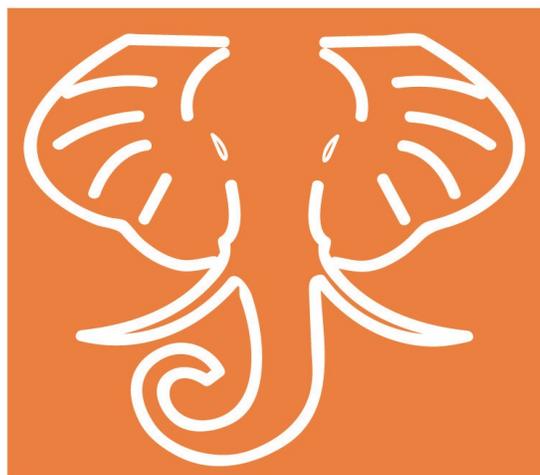


**The American home book of in-door games, amusements, and occupations.
By Mrs. Caroline L. Smith ...**

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Boston, Lee and Shepard; 1872.

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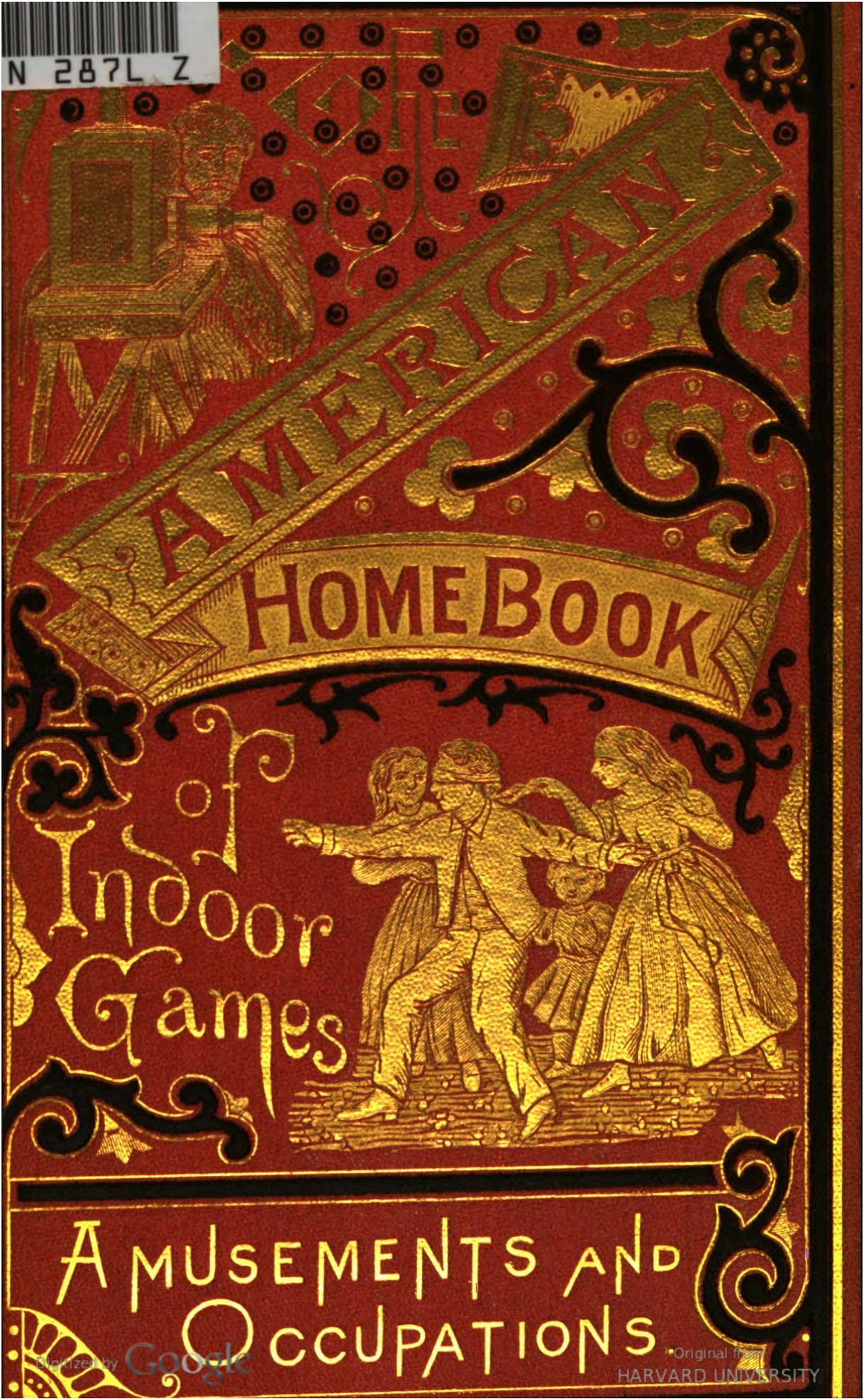
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AMUSEMENTS AND
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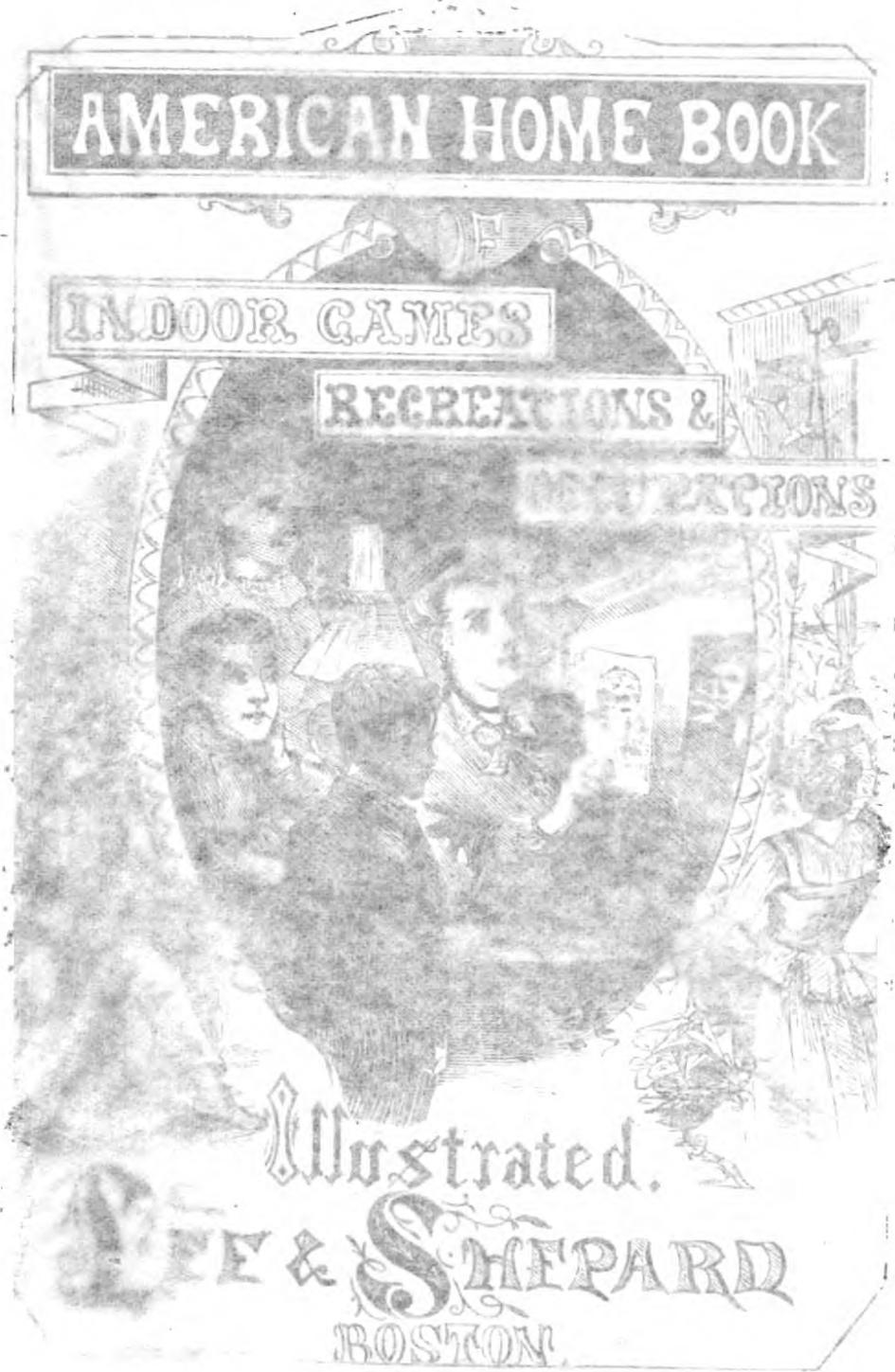
ACTING CHARADES.

AMERICAN HOME BOOK

INDOOR GAMES

RECREATIONS &

OCUPATIONS



Illustrated.

LEE & SHEPARD

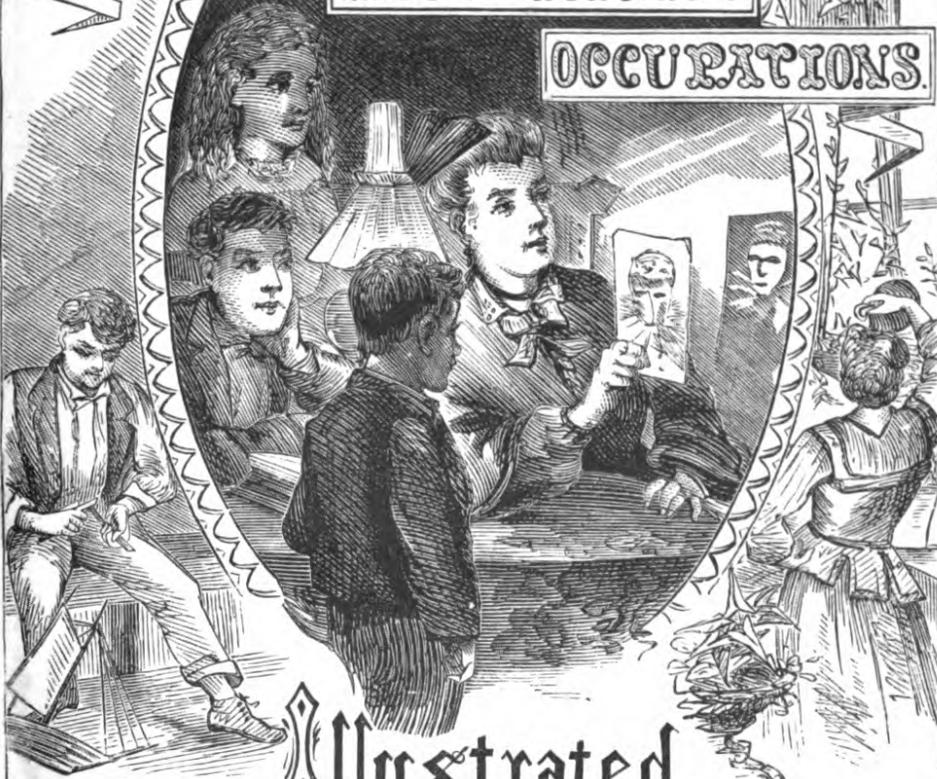
BOSTON.

AMERICAN HOME BOOK

OF
INDOOR GAMES

RECREATIONS &

OCCUPATIONS.



Illustrated.

LEE & SHEPARD
BOSTON.

JOHN ANDREW - SON.

THE
AMERICAN HOME BOOK

OF

**IN-DOOR GAMES,
AMUSEMENTS, AND OCCUPATIONS.**

BY

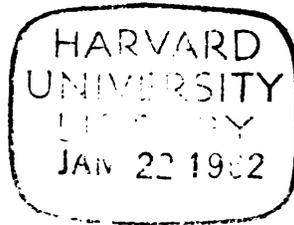
MRS. CAROLINE L. SMITH.
(AUNT CARRIE.)

ILLUSTRATED.

BOSTON:
LEE AND SHEPARD, PUBLISHERS.
NEW YORK:
LEE, SHEPARD AND DILLINGHAM.
1872.

KD 62042

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PREFACE.

As the twig is inclined, so grows the tree; crooked and gnarled, or upright and strong, with its boughs reaching heavenward. This is Nature's law, and this same law applies equally to the human race. We forget how soon the children around us will become men and women, and that as we train them, our country and future generations will reap the harvest, be it fruits and flowers, or weeds and briers.

It is our desire that this book may carry to the home circle that spirit of enjoyment which is natural to the young heart, and which should not be absent from the more mature.

In compiling this "American Home Book," we have endeavored to mingle both work and play, and have selected such amusements, and directions for useful and ornamental work as we can recommend to our readers.

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AMERICAN HOME BOOK.

Amusements for Little Girls.

1.— DOLLS.

GIVE your girls a number of substantial dolls to play with, and pieces of cotton cloth, calico or muslin-delaine, ribbons, &c., with which to make dresses; and do not buy elegantly dressed dolls, which can be used only on great occasions. We will tell you how a little girl we once knew played dolls. Her first doll was a "rag baby," that her aunt made and dressed for her, like a real child. She had even a night-dress and cap. She would amuse herself by hours together, dressing, undressing, and singing it to sleep; she would have it in her arms every night. As she grew older, she carefully treasured all bits of finery, and everything she could manufacture into clothing for her doll. A little girl lived near, and they used to visit daily with their dolls. Christmas always added to their treasures, and they finally concluded to join forces, and commence a baby-house on a large scale in a spare room. They had a parlor, dining-room, bed-rooms, kitchen and pantry, all completely furnished,

and a dozen nice dolls. Every leisure moment was spent in this baby-house. They had regular washings and ironings. They had little tubs and flatirons of their own. They baked bread, cookies, and ginger-cakes, for their mother's cook would good-naturedly show them how to mix and make wee bits of loaves. A thimble was often used as a cookie or biscuit cutter.

Such plays give girls a taste for domestic employments, and aid them in becoming good housekeepers; and good housekeeping is always a desirable, and sometimes a very necessary accomplishment.

They would often "play school," and in asking questions, and answering for their dolls, the lessons they were taught at school were more firmly impressed on their minds.

If they had birthday parties, company was always invited at two; and their "party" (that is, refreshments) were served at half-past four in winter, and five in summer. Beaux they did not think of. If little boys joined them, they were their playmates, and no more. They always took their dolls, and after playing simple games they would resort to them as their chief amusement.

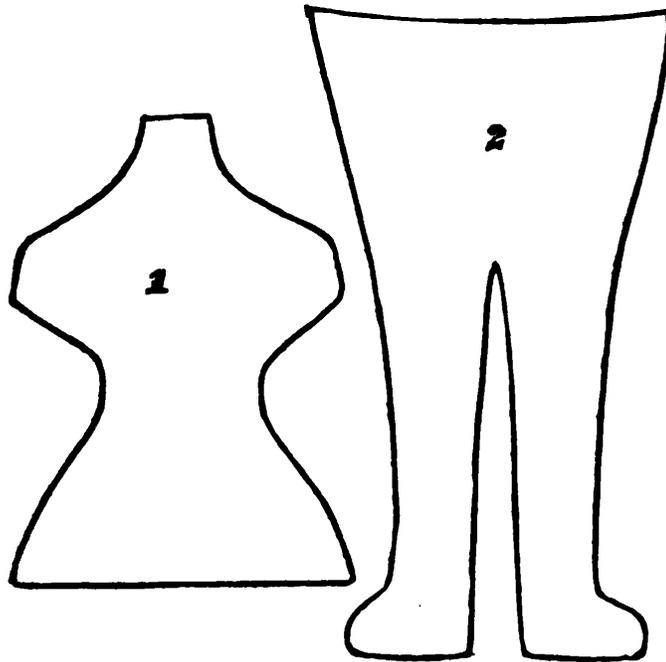
2. — PAPER DOLLS.

THESE cheap dolls are a great blessing to all children. The poorest child can afford to buy them. We advise all parents to buy freely such dolls for their children, and teach them to cut and arrange the painted dresses; do not do it yourself; it may be easier than to patiently

teach your child the way it should be done; but you will never regret it in after years, as it will teach her how to use her scissors well — a necessary accomplishment for every young lady. Paper dolls, sent in quantities Christmas or New Year, to all places where poor little children are cared for, afford them much pleasure in a cheap way, besides teaching them the use of the scissors.

3.—HOW TO MAKE A RAG DOLL.

DOLLS of the present day are quite works of art, and afford great scope for successful adornment. In making and cutting out dolls' clothing, a young girl acquires a

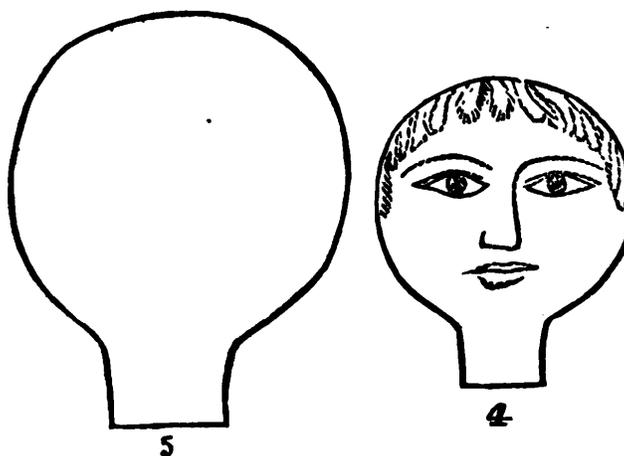
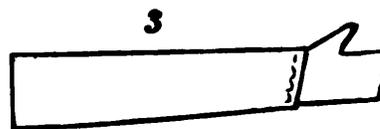


skill with her needle which will be invaluable to her in future years. But the doll that little children care for

most is a rag doll, and we will give some directions how such a doll can be made. Materials required: A good stout piece of white cotton; as many rags as you can procure, or cotton wool; a strong needle and thread, red, dark, and light brown, and blue thread. A small piece of glazed linen, and an old white kid glove might be made useful. Take a piece of paper and cut out in it the patterns annexed, as large or as small as you please. Then fold your cotton double, and pin the paper patterns on to it; cut them out in the cotton. (If you desire a large doll, some older friend can enlarge the patterns given according to any size you prefer.) Sew them closely all around, except at the bottom of the first pattern, No. 1, and the top of the legs, No. 2. (It would be well to have them stitched by a sewing machine, as it is very necessary to have them tightly stitched.) Then if you use rags to stuff them with, cut the rags up into fine shreds; cotton wool is the best to use, but rags are cheaper. Stuff the body well and evenly, making it round and in good shape by stuffing. You must cut your doll out larger than you intend it to be when finished, because the stuffing takes up the material and makes it smaller. Leave enough unstuffed cotton at the bottom to enable you to stitch it neatly together. Next stuff the legs, leaving a space at the top for you to stitch it together there also; stuff the feet first, by pushing the stuffing in with a long stick or knitting needle; some persons stitch the end of the foot to resemble toes.

Next stuff the arm, and stitch it at the top. The hand is often made of kid cut from an old white glove, shaped and stitched on to the arm, No. 3; some persons make both arms and hands of glazed linen.

Now sew the bottom of your body to the top of the legs. This will enable your doll to bend and sit down. Then stitch the arms to the body. To make the head, cut out two shapes, first in paper, then in cotton or linen, like Figs. 4 and 5. Take one of them and work on to it, in light



brown thread, the nose, eyelashes, and eyebrows, as in pattern 4. Stitch the hair with darker brown thread. Then stitch in the mouth in two red lines of thread, and the eyes of blue; sewing silk is often used in the place of thread. To make this easier you may get some friend to draw the features for you, or what will look still better, coax some artist friend to paint the face for you. Then sew the two shapes of No. 4 and 5 together, leaving the neck open to stuff the head, and gather in the large round part of the head as you sew it. When it is stuffed quite full, sew it to the body, and Dolly will be ready to dress.

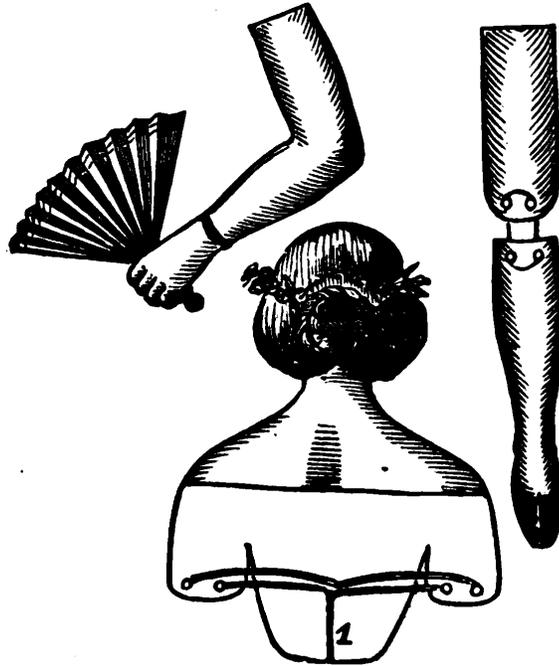
Some sew a piece of brown or black silk over the back

part of the head to represent hair and conceal the seams. But a baby's cap can be made to hide all imperfections, and look more tasteful. The joints will be covered in dressing.

4. — TO MAKE DANCING DOLLS.

THESE dolls, when well printed and prettily dressed, are welcome gifts to little dwellers in the nursery, as well as nice contributions to a fair.

To make them you must have a large sheet of thick card-



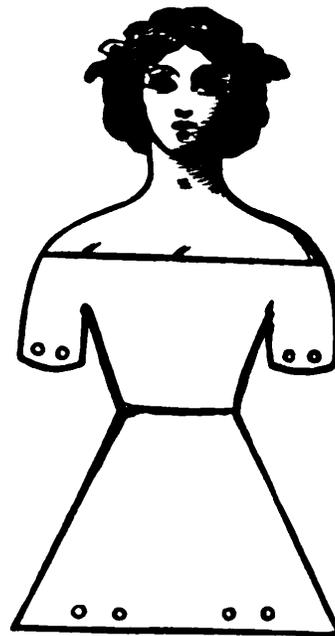
1. This string is attached to the tie of the legs also, and moves both.

board, some fine twine, paints, &c. The body and limbs are cut out as in the pattern here given, but of a much larger size. Then the limbs are tied to the body as shown in the pattern, very loosely. A long string

attached to the middle ties will, when pulled, make the doll dance.

She must be dressed in a full, light, ballet-dancer's costume, setting well out, and not much lower than the knee, just covering the joint in the cardboard. A wreath of flowers can be fastened on to the head. The clothes are sewed on to the cardboard body, and will not, of course, bear removal. The shoes should be painted on the feet.

If you prefer, you can make a boy doll (dressed as a Turk) in the same manner, but the ballet-girl dolls are much easier to make, and look better. The arms and the legs are fastened to the body by loose strings passing through eyelet-holes made in each, and tied at the middle of the back. (See back view of figure). A long string or narrow ribbon fastened to the horizontal strings, will, when pulled, move all the limbs at once. A Highlander makes a good dancing doll. His legs should have the cross gaiters painted on them, and his kilt must be stiffened a little, so that it may not impede the free movements of his limbs.



The common paper Harlequin is far inferior to these dressed dolls; but the faces and hair should be nicely painted in water colors.

If the little manufacturer is not able to draw, and can-

not persuade any older person to paint the dolls' faces, you can take a head from some fashion-plate photograph or engraving, and paste on to the body. But of course the head must correspond with the body.

5. — FOREIGN DOLLS.

It is amusing to dress a number of dolls in the costumes peculiar to each nation. To do this quite correctly, good pictures should be consulted, that the national dress may be faultlessly represented; but a few hints, perhaps, may be useful.

The *Norwegian peasant* may be attired in a blue merino jacket, with red braid sewn at the edges, and five or six bars of the same put across the breast; brown striped trousers fastened under the knees, white stockings and brown shoes. He should have a flat, red skull-cap, made either in crochet with red wool, or in paper covered with merino or velvet.

The *Norwegian peasant girl* should have her hair plaited with narrow red braid in two long tails, a full white chemise with sleeves. This waist can be fastened at the throat and wrists with large silver beads to represent buttons, and a low bodice of red cloth or merino, with broad shoulder-straps (no sleeves). Her dark petticoat must be short and full, and edged with red braid, and her shoes and stockings black.

The dress of a *German peasant girl* is very pretty. A brown merino skirt edged with two rows of red braid, a low, red bodice, laced in front with black silk or cord, a

white chemisette and sleeves, and a red cap with a black band tied under the chin, a white apron with a gauffered frill round it, blue stockings, and shoes with buckles.

The dress of the Italian women varies greatly in different parts of Italy. A Roman woman's holiday dress would be a scarlet or black velvet bodice, laced in front and embroidered with gold silk ; a red or blue stuff petticoat, yellow or green sleeves, and white chemisette, and a square of linen folded several times over the crown of the head, with ends hanging down over the shoulders by way of a cap. She must have necklace and earrings, made of gilt and beads, to represent her jewels.

A *Russian woman's* dress would be pretty for a doll. Give her a crimson cotton or silk skirt, with a low bodice of the same, with broad straps over the shoulders, a white chemisette and sleeves, earrings, and a head-dress made of paper or pasteboard, in the shape of a peacock's tail spread out, and covered with gold and silver cloth, or of some pretty color, — green or rose-pink, and gold, — ornamented with pearl beads, with colored ribbons fastened to it and hanging down behind. Colored stockings and very smart shoes of cloth of gold or embroidered silk.

The *Russian men* wear sheep skins with the wool inside, short indigo-blue trousers, very wide, and tucked into their long boots, reaching to the knees, flat caps and huge beards. These might be made of tow or knitted worsted unravelled ; rough cloth used for overcoats could imitate the sheep-skin caften. In summer they dispense with the sheep-skin garments, and only wear pink shirts and trousers.

We could enumerate many more pretty costumes, but if any more are desired, directions can be easily obtained from those who have visited different countries.

6.—HINTS FOR DRESSING SMALL DOLLS.

SMALL dolls, made entirely of china, are rather troublesome to dress, because the arms are generally fastened to the sides as far as the elbow. The best way is to make a skirt of ribbon, rather wider than the whole length of the doll, and gather it close under the arms; the skirt being longer than the doll, and the ribbon stiff, the doll will stand upon it, and the naked feet will be concealed. Tie a piece of narrow china or satin ribbon over the body, crossing it in front over the chest, and again over the back, finally tying it as a sash, with long ends. For rather large dolls, a piece of lace should be put across the body first, and the ribbon over it. The china dolls, with pretty painted boots, and hair dressed in nets, &c., must of course have short petticoats, and drawers of cotton or fine cambric, and skirts of ribbon, with or without lace over them. The body should be of lace and ribbon crossed, or made as a berthe. A pretty frock can be made of two strips of embroidery edging, put on, one above the other, as a double skirt, and a narrower piece of the same for the body. For a baby's dress for a china doll three inches long, a strip of cambric four or five inches long by ten wide will be required. Make it up in one piece, gather it round the neck, and trimming that and the arm-holes with narrow lace;

trim the skirt with the same round the bottom and down the front. Put another piece of the lace over the front of the body, and tie a narrow ribbon round the waist and across the chest; tie up the sleeves at the shoulder with bows of the same. A short under petticoat of cambric will be required.

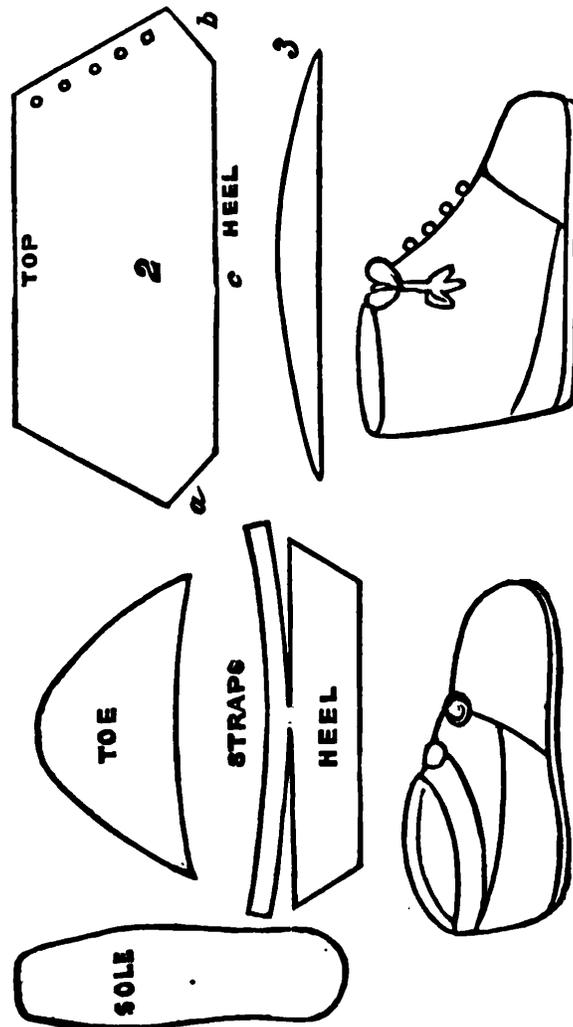
A little boy's dress can be made of trousers of scarlet merino or flannel, and wind a strip of the same material over the shoulders and arms down to the elbows. This will give the effect of a frock body with short sleeves, when the pinafore is put on, which should be a plain brown linen blouse, tied in round the waist with a piece of scarlet braid, and edged round the wide arm-holes with narrow broderie Anglaise or crochet. Tiny shoes can be made of a scrap of kid or morocco, or stout silk or ribbon.

7. — SHOES AND BOOTS.

WE often hear little girls wishing they had a pattern to make shoes for their dolls. We will give an illustration of two different shoe patterns.

The shoes require no explanation. They look best made of morocco or kid, with soles of fine leather. For the boots, cut the toe pieces of cloth or velvet, to the shape of Fig. 2; join the short sides, marked *a* and *b*, to the toe piece, and the long side *e* to the sole round the heel. Cut a strip of kid, fig. 3, and put round the heel, over the cloth. Sew up the front, and put small beads to represent buttons; or turn down, and herring bone the edges, and lace them up with a piece of black

silk or narrow braid ; leave out short ends of the braid at the top, and put tassels of black silk.



8.— ERMINE MUFF.

A GOOD imitation ermine doll's muff can be crocheted. Make a chain of fine white worsted, of twenty stitches, rather tightly worked ; join, and work about twelve

rounds in plain double crochet; fasten off tightly and draw up the ends. Line the muff with cotton wadding and silk, and finish it with a rosette or bow of ribbon at the ends. Tie in ends of black worsted at regular distances over the muff, to represent ermine. It may be made also in shades, two rounds of each shade, or with a scarlet centre and two rounds on each side in white. Pretty muffs and tippetts can very easily be made, and even cloaks for dolls, out of nice cotton flannel with a long nap; cut them in the right shape and make them up with the nap side out; then take black paint, and with a brush paint in little spots to resemble the black ends on ermine.

9.— DEVICES WITH DOLLS.

VERY pretty pincushions can be made with dolls, making the skirt into a pincushion, placing the body inside and stuffing it with bran. Then the doll can be dressed in any fancy style desired, as a nun, as an old woman, with an apron with pockets for a thimble, the apron forming a needle book, and a pair of scissors for a cane. Old market-woman, a basket fastened to the arm, to hold thread or thimble. Or a doll can be placed on a large, round toilet cushion, opening as a box. Dolls' heads can have a stopper fitted into the neck, and the stopper put into a bottle for perfume. The bottle covered with a skirt, with a red riding-hood cloak fastened to the head.

Amusements for Little Boys.

IF boys desire a hammer, nails, boards, &c., do not deny them. When a baby girl commences to play with a doll, a baby boy will pound, or pretend to hammer, nails, or drive horses. It is useless to attempt to make boys love quiet sports. Set aside some spare spot in your house, where noise will not disturb your household, or, what is better, build a little work-room especially for their use. It will be money well invested. Thus, by early cultivating their tastes, and by giving them employment, seed may be sown which will yield an abundant harvest.

Mothers! do not, by yielding to your over-sensitive nerves, stupefy your boys. If they are good for anything, they must and will make a noise. It is better to let them have a place of their own, but you should frequently inspect their work or play, and let them see you are interested in all they do. If they make you a flower frame, praise it, and if they show a taste for mechanics, suggest to them other useful articles to be constructed, such as boxes, silk-winders, &c. When you make presents, give them tools. Encourage them also, by judicious

rewards, to keep their room neat and their tools in order.

The following simple directions for making a few useful articles may be of service to boys who like to exercise their mechanical ingenuity.

1.—FLOWER FRAMES.

SIMPLE frames are made by taking two long, narrow strips of wood, and several small ones of different lengths, and nailing the latter to the longer ones at equal distances apart; or a still better way is to make holes in the long strips and insert the ends of the short ones. When they are finished paint them green. These frames can be made in the form of a partly-open fan. A square frame can easily be made. The prettiest frames are made of willows, wire, or rattans. Take strips of wood and burn or bore holes through them at equal distances. Then insert the wire, or rattan, or willow, and twist them around in different forms, fastening the ends firm; then paint or varnish them.

2.—BOXES.

PRETTY boxes can be made of any common wood, by simply staining them with asphaltum varnish. Then varnish with several coats of copal. After they are well dried, take some pumice-stone and polish them. If necessary, varnish carefully once again. Your common

pine wood will then be turned into black walnut, highly polished. Picture frames, brackets, little book-racks, stands, crickets, and even sleds and wagons can easily be made by an ingenious boy, and stained in this manner or painted. Your sisters can ornament them with leather work made to imitate carved wood. If you are puzzled in making any of these articles, go to any workshop and the workmen will tell you how to make them, if you speak properly to them. Never say, my dear boys, you have nothing to do.

3. — HINTS ON RAISING EGGS AND POULTRY.

WE advise our young boy friends, if they have any leisure time, to raise hens. We hope their friends will not object. Build your own hen house. Buy your hen feed, besides the refuse of the house, and purchase an account-book in which you can keep account of the eggs, and the hens you raise, and all you spend. Sell your eggs to your parents (as we trust they will consent to purchase both hens and eggs) when you desire to sell. It is a good lesson to teach boys how to trade. A lady skilled in the science of farming, and all domestic duties, has kindly written the following article on "Hens," which we advise our readers not to pass by.

"There are good profits to be made in this line of business. Many a boy or girl could save enough in a few years to partly educate one's self.

Various are the fancy breeds now offered in the market, and some of them are very desirable. The light Brahma Pootras, mixed with the White Leghorns, make a fine cross; they are good layers, not too much inclined to set, are not as clumsy as the Brahmas, and are excellent to eat. The Dorkings and Black Spanish are far superior to the common fowls one often sees.

Three hens and a rooster are a good beginning for a poultry yard, though more can be as easily cared for, and the profits will be larger. It is said that each hen will pay a profit over and above her feed, of one dollar per annum. With extra care, she can be persuaded to make even a larger dividend.

Poultry requires warm, sunny quarters, with glass windows, with wired protections. The roosts should be washed over with kerosene every month or so, to kill all lice and parasites; the smell of it being as obnoxious to these minute pests as it is to us. Plenty of sand and gravel should be provided, also lime, charcoal, and bits of mortar. If hens are not able to collect the essentials for their shells, the eggs will drop without the covering nature has intended for them. Wood or coal ashes are good for them; bone meal is much to be desired. Place a pan of it in your hennery, and see how they will crowd round it. Some or all of these carbonaceous substances are absolutely needful. Variety is the spice of our life, it is said; it surely is in hens' food. If you feed your biddies on corn or on oats every week in the year, they will not return you a good interest. But give them hominy one day, oats another, buckwheat in the hulls another, screenings from the grist-mill at another time, and soon

you will witness the good effects of variety. Each hen will commence laying as soon as possible, to prove to you how much she enjoys the daily food you so wisely provide for her comfort.

Pure water is also required ; keep the pan as clean as you can, and have water always in it. All the slops of the house can be fed to the hens with good advantage. Keep an old kettle, and request "Bridget" or "Dinah" to turn into it all the potato parings ; odds and ends of every description ; even tea and coffee grounds do not come amiss. Mrs. Hen is not fastidious in her appetite ; she welcomes the savory mess. If to it you add all the soap grease, she will add greatly to your store of eggs. Poultry in a wild state subsists greatly upon worms, grubs, &c. ; shut up and domesticated, they require animal food to thrive well, as much as you need beef, mutton, and lamb to develop your muscles and tendons. Fat of all kinds is very advantageous to hens, and if it is melted and mixed up with boiling hot food, during the winter months, no hen fed with it can help laying eggs. *She has to do it.* Soap and oil-cake furnish excellent food. Beef's and hog's liver, chopped fine, are as good to them as fat angle-worms. The boiled food should be given at noon, every day during the cold weather, and at least once a week add to it a tablespoonful of cayenne pepper. This is the best hen tonic known ; it stimulates the laying propensities. If it is very cold weather give the pepper twice a week.

If poultry is fed according to these directions, eggs are as certain as roses in June.

Good nests should be provided ; old nail casks make

quite good ones. A handful of lime or ashes should be scattered at the bottom, then soft hay placed in it. The advantage of these nests is, that two hens cannot lay at once in them, and they are too deep for the hens to eat their eggs conveniently. A hen learns this most objectionable habit from accidentally breaking an egg, then tasting its contents; she appreciates the delicacy, and will soon devour all she lays. If a hen has formed this habit, cut off her head; she is fit only for "pot or pie."

Never give the hens broken egg-shells; eating them teaches them to eat their eggs. Far better to keep them to settle coffee grounds; they are invaluable for that purpose.

When a hen desires to set, let her take up her quarters to suit herself; put china eggs under her for a day or two, to judge if she really intends to do so, or is "only playing," as the children say. If she keeps quiet, then place under her from thirteen to fifteen of the latest eggs laid; if all were laid in one day, so much the better, they will all hatch in one day. If possible, remove her from the hennery; this can be done when she is setting on china eggs, and if she remains there, then give her the eggs she will hatch.

If left in the hennery she will be disturbed by other hens. Instinct teaches all fowls to hide their nests. She should be well fed and have access to plenty of water. In three weeks she will proudly exhibit her downy brood. For the first day the chickens require no food. Nature has provided it in the egg-shells. Boiled Indian corn pudding is the best food for them; the meal, if not boiled, should swell over night in water. Raw meal swells in a

chicken's crop, and will kill it. Many chickens die from being fed upon meal hastily stirred up and thrown to them. This is an all-important part of chicken feeding. Shorts well scalded can be alternated with the meal. Bits of bread softened in milk is good for them, but curded milk is the best of all; chickens can be raised for six weeks or more on nothing else. The whey can be fed to the hogs.

The coops for chickens should have a sunny aspect. If placed under cherry or plum trees, they will help you to a large crop of fruit, by devouring all the embryo worms, and chasing the "millers" and moths, which are much sought after by them. They will devour the bugs on melons, cucumbers, and squashes; while they are small they are capital assistants in the kitchen garden, but when able to use their rakes, i. e., claws, they must be penned up. Last year we raised sixty chickens without the aid of one hen. A warm box was prepared with soft leaves and hay; it had a sliding door, and was placed inside a large slatted pen. Every night the chickens were put into the box and fastened up tight; air-holes were bored through the upper part of the box, so they need not suffocate. Thus tended, no cat, or more odoriferous prowler, could approach them. The neighbors lost their chickens, but ours prospered daily. They were let out every day to run in the garden until they became nuisances, then they took a daily walk at 5 P. M. and returned to their quarters at 6 P. M., ready for their cosey bed.

Now every boy and girl who reads this, can go and do likewise. The hens and rooster are the needed elements

for the business ; then a few edgings from the saw-mill, and pounds of nails from the hardware merchant's, to commence operations. To be sure daily care is requisite. They cannot be fed one day and neglected the next. They must be looked after and cared for three times each day. An account-book is needed to keep the accounts. Set down each day the eggs you have collected, keep a regular statement of the expense of the food, also of the first outlay in the hen pen, and stock in trade.

Mark the day when each hen is set, the chickens she hatches. By so doing, a child can learn a needed lesson in keeping accounts, in punctuality, order, and method — lessons which may be “far above rubies” to him all his life through.”

S. O. J.

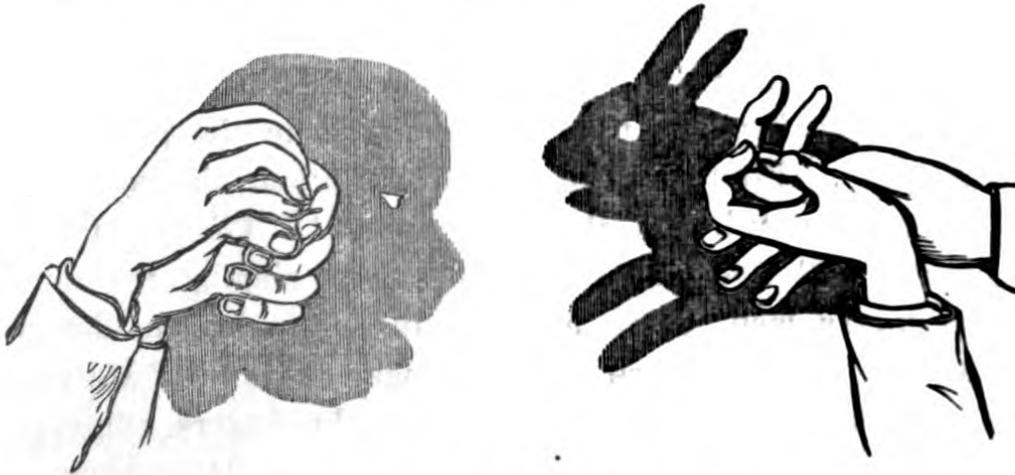
Games for Little Children.

A BOOK OF AMUSEMENTS would be imperfect if it had not a portion set apart for the younger children of the family. We think all our youthful readers will agree with us, that their games should have the precedence, as the older children in a family are often at a loss how to amuse their younger brothers and sisters; therefore we trust this section of our book may be useful to them.

1. — HAND SHADOWS.

IN the evening, when shadows can be cast on the wall, nothing pleases little children more than hand shadows. The shadow of a fox's head, made by simply clasping one hand over the other, has been so often illustrated we will only refer to it. If the second and third fingers, of the clasped hand, are kept moving towards each other, it will look as if the fox was eating. It is so difficult to give verbal directions for producing hand pictures, we will give two illustrations to our young readers. One a human head, the other a rabbit; try and copy the position

of the hands given, and thus cast the shadows of these objects on the wall or paper of the room.



An ingenious boy or girl can form other objects by frequent practice.

We need scarcely say that the shadow artist must stand *between* the lamp and the wall.

2.— PAPER SHADOWS ON THE WALL.

THESE are made by getting a head or figure, either sketched or printed, and cutting out all the light portions of the face. These form nice pictures of light and shade held at the wall with the light behind them. Even the common cuttings of dogs, horses, cows, &c., cut by children of ten years old, cast very amusing shadows. We have seen fretful children of two years old entertained for hours in this way.

3.— DANCE, THUMBKIN, DANCE.

THIS is a game by which an older person can amuse a number of little children. It is played by holding up the hand, and bending thumb and fingers in the following manner: First, put the thumb in motion, singing in a lively tone, "Dance, thumbkin, dance!" Then keep the thumb still, and move the four fingers, singing, "Dance ye merry men, every one, for thumbkin he can dance alone." Then move the fore finger and sing "Dance, fore man, dance!" Then move all the fingers, singing, "Dance, ye merry men, for fore man he can dance alone." Then keep the second finger in motion, singing, "Dance, middle man, dance!" Then move all the fingers, singing, "Dance, ye merry men, every one, for middle man he can dance alone." Then in the same manner repeat the process with the two other fingers, calling the third finger "ring man," and the fourth finger "little man." When these changes are done rapidly, it entertains even babies.

4.— FLOWER DOLLS.

LITTLE German children make dolls of flowers; perhaps American children would like to do the same. There are many small, round seed pods on a stem, such as poppies; take them before they are ripe, in the green state; cut them off, with a piece of stem left on for the body. Take the leaf of the scarlet poppy, or the petunia, or any flower-leaf, and fasten it (or several of them)

with the fibre of a leaf, round them, thus making a handsome skirt. Then gather the calyx, or green cup of



the carnation, or any flower, and make a cloak; push through the stem either a pin, wire, or stick, to form the arms. Your little flower-maiden will be formed. Fuschias that fall off the stems are pretty to arrange as dolls. Their dresses are all formed; cut off the stamens so that the flower will stand on its leaves; mark the top with eyes, nose, mouth, and even hair, with a pen, and pass a pin, wire, or stick, through for arms. These answer the place of paper dolls, and we know they will amuse little children.

5. — CHAIN OF DANDELION STEMS.

To make a green chain of links, you must gather a great many dandelions, and nip off their flowers. You will find that the stem is hollow, and that one end of it

is smaller than the other. Push the small end into the larger end of the stem or tube, and you will have a green ring any size you please to make it. Then put another stem through the ring, and join it by pushing the narrow end into the wide one again.

6. — PAT A CAKE.

THIS is most truly a baby's pastime. A baby of six months can be taught all the motions of this nursery game. Clap the hands together, saying, "Pat a cake, pat a cake, baker's man; that I will, master, as fast as I can;" then rub the hands together, saying, "Roll it, roll it;" then pick the palm of the left hand with the fore finger of the right, saying, "Prick it, and prick it;" then throw up both hands, "Toss it in the oven and bake it."

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

7. — LITTLE PUSS WENT TO MARKET.

THIS also is a common nursery game. Touch the thumb, saying, "This little puss went to market;" touch the fore finger, saying, "This little puss staid at home;" then the middle finger, "This little puss had new milk;" the fourth finger, "This little puss had none;" the little finger, "This little puss cries, Miaow, miaow."

8.—BUY MY GEESE.

THE little finger is doubled over the second finger, the middle finger over the fore finger, and twisted, resting them on the thumb. You then ask, "Will you buy my geese?" If they say "Yes," suddenly untwist your fingers, and exclaim, "O, dear, they have all flown away!"

9.—CARD HOUSES.

TAKE a pack of cards and first build a Virginia fence, either around the top of a table or around a space on the floor. This can be done by making cards stand in and out, resting on each other. If a boy is playing, and he has some little soldiers, he can form a camp within the circle by making tents, that is, by putting two cards together, touching at the top, and spreading at the bottom like a real tent. Then arrange his soldiers, either in order of drill, or standing in front of the tents, or as sentinels. A little girl or boy can build, with these tents, what they can call houses, barns, summer-houses, or any thing they please, by placing cards standing around the tents, and rest other cards on them and the tent to form a roof. If the children have any dogs, horses, cows, men, and women, of wood or tin, they can be arranged around to look like a farm.

10.—THE FEATHER DANCE.

LET the mother or an elder sister collect the little ones in a circle ; then take a feather or a ball of thistle-down, and toss it into the air, telling the children to keep it up without allowing it to fall. They must blow gently, or it will fly so high it will be difficult to reach ; neither must they send it outside the circle, or it will be difficult to get it back ; let each child blow in turn, and watch it carefully. The one who lets it fall must either have a feather placed in her hair, or some penalty must be exacted, appropriate to amuse even the youngest. A child of two years old can play this game.

11.—MELON-SEED BIRDS.

STRING watermelon seeds in the form of a diamond, thus : Take five threads and a large needle, tie the threads together at the end in a knot ; then pass them through a single seed, then thread two seeds, then three, then four, then five, then four again, then three, then two, then one. Tie the ends together, and leave them *twisted* three or four inches long. Stick a feather at one end for the tail ; a little stick or bit of wood for a beak. If you pull the string up and down, they look like two birds flying, and will amuse a baby.

Musical Games for Little Children.

THESE games are always popular with little children, and we think they give grace and ease to their motions.

1.—“TWINE THE GARLAND, GIRLS AND BOYS.”

A LINE of girls and boys take hold of each other's hands ; while one stands perfectly still, the others dance round her, winding and stopping, winding and stopping, until they are formed into a knot ; while they are forming this knot, they sing, to the tune of Yankee Doodle, —

“ Twine the garland, girls and boys,
Twine the garland, girls ;
Twine the garland, girls and boys,
Twine the garland, boys.”

Then they gradually untwist in the same manner, singing, —

“ Untwine the garland, girls and boys,
Untwine,” &c., —

simply saying untwine in place of twine.

2. — THE CRADLE OF LOVE.

ALL the little boys and girls except two, take partners and stand opposite to each other, as in a contra-dance. The two who are left out, join hands and attempt to dance between the couple at the foot; the couple join hands and enclose them; these prisoners are not allowed to escape till each has turned round and kissed the one behind her. In this way they dance through every couple in the set. This game is very pleasing when performed with ease and animation.

3. — MAGICAL MUSIC.

THIS is a very popular game. The children sit around the room, while some older person plays the piano for them. They can decide who shall go out of the room first by some play-ground rhyme. The one whose lot it is, goes out of the room. During her absence something is either hidden or altered in the room, or the players decide that the absent one shall do something, as kiss her sister, make a courtesy, dance, sing, &c. Then they call in the child who is outside the room. She may ask, "Is it something to find, something to alter, or something to do?" She is told which it is, and the music begins directly. When she is near finding, altering, or doing the thing decreed, the music is loud and triumphant. When she moves away from the thing hidden or altered, or does not guess what she has to do, the music is very soft and low.

It is by listening to the music that the player is guided in performing the task imposed on her.

4.—HUNT THE FOX.

TAKE partners, and stand as in a contra-dance. The child at the head is the fox; her partner the hunter. At a signal, she starts and runs or dances down the line, her partner following; she can pass through the line as she pleases, the players standing far enough apart to allow her to pass easily. The hunter must follow the exact course of the fox; if he varies, he must pay a forfeit. When the fox is caught, the first couple goes to the foot, and the next couple goes through with the same. It adds to this game to keep time to some merry tune, like Fisher's Hornpipe. This game is often played on Thanksgiving evening, by old and young.

5.—THE SWISS PEASANT.

THE children of Switzerland have their round dance also, greatly resembling our Mulberry Bush. We give it here. The air is very pretty, and may be soon learned, if an elder sister or "mamma" will play it two or three times over on the piano.

At the words, "So does the peasant sow his barley and wheat," the little players pretend to scatter seed.

At "So does the peasant reap his barley and wheat," the children make the motion of reaping.

At "Thrash his barley and wheat," they wave their arms for flails.

At "Sifting the wheat," they pretend to shake a sieve.

At "How he rests," the little players all throw themselves on the turf, or carpet, if in a room.

At "Would you know how he plays," they all dance and jump about.

Would you know how does the pea - sant, Would you

know how does the peasant, Would you know how does the

pea - sant Sow his bar - ley and wheat.

Look ! 'tis so does the peasant
Sow his barley and wheat.

II.

Would you know how does the peasant,
Would you know how does the peasant,
Would you know how does the peasant
Reap his barley and wheat?

Look ! 'tis so does the peasant
Reap his barley and wheat.

III.

Would you know how does the peasant,
Would you know how does the peasant,
Would you know how does the peasant
Thrash his barley and wheat?

Look ! 'tis so does the peasant
Thrash his barley and wheat.

IV.

Would you know how does the peasant,
Would you know how does the peasant,
Would you know how does the peasant
Sift his barley and wheat?

Look ! 'tis so does the peasant
Sift his barley and wheat.

V.

Would you know how rests the peasant,
Would you know how rests the peasant,
Would you know how rests the peasant
When his labor is done?

Look ! 'tis so rests the peasant
When his labor is done.

VI.

Would you know how plays the peasant,
Would you know how plays the peasant,
Would you know how plays the peasant
When his labor is done?

Look ! 'tis so plays the peasant
When his labor is done.

Children can play this game without music if they prefer.

6. — FINGERS AND THUMBS.



One finger, one thumb keep moving, One finger, one thumb



keep moving, One finger, one thumb keep moving, Gee



up, Gee I, Gee O, Two fingers, one thumb, keep moving, &c.

Three [fingers, one thumb,] keep moving. Three, &c.
Four [fingers, one thumb,] keep moving. Four, &c.
Five [fingers, one thumb,] keep moving. Five, &c.
Six [fingers, one thumb,] keep moving. Six, &c.

- Seven [fingers, one thumb,] keep moving. Seven, &c.
 Eight [fingers, one thumb,] keep moving. Eight, &c.
 Eight [fingers, two thumbs,] keep moving. Eight, &c.
 Eight [fingers, two thumbs, and one arm,] keep moving.
 Eight, &c.
 Eight [fingers, two thumbs, and two arms,] keep moving.
 Eight, &c.
 Eight [fingers, two thumbs, two arms, and one foot,]
 keep moving. Eight, &c.
 Eight [fingers, two thumbs, two arms, and two feet,]
 keep moving. Eight, &c.
 Eight [fingers, two thumbs, two arms, two feet, and your
 head,] keep moving. Eight. &c.

The words in brackets must be sung on one note, as in chants, and each line must be repeated three times, as arranged under the above notes. The person selected to commence this game must arrange all the players in a circle, either seated or standing, as he directs. Each must follow the motions of the leader, and join him in singing. When the leader is ready to commence the game he must clap his hands. He then begins to move his fore finger and thumb, and sings the words as arranged at the beginning of these directions. All the motions he makes must correspond with the words he sings, and each player must imitate his motions, and continue them through the game. All the fingers, thumbs, arms, feet, and heads in the room will soon be in motion. The effect of this game is quite laughable. The persons joining in this play can recite the words without singing, if they prefer.

7. — UNCLE JOHN.

ALL the children who join this game must stand in a circle, holding each other's hands, and as they walk or dance around, they sing the following words: —

“Uncle John is very sick. What shall we send him?
 A piece of pie, a piece of cake, a piece of apple dumpling.
 What shall we send it in? In a golden saucer.
 Who shall we send it by? By the king's daughter.
 D-o-w-n, down.”

Then all must kneel down as quickly as possible, and rise up at once; the one who is the last to kneel, must, when they all rise, whisper to some one a girl's or boy's name, and then all join in the circle, the one who knelt last facing outwards. Then they all repeat as follows, making use of the name whispered: —

“J—— B——, so they say,
 Goes a courting night and day;
 Sword and pistol by his side,
 M—— L—— shall be his bride.
 She has sparks, one, two, three,
 I can tell who they be, —
 Joel, Toel, half a day,
 Exel, Toel, turn away.”

All again commence to sing, “Uncle John is very sick,” &c.; this continues until each one faces outwards in turn, or they are weary of it.



TWIRL THE TRENCHER. Page 56.



MUSICAL FRIGHT. Page 39.

8.—WINDING THE HORN.

THE players form themselves into a file, while some young lady plays a march on the piano. A leader is chosen. He commences marching; all follow, keeping exact time to the music, gradually winding up into the form of a horn, until the leader or captain is so closely wound about he cannot proceed any farther. The music then suddenly changes to quickstep, and the captain quickly turns about, those behind taking care to follow exactly in his steps, and unwind the horn, marching quickly as before.

9.—MUSICAL FRIGHT.

THIS is an admirable game for in-doors, as it affords exercise and laughter for all ages. A young lady is requested to take her place at the piano; some chairs are placed down the centre of the room, back to back, just one less in number than the players. Suppose there are twelve children to play, you place eleven chairs, ten back to back, one extra. Then the twelve children dance hand in hand round the chairs in time to the music. Suddenly, sometimes in the middle of a bar, always just when least expected, the player lifts her hands off the piano. Everybody must then attempt to get a seat, and as there are only eleven, one will, of course, be left out. She or he is then out of the game, and must sit down and watch it. Then a chair is taken away, ten being left.

The dancers resume their dance as soon as the music begins; the moment it stops they try to get a chair, and one is, of course, again left out; then another chair is taken away, and the dance resumed. The game goes on, losing a dancer and a chair each time, till two dancers and one chair only are left.

Then the two dance wildly round the chair, and when the music suddenly stops, one sits down, and the other is "out" like the rest.

Sometimes, at a little party, to make the game more exciting, the mamma gives a box of candy to the one who last gets a chair, sufficient for her to distribute to her companions.

Games for Children from Five to Twelve.

1.—SOAP BUBBLES.

THIS is a favorite amusement for children. A basin or bowl full of foaming soap-suds, very thick, and a short pipe, or even a good sized straw, are all you require. If you use a straw or quill, split the end into four, as deep as your nail is long, and soak it in water before you use it. If you cannot make your bubble as large as you wish, do not dip it again into the suds by way of improving it, for the moment it touches them it will burst. When the bubble is formed, shake your pipe or straw, and it will float, a glorious ball of light, with rainbow colors, on the air; if it is not inclined to rise, blow it gently.

2.—TAKE CARE.

A FLOWER-POT is filled with sand or earth; a little stick with a flag is placed in it. Every child playing has to remove a little sand from the pot with a stick, without upsetting the flag, crying at the same time, "Take

care." The one who upsets the flag pays a forfeit. It becomes an anxious matter when the sand has been removed several times.

3. — PUSS, PUSS IN THE CORNER.

THIS is a very simple game, but lively and amusing. In each corner of the room or by four trees, which form nearly a square, a little girl is stationed; another one stands in the centre who is called the Puss. At the words, "Puss, puss in the corner!" they all start and run to change corners; and at the same time the one in the middle runs to take possession of the corner before the others can reach it. If she succeeds in reaching a corner first, the one who is left out must take her place. If a child remains the centre puss three or four times, they sometimes agree she shall pay a forfeit.

4. — THREADING MY GRANDMOTHER'S NEEDLE.

THIS game has been played by little children for more than a hundred years.

The players take hands in a long line. The children on the right hand sing or chant, —

"Grandmother's eyes are grown so dim,
Her needle she can't fill."

The two at the extreme end of the line chant in reply;

“ Our eyes are very bright and good,
Thread it for her we will.”

Then the first singers raise their arms very high, and the last singers dart under them, the whole line twisting through till the first players are at the bottom of the line.

Those who were originally at the end of it then raise their arms, and recommence the rhyme, and the players who began the song thread the needle in their turn.

5.—MOTHER GOOSE.

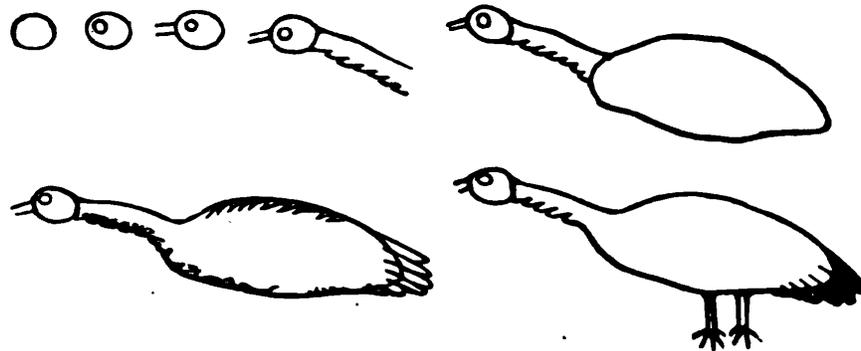
THIS is a new and amusing game for little children. One among their number must be chosen to take the part of “ Mother Goose,” and she must arrange her forces in a line, and place a cricket in the centre of the room. She then leads off, clapping her hands and dancing slowly, saying, “ Hi, diddle, diddle, the cat’s in the fiddle.” All must follow her, saying and acting exactly as she does, on penalty of a forfeit. She then imitates the mewing of a cat, and all imitate her. She then repeats, “ The cow jumped over the moon,” and “ Mother Goose ” runs and jumps over the cricket, all the others following her. Again they pass round the room, singing, “ The little dog laughed to see the sport.” Suddenly she stops and laughs heartily, each one imitating her, and away they go again, singing, “ The dish ran away with the spoon.” “ Mother Goose ” then claps her hands as a signal for all to run, and off they start, she after them ; if she succeeds in catching one, she cries out, “ Here is Mother Goose ! ” and all assemble round her, and the play com-

mences again. If played in the open air, it is well to have some post or tree as a goal, and if "Mother Goose" does not catch some one before it is reached, she has to act her part again.

6. — "YOU ARE NOTHING BUT A GOOSE."

THIS play consists in telling a story for the amusement of little children, and at the same time drawing figures on a slate or paper in illustration of it. For instance: "An old man and his wife lived in a little cabin. I will draw it with my pencil, so that you may know it. There it is (here make a picture of the cabin). This cabin had a window, which I will make thus (here put in the window). Near the window was a projecting door, like this (here put in the door). On the side opposite the door was a road, bordered on one side by a hedge (draw the road and hedge). This road terminated in a large pond (mark out the pond), and herbs grew round it (mark them). One night some robbers came to the farther end of the pond (make some marks for robbers). The old woman heard them, and told her husband to get up and see what was the matter. The old people walked down to the side of the pond (make marks for the old people on the side of the pond). Each of them held out a hand to caution the other to keep silence (mark the hands). But they did not hear anything, for the robbers had taken fright and had run away. After standing out in the cold for a long time, the old man said to his wife, 'Go along back to the house; you are nothing but a

goose.'” At this point you hold up your paper, and it will be seen that you have made a picture of a goose. The subjoined cut illustrates the progress of the picture.



While telling the story, you must be careful that the lookers-on see the growing picture sideways, or upside down; otherwise they may suspect your design before the picture is complete. Other simple stories can be illustrated in like manner.

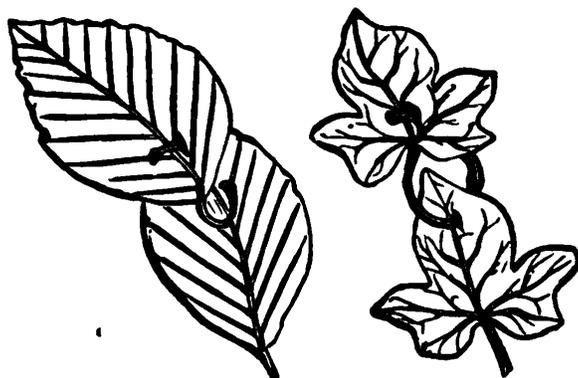
7.—THE MOUSE TRAP.

A MOTHER or elder sister should be seated in this game on some low ottoman, and gather the little ones close around her. They first choose by lot who shall commence the game, and who shall be the cat. The one first chosen places her hand upon the knee of the person seated; the next places her hand on top of the first hand; the next does the same, and so on till the last one, who is the cat, places her hand on top. Then the person seated cries out, “Catch a mouse!” The cat must catch one of the hands beneath her, if she can, exclaim-

ing, "I have caught a mouse!" But as all the players know that the cat has a right to catch them when the lady calls, they try hard to withdraw their hands too quick for her. Whoever is made a prisoner must be the cat, and the cat takes the place of the one caught. If the cat fails to catch one she must pay a forfeit; and commence the game again, and the hand which came next to the cat's on top, must become a cat.

8.—CHAIN OF IVY OR OAK LEAVES.

THESE chains are very lovely, and form pretty ornaments. But they are so easily made, even children of four years old could make them. This is the way to do them. Gather your leaves with long stems. Put the stem of one leaf through the top of the other, and pass



it back underneath through its own leaf, as in the sketch. *This play* will doubly please the little ones, as it will be a rare pleasure for them to feel their little hands can make anything worthy to ornament their homes or school.

9. — RUSH OR GRASS WREATH WITH FLOWERS.

PLAIT four rushes or long grass together, keeping your plait very much apart. Then twine flowers in and out of the little open spaces, either wild flowers or cultivated. Tie the ends together, covering the knot with a pretty flower or leaf. Thus a lovely wreath a child can make to adorn her head or her sisters'. Some flowers can be strung in chains like beads. Phlox of all kinds, also field daisies.

10. — HUNT THE RING.

ALL but one stand in a circle. A ring is slipped on a cord, the ends of which are tied together. Each child must then hold her hands tightly over the cord, and pass the ring around. One child stands in the centre, and blinds her eyes until the ring has commenced passing along, and all say "Ready." The child in the centre then tries to find the ring. The one under whose hand she finds the ring, must take her place in the centre of the circle.

11. — HERE I BAKE, HERE I BREW.

THE players form a circle by joining hands, and shut one of their number into the middle of it. The captive touches one pair of joined hands, and says, "Here I

bake ;” then passing on to two others (generally on the opposite side of the circle), she says, “ Here I brew.” Then she touches two others, saying, “ Here I make my wedding-cake.” Then suddenly she springs on two of the clasped hands which appear least to expect her, and breaks through the circle if she can. But her effort is strongly resisted by the players, who keep her prisoner as long as they can. If she tries three times in vain to escape from the circle, she pays a forfeit. If she breaks through it, the pair whose hands were not strong enough to hold her pay a forfeit each, and another player becomes captive. If this game is played out of doors, or in a large hall, when the captive breaks through she runs around the lawn or hall, until one of the players can catch her. Then the circle forms again, and the one who caught the captive becomes captive. This game continues in the same way until a change is desired.

12. — CHASING THE DEER.

ALL the players, except one, take hands and form a circle. The one left alone goes round with a handkerchief in her hand, and sings, —

“ My heart’s in the Highlands,
My heart is not here ;
My heart’s in the Highlands,
Chasing the deer.”

Then she suddenly throws the handkerchief at one of the circle, and darts away.

The one at whose feet it falls pursues her, and a grand chase takes place.

When she has caught the deer, the pursuer becomes, in her turn, the animal to be hunted.

The deer should try to drop the handkerchief as slyly as she can, and at the feet of the least watchful of the circle, that she may get a good start.

13. — HOLD FAST, AND LET GO.

THIS game resembles "Fly away, sparrow." Four little girls or boys each hold the corner of a handkerchief, or anything square. One standing by cries out, "Hold fast." They must then promptly drop the corners they are holding. When she says, "Let go," they must be sure and keep hold. Those who fail to do so must pay a forfeit.

14. — I SPY.

ALL the children who join this game, except one, hide; the player who is left out is blinded until he hears them call "Whoop!" The one blinded then removes the bandage from his eyes, and begins to search for the hidden players. If a glimpse is caught of any one, he calls out, "I spy Mabel," or "I spy James." The one who is thus discovered must start and run for the place where the other was blinded. If the goal is not reached until the pursuer has touched her, she must take his place. This game is best played out of doors.

15. — FLY AWAY, SPARROW.

ALL who join this game must gather around a table, and each player must place a finger on the table. When the leader of the game says, "Fly away, sparrow," or any other creature that flies, each player must raise the finger placed on the table. If anything that does not fly is mentioned, and any player raises his or her finger, a forfeit must be given; also if he fails to raise it after the name of a bird or insect that flies.

16. — PUSH PIN.

THIS is a very ancient game, and used to be played by men and women, but it is better for children. Two pins are laid upon a box, or on the crown top of a hat; each one shakes the box or hat in turn, to make the pins cross each other. The player who succeeds in crossing the pins, is allowed to keep one of the pins. Those who do not succeed, must give a pin.

17. — MY CANARY BIRD.

ALL the company form a circle, the one who knows the game conducts it. The conductor of the game begins thus: Giving his neighbor a book, or something else, he says to him, "I sell you my canary bird." Every player in rotation repeats this same phrase to his neighbor. The conductor then says, for the second turn,

“ I sell you the cage of my canary bird.” Third, “ I sell you the seed-cup of the cage of my canary bird.” Fourth, “ I sell you the door and the seed-cup of the cage of my canary bird.” Fifth, “ I sell you the latch of the door and the seed-cup of the cage,” &c. Sixth, “ I sell you the cat that broke the latch of the door,” &c. Seventh, “ I sell you the dog that killed the cat that broke the latch,” &c. Eighth, “ I sell you the chain that fastened the dog that killed the cat that,” &c. This game resembles the House that Jack Built. Each time the player fails to repeat the words in their exact order, he or she must pay a forfeit.

18. — THE BOUQUET.

EACH player selects three flowers, and names them in turn to the leader of the game. He writes the names of the three flowers, and adds, without communicating his addition, those of three persons of the company ; he then asks the player what he intends doing with the flowers he has chosen. The player mentions what shall be done with them, and the conductor of the game applies it to the three persons he has written down.

Example. First, the leader speaks : —

Leader. Miss Grace, choose your three flowers.

Grace. The Sun Flower, Rose Geranium, and Mignonnette.

Leader. I have written your answers down. Now what will you do with the Sun Flower?

Grace. I will hang it up to dry.

Leader. And the Rose Geranium?

Grace. Keep it carefully in my room.

Leader. And the Mignonnette?

Grace. I will keep it always near me.

Leader. Very well; you have cast behind you Master George, kept carefully in your room Miss Amy, and have always near you Master Sanford.

The leader then addresses Master Sanford, asking him to select three flowers, &c., in the same manner as above. The game continues until all the players have gone through the same form of questions and answers.

19. — PRESTO! CHANGE.

ALL the players but one must be seated in chairs arranged round the room. The one who is not seated, stands in the centre of the room. She then walks slowly round the room, until suddenly she calls out, "Presto! change." All the players must then exchange places. If in making the exchange of seats, the leader of the game can take an unoccupied seat, she does so, and the one who is left out pays a forfeit and takes her place.

20. — THE OLD GAME OF HONEY-POTS.

ONE of the players must be selected to act the part of a honey merchant, another to come as a purchaser to the honey stores. These two should be the tallest and strongest of the party. Indeed the game can only be well played when two elder brothers, or an elder brother

and sister, or "papa and mamma," can be induced to act honey merchant and purchaser. The rest of the party (which should consist of little children) represents pots of honey. They must clasp their hands under their raised knees, sitting in a row on the grass. Then the game proceeds thus:—

The purchaser approaches the merchant, and asks, "Have you any good honey for sale, friend?"

Honey Merchant. Yes, ma'am (or sir), first-rate. This pot is from the mountains; the finest honey in the world; tastes of sweet clover, I assure you. This one is from California; quite as good as the mountain honey. Taste and try before you buy.

The purchaser then goes around, and pretends to taste the honey-pots.

Purchaser. (Shaking his head.) Not very good. I think the mountain honey rather too strong. Ah, I like this California jar. How much will you sell it for?

Honey Merchant. A shilling a pound.

Purchaser. What does the jar weigh?

Honey Merchant. We will see, sir, if you will be good enough to help me.

They then take hold of the arms of the California jar (who must hold her hands very tightly clasped under her knees), and swing her backwards and forwards, until she is obliged to let her hands drop apart and her feet touch the ground. She is then said to weigh as many pounds as she has been times swung backwards and forwards.

Purchaser may object to the weight, and choose another pot; and thus the game goes on, till each jar has had a swing, and taken part in the sport.

21. — COPENHAGEN.

TAKE a long rope or string, and fasten the two ends. All but one stand in a circle, each player holding the cord with both hands. The one in the centre must try to snap one of the hands of the players. One hand must always be kept on the string, but by changing hands rapidly a player can avoid being touched.

If the one in the centre snaps any hand, the person caught must take his or her place.

22. — THE PILLOW GAME.

THIS game is very popular with little boys and girls. A boy takes a pillow, and throws it at the feet of the girl he likes best, and kneels upon it; she must also kneel upon the pillow and kiss the boy. She then takes the pillow and throws it at the feet of one of the boys, and kneels on the pillow; he then kneels down and kisses the girl, and takes his turn with the pillow. This game continues till all are weary and desire a change.

23. — "CLAP OUT AND CLAP IN."

ALL the girls in the party arrange themselves behind chairs, sofas, ottomans, &c., all the boys being sent out of the room; one girl stands as door-keeper. Some girl

then calls out the name of a boy whom she wishes to take the seat in front of her; the doorkeeper opens the door and calls out the name. The boy called enters, and the door is shut. He looks all around, wondering who has chosen him, and finally takes a seat. If he happens to sit down in front of the girl who called his name, she kisses him, and he keeps his seat; but if not, as is most likely to be the case, they all clap him out, and away he goes. Another is then chosen, and the same thing is gone through; sometimes a favorite boy will be called in a number of times before he guesses correctly. When all the girls have taken their turn in calling, they leave the room, and the boys take their stand behind the seats and the girls are called in.

We were present at a children's party where this game was played. When it became the boys' turn to call, one little fellow cried out, "Say, boys, less we kiss the girls, right or not; then, if they are wrong, we can clap them out afterwards, and not lose our chance." We were amused to see how eagerly the prettiest girls were urged by all to take their seats: if she was a modest child, she would be perfectly bewildered. Some pretended to be angry at the stolen kiss, but we noticed that if called again, only one timid little girl refused the call.

24. — BUZZ.

PROMPTNESS is very necessary in this game. Any number of children excepting seven, both girls and boys, seat themselves round a table, or in a circle. One begins

the game by saying, "One!" the child on the left says "Two!" and so on till they come to seven, which number must not be mentioned, but in place thereof, the word "Buzz!" Whenever a number occurs in which the figure seven is used, or any number into which seven may be multiplied, "Buzz" must be used instead of that number. Such are the numbers 7, 14, 17, 21, 27, 28, 35, 37, 42, &c. Any one mentioning a number with seven in it instead of "Buzz," or calling out of turn, or naming a wrong number, must pay a forfeit. After she has paid her forfeit, she calls out "One!" and so it goes round again to the left. When, by a little practice, the circle gets as high as seventy-one, then "Buzz-one, Buzz-two," &c., must be used, and for seventy-seven, "Buzz-buzz," and so on. If the person whose turn it is to speak delays longer than while any one of the circle can moderately count five, she must pay a forfeit.

25.—TWIRL THE TRENCHER.

THE players must sit in a large circle, with a wooden trencher (or a small tin waiter will do) to twirl.

Each player assumes a name or number, — numbers are best to call, — such as No. 1, No. 2, &c. The first player advances to the middle of the circle, and sets the trencher twirling on the floor. Then she darts back to her seat, calling out No. 3 (or any number she pleases). No. 3 rushes forward, and prevents the trencher (which is flagging of course) from stopping; then she returns to her seat, calling No. 5 to the trencher rescue.

Any player who, when called, suffers the trencher to fall, must pay a forfeit. If the wrong side of the trencher falls upwards, she must pay *two*.

26. — THE OLD SOLDIER.

THE players are seated in a circle; one walks round holding a pen, pencil, or anything he pleases to use, representing an old soldier.

He holds it up, and says, "What will you give this poor old soldier?"

The person asked must not use the words white, black, yes, or no, in her answer. If she does she must pay a forfeit. We will give an example:

Frank holds up his "old soldier," and asks Susie, "What will you give this old soldier?"

Susie replies, "A watch."

Frank. Please don't give that; my soldier needs a coat.

Susan. I could not give him that. (She avoids "no.")

Frank. What will you give him then; a hat?

Susan. I think I will.

As only three questions can be asked each player, Frank passes on to Louisa, having failed to make Susan pay a forfeit.

Frank. Louisa, what will you give my soldier?

Louisa. A pair of mittens.

Frank. What color shall they be?

Louisa. Gray.

Frank. Gray mittens! O, do give him black ones.

Louisa. No, I cannot.

Frank. A forfeit, Louisa, please; you said "no."
Thus the game goes round the circle.

27. — THE QUEEN AND HER ATTENDANTS.

THE players must first choose a queen. The queen must then arrange her retinue. There must be an equal number of boys and girls; or if either boys or girls outnumber each other, if they desire to join the game, they can take the part of girl or boy. If a girl acts a boy's part, she must wear a hat; if a boy acts a girl's part, tie a handkerchief around his arm. Then chairs must be arranged in two lines, according to the number of players, leaving a space in the centre. The queen must then arrange the girls on one side, and the boys on the other, numbering them at the same time, and each must remember his or her number. The queen will then place a chair at the head of the row, where she seats herself. The queen will then request her attendants to be ready to start as she calls them. She must then call out some number of the girls, and at once a number of the boys, saying, for instance, "It is time for four to start. Ten, bring her to me." When she says four, four must start and run down the centre line, then round the whole, and back up the centre line to the queen. Number ten, when called, must run at once, following four, and try to catch her. If he succeeds he must bring her in triumph

to the queen, who will demand a forfeit, and order her to stand behind her chair. If four reaches the queen before ten reaches her, she can return to her seat, and ten must pay a forfeit, and stand behind the chair. When all, or nearly all are caught, the queen must rise and call upon all to follow her round the chairs. When she claps her hands all must strive for a seat. (The queen's chair must not then be used.) The one left out must be either queen or king, according to the child left out. If a boy, he is crowned king, and takes his seat where the queen sat, and he must first call the number of a boy, and then a girl's number, and she must run after the boy. Whoever becomes queen or king, must judge the last forfeits before commencing the game again; the former queen holding the forfeits to be judged. This game is more amusing to have some one play a lively tune, and dance the game with a swift gallopade.

28. — THE BEWILDERED KNIGHT.

ONE of the party who has never played the game is selected to receive the honor of knighthood. He is led out of the room and blindfolded. While he is absent a whistle is produced and quickly fastened to a long string, at the end of which is a crooked pin or fish-hook (this should be previously prepared). The knight elect is then summoned, led into the room, and kneels at the feet of the person previously chosen to be queen of the game. The other players should be standing around the queen. The queen then exclaims, "If I dub you knight, will

you promise to do the first thing I shall command you?" The knight replies that he will. While the queen talks to him (and she may say as much as she pleases, to give time to the others), the whistle is hooked gently on to the dress, or coat of the knight, taking care that he does not feel what is done to him.

When the queen sees that the whistle is securely fastened, she strikes him thrice with her fan (in place of a sword), saying, "Rise up, Sir Knight! but first let me remove the bandage that blindfolds you."

When this is done, she adds, "My order is, that you find *that whistle*."

At these words one of the players blows the whistle. The knight turns at the sound, and the next instant another player behind him again blows it.

Bewildered, he looks again behind him, and once more the whistle blows. The fun of the game consists in the rapidity with which the whistle is blown, and the bewilderment of the knight, till it is found out.

29. — ALPHABETICAL COMPLIMENTS.

THE children sit in a circle. One begins, "I love my love with an *a*, because she is *amiable*; I admire her because she is *artless*; I gave her a bouquet of *Azaleas*."

The second says, "I love my love with a *b*, because she is *benevolent*; I admire her because she is *beautiful*; I gave her a bouquet of *Bluebells*."

Each little girl in turn "loves her love" thus alphabetically, always loving and admiring her in words which begin with the letter falling to her lot.

30. — LADY FAIR.

A JUDGE and a lady fair are selected from the players. The lady fair sits at one end of the circle, on a raised seat or throne; the judge at the other end opposite her, on a raised seat.

When all are ready, each player makes a bow to the lady, and the judge says, —

“The lady fair sits on her throne; each has his opinions, tell me your own.”

Then the players go up, one by one, to the judge, and whisper something in praise or dispraise of the lady, taking care to remember what they have said. When the opinions have all been given, the judge repeats them aloud, and the lady fair has to guess whose opinions he utters. If she guesses wrong she pays a forfeit. For example: Ellen is chosen as lady fair, Howard as judge.

The others whisper to the judge their opinions of lady fair, which he writes down on a slate.

When all have whispered, the judge reads any opinion he chooses, but not in rotation.

Somebody says, “Lady fair is as good as she is fair.” Who is it?

Ellen. Louisa, I think.

Judge Howard. No, it was Susan. Pay a forfeit. Somebody said that “Lady fair was as tall and prim as a poplar tree.”

Ellen. I know that was Frank.

Judge Howard. No, it was Sara. A forfeit, please.

Somebody said "Lady fair was as bright as a gold dollar."

Ellen. That was Sara.

Judge Howard. Quite right. Now Sara is lady fair, and you may return her compliment; but before you begin again you must give your forfeits.

31. — THE WIZARD OF THE EAST.

THE principal performer attires himself in a robe, a paper cap, spectacles, and other appointments necessary to the outfit of the "Wizard of the East." He is armed with a magic wand, by means of which he is supposed to exercise his mysterious calling, and with which he makes a circle on the ground, muttering at the same time the unearthly words of some potent spell. After communing profoundly for some moments with some imaginary familiar, he appears to have decided, and touches one of his confederates with his wand, ordering him to go to the other end of the room, and there blindfold his eyes. This order executed, and the audience satisfied that the confederate is really blindfolded, the wizard orders him to guess the person on whom his wand shall rest. The wizard then proceeds to touch several persons lightly with the wand, saying at each, "The wand moves," and at length allows it to rest on the shoulder of *the one who spoke last* (the key to the trick), exclaiming, "The wand rests!" The confederate will at once name the person touched (who also being a confederate, has purposely spoken last). The latter takes the

place of the person blindfolded, and the wizard goes through with the same form; his confederate exciting them to talk, he again touches the one who spoke last; the confederate names him correctly, and the person touched is blindfolded in turn. Unless he understands the game, he will have only chance to guide him, and will rarely guess correctly. Those who fail, pay a forfeit. Sometimes one of the confederates takes the place of the wizard, and further mystifies the company. This game, though simple, often puzzles a room full.

32. — TO BRING A PERSON DOWN UPON A FEATHER.

THIS is a practical pun. You desire any one to stand on a chair or table, and you tell him that notwithstanding his weight you will bring him down upon a feather. You then leave the room, and procuring a feather, you give it to him, and tell him you have performed your promise; that you engaged to bring him down upon a feather, which you have done, for there is the feather, and if he looks he'll find down upon it.

33. — HE CAN DO LITTLE WHO CAN'T DO THIS.

ARRANGE yourselves in a circle. The one who knows the game takes a cane in his left hand and pounds upon the floor with it, saying, "He can do little who can't do

this," and passes the cane with his right hand to his right-hand neighbor, who tries to do the same thing, but generally fails. The catch consists in quickly changing the cane from the left to the right hand before you pass it. Every one is then intent on your manner of pounding the cane on the floor. Change hands as carelessly as possible.

34.—HOW DO YOU LIKE IT? WHEN DO YOU LIKE IT? AND WHERE WILL YOU PUT IT?

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

From such answers, a witty little girl may guess that belle was the chosen word (belle, a fashionable lady, and bell, an instrument of sound). Such as do not guess must pay a forfeit. Many words might be chosen for this game, such as hair, hare ; reign, rain ; date, a fruit, and date, a period of time ; whip to strike with, and whip to eat ; pear, pair ; heir, air ; ale, ail ; mason, a bricklayer, and mason, a member of a secret society ; beer, bier ; see, sea.

35. — THE APPARENT IMPOSSIBILITY.

You profess yourself able to show any one what he never saw before, what you never saw, and what no one ever saw, and which, after you two have seen, no one else ever shall see. After requesting the company to guess this riddle, and they have professed themselves unable to do so, produce a nut, and having cracked it, take out the kernel, and ask them if they have ever seen it before ; of course they answer no : you reply, “ Neither have I, and I think you will confess that nobody else has ever seen it, and now no one shall see it again ; ” saying which, you put the kernel into your mouth and eat it.

36. — THE TURNED HEAD.

LET a lady be invested with as many wrappings as possible, but cloak, shawl, scarf, &c., must be put on wrong side before, so as to present the appearance of a “ turned head.” She should be furnished with a muff,

which she must hold behind her, as nearly as possible in the usual manner, but her bonnet must be put on the proper way. Thus equipped, she must enter the room backwards, and pass around it in that manner. This can be used as a forfeit.

37.— THE BIRD-CATCHER.

ALL who join this game must be seated in a circle, first choosing a bird-catcher, who takes his or her place in the centre. He can give the name of a bird to each person, or each can select one, but each one must represent some bird, and one of the number must personate an owl. The bird-catcher then tells a story, introducing the names of different birds. Every bird, when mentioned, must immediately make a chirrup, crow, screech, or splutter, peculiar to its species. The slightest delay or mistake is punished by a forfeit. Each player, until the owl is mentioned, must rest his hands on his knees; but when the owl is called, each player must instantly clasp his hands behind him. The bird-catcher tries to seize the hand of one of the players before he raises it from his knee; if he succeeds, the person so caught must pay a forfeit, or take the bird-catcher's place, his name and place in the aviary being taken by the late officer. If he fails to entrap any one, he must pay a forfeit, and continue the story until he does, or has paid a certain number of forfeits; another then takes his place, either by lot or choice. The company must keep their hands behind them until some other bird is mentioned, when

they must return them promptly. It is well to mention the owl twice in succession, but no one must change the second time; the owl must make his peculiar cry whenever he is mentioned. The following is a list of available birds, with sounds peculiar to them, taken from undoubted authorities:—

The Cock. — “Cock a doodle-doo.”

The Hen. — “Cut, cut, cut, ca-da-cut.”

The Chicken. — “Peep, peep, peep.”

The Turkey. — “Gobble, obble-obble.”

The Duck. — “Quack, quack, quack.”

The Canary. — “Pretty Dick.”

The Magpie. — “Jack wants his dinner.”

The Sparrow. — “Chip, chip.”

The Whippoorwill. — “Whip-po-will.”

The Parrot. — “Pretty Poll; Poll wants a cracker.”

The Curlew. — “Pe-wit, pe-wit.”

The Crow. — “Caw, caw, caw.”

The Goose. — “Hiss-s-s.”

The Raven. — “Cro-a-ak.”

The Snowbird. — “Chick-a-dee-dee.”

The Owl. — “To-whit, to-whit, to-who.”

These sounds, of course, can be varied to suit the idea of the performer. Parrot and magpie can be made to speak as they wish. The raven may be made to say, “Never more,” according to Poe’s poem. But the sounds agreed upon at the beginning must not be changed during the game. Some amusement can be gained by giving appropriate names to different persons. The owl could be given to the most learned in the company. The best singer, the nightingale, could be represented by a

few bars of Jenny Lind's melodies. The magpie could be given to a great talker. When all are ready, the bird-catcher might commence in the following manner :—

I went out the other morning with my guns and nets to catch a few birds. I did not intend robbing a farmyard, but on the top of a railing I saw a fine cock ("Cock a doodle-doo"); there was nobody looking, and I couldn't resist it — when up came an enormous turkey ("Gobble, obble-obble"). O! O! said I, a turkey ("Gobble, obble-obble"); well, a turkey ("Gobble, obble-obble") is worth more than a little sparrow ("Chip, chip"), and there is more to eat on it than on a curlew ("Pe-wit, pe-wit"), and as I had made up my mind to steal a cock ("Cock a doodle-doo"), why not a goose ("Hiss-s-s"), or a turkey ("Gobble, obble-obble"). I crept up to him, when all of a sudden a rascally magpie ("Jack wants his dinner") flew out of a bush, making such an abominable noise, that all the birds in the air (general cry without moving the hands) took flight at once. Off went the turkey ("Gobble, obble-obble") on one side, and the cock ("Cock a doodle-doo") on the other, scattering a flock of ducks ("Quack, quack"). There was not a single bird in sight but the owl ("To-whit, to-whit, to-whoo"). All hands up. [A forfeit given either by the unlucky bird-catcher, who has not succeeded in catching a hand, or by a bird, whose hand he has caught; in either case, he who remains, or becomes bird-catcher, continues.] As I was saying, the owl [dead silence except the sound of the owl, all hands still behind] began making an extraordinary noise, no doubt thinking himself the nightingale [the nightingale sings a

bar from the "Daughter of the Regiment;" all hands down on the knees immediately. Forfeits from those too late, or in too great a hurry to replace them], and all the birds in the air [general cry] flocked round again to see what the matter could be. Up came the crow ("Caw, caw"), the raven ("Cro-a-ak," or "Never more," as agreed on), the wild duck ("Quack, quack"), even the farmer's parrot ("Pretty Poll"), in fact, all the birds in the field [dead silence]. "O, ho!" I said, "now I shall put some salt on you," when, to my horror, the beast of an owl — ("To-whit, to-whit, to-who") — [all hands disappear as before, and the bird-catcher darts forward to catch some one. Whenever the bird-catcher says, "All the birds in the air," every bird must answer at once.]

38. — QUESTIONS AND ANSWERS.

ALL take partners, and sit opposite each other. Then one person whispers a different question in the ear of each on one side of the room, and another gives an answer to each on the opposite side. The first couple commence. One asks the question whispered to him, his partner gives the answer whispered to her. Each couple take turns in giving the questions and answers. A lady should direct the gentlemen, and a gentleman the ladies. Each side asks the questions alternately; the side that first asked the questions next making the answers.

Forfeits.

A GREAT many games for children and older persons end in forfeits. A few hints in regard to them may be of service. It is very foolish for any one to join a game unless he is willing to forget himself for the time, and join heartily in it. The game of forfeits, if well played, is amusing to old and young. Every one should be willing to redeem his or her forfeit without stopping to think whether it is foolish or not. A good, hearty laugh is healthful, and every sensible person ought to be willing to take his turn in amusing the company. A whole game may be ruined by the absurd actions of some one who foolishly refuses to redeem his forfeit, for fear of lowering his dignity, or making himself ridiculous.

In choosing a judge of forfeits, it is necessary to select a person of quick perceptions and ready wit. The judge must be prompt in giving his decisions, and they who redeem their forfeits must be as expeditious as possible. Promptness is necessary to the success of all games. The following list of forfeits, collected from various sources, may assist the judge : —

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

2. Rub one hand on your forehead at the same time you strike the other on your breast, without changing the motion of either for a moment.

3. Describe a rose without saying the word.

4. He or she must stand as a statue and not move, while the other players place the person judged into statuesque attitudes: the youngest child in the room can release her with a kiss.

5. Two little girls can redeem their forfeit by kissing each other rabbit-wise. This is done by each little girl taking an end of the same piece of string into her mouth, and nibbling it up till their lips meet. The string must, on no account, be let drop by either player.

6. Let the judge give out a line with which the one who owns the forfeit shall make another line to rhyme, no matter how absurdly.

7. Laugh first, sing next, then cry, and lastly whistle.

8. Place your hands behind you, and guess who touches them. You are not to redeem your forfeit till you guess right.

9. Stand with your heels and back close to the wall, then stoop without moving your feet, and pick up the forfeit.

10. Say "Quizzical, quiz, kiss me quick," nine times without a mistake.

11. Ask the person who owns the forfeit what musical instrument he likes best; then require him to give an imitation of it.

12. Two little girls to kiss each other back to back. This is done over the shoulder.

13. Pinch the right arm below the elbow. This is a catch: it can be done by pinching the wrist of the right arm with the left hand.

14. Count twenty backwards.

15. Count fifty without saying seven. This can be done by saying "six, the next number to six," &c. But it is difficult not to make a mistake.

16. Make a speech in dumb show.

17. Answer "no" to twenty questions. The redeemer of the forfeit can select the player to ask the questions.

18. Turn your thumbs in opposite directions at the same time.

19. Tell without hesitation, or counting, the fourteenth letter of the alphabet.

20. Dance the cushion dance. To do this, take a cushion, dance with it, and kneel before some girl or boy. He or she then kisses you, and takes the cushion from you.

21. Ask a person what animal he likes best; then require him to imitate it, either by action or sound.

22. If a gentleman, he must put on a lady's bonnet, and imitate the voice and manner of the lady to whom it belongs. If a lady, then she must take a gentleman's hat and imitate his manner. (Sometimes these imitations are very humorous. The use of some word or expression habitually employed by the person imitated, adds largely to the sport.)

23. Go to service. Apply to the person who holds the forfeit for a place as maid of all work. The questions then to be asked are, "How do you wash?" "How do you iron?" "How do you make a bed?"

“How do you scrub the floor?” “How do you clean knives and forks?” &c. The whole of these processes must be imitated by motions, and if the replies are satisfactory the forfeit must be given up.

24. Put two chairs back to back, take off your boots or shoes and jump over them. (The fun consists in a mistaken idea that the chairs are to be jumped over instead of the shoes.)

25. To redeem a double forfeit. Two players on opposite sides of the room must shake hands blindfolded. This is an amusing forfeit. Both players being blinded, have, of course, great difficulty in meeting. Their companions must guard them from being hurt in the attempt. It is by no means easy to shake hands under such circumstances.

26. Answer five questions without saying “yes” or “no.”

27. Walk three times round the room with a book on the head, without dropping it.

28. Make a bouquet of six letters of the alphabet which are given you. Example: Suppose they give you *y z b r*. You could say, “I gather yew branches for the back of my bouquet, zinnias, bluebells, and roses for the flowers.”

29. It is said there is a person you have loved since a boy.

Whose hand you must kiss ere I give you this toy,
It is not your father, or mother, or sister,
Nor cousin, nor friend: take care not to miss, sir.

[*Himself.*]

30. Imitate a donkey to the best of your powers.
31. Bite an inch off the poker ; i. e., the poker is held an inch off, and he bites the air.
32. Make a low courtesy to each one in the room : if it is a gentleman, he must make a bow.
33. Recite several of Mother Goose's melodies.
34. Make wry faces at every person in the room.
35. Admire yourself in the mirror.
36. Shiver, and act the part of a person half frozen, or pretend to be nearly suffocated with heat.
37. Rush around the room, and greet every one as if you had just arrived from a long and dangerous voyage.
38. If a gentleman, act the part of a village orator ; if a lady, act the strong-minded woman.
39. Hold a candle, and ask somebody to kiss the candlestick. This done, the person redeeming the forfeit is released. The candlestick being the person holding the candle.
40. Select some philosopher, and answer questions as that character. For example: Humboldt, Benjamin Franklin, Diogenes, &c.
41. Leave the room and return in a new character.
42. Dance a minuet or hornpipe with another person without smiling.
43. Tell the fortunes of three players by the lines on their hands, without smiling. (This forfeit should only be imposed on an adult.)
44. Beseech a certain number of the players to weep for Cock Robin. If they consent, and do so without laughing, the forfeit is redeemed.

53. A double forfeit. Four little boy players can redeem their forfeits by playing "Obadiah the Quaker." They sit in a row; one at the end begins twirling his thumb slowly, and says, —

"Brothers, dear, to you I say."

All four must repeat this line, twirling their thumbs with great gravity. The leader then repeats, —

"Brothers, dear, to you I say,
That I must go to-day."

This is also repeated with due solemnity. The leader continues: —

"Brothers, dear, to you I say,
That I must go to-day,
To see my small brother
O—ba—di—ah!"

He then rises, and kneels on one knee in the centre of the room. All kneel in a line close behind him. Then the one at the end of the row gives the player before him a good push, and they roll on the carpet, amid shouts of laughter. This is too rough for little girls.

54. Repeat, without mistake, any difficult sentence which the judge appoints.

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

56. Tell the person to point out on a wall what he supposes to be the height of an ordinary hat. If, after measuring with a hat, he has (as is rarely the case) guessed right, he wins his forfeit; but if not, he or she must wear the hat, and bow or courtsey to every one in the room.

57. Yawn till you make several others yawn. (It is well to give this forfeit to one of the male sex with a large mouth. A large circle of people may be made to yawn, by simply opening and closing the fingers slowly.)

58. Two can redeem their forfeits in this way: They must stand in separate corners of the room, each holding a lighted candle; one begins and walks towards the other, with her handkerchief to her eyes, saying, in a most dismal tone, "The King of Morocco is dead! — is dead!" The other, in passing by her, in the same attitude, sobs out, "Sad news! sad news!" Again, in the same way, both exclaim, "Alas! alas!" All must be said without laughing. The above penalty is often used as a game.

59. A forfeit for four little girls. The judge calls upon four little girls to redeem their forfeits, by joining hands in the centre of the room and dancing around; then each spins round like a top; then join hands and kiss each other. Their forfeits are then restored to them.

60. This forfeit is for two young misses: They must play the "Tidy Parlor Maids," without laughing. If they do not know how, the judge can tell them in a whisper. They act the part of Bridget and Mary Ann. Bridget calls out, "Shall we dust the drawing-room ornaments, Mary Ann?" She replies, "Yes, Bridget, and do it well." (They go round, and with a feather brush dust all the players in the room.)

61. Sit down on the carpet, and get up without touching anything.

62. Place a candle on a table or piano. Then blind-

fold the person, and place him just three paces from it, and directly in front of the light. Then he must whirl around three times, walk forward, and blow out the candle. This is amusing. A room full of persons may try it unsuccessfully. Being blinded, and then whirling around, bewilders one, and he will very likely walk in an opposite direction, and perhaps blow in some one's face, feeling sure he is right.

63. Forfeit for two. Feed the kittens. One takes a saucer with water, the other a teaspoon, and gives a teaspoonful to each player, saying, "Take that, my pretty puss!" to which, after taking it, puss must gravely answer, "Mew!"

64. Give the part of an old bachelor to a little boy. He must sit in the middle of the room, on a low stool, thread a needle, and pretend to mend a stocking or his coat; must sigh, and say, "O, the miseries of an old bachelor!"

65. Kiss a book outside, inside, and in the middle, without opening it. (This is done by kissing the book *outside* the door, *inside* the room, and in the *middle* of the room.)

66. Quote four lines from four negro songs, and sing them to a tune of your own composing.

67. A young gentleman must make a speech to three ladies. To the first, a speech on fashions; to the second, on marriage; to the third, on woman's suffrage.

68. Become a musical duck. The player must sing a tune correctly, using only the words "Quack, quack."

69. Spell any word proposed by the other players without smiling.

70. Act the magpie, by hopping round the room three times, with both feet together, singing, without a smile, —

“ Once so merrily hopped she,
Twice so merrily hopped she,
Three times so merrily hopped she,
Heigh, oh! heigh, oh! heigh, oh!”

71. Four or eight players can redeem their forfeits by dancing a magpie quadrille. First form a quadrille, then dance a simple figure by jumping both feet together in time to the music. The music must be slow; if there is not any piano, some one can whistle or hum a tune.

72. To name three remarkable persons by the name of Elizabeth.

73. To name three remarkable persons by the name of Daniel.

74. Name three famous dramatic poets.

75. Spell brandy in three letters. (O. D. V., “Eau-de-vie.”)

76. Make nine into six by adding a letter to it; i. e., s-ix.

77. Go round the room, and say to each person that which you think will give most pleasure.

78. Ask three questions without moving your tongue.

79. Write the names of all the United States in five minutes.

80. Write the names of ten distinguished generals of the American army.

Games of Memory.



FRENCH and English exercises of the memory, such as the following, may serve to amuse some leisure hour. The first is entitled the "Grand Panjandrum:" "She went into a garden to cut a cabbage leaf to make an apple pie; and at the same time a great she-bear coming up the street, pops its head into the shop. 'What! no soap?' So he died, and she very imprudently married the barber; and there were present the Picininnies, and the Joblillies, and the Gurgulies, and the great Panjandrum himself, with the little round button at top; and they all fell to playing the game of 'Catch as catch can,' till the gunpowder ran out at the heels of their boots."

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

A Frenchman, having taken herb tea for a cough, his neighbor asked him, "Ton Thé, t'a t'il oté ta toux?"

↳

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

“ Didon dina, dit on, du dos d’un dodu dindon.”

“ Robert Rowley rolled a round roll round ;
 A round roll Robert Rowley rolled round ;
 Where rolled the round roll Robert Rowley rolled
 round? ”

1. — “ LE JARDIN DE MA TANTE.”

LE vieu du jardin de ma tante. O, qu’il est beau le jardin de ma tante ! Dans le jardin de ma tante, il y a un arbre. O, qu’il est beau l’arbre du jardin de ma tante ! Dans l’arbre du jardin de ma tante, il y a un trou. O, qu’il est beau le trou de l’arbre du jardin de ma tante ! Dans le trou, de l’arbre, du jardin, de ma tante, il y a un nid. O, qu’il est beau le nid, du trou, de l’arbre, du jardin, de ma tante ! Dans la nid, du trou, de l’arbre, du jardin, de ma tante, il y a un oiseau. O, qu’il est beau l’oiseau du nid, du trou, de l’arbre, du jardin, de ma tante.

L’oiseau du nid, du trou, de l’arbre, du jardin, de ma tante, porte dans son bec un billet, où ces mots sont écrits : “ Je vous aime.” O, qu’ils sont doux ces mots, “ Je vous aime,” qui sont écrits sur le billet porté dans le bec, de l’oiseau, du nid, du trou, de l’arbre, du jardin, de ma tante.”

2. — ONE OLD OX.

1. ONE old ox opening oysters.
2. One old ox opening oysters, two toads totally tired trotting to Tewksbury.
3. One old ox opening oysters, two toads totally tired trotting to Tewksbury, three tame tigers taking tea.
4. One old ox opening oysters, two toads totally tired trotting to Tewksbury, three tame tigers taking tea, four fat friars fishing for frogs.
5. One old ox opening oysters, two toads totally tired trotting to Tewksbury, three tame tigers taking tea, four fat friars fishing for frogs, five fairies finding fireflies.

This is repeated round the circle, always beginning at "One old ox," &c., and adding a new sentence each time, as follows: "Nine nimble noblemen nibbling." "Six soldiers shooting snipes." "Nonpareils." "Seven salmon sailing in Solway." "Ten till tinkers taking twopence." "Eight elegant engineers eating excellent eggs." "Eleven electors eating early endive." "Eight earwigs every evening." "Twelve tremendous tale tellers telling truth."

3. — A GOOD FAT HEN.

1. A GOOD fat hen.
2. Two ducks and one good fat hen.
3. Three squalling wild geese, two ducks, and one good fat hen.

4. Four plump partridges, three squalling wild geese, two ducks, and one good fat hen.

5. Five hundred Limerick oysters, four plump partridges, three squalling wild geese, two ducks, and one good fat hen.

6. Six pairs of Don Alphonso's tweezers, five hundred Limerick oysters, four plump partridges, three squalling wild geese, two ducks, and one good fat hen.

7. Seven hundred Macedonian horsemen drawn up in line of battle, six pairs of Don Alphonso's tweezers, five hundred Limerick oysters, four plump partridges, three squalling wild geese, two ducks, and one good fat hen.

8. Eight cages of Heliogabulus sparrowkites, seven hundred Macedonian horsemen drawn up in line of battle, six pairs of Don Alphonso's tweezers, five hundred Limerick oysters, four plump partridges, three squalling wild geese, two ducks, and one good fat hen.

9. Nine sympathetic, epithetic, didactic propositions, eight cages of Heliogabulus sparrowkites, seven hundred Macedonian horsemen drawn up in line of battle, six pairs of Don Alphonso's tweezers, five hundred Limerick oysters, four plump partridges, three squalling wild geese, two ducks, and one good fat hen.

10. Ten helioscopic, peroscopic, pharmaceutical tubes, nine sympathetic, epithetic, didactic propositions, eight cages of Heliogabulus sparrowkites, seven hundred Macedonian horsemen drawn up in line of battle, six pairs of Don Alphonso's tweezers, five hundred Limerick oysters, four plump partridges, three squalling wild geese, two ducks, and one good fat hen.

11. Eleven flat-bottomed fly boats floating from Mad-

agascar to Mount Prunello, ten helioscopic, peroscopic, pharmaceutical tubes, nine sympathetic, epithetic, didactic propositions, eight cages of Heliogabulus sparrowkites, seven hundred Macedonian horsemen drawn up in line of battle, six pairs of Don Alphonso's tweezers, five hundred Limerick oysters, four plump partridges, three squalling wild geese, two ducks, and one good fat hen.

12. Twelve European dancing masters sent to Egypt to teach the Egyptian mummies to dance and sing, eleven flat-bottom fly boats floating from Madagascar to Prunello, ten helioscopic, peroscopic, pharmaceutical tubes, nine sympathetic, epithetic, didactic propositions, eight cages of Heliogabulus sparrowkites, seven hundred Macedonian horsemen drawn up in line of battle, six pairs of Don Alphonso's tweezers, five hundred Limerick oysters, four plump partridges, three squalling wild geese, two ducks, and one good fat hen.

4. — PLAY-GROUND RHYMES.

THESE are used by boys and girls in selecting the leaders of their games, instead of drawing lots. The following rhymes are in common use : —

One is all, two is all,
 Zick is all, zan ;
 Bob-tail vinegar,
 Tickle 'em, tan.
 Harum-scarum,
 Virginia Marum,
 Tee-taw-buck.

Little boy driving cattle,
 Don't you hear his money rattle?
 One, two, three — out goes he.

Aina, maina, ickery on,
 Feelsa, folsa, Nicholas John ;
 Quever, quaver, English naver,
 Stingum, stangum, jollo buck.

Aina, maina, mona, mike,
 Barcelona, bona, strike ;
 Airy, wairy, dina, snack,
 Harico, barico, wee, wa, wack.

One-ry, two-ry, dis-cum-dary,
 Hackibo, crackibo, Henry Lary ;
 Dis-cum dandy, American time,
 Humelum, jumelum, twenty-nine.

Hitum, titum, little Kitty,
 Hop-um, skipum, jumpey daily ;
 Roly, poly, dilly, dally,
 He, hi, ho, diddle-dum buck.

Lo-po, hi, do, de, ti, to, tu,
 Hany, wany, zany zan, you're the man.

Games for Old Young



Games for Old and Young.

It is a good old custom in New England, on Thanksgiving evening, for old and young to join in merry games. And now we are glad to see the same custom extends even to the Christmas holidays. All such social games are very acceptable on stormy days in summer at the sea-shore, or any place of summer resort. We have taken great pains to collect, from far and near, a good selection of games adapted for all such occasions, also for the home circle. We leave out many games sent to us, and only use those we know to be good. We hope our games may assist both old and young to "drive away dull care."

1. — BLIND-MAN'S BUFF.

BLIND-MAN'S BUFF is ever a popular, though old-fashioned, pastime, too well known to render any description of it necessary.

A more quiet variety of blind-man's buff is played in the following manner: All the company arrange them-

selves around the room, one being blinded, in the centre. Some one then either numbers them, or calls them by the names of different towns or cities. Each one must remember the name given him. Then the one who named them calls out to any two in the party, such as, "Two and ten change places," or "Boston go to New York," &c. Those called must quickly exchange places (on pain of a forfeit if they do not), the one blinded trying to catch them on their way. The caller must make them change places often, and from distant sides of the room, so as to give the blinder a good chance. If he catches any one in the act of changing his place, and calls his name correctly, the person so caught must take the part of blind-man until, in turn, he catches somebody else.

2. — SHADOW-BUFF.

SHADOW-BUFF is a variation of Blind-man's Buff. Though not as generally known, it is equally amusing. A large piece of white cloth, or a linen or cotton sheet, is suspended smoothly at one end of the room, at a little distance from "Buffy," who sits with his face towards the cloth, and his back to the company. Behind him a light must be so placed as to throw the shadows of persons passing between it and Buffy directly on the curtain. All other lights must be extinguished. The players then walk, one by one, slowly between the light and Buffy (who must not turn his head), limping, jumping, grimacing, or disguised as they please, so as to

distort their shadows on the curtain. If Buffy can tell correctly to whom any shadow belongs (guessing once only at each person), the player whom he so discovers takes his place as Buffy.

3. — BLIND-MAN'S WAND.

THIS is another variety of the same game. The blind man carries a cane, which he reaches in every direction. Whoever it touches is bound, by the rules of the game, to take hold of it, and repeat whatever the blind man orders. The one who is caught can disguise his voice as he pleases. The blind man is allowed three guesses, and if he cannot discover the person touched by his voice, he must try another. This is an amusing change.

There is still another called "Fettered Buff." The person who is to catch his companions is not blinded, but his wrists are tied behind him, and he catches by running backwards. This form of the game is not recommended. The person so bound cannot balance himself easily, or guard himself, and is liable to injury from falling.

4. — LAWYER.

ALL who take part in the play assemble and choose a lawyer. The chairs in the room are arranged in two rows, as in a contra-dance. If there are an equal number of gentlemen and ladies, the former choose their

partners. The gentlemen take seats opposite the ladies. The lawyer proceeds to ask such questions as he chooses. The person addressed must never answer, but his partner must answer for him. If either makes a mistake, he or she must change places with the lawyer, and ask the questions. If the lawyer is ready in asking questions, turning quickly from one person to another, he can very soon catch some one.

5. — CONSEQUENCES.

THIS is a quiet game. All assemble around a table. Each person must have a half sheet of note paper and a pencil. All are requested to write an adjective, expressing either a good or bad quality in a man's character. Each one then turns over and creases down the place written upon, and all change papers. Each one then writes a gentleman's name, and turns it down, and all change papers again. Then another word of quality, applying to a lady, is written, and all the papers are turned down and changed as before. Then a lady's name is written. Then a place where they met; then what he said to her; then what she said to him; what he gave to her; and what she gave to him; then the "consequences." The paper must be turned down every time and changed, and no one must read what the others have written. When all are finished, some person collects and reads the papers. Some are absurd, and others happen very correctly. For instance, they might read thus: "The clumsy Mr. Snooks met the beauti-

ful Miss Primrose at a ball. He asked her if she liked turnips; she sighed and hung her head, and said, 'If mamma is willing.' He gave her a bouquet; she gave him a box on the ear. The consequences were too sad to relate." A party of merry girls and boys will like this game for variety.

6. — RHYMING WORDS IN PANTOMIME.

ALL who desire to join this charming pastime must be seated in a circle, in order that each player can have a clear view of all the other players. One of the company must be selected to commence the game. He must think of some word which can be easily rhymed by other words, and give out only the termination of the word to the other players, saying, "I have thought of a word that rhymes with —; can any of you guess it?" The players must not speak in answer to the leader's question, but whoever thinks of a word to rhyme with the given termination must strive to act out the word he thinks of in pantomime, as plainly as possible, and the leader must closely watch the player who is acting the word, and as soon as he guesses what the person acting is trying to represent, if it is not the word selected, he must say, "It is not —" (calling out the word represented), "that I thought of," and so on. As each player acts out a word, the leader must call out the word represented, until the right word is acted. The leader must then resign his place, and the person who acted out the right word must be the leader, and think of a word, giving out the

termination to be rhymed with. An example will here be given to assist those ignorant of this game.

Suppose the person who first selects a word, chooses "sting," and gives out "ing" to be rhymed with. One of the players makes a motion with his hands of ringing a bell. The leader says, "It is not ring, to ring a bell." Another player will by signs indicate a ring on the finger. The leader exclaims, "It is not a finger-ring." One of the players will imitate wringing of clothes. The leader says, "It is not wring." Another represents singing, and is told, "It is not sing." A player will perhaps imitate a bee stinging. Then the leader exclaims, "Sting is the word; I resign my place to you." Perhaps a few examples of rhyming words, easily acted, may be useful, which will be given here.

Sun.	Hair.	Map.	Hill.	Sheep.
Dun.	Hare.	Cap.	Kill.	Deep.
Pun.	Pair.	Lap.	Mill.	Weep.
Run.	Pear.	Rap.	Fill.	Keep.
Gun.	Bear.	Snap.	Still.	Creep.
Fun.	Fair.	Trap.	Rill.	Reap.
Spun.	Prayer.	Flap.	Sill.	Cheap.
Bun.	Flare.	Clap.	Bill.	Leap.

7. — STATUARY.

STATUARY, when personated by intelligent ladies and gentlemen, can be made very amusing. Some witty gentleman, well versed in statuary, takes the part of showman. He first selects from the company those he

wishes to assist him, being careful to select only such as can best control their countenances. After obtaining a number of sheets, he takes possession of a parlor, shutting the rest of the company out. He then arranges his assistants as statuary around the room as quickly as possible, covering each one, or each group, with a sheet; then throws open the door, and invites the company to a rare exhibition of statuary. After making a grandiloquent speech he uncovers a group, and gives as absurd a description as possible; so on through the whole.

As fun is the chief object, take, for example, some tall, plain gentleman, and place him, with bow in hand, for Cupid. For Diogenes, take a large wash-tub and a boy in it, &c. Another diversion is to cover some ladies and gentlemen, all but one eye, with a sheet, then let the company guess who they are.

8.—PUT IN A WORD.

SOME one in the company leaves the room, while those remaining select a word, and then send for the person to return. She must ask some question of the person nearest to her, to which the one spoken to must make a prompt answer, and in answering he must make use of the word selected. Sometimes an acute person will guess the word from the answer given to her first question. Some awkward use or slight emphasis may betray it, but generally she will go to a number, and sometimes to all present, without guessing the word. In that case (unless some one volunteers to take her place), she must go out

again. If she discovers the word, the one by whose answer she guessed it leaves the room, and those remaining choose a word, and the game proceeds as before.



9. — PROVERBS.

THE company select some one to leave the room; those remaining agree upon a proverb, such as "All is not gold that glitters," and then send for the person to return to the room. She must ask questions of the company in turn. The first person asked must include in his answer the first word of the proverb, "all," the next person "is," and so on, till they complete the proverb; if she has not guessed it, and there are more in the company, the next person begins the proverb anew. The one by whose answer the proverb is guessed, must then leave the room. This game requires considerable ingenuity and readiness. The proverbs selected should be familiar ones, such as "Make hay while the sun shines," "When poverty comes in at the door, love flies out at the window," "A fool is wise in his own conceit," "A stitch in time saves nine," "Never look a gift horse in the mouth," "All's well that ends well," "A bird in the hand is worth two in the bush."



10. — GAME OF CHARACTERS.

A PERSON chosen leaves the room. Those remaining select some familiar character, either in history or of the

present day, for the absent one to personate. When he returns, the person nearest him addresses him by a question, as if he were the character selected. In like manner each person in the company in turn asks a question. The one at whose questions he guesses the character, must take his place, and leave the room in turn. For instance, "Napoleon, the present Emperor of France," is selected. When the person returns, the first questioner exclaims, "Are you not in constant fear of being killed?" The next, "Are you really happy?" The third, "Why are you so despotic?" The fourth, "Do you believe in fatalism?" Fifth, "Do you worship the memory of your uncle?" "Why do you not like us Americans?" &c. This play is often very amusing, and tact is required to ask questions that apply to the character, and are not too plain.

Another form of this game can be played Sunday evenings, and teaches children a knowledge of the Bible. Let any one who joins the game, select a character in the Old or New Testament; the others must ask him questions, and by his answers guess the character he selected. The one who guesses it must select the next character.

11. — SNEEZING.

ALL who join this game assemble in a circle. The leader gives one of these syllables, "ash, ish, osh," to each one. Thus, to the first person, "Ash;" the second, "ish;" third, "osh;" fourth, "ash," and so on through all the company. The leader must then stand

in the centre and count four, slowly. When he pronounces four, all must sound their syllables at once. The effect is very amusing ; it sounds like a prolonged sneeze.

12. — THE TRAVELLER'S ALPHABET.

THE players sit in a row, and the first says, "I am going on a journey to Annapolis," or any place beginning with an A.

The one seated next to her says, "What shall you do there?" The verbs and nouns in the answer must begin with the same letter, and so on through the alphabet ; the one who asks the question, "What will you do there?" continuing the game. But as example is better than any directions, we will relate to you how a party of children played it.

Ellen. I am going on a journey to Albany.

Louisa. What shall you do there?

Ellen. Ask for apples and apricots.

Louisa. (*To her next neighbor.*) I am going to Boston.

Frank. What will you do there?

Louisa. Buy bonnets and buns.

Frank. I am going to College.

Susan. What will you do there?

Frank. Cut capers.

Susan. I am going to Dover.

Sara. What will you do there?

Susan. Dress dolls.

Sara. I am going to Erie.

Russel. What will you dō there?

Sara. Eat eggs.

Russel. I am going to Fairhaven.

Grace. What will you do there?

Russel. Feed fawns with frogs.

Grace. I am going to Greenbush.

Howard. What will you do there?

Grace. Give gold to girls.

Howard. I am going to Hanover.

Sara. What will you do there?

Howard. Hunt with hounds and horses.

The party went through the alphabet in the above manner. Whoever could not answer readily, after due time was allowed, must either pay a forfeit, or suffer some penalty.

13. — MIND YOUR P'S AND Q'S.

THIS game is a pleasant variation of our last game. The rule for this game is not to mention any place which precedes *p* or *q* in the alphabet. Also the place must be in the native country of the person named, or (if a president or king) in his own dominions. Any mistake incurs a forfeit. We will give an example to show our readers how to play the game.

•Howard commences the game by saying, "General Grant has gone out to fight, with all his men, at —" Mind your p's and q's.

Louisa. At Richmond.

Howard. Napoleon has gone to fight.

Susan. Paris.

Howard. The Emperor of Russia has gone to fight.

Sara. Moscow.

Howard. You must pay a forfeit ; M comes before P ;
and so on.

14. — THE READY WRITER.

THIS game can be played by any number of persons, each one having a pencil and paper. The leader of the game gives to each one (or each player chooses) a letter in the alphabet. Each player then writes a sentence of five, six, or seven words, each word commencing with the letter given him. When all have finished, each one in turn reads his sentence. If any one fails, he or she must recite some poetry. This game is an excellent exercise to teach young persons a command of words. Sometimes the leader of the game requires each player to go through the alphabet, as follows : —

Avoid avarice as an asp.

Britons, be bold ! be brave !

Constant crime causes careless consciences.

Do defer doing dirty deeds.

Even every engineer engaged escaped.

Fawning favorites fear fortune's freaks.

God's goodness gives great gifts.

Happy homes have happy hearts.

It is instruction I intend.

Jockeys joyfully joking jaded jackasses.

Keep kind, kinsfolks, keep kind.



THE GIANTESS. Page 138.



THE DWARF. Page 101.

Little lambs love long lanes.
Many men make much money.
Name nine noisy noblemen now.
Ostentation often operates on opulence.
Perfect piety produces pretty practices.
Quit, quibbling quacks, quarrelling, quickly.
Round rough rocks ragged rascals run.
Such stings sting so sharply.
Try to turn topsy-turvy.
Up! up! ungrateful, unjust usurper!
Verily, verily, vice vilifies virtue.
Willing wives will wash well.
Yes, yet you yawned yesterday.
Zeal! zeal! zealous zary, zeal.

15. — THE DWARF.

A YOUNG lady's hands are to be put into a child's socks and little shoes. She is to disguise her face — if known to the company — as effectually as possible. To do this, a piece of black sticking plaster put over one or two of the front teeth will prove very effectual; a little rouge, or whitening the face, will help. She must then put on a bonnet, shawl, &c. Another player stands beside her, and passes her arms round her. They stand in a window; the curtains are drawn so as to conceal the young lady behind entirely, except her arms, and a table is placed in front of both. The front player puts her hands, dressed in shoes, on the table; the one behind supplies,

as we have said, arms and hands to the figure, and if well managed, when the visitors are assembled "to see the dwarf who tells fortunes," they will be struck by the illusion of the pygmy standing on the table. The dwarf is expected to be funny enough to make the guests laugh heartily.

16. — A FASHIONABLE DINNER.

A COOK must first be chosen. She then declares she will cook a fashionable dinner, but she calls upon the players to provide the materials. Each player in turn can name a dish, but it must not be described by its right name; only by something it resembles. If the cook cannot guess what it is, she must pay a forfeit or give up her place as cook. If a player names a dish by its right name, he or she must pay a forfeit or submit to some penalty.

Ellen was appointed cook. She commences by calling upon Susan to order the soup.

Susan. Soup made of a boy's name, a vowel, and two thirds of a toe.

Ellen. Tomato. Frank, order the fish.

Frank. A girl's nickname, and the Scotch name for man.

Ellen. What can it be? Wait a moment; O, salmon. Louisa, order the meat.

Louisa. A famous English wit, boiled.

Ellen. O, dear, I cannot think. Frank called out, "I know — lamb." He being right, Ellen insisted on his

taking her place. Frank then asked Ellen to name some dish to go with the meat.

Ellen. A place where money is made, and impudence.

Frank. O, that is mint sauce. Russel, give us some more meat.

Russel. The Grand Seignior's dominions, roasted.

Frank. Turkey. Lina, give us some vegetables.

Lina. A cooking utensil, a vowel, and part of a foot.

Frank. Hurah for Lina. Potatoes. Clarence, give us some other vegetables.

Clarence. An exquisite, and the king of beasts.

Frank. O, dear! I give up. Sara says, "Dandy-lions;" and she being right, takes the cook's place.

Sara. Julian, give me something for dessert.

Julian. One third of two and a firelock.

Sara. Trifle. Now, Henry, give me something else for my dessert.

Henry. Married people.

Sara. Pears. We shall not have time only for something to drink, which I call upon Howard to give.

Howard. An amazing and talented periodical.

Sara. Punch. Another from Oliver.

Oliver. An island in the Atlantic Ocean.

Sara. Madeira (wine).

These examples will fully illustrate the game.

17. — AN EXHIBITION OF THE MODERN GIANT.

THIS is rare sport when well managed, and for a time the exhibition appears very mysterious to the uninitiated. A large sheet should be strained across some open door; folding doors are better adapted to this game, as they give a larger space for action. The room in which the spectators are seated should be darkened; but in the room back of the curtain, where the giant exhibits, should be placed on the floor a bright lamp or candle, with a reflector, either of polished tin or a looking glass. Any one standing between the light and curtain appears immense in all his proportions, as his reflection is cast upon the sheet. Let the person acting as the giant first open his hands and spread his fingers wide, and let them appear at the bottom of the curtain, and gradually rise till the shadow of his whole body is exhibited between the light and the curtain. He will appear to rise from the cellar; then let him jump over the light, to the rear of the reflector, and it will seem as if he jumped upwards through the ceiling.

Many amusing scenes can be thus contrived. Articles of furniture, &c., can be called down from above, by simply passing them over the light. Dolls can be used with great effect. The giant can appear to swallow them, or destroy the pygmy race. Care should be taken to keep the profile on the screen or curtain as distinct as possible. Some call this game "The Man in the Moon came down too soon."

18.—THE SHADOW AT COMMAND.

THIS feat is performed by means of confederacy. Having privately apprised your confederate that when you strike one blow, it signifies the letter *a*, when you strike two, it means *b*, and so on for the rest of the alphabet, you state to the company that if any one will walk into the adjoining room, and have the door locked upon him, perhaps the animal may appear which another person may name. In order to deter every one except your confederate from accepting the offer, you announce at the same time that the person who volunteers to be shut up in the room must be possessed of considerable courage, or he had better not undertake it. Having thus gained your end, you give your confederate a lamp, which burns with a very dismal light, telling him, in the hearing of the company, to place it on the middle of the floor, and not to feel alarmed at what he may happen to see. You then usher him into the room and lock the door. You next take a piece of blank paper and a pencil, and, giving them to one of the party, you tell him to write the name of any animal he wishes to appear to the person shut up in the room. This being done, you receive back the paper, and after showing it around to the company, you fold it up, burn it in the candle or lamp, and throw the ashes into a mortar (an iron one is the best), casting in at the same time a powder, which you state to be possessed of valuable properties. Having taken care to read what was written, you proceed to pound the ashes in the mortar, thus: Suppose the word written be

“cat,” you begin by stirring the pestle around the mortar several times, and then strike three distinct blows, loud enough for your confederate to hear, and by which he knows that the first letter of the word is *c*. You next make some irregular evolutions of the pestle around the mortar, that it may not appear to the company that you give nothing but blows, and then strike one blow for *a*. Work the pestle about again, and then strike twenty blows, which he will know means *t*, — finishing your manœuvre by working the pestle about the mortar, the object being to make the blows as little remarkable as possible. You then call aloud to your confederate, and ask him what he sees. At first he is to make no reply; after being interrogated several times, he asks if it is not a cat.

That no mistake be made, each party should repeat to himself the letters of the alphabet in the order of the blows. If he misses, you might go over, pretending you had forgotten some word in your incantations, as you can mumble to yourself when pounding. If your confederate is a good mimic, it would add to the amusement of all to mimic the sounds of the animal to appear to him.

I have seen this game differently performed. Your confederate, after any word has been chosen, returns to the room, and you give assurance that by your magical art you can inform him of the word. You then take a cane and draw a large circle, and at the same time repeat any absurd jingle or formula of words; then pretend to call up some ancient spirit, and by your raps on the floor tell your confederate your first letter. Then

pretend to draw magical figures, and repeat anything you think of; pretend to listen for an answer; then call up some different spirit, and by your distinct raps express the second letter, and so on until the word is finished. This game can be made very amusing.

19.—BROTHER, I AM BOBBED.

A PERSON who understands the game proposes to another, who is ignorant of it, to be blinded with him and be "bobbed." After being blind-folded they sit down in two chairs placed back to back. The one who knows the game then removes the bandage from his eyes and ties a knot in his handkerchief. The others join hands and go round them in a circle. The one not blind-folded carelessly hits the other with his handkerchief. The one struck, of course thinks himself hit by some one in the circle, and exclaims, "Brother, I am bobbed!" The other says, "Who bobbed you?" In answer, he mentions the name of some one in the ring. They all call out, "You are wrong!" So he is bobbed till the fun is exhausted, he trying to guess the person who hit him, and expecting to change places when he guesses correctly. The other pretends he is hit occasionally, and calls out he is bobbed. It requires a good-natured person to take the joke pleasantly.

20.—THE COMICAL CONCERT.

THIS game, when well played, is extremely diverting. The players are arranged as an orchestra, and each one undertakes to imitate some musical instrument. One pretends to play the violin, by stretching out her left arm, and moving her right hand across it, as if she were drawing a bow; another doubles up her hands and puts them to her mouth, to imitate a horn; another moves her fingers on a table, to imitate a piano; another takes the back of a chair and touches the rounds, as if they were the strings of a harp; another motions as if beating a drum; another holds a stick after the manner of a guitar, and pretends to play upon it; another appears to be turning a hand-organ; another plays a flute, trombone, or any instrument he fancies, even a jewsharp. This is but half the game. Each musician should, while playing, make a sound with his mouth, in imitation of his instrument, thus:—

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

If all play with spirit, it makes a laughable jumble. The leader must stand facing the orchestra, with a long stick, beating time, in an absurd imitation of some famous leader. In the midst of the noise and fun, he suddenly stops, and pointing his wand of office to one of the players, asks, abruptly, "Why don't you play better?" The one spoken to must answer instantly, and

with suitable reference to the nature of his instrument. For instance, the drummer could say one of his drumsticks is broken ; the harper, that a string is loose ; the pianist, that a key is broken or out of tune ; the violinist, that a string is broken, &c. If they hesitate a moment, or give an unsuitable answer, or if they repeat an excuse already made, they must pay a forfeit, or take a new instrument. While one is answering, all must stop playing. When the leader waves aloft his wand, all must commence again, and play till he speaks to some one else ; so on till they are weary. Sometimes it is a rule that all who laugh must pay a forfeit. There are many forfeits in that case.

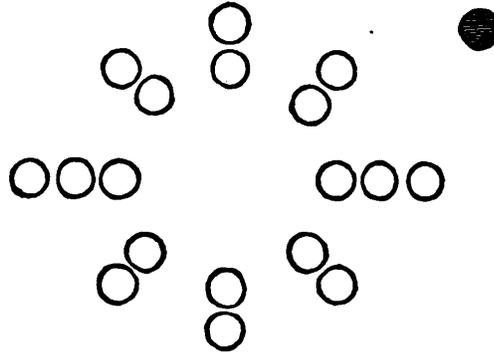
21. — CHINESE SHADOWS.

THIS can be played only in the evening, by candle-light. A white curtain should be fastened smoothly at one end of the room, as in "Shadow Buff." Half the company must be spectators, and half actors. The spectators must be seated facing the curtain. Two persons in front should hold a ribbon or stick across the curtain, as high as they can easily reach, to mark the line on which the shadows are to move, or a line may be drawn across the curtain. The actors must stand behind the spectators, at a little distance, with a large supply of figures cut in paper, such as houses, trees, men, women, animals, birds, &c. These figures must be slowly passed along, one after the other, in the manner you wish the shadows to fall on the curtain. It is easy to

make them advance, retreat, &c., while you hold conversation for them. Those who are skilful in the use of these shadows, can make them represent a battle, game, contra-dance, &c. The figures of inanimate things must not be moved; birds can be suspended on the ends of strings, and swung about irregularly from time to time. The effect is not unlike a magic lantern. When the actors have played long enough, they must change places with the spectators.

22. — FOX AND GEESE.

THIS game is a very old one, but it is too good not to be always remembered. Arrange the company in this form, all facing inward: —



The circles represent persons (or geese, as they are considered in the game). They must be arranged in the manner shown in the illustration, thus, in twos, and in two places in threes. The player outside the circle is called the fox. The object of the fox is to touch the

outside one of three. But when he attempts to touch the outside one of the three geese, the outside goose must dart into the circle and stand inside two of the others. The fox can only touch the one outside of three; if he succeeds, the fox becomes a goose, and the one caught takes the place of the fox. One must be on the alert, and change as quickly as possible. We have seen this game, on a stormy day at the sea-shore, played with great zeal by old gentlemen, judges, lawyers, ministers, mothers, fathers, and children. One gray-haired gentleman was the fleetest fox of all; no one could escape him, and his laugh made all hearts glad. Green old age is beautiful to see, and the youthful are always made happier by its genial sympathy.

23. — STAGE-COACH.

ALL who join this game should be seated, with the exception of the story-teller. If there are vacant chairs, they should either be turned over, or taken out of the room. A person with a quick memory and a flow of words, should be selected for the office of story-teller. When all are seated, he or she passes around the circle, giving a name to each individual. When the story is told, the one whose name is mentioned must rise and whirl around. When "stage-coach" is mentioned, all must rise and turn around; when it is said the "stage-coach tips over," all must change places, and the story-teller then takes his chance to secure a seat, and the one who is left without any seat must go on with the story —

the former story-teller taking the name of the person who takes his place. If any one fails to turn around, or change places according to the rules of the game, a forfeit must be paid. The common way of telling the story is to describe the "Fidget family on a journey in a stage-coach." The following names are generally given to the company: Mr. and Mrs. Fidget, the baby and nurse, Miss Fidget, and Master Fidget, and maiden aunt; gingerbread, band-box, trunks, bundles, off-horse, nigh-horse, driver, whip, reins, driver's seat, cushions, door, curtains, wheels, footman, &c. You must adapt your names to the number playing. In telling the story, it makes more fun to keep one or two (who will bear the joke) constantly whirling. The story and names are at the will of the story-teller.

24. — THE MENAGERIE.

THIS is a noisy game. All the actors in the play must take seats around the room, while some one or two of the number must be chosen to give out the parts. The persons so chosen whisper in the ear of each one the name of some animal he is to imitate. When all are ready, and the signal is given by one chosen for the purpose, each one commences to utter sounds in imitation of the animal named to him. Those who fail must pay some penalty. It cannot be called a "concord of sweet sounds," but such a game will give life to a too quiet company on a stormy winter evening.

25. — QUAKER MEETING.

THOSE who join the game take seats around the room, and one or more whispers in the ear of each one some witty or absurd thing for him to do. All must be quiet who are not playing. When all are ready, one person claps his hands, and the first one must proceed to do what he was told; the others must not speak or laugh, on penalty of a forfeit. Each one in turn must act his or her part. It must all be in pantomime. When all are through, each person must turn and shake hands with his or her neighbor, saying, "Friend, how dost thee do?" It is important in this game that the one who gives the parts should be full of humor and of quick perceptions, so as to adapt the game to the persons playing. The parts assigned may be of endless variety. One person may be ordered to play a mock bravura on a table for a piano; another to gaze in admiration of himself in a mirror, and arrange his dress and hair; another to act the scornful belle, while a gentleman acts the urgent, but despairing lover; one to dance a hornpipe; another to make a speech by gestures; another to make grimaces in the face of every one in the company; another to pretend terror and fright from some imaginary animal, &c.

26. — RESEMBLANCES.

ONE of the company taking part in this amusement rises, and addressing his or her neighbor, proposes the

following question : "What does my thought resemble?" The person interrogated replies as he or she pleases ; then the questioner adds, "In what way does the object you designate resemble that which I am thinking of?" If, as frequently occurs, there exists no affinity, no resemblance between the two, a pawn must be given by the person interrogated. Here is an example : —

Mary. Tell me, Alice, what does my thought resemble?

Alice. A windmill.

Mary. I thought of Rogers' poetry : what resemblance is there between his poems and a windmill?

Alice. I can give an answer very readily : perhaps the very prettiest little poem written by your poet begins, "Mine be a cot beside the mill."

Mary. That is right ; it is now your turn, Annie. What does my thought resemble?

Annie. A chandelier.

Mary. I thought of a partridge : how does a partridge resemble a chandelier?

Annie. Dear me, I'm sure I cannot tell ! I will give you my pawn.

This play, by the strange inconsistencies which it authorizes, exercises the imagination, and brings into play a good deal of wit.

27.—INITIALS.

THE player guesses the true word from the initial letters of the other words uttered.

It is a mere trick, but an amusing one. Two only of the party ought to know it; the one who directs the players, and the one who leaves the room, and enters it to guess the word.

While she is absent the leader asks the players to select a word. When they have done so, she tells every one the word to say when the guessing player returns. Example (Louisa out of the room) :

Ellen. What word will you choose?

The players consult together, and select "Boston."

Ellen. Very well; I will tell you what word to say to her. I will say to her, "Bonnet;" Sara must say "Orange;" Frank, "Soap;" Susan, "Tongue;" Russel, "Owl;" Grace, "Nuts."

Louisa returns. Louisa calls upon Ellen first, as she leads the row, and asks her the word; she only says, "Bonnet;" she then asks Sara, who says, "Orange;" then Frank, "Soap;" Susan, "Tongue;" Russel, "Owl;" Grace, "Nuts." Louisa must carefully remember the initials of each word. Before guessing the word she must turn around three times, and then stamp her foot, then call out, "Boston."

28. — GAME OF PHOTOGRAPH.

ONE person is chosen to preside. He must see that each player is provided with pencil and paper with which to write his replies to the questions announced by the president. The questions are put in the order here given, and the answers must be numbered to correspond with the questions.

QUESTIONS.

1. What virtue do you most admire?
2. What vice do you most abhor?
3. Who is your favorite prose author?
4. Who is your favorite poet?
5. Who is your favorite poetess?
6. What book do you prefer?
7. What is your favorite amusement?
8. What is your favorite economy?
9. What is your favorite extravagance?
10. What is your favorite color?
11. What is your favorite hour?
12. What is your favorite art?
13. What is your favorite picture?
14. What is your favorite statue?
15. What is your favorite season?
16. What is your favorite flower?
17. What is your favorite aim of life?
18. Who is your favorite hero?
19. Who is your favorite heroine?
20. Which is your favorite summer resort?
21. What is your favorite weakness?
22. What is the sweetest word in the world?
23. What is the saddest word?
24. What is your favorite man's name?
25. What is your favorite woman's name?
26. What is your prevailing characteristic?
27. What is your favorite piece of music?
28. What is your favorite occupation?
29. Which do you prefer, wealth or a competency?
30. Which is your favorite animal?

QUESTIONS.

1. What do you like best?
2. What is my character?
3. What is my chief hope?
4. In what do I excel?
5. What is my most earnest wish?
6. Of what am I thinking?

ANSWERS TO QUESTION 1.

- | | |
|--------------|------------------------|
| 1. Talking. | 7. Scandal. |
| 2. Flattery. | 8. Croquet. |
| 3. Drinking. | 9. Admiration. |
| 4. Sleeping. | 10. Fast young ladies. |
| 5. Music. | 11. Dancing. |
| 6. Hunting. | 12. Reading. |

ANSWERS TO QUESTION 2.

- | | |
|------------------------|----------------|
| 1. Nothing particular. | 7. Fickle. |
| 2. Firm. | 8. Energetic. |
| 3. Timid. | 9. Prudent. |
| 4. Obstinate. | 10. Envious. |
| 5. Gentle. | 11. Impatient. |
| 6. Excessively mean. | 12. Generous. |

ANSWERS TO QUESTION 3.

- | | |
|------------------------|---------------------------------------|
| 1. To be useful. | 8. To be well dressed. |
| 2. To be married. | 9. To please. |
| 3. To be admired. | 10. To be invited to croquet parties. |
| 4. To be rich. | 11. To excel in all games. |
| 5. To be talked about. | 12. To be loved. |
| 6. To sing well. | |
| 7. To do good. | |

ANSWERS TO QUESTION 4.

- | | |
|---------------------|----------------------------|
| 1. In flirting. | 7. In charity. |
| 2. In housekeeping. | 8. In music. |
| 3. In scandal. | 9. In patience. |
| 4. In goodness. | 10. In dressing yourself. |
| 5. In nursing. | 11. In kindness. |
| 6. In mischief. | 12. In folly and nonsense. |

ANSWERS TO QUESTION 5.

- | | |
|-------------------------------|-----------------------------|
| 1. To make myself agreeable. | 5. To be admired by all. |
| 2. To display my cleverness. | 6. To become distinguished. |
| 3. To be of use to everybody. | 7. To be loved. |
| 4. To be always well dressed. | 8. To be envied. |
| | 9. To be feared. |
| | 10. To be amazed. |
| | 11. To have rest. |
| | 12. To go home. |

ANSWERS TO QUESTION 6.

- | | |
|------------------------------|---------------------------------|
| 1. Of an absent friend. | 7. Of nothing. |
| 2. Of the best novel. | 8. Of the last opera. |
| 3. Of yourself. | 9. Of your pet cat or dog. |
| 4. Of the one you love best. | 10. Of your neighbors' affairs. |
| 5. Of your own dress. | 11. Of going to Europe. |
| 6. Of a good dinner | 12. Of the beauty of Nature. |

GAME II.

TAKE the same table of numbers with different questions and answers.

QUESTIONS.

- | | |
|--|----------------------------|
| 1. Your favorite flower? | 4. Your favorite poet? |
| 2. Your favorite virtue? | 5. Your favorite composer? |
| 3. Your favorite historical character? | 6. Your favorite fault? |

ANSWERS TO QUESTION 1.

- | | |
|------------------------|----------------|
| 1. Rose. | 7. Sweet Pea. |
| 2. Pansy. | 8. Geranium. |
| 3. Dandelion. | 9. Sun Flower. |
| 4. Lily of the Valley. | 10. Peony. |
| 5. Forget-me-not. | 11. Pinks. |
| 6. Mignonnette. | 12. Japonica. |

ANSWERS TO QUESTION 2.

- | | |
|----------------|------------------|
| 1. Truth. | 7. Meekness. |
| 2. Fortitude. | 8. Generosity. |
| 3. Industry. | 9. Temperance. |
| 4. Gentleness. | 10. Prudence. |
| 5. Courage. | 11. Benevolence. |
| 6. Charity. | 12. Patriotism. |

ANSWERS TO QUESTION 3.

- | | |
|--------------------------|--------------------------|
| 1. Mary, Queen of Scots. | 7. Socrates. |
| 2. Joan of Arc. | 8. Julius Cæsar. |
| 3. Napoleon Bonaparte. | 9. Richard Cour-de-lion. |
| 4. Oliver Cromwell. | 10. Washington. |
| 5. Queen Elizabeth. | 11. Daniel Webster. |
| 6. Sir Walter Raleigh. | 12. |

ANSWERS TO QUESTION 4.

- | | |
|---------------------------|------------------|
| 1. Shakespeare. | 7. Mrs. Whitney. |
| 2. Scott. | 8. Whittier. |
| 3. Oliver Wendell Holmes. | 9. Longfellow. |
| 4. Mrs. Hemans. | 10. Milton. |
| 5. Lord Byron. | 11. Cowper. |
| 6. Tennyson. | 12. Wordsworth. |

ANSWERS TO QUESTION 5.

- | | |
|-----------------|----------------------|
| 1. Mendelssohn. | 7. Mozart. |
| 2. Haydn. | 8. Heller. |
| 3. Handel. | 9. Sterndale Bennet. |
| 4. Beethoven. | 10. Strauss. |
| 5. Rossini. | 11. Offenbach. |
| 6. Chopin. | 12. Bellini. |

ANSWERS TO QUESTION 6.

- | | |
|---------------------|----------------|
| 1. Indolence. | 7. Ill-temper. |
| 2. Unpunctuality. | 8. Obstinacy. |
| 3. Procrastination. | 9. Conceit. |
| 4. Untidiness. | 10. Pride. |
| 5. Chattering. | 11. Vanity. |
| 6. Giddiness. | 12. Jealousy. |

Questions and answers can be added at the pleasure of the company.

30. — PENCIL SKETCHES.

Boys and girls, please gather around a table, each with pencil and paper. Let each draw the head of a man, woman, or any animal. No player must see what kind of a head is drawn by his neighbor. Each player having drawn a head, folds the paper so that the head shall not be seen, and passes the paper to his left hand neighbor, who must draw a body to suit the head, without seeing the head. Of course the paper must be so folded that the second player can know to what point to attach the body. Having drawn a body, each player folds his or her paper again as before, and passes it to his left hand neighbor, who draws the feet and legs, and, folding the paper, passes it as before. Each player then writes the name of some lady or gentleman present on the paper passed to him. Then one of the players is selected to collect and exhibit all the drawings to the company.

The results of the drawings will be found to be very amusing.

31. — PUZZLE DRAWINGS.

THIS game is commenced in the same manner as "Pencil Sketches." The players assemble round a table, each with a pencil and paper. One player must be selected to direct the game. The director then requests each player to draw some kind of line on his paper — crooked, straight, horizontal, angular, or in any way

he or she prefers. The director requests all the players to fold the papers carefully, in order to conceal the drawings. He then passes a box or hat, in which all the papers are to be placed. After the papers are well mixed, the box or hat containing them is passed, and each player selects a paper. The director then requests each player to unfold his or her paper, and draw some figure which is formed partly by the line on the paper. The director then requests each player in turn to exhibit to the company his or her drawing. Whoever does not succeed in drawing some animal or thing, is ordered by the director, as a punishment, to recite some prose or poetry, or write a verse, or sing a song.

This game often requires much ingenuity. We saw a perfect pair of snuffers drawn from such a crooked mark we should have despaired of making anything out of it. One boy drew a wheelbarrow, another a cow.

32. — THE MAGIC WAND.

THE magician, or the person who wields the wonderful wand, has a confederate, who retires from the room. In his absence, the company (the magician being present) agree upon some piece of furniture or other article, by which the powers of the wand are to be tested. He is then called in, and the magician points to various articles about the room. Whenever he points to any article except the one agreed upon, the confederate is sure to say, "That is not it;" and he never fails to designate the right article when the wand is pointed towards it. This

proceeding, which at first sight appears mysterious, is easily explained. When the magician points to the article agreed upon by the company, he slightly changes the position of the forefinger of the hand in which he holds the wand, or makes some slight gesture previously agreed upon by him and his confederate. The confederate looks intently at every article pointed out, and pretends to be thinking deeply, while the company are generally so intent on following his movements that they do not notice the almost imperceptible motions of the magician. If one of the company thinks he has detected the trick, he takes the confederate's place, and sometimes finds himself mistaken. If the magician is a very mysterious personage, he will be apt to magnetize the confederate at the beginning of the game.

The "Black Art" is another form of the same game. The magician next before pointing at the article agreed upon, points towards some object of a black color, and in that way gives the information to his confederate.

33. — THE RHYMING GAME.

WHERE several are passing an evening quietly together, this game may afford much amusement. It is played as follows: Each one of the company writes a single word on a slip of paper; the more unusual and difficult the word is to rhyme with, the more amusement it makes. These slips of paper are placed in a hat, and each one of the company in turn draws one, and then writes a couplet, in which the word *drawn* shall stand at the end of a line,

and the word at the end of the other line shall rhyme with it. Of course each may write as much more as he pleases. Where the company are witty and ready, and have a faculty of making verses easily, the game is a pleasant one. Epigrams on the company present, puns and good-natured hits, add much to the fun in this game.

34. — THE POST.

THE party are seated in two rows, facing each other, down the room ; one person is left chairless, and becomes postman. He holds a piece of paper and a pencil, and asks each person to take the name of some town or city, American or foreign, which he writes down.

When every one is seated, the postman calls out, "The post is going between Boston and New York," or any other places chosen as names by the players. The moment he speaks, the persons so named exchange seats rapidly, the postman, of course, trying to get one of those seats. When he says, "The general post is going out," everybody changes seats, and in the scramble, he manages to get one ; but, as there is always one chair less than the number of the players, somebody else is left out, and becomes postman. Any "town" not answering to its name must either pay a forfeit or take the postman's place.

35. — CRAMBO.

THIS game is quite old, and it resembles in some respects "The Rhyming Game." Yet as there is a difference, we will give the directions.

Each player writes a noun on a slip of paper, and a question on a larger slip of paper. All the papers are placed in a box and shuffled together. Each player draws out a question and a noun, and writes a reply in poetry, in which the noun is introduced.

The reply can be an original or a quotation, the shorter the better. The papers are then collected and read aloud by some one person, and no one is presumed to know by whom any paper except his own was written. We will give a few examples:—

Question. What bird do you prefer?

Noun. Harp.

"I would na gie the *Linnet's* sang,
So merry on the brownie lea,
For a' the notes that ever rang
From a' the *harps* o' minstrelsy."

Question. What do you think of Miss Sara?

Noun. Rattle.

O, she's a *flirt*,
With skill expert,
And *rattles* with each beau;
I'm sure 'tis true,
Girls love to do
What well to do they know.

Clear and quick-witted players can make this game very amusing and lively by introducing into their answers witty and sly illusions to various parties present.

36. — THE GAME OF BURIED CITIES.

EACH player repeats in turn a sentence in which the name of a city is contained, so broken up and altered in pronunciation as to render it difficult of discovery.

The sentences should be said *viva voce*, as, if read, the eye is too much helped by the spelling. All those who guess it readily receive a counter, and those who do not guess right suffer some penalty, just as the players decide before the game begins.

Another way of playing this game, is to choose a judge, who gives every player so many counters. The judge then names a city, and each player must construct a sentence containing it. The judge decides on the best sentence, and all the players give a counter to the successful person. Another city is named by the judge, and so on, till the counters have accumulated in one or two hands, when the player who has the largest number is declared the winner, and becomes the next judge. Persons' names, such as poets, warriors, and other celebrities, may be used instead of cities. These sentences can be written or said, as the players prefer. We will give a few examples.

NAMES OF CITIES.

1. We took from Lesbos tonics of all kinds.
2. There I saw Anna polishing my boots.
3. We saw a hart fording a river.
4. She, conquering her pique, beckoned us to come.
5. The prettiest children are not always the best.
6. We fell into the water, and papa risked his life for us.

7. How can tongue-tied people talk?
8. You think I am boyish in all I say.
9. I saw the deacon cording a trunk.
10. Frank, our hero, met Louisa in the street,

THE KEY TO NAMES OF CITIES.

1. We took from LesBOS TONics of all kinds.
2. There I saw ANNA POLISHing my boots.
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8. You think I AM BOYish in all I say.
9. I saw the deaCON CORDing a trunk.
10. Frank, our heRO MEt Louisa in the street.

NAMES OF PERSONS.

1. He was a big, ranting speaker.
2. Can you tell how ardently he loves her?
3. Man goeth every day to his labor.
4. To stimulate the sap, phosphates are often used.

KEY TO NAMES OF PERSONS.

1. He was a biG RANTing speaker.
2. Can you tell HOW ARDently he loves her?
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4. To stimulate the SAP PHOSphates are often used.

37. — THE WATCH-WORD GAME.

THIS game can be played by any number of people ; all the players but one must have a sheet of paper and pencil. Before beginning the game, one player must be selected to time them with a watch, and to decide disputed questions.

A word is then chosen which contains a variety of letters ; for instance, Mesopotamia ; which word each person writes at the head of his or her paper. Then the time-keeper must give out the time for each letter, either three or five minutes. When he calls out " Time," all the players must begin to write down as many words beginning with " M," and containing the letters only which are used in the word chosen, as " Mesopotamia." *No letter must be repeated* in any word more often than it occurs in the original word ; at the end of the time (three or five moments), notice is given by the time-keeper, and the players stop writing, and count up how many words they each have. The one having the greatest number begins and reads his or her list, every one announcing whether they have the same word, and every player erases the words which have been written by any one else. When the first reader has finished, the next person reads the words he or she has unmarked. So on, until all have read their unmarked words, that is, those which have been thought of by no one else, and written down the number (seldom more than two or three) towards his or her game. The company can decide for themselves whether plurals shall be allowed, as in the

words we have chosen: "map," "maps;" "snap," "snaps," &c., and proper names; also, whether the same word can be used, when different parts of speech; as "map," the noun, and "map," the verb; and words spelt the same, only with different meanings; that is, whether these changes can be counted as separate words. Such questions should be decided at the commencement of the game. After "M" is disposed of, "E" is taken in precisely the same way. So on through the word, unless the same letter is repeated twice; then the repetition is omitted, and Mes-op—ta—i are the letters taken from Mesopotamia to form the words from. For example:—

<i>M</i>	<i>E</i>	<i>S</i>	<i>O</i>
me.	eat.	sop.	omit.
met.	east.	sit.	oats.
meat.	emit.	same.	opas.
mop.	epsom	sate.	&c.
mat.	Emma.	some.	
&c.	&c.	&c.	
<i>P</i>	<i>T</i>	<i>A</i>	<i>I</i>
pat.	top.	am.	is.
pit.	tome.	aim.	it.
pot.	tape.	atom.	item.
post.	tame.	asp.	imp.
pie.	tea.	apt.	impast.
&c.	&c.	&c.	&c.

At the end each player counts up all his numbers; whoever has the greatest number of words, which no one else has written, beats.

38. — POST-OFFICE.

THIS family game is instructive as well as amusing. Each one present writes a poem, anecdote, essay, or a letter to some person, either present or absent. The articles written should be concise, and must in all cases be original. Any one who chooses to do so, can disguise his handwriting. The papers, as they are completed, are carefully folded and directed, and then deposited in a covered box placed on the table.

The post-master must be chosen by the company. He has a right to open all the letters and papers, first announcing to whom each is directed, and reads them aloud. After the reading, the papers are distributed according to the directions written upon them.

Young people who write for the "family portfolio," soon become very much interested in it, and find themselves acquiring a ready use of the pen.

 39. — THE GAME OF TWENTY QUESTIONS.

THIS is one of the best of the games, though but little known. Such men as Canning, Wyndham, and Pitt have played it; the latter two, indeed, were especially fond of it, so it does not lack recommendation. The rules of the game and its description, are briefly these: —

Two persons (usually a lady and gentleman), chosen by the company, privately fix upon an article or subject. Two others are then chosen to discover the subject so

agreed upon, and they must do this by asking twenty questions as to its nature and qualities. A fifth person is usually selected as umpire, who is made acquainted with the subject fixed upon, and whose duty it is to see that all the questions are fairly put and answered. The questions are to be put plainly, though in the alternative if desired, and the answers must be plain and direct. The object of the thoughts must not be an abstract idea, or anything so occult, or scientific, or technical, as to be beyond the reasonable information of the company, but something well known to the present day, or to general history. It may be, for example, any name of renown, ancient or modern, or any well known work or memorial of art, but not a mere event, as a battle, for instance. Of course the discovery, if made, is to be the fair result of mental inference from the questions and answers, not of signs passing, or juggling of any description.

Mr. Pitt is said to have once succeeded in this game, when the subject was, *The stone upon which Walworth, Lord Mayor of London, stood, when he struck down Wat. Tyler, in Richard II.'s time!*

In a game in which Mr. Canning was the questioner, the questions and answers were as follows: —

- 1. Does what you have thought of belong to the animal or vegetable kingdom?
Answer. To the vegetable.
- 2. Is it manufactured or unmanufactured?
Ans. Manufactured.
- 3. Is it a solid or a liquid?
Ans. A solid.

4. Is it a thing entire in itself, or in parts?

Ans. Entire.

5. Is it for private use, or public?

Ans. Public.

6. Does it exist in England, or out of it?

Ans. In England.

7. Is it single, or are there others of the same kind?

Ans. Single.

8. Is it historical, or only existent at present?

Ans. Both.

9. For ornament or use?

Ans. Both.

10. Has it any connection with the person of the king?

Ans. No.

11. Is it carried, or does it support itself?

Ans. The former.

12. Does it pass by succession? [Not answered, on account of uncertainty; but, by agreement, the question was counted one in the progress of the game.]

13. Was it used at the coronation?

Ans. Yes.

14. In the hall or abbey?

Ans. Probably in both; certainly in the abbey.

15. Does it belong specially to the coronation, or is it used at other times?

Ans. It is used at other times.

16. Is it exclusively of a vegetable nature, or is it not in some parts a compound of a vegetable and a mineral?

Ans. Exclusively of a vegetable nature.

17. What is its shape? [Objected to as too particu-

lar; withdrawn by the questioner, and therefore not counted.]

17. (Repeated.) Is it decorated or simple? [Objected to, but objection not sustained.]

Ans. Simple.

18. Is it used at the ordinary ceremonial of the House of Commons or House of Lords?

Ans. No.

19. Is it ever used by either House?

Ans. No.

20. Is it generally stationary or movable?

Ans. Movable.

Answer guessed correctly at the end of the twentieth question: “ *The wand of the Lord High Steward.*”

40. — THE ALPHABET GAME.

EACH player is furnished with paper and pencil, and begins a story, every word commencing with the letters of the alphabet taken in succession. As it is almost impossible to find words beginning with an “x,” those which begin with “ex” are used instead. When all have finished, each paper is given to one person who may be chosen to receive the papers before the game began. He must shuffle the papers so thoroughly that even he cannot tell who they belong to, unless he knows the handwriting (if he does he must not betray that he knows). He must then read each paper aloud; after the reading of each paper, all the players must guess by whom it was written. We will give, as an example, a paper written by a young boy in playing this game.

“ A bear came dancing expressly for George Howard ; I, John Kane, laughed merrily. Ned Osgood painted queer roses so truly uncommon, variegated with excellent yellow zinnias.”

This illustrates an a b c story.

41. — ARITHMETICAL PUZZLE GAME.

To give the answer of a yet unwritten sum. Write down five figures ; for example : 3, 4, 6, 8, 2. Give the paper to one of the company, and request him to put five figures under these. While he is doing so, write what the total of the sum will amount to, on another piece of paper, and give it to one of the company to keep. The answer will be found thus : Take two from the right hand figure of the five you have written, and put it (i. e., the two) on the left hand side, and place a cipher in the place of the two. The figures of the above example would stand thus : 2 3 4 6 8 0.

When the person to whom you have given the sum has added a row, take back the paper and add a third row of figures yourself, each of which, *with the second row*, must make *nine* ; thus : —

Original row,	.	.	.	.	.	3	4	6	8	2
Company,	.	.	.	.	.	8	2	4	0	6
Self,	.	.	.	.	.	1	7	5	9	3

Then give the paper to another member of the party (in order to puzzle them), and let him put down a row of whatever numbers he pleases ; take it back, and add the

fifth and last row yourself, making *nine* of each figure of the fourth and fifth row, as before; thus: —

Original row,	3 4 6 8 2
Company,	8 2 4 0 6
Self,	1 7 5 9 3
Company,	4 2 6 1 9
Self,	5 7 3 8 0

Now ask another member of the party to add up the sum. When he has done so, desire him to compare it with your answer, long ago given, and he will find the amount exactly similar.

42. — FAMILY NEWSPAPER.

THIS is an excellent pastime for a large family, or several families can unite in it. Choose the most ready writer, and the person of the best judgment among your number, for the editor. He must also be a good penman. Your paper can be a weekly or a monthly journal, as you please. Every member of the family must contribute one or more articles for the paper, either serious, laughable, instructive, or absurd pieces, and give to the editor in season for him to arrange his paper, and publish it at the appointed time. Such as wish to conceal their authorship must notify the editor, and he is bound in honor not to reveal the name of any writer without his permission. Large sheets can be procured, or two or more small ones can be used together. The paper can then be read aloud to the family, or each can

read it separately. The family paper will be found to add another link to the home chain. All the papers thus prepared should be carefully preserved, and in after years they will prove a source of pleasure. Most vividly will they bring by-gone days before you.

A friend of mine lately told me of a newspaper of this description, edited by a nephew only eleven years of age. She said that its perfect regularity and neatness were beautiful to see. He printed the whole with a pen, and it was arranged in proper newspaper form. The leading editorials first, followed by a letter from abroad, anecdotes, terrible accidents, telegraph news, marriages, deaths, advertisements, &c. He was one of a family of nine. Every member of the family wrote for it; even a little girl of six wrote an anecdote about her pet lamb.

43. — AN IMPOSSIBILITY.

THIS is not exactly a game, but rather a trick. Often some simple trick, or rather "catch," will excite more merriment than a really pretty game. If at any time a party of children or adults seem dull, let the lady of the house get an orange, candy, or any desirable article, and call the attention of the company to this article, saying, Whoever can stand with his back against the wall, and his heels close to the wall, and pick up this orange, &c. (without moving the feet), which I shall place in front of the feet, shall win the orange, or candy, &c. Many little ones will feel quite sure they can win the fruit and will offer to try. One by one will try so hard, but the heel

will move, till at last they give up. It seems a simple thing to do, but it is an *impossibility*.

44.—A SIMPLE LITTLE PUZZLE.

LET one of the party suddenly ask, "Can anybody put one of his hands in such a position that the other cannot, by any possibility, touch it?" As there is but one such position (namely, clasping the elbow), a good deal of fun may be got out of the various and often clumsy attempts to find it out.

45.—THE GIANTESS.

A TALL lad is dressed in a petticoat. Then a large umbrella is covered with a gown and cloak, a ball for a head is placed on the top of the umbrella-stick above the dress, and a bonnet and thick veil put on it. The umbrella is partially opened, so that its sticks set out the dress and cloak as a crinoline does. The player gets under it, and holding the handle up as high as he can, appears like a gigantic woman. Somebody knocks at the door, to pretend there is an arrival; the door opens, and in walks the Giantess, to the amazement of the company. It has a good effect to enter, holding the umbrella naturally and then raise it by degrees. In clever hands the Giantess causes a great deal of fun.

New Games.



1. — MATADORE.

A SPANISH GAME OF DOMINOES.

THIS is by far the most interesting game played with dominoes; few people know the game, the origin of which is unknown, though from its name it probably comes from Spain.

The players draw each a domino, and the one who draws the highest sets first. Then the dominoes are all thoroughly shuffled, and each player draws five dominoes from the pack. The one who was to set first, puts down any domino he pleases, of the five in his hand.

The matadores are the six-ace, five-deuce, four-tray, and the double blank, which may be played at any time and on either end. In playing, a domino must be laid down which *shall count seven with the one on which it is played*. Doublets count as if they were single cards only. For example: A sets the double five; B may match it with double deuce; deuce-six (the deuce end of course against the five to count seven), deuce-four, deuce-blank, deuce-

ace, or with a matadore. But it should be remembered that matadores and dominoes with one blank end, make up the strength of a hand, and are usually to be retained like trumps in whist, for the decisive point of the game. Nice judgment and calculation are required in the playing of the matadores and blanks. On a blank end nothing but a matadore can be played, and if all the matadores have been played, and both ends are blanks, the game is blocked.

Players have the right to draw from the pack at any time, whether they are able to play a domino they have already in their hand or not.

When two play this game, three dominoes must always be left in the pack. If three or more play, all the dominoes are drawn if necessary.

The number of points necessary to win a game may be fixed before playing, at fifty, one hundred, or more.

The players sit alternately, and the score is to be carefully kept of the count made on each hand. He gets the count who plays all his dominoes first, or who has the lowest number if the game is blocked.

In counting for the score, each domino represents its face; as, six-four = 10; double-six = 12; double-five = 10, &c.

If the game is played with partners, the party winning a hand scores all their two opponents hold, and in event of a block in the game, the partners having the least score take the count.

The care and skill required to play this game well, make it alike interesting to old and young.

2. — GROMMETS.

THIS game derives its name from the rings used in playing it. A grommet is, in nautical language, a strand of rope, laid round to form a ring.

The implements used to play this game may be bought at any of the toy stores; but as they are somewhat expensive, and may be as well and quite cheaply made at home, we give directions for their manufacture.

Plane off smoothly a piece of pine board, whose dimensions shall be, when finished, about twelve inches in breadth by sixteen in length, and two inches in thickness. Into the centre of this board wedge tightly a pyramidal wooden pin about a foot in length, and ten inches in circumference at the bottom, and three inches in circumference at the top.

To make the rings, which are ten in number, cut tarred rope, about an inch in diameter, into pieces about fourteen inches in length. Having bent these pieces into a ring-shape, glue the ends firmly together, or fasten them by winding waxed thread around. To protect the hands, cover the rings neatly with cloth of any pretty color.

Any number of persons can play the game. When sides are chosen, each player has ten throws, and on each throw endeavors to toss the ten rings in succession over the pyramidal pin.

The sides take turns in tossing, and the side throw-

ing the greater number of rings over the pin wins the game.

Gentlemen in playing this game should stand about fifteen feet from the board, and ladies about twelve feet, but these distances may be greater or less, according to agreement.

Natural Magic.



1. — THE MYSTERIOUS PENDULUM.

WE tried this trick many years ago, and as yet we have received no satisfactory explanation, but we trust it will not be the less satisfactory to our young readers on that account.

Sling a quarter of a dollar at the end of a piece of stout thread (or an English shilling) by means of a loop. Have by your side an empty tumbler or goblet. Rest your elbow on the table, and suspend the piece of money on its thread, into the middle of the empty tumbler, taking care that the thread lies across the ball or pulse of the thumb. The hand must be quite immovable.

For a moment after it has recovered its equilibrium, the money will be stationary. Then, of its own accord, and without the least agency from the person holding it, it will vibrate, like a pendulum, from side to side of the tumbler, and after a little while it will strike against the glass the hour nearest to the time it actually is at the moment. For example, if the time be twenty minutes,

or a quarter, &c., past nine, it will strike nine. If thirty-five minutes past nine, it will strike ten. When it has struck the hour, its vibration ceases, it acquires a rotary motion, and at last becomes stationary.

2. — A CHEMICAL FEAT.

PUT a piece of beet root into a wine glass; it will be of a deep red. Add a little lime water, and the pieces will instantly become white. Dip a piece of white cloth into this colorless mixture, dry it rapidly, and behold, you will have dyed it red.

3. — MAGIC PICTURES, ETCHED BY THE COMPANY.

FIRST PICTURE. — Get a chemist to dissolve in water a little muriate of cobalt; it will be of a pink color. Request any of the company who can draw, to etch a few leaves, or weeds — bulrushes will do — with this liquid. It will scarcely be visible. Hold it to the fire, at a little distance from the bars, and the sketch will turn a brilliant green. As it cools, the color will disappear.

SECOND PICTURE. — Get a chemist to dissolve some nitrate of bismuth in water for you. Ask your friends to etch with it, if you cannot yourself. As the drawing dries, it will become invisible. Dip it in water, and it will become clearly visible again.

4. — A BORROWED SHILLING IN A WORSTED BALL.

THIS simple trick should be in the répertoire of every amateur magician.

A large ball of worsted is obtained, and a marked ten-cent piece having been borrowed from the audience, the worsted is unwound, and out falls the shilling which but a moment before was supposed to be in the hand of the operator. It is done in this way: Procure a few skeins of thick worsted; next a piece of tin in shape of a flat tube, large enough for the coin to pass through, and about four inches long. Then wind the worsted on one end of the tube, to a good sized ball, having a shilling of your own in your right hand. You may now show the trick. Place the worsted ball anywhere out of sight, borrow a marked ten-cent piece, and, taking it in your left hand, you put the one in your right hand on the end of the table farthest from the company; while so doing, drop the marked shilling into the tube, pull the tube out, and wind a little more worsted in order to conceal the hole. Then put the ball into a tumbler, and taking the shilling you left on the table, show it to the company (who will imagine it to be the borrowed ten cent-piece), and say "Presto! fly! pass!" Give the end of the ball to one of the audience, and request him to unwind it, and on that being done, the money will fall out.

5.—THE DANCING SPECTRE.

THIS illusion, if well arranged, excites the wonder of the spectators.

Draw the figure of a spectre on a piece of card-board, and arrange it after the manner of the "Dancing Jim Crows" and "Dancing Jacks," exposed for sale in the toy shops; so that by holding the figure by the head in one hand, and pulling a string with the other, the figure will throw up its legs and arms in a very ludicrous manner. The card-board should be black (or paint white card-board black), the connections of the arms, legs, and the pulling string should be made with black string. Get a piece of board the size of a large slate, paint it both sides a dead black color, like a common school black-board. Tack the spectre by the head to the black-board. This board and spectre should be prepared in the daytime, and placed in some convenient spot ready to be exhibited to evening company.

When your company have assembled and some amusement is desired, propose to draw a spectre on a black-board with chalk, and make it dance at your command.

Now to perform. Produce the board. Exhibit only the side upon which there is nothing.

Request that the lights may be lowered half way, and take your position at a little distance from the company. With a piece of chalk make one or two attempts to draw a figure; rub out your work as being unsatisfactory; turn the black-board; the black figure will not be noticed; rapidly touch the edges of the card-board figure with

chalk, filling up ribs, &c., at pleasure, and taking care that *nothing moves* while the drawing is progressing. Then make passes before it with your hand, reciting some words of incantation, ending by commanding the spectre to dance. Then skilfully pull the string below the figure; it will, of course, kick up its legs, and throw about its arms, to the astonishment of every body. If there is a piano in the room, request some one to play a dance; it will greatly assist the illusion.

6. — THE WINGED SIXPENCE.

PIERCE a hole on the edge of a ten-cent piece, and attach it to a piece of white sewing silk, at the end of which is a piece of elastic cord about twelve inches in length. Sew the cord to the lining of your left hand coat sleeve, but be careful that the end of the cord to which the coin is attached does not extend lower than within two inches of the end of the sleeve when the coat is on. Having done this, bring down the ten-cent piece with the right hand, and place it between the thumb and the forefinger of the left hand, and show it to the company. Tell them you will give it to any one present who will not let it slip away. You must then select one of your audience, to whom you proffer the ten-cent piece, and just as he is about to receive it, you must let it slip from between your fingers, and the contraction of the elastic cord will draw the coin up your sleeve, and its sudden disappearance will be likely to astonish the would-be recipient.

This feat can be varied, by pretending to wrap the coin in a piece of paper or a handkerchief. Great care should be taken not to let any part of the cord be seen, as that would be the means of discovering the trick.

7. — HANDWRITING UPON THE WALL.

Cut the word or words to be shown, out of a thick card or pasteboard; place it before a lighted lamp, and the writing will be distinctly seen upon the wall of the room.

The Sibyl.

FORTUNE-TELLING, as a practice, is morally wrong, and they who intentionally deceive credulous people commit a sin. The effects of such deception on sensitive minds are often lasting, and in some instances have been attended with very sad results. Almost all persons have a little superstition in their natures, and naturally relish mystery.

But as a game and pastime, fortune-telling is harmless and amusing. The old-fashioned fate lady has afforded much amusement and profit at fairs. The following is a more modern and graceful method: Cut green enamelled paper in the shape of oak leaves, and on the white side write some simple oracle. The person who represents the sibyl, seats herself, dressed in character, under a tasteful canopy, with a table in front, and her sibylline leaves scattered over it, with the green side upwards. Then as individuals inquire their fate of the oracle, let her move about the leaves, muttering some incantation, and let each one select his or her own leaf. Another way is to hold the leaves in a cornucopia, and scatter

them around from it. Care must be taken not to expose the white side of the leaves.

1. — THE FIAT OF FATE.

MAKE twelve flat pincushions, heart shape, and all of different colors, such as blue, variegated, white, scarlet, green, lilac, checkered, brown, slate, purple, yellow, and pink. Have a loop of narrow ribbon fastened to each, and stick small pins all around them. Take some narrow ribbon and string them all upon it; they are then ready to be used, with the following oracles:—

THE FIAT OF FATE.

To all who wish their fate to know,
 These hearts will future fortunes show;
 With shaded eyes then touch and name —
 The *color* will thy lot proclaim.

BLUE.

If fortune favors thee, wish blue;
 Thou couldst not wish a brighter hue;
 On life's dark disk this shade portrays
 Truth, happiness, and length of days.

VARIEGATED.

These variegated colors show
 A pleasing mixture here below,
 To those whose lot it is to name
 This emblem, of both joy and pain.

WHITE.

This lovely white then touch with joy,
And gain a fate without alloy ;
Fair, pure, and spotless is the life
Thus singled out from future strife.

SCARLET.

With caution this gay color name,
For wide and evil is its fame ;
Inflammatory, it taints the air,
Portending strife and civil war.

GREEN.

This cool, inviting, lovely green
Has to the single ever been
An emblem of their future state,
Their peaceful, though forsaken, fate.

LILAC.

The licac tint betokens life
Of every hope, and plans are rife ;
Of love and friendship, holy, true,
The pink is tempered by the blue.

CHECKERED.

The many colors here portrayed,
Of every hue, and every shade,
Portends a checkered, changing lot,
From palace to the humble cot.

BROWN.

This sombre brown denotes a calm
And pleasing life, devoid of harm ;
An innocent and simple mind,
A temper meek and well inclined.

SLATE.

This pale and melancholy shade
Betokens ills that never fade ;
But prey upon the tainted power,
Imbittering each succeeding hour.

PURPLE.

This royal color, rich in pride,
A splendid fate may well betide ;
Exalted rank and riches great,
Vanity, power, pomp, and state.

YELLOW.

Beware of yellow ; 'tis a color
Speaks of misery, grief and dolor ;
Of jealousy, and broken vows,
And many nameless, endless woes.

PINK.

A life of innocence and mirth
Will be thy portion here on earth ;
With reason then you may rejoice,
The modest pink has been your choice.

2.—FLOWER FATE.

PROCURE a quantity of cards, each with a separate flower painted upon it. In a book write the meaning of each flower, and then let a person choose any number of cards. You must look out the meaning of each, and ingeniously combine the whole into one sentence. A more beautiful design for a fair or a social party is the arrangement of natural flowers in small fate bouquets, some one person arranging their accompanying oracles beforehand. Then let the person seeking to know his fate select a bouquet.

3.—FATE BOX.

WRITE a number of fates and fill a box, made with an opening just large enough to admit the hand. Then, as the person seeks his fortune, shake up the box, and let him draw out his fate.

Musical Games, or Home Dancing.

MUSICAL games, or *Home* dancing, are the most agreeable of all indoor pastimes that combine pleasure with healthful exercise. The modern gymnasium is as attractive as our dancing-schools, but its exercises are often too violent for delicate children.

The dancing-school has proved physically beneficial to many who have been sent to it as an experiment at an early age. Such exercise invigorates the frame, and does more for permanent health than can be accomplished by medicine. Exercise, to be beneficial, must have some pleasant excitement connected with it.

It is a pleasant sight to see a home circle, old and young, joining in a lively quadrille, or an old-fashioned contra-dance, in the early evening hour, either the mother or a daughter presiding at the piano. How joyously even children of three and four years old make their tiny feet move in time to merry music. "Pop goes the Weasel," is a dance only suited to little children, and they are apt scholars, and can all join in singing the popular tune. It may be well to give the directions for this and a few other simple home dances.

1. — POP GOES THE WEASEL.

THIS is an old English dance revived. The positions first taken are the same as in the contra-dance, the ladies and gentlemen being placed in lines opposite to each other. The couple at the top begin the figures. They first dance down outside the lines and back, then join hands and down the middle, then join hands with the lady of the couple next to them, and the three dance around in a circle till the music comes to "Pop goes the Weasel." As they sing that, the second lady passes quickly under the joined hands of the couple dancing, and goes to her place; the same couple then join hands with the gentleman opposite, and at the proper time he pops under their joined hands in like manner; then down outside, back again, and join hands, and down the middle; then take the next lady and dance around as before. So on through the whole line. As soon as the top couple have danced down twice, the next couple begins. If there are long lines, there is often a number of couples dancing together, and when all sing in time the dance is very pretty.

2. — UGLY MUG.

THIS lively game is excellent for an evening frolic, where old and young join together in merry-making.

This is a musical game, and if some one of the company will play some simple air adapted to the words, it will add to the pleasure of the game. The gentlemen

take partners, and stand as in the Virginia reel, opposite to each other. The couple who understand the game best should take the lead. The players should all join in singing and acting the words (the words should be adapted to a simple tune, easily sung by all). The leaders commence the game by singing, "I put my right hand in" (at the same time extending the right hand); "I put my right hand out" (they must face out and extend the right hand); "I give my right hand, shake, shake, shake, and turn myself about" (at the same time shake the right hand to the words sung, and whirl back to place). Every player must promptly join in acting and singing these words. The next lines are, "I put my left hand in, I put my left hand out, I give my left hand shake, shake, shake, and turn myself about." This must be acted and sung by all, as we directed with the first words. We will give the words all together in the order they are played and sung.

"I put my right hand in, I put my right hand out; I give my right hand shake, shake, shake, and turn myself about."

"I put my left hand in, I put my left hand out; I give my left hand shake, shake, shake, and turn myself about."

"I put my two hands in, I put my two hands out; I give, &c."

"I put my right foot in, I put my right foot, &c."

"I put my left foot in, I put, &c."

"I put my two feet in, I put, &c."

"I put my ugly mug in, I put, &c."

We have not thought it necessary to give all the words,

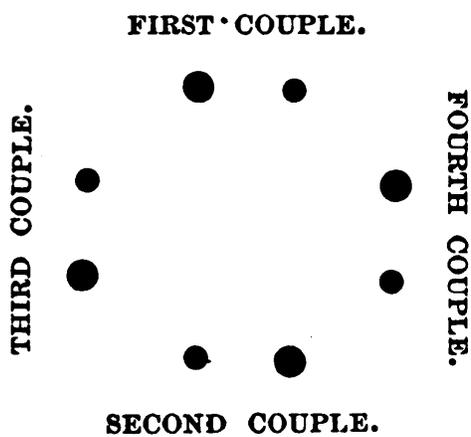
as every line is to be repeated and acted in the same form as the first line. In putting the two feet in and out, all the players jump forward, then turn and jump out; for shake, shake, shake, they jump up and down.

3. — LANCERS.

THIS, also, is a very old English dance. There are innumerable changes, but those given here are the most popular.

FIRST CHANGE.

First lady and opposite gentleman forward and back; same couple forward a second time, turn with right hand, and return to places. First



and second couple cross over, first couple joining hands and passing between the second couple, and return to places, the second couple joining hands and passing between the first. Balance at the corners, the four ladies to the gentlemen

on the right, gentlemen facing the left, to return the balance. Turn partners with both hands to places. Same for the other three couples.

SECOND CHANGE.

First couple forward and back. Forward a second time and leave lady in front of opposite couple facing

her partner, gentleman returning to place. The same couple chassé to right and left, and turn to places with both hands. All eight forward and back in two lines; forward and turn partners to places. In forming two lines first and second times, the side couples separate from their partners, and join each side of the head couples, forming two lines, four on a side; third and fourth times the head couples join the sides.

THIRD CHANGE.

First gentleman and opposite lady forward and back. Forward a second time, and salute with a low bow and low, graceful courtesy, and return to places. The four ladies then form a windmill by giving their right hands, while the four gentlemen take their left hands, with their left hands, all facing the same direction, and promenade entirely around, and turn partners to places.

Ladies grand chain is danced in Paris in place of the windmill. The three other couples dance the same.

FOURTH CHANGE.

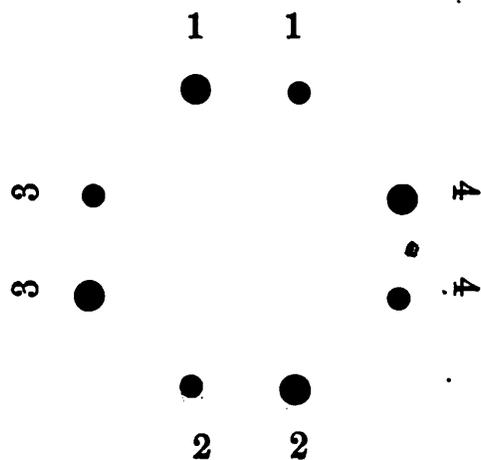
First couple visit the couple on the right hand, salute with bow and courtesy. Visit the couple on the left and salute, then change across and salute same couple again. First couple return to place. Right and left with opposite couples. The other three couples dance the same. In Paris they dance it double, first and second couples at the same time, and so on.

FIFTH CHANGE.

Grand right and left. First couple turn and face outward. Then couple on the right take their place behind the first, then the couple on the left, the second couple behind all. All chassé across and back, gentlemen passing behind ladies. Promenade outside, ladies to the left. Gentlemen to right, meeting at the bottom and coming up together. All eight forward and back, ladies on one side, gentlemen on the other. All forward and turn partners to places. This is danced through till each couple has taken turn in being the leaders.

4. — GRAND SQUARE.

At the same time, the first lady and second gentleman, and the second lady and first gentleman, join hands and



turn to the sides, while the third lady and fourth gentleman, and fourth lady and third gentleman, passing on the outside of the first and second couples, join hands and take the latter's place. Then they pass on the inside and the others on the outside, each taking his own partner to

place. Then repeat, only reversing it, by the first and second couples going on the outside first, and the third and fourth inside.

5. — LE PRINCE IMPERIAL QUADRILLE.

(A new change, introduced by the Empress Eugenie.)

FIRST CHANGE. — LE CHAINE CONTINUE DES DAMES.

HEAD couples to sides. First and second couples lead to right hand couples, and all salute (viz. first couple to third, second to fourth). First and second gentlemen retaining partner's hand, take with their left hands the left hands of the side ladies. The two threes thus promenade to places of head couples, second to first couples' place, first to second couples' place, all facing the centre. Ladies grand chain; the four ladies, without the gentlemen, make a movement like the grand chain of the "Lancers," by crossing over from head to head of sets, giving right hands; passing from side to side, giving left hands; again back from head to head of set, giving right hands; and across again to side, giving left hands, ending with each lady in front of her partner, lady facing outward. All chassé to right and left and turn partners. By repeating this figure the first and second couples return to places, after which the side couples dance the figure twice through.

SECOND CHANGE. — LA NOUVELLE TRENIS.

First gentleman and second lady forward, and turn with both hands, both stopping in front and facing the lady who was left in her place. Cross over; the single lady passes between this couple and crosses to opposite gentleman, giving him her left hand (that gentleman giv-

ing his left hand also), and turn to lady's place on right of that gentleman ; at the same time the other two cross over to first couple's place, and turn with left hands and face opposite couple. Forward four and back ; half ladies' chain (the ladies thus return to partners). All eight chassé across and turn at corners. All chassé back and turn partners.

THIRD CHANGE. — LA CORBEILLE.

First gentleman leaves lady in the centre (the lady facing outward), separating with salute. Second gentleman the same ; third gentleman the same ; fourth the same. Ladies hands around ; the four ladies, thus back to back, take hands and round to right, stopping in front of partners. Gentlemen forward. The four gentlemen advance and give right hands to partners and left hands to next lady, and make a large circle. All balance in circle, and turn partners to place.

FOURTH CHANGE. — LA DOUBLE PASTOURELLE.

Forward four. First and second couples forward and back ; leave partners on sides ; first gentleman leaves his lady on left of third gentleman, and returns to place ; at the same time the second lady leaves her gentleman on right of fourth lady, and retires to place ; forward six ; the six on sides forward and back twice ; two forward ; the first gentleman and second lady forward and back. Forward again, salute, and pass to side where partners are. Four hands half around, with sides. Right and left to places.

FIFTH CHANGE. — LA TOURBILLON.

Ladies to right. The four ladies pass to the gentleman next on their right, and turn with him, both giving right hands. They pass again to the right, and turn with next gentleman (with same hands); they pass again and turn, finally pass again to the right, which brings all to partners. First couple forward and back. Turn with right hands ending in centre, face to face. All four to right and left. Turn to places.

After the ladies repeat the first sixteen bars of this figure a fifth time, all the gentlemen place their partners in the centre, facing outward, each lady thus facing her own partner. Then the quadrille thus terminates by all saluting.

 6. — COMMON COTILLON.

FIRST CHANGE.

FIRST and second couples right and left. The same couples balance. Ladies chain. Same half promenade, half right and left back.

SECOND CHANGE.

Forward two, first lady and second gentleman then cross over, chassé and return to places. Balance. Each couple the same.

THIRD CHANGE.

Right hand across, first and second couples cross over, giving right hands to opposites as they pass. Left hands

back, which are retained, giving right hands to partners, thus forming a circle in the middle of the set. Balance in a circle, then cross to opposite sides; chassé. Two ladies forward and back; two gentlemen the same; four forward and back; right and left to places. Head couples repeat, then the sides the same.

FOURTH CHANGE.

Forward four and back; forward a second time, first gentleman leaving first lady on the left of opposite gentleman; three forward twice, second time first gentleman handing both ladies to opposite gentleman; three forward twice on opposite side, the second time stop in the centre; four hands half around to the right and cross over. Right and left to places. Head couples repeat, then the sides go through the same figure.

FIFTH CHANGE. — JIG DANCE.

Hands all around. All the ladies balance to and turn gentleman on the right, pass to the next, balance, &c.; so on all around. Hands all around, or promenade all. Gentlemen then pass to the right, the same as the ladies. All promenade, or all hands around.

7.— WHITE COCKADE.

FIRST couple balance to right; four hands around; first couple balance to left; four hands around; hands all around. This is repeated by the other couples.

8. — THE NINE-PIN DANCE.

EIGHT must form a cotillon ; the ninth must stand at the side and call any changes he pleases, and lastly call grand right and left. When he claps his hands, they must all promenade. The one calling must then, if possible, secure a partner. If the attempt is successful, the one left out must call the changes of the dance ; and so on.

9. — BASKET DANCE.

FORWARD two ; balance ; ladies' hands around in centre ; left to right ; gentlemen join hands outside the ladies and pass around, stopping on the left of partners ; gentlemen pass their joined hands over the heads of ladies (ladies standing still), and form the basket ; all balance and turn partners.

10. — THE WALTZ AND POLKA QUADRILLE.

THE changes in these quadrilles are the same as in the common cotillon, except that a waltz or polka is played, and all the changes are danced either with the waltz or polka step, and at the end of each change, all waltz or polka around.

11. — CALEDONIAN QUADRILLES.

FIRST CHANGE.

FIRST and second couples cross right hands, left hands back; balance, and turn partners; ladies' chain; half promenade and half right and left to places. Repeat twice.

SECOND CHANGE.

Gentlemen forward and back twice; all balance to corners and turn each lady, passing into the next lady's place; all promenade. This figure to be repeated four times.

THIRD CHANGE.

First lady and opposite gentleman forward and back twice; first couples pass between opposite couples in crossing over, and return outside; balance to corners, and turn to places; all join hands in a circle and forward and back twice. Repeat four times.

FOURTH CHANGE.

First lady and opposite gentleman forward and stop; partners the same; turn partners to their places; four ladies change places to the right; gentlemen change places to the left; ladies change places again to the right; gentlemen change again to the left; all around to their places, and turn partners. Repeat four times.

FIFTH CHANGE.

First couple promenade around inside; ladies all forward to centre; give right hands and back to places; gentlemen the same; balance to partners and turn; grand right and left half round; promenade to places and turn partners; all chassé across, giving right hands at corners and back to places. Repeat four times; then all promenade.

12. — SIR ROGER DE COVERLEY, OR VIRGINIA REEL.

DANCED with eight couples or more in two lines, the ladies on one side, gentlemen on the other, facing each other. The top lady and bottom gentleman execute each figure, and are immediately followed by the bottom lady and top gentleman, in the following order: Forward and back; forward and turn with the right hand and back to places; turn with the left and back; then with both hands and back, forward and dos-a-dos and back; forward and back (this is often danced by the two top ladies and two bottom gentlemen at once). The lady then turns with the left hand every gentleman down the line, while her partner turns every lady, turning his partner alternately with the right hand. When arrived at the bottom, chassé back to the head, separate from partner, lady passing down the line outside of the ladies, and the gentlemen outside the gentlemen, all in each line following, meeting partners at the bottom and then chassé up the centre, when first couple chassé down the middle

and take their positions below the last couple. The figure is continued by the new couple at the head, and so on, till all have danced the whole figure.

13. — MARCH QUADRILLE.

FIRST couple promenade round the outside of the quadrille, stopping at their original place, but facing outwards. Third couple the same, taking the place behind the first. Second couple round, stopping behind the third. Fourth couple round, stopping behind the second. The leader then arranges the sets in proper lines. A march then follows. All march towards the head of the room. The couples separating at the top, the ladies turn to the right, the gentlemen to the left, marching separately to the lower end of the room. Join arms and march up between the lines, until the first couple arrives at the head again. This may be repeated two or three times.

After the march, separate from partners and form two lines, facing each other. First couple balance and turn, then chassé down the middle, taking position below the last couple. As soon as the first couple commence to chassé down the middle, the second commence the balance and turn; and when the second couple chassé the third couple commence — all taking places below the previous couple, until finally the first couple is at the head again. All forward and back. Turn partners to place again.

Sometimes, of late, instead of one, four couples at a time balance and chassé down the middle.

This is a great improvement, and should be generally adopted, as it makes the dance much more lively, and destroys that tediousness, which so strongly marked this quadrille.

Head-Work.

THE following conundrums, riddles, &c., are given merely as suggestions. The conundrums most productive of amusement are those made in the course of general conversation. A happy party, in the course of a long and stormy evening, may make more and better ones than are to be found in any one book. If those given here attract the attention and excite the ingenuity of the boys and girls who read them, a great deal of home pleasure will be the result.

1. — CONUNDRUMS.

1. WHY will the emblems of the United States last longer than those of England, France, Scotland, and Ireland?
2. What is the difference between a falling star and dew?
3. Why does a conductor punch a hole through your ticket?

4. Why are dogs and cats like schoolmasters and pupils?
5. Why is a convalescent like a reprieved man?
6. What is that which you never have, and yet often give up?
7. Why is a cross old bachelor like a hard baked loaf of bread?
8. Why is grass like a mouse?
9. Why is a good wife like the evil one?
10. Why is a sword like lager beer?
11. Why is the gray hair of a person who has had many trials like a plated spoon?
12. Why was not Noah a good mouser?
13. Why is a bald head like heaven?
14. What two letters make a county in Massachusetts?
15. Who was the first carpenter?
16. Why are good resolutions like fainting ladies?
17. When is the best time to read the book of Nature?
18. Why are the names of Emmy and Addie like fishermen?
19. When do flowers become highwaymen?
20. Why ought Hannibal to have fought like a bull?
21. Why was it that Hannibal fought with dogged pertinacity?
22. What great man would you call upon to build a fire?
23. Among what metals does Bonner's horse Dexter rank?
24. What is the difference in a smart Hebrew tradesman and a Hebrew just recovered from sickness?

25. Why was the Fenian raid like the language of the French Canadians?

26. What fish resembles the learned pig?

27. Why is an unwelcome visitor like a shade tree?

28. Why is a son who objects to his mother's second marriage like an exhausted pedestrian?

29. What flower would make the best piano?

30. Can you tell when there were only two vowels?

31. When is it that a blacksmith raises a row in the alphabet?

32. Why is a hare easier to catch than an heiress?

33. Can you tell a man in one word that he took a late breakfast or supper?

34. What is the difference between a auction and sea-sickness?

35. Why is *life* the most difficult of riddles?

36. What should people who are always behindhand be fed on?

37. Can you tell me why
A hypocrite sly
Is the man who best knows
Upon how many toes
A pussy cat goes?

2. — ENIGMAS, CHARADES, AND RIDDLES.

1. My first a baby does when you pinch it ;
My second a lady says, when she does not mean it ;
My third exists, though no man e'er has seen it ;
My whole contains the world's best half within it.

2. My first is myself, in a very sharp word ;
My second is the name of a plaything,
And you are my whole in a word.
3. There sits two legs holding up one leg,
Up jumps four legs and runs away with one leg.
4. We are twin brothers, and in vain
We never meet but to complain.
5. My first is a bird, my second is a bird, and my
whole is a bird.
6. A young man leaving his home, said my whole.
He rode a few miles on a stage coach, and gave the
driver my first. As the day grew warmer, the coach
stopped by my second, where he refreshed himself.
7. My first is a small animal ; my second ladies dis-
like ; my whole, boys need much oftener than they
obtain.
8. My first is not old ; my second grows on a bush ;
my third is a kind of wine ; my whole is a city of New
England.
9. Whole, I am part of the American flag ;
Long may it wave over land and sea !
Behead me, and then from my glory I fall,
Becoming a liquid that flows from a tree.
10. We left our little ones at home,
And whither went, we did not know ;
We for the church's sake did roam,
And lost our lives in doing so.
We went right onward on the road,
With all the wicked full in view ;
We lived to man, we died to God,
Yet nothing of religion knew.

11. My first is a famous watering-place in England ;
my second is a city where a mighty queen did dwell ;
my whole is the name of a queen famous in ancient
history.

12. My whole is that which lightning does ;
 Beheaded, that which horses fear ;
Behead again, and lo ! I a tree,
 A forest tree, will then appear.

13. We are little airy creatures,
All of different voice and natures ;
One of us in glass is set,
One of us you'll find in jet ;
The other you may see in tin,
And the fourth a box within ;
If the fifth you should pursue,
It can never fly from you.

14. My parent bred me to the sea ;
I've been where never man could be ;
Long time I've ranged the ocean wide,
And all the rage of storms defied ;
The lowering clouds obscured the sky,
And foaming billows mounted high ;
Though winds with almost fury blew,
And thunders rolled, and lightnings flew ;
Waves, winds, and thunders, all in vain,
Opposed my passage through the main.
At length my parent died, and I
On shore would fain my fortune try ;
I left the sea, grew fond of show,
Dressed neat, and soon became a beau.

My body's taper, tall and straight,
 I chiefly dwell among the great ;
 Am like a bridegroom, clad in white,
 And much the ladies I delight ;
 Attend when Chloe goes to rest ;
 She's always by my presence blest ;
 No ghost or goblin can she fear,
 Nor midnight hag, if I am near.
 No more a seaman, bold and rough,
 I shine at balls, am fond of snuff.
 To gay assemblies I repair,
 And make a brilliant figure there.
 At last a burning fever came,
 That quite dissolved my tender frame ;
 I wasted fast, light-headed grew ;
 Of all my friends, not one I knew ;
 Great drops of sweat ran down my side,
 And I, alas ! by inches died.

15. Found long ago, yet made to-day,
 Employed while others sleep ;
 What few would wish to give away,
 And none would wish to keep.
16. Two hundred men and women sitting,
 Talking, reading, sleeping, knitting ;
 Boston, Lynn, Salem, Andover,
 In, out, under, over.
 Tugging, bugging, dreaming, screaming,
 Rain, or snow, or sunshine beaming ;
 Buzz and stir, smoke and hissing,
 Often ends with hearty kissing.

17. 'Twas a winter day, and piercing cold,
 When I met my first, a little match girl ;
 She was poorly clad, and from the fold
 Of my second, strayed a tangled curl.

It has been said that my whole is sweet,
 But my heart grew sad as I stroked her brow,
 And I prayed that this poor child of the street,
 Might some day be happier, far, than now.

18. My first denotes company, my second shuns company, my third assembles company, and my whole amuses company.

19. The first of my first, and the last of my last, is extensively used for building material. The last of my first, and the first of my last, exists in a great many shapes and sizes. The first of my first and the last of my last, is generally that of which the last of my first consists. My first is useful in form — house kitchens. My last is one of the many varieties of the first of my first.

20. My first is what you are doing now ;
 My second is procured from stone ;
 Before my whole you often stand,
 But mostly when you are alone.

21. My first is French, my second English, and my whole is Latin.

Riddles and enigmas were held in great estimation by the ancients. You all must remember Samson's great riddle in the Bible ; if you do not know it, we advise you

to look in the Bible for it. Perhaps our young friends have never heard of the famous myth of the sphinx. Juno, in anger, was said to have sent against Thebes a monster lion with a woman's face, who proposed riddles and enigmas to all passers-by, and would devour them if they could not answer these riddles, &c. At length Œdipus passed, and the sphinx propounded a riddle to him which he guessed, and the sphinx, defeated, destroyed herself. We will give this famous riddle, as many little ones may not know it.

22. "What animal is it that walks on four legs in the morning, two at noon, and three in the evening."

3. — DOUBLE ACROSTIC CHARADES, AND CROSS-WORD ENIGMAS.

DOUBLE acrostic, in which the initials and finals form the title of a celebrated piece of pastry.

1. 1. To let down. 2. A part in singing. 3. Is language. 4. Part of a chain. 5. A tree.

2. My first and second are both in hollow ;
My third and fourth are both in follow ;
My fifth and sixth are both in Spain ;
My whole is a town in Maine.

3. Hard it is to hold me captive,
Subject to your whims control ;
Give me food, at least, in plenty,
Or my death is on your soul.

- (1.) When it's our neighbor's,
 We take it up in fun ;
 When it's ours only,
 We, grumbling, wish 'twere done.
- (2.) I love cold, cold loves me ;
 From touch of heat I flee ;
 And, sore weeping, cease to be.
- (3.) Two legs set on four legs,
 Jogging far and near.
- (4.) A little bit of charcoal,
That ladies value deqr.
4. An English maid, so fair and full of grace,
 All heaven seems smiling in her sunny face ;
 A Spanish lady, stately, proud, and grand,
 Princes would vie to kiss her jewelled hand.
- (1.) From care and trouble, when we seek to flee,
 Our worn and tired frames we rest on thee.
- (2.) Hail, Muse, with love's sweet rose and myrtle
 crowned,
 And dance with perfumed footsteps o'er the
 ground.
- (3.) What we are taught in life's hard, cruel school,
 And all must learn, rich, poor, or wise, or fool.
- (4.) Named for Jewish patriarch of old,
 In speech and council sage, in action bold.
- (5.) Tarteus and palace of the Moorish kings,
- (6.) Each crumbling stone of love, war, glory, sings.
5. Long did her sad eyes court a mother's joy ;
 At length, past hope, she clasped her promised boy.

- (1.) The mountain quakes, fire flashes from its peaks.
- (2.) Dead falls the liar, while arraigner speaks.
- (3.) Weeping and wailing did thy streets affright.
- (4.) She in the temple writed day and night.
- (5.) How oft poor Juda saw the Syrian foe,
Her fields stripped naked, and her towns laid low.

6. The robe half woven, and the veil half wrought,
The wreath scarce budding, and the rite unsaid,
Her lover called her ; when his side she sought,
The King of Terrors met her in his stead.

- (1.) You promised peace, but oft bestow disquiet.
- (2.) Wild justice named, but justice ran to riot.
- (3.) A turn oft agreed, never yet defined.
- (4.) The spendthrift's Nemeses that lags behind.
- (5) A queenly name, a saintly name, & homely name,
also,
In every land, in every tongue, in every book 'twill
show.

7. My first is in daisy, but not in rose ;
My second's in treatise, but not in prose ;
My third is in kicks, but not in blows ;
My fourth is in ankle but not in toes ;
My fifth is in lines, but not in rows ;
My sixth is in nothing, and yet in nose ;
My seventh's in choosing, in choosen, and chose ;
My whole is an author that every one knows.

8. My first is in wish, but not in hope ;
My second's in line, but not in rope ;

My third is in floor, but not in ground ;
 My fourth is in lost, but not in found ;
 My fifth is in rill, but not in stream ;
 My sixth is in sea, but not in seen ;
 My last is in monkey, but not in toy ;
 My whole is a name which belongs to a boy.

4. — PUZZLES.

1. ADD five strokes to these six marks | | | | | |, and make nine.
2. Why is this |) gone?
3. Four people sat down one evening to play ;
 They played all that eve, and parted next day.
 Could you think, when you're told, as thus they all
 sat,
 No other played with them, nor was there one bet ;
 Yet when they rose up, each gained a guinea,
 Tho' none of them lost to the amount of a penny?
4. Look through the alphabet, and try
 If you the letter can descry,
 Which, added to those placed below,
 A small poetic verse will show.

H n l d t w e z s t h u g l m x y w l ,
 T h u l v e s t t h t , t h u l v e s t t h w l ;
 R n l d a k s y n z h l l w t n e
 S l s t , s s l e m n , s u n d s a l n e
 S m u r n f u l , n n e l v e s t g ,
 R f y u z h t i n g h w l t k n w .

5. Procure six cards, and having ruled them as in the following diagrams, write in the figures neatly and legibly. It is required to tell the number thought of by any person, the numbers being contained in the cards, and not to exceed 60. How is this done?

3	5	7	9	11	1
13	15	17	19	21	23
25	27	29	31	33	35
37	39	41	45	43	47
49	51	53	55	57	59

5	6	7	13	12	4
14	15	20	21	22	23
28	29	30	31	36	37
52	38	39	44	45	46
47	53	54	55	60	13

9	10	11	12	13	8
14	15	24	25	26	27
28	29	30	31	40	41
42	43	44	45	46	47
56	57	58	59	60	13

3	6	7	10	11	2
14	15	18	19	22	23
26	27	30	31	34	35
38	39	42	43	46	47
50	51	54	55	58	59

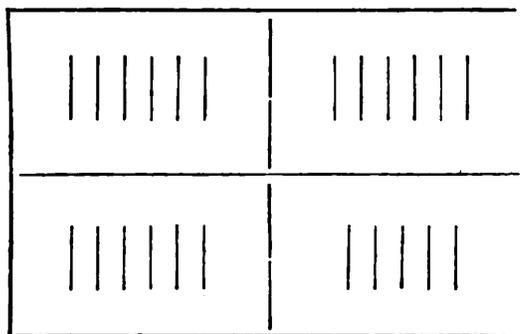
17	18	19	20	21	16
22	23	24	25	26	27
28	29	30	31	48	49
50	51	52	53	54	55
56	57	58	59	30	60

33	34	35	36	37	32
38	39	40	41	42	43
44	45	46	47	48	49
50	51	52	53	54	55
56	57	58	59	60	41

These cards, copied on to six separate cards, could be

used in fortune telling. A child could declare by these she could tell the ages of any person present, if the person will select the card with the age upon it.

6. First draw a square and divide it into four parts. Then made six marks in the first square, and say they



represent six pigs, for you pretend to describe a farm-yard you once saw. In the next square make six more marks to represent cows, in the next square six more marks for horses, and the last square represent donkeys.

7. Place eight counters or coins, as in the diagram below :



It is then required to lay them in four couples, removing only one at a time, and in each removal passing the one in the hand over two on the table.

5. — ARITHMETICAL PROBLEMS.

1. How many changes can be given to seven notes of a piano? That is to say, in how many ways can seven keys be struck in succession, so that there shall be some difference in the order of the notes each time?

2. An old man married a young woman; their united ages amounted to one hundred. The man's age, multiplied by four and divided by nine, gives the woman's age. What were their respective ages?

3. The sum of four figures, in value will be
Above seven thousand nine hundred and three;
But when they are halved, you'll find very fair,
The sum will be nothing, in truth I declare.

4. Two drovers, A and B, meeting on the road, began discoursing about the number of sheep they each had. Says B to A, "Pray give me one of your sheep, and I will have as many as you." "Nay," replied A, "but give me one of your sheep and I will have as many again as you." Required to know the number of sheep they each had?

5. To five and five and fifty-five,
The first of letters add;
It is a thing that pleased a king,
And made a wise man mad.

6.—SQUARING WORDS.

FIRST SQUARE.

1. A SHORT poem.
2. The former governor of Algiers.
3. And an important member of the human body.

SECOND SQUARE.

1. The repose of Nature.
2. The truant.
3. That which tempted him to play truant.
4. The place he searched for blackberries.
5. The places where he sought birds' nests.

THIRD SQUARE.

1. A.
2. A father.
3. A changeful gem.
4. That which we hope you will grow.

We have only selected a few examples of different kinds of trials of wit, hoping our young readers will strive to surpass them.

Answers to Head-Work.

1. — CONUNDRUMS.

1. THE lily will wither and fade away,
The rose from its stem must sever,
The shamrock and thistle will decay,
But the stars will shine forever.
2. One is missed from heaven, the other is mist from earth.
3. To let you go through.
4. One is of the *canine*, and the other of the *feline* species.
5. He can't *digest* (*die* just) yet.
6. Conundrum.
7. He is crusty.
8. The cat'll eat it (the cattle eat it).
9. She sows tares while the husbandman sleeps.
10. Because it cannot be used till it is drawn.
11. "It's silvered o'er with care."
12. It took him forty days and nights to find Ara-rat.
13. There is no parting there.

14. S. X. (Essex).
15. Pharaoh who made a ruler of Joseph.
16. They need carrying out.
17. When spring opens the leaves, and autumn turns them.
18. Because they drop the *line*.
19. When they show pistils (pistols) and stamens (stay men).
20. Because he was the son of Hamilcar (A milker).
21. Because he belonged to the Barca family (Barker).
22. Philip the great (fill up the grate).
23. Asbestos (As best horse).
24. One is a jews harp (Jew sharp), the other a jewel (Jew well).
25. Because it was a patois (pot war).
26. Tautog (taught hog).
27. Because we are always glad when he leaves.
28. Because he cannot go a *step-father* (farther).
29. Rosewood (rose would).
30. It was in the days of Noah, before you and I were born (in the day of no a, before u and i were born).
31. When he makes a poke r (poker) and shove l (a shovl).
32. It is because an heiress has an i, and a hare has none.
33. Attenuate (at ten you ate).
34. One is the sale of effects, the other the effects of a sail.
35. Because all must give it up.
36. Cat-sup (catch up).

37. A hypocrite neat,
 Can best count her feet (counterfeit),
 And so, I suppose,
 Can best count her toes.
-

2. — ANSWERS TO ENIGMAS, CHARADES, AND RIDDLES.

1. Cry-no-line.
2. I-dol.
3. A man holding a leg of mutton ; a dog jumps up
and runs away with it.
4. Mar-mar.
5. Sparrow-hawk.
6. Fare-well.
7. Rat-tan.
8. Newbury-port.
9. S-toe.
10. The kine that bore the ark. 1 Samuel vi.
10, 12, 14.
11. Bath sheba.
12. Flash.
13. The bowels.
14. A spermaceti candle.
15. A bed.
16. Railway-train.
17. Childhood.
18. Conundrum.
19. Woodbox, boxwood.
20. Looking-glass.

21. Latin.

22. Man ; who crawls in infancy, walks erect in manhood, and supports his steps in age with a cane.

3.— ANSWERS TO DOUBLE ACROSTIC CHARADES AND CROSS-WORD ENIGMAS.

1. 1. Lower. 2. Alto. 3. Lingo. 4. Link. 5. Ash.
Lalla-Rookh.

2. Hollis.

3.	Bird.		Seed.
	B	1. Business.	S
	I	2. Ice.	E
	R	3. Ride.	E
	D	4. Diamond.	D

4.	Bella.		Donna.
	B	1. Bed.	D
	E	2. Erato.	O
	L	3. Lesson.	N
	L	4. Lincoln.	N
	A	5. Alhambra.	A

5.	Sarah.		Isaac.
	S	1. Sinai.	I
	A	2. Ananias.	S
	R	3. Rama.	A
	A	4. Anna.	A
	H	5. Havoc.	C

- | | | | |
|----|--------|---------------|--------|
| 6. | Bride. | | Death. |
| | B | 1. Bed. | D |
| | R | 2. Revenge. | E |
| | I | 3. Idea. | A |
| | D | 4. Debt. | T |
| | E | 5. Elizabeth. | H |
7. Dickens.
8. William.
-

4.—ANSWER TO PUZZLES.

1. **NINE.**
2. Because it is **D** parted (departed).
3. Four merry fiddlers played all night
To many a dancing ninny ;
And the next morning went away,
And each received a guinea.
4. The letter **O** inserted thus, before and after the consonants : —

“ O, on old towers, thou gloomy owl,
Thou lovest to hoot, thou lovest to howl. ”

“ Or on old oak, your hollow tone,
So lost, so solemn, sounds alone,
So mournful no one loves to go,
Or of your hooting howl to know.”
5. Request the person to give all the cards containing the number he has fixed upon, and then add all the right

hand upper corner figures together, which will give the correct answer. For example: Suppose 10 is the number thought of, the cards with 2 and 8 in the corners will be given, which makes the answer 10.

6. In the last square you must only make five marks, and then ask the one you are talking to, to count and see if all are right; if you do it carelessly, and he is off his guard, he will probably say, "One of the donkeys are wanting." You then must slyly say, "If you'll jump in, all will be right." Such simple "sells" often cause a good laugh.

7. Place 4 on 7, 6 on 2, 1 on 3, 8 on 5, 5 on 2, 3 on 7, 8 on 6, 4 on 1, &c.

5.—ANSWERS TO ARITHMETICAL PROBLEMS.

1. $7 \times 6 \times 5 \times 4 \times 3 \times 2 \times 1$, result is 5,040, the number of changes.

2. The man's age was 69 years and 12 weeks. The woman's, 30 years and 40 weeks.

3. The four figures are 8 8 8 8, which being divided by a line drawn through the middle, become $\frac{8}{8}\frac{8}{8}$. The sum of which is eight 0s, or nothing.

4. A had seven, and B had five sheep.

5. This puzzle has yet no answer. I trust some of the readers of this book will be able to send us a correct answer, as there is a way to solve it.

6.—ANSWERS TO SQUARING WORDS.

1.	2.	3.
O D E	N I G H T	S P O T
D E Y	I D L E R	P A P A
E Y E	G L A D E	O P A L
	H E D G E	T A L L
	T R E E S	

Solitaire Games of Cards.



THERE are very few games one person alone can play. Mrs. Cheney has compiled a collection of these games, under the name of "Patience," which are very desirable. These games are an acquisition to any home. They amuse an invalid, and often act as a sedative to men wearied of business cares, who desire some simple amusement before sleeping. They do not produce the feverish excitement of games of chance and skill played against an opponent. Yet they can become a social pleasure, by others looking on and sharing in the interest of the game, and the pleasure of success. Boys and girls would do well to learn them, as they will not divert the mind from study, yet may help to pass pleasantly an idle hour, besides exercising the *patience*. The publishers have allowed us to give the directions of some of the games; we also will add "The Army Solitaire," and when you play it, think of the pleasure it has given to many a weary soldier, in diverting his mind from the hardships of war. Our famous generals often played it

the night before a battle, and if successful, looked upon it as a good omen. We will add a few simple social games.

1. — THE LEGITIMIST.

TWO PACKS.

THIS name is of French origin, but it seems to have no special adaptation to the game. It may have been applied to it from some old royalist, who solaced his years of exile with the company of mimic kings and queens. It requires close attention, but is not otherwise difficult.

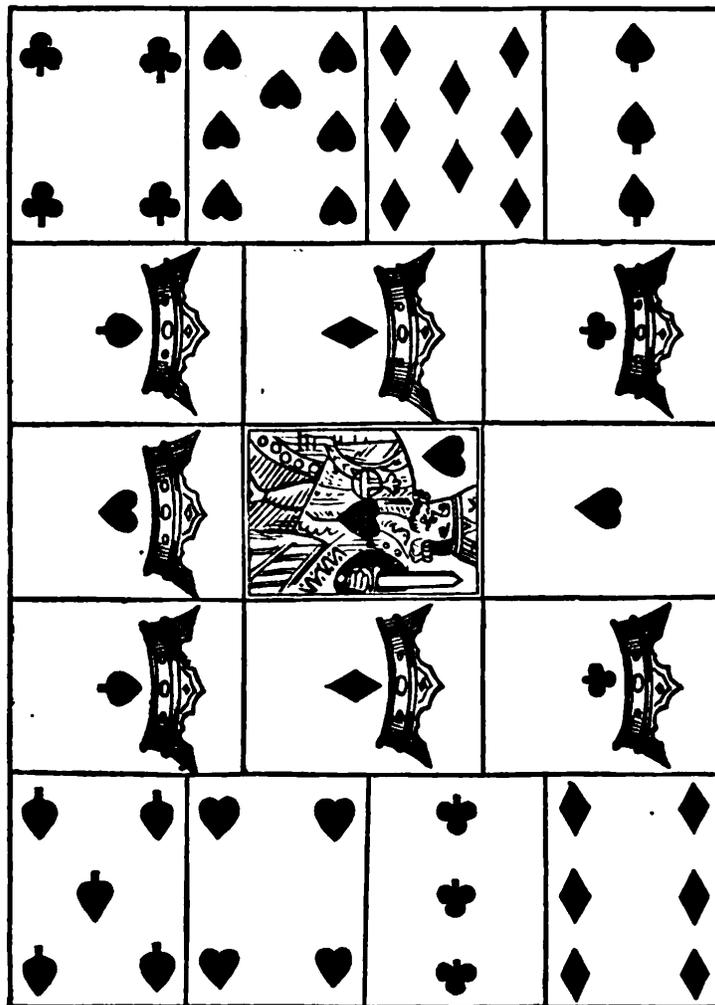
Take a king and place it at the left. Then, having shuffled your cards well together, begin to lay them off. You place in succession, in a horizontal row, next the king, the queen, the knave, ten, nine, eight, seven, and six, as they appear from the pack. On these you form the families of thirteen cards each, piling downwards, not following suit, and ending each family with the number next to the bottom card, so that you will finish, if successful, with a row of piles, whose top cards number from the ace to the seven, inclusive. Put the cards that you cannot immediately use in stock. You can take up this stock, re-shuffle it, and re-lay it twice.

You must be very careful to observe when your families are complete, for as each one ends with a different number, you will be likely to put on too many cards if you are inattentive.

2.—THE SULTAN.

TWO PACKS.

THIS is, perhaps, the most curious and interesting of all the games of Solitaire, and, if successful, it forms a



pretty picture of the sultan or king of hearts, surrounded by his eight queens. As it is rather difficult to under-

stand the arrangement, we have prepared a little diagram to illustrate it.

Take out the ace of hearts and all the kings. Place one king of hearts in the centre. Just above him place the ace of hearts, and below him the other king of hearts. On each side of the ace place the kings of clubs, who represent war. On each side of the first king of hearts are the kings of diamonds, representing the treasury; and on the lower line, each side of the second king of hearts, are the kings of spades, representing the industrial forces.

Then shuffle the remaining cards, and lay off from the pack. Put the first four cards on one side of the square formed by the kings, placing the ends of the cards towards the square. Put the next four cards on the other side in a similar manner; these eight cards form the divan.

Leaving the sultan untouched, form the other families by placing the aces on the kings, and so piling in regular succession, according to suits, ending with the queens. Place all cards which you cannot immediately use, in a pile on the table, which is called the stock. You can use the cards you are laying off from the packs, or the top card of the stock, or any card in the divan, in forming your families. When a card is taken from the divan, you may fill its place, either by the top card from the stock, or by the next card from the pack, as you think most likely to be favorable to your purpose.

When you have exhausted the pack, you can take up the stock and use it as a pack, always keeping your divan full. This you can do twice. Some skill is required in

placing the cards in the divan, and in selecting them for use, and constant care is needed that no opportunity in placing a card in the families escape you. You will, after a little experience, generally be rewarded with success.

3. — FRENCH SOLITAIRE.

ONE PACK.

THIS game is very simple, and well adapted to invalids who cannot make much effort.

Shuffle the cards well. Lay the four aces as they come in a row. Place the other cards as they appear from the pack, on the aces in order, without following suit; as, ace, deuce, three, four, &c.; this is called putting the cards in families.

Place the cards which do not fit on these, in due order in four piles below, and whenever the top card will go on the upper line, in regular sequence, you can use it, which will thus free the card beneath it.

The skill consists in deciding on which of these four piles to place the cards from the pack, and which card to use, if you have two top cards of the same number. Of course you must not, if you can help it, place a higher card on a lower; but if you have already four piles, this will often be unavoidable. You must then endeavor to get off the higher cards, to free those beneath. According to the old, strict rule, of not looking to see what cards are beneath the top card, it becomes an excellent exercise of memory to recall in which pile are the cards

you want at the moment. It is not well to place many cards of the same number in one pile. If you can complete the families in the upper row to the kings, you have succeeded in this game ; if not, you have failed.

You may make this game still easier by taking out the aces, and placing them in the upper row, before beginning the game ; or you may make it more difficult by following suit in the families, in which case you are entitled to take up the lower piles, re-shuffle them, and re-lay them twice.

4. — THE ARMY SOLITAIRE.

ONE PACK.

THE army game is a decided favorite with all who like solitaire games ; we have never *seen* any printed directions, yet there may be in some book we have not had access to. We prefer it to any other game of solitaire, and we hope these directions will be sufficiently plain to interest our readers to try it.

Shuffle the cards thoroughly. Then deal off the first card, whatever it may be, and place it on the upper corner of the left hand side of an imaginary square. This is called the foundation card, on which to form a family. For instance, if it were the six of diamonds, the next card to place upon it would be the seven of diamonds, as the family must be formed in regular succession, according to suit. Whenever you come across, in playing the cards, the six of spades, hearts, or clubs, these are the foundation cards (as the first card dealt gives the requi-

site value of the other three foundation cards, or as some call them, the four towers of the fortress), and can be placed in the other three corners, to form a square. On these build your towers, as we directed in diamonds. If you succeed in forming the four towers or families in suit, and in succession, you have conquered.

When you deal a card that cannot be placed on the corner families in succession, place it on the sides of the square, between the foundation cards, as three of clubs, and nine of spades, eight of diamonds, king of hearts, and one can be placed in the centre of the square, as the ace of diamonds; these five cards are called the reserve forces, and on these you can place any card in downward succession (suits need not be followed), which cannot be used on the towers. For instance, if you deal off the deuce of hearts, or any other deuce, place it on to the three of clubs; or any eight, place it on to the nine of spades; or king, place it on to the ace, so on; but with every card turned, first look at your foundation cards, or towers; never lose an opportunity to build up these. All cards that cannot be played on to the four towers or the five reserve cards, may be placed on one side as stock.

Whenever any one of the five reserve corps cards are vacant from being used to build up the towers, or a vacancy made by being able to place reserve cards on the other reserve corps, replace from the stock, and by taking a card from the stock, a desirable card to use on the towers may be freed.

The great skill of this game consists in the judicious arrangement of the reserve corps; if you have two top

cards on different piles, of the same value, you should carefully consider on which pile it is best to place the card dealt of proper value, for future use.

If you can complete your towers in the first play, without shuffling your stock, you have gained a great victory; the stock can only be shuffled and played over once. If the towers cannot then be built, the game can be commenced anew. Sometimes the cards deal out so perversely that even skilful play and patience cannot build the towers.

Amusements for Christmas Holidays.

ADAPTED TO ALL AGES.

SHAKESPEARE reading clubs, private theatricals, charades, and tableaux are deservedly the popular home amusements of the present day. They certainly strengthen the lungs and memory, and improve the intellectual tastes. These amusements are peculiarly adapted to enliven long winter evenings. As some of our young friends may not understand the *modus operandi* of these amusements, we will try and enlighten them.

1. — SHAKESPEARE READING CLUBS.

SOME clubs read Shakespeare alone. It is most certainly a noble study, and one we can never weary of. Few can hope ever to excel in delineating Shakespeare. Therefore it is well, if we meet together for social enjoyment as well as improvement, to have a variety of plays, such as Sheridan Knowles' plays. Also, it is an admirable way of learning to converse easily in German and

French to read plays in the different languages. In reading these plays, the parts, in the beginning, should be given to different members.

The librettos of many excellent plays can be bought for a very small sum, such as "Ion," "Hunchback," "William Tell," "Love's Sacrifice," and many other excellent old plays. These small books are less cumbersome to carry around. It is well before the club meets to read any play, to have each person read over his or her part, so as to be able to comprehend the character. Therefore the play to be read at each reading should be given out at the close of every meeting, and the parts selected, each member having an equal share. Such clubs are far more agreeable to its members, and less likely to cause unpleasant rivalries, than clubs for private theatricals, as private actors are often jealous, for human nature, alas! is weak.

We have known of some very successful clubs, where discord and jealousy never appeared, and where harmony reigned. We will give the manner of proceeding adopted by one of them, as it may assist in the formation of others. The club was started by some young ladies, with a view of making home and winter evenings agreeable to their brothers. A committee was chosen to form a code of laws. Each one was to subscribe a small sum to purchase the librettos of their plays. The following rules were signed by all the members: —

1. Each member of the club must take his or her turn in choosing a play, and in giving out the rôle of characters.

2. Every member must take the characters given him,

and do his best, unless he can exchange parts with some other member, with the consent of the one who selected the play.

3. The one who selects the play has a right to the best character.

4. The club shall meet once a week at the houses of members, in alphabetical rotation.

5. Whenever any member is unable to take his part and cannot attend the meeting, he must provide some one to take his character.

6. No new member can be admitted without the vote of the majority.

7. Each member must study his or her part well, before meeting with the club. If any two, or several, should have difficult parts together, they must meet privately and practise them.

At first they merely read the plays; but soon they partially acted them, and found them increased in interest thereby. They always had their little librettos by them. Those who had ready memories rarely referred to them, or a mere glance would be sufficient. Finally they dressed in character, and admitted an audience composed of their relatives.

There is not necessarily anything awkward in having the books in hand. Such little pamphlets can be easily rolled up, and will scarcely be noticed. Under these rules they became familiar with the best plays, without wearying of them, and each member had an opportunity of consulting his own taste.

Before the winter closed the members of this club found they could so easily learn their parts, that they rarely

were obliged to refer to their librettos. Constant practice improved their memories. Often those whose parts were associated together, would meet for private practice.

2. — PRIVATE THEATRICALS.

PRIVATE THEATRICALS amuse a large circle of *friends*, and any club willing to undertake the presentation of plays deserve the thanks of their audience.

Even a simple farce requires much labor and frequent rehearsals to be well acted, and one soon wearies of the constant repetition of even witty sayings. The most trivial character must be carefully studied, for one bad actor often destroys the effect of the whole play. Then the footlights, stage, &c., must be prepared. A few directions, with a list of easy farces, may be of service. All who live in cities can easily hire scenery, dresses, &c., but for the benefit of towns and villages, we will give a short account of how such things can be managed.

Some lady can almost always be found who will give the use of her house. A house should be selected which has two parlors, connected by large folding doors or an arch; one parlor being for the audience, and the other for the stage. All the furniture and carpets should be taken from the latter room. A rough staging should be built (boards can be easily hired), and by boring a hole in the floor, a gas pipe can be run up along the front of the staging, with a sufficient number of burners. Tin shades

painted green (as they render the light softer, and more agreeable to the eye), are an addition, for they keep the light from the audience, and throw it directly on the actors. A large floor cloth can be nailed on the stage for a carpet. A drop curtain, so arranged as to be rolled up quickly and easily, by means of a cord pulley at one side of the stage, where the prompter sits, just out of sight of the audience, is necessary. Scenery for the sides and back parts of the stage can be roughly painted on cloth; it answers every purpose of canvas, by being strained when wet, over light wooden frames (made so as to be easily moved); when dry, it presents a smooth, hard surface.

Each member should provide his or her own dress. To give the required expressions to the faces, a box of good water colors, some fine chalk powder, camel's hair pencils, and rouge saucers are wanted. To make frowns, scowls, or comical expressions, such as a broad grin, smirk, or simper, stand before a mirror and assume the desired expression; then trace the wrinkles produced with a fine brush of the brown tint; this will fix the required expression on your face. Rouge is best applied with the finger. Burnt cork is excellent for darkening eyebrows and making moustaches, also for representing leanness, which will be done by applying a faint tint just under the eyes, on the sides of the cheeks, and under the lower lip. A strong mark running from the corner of the nose down towards the corner of the mouth on each side marks age or emaciation.

A few directions may be of use in regard to the preparation of theatrical dresses. Powdered wigs can be made

of tow, ravelled yarn, or gray-colored horse hair; beards and moustache of the same, or a piece of buffalo skin. Ermine can be made of cotton flannel, with tags of lion-skin cloth sewed on, or black tags painted. Pelisse wadding is sometimes used.

Crowns and sceptres are easily made of pasteboard and gold paper. Velvet talma cloaks, capes, or even the loose velvet sack, can be converted into cavalier cloaks (the armholes in the sack must be fastened up on the inside) by fastening them gracefully over one shoulder. Then put on a large old-fashioned lace collar, ruffles around the hand, a Kossuth hat, looped up on one side with a paste pin or buckle, fastening a white or black plume (taken from some lady's bonnet), stockings drawn over the pantaloons and fastened at the knees with bows and buckles; and, lo! with but little trouble, you have a fine cavalier of the olden times. With old finery and little ingenuity, a theatrical wardrobe can be quickly made, if all are willing to do their part, but the larger share of the work is generally done by a few. Rocks can be made by throwing plain gray blanket shawls over ottomans, tables, &c. Rain may be imitated by dropping peas in a tin pan; thunder, by rattling sheet iron; lightning by means of a tin tube, larger at one end than the other, and filled with powdered resin. The smaller end of the tube should be open, the other end so managed that the resin may sift through. Shake the tube over a lamp, or blow the resin through a plain tube into the flame of a lamp, and you will have a good imitation of lightning.

Dissolve crystals of nitrate of copper in spirits of

wine, light the solution and it will burn with a beautiful emerald green flame. Pieces of sponge, soaked in this spirit, lighted and suspended by fine wires over the stage of theatres, produce the lambent green flames now so common in incantation scenes. Strips of flannel saturated with it, and wrapped around pieces of copper, will form the swords and fire-forks brandished by the demons in such scenes. Devices like the above are very simple, and add much to the general effect:

The publishers of this book have printed a large number of small plays, adapted for private theatricals, called "The Amateur Drama." We will mention a few of them that are good; the old comedies and farces are well known to all.

DRAMAS IN TWO ACTS.

Sylvia's Soldier, . . .	3 male, 2 female characters.
Once on a Time, . . .	4 " 2 " "
Down by the Sea, . . .	6 " 3 " "
Bread on the Waters, . . .	5 " 3 " "
The Last Loaf, . . .	5 " 3 " "

DRAMAS IN ONE ACT.

Stand by the Flag, . . .	5 male characters.
The Tempter, . . .	3 " 1 female character.

FARCES. — MALE AND FEMALE CHARACTERS.

We're all Teetotallers, . . .	4 male, 2 female characters.
A Drop too Much, . . .	4 " 2 " "
Thirty Minutes for Refresh- ments, . . .	4 " 3 " "
A Little more Cider, . . .	5 " 3 " "

FARCES. — FEMALE CHARACTERS ONLY.

The greatest Plague in Life, 8 characters.

No Cure no Pay, . 7 “

The Grecian Bend, . 7 “

ALLEGORIES. — ARRANGED FOR MUSIC AND TABLEAUX.

Lightheart's Pilgrimage, 8 female characters.

The War of the Roses, 8 “ “

The Sculptor's Triumph, 1 male, 4 female characters.

 3. — CHARADES.

THERE is no game that can afford so much amusement to a circle of friends as that of acting charades. It affords a scope for the exercise of both wit and ingenuity.

A word must be chosen, in which the syllables may be rendered into some kind of a lively performance, and the whole word must be capable of similar representation. Then the plan of action must be agreed upon. Old-fashioned garments, gay shawls, scarfs, old coats, hats, aprons, gowns, &c., must be looked up for the occasion, and speedily converted into various and grotesque costumes, suited to the representation to be made. By exercising a little ingenuity, very fine charades can be acted “impromptu.” Speed, in all preparations, is quite necessary to success, as an audience is always impatient. If it is determined to have charades at a party, the lady of the house should arrange dresses, plan of action, and

subjects, beforehand. She can generally tell who can assist her best. If all the arrangements can be made without the knowledge of her guests, the effect will be greatly increased. This is also an improving game for a family of children. Write the plot and a simple dialogue, and let them learn it; it will be a good exercise for the memory, and teach them ease of manner; but let them only act before a home circle.

A talented friend of ours has a very pleasant way of acting charades in her own family circle, which is well adapted for large family circles, such as assemble together on Thanksgiving, and during Christmas holidays. This lady unites her family with a few other pleasant friends.

For a good charade party, twelve or more persons are desirable, and two rooms, connecting by sliding or folding doors, are the most convenient, though two connecting by only a single door will do, if the party is not a large one.

First, two persons should be chosen managers; then the managers must choose sides, so that the company will be about equally divided. The sides then take separate rooms, to become, alternately, actors and audience; the managers draw lots to see which side shall act first. Those that are to begin, first choose a word, then proceed to represent it. A common way is to divide the word into syllables, and present one at each scene, then, after having gone through the word, if the other side cannot guess it, a scene is given to represent the whole word. When all is ready for a scene, the door is thrown open for the others to look in and guess it. Frequently a whole word is given at once in one scene. The mana-

ger must always announce whether one syllable or more is given. After giving the audience time to guess it or give it up, the parties change rooms, and the other side must act; they will, of course, have their word selected and all arrangements made, as they had sufficient time while waiting for the others.

In acting the word, each party must try to mystify the other, yet the syllable must be well represented; but there can be by-play to divert the audience from the real word. The party that guesses the whole word the soonest, are considered the conquering party. Care must be taken not to let the actors know if the audience guess the word before it is fully acted.

Sometimes in the place of words, proverbs are acted. Each word is acted in turn, or two words are acted in one scene; if the latter, before the scene is acted, some one of the actors can inform the audience that they will act two words of the proverb.

A few directions for acting certain words and proverbs, and a short list of words and proverbs easy to be acted, may be an assistance to our youthful readers.

If a word or syllable can be represented by action, it should be seldom spoken; but in some cases syllables must be spoken to give an idea of the word. Some prefer acting charades entirely in pantomime.

4. — CON-JU-GATE.

• *Con.* Arrange a school, one of the actors dressing as a country schoolmaster; let the scholars all have books in their hands, conning their lessons in loud whispers.

Ju. The same school can be retained. One of the actors, dressed as a German Jew pedler, can come to the school to sell pens, pencils, paper, chalk, &c. He can talk in a broken Jewish manner. The *Jew* should be prominent in this scene.

Gate. This syllable, instead of the common representation of a gate, made with a small clothes-frame, &c., can be represented by having the whole company of actors dress in odd garments, and walk about the room in couples, each with a different gait, hobbling, striding, pompous, &c.

Conjugate. Let the same schoolmaster assemble his unruly school, and give out verbs to be conjugated; the scholars, to make the scene ridiculous, should mix up languages and conjugations in a medley.

5. — DUMB-FOUND.

Dumb. Let a certain number of the actors be seated in a row, when the door opens, or the curtain is drawn aside; let them remain perfectly silent for two moments, then let them silently rise and walk out of the room. Or as they sit silent, some actor can come in and ask questions to each, receiving only a vacant stare in answer; he then can rush out of the room, calling them a stupid set; it would be too plain to call them dumb.

Found. This can be made very amusing by arranging a court scene, judge, jury, and lawyers, and a prisoner's box, in which an actor, dressed as a servant-girl, can

be seated as the criminal accused of stealing a pocket-book. Witnesses can be examined. After the court has gone over the case, and the lawyers make as much sport as possible in their examination, a boy, dressed as a ragged Irish boy, should rush in, pocket-book in hand, calling on the judge to hear him. After ordering him to be turned out, and much talk being made about turning him out, at last, in a broken Irish voice, he must scream out, "Plaase yer honor, it's me that *found* it," holding aloft the pocket-book. The judge must request to see the pocket-book. (A young boy once acting this part, caused much laughter, by exclaiming, "Och, and indade is the court honest?") The judge having examined the pocket-book, declares the girl innocent, and dismisses the court.

Dumbfound. The room should be partially darkened, and some of the actors seated around the room talking as they please. One of the actors can be dressed as a ghost. A giant ghost acted by dressing up an umbrella, or a broom, arranging it with long white drapery of sheets, and the person carrying it can raise the dressed-up umbrella or broom as they enter the room. The ghost can glide slowly around the room; its occupants should exhibit silent horror, either by crouching down, contortions of the face, or in any way possible, but not a sound should be uttered.

6. — SO-RO-SIS.

So. One of the actors should be dressed as a school-mistress; some children can be seated by her with patch-

work in their hands. The mistress can teach them sewing, while in another part of the room an actor must hold some papers of seeds, and pretend to be sewing the seeds in a box or pot of earth.

Ro. Place the actors all in a row; let them stand gazing at the audience a moment, then all at the same time make a low bow to the audience, and that scene is over.

Sis. Have a school, and the master should call "sis" to come and recite; any little girl can take the part of "sis," or some boy can complain of his "sis" to the teacher.

Sorosis. Can be made very amusing by representing an assembly of strong-minded women. The gentlemen actors can dress in outlandish dresses, and act the part of women. They can choose a president, and other officers, &c.

7. — LAMENTABLE.

FRENCH CHARADE.

"L'AMONT" can be acted well in pantomime by representing an old deaf man, and his young wife; the old man with spectacles on nose, sitting in a large chair, reading the newspaper, his young wife standing behind the chair. A low tap is heard at the door. She starts and listens; the door opens slyly and discovers a young man. She starts with delight, but points to the old man, motioning the young man to go. He makes gestures of despair; then appears to have a sudden thought, bows,

and retires. Soon a loud knock is heard; she goes to the door, and returns with a letter, giving it to the old man; he reads, shakes his head, and hands it to her; she looks at it, runs for his hat and coat, and motions him to go. He leaves at one door, while *L'Aman* enters at another. Then they act a lover-like scene, and the curtain drops.

Table. She again appears with sleeves rolled up, apron on, rolling-pin in hand, making cakes, the young lover standing by, and now and then eating one of the cakes. They hear a heavy step, and the lover runs for a hiding-place. At last he springs under the table, and she pulls a table cloth down around it, and goes on rolling cakes. In comes the old man, hobbling along. He looks around and suspects something, and begins a strict search. Thus ends that scene.

Lamentable. The same actors appear, but the table is turned over, and, behold! the old man has seized the young lover, and is brandishing aloft a heavy cane, while the young wife appears, weeping bitterly.

The following words are easy to be acted:—

Back-bite.	Bond-age.	Brace-let.
Com-fort.	Ann-ounce.	In-firm.
In-fan-tile.	Sin-cere,	Spec-ta-cles.
Pa-pa-cy.	No-bil-i-ty.	Per-mu-ta-tion.
Fare-well.	Pen-i-tent.	Rail-way.
Car-pet.	Bride-well.	Trans-mute.

8. — PROVERBS.

SAFE BIND, SAFE FIND.

Safe. An actor takes the part of a distracted mother, rushes around the room exclaiming, "My child is lost!" "He must be drowned!" &c. Soon one of the actors can rush in with a child, exclaiming, "Madam, your child is *safe*, but I found him in a little boat, floating out to sea;" other actors can rush in, all talking at once, some scolding the child, others rejoicing he is safe.

Bind. The one acting the part of mother can be seated with her work in her hands, and in her basket some rolls of old cotton. Three children can come in crying, one with a cut head (take some red paint, and make a splash on the forehead to represent blood), exclaiming, "O, dear, I'm killed, I know." The other, limping and crying, "O, my foot is broken! O, dear! O, dear!" The other complaining of her hand, all talking at once. The mother must order them to talk one at a time, and she will bind up their wounds. Then she can take her rolls of cotton and bind up the injured parts.

Safe. The mother and children can be seated talking, when a knock comes at the door. One child opens the door and admits a pedler; after showing some trifles, he declares he has some wonderful money safes, and exhibits some boxes, and expatiates on the virtues of his safes. The mother can purchase one for each child.

Find. The same mother can be seated as usual, when

the children must come running in, telling that one of their number has lost his safe. They all hunt for it, and look everywhere to find it, to no purpose.

Safe bind, safe find. The scene opens with a little girl tied into a chair, reading a book. The mother must come in arrayed for the street. On entering, she must exclaim, "I am thankful I have at last found a way to keep my child from being lost." Then she must turn to the audience, and ask them if they can tell her the proverb. If they cannot guess, she must ask if she shall tell them. Sometimes the audience require time to talk it over before they are willing to own they cannot guess it.

One example will sufficiently illustrate the manner proverbs are acted. We will now give a list of some proverbs adapted for action.

Ill weeds grow apace.
 Little pitchers have large ears.
 Fine feathers make fine birds.
 Union is strength.
 Time unveils truth.
 Black cats have black kittens.
 Necessity is the mother of invention.
 All is not gold that glitters.
 Slow and sure.

9. — TABLEAUX VIVANTS.

TABLEAUX VIVANTS, as commonly represented, are so well understood that no directions are necessary; but

some of our readers may not have heard of the illustration of poems, &c., by a series of living pictures. This is far more interesting than simply to personify some one picture. Still another way is to represent the different verses and scenes in a song in pantomime, while at the same time some one who is a good musician sings the verses of the song, as they are represented. For instance, "The Mistletoe Bough;" first represent a room decorated with green, a company assembled, gayly dressed and dancing, while a lady or gentleman behind the scene sings the verse represented in distinct tones, and so on through the whole song; the last scene, representing children in a lumber-room opening an old chest, and exposing a skeleton, old flowers, &c. "Auld Robin Grey," "The Three Fishers," "O, they marched through the Town," "She wore a wreath of Roses," "The Minstrel's Return from the War," are all excellent ballads to represent.

10. — TABLEAUX OF STATUARY.

THIS is a new form of tableaux, and if well done, exceedingly beautiful.

To prepare and arrange groups of statuary requires artistic skill, patience, and steady nerves; the two last qualities are necessary for those acting as statues.

A lady who excels in preparing groups of statues, as we can testify, has kindly permitted us to give to the public her manner of preparing them.

First, some effective groups of statuary must be selected, and carefully examined. Then those persons who are willing to gratify their friends by acting as statues, can be arranged in the different groups according to their fitness; those acting as statues, require marked features, and in most groups fine figures to *build* upon, as drapery conceals minor faults. All that can be prepared before the evening, are the head gear and the articles for drapery. A cap must be made of white linen or cotton, closely fitting the head. Take candle-wicking, and knit it on common sized ivory needles, wet it in hot water, and iron it dry. Then ravel it out, and cut it into the desirable lengths, and fasten it to the cap like a wig. When placed on the head, this candle-wicking can be arranged according to the statue to be represented, and it will resemble the hair carved in marble. If expense is not to be considered, the drapery should be made of cotton flannel, as it hangs heavier, and is more easily arranged than sheets, which are generally used to save expense. From three to four sheets are often required for the drapery of one person, as it is necessary to hang in such heavy folds to look like marble. One is usually doubled up and tied around the waist, the others folded, tied, and pinned, to resemble the drapery of the statue represented; rules are impossible to give, as the arrangement can only be made by an ingenious as well as an artistic person. Now comes the most disagreeable part, that of painting all exposed parts, such as neck, face, hands or feet, to resemble marble. First, common whiting must be mixed smoothly in water, the consistency of milk. This is put on with a shaving brush, and every

part wholly covered with this preparation ; let that nearly dry, then rub it in with the hand, then rub in lily white, to give the flesh, besides the whiteness of marble, the soft look of polished marble. The lips are finished at the last moment. Old white stocking legs drawn over the arms will save the trouble of painting them. Then the statues are ready to be grouped for exhibition. Any person who is nervous, restless, and easily inclined to laugh, cannot act as a statue. It is not possible to realize the beauty of such a group of living statuary, when well done, unless it has been once seen. We advise those attempting to get up exhibitions for the benefit of some charitable object, to try a few groups of living statuary ; it is very effective to an audience.

11. — LIGHTS AND SHADES.

IF you wish to throw the background of a tableau into shadow, place screens between the lights at the sides of the stage and that part of the picture you wish to have dark ; *vice versa* with the foreground. Particular points or characters may be more brilliantly lighted than others, by placing at the side of the stage a strong light within a large box, open at one side, and lined with bright tin reflectors.

Lights of different colors can be thrown successively on a picture, and made to blend one with another, by placing the various colored fires in boxes three feet square, one at one side, and lined with reflectors. Those

arranged at the sides of the stage on pivots, can be turned on, one after another, so as to throw their light on the stage. Before one light has entirely vanished from the scene, a different color should gradually take its place.

Christmas.



WE beseech all our youthful readers *not* to pass by our Christmas chapter.

We wish we possessed an abler pen, that would induce every family in the land, rich or poor, to celebrate the birth of our Saviour Jesus Christ, who gave his life for us. Even if some learned men think the twenty-fifth of December is not the day Christ was born, what does it concern us? We know Christ brought love and charity into the world, therefore in gratitude we should celebrate his birth; the exact period is of but little consequence.

Seldon informs us that the Christian church, desirous of abolishing the Saturnalia of the Romans, a festival instituted in honor of Saturn, appointed a festival in honor of her Divine Master, Jesus Christ, to supersede it. But the observance of the day did not become general until about the year 500. The reason why the evening before Christmas day is celebrated, is, that in the primitive church the day was always observed as the Sabbath, and like it, preceded by an eve, or vigil. It was once believed that if we were to go into a cow-house

at twelve o'clock, on the night before Christmas, all the cattle would be found kneeling. Many firmly believe the bees sing in their hives Christmas Eve, to welcome the approaching day.

We deck our houses and churches with evergreen, because at this sacred time the earth, then wrapped in darkness, was, as it were, clothed in living green by the birth of Jesus Christ, our Saviour; fit emblems are they, of the never-dying spirit of our Lord and Master.

The laurel is used with other evergreens at Christmas, because of its use among the ancient Romans, as the emblem of peace, joy, and victory. In the Christian sense it may be applied to the victory gained over the powers of evil by the coming of Christ. The mistletoe is used in all Christmas decorations by the English. Its berries and its green are very beautiful. It is a parasitic plant, and grows on the oak tree. A branch of mistletoe is often hung over a door-way on Christmas Eve, and if a gentleman can kiss a lady as she passes under the mistletoe, he has on *that* evening a right to the privilege.

The evergreens mostly used in America are hemlock, spruce, laurel, and the varieties of ground pine. The bright red bitter sweet berries gathered in the fall add to the beauty of the wreaths.

Many have asked the meaning of initials affixed to crosses on that day, such as I. H. C., and I. H. S. The former stands for three Latin words: "Jesus Humanitatis Consolator" — Jesus the Consoler of mankind; the latter, "Jesus Hominum Salvator" — Jesus the Saviour of Men. On some very ancient crosses are found

I. N. R. I., "Jesus Nazarenus, Rex Judæorum" —
Jesus of Nazareth, King of the Jews.

"Yule" was a name anciently given to Christmas, and it was the custom to select a large log to burn on Christmas Eve, for in those days the old-fashioned fireplaces would hold very large logs of wood. The festivities of that night lasted until the log burned out. This log was called the "Yule log."

The Scandinavians watched the declining rays of the sun from early spring even to December, with great anxiety, and erected slanting dolmens to detect the first certainty of its approaching return; and when informed that its face was once more turned towards their habitations, over which their enemy, the snow, had already usurped his authority, they brought the "Yule log" to the fire, and danced, and sung, and shouted, and drank, the grand carouse of all the year, making the frozen air jubilant with their Christmas carols under the mistletoe.

Our Pilgrim Fathers had suffered so much persecution from the Church of England, that they abolished all church festivities. Their persecutions made them austere in all things. They looked upon church festivals as devices of the evil spirits, forgetting that He who gave us the bright sun, lovely flowers, and sparkling streams, rejoices to see man cheerful as well as good.

Our Pilgrim Fathers suffered much for our good, and now our noble free country can afford to have many festivals.

The celebration of Christmas is fast winning its way, even in New England. The beautiful custom of decorat-

ing our homes and our churches yearly increases throughout the land. What can be more appropriate than to celebrate the birthday of our Saviour with garlands and songs, and the affectionate interchange of gifts.

God gave us his only begotten Son; we in humble imitation give gifts to our loved ones. God's deeds seem consistent with this day. He, whose birth we celebrate, gave his life for us. Can we restrain our hands from relieving, our hearts from sympathizing with the poor, the bereaved, and the distressed?

The custom of giving presents at Christmas originated in Germany. It was derived from the ancient feast of Sol. The children of many Americans, who remember Christmas, hang up their stockings Christmas Eve, thinking "Santa Claus" will come in the night and fill them with gifts. Some, to avoid being roused at too early an hour, have taken a large bag, as a receptacle for presents, and the father or mother of the family in due time distribute the presents. Others have had a table spread with their gifts of love, or place their gifts carefully under the breakfast plates, or on the chairs at the table. But the German custom of Christmas trees is by far the most desirable. We wish it was universal here. The writer of this assisted in preparing almost the first tree in our portion of New England, but since then the Christmas tree has spread far and wide; a tree more productive of pleasure and fun was never before planted.

We will give some simple directions for the arrangement of the Christmas tree, hoping to induce some families, who have felt a Christmas tree was too expensive, to plant it this year. This tree is within the means of the

poor as well as the rich, by the exercise of the united skill of any family.

We think all such festivals and family meetings assist in making "the home" the dearest spot on earth.

1.—HOW TO MAKE A CHRISTMAS TREE.

THE first thing to be considered is how to obtain a suitable tree.

If you are not near any woods, and intend to purchase an evergreen from a nursery of trees, the "silver fir" is decidedly the best adapted for that purpose. In the large cities, trees of all kinds can be easily bought; they are carried through the streets for sale. If you go to the woods, the common spruce is the most suitable. The hemlock is the prettiest green, but its boughs are not sufficiently firm to bear any considerable weight. If a spruce cannot be found, hemlock can be used by nailing narrow slats of wood across the tree and under the branches, as a support. Paint the slats green, and they do not show; in that way candles and presents can be firmly fastened to its branches.

If the tree is not perfect in shape, nail on here and there an extra branch, until it becomes symmetrical.

Take a small round tub, or half of a small cask. Place your tree in the centre and brace it firmly, and fill the cask with sand. Cover the cask with green moss; it is the prettiest green for the purpose. It can be covered with little branches of hemlock if moss cannot be procured, or even a green floor mat can be placed around it.

Another simple way to fasten a tree firmly, is to take a suitable block of wood, and have a hole made in the centre just to fit the stem of the tree, and cover the block with moss, or paint it. Then place your tree either in the centre or corner of your room where it is to be, first spreading a white cloth over the floor, which will not only protect your carpet, but add to the brilliancy of your tree when it is lighted. Some use a small tree, and place it in the centre of a table; the presents too large and heavy for the tree, are placed upon the table. When your tree is firmly placed in the right position, fasten on your candles with little tins, cut in the form of a diamond, with two very acute angles, and bent in the centre to form a right angle; push one point into your tree, and on the other fasten your candle or taper. The latter is the prettiest, and neatest to use. Buy the colored wax tapers. If you prefer you can cut up candles. Tapers or candles can be fastened also to your trees by wires, or by melting one end of the candle, and while hot, fasten it by the melted wax to the branch of the tree. Also you can purchase tins prepared to hold the tapers, made with a sharp point to fasten to the tree, and one to put in the taper; that point must be heated before fastening it to the candle. This tin has a hollow rim around it to catch the melted wax.

Trees can be lighted with gas, by unscrewing the centre gas chandelier, and fastening on a gas pipe reaching to the floor, with branches or arms of different lengths, according to the size of the tree, longer at the bottom, shorter at the top. Fasten your tree firmly close to the centre pipe; the branches of the tree should hide it.

The branches of the gas-pipe should be wound with gold or green paper, and the branches of the tree placed, if possible, over them. This makes a brilliant tree, and is much easier to light, and does not require to be constantly watched. But wax tapers are more appropriate.

When your tree is firmly fastened and the lights all arranged, hang on your ornaments with wires and ribbons, commencing with the top of the tree first.

We will give a few simple directions for making ornaments, which may be useful to those who cannot afford to purchase.

To form gilded balls, take nuts, such as walnuts, filberts, and English walnuts (the latter nut can be opened and filled with anything you please, and then glued together again). Fasten a long tack or nail into the end of the walnut to hold it by, and afterwards to suspend to the tree. Wash the nut all over with the white of an egg, laid on with a feather. Then roll it in leaf gold till it is well covered. Be careful you do not breathe over the leaf gold, or it will fly away from you. A cheaper way is to take a sheet of gold paper, and cut a piece sufficiently large to cover the nut. Brush it with paste, then fasten it round the nut, rolling it over and over in your hand, to fill in every crevice. Apples covered with gold paper look very tempting; a smooth-skinned apple, of medium size, can be used, and the gold paper should be cut in sections, so that it will fit the apple smoothly.

Pretty little ornamental bags can be made of English walnuts. After the shells are well cleaned, varnish and paint or gild them in stripes, then bore holes in each

half shell at the top and bottom, and fasten them together with narrow ribbon. Another prettier way is to take pieces of colored silk or ribbon, and fasten together at the side, then take half of one side of a nut, and glue the silk firmly all around the inside edge; hem the top of the silk and run in a string, or simply take strong saddlers' silk and run all around, to draw it up. Thus is formed a pretty bag, which can be filled with candy; lace bags, filled with candy and parched corn, are ornamental. Take oblong pieces of coarse lace, run into the meshes bright colored worsted, then fasten them into a bag firm with the same worsted, and draw them up at the top with worsted. Birds' nests add to the attraction of the tree. Take some halves of unboiled egg-shells; dip them in white of egg (but first you must have some moss ready), make a hollow of moss in your hand, and put the half shell in it. The moss will adhere to the outside. Take care that your moss be thick enough to hide the white of the shell. Line the inside with down or cotton wool, and put sugar-plum eggs in it. These nests look charming in the dark foliage of a tree. Small flags are a great addition; we would suggest that flags made to represent the national banner of other nations would be pleasant work for both boys and girls, illustrations of all of which can be found in any large atlas.

For horns of candy, get some white cartridge paper, cut squares, ornament them with pictures, mottoes, gold, silver, and fancy paper; shape them into a horn, and paste them firmly; cut off the top point and bind the rim with paper or ribbon, also paste on a loop of ribbon to fasten to the tree, and fill them with candy.

Glittering crystals, made of alum, are very pretty. To make them, dissolve alum in hot water until it will hold no more, then strain it off. Then take bonnet wire and form little baskets, sprays of leaves, little wreaths, or make the wreaths of tiny sprigs of spruce, fir, or take raisin stems (a slightly rough surface is necessary), suspend these by a network of string tied across the top of a deep basket; the dissolved alum must cover each article entirely; let them remain undisturbed over night. Remove them carefully the next morning, and you will find them glittering with minute crystals, resembling diamonds. If powdered tumeric is added to the hot alum solution, the crystals will be bright yellow. Litmus will cause them to be of a bright red. Logwood will turn them purple. The more muddy the solution the finer will be the crystals.

Sprays of mock coral, also tiny baskets of the same material, add to the tree's beauty. To make them, take bright red sealing-wax, powder it, and dissolve it in alcohol. Then take your twigs, sprays, or anything you wish to imitate coral, and dip them in the above mixture until they are well dyed.

Baskets made of moss and filled with natural flowers, add a fresh beauty to the tree. Balls made of cake, and frosted all over, look like snow balls. Pop corn balls make quite a show. Bits of cotton wool, covered with diamond powder, and scattered over the tree, imitate snow.

Take gold paper, cut it in strips a quarter of an inch wide, and an inch and a half long. Take one of the strips and fasten together with paste, forming a ring;

then take another strip and pass it through the ring just formed, and fasten it together with paste; continue this process until you have made a long chain. A number of these chains, festooned from branch to branch, resemble chains of gold.

Fairies always please children, and are easily made. Purchase some small, jointed wooden or china dolls, and different colored tarlatans for dresses, and form the wings of white tarlatan, or of white linen banking paper. Take butterfly wings for a pattern; sew on gold and silver spangles on dress and wings, or paste on tiny stars of gold and silver paper. Cut little strips of gold paper, and roll them up, as you do paper lamp-lighters, for the wands. Fasten them with thread or wire to the hand of the fairy. The crown of the queen can be made of gold paper, cut in strips long enough to go round the head, and cut it in points in front, and paste it round the head. Fasten wire round the waists of the fairies, leaving one long end to wind around the branches of the trees. Thus they look as if they were flying.

Many pretty things can be made from egg-shells, such as pitchers, bowls, goblets, and tiny cradles; ornament them with gold paper and little colored pictures.

There are hundreds of little glittering toys, which can be purchased for a few pennies, such as brass beads, little looking-glasses, glass balls, gilded toys, &c., too numerous to mention; odd bits of tin hung among the branches glitter very prettily.

Every member of a family preparing a Christmas tree, should use his or her wits to contrive little inexpensive ornaments; even the little ones, with some instruction,

can make many pretty things, and it will add tenfold to their pleasure to feel they have assisted in ornamenting their precious tree ; only let them *think* they can do it, and most assuredly it will be done.

In making presents, every member of the family should strive to find out the wants and tastes of those to whom they intend to give presents, thinking only of giving pleasure, and not of personal gratification of their pride or love of show. The golden rule our blessed Saviour gave us should be ever uppermost in our minds. Love should be the presiding genius of every home festival.

God works upon our hearts in many and various ways. Often the simplest thing in life may awaken us to a right sense of his goodness and mercy. So in home influences, if a Christmas tree every year can add one link to the chain which binds us in love to one another, should we not be paid for weeks of labor? Every child thus early taught thoughtfulness for others, must feel the good effects through life.

2. — THE CHRISTMAS BRAN PIE.

THE bran pie is often used in England, in place of the Christmas tree, or as an addition to the "Twelfth Night" party.

It is within the means of every family, as its contents can be inexpensive or expensive, according to the taste and means of the maker.

First, a large wooden bowl should be obtained, or any

large tin pan or dish. This can be covered with white cloth or not, as the maker pleases; a wreath of evergreens around the edge is an improvement.

The contents of the pie may be sugar hearts, rings, kisses, or any bonbons, mock rings, or gold rings, indeed, any article which can be easily tied up in a small bundle. It is desirable that there should be many articles in this pie that will cause fun and laughter. Blanks, such as an empty box, or some trifle rolled up in many papers. A bright piece of silver, called a lucky piece, or a half-sixpence, enclosed in a nut-shell, and like all the rest of the articles, tied up in paper, adds to the sport. All these bundles should be placed in the large bowl or dish and covered with bran. A large spoon can be laid on the top of the pie.

This pie should be placed on the table, after a Christmas dinner or supper, the guests or family all remaining in their seats around the table. If there are many little ones, it can be arranged beforehand, and have a servant, or some member of the family, place the pie at the front door, and ring the bell furiously and blow a trumpet; also place a paper on the top of the pie, on which is written, "A present from Santa Claus." As soon as the bell is rung, the ringer must disappear at once, as children are wide awake at Christmas. We had a bran pie brought in that way; the children rushed to the door, and in their eagerness to see Santa Claus, ran past the pie some distance, looking eagerly on all sides; when they returned, one little boy declared he saw him whisking round the corner of the street. When the pie is on the table, everybody is invited to partake. Each in turn

takes a spoonful ; whatever bundle the spoon touches is theirs ; the bundle must be opened at once and exhibited before the next person dips. The very inappropriateness of some of the gifts helps to create laughter, and there is a good deal of amusement in the after exchanging, or refusing to exchange, when the pie is all distributed.

3. — TWELFTH NIGHT.

IN England their festivities continue twelve days. Twelfth Night is sometimes called "Old Christmas," as it was the day celebrated as Christmas before the almanac was changed. The change was made by Pope Gregory XIII., during the year 1752. Therefore Twelfth Night has its own peculiar festivities. In some portions of England they have a large gathering of friends. During the evening two dishes of little frosted cakes are passed round, one for the gentlemen and one for the ladies. In each there is one cake with a ring, and one with a broken sixpence. The two who get the ring will be married before the year is out. The broken sixpence indicates an old bachelor or an old maid ; but if the two agree to join their broken sixpence, there is a chance for them. So says the old tradition.

A lady, whose early youth was spent in England, says where she lived Twelfth Night was celebrated especially by the children. At their social parties they selected a king and queen, who regulated the festivities of the evening. Sometimes the lady of the house prepared cards, with various figures written or drawn upon

them, among them a king and queen. Each child drew a card on entering, which designated the character he or she was to represent. Of course the lady managed to slip the cards of king and queen into the hands of those best able to preside.

In one of our small cities, where there are several families who unite in keeping Twelfth Night every year, they have but one ring, and whoever gets it must give the party the next year.

4. — THE CHRISTMAS BAG.

MAKE a large bag of thin white paper or silver paper, fill it with sugar plums, and tie a string around the top, to keep it fast. Then suspend it from the ceiling, or from a large door frame, and provide a long, light stick. Each little child is blindfolded in turn, and the stick put into his or her hand. She is then led within reach of the bag, and told to strike it. If she succeeds in her aim and tears a hole in it, the sugar plums are scattered on the floor, and the little ones scramble for them; but it is by no means easy to strike a suspended object blindfolded; generally many attempts are made unsuccessfully. Each child is allowed three trials. The maker of the bag can put in it tiny books, pincushions, or any little toy, with the sugar plums. This bag would add to a child's party; it is often used at birthday parties. An older person should always superintend, for some children would be greedy or rude.

Ventriloquism Made Easy.

VENTRILOQUISM we always supposed, like many other arts, depended to a certain extent on natural talent, or was a peculiar gift.

Professional ventriloquists favor the idea that it is a natural gift, in order to enhance their profits. But boys of the present age are not so ready to believe in marvelous gifts, and may have persevered in trying to imitate famous ventriloquists, and to try was to succeed.

A friend of ours once met a boy only ten or eleven years old, who was an excellent ventriloquist, so far as the power of throwing the voice into a closet or adjoining room goes. On being questioned if he could explain the power he had, the boy said he had heard Harrington the ventriloquist some time previous, and having a desire to possess the same acquirement, he passed in practice in a garret all the spare time he could get for many days, and at the end of that time was fairly startled himself at hearing a voice come distinctly from an old chest of drawers.

The persevering little fellow had found out for himself the true theory.

We will give our young friends some plain and simple rules and directions how to acquire the power of ventriloquism, which we have obtained from a reliable English work ; many persons following these rules have obtained proficiency in this art, according as they devoted time and attention to the subject. The word ventriloquism is derived from *venter*, the belly, and *loquor*, I speak ; literally signifying, belly-speaking.

1. — WHAT IS VENTRILOQUISM.

VENTRILOQUISM may be divided into two sections, or general heads, the first of which may be appropriately designated as Polyphonism, consists of the simple imitation of the voices of human creatures, of animals, of musical instruments, and sounds and noises of every description, in which no illusion is intended, but where, on the contrary, the imitation is avowedly executed by the mimic, among which we may classify sawing, planing, door-creaking, sounds of musical instruments, and other similar imitations.

Secondly, we have ventriloquism proper, which consists in the imitation of such voices, sounds, and noises, not as originally in him, but in some other appropriate source, at a given or varying distance, in any, or even in several directions, either singly or together, a process exciting both wonder and amusement, and which may be accomplished by thousands who have hitherto viewed the

ventriloquist as invested with a power wholly denied by nature to themselves.

Polyphony is very common, for there is scarcely a public school which does not possess at least one boy capable of imitating the mewling of a cat, the barking of a dog, or the squeaking voice of an old woman. It is very seldom that even a blundering attempt at ventriloquism is heard, except from a public platform, simply from the want of knowledge of how to proceed. The art does not depend on a particular structure or organization of these parts, but may be acquired by almost any one ardently desirous of attaining it, and determined to persevere in repeated trials.

If a man, though in the same room with another, can, by any peculiar modifications of the organs of speech, produce a sound, which, in faintness, tone, body, and every other sensible quality, perfectly resembles a sound delivered from the roof of an opposite house, the ear will naturally, without examination, refer it to that situation and distance; the sound which he hears being only a sign, which from infancy he has been accustomed by experience to associate with the idea of a person speaking from the house-top. A deception of this kind is practised with success on the organ and other musical instruments.

The English Cyclopædia says "the *essence* of ventriloquy consists in creating illusions as to the distance and direction whence a sound has travelled." How these sounds are produced, we will now show.

2.—THE THEORY OF VENTRILOQUISM.

MANY physiologists aver that ventriloquism is produced by speaking during the inspiration of air. It is quite possible to articulate under these circumstances, and the plan may be occasionally adopted; but the practical experience of many performers prove that the general current of utterance is, as in ordinary speech, during *expiration* of the breath.

Some think ventriloquism comprises a management of the echoes; but echo only repeats what has been already spoken. Baron Mingon, a famous ventriloquist, had an automaton doll with which he could apparently converse. He thus describes his *modus operandi*: “*I press my tongue against the teeth, and thus circumscribe a cavity between my left cheek and teeth, in which the voice is produced by the air held in reserve in the pharynx.*” The sounds thus receive a hollow and muffled tone, which causes them to appear to come from a distance.” The Baron says, “It is essential to have the breath well under control, and not to respire more than can be avoided.” Ventriloquists often experience fatigue in the chest, and have attributed it to the slow expiration of the breath. Some are often compelled to cough during the progress of exercitation.

To attain an exact and positive knowledge of the modifications of voice specified as ventriloquism, it is important to be familiar with the distinctions of the sounds uttered by the mouth; and to ascertain how the organs act in producing those vocal modifications, it is

necessary to know how the breath is vocalized in all its distinctions of pitch, loudness, and quality, by the ordinary actions of the vocal organs. In ordinary language we speak of noise, of common sound, and of musical sounds. A quill striking a piece of wood causes a noise, but striking successively against the teeth of a wheel, or of a comb, a continued sound, and if the teeth of the wheel are at equal distances, and the velocity of the rotation is constant, a musical sound.

Phonation, or the production of voice, is a result of actions taking place under two distinct classes of laws, namely: the ordinary mechanical laws of acoustics, and the physiological laws of muscular movement. The adjustment of the vocal mechanism to be brought into operation by the current of air, is made by actions, under the latter laws; and phonation is the result of the reaction of the mechanism on the current of air by mechanical movements under the former laws. Now the pitch of the voice essentially depends on the tension of the vocal ligaments; the loudness on the extent of the excursion of these ligaments in their vibrations; the duration on the continuance of the vocalizing causes; the equality on the organization of the larynx, and also on the form and size of the vocal tube. The form and size of this tube can be altered in various ways. For instance, by dilating or contracting the mouth; by contracting the communication between the pharynx and mouth, so as to constitute them distinct chambers, or by dilating the opening so as to throw them into one, which is chiefly attained by movements of the soft palate, and by altering the form of the mouth's cavity, which is

effected by varying the position of the tongue. Each of these modifications of the vocal tube conveys a peculiarity of quality to the voice, all, however, being local or laryngeal sounds. Moreover, sounds can be produced in the vocal tube, apart from the larynx. These, strictly speaking, are not vocal sounds, though some of them may be of a definite and uniform pitch, while others are mere noises, as rattling, whispering, gurgling, whistling, snoring, and the like. Now, as everything audible comes under the classes of noise, sound, or musical sound, and as each variety originates in the vocal apparatus of man, it is obvious that *an ordinary vocal apparatus is all that is required* for the achievement of the feats of ventriloquy.

A person in a house cannot judge by the noise of an approaching carriage, with any certainty, whether it is coming from the right or left. Thus it is in many other sounds. *But we judge the direction sound has travelled from its source on reaching the ear.* The ventriloquist indicates, either directly or indirectly, the direction from which he wishes his audience to believe the sound is coming. Thus he directly indicates it by words, such as, "Are you up there?" "He is up the chimney," "He is in the cellar," "Are you down there?" &c. He indirectly indicates it by some suggestive circumstance, as an action or gesture, which is so skilfully unobtrusive and natural as to effect its object without being discovered. Thus, when the ventriloquist looks or listens in any direction, or even simply turns towards any point, as if he expected sound to come thence, *the attention of an audience is by that means instantly directed*

to the same place. Thus, before a sound is produced, the audience expect it to come in the *suggested direction*, and the ventriloquist has merely by his *adjustment of vocal loudness*, to indicate the necessary distance, when a *misjudgment of the audience will complete the illusion which he has begun.*"

The effect which is produced on sound by its travelling from a distance, is observed to be, —

1. That its loudness is reduced in proportion to its distance.
2. That its pitch remains unaltered.
3. That its quality or tone is somewhat altered.
4. That its duration remains unaltered.
5. That the human speech is *somewhat obscured*, chiefly in the consonant sounds.

It must be remembered that the ventriloquist makes the sound, not as it is heard at its source, *but as it is heard after travelling from a distance.*

Too much attention cannot be bestowed on the *study of sound as it falls on the ear*, and an endeavor to imitate it as it is heard, *for the secret of the art is, that as perspective is to the eye, so is ventriloquism to the ear.* When we look at a painting of a landscape, some of the objects appear at a distance, but we know that it is only the skill of the artist which has made it appear as the eye has seen it in reality. In exactly the same manner a ventriloquist acts upon and deceives the ear, by *producing sounds* as they are heard from any known distances.

We have given the acoustical theory of the effect on the auric nerve, and the means are the organs of respiration and sound with the adjoining muscles. The organs

3. — PRACTICAL RULES AND ILLUSTRATIONS.

THE first voice a student of ventriloquism will strive to acquire is what is called "The voice in the closet." To acquire this voice, which we so name for distinction's sake, speak any word or sentence in your own natural tones; then open the mouth, and *fix the jaws* fast, as though you were trying to hinder any one from opening them farther, or shutting them; draw the tongue back in a ball; speak the same words, and the sound, instead of being formed in the mouth, will be formed in the pharynx. Great attention must be paid to holding the jaws rigid. The sound will then be found to imitate a voice heard from the other side of a door when it is closed, or under a floor, or through a wall. To ventriloquize with this voice, let the operator stand with his back to the audience, against a door. Give a gentle tap at the door, and call aloud in the natural voice, inquiring, "Who is there?" This will have the effect of drawing the attention of the audience to a person supposed to be outside. Then fix the jaw as described, and utter in the "closet voice" any words you please, such as, "I want to come in." Ask questions in the natural voice, and answer in the other. When you have done this, open the door a little, and hold a conversation with the imaginary person. As the door is now open, it is obvious that

the voice must be altered, for a voice will not sound to the ear when a door is open the same as when closed. Therefore the voice must be made to *appear* face to face, or close to the ventriloquist. To do this, the voice must not be altered from the *original note or pitch*, but be made in another part of the mouth. This is done by closing the lips tight and drawing one corner of the mouth downwards, or towards the ear. Then let the lips open at that corner only, the other part to remain closed. Next, breathe, as it were, the words out of the orifice formed.

Do not speak distinctly, but expel the breath in short puffs at each word, and as loud as possible. By so doing you will *cause the illusion* in the mind of the listeners that they hear the same voice which they heard when the door was closed, but which is now heard more distinctly and nearer on account of the door being open. This voice must always be used when the ventriloquist wishes it to appear that the sound comes through an obstacle, but from some one close at hand.

The description of voice and dialogue may be varied, as in the following example: —

“The Suffocated Victim.” This was a favorite illustration of Mr. Love, the Polyphonist.

A large box or closed cupboard is used indiscriminately, as it may be handy. The student will rap or kick the box, apparently by accident.

The voice will then utter a hoarse and subdued groan, apparently from the box or closet.

Student. (Pointing to the box with an air of astonishment.) What was that?

Voice. O, let me out!

Student. Why! there is some one in here, I declare (to box). Who is it?

Voice. I won't do so any more. I am nearly dead.

Student. Who are you? How came you there?

Voice. You know very well who I am. Let me out!
Let me out!

Student. I tell you I don't know you.

Voice. O, yes, you do.

Student. Tell me quick. Who are you?

Voice. You're old school-fellow, Tom ——; you know me.

Student. Why, he's in Canada.

Voice. (Sharply.) You know better; he's here; but be quick.

Student. (Opening the lid.) Perhaps he's come by the underground railroad. Hallo!

Voice. (Not so muffled as described in direction.) Now, then, give us a hand.

Student. (Closing the lid or door sharply.) No, I won't.

Voice. (As before.) Have pity (Dick, or Mr. ——, as the case may be), or I shall be choked.

Student. I believe you are a humbug.

Voice. Why don't you let me out and see, before I am dead?

Student. (Opening and shutting the lid or door, and saying, the voice accordingly.) Dead! not you. When did you leave Canada?

Voice. Last week. O, I am choking!

Student. Shall I let him out? (Opening the door.) There is no one here.

Conversations can be held with pedlers at the door, or with some one in the cellar or basement; and as a rule the lower notes of the voice will be best for voices in the basement, and formed as low in the chest as possible.

The second kind of voice, or voice No. 2, we will call it, is more easy to be acquired. It is the voice by which all ventriloquists make a supposed person speak from a long distance, or from or through the ceiling. In the first place, with your back to the audience, *direct their attention* to the ceiling, *by pointing to it*, or by looking intently at it. Call loudly, and ask some questions, as though believed a person to be concealed there. Make your own voice very distinct, and as near the lips as possible, as that will help the illusion. Then, in *exactly the same tone and pitch*, answer; *but, in order that the voice may seem to proceed from the point indicated, the words must be formed at the back part of the roof of the mouth*. To do this, the lower jaw must be drawn back and held there, the mouth open, *which will cause the palate to be elevated and drawn nearer to the pharynx*, and the sound will be reflected in that cavity, and appear to come from the roof. Too much attention cannot be paid to the manner in which the breath is used in this voice. When speaking to the supposed person, expel the words with a deep, quick breath.

When answering in the imitative voice, the breath must be *held back, and expelled very slowly, and the voice will come in a subdued and muffled manner*, little above a whisper, but so as to be well distinguished. To cause the supposed voice to come nearer by degrees, call loudly, and say, "I want you down here!" or words to that

effect; *at the same time make a motion downwards with your hands.* Hold some conversation with the voice, and cause it to say, "I am coming," or "Here I am," each time indicating the descent with the hand.

Let the voice, at every supposed step, roll, as it were, by degrees, *from the pharynx more into the cavity of the mouth,* and at each supposed step *contracting the opening of the mouth,* until the lips are drawn up as if you were whistling. By so doing, the cavity of the mouth will be very much enlarged. This will cause the voice *to be obscured, and so to appear* to come nearer by degrees. At the same time care must be taken not to articulate the consonant sounds plainly, as that would cause the disarrangement of the lips and cavity of the mouth; and in all *imitation voices* the consonants must scarcely be articulated at all, *especially if the ventriloquist faces the audience.* For example, suppose the imitative voice is made to say, "Mind what you are doing, you bad boy," it must be spoken as if it were written, "ind ot you're doing, you 'ad whoy." (It is rarely a ventriloquist shows a full face to his audience, unless at a great distance from them. It would help to destroy the illusion if the jaws were seen to move.) This kind of articulation is made by forming the words in the pharynx, and then sending them out of the mouth by sudden expulsions of the breath clean from the lungs at every word. This is often illustrated by a ventriloquist pretending to talk to a man on the roof.

4. — POLYPHONIC IMITATIONS.

MR. LOVE, the great polyphnoist, delighted in his youth to imitate the buzzing of insects and the cries of animals. Such accomplishments are easily acquired, and we think if our young boy friends will follow our directions, they will acquire at least polyphonic powers to amuse their friends at home and abroad.

To imitate a "tormenting bee," a boy must use considerable pressure on his chest, as if he was about to groan suddenly, but instead of which the sound must be confined and prolonged in the throat; the greater the pressure, the higher will be the faint note produced, and which will perfectly resemble the buzzing of the bee or wasp. In all imitations of insect noises, the bee should be heard to hum gently at first, so as in a private party not to attract attention till the right pitch is obtained. The sound will penetrate every corner of a large room. To assist the illusion, the person imitating a bee should pretend to try to catch the insect. To imitate the buzzing of a blue-bottle fly, it will be necessary for the sound to be made with the lips instead of the throat: this is done by closing the lips very tight, except at one corner, where a small aperture is left; fill that cheek full of wind, but not the other, then slowly blow or force the wind contained in the cheek out of the aperture; if this is done properly, it will cause a sound exactly like the buzzing of a blue-bottle fly.

To make the above perfectly effective, the person imitating a fly or bee, should turn his face to the wall;

with a handkerchief strike at the pretended bee or fly, at the same time pretend to follow his victim, first this way and then that, and finally to "dab" his pocket handkerchief on the wall, as though he had killed it; the sound should be at times suddenly louder and then softer, which will make it appear as it is heard in different parts of the room.

"The Spectre Carpenter." The noise caused by planing and sawing wood we often hear imitated. Yet but few boys know how easily it is done. Much amusement is often caused by this imitation. To imitate planing, a boy must stand at a table a little distance from the audience, and appear to take hold of a plane and push it forward; the sound, as of a plane, is made as though you were dwelling on the last part of the word *hash*. Dwell upon the *sh* a little, *tsh*, and then clip it short by causing the tongue to close with the palate, then over again. Letters will not carry the peculiar sound of sawing; but any bright boy, by carefully listening to the sound made by carpenters, with these suggestions, can, with practice, imitate the sound perfectly. To make the deception more perfect, put some shavings in your pocket to sprinkle as you pretend to saw, also a piece of wood to fall when the sawing is ended. A friend of ours told us of a negro, well known as a famous whistler about the streets of Boston years ago, who would place both hands tightly over his ears, incline his head downwards, and imitate with great precision a music-box; but he said it pained him to do this.

5. — TO IMITATE AN ECHO.

It is impossible for a ventriloquist to produce an echo in a room of ordinary size, as the walls, being so near, would cause the sounds to be blended, and would only produce one impression on the ear; and yet a skilful ventriloquist can with ease imitate, in a room, a mountain echo. We will give the instructions, as it is very amusing.

Turn your back to the listeners; whistle loud several short, quick notes, just as if you were whistling to a dog; then as quick as possible, after the last note, and as softly and subdued as possible to be heard, whistle about a third the number of notes, but it must be in the *same note or pitch*; this will cause the last whistle to appear just like an echo at a great distance. This imitation, if well done, causes much surprise to those listening. The same thing can be done by shouting any sentence, such as, "Halloa, you, there!" or, "Ship, ahoy!" Let your voice be formed close to the lips; then quickly, and in the *same pitch or note*, speak the same words very subdued, and formed at the back of the mouth. This is very simple, yet effective.

6. — CONCLUDING REMARKS.

"ANY person acquainted with the voices before described, may imitate many others by *contraction and expansion of the glottis, and by modifications of the cavity*

of the pharynx and mouth. The best way to practise is in a room alone, to talk aloud, and, while so doing, to make all sorts of *contortions with the muscles of the mouth and jaws, first fixing the jaws* in the manner already described, *then drawing the lips inward, next putting them forward, at the same time placing the tongue in different shapes and positions in the mouth*; also by speaking in the natural voice, and answering in the *falsetto pitch*, which is the imitating voice for women and children."

The ordinary compass of a voice is about twelve notes, and a very good practice to the attainment of the art is to call aloud in a certain note, *and then in the octave to that note*; do this several times a day, changing the note or pitch, loud at first, and by degrees decrease the sounds; this kind of practice will assist any one in learning to modulate the voice to appear to recede or come near by degrees.

We think enough has been said to enable *any boy*, sufficiently persevering, to become a good ventriloquist. "Always remember, that to *render a voice perspective, the most essential thing is to attend to the study of sound as it falls upon an ear*; then imitate that sound by the *different contractions and expansions of the muscles of the throat, mouth, face, and jaws.* During these various contractions and expansions, draw in a long breath, and talk, first rapidly, then slowly, but always with a *slow expiration of breath.* Do this a dozen times consecutively for several days, at the same time *elevate and depress the roof of the mouth, especially the back part, as this movement causes the voice to appear near or at a distance.*"

We have now given our young friends the best practical directions we could obtain from the rules given by a skilful ventriloquist. All boys who have faithfully followed our directions, should try their powers before some friend. We think they will be astonished at their success, and will be pleased to become a source of great amusement to their friends as well as themselves. But beware, boys, of *misusing* your power; always remember the "golden rule," and never frighten any person seriously.

Ventriloquism was well known, even before Christ; but it was used only as a means to foster superstition, and often took the form of divination. The statue of Memnon will instantly suggest itself as a familiar example. The gigantic head was heard to speak the moment the sun's rays glanced on its features. Undoubtedly the magic words were pronounced by the attendant priest, who must have been a ventriloquist. We could give innumerable instances of its use among the ancients; but we will close with an amusing anecdote we once heard of a famous ventriloquist. He was passing through a street with a friend, at the same time a load of hay was passing along. The ventriloquist called the attention of his friend and others passing along to the suffocating cries of a man in the centre of the hay. A crowd gathered round and stopped the astonished carter, and demanded why he was carrying a fellow-creature in his hay. The complaints and cries of the suffocated man now became fainter, and he appeared to be dying. The crowd, instantly proceeded to unload the hay into the

street, the smothered voice urging them to make haste. The feelings of the people may be imagined, when the cart was found empty. The ventriloquist and his friend walked off, laughing at the unexpected result of their trick.

Natural Magic.

THE ÆOLIAN HARP consists of an oblong box of thin deal board, about five or six inches deep, with a circle drawn in the middle of the upper side, an inch and a half in diameter, around which are to be drilled small holes. Along the upper side of the box seven, ten, or more small strings, of very fine gut, are stretched over bridges near each end, like the bridges of a violin, and tightened or relaxed with screw pins. The strings must be tuned to one and the same note, and the instrument placed in some current of air where the wind can pass over its strings with freedom. A window, the width of which is exactly equal to the length of the harp, with the sash just raised to give the air admission, is a good situation. When the wind blows upon the strings, with various degrees of force, different musical tones will be sounded; sometimes the blast brings out all the tones in full concert, and sometimes it sinks them to the softest murmur. In many old castles these harps were fastened in the windows, and their wild music caused the ignorant to think they were haunted.

A colossal imitation of the instrument just described was invented at Milan, in 1786, by Abbate Gattoni. He stretched seven strong iron wires, tuned to the notes of the gamut, from the top of a tower sixty feet high, to the house of a Signor Muscate, who was interested in the success of the experiment and this apparatus, called the giant's harp, in blowing weather, yielded lengthened peals of harmonious music. In a storm this music was sometimes heard at the distance of several miles.

Simply tying waxed saddler's silk to little sticks, and pushing them into the crevices of windows, so as to receive a draught of wind (the silk being strained tight), will produce very sweet sounds.

1. — THE MAGIC OF ACOUSTICS.

THE science of acoustics furnished the ancient sorcerers with some of their most complete deceptions. The imitation of thunder in their subterranean temples did not fail to indicate the presence of a supernatural agent. The golden virgins, whose ravishing voices resounded through the temple of Delphos; the stone from the river Pactolus, where trumpet notes scared the robber from the treasure which it guarded; the speaking head, which uttered its oracular responses at Lesbos; and the vocal statue of Memnon, which began at the break of day to accost the rising sun, were all deceptions derived from science, and from a diligent observation of the phenomena of nature.

2. — TO SHOW HOW SOUND TRAVELS THROUGH A SOLID.

TAKE a long piece of wood, such as the handle of a broom, place a watch at one end, apply your ear to the other, and the ticking will be distinctly heard.

3. — THEORY OF THE VOICE.

PROVIDE a species of whistle common as a child's toy, or a sportsman's call, in the form of a hollow cylinder, about three fourths of an inch in diameter, closed at both ends by flat circular plates with holes in their centres. Hold this toy between the teeth and the lips ; blow through it, and you can produce sounds, varying in pitch with the force with which you blow. If the air be cautiously graduated, all the sounds within the compass of a double octave may be produced from it, and if great precaution be taken in the management of the breath even deeper tones may be brought out. This simple instrument or toy, has indeed the greatest resemblance to the larynx, which is the organ of the voice.

4. — A SINGULAR EXAMPLE OF SUPERSTITION.

THE following *true story* was related to me by one who was personally acquainted with the facts. There was a certain bend in one of our western rivers which was

avoided by every one, as it was supposed to be haunted by the devil. At a certain hour in the evening, for many years, terrible curses were distinctly heard. Suddenly they ceased. A gentleman skilled in the science of acoustics, hearing an account of the strange phenomena, determined to ascertain the cause, and carefully examined the river on each side for about a mile above and below the bend. He ascertained that at about the time the sounds ceased, an old fisherman, who had lived on the opposite side of the river, full a mile from the spot where the curses were heard, had died. He was told that the fisherman was in the habit of crossing the river to a village, where he found a market for his fish, and where he spent his money for liquor; and that after drinking freely on his way home, while rowing across the river at night, he would swear terribly. This gentleman then persuaded a friend to go down the river to the place where the curses were formerly heard, while he remained in a boat on the river at the point at which the old man usually crossed. He then played on a bugle and sang several songs. His friend soon returned, and with eager delight exclaimed, "O, —, such glorious music fills the air, just where the curses used to be heard!" The neighbors came rushing down to hear it, and some fell on their knees, praying. They said, "the angels have driven the devil away." Mr. — then asked what were the songs they heard. His friend described them correctly, and said he understood even the words, one of them being the famous Marseillaise, another a German song; the foreign words made the ignorant more sure that the sounds were supernatural. Mr. — then played

on the bugle, and sang again the same songs, while his friend stood by; but his friend said the music was not equal to that he had heard below, where the sounds had really seemed heavenly.

The peculiar configuration of the river banks had concentrated the sounds, and the distance and the water had softened them.

The person who related this anecdote to me said that he and his friend had often tried the experiment. Nothing would convince the more ignorant neighbors that the sounds were occasioned by merely natural causes. A love of the supernatural is strong within us, and sometimes leads us into grave mistakes.

Gardening, Flowers.

WE, as a nation, are not a happy, home-loving people. The "spirit of unrest" pervades all classes.

This enterprising, uneasy spirit, has been, and is of benefit to us, as a comparatively new country, in settling and breaking our wild western lands.

But the time has come when it is well to curb that spirit, and cultivate all quiet, home-loving influences.

Therefore we beseech you, parents, to begin in earliest infancy to cultivate a love of the beautiful in nature; give your little ones flowers; and as soon as they are able to play in the garden, give them a little spot of their own to dig in; and when they can understand the process, give them seeds to plant, and some few flowers to cultivate. We can tell you of a happy cottage home, where the children, from earliest infancy, have lived among flowers. Each had their tiny garden, with spade, hoe, trowel, and watering-pot. The father and mother would also assist with their own hands in training vines, roses, and shrubs, in artistic beauty. The good father never went to his counting-room without some flowers in

his hand, or in the button-hole of his coat, the valued gift from the tiny garden of one of his darlings. Years passed and fortune favored them, but they never would exchange their cottage home, with its vines, trees, and shrubs, for all the stately mansions in the town. And as the daughters married, and the sons left to seek their fortunes, they would look back with intense longing to their loved home ; and joyous were their meetings around the home Christmas tree.

On Sundays they always, even in midwinter, ornamented their social table with flowers, for they are God's smiles. Therefore, my friends, we speak from observation, and from seeing the effect of an opposite course. If you wish to lessen your doctor's bill, and give the beauty of robust health and happiness to your children, girls or boys, give them a garden, and let them plant, weed, and water it. If your children bring you even a simple field daisy, express your pleasure to them, and let them not see you cast it aside.

A well cared for garden displays — and displays to good advantage too — the love of home, domestic taste, a wish to please, industry, neatness, taste, and all the sweet household virtues that create a *happy* home.

Horticulture confines itself to no rank, and it may form the amusement or the pursuit alike of great and small, rich and poor ; only the kind of garden we choose, and what we do with it, must depend on our circumstances.

Teach your boys the use of a pruning-knife, and how to graft ; then give them some trees to experiment upon. You may save them from dissipation, by giving them a

taste for horticulture. It is a happy, health-giving employment.

Decorate even your barn with graceful vines. The poorest house can be made an agreeable place by transplanting a few of the many simple wild vines. It is not natural to love intensely a stiff, ungainly object.

We have often thought, as we have roamed about the farming districts of New England, and have seen the many great, stiff, square houses, with not a graceful tree or flower to relieve their nakedness (though now and then a syringa, or lilac bush, or cinnamon rose, and perhaps a stately old butternut, may be seen), the sons and daughters of those households will surely emigrate. Utility is our hobby. Some farmers think it waste time to plant a flower, as it yields no fruit.

Remember the old saying, "All work and no play makes Jack a dull boy." You that dwell in a city, strive to have a small spot in the country to which you may send your children in summer, to roam at will. We heard a little child, in urging her mother to go into the country in vain, cry out, "It is too, *too bad*, mamma. We know God did not make the city for little children, because he loves us."

Do not waste your money at fashionable watering-places. Even in early years, take your children to the woods and let them see nature in its wild state. There is nothing like a day in the woods for refreshing us all, in body and mind. The wild music of running brooks is so lulling, the birds carol their "native wood-notes wild" so sweetly, the strange blended odor of the damp mould, the leaves, the wild flowers, and the prospect of

the distant meadow, are so delightful; the play of the sunlight through the dense foliage, and on the sylvan walks, is so beautiful, and the quiet is so marked, after the hum and roar of a city, that the mind is tranquillized, and both you and your children will be nearer to God, and nearer to one another, for every hour thus spent. Our whole country is full of wild beauty. Spend your spare money in decorating your homes with trees, flowers, and shrubs. The influence upon your children will be far more beneficial.

If your children wish for money to purchase seeds and flowers for their gardens, if possible, give it cheerfully. It is far better so spent, than in dress and toys. Let them plan their own gardens, and experiment as much as they please. A very pretty fence can be made round such gardens by a number of stakes of equal lengths, pointed at one end to drive into the ground, square at the top, and painted green. Then place them at equal distances around your garden, and bore holes about six or seven inches apart for the twine, which should be brown linen. Pass the twine through the holes, in lines all around the garden. Plant vines which run rapidly, such as Cypress Vine, Maderia Vine, Nasturtium, Maurandya, Barclayanna, Dwarf Convolvulus, Mountain Fringe, &c. By midsummer your simple fence will be very beautiful.

Having spent many years in cultivating flowers, perhaps a few practical directions from our own experience may be of service to our readers. And we will give some excellent suggestions taken from a famous florist.

1.—HOW TO PLANT SEEDS.

WE often think, because the seed we plant does not germinate, that we have purchased poor seed, when the fault is in the manner of planting.

Nearly all kinds of flower seeds require transplanting, therefore it is best to plant in boxes, pots, or hot-beds. Old cigar boxes are convenient, and are easily handled, but first bore holes in the bottom of the boxes, and in your pots or boxes place either broken clam or oyster shells, or pieces of old flower pots, as a drainage; then take light, rich earth and sift it or rub it carefully in your hands, to be sure there are no lumps; some bake the earth to destroy any insects which may be in it, but it answers the same purpose to pour boiling water upon it. After you have filled your boxes or pots with this prepared earth, sprinkle your seed carefully over it, and sift over them light soil sufficient to cover them, moisten them with warm water, and place the box where there is but little light, and throw a piece of paper over the top. Some use a piece of thick flannel; if you use flannel, water your seeds without removing it, until your seeds have sprouted. A warm place will start them best. Let them remain thus several days, till the seeds have a chance to swell, before you give them much light, and keep the earth moist (a sponge is excellent to water them, as it does not disturb the position of the seeds; also use warm water); as soon as you see they are sprouting, give them light, and air, if not too cold, or else the plant will not have strength to grow well. Hot-beds are the

best, and can be made with but little expense, by taking some old box ; and if you do not possess an old window-sash, you can purchase one of some builder for a trifling sum of money, and fit it to your box by nailing strips at the sides ; dig a place the size of the box, and two or three feet deep ; fill it with horse manure, mixed with straw, which is the most heating ; then sprinkle soil over the top about six inches deep ; place your box on the top, carefully heaping the earth around the outside, and your hot-bed is made, in which you can start your seeds and slips by either placing your boxes or pots in the earth on top of the manure, and plant your seeds and slips in them, or as many prefer, planting in the soil of your hot-bed. After your seedling plants are of sufficient size to transplant, if you first transplant them into small pots, you can easily plant them in your flower beds without disturbing the roots, and the plants will not require covering ; you must first dig a hole and pour water into it, then carefully slip the plant, dirt and all, from the pots, and place into the hole made for it, and press the earth tight around it. Of course they must remain in the pot till they are well rooted. In raising slips, you need to mix in full half common scouring sand with the soil, and they must be shaded from the light several days.

All who care for flowers will desire to raise verbenas, as they blossom all summer. If you wish to raise them from seed, they should be sown in February or first of March. One secret in raising fine verbenas is change of soil. It would be better to plant them every year in a different location, but if you renew the soil it will do to plant them twice in the same bed, but never three years

in succession. Indeed, flowers as well as vegetables need constant change of soil; they soon exhaust the earth. Seeds are better that are raised in locations distant from the place where they are to be sown. Flowers soon deteriorate if you continue to plant over and over from seed raised in the same spot; that is one of the reasons why seeds from Europe are generally preferred by florists. Japan Pink seed should be planted in March, in order to have them flower the first year; they are hardy and blossom also the second year. Pansy seed should be planted as early as Verbenas. Ten Weeks' Stock, Phlox Drummondi, Double Zinnias, Lobelia, Petunias, Portulaca, Salpiglossis, Candytuft, Larkspur, &c., should be planted in April. If you desire to raise Picotee or Carnation Pinks for the next year, and Canterbury Bells and Fox Gloves, sow in April. Sow Asters of all kinds the last of April or first of May. Some of the climbers, such as Maurandya, Barclayanna, Tropæolum, commonly called Nasturtium, Cypress Vine, Thunbergia, &c., need transplanting, and better be sown early. Sweet Peas should be sown in the open soil about three inches deep, early in April. It is better to soak the seed in warm water before sowing. When they have germinated, and as they begin to climb, fill in earth around them, and water now and then thoroughly with soap suds. Mignonnette should not be transplanted; sow the seed in the open soil the first of May. Candytuft and Sweet Alyssum are hardy, and the seed can be sown out of doors; but if you have once had them, they will come up self-sown. Look over your beds in spring, and take up such plants, when you have the soil prepared and beds made,

then you can plant them back again where you desire. Joseph's Coat is a very brilliant plant ; its leaves are all shades of green, red, and yellow ; the seed can be sown either in or out of doors by the first of May, also Golden Calliopsis. Balsams will grow better if the seeds are not planted till the second week in May, out of doors.

All the flowers we have mentioned are desirable, even in a small garden ; of course there are hundreds of varieties of even annuals, but unless you have a gardener it is impossible to raise them all, for it is desirable, even in a small garden, to have some flowers raised by slips, or bought from some green-house, such as Fuchsias, Double Feverfews, Scarlet Geraniums, Bouvardias, Heliotropes, Rose Geraniums, Lemon Verbenas, Monthly Roses, Hardy Perpetuals, &c. Hardy Perpetual Roses are desirable in every garden, they grow so thrifty and blossom all summer, and with a little covering will live out all winter, and if they are showered often, early in the spring, while the dew is on the roses, with whale-oil soap suds, using a syringe to shower them, it will prevent the usual damage done by the slug. If you have a shady, moist place in your garden, there you can plant your Lily of the Valley, Double Blue English Violet, Forget-me-not, and Pansy.

Fuchsias also require some shade. Heliotropes and Geraniums will bear enriching more than most plants ; frequent waterings with guano water are excellent. A table-spoonful of guano to a gallon of water is sufficiently strong. It also improves Pansies, Fuchsias, and nearly all plants except Roses. Soap suds is better for Roses and Verbenas, at least according to our expe-

rience. Nearly all plants make a finer show in a garden arranged either in beds, each variety by itself, or in clusters. Before planting your garden in spring, it is well to carefully consider the nature of each flower, and arrange your garden so that each flower can be displayed to advantage; never plant promiscuously; it is astonishing what a difference landscape gardening will make in the general aspect of even a small place. It is quite as desirable as to arrange the colors in a picture to harmonize. Even an old stump of a tree can be made beautiful by planting vines around it, or by scooping out the top and filling in soil, and planting *Nierembergia*, *Lobelia*, *Double Nasturtium*, *Variegated Myrtle*, &c., in it. Those we have mentioned blossom all summer, except the *Myrtle*, the leaves of which are as beautiful as many flowers.

If we ladies would spend less time on our dress and in arrangements for the table, and take that time for working in our gardens with our children, we should not only make our homes more attractive, but we should gain in health and strength. Early every spring call a family council to decide the arrangement of your flower garden. Let your boys have a place to raise vegetables as a pastime. Encourage them to diligence by promising to purchase all they will raise; in that way they can earn money to give to the poor, or for their Christmas presents; even children will take far more pleasure in giving what they have really earned with their own hands.

2. — THE QUEEN OF FLOWERS, THE ROSE.

THIS beautiful flower deserves especial attention, and is truly called the Poet's flower. A rose is the type of beauty in women. A lovely maiden is called a rose-bud. A beautiful matron compared to a rose in full bloom. Its delicate and refreshing perfume is always welcome to an invalid. It adorns a bride, and is a tribute of love in decorating the lifeless remains of our loved ones.

Volumes could be written upon the beauties of the rose. A child can cultivate this beautiful flower. If you do not possess any ground, there always will be room for at least one pot with a rose in your own room.

Roses can be classified under three general heads.

No. 1.

Those that bloom only once in a season, such as Hybrid China, Provence, Sweet and Austrian Briars, most of the mosses, and all climbing varieties that are hardy in New England and the Middle States. We do not advise our young friends to cultivate this class, unless they have large gardens. Madame Plantier is the only variety which we retain in our garden. This rose is a profuse bloomer, and one of the most perfect white roses grown. We will mention some of the desirable climbing varieties which can be used for "Pillar Roses."

Queen of the Prairies, deep rose color.

Baltimore Belle, blush white, blooming in large clusters.

Russeliana, crimson shaded to pink.

Madame d'Arblay, creamy white.

Gem of the Prairies, carmine, blotched white, very full.

Superba, flesh color, clusters immense.

No. 2.

THE HYBRID PERPETUALS, OR REMONTANTS.

This desirable class is of comparatively recent origin, and obtained by hybridizing the Provence and Damask varieties with the Ever-blooming, or China. They in a measure combine the qualities of the two classes, but less of the China, as the name Perpetual is a misnomer, for the chief blooming ones in regular season of rose flowering, unless especial care is taken to cut off every flower as soon as they begin to wither, and keep the plant growing freely, then these plants will blossom twice or thrice in a season. Most of these Remontants are full bloomers, and the flowers very perfect. We will give a list of a few varieties we can recommend.

Auguste Mie, pale shade of rose, very full.

Baronne Provost, bright rose, very double.

Blanche Vibert, pure white, delicate grower.

Caroline de Sensal, blush, pink centre, free bloomer.

Géant des Batailles, reddish crimson, superb.

General Jacqueminot, bright crimson, very brilliant.

Jules Margottin, bright scarlet crimson.

Le Lion des Combats, *very dark* crimson purple.

No. 3.

The monthly, or ever-blooming class, are distinguished by their delicate shining leaves and stems. This class comprises four sub-classes, namely, the Noisette, Tea, Bengal, and Bourbon.

The Noisette are of rampant growth, usually flowering in clusters. In the Southern States they need no covering during the winter months, but in the North, East, and West, if buried in winter, and properly trained, they are often used as Pillar Roses, particularly the beautiful La Marque, whose pure white buds are so valuable to all florists. If planted in the ground in a greenhouse, it will climb all over the walls. We will name some varieties which we have cultivated, and know can be successfully raised, even in New England.

NOISETTE.

Aime Vibert, pure white, very full bloomer.

America, straw color.

Gloire de Dijon, blush white, buff centre.

Lamarque, large, white, shading to yellowish centre.

Minette, light crimson, very double.

Marshal Niel, very beautiful deep yellow.

Souvenir d'Anseleme, deep carmine.

Solfaterre, deep straw color.

TEA.

Adam, rich rose, salmon shaded.

White Tea, the freest bloomer of all roses.

Camellia Blanche, pure white.

Devoniensis, blush, Magnolia fragrance.

Isabella Sprunt, clear canary yellow.
 La Pactole, canary color, free bloomer.
 Safrona, orange yellow.

BENGAL.

Agrippina, bright crimson.
 Bousanquet, blush white.
 Louis Philippe, light crimson.
 Madame Rohan, pure white.
 Napoleon, blush, extra large.

BOURBON.

Marshal Niel, a deep buff; the *king* of roses.
 Bousanquet, rich blush, free bloomer.
 Duc de Chartres, large, very double, crimson.
 Hermosa, deep pink, *most desirable*.
 Psyche, light rose, very double.
 Souvenir de Malmaison, flesh color, very double,
 superb.
 Sombriel, blush white, one of the best.

There are comparatively but few varieties of roses suitable for producing an abundance of flowers in winter, and these would not be called the finest varieties for summer culture. They are selected for their buds. The Safrona for instance, is selected for its deep, saffron colored buds; the full flower is but semi-double. We will give the names of a few of the roses best adapted for winter culture.

Lamarque, white, tinged with straw color.
 Safrona, saffron yellow, free bloomer.

Agrippina, rich deep crimson, free bloomer.

La Pactole, light canary-color, abundant bloomer.

Hermosa, rosy pink, most prolific variety. .

Gloire de Dijon, large, full, buff, shaded to salmon.

CULTIVATION.

The best soil for the rose is a rather stiff loam, although it is not particular about soil, but grows luxuriantly, flourishes well in a fresh loam with a plenty of pure air and sunlight. A stiff, clay loam will produce better flowers, and of a deeper color, than a soil of a light muddy character. If you desire many blossoms, be careful to cut off every rose when it fades away. We gather our roses so freely, we leave but few to wither. In the spring roses should be pruned thoroughly.

Many people have been discouraged in raising roses, on account of the slug and other insects; but nothing can flourish in this world, that is desirable, without care. So with the rose. Early in spring, just as the buds are starting, wash your roses in a solution of tobacco or whale-oil soap. If the insects appear on the leaf, syringe the bush freely, early in the morning or late at night, with a solution of whale-oil soap. Sprinkle wood ashes or charcoal dust around the roots.

A gardener invariably recommends monthly roses, rather than the so-called perpetuals. Those who purchase perpetuals, without a previous knowledge of their habits, are always disappointed in the few flowers they produce after the first blooming. Their great virtue is the hardy nature of the plant. The monthly roses bloom at the South nearly the whole year. But what shall we

do with these delicate roses at the North during the winter? The best way is to lay them down, and cover with sods, or earth and manure. If the subsoil is gravelly or sandy, they will surely keep, as a good drainage is necessary, without it they cannot live. The way to lay down a rose-bush is to dig a trench four or five inches deep, up to the root of the rose, then bend your rose-bush carefully into the trench, and peg it down. Cover entirely root and branches by sods, placed grassy side upwards, forming a hillock. Or cover it with earth or sand, and straw or manure.

The next important consideration is *the time at which it is done*. Few amateurs have any idea of the amount of freezing which even the tender tea roses will sustain without injury. It often proves fatal to roses to be covered too soon. It is well to cover the ground around the roots of the roses with leaves or straw to prevent the earth from freezing. In New England, the early or middle part of November is generally the time to cover roses for the winter; in the Middle States, in December. The best rule is to let your roses remain uncovered, until the ground can no longer be ploughed, or dug with a spade. This covering can be removed as soon as vegetation fairly starts in spring. Every plant thus saved possesses a four-fold value over those planted out in the spring, as the roots have been so little disturbed. Another way is to dig a trench, line it with straw, and lay in your delicate roses, then cover entirely with earth until spring. Roses that have bloomed all summer should not be potted for winter use. They need rest, and will not flourish in warm rooms.

ROSES FOR WINTER BLOOMING.

Roses for winter blooming require a different treatment, as one essential condition of free winter flowering is, that the plant has abundance of active, or, as gardeners term them, "working roots." Plants are started for this purpose either by cuttings struck in March, or else one year old plants are used. These plants should be repotted frequently to prevent their becoming pot-bound. They must never be allowed to dry or wilt in the heat of summer, else the white, working roots will perish, and before the plant can regain its vigor new ones must be formed. You must not attempt to force your rose at first; when you take it in for winter, a cool temperature will be needful. It depends upon when you desire rose-buds how you treat it. It must be pruned previous to flowering. If you desire roses the first of January, prune or shorten the shoots the first of November (earlier for Christmas). They then can be placed in temperature ranging fifty degrees to sixty degrees at night, with only fifteen degrees higher during the day. Two year old plants are better for new beginners, as they form working roots sooner, having more fibres.

In the summer the plants should be exposed to the sun; but to keep them from drying, place the pots in beds of sawdust, or refuse hops, tan, bark, or sand, whichever is most convenient to obtain.

PREPARATION.

Our young friends may desire to raise their own roses, so we will give them a few directions. The best time

to take cuttings is from October to January. The wood must be ripened; cuttings are usually made with three or four eyes. These cuttings are best put into a cold frame, or in a box prepared with equal parts of sand, leaf mould, and loam; all they require is sufficient protection not to freeze. Cuttings placed in such frames about the last of October, will be rooted sufficient to pot by March. Cuttings can be placed in rows quite near together, say an inch apart, and the rows three inches apart. This space allows you to press the soil firmly about each stem. One thorough watering, when put in, to settle the soil closely around them, will usually be all that is necessary until they begin to root in the spring. Some varieties will root much easier than others. As soon as they are well rooted, they should be potted in two inch pots, shaded and watered for a few days, and gradually hardened off by exposing them to the air; in this way they can be sufficiently rooted to plant in the open ground in April or May. Layering is more easily done from about the middle of June to the middle of September, always using shoots of the young growth — that is, a growth of three or four weeks old, or such as are not so much ripened as to drop the leaves; or in other words, the cut should always be made at that part of the shoot where there are as green and healthy leaves below as above the cut. This condition of the shoot is very important, in order to produce a well-rooted layer.

Another mode of layering, not in general use, is, to place the layer where the incision is made, in a three or four inch pot, sinking the pot in the ground to the level of the rim; all the roots being confined in the pot, when

the layer is lifted, no check is given to them. Layers so made may be planted out in the fall, and if a little mulching is given round the roots, not one plant in a hundred will fail; while if the layering is done in the usual way, without pots, a heavy percentage is almost certain to be lost during the winter. To the florist, without proper means of propagation, this method of layering roses in pots will be found very advantageous, as every layer so made will make an excellent flowering plant by spring, if kept in a green-house or cold-pit, during the winter, and will prove nearly as valuable to the purchaser as large one year old plants.

ROSE-BEDS.

Before planting a rose, be sure to find out its nature, or you may have a tall bush where you would desire a low shrub-growing rose. In arranging rose-beds, plant the tall standards in the centre. Then a row of high bush growing roses, then a row of half dwarfs, then a row of dwarf-growing roses. If this selection of the roses in such a bed is properly made, it will be pleasant to the eye from June to October. Of course the roses should be chiefly monthlies, or free-blowing perennials.

3. — FLOWER BEDS.

THERE are a great variety of opinions as regards the most effective way of planting flower beds. Some pre-

fer to mix plants of different colors and varieties ; others prefer the ribbon style of planting, now so generally seen in Europe.

If the promiscuous style is adopted, care should be taken to dispose the plants in the beds, so that the tallest plants will be at the back of the bed ; if the leader is against a wall or background of shrubbery, the others graduating to the front, according to the height. In open beds, on the lawn, the tallest should be in the centre, the others grading down to the front, on all sides, interspersing the colors so as to form the most agreeable contrast in shades. But for grand effect, nothing, in our estimation, can ever be produced in promiscuous planting to equal that obtained by planting in masses or in ribbon lines. In Europe the lawns are cut so as to resemble rich green velvet ; on these the flower beds are laid out in every style one can conceive ; some are planted in masses of blue, scarlet, yellow, crimson, white, &c., separate beds of each, harmoniously blended on the carpeting of green. Then again the ribbon style is used in the large beds, in forms so various that allusion can here be made to only a few of the most conspicuous.

In a circular bed, say of twenty feet in diameter, the bordering can be of blue. Lobelia, attaining a height of six inches ; next plant Mrs. Pollock Geranium (this does not grow very thrifty out of doors in New England), or Bijou Zonale Geranium, growing about nine inches high. If you plant Mrs. Pollock, on the next row to it plant Mountain of Snow Geranium ; if the Bijou plant, a circle of the red-leaved Achyranthus ; there are several varieties of this plant. Next the Coleus

Verschaffeltii; the centre being a mound of Scarlet *Salvia*. Another style is to edge the bed with *Alternanthera Spothalata* (leaves pink and crimson), which grows low and thick for a border. Then the fern-like, white-leaved *Centaurea Gymnocarpa*; next row, the Crystal Palace Scarlet Geranium. Then *Phalaris Arundinacea Picta*, a new style of ribbon grass; next *Coleus Verschaffeltii*; in the centre a clump of *Coma* or Pampas Grass.

There are a great many different ways of arranging these ribboned beds. It is pleasant to exercise one's own taste, therefore we only give examples to teach our readers how such beds can be prepared.

Narrow beds along the margins of walks, ribbon lines can be formed of low-growing plants, such as the White *Lobelia Snow-flake*, or *Gypsophilia*, or Silver Leaved *Alyssum* for the front line, followed next by Tom Thumb *Trapæolum*; then, as a centre, or third line, *Fuchsia*, golden fleeced; as a second marginal line on the other side, *Bijou Zonale Geranium*, white-leaved, with scarlet flowers, followed by a line of Blue *Lobelia*. Shaded stars have a fine effect on a lawn; cut a star, and plant it either with *Verbenas*, *Petunias*, *Phlox Drummondii*, or *Portulaca*. The ends of the stars should be white, and shaded to the centre, which should be dark, each point having different colors, one shade of purple, one shade of pink, one shade of red, then shades of lilac, then shades of scarlet. The centre the darkest shades. There are many pretty ways of forming the beds of a small garden. We append one diagram of a garden, and the flowers to plant it with according to our taste.

arranged with standards in the centre, as we have described, might be prepared for the centre bed A, and the *Salvia*, &c., planted in the bed H, in place of the roses.

4. — CARNATIONS.

THE cultivation of the Carnation is very simple. It is rooted from cuttings at any time from October to April, and as the plant is almost hardy, it may be planted in early spring with safety in the open ground. It is safe to put them out as soon as cabbage plants are set out. Many from ignorance keep their Carnations in a pot or green-house until the last of May, thereby losing six weeks' growth.

The Carnation cannot flourish in a wet soil, and care should be taken to secure good drainage. As the Carnation grows, if winter flowering is desired, the young shoots that the plant throws out should be cut off; this induces a steady growth. There are many fine varieties for summer growth, and but few suitable for winter flowering.

5. — FUCHSIAS.

THESE flowers are very easily cultivated from slips; any amateur florist can make these slips grow, either by planting in wet sand, or in a bottle of water. Their lovely and graceful flowers add to every bouquet. They require rich light soil, such as decayed leaves and peat,

moist atmosphere, and shade. Like the Lemon Verbena, the plants will keep all winter in a cellar. There are but few varieties that bloom well in winter. *Bianca Marginata*, white, with crimson corolla. *Speciosa*, flesh-colored, with scarlet corolla (this variety will bloom the year round, if well cared for). *Serratifolia*, greenish sepals, with orange scarlet corolla. These are recommended for winter flowering by all florists. We will mention a few varieties for summer culture.

Elm City, crimson, very double. *Venus de Medicis*, white, magenta corolla. *Rose of Castille*, sepals white, corolla violet rose. *Snowdrop*, sepals bright scarlet, corolla white, semi-double. *Striata Perfecta*, double striped blue and crimson. *Queen of Whites*, double white corolla. *Charming*, violet corolla, crimson sepals, clusters immense. *Lady of the Sea*, corolla violet purple, flowers two inches in diameter.

6. — PANSIES.

WHO does not love a pansy? They are easily raised by seed and layers. The seeds should be planted in March for summer culture, and in October for winter use. The pansy requires a rich soil.

The finest bed of English pansies we ever saw were planted in the fall, in a bed of rich soil. Before the winter snows the plants were covered lightly with manure and straw through the winter. In the spring the manure was carefully raked off, and the plants dug around with a garden fork. They bloomed early in

spring; and, as we looked upon them by the morning light, their bright faces seemed to say "Good morning!" These lovely flowers look like happy children.

Many persons in our country call the pansy, violet; but the gardener only calls the sweet double blue and white violet by that name. And this sweet violet hides its head modestly under its leaves, and is the flower the poet speaks of, —

"Meek and lowly, hiding 'neath its leaves of green."

The bright-faced pansy does not hide its head; it looks you in the face as fearless as a sinless child. These violets are in great demand from their delicious perfume. These plants require shade and moisture. The best varieties are the "double blue Neapolitan" Setsenbran, single blue, very prolific. King of Violets, very large blue. Double white Neapolitan; this does not bloom freely. Sweet-scented Geraniums, Heliotrope, Lantanas, Lemon Verbena, &c., are all easily propagated from slips. The three first require often watering with guano water, and with this treatment will fully repay all care.

7. — HOW TO PLANT HARDY BULBS.

OCTOBER, or the early part of November, is the time to plant bulbs for next year's flowering. Bulbs can be raised in any sunny place, no matter how small the bed may be; they require less care, for the beauty of the flower, than any other class of plants. We will give some plain and simple directions, hoping our young readers may be induced to plant at least a few bulbs this fall.

The soil for bulbs should be rich and well drained ; it should also be dug deep. If water should lie on the surface long the bulbs would rot. If the soil is poor, enrich it with well-rotted stable manure, or with surface earth from the woods, or decayed leaves. Cow manure, of course, is the best. If the ground is stiff, and the manure fresh, it is well to put a little sand around each bulb. If the soil has too much clay, mix sand with the manure.

It is well to have your beds made so narrow that the weeds can be destroyed, and the ground kept mellow, without walking among the plants. Before the heavy frosts of winter appear your bulb beds should be protected with leaves. Over these throw a little brush, to prevent the wind from uncovering your bulbs. If your bulbs have been planted a year or two, cover them with manure in the fall ; the flowers in the spring will repay you for all expense and trouble.

Hyacinths and tulips should be planted about six inches apart, the hyacinth four inches deep, and the tulip three inches. The early varieties will often blossom the latter part of March. Crocuses blossom even earlier. They should be planted about three inches apart, and two inches deep. Snowdrops — the first flower of spring — should be planted in the same way as the crocus, or a little nearer together. Narcissuses, including the daffodil and jonquil, should be planted in the same manner as the hyacinth. All these bulbs can be planted in beds where you may desire to place either seedlings or any other annual, which will blossom after these bulbs have done flowering.

It is best to take up all your bulbs every third year, when they are done flowering, and separate the newly-formed bulbs from the old. Keep them in a dry place till October, then replant as we have directed.

8. — JAPAN LILIES.

OF all the valuable flowers that have been imported from Japan or China, during the past twenty years, nothing equals the exquisitely beautiful Japan Lily — *Lilium Lancifolium*. No description can do anything like justice to these flowers, or show the beautiful, frost-like white of the surface, glistening like dew-drops; or the rubies that stand out on the surface of one of the varieties, while the end of the leaf is shaded like the exquisite pink, or the inside of some sea-shells from India.

There are nine varieties. The pure white and crimson, *Lancifolium Monstrosum rubrum*; the pure white *Lancifolium Monstrosum album*, and a delicate rose of the same variety; then the dark crimson, *Lilium Melpomene*; white, spotted with delicate salmon, *Lilium Punctatum*; the pure white, with projecting glistening spots, called *Lilium Lancifolium album*; *Lilium Lancifolium rubrum*, white ground, spotted with crimson; *Lilium Lancifolium roseum*, shaded and spotted with rose; and *Lilium auratum*. This is sometimes called Golden-banded Lily, and is truly the king of the lilies. The flower is ten to twelve inches across, composed of six delicate white ivory parts, each thickly studded with crimson spots, with a golden band through its centre. In addition

to the beauty of these lilies, they are fragrant, and as hardy as any of our common varieties.

Strong bulbs send up flowering stems from three to five feet in height, and begin to bloom about the middle of August. Each flowering stem will have from two to a dozen flowers, according to the strength of the bulb.

- Rich garden soil is all that is needed for these lilies. Plant them in October or early in November, about a foot apart, and five inches deep. The bulbs should remain several years, if possible, without removal. These must be the lilies that surpassed Solomon in all his glory. *Lilium Longiflorum* is called very beautiful. The flowers are snow-white, trumpet-shaped flowers. *Lilium Brownii*, new variety, superb white.

9. — CAPE BULBS.

THESE are so called from coming from the Cape of Good Hope. The *Gladiolus* is the finest variety. These bulbs are easily cultivated in New England and the Middle States; they can be planted out as soon as all fear of frost is passed. They will bloom by the last of July, and by making successive plantings every two weeks to the middle of July, they can be had in perfection until the frost returns. Although they are not particular about soil, yet if choice can be had, a sandy loam, peat, or a soil of decomposed leaves, is better than a stiff clay soil.

In any soil, if it is well enriched, the flowers will increase in size and beauty.

These bulbs should be taken up as soon as the stems begin to wither in the fall; but should the stalk of the late plantings be yet green, the bulbs should be left adhering to the stalk until dried, which will ripen off the bulbs. They can be kept in winter under the stage of a green-house, or in a frost-proof cellar or closet, or in any dry place where potatoes will keep. It is impossible to mention varieties; all are good, and new varieties increase yearly.

10. — HOW TO GROW BULBS IN WINTER.

BULBS can be grown in vases, bowls, dishes, cornucopias, &c., of whatsoever shape or form, from the small ornament that will hold a crocus, to the large family punch-bowl, capable of growing a dozen hyacinths. Wire or rustic work of any kind, lined or not with zinc, and filled with moss, will grow bulbs to perfection. A zinc frame can be made to fill the whole front of any window; and if filled with moss or sand, and planted with hyacinths, lily of the valley, crocuses, snow-drops, tulips, narcissus, and polyanthus, would in itself form a complete miniature winter flower-garden. These, with successive plantings, may be made so many connecting links between our autumn flowers and the early spring blossoms.

Take a common soup plate, place in it as many strong bulbs as it will hold easily, and fill in about half an inch of water. In a few days the roots begin to spread, and so clasp each other in the course of a few weeks, that

they form a natural support. If the bulbs and plate are covered with moss, it improves the appearance. For winter bloom successive plantings can be made every two weeks, from September till January. After the early part of December, hyacinths intended for glasses had better be half grown in pots, then turned out and the roots carefully freed from the soil in tepid water, then placed in glasses. In this way they will blossom sooner. The soil used to cultivate bulbs should be light and rich, full half sand. Bulbs can be grown in moss by keeping it damp. They can be raised even in clear sand. Take any ornamental dish capable of holding moisture, and fill it with sand in a pyramidal form. In the centre plant a hyacinth, and at equal distances round it plant three or more, according to the size of the dish; fill up the space with crocuses, snow-drops, dwarf tulips, &c. In planting, the bulbs should be covered with sand, all but the tops. Then place the dish of bulbs in water five minutes, in order to fix the bulbs firmly in their position. Repeat this bath once a week, never allowing the sand to become dry. Place it in the dark for two weeks, then keep it in a cool, light, airy room.

There is no bulb so well adapted to house culture as the hyacinth. They grow easily in pots or glasses. They will grow in almost any light, sandy soil; but just in proportion as this is adapted to the plant, will the perfection of their culture be attained.

For pot growing, the hyacinth, to attain its greatest beauty, should be grown in pots seven inches in diameter, and the same depth. They will grow and blossom in pots of four or five inches in diameter. Only one

bulb should be planted in a pot. Two or three can be grown in larger sized pots. Put over the hole in the bottom a good drainage, half an inch or more in depth, on this either a handful of leaf mould, very old cow manure, or the coarse part of the compost; then add the prepared soil, filling up the pot to within an inch of the top. On this place the bulb, covering it with soil all but the top; press the earth gently around it, and shake the pot slightly, to settle the soil, and finish with a good watering; then either plunge the pots three or four inches in some old hot-bed, and cover with leaves, or place them in the dark, covered carefully, but in a dry place, for several weeks, to allow the roots to make a vigorous start. Water them very slightly at first, then gradually inure them to the sunlight. As the flowers expand, place a saucer under each pot, which must be kept filled with water till the flowers begin to decay; then lessen the water till withheld entirely.

For planting in glasses, the last of October or early in November will do. Use only rain or spring water. Fill the glasses with water, and place the bulb so that the roots will just come in contact with it; set them in a dark closet, or on a shelf in a dry cellar, and let them remain till the roots have started, usually in three or four weeks; then remove them to any place which is well lighted and warm, keeping them from the sun till they look a deep green; turn them around now and then, and change the water once in three or four weeks. If you perceive the roots look slimy, and the water fetid, carefully remove the bulb, and place the roots in clear water of the same temperature; wash the roots gently; cleanse the glass before replacing the bulb.

11 — GARDEN INSECTS.

IN presenting this subject to our readers, it will be difficult to decide where to begin, or where to leave off. With the first warmth, aphides, or plant lice, in shoals and nations, show their unwelcome presence on our roses, geraniums, and almost all choice plants. Many of our choice fruit trees are infested with these pests of the garden. They are exceedingly prolific. Réaumur has proved that one of these insects, in five generations, may become the progenitor of nearly six thousand millions of descendants. They fasten themselves in crowds on a plant, and suck the life from it. Some live in the ground and infest the roots of plants, such as verbenas and China asters. We have often, on seeing a plant drooping, saved it by taking up the plant, root and all, and washing it in strong soap suds; replant it, after carefully scalding the earth, and digging it in. The plant should be protected from the sun for a few days, until the roots start again.

The best remedy for these plant lice is to syringe them with a solution of whale-oil soap, or a mixture of soap suds and tobacco water, used warm. Still another remedy is a solution of half an ounce of strong carbonate of ammonia in a quart of water. Where it is possible, dip the infected branches into either of the above solutions, holding them carefully in the solution several minutes.

A drying east wind makes insects abound, and rain clears them away.

The rose-chafers, or rose-bugs appear about the second week in June, and remain thirty or forty days. They infest rose bushes and grape vines. They must be carefully picked or brushed off into a basin of hot water, or burned, as they increase thirty fold, and destroy both fruit and flower.

Caterpillars of many butterflies and moths are destructive in a garden, and, when the perfect insects can be caught, before they lay their eggs, one death will save much killing. Whenever one is found resting quietly on a branch, stem, or leaf, with the wings folded, it is most likely a female about to lay her eggs, and it had better be killed. If a butterfly or moth is found so placed, dead, she will have laid her eggs; be sure to find and destroy them. As the season advances, destroy every chrysalis you find.

Possibly some of our young readers have never seen a chrysalis, and may not know what it is. We will try and explain this to you. Every species of the butterfly, or moth, is first a grub or caterpillar, crawling upon, or in the earth. These caterpillars, when they have completed the feeding stage, retire to some place of concealment, under a leaf, beneath palings, or in interstices of walls, spin a tuft of silky fibre, and entangle the hooks of their hindmost feet in it. Then they form a loop, to sustain the fore part of the body in a horizontal or vertical position. Then they spin a band over the back; and most caterpillars form a cocoon, in the shape of the letter U, around the body. Then they cast off the caterpillar skin, and become a chrysalis. In summer the chrysalis state lasts from eleven to fifteen days. Later

it lasts all winter (while in this state these insects remain dormant). At the proper time the chrysalis bursts open, and a butterfly issues from it. We have often found these cocoons, or chrysalides, and taken them to our rooms to watch the coming forth of the butterfly.

Rose slug (*Lelandin Rosæ*), a light green, translucent little fellow, varying from one sixteenth of an inch to nearly an inch in length. There are evidently two species or varieties, one of which confines its ravages to the lower side of the leaf, the other eats it entire. The first is by far the most destructive here. In a few days after the plants are attacked they appear as if they had been burned.

The only remedy we have found is a preventive one, which, in fact, ought to be used against all insect life. We have spoken of this (and will not repeat) in our rose chapter. The only remedy, whale-oil soap, is prepared by florists by dissolving one pound to eight gallons of water. They apply it *ten* days in succession, with a garden engine or syringe. This must be done very early in the morning, or late at night, as the slug shuns the light of day, and hides under the leaf. With very young, delicate roses, the solution is too powerful; hand work will be necessary to pick them off. English sparrows, a comparatively late importation, should be kindly treated by all, as they are the best exterminators of injurious insects. The ground, or blue aphis, and verbena mite, are among our most subtle and dangerous of pests. They work at the root, and often before we can see the plant fading, they have taken its life. The florist's rem-

edy is as soon as you see the least sign of drooping in your Asters or Verbenas, the plants most afflicted by them, water them copiously and persistently at the roots, with tobacco water, the color of strong tea, and apply it daily for one week. We often take up the plants and wash the roots, but it is a harsh remedy: it will kill or cure.

12. — SOME USEFUL HINTS.

WE have, in studying different books on horticulture, found many opposing sentiments. Some seemed like hearsay to all former experience, yet we ought to be ready to receive all advice based upon positive experience. We intend acting upon some new theories of Peter Henderson, a famous gardener near New York. We have always supposed it very injurious to take water directly from a cold spring to water plants, and that rain water or soft water must be used, at the same temperature as the air in which the plants are growing. He says it is a foolish dogma, as the water will take the same temperature before the plant can be injured. Of course if the plant was to stand in cold water it would injure it. This will save much extra trouble; we ourselves shall profit by his advice, as he ought to know, having faithfully tried the experiment.

We have always supposed it necessary for the health of a potted plant to have a sufficient amount of bits of oyster shell, &c., at the bottom for drainage.

Mr. Henderson says, for fifteen years he has grown all

his thrifty plants *without* the use of crock, charcoal, or any other substitute, and he considers it useless trouble; he thinks the moisture escapes freely from the sides of the pot. He says when we wish to resuscitate an unhealthy plant, we wash the soil from its roots, and put in a *new* pot, where the drainage is perfect from the sides. He has grown *millions* of healthy plants without draining. He thinks old pots, whose pores are all filled, often cause the death of a plant. He approves of frequent change of pots, as it injures a plant for the roots to become hard and woody. In most cases the slightest tap on the edge of the pot is sufficient to turn out the ball of earth. Be careful and not take too large a pot; the size must increase gradually.

Mr. Henderson thinks it is not unhealthy to sleep with plants in the room, as we have always been taught. He says it is a common practice for gardeners to sleep in their green-house, and to be with their plants often at night, and yet, as a class, they are vigorous men. He himself, for three winters, slept on the floor of the hot-house, without any injury, and that was more than a score of years ago.

Plants can easily be sent by mail, by first washing the roots in water, then take them dripping and wrap them in dry moss, then roll around them several thicknesses of thick brown paper; the whole must be *tightly* rolled, to prevent the dry air penetrating to shrivel the plant. In this way plants can be sent even two thousand miles at a cheap rate, as our postal laws only charge two cents for four ounces, unless the package exceeds four pounds.

13. — MOSS BASKETS.

TAKE a piece of the spring used in hoop-skirts, or a rattan, and make a small hoop about eight inches in diameter. Collect from the woods a quantity of the long, feathery moss, and wind a heavy wreath of this moss on a hoop, then cover a piece of the rattan or hoop-spring, sufficiently long for the handle, with moss, and fasten it to the hoop. Then take a solid bunch of this moss, the size of the centre of the hoop, and push inside of this moss-covered hoop; this forms a moss basket. Take a common plate, and place this basket upon it, and sprinkle it thoroughly with water. This basket can be filled again and again with bright flowers, casting away the flowers as they wither. The wet moss will keep them fresh as long as if placed in a vase filled with water. Now and then place this basket in a dish of water, and sprinkle it, or let the rain fall upon it. This will freshen the green tint of the moss.

Baskets covered with the knitted moss, which in our work department we have given the directions how to prepare, are very pretty. A tin dish should be made to fit it, and painted green; keep this filled with natural flowers, or French artificial flowers, which imitate nature perfectly, can be arranged in them, and if placed on a bracket, or in some place where they will not be likely to be examined too closely, they will easily pass for fresh flowers.

To form a pyramid of flowers, take three, four, or five wooden bowls, according to the size you wish for your

pyramid; let them be a regular gradation in size; procure some round pieces of wood, like ribbon blocks, graded in size, glue the tallest into the centre of the largest bowl so that it will stand upright, and up on top of that glue the bowl next in size, and so on to the smallest bowl. Varnish the inside several coats; paint the outsides green, and cover with moss; some have a stand made, and glued to the bottom of the largest bowl. When filled with flowers it is a lovely sight. Baskets made of tin and painted green, then covered with moss, make the prettiest hanging baskets possible. Tin rings, large enough to surround vases placed inside, and made to hold water, with little wires across the top and painted green, when filled with flowers, form the prettiest mats in the world; the wires keep the flowers in place. I saw one filled with only rosebuds, blue forget-me-nots, and geranium leaves. It is an improvement to cover the outside with moss. Crosses made in the same way are very beautiful, and are appropriate to place on the grave of any beloved friend. In that way flowers can be preserved a long time, if there is a sufficient supply of water to preserve them.

There are innumerable ways of arranging flowers. The poorest person can afford to purchase a tin basin, and with a little common paste and moss, which can be found in all country places, a pretty dish for flowers is soon made. Shells make lovely vases. The large shells sailors polish so exquisitely to resemble mother of pearl, make elegant hanging vases; bore holes on each side and hang them with strong cords.

The month of September is not too late to make a fine

collection of mosses from mountains and valleys. Mosses will have attained by this time a luxurious growth. There are but few mosses that look well after being pressed. The best way to preserve a collection of mosses is to arrange them in some suitable box, as they grow, and in the order you desire to keep them, and let them dry slowly. If you wish to cover any box, basket, or vase, it is better to paste them on, before they are entirely dry, with common paste. The dry white and gray mosses form very beautiful receptacles for flowers, by covering the outside of any rustic basket with the moss. Thread wire will fasten it firmly to any basket, or rustic work. Paste or wire can be used to fasten it on to boxes or bowls.

We have seen a lovely rustic stand for flowers, formed from a common wooden box (a large bowl is the more desirable). The handle was formed from a barrel hoop. The legs of the stand were made of gnarled branches of trees. Then fine annealed wire was wound over the whole. This served to hold the moss firmly to the box. The beautiful curled white, gray, and green dry mosses were then arranged all over the box, legs, and handle, so as to give grace and beauty to this inexpensive stand. This box was then filled with rich loam, and planted with purple, white, and pink *Maurandia*, and variegated *Myrtle*. These vines twined over the handle, and festooned the sides of the box. *Lobelias*, *Fuchsias*, *Nierembergias*, white and scarlet monthly *Pinks*, silver-leaved *Geranium*, and *King of the Scarlets*, also one white monthly *Rose* in the centre, filled the box with bright flowers all summer. This inexpensive flower-

stand was constructed by a boy during his school vacation, and it formed a beautiful centre ornament to his mother's front yard. In the winter the good mother had her boy's work carefully removed and placed in her bay window. There it blossomed, and spoke cheering words to her of her absent darling, as she sat day by day, during the cold winter months, sewing by its side.

14. — HANGING BASKETS.

HANGING BASKETS are now in such universal use, that the taste for them has extended to every town or village in our land. All florists keep a supply of baskets, with flowers planted and growing, ready for sale. These baskets are quite expensive. We will give directions for some equally pretty, but inexpensive, which any ingenious boy or girl can make.

Take a small wooden bowl, bore holes in the sides to fasten in a cord, or screw in rings. Cover this with cones, acorns, black beans, &c., in fact, any pretty seed can be used to good effect; arrange them in different forms, like flowers. Varnish with asphaltum varnish. A cocoon shell makes a pretty small basket. Either of the above are pretty with the white and green dry moss glued over the outside. Baskets can be made of sticks of the oak or maple tree, choosing those of the size of a man's thumb, and cutting them of equal lengths, eight, ten, or twelve inches, according to the size of the basket desired. Then build your basket like a log hut; interlace your fingers, and you will see the

design. Nail these sticks firmly in place, fasten in a wooden bottom. Heat a wire and thrust it through the end of each stick, and bend it into a loop; suspend it by cords fastened to these loops. This makes a durable basket to hang out of doors; any boy of twelve could make it.

Rustic baskets can be made with or without a wooden frame, but a wooden bowl is a good foundation; procure from the woods a quantity of blasted branches, or other crooked, rough, or knotty twigs. Soak them in hot water or steam them, so as to make them pliable. Stain the bowl with asphaltum or black varnish, then screw in rings for the hanging cords to pass through. When the varnish is dry, bend around the outside of the bowl one of the twigs or blasted branches, and nail it securely at the top edges on either side. Twine several pieces around in this way, according to your taste, until the whole surface is covered; finish by nailing one around the rim of the basket for a border. Varnish the branches like the bowl. The entire basket is then ready for use. All kinds of shaped baskets can be made out of wire, painting them green, and filling in moss in all the crevices; a painted tin dish, placed in for the dirt, will surely prevent any drip; thick moss is ordinarily sufficient. All kinds of these baskets should be filled up with light, sandy loam; a few bits of charcoal, and a piece of sponge in the bottom, assist in keeping the soil moist. Light, trailing vines should be trained to fall over the sides, and loop in and out of rustic work. We will give a short list of vines suitable for baskets.

Lobelia Erinus Paxtoni, an exquisite blue.
 White and pink *Gypsophila*.
Panicum Variegatum.
Tropæolum, ball of fire.
Convolvulus Mauritanicus.
 Variegated Myrtle.
Geranium Peltatum Elegans.
Nierembergia.
Linaria Cymbalaria.
 All varieties of *Maurandia Barclayana*.
 German Ivy.
Alyssum Variegatum.
Vinea Elegantissima Aurea.
 Moneywort.

PLANTS FOR THE CENTRE.

Centaurea Gymnocarpa.
Alternanthera.
Sedum Sieboldii.
 Bijou Zonale.
Achyronthes Gilsoni.
 Mrs. Pollock, &c.

These baskets should be exposed to the sun at least two or three hours daily, and in dry weather watered freely. If the surface of the basket between the plants is covered with moss, it will prevent the earth from drying as soon, and the basket will look neater.

Baskets of moss and wire can be every week dipped into a pail of water.

15. — ARTIFICIAL ROCKERIES.

A WELL-FORMED and flourishing rockery is an ornament to every lawn.

Petrified wood forms very beautiful rockeries, but as our purpose is to assist our young friends to make their own rockeries, we will leave the more elaborate to the gardener.

Save all the clinkers from your furnace coal, dip them in a hot lime wash to color them pure white, their fantastic shapes are thus more conspicuous; arrange them in a mound according to your fancy; leave at suitable distances cavities of six or eight inches deep, to be filled with soil; in this plant your creeping plants; bright colors should be selected for a white rockery. Dwarf Scarlet *Tropæolum*, Scarlet *Verbenas*, *Petunias*, Golden Moneywort, *Lobelias*, Scarlet *Geraniums*, *Myrtles*, *Coleus*, German Ivy, &c., are used to good effect on this rock work. Hydraulic cement instead of lime will make a pretty drab color. If the rockery is protected by some shade, it looks well to plant it with *Ferns* and *Lycopodiums*.

16. — FERNERIES.

Is it not, friends, very pleasant to have a bit of the summer woods in our parlors in midwinter? Such a pleasure is within the reach of us all, with but little trouble and expense. Those who live in cities, and cannot go into the country, surely must have some friend

who can supply them, or the materials can be obtained at any public green-house. First you require a glass dome, or what is still better, take five panes of glass, any size you please, four to form the sides, one for the top; fasten the glass together with a light wooden frame, then take any tin dish, like a baking pan, or if round, a tin plate or jelly cake pan, or a tin dish can be made to fit it for a trifling sum of money; paint the tin green on the outside. Then collect some pieces of broken flower pots, or still better, bits of marble, granite, or any stone, and scatter them around the tin dish, placing in the centre some moss-grown stump or stick, and pile the stones around it; then collect from the woods ferns, mosses, partridge vines, with its bright red berries (indeed any plant will grow in these ferneries which can be found in moist places in the woods); take up a little of the leaf mould in which they grow (they need but little soil), arrange your plants, spreading the roots carefully over the stones, scattering a little leaf mould on them, and place your mosses around the whole. The tallest plants should form the centre, but in arranging even ferneries, it is more agreeable to exercise your own taste. Before placing your globe or glass frame over your fernery, sprinkle the plants thoroughly, then cover with the glass, and let it remain a few days in the shade. You can keep them where you please, but they grow better near a window; be very careful not to water them too often; once a month is generally sufficient; if too wet, they will mould and die; when there is but little moisture on the glass, it is well to raise the glass to ascertain if it is dry. Our fernery has been made four years; it has

required but little care; now and then we add a new fern, some moss, or any suitable plant gathered from the woods, and remove any dried ferns or leaves. It often renews itself. Trailing Arbutus and partridge vines will blossom in ferneries. It is always pleasant to the eye, and no care after the first expense and trouble. Ivy and Lycopodium grow well in ferneries, but the rare ferns, &c., from green-houses do not flourish as well as those plants taken from our native woods.

17. — IVIES.

ENGLISH IVIES are a great ornament to our rooms, and are hardy, and require very little care. After the first two years they grow quite rapidly, therefore it is well to procure two-year old plants; train them on your curtains, over your windows and pictures. Many make a mistake by changing the pots very often, thinking they require a very large pot, which is not so, for they do not require as much earth as many plants, only keep them moist, and have rich loam for the soil; it is well to water them every month with guano water, prepared according to the same rule given for flowers. The Poet's Ivy is very pretty, the leaf being quite small. The most beautiful ivy we ever saw was one that never was removed from its place, summer or winter; it filled a large bay window, encircled the whole room, and wound around many pictures; now and then a gardener came and changed the soil, and the leaves were occasionally washed.

18. — PRESSED FLOWERS.

To press flowers, to be arranged on paper like a painting, you must take some plain white wrapping paper (in Paris you can obtain paper prepared by a chemical process to preserve the colors), and place your flowers or leaves carefully between two sheets of the paper. Then press them by placing a heavy weight over them (letter presses are excellent), and leave them a day or two, then change the paper; thus the juices of the flowers are absorbed. It takes a week or two to press perfectly, and in summer often longer. When dry, place them in a book or some air-tight box, ready for use. A year is required to make a varied and handsome collection, as each flower has its own season for blossoming. Wild flowers retain their colors better than cultivated; but experience alone will teach you what flowers will retain their color best. Many pretend to be able to preserve all kinds of flowers, but it is impossible. I will give a list of flowers which are known to retain their color by this mode of pressing.

All Geraniums (except the horse-shoe and sweet-scented) preserve their color. They are very essential, as their colors are brilliant and keep for years. All yellow flowers, both wild and cultivated, retain their color. The Violet and Pansy, Dwarf Blue Convolvulus, Blue Larkspur, Blue Myrtle, Blue Lobelia, Heaths, the small original Red Fuchsia, Wild Housatonia, and many tiny blue, and even white flowers press perfectly.

For green, Ivy, Maiden Hair, Ferns or Brake, Mosses,

&c., retain their color best. Rarely a cultivated green leaf presses well. Autumn leaves, if small, and the youngest oak leaves, mix in well. Certain kinds of stems, such as Pansy, and others of similar character, are best adapted for pressing.

After your collection is made, take some card-board, without a polish if possible, and arrange your flowers as you design to have them. Gum them to the paper with tragacanth, using a camel's hair brush, then press on the paper and flower with a cloth, carefully absorbing all moisture, as well as firmly pressing the flower on the paper. Geraniums and some large flowers look better if each leaf is glued on separately.

In forming your bouquet, it is better to arrange the stems first and work upwards. Baskets and vases of moss with flowers are pretty. To form these you must trace out with a pencil your vase or basket, and glue on the moss. Then arrange your flowers.

We have heard amusing criticisms on the coloring of such bouquets from persons who mistook them for paintings. Framed and covered with a glass, they make ornamental pictures.

It is a pleasant way of preserving mementos of friends, places, or events. Flower albums or journals are very beautiful. Wreaths arranged of different varieties of Pelargoniums, mixed in with any pretty green, and other little flowers, such as Lobelias, are very handsome, and the colors are durable. Pansies of different shades look well, and brilliant wreaths may be made of all the varieties of flowers that hold their color. The oval shape looks the best for wreaths.

There are innumerable varieties of Ferns, Lycopodiums, and Maiden Hair, both native and foreign, suitable for pressing. By pasting each specimen on a separate sheet, and interspersing specimens of our beautiful autumn leaves, also on separate sheets, and fastening them together, either bound as a book, or in a portfolio, you will possess a beautiful and attractive book with but little expense.

Crosses can be arranged with Ferns, and shaded to appear as if painted in perspective, and look like a cross standing on a mossy bank, with flowers, &c., growing around and over it. First draw and shade your cross, as a guide, then take the small leaflets of the darkest colored ferns you can procure, and glue them on carefully where the cross should be in shadow darkest, then take the brighter green Ferns (such as are gathered in spring), and end with the white Ferns (which can only be obtained in the fall), using them for the lightest shade; be careful to cover every part, and shade it with Nature's colors as you would with paint. In a cross six inches high, and suitably proportioned, full two hundred of the tiny leaflets of the Fern may be used to good advantage before it is completed. Then take wild Lycopodium, if you can obtain it, if not, the finest of the cultivated, and arrange it on your cross to look like a vine growing over and hanging from it; also paste on to it tiny little pressed Lobelias, and arrange small Ferns, mosses, and any little flowers (wild ones are preferable) around the base of the cross, to look like a mossy bank. Different designs can be arranged in the same way.

Be very careful in pasting on flowers and leaves, that

every part, however small, is firmly fixed to the paper ; press them on after pasting with a dry cloth.

September is the time to collect the beautiful white ferns ; the first slight frost turns the green fern white. They should then be gathered at once, and carefully pressed ; when dry they resemble the skeleton leaves. A vase of these forms a beautiful winter ornament. If you defer gathering them till the heavy frosts come, they turn brown.

19. — STRAWBERRIES.

A FEW hints as regards the cultivation of strawberries may be useful to both boys and girls ; for fine berries can be raised even on a small plot of ground, if the soil be rich. Plants for a new bed should be set out early in the spring ; the roots will then grow strong, and the plants will be better able to bear the cold of winter. Some gardeners prefer to plant their strawberry roots in August, or even late in the autumn, and if the winter is mild, or deep snows cover the ground, the vines will live and bear fruit the next summer. Some prefer to raise strawberries in hills, but the most prolific vines are those planted in beds about three feet wide, with a path between, filled with straw, to keep the fruit from the ground ; it is well to cut off most of the runners. Of course the beds should be kept free from weeds. There are many new varieties, but the old Hovey's Seedling is as reliable as any, and very prolific. The Russell is easily propagated ; vines planted in April will often yield

fine strawberries in June. The Wilson is a profitable strawberry for the market because of its large yield, but it is hardly equal in flavor to the Hovey.

The Hovey will soon run out if planted by itself; it requires some other kind to be planted with it. The Pine is usually the variety selected for that purpose. It is useless to enumerate the several varieties, for nearly every locality has its favorite strawberry. Some kinds will scarcely bear a perfect berry in some locations, while in a different locality the same berry will be loaded with perfect fruit. Sometimes a healthy and vigorous-looking bed of strawberry plants will produce but few berries; then you must examine the blossoms, those which bear fruit will have the berry formed in the flower, while others will blossom freely, but do not bear fruit; these are the male plants, and it is better to leave but few of them in your strawberry beds. When you plant the new roots, dig a hole with a trowel and fill it with water, then spread out the roots and pack the earth close around them; but when they are fully rooted, and commence to grow, the earth should be kept loose around them.

Strawberry plants should be replanted every third year; it is best to change the location of the bed if possible, or at least to renew the soil. Boys or girls who raise and gather from their own little garden a dish of strawberries, will find great pleasure in presenting it to their friends as fruits of their own labor.

20. — GRAPES.

THE care of the grape vine is a pleasant occupation. To gather the rich, ripe bunches of its delicious fruit is a grand enjoyment. Almost every one can command a spot of ground sufficient for the liberal support of a grape vine. It may be planted in any unappropriated corner about the house — a sunny spot is to be preferred; but a vine may do well with but little direct sunshine, if it is well sheltered and properly cared for. It may be planted at the foot of a tree, the branches of which are not near the ground, and it will find its way high up the tree, and will yield large crops of fine fruit, hidden among its own thick foliage and that of the tree, provided the ground immediately about its roots can be reached and kept warm by the sun's rays.

As it grows, it will endeavor to adapt itself to the circumstances that surround it, and will take the direction your taste or convenience require it to follow. Its flexible branches are obedient to the gentle hand of the careful cultivator. You may train it upon stakes six or eight feet high, or upon a low trellis where the fruit will be within easy reach of your hand. You may have the fruit within a few inches of the ground, or by removing all the lower branches of the vine, you can cause the ripe bunches to hang in graceful festoons around and over the window of your chamber, high above the reach of accident and pilferers. The grape vine will do as it is bid, which is much more than can be said of some young people, whose eyes sparkle at the sight of its fruit.

In preparing the ground in which to plant the vine, reference must be had to the character of the soil. If the soil is clayey and cold, or if the neighboring surface is such as to turn an undue proportion of the rains upon the place where you propose to plant your vine, care must be taken to secure for the roots of the vine a sufficient drainage. If the roots of the vine are surrounded by wet and cold earth, the fruit will mature slowly, and will be endangered by the early frosts. You will secure a sufficient drainage by digging a hole three feet deep and five or six feet in diameter, and throwing into it small stones, fragments of bricks, or other like rubbish, to the depth of about eighteen inches, and filling to the surface with the soil. If the soil in which you propose to plant your vine is light, no artificial drainage will be necessary.

Dig over the ground, and mix with it some well-rotted manure or bone dust to the depth of your spade. The plan of trenching and deep manuring is of questionable advantage. The roots of the vine prefer to run near the surface, but they will seek the rich soil wherever it may be; and if they are drawn away from the surface of the ground and out of their natural direction to the colder soil below, the effect upon the fruit may be unfavorable, both as to quality and quantity.

In the ground thus prepared, set your young vine from the nursery. First, drive down a stake to which you can tie the young vine, then place the roots of the vine three inches below the surface of the ground, carefully spreading the roots so that they will be as nearly as possible in the position in which they grew in the nursery.

The beautiful operations of nature will then commence. The roots of the vine will at once begin to adapt themselves to their new home, and their delicate fibres will firmly clasp the particles of the well-prepared soil; the warm days of the early spring will draw the sap up through the whole length of the vine; the buds will open and exhibit their delicate tints, new shoots and broad green leaves will follow, and you can soon eat the fruit of your own labor, sitting beneath the shadow of your own vine.

21. — HOW TO ARRANGE SEA-MOSSES.

WHILE our young friends are enjoying the pleasures of the sea-shore, there is no more delightful employment than gathering and preserving the beautiful flowers of the sea.

September is the time to collect the finest varieties of sea-mosses. Before you commence to arrange them, procure two pieces of deal board, about twenty inches long and twelve inches wide; some light-brown paper, and blotting paper, and white drawing paper. You will need camel's-hair pencils, long, slender darning-needles (or common needles mounted on lucifer matches), a small piece of alum, and old cotton or linen cloth.

The best time for collecting the mosses is in the early morning, when, on your return, there is leisure for immediately laying them out. If you leave them until the next day, the chances are that one half of them will be spoiled. Do not collect many mosses at one time; for

these flowers of the sea fade, and even decompose very fast, when roughly handled or carelessly gathered. If you cannot arrange them at once, put them either in an oil-skin bag, or a tin can, with sea-water. When you are ready to arrange them, take your drawing paper and cut it into large and small squares, or any size you desire. Get some soup plates, or any shallow dish; fill with fresh water; place a small piece of alum in each dish. Now have your camel's-hair pencils and darning-needles, or needles mounted on matches, by your side. Then float a piece of sea-moss in fresh water. If very dirty or sandy, wash it first in clear water. Float it on a piece of paper, which must be placed under it with the left hand, while with your right hand you arrange the plant in a natural manner, using your camel's-hair pencils and needles. Superabundant branches can be thinned out with small, sharp-pointed scissors. When the specimen is placed as you like it, cautiously raise the paper, that the position of the plant be not altered, and let it rest somewhere with sloping inclination, that the moisture may run off, while other specimens are treated in the same way. Do not leave them long thus, for they must be pressed before the paper is dry. In drying them, you must lay either old soft linen or cotton over them, to prevent its sticking to the upper paper when pressing; as, in order to press it, you must first lay them in blotting paper, and then in brown, and place them, thus prepared, between your boards, and strap the two boards tightly together. The blotting paper and old cloth must be changed at least twice in drying large sea-weed. The second day place a heavy pressure on the boards used in pressing.

Sea-mosses are glutinous, and must be dried, and not pressed; and, when finished and dry, then moisten the under side of the paper, and press it gently. Others will not adhere to paper, and therefore, when dry, should be brushed over with a little isinglass, dissolved in gin, laid on warm; and they will then be fixed closely to the drawing paper.

Another preparation is one ounce of oil of turpentine, in which some gum mastic, the size of a nutmeg, has been dissolved. This gives a gloss to the specimen, and helps to preserve the color.

The finest and rarest specimens are found in the lowest tide pool, or cast up after a storm.

We have seen these sea-mosses, or sea-weeds, exquisitely arranged, representing flower painting.

Take the pink and green sea-weed, and with practice, moss-rose buds can be perfectly represented, also other flowers. Be careful and select fine-grained, at the same time *strong* paper.

Every lover of nature should always possess a microscope. Examine with it many tiny specimens, condemned as too small to arrange in your album; it will reveal to you such form and color, provision and harmony, as the Almighty Creator conceals from the unseeing eye, and reveals to patient and intelligent search.

House and Home Arts.



1. — KNITTING.

PLAIN knitting is but little noticed since knitting machines were invented. At present crochet work has taken its place, and fancy tatting. It will not be necessary for us to give any especial directions for these kinds of work, as nearly all our magazines give new directions in every number. But both crochet and tatting require eyesight. If a child is taught in early youth to knit well, all common knitting can be done without eyesight. We can *think* better if our hands are employed on plain knitting. If our eyes have been overtaken, and cannot bear the light, we can knit in the dark. We always keep some common knitting, such as strips for a blanket, or stockings for the poor, on hand; and it is astonishing the amount of work accomplished in this way, as we can knit, if a neighbor calls, for it does not prevent our conversing freely, also we can knit and read.

We earnestly advise our young readers to learn to knit. Many persons in the present era are afflicted with weak eyes, and dislike to be idle; the knowledge of knitting would be a pleasure, also of netting, as that requires less eyesight than other branches of work. We will

give the directions for knitting a few fancy articles, also the directions for knitting a common stocking, so that our young girls can knit substantial stockings for the poor. During the last war, when our young ladies were called upon to knit stockings, how few knew how! So many, who earnestly desiring to do their part, were obliged to learn the rudiments of knitting!

2.—HOW TO KNIT A STOCKING.

FIRST select four smooth steel needles of a size suitable for the woollen or cotton yarn you intend to use. If you cannot tell yourself, the person of whom you purchase your yarn can select suitable needles. Your stitches should be cast on with double yarn. Knitting them on is preferable; first form a loop on one needle, then by knitting that loop with another needle, the required stitches can be formed. Some persons prefer a little elastic roll at the top; this is formed by knitting eight or ten rows round plain, then turn directly back and knit on the wrong side a few times.

But the most common mode is purl every two stitches. This is done by knitting two stitches and purling two. It is well to continue this for a gentleman's stocking or a boy's all the way to the heel, as they cling better to the leg, or purl two and knit two for a half a finger, then knit a finger and a half plain, and end the leg part by purling two and two again at the ankle for an inch. If the stocking is for a lady, after knitting four or five inches from the top (the first inch being purled every

two stitches), the narrowing should be commenced. In plain knitting, one needle is called the seam needle, for the centre stitch should be purled, and one must be taken to purl that same stitch the whole length of the leg. The narrowing of the leg should be done on each side of the seam stitch. Then knit five or six rows before narrowing again. The leg should be narrowed thus seven or eight times to form a good shaped leg.

No rules for length, or the number of stitches to be cast on a needle, can be given, as nearly every person differs in size. The only sure way is to measure by some old stocking. The heel must contain just half the stitches in the whole stocking. Take off the stitches, on the heel, on to one needle. A long heel makes a better shaped stocking than a short one. When nearly done, narrow five or six times on each side of the purl; for, in taking off the stitches for the heel, the purl stitch must be in the centre of the heel needle. The heel is knit backwards and forwards like a garter, only it is purled all across on the wrong side. The narrowing must all be done on the plain knitting side. Some persons knit the heel with double yarn; others, on the purling side, slip a stitch and knit a stitch all across, and the next time the purling side is knit, slip the stitch you *knit* before. This makes a strong heel, almost equal to running a heel after it is knit. To bind off the heel, you must place half the stitches on one needle and half on another, then place them side by side, and knit two stitches together with a third needle, slip the first stitch knit with the third needle over the second stitch all across, never leaving but one stitch on the needle. Some finish the heel dif-

ferently ; they take just half the stitches of the heel in the middle of the needle, leaving a quarter on one side and a quarter on the other, and only knit the middle, but each time take up one stitch from the side, and narrow it with one on the middle, until all the stitches on the side are gone.

The foot is formed by taking up the loops on each side of the heel (these loops are formed in knitting the heel, by always slipping the first stitch, as in a garter). In knitting round the first time, it is necessary to widen on the heel every third stitch, by taking up an additional loop. It should then be narrowed on the corner of the side needles, by narrowing two together of the four last stitches on the first needle, then on the other side needle knit two plain, slip a stitch and knit a stitch, and put the slipped stitch over the knitted stitch, until the foot is small enough. After the first few times around, it shapes the instep better to narrow, then knit around without slipping and binding. The next time knit past the narrowing side plain, and slip and bind, therefore the size is only lessened one stitch every row, forming a long gore. The toe is formed by narrowing at the beginning and end of each needle ; first knit two plain and narrow, then leave four at the end of the needle, narrow the first two, and knit the other two plain ; before narrowing, see that the stitches on each needle number the same. Knit around three times plain, then narrow as directed. Knit three plain rounds between the narrowing three times. Then knit twice around plain, three times between the narrowing ; then once, then narrow every time till there are only four stitches ; break off your yarn, leaving suf-

ficient to draw through the four stitches, and with a darning needle fasten it strong.

Another way to narrow a toe off, is to narrow every seven stitches when you begin the toe ; knit seven times around, and narrow every six stitches ; knit six rows and narrow every five stitches ; knit five rows and narrow every four stitches, so on to the end.

3. — BABY'S KNITTED JACKET.

CAST on two hundred stitches on good sized steel needles, knit quarter stitch eleven purls, that is twenty-two times across ; then, with colored split worsted, knit three purls, then narrow every time, putting the worsted twice over the needle each time to make holes ; knit three purls, then commence with the white worsted ; knit fourteen purls ; divide the stitches into three parts, fifty on each side, one hundred in the middle. Commence with the middle, knit twenty-two purls, then narrow each side of the needle every other time, making twenty-two purls, bind off. Knit the fronts the same way, narrowing only on one side.

SLEEVES.

Cast on sixty-five stitches, knit thirty-six purls, narrowing each side of the needle every eighth purl ; knit three purls with color, make holes, then three more purls, bind off fifty-four stitches, then sew up the shoulders, take up the stitches round the neck, knit the same with the colored worsted, as the border on the sleeves,

take up stitches down each side of the front, knit the same border, only have one purl before making the holes, then knit two purls.

BORDER.

Cast on eighteen stitches, and knit the same as border for blanket, making seven holes instead of four. *Split worsted is preferable.*

4.—BABY'S BLANKET.

COMMENCE with thirty stitches on a needle, and knit Brioche stitch. Knit till you can count twenty-four loops, then change the color (the stitch to be knit, is slip a stitch, put thread in front and narrow, all across, on both sides the same). You must always join the color on the same side, and have a colored square in each corner of your blanket. Knit seven squares in each strip, and seven strips form the inside of the blanket.

5.—BORDER TO BLANKET.

CAST on ten stitches, knit two plain, put your worsted in front and narrow all the rest, but knit the last stitch plain; that is, put your thread in front and narrow two together, till there are two left; then put your thread in front and knit one stitch; then the last one plain; knit back plain; then knit three stitches, and the same as before, only add a stitch every other time across, till you have nineteen stitches; then knit twice plain, and knit

eight, and narrow; then put your thread in front and narrow four times; knit last stitch plain always, knit back always plain; decrease one every other time till you have ten, then knit a plain row to join your other color. All the scallops are knit the same, and it needs thirty-two blocks of edging to go round the blanket. The colored point of each corner must be gathered up to the point close, thus making the white come on each side of the colored square.

It takes eight ounces of common zephyr worsted, four ounces of each color.

This enlarged, makes very handsome carriage blankets, with a palm leaf worked in each square; but instead of a knitted border, it is better to tie in a heavy fringe of worsted.

6. — KNITTED BED-QUILTS.

THIS requires a whole box of the red and white Saxony yarn.

This should be knit with the finest ivory needles. Cast on forty stitches. Knit the stripes garter stitch; that is, knit backwards and forwards plain knitting, slipping always the first stitch on the needle. Knitting it thus, it makes every other time across look like purling. The stripes must be four hundred purls in length; it needs eleven stripes, red and white alternately. These stripes must be sewed together, and the ends finished off with a fringe, or knit a border. The directions given for the border to the first baby's blanket, knit it broader by knitting six or seven stitches plain before you widen or narrow to make holes.

A "couvre-pied" can be knit in the same manner, only knit the stripes three hundred and ten purls in length.

7. — BABY'S BLANKET.

A BEAUTIFUL blanket can be knit with stripes, alternating pink and white. Knit plain garter stitch, each stripe a yard long; the white stripes should be the narrowest, eighteen stitches for the white and twenty-two for the pink. When finished, then work in the white stripes, a pink rose-bud and a green leaf, as small as possible, then sew all together, making the blanket a square yard.

BORDER.

Cast on sixteen stitches.

First row. Knit three, turn over twice, purl two together, knit two, turn over twice, knit two together, turn over twice, knit two together, knit five.

Second row. Knit seven, purl one, knit two, purl one, knit two, turn over twice, purl two together, knit three.

Third row. Knit three, turn over twice, purl two together, knit thirteen.

Fourth row. Knit thirteen, turn over twice, purl two together, knit three.

Fifth row. Knit three, turn over twice, purl two together, knit two, turn over twice, knit two together, turn over twice, knit two together, turn over twice, knit two together, knit five.

Sixth row. Knit seven, purl one, knit two, purl one,

knit three, purl one, knit two, turn over twice, purl two together, knit three.

Seventh row. Knit three, turn over twice, purl two together, knit six, turn.

Eighth row. Cast off five, knit ten, turn over twice, purl two together, knit three.

8. — SOFA CUSHION.

CAST by knitting sixteen stitches, knit plain four rows like a garter, knit eight stitches, turn and purl four, knitting heel stitch (that is, plain in front, and purl on the back side), ten times on the four stitches. Then slip the four stitches from the needle while you take up the next four, then return them again and knit the remaining four, turn and knit twelve stitches, then take up the last loop on the roll, and narrow it off with the first stitch of the last four, then knit the last three plain. Then knit four rows plain (which makes three rows of purling on the right side between each roll). Now commence another roll, same as before. It takes seven ounces of tapestry worsted, or double zephyr, one ounce to a stripe. Be careful and select colors that will harmonize together.

9. — TABLE MATS.

TABLE mats, made of coarse white tidy yarn — with the plain crochet stitch and a scallop border — are easily worked, and do not strain the eyes

10. — CARRIAGE OR BED-ROOM MAT.

A VERY pretty carriage or bed-room mat may be made in knitting. Collect as much flannel list, or flannel and woollen cloth as you can ; cut it into short lengths, and knit a few rows, for a foundation, in twine. Then take a piece of list, put it across the string, and knit it in tightly ; knit the pieces of list in this way all across ; then knit a row plain ; then knit in a row with the list. If you knit an edge of scarlet flannel, say six rows first, and six stitches at the beginning and end of each row, of pieces of the scarlet, and six rows of scarlet at the ending, your mat will be improved, particularly if the centre is knit entirely of gray list, as the gray and scarlet are very effective. When completed, line it with a nice coarse brown cloth. Pretty mats can be knit entirely of old pieces of cloth of any kind, by cutting it in narrow strips and sewing each strip together ; knit it with large needles either in strips or squares, and sew them firmly together ; take your pieces at odd times and strip them up, and as you sew them together, roll them into balls ready for knitting, then arrange your colors to harmonize together.

11. — KNITTED MOSS.

CAST on about fifty stitches of light green Berlin wool ; slip a stitch on your needle without knitting, and knit the next row. Continue the same until you have finished two skeins of wool, taking care never to knit the first stitch of each line. Then knit on it, in the same manner,

two skeins of the next shade darker of color, and continue in the same manner until you have knitted up five shades of green ; join on a rich brown, and a faded moss-colored wool, and then cast off. Wet your knitting through with clear water, then dry it over a furnace register, or cover it with a paper or cloth, and press it with a hot iron. Let it remain for a few hours untouched, then unfasten the last stitch, and pull it out. It will unravel easily, from the first stitch of each row not having been knitted, and you will have a good curling imitation of moss to sew on to baskets or for borders of mats.

12.—PLAIN NEEDLE-WORK, AND USEFUL HINTS FOR YOUNG LADIES.

OUR young ladies formerly were educated thoroughly in needle-work. Plain sewing was taught in the primary schools ; but, alas ! these times seem past ; it is rare to find a little girl of even ten years old who can hem a pocket-handkerchief well. The children of our mechanics grow up with but little knowledge of useful work. Their mothers, with mistaken love, mend, dress, and make their wearing apparel. Often they marry wholly ignorant of the accomplishments *necessary* for a true wife and helpmeet—that is, the knowledge of house-keeping, plain sewing, and cutting out the simplest garment.

Who is to blame for this? The excuse of many a hard-working mother is, “ I have not had time to teach my daughters ; ” and of our ladies of wealth, “ I did not

suppose my daughters would ever be poor, or require such knowledge!"

It is a very great pity sewing is not taught in our common schools. It is quite as important to our girls as reading, writing, spelling, &c. There is no country in the world where a *practical* education is so necessary as in ours, the fluctuations of fortune are so great. The rich man of to-day may be the poor man of to-morrow. Therefore every boy and girl in the land should have a useful and practical education. Our girls especially, rich or poor, need a knowledge of practical housekeeping; it is not possible for any lady to be a good housekeeper unless she knows how things should be done herself, as a trained servant in our free country is rarely found.

Plain sewing is also very important to be learned in early youth. In these days of machinery much of the old plain work is done by the swift needle of the sewing machine, rather than by hand; and it is expected, by and by, that hemming, stitching, over-hand work, and gathering will be as much forgotten as the old tambour stitch and embroidery of our ancestors. But we maintain that a person to work well on a machine should first be taught to sew well, and it is quite possible work may be required when no machine is to be hired. If young ladies are always able to hire their sewing, it may be pleasant to work for the poor. We hope our young readers may be induced, of their *own* desire, to become *good sempstresses*. If any one reading this book is induced to obtain *practical* knowledge on the subject, we shall feel repaid, and we would gladly hear from them. We will now give a few directions as an assistance, at

the same time begging our young readers to remember that one lesson from a good sempstress is worth a dozen pages of print.

A hem should be, generally, narrow and very even ; if it is to be wide, cut a measure the desired width, and be careful to have it exact ; the stitches should be taken through, but so small as to be nearly invisible. A hem on clear muslin will look neater if it is finely *run* like the seam of a dress.

In over-hand sewing the stitches should be taken on the edge of the two sides, and should lay quite close to each other, so as to look like purling.

In stitching you should only take up two threads, both behind and before the needle.

Gathering is done on the needle, two threads taken up and four left, and the line should be kept very straight by a thread, if possible. The gathers, when finished, are drawn very tightly together on the thread, and stroked down smoothly with a strong needle or pin.

Darning is done by taking every other thread (in a stocking), and leaving a long loop at the end of each line. The darn is crossed by taking every other thread alternately, each way. It used to be called "weaving." If muslin is to be darned, it is better to use ravelings of the same instead of thread.

Should you have a rent in a dress to repair, use ravelings of the same material ; they are easily to be obtained from the turning in of the top of the skirt, if you have no pieces ; but generally some are left by the dressmaker, and should be kept for such accidents. In mending by piecing, be careful that you do it very neatly ; match

stripes or patterns on the material artfully, and you will have the triumph of preventing the defacement of your dress.

Learn how to make and trim a bonnet, or make a graceful bow of ribbon. Young ladies of small means, who are ingenious and tasteful, often present a better appearance by making things for themselves, than those who, without taste or neatness, spend large sums at the milliners'. We advise you to try and make your own dresses.

In order to do this, rip up an old dress that fits you; lay the several portions of the body on a large sheet of brown paper, with the turnings *turned in*; trace the pattern carefully with a black pencil; then draw a line round the whole, including the turnings-in, and cut it out. Pin this pattern on your material, and cut out the dress, taking care that you do not get two fronts for the same side, if there is a right and wrong surface to it. To prevent the possibility of this mistake, it is well to fold the material and cut both at once. The same may be said with regard to the side bodies. Greater skill is required to put the skirt into a band, than in making a body, in order that it may hang gracefully; but as fashions change continually, we can only advise you to get a good pattern to copy from, and *care and patience* will insure you success. If your means render it unnecessary or not expedient for you to make your own dresses, you will find it pleasant to be able to make up the cotton dress you destine for some poor neighbor, whose want of time for needle-work will render her as much obliged for the *labor* bestowed, as for the material itself. Making clothes for poor children is *active charity*.

We know of a young lady so naturally industrious, that at the age of six years, she made entirely every part of a day shirt for her father. It is not as likely, at the present day, that your labors will be required for shirt-making for your male relatives; they generally prefer buying their linen ready made. Every *woman* ought to know how to put one together.

Any child or young lady who can make a shirt well, can easily manufacture all female undergarments; patterns for cutting out will be all that will be required. Both cotton and linen cloth should be scalded in *soap-suds*, dried and pressed *without* rinsing, before you work on them, in order to render them soft enough for the needle to pass through easily. But should you be unable to have this done, rub the parts you are going to sew or hem with a cake of white soap, or make a strong suds and brush the parts. Your needle will move easily, and will run no risk of breaking.

We advise young ladies who have the care of their own linen, and perhaps have their own allowance for dress, to take a few hours on one fixed day, weekly, to look over their clothes, and make any small repairs that may be wanted. They will find the truth of the old adage, — “A stitch in time saves nine,” — and will make their linen last as long again as it would otherwise do. Gloves should be neatly mended, and no rip suffered to remain a day. White and light-colored gloves can be nicely cleaned by rubbing them with a flannel dipped in milk and white hard soap. When dry they will need to be pulled till they are soft and in shape.

Cultivate, we beseech of you, habits of neatness in

early youth. Dresses should never be put away dirty, or with spots that can be removed, or thrown down in a heap. Benzine or chloroform will remove nearly all kinds of spots, but it must be quickly rubbed dry, or it will leave a spot. Wax spots from candles can be removed from any material by placing over the spot some brown or blotting paper, and place over it an iron sufficiently hot to melt the grease; change the paper until all the grease is thus absorbed.

Our young readers may be assured that the little care bestowed on keeping their garments neat, clean, and whole, will give to their appearance that air of freshness which in itself is a charm, and will prove the truest economy. Moreover, the power of using the needle skilfully will give good manipulation for other and more artistic employments, and can never be aught but a blessing to the American girl.

13. — EMBROIDERY IN SPANGLES AND CANNETILLE.

BULLION, which is a large gold wire, of which officers' epaulets are made, *frisure*, a smaller bullion, *clanquant*, which is a flat gold ribbon, are all classed under the denomination of cannetille. Leaf-shaped spangles are called laine.

Stretch the velvet, cloth, or silk which you intend to embroider in a frame, and tack over it your pattern, which must be nicely drawn on silver paper. Suppose your pattern is a wreath of grape-vine leaves and grapes;

you must put bullion on for the centre stem. This is done by running a needle and thread through the tube, and fastening it with an occasional (strongly sewn) stitch or two. Take the smaller bullion, or frisure, for the outlines of the leaves and tendrils, fastening it on in the same manner as the large bullion; vein the leaves with fine gold thread.

Make your grapes of large spangles, and purple or green glass beads, thus: Pass your needle through the velvet from underneath, take a spangle on it, then take a purple bead; pass your needle again through the spangle and back through the velvet. Then begin another grape in the same way, and fasten carefully off when your silk is used up. A wreath of grapes and holly (the holly berries red beads) round the edge of a table cover would look very nice. The cover should be of dark cloth, and edged with gold cord all around.

14.—EMBROIDERY IN LAMÉ OF VELVET AND GOLD.

Fix your material in a frame. Tack over it your pattern drawn on silver paper, or sketch it lightly on the surface of the cloth or silk.

Work your stems and tendrils in frisure, your berries or little flowers in spangles.

You can purchase stamped velvet leaves, which you must fasten with strong gum to your velvet or silk, and then keep them firm by veining them with gold thread.

Petals of flowers may be cut out of colored velvet, and arranged on the cloth or velvet, if the young needlewoman has sufficient taste to form a flower.

The work may be done entirely of cachemire and gold on cloth, if a more expensive material is beyond the worker's means.

15. — EMBROIDERY IN FEATHERS.

STRETCH your material for the ground on a frame. Cover the back or under side of your feathers with thin gum, to keep the tiny plumage together, and let them dry. Take a sharp pair of scissors, and cut the feathers into the shape of the petals you require; lay them separately on your pattern, and tack them firmly on the silk or cloth with sewing silk of the same color. Work stems, tendrils, and centres with silk of the color required. Of course you must arrange your petals or leaves according to your pattern.

Any white feathers dyed are suitable for this work.

16. — CORK WORK.

VERY beautiful articles can be made by ingenious boys and girls, from cork bark. Those of our readers who have only seen cork work in the shape of common bottle corks, will not be attracted by the title of this chapter. But all who have seen, either at home or abroad, the exquisite models of castles, old ruins, churches, and many other picturesque objects, made entirely from this material, will welcome a few simple directions for this work.

We will first speak of the cork bark, as it may not be generally known that cork is not indigenous, but is the soft, elastic bark of a species of oak tree, that grows abundantly in the northern part of France, Spain, and Italy. When the tree is fifteen years old the barking is commenced, and is repeated at intervals of eight years, the bark improving with every operation. The cork is stripped from the tree in July and August; it is then piled up in water under heavy stones, to flatten it, after which it is fire dried, and packed in bales for exportation. The cork cutters divide the sheets of cork in narrow strips, and after cutting them the proper length, round them with a thin, sharp-bladed knife into a cylindrical form. The cork tree and uses of its bark were known to the Greeks and Romans.

Cork bark can be obtained at any of the numerous cork factories; it is not expensive, and the refuse bark can be used in making many pretty models.

The beginner should select the simplest subjects for his first work, such as a rustic cottage, bridge, or simple ruins.

When a certain amount of proficiency has been attained, it will be easy to advance to higher themes, until the most elaborate designs may be attempted without fear of failure.

In this art, models or pictures, with some description of the proportions, are sufficient guides.

In this work no tools are required except a sharp pen-knife and a glue-pot.

The walls of buildings must be cut from the cork block. The proper thickness for the cork used in mak-

ing walls is about one half, or even one quarter of an inch, and the smoothest cork should always be selected for this work.

When the required size has been obtained, square it smoothly to the shape called for, making the two side walls exactly alike. Next mark with a black lead pencil the shapes of the windows, doors, &c. Then cut the windows with a penknife, making the opening smaller on the inner side, but slanting outwardly, especially in the sill the slope is very considerable, and in gothic windows should never be flat or square. The waste and refuse pieces of common cork will all be of use in making the trimmings and ornamental work. For the mouldings around the windows, cut small rims of cork, like your model, and glue them on at proper distances from the outer edges. Thin sheets of mica glued on the inside of the windows, are excellent substitutes for glass; the appearance of stained glass can be given by gumming paper of the color you desire to represent, on the inside, over the mica. All ornaments can be formed of tiny shavings of cork. The gables, doors, &c., are prepared as the model may require. The most suitable base, on which to glue your building, is a board covered with green cloth or baize. The four walls can now be glued together and placed on the green cloth board. If not firm, small splints of wood, shaved so as to fit into the inner corners, will strengthen the edifice. The roof comes next, and can be made of smooth seasoned wood, about a sixteenth of an inch thick.

Cut the board large enough to extend well over the edges, so as to form eaves; glue one side firmly along

the gable ends, then fit the peak of the other side. A roof with a high pitch adds much to the tasteful appearance of a rustic church. If there is to be a steeple, or spire, the tower, or base of the building should be formed of small pieces, cut so as to fit the slopes of the roof, and built as a mason joins bricks or square blocks in a wall. When the base is formed square and flat on top, the tapering spire should start from this foundation, with a round, or eight-sided piece of cork, whose four opposite sides are exactly the size of the square base on which it is to be glued; on this place another cork a trifle smaller; this in turn will be covered with another still less; so on until it tapers to a point.

Common bottle corks, of various sizes, are best to use for spires and columns.

The best way to make spires or columns, is to glue them in proper shape separately from the building; when all are joined, shave them carefully, so as to form the proper slope for the spire, and the columns can be cut with a knife to imitate fluted sides, or in any desirable way. When they are finished, glue them in the proper place on your buildings.

The outside ornaments, such as a cross or vane for the point of the spire, the caps of the columns, the buttresses, eaves, moulding around the doors, porches over the entrance, cornices, &c., may now be added. The roof may be colored with a little vandyke brown or burned umber, mixed either in turpentine or oil; a single coat will be sufficient, and if a rough appearance is desired, dust some fine sand over it before the paint is dry.

If you glue moss on to the base board, it adds to the

natural appearance of the building. If you design to represent a ruin, or Gothic church, a little green moss, neatly gummed on to represent ivy and other creeping vines, is an improvement. Time adds grace to all ruins, by its moss and vines, planted by divine Providence.

Landscapes, in the picture style, are often designed with cork; the finest shavings of cork can be used to cut into shapes to represent a castle, a light-house with rocks near by, a bridge, or whatever else may be selected to form the design. Some idea of perspective drawing will be necessary in this work; the object should be arranged and fastened with gum arabic on to a piece of white card-board, and the sky slightly tinted in water-colors for a back ground. Irregular edges increase the resemblance to distant hills, and sharp edges of thicker cork represent the objects in the foreground.

There is no attempt to imitate nature in the variety of color, for the picture wears the sombre shade of cork, but the general effect is pleasing; the light background, seen through the thin shavings of cork, give a good idea of brown autumnal forests.

Crosses to train ivy on can be made of cork.

We trust our readers will be induced to try this cork work. It is often difficult to know what to make for fairs or for Christmas presents. This work in our country is rarely seen, and it would sell well, or prove a pretty present, if neatly done; but, like all things worth doing, it requires time, practice, and patience to insure perfect success.

17. — BLACK LANDSCAPE.

PASS a card, or a piece of card-board, through the smoke of a candle till it is quite black.

Then take a penknife and scratch upon it any landscape or design you please.

Moonlight scenery is very effective in this way. In case of lack of pencils, &c., this is not a bad way of sketching a scene one desires to remember.

18. — VEGETABLE FLOWERS.

Boys and girls who live in the country will find it a pleasant winter evening pastime to make a bouquet of vegetable flowers.

First gather from the woods laurel leaves and other evergreens. Then by the exercise of taste, ingenuity, and a skilful use of the penknife, really beautiful bouquets can be compiled of these flowers, with the addition of sprigs of evergreen. White turnips, yellow turnips, beets, carrots, pumpkins, and portions of cabbages, can be used for the flowers.

Take a white turnip, neatly peeled, notched exactly down in leaf shape all round. Then fasten to a stem whittled from wood. Surround it with green leaves, and behold either an exquisite white camellia or a rose! Moss rose buds can be made by cutting turnips or beets into the proper shape, and placing real moss around them. Red roses, camellias, or dahlias can be made in

the same way from beets. Yellow flowers from carrots and pumpkins. White or red flowers from white and red cabbages.

Beautify your houses, however poor or humble your lot; a bare, comfortless room does not excite home love.

19. — ORNAMENTAL SEED WORK.

WE have seen exhibited at agricultural fairs some really beautiful frames and boxes ornamented with common garden seeds.

If our boys and girls will begin early in the summer, and collect every variety of seed possible, such as all kinds of beans, corn, melons, &c., they will have abundant material for this kind of ornamental work in the winter.

Every seed of size sufficient for handling should be saved; even small polished black or yellow seeds, like poppy seed, can be preserved to scatter over the groundwork. Dry all the seeds carefully, and place them in boxes ready for use. This work can be applied with excellent effect in ornamenting boxes, picture frames, hanging baskets, book racks, flower stands, small tables, brackets, &c. Get the frame of wood, of any article you intend to ornament with seed work; stain the wood with walnut staining materials, or varnish with asphaltum varnish. It is not desirable to have a high polish on the surface intended to be ornamented, as the glue will not adhere to a very smooth substance. Keep your woodwork in some dry place, until you are ready to glue on the seeds.

When you have a leisure day or evening, place your frame of wood before you, and the boxes of seeds around it. When your glue is hot, spread a little over a small space with a brush, and arrange your seeds in the form of some flower or other figure.

It is difficult to give explicit rules for the work. It is best for each person to exercise his or her taste and ingenuity in arranging the designs. As the work proceeds, an endless variety of shapes and styles of designs will suggest themselves.

An accurate resemblance to nature is not easily attainable in this kind of work.

When all the ornamental work is arranged, the small spaces left uncovered should be brushed over with a thin coat of varnish, and sprinkled with any small seeds. Black seeds are very desirable, as they form a good ground-work, and afford a proper relief to the designs. When the glue has become hard, apply to the whole work an even coat of copal varnish. If this is not sufficient, apply another coat; it is needed, as some seeds absorb more than others.

20. — HOW TO IMPRESS LEAVES ON VELVET.

THIS work is very easy and very pretty, requiring only great nicety and care, and some taste. Take a piece of white cotton velvet (such as undertakers use as a lining to burial caskets), white jean, or white linen, or fine, thin muslin; cut it out in the form of a tidy,

mat, or whatever you wish to make. Then pin upon it carefully, with very minute pins, Ferns, Maiden's Hair, or any graceful leaf, in the form of a wreath or bouquet.

Mix plenty of India ink the depth of color you require; take a fine comb and brush; dip the brush in the ink and pass it over the comb, thus splashing the ink all over your material until it is quite black. Let it dry thoroughly, and then unpin your flower; you will find its form left in white on the velvet or linen. Mark, with a fine brush, the veins and stems in it, and your work will be ready to make up as required.

All delicate leaves should be carefully pressed till dry before using them for this work.

21. — PAPER PILLOW.

SAVE all your scraps of writing paper, old notes of no use, old envelopes, old backs of notes, &c. Take a bag or some box to throw them in, instead of the fire or rag-bag, where they are usually placed. When a number has been collected, cut them into strips about half an inch wide or narrower, and two inches long; curl them wet by drawing them over the blade of an old penknife.

Make a pillow case of any material you have; fill it with your curled paper; mix with it a few shreds of old flannel.

Stuff it *quite full*, sew the end up, and cover it as you please. These pillows are invaluable in case of fevers, as they keep cool, and are cheap and good substitutes

for feather pillows. If these pillows are not required for home use, our young ladies could make them for our hospitals, or the poor.

22. — IMITATION CARVED IVORY.

TAKE half an ounce of isinglass, boiled gently in half a pint of water, till dissolved; then strain it, and add flake white, finely powdered, till it is as white as cream.

Take any article you desire to look like ivory, such as a wooden box, stand, or card-case.

Give the article three or four coats of this solution, letting each dry before the other is laid on; then smooth it carefully with a bit of damp rag.

When the composition is perfectly dry, you can put on the imitation carved ivory figures, which are made as follows: Boil half a pound of best rice in one quart of water, till the grains are soft enough to bruise into a paste; when cold mix it with starch powder till you make it as stiff as dough; roll it out about as thick as a shilling. Cut it into pieces two inches square, and let it dry before a moderate fire. These cakes will keep many months, and be fit for use, if kept dry and free from dust.

When required for use, get a coarse cloth, make it thoroughly wet, then squeeze out the water and put it on a large dish four times double; place the rice cakes in rows between this damp cloth, and when sufficiently soft to knead into the consistency of new bread, make it into a small lump; if too wet, mix with it more starch pow-

der, but it must be sufficiently kneaded to lose all appearance of this powder before you take the impression ; to do which, you must procure some gutta percha half an inch thick, cut it into pieces about two inches square, and soften it in hot water ; then get any real carved ivory you can, and take off the impression on your pieces of gutta percha, by pressing it carefully upon the carved ivory till a deep impression is taken.

When the moulds are quite dry and hard, and your paste in a proper state, with a camel's hair brush lightly touch with sweet oil the inside of the mould you are going to use, and then press the rice paste into it ; if the impression is quite correct on removing it, take a thin, sharp, small dinner knife and cut the paste smoothly, just so as to leave all the impression perfect ; then with a sharp-pointed penknife smooth off all the rough edges, and with white cement place your figures on the box in large or small figures, just as your taste directs ; the figures adhere better if put on before they are quite dry.

Sometimes, from frequent kneading, the paste gets discolored ; these pieces should be set aside and used separately, as they can be painted in water colors to resemble tortoise shell or carved oak ; this should be done after being fastened to the box.

Having completed your work, finish by varnishing it very carefully with ivory varnish, which should be almost colorless.

This design so nearly resembles carved ivory, that it has been mistaken for it when nicely done, and it is very strong if carefully cemented.

Cover boxes simply with the flake white solution, and

then paint on them in water colors representations of flowers, varnishing when dry with colorless varnish. Such boxes are very easily made.

From the readiness with which the material can be obtained, this is an elegant amusement for all who are of an ingenious disposition.

23.—DIAPHANIE, OR STAINED GLASS.

THIS simple, but really beautiful invention, can easily be acquired by carefully reading the following directions, and by practice, the effect of gorgeous stained glass can be given to common window glass, with moderate expense. The materials required are plates of clear glass, free from specks or bubbles, designs, groundings, and borderings which are printed expressly for the purpose, and in transparent colors; a roller which is employed to press the paper closely on the glass, so as to remove the bubbles of air; transfer varnish, to fasten the prints upon the glass; clearing liquid, which is used after the paper has been removed, to render the work transparent and brilliant; the washable varnish, which protects the designs from damp, and renders them capable of being cleaned; and three camel's hair brushes to apply the varnish, &c. There are three hundred sheets of designs published for this work, consisting of subjects, borderings, and groundings.

A window generally consists of parts of several sheets, as it should contain a medallion or subject, a border, and the whole of the remaining space filled up with grounding

paper. Among some of the best subjects, we may mention "The Virgin and Child." "The four Evangelists with architectural niches." "The Adoration of the Magi, with architectural borders." "St. Peter and St. Paul." "The Annunciation." "St. John the Baptist." "St. Joseph." "Mater Admirabilis." "Adoration of the Magi." "Boar hunt." "Deer reposing." "Two marine views." "The Laborer's Return." "Winter scenes," &c. For these suitable groundings and borderings must be selected according to the taste of the worker, who must, however, remember that the beauty of the work depends upon perfect harmony in coloring and design.

The materials being all collected, thoroughly cleanse and dry your sheet of glass, and lay it flat upon a folded cloth. Then cut out the medallion, or subject (unless the paper is to be applied in one piece), and fasten it to the glass by thoroughly damping it on the wrong side with a wet sponge, giving it a plentiful coating of transfer varnish on the printed side, laying it face downwards upon the glass, and firmly pressing it down with the roller, commencing at the centre, and gradually passing over the edges.

The border must be the next fixed. Then damp the printed side of the grounding paper, and lay it over; raise one end of the glass, so that the light passing through will enable you to see the position of the subject and border. Trace round them carefully with a pencil, remove the grounding paper, and cut it out a little within the line, so that the ground may slightly overlap the subject; give the coating of varnish, and apply it to the glass, as before described, pressing it down with the roller, so that no blisters are to be seen.

Take care to keep the back of the papers damp during this operation, and when it is finished wash them over with the sponge and water. It is well to interpose a piece of damp paper between the roller and the design, as this prevents the varnish adhering to it. The work now requires to be left for four-and-twenty hours, so that the varnish may become dry and hard; it is then ready for the next operation — rubbing off the paper. This is done by wetting and rubbing in a circular direction, with a sponge or the hand.

After this the work again must be allowed to dry; after which rub it with the hand so as to remove all loose particles, and give it a coating of the clearing liquid, which should be laid on with a flat brush. After again remaining for a day to harden, the washable varnish is applied, and the work is completed.

If these directions are carefully followed, a perfect transparency will be produced, which it will require an experienced eye to detect from real stained glass.

Transparencies in thin silk or muslin can be made by tightly stretching the material on to a frame. The designs are then subjected to two coatings of the clearing liquid applied on the wrong side, and when dry, one of the transfer varnish to the colored side. This is then well pressed down by the roller. When quite dry, if the picture appear at all cloudy, it will be necessary to apply the clearing liquid again, then varnish, and the transparency is finished. Be careful, however, not to remove the work from the frame until perfectly dry. This work is especially adapted for hall windows, by the side of the front door, or in the door.

We have seen beautiful specimens of this work done by a twelve-year-old miss.

24. — PAINTING ON GLASS.

SOME of the works which profess to teach the art of painting on glass, contain directions for staining large windows in churches and halls; others merely give the process of producing the more common paintings, such as are carried about the streets for sale. These seem to have been much in vogue about a century since, as all the "Young Artists' Assistants" of that day contain the mode of painting them. They direct us to fix a mezzotinto print upon the back of a sheet of glass, and to remove the paper by wetting and rubbing, leaving the impression of the print, which is afterwards to be painted in broadwashes, the ink of the print giving the shadows. The picture being then turned over, the glazed side becomes the front, and the colors first laid on, are, of course, nearest the eye. This mode of painting resembles the style of Grecian painting, that being painted from the back, and the shading is the ink of the engraving.

The methods by which glass is stained are scientific; they require some knowledge of chemistry, and such apparatus as must preclude the practice of this branch of art as an amusement. It may be interesting, however, to know something of the process. The glass being at first colorless, a drawing is made upon it, and the painting is laid on with mineral substances, the vehicle being a volatile oil, which soon evaporates. The

sheets of glass are then exposed to a powerful heat, until they are so far melted that they receive the colors into their own substances. Enamel painting is done on the same principle. This is a time of great anxiety to the artist, as with all possible care valuable paintings, both in glass and enamel, are frequently spoiled in the proving, or vitrification. The art seems to have been lost during several centuries; but it has of late been successfully revived; and large windows have been executed for churches and Gothic halls, which almost vie with the fine old specimens in the cathedrals in point of color, while they far excel them in other respects.

The branch of the art which may be treated as an accomplishment, is the decoration of glass, flower-stands, lamp-shades, and similar articles, with light and elegant designs. Flowers, birds, butterflies, and pleasing landscapes afford an extensive range of subjects, which are suitable to this style of ornamental painting. The glasses may be procured ready ground. The outline may be sketched in with a black lead pencil; the lead can be washed off with a sponge when the colors are dry. The whole of the colors employed must be transparent, and ground in oil; opaque, or body colors, will not answer the purpose.

They may be purchased in small bladders, only requiring to be tempered with fine copal or mastic varnish, and a very little nut oil, to be ready for use. Blue is produced by Prussian blue; red, by scarlet or crimson lake; yellow, by yellow lake or gamboge; green, by verdigris, or mineral green, or a mixture of Prussian blue and gamboge; purple, by a mixture of lake and Prussian

blue ; reddish brown, by burnt sienna ; and all the other tints may be obtained by combinations ; for white, or such parts as are required to be transparent, without color, the varnish only should be employed. A very chaste and pleasing effect may be produced by painting the whole design in varnish, without color.

It is an advantage to this style of painting that but few colors are required ; as from the nature of the subjects, and their purpose as ornaments, brilliancy is more desirable than a nice gradation of tints. The work must, of course, be carefully dried, but may afterwards be cleaned with a sponge and cold water.

25.—PAINTING ON VELVET.

PAINTING on velvet as well as on glass is an old art revived. No art that is really beautiful in itself will pass away entirely. As these paintings are very pleasing to the eye, and easy of execution, it is well to know how to paint them. The following directions are taken from a reliable English work.

The colors for this style of painting are sold at the drawing material warehouses in a liquid state, and prepared for use. In addition to these, a brilliant rose-color is obtained from the pink saucers, by dropping a little weak gum water upon the color, and rubbing it with a brush. A deep yellow may also be produced by pouring a few drops of boiling water upon a small quantity of hay saffron.

It is necessary to mix gum water with all the colors

made, to prevent their spreading into each other; gum dragon is the best for this purpose. The brushes used are called scrubs; they consist of a small stick, with a camel's-hair brush cut off quite short at one end, and at the other, a brush of bristles of a much harder description. A small box of black lead is necessary, and a piece of list rolled tightly round, to the diameter of about two inches, to be used as a sort of brush with the black lead, for making outlines in the manner we shall presently direct. A piece of linen rag, to wipe the brushes on, should also be provided.

The most brilliant flowers, fruits, shells, birds, &c., are well adapted to this style of painting. The outline of the subject may be sketched in pencil on the velvet, which is of such a very delicate nature, that the greatest nicety is necessary to keep it in a state of neatness. Care should also be taken that the sketch is correctly made, as an error cannot be effaced by rubbing out, as on paper. It is a safer method, however, to make the sketch on drawing-paper, and to prick the outline very closely with a fine needle; then, the velvet being previously nailed on a flat piece of wood of a proper size, the pricked pattern may be laid over it, the roll of list dipped into the black lead powder, and rubbed regularly over the pattern from side to side; be careful to touch every part, and on removing the pattern, a perfect outline in black dots will appear on the velvet.

Where a set of articles of the same pattern is undertaken, this is a very good plan, as it insures accuracy, and saves the trouble of making separate sketches.

Even those who have no knowledge of drawing on

paper, may produce a design on velvet with ease and correctness, by tracing off against a window, or by means of tracing paper, any drawing or print which they wish to copy, and pricking the tracing on the velvet in the manner just described. In order to keep the margin of the velvet from being soiled in the progress of painting, a piece of thick paper should be laid over the whole, and an aperture cut in the middle, sufficiently large to expose the part to be worked on. Each brush should be kept for that color alone, to which it has once been appropriated.

A small quantity of the color about to be used should be poured into a little cup, and a drop of gum-water added, and stirred with the stick of a pencil prior to its being taken on the brush. The mode of its application is so simple, that a short description of the execution of a single flower will suffice to give an idea of the process of painting almost any other subject on velvet. A very small portion of color is to be taken upon the brush, and the darkest part of the leaf touched with it; the brush is then to be dipped in water, and the color gradually softened to the edge; each leaf ought to be colored separately, and the darkest parts in the centre of the flowers may be finished with a small brush without softening. India ink is used to make the dark shadows of crimson flowers. The veins, and all the petals of flowers, and all the fine lines, should be done with a pen. Each leaf, as it is shadowed, should be brushed with the hard end of a brush that way of the velvet in which the pile runs most easily, and then in the contrary direction, so as to set it up again to become dry. A deeper shade

should never be added to a leaf or flower until the color previously laid on is perfectly set, or the two colors will spread, and run into each other; this will be prevented by the gum, if sufficient time can be allowed for each shade to dry before a subsequent one is applied.

When the piece is finished, and quite dry, it should be brushed over with a small, round brush, about two inches in diameter, with hard bristles of an equal length, to raise up such parts of the pile as may have been flattened in the process of painting.

Toilet sets, sofa cushions, fancy tables, pincushions, and a variety of articles may be ornamented in this way.

26. — CASTING IN PLASTER, SULPHUR, &c.

TAKING the impression of coins, metals, &c., is, independently of its utility, a most interesting amusement. This art is of considerable importance to collectors of antique coins, &c. It is often difficult and always expensive to purchase superior specimens, of which, however, exact models may be obtained by casting, without the slightest injury to the originals. The mould is made in the following manner:—

Take a strip of paper, a quarter or third of an inch wide; roll it twice tight around the rim of the coin or gem, of which a cast is intended to be taken, and fasten the end with very stiff gum-water, which will hold it instantly. Rub a very little oil, with a camel's-hair pencil, over the coin, in order to prevent the plaster from sticking; then mix some fine plaster of Paris, with as much

water as will make it almost as thick as treacle ; apply it quickly to the coin, on which it will be held by the paper rim. It sets almost instantly, and may be taken off in a few hours ; but the longer it remains undisturbed the better. The mould which is thus obtained is the reverse of the coin ; that is, the impression is concave, like a seal. When the moulds are so dry that they will not wrinkle a piece of paper laid flat upon the surface, let them be well saturated with the best boiled linseed oil, placing the moulds with their surface upward, that the whole of the oil may be absorbed. They must be covered from dust, and nothing should touch their surface, lest they suffer injury. Moulds, well prepared in this manner, and dried about two days after being oiled, will stand a long time for the casting of either plaster or sulphur. When used, either Florence oil or a little hog's lard (the latter to be preferred) should be applied very tenderly over the mould with a little of the finest cotton wool, and the cotton wool, without lard, afterwards passed lightly over the surface, to leave as little as possible of the unctuous matter upon the mould, that the casts may be the finer. Put paper around them, as was before done to the coin ; pour on plaster in the same manner, and a facsimile of the original will be produced.

Good casts may be made of sulphur, melted in an iron ladle, either pure, or colored with a little red lead or vermilion, powdered and stirred up with it. The moulds and casts are made in the same manner as with plaster of Paris, only that the sulphur must be poured on the mould when hot, and water, instead of oil, must be used, to prevent adhesion. Sulphur makes the best moulds for

plaster casts, and *vice versa* — as similar substances can seldom be prevented, by either water or oil, from adhering, in some degree, to each other. Plaster cannot be used twice; that is, old or spoiled casts cannot be powdered and again employed; for the moment the material is moistened, being a species of lime, it is no longer plaster without being reburnt.

Another way of making casts of almost any color, is with a strong solution of isinglass; it must be used when quite hot; and it is so thin that a box, exactly fitting the rim of the coin, is required, otherwise it will escape. It may be colored with saffron, wood, &c.

Very beautiful impressions may be taken by pouring melted wax upon the metal, which comes off easily when the wax and metal are perfectly cold; but any one attempting this had better try it first upon a penny, or other coin of little value.

Impressions may also be taken in wax, which, for this purpose, should be rendered pliable by kneading it with the hand before the fire, a little oil having been previously mixed with it. When softened to about the consistency of putty, lay it and press it close down on the coin, the form of which will then be perfectly obtained.

The following is another mode of taking impressions: Procure tin or lead foil as thin as possible, place it on the coin, and with a pin's head, or any small, smooth instrument, work it into every part; then take it off, revert it into a shallow box, and pour plaster into its concave side; a durable plaster cast is thus obtained, covered with tin foil, which will resemble silver.

27. — ENGRAVED BOXES.

THE box should be white or light straw-color, in order to show the faint impression to advantage. It should be varnished five or six times in succession, and suffered to dry thoroughly each time. While the last coat of varnish is yet so fresh that your finger will adhere to it, the engraving must be put on, the picture side next to the varnish. The engraving must be prepared in the following manner :—

All the white paper must be cut off close to the edges of the engraving, which must be laid on a clean table, with the picture downward, and moistened all over with a clean sponge. It must then be placed between two leaves of blotting paper, to dry it a little. Before putting it on the box, take great care to have it even, and determine exactly where you wish it to be. Lay one edge of the print, picture downward, upon the varnish, and gradually drop it to its place, passing the hand successively over the back of the print in such a manner as to drive out all the air, and prevent the formation of blisters. Then carefully touch it all over with a linen cloth, so as to be sure every part adheres to the varnish. Leave it until it is thoroughly dry. Then moisten the back of the engraving with a clean sponge, and rub it lightly backward and forward with the fingers, so as to remove the moistened paper in small rolls. When the picture begins to appear, take great care lest you rub through, and take off some of the impression. As soon as you perceive there is danger of this, leave it to dry.

In drying, the engraving will disappear, because it is still covered by a slight film of paper. You might think it mere white paper; but give it a coat of varnish, and it will become quite transparent. Should you by accident have removed any part of the engraving, touch it with India ink and gum-water, in order that no white spots may appear; but when you put on your second coat of varnish, you must take care to pass very lightly over the spots you have retouched. The box should be varnished as many as three times after the engraving has been placed on it, and suffered to dry thoroughly each time.

- The white alcoholic varnish is the best. It should be put on in the sunshine, or near a warm stove. After the last coat is well dried, sift a little pulverized rotten stone through coarse muslin, and rub it on with linseed oil and a soft rag; after being well rubbed, cleanse the box thoroughly with an old silk handkerchief or soft linen rag. Some persons say that a very thin sizing of nice glue should be put on the box before it is varnished at all; others say it is not necessary. This work requires great patience and care; but the effect is very beautiful, and pays for the trouble.

The Toilet.

THERE are many boys and girls who pride themselves on their utter disregard of their personal appearance, most fully comprehending the old phrase "that beauty unadorned is adorned the most," or perhaps think it a mark of genius to appear so occupied with study as to neglect their person. Such boys and girls are repulsive to both God and man. One of the first laws Nature teaches us, is perfect cleanliness. Look at the birds and squirrels; indeed, all wild animals are taught by instinct to take a daily bath, if possible. Tame animals are less cleanly than wild ones in their habits, as far as our observation goes. They look to man to cleanse them. But God teaches the untamed beast and bird laws of cleanliness. Look at the woods! God sends the rain to wash them, and the winds to sweep them, and the sun to brighten them. The Creator of all gives to every boy and girl the mind to know how to take good care of their own persons, and if they neglect the laws of health, just so sure will come bodily suffering. Besides, it is a Christian duty, as well as a social duty, of every boy and girl, to make the most of all their personal attractions, and to preserve every agreeable quality they may have been endowed with, to the latest period of their lives. *It is not*

vanity. It is a duty we all owe to ourselves, and we owe it to others. Habits rightly formed in youth will often prolong life, and add tenfold to any personal attraction.

We trust all boys and girls who read this book, will not pass over this chapter on the toilet. We will try and give them some useful hints and recipes.

In the first place, every boy and girl, no matter how young, should strive to make their sleeping and dressing apartment attractive. *Perfect neatness* is an *essential* quality in every room. Never leave any article of clothing on a chair, table, or floor, which can be either neatly folded and placed in a drawer, trunk, or closet shelf, or hung on some nail placed for that purpose. Never leave a draw partly open. We once knew a young girl who was always leaving her drawers open, and articles of dress hanging from them. One Christmas, before a room full of friends, she received from the Christmas tree a little bureau, with every drawer partly open, and things hanging out of each drawer. Of course it was soon known to all *why* she received such a gift. That lesson she *never* forgot. We must confess it also cured us of the careless habit of leaving drawers partly open. We hope our young friends will take this lesson to heart, and profit by it.

When you rise in the morning, always (even if you can afford plenty of servants), throw the clothes of your bed carefully over the foot-board, or some chair, to give your bed a sufficient chance to be well aired — a most necessary requisite for health. Before leaving your room, even in midwinter, open your window. Never allow

your bed to be made till thoroughly aired. Even if you are not blessed with even a competency, you can make a plain room attractive. A few pictures on the walls, and by covering a plain pine toilet table with pretty, cheap chintz, and exercising a little ingenuity in making pretty articles of furniture out of old boxes. But always be a foe to all dust; keep a dusting cloth at hand. After washing, if you cannot have a chambermaid, arrange your washing apparatus neatly, and carefully spread your towels to dry, if clean. There are so few, comparatively, in America, who can afford the constant attendance of servants, we desire all boys and girls to learn how to care for themselves.

1. — THE BATH.

IN olden times, in this country, baths were but little used. It was considered a luxury but few could possess. Now there is scarcely a decent house built without a bathroom. In England and France, "there was a time when many ladies had a most hydrophobiacal dread of water; they thought it injured the delicacy of the complexion. Their ablutions often consisted in wiping the cheeks with a cambric handkerchief, dipped in elder flower or rose water."

A daily bath is now the rule rather than the exception, and its effect is admirable. A cold bath, from sixty to seventy degrees, is, to most persons, the most health-giving and invigorating process one can undergo; but beyond its invigoration, it is of no essential service in

cleansing the skin. No one can preserve a purely clean skin by the use of cold baths only, though the purifying effect is increased by the use of rough towels, which help to remove the impurities from the surface of the skin. The skin is constantly throwing off fine dust like scales, and these, blending with other foreign matter, stop up the pores, and prevent the skin from performing its natural functions.

Therefore soap should be used, because the alkali in it assimilates with the oily exudations of the skin, and removes impurities.

It has been said that soap is calculated to irritate the skin, and injure the complexion. It is not true, according to our knowledge. Some of the most beautiful complexions we ever saw were washed with soap daily. Great care should be taken that the soap is of a *good quality*.

If any unpleasant sensations are experienced after its use, it is easily removed by rinsing the skin with water slightly acidulated with lemon-juice.

Once a week a warm bath, at about one hundred degrees, should be used, with plenty of soap, to be sure and cleanse the skin from all impurities. Sea-water baths are invigorating, but not cleansing — a warm bath is required after a short course of them. The same remark applies to sea-salt baths, now much used. The friction of coarse towels is very beneficial. Shower baths are not generally desirable, as but few constitutions can bear them.

Milk baths and perfumed baths are absurdities, which a very few silly women indulge in; but nothing equals pure salt water.

Of late years the practice of taking Turkish baths has been introduced. Doubtless these baths are the best in existence for a thorough cleansing of the pores of the skin. But no one should venture to take them, except after having first had medical advice, or those who possess strong constitutions; for there are states of health to which they would be injurious in the highest degree. We consider them a great luxury.

We also recommend, most heartily, the sponge bath for daily use. Use a large circular sponge.

It is always best, before taking any bath, to wet the top of the head; boys and men can wet the sponge, and, holding their heads over the bath-tub, thoroughly souse their heads and necks. It prevents the blood rushing to the head suddenly. A hair glove is excellent to rub the body. Boys and men should exercise with the dumbbells after their morning bath; it increases their muscular strength.

In all our directions with regard to the bath, it must be borne in mind that we only refer to those who are in a moderately sound state of health; otherwise their medical attendant should be consulted. Sea-bathing is admirable to all those who can bear it; but persons of a bilious temperament, or with heart disease, and even some with apparent health, may suffer serious ill consequences from a single bath. Some constitutions cannot bear the plunge into any cold water. All who have a quick reaction from a sea-bath and cold water bathing are benefited. The delicious glow it gives is most charming. We have known many young, vigorous persons suffer from sea-bathing; but it was their own fault,

from remaining in the water too long; ten minutes is sufficient.

2. — COMPLEXION.

WE will only give a few words of advice, as an assistance in the preservation of the complexion.

Rise early, and go to bed early. Take a plenty of exercise. Keep the pores of the skin open by perfect cleanliness. Be moderate in eating and drinking. Do not often frequent crowded assemblies, and *shun cosmetics, and washes for the skin.* We will give a few harmless recipes. But most of the powders and washes used dry up the skin, and in the end make it rough.

Be careful always in washing to wipe your skin dry, particularly your hands; rub them briskly for some time. If hands are left moist after washing, they will chap, crack, and become red. Honey is excellent to rub over chapped hands, or anoint them with cold cream or glycerine before retiring to rest.

If you desire to make your hands delicate, wash them in hot milk and water for a day or two; on retiring to rest rub them with palm oil, and put on gloves; wash them well in the morning. Lime water, lemon-juice, or sour milk will remove the sunburn from hands. Above all, keep the nails scrupulously clean.

It is repulsive to see a lady or gentleman, however well-dressed they may be, with nails in any degree shady. We were once, in travelling, impressed with the beauty of a young lady sitting near us. We spoke of her to a young gentleman sitting by us. He exclaimed, "Look

at her hand! did you ever behold such a little black row?" She had just drawn off her glove, and diamonds glistened on her taper fingers; yet "that little black row" cast a shade over her beauty.

The nails should be pared only once a week, after washing, as the nail is then soft. Round them nicely at the corners, and press the cuticle at the bottom of the nail carefully down with the towel after washing. Never bite your nails. It gives a stumpy appearance to the nail. Also, never scrape the nail; it makes them wrinkle.

Warts young people are sometimes troubled with; the best cure is to purchase a stick of lunar caustic, — which is sold in a case or holder, — dip the end in water, and touch the wart twice a day; cut away the withered part before applying the caustic a second time,

There are two kinds of freckles. "Cold freckles" are constitutional, and we do not know of any remedy. "Summer freckles" are caused by the winds and the sunshine. The cause assigned for this is, that the iron in the blood, forming a junction with the oxygen, leaves a rusty mark where the junction takes place. The obvious cure is to dissolve the combination. We have had given to us several recipes which are said to be excellent. We will give the best of them.

3. — RECIPE TO CURE FRECKLES.

INTO half a pint of milk squeeze the juice of a lemon, with a spoonful of brandy, and boil, skimming well; add a dram of rock alum."

4. — A CURE FOR FRECKLES.

SCRAPE horse-radish into a cup of cold sour milk ; let it stand twelve hours, strain, and apply two or three times a day.

5. — A CURE FOR FRECKLES.

MIX lemon juice, one ounce ; powdered borax one quarter dram ; sugar, half a dram ; keep a few days in a glass bottle, then apply occasionally.

6. — A CURE FOR PIMPLES.

MANY of our young people are much troubled with an eruption upon the face. It often proves a great annoyance to them ; but there is a simple remedy, which, if it does not effect a complete cure, will obviate the trouble in a great degree, without the least injury to the health or skin.

To one grain of corrosive sublimate add one ounce of rose water ; filter, and apply twice a day.

7. — HAIR.

It is impossible for a lady to possess anything that so adds to her charms as a good head of hair. "It is a crown of beauty." This accounts for the enormous

amount of advertisements of infallible hair tonics and restorers. Beware of such advertisements. We will give you some few simple and most essential rules to preserve the hair. Also some recipes (easily and cheaply made) of the most excellent pomatums. The skin of the head is delicate, therefore especial care should be taken in brushing the hair, and in keeping the scalp as clean as possible. The brush should be of moderate hardness. The hair should be separated, in order that the head itself may be well brushed, as by so doing the scurf or loose skin will be removed; if suffered to remain it becomes saturated with perspiration, and weakens the roots of the hair, causing it to fall off. To retain a beautiful head of hair, it ought to be brushed twenty minutes in the morning, and ten minutes when dressed in the middle of the day, and a like period at night. In brushing or combing it, begin at the extreme points; and in combing, hold the portion of hair just above that through which the comb is passing firmly, so that if it is entangled, it may drag from that point, and not from the roots. We have known the finest heads of hair ruined by careless combing and breaking the hair.

It depends upon the nature of the hair whether pomatum is required. Those whose hair is naturally oily and glossy need nothing to make it so; but dry hair requires it. Pure salad oil, scented, is excellent, and bear's grease. An excellent pomade is made of beef's marrow, after it is clarified; take six tablespoons of the marrow, heated, and six tablespoons of scented castor oil, to one tablespoonful of brandy or rum. Stir these ingredients half an hour, until it is beaten to a cream; then place it in your jars.

8. — CARROT POMADE.

THIS is another excellent recipe. Two thirds beef's marrow, one third leaf lard unsalted, one carrot grated fine, simmered together for two or three hours.

These pomades should be applied with the hand or a soft brush, and rubbed into the hair thoroughly. Be careful and not oil the hair often, for an over oiled head is offensive. It is well to rub the hair at night with a piece of flannel, so that the oil used in the day may be removed. Every month the hair should be shampooed. A few drops of ammonia in rain water will cleanse it well; put the whole hair into the solution, and wash it; then cleanse it with clear milk-warm water, and clip all the ends of the hair without fail. Every split end will, if not cut off, deaden the hair. Another good cleansing recipe is, one ounce of powdered borax, a small bit of camphor, dissolved in a quart of boiling water. With any recipe for cleansing, the hair must be rinsed thoroughly with clear spring water. All boys and gentlemen should wash their heads all over, hair and all, every morning, and wear ventilated hats. Gentlemen become bald sooner than ladies from wearing close hats so much.

9. — BANDOLINE,

A FRENCH recipe, is excellent — because it is harmless — to use in dressing hair to keep back any refractory locks.

Recipe. Simmer one ounce of quince seed in a quart

of water, forty minutes ; strain cool, add a few drops of scent, and bottle, corking tightly.

Another way of making "Bandoline" is with Iceland moss. Take a quarter of an ounce, boiled in a quart of water, and a little rectified spirits added, so that it may keep.

A weak solution of isinglass is the only curling fluid that is harmless.

10. — COLD CREAM

Is excellent for a lip salve. The recipe is a pint of sweet oil, half an ounce of spermaceti, and two ounces of white wax, melted together over the fire and scented ; or take a pint of oil of sweet almonds, one ounce of white wax, half an ounce of spermaceti, and half a pint of rose water, beat to a paste.

11. — RECIPE FOR CAMPHOR ICE.

HALF a cake of white wax, a good inch of a pure spermaceti candle, a piece of camphor as large as an English walnut, a tablespoonful of sweet oil, mix and simmer all together ; if too soft, add more wax, if too hard, add more oil. This is excellent to use in cold weather for lips and hands.

This being prepared for a home book, we give a few recipes for the use of the toilet, which we know are good.

We will give one more most excellent recipe for a cooling and healing salve.

12. — CUCUMBER SALVE.

HALF a pound of pure lard unsalted, a heaping quart cup of cucumbers sliced as for eating; let them simmer an hour, so as not to boil, then strain into cups.

13. — TO LOOSEN STOPPERS OF TOILET BOTTLES.

LET a drop of pure oil flow round the stopper, and stand the bottle near the fire. After a time tap the stopper with the handle of a hair brush; if this is not effectual, use a fresh drop of oil, and repeat the process.

14. — TO REMOVE A TIGHT RING.

WHEN a ring happens to get tightly fixed on a finger, take a piece of common twine, soap it thoroughly, and then wind it round the finger as tightly as possible. The twine should commence at the point of the finger, and be continued till the ring is reached; the end of the twine must then be forced through the ring. If the string is then unwound, the ring is almost sure to come off the finger with it.

15.—HAIR WASH.

As much borax as a pint of hot water will absorb, three tablespoonfuls of best olive oil, twenty drops of almond essential oil. This recipe we recommend most heartily. It must be well shaken before using.

16.—A CURE FOR POISON.

SWEET oil is a cure for the poisonous bite of serpents, spiders, &c.; also for being poisoned by ivy and dogwood. Bathe the part bitten or affected, and take a teaspoonful internally. If a horse is affected, it will require eight times as much to affect him. All persons sensitive to poison whenever they visit the woods, on their return should wash hands and face in vinegar and salt, and take camphor inwardly.

Home Reading.

THE subject of reading cannot be omitted in a work devoted to the interests of the home. Books have such a large share in developing and sustaining the home life, that their influence can hardly be exaggerated. At the same time it is not possible, in a comprehensive work like this, to treat of the subject as its importance demands. We can only throw out a few general hints, which may be suggestive to some.

In the first place, we would say to all young persons into whose hands this book may come, *read something daily*. And by this we mean, not the careless looking through a novel for the amusement of a leisure hour, but the faithful, thorough mastery of another's thought. It is of less consequence that that thought should be new, or specially valuable, than that the habit should be formed of intelligent reading. A poor book, well read will usually teach a young person more than a good one read carelessly. We are not saying, let it be understood, that a book should always be read from beginning to end; there is a habit of quick perception of the general tone and value of a book, which, to a student in search of facts for special use, is of the greatest assistance; but this

comes later. The power of attention and concentration should first be gained. And for this purpose, secondly, it is important that you should *form an opinion of what you have read*. Never lay aside a book until you can state intelligibly the author's purpose and meaning in it, and how far, as it appears to you, that purpose has been attained. It is an excellent plan to write a short abstract of the plot of a story, or the facts of a biography; but whether this is done or not, do not be contented to let what you have read pass through the mind like water through a sieve. Compel everything to yield you some tribute of suggestion, if not of direct instruction. Do not be satisfied with anything less than a definite opinion; if you are in the wrong, the correction of a maturer mind will help you to judge more truly the next time.

Do not confine yourself to one kind of reading. If you are fond of novels, that is no reason why you should read them exclusively. Perhaps acquaintance with a different class of books may develop a taste for them; at any rate you cannot afford to read entirely for amusement. It is neither our province nor our wish to condemn novel-reading; the excessive practice of it will, we believe, be best checked by acquaintance with books of greater value. There are histories as varied in incident as any novel. There are books of travel which combine the romance of adventure with the instruction of facts. There is poetry in all its forms, without some knowledge of whose best examples your education cannot be considered even passable. The fact is rather that there is so much of each class, which a cultivated person is expected to be familiar with, that the great difficulty is in

selection. In order that you may divide your time profitably among these different studies, it is well to take the advice of some competent person as to *what is the best book for your purpose on a given subject*. In this manner you will save much time and patience, while if you take up the first book on the topic in question which comes to hand, you may, by an injudicious choice, lose your interest in the whole matter. On any historical question, for instance, it is better to read at first an author who gives a concise and general view of the events of the period, and afterwards those entering more minutely into details. It is well, too, before intrusting yourself to the guidance of any historian, to ascertain the estimation in which he is held by competent critics, that you may thus understand how to separate the truth from exaggeration and special pleading.

Have several kinds of reading for every day. Do not give yourself up entirely to one class of books at a time, or you will either tire of them, or your judgment will become confused in regard to them. It is well to have some book of history, or travels, or metaphysics, another on religious subjects, and a third for entertainment simply — a *good* novel, if possible.

In this way much more knowledge is gained without fatigue, than when the mind is kept exclusively to one theme.

Committing to memory a few lines every day, is a habit which cannot be too strongly urged. It need not be made a tedious matter, by giving up one's whole time and attention to it as a study; it can best be done when walking, or sewing, or engaged in household work, and

will become, after a little, a pleasure instead of a task. Besides the daily acquisition of something worth remembering, there will be gained also a power quite as valuable, of observing the characteristics and style of various authors, the delicate differences of words, and the construction of sentences. It may safely be said that those writers who have been most celebrated for beauty and perspicuity of style, have owed this, in no small degree, to the early habit of committing to memory the works of the best authors.

In conclusion, we would beg our young readers to make friends of books. They will cheer many an hour that would otherwise be lonely; they are kind, ever ready, yet unobtrusive comforters in perplexity or sorrow; they represent that which is best and truest in all ages, and are the highest expression of itself, of which humanity is capable.

The Sick Room.

WE cannot leave this book without giving a few simple rules for nursing the sick. Most of our young people, and many old, are ignorant of the commonest principles.

Never wear a rustling dress or creaking shoes in waiting on the sick. Be careful not to shake the bed, or fidget near it, so as to touch, disturb, and needlessly fatigue the invalid. Few noises are more irritating in sickness than noise from the grate. The startling effect of putting on coals may destroy the effect of an opiate. It is better to put them on one by one. In voice and manner be *gentle*, and in spirit *cheerful* and *hopeful*. Do not depress by tears, but control looks, words, and actions. Say nothing in the room, or even outside the door, which you would not wish the sick to hear. Ask questions but rarely, and never occasion a needless effort to gratify your own curiosity. In giving nourishment with a spoon, be careful to raise the bowl of the spoon so as not to drop anything, or annoy the sick person by untidy feeding. Be sure to have cups, spoons, and glasses clean. Make everything as attractive as you can from the nicety and freshness of the dish. Do not allow jellies or rejected dainties to

remain in the room. The time may come to any boy or girl when they may desire to watch by a sick bed of a parent or friend, and the above rules may assist them.

If the sick person should take a dislike to you, be not disheartened at it; but if possible resign your place by the bedside. It may be that you were clumsy, and awkward, or over-anxious. It may be only one of those unaccountable fancies which sometimes takes possession of the sufferer, and which it is our duty to treat with care and consideration.

1. — COOKING FOR THE SICK.

BEEF TEA. Take one pound of beef, without any fat, cut it in very small pieces, and put it in a bottle; cork it and put it into a kettle of water, and boil it until the juice is exhausted; this will do for very sick people who can only take a teaspoonful of nourishment at one time. Take a pound of lean beef, cut it up fine in a quart of cold water, let it boil an hour, then salt it, and put in a pinch of cayenne pepper, strain it, and it is ready for use. This given to a person troubled with sleeplessness (from general debility), about a half cup full just before retiring, will generally enable the patient to sleep.

2. — PORT WINE JELLY.

TAKE a half pint of port wine, one ounce of isinglass, one ounce of gum arabic, one ounce of loaf sugar; let it

simmer for a quarter of an hour, stirring it till the gum and isinglass are dissolved, then pour it into a mould. When cold it will be quite stiff.

3. — TOAST WATER.

BROWN thoroughly, but not burn to a cinder, a small slice of bread; put it into a pitcher, and pour over it a quart of water which has been boiled and cooled; after two hours pour off the water; a small piece of orange or lemon peel put into the pitcher with the bread improves it.

4. — TO PREPARE RENNET WHEY.

GET a rennet, such as is used for cheeses. Then take a piece two inches square, or a little larger, rinse it first in cold water, then pour on to it two table-spoonfuls of hot water, and let it stand a half hour in a warm place. Take three pints of milk, and heat it blood warm. Then pour in both the rennet and water, and stir it in well. Cover and let it stand in a warm place, to keep the milk of an even temperature; it must not be moved until it turns to a curd; then cut up the curd with a spoon and strain it, and boil up the whey once. It is then ready for use. If in an hour it does not turn to a curd, take out the rennet, and put in some more freshly prepared. It will then surely curd.

5. — FLAX-SEED SIRUP.

THIS we know to be an excellent remedy for a cough. Boil one ounce of flax-seed in a quart of water for half an hour ; strain, and add to the liquid the juice of two lemons and half a pound of rock candy. If there is a soreness and general weakness from the cough, add half an ounce of powdered gum arabic.

6. — MUCILAGE OF SAGO.

TAKE an ounce or a table-spoonful of sago, steep in a pint of water, in a pan placed on the back of the stove for two hours, then boil for fifteen minutes, stirring it all the time. This mucilage can be sweetened with sugar and flavored with lemon juice, or milk can be added.

7. — APPLICATIONS FOR THE SICK. — REFRESHING LOTION.

MIX one table-spoonful of vinegar, one of eau de cologne, and one of water. Dip a linen rag or a handkerchief into this preparation and lay upon the head. It refreshes a patient.

8. — RECEIPT FOR CROUP.

ONE tea-spoonful of powdered alum mixed with me
lasses or lard, and sometimes water ; make a child with
croup swallow it ; it is a quick emetic.

9. — REMEDY FOR SORE THROAT.

TAKE a tea-spoonful of chlorate of potassium and dis-
solve in a tumbler of hot water, and gargle the throat
every two hours.

10. — BURNS.

DISSOLVE alum in water, and bottle ready for use ; or
common lime-water ; either remedy applied at once will
relieve a burn and draw out the fire. Pour the solution
into a bowl, and hold the burnt place, if possible, into it,
or wet cloths with it. Sweet oil and laudanum can be
added to the lime-water.

We simply give a few remarks for ordinary troubles,
which may be useful ; but we cannot leave this article
without giving some useful rules for making *good bread*,
which few make, and every young girl should learn how
to do, as good bread is essential to the health of every
household. An experienced housekeeper has kindly pre-
pared for us the following article.

Directions for making Bread, Yeast, &c.

HOLY WRIT assures us that bread is the staff of life, and experience fully proves the assertion. Yet many of us know not how to make this needed support. Every girl, no matter what her station in life may be, should learn how to prepare it in its *highest excellence*.

The word *bread* is derived from brayed grain, from the verb to bray, or pound; indicative of the method of preparing the flour.

Dough comes from the Anglo-Saxon word *deawian*, to wet or moisten. Loaf is from the Anglo-Saxon *lif-ian*, to raise or lift up, as raised bread. Leaven is derived from the French verb *lever*, to raise.

Dwellers in country towns and villages are forced to prepare the leaven, or yeast; so we append a receipt which never fails to make good bread. Wash and pare six good-sized, white-fleshed potatoes, grate them raw, on a lemon grater. Pour over them three quarts of boiling water; it will thicken up like starch. Add one table-spoonful of salt and half a cup of sugar. When the mixture is lukewarm, pour in one cupful of yeast. Set the pan beside the stove, and in six hours it will be light enough to use. Let it stand over night in a cool place; next morning cork it tightly in a jug. Keep it in

the cellar or ice-house; but be sure that it does not freeze — that kills the life of it. Home-made yeast requires double the quantity of baker's yeast. One tea-cupful of this yeast will make three loaves of bread and a pan of biscuit.

Potatoes added to the bread increases its bulk and quality. Boil six common-sized potatoes in two quarts of water, with one table-spoon of salt. When perfectly salt, mash fine on a plate, leaving no little particles. They can be rubbed through a colander and reduced to a pulp; turn it into the bread-pan, and pour over the water in which they were boiled. Sift eight quarts of flour, and when the potato-water is cooled, so as to be a little warm to the touch, stir in half the flour; then add one teacupful of the yeast. When that is thoroughly mixed up, put in the rest of the flour, making it thick enough to knead stiffly. Do this in the evening, and place the pan in a warm room in winter, a cool one in summer. Early next morning it will be risen finely. Another pan should have been tightly covered over it, and it will rise up into the pan. Knead it thoroughly on the moulding board, chopping it with a chopping-knife, or pounding with a pestle. Bread must be kneaded for an hour at least, if one desires the best quality. Holes in the slices of bread show that it was not well made. The superiority of the French bread-makers is owing to this cause. In many bakeries the dough is prepared by machinery. After the process of kneading is finished, rolls can be made, and baked for breakfast. They are prepared by rolling the dough in the shape of a rolling-pin, then cutting off a small portion, and rolling that in the same shape. Dip

the sides and tops in melted butter, place in a pan, and put them in a warm place for twenty minutes; then bake in a hot oven twenty minutes. The melted butter causes them to break apart perfectly, and to brown handsomely.

The remainder of the dough is placed near the stove to rise a second time. It must be closely watched — *ten minutes' neglect will sour it.*

To be sure a teaspoonful of saleratus will sweeten it; dissolve it in warm water, and mix it in so there will be no yellow spots; but, if used, it takes away the fresh sweetness of the bread. Making bread is not like cake or pie-making — *it demands close attention*; will not be neglected without injury. It requires some brains to make good bread, and that is one reason why so many families rarely know what the best quality of bread is. If it sours, turn in the saleratus; if it is half-kneaded, and half-risen, and the oven is ready, why, bake it, and thus very poor bread is the result! Bread cannot be set aside for dish-washing or sweeping. It must be of the *first consequence.*

When it is risen for a second time, and blubbers appear, flour your moulding-board, turn out the dough, cut it into as many parts as you desire loaves of bread, and knead, pound, or cut each loaf *well*; then have your bread-pans buttered, and put in the dough, kneading it into the corners of the pan. Prick it all over with a fork, place near the stove for fifteen or twenty minutes, or until it has filled the pans to the brim. Have your oven so hot, that if a sprinkling of flour is thrown in, it will brown quickly, but not burn; then set in the pans.

Three quarters of an hour, in a properly heated oven, will bake bread. Don't burn your crusts, but watch the oven, and in twenty minutes after putting them in, look at them and turn the pans round, for usually one side of an oven bakes the fastest. When it is baked, take it from the pans directly, else the sides will become moistened and clammy. Spread a clean towel on the table or shelves, and stand the bread on it. If the crust is too thick and brown, wrap the loaves in a clean towel wet with cold water; this softens it.

If these directions are closely followed, and a good braud of flour is used, no girl can fail to make A No. 1 bread.

No lady can teach her servants unless she has learned the alphabet of cookery herself, and bread may be called the A B C's of the kitchen.

1. — WAFFLES.

TAKE one quart of milk; melt in the milk a large spoonful of butter; beat up four eggs, and add to this mixture a little salt; add to the slightly warm milk a small gill of yeast, flour sufficient to make a batter just right for a waffle iron, or a little thinner to bake on a griddle iron. The batter for waffles is also nice baked in tins as muffins. Some elder person can direct, the first time you make this recipe, the proper thickness of the batter.

2. — A CREAM TOMATO SOUP.

TWELVE tomatoes, skinned and cut up, cook thirty minutes (or a quart of canned tomatoes, ten minutes will cook it). When cooked, stir in quarter of a teaspoonful of soda; when done foaming put in two large crackers, rolled fine; one quart of milk, salt and pepper to taste; stir in a piece of butter nearly the size of an egg; let it all boil up once, then serve for dinner.

3. — BREAKFAST CAKE.

THREE table-spoonsful of sugar, two of butter, two eggs, one teaspoon of soda dissolved in a cup of milk, two teaspoons of cream of tartar mixed into a pint of wheat flower, beat well and bake quickly.

4. — MOLASSES GINGERBREAD.

THREE cups of flour, two of molasses, one of boiling water; dissolve in this, butter the size of an egg, half a teaspoonful of soda, dissolved in a little hot water, one large spoonful of ginger, and one of cinnamon. Bake in bread tins until done, which can be ascertained by pricking it with a broom corn; if none of the gingerbread adheres to the stick, it is done. This is the way to ascertain if any kind of cake is done.

5. — PLAIN COOKIES.

ONE cup of molasses, one half a cup of milk (sour if possible), dissolve a teaspoonful of soda in the milk. One table-spoonful of butter, flour sufficient to make it stiff to roll out and cut in any shape desired.

6. — MOONSHINE CRACKERS.

ONE quart of flour, one table-spoonful of butter, a teaspoonful of salt, rub these into the flour and turn it on to the moulding board; turn into it a small tumbler of ice-water; knead the water in little by little. Then pound it with the rolling pin fifteen minutes, roll as thin as possible, and cut out as you do cookies; round cutters are the best for crackers; mark with a jogging iron, and bake ten minutes.

7. — NEW YEAR'S COOKIES.

RUB three quarters of a pound of butter into a pound of flour. Take a half pint of boiling water and pour over a pound and a half of light brown sugar in a bowl; dissolve a small teaspoonful of soda in two large spoons of hot water. Add flour *only* sufficient to roll out very thin; cut it out in oblong shapes with a jogging iron; bake *quickly in a hot oven*. In New York they mark these cakes with mottos, — Christmas and New Year's.

8.— SPONGE CAKE.

Two cups of fine-powdered sugar, two cups of flour, six eggs, one large lemon, or one and a half of small size; beat the yolks of the eggs and the sugar and grated peel of the lemon together; beat the whites separately, and stir into the sugar, &c., with the flour; this makes one good-sized loaf, or two small ones; be careful and not have too hot an oven.

9.— LOAF CAKE.

ONE cup of light wheat dough, two of sugar, half a cup of butter, two eggs, half a teaspoonful of soda, one grated nutmeg, two teaspoonfuls of ground cloves, two of cinnamon; stoned raisins can be added, half a cupful; mix all together. This makes one loaf.

Neatness is essential in cooking. Wash your hands often. Baking badly spoils the best of cake and bread. Learn of an experienced person the proper degree of heat.

Politeness.

WE will give a few simple rules, which we hope all will read and remember.

1. Talk but little in the presence of your elders, unless spoken to. Learn to be a good listener.

2. Never enter a room, church, or hall first, with an elder person; let them go *first*.

3. On entering a house or room, always speak *first* to the *lady of the house*, and always take leave of her *first*.

4. Never take the most comfortable seat or position in a room, if there are older persons present.

5. *Let the golden rule Jesus Christ gave us ever be your rule of action.*

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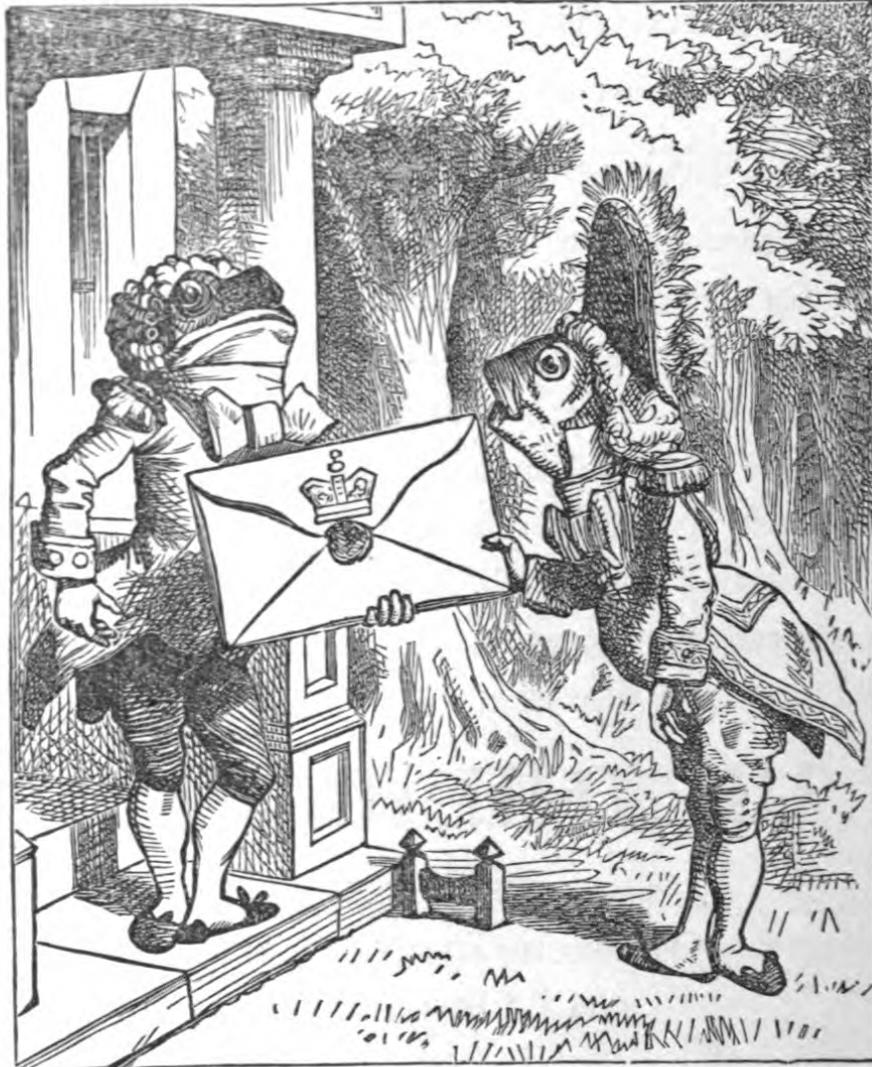
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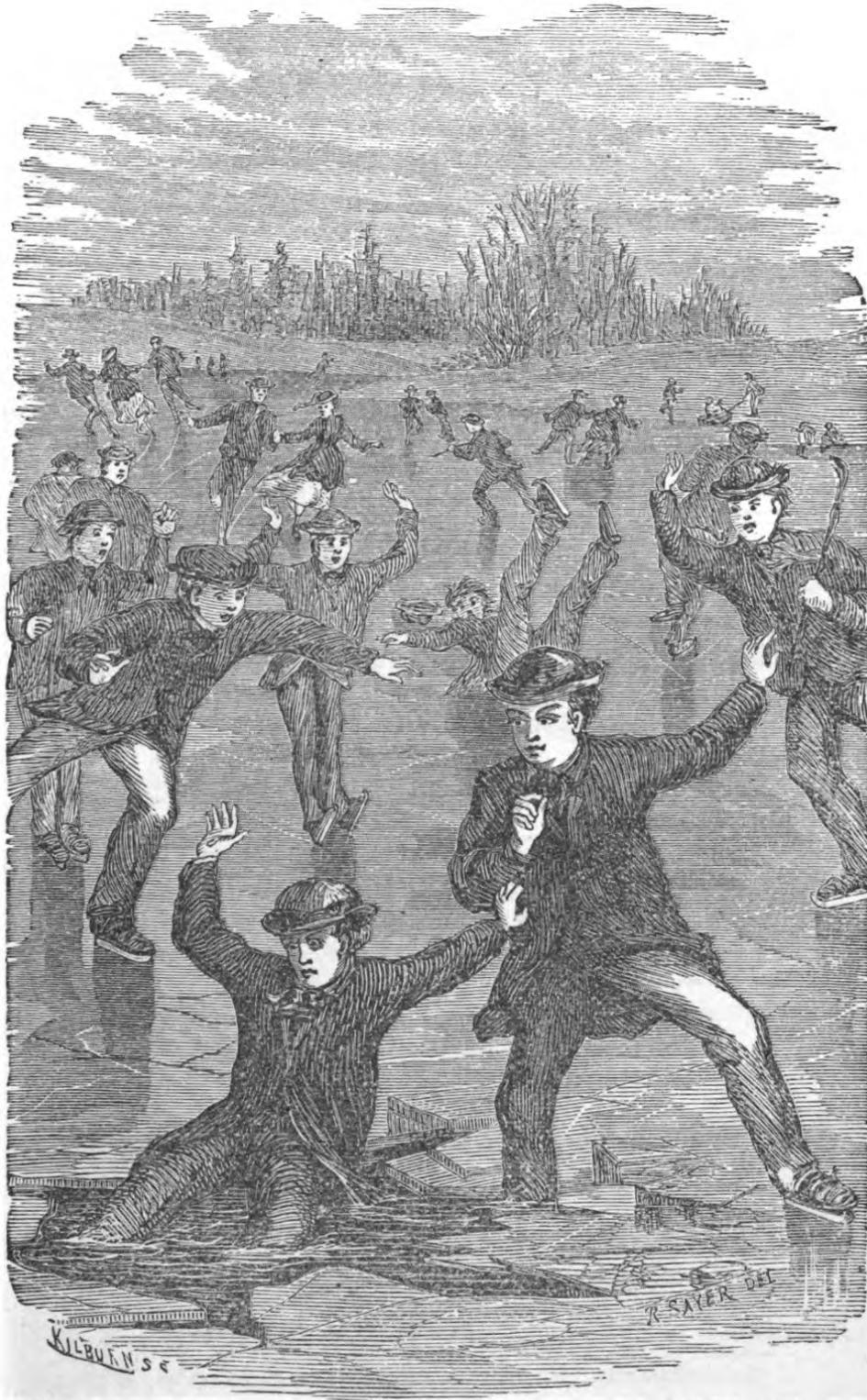
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