties and get safely into "Heaven." That is supposed to be why you find seven spaces in some of the children's Hop Scotch figures to-day. Possibly the figure took sometimes the form of a cross, for a cross with a base is one of the figures sometimes found. It is certain that the figure sometimes took the form of the early Christian Church, which was divided into seven parts. In Germany and some other countries one of the spaces was named paradise, and the name of the game meant "paradise Hopping."

Here are three different Hop Scotch figures :

There are many different ways of playing this game. Some ways are easy, and some are very hard. Children make up different ways of playing. The following ways are good. You may change them as you like.

First you "pitch" or pitch the stone you play with for place. The one who pitches the stone nearest the first line of the figure has first play. If you are playing the game with a figure, as shown in Figure A, you toss your stone into No. 1; pick it up; hop, placing one foot in No. 2 and one in No. 5, and the other in No. 6; jump around; then go back in the same way you came. Place the stone on your foot, walk through the figure; then kick the stone up and catch it. Whenever a player misses, he gives way to the next player. When a player's turn comes again, he begins where he left off. Whoever gets through first, wins.

Figure B may be used in a similar way. Other ways of placing stone, when carrying it through the figure, are on the back of the hand, on the eye, on the shoulder, on the head. Sometimes the stone is left in each space in turn, the player hopping through the figure and returning to the stone each time. Sometimes the stone has to be kicked out of the different spaces. Figure C is often used for this form of the game, as follows :

Toss the stone into No. 1; hop into No. 1; kick the stone out with the foot you are hopping on; hop out. While hopping and while

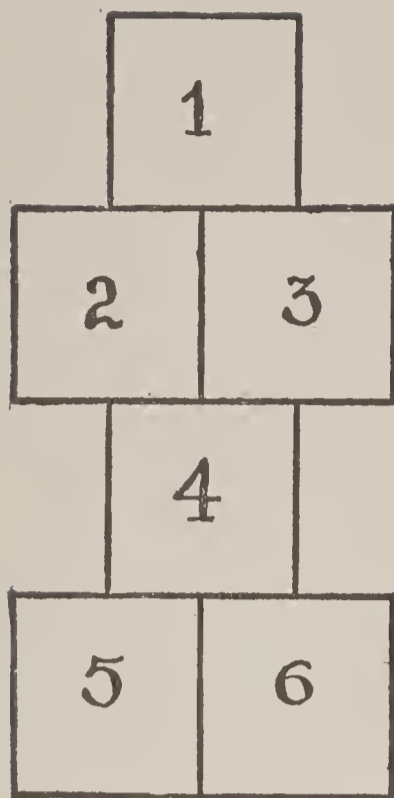


Fig-A.

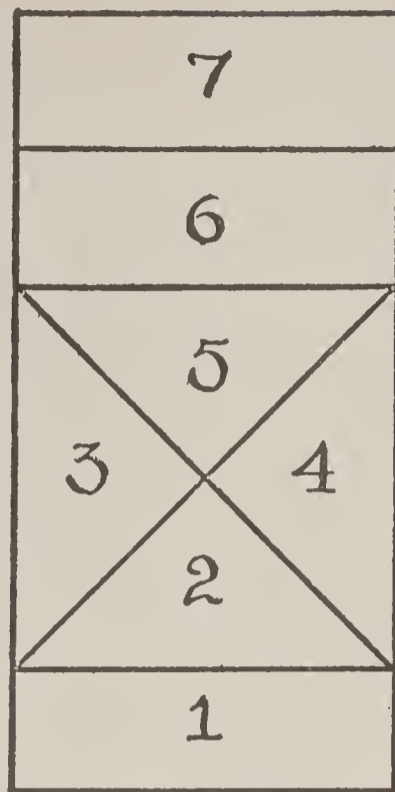


Fig-B.

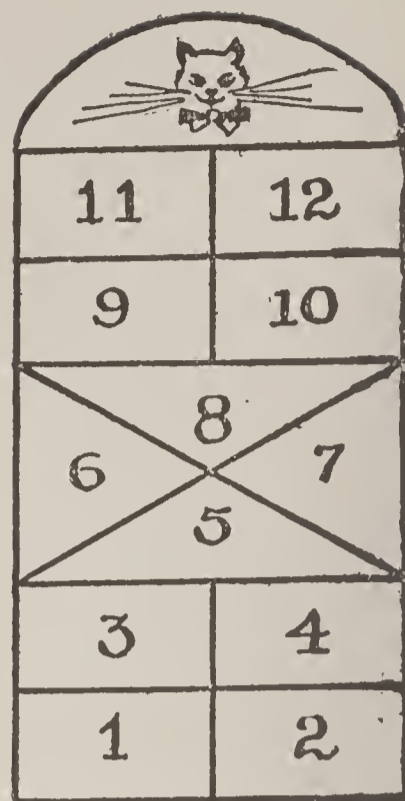


Fig-C.

HOP SCOTCH FIGURES

in the figure, you may not put the other foot down, except in certain spaces where it is allowed. Toss stone into No. 2; hop through No. 1 into No. 2; kick stone out as before, and return, hopping. The game goes on in the same way, until No. 8 is reached. Here the player may rest, placing one foot in No. 6 and one in No. 7, but hopping again when he resumes the game.

As many kicks are allowed, in kicking the stone out of a space, as a player wants, if he does not put his other foot down, or step on a line, or land the stone on a line. If he makes any of these mistakes, he gives way to the next player. When a player reaches the last space, with the cat's head, he must kick the stone back through each space in the right order, taking only one kick for each space, not putting his second foot down, stepping on a line, kicking stone into wrong space, nor over a side line. Whoever gets through all these difficult "stunts" first, of course, wins. The game may be played, "Solitaire," with any number, each for himself, or it can be played on sides.

Hop Scotch is really a wonderful game and requires, in its hard forms, great bodily control and skill. It would be great fun to have a Hop Scotch tournament at school, for when the rules are correctly carried out the game is worth while.

Chawkem and Tawkem in a Chalk Talk Entertainment

“Ladies and Gentlemen.” That is the way to begin your chalk talk, as you make a sweeping bow to your audience, like the boy in the illustration on the following page. But first you must have your easel all ready and your chalk talk all planned. Fasten several large sheets of paper to a board with nails strong enough to hold the remaining paper while you tear off each sheet as you have finished with it. If you are not used to drawing before an audience, it would be well for you to have your drawings sketched beforehand on the paper, so lightly that your audience cannot see them, but plainly enough so that they will guide you as you talk and draw. Dress up in a queer costume if you want to, like the boy in the picture. You can chalk more easily if you have an assistant to hold the chawks for you and to tear the papers off your easel. And you can talk more easily if he is there to answer your questions and to ask the ones to bring out your ideas. His name can be Professor Tawkem and yours Professor Chawkem. You begin this way :

PROFESSOR TAWKEM (*after placing the easel on the stage*). Ladies and Gentlemen, let me introduce the world-famous chalk talk artist, Professor Chawkem.

PROFESSOR CHAWKEM (*bowing*). Ladies and gentlemen, I am glad to meet you. This is my invaluable assistant, Professor Tawkem.

(*Professor Tawkem bows to the audience, then hands a piece of chalk to Professor Chawkem.*)

PROFESSOR CHAWKEM. Thank you, Professor Tawkem. What can I draw for you to-day?

PROFESSOR TAWKEM. Let's see. Well, suppose you draw a house.

PROFESSOR CHAWKEM (*drawing the letters, H, O, U, S, E, in the order shown in the picture on the next page*). All right. Here it is.

PROFESSOR TAWKEM. Why, that isn't a house!

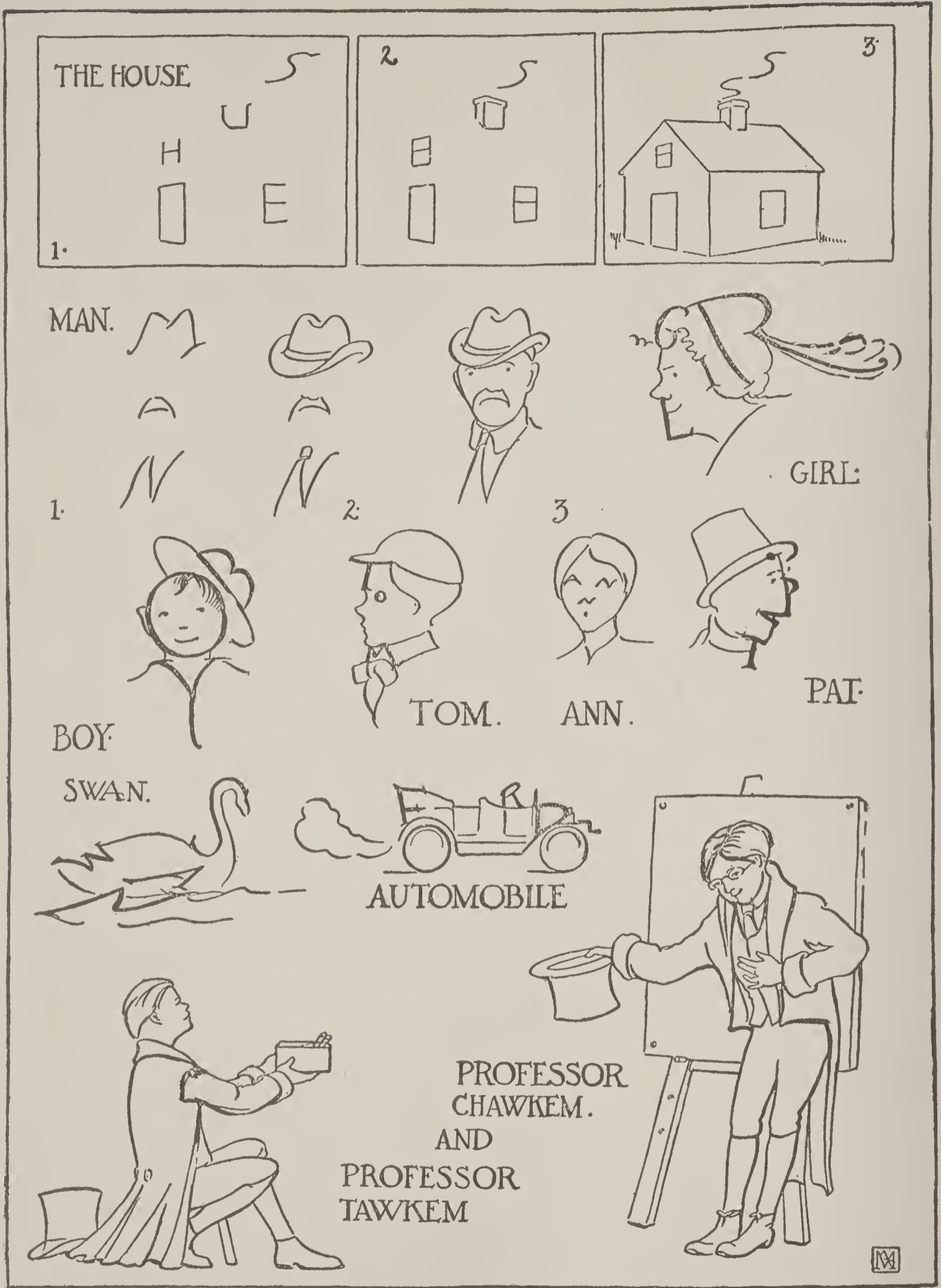
PROFESSOR CHAWKEM. Oh, isn't it? Why not?

PROFESSOR TALKEM. It spells HOUSE all right. But it doesn't look like one. (*While Professor Tawkem is speaking, Professor Chawkem is changing the H into a window, the O into a door, the U into a chimney, the S into smoke, and the E into another window.*)

PROFESSOR CHAWKEM (*sketching the house*). Well, what do you think of it now?

Now tear off the sheet of paper and begin another drawing. Be sure to keep talking as you draw and do not stand in front of your easel. Use a soft black crayon and make the chalk talk with thick firm lines. Always draw first the letters that spell the word, then the parts of the picture that are made from the letters, then the connecting lines. Keep your audience guessing until the very last minute as to how the picture really will look. They won't laugh unless they are surprised. Professor Tawkem must watch Professor Chawkem every minute or else the audience might look away too. When Professor Tawkem asks you to draw an automobile, say "F O R D, automobile," as you make the letters. Don't draw the crank until you have let the audience see the whole automobile. Then after you have cranked the car, draw the smoke. Try the ideas on the next page before your friends and make up some chalk talk pictures of your own,—pictures that look like something and contain the letters which spell the name of the picture too.

Be sure to stop your chalk talk before your audience gets tired and don't forget to say, "Ladies and Gentlemen, I thank you!"



THE CHALK TALK ARTISTS AND THEIR WORK

The letters that spell the name and that you draw first are made with dark lines here. You would better make them hide the rest of the lines. Make the letters first, the parts of the drawing that are made from the letters, second, and the connecting lines last as shown in the drawings of the house and the man.

Running and Sliding Races

You all know what good fun it is to race on sleds; here is a running and sliding race, described by William T. Miller.

I

First of all there must be a hill with a coasting track wide enough for several sleds to go abreast. Then at the bottom of the hill a stick must be set up in the snow on each side of the road to mark the start and finish of the race. The boys or girls who are to race line up across the road even with the two sticks with their sleds behind them. At the word "Go" they all start to run up the hill, dragging their sleds after them. They must run around a stick set in the snow at the top of the hill, and must then get on their sleds in any way they wish and coast down the hill. The first coaster to pass by the finishing stakes at the bottom of the hill wins the race.

If there are children of different sizes the race is made more even by giving the older ones a handicap. Let the smallest child start from a point a good way up the hill, the others farther down, according to size, with the largest at the bottom. They all start to run up the hill when the starter shouts "Go." Perhaps on some holiday you can get your fathers and uncles, or even your mothers and aunts, to try this exciting race; only don't have the hill too long.

II

This is another good coasting game when the hill is not too steep and dangerous. One is chosen leader to set the fashion for every coast, which all must follow. Some good ways or fashions of sliding are sitting, lying flat, kneeling with one foot trailing, side-saddle, standing. Then there are different styles of starting, such as the slow start, the running start. Making the sled jump, trying for distance, the quick stop, are further variations the leader may use. Whoever fails to follow suit, or gets "dumped" is out of the game.

Competitions With Darts

I

Throwing darts is a rather dangerous play unless care is used. If you are careful there is no good reason why it may not be a safe and pleasant pastime for winter evenings and stormy days. An effective little dart may be made by a match, a pin, a bit of paper,

and a piece of thread. Burn the head off a large match. Tie a pin firmly to one end of the match by winding it about with thread or an elastic. The elastic is better, since it adds a little to the weight of the dart. The point of the pin should extend about half-way beyond the end of the match. Split the other end of the match carefully with a knife blade just enough to hold two small squares of writing paper which should be slipped into the crack. These squares of paper should not be over half an inch wide. Now separate the edges of the squares with the fingers, bending them so that the outer edges stand somewhat in the form of x. These papers then serve as feathers do on arrows, and make the tiny dart go straight to its mark. Light as this dart is it can be thrown across the room so as to pierce a paper target, or even to stick into soft wood. A target made of a sheet of typewriting paper may serve as a mark. The circles of the target may be numbered so that an exact score may be kept.

II

A heavier dart is better, and Mabel H. Wharton tells us how one can be made. The materials required are one long horseshoe nail; one cork about an inch in diameter, and two inches long; and three or four feathers. Press the horseshoe nail through the cork, starting it at the wider end, and forcing it clear through until the head of it is even with the end of the cork. Now place the feathers in this end of the cork, first starting a hole with a nail or other sharp instrument.

These darts should be thrown against a soft board upon which the target is placed. When a dart hits the bull's-eye, the other darts are aimed at it in an attempt to dislodge it. Whoever dislodges it gets a double count for his bull's-eye. The dart in the bull's-eye is withdrawn from the target as soon as each has had one throw at it.

Telling Fortunes

I

How would you like to have your fortune told? This is the way Nina Corcoran and some young girls told each other's fortune over and over, one afternoon. If you don't get what you hope for the first time, you can try again. Arrange a table with different articles upon it. The one whose fortune is to be told is blindfolded

and led to the table. It is a good thing to turn the player about two or three times, repeating some "rigamarole" which any one can make up, such as, for instance, this jingle,

Wish we may, wish we might,
Tell your fortune true to-night.

After this has been said, the one blindfolded touches some object on the table. The first object touched tells what the player's future occupation is to be. The following lists will suggest articles and occupations that may be used.

ARTICLES.	OCCUPATIONS.
1. Book	Librarian
2. Lead pencil	Teacher
3. Dollar	Heiress
4. Toy tub	Laundress
5. Cookie	Caterer
6. Toy broom	Housekeeper
7. Pill box	Doctor
8. Doll hat	Milliner
9. Red paper cross	Nurse
10. Mouth organ	Musician

II

Another way to play at telling fortunes is to have each player write a number of sentences predicting good and bad fortunes, giving warnings, and the like, such as,—“You will inherit a large fortune,” “You will marry a widower,” “You are going on a long journey,” “Beware of a boy with a snub nose,” “A red-headed girl is your friend,” and other better ones. The sentences can be made more amusing by having some of them suggested by what is known of some of the players, but many of them should be rather mysterious in their meanings. After the sentences are written, they should be carefully numbered. A circle should be drawn on a sheet of paper and divided into sections having numbers corresponding to those of the sentences. The one whose fortune is to be told shuts her eyes, whirls a pencil over the circle, then brings the point down on it. The number of the section touched by the pencil tells what sentence is to be read.

If by any chance any of you should catch cold or have any other sickness and have to lie in bed, you might like to play this.

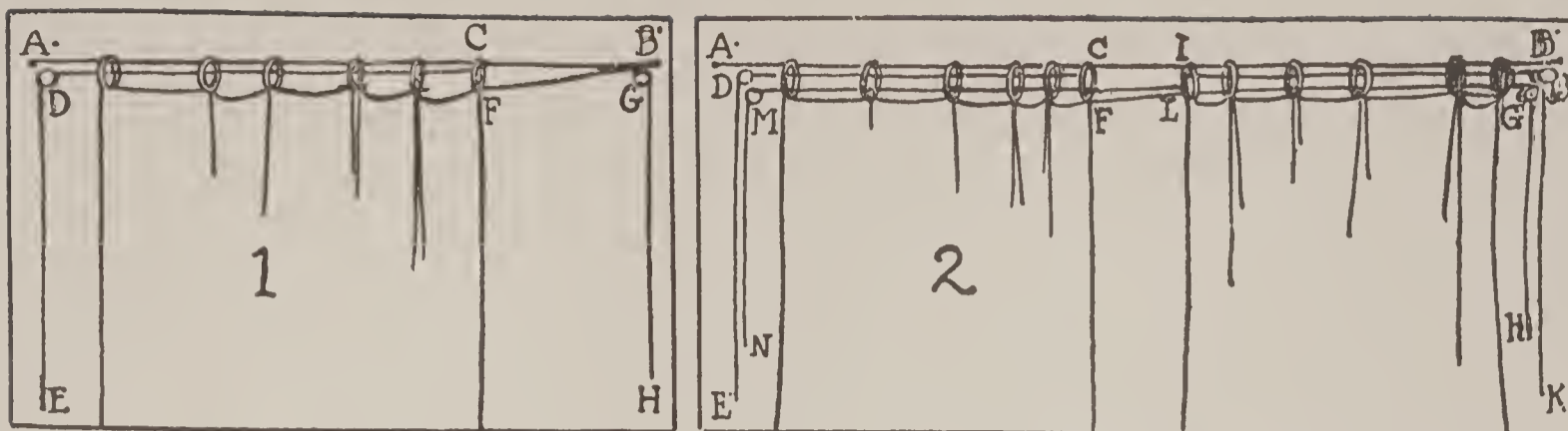
Charades and How to Put Them On

When you act at home, you can pretend, of course, that any part of the house is a theatre. When there are not many actors, a wide low stair-landing is a good place to have for your stage, because the audience sitting below can see the stage plainly over the heads of the people in the front row. But if you have guests, you will need a curtain to hide the changes of scenery, and to help make your stage seem real.

If you want a curtain, you must have your stage in a doorway where there is a curtain rod, or somewhere in the attic or play-room where you may drive nails to hold up the curtains. A curtain can be made of any kind of cloth that is not too heavy to pull back and forth easily. An old sheet or shawl makes a very good curtain. You must hang the curtain on a rod, or wire, or a very strong cord, which is stretched tightly from one side of the stage to the other. If you have no curtain-rings to hold the curtain to the rod, you can make a hem at the top of the curtain and pass the rod or wire through this hem. Be sure to have the hem wide enough so that you can pull the curtain back and forth easily. It is best to sew the hem strongly, but if the curtain is just for the day, the hem can be pinned with safety pins.

A boy or girl can pull the curtain open or shut by walking back and forth within, across the stage. But with a little work you can fix the curtain so that it can be pulled from the side by a string. Sew a strong cord to the upper corner of the curtain, or tie it to the curtain-ring, and run it through the rings or the hem across the top and over a pulley at the side of the stage, and let it hang down at the side. A spool on a nail standing at right angles to the cord will make a good pulley. When a boy or girl at that side of the stage pulls the string, the curtain will open as he pulls it toward him.

To shut the curtain, you must have another cord fastened to the end of the curtain just below the fastening of the first cord, and carried over a pulley on the other side of the stage, exactly opposite the first pulley. When the boy or girl on that side of the stage pulls this cord, he closes the curtain by bringing it back across the stage. See Figure 1. If you have two curtains, the cord that closes each curtain



This shows the way to hang the curtain for your stage. In Fig. 1 the cord A. B. holds up the curtain. C. D. E. opens it. F. G. H. closes it. In Fig. 2 A. B. holds up the curtain. C. D. E. opens the left hand curtain and F. G. H. closes it. I. J. K. opens the right curtain and L. M. N. closes it.

must pass through the rings or hem of the other curtain, as shown in Fig. 2.

Now if your curtain is ready, let us close it and plan an entertainment of Charades.

Charades make a pleasant entertainment for any holiday or for Father's or Mother's birthday. You act them just as you do when you choose sides and take turns playing charades, but of course you must plan them beforehand and fix simple costumes.

Think of a word of more than one syllable, act each syllable, then act the whole word, and ask the audience to guess what the word is. You can think of all sorts of words and rhymes and names to act in charades.

Here is a charade made of a character in "Mother Goose." As there are three scenes, you will have a chance to make good use of your new curtain.

A MOTHER GOOSE CHARADE

A boy or girl acts as leader and speaks before the play :

Now we will act some plays
And when you've seen and heard
The way we look and do and say,
Then you must guess the word.
There are two parts to this name.
We'll act it out three times.
The first two acts are part of it,
The third act shows the whole of one
Of Mother Goose's rhymes.

THE FIRST ACT.

The scene is a grocery store. Play this act just as you play store, with a counter, a store-keeper and customers. One customer comes in and cries out :

CUSTOMER. Peter Piper picked a peck of pickled peppers!

ALL. What's that?

CUSTOMER. A peck of pickled peppers Peter Piper picked!

STOREKEEPER. If Peter Piper picked a peck of pickled peppers,
Where's the peck of pickled peppers Peter Piper picked?

Enter Peter.

CUSTOMER, *to Peter*. Oh, Peter, didn't you pick a peck of pickled peppers?

ALL. You didn't, did you, Peter?

PETER. Yes, I did.

STOREKEEPER. Peter, Peter, if you picked a peck of pickled peppers,
Where's that peck of pickled peppers that you say you picked?

ALL, *pointing to Peter*. Oh, Peter, Peter!

Curtain.



Here you see the actors giving the third act of the Charade. "Peter, Peter, Pumpkin Eater," as they will look to the audience in your attic theatre.

THE SECOND ACT.

A boy sits at a table, eating pie. After a moment he speaks :

BOY. I do like pie,
Any kind of pie,
Apple, cherry,
Or strawberry,
Custard, mince,
Prune or quince!
But the pie I like the best,
Better far than all the rest,
Is the pie,
Called pumpkin pie!
I do like pie,
Pumpkin pie!

Curtain.

THIRD ACT.

Enter Peter and his wife.

WIFE. Peter, Peter,
Now that we are married, where are we going to live?

PETER. I don't know.

WIFE. Haven't you found a house for us?

PETER. No. There are none to rent. Or if there are, the price is too high.

WIFE. Then I will have to go back home.

Peter sits down and puts his head in his hands. Enter the Fairy Godmother.

GODMOTHER. What is the matter, Peter?

PETER. My wife is going to leave me and go home.

GODMOTHER, *to Wife*. Why are you going home?

WIFE. Because he has no home for me.

GODMOTHER. Never mind. You shall have a home. I will give you Cinderella's coach, the one I made out of a pumpkin. She doesn't need it any more. It will do very nicely for a house. Come, Fairies, bring a pumpkin house for Peter!

Curtain.

Now the audience tries to guess the charade and if they guess, Peter, Peter, Pumpkin Eater, they will guess right.

You can plan charades from other Mother Goose names. Little Bo-Peep (Bow of ribbon), Simple Simon, Old King Cole (Coal), the Queen of Hearts, the House that Jack Built, all will be easy to give but hard to guess. Try them.

The Merry Fun of Going Mumming

A Merry Christmas to all and you can make it a Merry Christmas if you try. I'll tell you a new way to make a jolly good time. Go mumming.

Really it isn't new at all, but old, as old as your great-great-great-great-grandfather who lived way back in the olden time, in Merrie England.

You can be a mummer, too, for a mummer was only a masker. He wore a funny, home-made mask and a ridiculous, home-made costume, and he went with his chums to the houses in the neighborhood, and acted a little play at Christmas time. Don't tell a soul about it except just the boys and girls who are in the play. Then learn your parts,—there is only a little for each one to learn,—and dress like the mummers shown you on a following page and go a-mumming to your own homes. Steal out the back door and around to the front and ring the door-bell. Then when the door is opened, one of the players, the Turkish Knight, says :

“ Please open the front door wide
And let us come inside.
If you would Christmas pleasure win,
Let Father Christmas and us come in.”

Then when you have come into the house, you act and play with your hosts as the audience.

HERE IS THE PLAY

I did not make it all up by myself. It is the very same story of Saint George and the Dragon which the old English mummers used to play. I have written it over to please you, just as mother makes over big sister's dress to fit little sister.

Father Christmas speaks first :

FATHER CHRISTMAS.

Here come I, old Father Christmas ;
Welcome or not,
I hope old Father Christmas
Will never be forgot.

The play is written this way because your queer, home-made costumes may not tell the audience what part you are playing. So each player tells his name in the first line of his part.

FATHER CHRISTMAS.

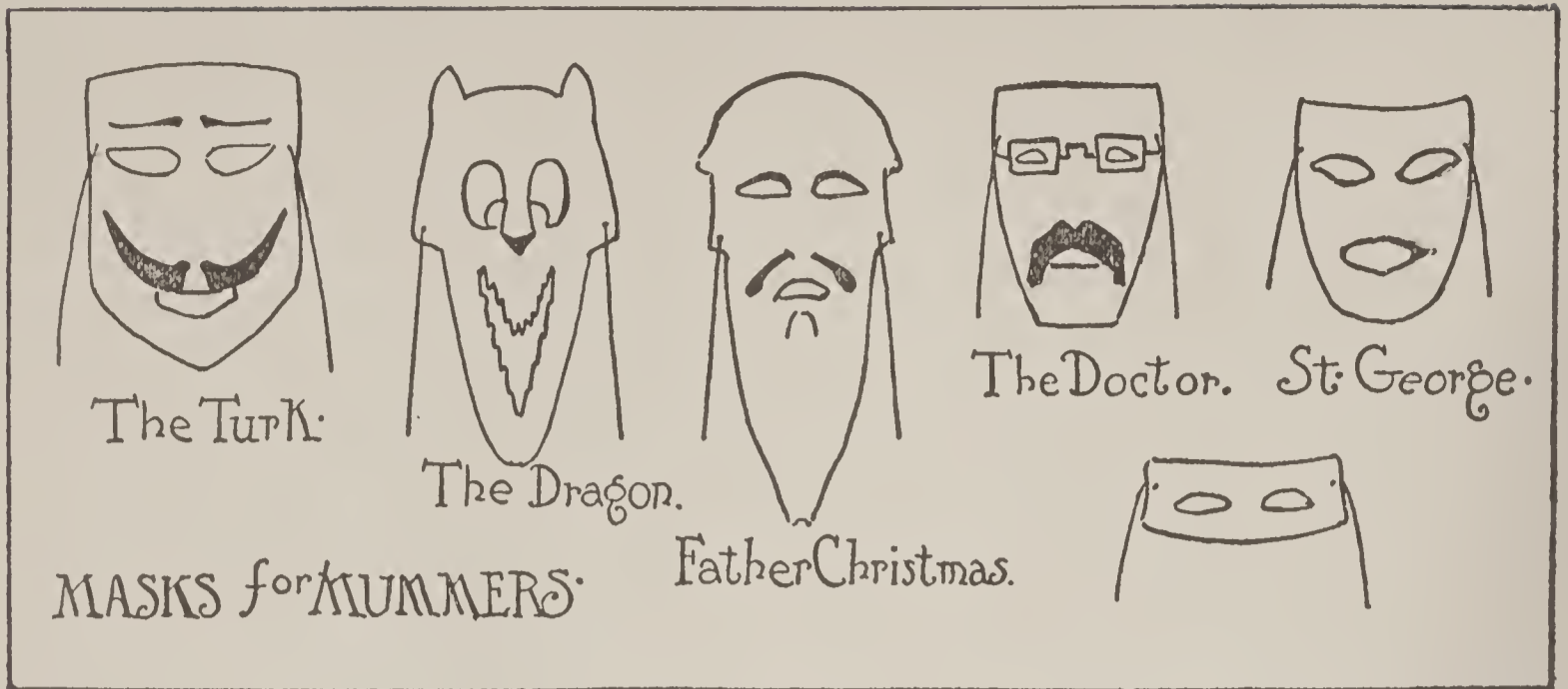
I hope each year your home will show
The garland of sweet Mistletoe.

The play is written this way so that you will not forget to speak when your turn comes. Each player's part ends with the name of the character who speaks next. Now the little girl who plays the Mistletoe steps forward.

THE MISTLETOE.

Here am I, the Mistletoe ;
Dressed in white and green I go ;
I bring you Christmas fun and folly,
With my gay sister, Christmas Holly.

Holly steps forward.



THE HOLLY.

Here am I, the Christmas Holly ;
My berries make the household jolly ;
Their color in the fire you see ;
My green leaves match the Christmas
Tree.

The Christmas Tree stands with arms out like branches.

CHRISTMAS TREE.

Here am I, the Christmas Tree,
Who holds the Christmas gifts for thee ;
Upon my crown a star shines bright ;
My branches bear the candle-light.

Now the actors step to one side and make room for the play. The Mistletoe, the Holly, and the Christmas Tree hold their green garlands to make a pretty background for the dragon play. But if there are not actors enough for all the parts, these characters can make a slight change in costume and become Saint George, the Dragon, and the Doctor. They need not dress up much to change their parts, for the play tells what they are supposed to be. Father Christmas speaks next :

FATHER CHRISTMAS.

Make room, make room, good friends of
ours,
And give us room to rhyme ;
We're here to show a Christmas play,
At merry Christmas time.
Pray take your chairs and sit down every
one,
You may be tired before your play is done.

Then after the boys have brought chairs for all the audience, Father Christmas speaks :

FATHER CHRISTMAS.

Now if you're ready, clear the way ;
Enter Saint George, and start the play.

ST. GEORGE.

Here come I, Saint George, with sword of
gold ;
To challenge me there's none so bold ;
No fight will Saint George ever shirk
With pagan knight or wicked Turk.

THE TURKISH KNIGHT.

Here come I, the Turkish knight ;
In Turkish land I learned to fight ;
I'll fight Saint George, who is my foe ;
And make him yield before I go.

ST. GEORGE.

If thou art then a Turkish knight,
Draw out thy sword and let us fight.
They fight. The Turkish Knight falls.

FATHER CHRISTMAS.

Is there a Doctor to be found,
To cure this knight of his deadly wound ?

THE DOCTOR.

Here come I, the Doctor Man,
And with my famous medicine,
Called hocus, slocum, alicampan,
I'll touch his eyes and nose and chin,
And say, " Rise up and fight agin."

They fight again. The Turk is slain, and again the Doctor cures him. The Turk arises and rushes at Saint George, who refuses to fight.



ST. GEORGE.

Here am I, Saint George, with shining
armour bright,
I am a famous champion, also a worthy
knight.
I've killed you once, I've killed you twice,
I do not dare to kill you thrice.

THE TURKISH KNIGHT.

Then you shall feed my hungry dragon,
For I am tired of all your braggin'.

THE DRAGON.

Here come I, the hungry, hungry Dragon ;
With my fiery breath and my snapping jaws,
With my long, sharp teeth and my long,
sharp claws,
I fill the bravest man with fright ;
I'll eat you up in a single bite.

*Saint George and the Dragon fight. Saint
George kills the Dragon, who is then brought
back to life by the Doctor.*

DRAGON, weeping.

Here am I, the hungry, hungry Dragon.
I fought with Saint George and Saint George
beat,
Now what shall the hungry Dragon eat?

FATHER CHRISTMAS.

Ladies and gentlemen, our play is done ;
This is the end of the acting fun.
Only one thing I greatly dread
Is hungry Dragon who won't stay dead.
Perhaps you will give him some butter and
bread.
And if you've some cakes you'd like to pass,
You'll please each mummer, lad and lass.

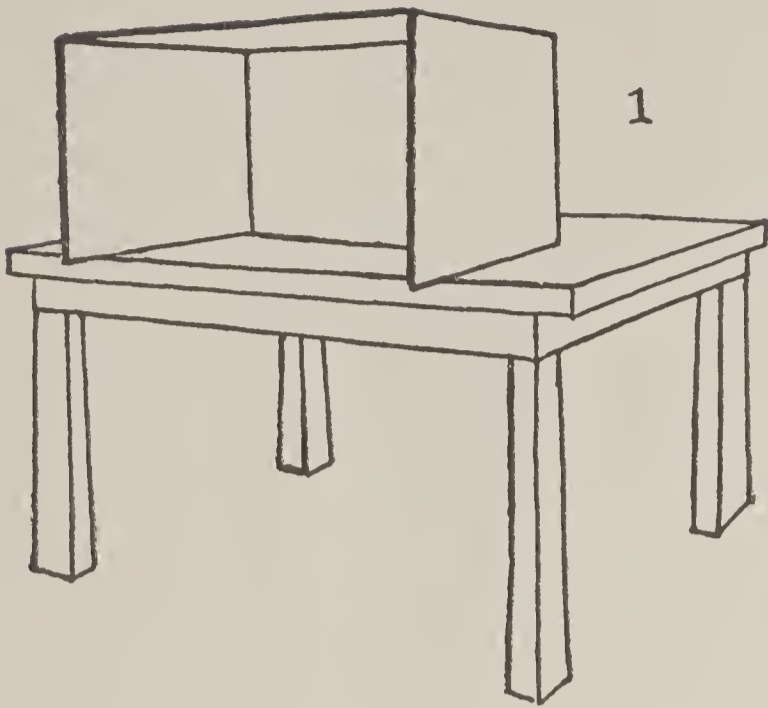
*Perhaps after all you would better let one of the family know before-
hand what you are planning, so the folks will be prepared for this part
of the mumming.*

CLOUD PICTURES

THE SKY'S A MOVING PICTURE SHOW
BUT BEST OF ALL, YOU'LL FIND
IT DOESN'T COST A CENT TO GO,
AND MOTHER DOESN'T MIND.

Mary Carolyn Davies.

A Stage for Puppet Plays



THE STAGE FOR THE PUPPET SHOW
PLACED ON A TABLE READY TO
BE FITTED UP FOR USE

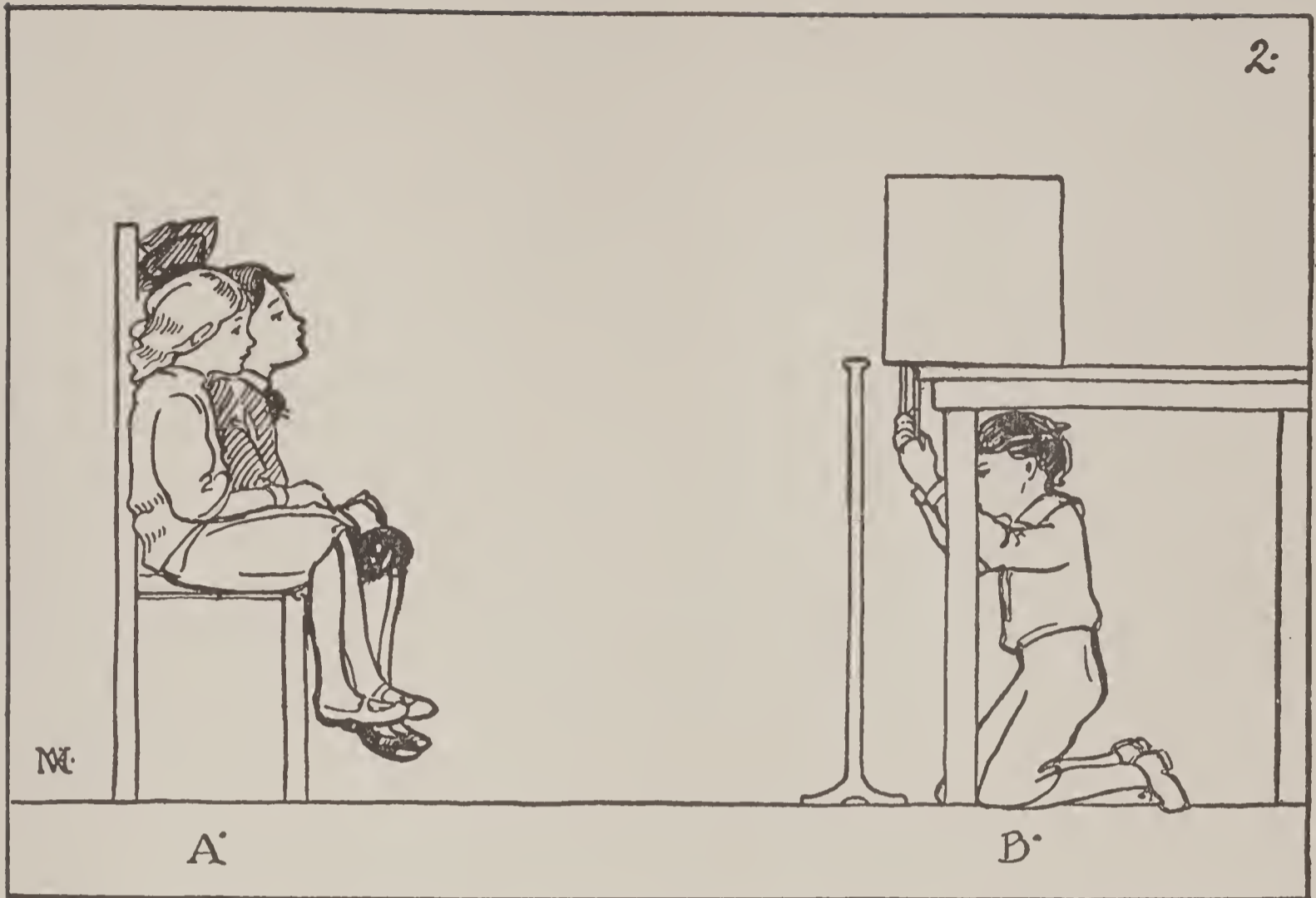
You can make a good stage for puppet plays from an ordinary pasteboard box. A shoe box will do, though a larger box is better. Remove the cover and cut out one of the long sides. Now place the box on a table so that the open side is at the bottom and the other open side is at the front, projecting slightly over the edge of the table, as shown in Fig. 1.

For the characters who take part in the play, you can use small dolls dressed in long skirts

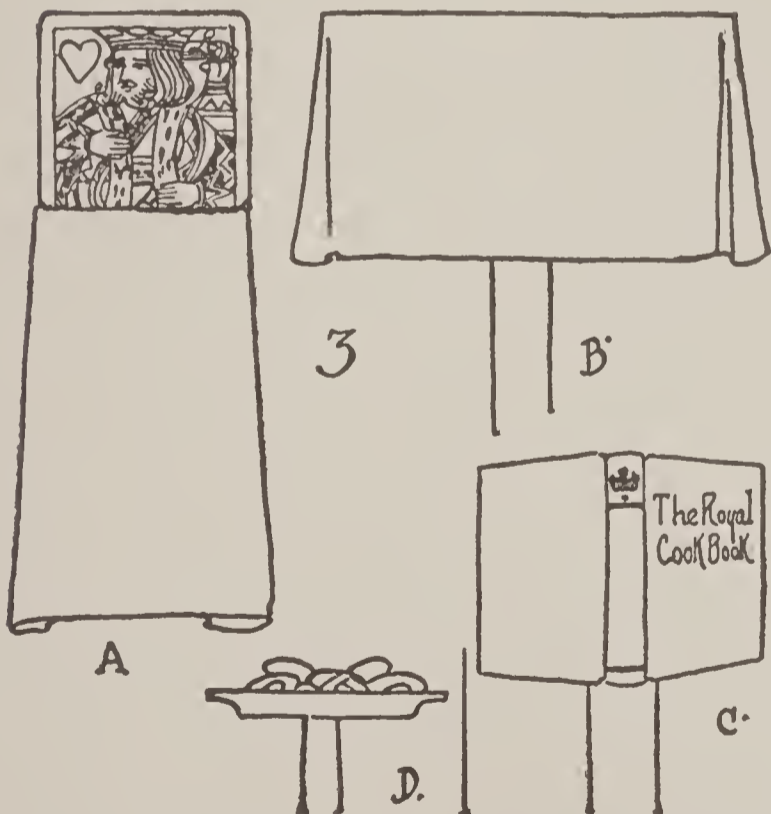
that will cover your hand while you hold them, or paper dolls mounted on stiff cardboard. The cardboard should project below the feet of the paper doll, for a handle. If you can draw and color the pictures that you mount for puppets, all the better. Not only the characters, but the "properties"—the things used in the play—can be cut out of paper and mounted.

When you are ready for the performance, place a screen or board in front of the table, so that the audience cannot see you in your place under the table, where you guide the puppet characters. The screen should be a slight distance from the table and the puppets should be held so that the handles are underneath the box and between the screen and the table. See Fig. 2. If there are several characters, or many properties in the play, you will need some other boy or girl to stay under the table with you and help you make the puppets act the play.

You can make your play very funny by having your puppets walk in different ways. You can move your hands so that one puppet seems to glide across the stage, another to hop, and another to tumble down. As you speak the parts from your place under the table, you must be careful to speak in different tones, when different characters are supposed to be talking.



A PEEP BEHIND THE SCENES IN THE PUPPET PLAY. (A) THE ENTRANCED AUDIENCE. (B) THE STAGE AND THE STAGE MANAGER



(A) An actor in "The King of Hearts." (B) The table in the royal kitchen. (C) The royal cook book. (D) The plate of tarts.

The story of the Knave of Hearts can be given very easily in a puppet stage. From an old pack of cards, take the King, Queen, and Knave of Hearts. Just below the middle of each card, cut a notch on each side, so that you can tie a handkerchief around the card to form a skirt for the puppets and a cover for your hand when you hold the card. See A in Fig. 3.

With these actors, a few properties for the furniture of the Queen's Kitchen and the King's Court Room, and a little thought about just what each actor ought to do and say, you can give a very amusing performance. First

show the Queen, making her tarts, while she talks about the recipe and about how pleased the King will be to have tarts. Now show the Knave finding the tarts, tasting one, and then running away with the plate. Next show the King coming to the kitchen for a lunch between meals and asking the Queen for something to eat, her discovery that the tarts are gone, and the King's sending for the Knave whom they think took the tarts. Now in another "act" you can show the King and Queen waiting for the Knave, who is brought in by the Captain of the Guard, the Knave of Clubs. Then you can stage the trial and the King "beating the Knave full sore," and last, the Knave's promise to "steal no more."

Save your pasteboard stage and the cover it had when it was just a box. You may wish to use them again.

Tableaux for Thanksgiving

A pretty introduction to the story of the Pilgrim Thanksgiving can be made by showing in a shadow picture a ship of the olden time coming from England to America. Cut from cardboard an outline of the front view of an old boat with its sails set and an outline of the waves of the ocean. Stretch a sheet of white cloth or paper to cover the space that contains the pictures; place the cardboard boat slightly back of the sheet and arrange the light at the correct distance back of the ship to show a clear silhouette of the boat. The figure will show on the sheet, when the room where the audience is seated is darkened. Now move the light slowly toward the boat and the silhouette on the screen will grow larger as if the boat were sailing from a distance toward the audience.

The second tableau is shown in Figure 2, a Pilgrim family bringing in the harvest, for which the poor starving Pilgrims were so grateful that they held a great Thanksgiving feast. In this picture the Pilgrims are dressed in brown, gray, or olive-green. The man carries a scythe which always suggests harvesting,—

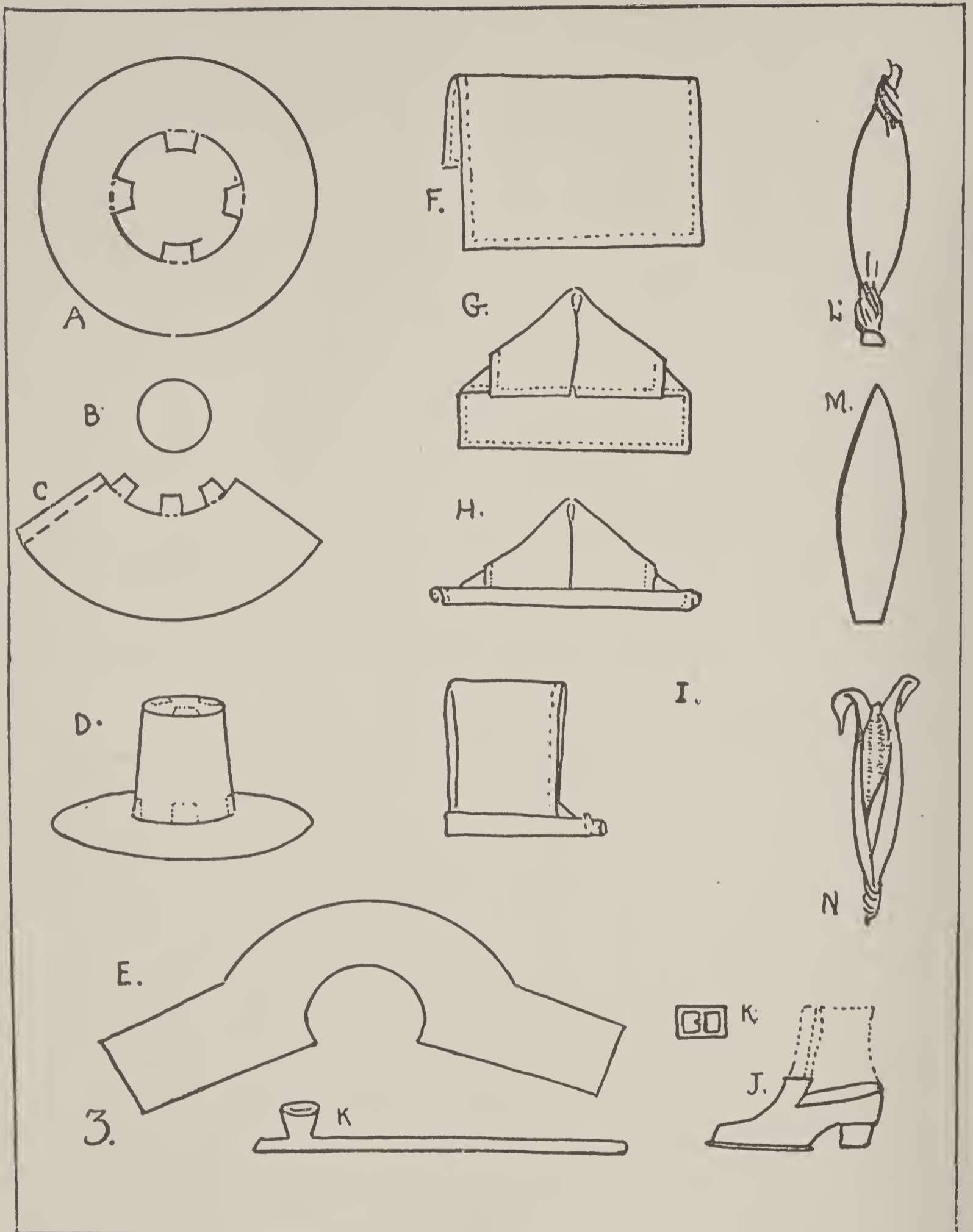


A PILGRIM FAMILY BRINGING HOME THE HARVEST

which the older girl carries in her apron. Large handkerchiefs can be used for the kerchiefs.

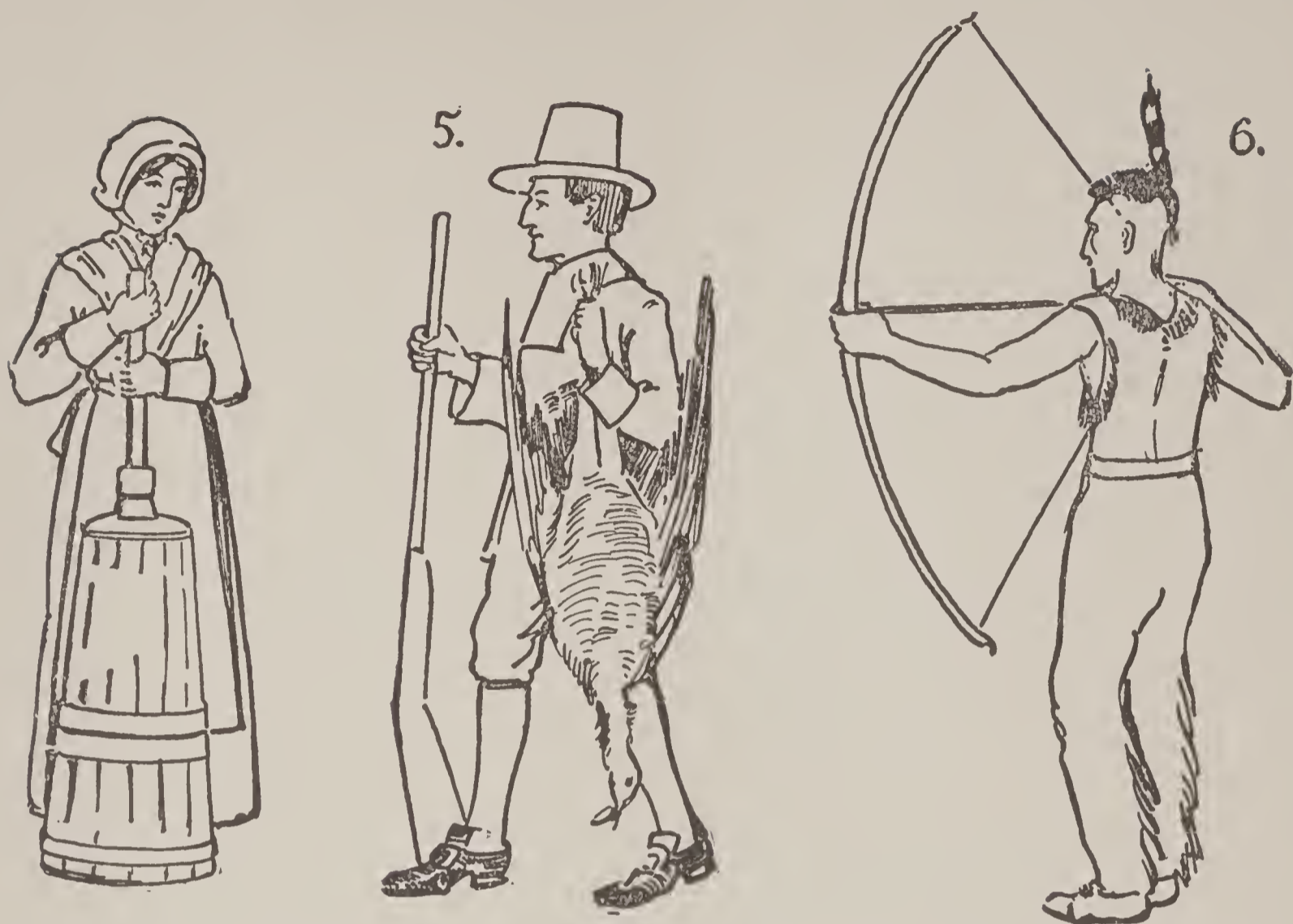
In the third tableau, you can show Governor Bradford telling the Puritan men to go "fowling" to shoot wild turkeys and geese for the feast. Governor Bradford must stand in the front of the picture and he must show by the way he points with his hand that he is giving orders to the Pilgrims who are grouped in the background. Be sure when you arrange this picture to group the Pilgrim men naturally; you do not want the picture to look as if each

which is the subject of the picture. The man's and the boy's collars and the woman's and the girl's kerchiefs, caps and aprons are white. In those days the children were dressed in the same way as the grown people. The apples which the little girl carries in her apron are red and light yellow and, of course, the pumpkins are orange, and the corn yellow, with green husks. If it is not convenient to use real pumpkins and apples you can make them of paper and color them to look real. But when you pose in the picture, you must remember to hold them as if they were heavy or else the audience will know they are not real. Figure 3 shows how you can make the hats, collars and shoes for the Pilgrims and the corn



person were trying to be seen. The men must look at Governor Bradford as if he really were speaking to them.

In the fourth tableau you can show the preparations for the feast which the Pilgrim women made at home while the men were hunting the fowl. One woman can be making pie and another churning.



The fifth tableau shows the men coming home from their hunting with their guns and the game they have shot. You can make the turkeys which they carry of paper, like the picture in Figure 5, and paint the turkey brownish-gray with feathers of gray violet and the head red. Boys, can you hold the light paper turkeys as if you were carrying real, dead turkeys that are heavy?

To that first Thanksgiving the neighboring Indians were invited and as the celebration lasted a week, the people had other entertainment besides feasting, for no one, not even a boy, could eat all the time. So they held games and contests of skill and the Indians helped pay for their entertainment by shooting at a mark with their bows and arrows. In the sixth tableau you can show the Indians trying to see who could shoot farthest. Their dress is shown in Figure 6.

For the last tableau you can show the feast. Place a long wooden table so that its end is toward the front of the stage and show the Puritans sitting around three sides of the table eating turkey, bread, pie, fruit and all the good things one eats at Thanksgiving time. The Indians, in bright colored blankets, can stand in the background or sit at the edge of the group smoking their pipes. See K, Plate 3.

If you wish your tableaux to be successful, there are a few things you must remember. Every one in the picture must stand perfectly still and not move until the curtain has fallen clear to the floor. And never stand directly in front of another person in the tableau. Of course, the important people should be in front; but they must never entirely hide one of the others; every part of the picture counts. If you wish the tableau to seem real, you must pretend that you are the person whom you represent and that you are really doing the thing the picture is supposed to show.

The Sad and Funny Play of Pyramus and Thisbe

A Play from Shakespeare for Children to Act

Every one ought to read or some time go to see a good Shakespeare play. Three hundred years ago the great Shakespeare finished his work.

When you are older you will read the big book called "The Plays of William Shakespeare." You can read the stories of Shakespeare's plays now, in the book called "Tales from Shakespeare," written by Charles Lamb and his sister, Mary. There you can find the story of "A Midsummer-Night's Dream." Right in the middle of that play is another play called "Pyramus and Thisbe," an easy play for boys and girls to act.

This is the way the play happened :

Theseus, the King of Athens, was to be married to Hippolyta and all the people of Athens, rich and poor, who could sing or dance or play or act offered to help make the wedding-day merry. Among the poorer people was a company of laborers. Their names were Quince, the carpenter, Snug, the joiner, Bottom, the weaver, Flute, the bellows mender, Snout, the tinker, and Starveling, the tailor. They wanted to show the King how much they loved him so they decided to have a play and act it at the King's wedding, if he would let them.

The story they chose to act is the story of Pyramus and Thisbe, two young lovers who could not be married because their fathers had quarreled. But as they were next door neighbors they talked to each other through a chink in the wall between their houses. At last they planned to run away and be married. They were to meet by moonlight in the graveyard at the tomb of Ninus.

When the parts were given out, Bottom, the weaver, wanted to be them all. And when they rehearsed the play, Bottom got lost and was late to rehearsal and some of the players did not know their parts. And they worried for fear the audience would not like the play, or that they might be frightened at the Lion or that they might not be pleased because of the sad death of Pyramus and Thisbe in the unhappy ending. So they decided to have a Prologue and have the speaker of the Prologue tell that the Lion was not a real lion but just Snug the joiner and that Pyramus and Thisbe were just Bottom, the weaver, and Flute, the bellows mender, and were really not dead at all.

They did not know how to show the wall through which Pyramus and Thisbe talked, so they decided to have one of the actors play the part of the wall and hold up his fingers for the chink. And to show that the lovers met by moonlight, they had another player act the moon with a lantern, or lantern, and a thorn-bush and a dog, for the man-in-the-moon's dog.

When the wedding-day came, out of all the fine plans, the king chose to hear their little play for, said he, "They are simple, loyal people and made the play not to show off their talent but for love, and so I chose to hear it." And so the poor laborers acted their play. Shakespeare meant this play to be funny, and not sad at all, as one might think from the story.

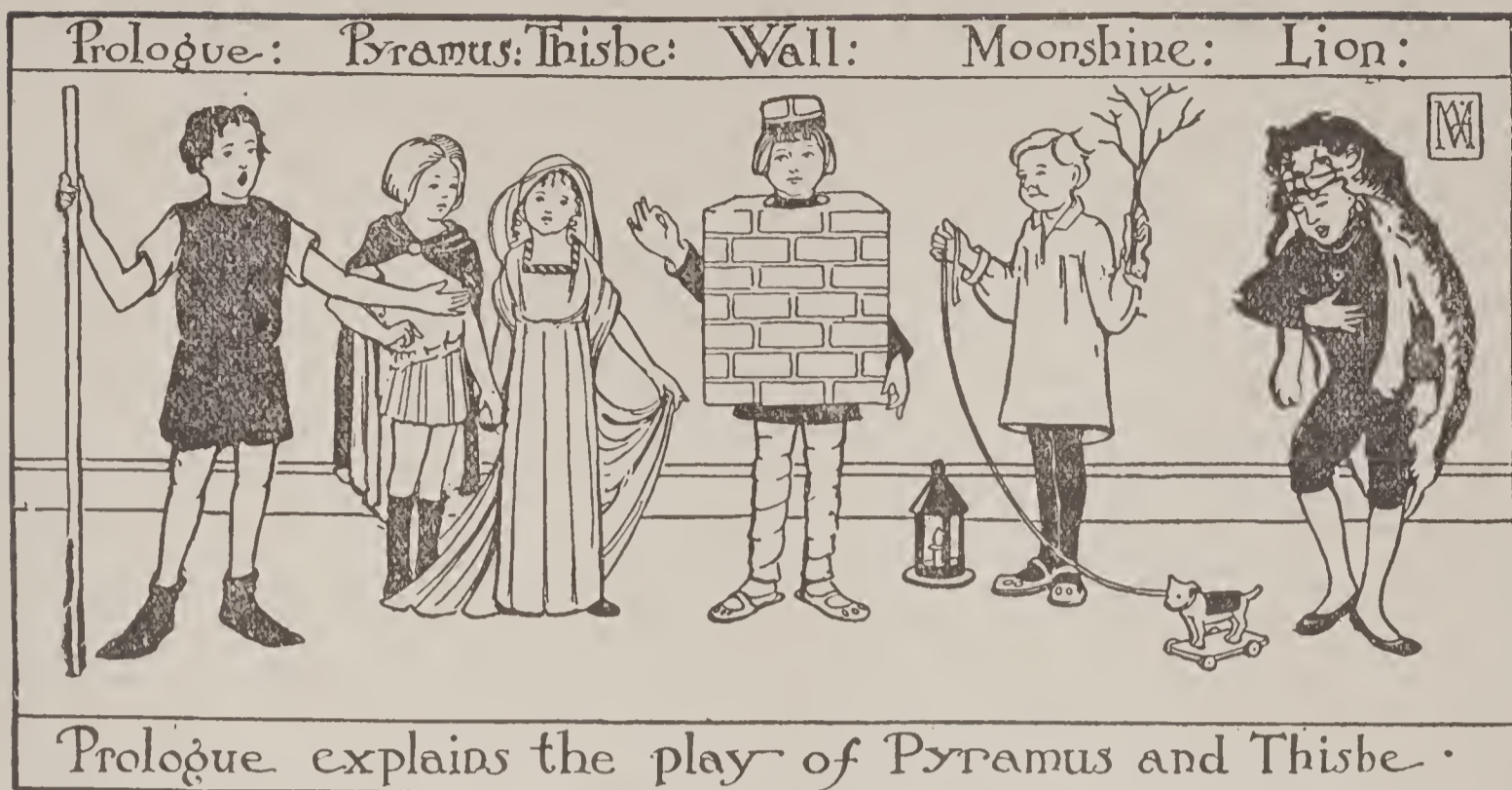
Now give out the parts; the Lion to one who can roar; the Wall to a boy or girl who can get through a hole in a hat box; and Thisbe, to a boy who can talk in a high voice and squeal like a girl. Others can be Moonshine, Pyramus, and Prologue.

You do not need a curtain. The stair landing or a simple platform will make a good stage. So you can give your play anywhere.

As some speeches in the play are long, you would better have a Prompter, to follow the play in the book and help you if you should forget your lines.

Here is the play. It is shortened a little to make it easier for your audience to understand. You can find the whole play in "A Midsummer-Night's Dream," Act V, Scene 1.

First comes the Prologue, who bows to the audience. He is followed by Pyramus and Thisbe, Wall, Moonshine, and Lion.



PROLOGUE

Gentles, perchance you wonder at this show.
But wonder on, till truth make all things plain ;
'This man is Pyramus, if you would know ;

(*Pyramus bows.*)

This beauteous lady Thisbe is certain.

(*Thisbe bows.*)

This man, with lime and rough-cast, doth present

Wall, that vile Wall which did these lovers sunder ;

(*Wall bows.*)

And through Wall's chink, poor souls, they are content

To whisper. At the which let no man wonder.

This man with lanthorn, dog, and bush of thorn,

Presenteth Moonshine ; (*Moonshine bows*) for if you will know,

By moonshine did these lovers think no scorn
To meet at Ninus' tomb, there, there to woo.

This grisly beast, which Lion hight thy name,

(*Lion bows.*)

The trusty Thisbe, coming first by night,
Did scare away, or rather did affright ;

And, as she fled, her mantle she did fall,
Which Lion vile with bloody mouth did stain.

Anon comes Pyramus, sweet youth and tall,
And finds his trusty Thisbe's mantle slain :

Whereat with blade, with bloody, blameful blade,

He bravely broached his boiling bloody breast ;

(*You must practice this part. It isn't easy to say.*)

His dagger drew, and died. For all the rest,
Let Lion, Moonshine, Wall, and lovers twain

At large discourse, while here they do remain.

(*Prologue tells the story of the play so that the audience will be sure to understand. Exeunt*

Prologue, Thisbe, Lion and Moonshine. Exeunt means they go out.)

ACT I. (*The Wall speaks.*)

WALL :

In this same interlude it doth befall
That I, one Snout by name, present a wall ;

(*Give your own name instead of Snout if you wish.*)

And such a wall, as I would have you think
That had in it a crannied hole or chink,
Through which the lovers, Pyramus and
Thisbe,

Did whisper often very secretly.

This loam, this rough-cast and this stone doth show

That I am that same wall ; the truth is so ;

And this the cranny is, right and sinister,
Through which the fearful lovers are to
whisper.

(*Enter Pyramus. Enter means he comes in.*)

PYRAMUS :

O grim-look'd night ! O night with hue so
black ;

O night, which ever art when day is not !

O night, O night ! alack, alack, alack,

I fear my Thisbe's promise is forgot !

And thou, O wall, O sweet, O lovely wall,
That stand'st between her father's ground and
mine !

Thou wall, O wall, O sweet and lovely wall,
Show me thy chink, to blink through with
mine eyne ! (*Eyne means eyes.*)

(*Wall holds up his fingers.*)

Thanks, courteous wall : Jove shield thee well
for this !

But what see I ? No Thisbe do I see,
O wicked wall, through whom I see no bliss !
Cursed be thy stones for thus deceiving me !

(*Enter Thisbe.*)

THISBE (*in a high voice*):

(*Thisbe, you know, is played by a boy dressed as a girl.*)

O wall, full often hast thou heard my moans,
For parting my fair Pyramus and me!
My cherry lips have often kiss'd thy stones,
Thy stones with lime and hair knit up in thee.

PYRAMUS:

I see a voice; now will I to the chink,
To spy an I can hear my Thisbe's face.
Thisbe!

(*"See a voice" is Bottom's mistake, of course, but you make it too so your audience will laugh.*)

THISBE:

My love, thou art, my love I think.

PYRAMUS:

Think what thou wilt, I am thy lover's grace.
O, kiss me through the hole of this vile wall!

(*Wall holds up his fingers. They throw kisses at the chink.*)

THISBE:

I kiss the wall's hole, not your lips at all.

PYRAMUS:

Wilt thou at Ninny's tomb meet me straight-
way?

THISBE:

'Tide life, 'tide death, I come without delay.

(*Exeunt Pyramus and Thisbe.*)

WALL:

Thus have I, Wall, my part discharged so;
And, being done, thus Wall away doth go.

(*Exit Wall.*)

ACT II. THE GRAVEYARD.

(*This is just for you to read or for Prologue to speak. There is no scenery. Shakespeare had none.*)

(*Enter Lion and Moonshine.*)

LION:

You ladies, you whose gentle hearts do fear
The smallest monstrous mouse that creeps on
floor,

May now perchance both quake and tremble
here,

When lion rough in wildest rage doth roar.

MOON:

This lanthorn doth the horned moon present;
(*Prompter keep still. The Moon is forgetting on purpose.*)

This lanthorn doth the horned moon present;
Myself the man i' the moon do seem to be.

Myself. . . .

All that I have to say is, to tell you that the
lanthorn is the moon; I, the man in the moon;
this thorn-bush, my thorn-bush; and this dog,
my dog.

(*Enter Thisbe.*)

THISBE:

This is old Ninny's tomb. Where is my love?

(*Enter Lion.*)

LION (*roaring*):

Oh

(*Thisbe screams and runs off, dropping her cloak.*)

(*The Lion shakes Thisbe's mantle, or cloak, and exit.*)

(*Enter Pyramus.*)

PYRAMUS:

Sweet Moon, I thank thee for thy sunny
beams;

I thank thee, Moon, for shining now so bright;
For, by thy gracious, golden, glittering gleams,
I trust to take of truest Thisbe sight.

(*He sees Thisbe's mantle.*)

But stay, O spite!

But mark, poor knight,

What dreadful dole is here!

Eyes, do you see?

How can it be?

O dainty duck! O dear!

Thy mantle good,

What, stain'd with blood!

O wherefore, Nature, didst thou lions frame?

Since lion vile hath here deflower'd my dear:

Which is—no, no—which was the fairest dame

That lived, that loved, that liked, that looked
with cheer.

Come, tears, confound;

Out, sword, and wound!

(*Stabs himself.*)

Thus die I, thus, thus, thus.

Now am I dead,

Now am I fled;

My soul is in the sky.

Tongue, lose thy light;

Moon, take thy flight;

(*Exit Moonshine.*)

Now die, die, die, die, die. (*Dies.*)

(*Enter Thisbe.*)

THISBE:

Asleep, my love?

What, dead, my love?

O Pyramus, arise!

Speak, speak. Quite dumb?

Dead, dead? A tomb

Must cover thy sweet eyes.

These lily lips,

This cherry nose,

These yellow cowslip cheeks,

Are gone, are gone:

Lovers, make moan:

His eyes were green as leeks.

Tongue, not a word:

Come trusty sword;

(*Thisbe stabs herself.*)

And, farewell, friends;

Thus Thisbe ends:

Adieu, adieu, adieu. (*Dies.*)

Now Pyramus and Thisbe rise and bow. The other actors come on the stage. Then each character bows and leaves the stage, Thisbe, Pyramus, Lion roaring, Wall, and Moonshine. Prologue stays, but after clearing his throat as if to speak, he bows and leaves the stage.

Riddles in Pictures

When evening comes, and the boys and girls gather about the bright fire, it is great fun to tell riddles, and see who can guess them. There are many old books of riddles that are just as good to-day and just as puzzling.

Did you ever tell the answers by making pictures either with crayon or by cutting silhouettes? Pictures may also be cut from magazines and advertisements.

DIRECTIONS

Read the riddles all through carefully before you begin. Decide what pictures you want to make. Read the riddle you choose, carefully, look at all the silhouettes, taking the right one for the answer. Think what you can put with it to make your picture a more complete answer. Decide upon the colors of paper you will use. Try to make the color fit the object, as a red pin-cushion, white or black thread and black for coal.

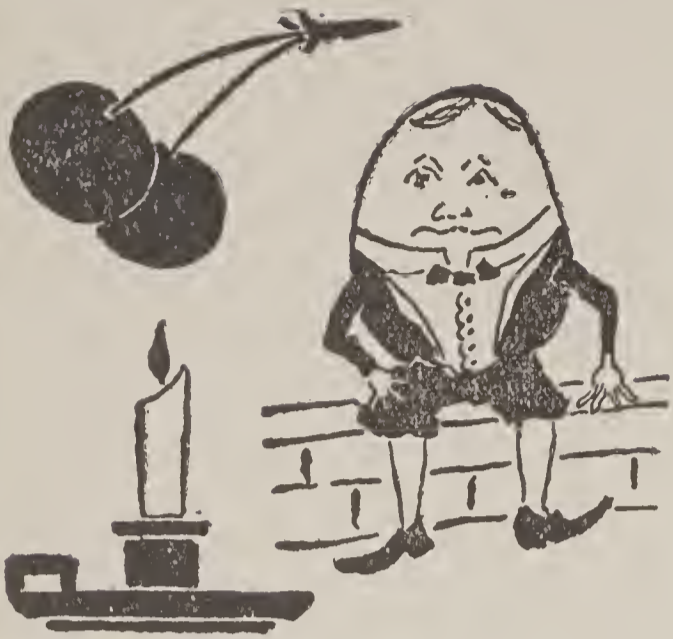
Choose white paper for the background. Copy or trace the silhouettes you wish to use, cutting them from colored papers; also, cut from paper as many other figures as you need.

Now arrange your figures to tell their answers on the paper. When you have them right, paste them in position and cut your background down to the right size to look well. Mount this neatly on a piece of gray manila paper large enough to let you write the riddle nicely underneath. Plan to have all your riddles worked out on the same sized cards, and then if you wish you can bind them together.

Can you make riddles of your own? Do you know what a real riddle is?

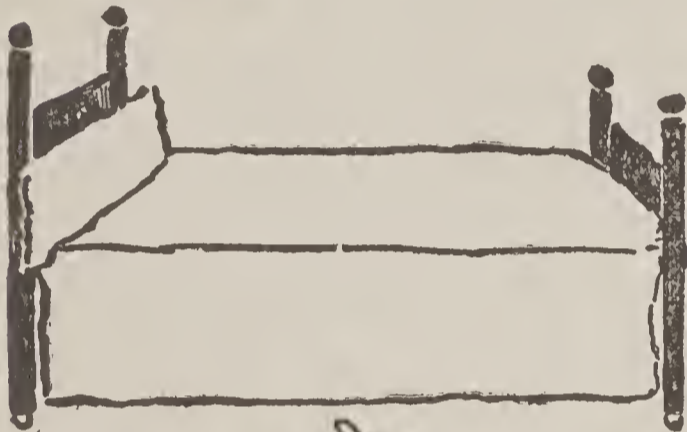
The subject of the riddle must be a word that has two or more meanings. You can easily make the riddle by giving a description of two objects the names of which are spelled alike. Take for instance the word ring. You can say that it is on your finger but it is also round the moon. Other words with two or more meanings are box, pen, etc.

Riddles



As I went through the garden gap,
Who should I meet but Dick Red-cap!
A stick in his hand, a stone in his throat:
If you'll tell me this riddle I'll give you a
groat.

Humpty Dumpty sat on a wall,
Humpty Dumpty had a great fall,
Three score men and three score more
Cannot place Humpty Dumpty as he was
before.



Little Nancy Etticoat
In a white petticoat
And a red nose;
The longer she stands
The shorter she grows.

Formed long ago, yet made to-day,
Employed while others sleep;
What few would like to give away,
Nor any wish to keep.



There was a girl in our towne,
Silk an' satin was her gowne,
Silk an' gold an' velvet,
Guess her name—three times I've tell'd it.

What goes up when the rain comes down?

Long legs, crooked thighs,
Little head and no eyes.

What shoemaker makes shoes without
leather

With all the four elements put together?
Fire and water, earth and air,
Every customer has two pair.

I am as black as black can be,
But yet I shine,
My home was deep within the earth
In a dark mine.
Years ago I was buried there,
And yet I hold
The sunshine and the heat, which warmed
That world of old.
Though black and cold I seem to be,
Yet I can glow.
Just put me on a blazing fire—
Then you will know.

Doll Tableaux that Every One Enjoys

By Antoinette Decoursey Patterson

Mrs. Farrell, the nice old woman who lived at the end of the lane near the home of Elsie and Constance Graham, told them that on the following Thursday she would be eighty years old; and then she added, in reply to their question, that she never had had a birthday party because they had always been too poor.

The little girls determined on their way home that this year she should have one, and that there should be both ice-cream and cake. It would take fifty cents, by the closest calculation, for they were to share in the party, and old Mrs. Farrell's yellow cat was also to be invited, and they had only twenty cents between them. There was just a week's time in which to raise the rest of the amount—too short a notice for either a fair or a play.

“I have it,” said Elsie. “We'll have Doll Tableaux, and we know at least six girls who'll take tickets at five cents apiece, and that will just make it!”

So the two children set at once to work; for the tableaux must be thought up, and dresses made for the dolls to suit their different parts. The stage, they decided, was to be the library table—for father wouldn't mind removing his books for just one afternoon—and its dark green cloth would do admirably well either for grass, or a rich carpet! For a background and side pieces they could use the clothes-horse belonging to their big dolls—only the little ones were to be in the tableaux—which would make the framework of a screen, over which they could throw mother's little gray shawl.

The first tableau decided upon was *Little Red Riding Hood*. Among the ornaments on the nursery mantel was a brown china bear, which looked just as much like a wolf; and, since in their picture-book Red Riding Hood had dark hair, the doll Elfrida was selected for the part, and Elsie, who was clever with her needle, soon made out of some red flannel the cutest little hood, with a cape which nearly covered her white dress. Elfrida's arms were jointed, so she could hold a tiny basket—made of her hat—filled with flowers, as though she had just been gathering them when she met the wolf. A few sprays of spruce placed against the background would easily give the idea of the forest.

PROGRAMME

SHOW 1
LITTLE RED RIDING HOOD

SHOW 2
THE SLEEPING BEAUTY

SHOW 3
CINDERELLA

SHOW 4
THE GLASS SLIPPER

SHOW 5
THE GRAND FINALE
NIGHT AND MORNING

CAST OF CHARACTERS

LITTLE RED RIDINGHOOD, ELFRIDA

THE WOLF, SMITH'S CHINA BEAR

SLEEPING BEAUTY, ELEANORA

THE PRINCE, ELFRIDA

CINDERELLA, ELEANORA

FAIRY-GODMOTHER } ELFRIDA

PRINCE,

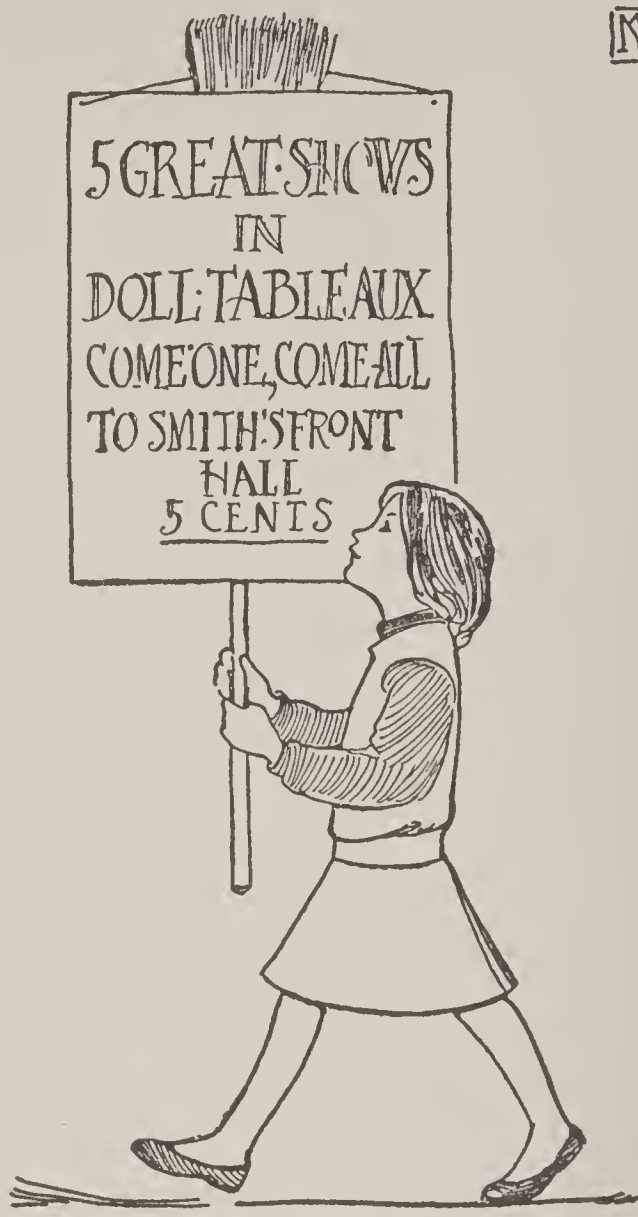
HORSES AND COACHMEN

FROM JOHN'S NOAH'S ARK

NIGHT, ELFRIDA

MORNING, ELEANORA

PLEASE CLAP!



5 GREAT SHOWS
IN
DOLL TABLEAUX
COME ONE, COME ALL
TO SMITH'S FRONT
HALL
5 CENTS

5	SHOWS	5
ADMIT ONE		
5	CENTS	5

THE ADVERTISING MAN, THE PROGRAMME, AND A TICKET FOR A SUCCESSFUL ENTERTAINMENT

The next scene, it was decided, should represent *The Sleeping Beauty*. This, so far as the Beauty was concerned, was very easily managed, for all their friends thought Eleanora one of the loveliest dolls they had ever seen, with her long fair hair and eyes that would shut so naturally. The gilt drawing-room sofa from the playhouse

would be exactly the thing, and nothing need be made in the way of a gown, for Sister Sue's fine lace handkerchief would make one of the daintiest and most ample of coverlets lined with a square of pink or blue muslin which they would be sure to find in Mother's work bag. But when it came to the Prince, who should be standing by the couch as though about to awaken the Princess, the case seemed quite difficult. But Sister Sue, who could generally be relied on in emergencies, said that Elfrida, after Red Riding Hood was over, would make a most delightful prince; and that already they had half the costume, in the shape of the black velvet coat she herself had made for Elfrida in the winter, which was trimmed with tiny brass buttons, and belted in at the waist in just the way to hold a bright new bodkin for a sword! So all that it was necessary to make would be a pair of high boots, wrinkled at the top, which could be manufactured from the soft part of an old pair of long tan gloves Sister Sue had. All one had to do was to cut them out and sew them as though they were long loose doll's stockings. As every one knew, in those days, princes wore long curls; and Elfrida's own winter hat, with a long feather plucked from the dust-brush, could be carried in one hand to complete the effect.

A scene from *Cinderella* was the next tableau decided upon. The kitchen stove and other appropriate furnishings from the playhouse would give the picture to the life; and the doll belonging to Janet Martin who lived next door must of course have the part, as her name happened to be Cinderella and she had a little gown of ashen-gray. Almost any doll would do for the fairy godmother, as in this tableau she was to appear all wrapped in a dark cloak; while a mock-orange would make a fine pumpkin, and the smallest of Baby Bobby's Noah's Ark animals would do for the rats before they were transformed into the historic coach and four.

Another scene was to represent Cinderella back in the kitchen after the ball, and the Prince—Elfrida again, in the costume worn in *The Sleeping Beauty*—stooping down to try on the tiny slipper he had found when the frightened Cinderella had fled at the stroke of twelve. Two dolls, who had never been much loved, were to be the Proud Sisters. Arrayed in all the finery that could be provided, they were to be looking scornfully on, never for a moment thinking the slipper would fit. It was a disappointment to Elsie and Constance

that the little shoe could not be made of glass. But Sister Sue said that if they covered one of the doll's own slippers with very shiny silver paper it would look almost as pretty. They found that she was right and they were well pleased.

One more tableau yet remained to be thought of, "For," said Elsie, "this will make five, which is just one cent apiece for each!" After much discussion *Night and Morning* was decided upon, with Elfrida and Eleanora in the respective parts. Elfrida, representing Night, was dressed in dark green gauze which fell all about her where she knelt. Over her black hair, and partly over her face, was a veil of the same material studded with tiny shining stars cut neatly out of gilt paper.

Eleanora, who was to be Morning, stood beside her, all in white, with a wreath of pink rosebuds from her summer hat, and with her fair hair falling loose, "Looking," said Constance, "like curling sunbeams."

There was not so much action in this tableau but it was the prettiest of all.

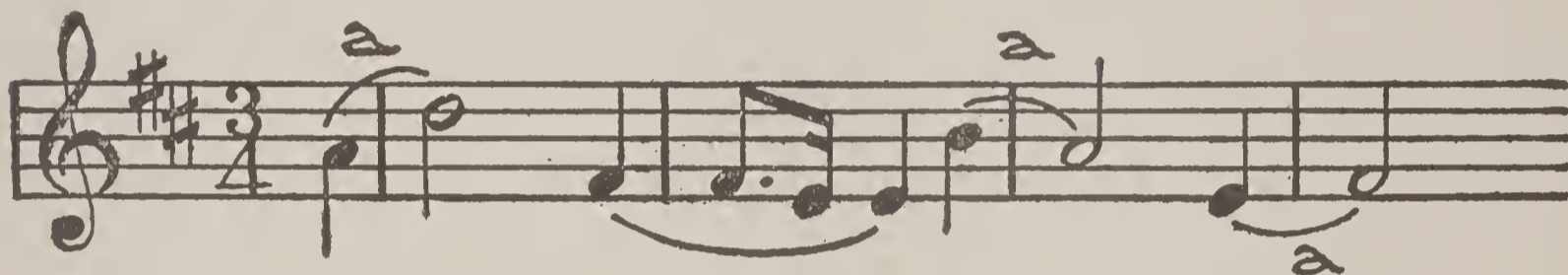
When the great day came, the library table was moved into a small adjoining room, so, in place of a curtain which would have been difficult to manage, the door could be shut to give Elsie and Constance the chance to arrange things without being seen. The audience of six little girls was a most enthusiastic one: and just as much of a success was Mrs. Farrell's birthday party the next day. The dolls attended it in costume, and Janet Martin, too, was invited and brought Cinderella. And old Mrs. Farrell said that not even the President could have had a nicer party! That was praise enough for the little girls.

These stories might serve for real tableaux. There are no better subjects than those to be found in the old books that have been read and reread so many times. It is best to choose such stories because every one in your audience will know them at once and not be puzzled over the meaning.

The story of "Alice in Wonderland" would furnish wonderful tableaux. Much of the continued story could be told. There is always Mother Goose to draw from and the characters are easily dressed. In arranging tableaux look at the pictures in your books and they will show you how to dress the figures.

Have You Ears and Eyes to Find Motives in Music ?

Music is sometimes made of little bits of melody called *motives*. Carl Reinecke, a noted German composer, has made the following Good Night piece out of two such little motives that say, in German, “*Gut’ Nacht*,” that is Good Night (a) and “*Auf Wiedersehen*,” that is, “We’ll Meet Again” (b).



(1) Good night we'll meet again good night good night

Carl Reinecke was the children's friend. Listen to the music and see if you can tell me when it is saying, “Good Night,” and when it is saying, “We’ll Meet Again.” Listen again and see if you can tell how many times “Good Night” is said, and how many times “We’ll Meet Again.” In order that you may show that you understand when it appears, take a piece of tracing paper, put it over the music and make a copy of the melody. On the copy you make, first draw a line over the notes that say “Good Night,” and mark it G. N., then over the notes that say “We’ll Meet Again,” and mark it W. M. If you find it too difficult to make the copy and mark it, get some one to make the copy and you mark the motives.

Like painting music is a way to express thought and feeling. Shut your eyes and listen when you hear poetry, and find what it says to your hearts; melody that feels like the poetry will come to you.

When it comes, sing it to some one who can write it down. If you can find it on the piano or violin and sing it with your fingers, so much the better. When you are sure of the melody, write it down, or get somebody to write it down for you.

SOMETHING TO DO, GIRLS

Allegro vivace.

Sehr rasch.

Nº 15.

The musical score is arranged in five systems, each with a piano (p) part on the bottom staff and a violin (Vn.) part on the top staff. The key signature has one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro vivace' and 'Sehr rasch.' The piano part begins with a dynamic marking of *mf*. The violin part includes various ornaments and fingerings, such as triplets and slurs. The score concludes with a *diminuendo* marking in the piano part.

do *p*

This system shows the first two measures of a musical piece. The vocal line begins with a whole note 'do' followed by a half note rest. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The first measure is marked with a piano (*p*) dynamic.

This system contains measures 3 and 4. The vocal line continues with eighth-note runs, marked with accents and slurs. The piano accompaniment maintains its rhythmic pattern, with some notes in the right hand marked with accents.

This system contains measures 5 and 6. The vocal line features more complex eighth-note patterns with slurs and accents. The piano accompaniment continues with its characteristic rhythmic accompaniment.

diminuen

This system contains measures 7 and 8. The vocal line continues with eighth-note runs. The piano accompaniment remains consistent. The lyrics 'diminuen' are written under the vocal line in the second measure of this system.

do *pp*

This system contains measures 9 and 10. The vocal line begins with a whole note 'do' followed by a half note rest. The piano accompaniment continues with its rhythmic pattern. The first measure of this system is marked with a pianissimo (*pp*) dynamic.

Battle Hymn of the Republic

Here is a poem that every patriotic boy and girl should love. It will suggest martial music and a devotional spirit.

Mine eyes have seen the glory of the coming of the Lord ;
He is trampling out the vintage where the grapes of wrath
are stored.

He hath loosed the fateful lightning of His terrible swift
sword ;

His truth is marching on.

I have seen Him in the watch-fires of a hundred circling
camps ;

They have builded Him an altar in the evening dews and
damps ;

I can read His righteous sentence by the dim and flaring
lamps ;

His days are marching on.

I have read a fiery gospel, writ in burnished rows of steel ;
" As ye deal with My contemners, so with you My grace
shall deal " ;

Let the Hero born of woman crush the serpent with his
heel,

Since God is marching on.

He has sounded forth the trumpet that shall never call re-
treat ;

He is sifting out the hearts of men before His judgment
seat ;

O, be swift, my soul, to answer Him ! be jubilant, my feet !

Our God is marching on.

In the beauty of the lilies Christ was born across the sea,
With a glory in His bosom that transfigures you and me ;
As He died to make men holy, let us die to make men
free,

While God is marching on.

Julia Ward Howe.

Feeding the Birds

In feeding the winter birds, see that it is done regularly in all weathers. The food should always be in the best condition and suitable for the birds for whom it is intended. If you can secure the berries of mountain ash and elder, do so. They are greatly relished by the birds. Never feed anything that will easily sour or decay, or the birds may be harmed. Provide a box containing old mortar, salt and fine poultry grit, and place it where the birds can easily find it. Give the winter birds water, free from ice. Do not allow English sparrows to drive other birds away from the water. These valuable hints have been gathered from personal experiences of bird lovers all over the United States.

Curd is much relished. Hemp is one of the best seeds for seed-eating birds. Japanese millet is also good. Broken nuts of all kinds, sunflower seed, squash seed and cracked corn will attract nut-hatches, chickadees and blue jays. Blemished or wilted oranges cut in half, or specked apples, are greedily eaten. Most birds prefer oats to wheat. Sheaves of wheat, oats, or barley securely fastened to a pole and put out on the lawn become a feeding place de luxe. Common table salt is much relished by many birds. Old mortar and fine poultry grit are enjoyed by crossbills and other birds, evidently as a means to help digest their food. Bread or cake crumbs, broken biscuits, ground oats and wheat, canary seed, boiled rice, celery tops and chopped meat will all be eaten by the various birds. Mountain-ash berries are fine to use during the spring migration; also butter-nuts, scraps of meat, pumpkin and apple seeds.

Humming birds, the daintiest of our feathered friends, are attracted by lilacs and the trumpet-flower, but as these are not always available, try hanging up tiny medicine vials filled with honey or sweetened water.

Trim your porches in the fall with evergreen branches. The green attracts the birds. Place feed boxes among the branches and also suspend them from the ceiling. Fasten suet and fat meat where the birds can get it.

Cocoanut shells cut in half and suspended by wires make safe and good feeding places.

For birds that will eat only on the ground, keep a space clear

from snow directly under your window, from which food can be dropped without disturbing the birds. Very shy birds, like the grouse, will come and feed on corn or buckwheat scattered on a barrel or box under an evergreen.

Birds attract birds. Gradually draw them close to the house by scattering broken nuts on the trees and ground.

March Chickens

If you want chickens that will commence to lay eggs in November, you must have them out of their shells by the end of March.

The house that the hen and her chickens will live in until the weather becomes warm should be large enough for you to get into. It should be perfectly water-tight, well ventilated, warm, and must always be kept clean. The nest can be made from a box measuring about 14 by 16 inches on the bottom, and about 14 inches high. On the open end of this box nail a strip 4 inches wide. Fill the bottom of the nest with hay, straw, or excelsior up to the edge of this base board. The sitting hen should be brought to this nest after dark, for she will be more apt to settle down more quietly than if moved during the day. Give her whole corn, wheat, or oats while she is sitting on the eggs.

While any good sitting hen will do to hatch the eggs, the eggs themselves must be the best; that is, they must be laid by good, strong, healthy hens. About twelve or thirteen is the best number of eggs for a March setting.

Nineteen or twenty days after the eggs are first placed under the hen, the shells should begin to show signs of a chick pecking its way out. By the twenty-first day all chicks should be out of their shells. Do not feed the chicks at all during the first twenty-four hours. They are still living upon the yolk of the egg that they came from. On the second day give them a meal of hard boiled eggs chopped up fine (shell and all), with a little bread crumbs mixed in. Give them this food the next two or three days.

For the first one or two weeks the little chicks will need to be

fed very often. Some chick growers say that the chicks should have both dry grains and soft mash the first few weeks, and others use only the dry grains. The greatest danger of soft mash is that it becomes sour if left uneaten too long, and this is very harmful to the baby chicks. If you use soft mash, you had better buy it ready mixed, although a good home-made mixture can be made of wheat bran, corn-meal, bread crumbs, and skimmed milk. Put it into a shallow trough three times a day, and always be sure to remove all uneaten food before you add a fresh supply. Corn, wheat, and millet seed are the best dry grains. These should be ground or cracked fine, and fed every two hours. Keep some fine chopped hay or chaff upon the floor and scatter the grain among this, so the chicks can learn to scratch.

Until the chicks can get outdoors to search food, they should be given occasionally some lettuce leaves, onion tops, or green grass. Chicks need grit to help grind their food. Until they can get out, finely chopped egg shells will do.

In taking care of young chickens water is another essential thing. The best way to keep a continual supply before them, without the danger of their getting wet, is to fill a glass jar to the brim with water, put a shallow pan over the top and invert it. The water will run out only as fast as it is used. This should be changed every day and the pan cleaned. Many of the barn folk appreciate just simple cleanliness and thrive better for it.

To be healthy, your chicks need plenty of exercise. Make a covered yard for the mother and her chicks to exercise in on warm, dry days. When warmer weather comes and the chicks are larger, a small coop and yard can be made outside, and the whole thing lifted up and changed about from week to week to fresh feeding grounds.

Try to learn the chicken language—if you can! It has been estimated that chickens and their parents have twenty-three different notes. The mother hen clucks when she leads the chicks out to feed so they will keep with her, and the chicks peep to let her know where they are. What a pathetic peep it is when a chick gets lost, and what a contented little peep it is when he finds his way back again and comfortably cuddles down in safety under his mother's wing for the night!

A Man Who Loved Animals

An Englishman who loved animals the right way was Edwin Landseer. Landseer was born in London more than a hundred years ago. When he was so tiny a boy that he could not climb a fence, his father used to lift him over into a field where there were sheep (giving him a lunch, let us hope!) and leave him there all day to draw them. Some of those animal drawings, done when Edwin was five years old, are kept to-day in the South Kensington Museum, London.

By the time that he was eleven, he had won a prize offered by an art society for drawings of animals, and at thirteen one of his pictures was exhibited at the Royal Academy of London. It was a picture of a mule, marked "By Master E. Landseer—H" (The "H" meant Honorary; that is, "This boy is not a member of our academy, but we hung his picture because it is good").

The next year Edwin, a curly-headed boy with good manners, entered the art school of the Royal Academy as a pupil. Everybody liked him. When Edwin was absent the head of the school would ask, "Where is my little dog boy?"

Although some years later the great Landseer in his manhood introduced stags and roes for the first time in the history of art the little "dog boy" came to be known as "the dog man." He painted saucy dogs and proud dogs, sad dogs and happy dogs, dogs full of mischief, and dogs faithful unto death. He painted Sir Walter Scott's dogs. He painted Queen Victoria's dogs. From the time he was sixteen until he was over seventy years of age he loved dogs and painted them, and people, even royalty itself, came to love his dogs and their painter. Queen Victoria and her husband, the Prince Consort, studied art with him.

He never married. But when he was a young man he bought a house of his own and there lived, with one or the other of his sisters as housekeeper, for almost fifty years, visited by everybody and invited everywhere. Always well paid, he received, when seventy years old, as high as \$30,000 for a single picture. This reward for industry and talent is an encouragement to others.

In 1850 the Queen "knighted" him—gave him a title. After that he was called *Sir* Edwin Landseer.

Goodies for Lunch that a Child Can Make

Peanut Butter Sandwiches

Cut the crust from the end of a loaf of bread, spread the end of the loaf nicely with peanut butter, then with a sharp knife cut a thin slice, taking care to do it evenly. Cut another slice the same thickness, place it on the first piece with the peanut butter between. Cut this in two and you will have two sandwiches good enough for anybody. Make enough so that there will be plenty for all your little guests.

Cheesed Uneedas

Of course you all know what Uneedas are, but do you know what cheesed Uneedas are? Suppose you make some for your dinner party. Find the pan that mother makes cookies in and put in it as many Uneeda biscuits as you think you will need. Put on each a thin slice of mild cheese and put them in the oven for a few minutes to brown. Serve hot.

Raw Apple Sauce

This will go well with the sandwiches and Uneedas and is very easy to make. For a party you want to be sure your apple sauce is good and if you make it this way you won't have to watch it for fear it will burn. Pick out three or four of the largest, juiciest apples you can find, pare and slice them into very small pieces. Squeeze a few drops of lemon juice on them so they will not turn dark colored, and sprinkle the whole quite generously with sugar.

Instant Cocoa

You will want something to drink at the party and if you make Instant Cocoa your little friends can help you make it right at the table. The most important thing is to be sure that the water in the teakettle is boiling, then you can proceed as follows: Give each guest a mug and a teaspoon. Put a teaspoonful of cocoa, two teaspoonfuls of sugar and a pinch of salt into each mug. Tell each guest to mix this thoroughly. Then fill the mugs two-thirds full of boiling water. Pass a pitcher of milk and let each one fill his mug from that. It is then all ready to drink.

Frozen Peaches and Marguerites

Almost every one likes to eat frozen desserts. Here is a way for boys and girls to make a small quantity easily and without much expense.

ARTICLES REQUIRED

I

A baking-powder tin (pound size) or
A small covered tin pail, or
A wide mouthed glass jar.

II

A large vessel to hold I and the ice and salt. A deep sauce pan, bowl or pail will answer.

III

A measuring cup, a knife, a tablespoon and wire strainer; a bowl and an egg beater, for whipping the cream.

MATERIALS REQUIRED

(For four people)

1 cup of ripe peaches peeled and cut into small pieces.

$\frac{1}{2}$ cup of water.

$\frac{1}{2}$ cup of sugar.

$\frac{1}{2}$ cup of thick cream for whipping.

Ice chopped fine.

Coarse salt (ordinary salt may be used).

Waxed paper.

DIRECTIONS FOR MAKING

The peaches may be left in small pieces or pressed through a strainer to make a pulp.

- Mix the peaches, sugar and water and stir until the sugar is dissolved.
- Pour into vessel No. 1 and put on the cover.
- Place this vessel in the larger one and pack around it a mixture of ice and salt. Use one measure of salt to three measures of ice.
Be sure that the ice and salt mixture is higher on the outside of the can than the fruit is on the inside.
- Turn the small can around and around until upon opening the can the fruit is found to be freezing on the sides of the can.
- Scrape this coating off with the knife and beat it into the rest of the mixture.
- Continue turning the can and scraping off the frozen coating until the whole is a soft mush. Then fold in the cream which has been beaten until it is thick.
- Now pack it all smoothly in the can using the spoon; place the piece of waxed paper over the top and put on the cover. Be sure that this fits *very* tightly.
- Pour off the water from the ice and salt and pack more ice and salt on and around the can. Let stand twenty minutes or half an hour before serving.

A spoonful of whipped cream may be served on top of the frozen peaches as a garnish.

Everything in desserts that is set away to cool or to wait serving should be covered from dust.

Marguerites

Everybody will like these if you do not burn them. Serve with the Frozen Peaches.

ARTICLES REQUIRED

2 dozen saltine wafers.	4 tablespoonfuls of fine sugar.
1 egg white.	$\frac{1}{4}$ cup of chopped nuts.

DIRECTIONS FOR MAKING

1. Beat the egg white until stiff.
2. Add the sugar gradually.
3. Fold in the chopped nuts.
4. Spread on the saltines.
5. Brown slightly in a moderate oven.

Birthday Cake

4 tablespoonfuls butter	2 eggs
1 cup sugar	$\frac{1}{2}$ cup milk
$\frac{1}{4}$ teaspoonful salt	$\frac{1}{2}$ teaspoonful vanilla
$1\frac{1}{2}$ cups flour	

Put the butter in a mixing bowl and work it with a wooden spoon until it is creamy. Add the sugar, beating until it is well mixed. Separate the eggs and beat the yolks till light colored or thick, then add the milk to them. Sift the flour, baking-powder and salt together, and add the eggs and milk, then the flour, to the butter and sugar. Stir in the vanilla and beat well. Beat the egg whites very stiff and add them carefully to the cake batter, not stirring them any more than you can help.

Have two layer cake pans greased and floured and put half the batter in each. Bake in a moderate oven about twenty minutes or until when you put a clean toothpick in to try it, the cake does not stick.

Take the pans out of the oven carefully and let the cake cool a little before removing from the pans. Put one layer on the plate on which you wish to serve it and spread it with jelly. Then place the other on top and spread with icing.

PLAIN ICING

Put 2 tablespoonfuls of boiling water in a bowl. Add $\frac{1}{4}$ teaspoonful vanilla and enough confectioner's sugar to make the mixture stiff enough to spread. Spread over the cake with a knife dipped in cold water.

Now for the birthday part. Get six white and seven red candles (one for each of the thirteen original States. Can you say their names?) and place a red candle in the middle and the other twelve at equal distances round the cake. If possible, get a piece of red, white, or blue crepe paper to pin round the cake, or use any other decorative idea that you like.

Helping Mother With Lunches for Sunday Night

It is easier to help in the house when outdoors isn't very attractive but don't forget that there is nearly as much to be done in the kitchen on the pleasant days in spring when perhaps your mother would like to be away from the house as well as yourself. Do you ever think of that?

I am going to tell you how you can easily prepare Sunday night supper or luncheon on Saturday so that Sunday will be a real rest day as far as cooking is concerned. All that you will have to do on Sunday is to set the table and serve the supper and so let your mother have a vacation.

You will want to plan your Saturday cooking when it is possible to use the oven, for three of the dishes must be baked and on Saturday the oven is in demand.

Individual Veal Loaves

Two pounds of lean uncooked veal cutlet.

Cut off the skin and put the meat through the meat chopper with 2 slices of fat, salt pork. Add 4 crackers rolled fine, 3 tablespoons of melted butter, 1 small egg beaten, 1 teaspoon onion juice; mix well and season with salt and pepper. Pack in small gem pans and bake slowly for about an hour. When cool, they may be removed from the pans. This amount will make a dozen small loaves.

The next recipe is for a bread but it may also be used as plain cake to serve with stewed fruit.

Date and Nut Bread

3 cups sifted whole wheat flour ; 4 teaspoonfuls baking-powder ; 1 cup sugar ; 1 teaspoonful salt ; $\frac{3}{4}$ cup chopped dates and nuts mixed together ; 1 egg beaten ; $1\frac{1}{2}$ cups milk.

Mix and sift first four ingredients. Add egg and milk, then the nuts and dates. Beat well and bake in a greased and floured pan for about an hour in a moderate oven. This bread will be easier to cut the next day after baking.

To eat with the veal loaf you may make a potato salad. When the potatoes are cooked for dinner on Saturday save a half dozen boiled or baked. When cold cut in small cubes and add 1 tablespoon of onions chopped fine, and 1 of parsley. Cover and set in a cool place until ready to use. Then mix with dressing and place on a platter or dish on lettuce leaves. Small radishes or sliced pickles make an attractive garnish.

Boiled Dressing

$\frac{1}{2}$ tablespoonful of salt ; 1 teaspoonful of mustard ; 1 tablespoonful of sugar ; a few grains of red pepper ; 1 tablespoonful of flour ; yolks of 2 eggs slightly beaten ; 2 tablespoonfuls of melted butter ; $\frac{3}{4}$ cup of milk ; $\frac{1}{4}$ cup vinegar.

Mix and sift dry ingredients. Add eggs slowly, butter, milk, and vinegar very slowly. Cook over boiling water until it thickens, strain and cool. This will make $\frac{1}{2}$ pint of dressing which will keep in a cold place for several days.

For a dessert to eat with the date and nut bread you may prepare rhubarb or other sauces in season.

Baked Rhubarb

Peel and cut rhubarb in one inch pieces. Put in layers in an earthenware pudding dish or casserole, sprinkling each layer with a generous amount of sugar. Add a very little water. Bake in a slow oven until soft. Cool and serve.

Spiced Apple Sauce

This may be made of small apples or from those not firm enough to bake. Wash, pare and core them. Cut into eighths, and place in a granite sauce pan. To a quart of apples add $\frac{1}{2}$ cup of water and eight cloves. Cook gently until soft. Press through a colander. Add sugar to taste, and serve at any meal.

Things Father Would Like for Breakfast

After the fuss and frolic of Christmas vacation, January comes, the New Year begins, school opens again and there are lots of things to do all the time. Among the other good resolutions which we all make at New Year's, will you say to yourself "I'll surely help get breakfast for mother once this month"? Let us plan a simple breakfast: Cereal with fruit—Cocoa—Milk Toast.

Most people, at least in winter, eat some kind of cereal and fruit for one dish at breakfast and if you learn how to cook one kind of cereal well it will be easy to cook all kinds. We may divide cereals into two classes: coarse cereals, like oatmeal, and fine cereals, like cream of wheat. They require the same thorough cooking to be easily digested but a different amount of water, the fine cereal absorbing more water than the coarse.

The Way to Cook a Cereal

Measure the water and put it in the top part of a double boiler. To one quart of water add one teaspoon of salt. When the water is boiling briskly add the cereal, allowing, you remember, two cups if coarse or one scant cup if fine, to the quart of water.

Method: Measure the cereal, and for coarse cereals (oatmeal) use twice as much water as cereal. For fine cereals use four or five times as much water. It is easier to add water if the cereal is too thick after cooking than to start with too much water at first.

Add the cereal very slowly so that the water will not stop bubbling. Be very careful to stir the fine cereal *all the time* while you pour it into the water so that it will not lump.

Let the cereal boil hard without a cover *directly over the fire* for five minutes or until it begins to thicken a little, then place it over the lower part of the double boiler which you have filled one-third full of boiling water. Cover and set back on the stove where it will cook slowly for at least an hour and do not let the water in the lower part boil away until the boiler is dry.

These directions are for the partly cooked cereals that come in packages. Always cook them twice as long as the directions tell you so that the cereal will be thoroughly cooked. Cooked cereals are

much cheaper than the ready-to-serve breakfast foods and oatmeal is the cheapest and most nutritious of all.

These are the Ways to Serve Cereals

(1) Serve cereals very hot with top milk or cream, and try it with just a little sugar,—better none at all.

(2) Slice bananas and serve in the sauce dish with a helping of oatmeal.

(3) To a quart of cooked cream of wheat add three-quarters of a cup of dates, washed, stoned, and cut in pieces. Add these ten or fifteen minutes before the cereal is done and see if the family don't like the combination.

(4) In the summer the cream of wheat and dates may be cooked the day before, poured into small cups and set in a cold place overnight. Unmold in the morning and serve for breakfast with cream, or at luncheon for a simple dessert.

How to Make Milk Toast

You will need to allow two pieces of toast for each person and for six persons one quart of milk, two tablespoons of butter and two of flour, 1 teaspoon of salt and a dash of pepper.

Put the butter in the top part of the double boiler and set it directly over the fire; when it melts add the flour, stirring until it froths and bubbles. Add the milk slowly, stirring all the time. Add salt and pepper. Then place over the lower part of the double boiler (like the oatmeal) and let it stand on the stove, stirring occasionally as it scalds and thickens.

While the milk is heating toast the bread a golden brown (use slightly stale bread), being careful not to burn it. When the cereal is eaten, put the hot toast into a deep vegetable dish, pour the milk over it and serve before it becomes soggy. The toast should soften gradually in the hot milk, so do not pour the milk over it until just before you serve it. If you are so fortunate as to live in the country where you can get cream, the toast will be much better made with one cup of cream and three cups of milk. Just heat this in the double boiler, adding salt and pepper and omitting the butter and flour and you will have a delicious dish for either breakfast or supper.

Cake for Your May Basket

Lace Cakes

1 egg, $\frac{1}{2}$ cup sugar, 2 teaspoonfuls melted butter, $\frac{1}{3}$ teaspoonful salt, $\frac{1}{4}$ teaspoonful vanilla, 1 cup rolled oats, or $\frac{3}{4}$ cup rolled oats and the other $\frac{1}{4}$ may be chopped nuts, or chopped dates, or coconut.

Beat the egg, and add the other ingredients. Drop from a teaspoon in tiny cakes on a buttered pan, one inch apart. Spread out thin and bake until a delicate brown. When done the cakes should be about as big as a half dollar.

How to Wash Dishes

I hope you are careful when you cook to wash the dishes afterward and to leave everything in apple-pie order, so that your work is really a help to Mother. I am going to give you some dish-washing suggestions.

Wash the cleanest things first, especially if hot water is scarce. Wash well, rinse clean, and wipe dry.

You will see that the apple juice has blackened the knife, and it will need to be scoured. Scrape off a little bath-brick on the board with the knife, wet the cork, and dip it on the powder. Hold the knife firmly with the left hand and rub with the cork until all the black stains have disappeared. Then wash and rinse the knife again. Wipe it dry, taking care not to let it stay in the dish-pan under the water, or the blade will become loose from the wooden handle. It is really fine to see the stains disappear and knives ought to be scoured whenever there is a stain on them for, after a while, stains will wear away the steel.

The baking dish may need some gold dust or Sapolio if the apple burned to the bottom of the dish. Then a brush or a dish-cloth is good to use to rub off the burned food. Sew a metal button to the corner of your dish-cloth; it will help you with sticky places or to scrape away places that have burned.

Goodies for an Orange Party

March is the month just betwixt and between winter and spring and we are beginning to wish for spring flowers and summer fruits to come back again and perhaps are tired of winter things to eat. I am going to tell you what you can do with one winter fruit—a very common one in most households.

We will take four oranges, as large and juicy as you can get, and the other materials which you will need are granulated and powdered sugar, gelatine, some lemons, an egg yolk and saltine crackers.

The first recipe is

ORANGE JELLY

$\frac{1}{2}$ box powdered gelatine soaked in $\frac{1}{2}$ cup of cold water for fifteen minutes. $1\frac{1}{2}$ cups boiling water, 1 cup sugar, $1\frac{1}{2}$ cups orange juice (about 4 oranges), 3 tablespoonfuls lemon juice.

Cut the oranges in half crosswise, take out the pulp and juice with a spoon and strain through double cheese-cloth. Be careful to keep the empty orange halves to use as molds for the jelly, rinsing them out with cold water. Add the soaked gelatine to the boiling water, stir until dissolved, strain and add the sugar and fruit juice. Set the orange halves in a pan where they will stand upright and pour in the hot jelly carefully until each half is filled. Place in a cool place to set, and serve for dessert in the molds. Whipped cream makes an attractive garnish.

A pretty way to serve a mold of jelly to a sick person is to put the two halves together tying them with narrow orange ribbon, this to be untied by the invalid like a surprise package.

The next recipe is for Orange Biscuits to serve with the jelly. When you are extracting the juice from the oranges, before cutting one orange in half, grate off all the rind, then cut and squeeze the orange as you would a lemon (of course you cannot use this orange for a jelly mold).

ORANGE BISCUIT

Grated rind of 1 orange, 1 teaspoonful lemon juice, 2 teaspoonfuls orange juice.

Let these stand together for fifteen minutes, then strain and add gradually to the yolk of an egg slightly beaten. Stir in confectioner's sugar until the mixture is thick enough to spread like frosting. Spread on saltines and when dry serve with the jelly.

Now for a recipe to use up the empty orange halves after the jelly has been eaten. Do not throw them away but rinse in cold water and cut each half in half again. Cover with cold water, bring to the boiling point and cook slowly until tender. Then drain and with a spoon scrape off the inner white portion which is bitter and cut the yellow part in thin, even strips, using a pair of scissors. Boil $\frac{1}{2}$ cup of water and 1 cup of sugar together until the syrup will form a thread when dropped from the tip of the spoon. Put the orange strips in the syrup and cook for five minutes, then drain and roll the strips on fine granulated sugar. You will have an attractive dish of candied orange peel to serve for dessert or afternoon tea.

One more recipe for using all of the orange. This can be commenced Thursday afternoon and finished on Saturday morning when you have no school. You will need for

ORANGE MARMALADE

3 oranges, 2 lemons, $5\frac{1}{2}$ cups granulated sugar.

Slice the oranges and lemons crosswise with a sharp knife as thinly as possible, removing seeds. Put the fruit in a granite saucepan, adding 5 cups of water. Cover and let stand in a cool place for thirty-six hours. Then boil for two hours until the peel of the fruit is tender. Add the sugar and boil about an hour longer, stirring occasionally to prevent its sticking to the saucepan. When it thickens slightly on a cold saucer it is done.

Put into very clean glasses and over the top pour melted paraffin to keep the marmalade air tight. This makes delicious sandwiches.

Using the best rule that you can find for orangeade and some of the golden cake recipes you can arrange to have an "Orange Party" some time in March. Ten cents' worth of orange crepe or tissue paper will be enough to decorate the table, and with all the orange dishes see if it doesn't look bright on a dull March day!

An Easter Luncheon

In the month when Easter comes we begin to feel that winter is nearly over and spring breezes, birds and flowers are almost here again after a long, long time of waiting.

Don't you think that an Easter luncheon would be a pleasant thing to plan? Easter suggests eggs and the main dish of the luncheon will be one made from eggs.

When you set the table try to have a bowl of yellow flowers, tulips or daffodils, or even two or three in a tall "bud" vase if you cannot get more. Place these in the center and use any yellow or gold-edged dishes you may have to carry out a color scheme of yellow.

Menu for Luncheon for Four People

Eggs Goldenrod

Tea

Corn Muffins

Pineapple Salad

The first thing to do is to prepare the eggs which must cook about thirty minutes.

Hard Cooked Eggs. Put 4 eggs in a saucepan and cover with boiling water. Let them stand tightly covered on the back of the stove for thirty minutes, then put them where they will boil for two minutes so the shell may be easily removed. Pour off the water and cover the eggs with cold water.

While the eggs are on the stove make the muffins so that when they are baking you can prepare the salad and finish the egg dish.

CORN MUFFINS

1 cup white flour.
 ½ cup yellow corn-meal.
 3 teaspoonfuls baking-powder.
 1 teaspoonful salt.
 ¼ cup sugar.
 1 egg.
 1 cup milk.
 1 tablespoonful melted butter.

Sift flour, sugar, baking-powder and salt together. Beat eggs until very light, add it with the milk to the dry mixture. Add the butter, mix and beat well; bake in well greased muffin pans about twenty-five minutes.

When the muffins are in the oven, open a can of sliced pineapple, drain the slices, saving the juice to use another time. Place two crisp lettuce leaves on each plate and upon them a slice of pineapple. Just before serving put a spoonful of cream dressing on each slice.

Cream Dressing

Beat thick cream, sweet or sour, with an egg beater until stiff, season with salt, pepper and lemon-juice or vinegar. Continue the beating while gradually adding the acid. Use ½ cup cream (before it is beaten) and a tablespoonful of lemon juice. Salt and pepper to taste.

After the salad is ready and in a cold place, finish the eggs and put some water in the teakettle for the tea.

Eggs Goldenrod

Make a thin white sauce by melting the butter over the fire. Stir in the flour and when smooth add the milk gradually. Let it come to a boil, stirring as it thickens. Add the seasonings. Remove the shells from the eggs and separate the yolks from the whites. Chop the whites and add them to the sauce. Cut the slices of toast in half lengthwise, arrange on a hot platter and pour over the sauce. Press the yolks through a potato ricer or strainer, sprinkling them over the top. Garnish with parsley and serve very hot.

4 hard cooked eggs.
1 tablespoonful butter.
1 tablespoonful flour.
 $\frac{1}{2}$ teaspoonful salt.
 $\frac{1}{8}$ teaspoonful pepper.
4 slices toast.
Parsley.

When this is ready the muffins ought to be baked.

Make the tea according to this recipe :

How to Make Tea

Three teaspoonfuls tea ; 2 cups boiling water.

Scald an earthenware or china teapot. Put in the tea and pour over it the boiling water. Let stand on the back of the stove where it cannot boil for five minutes. Strain and serve immediately.

Serving the Meal

A meal may be simply and easily served at the table. The father, or host, usually carves and serves the meat and one vegetable ; the mother or hostess, the second vegetable and the tea or coffee.

The tumblers should be filled just before the family sits down.

If the serving dishes are passed around the table have them handed from one person to the next and not across the table. It is much better to remove the serving dishes and plates before dessert is served. Dishes from which food is served should be passed to the left, and low enough to allow the person to help himself easily. Dishes in which food is already served should be placed at the right. Soiled dishes are removed from the right side. As soon as empty, dishes should be removed.

Remove platter, vegetable and other serving dishes first, then soiled china, glass and silver ; then clean china, glass and silver and lastly crumbs. Do not pile dishes up ; take away only a few at a time.

Serve the hostess first, then the guests and lastly the family.

Ice-Cream for a Party of Four

You will need :

A bowl or a deep tin pan.

A clean tin measuring cup without a handle or a clean empty baking-powder can.

A spoon, and a teacup.

Put your coat and rubbers on and bring in a dish-pan full of snow. Set the cup or can in the middle of the deep pan and pack around it a layer of snow, then a thinner layer of rock salt (the best kind of salt to use for freezing). Do this until the salt and snow come up nearly to the top of the cup.

Now take 2 teaspoonfuls of cocoa and 3 teaspoonfuls of sugar and a tiny pinch of salt. Stir these together in the teacup with a little boiling water (about 2 tablespoons) until the mixture is smooth.

Put this in the tin and then fill it half full with rich milk or with half milk and half cream, and add 3 drops of vanilla.

Stir the cream in the tin and as it freezes scrape it away from the sides. Turn the tin around once in a while. Very soon it will begin to look like ice-cream. Keep on stirring until it is too stiff to stir easily, and then pack it down in the tin and let it stand a few minutes.

Take the tin out of the freezer, wrap a warm cloth around the outside a half-minute, and then you can turn it out in a saucer, ready for the party.

This is enough for two little people ; but I think you will like it so much that you will want to make another cupful right away.

If you like fruit ice-cream better, leave out the cocoa and use $\frac{1}{4}$ cup of fruit juice instead, with the same amount of sugar and no vanilla.

Besides making ice-cream for a party you can surprise the sick child in your house who is not too sick to eat ice-cream.

If you like chocolate, follow this recipe :

1 cup of sugar

1 square of chocolate

$\frac{1}{4}$ cup of Karo corn syrup

$\frac{1}{2}$ cup of water.

Cook until it hardens in cold water and pour it over two quarts of popcorn just popped, stirring well.

Good Things for Christmas

People always like candy and if we don't eat too much it's a good food. Packed in an attractive box or basket it's just the present for the one to whom you cannot decide what to give.

For what you pay for the materials of home-made candy you can only buy a very cheap quality of store candy, so besides giving you some recipes for candy I will calculate the cost of each one that you may know how much money it will take for the materials, and that is always desirable.

Here is a recipe for a candy that is easy to make and hard to spoil.

BUTTER TAFFY

2 cups brown sugar	\$.07	
A tiny pinch of salt		
½ cup of water		
2 teaspoonfuls of butter	.03	
¾ cup of nut meats broken in small pieces	.10	
or ¾ cup cocoanut	.05	
	\$.20	\$.15

Stir the sugar, salt and water in a saucepan over the fire until it begins to boil, then add the butter and cook until it forms a soft ball in cold water, about ten minutes. Stir in the nuts or

cocoanut and take from the fire. Beat with a spoon until it begins to thicken then pour quickly into a buttered pan to the depth of three-quarters of an inch. Mark into squares as soon as a knife will cut it without sticking. Another way to do is to butter ten or twelve little cup cake pans and pour the candy into these. If it sticks to the pans when hard, rap them sharply on the table and the little candy cakes will fall out. Wrap a half dozen of these in paraffin paper, tie with red ribbon or gilt cord, stick a tiny holly twig in the bow and there is one Christmas gift all ready.

PEANUT BUTTER FUDGE

2 cups granulated sugar	\$.06	
½ cup milk	.01	
1 pinch of salt		
4 teaspoonfuls peanut butter	.04	
	\$.11	

Put the sugar, salt and milk in a saucepan over the fire and stir until it begins to boil.

When at most to the soft ball stage, add the peanut butter and stir until it is well mixed.

Take from the fire and beat until creamy.

It hardens quickly so pour it into the buttered pan as rapidly as possible. Cut into squares like butter taffy, or you may use the little cup cake pans and make individual cakes.

The following recipe for pulled candy is a good one but it should not be tried on a damp day as it will be too sticky.

PULLED CANDY

3 cups sugar	\$.07½
½ cup boiling water	
½ teaspoonful lemon juice or vinegar	
4 teaspoonfuls cream of tartar	.00½
	\$.08

Boil all together without stirring for 20 minutes or until when it's tried in cold water it is brittle. Pour out on a well buttered platter to cool. As soon as it can be handled, pull, using the tips of very clean fingers. As it becomes white, add four drops of oil of peppermint. (This is very strong, so be careful in measuring it.) Divide in two portions and to one add two or three drops of red coloring (cochineal). Continue pulling and when it is evenly colored lay it with the uncolored portion and pull and twist them both together so that you have a pink and white striped mass of candy. When it becomes too brittle to pull, roll into sticks the thickness of a piece of chalk, cut in 6 or 8 inch lengths and bend one end for the handle of the cane. Or you may coil a long strip round and round, building it up like an Indian basket and ending with a twist for a handle. Perhaps your canes and baskets won't be as well made as those you buy but they'll taste ever so good. Christmas dinner is such a feast that you would think that no one could eat any supper, but toward evening perhaps the people have forgotten the big dinner and remember that they are a little bit hungry. See if your mother won't let you prepare some cocoa and sandwiches and you can have some of your candy for dessert (really the best way to eat candy).

The table need not be set as for a regular meal. If you have a large tray, place the cups and saucers on it, enough spoons and plates, a pile of paper napkins, a sugar bowl, a basket or plate for the sandwiches and leave some room for the cocoa pitcher.

Christmas Sandwiches

Chop enough cold boiled ham and turkey to make a cupful of each. Cream a half cup of butter by stirring it until you can mix it easily with the meat. Season with salt and pepper and spread on thin slices of bread. If there is any left-over celery or a few salted nuts chop them very fine and add ½ cup to the meat mixture. A lettuce leaf can be put between each slice of bread. Pile the sandwiches in the basket or on the plate, cover with a damp napkin until the cocoa is ready, then uncover, put a sprig of holly on top and place on the tray.

Place the cocoa, sugar and salt in a saucepan and add $\frac{3}{4}$ cup boiling water, stirring until it is smooth; let it boil for five minutes.

COCOA (for 8 people)
 4 cups milk.
 $\frac{1}{4}$ cup cocoa.
 $\frac{1}{4}$ cup sugar.
 1 tiny pinch of salt.

Heat 4 cups of milk in the double boiler or if you haven't a double boiler use a saucepan resting in another one that is half full of boiling water. When the milk begins to steam and scum rises to the top it is at the scalding point, then add the cocoa mixture. Beat with a Dover egg-beater until frothy; this will prevent the scum from forming. Pour into the cocoa pitcher, which has been heated by filling it with hot water, and serve very hot. This simple supper will be a pleasant finish to a merry day.

How to Make Lemonade

One lemon and three tablespoonfuls of sugar will be needed for each two glasses of lemonade you wish to make. Wash the lemons until you are sure they are clean, then cut each lemon into halves and squeeze the juice out with a lemon squeezer. Cut a few slices off of one piece to put into the lemonade; it will add to the flavor. Mix the lemon juice and sugar thoroughly and add cold water, and ice if you have it.

If you like you can put in a few cherries, or raspberries, or add sliced bananas and make a punch instead of plain lemonade. You can use any fruit in season.

If you have a cold and don't like to take ginger tea, you can make *hot* lemonade by using hot water instead of cold. Be sure to drink it as hot as you can stand it and then, as soon as you possibly can, jump into bed.

A Kind of Candy That Has to be Cooked

Butter-Scotch. Put two cupfuls of sugar (granulated), two tablespoonfuls of water and a piece of butter the size of an egg into a porcelain kettle, place it on the stove and let it boil. Don't stir it. Drop a little of it into cold water once in a while and when it hardens in the water take the candy off the stove and pour it into a buttered tin. Before it gets real hard cut it into squares with a knife. Don't try to talk to your friends while you are eating butter-scotch!

Taffy Apples for Hallowe'en

No matter how many of these you make you will never get enough. Begin with two apiece for each guest.

First make the TAFFY :

Use 2 cups of sugar ; 1 cup of molasses or corn syrup ; $\frac{1}{4}$ teaspoon of cream of tartar ; 2 tablespoons water. Boil all of these materials together until a small portion of the mixture dropped into cold water becomes brittle.

Then Taffy the Apples :

Wash and dry the apples and stick a skewer into the stem end of each. While the taffy is still hot dip the apples into it one at a time until they are all covered with a thin coating of the taffy. As each is dipped place it on a buttered platter to cool. Use a deep saucepan so that the apples may be easily and quickly covered with the taffy.

A Salad that is Always Good—Made of Pears and Almonds

But first you must learn how to make DATES STUFFED WITH CHEESE :

Wash the dates very thoroughly and wipe dry. Make a cut the whole length of one side of the date and take out the stone but do not spoil the shape of the date. With the point of the knife fill in the cavity with soft cream or Neufchatel cheese. This must be done very neatly so that the cheese is not spread over the sides of the date.

Then you must learn how to make FRENCH DRESSING :

This is the simplest salad dressing, but others may be used as well.

Materials

$\frac{1}{4}$ teaspoon pepper (or $\frac{1}{2}$ teaspoon of paprika).

1 tablespoon of vinegar or lemon juice.

$\frac{1}{2}$ teaspoon salt.

3 or 4 tablespoons of olive oil.

If you want to surprise the family with some green candy for Saint Patrick's Day, try this recipe :

Peppermint Drops

Recipe :

1 $\frac{1}{2}$ cups of sugar.

$\frac{1}{2}$ cup of hot water.

6 drops of oil of peppermint.

Green coloring enough to make a pretty green.

Method: Put the sugar and water in a saucepan and stir until the sugar is dissolved. Boil ten minutes, add the peppermint, being careful not to add too much, for the oil is very strong. Stir until it begins to thicken a little, add the color quickly, stir and drop from the tip of a spoon on paraffin paper or on a slightly buttered plate.

School Lunches

Have your mother teach you how to prepare your own school lunch. Give her your help and in that way you will learn. There is no reason why boys should not help in this way.

A lunch is really a meal and should be made up of something hearty, something juicy, something sweet, and something for a surprise. The "something hearty" may consist of sandwiches, eggs, cold meat, a tiny jar of salad, etc. The "something juicy" is some kind of fruit, any in season. The "something sweet," but not too much of it, may be cake, cookies, cornstarch mold, a cup-custard, a tiny baked pudding, etc. (Notice that I didn't include pie. Don't take it in your lunch box.) The "something for a surprise" may take the form of salted peanuts, a few nuts and raisins, a square of chocolate, two or three pieces of candy, a bit of cheese, a few olives or pickles, three or four stuffed dates, a few pieces of crystallized ginger, etc.

Let us think about the sandwiches first. If they are of meat it is daintier and better every way to put the meat through the meat grinder, then to season it with salt and pepper, adding a little cream or melted butter to make it moist enough to spread. You may add chopped pickles or olives, tomato catsup or a tiny taste of mustard to make the sandwich more appetizing. Cold baked beans between brown bread, cheese, cold fish if perfectly fresh, sliced tomatoes, or cucumbers, make delicious sandwiches; the latter must not stand too long or they will lose their crispness. Have the bread stale enough to cut easily, a day old is usually just right, cream the butter until soft enough to spread easily and do not spread it very thick. All kinds of bread may be used. Two or three sweet sandwiches add to the attractiveness of a lunch. Jelly or jam that is firm enough to spread on bread without oozing out, marmalade, prunes and nuts, dates and nuts or figs, put through the meat chopper and moistened with a little cream if too dry, grated maple

sugar, or honey, can all be used, but don't let the sweets overbalance the substantials.

Never leave out the fruit; an orange, a pear, two or three peaches, an apple, a bunch of grapes, or three or four plums can be tucked in one corner and will be a most refreshing ending to the lunch. If a banana is carried, pack it as far from the sandwiches as possible or the bread will taste of bananas. A baked apple or apple sauce may be carried in a cup if tightly covered.

Now for the sweets: There is a long list of cookies (which are much easier to pack than cake) ginger, sugar, chocolate, oatmeal, or spice cookies, and little cup cakes. If these are frosted be sure that the frosting is hard before they are packed. When mother makes a rice pudding for dinner, ask her to bake a tiny one for you in a popover cup and see if it doesn't taste good the next day at school. You can even carry a mold of gelatine jelly if you are careful.

Here are a week's lunches planned so that the lunch for each day is different and they are all so simple that you can prepare them yourself.

MONDAY

2 chopped beef or pickle sandwiches
2 maple sugar sandwiches
2 bunches of grapes
1 cup cake
1 square of cheese

TUESDAY

2 stuffed eggs
2 bread and butter sandwiches
2 jam sandwiches
2 peaches
2 ginger cookies
3 olives

WEDNESDAY

2 cream cheese and ham sandwiches
2 date and nut sandwiches
1 pear
1 mold of lemon jelly
2 pickles

THURSDAY

2 chopped ham sandwiches
2 ginger sandwiches
1 apple
3 oatmeal cookies
3 pieces of fudge

FRIDAY

2 peanut butter sandwiches
2 tomato sandwiches
1 orange
1 cup of rice pudding
4 dates stuffed with cream cheese

At Thanksgiving Time

In November, all over the country, people are getting ready for Thanksgiving. In the olden days this was the time for family

parties when every one went home for Thanksgiving and the farm-houses were full of brothers and sisters, uncles, aunts and cousins, all meeting together for a jolly time and all prepared to do their share in the work as well as the play of Thanksgiving.

The girls gathered the apples and nuts and almost everything to eat came from the farm itself.

Now this Thanksgiving, even if you don't live on a farm or if you haven't worked during the summer with the Thanksgiving dinner in view, there are lots of chances for you to do your share and I am going to tell you some of the things you can do to help mother get ready for Thanksgiving.

Cranberry Jelly

Thanksgiving wouldn't be Thanksgiving without cranberries to eat with the turkey. Here is a recipe for cranberry jelly which is easy to make and always comes out well.

Recipe: 4 cups of cranberries; 2 cups of sugar; 1 cup boiling water.

Pick over the cranberries carefully and rinse them in cold water. Then put them in a saucepan and add the boiling water. Boil for twenty minutes and then rub through a strainer. Put them back in the saucepan and add the two cups of sugar. Cook after it begins to boil again, for five minutes, and pour into small molds, which have been rinsed with cold water. If you can, have a tiny mold for each person and stand them on a platter, leaving a place in the center for fringed celery. Or, you may fit a small bowl into a large one and pour the jelly gently into this mold. When it is cold you will have a ring of jelly and inside the ring may be placed the stalks of celery.

Fringed Celery

Wash and scrape the celery leaving the tender green leaves on each stalk. Cut the stalks in four inch pieces, then with a pair of scissors fringe one end of each piece, snipping it up about an inch and a half. Drop these into very cold water and let them stand an hour or two until the fringe curls. They look very pretty served with the cranberry jelly.

Three Kinds of Candy That Need no Cooking

(1) *Creamed Walnuts*. First of all be sure your hands are very clean, because you will have to handle the candy more or less. You will need the white of an egg, about a pound of *confectioner's* sugar and a tablespoonful of cream (if you haven't any cream, water will do). Put the white of the egg and the tablespoonful of cream or water into a bowl and beat it until it begins to bubble, then beat in confectioner's sugar, a little at a time, being sure there are no lumps in it. Put in a teaspoonful of vanilla. When it is about as thick as putty, take a small teaspoonful and mold it into a tiny flat "biscuit." Get little brother to crack some English walnuts for you and put half of a walnut meat on top of your little "biscuit." If you live in the country and cannot get English walnuts, hickorynuts will be just as good. This will make about twenty-five candies.

(2) *Cocoanut Candy*. Make this with the white of an egg, confectioner's sugar, cream, and cocoanut. Make it exactly as you did the creamed walnuts only leave out the vanilla and roll your little "biscuits" in shredded cocoanut. Don't put any walnuts on them.

(3) *Peppermints*. Make these exactly as you did the "biscuits" for the creamed walnuts only instead of vanilla put in one drop of oil of peppermint. Don't make these candies so fat as you made the others. You ought to make about thirty-five peppermints out of the white of one egg.

Candy Berries for the Christmas Tree

Last year I suppose you decorated your Christmas tree with chains of popcorn and cranberries. Wouldn't you like to try something different this year? After you have made the three kinds of candy that need no cooking, it will be very easy for you to make candy berries which you can string and use for trimming your tree. These are made as follows:

Stir into the white of an egg enough confectioner's sugar to make a paste of the consistency of soft putty, and color a brilliant red with any vegetable paste that is approved by mother. Moisten the hand with olive oil and knead the paste until it is free from streaks. This amount should make about one hundred berries, if made no

larger than the average cranberry. To knead and mold the berries into small balls, moisten the palm of one hand with the oil and work the mass with the first and second fingers of the other. Pierce the molds through the center with pins and place upon pasteboard covers to dry. They may be strung on strong linen.

Wash the dates and wipe dry. Make a cut the whole length of one side of the date and take out the stone. Fill the cavity with a little of the candy that you made for your creamed walnuts. Fill some of the dates with a half of a walnut. If you like, you can shell some peanuts and stuff the dates with those.

Surprises

Every one likes to celebrate April Fool's Day by playing harmless jokes and almost every one is good-natured about the jokes. Try this joke on a good-natured person and see if he or she doesn't take it in the right way.

April Fool Candy

The white of one egg.

1 tablespoon of cream or water.

About 1 pound of *confectioner's* sugar.

Beat the egg and cream or water until it is well mixed, then stir in the sugar slowly (if it is lumpy, sift or roll it) until it is stiff enough to handle. Add vanilla enough to flavor,—about $\frac{1}{2}$ teaspoonful.

Make little balls of absorbent cotton and cover them with the candy mixture. Set aside to harden slightly, then dip in melted chocolate until covered. Place on paraffin paper to dry. Make some real chocolate drops too so as to have more fun. To melt the chocolate: put several squares in a small saucepan and place over boiling water until melted. Be careful not to spill any water in the chocolate or it will not be smooth.

Or you may stuff dates with little rolls of the cotton. Dampen it slightly and roll the dates in granulated sugar until thickly covered.

If you do not care to make the April Fool candies, ask your mother if you may make an Easter surprise for the family. Save

as many egg shells as there are people and if possible have them from eggs that have been broken very near the end. You will need to use egg cups that are made with the small and large openings to hold the eggs. Stand the egg cup on its large end and fill the small end half full of water. Make a tiny little bouquet, two pansies, or three or four violets with a green leaf or two and place it in the water. With a brush, put paste or glue around the edge of the egg shell, then place it over the flowers, letting it rest inside the cup so that it looks like a soft boiled egg all ready to serve for breakfast. You may make these the night before, for the water will keep the bouquet fresh. Set one before each plate at the table. To open, give a quick tap to the top with a knife and the end will crack off and the little bouquet underneath will be there to wish people a happy Easter.

An Easter Salad

You will need some cream cheese or cottage cheese for this dish. Break it up with a fork and mix in enough cream to make it just right to mold. Add salt to taste, and divide it into small portions. With very clean hands shape into eggs about as large as a robin's egg. Sprinkle with paprika to imitate the speckles on a bird's egg. Place four or five eggs in a nest of crisp watercress or lettuce and pour over them a tablespoon of French dressing, the recipe for which is given. So many good things need a French dressing it is well to have a recipe.

French Dressing

$\frac{1}{4}$ teaspoon of pepper, or $\frac{1}{2}$ teaspoon of paprika.

$\frac{1}{2}$ teaspoon of salt.

1 tablespoon of vinegar, or lemon juice.

3 or 4 tablespoons of olive oil.

Put all the materials in a bowl and beat with a Dover egg-beater until thick and well mixed. Serve very cold.

At Easter time every one will like to eat eggs in some form. Here is a good recipe that your mother will like to help you make.

You may wish to take an Easter walk into the country and will want to carry a lunch.

Stuffed Eggs

Allow two eggs to each person. Put the eggs in a saucepan and cover with boiling water. Let them stand tightly covered on the back of the stove for thirty minutes. Then bring them forward where they will boil for one minute so that the shell may be easily removed. Pour off the water and cover the eggs with cold water. Remove the shell and cut the egg in half crosswise. Take out the yolks carefully and mash with a silver spoon, adding salt, pepper, cream or melted butter, and just enough vinegar to suit your taste. Mold the mixture into small balls and put these back into the whites. Place two halves together and wrap each egg up in a square of paraffin paper.

Bread and butter sandwiches will go well with the lunch. Allow four sandwiches to each person. Use bread that is at least a day old, so that it will cut well. Put some butter in a bowl and work it with a silver or wooden spoon until it is soft enough to spread on the bread. Cut the end slice off the loaf and spread the cut surface with butter. Then cut a thin slice off with a sharp knife. Spread the next slice in the same way, cut and press two together. When you have three or four sandwiches done, cut them in two and place in paraffin paper.

Now to pack the lunch. See that your box is clean. Pack the sandwiches at one end and the cake and fruit at the other, all wrapped in paper. Slip the "surprise" well wrapped up in the middle. Cover the whole with a piece of paper and place a paper cup and paper napkin on top. If your box is pasteboard, wrap it neatly in strong paper, tie with a string or band.

Cranberry Marmalade

Recipe: 6 cups of cranberries; 6 cups of sugar; 2 oranges (wash, but do not peel them); 1 lb. raisins seeded.

Put the oranges and raisins through the meat grinder or else chop them fine. Wash and pick over the cranberries, put them in a saucepan and pour in water until you can just see it above the berries. Cook until tender, then add the sugar, oranges and raisins. Let it cook slowly until it thickens on a cold saucer, stirring occasionally so that it will not burn. Pour into hot, clean, jelly glasses and cover with hot paraffin unless it is to be used in a few days.

Tempting Things for Tea

This time I want to tell you how to make something tempting for lunch or supper out of a few very simple materials, and these materials are almost always at hand in the kitchen pantry. They are dry bread, butter, sugar, eggs, and molasses.

No matter how much bread the family eats there are sure to be slices left over which become dry and stale or else mold so that they have to be thrown away. Here is one way to use them.

Molasses Slices

Spread stale slices of bread lightly with butter, cut each slice in four squares and spread a layer on the bottom of a pudding dish. Add $\frac{1}{4}$ cup of water to $\frac{3}{4}$ cup of molasses and pour enough of this over the bread until moistened. Place another layer of buttered bread in the dish, cover with molasses and repeat until the dish is filled, having the last layer molasses. Bake in a moderate oven until the molasses has "candied." Serve hot. It will taste very much like molasses candy. A teaspoon or two of lemon juice added to the molasses will prevent the pudding from being too sweet. Karo syrup or maple syrup could be used instead of molasses.

French Toast

For this dish you may use bread even more stale. Cut the bread in slices about half an inch thick. Beat one egg or two yolks and when thick add one cup of milk, $\frac{1}{8}$ teaspoonful of salt. Place this in a shallow dish and dip the bread in it until the slices are well moistened. Then lay them on a platter or pan while you get the frying pan ready.

Put enough butter or lard in a frying pan so that when melted it will cover the bottom. When it is very hot, lay the bread in carefully and let it brown on one side, then with a broad knife turn it over and cook until it is brown on the other side. Use just enough butter to keep the toast from sticking to the pan.

Pile on a platter and keep hot until ready to eat. Serve with this sugar to which a little cinnamon has been added or beat up a glass of currant jelly with a fork until soft enough to spread on the toast.

Odds and Ends

Stale biscuits or muffins may be cut in half, buttered, placed on a pan and put in the oven to brown. You can eat these plain or spread them with jam or scraped maple sugar.

How to Set a Table

Here are some simple things to do in setting the table so that you cannot only prepare a dish for lunch or supper but get the table ready before you commence to cook. First, put on a "silence cloth" made of some heavy material to protect the table. Then put on the table-cloth, having the center fold lengthwise of the table. Have no wrinkles and be sure the sides are even. It is better to have a white enamelled cloth which may be thoroughly washed than to have a soiled table-cloth. Breakfast and luncheon or supper may be served on the bare table with doilies under plates, glasses, and serving dishes. If possible, have a plant, flowers, or fruit for the center of the table. Plates are usually not put on until the food is served, but if they are, have them right side up, an equal distance apart and one inch from the edge of the table.

Place knife at right of the table sharp edge toward plate; fork at left, tines up, spoon or spoons at right of knife, bowl up.

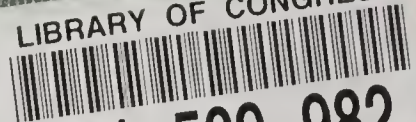
Napkins neatly folded or in a ring beside the fork. Place glass at tip of knife. Bread and butter plates at tip of fork. If there are two or more knives, forks, or spoons, arrange them beside the others of the same kind, the smaller ones outside; or if the same size, in the order in which they are to be used.

Be sure that all required serving spoons, knives or forks are on the table, or on the dishes as they are served. Also see that the serving plates or saucers are on the table for each course.

Cups and saucers should be arranged at the left of the hostess. If only a few, they may be arranged with each cup in its saucer, handle at the right. With several, it is necessary to stack them. The sugar bowl and creamer may be in front of the hostess at the right. Coffee or tea pot should be at the right of the hostess.

Salt and pepper shakers should be arranged at opposite corners of the table or between every two people. Be sure that all "constants" are on; bread and butter, milk, water, sugar, salt, pepper and condiments, oil and vinegar as needed.

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