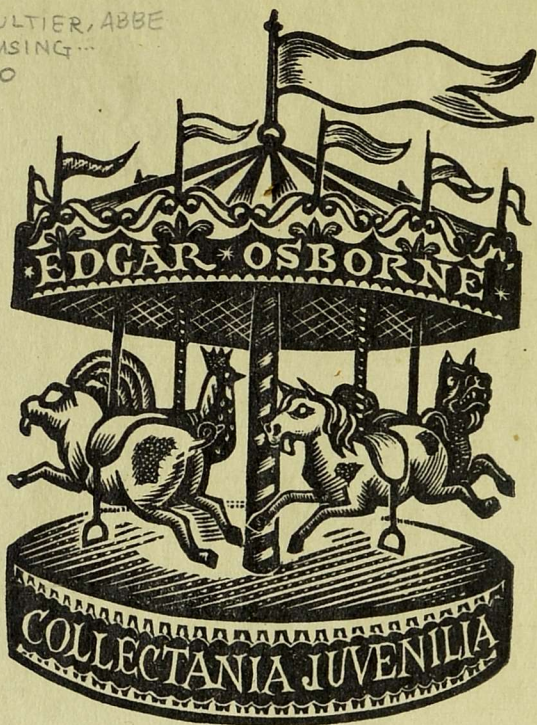






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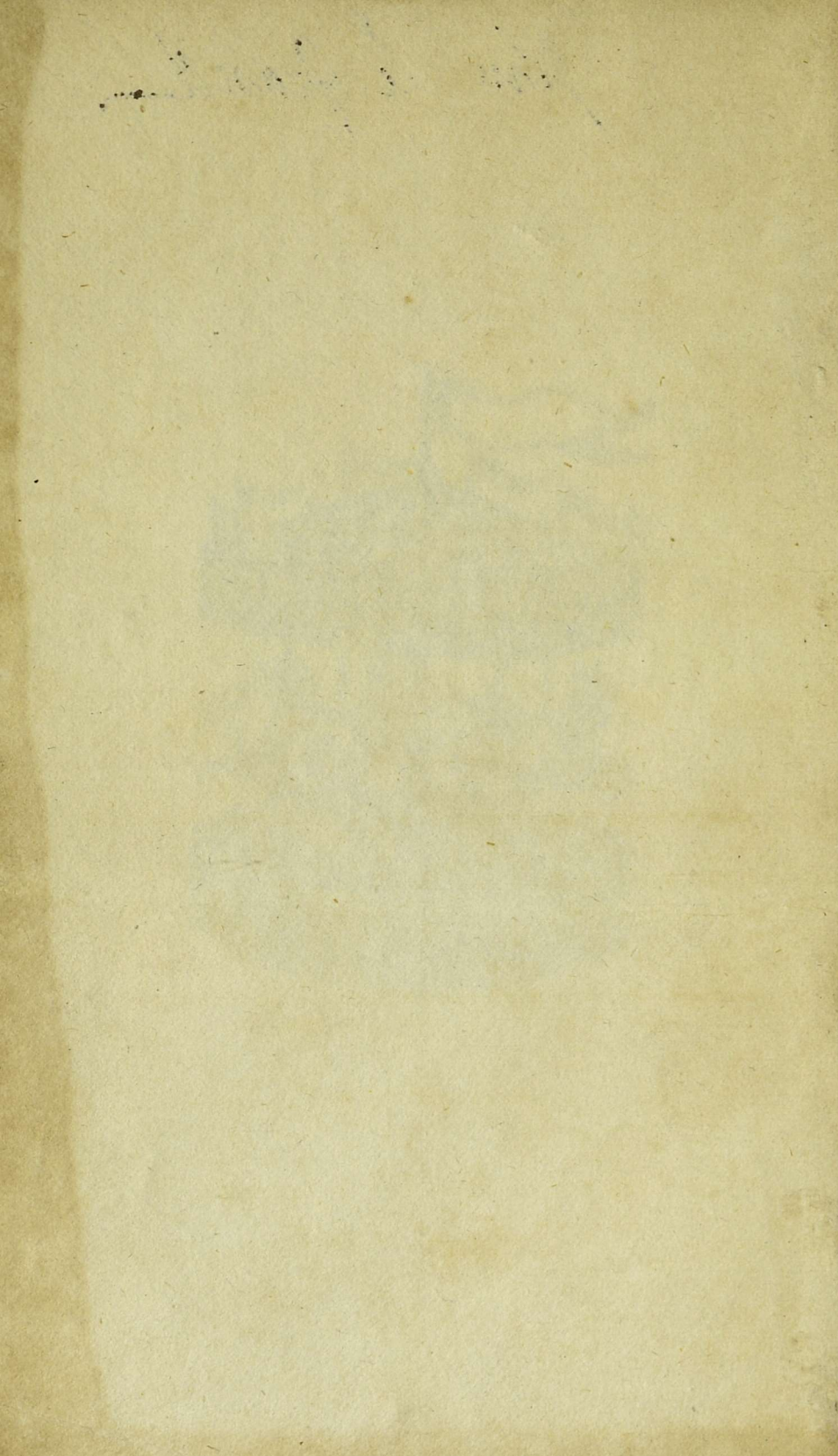
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John Le Grand







AMUSING and INSTRUCTIVE  
CONVERSATIONS  
FOR  
CHILDREN  
OF  
FIVE YEARS.

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FROM THE FRENCH OF THE  
ABBE GAULTIER.

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I have always thought that learning might be made a play and  
recreation to Children.

LOCKE *on Education.*

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TEWKESBURY: PRINTED BY W. DYDE;

For WEST and HUGHES, *Paternoster-Row*, London.

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1800.



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WE have examined this little Volume with some attention, and rank it in the very first class of juvenile literature. The Abbe Gaultier deserves the thanks of every parent, for having kindly condescended to apply his talents in so humble, though so laudable and useful, a manner.

A good translation of this work would make it still more extensively useful.

*London Review, for September, 1799.*

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## INTRODUCTION.

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THE merit of this volume of juvenile literature, may justly be said to consist in the peculiar skill with which amusement is made to assist real instruction.

Parents and tutors are already acquainted with various praiseworthy publications which writers of abilities have sedulously adapted to the earliest years of scholarship: but, with whatever success the desire of blending the useful with the sweet, has been hitherto attended, much that might be wished is still unexecuted. Whenever the play-learning of infancy is laid aside, for the solid instruction and grounding (as it is not unaptly called) of youth, a wide and fearful leap is found, after all, between the story-book and the grammar; and so absolutely is the work of instruction to begin anew, that, the advantages supposed to be gained by all the previous lessons, at the expense of many cares and sorrows, may be fairly questioned.



A perusal of the following particulars will in a good degree assist the reader to judge whether something more satisfactory has not been produced by the present learned Author.

The plan of this work is threefold: the first object is to present moral and entertaining readings for very young children.

In the composition of this part of his design, the Abbe Gaultier ingenuously avows that he has availed himself of a little book for Children of Three Years, translated from the English, and published at Paris in 1788, and of various German publications of the same nature. Sometimes, he apprises us, he has imitated, sometimes translated them; and still more frequently made use of French translations ready to his hands: but, at the same time, he adds, he has endeavoured to render what he has borrowed more correct than he found it; carefully rejecting many inaccuracies of language. "This" he says, "is the principal merit which we have sought to give to our collection;" and, to far as the translator has had an opportunity of referring to the sources here alluded to, he can with justice declare, that the author has tel-



dom employed the writings, without not only enlarging upon his model, but improving it also.

The second part of the design of this work is to introduce the young reader to grammar, by teaching him to discover the parts of speech of which the sentences that he has read are composed. This is what, in classical schools, is called *scanning*; but for the sake of facilitating this exercise to pupils of tender years, the Abbe has, in a considerable degree, simplified the task. In *scanning* it is expected that the scholar should refer every word throughout the sentence to its particular part of speech: as *verb*, *noun*, *preposition*, one after the other: but the Abbe Gaultier demands of the pupils of this work, principally, that they should point out, in each lesson, some particular part of speech: as the *verb* in one, the *noun* in another, &c. Thus the present volume is divided into three parts, in the first of which the *noun* is indicated; in the second the *verb*; and in the third the *particle*. For the farther assistance of these early learners, the Abbe has, also, thought

it adviseable to print the parts of speech required in *italics*: a circumstance of which the tutor should never be forgetful; lest this peculiarity should be understood as the mark of *emphasis*.

But, the work is most directly applied to the purpose of grammatical institution in the dialogues which follow the lessons. In these the Abbe has attempted, under the titles of games (as the *game of the noun*, &c.) to amuse children with even grammar-learning.

These games are greatly recommended by the simplicity of their plan: it is briefly this: The child is provided with a sufficient number of counters, some *blue*, some *red*, and some *white*. These three distinctions are understood to indicate the three principal divisions of the parts of speech: *noun*, *verb*, *particle*; and the child is required to place the *blue* counters on the *nouns* in any given sentence: &c. The dialogue contained in this volume (which is enlivened with somewhat of the action of a story) teaches the child to put all the NOUNS, VERBS, and PARTICLES which occur in the preceding lessons, or conversations, in BLUE, RED, and WHITE.



The third consideration in this mode of instruction is a plan invented by the Abbe, and greatly commended by the *Royal Academy of Inscriptions and Belles Lettres of Paris*, and by the *British Critic*. The object of this plan is to excite in the child a strong interest in these games; and consists in rewarding successful distributions of the parts of speech, with honorary counters, and demanding them of the child on the other hand, when he mistakes: according to the usual laws of winning and losing in all other games.

For every word with respect to which the child is right, the tutor is to give him a counter. "This," says the Abbe, "is an unequivocal mark of your approbation and of the justice which you do to his merit."

For every word with respect to which the child is wrong, *you* must demand a counter; and you should in no wise dispense with regular payment, though it is always to be exacted in a chearful manner. The counter which the child is made to pay is an amends required by the game, not a punishment inflicted by anger: for since the lesson is only a game,



a sort of struggle, in which each party defends his own counters, and endeavours to win those of his adversary, the child ought to see you pleased, nay, even glad, when he is in fault.

“ We presume,” says the Abbe, “ that what with assistance of the explanations into which we have entered, and those which will be found at the end of each volume, there will not be a mother, or governess, who, with good will, may be not capable of teaching to children, after this method, the first elements of the sciences, and who may not, at the same time, instruct and amuse them.

“ But it will be necessary for this purpose (and we cannot too often repeat it) to make a sensible and perspicuous use of the counters: that is to say: to give with the greatest punctuality, a counter to the child who replies well; and to make him pay, with the same rigorous justice, when he replies amiss.


“ It remains only to observe that, as soon as the child shall begin to have the least self-love, he will regard the counters, as proofs of his merit; the glory or the pleasure of



gaining many will encourage and support emulation, and supply the place of other recompense. In infancy, as in riper years, things allure us less by their real value than by that which our imagination gives them.

“ But if, for want of proper talents, through defect of gentleness and patience, there should be parents or governesses who know not how to make their children feel either honour or amusement in gaining many counters, it will be easy for such to have recourse to the great impeller, Interest. They will succeed, surely, if they attach to the winning of a certain number of counters some little reward, as an orange, a toy, or any amusing gratification.”

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AMUSING & INSTRUCTIVE  
CONVERSATIONS  
FOR CHILDREN  
OF FIVE YEARS.

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PART I.



SECTION I.

VICTOR, here is a letter for *you*.  
See the *messenger who* brings it.

A letter for me!

Yes, for *you*, for you *yourself*. Take it,  
read the address.

FOR VICTOR: but is it really for me?

This surprises *you*. You have never re-  
ceived letters before, before *you* did not

know how to read; but, in future, *you* can receive them.

But *who* is it that has written to *me*?

*You* will presently know. Attend. *You* do not take the right way to unseal *your* letter. *You* will tear it. Give it to *me*. O, dear! it is *your aunt who* has written to invite you to tea with *your little cousins*.

Is that true, *mama*? O, how happy I am!

Now, take *your* letter, and read it *yourself*. Do like little *Armand*, our neighbour, *who* always reads, *himself*, the letters that *his* friends are so good as to send *him*.

---

*Armand* is a little well-bred boy. *You* should endeavour to imitate *him*.

*Armand* not only reads well, but, also, does every thing that *he* is desired to do.

If *he* happens to do what is disagreeable, as soon as *he* is told of it, *he* leaves off.

*He* has so good a heart and such polite manners, that all the *papas* and all the *mamas* of the neighbourhood, intreat *him* to visit *their children*. *They* hope that by playing with *them*, *he* will teach *them* to behave as well as *himself*.

When *Armand* is away from *his* parents,



*he* behaves *himself* as well as if *he* was within *their* fight.

*He* does nothing that *he* thinks can give *them* cause of displeasure, for *he* well knows that what displeases *them* must be bad for *himself*.

---

*Who* is there? It is little Julia.

How do *you* do, *my* dear Mary? I am come to pass the afternoon with *you*. I have brought *my* new doll to show *you*.

O, how pretty it is! This fatten robe is beautiful, and so is the fash. *Who* made the body?

*Myself*: I did it all alone.

*Who* gave *you* this pretty doll?

*My* good *aunt*.

What! *she* gave *you* all this?

Yes, because I have been very attentive and very obedient.

And so have I. I have been learning closely, and to reward *me*, *mama* has given me some pretty things.

You must show them to me.

I will go and fetch them. Here they are. Look at these cups. Here is a coffee-pot,

and a milk-ewer. *I have a set complete.*

---

See where *Lucy* comes!

Ah, poor *Lucy*! She is covered with blood, and has a large wound on her head—and *her* little brother, *Alphonso*, is crying!

*Who* has used *you* thus, *my* poor *Lucy*?

*Alphonso*.

What! *you*, *master Alphonso*!

Eye! what a naughty boy to behave so badly to *his sister*! Go, *I* will never play with you again.

*I* did not do it on purpose. *I* did not mean to hurt *her*. *I* was playing at throwing stones in the garden. *I* did not know that she was there.

O, no! *he* did not do it on purpose, *I* am sure; for he loves *me*.

It is very naughty, however, to throw stones in this manner. A good *boy* ought never to throw stones, because *he* may hurt *somebody*.

Come, *Dorothy*, do not scold *Alphonso* any more. *I* do not feel the pain now. Do you see this piece of black filk? *Your mama* said that this would cure me presently. Kiss *me*, *my* dear *Alphonso*, and do not cry. Come and play with us.



*I* may not. Miss Dorothy said that *she* would not let *me* play with *her*. *She* is angry with *me*.

*Me*, not at all. *I* am not angry: but promise *us* that *you* will never throw stones again.

Yes, with all *my* heart. *I* will never throw stones *I* promise *you*.

---

What is it, Edward, that afflicts you so much? have *you* fallen down? have you hurt yourself?

No, *aunt*; but *I* have been sent out of the parlour.

Eye! how can *you* be so foolish as to cry for that!

But why was *you* sent out of the parlour?

*Papa* said that *I* was rude.

That was a very serious charge! but what did *you* do to deserve it?

*I* wished to be near the fire, and to look at the pictures in *mama's* book. *I* pushed *my* cousin, and pulled *mama's* book from *him*. Then, *papa* said *I* was rude.

Indeed, *Edward*, *I* am not at all surprized that *your* *papa* sent *you* away!

It is a great indulgence when little *boys* and little *girls* are permitted to come into the apartment with *papa* and *mama*: and when *they* are admitted *they* ought not to tease any body.

Should *you* like, when *I* am below with *you*, to hear me say, *I* should be heartily glad if that little *boy* was sent into *his* room?

No, *aunt*: *I* am very happy when *you* love *me*, and when *you* permit *me* to be with *you*.

*I* love *you* always *Edward*; but can *I* love to have *you* with *me* when *you* prevent *me* from doing what *I* wish?

If *you* make a noise when *I* wish to be quiet; if *you* talk to *me* when *I* wish to read; if *you* take *my* scissors or *my* silk when *I* wish to work; *I* cannot, then, like *your* company.

Have *I* not reason, in that case, to wish *you* elsewhere?

Yes, *aunt*.

When *Diamond* takes *your* ball in his mouth, and carries it away, do *you* not say to *yourself*, "How tiresome this dog is! *I* wish "he was away?" So, when *you* build a



house of cards, if the cat jumps upon the table and throws down *your* house with her tail, *you* say, “ I cannot bear this abominable cat ! ”

Yes, *aunt*. I played this morning with *my* top : the cat came, and knocked it down I know not how many times.

And did you not wish that the cat was gone ? O, yes, for throwing my top down. I could not endure that.

Very well ; if *you* make *yourself* troublesome, no *person* will be able to endure *you*.

The way to avoid being troublesome is to be quiet ; to interrupt *nobody* ; not to make *others* talk when *they* have no inclination to do so ; and not to hang about *them*.

I am persuaded that *you* will mind all this ; and that farther, if *you* do any wrong thing, from which *your* *papa*, or *your* *mama* desires you to desist, you will desist directly.

I will, indeed, *aunt*. But petition for *me*, I beg of *you*, of *my* *papa*, permission to return into the parlour.

I will go and do this ; and since *you* promise *me* to be a good *boy*, I think I can promise that *you* shall soon have the permission *you* desire.



## SECTION II.

HERE is Mary, who is come to scour our *apartment*: in truth, this is very *necessary*.

She will shake the *carpets*, she will brush our *chairs* and our *stools*; she will rub our *tables* and our *drawers*; she will not leave a *grain* of *dust* upon our *furniture*. We must not soil the *carpet* after *she* has cleaned it.

Mary will be angry; she will scold us exceedingly, if she sees us come into our *chamber* without having first well rubbed our *shoes* on the *mat* which is at the *door*.

There are little boys who spit upon the *carpets* and upon the *floor*.

Do you not think that these little boys are very naughty?

They would do well to spit in their *handkerchiefs*; and they would do still better not to spit nor blow their noses oftener than they can possibly help.

---

My dear, while the *chamber* is scoured, let us go and look at the *sheep*.

They are going out of the *fold*.



See where they are grazing on the *plain*.

The shepherd is with *them*: his *crook* is in his *hand*.

A faithful *dog* accompanies them, and always walks by their *side*.

Look, there is a *sheep* that wishes to go into the adjoining *field*. The *dog* runs after *him*, and drives *him* back to the *stock*.

See what a gentle *air* these poor *sheep* have. *They* look at you. The little *lambs* follow you bleating.

The *wolf* is often in ambush to catch the *sheep*; but the *dog* does not suffer him to take them very often.

If the *wolf* appears, the *dog* discovers him: he attacks the *wolf*, bites him, forces him to give up the poor *lamb*. *He* puts the *wolf* to flight: for the *wolf* is afraid of the *dog*.

The *dog* is brave; he does not fear the *wolf*.

Brave *dog*! come here that I may careſs you. You purſue the *wolf*, and do defend the helpleſs *lamb*.

*Sheep* are very uſeful to us.

Their fleſh feeds us, and their *wool* preſerves us from the cold of winter.

With their *wool* is made good *mattresses*, on which we sleep comfortably; or, when industrious women have spun it into threads, this *wool* is made into *stockings* or *caps*.

If the *wool* is very fine, it is made into excellent *cloaths* for *papa* and for his little boy.

When the husbandman wishes to shear his *sheep*, he assembles his relations and his friends. The *day* of sheep-shearing is a *day* of mirth. All the family is merry.

The *sheep* appear pleased that their master unloads *them* of their *fleece*.

Before they shear the *sheep*, they wash *them* in the *river*.

When the *sheep* are sheared, they are as white as *snow*.

There are many little children that are not so mild nor so docile as *sheep*. They cry and make a noise when any one washes or combs, or dresses and undresses them.

Lucretia wants some *bread* and *butter*.

Very well, she must have *it*.

But the *bread* is not baked.

Well, you must tell Nanny to light the *oven* and bake *it*.



But the *bread* is not kneaded.

Then you must tell Margaret to make the dough.

But the flour is not ground.

You must desire Tom to carry the *corn* to the mill, and to order the miller to grind *it*.

But the *corn* is not threshed.

Very well, you must tell goodman Page to take his *flail* and thresh *it*.

But the *corn* is not yet reaped.

Then you must tell Jacob to take his *sickle* and cut *it*.

But the *corn* is not yet sown.

O, very well, you have only to tell Henry, the farmer, to sow *it*.

But the *field* is not yet ploughed.

In that case you need but tell Thomas to take the *horses* and go to plough *it*.

But the *plough* is not yet made.

Go, then, and get one of the carpenters.

But the carpenter has no *share* for the plough.

Very well, go to the blacksmith: he will soon make *one* upon his *anvil*.

But we have no butter.

Very well, we must send Susan to *market* to buy some.

But the butter is not made.

Very well: Mary, take the *churn*, and make us a little *butter*.

But the *cows* are not milked.

Then take your *stool*, by all means, and go to milk *them*.

Now, Sarah, cut a piece of bread, and spread some butter upon it, for Lucretia.

---

See how heedless little Eliza is!

Her mama has lent her her fan, to amuse her with *pictures* that are upon it. See, the use she makes of it is to sweep the *room*.

Ha! very well, miss, is it for a broom that mama has lent you her *fan*? I speak to her. Mark if she hears me.

Eliza, Eliza, take care there. You will break your mama's *fan*. She will scold you.

Excellent! See the *fan* in pieces. It is of no use now.

Mama is obliged to rise. She takes Eliza, and places her in a *corner* of the *room*.

—Stay there, little girl. See what it is to be naughty and disobedient!

I have said right. If Eliza had obeyed the first *time* that she was spoke to, she would not have offended her mama: She



would not be in disgrace: She would have had *permission* to see the *fan* and all its fine *pictures* another time.

---

O, papa, see, poor little Colin is falling into the *ditch*. Let us run to help him.

O, how he bleeds! He must be very much *hurt*!

Who made you tumble into the *ditch*, my poor Colin?

Nobody, sir: I fell into it because I was running.

How! running? did you not see the *ditch*?

No, sir; I was amusing myself by looking in the *air*, so I did not see the *ditch*.

You are heedless, Colin: and you, my dear Henry, remember that you must always look at *that* which you are about.

---

JANE always pays the greatest *attention* to her *clothes*.

Every *evening*, when going to *bed*, she puts her *stockings*, her *petticoat*, and *frock*, in the same *place*.

At dinner, she took only small *mouthsful*,

in order that her *clothes* might not be spoiled by *spots*.

When walking in the street, she carefully avoided the *mud* and *dirt*, and looked for the cleanest *ways*.

Not a single *spot* could be found upon her books; and she always washed her *hands* and *face* thoroughly.

For these reasons, all the other children admired Jane, and loved to have her among their *party*, at *table*, at play, and everywhere.

### SECTION III.

THERE was once a *naughty* boy. I know not *his* name; but, certainly he was not called George, like you; for that is a very *pretty* name.

One morning it was very *cold*, and a red-breast came to *his* window.

The *poor* bird trembled, trembled sadly: his *poor little* heart was almost *frozen*, and *the* little boy would not give him a *single* crumb of bread. On the contrary, he took the bird by *the* tail, and used him very badly, so that *the little* animal died.



A little after this, *the* papa and mama of *the* naughty boy went away and left him.

When he was alone, he could find nothing to eat; for you know that he could not make bread or meat himself.

Not knowing how to get food, he went to every body, saying: pray give me *something* to eat, for I am very hungry; and every body said to him: No, we shall give you nothing, because we do not love *cruel* and *naughty* boys.

Thus he went from *one* place to *another*, till he found himself in *a thick* wood, for he did not know *his* way.

Presently it became *dark*; and he wept bitterly, because he could not get out of the wood.

I believe that the bears came and devoured him in the wood; for I have not heard any one speak of him since.

Mama, are there fishes in wells?

No, *my* boy. There are fishes in *the* sea, in rivers, and in lakes; but there are none in wells. Take care that you never play near wells. *The* water is very *deep*; and if

you fall in, you will be certainly drowned ; for how can you escape. You might cry loudly, and call for me, but I should not be able to hear you.

I will tell you *a* story upon *this* subject : it is a very *sad* one, but it is very *true*.

Listen to me, pray, and do not forget the story.

---

One day, *a little* boy went into *the* fields to play, without *the* permission of *his* papa or of his mama, and without any person to take care of him.

In short, he did not know what to be about for he had no employment.

Thus it happened that he went to a very *deep* well, and amused himself by throwing stones, to make circles in the water, and to kill the *poor* frogs, *who* lived, as he supposed, at the bottom of this well.

Was not this very *cruel*? for they could not have done him any harm.

Having amused himself thus for *some* time, he wished to peep at the bottom of the well, to see if he could discover *the* frogs ; but he advanced too far, and fell into *the* well.



Immediately he began to weep, and to cry for help with *all his* might; but no person heard him, unless *some little* boys who were too far off to hear what he said, or to come to his assistance: so that he was soon *drowned*.

*His poor* papa, and his *poor* mama, could not tell where he was. They searched, but in vain.

At length, a man went to draw water from *the* well, and found *the little* boy dead.

*This* news was soon carried to his parents, who were ready to die with grief for *the* loss of *their* son, who had died through *his own* folly; but for which, he might have lived many years to make *his* parents *happy*, and to do good *to* others.

---

Charles is *a little* boy of *a good* disposition, and always cheerful: he never did any thing that was rude.

He is never out of humour when he is played with. One may jump him as much as one will.

When, however, one goes too far, and *the* play begins to displease him, he says, very

sincerely : pray do not do so, fir : I shall be very much *obliged* to you to put me on the ground : and, immediately, one puts him on the ground, because he is always *sincere*.

He has *a little* cousin who lives in his father's house.

This little cousin is not half so *good* as Charles. Therefore no person loves him so well.

Charles is so *gentle* that *all the* world is desirous to please him.

His uncle has given him a cane, and *his* god-mother *a fine* plough.

I have also seen a pretty wind-mill, which was given because he applied diligently to *his* lesson, which he *spelt* well ; and because he begins to read like *a* scholar.

Charles never cries when he is in want of *some* thing which he cannot have ; nor wants *that* which he sees in *the* hands of others.

When you are as sensible as Charles, *all the* world will love you, and you will be as *happy* as he.

---

*Little* Sarah minds the instance that she is spoken to.



When her parents call her, she goes straight to them, without giving them *the* trouble to call her twice.

If any one says to her : How do you do, *my dear* ? How does *your* mama do ?

She replies immediately, like a *great* girl : Very well, fir, very well, madam, I thank you.

She says this so distinctly that every one can hear her.

There are *little* girls who reply in so *low* a voice that they cannot be heard.

If you ask them to sing, they only lift their shoulders, hang their heads, and look like *simpletons*.

Sarah is much more *amiable*.

When she is asked for *a little* song, she begins immediately to sing.

We are particularly charmed with the care that she shows in cleaning *her* shoes before she enters *the* house.

She takes care to pull off *her* cloak and *her* gloves, and to put them in *their* place, without being told ; for she loves regularity.

When she has done play, she collects *her* dolls and *all her* play things, and puts them



in a box, so that nothing which is given her is *mislaid*.

She amuses herself by making clothes for *the* dolls of *her* sisters, who are too *little* to make them themselves.

She has a *little* dog which she loves very much : she calls him Cato : he is very *droll*.

*His* nose and feet are *black*, and his back is intirely *white*.

She gives him food every day with great care ; she never does him any harm ; but careffes him, and plays gently with him.

On this account, *little* Cato, wags *his* tail, and leaps with joy when he sees her.

*Little Sarah* is never in *bad* humour.

When she is at table, she asks for nothing, and eats *what* is given her, without desiring more.

She takes great care not to let any thing fall upon her clothes, and not to soil her fingers ; and, like a *well-bred* young lady, she always helps herself with *her* fork.

*This* great quality occasions *her* papa and *her* mama to let her sit at table with them very frequently.

A *little* ill-behaved, *disgusting* girl, never has the advantage of being thus treated.



She is made to eat *alone*, in a *little* corner, or is sent into *her* own room.

---

I found *the little* Theresa much *afflicted*; she was become so *ugly*, so *ugly* that nobody liked to look at her!

How came Theresa to be, all at once, so *ugly*?

Because she told a falsehood to *her* mama.

She had taken *the* sugar that was on *the* table, and eaten it.

When *her* mama asked her where she found the sugar, she said: Mama, I did not find it, *my* aunt gave it to me.

Theresa felt that it was a very wrong thing to make such a reply, because she well knew that *her* aunt had not given her the sugar.

*Her* mama discovered the falsehood in *her* eyes, on *her* lips, and on *all her* countenance; for *the* little girls who tell falsehoods, appear to the eyes of *their* mamas all red and confused.

*Her* mama said to her: Come near me, Theresa.

Theresa went to her mama boldly, without fearing any thing.

Her mama tied a bandage over her mouth, with so much skill, that Theresa was as unable to speak a word, as if she had no tongue.

The mother of Theresa took the right way to punish *this* offence.

For she made it appear, that it is better for a *little* girl to have no tongue, than to use one in telling a falsehood.

---

Little Philip was not a *story-teller*, but the examples of his sister used him to falsehoods.

One day, his papa gave him a *little* cake. His mama asked him from whom he had it? Instead of saying *the* simple truth, Philip replied that he had found *the little* cake in *the* garden. Certainly he would not have been scolded, if he had replied as he naturally should: it was papa who gave it to me.

His mama was not long discovering *the* falsehood; and disliking to have children that were *story-tellers* near her, she sent Philip and *his* sister into *the* yard. They remained there in the cold *all the* day.

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## SECTION IV.

ELIZABETH.

WHERE was *you* yesterday, my dear Charlotte? *We* came to *you* very early, but *you* was already out.

CHARLOTTE.

O, my dear friend, I have been to a place where *I* was much amused. How *I* have laughed! *I* should have been very glad if *you* had been with *me*!

ELIZABETH.

And *what is this place I* pray?

CHARLOTTE.

*You* can never guess; but my governess took *me* to see *the Children of Wood*.

ELIZABETH.

The Children of Wood! Are there Children of Wood?

CHARLOTTE.

Yes, at *the fair of Saint Germain*; for *I* have seen *them*: *I* assure *you* that *they* talk, and that *they* are *the most pleasant things in the world*.

ELIZABETH.

But *you* banter, *Charlotte*; the *wood* could not speak.

CHARLOTTE.

No, *I* do not banter. *I* have seen them with *my own eyes*. *These children*, play, walk, speak, all like *you* and *I*.

ELIZABETH.

*I* do not understand *all this*.

CHARLOTTE.

Well, here is *my governess* coming, who will explain it to *you* better than *I*.

---

GOVERNESS.

*What* are *you* speaking of, *my good children*?

CHARLOTTE.

We are speaking of the *Children of Wood*.

GOVERNESS.

O, ho! *I* fancy that *you* believe *these* to be *real children*. But *I* have told *you* that they are only *little figures* which resemble *children*. A *person* concealed behind the *curtain*, makes them move, and speaks for them as *children* of your *age* usually move and speak.



ELIZABETH.

O, how droll that is!

GOVERNESS.

*This little show is very amusing, and at the same time very useful; for in beholding certain faults, certain follies that are ridiculous in the children of wood, real children learn to correct their own.*

ELIZABETH.

*What, madam, did they represent yesterday?*

GOVERNESS.

*I will tell you what I remember.*

*The first child of wood was*

LITTLE ROGER.

*This was a little child, who, in walking backward along a gallery for his diversion, comes to a stair-case of which he has no thought; he rolls down the steps to the bottom, without being able to stop himself, and received twenty bruises on his forehead.*

*The next that we saw was*

GEORGE THE CLIMBER.

*This was a child who would hang upon the back of a chair upon which his mama*



was seated. *His mama* rose suddenly. *The weight of George's body* pulled down the chair, which fell violently upon him. *George* fell upon his back, and received a great wound on his head. They carried him to his bed, and went to find a surgeon to bleed him.

*The third personage* who was presented on the stage was

THE CRUEL CHILD.

This was a queer little fellow, with very sprightly eyes, and a frolicksome air. He amused himself by picking the feathers of a poor fowl, which strove to get away, and with all its strength. He would not have left it, I believe, a single feather, but suddenly the papa of the little good man appeared. He delivered a fine remonstrance to his son, from whose head he pulled a few hairs in the way of reprisal, and he concluded by tying his hands behind his back.

To this succeeded

NICHOLAS HARDMAN.

This was a little child who drove a cart filled with stones. You will scarcely imagine what it was that served him for a horse. It was a cat; and the prettiest cat in the world. He had harnessed it to his cart,



and, as *the poor beast* could not draw so heavy a burden, he gave it so many blows with his whip that it was ready to expire. Happily, *Nicholas's father* came time enough to save *the cat*. *The little boy* then endeavoured to run away, but his *papa* presently stopped him. He harnessed *the little good man* to *the cart*, and gave him, with *the same whip* which had served for *the cat*, thirty blows, which made him cry loudly, and which, I fancy, he will long remember.

(CHARLOTTE.)

He deserved them well, Madam. Did he think that a cat could draw a cart?

(GOVERNESS.)

You ask a good question, my dear; it is a great cruelty to torment animals. A child must be very wicked who can do them harm, and be amused by what they suffer.

I am persuaded that you, my little Elizabeth, nor you, Charlotte, will never permit yourselves to be so wicked.

(ELIZABETH.)

No, indeed, Madam: but is this all that you saw of the Children of Wood?



(GOVERNESS.)

O, you have not had *all*: there were many other pretty things, but I know not whether I can recollect *them all*.

Mind——*We* next saw

*JAMES THE BREAKER.*

*This* was a little boy who was at a table, and who employed himself in taking to pieces a watch which his mama had given him. He wanted to see *what* was withinside, and he broke it in several pieces. He wished to put it together again afterward, but he could not accomplish *that*.

*His* mama came, took away the watch, and told *him* that he should never have another till he knew how to use it better.

*We* also saw

*MARGARET HOYDEN.*

*This* was a little girl who had the habit of touching every thing. She came into the parlour with her face and her hands all black. Her frock, her petticoat, her pincloth, were full of spots. She excited horror.

*Her* mama looked at *her*, and from what she saw, knew that she had meddled with a box of colours, though she had been particularly desired to touch *nothing*. She was



ordered to remain *dirty* as *she* was, all the day.

In a word, *the last scene* was *that* of several little girls who played at

MY LADY.

These little girls began by drawing paper lots for titles.

The title of DUTCHESS fell to *Rosalind*, a young person of a reputable family, but not of distinction.

The title of CHAMBERMAID fell to *Ernesta*, a young lady of a great family.

*Ernesta* was very discontented with her title; and looking with an air of anger at *Rosalind*, who was to be *the Dutchess*, she said that she would not be the *Chambermaid*, and that she would not play any more. After which she went into a corner, and began to pout.

The other little girls did not leave off their play, but laughed at her silly sullenness and pride. *Miss*, said they to her, you will not be *the chambermaid*? Very well, you shall not be the mistress any more: we will never play with you again.

*Ernesta* feeling that *her foolish pride* would make her hated by *all* the world, and rob *her* of every amusement, very soon begged pardon of *her companions*.

*They* embraced *her*; and after having played together *some time* longer, they *all* joined in a *pretty little dance* upon the stage.

(ELIZABETH.)

Was *this the end, madam, of the Children of Wood*.

(GOVERNESS.)

Yes, *my dear*. *They* finished *all* in a dance: and since that was so pretty, let us go do the same on the *lawn* before *we* part.

END OF THE FIRST PART.





## SECOND PART.

### SECTION I.

WHO has scratched your face in this manner? How your clothes *are* dirtied! Has somebody beat you?

No, mama; I followed Robert into the hog-stye: When the door *was* opened, there came out a hog who ran over me, and threw me down in the mud.

And where *was* Robert?

Robert called out; but this terrible hog always runs away, and wallows in the mud. O what a sad beast of a hog! How headstrong he *is*!

This *is* excellent, my boy, you condemn yourself. If you *had* come into the house when I called you, the hog would not have thrown you down; your face *would* not

have been scratched, nor clothes *would* not have been covered with dirt.

But this cannot be helped now. Go directly to change your clothes, and afterward we will read together.

---

Here is a little story.

There was a little boy who *was* so ill that it was thought he would have died. His mama took every possible care of him. She watched him night and day, without being able to eat or to sleep, and held him always on her lap.

His poor mother fell ill herself: for no fatigue seemed to her too great to preserve the life of her dear little boy.

At length, God having been pleased that she should recover, she hoped that her child would recompense her for all the trouble she had taken for him, by loving her well: but this little boy *was* not so good as he ought to have *been*.

For, when his mama *was* not at home, he would not suffer the servant to put him to bed; he cried and fought with whoever attempted it.

On these occasions he would say: I will



not go to bed; I want to sleep with mama; and other things of this sort.

He frequently cried when they came to dress him.

When they would have him read, he would not even look at his book; he scarcely listened to what they said.

Besides this, he *was* so dainty that he would only eat what happened to please his whim. What the servant gave him he thrust into his mouth, and eat like a hog. In a word, he *was* a truly spoiled child.

Then his mama said: how unhappy I *am*! I have taken a great deal of pains for the help of this child, and I *am* now obliged to labour to make him good; for I see that he *is* every day becoming worse and worse, and that I cannot have either pleasure or peace with him.

She called him one day, and said to him: My son, I am going to send you a great way off, and will never suffer you to return to me till you *are* become a better boy, and have given up all your bad habits.

The child rightly judged that he should not *be* happy when away from his mother, and that he should no where find so good a

friend. He promised therefore to every thing that he was desired to do ; and from that day to behave himself well. He became better and better every day, and was, at length, the consolation of his mama.

---

My dear, what day *is* to-day ?

It *is* Sunday.

And to-morrow ?

To-morrow *will be* Monday.

And after Monday ?

It *will be* Tuesday.

And after Tuesday ?

It *will be* Wednesday.

And after Wednesday ? Thursday.

And after Thursday ? Friday.

And after Friday ? Saturday.

And after Saturday ? Sunday will come again.

How many days do these make ?

We have only to count them.

Sunday, one ; Monday, two ; Tuesday, three ; Wednesday, four ; Thursday, five ; Friday, six ; Saturday, seven. They make seven days, and these seven days make a week.

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Mama, how many weeks make a month ?

Four whole weeks, and two or three days of another, make a month. Here, look at my almanack. Twelve months make a year or twelvemonth.

How do they call these twelve months ?

I am going to tell you their names, and to count them at the same time.

January, one ; February, two ; March, three ; April, four ; May, five ; June, six ; July, seven ; August, eight ; September, nine ; October, ten ; November, eleven ; and, December twelve.

Now, I am going to tell you the history of these months. It is very curious, I assure you. You shall see.

### JANUARY.

You ought to love the month of JANUARY. It begins with the day of new-year-gifts.

O, how cold it is ! The snow falls. The water is frozen. The rivers are covered with ice.

See the little boys who skate upon the ice. They have skates upon their feet.

Take care my friends. The ice is not, perhaps, strong enough to bear you. If it should break you will tumble into the water,



and be up to your ears. It *will be* still worse if there *should be* no person at hand to help you.

There *is* not a single leaf upon the trees. Where, mama, *are* all the pretty flowers that *were* in our garden. I cannot see one, they *are* all dead.

Comfort yourself, my dear, they seem dead, but they *are* not. This fine rose tree, which gave us so many roses last year, will give us fine roses again when the fine weather shall return.

See the little birds, they lie in their nest; they have no coverings, but they have good feathers.

The foxes and rabbits are in their holes.

Is it very late?

It is only four o'clock, but it is already night. Let us go into the house.

Look, the oil *is* froze. What shall we do for oil? Take it to the fire a little. It will soon be thawed.

John, give us the candles, and pray make up a good fire.

My dear your hands are cold! your little face *is* purple!

---



## FEBRUARY.

In the month of FEBRUARY it *is* still colder; but the days *are* a little longer. The night does not come so quick; and in the morning it is day a little sooner.

Do you know that this is the shortest month?

How so?

It *is* because it has only twenty-eight or twenty-nine days, while the rest have thirty or thirty-one.

It is the season for balls.

We shall frequently dance.

Already, here are snow-drops. These are not very fine flowers, but we *are* very glad, nevertheless, to see them.

The country *is* still dreary. The grass *is* every where short. The meadows have not their verdure.

We *are* very happy in having wood and coals to warm us.

The sheep have plenty of wool upon their backs, and are not so cold as you and I.

Calves have no wool, but they have a very thick skin, of which shoes are made.

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## MARCH.

Even in the month of MARCH it is still cold. However, the snow begins to thaw, and the frost diminishes.

The gardeners begin to work in their gardens, and some birds to build their nests.

The wind blows very strong. Keep yourself firm upon your feet, for it can blow you down. It sometimes throws down houses, and tears up trees by their roots.

See this large oak: it is the wind that has laid it low, and torn up its roots. Could you have believed that, Julia, if I had not told you so?

The sheep have, already, little lambs. See how the little lambs know their mothers again. How obedient they are! As soon as their mothers call them they immediately run to them.

What flower *is* this. It *is* a violet. Gather it. It is the earliest flower of the year that has any fragrance.

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## SECTION II.

## APRIL.

HERE is the month of APRIL. This month will make us forget the cold that, till now, we *have* suffered.

Do you see that swallow? It is the harbinger of spring. It has passed the rigorous season in very distant countries where it was warm weather. When it knew the cold to be at an end, it took its flight, and behold it returned. Welcome, swallow! If it could talk, it would tell us many things, for it *has* seen many countries.

The little birds sing, because they *have* found something to eat.

The buds appear upon the trees; the flowers spring around.

What do I hear, mama? Somebody cries cuck—oo, cuck—oo!

It is a bird, my dear, that you hear.

What do they call this bird?

It is called cuckoo. It says its name itself. It never says any thing else; nor is it heard when it is cold or bad weather.

The sun is not now obscured by thick

clouds. It rains and the sun shines at the same time. See the rain-bow: But now, see where it vanishes. It disappears, it is no more. Farewel, beautiful rain-bow.

---

## MAY.

O, what month is so fine as MAY! It is the most delightful in the year.

It is neither too hot nor too cold.

The sun rises early.

The beautiful butterflies fly from flower to flower. The hawthorn is in blossom. Let us walk along the hedge, to enjoy its perfume.

See the jonquils, the roses, the jafmin. We *have* flowers now to make a nosegay. What a sweet smell.

Look at the trees. They are beautifully clothed, now. Green and soft leaves cover them to their tops.

There is a little boy climbing a tree. What is he going to do?

He is going in search of bird-nests. See him at the top of the tree! You would be afraid, I think, if you was in his place?



I believe that the little boy *has* found a nest. See him coming down from the tree. He is come down.

Go to him and ask him to let you see the nest which he *has* found.

The poor little birds *have* no feathers yet.

Their father and mother will be very miserable at never seeing them again.

Little boy, you will leave these poor little creatures to die, perhaps?

No, madam, I shall take great care, and I shall give them food every day with a quill.

Mama, what do they give little birds to eat?

They give them bread and milk, and when they are grown large they give them hemp-feed and millet.

Let us return into the meadow. How green it is!

Do you know, my dear, what is the use of grass? It serves to feed horses, cows, sheep, and little lambs.

These animals want no cook.

They have only to stoop; they find food ready prepared at their feet.

Grass serves, also, for the bed of these

poor animals. They sleep upon it happily. They would not change their bed for yours. It is, indeed, very smooth and very soft. Sit down upon the turf, and you will find how smooth and soft it is.

---

## JUNE.

In the month of JUNE every thing is beautiful. The sky is cloudless; a gentle and fresh breeze tempers the heat of the day.

Hear how the frogs croak; how the little birds twitter.

Let us walk upon the neighbouring hill: but first, let each take his little loaf. Here are the loaves. Let us go out through the garden; we will gather strawberries. They are ripe now.

Here is a very fine one. You will *have* some trouble to put it into your mouth whole.

What do I see below? Look. There is a hare and two rabbits, I believe, who are come to brouze upon the thyme and furz. Pleasure invites them.



You *have* made a noise. They have perceived you. See how they run away. We should *have* trouble to catch them. I do not advise you to follow them.

Do you remember how the garden was in winter ?

See how different it is now ! It is full of good vegetables, which will bring the gardener much profit.

Do you know the lettuce ? Here are several forts.

Do not walk on this bed my dear ! Do you not see that it is filled with asparagus ?

Gardener, *you* have fine antichokes this year ?

Madam I take great pains with them ; and had it not been for the frost of last winter, I should have had many more.

The frost ruins poor gardeners.

Mama, what do they call this ? It is the pea.

And those ?

They are melons. Here are very fine ones. They are as large as your little head.

Here is a little tree which is full of little berries.

It is not a tree, my dear ; it is a bush

which bears gooseberries. It is just your height.

I give you leave to gather some gooseberries. Very well. You have not done wrong in choosing the largest.

And here are cherries; Will you have some, my boy? gather some if you like them.

O, the cherry-tree is too high.

See, I will stand on tip-toe to reach a branch.

There—I have reached it. Hold your hand. There.

The birds have pecked them. They are not the worse for that. The little epicures know how to choose those that *have* the best flavour.

Those little boys who eat gooseberries and cherries that are still green, are not so wise as they; and such children are in great danger of making themselves very ill, and even of killing themselves.

I hope that you will always be careful not to eat fruit before it is ripe.

---



## SECTION III.

## JULY.

LET us dress ourselves thinly for it *begins* to be very hot. This is the month of JULY.

O, if we had but a little of the ice that is so common in January, it would be useful to us now.

Of what use would it be, mama?

It would *cool* our drink, and *make* the sorts of cream that are *called* ices. They are *made* with gooseberries, with citron, with raspberries, and many other fruits.

I think they would *refresh* us much; but since we have them not, let us *go* and *seat* ourselves beside that fountain. The water is very cool. The cows and the oxen *come* and *drink*.

These poor animals are as hot as we, and they *seek*, like us, the shades and cool places. There are tiresome flies which *adhere* to their skin, and *wound* them and torment them, when it is hot weather.

Do you *see* all those country-people in that field. Let us *go* and *see* what they do. What noise is that? It is the mower who *wets* his scythe, to *cut* the grass.

Do not *advance* too near. The scythes may *cut* your legs as they *cut* the grass, and the stalks of the yellow flowers that are among the grass.

Let us *go* to work, little girls; take your forks and rakes.

*Spread* the hay, that it may be *dried* in the sunshine.

When it is dry we must *put* it into cocks.

Shall we *fetch* our great cart to *carry* it away?

It will be *carried* into the rick-yard.

Papa's horses will be very glad to *find* it, next winter, in their rack.

It is very hot.

The grass and the flowers are *burnt*.

Happily, we have delicious fruits to refresh us.

Here are apricots, plumbs, figs, and melons.

The pears and peaches will soon be ripe.

It is long since a drop of rain has fallen.

It would *come* very seasonably.

Meanwhile, do not forget, my dear, to *water* your garden this evening.

*Come* and take a walk in the park. We shall *hear* the birds *sing*. And we shall *find* the shade agreeable.



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 AUGUST.

The month of August is *arrived*. Observe how many families *leave* the city to *go* and *live* in the country for some time.

The young people leave their boarding-schools and colleges, and *go* to *pass* a few days with their parents.

The parents are very happy to *see* their children again, who have been *studying* close, and who have well *pleased* their masters.

There are still a few cherries on the trees, but very few.

The plumbs, apricots, and peaches, *come* to *take* the place of the cherries. We shall *eat* them when they *come*.

Let us *go* and *see* if the corn is nearly ripe. Yes, truly, it is as yellow as gold.

Oh, Matthew, *run* and *assemble* your people. That they may *come* and *reap* the barley.

*Take* an ear in your hand, my dear. Do not be afraid. The beards will not *prick* you. *See* how many grains are *contained* in each ear.

The harvest will be good this year.

The sun is *scorching*, but do not *lose*

your courage, my friends. *Gather* all the stalks that you *cut*. Make them into sheaves. The cart *waits* to *carry* them into the granary.

They will be *threshed* with flails. The grain will *quit* the ear. We will *keep* the straw to *serve* for litter to the horses and cows. We shall afterward *carry* the wheat to be *ground* at the mill. The miller will *make* it into flour. Of this flour the baker will *make* bread, and the pastry-cook cakes. We shall have food to *regale* us all the year.

My dear boy, do you *see* that aged woman? A little girl is with her. Their clothes are all *ragged*. They must be very poor. They are *looking* for the ears that have *escaped* the reapers. This is called *gleaning* or *leafing*.

*Bind* a little sheaf yourself, to *make* a present of to this poor woman. *Take* this, *take* this, poor woman. Here is something to *help* you to *make* bread. How infirm she is! It is difficult to her to *walk*. She *must* be very tired of *bending* herself double for the sake of *gathering* a few handful of ears.

See other gleaners below. They *seek* to *gather* food for winter.



The ants *do* the same. What! you *laugh*?  
Yes, they also, *make* their little stores.

They have magazines to which they *carry* what will *nourish* them when it is cold, and when they *cannot go out*.

You *see* that these creatures have foresight.

Do you not *know*, also, that bees *keep* their honey to *eat* in the season when they *cannot go* into the fields and gardens, to *suck* the juices of flowers.

---

## SEPTEMBER.

We *see* that the month of SEPTEMBER is *arrived*. The days are already *shortened*, and the heat is much *diminished*. Soon, the wind will *blow* as in the month of March.

Let us *go* into the woods to gather nuts. Do not *break* the nuts with your teeth, I *pray* you. *Use* your nut-cracker.

Little boys and little girls, in *gathering* nuts, frequently *break* the branches of the trees, but that is not right.

What is the tree *called* that *produces* nuts?

Nut-tree, or hazel.

There is now no rye, nor barley, nor oats in the fields.

Where *can* the little quails, and the pretty partridges *conceal* themselves ?

They *hide* themselves in the stubbles ; but the dogs can find them : and their wings *cannot preserve* them from the gun of the sportsman.

Mama, *look* at the large melon which that woman *carries*.

But, Charles, it is not a melon : it is a gourd.

The tree which *bears* this fruit *must* be very large mama.

You are wrong, my dear. The gourd is a very small plant which *crawls* along the ground. Its stalk is not thicker than my finger.

Is the gourd good to *eat* ?

Yes, it *makes* excellent soups. Poor people even *make* it into fricassées.

That gourd is, indeed, particularly large. I *believe* that you would *find* it very heavy.

What are all these baskets and sticks for ?

They are for *gathering* the apples from the trees. With the poles they will *make* the apples *fall* like hail.

They will *bruize* in *falling*.

That is nothing. They will be *crushed*



still more in the presses. The juice of the apple makes cyder.

Here is fruit which much *resembles* the apple. It is a quince. *Put* it into your basket. Let us *carry it* to Nanny. She will *make* nice marmalade of it, for the winter.

#### SECTION IV.

### OCTOBER.

IN the month of OCTOBER the leaves *become* yellow, and begin to fall. There are but few flowers in the garden, and but few fruits in the orchard. There are, however, nuts on the hazels, filberts on the filbert-trees, and chesnuts on the chesnut-trees.

The chesnuts *are* not yet ripe: but the walnuts are ready. You are very *fond* of them, *are* you not, my dear? Very well, *wait*, I will *go* and *knock* down some for you. Here is one. I will open it with my knife. *Take* and *eat* it. We will *keep* the shells to *make* little boats.

But look on the hill: where are these men

and women *going*? They are *going* to *gather* the grapes. They are called vintagers\*.

A few grapes *remain* sometimes upon trellises; but in that case the little birds soon *eat* them; for they *are* as fond of grapes as little boys *are* of sweetmeats.

*Look* at that great heap of grapes which the men *tread* with their feet. The liquor which *flows* out is called wine. They will soon *put* this wine into barrels, afterward they will *draw* it off into bottles, and then we shall *drink* a little of it sometimes.

After the vintage is finished, the labourers will turn up the ground; they plough it, and sow the grain for the ensuing year.

The poor people *collect* the leaves for their fires. Wood *costs* too much for them. They *have* no money to *buy* it with.

The country *begins* to *lose* its beauty. Some people leave it, and return to the city.

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## NOVEMBER.

NOVEMBER is *come*. We *must* not *hope*, now, for many fine days. The weather is

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\* The young reader may be told that the productions of *France* are alluded to.



rainy and damp. The trees *are* intirely stripped of their leaves. We *cannot take* any more of those pleasant walks with which we have been so much amused.

Do you see that flock of birds which *goes* toward the marshes? It is a flock of wild ducks. These birds *bring* bad news. They tell that it will *be* cold very soon.

Here, there is a wood-cock *passing* along. How swiftly he flies! The woodcock, like the wild-duck, *is* a bird of passage. It never comes into this country but at certain times; and when our winter is nearly at an end, it goes elsewhere.

And where do we *go*? We *go* to the fire-side.

We should have on our mantle piece fine roots of hyacinths, and tulips, which *blow* in flower-glasses. We will *amuse* ourselves by *relating* pretty stories, and afterward we will warm ourselves by dancing in the parlour, or in *playing*, at shuttlecock, with our little friends.

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## DECEMBER.

December is the last month of the year.



The birds no longer *sing*. Where *is* now the nightingale? I *know* not. All that I can tell you *is*, he does not *sing*.

Now winter *is* come. Winter *is* cold.

There *is* ice on the pond. It *hails*. It *snows*. Will you *run* in the snow? *Go* then. *Make* snow-balls. How white the snow *is*! how soft it *is*! *Bring* it to the fire. *See* how it *thaws*. It is thawed. It *is* nothing but water.

Let us *dress* ourselves warmly. Let us *shut* our doors and windows close, that the cold may not enter the room.

What shall we do in December?

Let us read pretty stories. We will improve ourselves in reading; and then we will *go* and *see* our good friends the horses in the stable, and *carry* food to the chickens. We may also dance in the evening to the music of some instrument.

The little boys and the little girls are come home from school. Here is William, here is George and Thomas. Ah! here are your cousins. How do you do, my dear Sophy? how do you do, Louisa? how do you do, Mary? Will you *come* and *pass* the evening with us? I shall be very glad to *see* you.



Warm yourselves. You are cold. You are like icicles.

Now, we *must amuse* ourselves this evening. What shall we do, William, to *divert* your cousins? Ah, listen! I hear the MAGIC LANTHORN.

Ah, mama, let us *see* it.

So you *shall*, my dears. Tell Betty to call the Savoyard, or man that *shows* the Magic Lanthorn.

Here he is: Does not this little boy who *attends* the Magic Lanthorn *play* very well on the cymbal? and yet he never was *taught* to *play*. He does not *know* a single note of music: all that he *knows* he has *learned* himself.

We may *learn* many things ourselves, if we really *desire* knowledge.

Mama, what does this little boy *carry* in the box at his back.

My dear, it is a MARMOT, which is a sort of large mountain rat. He *sleeps* six months of the year; that is, all the time that it is cold: it is not till the warm weather *comes* that he *awakes*. See how profoundly he sleeps. He does not *move*. He is afraid of the cold.

He is like certain lazy children, who do not like to rise in the morning.

But *attend* to what the man is *going* to *show* you. *Sit* down, and *observe*.

---

O, here is the Magic Lanthorn. Observe, gentlemen and ladies, for you are *going* to *see*, what you are *going* to *see*.

Now then, first, here is little Mr. WISE, who is learning his lesson.

*See* how attentive he *is*. His governess *is* at his side, and she *has* no occasion to *tell* him to *mind* his lesson.

O, I *am* very sure that the little gentleman will be a clever fellow.

---

Ah, here is another who *will* never be learned. It *is* Master IDLE.

*Look*, instead of *studying*, he is *trying* to *catch* flies, when his governess does not *see* him. His governess *leaves* the room for a moment, and the lazy boy *throws* his book aside, and *goes* to play. But he *is* *taken* in the fact. His governess enters when he least *expects* it, and now he is ashamed of himself.

---



And here you *see* Miss SWEET-TOOTH, who takes a piece of fugar from the fugar dish. She *puts* it into her mouth, and *believes* that nobody *sees* her. Nobody at all. Her mama *sees* her through the lattice; and now she *enters* the room, and *scolds* Miss Sweet-tooth, for liquorishness.

---

*Look* at the next. It is Miss MARGARET. *See* what a black face she *has*. This is because she has *told* a falsehood. To *punish* her, they have *blackened* her face, as you *see*. Ah! if all the children who *utter* falsehoods were *punished* in this manner, there *are* few, *I believe*, who *would dare* to do so.

---

Here is little master REFRACTORY, of whom you have *heard speak*. He will not eat his dinner; he roars, he cries, he *wants* to have some pye: but Mr. Reform *comes*; he *sends* him away from table, and sentences him to *have* nothing for his dinner but a piece of dry bread. Mr. Reform humours nobody.

Gentlemen and Ladies, if you *have* any naughty children, send for Mr. Reform.

---

Ah, look at the two masters FOOLISH-HEAD, and the two Misses BIRD! How disdainful they *are!* how stiff-necked they *are!* They do not *look* at those who *salute* them. Do you *know* the reason? It is because they *have* fine clothes. But observe how they are *laughed* at; and how every one sneers who passes them.

---

Ah, ha! here is Miss HENRIETTA, who, while her governess is *gone* out of the room, *mounts* a chair to *look* out at the window. She *has* a fork in her hand, for she *has* not yet *finished* her dinner, and she *dances* upon the chair. But, alas! her chair is *overturned*. Miss Henrietta *falls*. She has *wounded* herself in her left arm.

Happily her eye *has* escaped, for she might have pierced the pupil. How the poor thing *cries*. It is because she *is* in great pain. But this *is* not all: the disaster will *cause* her, perhaps, to *continue* maimed all her life.

---

Here *is* the little FRANCIS, who is scarcely more wise than Henrietta. He has *climbed* a tree to *look* for birdnests. A branch *breaks*,



and little Francis *tumbles*. He is not *killed* on the spot; but surely he will never recover. See where he is *carried* to his parents. How afflicted his mother is! How she *reproaches* herself for *having suffered* him to go out alone.

Little boys, *do not climb* trees, if you would *avoid* breaking your necks, like little Francis!

---

Ah! look at Miss JANE, who is in the corner with her finger in her mouth, and who *pouts* because her mama *will not give* her a new doll: and yet she *does not deserve* it: for she has not *finished* her task.

---

*Look* again! here are all the masters FROLIC. How mischevius they *are!* See, one, who *overturns* the candles. Another, *sprinkles* water on the passengers with a syringe. There is a third who *goes to listen* at doors. But he is well *punished*, and I do not *believe* that he will *do* so again. He is *surprised* while *listening* at a door; he is *corrected* in the manner that he *deserves*. O, how he *cries!* but so much the worse for him: What could he be *going to do* at the door?

But admire Miss ADELAIDE. See how modest she is, how serious, how gentle! *Observing* how sensible she is, people imagine her old; but she is only six years. Look, as she is going to school, she meets a poor little girl, who seems to be very hungry. Miss Adelaide cannot give her money because she has none; but she gives her her own breakfast. O, how good Miss Adelaide is! God will certainly bless her, for God blesses children who have good hearts.

Now, ladies and gentlemen, you have seen all that you have seen; and if we begin again you will see as much again; but if you are not satisfied, I am going to give you back your money.



### PART THE THIRD.

WHAT has happened, then, my dear Amelia? What makes you cry so much?

The needles have run into my arm.



*How is that possible? Why were they not stuck on your pincushion, or in the leaves of your needle-book?*

Mama, I had run them *into* the sleeves of my frock.

You see, my dear Amelia, that I have been right in telling you *not to* follow this bad habit; *but* you do *still* worse. You *often* put pins *in* your mouth. O, *if* you knew what happened *to* a little girl of your age, *certainly* you would *not* do this again.

What happened to her, then? mama. Tell me her story, if you please, mama.

This child amused herself, *as* you do, *with* putting pins *into* her mouth. One day, some of these fell *into* her throat, and lay *across* it. The *more* she tried *to* bring them up, the *more* deeply they were thrust into her flesh.

The surgeon who was sent for employed his instruments *to* no purpose. He *never* could draw out the pins.

The poor little girl, *after* having suffered the most dreadful pain, died at the end of *six* days, leaving a father and mother disconsolate for the loss of a child which they tenderly loved.



This is *really very* melancholy.

I hope, my dear Amelia, *that* this terrible example, and the little misfortune that has happened *to* you, will teach you the use which should be made of the needles you possess.

---

Little Maria is a charming child, *and* above all, she is very polite.

She *never* forgets *to* say, Madam, *if* it is a lady who speaks to her; *or* Sir, if it is a gentleman: so that she is commonly called, the amiable Maria.

The other day, a lady who came to see her mama called to her: Come, my little dear, *that* I may kiss you, *because* you are *very* good. *Here, also*, is a new doll, and a little tea-table, which I have brought you.

Little Maria made a fine curtesy, and said: I am very much obliged to you, Madam: *afterward*, she run *to* show these play-things to her sister; *for* she shared with her all her amusements. She lets her play with her baby-house, *and* all her little toys; *and when* she has apples, gooseberries, *or* cakes, she shares them *also*. She always gives half *to* her sister.



She is *also* very fond of work. It is for this reason *that* her mama has taught her *to* hem *and* *to* stitch. I have seen a gown which she made *for* her doll herself. Her mama, to reward her, gave her a pair of little scissors, *and* a pretty embroidered work-bag. I am sure *that* Maria will take *great* care of them.

---

EUGENIA is *not* a glutton, *that* it is certain. Here is a little circumstance that proves what I say.

A few days ago, she paid a visit to master Young, and found him eating little cakes *and* bread-*and*-butter.

Master Young *very* obligingly invited her *to* eat. *But* Eugenia said to him: I thank you, I never eat cakes or bread-*and*-butter. I shall be obliged *to* you *to* give me *only* a little piece *of* bread.

Mrs. Young intreated her in the *most* pressing manner *not* *to* refuse the cakes. Eat, *then*, these little cakes, my pretty dear, said she; I have bought them *expressly* for you, *because* we expected you. I am sure *that* a little piece would *not* do you any harm.



They are very good.—*Come*, do me the pleasure of eating some.

Eugenia was too wise to do as she was invited. She, *therefore*, thanked Mrs. Young *very sincerely*, saying: I beg you to excuse me, madam; I must *not* eat them because papa *and* mama have expressly desired me never to eat butter, *or* pastry. I am sure *that* papa and mama know *better than* I what is good for me.

*Truly*, replied Mrs. Young, you are an amiable child. *Here*, my dear Eugenia, *here* is an apple *and* an orange. Eat these, I beg, *for* I do *not* think *that* they are forbidden you.

Eugenia received them *with* gratitude, *and* offered a part of each *to* her little friend.

*When* Eugenia returned home, this lady sent with her a little letter *for* her mama, in which she said:

“*How* happy you are, madam, in having  
 “*so* docile a child! Eugenia has behaved  
 “*with* us, *as if* you had been there. We  
 “have *not* been able *to* persuade her *to* ac-  
 “cept tarts, *nor* little cakes, because you  
 “have forbidden her to eat such things.”

Eugenia's mother kissed her *affectionately*.



Her papa, *equally* pleased *with* her obedience, bestowed on her *also many* careffes, and the next morning, he gave her a pretty watch.

Eugenia was *much better* pleased *with* her watch *than with* cakes, which would be eat in a moment. She will play, on the other hand, a *very long while* *with* this pretty toy.

*But* that which will make Eugenia *still* happier, is the affection of her papa, *and* of her mama.

---

JULIA was a *very* heedless little girl. *Not* a single day passed in which she did *not* do some harm *to* herself, *or to* other persons.

Her mama had *expressly* forbidden her *to* handle knives, *or to* touch the fire, or lighted candles. *But when* she was *out of* the presence of her mama, she thought *no more* of her advice, *nor of* her commands.

She had been one day left alone *with* her little sister, Sophy, only *for* a few minutes. *Instead of* taking care *of* her sister, who was some years younger *than* herself, Julia let her take a knife *which* had been left by accident *on* the table.

Poor little Sophy, *not* knowing *yet*, that



knives could do her a great deal of harm, took one *in* her little hands, and cut *four* fingers to the bone: so that she suffered the *most* dreadful pain, and remained lame of one hand *for* the rest of her life.

The next day, Julia wanting *to* pick up a needle *which* she had dropped, took *from* the table a lighted candle, and put it *on* the ground. *In* stooping heedlessly, she advanced her head *so near to* the candle, that flame suddenly took her hair, *without* any one being able to stop it. The fire *soon* burnt her cap, *and* all her hair. Her head was covered with great blisters, *and* her cheeks, *even*, did *not* escape.

A long time passed away *before* she was cured; *and as long as* she lives, there will remain *upon* her face two deep wounds, *to* teach *to* all the children who see her, *how much* injury they may do themselves by the heedlessness of a single moment.

---

Tell me about little MARY. Good child! you know her well.

When her governess tells her, Miss, hold up your head, she sets herself right, wonder-



fully well. Miss, walk *as* you ought; *immediately*, she turns *out* her toes.

In a word, little Mary always does *as* she is desired, *and* there is *no* need to speak to her *twice*.

Her parents have much pleasure in seeing her obey *so* cheerfully.

All the ladies of the neighbourhood love her *exceedingly*, and are delighted *to* have her at their houses, to play *with* their children.

Never did a naughty word escape her; *and* who can say that he ever saw her do a naughty action?

*If* any one speaks to her, she replies in a *very* polite manner, *and* speaks *very distinctly*, *because* she knows *that* it is not pretty to mutter, *like* little girls, *and* *to* speak *between* her teeth.

I believe *that* there are *few* children *like* little Mary!

---

Adriana had the fault of *always* putting out her tongue *upon* her under lip. Her papa had *often* told her *that* this was *very* naughty. Her mama had *frequently* told her the same thing; and her governess repeated it, *also*, every day. *But* Adriana would *not*



correct herself. All that she would do when she was reprimanded, was, only *to shut her mouth a little, and to hang her head.* This lolling of her tongue gave her the look of a little dunce.

Little Henry, her brother, had, *likewise,* a *very* sad fault, of *which* he would not correct himself any more than his sister, though he had been *often* told; this was, *of never speaking to any one without elbowing the person to whom he spoke.*

These two disobedient children were one day *at breakfast together in the presence of their papa and mama.*

Adriana, who was reprimanded, was *in her usual attitude on this occasion,* her tongue *between her teeth, and hanging her head.*

Henry said, eat, *then,* sister; *and,* at the same time, gave her a knock *with* his elbow, which struck her under the chin. O, dear! O, dear! poor Adriana has bit her tongue, *and she begins to cry!*

Henry, who had *not* done this on *purpose,* sorry to see his sister cry, began to cry himself *also.*

*Then* their parents, to punish these two obstinate children, sent them away from



their breakfast, *to* the apartment of their governess. They deserved this *for* their disobedience.

---

Have you ever seen Thomas Violent? He is a *very* fine boy (*if* it is possible to be a fine boy without being good); *but* he is so capricious, *and so* naughty, that nobody likes *to* see him.

*If* he is hungry, *and* wishes for bread, instead of speaking *properly*, *and* saying: pray give me a piece of bread, he says *rudely*, *and as if* he spoke *to* a horse, Give me some bread—I want it: *and if* it is *not* given to him *immediately*, he cries, he grunts like a little hog.

*But, yesterday*, he received a lesson, which, I believe, he will *for a long-time* remember. He took it *into* his head, *not to* suffer himself to be washed, *nor* dressed.

The poor maid, whose patience was at an end, perceived *in* the street Mr. Reform.

Ah, good day, Mr. Reform, cried she at the window: where have you been to-day, sir? You seem much displeas'd. Is it *because* you have heard my little Thomas crying? He makes a terrible noise.



Yes, Madam, said Mr. Reform, I came *on purpose* to ask you what noise this is? I hear that little master is often naughty, *and that* he is *not* quiet when he is washed, *nor* when he is dressed. This child is, *then*, very fantastic *and* unmanageable? Lead me to him, *and* I will make him a good boy.

*Then* he goes himself to where master Thomas was still *in* bed, *and as* he hears him crying, while *yet* on the staircase, I will *not* be washed—I will *not*—I will remain dirty—I will remain naked.—You will, said Mr. Reform, you will?—Say you so, master Thomas? You are *then* master here. Ah! little boy, you have your own way; we shall *soon* see if I *cannot* teach you better than this.

He takes him *in* his arms, carries him to the garden, and then he plunges him *into* a large tub.

*Now*, says he to him, what do you think of the matter, master Thomas? Do you *still* say *that* you will not be washed? *If ever* that comes *into* your head again, I will leave you a long while in this tub; *and if* you will *not* be dressed, in the morning I will come and whip you well. Do you hear me? See, I have *here* very good rods, *and*



I have *always* found them hurt little children *much*. Take care of yourself.

Little Thomas *then* promised that he would be sure, for the future, never to say; I will *not* be washed;—I will *not* be dressed;—I will remain as I am.

I am sure *that* he will keep his word, *and that* he will always be *very* tractable.

This Mr. Reform is a very terrible man. O, if you were to see *how* stately he walks along! *with what* a deliberate pace! and *how* ready he *always* is to do to little naughty untractable children, just *what* he did yesterday to little Thomas!

There was once a *very* little boy, (*for if* he had been bigger, I dare say *that* he would have been *more* wise; but he was *not much* higher *than* this table): his name was JULIUS.

His mama sent him one day to school. The weather was *very* fine; the sun shone, *and* the sky was *without* clouds; *and* the birds sung *in* the thickets. Little Julius loved better to run *in* the fields, *than* to go and confine himself *with* his books.

He asked a little girl who accompanied him, *if* she would go *and* play *with* him,



My friend, I have something else *to do, than to play*. When I have led you *to school*, I must go *to the other end of the village, to buy some wool, for my mother to spin*; otherwise, she will be *without work, and, then, she would get no money to buy any bread*.

A moment *after*, he saw a bee which flew *from one flower to another*. Julius said *to the little girl*: I should be *very well pleased to go and play with the bee*.

*But the bee has something else to do than to play*, she replied: he is employed in flying *from flower to flower to gather materials to make honey with in his hive*.

*Then he happened to pass a dog, of which the skin was white, and covered with large liver-coloured spots*. Little Julius would have been very willing to play *with him*.

But a hunter who was *near*, suddenly whistled. Immediately the dog ran towards his master, followed him into the fields, *and was not long before he sprung a partridge which the sportsman shot for his dinner*.

Little Julius continued his way, *and, presently saw, at the foot of a hedge, a little bird who flitted gaily*. Oh! see here is one at play all by himself, said he; he will perhaps



be *very* glad *that* I should go *and* play *with* him !

O, no ! *for that* matter, replied the girl, this little bird has *much* else *to do than to* play with little boys. He must collect hay *and* wool, *and* moss, to build his nest.

In short, while she was speaking, the bird flew away, holding in his bill a large piece of hay, *which* he had found, *and* perched upon a lofty tree, *in* the foliage of which he had begun *to* build his nest.

At length, little Julius found a horse by the side of a meadow. He wished *to* play *with* him.

But there came a husbandman who led away the horse, saying *to* Julius : My horse has something else *to do than to* play *with* you, my boy. He must help me *to* plough my fields, *otherwise*, the corn will not grow, *and* we shall not have any bread.

*Then* little Julius began to consider, *and* he soon said to himself : *since* every thing that I see is employed, *and* has *no* time *for* play, I must needs employ myself *likewise*, and find something better *to do than to* play. I will go straight to school, and learn my lessons.

He went strait to school, learned his lessons to admiration, *and* received the praises of his master. This was not all, his mama being informed of his good behaviour, said: Julius, you love to play; why have you not asked me to play with you? I know a very pretty game: I will teach it to you, with your sisters, and we may amuse ourselves with it to-morrow.

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*End of Part the Third.*

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## DIALOGUE

*Between MAMA, JULIUS, EUGENIA, and MARIA. They have a table of the game before them.*

MAMA.

I Promised Julius yesterday to teach him a very amusing game. Eugenia and Maria, should not you like to learn it also?

EUGENIA AND MARIA.

Yes, Mama: we dearly love to play with Julius. What game is it, mama?

MAMA.

It is a game which is called THE CHILDREN OF FIVE YEARS OLD. Oh! it is not a game at top, or cup and ball: my game is a game which teaches its players to speak. It will lead you to know the dif-

ferent sorts of words that are used in speaking, as well as you know different sorts of fruit. Imagine a basket in which are pears, plums, and peaches put together; you would know one from the other, perfectly well I believe: Just so, you shall see that it is scarcely more difficult to distinguish the words of a sentence.

## EUGENIA.

Ah, how can this be? All the words appear to me, mama, of the same colour, when I see them in a book.

MAMA (*smiling*).

I believe that, my dear; but I believe also, that you may soon learn to know the difference between one kind of words and another, with a little attention to what I am going to say. Observe: all words which signify a person, or a thing, or the quality of a person or of a thing, are called *nouns*: All those which signify what a person or thing *is, has, or does*, are called *verbs*: all those, in a word, which are not *nouns* or *verbs* are called *particles*.



JULIUS.

I believe that I shall not be long in learning this.

MAMA.

I am well persuaded that you will not: Since there are but three kinds of words, the work which you have to do in order to distinguish them cannot be long nor difficult. To render it even pleasant, we will make it into three games. By the first, we shall learn to know the nouns which are in any sentence, and we shall put them all in *blue*. By the second, we shall discover the verbs, and put them in *red*. By the third we shall learn the *particles*, and these we shall leave in *white*.

You see, now, what we shall do in these three Games. Let us begin with the first.

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### GAME OF THE NOUN.

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MAMA.

MY dear children, before we begin our game, you should perfectly recollect what

a noun is. We have just explained this; but I am fearful that you have already forgotten the explanation. Maria, do you remember it, and can you repeat it?

MARIA.

O, yes, Mama. A noun is a word which expresses a person or a thing, or the quality of a person or a thing.

MAMA.

That is exactly right. You must have been very attentive, Maria. You deserve a recompense, and it shall not be withheld from you. Here is a counter. Did ever any body see so clever a little girl.

MARIA.

Mama, you are very good.

MAMA.

Let us return to our game. You know, then, my children, that a noun is a word which expresses a person or thing, or the quality of a person or a thing. It cannot,



now, be difficult to you to comprehend that, there are nouns of *person*, nouns of *thing*, and nouns of *quality*.

JULIUS.

I think that I could guess which is a noun of persons.

MAMA.

The word itself is sufficient to teach you that; but let us see that you do not deceive yourself. Tell me what is meant by a noun of person\*?

JULIUS.

I imagine that a noun, called a noun of person, is that which expresses a *person*: as Emily, Charlotte, Papa, Mama, Governess.

MAMA.

Stop, stop, Julius: if you go on in this manner you will soon win all my counters. Here are five. You know the nouns of persons so well, that it should seem as if you had done nothing else but study them all

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\* Or noun *personal*.      TRANSL.

your life. I shall be glad if Eugenia knows the nouns of things\* as well.

## EUGENIA.

The nouns of things are those which express *a thing*; as the words book, chair, table, curtain, &c.

## MAMA.

Oh! oh! here are four counters for the four nouns of things which you have given. I shall ask no more of you.

## EUGENIA.

I clearly understand nouns of person, mama, and nouns of things; but I believe that I should easily mistake the nouns of quality †.

## MAMA.

O, you may discover the nouns of qualities by the same means that enables you to

\* Or nouns *impersonal*. TRANSL.

† Or nouns *adjective*. The names have been literally translated in the text, as being more easily comprehended than the concise and usual. TRANSL.



discover other nouns. Those words are called nouns of quality which are the *qualities* of persons or of things: for you know, certainly, that, every person and every thing have each their quality: for example, a dress is *old* or *new*; *large* or *small*; *blue* or *red*, &c.: now, the word *dress* is a noun of a thing, and the words *old*, *new*, *large*, *small*, *blue*, *red*, &c. are called nouns of quality. So, when speaking of your little cousin Eliza, I say: she is a good, she is pretty, she is amiable, she is tall, she is short, she is lively, &c. these words *good*, *pretty*, *amiable*, *tall*, *short*, *lively*, &c. are what are called nouns of quality.

MARIA.

Will you permit me, Mama, to tell you a very pretty noun of quality? *Eliza obeys as soon as she is spoken to*. Is not this a noun of quality of Eliza?

MAMA.

No. This is not a noun of quality; but a whole sentence which you utter to the praise of Eliza. In it you certainly say that

Eliza has the good quality of being *obedient*; but observe, that you express by an assemblage of words, and that an assemblage of words cannot be a noun of quality.

MARIA.

O, then—*Eliza is obedient.*

MAMA.

Aye, this time you are right. The word *obedient* expresses by itself that Eliza has the quality of obeying; thus it is a true noun of quality.

MARIA.

Pay me, then, a counter. I hope that I shall make no more mistakes, and that I shall gain many counters of you.

MAMA.

I shall be very glad to loose them, my dear friend; but I warn you that I shall defend them as well as I can.

JULIUS.

If you know how to defend them, we know how to fight for them.



## MAMA.

We shall see, my children, if your success justifies the good opinion which you have of yourselves. I shall put you to the proof in the four following days: the first day you shall point out and put in blue the nouns of person that are in a sentence; the next day you shall look for the nouns of things; the day after, you shall search for the nouns of quality; and the fourth and last day, as you will then have well learned the nouns, you shall play a grand match at the game of all these nouns.

[Here all the children together beg to begin the game of the first day. Mama says, that, as the weather is fine, they must take a walk, and defer the game till tomorrow. They reckon the counters that have been gained, and find that Julius having gained, in this preliminary exercise, one counter more than his sister, Eugenia, he ought to be president of the following game.]

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## FIRST GAME OF THE NOUN.

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*Nouns of Person.*

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MAMA.

Sit down children.

JULIUS (*to Eugenia and Maria.*)

Ladies, it is I who have the honor of being president: so you must allow me to take the first place, which is by mama's side, and to reply first.

MAMA.

That is fair. Mr. President is very well acquainted with his rights, and you both know, no doubt, too much of your duty to dispute them with him.

EUGENIA AND MARIA.

We shall not presume to take such a liberty.

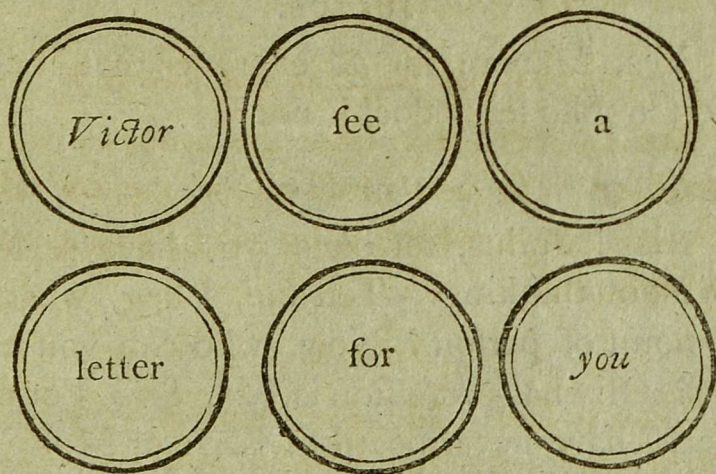
MAMA.

Let us begin. [*Here she opens the first part of this volume, and reads the first sentence, which is this: "Victor here is a letter for you;" at the same time she lays on the*



table a range of six counters, which correspond with the six words of this sentence, and says]

Mr. President, there are six words in this sentence, if I mistake not; and here are a range of six white counters, which agree with the six words:



Now have the goodness to put a blue counter upon all the words of this sentence, which appear to you to express a person.

Julius, (*putting his finger upon the first counter, which corresponds with the word Victor, says, in a doubtful manner*):

Mama, does not this word *Victor* express a person? It seems to me so, at least; wherefore I put a blue counter upon it; if I am mistaken I will pay the forfeit.



MAMA.

No, you do not mistake. There is no doubt that the word *Victor* expresses a person; but does the word *see* express a person likewise?

JULIUS.

Yes, Mama; for *see* expresses that it is a person who sees, does it not?

MAMA.

Alas! Julius, for once, you have replied without thinking. Tell me, I beg, what is a noun of person? Now, who can you call *see*? Of what profession is Mr. *See*? For my part I have never heard of Mrs. or Miss *See*. Since *see*, then, is not a noun, let us leave it in white, and pass to the next word. But, by the way, Mr. President, pay me a counter for the fine Mr. *See* whom you had the pleasure of naming just now. I gave you a counter very faithfully when you replied right; it is just that you should give me one in the same manner when you are mistaken.

JULIUS.

I will pay you directly: Go along Mr. *See*; go about your business: but, Mama, you



shall not gain another counter of me for the word *a*; for I am sure that this word is not a noun personal.

MAMA.

This is very well: the word *a*, not being a noun personal, must not have the honors of the blue counter. Leave it in white. What is the next word? I believe it is *letter*. Well, will you put this word in blue? Does it appear to you to express the name of a person?

JULIUS.

No; a *letter* is a thing, and not surely a person.

MAMA.

We must leave it, then, in white, and examine the next word; it is the word *for*.

JULIUS.

This word, also, shall remain in white; for it does not express the noun personal.

MAMA.

We have only one word left—the word *you*: does this express a person?

H 2

JULIUS.

Yes, Mama.

MAMA.

I think so too; for *you* signifies the person spoke to. When I say, You play,—You jump, it is your person which plays and jumps, is it not?

JULIUS.

I shall put a blue counter, then, on the word *you*. See, I have put it.

MAMA.

That is well done. Now, Julius, let us see what is the colour of your sentence. Ah? it has four white counters.

JULIUS.

And two blue, which are *Victor* and *you*.

MAMA.

Excellent, Julius; you have gained two blue counters. Take them, they are your due. But do you not know that, in the quality of *president* you have still a great prerogative? That of seeing your sentence in the coloured picture at the end of this volume. See.

[*Julius looks at it and finds it very pretty.*]



MARIA.

Mama, ask me something ?

MAMA.

No, it is now Eugenia's turn to reply. Come Eugenia, tell us if there are any nouns personal in this sentence,

(SEE THE MESSENGER)

EUGENIA, (*regarding attentively the three counters which Mama lays on the table, puts her finger upon the third, and says:*)

Messenger is the only noun personal in this sentence. I will mark it with a blue counter. Is it right, Mama ?

MAMA.

Very right, my dear; you also, have gained a blue counter. Now, Maria, it is your turn. How many nouns personal are there in this sentence:

(A LETTER FOR ME ?)

MARIA, [*after a moment's reflection, says*]:

There is only one word, Mama, which expresses a person; it is the word *me*. I will put it in blue.

MAMA.

That is very well, Maria; you, also, have

gained your counter. Take it, take care not to lose it. Now it is Mr. President's turn again. I beg him to tell me how many nouns personal there are in what I am going to read. (*Here Mama continues in the manner she has already observed to propose to the children, in their turns, the other sentences which are comprised in the first section of the first part of this book; and the children, in playing as above, recognize as nouns personal, the words Aunt, Mama, Eliza, Boy, Papa, Child, Parent, Lucy, Alphonso, Sister, Dorothy, Edward, Cousin, Girl, &c. &c. At length Mama says*): My dears we have done enough for to-day. Reckon your counters, and see who has the honors of the game.

## EUGENIA.

It is I who am President. I have two counters more than Julius. Master Julius, you must have the goodness to resign your place to me to-morrow. I hope that I shall not give it you back so soon as you have lost it.

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## SECOND GAME OF THE NOUNS.

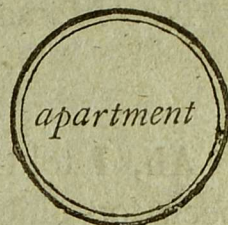
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*Nouns of Things.*


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MAMA.

Recollect yourselves well, my children, that all which express a thing are called nouns of things. It is very easy to distinguish them. Besides they may always be joined to the words, *the, a, an*: for example: book is certainly a noun of things, and it is for this reason that we can say *the book, a book*. But let us lose no more time. Let us begin our game. Tell us Eugenia, how many nouns of things there are in this sentence:



EUGENIA.

The word *apartment* is without doubt, a noun of things; because it expresses a thing, and we call it *an apartment*.

MAMA.

Very well, Eugenia. Put a blue counter then on the word *apartment*, and see if there is not some other noun of things in this sentence.

EUGENIA.

I think not, Mama.

MAMA.

Certainly not. So, here is a blue counter for your word *apartment*. Now, then, Maria, tell me, my little dear, do you find any noun of things in this phrase: *She will beat the carpet*: think a little.

MARIA.

No, Mama, there is none.

MAMA.

Ah, I told you to think, but you have been too quick. What, does not the word *carpet* seem to you a noun of things? Is not a carpet a thing which we can see, can touch—can tear, too, sometimes; and dirty, beside? My dear girl, I am very sorry, but



carpet is surely a thing: for do we not say *the carpet, a carpet, &c.*?

Maria you must pay me a counter. [*Maria looks a little mortified, and pays a counter to her Mama.*]

JULIUS.

Mama, it is my turn to reply.

MAMA.

I am ready for you. Tell me how many nouns of things there are in this sentence: *She will brush the chairs and stools?*

[*Julius finds that there are two nouns of things; CHAIR and STOOL; and he gains two counters. Mama continues to propose, always in play, several other sentences in the second section; and the children, each in turn, discover, as nouns of things, the following names: table, chair, drawers, grain, dust, furniture, room, mat, floor, handkerchief, sheep, owlet, dog, fields, flocks, lambs, wolf, wool, mattress, stocking, cap, clothes, house, river, snow, bread, butter, dough, flour, corn, flail, sickle, horses, plough, share, &c.*] Eugenia having discovered most of these nouns, is continued as president of the next game.

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 THIRD GAME OF THE NOUN.
 

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*Nouns of Quality.*


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## MAMA.

A noun of quality is a word which expresses the quality of a person or of a thing. These nouns are as easily distinguished as the others. They have, however, something peculiar to themselves: this is, that when they are joined to the words *person*, *thing*, they always produce with them a clear and intelligible meaning. For example: the words *great*, *small*, *good*, *bad*, are certainly nouns of quality, and may they not be joined to the word *person* or *thing*? and may we not say a *great person*, *great thing*, *little person*, *little thing*, &c. &c.? Now, let us see, Maria, how many nouns of quality you discover in this sentence:



there

was

once

a

*naughty*

boy

MARIA.

*There was once a*——These words do not express a quality.

MAMA.

You are right. So, let us leave these four words in white: but, when you are a little more advanced in grammar, I will shew you that *a* is, in fact, a noun of quality; for when we say *a* boy, it is as much as to say a *certain* boy. But let us pass to *naughty*. Does this word express a person, a quality, or a thing?

MARIA.

I think, mama, that the word *naughty* is a noun of quality: for it expresses the quality of a boy who is naughty.

MAMA.

Very good, Maria. Therefore put a blue counter upon *naughty*: but does *boy*, also, express a quality?

MARIA.

No, mama: this word expresses the person of a boy.

MAMA.

It is very true that, here, the word *boy* does not express a quality: leave it, therefore in white: but I should very much like to propose to you a great difficulty. Let us see. I will give ten counters to whoever replies best. [*All the children together beg their mama to propose the difficulty directly.*] Here it is: you have said Maria, that the word *boy* is a noun personal, and you are right; for it expresses the person of a boy; but if I should say: *he is a boy*, would that word *boy*, in this sentence, be a noun of quality?

MARIA [*repeating slowly: he is a boy.*]

No, Mama.

EUGENIA.

No, Mama, it does not appear to me so.



JULIUS. [*thoughtfully.*]

But, Mama, is not the word *boy*, here, the quality of him who is a boy?

MAMA.

Excellent! excellent! my dear Julius! Here are your ten counters. I give them gladly. The word *boy* does express, here, the quality of that person who is a boy.

EUGENIA.

There are nouns, then, *Man*, which sometimes express a quality, and sometimes quality.

MAMA.

O, yes: several: and as often as you find them out yourself, I will pay you two counters.

MARIA.

And now, Mama, give me a counter for the noun of quality which I discovered in the sentence which you proposed to me.

MAMA.

Very right, my dear.—Let us go on. Tell me, Julius, when I say:

I

(THAT IS VERY PRETTY.)

If there are in these words any noun of quality ?

JULIUS.

Yes, Mama. The word *pretty* expresses the quality of being pretty.

MAMA.

You never mistake, and you will gain all my counters, I believe. Hold your hand : here are two : one because you have replied well ; and the other because you have never made me wait for your reply. I love to go on quick.

[*Mama goes on to propose in this manner, to her children, the other sentences of the third section of the first part of this book, in which they find the following words, which each express a quality : poor, little, cruel, thick, dark, deep, sad, true, honest, gentle, industrious, wise, happy, dear, amiable, great, &c. Maria discovers the greatest number of nouns of quality, and is declared President of the following game.*]

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## FOURTH GAME OF THE NOUN.

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*Nouns of Persons, Things, and Quality.*

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MAMA.

Now we are come, my friends, to the grand game of the noun. This game is only a general repetition of the three games of the noun, which we have played seperately for these three days past. There is nothing to do in this fourth game, but to search in one and the same sentence for all the nouns of persons, things, and quality, which may be found, and to put them in blue.

JULIUS.

It appears, Mama, that by this game we gain more counters than by all the others.

MAMA.

Certainly. You will gain as many as by all the three others together. This game is really the ruin of the pool.

JULIUS, EUGENIA, MARIA.

So much the better ! So much the better !  
Mama ! We shall have the more pleasure.

MAMA.

Tell me, Eugenia, how many nouns  
there are in this sentence :

where

have

*you*

been

then

yesterday

*my*

*dear*

*Charlotte*

Do not forget that you are here to point  
out and colour in blue, all the nouns,  
whether of persons, or of things, or of  
quality.



## EUGENIA.

I remember, Mama. Leave me to do it. First, I put a blue counter on the word *you*; because *you* is a name of a person; it is that of the person to whom we speak. I put another blue counter upon *my*; because *my*, also, expresses a person; *my* means me. I put a third counter on the word *dear*, because it expresses a quality; that of being dear. And, lastly, here is a fourth counter for *Charlotte*, which expresses a person. Thus, Mama, there are in this sentence, four nouns, which are, *you, my, dear, Charlotte*. Give me four counters quick, I pray.

## MAMA.

It is impossible to reply better. Take your four blue counters. My dear, I am much pleased with your attention; but where would you go! Here is the president speaking; and my good friend, Julius, it is now your turn. Let us see if you will manage the affair as well as Eugenia. Julius, here is my sentence.

## JULIUS.

Mama, pray give me a very long one.

MAMA.

I must endeavour, my dear, to be impartial: for that purpose, I take always that which follows in the book. Fortunately, that which follows is not short. See:

(WE CAME TO YOU AT A VERY EARLY  
HOUR.)

How many nouns are there in this sentence? and shew them to me, by putting a blue counter upon that which answers to the word in the range which I am making here.

JULIUS.

First, *we* and *you* are nouns of persons: so here are two. There are also, *early* and *hour*; *hour* is the noun of a thing, and *early* the noun of a quality. These make four nouns in all: see, I have marked them with blue counters. Five counters are due to me, Mama, are there not?

[Mama pays him five counters; and afterwards asks Eugenia how many nouns there are in the next sentence, and continues this exercise to the end of the fourth section: Julius is found to have gained more counters than the others, and is declared President of the new game, which is to be played to-morrow.]



## GAME OF THE VERB.

MAMA.

You remember, my dears, what is called a verb? We described it on the first day on which we began our games; but I am afraid that poor Verb is already out of your little heads?

JULIA.

You do not mistake, Mama: for my part I have quite forgot what it is.

EUGENIA AND MARIA. [*both together.*]

And me, too, and me, too, Mama.

MAMA.

Well, I am going to repeat what we said. A *verb* is a word which expresses that a thing *is*, *has*, or *moves*. *Is* (that is to say, exists); *has* (that is to say, possesses); *moves* (that is to say, acts). If you will have an explanation still more abridged, a verb is a word which expresses *existence*, *possession*, or *action*.

Let us see who can repeat me this: I will give either of you three counters.

EUGENIA.

I, Mama. A verb is a word which expresses existence, possession, or action. Is that right?

MAMA.

Very right, here are your three counters. But let us now look for examples: tell me, Julius, whether in this sentence, *thou art here*, you find any verb which expresses existence?

JULIUS.

It seems to me, Mama, that the word *art* expresses existence; because it signifies that you *exist*.

MAMA.

That is very right. Here is a counter for you. And you, Eugenia, look if in this sentence, *you have a beautiful doll*, you can find a verb of possession?

EUGENIA.

Yes, Mama. The word *have* is a verb of possession, I am sure. You *have* a doll signifies, you possess a doll.



MAMA.

Admirable. Here is a counter for you. But let us see if Maria will not find a verb of action in this sentence: *you will dance this evening?*

MARIA.

Mama, there is one. It is the word *dance*, which certainly expresses an action.

MAMA.

Yes, and an action, too, of which you are very fond.

MARIA.

I love to gain counters, too!

MAMA.

But I do not love to lose them; however, I console myself on this subject [*giving a counter to Maria*] by seeing that you begin to comprehend the verb so well. This is always a great help to our game. But this is not all my children; one thing more is to be learned in order that we may play well.

JULIUS.

What is that, Mama?

MAMA.

We must learn not to confound a noun with a verb.

JULIUS.

But, Mama, we are already well acquainted with a noun, and we shall never confound it with a verb.

MAMA.

Yes, you are well acquainted with the noun; but yet I am greatly afraid that you will not always take care. There are nouns which very much resemble verbs, and which seem, like them, to express an action.

EUGENIA.

You have given us, Mama, a rule by which to distinguish a noun: cannot you give us, also, a rule by which to distinguish a verb?

MAMA.

You ask for *one*; and I am going to give you *four* clear and very easy rules: but remember if, like little simpletons, you should take a noun for a verb, I declare that you must pay me a counter, and that I will never give up my winnings.



MARIA.

O, Mama, you never let us off.

MAMA.

Say no more, little girl, but mark me well. Here is the first method of ascertaining whether a word be a verb : it is a verb if it is preceded, *or if it may be preceded*, by one of these words :

*I, thou or you, he or she, we, ye, they :*

Thus, in these expressions : I sing, You run, He speaks, We go, Ye come, They dine, the words *sing, run, speak, go, come, dine*, are verbs ; not only because they express an action, but, besides, because they are preceded by the words *I, You, He, We, Ye, They*.

JULIUS.

Mama, and when I say, *Play with me*, is not the word *play* a verb ?

MAMA.

Certainly, my boy. The word *play* expresses, you know the action of play ; and may it not be preceded by the word *You* ? and may we not say *You play* ? So, *play* is certainly a verb.

JULIUS.

Well, Mama, then pay me a counter, if you please.

MAMA.

Willingly; and as I am much pleased with your example, here are three counters instead of one.

JULIUS.

Thank you, Mama.

MAMA.

Here is a second method of discovering whether a word be a verb; it is a verb, if it can be preceded by the words:

*I will, I can, I should.*

Thus the words *skip, walk, go*, are verbs, not only because they express an action, but also, because we may say: *I will skip, I can walk, I should go.*

JULIUS.

That is clear enough.

EUGENIA.

Mama, when we say *I will that*, the word *that* is, then, a verb? for it is preceded by the words *I will*.



MAMA.

Here is a difficulty : but tell me whether the word *that* expresses an action ?

EUGENIA.

No, Mama, it expresses a thing.

MAMA.

It is, then, a noun ?

EUGENIA.

Yes, Mama ; for when *I will that*, it is as much as if I should say, *I will this thing*.

MAMA.

Well, now, how can this be a verb ? When a word is a noun, it cannot be any thing else : have I not told you so ?

EUGENIA.

Yes, Mama, I know that ; but I did not think of it.

MAMA.

Since you are mistaken, my dear, you must pay me a counter. Here is a third method of discovering whether a word be a verb. If it is, or may be, preceded by the words

*I am, or I have,*  
 then it is a verb. Thus *arrived, gone, received, restored,* are verbs, because, not only they express an action, but, beside, we may say *I am arrived, I am gone, I have received, I have restored.* You understand this perfectly, I do not doubt; but can you now, yourselves, give me an example of a verb which may be preceded by the words *I am*? Whoever gives me the first shall gain ten counters.

MARIA.

O, O, ten counters! I believe, Mama, that I have an example. Wait a moment.

MAMA.

I have no desire to be in haste.

MARIA.

I am—I am *invited* to-morrow to dinner.

MAMA.

Excellent, Maria: the word *invited* is certainly a verb; for first it expresses the action of inviting, or of being invited, and next we may join to it the words *I am*, as you have just said, *I am invited.* Here, then, are the ten counters which I promised for the



example. But is there are any one beside, who will gain ten counters, and give me another example of a verb, preceded by *I am*?

JULIUS.

Me, Mama.—Ah! I am afraid that this example is not a good one.

MAMA.

Let us have it. You risk only one counter, and you have the chance of gaining ten. Go on then.

JULIUS.

In these words, *I am content*, the word *content* seems to me to express the action of being content.

MAMA.

You had good reason to doubt your example. The word *content* seems to you a verb? To me, it seems a noun.

EUGENIA.

Mama, *content* is a noun which expresses the quality of being content.

MAMA.

I think so too; and what do you think, Julius?



JULIUS.

It appears to me that Eugenia is right.

MAMA.

She is indeed; you must pay her a counter. It is your turn, now, Eugenia; but I must have from you an example of a verb preceded, not by the words *I am*, like those which Maria and Julius have given; but by the words *I have*; as for example: *I have skipped, I have laughed, I have sung, I have received.*

EUGENIA.

*I have run.* Is not *run*, a verb, Mama?

MAMA.

Bravo, Eugenia! There is no doubt that the word *run* is a verb. How should it not? It is not, surely, a noun; it expresses action, and may be joined to the words *I have*; thus it is, certainly, a verb. Here then are ten counters. But let us pass to the fourth and last method of determining whether a word be a verb.

All words which end in *ing*, and are preceded by the words *in, into, for, by, of*; are verbs, (provided that they express existence, possession, or action, and, moreover, that they are not nouns.) Thus *playing, running,*



*dancing, singing*, are verbs; for they end in *ing*, they are, or may be preceded by the word *in*, and they express an action. This seems to be clear enough. Now, my children repeat the dozen words, by which you may prove whether a word is a verb. Here they are in a table:

*I, You, He, We, Ye, They.*

*I will, I can, I should.*

*I am, I have.*

*In.*

[*Mama here arranges upon the table, twelve counters, which she promises to the player that repeats the dozen words best. In repeating them, Julius makes two errors; Eugenia makes one; and Maria none; wherefore Maria gains the twelve counters. Mama tells them afterward*]: Here is enough for to day. Do not forget, my dears, what you have learned, and reckon your counters. Ah! Maria is President. I wish you joy, my dear. You will preside, then, to-morrow at the first game of the verb: for what we have been doing is only to prepare for the four little games of the verb.

The first will be the verbs of existence; the



second, the verbs of possession ; the third, the verbs of action ; the fourth and last, will be of all verbs, whether of existence, or possession, or action.

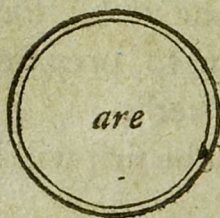
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*Game of the Verb TO BE,  
Or, of the Verb of Existence.*

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MAMA.

How happy you must be, Maria, to find yourself President of this first game of red counters ! The blue counters are done with now : they are only for nouns. In the present game we must place a red counter upon all the verbs which we meet with in the several sentences. The more verbs you distinguish, the more red counters you will gain. But let us begin. Tell me, Maria, if there is any verb in this sentence :







MARIA.

*Your*, is a noun, for it expresses *you*, that is to say, a person; thus it is not a verb. *Clothes* is also a noun, for it expresses things.

MAMA.

Very good! go on my dear.

MARIA.

*Are*?—(here Maria stops) *are*? This word does not seem to me a noun. are—  
are—

MAMA.

Come, let me assist you a little. Consider whether this word will not admit of being preceded by *I*, *You*, *He*, *We*, *Ye*, *They*?

MARIA.

*They are*. Yes, Mama, *are* is a verb, because we may say *they are*.

MAMA.

Very well, my dear, place a red counter



upon the word *are*; and see if there is any other verb?

MARIA.

*In the press?* no, Mama, there is no other.

MAMA.

You are right, but now tell me, whether verb *are* is a verb which expresses existence, or possession, or action? If you reply justly, you will gain one counter more. Reflect thoroughly, and see, if when I say *they are*, that does not signify *they exist*?

MARIA.

Yes, Mama, *are* is a verb of existence.

MAMA.

Very well, here are your two counters. And you, now, Julius, do you find any verb in this sentence: *The door has been opened*?

JULIUS.

Indeed, Mama, this sentence is very difficult. I do not see the verb; and if there is one I certainly shall not discover it unless, as it were, you put your finger upon it.



MAMA.

Sure, Julius, you can discover it yourself. Have you not learned that the verb may be preceded by the words *I have*, or, *I am*? now, *been*, I should think may be preceded by *I have*? and may we not say——?

JULIUS.

O, how stupid I am! you are right, Mama. We may say *I have been*; so *been* is a verb.

MAMA.

You see, then, that this sentence is not so difficult. Here is a counter. You ought only to have half of one, for I have had half the trouble with you: but, to save breaking it in half, take the whole.

[*Julius, afterwards, with the assistance of his Mama, finds, moreover, that the word BEEN expresses existence, because it may be produced from the verb TO EXIST, and he gains a second counter.*]

MAMA.

It is your turn, Eugenia. Here is your sentence: *Where was Robert*? [*Eugenia places a counter on the word was, and says*



that it is a verb, it may be preceded by the word *he*, and because we may say *he was*. Afterwards she discovers that *was* is a verb of existence; because *he was* signifies *he existed*; and gains a second counter.]

[*Mama continues this exercise, with the other sentences of the first section, of the second part of this book; and the children acquire, by this means, an idea sufficiently clear of the verb TO BE; and comprehend the various modes by which this verb may express EXISTENCE. Mama, then, without having the counters reckoned, (which she desires each to keep) adjourns the party till to-morrow; and promises twenty-five counters to whichever shall say by heart, best, the verb TO BE, through all its tenses: that is to say, its tenses of present, past, and to come; which she explains to them in the following manner:*

*The verb in the present tense, she says, expresses what a person or thing, is, has, or does, in the present moment: as I am; that is to say, I am at present. The verb in the past tense, expresses what a person or thing has been, has had, or has done, in time past: as, I was, I have been; that is to say, at such, or such a time.*



*The verb in the future tense, expresses what a person or thing will be, will have, or will do, at a time to come: as I shall be, &c. Here follows the tenses of the verb.]*

## TO BE,

*Present Tenses.*

1. I am, thou art, he is; we are, you are, they are.—2. Be thou, be he, or let him be; let us be, be ye, be they, or let them be.—3. I may be, thou mayest be, he may be; we may be, ye may be, they may be.

4. To be, being, in being.

*Past Tenses.*

1. I was, thou wast, he was; we were, ye were, they were.—2. I have been, thou hast been, he has been, we have been, ye have been.—3. I might have been, thou mightest have been, he might have been; we might have been, ye might have been, they might have been.—4. I should have been, thou shouldest have been, he should have been: we should have been, ye should have been, they should have been.

5. Been, and having been.



*Future Tense.*

I shall, or will be, he shall be ; we shall be, ye shall be, they shall be.

[*The children recite on the morrow, all this verb by heart. Eugenia makes no fault, and gains all the counters which her Mama had promised the day before. By this increase of counters, she becomes President of the following game.*]

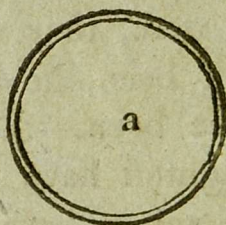
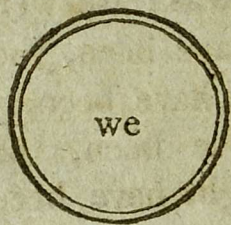
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*Game of the Verb TO HAVE.*

*Or, of the Verb of Possession.*

MAMA.

Eugenia, tell us if in this sentence there is any verb ?





EUGENIA.

*We* is not a verb, certainly ; for it is a noun which expresses us, our persons. *Have* —ah! this is clearly a verb. [She says, in an under voice, *have* is preceded by *we*, since it is said *we have*]. Yes, Mama, *have* is a verb, I am going to cover it with a red counter.

MAMA.

But is *have* a verb which expresses existence, or possession, or action ?

EUGENIA.

Does it not express possession ?

MAMA.

Certainly, my dear ; for when you say, *We have a pretty garden*, is it not as if you said, *We possess a pretty garden* ? Make no scruple, therefore, of this word ; but look if there is any other verb in the sentence ?

EUGENIA.

*A pretty garden*. O, these are nouns ; therefore I shall leave them in white.

MAMA.

Very well, Eugenia. Here then are two

L

counters for you. The first because you have rightly called *have* a verb; and the second because you have properly distinguished *have* as a verb of possession. It is now your turn, Maria, to do as much. Here is your sentence:

*She has pretty ribband.*

[*Maria, with the help of her Mama, discovers that the word has is a verb, because we say, he has. Afterward she discovers that has is a verb of possession, because it signifies that she possesses; and she gains two counters. Julius, in the sentence, They have nothing to eat, perceives that the word have is a verb, and a verb of possession, because he observes, They have nothing to eat signifies that, they possess nothing to eat; and he, also, gains two counters.*] *Mama continues the children thus, and afterward says:*

You ought now to learn the various ways of expressing possession by means of the verb *to have*; so you should soon learn to recite the whole verb. I will give it you in writing, and I promise thirty counters to whoever will repeat it to me to-morrow without fault. These thirty counters will decide upon the



presidency, the decision of which we will suspend for to-day.

Here is the whole of your verb *to have*.

TO HAVE.

*Present Tenses.*

1. I have, thou hast, he has ; we have, ye have, they have.—2. Have ye, let him have ; let us have, have ye, let them have.—3. I may have, thou mayest have, he may have ;
4. To have, having, being had.

*Past Tenses.*

1. I had, thou hadst, he had ; we had, ye had, they had.—2. I have had, thou hast had, he has had ; we have had, ye have had, they have had.—3. I might have had, thou mightest have had, he might have had ; we might have had, ye might have had, they might have had.—4. I should have had, thou shouldest have had, he should have had ; we should have had, ye should have had, they should have had.
5. Had, have had, having had.

*Future Tense.*

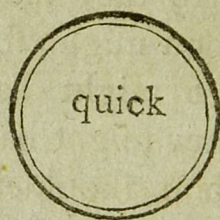
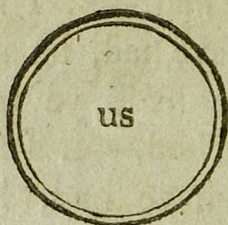
I shall have, thou shalt have, he shall have; we shall have, ye shall have, they shall have.

[*The next day Julius recites the verb best, and by this means gains the thirty counters which his Mama had promised, and becomes president of the following game.*]

GAME OF THE VERB OF ACTION.

MAMA.

Julius, do you find any verb in this little sentence :



JULIUS.

It seems to me that the word *dress* is a verb.



MAMA.

How do you know that ?

JULIUS.

Because *dress* expresses an action, the action of dressing ; and beside, because we can say *we dress*.

MAMA.

Very right, Julius, put a red counter then upon the word *dress*, and look if there be any other verb in the sentence.

JULIUS.

*Us,—quick,—* these words are not verbs.

MAMA.

You are right ; so leave them in white and take your red counter. It is your turn now, Eugenia. Here is your sentence : *she should serve us* : has it any verb ?

EUGENIA.

The word *serve* is a verb, because it expresses the action *to serve*, and further, because we can say *he should serve*.

MAMA.

Excellent ! Take your red counter. It is

now Maria's turn. Tell me my little friend, whether you find any verb in the sentence, *Drink from the glass?*

MARIA.

Yes, Mama, the word *drink* is a verb; because it expresses the action *to drink*, and because we may say *I will drink, I can drink, I should drink*. Give me a counter, if you please.

[*Mama gives her a counter, and continues the game; afterward, she says:*]

My dears, you are already well acquainted with the verbs of action; but let us see if you can name any of them. I will give a counter for each verb that is named.

[*The children try to think of such verbs, and succeed in citing, one after the other, the following: I speak. You begin. He calls. We cut. You inclose. They carry: and afterwards, I wish to sing, to go, to walk, to gather, to hide, to hold, to leave: and lastly: I have studied. I have learned. I have gained.—I am arrived. I am fallen.—and, In praying. In doing. In playing. In reading. In passing. &c.*]



MAMA. [*Seeming almost too fatigued to pay so many counters for all these examples :*]

Pray do not forget the verbs *to ruin, to ransack* ; for this is what you are doing to my poor basket of counters. How many verbs of action have already a place in the little magazine of your memory ! Meanwhile, however, you do not know by heart a single verb of action, whole, and with all its tenses.

I must chuse one for you which will serve as a pattern for all others. What verb shall it be ? O, it is ready to my hand—it is the verb *love* ; for you know my dears, that I love you well. I will give you this verb presently in writing and if you learn it well, by heart, against to-morrow, you will gain forty counters : on the other hand, if any one is not able to repeat it at all, I shall say that he or she does not love me. Here is this famous verb :

TO LOVE.

*Present Tenses.*

1. I love, thou lovest, he loves ; we love, ye love, they love.—
2. Love thou, let him love ; love we, love ye, let them love.—

3. I may love, thou mayest love, he may love; we may love, ye may love, they may love.

4. Loving, being loved.

*Past Tenses.*

1. I did love, thou didst love, he did love; we did love, ye did love, they did love.—

2. I have loved, thou hast loved, he has loved; we have loved, ye have loved, they have loved.—

3. I might have loved, thou mightest have loved, he might have loved; we might have loved, ye might have loved, they might have loved.—

4. I should have loved, thou shouldest have loved, he should have loved, we should have loved, ye should have loved, they should have loved.—

5. I should have loved, thou shouldest have loved, he should have loved, we should have loved, ye should have loved, they should have loved.—

6. I should have loved, thou shouldest have loved, he should have loved, we should have loved, ye should have loved, they should have loved.—

5. Loved, having loved.

*Future Tense.*

I shall love, thou shalt love, he shall love; we shall love, ye shall love, they shall love.

[The next day the three children recite this verb without the smallest fault, and augment their little store with forty counters each. Maria, however, is declared President, because it was she who, the evening before, gained the greatest number of counters.]



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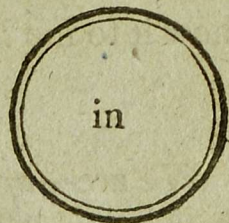
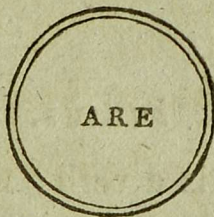
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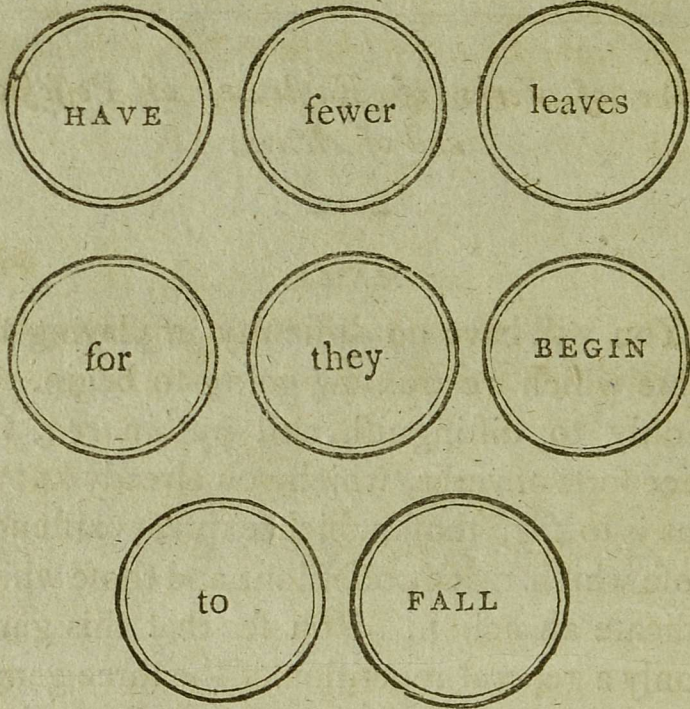
*Game of Verbs of Existence, of Possession,  
and of Action.*

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MAMA.

You will have no difficulty in playing the game which we are now going to begin. It is only to distinguish and put in red, the three sorts of verbs, which you already know: that is to say, those which express existence, those which mark possession, and those which indicate an action. You see that this game is only a general repetition of the three games which we have played separately: thus, suppose that I say:





I ask you, Julius, whether in these words there is any verb? can you discover one, and show it to me?

JULIUS.

We are—*are* is a verb; for it is preceded by *we*, and it expresses existence.

MAMA.

I see plainly that *are* is preceded by *we*; but how do you know that it is a verb of existence?



JULIUS.

Because *we are* signifies *we exist*. You have explained that to us thoroughly, Mama.

MAMA.

Very well, I must pay you two counters, then : one because you have said that *are* is a verb ; and the other because you have discovered that it is a verb of existence.

JULIUS.

Mama, shall I tell you to what time of the verb *are* belongs ? I know.—

MAMA.

O, the little rogue ! You want to win another counter of me. Come tell me, since you know.

JULIUS.

*Are*, is a verb in the present tense.

MAMA.

Very well ; but you go on too quick for us, my dear Julius. We have not arrived at this yet. Content yourself with having replied well to my question, and do not aim, just now, at more success. Take your counter, quick ; for Eugenia is impatient to

ſpeak ; I ſee this in her countenance ; ſhe will ſcold me if I make her wait much longer. I am at your ſervice, Eugenia. *The trees have fewer leaves.* See if there is no verb hidden here ?

EUGENIA.

No, mama, there is none hidden : here is a very little one ; but I will make it very conſpicuous by covering it with red. It is the word *have*.

MAMA.

And what fort of verb is it ?

EUGENIA.

It is a verb which expreſſes poſſeſſion ; for we may ſay *They have*, that is, *They poſſeſs*.

MAMA.

I ſee, Eugenia, that you remember what you have learned. Let us reckon, now, how many counters I owe you.

EUGENIA.

Two, Mama : one, becauſe I ſay that *have* is a verb ; and one becauſe I find that it is a verb of poſſeſſion.



MAMA.

Here they are. It is your turn, my dear Maria : tell me if there is any verb in these words :

*They begin to fall.*

MARIA.

Yes, Mama, *begin* is a verb, because it expresses the action *to begin*, and we may say *They begin* : therefore I put it in red. But stop, Mama, here is another : it is the word *fall*. It expresses the action *to fall*, and we may say, *I will fall, I can fall, I should fall* ; therefore it is a verb : I put this, also, in red.

MAMA.

Very well, my dear ; since there are two verbs which you have discovered and distinguished so well, I must give you four counters. Here they are. I see that they will not be the last that you will gain.

[*Mama continues to propose to her children, in turn, the other sentences ; and, at length, when she thinks it time to finish, she desires each to reckon the counters. She finds that Maria*

M



*has nineteen, Julius and Eugenia, each twenty-three: then Mama says]*:

How shall we decide upon the presidency.

JULIUS AND EUGENIA, *together.*

Propose to us, Mama, another sentence, and we shall see which replies best.

MAMA.

That is well said, my dears; but we have had enough for to day: besides, we must not decide too hastily upon this great presidency. Do you know that whoever is invested with it next, will have the honor of presiding at the party which we shall next make at the Game of Particles. You smile! You must atchieve this station by some great exertion; and not by the hasty explanation of a little sentence.

Listen to what I shall do. There are three verbs of action which it is very necessary to know, with all their particular tenses: these are the verbs, TO FINISH, TO RECEIVE, and TO RENDER. I will write them upon little cards for you; and I shall give you eight days to learn them by heart. I will hear you repeat them as often as you please.



At the end of eight days, I will give a hundred counters, to whoever recites the three verbs; fifty to whoever recites two of them; and twenty-five for the recital of one.

ALL THE CHILDREN TOGETHER.

O, I will try to gain the hundred counters! Give us the verbs, quick, Mama?

MAMA.

I will go and write them. But give me time; and go you to run and play a little in the garden. I love to see you become little madcaps after you have been little sages, and have worked hard.

[*The children go out, and in less than half an hour they return running, and ask their Mama for the verbs. She says*]:

My friends, you have allowed me no more time than sufficient; but, happily, they are written. Julius, take your verb: it is the verb,

TO FINISH.

*Present Tenses.*

1. I finish, thou finishest, he finishes;



we finish, ye finish, they finish.—2. Finish thou, let him finish; let us finish, finish ye, let them finish.—3. I may finish, thou mayest finish, he may finish; we may finish, ye may finish, they may finish.

4. Finishing, being finished.

*Past Tenses.*

1. I did finish, thou didst finish, he did finish; we did finish, ye did finish, they did finish.—2. I have finished, thou hast finished, he has finished; we have finished, ye have finished, they have finished.—3. I might have finished, thou mightest have finished, he might have finished; we might have finished, ye might have finished, they might have finished.—4. I would have finished, thou wouldest have finished, he would have finished; we would have finished, ye would have finished, they would have finished.

5. Finished, being finished.

*Future Tense.*

I will finish, thou wilt finish, he will finish; we will finish, ye will finish, they will finish.

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Eugenia, I give you the verb

TO RECEIVE.

*Present Tenses.*

1. I receive, thou receivest, he receives ; we receive, ye receive, they receive.—2. Receive thou, let him receive ; let us receive, receive ye, let them receive.—3. I may receive, thou mayest receive, he may receive ; we may receive, ye may receive, they may receive.

4. Receiving, being received.

*Past Tenses.*

1. I did receive, thou didst receive, he did receive ; we did receive, ye did receive, they did receive.—2. I have received, thou hast received, he has received ; we have received, ye have received, they have received.—3. I might have received, thou mightest have received, he might have received ; we might have received, ye might have received, they might have received.—4. I should have received, thou shouldest have received, he should have received ; we



should have received, ye should have received they should have received.

5. Received, having received.

*Future Tense.*

I shall receive, thou shalt receive, he shall receive; we shall receive, they shall receive.

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Here is your verb, Maria, it is the verb

TO RENDER.

*Present Tenses.*

1. I render, thou rendereft, he renders; we render, ye render, they render.—2. Render thou, let him render; let us render, render ye, let them render.—3. I may render, thou mayest render, he may render; we may render, ye may render, they may render.

4. Rendering being rendered.

*Past Tenses.*

1. I did render, thou didst render, he did render; we did render, ye did render, they did render.—2. I have rendered, thou hast rendered, he has rendered; we have rendered,



ye have rendered, they have rendered.—3. I might have rendered, thou mightest have rendered, he might have rendered, we might have rendered, they might have rendered.—

4. I should have rendered, thou shouldest have rendered, he should have rendered; we should have rendered, ye should have rendered, they should have rendered.

5. Rendered, having rendered.

#### *Future Tense.*

I shall render, thou shalt render, he shall render; we shall render, ye shall render, they shall render.

[*The children having received the verbs, retire, reading them, All the week they do nothing but read them among themselves. At length, the time of repeating them arrives, and the children come sooner than usual to their Mama, who says: Come, let us see who will win the hundred counters? Julius, Eugenia, and Maria, cries out, altogether, "me! me!" Julius begins, and repeats the first verb exceeding well; but he is embarrassed in the second, and again, though but little in the third. Eugenia repeats the first and second of the verbs perfectly; but makes many faults in the last.*



to understand the words, in the least; so unconnected you will find them.

THE CHILDREN.

Take them away, Mama, that we may try.

MAMA.

I am going to write the sentence, placing a little cross where a particle is wanting. See: *Cream \* cheese are made \*\* milk \*\* cow \*\*\* goat.* Do you see what nonsense it would be.

ALL THE CHILDREN TOGETHER.

O, it is impossible to understand these words!

MAMA.

You are right: no foreigner could express himself in a more broken and unintelligible manner: but in order to make this sentence comprehensible, what must we do?

EUGENIA.

I think, Mama, that the words which you have taken away must be replaced.

MAMA.

That is right. Come, let us put in the words *and, with, the, of, the, or, of, the, in*



their places, and we shall have our sentence again : *Cream and cheese are made with the milk of the cow or of the goat.* You see from this example, that the words which I have first taken away, and afterwards restored, are those which connect the several parts of the sentence, which determine its sense ; which, in a word, forms a whole, and renders it intelligible. Now, these words, which are neither nouns nor verbs, are those which are called particles.

THE CHILDREN.

This is very plain.

MAMA.

I think that you have understood me : and, after playing this game a little while, you will comprehend me still better.

JULIUS AND EUGENIA.

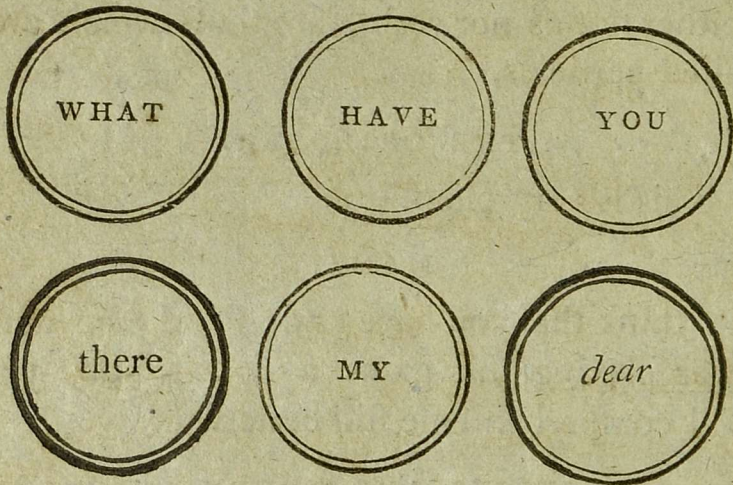
But how are we to play this game ?

MAMA.

You should do in this game exactly what you have done already in the games of the noun, and of the verb : that is to say, in the sentences which I shall propose to you, you should put in blue all the nouns, whe-



ther of persons, of things, or of quality ; and in red all the verbs, whether of existence, of possession, or action : then you should leave in white all the words which are neither nouns nor verbs, and which are called particles : so that your sentence should become painted in blue, red, and white. First you, Miss President, put in different colours all the words of this sentence :



MARIA. [*Putting her finger upon the first counter*] :

*What* is a noun impersonal, or of a thing.

MAMA.

Certainly : because when it is said, *What* have you ? it is as if it was said, *What thing* have you ? So put it in blue.



MARIA.

I have done so: but the word *have* should be in red, because it is a verb of possession.

MAMA.

Very good. Now look at the word *then*— is it a noun or a verb?

MARIA.

*Then!* this word is not a noun.

MAMA.

Why is it not a noun?

MARIA.

Because it does not express either a person or a thing, nor the quality of a person or thing.

MAMA.

Very well: since it is not a noun do not put it in blue. Consider whether it should be in red, as a verb?

MARIA.

*Then—no—no—*this word is not a verb.

MAMA.

Why not?

MARIA.

Because it does not express either exister

N

or possession, or action; and because we cannot say *I* then, *thou* then—what would these expressions mean? so I will not put it in red.

MAMA.

No, without doubt: but let us see what is to be done with this poor word *then*?

MARIA.

I think we must make it a particle.

MAMA.

I am of your opinion; and I advise you to leave it in white; but finish the examination of your sentence.

MARIA.

*My dear.* Ah! these words are certainly nouns, and I will put both of them in blue at once.

MAMA.

This is very right. Look, my dears, at the droll colouring of this sentence! one word blue, another red, again another blue, another white, and two blues at last! but repeat it Maria, and all these counters will have yours.



## MARIA.

Willingly, Mama.

*What* is a noun impersonal (blue)

*have* a verb of possession (red)

*You* a noun personal (blue)

*then* a particle (white)

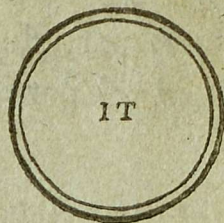
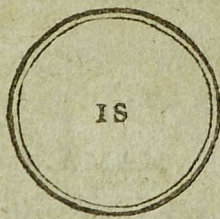
*my* a noun personal (blue)

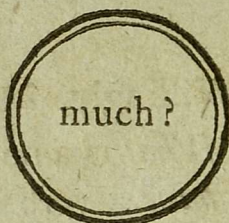
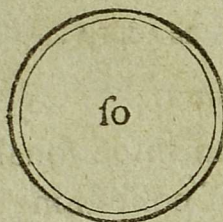
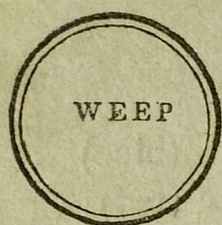
*dear* a noun of quality (blue)

## MAMA.

Excellent, Maria; so take your counters. They belong to you, you have gained them well.

Now, Julius, let us see you colour the words of this sentence :



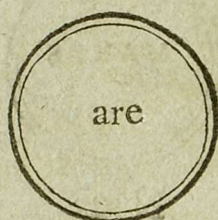


JULIUS. [*with his Mama's assistance, explains and colours every word of his sentence, and afterwards repeats the whole in the following manner*]:

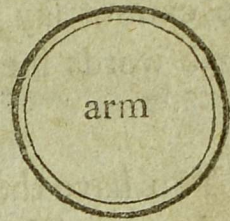
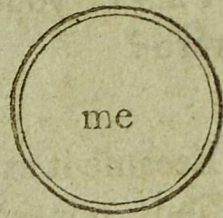
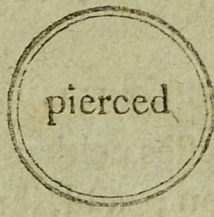
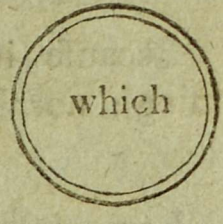
<i>What</i> a noun impersonal	(blue)
<i>is</i> a verb of existence	(red)
<i>it</i> noun impersonal	(blue)
<i>that</i> noun impersonal	(blue)
<i>makes</i> verb of action	(red)
<i>you</i> noun personal	(blue)
<i>weep</i> verb of action	(red)
<i>so</i> particle	(white)
<i>much</i> particle	(white)

MAMA.

Julius, take your nine counters; and you, Eugenia, listen to your sentence:







Put these words into three colours.

EUGENIA. [*assisted by her Mama, explains every word in this sentence, and then repeats it in the following manner*]:

*These* noun impersonal (in blue)

*are* verb of existence (in red)

*the* particle (in white)

This is neither noun nor verb, wherefore it must be a particle.

MAMA.

Very well; but why is not *the* a noun?

EUGENIA.

Because it expresses neither person nor thing ; nor the quality of a person, or thing.

MAMA.

I am of your opinion ; but why is not *the* a verb ?

EUGENIA.

Because it expresses neither existence, possession, nor action ; and, besides, because we cannot say *I the, thou the* : what would these words mean ?

MAMA.

You have thoroughly proved that the word *the* is a particle. Be always ready, my dear Eugenia, to give me equally good reasons when you meet with other particles. Now, pass to the next word : it is the word *needles*.

EUGENIA.

<i>sad</i> noun of quality	(blue)
<i>needles</i> noun impersonal	(blue)
<i>which</i> noun impersonal	(blue)
<i>have</i> verb of possession	(red)
<i>pierced</i> verb of action	(red)
<i>me</i> noun personal	(blue)
<i>in</i> particle	(white)



<i>the</i> particle	(white)
<i>arm</i> noun impersonal	(blue)

MAMA.

There is nothing more to be said : so look at your sentence, and its fine colours a little, and then put your counters into your basket.

[*Mama is about to continue this exercise, and to propose other sentences to her children, taken from the third part of this volume, when Papa enters.*]

PAPA.

Ha ! ha ! may I see this game of which I have heard you speak so often ?

THE CHILDREN.

Yes, yes, papa ; come and play with us.

PAPA.

With all my heart ; but you must show me how.

MAMA.

I will show you. I think you will not find it difficult. Sit down.

PAPA.

Here I am. [*Papa goes to sit down on the right hand of Mama, that is to say, in the President's place.*]

MAMA.

Not so fast, Sir. You would be our President, indeed, before you have gained any counters !

PAPA. [*Smiling.*]

Where then should I place myself? I must sit somewhere.

MAMA. [*Shewing her left hand.*]

Here is the place for those who have gained no counters, or have gained less than others. Seat yourself, therefore, here : unless Maria will yield the place of honour to her Papa.

MARIA.

Yes, yes, Papa ; pray remain there : I will sit on the other side.

PAPA.

I thank you, my dear. Come let us see what this game is ? give me a notion of it quick for I have but little time.

MAMA.

It will soon be explained to you. You learned men, who understand Greek and Latin, comprehend things easily. But stay : to shew you still quicker the method which



we pursue, I will lay before you my guide. It is an abstract of this game. Read.

PAPA. [*After having perused the abstract, which is at the end of this volume, and the pictures of coloured sentences which he finds there, says*]:

I see very well what your game is. It seems to me to be very useful, and I should think it very amusing, likewise. You make a sort of Mosaic picture, there, of each sentence? this is not badly contrived. But let me see your counters of three colours?

THE CHILDREN.

Here they are Papa, will you play a game with us?

PAPA.

I would with all my heart, my dears; but to day I cannot. To-morrow, I shall certainly be at your service: and, in order that we may not want counters, I will undertake to furnish three boxes for the table. My Lady! they shall not be flat like these: I hope that they will roll still better.

THE CHILDREN.

How will they be made, Papa?



PAPA.

They will be made like sugar plumbs : for they will, indeed, be no other than sugar plumbs. Leave this to me. I will have blue, and red, and white. Will they not answer the purpose ?

THE CHILDREN.

O, yes, Papa !

MAMA.

What a shame is this ! what, would you render us sweet-tooths, as if we had not already little faults enough ! we have never yet played but for glory ; interest is beneath us.

PAPA.

That is right ; you have noble sentiments ; but as we are at the end of the year, and as we must have sugar plumbs, we will use them for a grand game to-morrow. I will take care to buy very good ones. Adieu, my dears, adieu my lady.

MAMA.

You see, my dears, how good your Papa is ! how he thinks of what will please you ! well, you must not be ungrateful, you must



try to please him, in your turn; you must learn willingly.

Now let us see who will be President of our fine game to-morrow ?

*[The children reckon their counters, without loss of time, and find that Eugenia is to be President of the Sugar Plumbs.]*





ABSTRACT

OF THE

*GAME*

OF

CHILDREN

OF

FIVE YEARS.

O

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## ADVERTISEMENT.

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*THE* game of the practice and rules, of which we have seen a detail in the preceding dialogue, and of which an Abstract now follows, has for its object to prepare Children of an early age for the study of Grammar, by teaching them in an easy and amusing manner, the primitive and essential parts of Speech: that is to say, the noun, the verb, and the particle.

In each page or picture which is found in this Abstract, will be seen the manner in which children should colour with their counters, the several words of the sentences which may be proposed to them.

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# RULES

## OF THIS GAME.

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I. **T**HE children gain as many counters as  
1*st*. The nouns, 2*d*. The verbs, and 3*d*. The particles,  
they discover, in the several sentences which are pro-  
posed to them. They distinguish the **NOUNS** by cover-  
ing them with a blue counter; the **VERBS**, by covering  
them with a red counter, and the **PARTICLES** (which  
are neither nouns nor verbs) by leaving them in white.

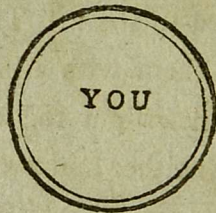
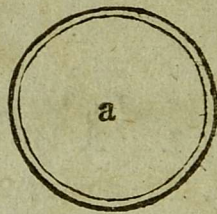
II. If the children mistake, in pointing out the  
several sorts of words, they pay a counter to whoever  
discovers the right, or to the Instructor.

III. At the end of the game, each reckons his  
counters; and he that is found to have gained the greatest  
number has the honours of the game, and is declared  
President of the party.

Game of the NOUN.

♦♦♦♦♦

*First Game.*—Colour blue all the nouns which express a person.



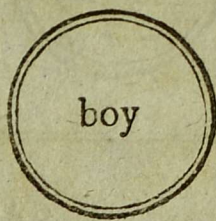
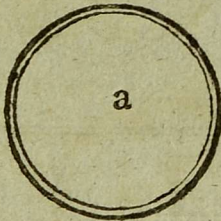
*Second Game.*—Colour the nouns which express a thing.



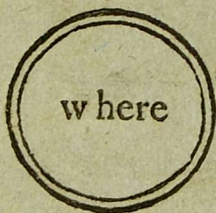
\* The young reader may amuse himself by colouring these circles or counters; but he must be careful to make no mistakes. In this page, the counters containing the words, *Victor*, *you*, *apartment*, are to be coloured *blue*: the rest are to remain *white*.



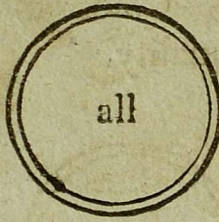
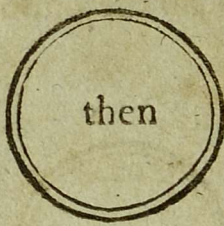
*Third Game.*—Colour blue all the nouns which express a quality.



*Fourth Game.*—Colour blue all the nouns whether of persons, of things, or of quality.



\* In this page the words *naughty* and *you* are to be coloured blue; and the rest to be left white.




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GAME OF THE VERB.

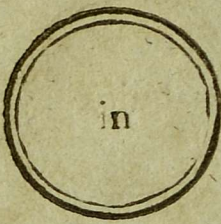
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*First Game.*—Colour red all the verbs which express existence.

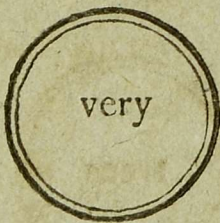
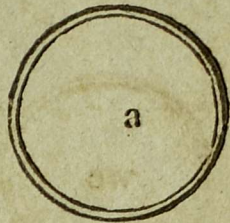
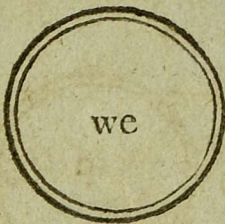


\* In this page the words, *my*, *dear*, *Charlotte*, are to be coloured *blue*; the word *are*, is to be coloured *red*; and the remaining five must remain *white*.



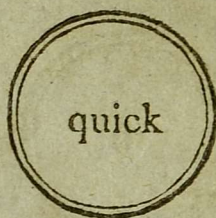
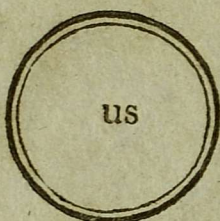


*Second Game.*— Colour red all the verbs which express possession.

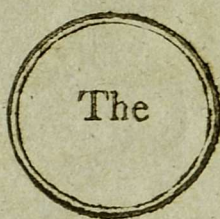


*Third Game.*— Colour red all the words which express action.

\* *Have* is to be coloured red; the rest are to be white.

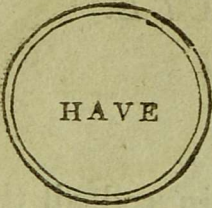
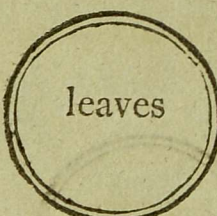

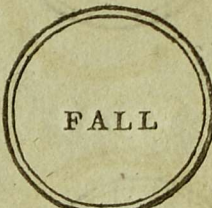


*Fourth Game*—Colour red all the verbs, whether of existence, of possession, or of action.



\* Colour *dress* and *are*, red; but let the rest remain white.



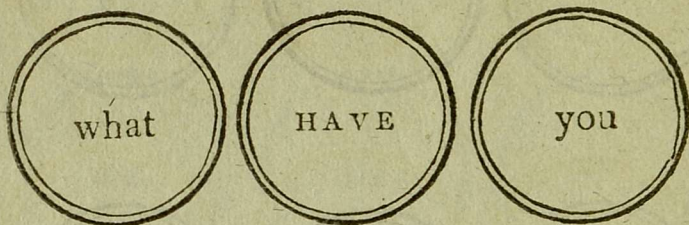
HAVEleftsofleavesfortheyBEGINtoFALL

\* The words, *have*, *begin*, *fall*, are to be coloured *red*; the rest are to remain *white*.

*Game of the PARTICLE.*



Colour blue all the nouns, in red all the verbs, and leave in white, all the words which are neither nouns nor verbs, and which we call particles.



\* The word *have* is to be coloured *red*; the word *there* is to remain *white*; the rest are to be coloured *blue*.



What

is

this

which

you

do

weep

so

much?

These

are

the

\* *What, this, which, you, these, are to be coloured blue; is, do, weep, are, to be red; and so, much, the, are to remain white.* -

fad

needles

which

HAVE

*pierced*

me

in

the

arm

\* *Sad, needles, which, me, arm,* are to be *blue* ;  
*have, pierced,* are to be *red* ; *in, the,* are to remain  
*white.*



N. B. Sentences proper for each game will be found :

<i>For the First Game of the Noun</i>	SECT. I.	Page 1
<i>Second</i> .. ..	II.	8
<i>Third</i> .. ..	III.	14
<i>Fourth</i> .. ..	IV.	23
<i>For the First Game of the Verb</i>	I.	31
<i>Second</i> .. ..	II.	39
<i>Third</i> .. ..	III.	45
<i>Fourth</i> .. ..	IV.	51
<i>For the Game of the Particle</i>	.. ..	60

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In each of the paragraphs, we have caused to be printed in *italics* those words which the child ought to point out, and distinguish by the coloured counter, in the manner of the foregoing pages. These *italic* characters will beside, afford the child the advantage of being able to discover the words himself; and almost without a master, to point out the different sorts of words with which he is to be made acquainted.

END OF THE GAME OF CHILDREN OF FIVE YEARS.

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Table with 4 columns: Game Name, Score, and two unlabeled columns. The text is mirrored and difficult to read.

Game Name	Score	Column 1	Column 2
For the Game of the Year	Score	I.	...
		II.	...
		III.	...
		IV.	...
For the Game of the Year	Score	I.	...
		II.	...
		III.	...
		IV.	...
For the Game of the Year	Score	I.	...
		II.	...
		III.	...
		IV.	...

In each of the paragraphs, we have endeavored to be printed in larger bold words which the child ought to point out, and distinguish by the colored counter in the margin of the following page. These shall be the words which the child should be able to find without a pointer, and at the bottom of each word with which it is to be made acquainted.

END OF THE FIRST VOLUME OF THIS SERIES.









