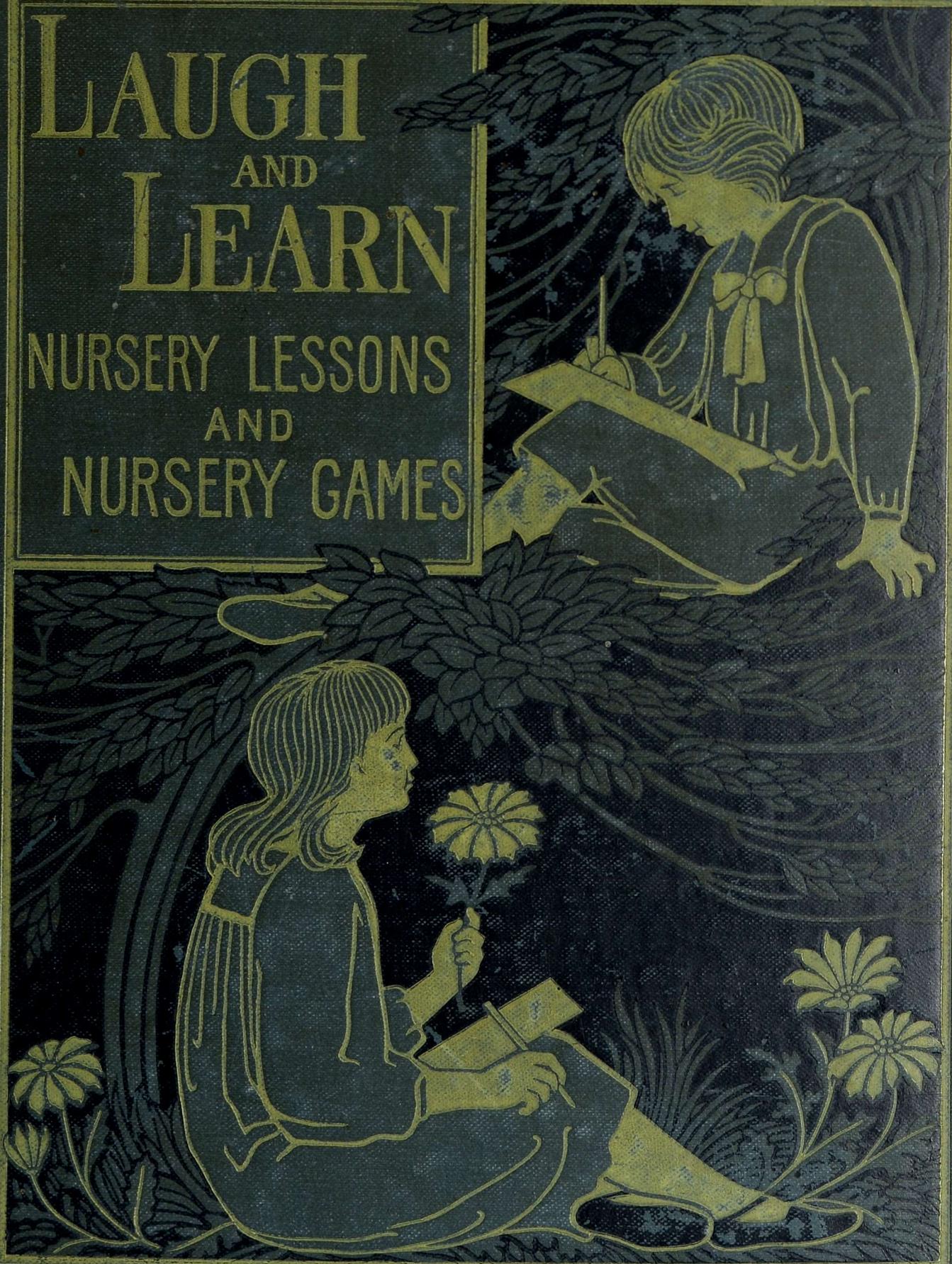
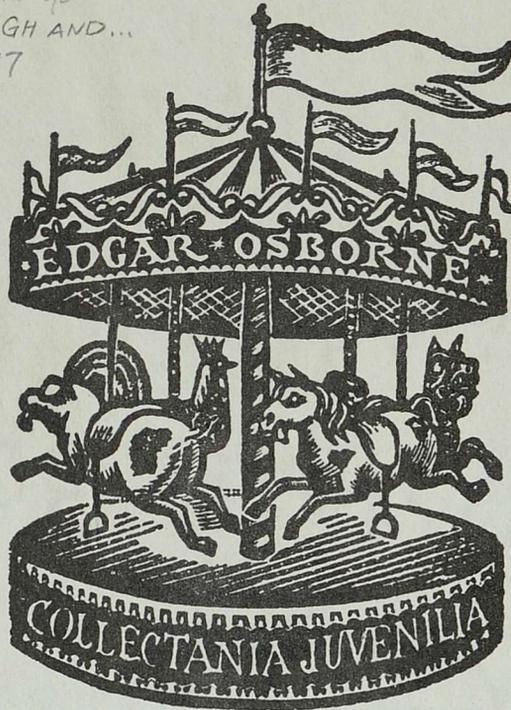


LAUGH
AND
LEARN
NURSERY LESSONS
AND
NURSERY GAMES



(B1).
HUMPHREYS
LAUGH AND...
1897



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LAUGH AND LEARN.





LAUGH AND LEARN

A BOOK OF
NURSERY LESSONS AND NURSERY GAMES

BY
JENNETT HUMPHREYS



NEW EDITION

BLACKIE & SON, LIMITED
LONDON, GLASGOW, AND DUBLIN

1897

PREFACE.

The purposes of this book must be apparent the moment its leaves are opened, and its plentiful and attractive illustrations perceived. It is for the Nursery;—to shape out the very earliest Teaching that is to be given there, to shape out the very earliest Play; and it uses the toys and the style of the Nursery throughout, as freely in the one section as in the other.

This treatment has a reason. Children seem born for Play;—which can be called Fun, Frolic, Merriment, Laughter, as is preferred. Children seem born to hate to be taken from Play. It would appear to be self-preservation with them; the defence of the approach to the avenue through which they grow, and feed, and flourish. Recognizing this (already recognized by Fröbel in the area he covers), nay, more, taking advantage of this as an index-finger to be gratefully hailed and obeyed, all the following pages containing matter to which the dreaded word “lesson” could be applied, have been so compiled that the child shall never once be carried by them into stiffness, and dry forms and regulations, foreign to its entire mental altitude, but shall find itself kept by them amongst objects and modes of thought with which it is familiar, and which are its delight.

It is confidently thought that mothers (and others in charge of very young children) will be glad of a book in which this treatment is definitely set down. Home-instruction has again and again been relinquished because of the daily battle it has brought with a child’s tiresome (!) dislike to a dreary drive over a dull land. The mother has had sympathetic

consciousness of this dulness, as depressing to herself as to her little pupil, and the impediment or burden of it has been too much for both. Now, here, by the help of manner, and picture, and rhyme, Learning and Laughing have been intermingled; they have been amalgamated; they are made one; and it brings the belief that a child will never be rebellious over lessons so constituted, but, on the contrary, will be glad for the moment to come when the book containing them is to be produced.

There is no intention to advocate by this that Teaching in the Nursery is to be merely played with. It is not so. It must have its regular lesson-hour, its regulated place. Let all be associated. A certain so-much, be it only five minutes, of discipline and appointed work, to be duly undertaken day by day and duly performed, is absolutely essential for the formation of those habits of application and endurance without which there can be no worthy study later on. What is affirmed is, that the child shall enjoy the lessons here provided for it, and that, through this enjoyment instead of through weariness, it shall the sooner pass on to the pleasure of the latter part of the book, where there are tales it can read for itself. In this connection it may be proper to say something about reading from its orthographical side. There has been no attempt in this volume to tie up the difficulties of the English language into little and large bundles, thinking that that way they can be overcome. They cannot be overcome; the bundles remain. They may be labelled Silent Letters, Soft Sounds, Hard Sounds, Open Sounds, Broad Sounds—as you will; but there they are, and they only frighten and beat the young child off. Every system of phonetics—or by what name it is called—good as it may be (and is) in parts, has to stop itself short somewhere, neck-broken, or, at the least, lamed; and in this book every system has been discarded.

The section to be at once seen as the “Laugh” section *par excellence*, requires no explanation. It is a copious store of plays, games, occupations,

finger-work, rhymes, fun of all sorts, jingles (both for the very little ones as well as their older brothers and sisters); all and each for winter evenings, wet days, and other stop-at-home hours, when either quiet or active indoor-amusements must be found. In this division ("Frolic and Diversions") the Counting-out Rhymes, and some portion of the Games and Occupations will be readily recognized as old friends. They are collected from recollection. In other respects the work throughout is original. After these, the last of all, there are bright Play-Songs with music and movements, and there is Nursery Drill set to bright lively tunes easy of execution. Of these tunes (and the tunes only) it has to be stated that they are from a variety of sources, and are mostly popular national melodies, English, Scotch, and German, adapted to the purpose. Details of them will be found in the proper place.

JENNETT HUMPHREYS.



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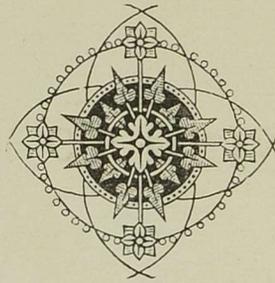
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LEARNING TO READ.



THE ALPHABET.



ALPHABET OF CAPITAL LETTERS.

[*Read, "Look at A," and with your pointer point to A, stopping at it. Tell the child to say A, and let it be said slowly and accurately. Then say lightly, "A begins Alice." Proceed in the same way with every letter, giving as few, or as many, at each lesson as the child is willing to receive.*]

Look at **A**, — A begins Alice.

Look at **B**, — B begins Bessie.

Look at **C**, — C begins Charlie.

Look at **D**, — D begins Dollie.

Look at **E**, — E begins Edie.

Look at **F**, — F begins Floss.

Look at **G**, — G begins Gussie.

Look at **H**, — H begins Harry.

Look at **I**, — I begins Idie.

Look at **J**, — J begins Jimmy.

Look at **K**, — K begins Kate.

Look at **L**, — L begins Lawrie.

Look at **M**, — M begins Minnie.

Look at **N**, — N begins Nattie.

Look at **O**, — O begins Oswald.

Look at **P**, — P begins Polly.

Look at **Q**, — Q begins Queenie.

Look at **R**, — R begins Rosie.

Look at **S**, — S begins Steve.

Look at **T**, — T begins Tommy.

Look at **U**, — U begins Unie.

Look at **V**, — V begins Vic.

Look at **W**, — W begins Wattie.

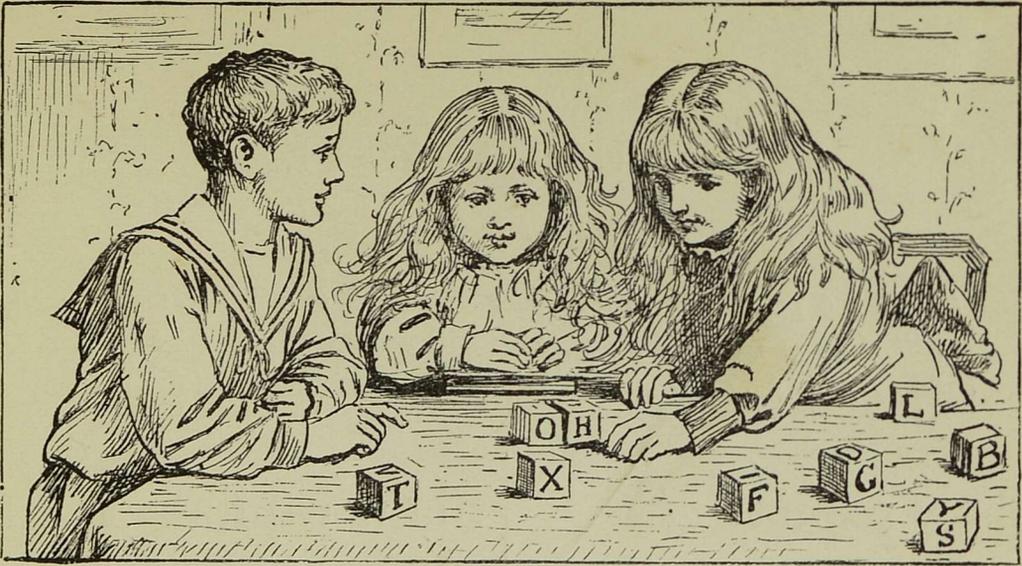
Look at **X**, — X begins Xury.

Look at **Y**, — Y begins Yorrie.

Look at **Z**, — Z begins Zadie.

[By the time these are learnt, the child probably knows the words Look, and at, and begins, by sight and unconsciously. Test this. Say: "Point to Look. Point to at. Point to begins." If the child can do it, it is well; if not, make no effort to teach the words. The child is not to be troubled with them. It is too soon.]





EXERCISE I.

[From a box of *Wooden Letters* produce only the *Capital Letters*. Have the small letters sorted out and kept away. Strew the letters before the child; let it name each; and place them properly, tops up, not minding alphabetical order. Say:

Put your wooden **A** close to wooden **J**

Put your wooden **C** close to wooden **T**

Put your wooden **D** close to wooden **V**

and so on. Then invert and vary this. Say: "Put your wooden *U* in front of wooden *Q*;" "Put your wooden *T* under wooden *P*;" "Put your wooden *K* over wooden *J*;" "Put your wooden *Y* atop of wooden *I*;" &c.]

EXERCISE II.

FROM THE BOOK.

[Give the child a pointer, i.e. a penholder sharpened to a point; not a pencil, or it will leave marks; not a pen, or it will scratch. Lay the book before the child; read a sentence; and let the child point to the letter you ask for.]

Show capital **A**
In All and Away.

Show capital **B**
In Baby at tea.

Show capital **C**
In Come on my knee.

Show capital **D**
In Dinner with me.

Show capital **E**
In Ed with the key.

Show capital **F**
In Feathers for Geof.

Show capital **G**
In George by the sea.

Show capital **H**
In Harriet Bache.

Show capital **I**
In Ink getting dry.

Show capital **J**
In Jam for to-day.

Show capital **K**

In Katie at play.

Show capital **L**

In Learn Letters well.

Show capital **M**

In Make Mary hem.

Show capital **N**

In Ninety old men.

Show capital **O**

In Ox down below.

Show capital **P**

In Puss up the tree.

Show capital **Q**

In Quacky-Qui-Quoo.

Show capital **R**

In Right Railway car.

Show capital **S**

In Sugar for Bess.

Show capital **T**

In Toffee and Tea.

Show capital **U**

In dear Uncle Hugh.

Show capital **V**

In Very Vain bee.

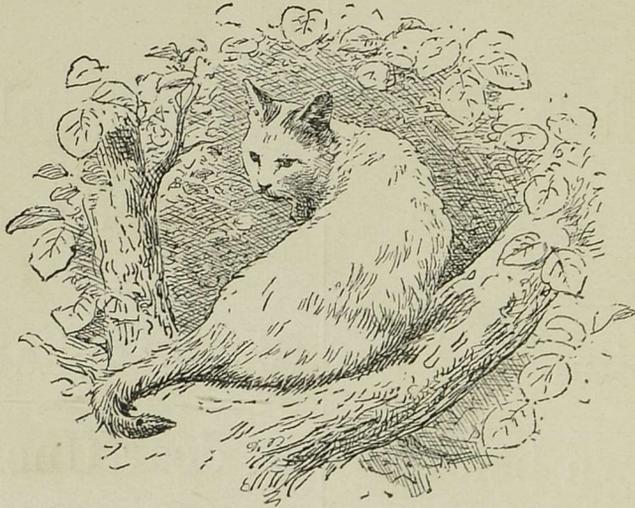
Show capital **W**
 In Water, Why bubble
 you?

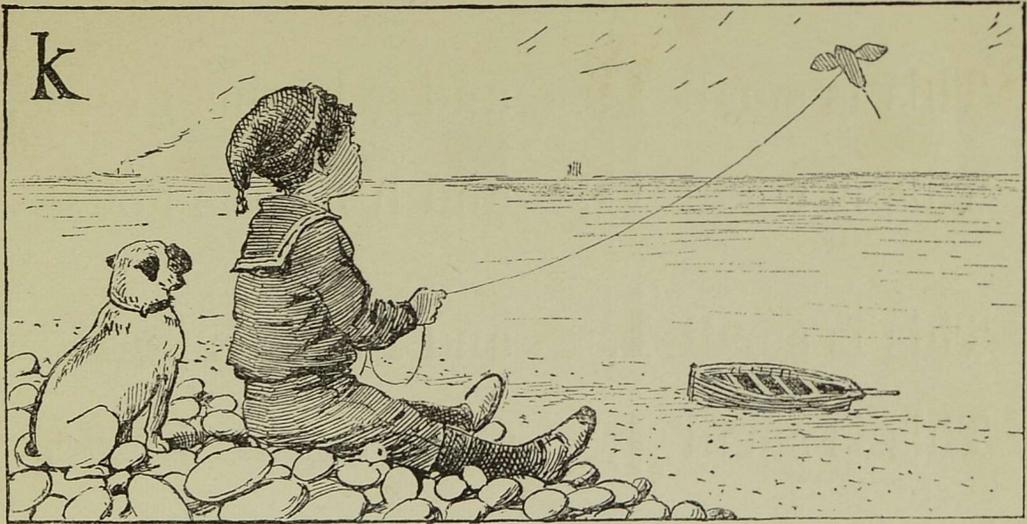
Show just a small **X**
 At end of perplex.

Show capital **Y**
 In Yoke put awry.

Show capital **Z**
 In Zinc painted red.

[Test, as before, whether the child knows Show, Capital, In. Do not teach the words. It would still trouble the child.]





ALPHABET OF SMALL LETTERS.

[Point to a on saying it, after saying "This is small;" and point to the a of arrow on saying it, after saying "and a begins." In the same way with the rest.]

This is small **a**, and a begins arrow.

This is small **b**, and b begins barrow.

This is small **c**, and c begins candle.

This is small **d**, and d begins dandle.

This is small **e**, and e begins eye.

This is small **f**, and f begins fly.

This is small **g**, and g begins grouse.

This is small **h**, and h begins house.

This is small **i**, and i begins ingle.

This is small **j**, and j begins jingle.

This is small **k**, and k begins kite.

This is small **l**, and l begins light.

This is small **m**, and m begins mail.

This is small **n**, and n begins nail.

This is small **o**, and o begins otter.

This is small **p**, and p begins potter.

This is small **q**, and q begins quaker.

This is small **r**, and r begins raker.

This is small **S**, and s begins sailor.

This is small **t**, and t begins tailor.

This is small **U**, beginning unchain.

This is small **V**, and v begins vein.

This is small **W**, beginning a wren.

This is small **X**, and x counts as ten.

This is small **y**, and y begins yell.

This is small **Z**, and z begins Zell.

[*Test the child, for unconscious learning, as before, over small, begins, this, is, and. Then take the small wooden letters (sorted from the capitals), and say: "Pick me out a," &c.*]

EXERCISE III.

FROM BOX OF LETTERS AND THE BOOK COMBINED.

[Give the small wooden letters; and from this stage onwards there must be two or three of each of the letters. A set containing only one of each will not do; no words could be formed. Place the book where the child can see the right page to copy it; and after you have read the line, point with your pointer to the word mail, and to each letter of it, to help the child.]



Make me a wooden mail.

Make me a wooden nail.

Make me a wooden eye.

Make me a wooden fly.

Make me a wooden sailor.

Make me a wooden tailor.

Make me a wooden arrow.

Make me a wooden barrow.

Make me a wooden grouse.

Make me a wooden house.

[Give the child any printed matter—book, bill, or newspaper, where the type is of good size, and with the wooden letters let it for itself, alone, make up such of the words in it as it may choose.]

EXERCISE IV.

FROM THE BOOK.

[Let the child have a pointer. As you read each sentence point with your pointer to the word where the desired letter is, and then let the child with its pointer point to the letter itself.]

Please to find a little **a**
In the middle of a tray.



Please to find a little **b**
In a bubble you find three.

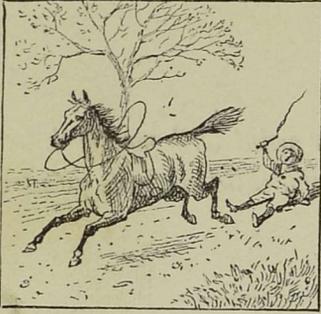
Please to find a little **c**
In a poultice, dear, for thee.

Please to find a little **d**
In the darling close to me.



Please to find a little **e**
In a grocer and his tea.

Please to find a little **f**
At the very end of deaf.



Please to find a little **g**
After a in filagree.

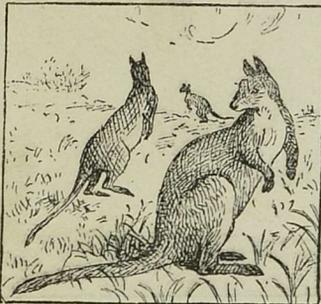
Please to find a little **h**
In the horse he hit with rage.

Please to find a little **i**
Put before an e in tie.



Please to find a little **j**
In the jar you brought away.

Please to find a little **k**
In the kangaroo at play.



Please to find a little **l**
Written twice to finish bell.

Please to find a little **m**
In a marigold and stem.

Please to find a little **n**
After t and e in ten.



Please to find a little **o**
In the middle of your toe.

Please to find a little **p**
In a pit before i, t.

Please to find a little **q**
In the queen who quickly grew.

Please to find a little **r**
After s, t, a, in star.



Please to find a little **s**
Twice in sister, once in yes.

Please to find a little **t**
In this cocoa-nut you see.



Please to find a little **U**
In the gruel made for Sue.

Please to find a little **V**
In a veil, before the e.

Please to find a little **W**
In the wind and wet
which trouble you.



Please to find a little **X**
At the end of Middlesex.

Please to find a little **y**
In the centre of your eye.

Please to find a little **Z**
In a wizard near his head.

*Now the exercise is done,
Shut the book, and off you run!*

EXERCISE V.

FROM BOX OF LETTERS; CAPITALS AND SMALLS MIXED.

[Give the child the letters; and, as at end of Exercise III., place erect before it some book, bill, or newspaper, from which it may copy any of the words it chooses. Encourage the child to do it alone. A very few words will suffice for a lesson. Read the rhyme; which may stand for the copy, if the child desires it. See that the capitals are put where they should be.]

Take these wooden letters,
 Mix them well about,
 Choose some words of printing,
 Copy each one out.

 A R H Y M E.

[Say to the child, "An A B C in Small, and you may learn it all;" then read the rhyme throughout, and let the child repeat a few lines till it knows the whole.]

a begins ache,
 b begins bake,
 c begins cake,

And now, if you please, I will eat it;

d begins die,
 e begins eye,
 f begins fie,

And that is the way to repeat it.

g begins gill,

h begins hill,

i begins ill,

But now I begin to get better;

j begins jing,

k begins king,

l begins ling,

A long fish to match with the letter.

m begins moat,

n begins note,

o begins oat,

And see me stoop down now to pick it;

p begins pier,

q begins queer,

r begins rear,

And Robert's return railway-ticket.

S begins stern,

t begins turn,

u begins urn,

With tap and with spout and with handle;

V begins vile,

W while,

X the x-ile,

Aboard till he sees Coromandel.

y begins yet,

Never forget,

I am your pet,

And let me leave off to caress you ;

Z begins zoo,

Which much will do

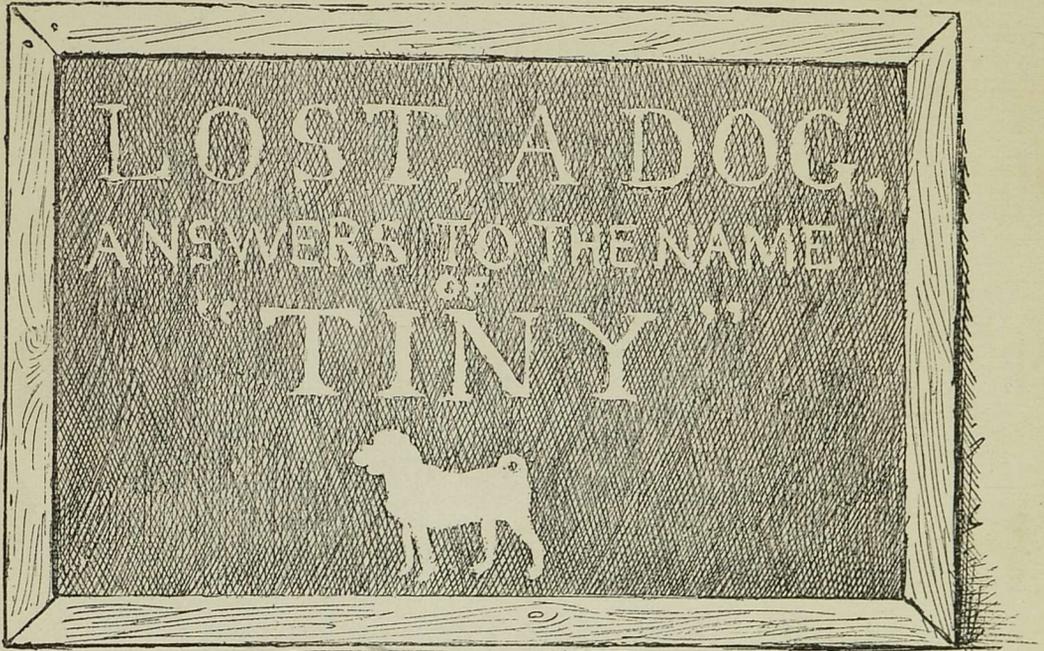
Nicely for you,

So off I will run! And God bless you!

TRANSCRIPTION,*

OR COPYING PRINTED LETTERS.

[Give the child a slate and slate-pencil. Be sure the slate is clean, not greasy, and the pencil well pointed. Write an A on the slate, and let the child copy it as nearly as it can, and as many times as it pleases. Proceed in the same manner, from day to day, with the other letters.]



EXERCISE VI.

[Again, place erect some book, bill, or newspaper, this time at a passage printed all in capital letters. The child is to transcribe any portion of it that it chooses, alone. It may be, LOST, A DOG, for instance.]

* Transcription can be commenced at this point, or delayed, according to discretion.

EXERCISE VII.

[*Read the rhyme to the child one line at a time, waiting at the end of each line for the letter it describes to be written down. If the child does not readily recognize the description, show it the letter printed at the side, and point out the peculiarity alluded to. Otherwise, do not let the page be seen till the word is complete.*]

Make me a letter as round as a ring; **O**

Make me another, a queer crooked thing; **S**

Make me the one that is V written
twice; **W**

Make me the one like a roof, neat
and nice; **A**

Make me the one that sits straight
on the ground. **L**

Make me the one with his chest
puffed out round. **D**

*Good little scholar, and good little game!
See! you have written a little boy's name!*

Write me the letter which comes after L; **M**

Write the nice *roofy* one, then, dear,
as well; **A**

Write me two more of the first,
very plain; **M M**

Then the nice *roofy* one over again; **A**

*Now have a laugh, dear, a bright "Ha! ha! ha!"
You have been writing your own dear MAMMA!*

Make the letter with a nose; **P**

Make the one which roof-like grows; **A**

Make the letter with a nose; **P**

Make the one which roof-like grows; **A**

*Yes! it is the same, put twice,
And it is PAPA! so nice!*

EXERCISE VIII.

[Put the book erect, where the child can see the page easily, and remember that some children are short-sighted.]

Do you think to write is nice?

Copy this, then, once or twice.



*Copy backwards, C, B, A ;
 Then the fourth line, L, K, J ;
 Then the third line, I, H, G ;
 Then the second, F, E, D.
 Copy crossways, here, or there,
 Up, or down, or any where.*

READING.

A TINY LESSON IN TWO LETTERS.

[Read the a section (or more) to the child, pointing as you go. Then let the child read it to you, you telling it such words (without spelling) as it cannot recognize out of its unconscious learning. When this has been done several times, practise the child in spelling the ah, am, an, &c. without the book, and without reference to small or capital letters. Proceed in same way with other sections, five or six lines at a time being sufficient.]

A small **a** and **h** make **ah!**

Capital **A** and **h** make **Ah!**

A small **a** and **m** make **am.**

Capital **A** and **m** make **Am.**

A small **a** and **n** make **an.**

Capital **A** and **n** make **An.**

A small **a** and **s** make **as.**

Capital **A** and **s** make **As.**

A small **a** and **t** make **at.**

Capital **A** and **t** make **At.**

A small **b** and **e** make **be**.

Capital **B** and **e** make **Be**.

A small **b** and **y** make **by**.

Capital **B** and **y** make **By**.

A small **d** and **o** make **do**.

Capital **D** and **o** make **Do**.

A small **g** and **o** make **go**.

Capital **G** and **o** make **Go**.

A small **h** and **e** make **he**.

Capital **H** and **e** make **He**.

A small **i** and **f** make **if**.

Capital **I** and **f** make **If**.

A small **i** and **n** make **in**.

Capital **I** and **n** make **In**.

A small **i** and **t** make **it**.

Capital **I** and **t** make **It**.

A small **l** and **o** make **lo**!

Capital **L** and **o** make **Lo**!

A small **m** and **e** make **me**.

Capital **M** and **e** make **Me**.

A small **m** and **y** make **my**.

Capital **M** and **y** make **My**.

A small **n** and **o** make **no**.

Capital **N** and **o** make **No**.

A small **o** and **f** make **of**.

Capital **O** and **f** make **Of**.

A small **o** and **h** make **oh!**

Capital **O** and **h** make **Oh!**

A small **o** and **n** make **on**.

Capital **O** and **n** make **On**.

A small **o** and **r** make **or**.

Capital **O** and **r** make **Or**.

A small **o** and **x** make **ox**.

Capital **O** and **x** make **Ox**.

A small **s** and **o** make **so**.

Capital **S** and **o** make **So**.

A small **t** and **a** make **ta**.

Capital **T** and **a** make **Ta**.

A small **t** and **o** make **to**.

Capital **T** and **o** make **To**.

A small **u** and **p** make **up**.

Capital **U** and **p** make **Up**.

A small **u** and **s** make **us**.

Capital **U** and **S** make **Us**.

A small **w** and **e** make **we**.

Capital **W** and **e** make **We**.



WE.

A TINY READING IN TWO LETTERS.

[THE CHILD IS NOW TO READ FOR ITSELF.]



I.

I am to go up to an ox.
 It is my ox.
 So is he to go to my ox.
 To be by it.
 To be by my ox.

II.

Is he to be by me?
 No. I am to be.
 Do be up to me.
 I am.
 Is he to be up to me?
 No.
 Or is it to be up to me?
 No.

III.

I am to do it.

If I am to do it, is he to do it?

He is. He is up by us, so as to do it.

Is he to be in it?

He is.

Is he up by us, so as to be in it?

It is so. He is to go as we go. We go;
so he is to go.

IV.

Do it to us. Do. It is to be so.

So it is. He is to do it.

He is to go so as to do it to us.

So he is.

Am I to go, so as to do it?

No. It is we. We go. We do it.

So, if I am to go, is hé to go?

He is to go, so am I to go.

So we go; ay, or no.

THREE-LETTER LESSONS.

[After helping the child to read these, practise it in spelling jam, mam, ram, &c.]

Put **a** to **m**, and it is **am**

And put a **j**, and it is **jam**

Or put an **M**, it is our **Mam**

Or put an **r**, it is the **ram**

Or put an **S**, and it is **Sam.**

Put **a** to **n**, and it is **an**

And add a **c**, it is a **can**

Or add an **f**, it is a **fan**

Or add an **m**, it is a **man**

Or put an **N**, and it is **Nan**

Or put a **p**, it is a **pan**

Or put an **r**, and it is **ran.**

Put **a** to **d**, and it is **ad**

And put a **b**, and it is **bad**

Or add a **D**, and it is **Dad**

Or add an **h**, and it is **had**

Or put an **S**, and it is **sad**

Or put an **l**, it is a **lad**

Or put an **m**, and it is **mad.**

Put **a** to **p**, and it is **ap**

And put a **C**, and it is **cap**

Or put a **g**, and it is **gap**

Or put an **l**, and it is **lap**

Or put an **r**, it is a **rap**

Or put a **t**, it is a **tap.**

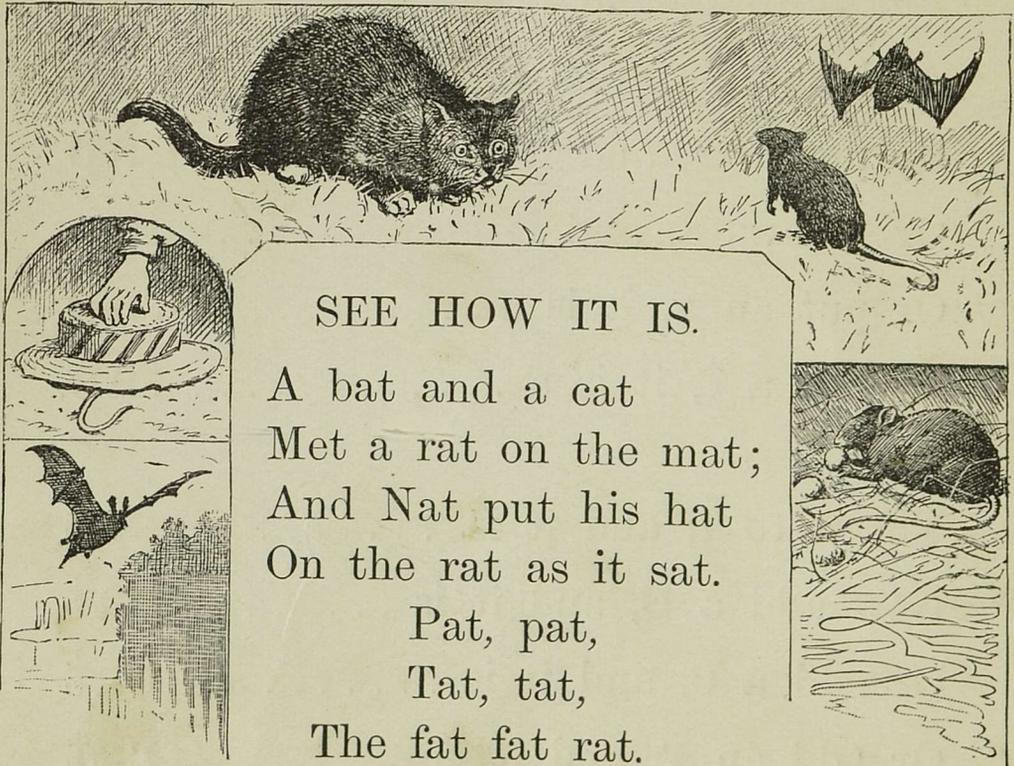
Put **a** to **t**, and it is **at**

Now add a **b**, and it is **bat**

Or add a **C**, and it is **cat**

Or add an **r**, and it is **rat.**

Put **a** to **t**, and it is **at**
 And add an **m**, it is a **mat**
 Or put a **p**, it is a **pat**
 Or put an **s**, and it is **sat**
 Or put an **f**, and it is **fat**
 Or put an **N**, and it is **Nat**
 Or add an **h**, it is a **hat**
 Or add a **t**, and it is **tat**.



SEE HOW IT IS.

A bat and a cat
 Met a rat on the mat;
 And Nat put his hat
 On the rat as it sat.

Pat, pat,
 Tat, tat,
 The fat fat rat.

Put **e** to **d**, and it is **ed**

Now add an **r**, and it is **red**

So, put an **l**, and it is **led**

Or put an **f**, and it is **fed**

Or put a **b**, and it is **bed**

Or put an **N**, and it is **Ned.**

Put **e** to **n**, and it is **en**

Now add a **B**, and it is **Ben**

Or add an **h**, it is a **hen**

Or add a **p**, it is a **pen**

Or add an **m**, and it is **men**

Or add a **t**, and it is **ten.**

Put **i** to **d**, and it is **id**

Now add an **h**, and it is **hid**

Or put a **k**, and it is **kid**

Or put an **l**, it is a **lid**

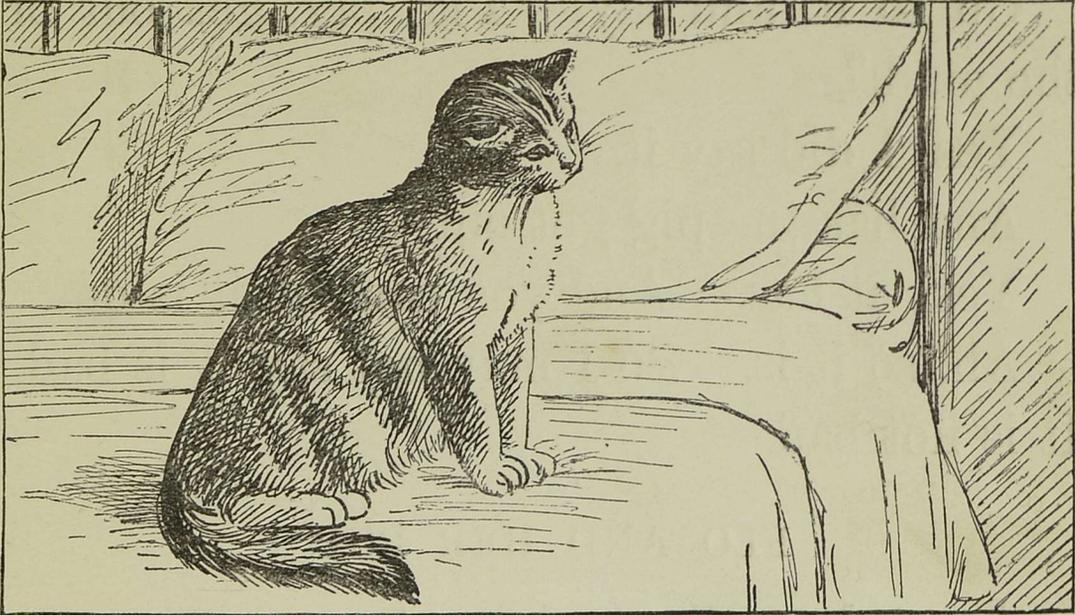
Or put a **d**, and it is **did.**

Put **i** to **p**, and it is **ip**
And add an **h**, and it is **hip**
Or add an **l**, it is a **lip**
Or add a **p**, and it is **pip**
Or put a **d**, and it is **dip**
Or put a **t**, and it is **tip**.

Put **o** to **t**, and it is **ot**
Now add an **h**, and it is **hot**
Or put an **n**, and it is **not**
Or put a **c**, it is a **cot**
Or put an **l**, it is a **lot**
And put a **T**, it is our **Tot**.

Put **u** to **p**, and it is **up**
And add a **c**, and it is **cup**
Or put a **p**, it is a **pup**
Or put an **s**, and it is **sup**.

TINY READINGS IN TINY WORDS.



THE CAT ON THE BED.

A cat is on my bed.

Do not let her be on my bed.

She is big and she is hot. Put her off.

It is not for her; it is for me.

“Go, cat, go! You may not be on my bed. I can not let you be on it. Go!”

THE PIG IN THE MUD.

A pig has its leg in the mud.

It is a bad pig to go up to the mud.

Go to it, and say, "Pig, pig, get out of the mud."

Yes, I did say it.

And has the pig got out?

Yes; it has. And you can see it is out.

Ah, so it is. So I may not say it is bad.
It is not bad.

FLO AND HER PUP.

A pet dog, Flo, had a pet pup. The pup was Kip.

On a day Kip, the pup, sat out of his hut to get hot in the sun; and Flo sat by him.

By the hut was a boy, Bob; and Bob had no pet dog of his own, nor a pup, nor a cat, nor a pig.

So, as Flo was not his pet dog, and Kip

was not his pet pup, he ran up to Kip and hit him, and ran up to Flo and hit her.

Was it bad of Bob to do it? May a boy hit a dog?

THE OX AND THE KIT.

Ox. A lot of hay is by me.

Kit. May I be on the hay, sir ox, to get a nap?

Ox. No. Get out. It is my hay.

Kit. Oh, do let me lie in it!

Ox. No. I say you may not. It is not for you to lie on. Go!

Kit. Oh, sir ox, do let me get my nap!

Ox. No, I say. No. Get out!

So the kit had to go. For the ox was big, and the kit was not.

FOUR, FIVE, AND SIX LETTER LESSONS.

[Proceed as in the three-letter lessons.]

Put **s** to **and**, and it is **sand**
Or put **g r**, and it is **grand**
Or **s t r**, and it is **strand**.

Put **m** to **eat**, and it is **meat**
Or put **t r**, and it is **treat**
Or put **b l**, and it is **bleat**.

Put **p** to **ink**, and it is **pink**
Or put **c h**, and it is **chink**
Or put **d r**, and it is **drink**.

Put **g** to **oat**, and it is a **goat**
Or **t h r**, and it is **throat**.

Put **b** to **urn**, and it is **burn**
Or put **c h**, and it is **churn**.

AN EXERCISE IN RHYME.

[*Read this rhyme to the child. Then give it its pointer, and ask it to show you how many of the words it knows. It can transcribe such words, also, if you have yet let it take transcription, and you want a fresh transcribing lesson.*

Test it over the word can to see if it is able to show you the an in it; over the bit and fit, for the it, &c. This is a method which can be used with the foregoing Letter-Lessons also.]

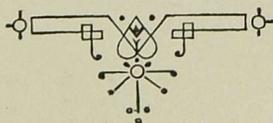
These lessons show
How words can grow.
This little book
How words can look.

Take any word
You ever heard,
Or any sound
You ever found,
And you will spell
It very well,

If you will fit
It bit by bit,
And take great care
To put all there.

'Tis good to know
How letters go;
And good to learn
How letters turn;
And if you mind
The words you find,

You soon indeed
All books will read.



SHORT READINGS

IN LONGER WORDS.

[*At times, after the child has read to you, read the same to the child; and always, after any reading, yours or the child's, put questions as to what it has been about. "Was it a boy?" "What did he do?" "What did he have?" "Where did he put it?" and so on.*]

THE KITS.

Two kits were on a rug by the fire.

They were Tib and Tab. The small one was Tib, the grey one was Tab.

Tab took Tib's paw and bit it. It made Tib give such a loud cry.

"Mew! Mew!"

Then Tib said, "I do not see why you bite my paw. It is mine, not yours. I will see how you like me to bite you, Miss Tab."

So Tib bit Tab. And Tab cried, "Mew! Mew! Mew!"

That is the way with cats and kits.

THE SWING.

Some boys put up a swing, and some girls came to play with them.

The boys gave the girls a swing, one at a time; and they sent each girl up high, as high as she liked to go.

One girl said, "Thank you, boys. Now we will swing you." And the rest of the girls said the same.

So they all had a swing, each one in turn; and the play was nice from the first to the last.

That is the way with boys and girls.

Or that ought to be the way; and I hope it is with you when you play.

NELL AND ROSE.

Poor Nell was out in the cold, and had had no food all the day. She was ill, too,

and in pain; and no one was near her to see her.

But at last, a dear girl, Rose, went by, and saw her, and took her by the hand.

“Come to my room,” said Rose. “I have a fire, and I have hot milk, and a nice oat cake; and some of it is for you. Then I have a bed, and you can lie on it.”

That was kind of Rose; and poor Nell went with her, you may be sure.

A DUCK AND A DOG.

A duck one day met old Brat, our dog.

“Duck! Duck! Duck!” said the duck.

“Dog! Dog! Dog!” said Brat.

That was all, that day. But the next day the duck came out of the pond once more.

“Duck! Duck! Duck!” it said.

“Dog! Dog! Dog!” said Brat. “Why

do you tell me you are a duck? I can see you are!”

“Duck! Duck! Duck!” said the duck. “Why do you tell me you are a dog? I can see you are!”

“Oh, you can, can you?” said Brat.

“Yes, I can,” said the duck.

“Then, good day.”

“Good day.”

THE MAN AND HIS WOOD.

A cart drew up to a door, and it had wood in it. It was wood that had been part of a ship. It was now cut up for logs, to burn in the fire.

“Help me to lift the wood, mate,” said the man who had the wood in the cart. “Mate! do you hear? Who are you? And what are you? Will you help me to lift this wood from the cart? Or will you not?”

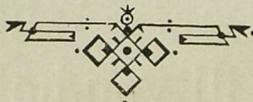
But the mate, who was a poor lad, did not hear. He was deaf and dumb. He made a sign to show the man that he was so. Then the man made a sign to tell him what to do, and he did it, and did it well.

The wood was soon out of the cart; a log, and a log; this one, that one; more and more. It was soon all out, and the man gave the bill, and it was paid for.

The man paid the lad for his help; and the lad ran home as glad as glad can be. Poor lad, he did not earn much, as he was deaf and dumb. It was good for him when he did earn.

A sign will show the way to go.

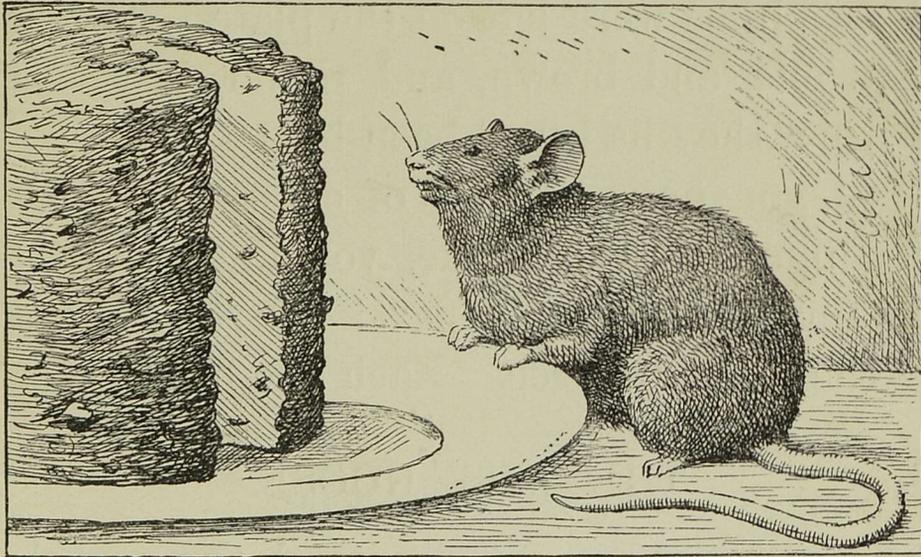
All boys can earn, to work who turn.



LITTLE STORIES FOR LITTLE PEOPLE.

THE MOUSE AND THE PLUMS.

A mouse saw a cake on a plate on a shelf. It was a rich plum cake, with just one slice cut out of it. The mouse could see how nice it was.



“Dear me,” she said, “did that cake grow? Are there trees full of cakes? Do men go to the trees, and cut the cakes down? How kind!”

She put her head where the slice had been cut out. She then put her teeth in the side; and how she did eat, to be sure. She kept on till she had

had as much as she could hold. Then she went back, by the hole in the wall, to her nest, or home.

But she left all the plums there! She liked the flour part of the cake the best. She liked the grain part, the sweet part, the part that was soft with milk and eggs.

But plums are fruit. Fruit is made up of pulp and juice: and mice do not care so much to eat it. So these plums were left on the plate. They were quite whole, and brown, and round, just as they were when they had first been baked.

When you have a piece of cake, do you leave all the plums? You rogue, you know you think the plums are the best part! So we do not all think the same, you see. Each one has his taste.

THE WISE GOOSE.

A goose stood on a green; and the sun shone, and the air was sweet.

In one part of the green there was a pond, and the goose saw it.

“Quack, quack!” she cried. “Quack, quack, quack, quack, quack, koo!” You should have seen her run off to the pond, with one foot up and one

foot down, foot, foot, flat, flat. I am sure it would have made you laugh.

I need not tell you what the goose did when she got to the pond. She went in. She swam, and she dived, and she drank. She gave a duck with her head, and a snap with her beak, and a clack. She flung up the spray and the drops, and held up her neck. She was as grand and as proud as a goose could be.

You see, the goose knew it would do her good to have a wash. She did not start back from the wet and the cold. She liked it.

SIB AND THE HIGH TIDE.

PART I.

Sib was a girl who did not live in a town, but on a hill by the sea. This hill was a long line of sand. It went on and on for half a mile or more.

It looked as if it were made to be a bank, or a wall too high to let the sea curl up, and dash up, to hurt what was on the land. It was nice to live on such a hill. It made Sib glad all day long.

She had a song she used to sing when she was glad. This is it:—



You dear, dear Sea,
To stay by me!

I love the fine top of your big big wave;
I love it to roll, and to rush, and rave,
To rise and to rise,—just to grow so tall,
And turn, with a pour and a roar, to fall!

You dear, dear Sea,
To play by me!

How fine is your game when you draw back, slow,
And suck, and drag weed and wrack, as you go,
Then—fast!—give a turn, and a leap, and lash,
And back on the sand you curl and you dash!

You dear, dear Sea,
So gay by me!

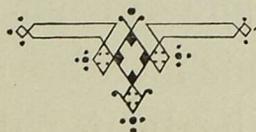
I love you to foam, and to fret, and beat,
To lick at my face, and to wet my feet,
To spit, and to spot, and to ooze, and slip,
To come on tip-toe, and then off to trip!

You dear, dear Sea,
All day with me!

How fine is your face as you face the sun,
And peep at a beam, and you kiss each one;
And wink, and go down, and go up the way
To swim to the land that has sun all day!

You dear, dear Sea,
To play by me!

I feel I must tell you that Sib made that song out of her own head. It is not the sort of song you see in a book. But I think you will not mind, if she did make it, or if she did not make it. She sang it, and that is all you want to know.



SIB AND THE HIGH TIDE.

PART II.

Now, Sib had a Dad; and her Dad had to go to sea, to get fish to sell. He had a boat to row in, and sail in. He had nets in the boat, and fish were in the nets. On some days fish hung to dry at the side of the boat.

It was nice for Sib to see so much fish. It let her know a cod from a ling, or a sole. She knew what bait was, and what fins were, and what a gill was, and what a tail was, and a bone, and a hook. She knew how to net too, and how to mend a net.

She knew a west wind from an east wind. She felt the east wind blow from the sea, up to her cot, and in at the door. It blew the sand and the foam with it.

She felt the west wind blow from the land, at the back of her home. She did not like the west wind, for it kept her Dad out at sea. She liked the east wind, for it let him come back soon.

In the same way she did not like a low tide. It made her Dad and his men have to toil a long way up the sand from the boat with the fish. What she did like was the high tide, for it let the men

haul the boat near up to the bank. Then each one soon got rid of his load of fish, and laid it down.

I will tell you a bit more that Sib knew. She knew a crab.

A lump of rock was on the sand, at the foot of her bank. It was a wild rock, dark and deep, with a hole on this side, and a hole on that. There were more holes, too, here and there. If a wave ran into a hole, it made it full, or if a wave ran out, it left it dry.

Then weed was on the rock. It was wet, and this caused you to slip. The rock was hard, and hurt your feet. If you had a slip, it let you go slap on to your face, and it was not a nice rock at all.

But our Sib did not mind the slip or the slap, or the hurt or the wet. She got up, if she had a fall, and she did not cry, or feel lost, or care a bit. I can tell you why.

When a wave came up to fill a hole, it made it like a wee pond or lake. It took a crab in with it too, or more than one: and Sib had a dear love for a crab!

“You nice pet!” she said to one, one day, when she went on the rock. “How glad I am to see

you! You are wee, but that is what I like. I do not like a big crab. A big crab has a hard claw that can hurt. Your claw is soft and nice, and you make me love you. Ah, yes, you are a dear!"

But the crab did not know what Sib said. She did not talk in crab-talk, you see. The crab did not know Sib-talk, or girl-talk or boy-talk, or what talk you like to call it. So he did his best to get out of the way.

"Do not do that, crab!" Sib said. "I do not wish to get you so as to poke out your eyes, and to boil you, and eat you! I wish to play with you and to look at you, that is all!"

But the crab did not yet know what she said. So he gave a dive that made the sand in the hole rise and mix like dust or mud. That hid him from Sib, and he was safe.

Then Sib went to the next hole, to look for a new crab. She saw two: one, a fine one, drab; one, as fine, but grey. She told them all that she had told the crab she had just left. But she did not yet talk crab-talk. So they, too, had the dive, and the hide in the sand. In this way they, too, went out of sight and were both safe and snug.



Miss Sib, with her hair in the wind, and the sun in her face, went from hole to hole, to a part of the rock that went far out. It was a part that had the sea on it, where the sea lapped and licked and washed high up.

SIB AND THE HIGH TIDE.

PART III.

Sib had her mind so full of crab and of crab play, she had no room in it for the rock and the tide. Then, each hole was so near the next hole, it did not seem far to go to it. She did not keep in her

head that one step and one step make two, and that two and two make four. She did not think that if you put four to four, and four to four, and keep on at it, you will in the end go a long way.

So this is what took place:—Poor Sib gave a look up at last, and she saw it was the turn of the tide, and that the sea was on the rock all by her, and she did not see how she was to get off!

Ah, what a cry she gave! “Mam!” it was. “Dad!”

She knew they did not know she was on the rock. They knew she had left home to play. That was all. They did not know if her play was to be on the sand, or far off, or near at hand.

“Mam! Dad!”

The wind soon let the cry drop. It blew from the east, so it blew on to the land. Still you must know a cry was not much for a wind to take hold of. The wind at this time was full of the noise of the sea. The cry thus fell in with the roll and roar of the waves. In this way no one knew what it was.

Yes; but Sib did more than cry. She ran. She knew—poor Sib—that all she had to do was to be as fast as the sea. She had a race with it.

Ah, if it had been but on the flat sand! But the rock went up, and the rock went down. It was hard, too, and it hurt. It had that weed that was so wet. It had a hole too wide for Sib to pass. She had to jump it. It had a hole she did not see, and her foot went low down in it.

She had a wave wet her at her feet, and dash, in a drop or two, at her face. She had a slip, and a get up. Then her foot went slip far down a big hole; and she fell flat on her face, with her foot too much hurt for her to get up!

All went dark to her when this came. All went hiss and ache; and she kept on the rock, and gave a moan.

Did she move at last? She did. She put out her hand. She felt the cold rock, and the wet weed. Ah, how cold it was! but it was good to feel it. It made the dark go. When Sib saw the sun (for it was yet day), it gave her the hope to get on her feet, and to get to the sand as soon as the sea did. But no, no. She got up on her good foot, but the hurt foot hung, and the pain was too hard to bear!

“My dear Mam!” it made Sib cry. “Dad! My

own Dad! Help! Help me! Sib calls you! Dad, I am on the rock! Come! Help!”

The cry rang. The wind made it ring. It bore it; for it was not so far to bear it this time.

Sib's Dad was in his boat, on the sand, in with his nets. When he heard the cry he was out of his boat, in a dash, with his hand up to his eyes to see as far as he could. He was soon on the rock, and saw his Sib. He got to her, and held her in his arms, with a kiss,—oh, with such a kiss!

She was cold, and she was ill. Her foot was full of pain, when her Dad laid her in her Mam's arms. Her Mam made her warm, and gave her warm food, and put her to bed. She got well, and so did her foot.

Yes, and she went on the rock when she was well. For, all she had to do was to take care, and to look to be sure it was not high tide.

We can all of us use what we have, if we use it with care. It is not right to turn from it, if it is good, when it has hurt us. Use it with care; and it will keep good to the end.

That is what Sib did.

THE HORSE WITH A TRICK.

PART I.

In Wales there was a large brown horse, with a long black tail, a fine black mane, and a large head. His name was Plent, which is the Welsh word for child. His stall was at the back of a large grey stone house.

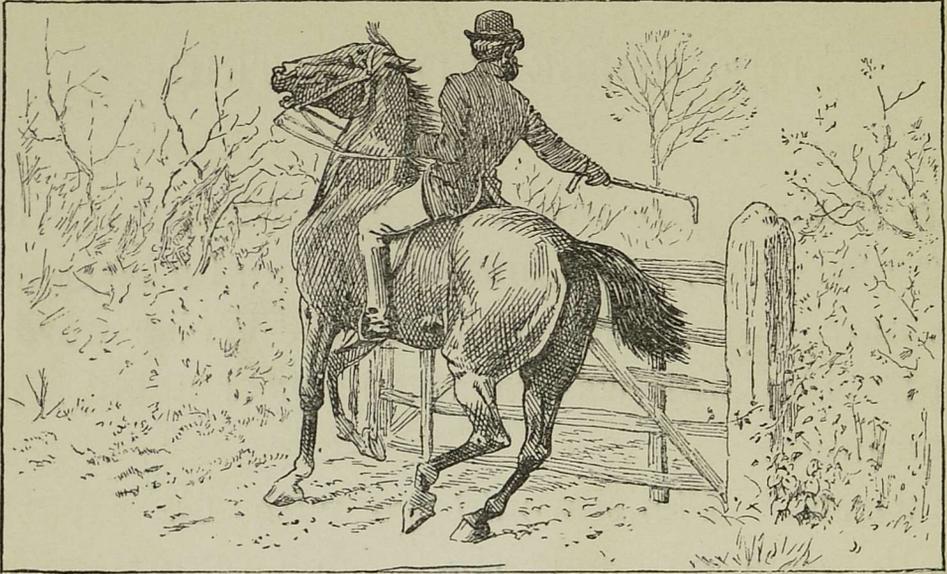
“Firrw!” Plent would go with his great fat mouth when he smelt the fresh hay put for him. You know the noise a horse makes. “Firrw!”

It meant a great deal, I can tell you. It meant, “What a sweet smell! It is hay; and hay is to eat. I shall eat that; for I like it; and it is good.

“Corn is good, too, and I eat corn, when it is put for me. But now they have put hay; and it is good of them to put it. Here I go!”

Plent would nod his head when he said all this. He would whisk his tail, and move his hoofs in the straw. He then said no more till all the hay was gone.

Now, Plent was the horse of a kind man who went to cure folks who were hurt and ill. Plent was kept by this kind man so that he might be



quick, and ride off on him, as soon as he was sent for.

If this man could get to a house soon he might do good. If he were late, he would be of no use at all. As the folks who sent for him lived some of them a mile off, or two miles, or three, or four, it took a long time to get to them on foot.

The best way was to keep a horse, and to jump on that horse at once. Then the man let him know, by a small touch of the whip, that he was to trot as fast as he could.

Now Plent would not help the kind man in this. When the two of them came to a gate, and the man (whose name was Jones) rode close up to it

that he might lift the latch with his whip, Plent tried to stop him. He would fix his legs, and stand as stiff as the posts to which the gate was hung.

Or he would bend down his head, and take a step or two back the wrong way. This gave the gate time to swing to its place, and made Jones have to coax Plent up to the latch once more.

At times, too, when Jones rode Plent up to a ditch, he would not leap it. He would step back, and step back, an inch and an inch, just as he did from the gates.

“I shall have to sell Plent,” Jones said to his nice wife.

“Yes, dear, you must,” the wife said. “He will kill you some day, and then what could I do?”

Jones gave a smile (and he gave a kiss, too). He said: “My dear, I do not mean that Plent will kill me. Still he will keep me so long on the road, I shall not reach the sick in time, and that will leave them to die.”

“I hope not,” said the nice wife.

“And I hope not,” said Jones. “But we shall see.”

THE HORSE WITH A TRICK.

PART II.

A lad, Rees, had work to do up where men blow slate from the rock and cut it. One day he fell. He lay white and stiff on the stone, as if he were dead.

“Off for Jones!” was the cry. A man rode off for him, and took word he was to be quick, sharp, or he would not get to Rees in time.

Jones did not want to be told to be quick, we know. It was his wish to be quick that he might help to save life. So he told his groom to bring Plent to the door as soon as he could. He took what he knew he might want, and got on to Plent and rode off.

He had three miles to go. It was a good road, at first. The road had ferns at the side of it, at the foot of the stone walls. On the side of it there grew ash trees, and beech, and birch, and oak, and elm to make a shade on it. Plent took Jones past them all at his best trot.

“This is good,” said Jones in his mind. “I shall get to Rees soon, and it will be all well. And

I need not sell you, Plent, my boy. You have lost that trick you had. I can now keep you, and you will be a good true horse to me."

He spoke too soon; just too soon. He came to a gate then, by which he could leave the road and get up to Rees. He was close up to the gate. He had the latch up, with his whip to push it wide with a fling, when old Plent must needs play his trick.

He would not stir. "Neigh!" he said,—or he did neigh. It is all the same.

"Come, Plent, come!" said Jones.

That was to coax him first. But to coax was no use. Plent did not move a hoof.

Then Jones gave a tug at the rein, and went "Tchk! Tchk!"

The same. It was of no use at all; not a bit. So Jones had to give Plent a stroke, and a sharp stroke too, with his whip.

That made him wince, or start. It made him rear. He then put his feet down, and went that old way of his, back and back with his head down.

"That poor Rees!" cried Jones. "How can I

save him if I am here, and he is with men who do not know what to do?"

Then he gave one more stroke of the whip to Plent, and next a blow with the butt end of it. This was to make him go, that he might yet get to the lad and save his life. Still there Plent stood, on those great legs of his, and he would not stir an inch.

"Rees is lost!" cried Jones. "Rees is lost!" And he had such a sad heart.

But—ah!—it was so good! He saw a man come near, fast, fast, fast, on a grey mare. He knew the mare and knew the man, and cried out to him.

"Lend me your mare!" he cried. "My horse will not stir! I am sent for to Rees, up there! He has had a bad fall, and he lies near dead! Lend her, will you?"

The man did it at once. He was off his mare, and Jones was on her. The man took Plent, and the man made him go, I can tell you. He was firm, and Plent could tell he was by the way he gave a snap at his rein. And you will be glad to hear Jones was soon in the shed where Rees was.

“Lift the poor lad,” he said. “Lay him here. Raise his head. Bathe it. Give him a drink. Take off his boots. Help me to cut off his coat. Keep your hand on his pulse. Get out of the light. Give him air. I must set his thigh.”

He had to set his wrist too, and bind his head, and bathe his left foot, and strap up his right foot.

The poor lad was so much hurt it was as if he were hurt from his head to his heels. But when he had been a month in bed, he could walk once more, a short bit, if some one held him. In time he got quite well.

But Jones sold Plent. The pain of that day had been too much. So Plent had to go to a farm where he did a great deal of hard, slow, cart work. The hard work took his bad trick out of him.



“WE ARE QUITE WELL NOW.”

There were two dear girls, quite nice and quite good; and one was ten years old, and one was twelve.

The names I shall give them here are queer odd names, for they are the names they were called for fun. The ten years old one was Brains, and the twelve years old one was Legs; and I shall tell you how it was.

Brains learnt all that she could at school, and she seemed to want to learn more. She had a page to read, and a page to learn, and a page to spell; and she had Maps, and French, and Sums—in fact she had all the long hard things which your own big girls and big boys have, and she did not get tired of them once. She liked them. I think she took pains, that is how it was. So that if she had been called Pains, it would have been as good as Brains; for, you see, they both come to the same thing.

Well, the twelve years old one was called Legs. I have told you that. This was why:—She grew, and she grew, so tall, and so thin (and yet so

straight, and so sharp), it seemed as if she did not know what to do with her legs. They were the fun of the whole house. She did not mind. Not she. She laughed as much as the rest.

I think, too, she used her legs to run up stairs, or to run down stairs, to save the legs which were not so young as hers, or to save the bits of fat, round, wee legs which were much too young, and could not run at all. I say I think she did this. And I know this for truth:—If she did it, it was good, and it made her glad; if she did not do it, I know the time will come when she will wish she had.

So far, so good. But now this is bad. Brains and Legs fell ill. It was at such a bad time for them, too! It was when school was closed (you know!) and when they thought they should be at play all day long, and have the days last for five whole weeks. Think of what a change it was to be in bed, then, and not out on the heath, or the moor, or the sands, or in the park! Poor Brains and Legs!

It was Legs who fell ill first. They would not let Brains go near her; no, not as near as the door

of her room. That was to try and keep Brains well. But it was of no use. She soon had the head that ached, the tongue that was parched, and all the rest; and there were the two—one in a big bed,



one in a small bed, both in one room, and both ill.

Wait, though, I am wrong there. It was at night that they were both in bed. In the days, Legs was dressed; for on the same day that Brains fell ill, Legs fell well (I think it will make you laugh to put it like that). At least, she fell so

well, that they let her get out of bed, and have her clothes on; and that was the time when all things were so nice it has made me tell you of them.

Legs was such a dear, kind, good girl to Brains! You see, Legs had been ill; so she knew what it was. She knew what she had felt, and that Brains would feel the same. She knew what she had liked, and that Brains would like the same. And she did the best she could, up in that one room, to give it her.

“Shall I read some of this book to you?” she said. “The nice part, not the dry?”

“Which book?” said Brains; for the blind was down to make the room in shade for her, and she could not see what book Legs had.

“It is *Hum Drum who Choked at a Crumb*,” said Legs, for she knew that would make Brains laugh.

So it did. But Brains said, “Don’t make me laugh!” and hid her face with the sheet. It is not grand to laugh when you are ill, you know. It is best to seem grown-up, and not to seem like a child. But Brains liked the joke all the same, as Legs knew she would.

Legs read in a droll way, too, as if she did not know how to spell; and she put the stops where the stops ought not to be, and had all sorts of fun. Then she left off; she did not wait till she had read too much, she knew that would make Brains tired.

“Can you sit up?” she said. “Or can you lean up—like that, there!—whilst we play cards?” I should tell you that they had a toy pack of cards, and a slate to play them on, so that they should not get lost in the bed. “There is my Jack,” said Legs, “give me one; there is my queen, give me two; there is my king, give me three; there is my ace, give me four;”—and so on till the game had come to an end.

Legs played draughts with Brains, too; and passed her the glass that she might see how her face looked; and passed her a spoon that she might pour out her own “drops;” and gave her the grapes which were to take the taste out of her mouth; and put the tray with her tea on, where it was safe; and picked up what fell off the bed; and from first to last was a dear good girl, who showed that though her legs had grown, her heart had grown

too, and she meant to do the best with her heart that she could.

But hark! a few words more. Who had shown Legs the way to be a good nurse like this? The true dear nurse who had nursed her. I call it Nurse; but if you were to spell the word, you would have to put *M* for *N*, and an *a* at the end for the *e*, and I think you know there must be no *u* in it, or *r*, or *s*, but an *a* and two *m*'s to make the word out.

And it got all right for all of them, when a month had gone by. The Nurse, and Legs, and Brains (and some one else, who had brought new toys and new books all the while, and had popped his head in each time he went out, and popped his head in each time he came home) took a drive first, and then a walk, and then all went off to stay by the sea.

From there, Legs wrote up some nice news. It was: “It is so nice to be here. We are so glad. We like it. And *we are quite well now!*”

GEORGE AND THE CHEESE.

Cheese is nice to eat. It is smooth to the tongue, and strong to the taste. If cook grates it, and spreads it on hot toast, it is quite a treat.

Well, George Bright thought this, when he was in that street by the square that has such broad glass fronts in it. Whilst he looked at the breadth of the panes of glass, and at their height, and at the way they shone, he thought some more.

“I will buy a cheese,” was his thought. “They like cheese at home, and my purse is full.”

Then he had to think what sort of cheese he would buy; and at what price; and of what weight.

“Let me see,” he thought. “Twelve pounds at twelve pence a pound will come to too much. And they will be pleased with less than that. I know their tastes.”

“Ah, I have it!” he said next. “I will have a Dutch cheese! That is round; so round I could throw it in the air like a ball,—or throw it through that big pane of glass if I wished. It has not too much rind, and it will be cheap.”

So George Bright chose the shop he liked, and

walked in. He had a Dutch cheese weighed; and bought it; and came out.

The cheese had a sheet of *The Globe* round it. As George walked through the park to get home, he tore a piece off, so that he might smell his cheese and be sure once more that it was nice. Then his arm rubbed a piece more off; and a piece more.

Just as his walk brought him near to a broad low lake in the park, it had all got soft and torn, and all came off. There was the round red cheese all bare.

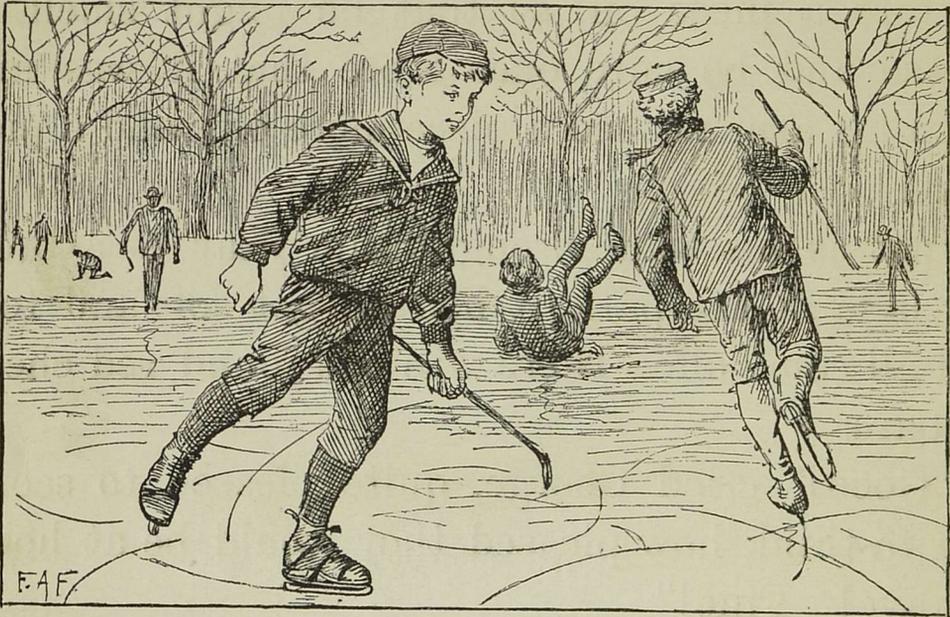
“Good!” cried George, quite pleased to see it, and to think how pleased they would be at home. “Brave! Fine!”

And he gave the cheese a toss just as he would toss a ball. But—oh, dear!—he could not catch it, so it rolled on the grass. It rolled, and rolled, till it reached the lake, and rolled right in!

Poor George Bright! He ran to the bridge, to look down and search for his cheese. There was too much weed and sedge for him to know at what part it had gone in. It was not to be seen!

Still he had the thought that he meant to be

kind to those he loved. They knew, too, he had had the thought to be kind to them. And that was a great deal.



CHARLES AND HIS SKATES.

PART I.

“The pool has good strong thick ice on it now,” said Charles to his aunt. “Now is my time! Pratt has gone, and so has Hobbes. There goes Bankes by the croft; so off I go, too! Do you mind?”

“No,” said his aunt; though it was not nice to

her to see it freeze. She knew Charles would wish to skate whilst the frost was there, and she knew, too, he might fall in and be drowned.

“You are a nice, kind aunt!” said Charles.

“I do not like to keep you in,” his aunt said, “and if you take care, it is all right. I wish you to have your games and sports, that you may have health and strength when you have grown to be a man. Off with you!”

So Charles caught up his skates by the straps. He would not take a coat, nor a scarf, nor gloves. Off he ran down the street. He was soon past the church, and past the Town Hall. And then he soon could see the pool straight in front of him.

“Will there be room for us all?” he thought. “The pool is not large, though it is deep. If there is a crowd, it will give us all a squeeze!”

There was no such a crowd as that, though there were Pratts, and Prouts, and Smiths, and Browns in scores. Charles put on his skates, and was soon on the ice in the midst of his friends.

But wait! He was soon not on the ice in the midst of his friends, for he had gone in!

There were such shouts! “Bring a rope!” cried

one. "Bring a plank!" cried the next. "Bring what you can get!" cried a third.

For Charles had bobbed up, and there he was with his chin just up to the top of the ice, which he had caught hold of with his hands.

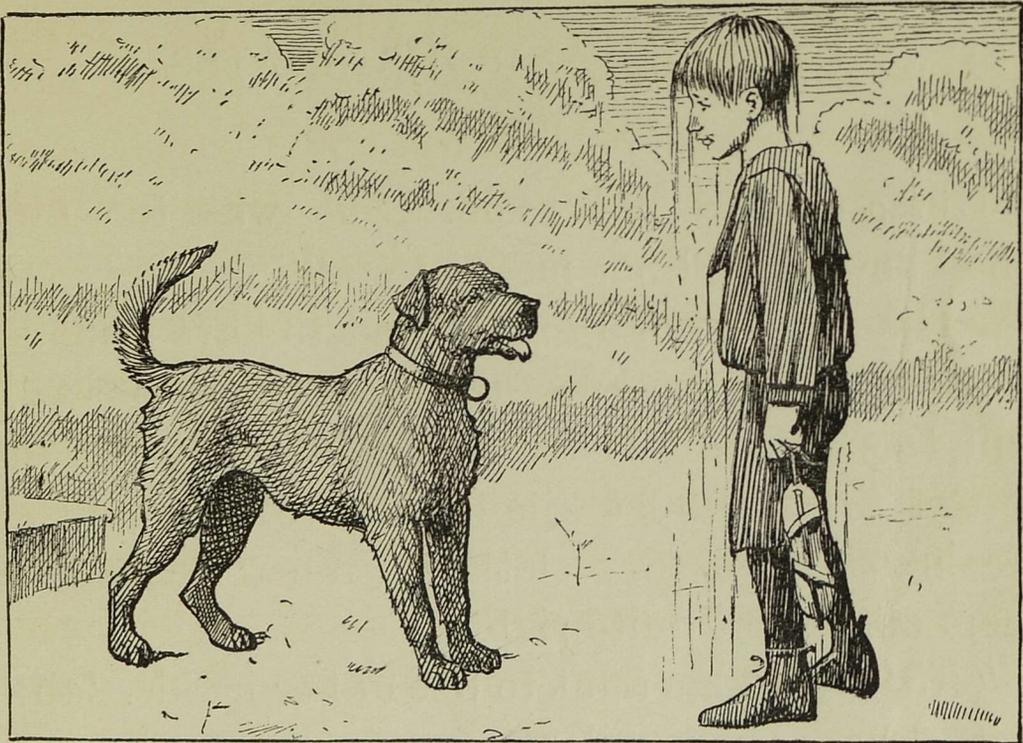
Just as he touched it, it cracked, and seemed as if it would break. So he had to change his hands from one part to the next. His hands grew numb, and got more numbed, which made it hard for him to hold on at all. No one dared go near. To do so would have been sure to crack the ice, and he and the piece he had hold of would both have gone down.

"Ah! here is the rope," was cried at last. The rope was thrown.

It was too short! The men tried more than once, but it would not reach where Charles was.

"All right!" cried Charles, for he was a strong brave lad. "I can hold on still! Get a plank! But make haste!"

The plank, when it was brought, was a good long one, which reached to the sound ice on each side of the hole. Charles seized it with both his hands, and clung, and sprung, and there he was quite safe!



Well, but think of his wet clothes, and of how they might give him cold!

“Get home, young one!” the men cried.

Prout said, “I will go with you, Charles, if you like.”

“No, thanks,” said Charles. “I am too much of a man for that.”

He then set off. He found it hard to walk in wet things, and in things that tried to freeze. Still he was soon at his aunt’s house, in what is called a plight.

CHARLES AND HIS SKATES.

PART II.

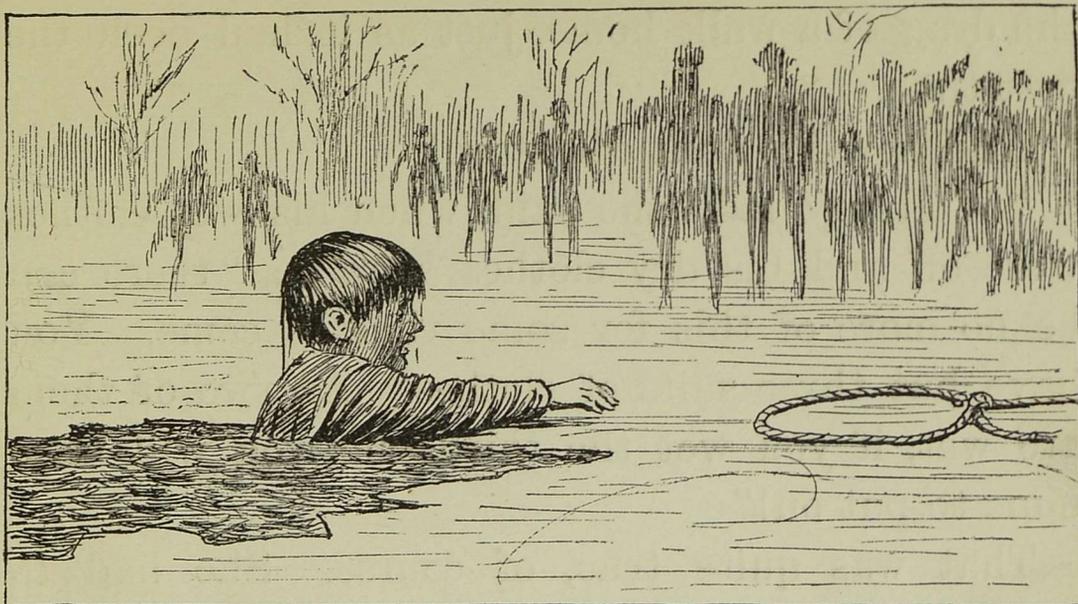
His aunt did not scold. She was too kind. She knew he had not meant to fall in. She would have liked him to go to bed, and to have some hot tea or milk, for she knew that was best. But as he still thought he was too much of a man for that sort of thing, she let him do as he liked; and she reached him his dry clothes. When he had put them on, he felt quite right.

“Now,” said his aunt to one of her maids, “these wet clothes must all go down to the fire. We must get out all the chairs and hang the clothes on them till they are dry. And I think they will not be fit to put on for a week.”

So there were the chairs quite close to the fire, and there were the clothes on them. They went drip, drip, drip, on to the hearth, all night long.

When the next day came, Charles reached his skates to go to the ice once more.

“You see, aunt,” he said, “I did not skate last time, I fell in. If I do not fall in now, but have a skate, that will make it fair.”



His face had a nice bright smile on it, as he made this joke. His aunt's face had a bright smile to match. She loved him, and he loved her. So she let him go.

Well, but what do you think now?

The same thing took place. The ice seemed strong, but was not so strong as it seemed. When Charles was in a whirl and a twirl, and a slide and a glide, it broke and he went through!

Shouts, cracks, cries, ropes, numbed hands, a brave heart, a plank—it was all the same. So was the cling and the spring, and the shake off of some of the wet—like a dog! Then there was

the drag of a walk home, just as it had been the first time.

And how his aunt did stare!

“Well, my lad,” she said, when his wet clothes were off and his dry clothes were on, “there can be no more of this for some time to come. You have but three suits of clothes. As two of them are wet, if you wet the third one, you will have none to put on!”

That was quite true, of course. She had to laugh when she said it. Charles had to laugh, too, when he heard it, it seemed so queer.

But as for her—that dear kind aunt—she stole up to the boy at night and saw he was in a good sound sleep. Then she gave him a kiss; one which she knew would not wake him.

“Ah!” she said, “as he is safe I do not care. It would break my heart to lose him!”



LEARNING TO WRITE, TO COUNT,
AND TO DRAW.

a b c d e f g h i j
k l m n o p q r s
t u v w x y z

A B C D E F
G H I J K L
M N O P Q R
S T U V W
X Y Z

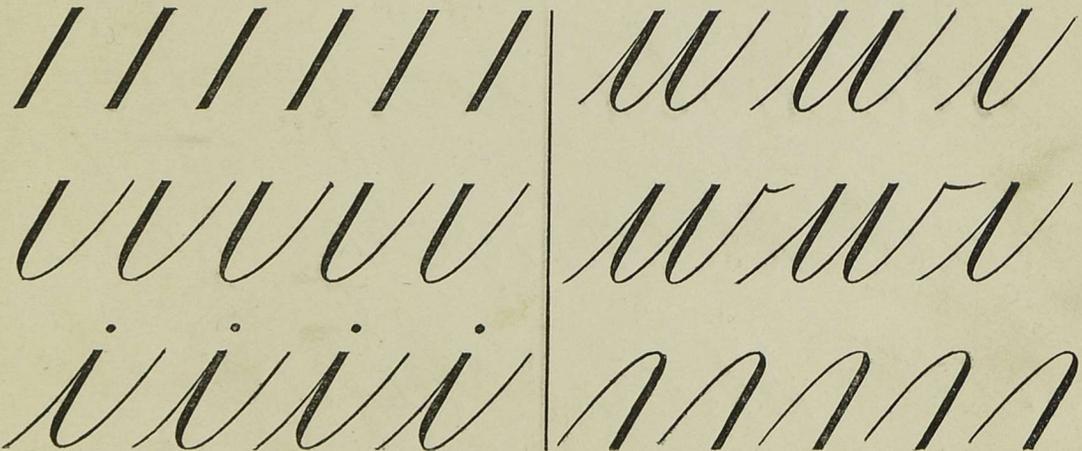
HAND-WRITING OR LONG-HAND.

[To give the child a sense of advance, instead of a slate, let it have sheets of paper and lead-pencil for this. Let copy-book and lead-pencil (not ink) follow at the earliest moment convenient. To promise the copy-book, when such or such progress has been made, will be good stimulus.

Read the rhyme to the child. Point to the letters, small and capital, on the preceding page. Question the child upon them, and let it practise copying them as much as it will, and as frequently as possible.]

You know the letters written
When people are away,
To say (perhaps) they wish you
Would come and spend the day?

Such letters are not printed,
Their writing is called *hand*;
Try soon to read and write them,
Then you will feel so grand!



U U U U | V V V V

U U U U | M M M M

M M M M | O C E

cow can quip jane

even sire eyes cage

test doat wife lift

late bold lazy obey

hate then very zest

kite spot ship exile

Agnes Betty Clara
Denis Edith Frank
Grace Harry Irene
John Katie Lewis
Mabel Norah Oscar
Peter Queen Robin
Sally Tony Utric
Violet Willie York

EXERCISES.

[Having learned to copy the script characters, the child might be practised in writing them from memory in the following exercises.]

I.

Now to write a word we try.

Write down a letter *i*

Write down a letter *c*

Write down a letter *e*

Drop it, then, for *ice* you hold!

Quick! your fingers will be cold!

II.

Write *b* and double *e*. Buzz! Buzz! It is a *bee*.

III.

Write now a little *c*

Write *u* and letter *p*

Side by side they make a *cup*

Take it, love, and drink it up.

It is nice to write well.

Pen and ink, make you think.

IV.

Write *b* and double *a*

'Tis the *baa* the baa-lambs say.

V

Write me a letter *j*

Write next a letter *a*

Write last the letter *r*

Then you have written *jar*.

VI.

Write the letter *K*

Write a little *a*

Write a little *t*

Write a little *e*.

Read it now, you need not wait.

K, a, t, and e, spell Kate.

Write me a little letter.

Laugh well & Learn well.

VII.

Write the letter *q*,
 Write the letter *u*,
 Double *e*, and then
 Finish with an *n*.

Ah! how clever you have been!
 You have made a pretty *queen*!

VIII.

Write *w* my dear;
 Write *e* and put it near;
 Write, lastly, double *l*
 There! you have written *well*.

[Read the letters on next page to the child, and let it choose which of them it will like to copy. Then read that one again, and set the book up where the child can see it. Let it be written, or attempted to be written, on note-paper, and go through the ceremony of delivering it to the real or imaginary thing addressed.]

Dear Canary,

I like to see you peck your seed, but I do not like you to drop the husks on the floor. Keep them in your cage.

Your friend in the nursery,
Claude.

Sweet Cat,

It is nice to purr and lie on the rug. I am sure it is. And it is nice to lap up milk. I love you very much.

Your loving nurse,

Totsie.

My dear Bow-wow,

I love you. You shall have a bone. So shall I. But mine shall have the most meat on it.

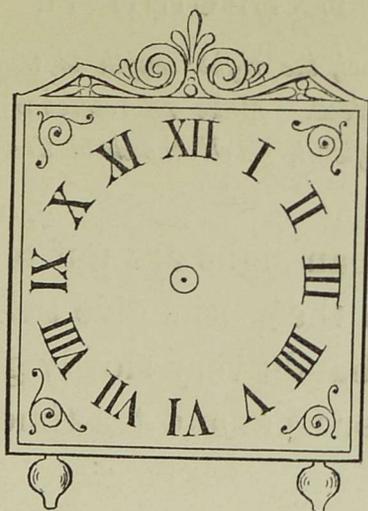
Your great friend,
Fred.

Dear Baby,

Do not cry so much. I am sure I did not cry when I was a baby, and now I am too big.

Your fond sister,
Nance.

COUNTING.



THE ROMAN NUMERALS.

[After showing the numerals several times, hold up your hand, or the child's hand, the fingers and thumb extended. Show that it roughly represents the form of the V, and that the fingers without the thumb (beginning at the little finger) stand up themselves, one added on to the other, in the form of I, II, III, IIII. Then point to the two methods of showing 4, and explain that the second method, where the I is put before the V, means one less than 5; also that the I put after the V means one more than 5, and so on. In the same way show that IX is one less than 10, XI is one more than 10, &c.]

I. II. III. IIII. and IV. V. VI.
VII. VIII. IX. X. XI. XII.

EXERCISE I.

[Give the child about three dozen slight slips of wood. Ordinary lucifer matches will do, if you first cut off the heads. With these set it to make the numerals for itself. Call for a IX, a IV, a VII, &c.]

EXERCISE II.

[Give a shorter slip of wood, the right length to move from the centre to the hours of the picture-clock. Make no reference to a minute hand. The calculations are too difficult. Tell the child to move the stick to show XI, II, V, &c.]

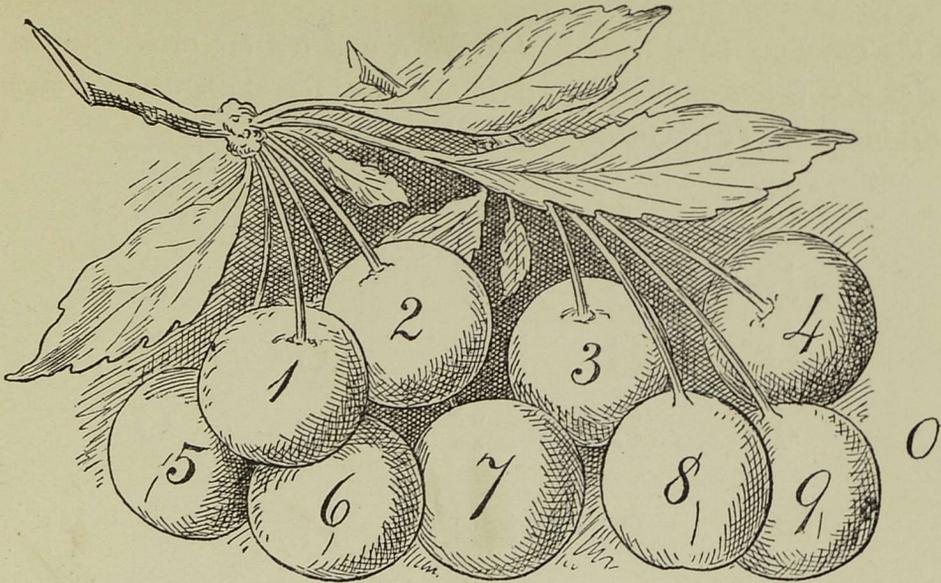
These Roman signs are put on clocks,
 And when the works give ticks and tocks,
 The hour-hands very slowly go,
 And dinner-time and tea-time show.

ARABIC FIGURES.

THE UNITS.

[Point to this as you read it, stopping emphatically at each number.]

When you have one cherry the mark is . . .	1
When you have two cherries the mark is . .	2
When you have three the mark is	3
When you have four the mark is	4
When you have five the mark is	5
When you have six the mark is	6
When you have seven the mark is	7
When you have eight the mark is	8
When you have nine the mark is	9
When you have none the mark is	0



Then the cherries may be berries,
 May be fingers, may be toes;
 May be noses, may be roses,
 May be rocks, locks, socks, or hose;
 May be purses, may be nurses,
 May be soldier lads in rows;

May be collars, may be dollars,
 May be tapes, and knots, and bows;
 'Tis no matter, as we chatter,
 As each child a figure shows,
 To be clever, figures ever
 Must be made the shape of those.

EXERCISE I.

[Give the child the pointer. Name a figure, and tell the child to point to it. Ask it if it sees another one like it. Do this repeatedly with all the figures till the child is quite familiar with them.]

0	1	2	3	4
5	6	7	8	9
9	8	7	6	5
4	3	2	1	0

EXERCISE II.

[Give the child nine large glass beads strung on a string, and strung loosely enough for them to be passed along easily, and for a space of empty string to be shown at naught. Point to one of the above figures; then let the child tell you what it is, and count off the right number of beads (or a blank) to represent it. When the beads are counted off let the child count them back again, counting the reverse way then; thus, if it be 6, counting 6, 5, 4, 3, 2, 1.]

 THE TEENS.

[Point as you read, and emphatically at the figures.]

We show **ten** by two figures, this way, .. **10**
 We show **eleven** by two, this way, **11**
 We show **twelve** by two, this way, **12**
 And **thirteen** by two, this way, **13**

And fourteen by two, this way,	14
And fifteen by two, this way,	15
And sixteen by two, this way,	16
And seventeen by two, this way,	17
And eighteen by two, this way,	18
And nineteen by two, this way,	19
And twenty by two, this way,	20

There are many more than twenty,
But to-day that much is plenty.

EXERCISE.

[Give child the pointer. Say to the child, "Show me fourteen; show me ten," &c.]

11	18	20	13
16	14	17	10
12	15	19	12

QUESTIONS:—

[And recur to these questions from time to time.]

What are the figures on the corner of this page?
And on the next? And the next but one?
And on the last?
And on the one before the last?

HIGHER FIGURES.

[Point to each one of these, on naming it, as in two preceding figures.]

20	30	40	50	
60	70	80	90	100

EXERCISE I.

[Have lotto cards which place upon the table, and lotto wooden counters (or numbers). Select such of these counters as end with 0, or are blanks, and give them to the child. Tell it to pick you out a 20, say, and put it on the card in the place to match it. First show this place; afterwards let the child find it. Proceed in the same way with all the selected figures; at times asking for blanks.]

N.B.—If the game of lotto is not to be obtained (it merely consists of cards ruled into squares, with figures on most of the squares; and of wooden knobs or buttons, most of these also bearing a figure), a good substitute can be prepared at home. Cut the cardboard rather larger than a page of this book, and rule your squares about three quarters of an inch each way. Number the squares, not in rotation, and leave some blank. Then cut up little squares of cardboard and number most of them likewise. Take care the little squares are not larger than the squares on the cards.]

EXERCISE II.

[Give the child all the lotto numbers mixed, explaining (and showing) that 50 can have 1 to it instead of the naught and be 51; that 80 can have 6 to it and be 86, &c. Then say what follows.]

Put me 21, 31, 41, 51, 61, 71, 81, 91, all in a straight row downwards.

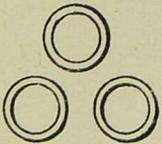
Put me 22, 32, &c. [*And let this be done up to the 99.*]

Now, 40, 42, 44, 46, 48, 50, &c. are called even numbers; 41, 43, 45, 47, 49, &c. are called uneven numbers, or odd. Pick them out into two heaps for me.

Lay them in two straight lines, 2, 4, 6, 8, 10, &c. in one line, and 1, 3, 5, 7, 9, 11, 13, &c. in an opposite line, like the houses in a street, where the odd numbers are on one side and the even numbers on the other.

NUMBERS.

[*Give the child a quantity of brass curtain-rings. Let it do all the putting down and taking up of these for itself; and test, by a pause, before you supply the added and subtracted results whether it can give them to you. If it cannot, then say them yourself. Say what follows.*]



Put down **one** ring.

Add **one** to it. That makes **two**.



Take **one** ring up again.

That leaves **one**.



Add **two** rings to the **one** ring.

That makes **three**.



Take the **two** rings up again.

That leaves **one**.

Add **three** rings to the **one** ring. That makes **four**.

Take the **three** rings up again. That leaves **one**.

Add **four** rings to the **one** ring. That makes **five**.

Take the **four** rings up again. That leaves **one**.

Add **five** rings to the **one** ring. That makes **six**.

Take the **five** rings up again. That leaves **one**.

Add **six** rings to the **one** ring. That makes **seven**.

Take the **six** rings up again. That leaves **one**.

Add **seven** rings to the **one** ring. That makes **eight**.

Take the **seven** rings up again. That leaves **one**.

Add **eight** rings to the **one** ring. That makes **nine**.

Take the **eight** rings up again. That leaves **one**.

Add **nine** rings to the **one** ring. That makes **ten**.

Take the **nine** rings up again. That leaves **one**.

Add **ten** rings to the **one** ring. That makes **eleven**.

[At this stage, change the words "take up" for "subtract," telling the child that it means "take away."]

Put down **two** rings.

Add **one** to it. That makes **three**.

Subtract the **one** ring. That leaves **two**.

Add **two** rings to the **two** rings. That makes **four**.

Subtract the **two** rings. That leaves **two**.

Add **three** rings to the **two** rings. That makes **five**.

Add **four** rings to the **two** rings. That makes **six**.

Add **five** rings to the **two** rings. That makes **seven**.

Add **six** rings to the **two** rings. That makes **eight**.

Add **seven** rings to the **two** rings. That makes **nine**.

Add **eight** rings to the **two** rings. That makes **ten**.

Add **nine** rings to the **two** rings. That makes **eleven**.

Add **ten** rings to the **two** rings. That makes **twelve**.

Now say "Put down three rings," and proceed as before; add one, subtract one, add two, subtract two, &c., till you reach

Add **ten** rings to the **three** rings. That makes **thirteen**.

Now say "Put down four rings," and proceed as before till you reach

Add **ten** rings to the **four** rings. That makes **fourteen**.

And continue up to "Put down ten rings," ending each exposition thus (thereby not taking the child beyond twenty):—

Add **ten** rings to the **five** rings. That makes **fifteen**.

Add **ten** rings to the **six** rings. That makes **sixteen**.

Add **ten** to the **seven** rings. That makes **seventeen**.

Add **ten** rings to the **eight** rings. That makes **eighteen**.

Add **ten** rings to the **nine** rings. That makes **nineteen**.

Add **ten** rings to the **ten** rings. That makes **twenty**.

EXERCISES.

[Let these be mental, if possible. If not, let the child work the answers by the rings. Add to the number of the questions in every conceivable variety of form and combination. These only indicate the manner.]

HOW MANY WILL THERE BE?

- If you have 3 gooseberries, and Johnny gives you 2 more?
If I have 10 melons, and I throw one over the garden wall?
If Jack Horner has 2 plums for each thumb?
If my half-apple has 4 pips, and your half-apple has 5 pips?
If there are 3 eggs in the hen-house, and 11 in the basket?
If Walter had 17 icicles, and 10 melted away?
If Bob had 7 roasted chestnuts, and Florrie had 9?
If Peter Piper lost 7 of his 10 pecks of pickled pepper?
If Bo-peep had 20 sheep, and 19 of them left her?
If Rosie picked up 5 curtain-rings, and Oswald 5?
If Mother Hubbard made 4 curtsies, and the dog 4 bows?
If the king ate 7 blackbirds, and the queen ate 8?
If Gladys had 5 rows of braid on her pinafore, and 5 on
her frock?
If Nora picked 4 buttercups, and Edith 7?
If Harold gave Hilda and Winnie 4 dolls each?
If Lucy had 6 books, and Horace had 8?
If Ronald wrote 3 exercises, and Mabel wrote 4?

MULTIPLICATION.

[Have a draught-board (those of thick card, and sold for a penny, are excellent), and a great many draughts. This is to give variety to the lessons; but if this very desirable change of material is not convenient, work on with the rings, or with reverse counters, buttons, beans, or aught else. Then say what follows; letting the child do all the putting, &c.]

Put 2 draughts on the draught-board.

Put 2 twice; that makes 4. So twice 2 are 4.

Put 2 three times; that makes 6.

So three times 2 are 6.

Put 2 four times; that makes 8.

So four times 2 are 8.

Put 2 five times; that makes 10.

So five times 2 are 10.

Put 2 six times; that makes 12.

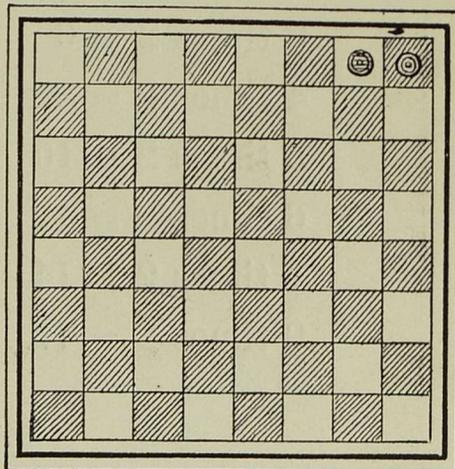
So six times 2 are 12.

Put 2 seven times; that makes 14.

So seven times 2 are 14.

Put 2 eight times; that makes 16. So eight times 2 are 16.

Sweep them all away.



Put 3 draughts on the draught-board.

Put 3 twice; that makes 6. So twice 3 are 6.

Put 3 three times; that makes 9. So three times 3 are 9.

Put 3 four times; that makes 12. So four times 3 are 12.

Put 3 five times; that makes 15. So five times 3 are 15.

Put 3 six times; that makes 18. So six times 3 are 18.

Put 3 seven times; that makes 21. So seven times 3 are 21.

Put 3 eight times; that makes 24. So eight times 3 are 24.

Sweep them all away.

[Explain now that this is called Multiplication, and that Multiplication can be set down in tables. Show the two tables which follow. Read the lines, "Twice 2 equals 4, three times 2 equals 6," &c., and point to the equal sign, doing no more than point. The child will learn it unconsciously.]

$$\text{Twice } 2 = 4$$

$$\text{Twice } 3 = 6$$

$$3 \text{ times } 2 = 6$$

$$3 \text{ times } 3 = 9$$

$$4 \text{ times } 2 = 8$$

$$4 \text{ times } 3 = 12$$

$$5 \text{ times } 2 = 10$$

$$5 \text{ times } 3 = 15$$

$$6 \text{ times } 2 = 12$$

$$6 \text{ times } 3 = 18$$

$$7 \text{ times } 2 = 14$$

$$7 \text{ times } 3 = 21$$

$$8 \text{ times } 2 = 16$$

$$8 \text{ times } 3 = 24$$

[Revert to the draughts.]

Put 4 draughts on the board.

Put 4 twice.

Put 4 three times, &c.

Sweep them all away.

Put 5 draughts on.

Put them all the way up to the top of the board.

Now put 6 draughts all the way up.

Now 7 draughts. Now 8.

[*Show the remainder of the tables as before. The child can be gradually taught to repeat them also. It can say "are" for "equals."*]

Twice 4 = 8	Twice 5 = 10	Twice 6 = 12
3 times 4 = 12	3 times 5 = 15	3 times 6 = 18
4 times 4 = 16	4 times 5 = 20	4 times 6 = 24
5 times 4 = 20	5 times 5 = 25	5 times 6 = 30
6 times 4 = 24	6 times 5 = 30	6 times 6 = 36
7 times 4 = 28	7 times 5 = 35	7 times 6 = 42
8 times 4 = 32	8 times 5 = 40	8 times 6 = 48

Twice 7 = 14	Twice 8 = 16
3 times 7 = 21	3 times 8 = 24
4 times 7 = 28	4 times 8 = 32
5 times 7 = 35	5 times 8 = 40
6 times 7 = 42	6 times 8 = 48
7 times 7 = 49	7 times 8 = 56
8 times 7 = 56	8 times 8 = 64

DIVISION.

[*Empty a box of counters on the table. Say what follows.*]

Lay 20 of these pretty counters in a straight line.

Divide them into twos.

How many twos in the 20?

Lay 21. Divide them into threes. How many threes?

Lay 16. Divide them into fours. How many fours?

Lay 20. Divide them into fives. How many fives?

Lay 24. Divide them into sixes. How many sixes?

Lay 21. Divide them into sevens. How many sevens?

Lay 24. Divide them into eights. How many eights?

Lay 18. Divide them into nines. How many nines?

Lay 20. Divide them into tens. How many tens?

Lay out as many more as you like, and divide them any way you like.

[Show these tables; read them; and let the child gradually learn them, as before.]

There are	There are	There are
2 twos in 4	2 threes in 6	2 fours in 8
3 twos in 6	3 threes in 9	3 fours in 12
4 twos in 8	4 threes in 12	4 fours in 16
5 twos in 10	5 threes in 15	5 fours in 20
6 twos in 12	6 threes in 18	6 fours in 24
7 twos in 14	7 threes in 21	7 fours in 28
8 twos in 16	8 threes in 24	8 fours in 32
9 twos in 18	9 threes in 27	9 fours in 36
10 twos in 20	10 threes in 30	10 fours in 40

There are

2 fives in 10	5 fives in 25	8 fives in 40
3 fives in 15	6 fives in 30	9 fives in 45
4 fives in 20	7 fives in 35	10 fives in 50

There are

2 sixes in 12	5 sixes in 30	8 sixes in 48
3 sixes in 18	6 sixes in 36	9 sixes in 54
4 sixes in 24	7 sixes in 42	10 sixes in 60

There are	There are	There are
2 sevens in 14	2 eights in 16	2 nines in 18
3 sevens in 21	3 eights in 24	3 nines in 27
4 sevens in 28	4 eights in 32	4 nines in 36
5 sevens in 35	5 eights in 40	5 nines in 45
6 sevens in 42	6 eights in 48	6 nines in 54
7 sevens in 49	7 eights in 56	7 nines in 63
8 sevens in 56	8 eights in 64	8 nines in 72
9 sevens in 63	9 eights in 72	9 nines in 81
10 sevens in 70	10 eights in 80	10 nines in 90

There are

2 tens in 20	5 tens in 50	8 tens in 80
3 tens in 30	6 tens in 60	9 tens in 90
4 tens in 40	7 tens in 70	10 tens in 100

EXERCISE.

[*Make 12 of the counters into an outlined square, and 12 into an outlined diamond. Then say what follows.*]

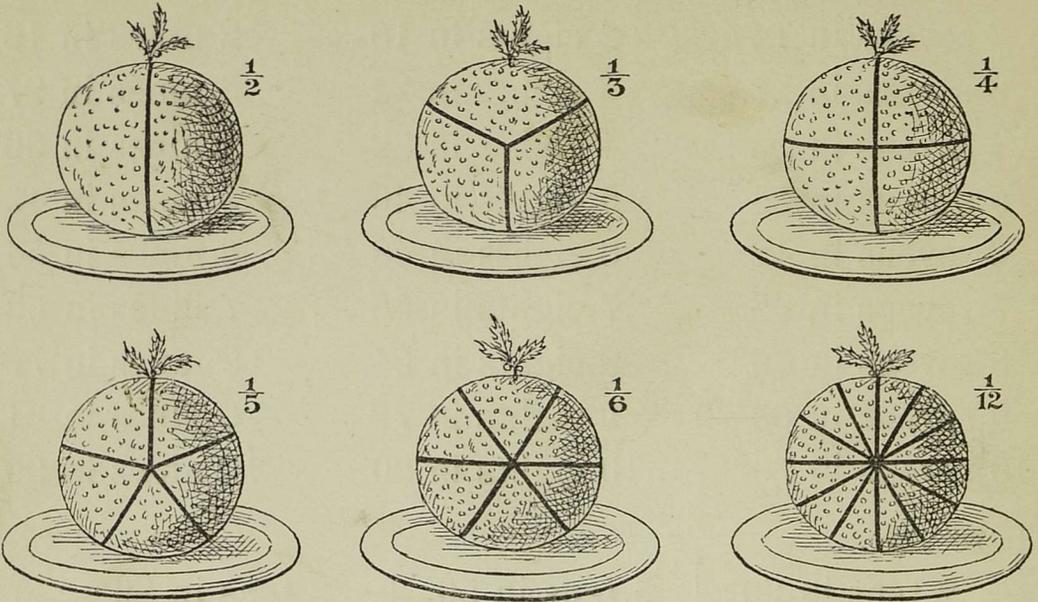
Divide your counters into squares, like this:—

Or into diamonds, like this:—

Each of those holds 12, called a dozen.

Make as many of them as your counters will let you, and then you will see into how many dozens the boxful will divide.

[*To make this exercise of double interest to the child, let it specify (if it likes) for whom each square or diamond shall be:—one each for its parents, brothers, sisters, baby, friends, and so on.*]



FRACTIONS.

[Take pieces of paper, cardboard, or aught else, and cut them, as you make the following statements, to illustrate them. Be precisely accurate in your measurements.]

When a thing is divided, or cut, into 2 pieces of the same size, it does for two people; and each part is called a half.

When it is divided into 3 pieces of the same size, it does for 3 people; and each part is called a third.

When it is divided into four equal pieces, it does for 4 people; and each part is a fourth, called a quarter.

When it is divided into 5 equal pieces, it does for 5 people; and each part is a fifth.

When it is divided into 6 equal pieces, it does for 6 people; and each part is a sixth.

It can be divided into 7, or sevenths; into 8, or eighths; into 9, or ninths; and so on, till it gets very, very small.

[Show the picture of Christmas puddings, pointing to the various fractions sketched, and explaining that the same fractional names are used for things in the mass, like these puddings, as for things only of surface, like the paper.]

EXERCISE I.

[Explain to the child that when the puddings are tied up again 12 twelfths are wanted to make a whole; or 6 sixths; or 5 fifths; or 4 fourths (called quarters); or 3 thirds; or 2 seconds (called halves). Give the child the cut pieces of paper, the 12 12ths, for instance, the 6 6ths, the 3 3rds, &c.; and let it put the pieces together to make the whole.]

EXERCISE II.

[Put the following questions, and others similar.]

Which is the biggest, the half of a thing, or the third?

The fifth of a thing, or the quarter?

The twelfth of it, or the fifth?

The quarter of it, or the sixth?

[Point out to the child, also, by the visible agency of the cut paper, how 2 4ths are the same as a half, and 3 6ths, and 4 8ths, and 5 10ths, and 6 12ths. 3rds, 5ths, 7ths, 9ths, not being divisible this way, must be left out, and shown to be left out; but it can be shown how each 3 9ths is equal to 1 3rd, and 2 6ths. Put questions on this exercise also.]

SUMS.

[Give slate and pencil, and say what follows.]

ADDITION.

Here are some balls; write figures on your slate and see how many they come to. This way:

Three balls	○ ○ ○	3
and One ball	○	1
make Four balls.	<hr style="width: 100%;"/> ○ ○ ○ ○ <hr style="width: 100%;"/>	<hr style="width: 100%;"/> 4 <hr style="width: 100%;"/>

Two balls	○ ○	2
and Four balls	○ ○ ○ ○	4
and One ball	○	1
and Two balls	○ ○	2
make Nine balls.	<hr style="width: 100%;"/> ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ <hr style="width: 100%;"/>	<hr style="width: 100%;"/> 9 <hr style="width: 100%;"/>

Four balls	○ ○ ○ ○	4
and One ball	○	1
and Two balls	○ ○	2
and Three balls	○ ○ ○	3
make Ten balls.	<hr style="width: 100%;"/> ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ <hr style="width: 100%;"/>	<hr style="width: 100%;"/> 10 <hr style="width: 100%;"/>

Two balls	○ ○	2
and Six balls	○ ○ ○ ○ ○ ○ ○ ○	6
and Three balls	○ ○ ○	3
one One ball	○	1
make Twelve balls.	<hr style="width: 100%;"/> ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ ○ <hr style="width: 100%;"/>	<hr style="width: 100%;"/> 12 <hr style="width: 100%;"/>

SUBTRACTION.

Here are eight balls,	○○○○○○○○	8
Take away six of them,	○○○○○○	6
And two are left.	<hr style="border: 1px solid black;"/> ○○	<hr style="border: 1px solid black;"/> 2

Here are seven balls,	○○○○○○○	7
Take away four of them,	○○○○	4
And three are left.	<hr style="border: 1px solid black;"/> ○○○	<hr style="border: 1px solid black;"/> 3

Here are nine balls,	○○○○○○○○○	9
Take away five of them,	○○○○○	5
And four are left.	<hr style="border: 1px solid black;"/> ○○○○	<hr style="border: 1px solid black;"/> 4

MULTIPLICATION.

Give me twice 14 thimbles.	14
That is, multiply the 14 by 2.	2
	<hr style="border: 1px solid black;"/> 28

Give me 3 times 12 thimbles.	12
That is, multiply the 12 by 3.	3
	<hr style="border: 1px solid black;"/> 36

Give me 4 times 20 thimbles.	20
That is, multiply the 20 by 4.	4
	<hr style="border: 1px solid black;"/> 80

DIVISION.

Divide my 14 thimbles into half. } 2)14
 That is, divide 14 by 2. } 7

Divide my 12 into sixes. } 6)12
 That is, divide 12 by 6. } 2

Divide my 20 into fives. } 5)20
 That is, divide 20 by 5. } 4

FUN.

THE CIPHER-CIRCLE.

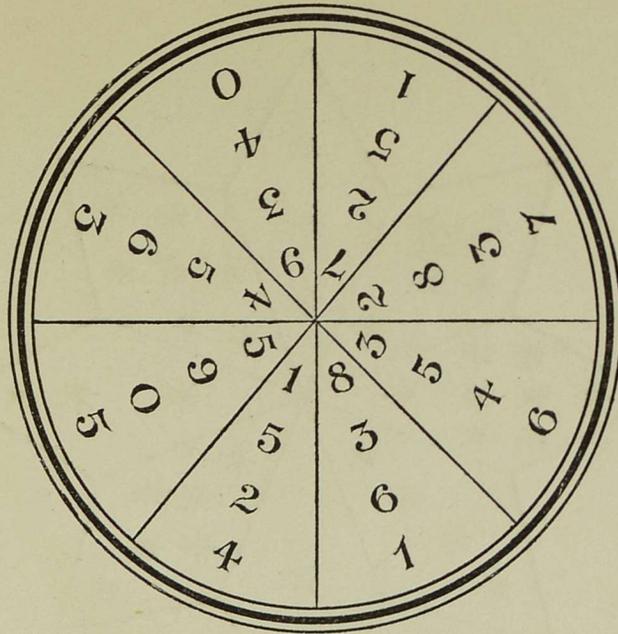
[Show the "Cipher-Circle" to the child. Put questions like those suggested.]

How many parts is that divided into? 8

What is each part called? An eighth. $\frac{1}{8}$

[Give the child slate and pencil; and say what follows.]

Take the pencil. Shut your eyes. Rest your arm on your elbow. Turn your hand round several times in the air, just above the cipher-circle. Then spot your pencil down somewhere into it.



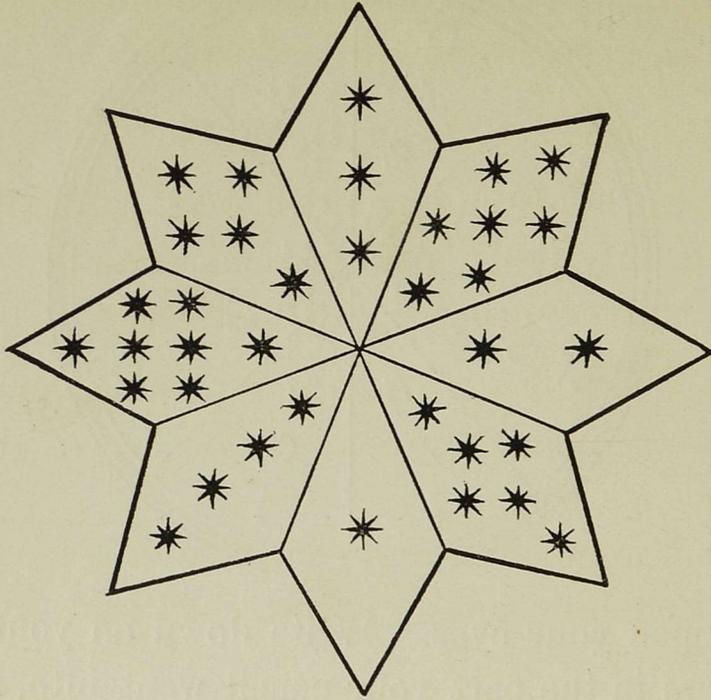
Now, open your eyes. Write down on your slate all the numbers in the part your pencil went into, and make an addition sum of them.

This is the way:—

$$\begin{array}{r}
 4 \\
 2 \\
 5 \\
 1 \\
 \hline
 12 \\
 \hline
 \hline
 \end{array}$$

Do that a great many times all by yourself. Whilst you are turning your hand say this:—

Cipher-circle, cipher-circle,
 Choosing, chosen, chose;
 Cipher-circle, cipher-circle,
 Down my pencil goes!



THE TWINKLING STAR.

[Show the star. Have a slate and pencil, and give the child a pointer. Then say what follows; doing what the words imply.]

Shut your eyes. Hold the pointer over the star, cross it over it, up in the air, and drop it down.

Open your eyes. How many stars are in that cluster for me to write down on the slate?

[Do this 4 times altogether, putting the figures one under the other as an addition sum. Proceed.]

How many stars have we altogether here?

Add them up with me.

Now then, shut your eyes again, hold up the pointer over the star, keep crossing it, and say this:—

An **S**, a **t**, an **a**, an **r**,
 If written down will write a **star**;
 My pretty pointer soon will say
 How many stars I take away.

At the word *away*, drop your pointer down. Open your eyes. Tell me how many stars are in the cluster your pointer is upon.

I put that number down under the total. Now subtract it; and tell me how many stars we shall have left.

THE CHOCOLATE BOX.

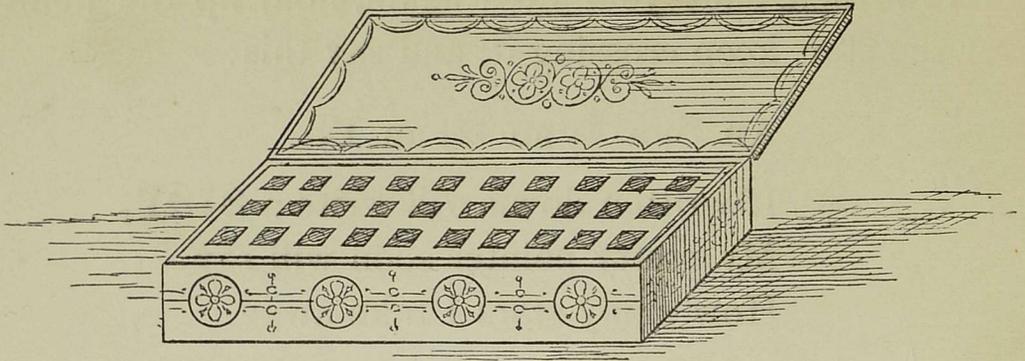
[*Show the picture of the box. Have slate and pencil, and give the child a ball. Say what follows; doing what the words suggest.*]

How many rows of chocolate can you see?

There are 10 chocolates in each row. How many does that make altogether? I will write them down.

But the box has two other layers of chocolates, after lifting up the paper on which those three rows lie. Each layer has three rows, with 10 chocolates in each row. How many rows altogether? How many chocolates altogether? I will write them all down.

Now you are to tell me how I am to divide those 90



chocolates. Throw up the ball, and see how many times you can catch it. As you throw, say:—

1 for all,
 2 for all,
 3 for all,
 &c. &c.
 I let it fall!

You drop it at 4 [*say*]. Then 4 children shall have four chocolates a-piece. How many does that come to? I will write it down.

Throw the ball again. [*Formula as before.*]
 You drop it at 3, &c. Then 3 children, &c.

[*about 6 times.*]

We will add up all these now, and see if our box holds enough for everybody. We shall be glad if it does; we shall be sorry if it does not.

RULES ABOUT TIME.

HOW TO MAKE A DAY. *

Sixty seconds make a minute;
 Sixty minutes make an hour;
 Twenty-four hours a day hath in it:—
Use each well with all your power.

THE SEVEN DAYS.

Don Al-Man-Ac once to his children did speak,
 To tell them the names of the days of the week.
 He told them of Mon., and of Tues., and of Wed.,
 Of Thurs., and of Fri., which to Saturday led,
 And brought the nice Sunday, the best of the whole,
 Which all men should keep, for the good of the soul.

THE TWELVE MONTHS.

Cold January, February,
 March, and April, May,
 Bring June, July, and August dry;
 Where, take breath, and stay.
 Then, please remember grand September
 Gives October place;
 And grim November and December
 Hide the old year's face.

OTHER TIMES.

The day just gone is *yesterday*,
 The day to come, *to-morrow*;
 For fourteen days, a *fortnight* say,
 Since days the nights can borrow.

DAYS IN THE WEEK AND MONTHS.

A week holds seven days;
 A month no rule obeys.

FOR THE MONTHS LEARN THIS OLD RHYME.

DATE PROBABLY ABOUT 1650.

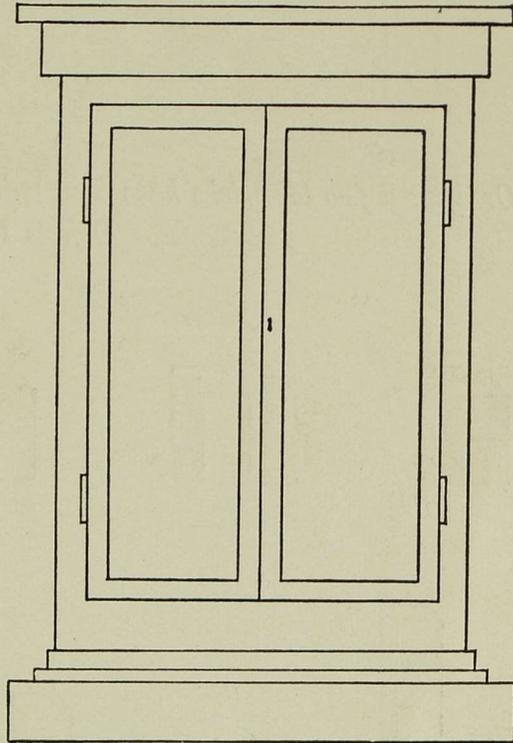
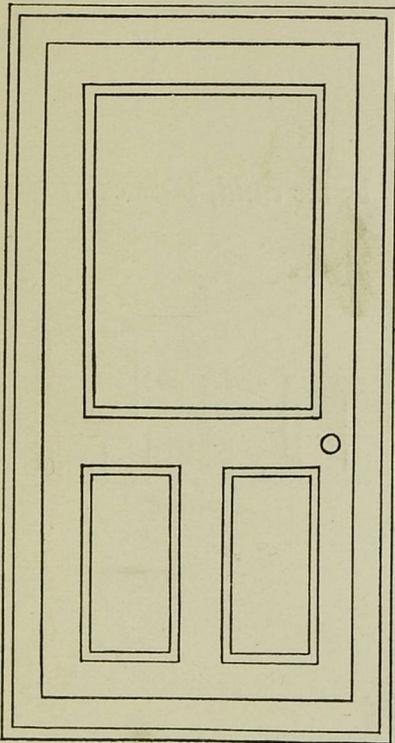
“Thirty days hath September,
 April, June, and November;
 All the rest have thirty-one,
 Saving February alone,
 Which hath twenty-eight days clear,
 And twenty-nine in each leap year.”

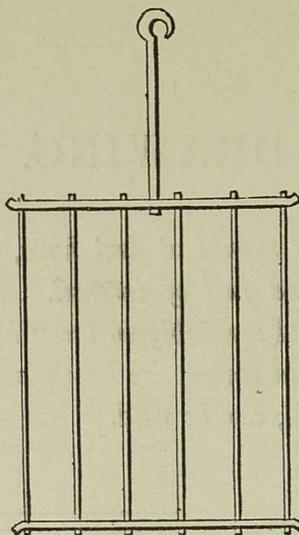
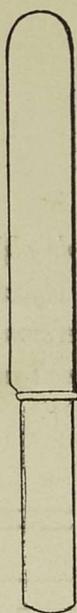
DAYS IN THE YEAR.

The days Time wants to keep a year alive
 Are counted up to *three, six, five* (365);
 Except each fourth year, Leap Year, when we fix
 The number must be *three, six, six* (366).

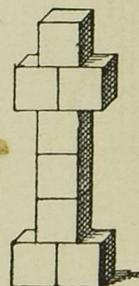
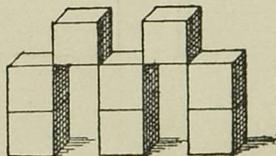
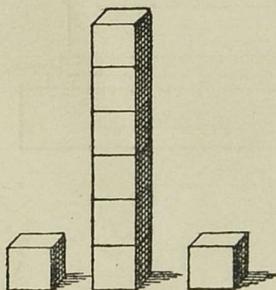
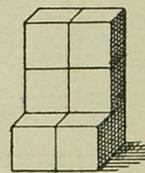
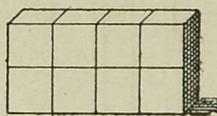
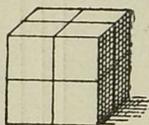
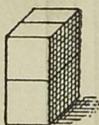
DRAWING.

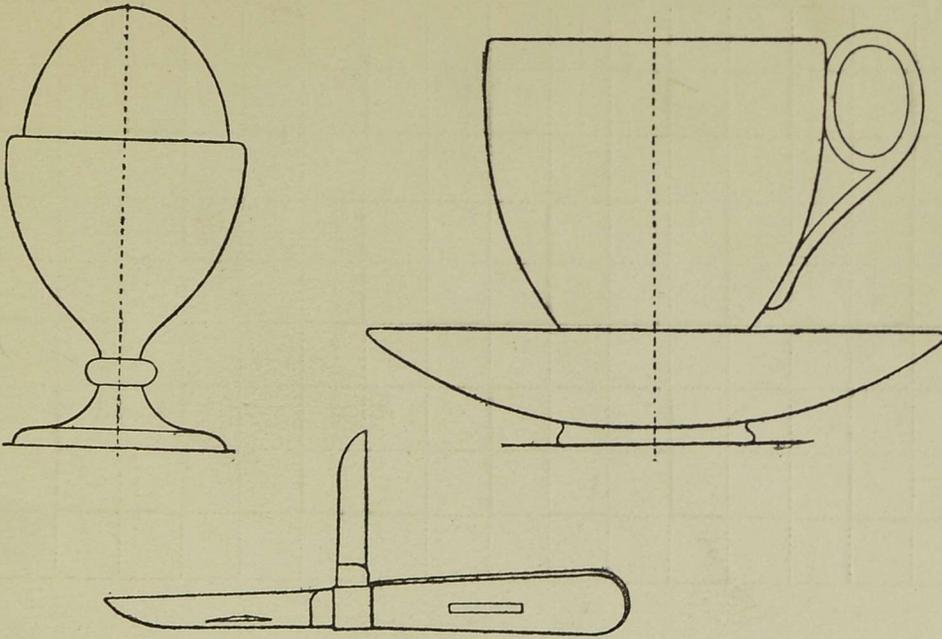
[In setting a child to draw, it should at first have, as copies, simple objects, such as are familiar to it, and full of interest. Many suitable objects will be found throughout the book; notably in the "Frolic and Diversion" section. A few more, as additional copies, are here given. Either pencil and paper, or a slate and slate-pencil, can be used.]





*[Or after a few toy-bricks have been built up by the child, these can form
Objects I.]*

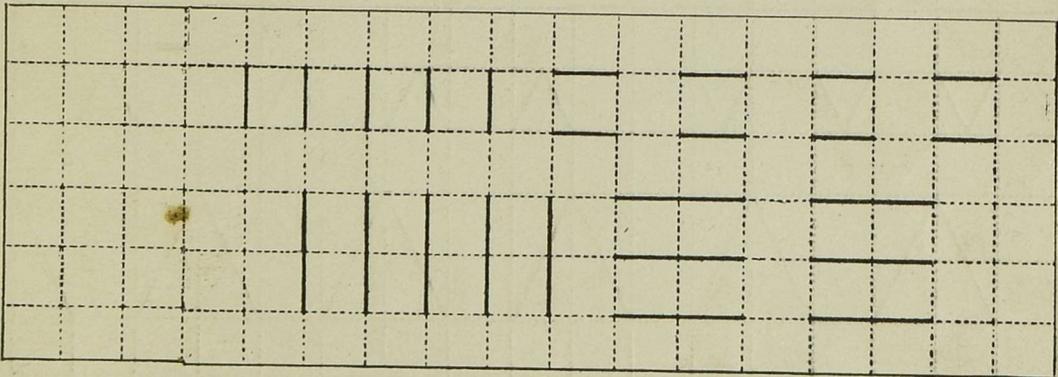


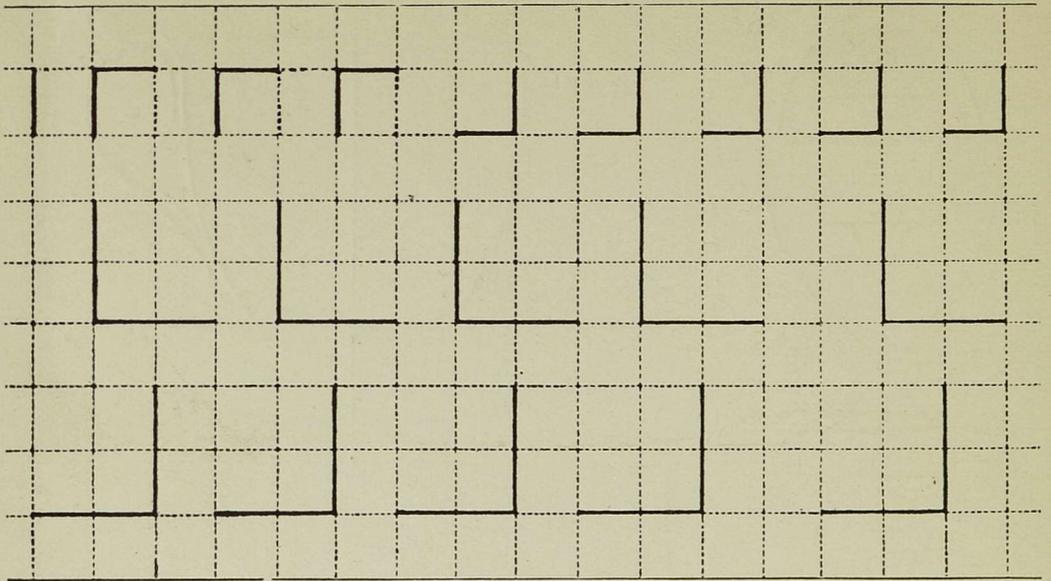


DRAWING LESSONS.

I.—STRAIGHT LINES.

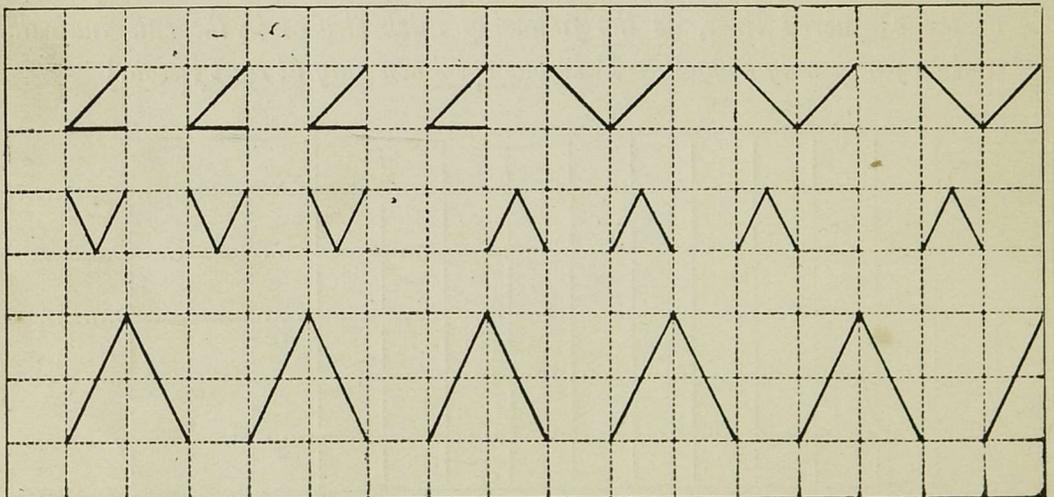
[Give the child a chequered copy-book and a pencil. Let it draw over portions of the chequered lines, as the following thick strokes in the cuts indicate, and as fancy may suggest. Take one specimen only at each lesson.]

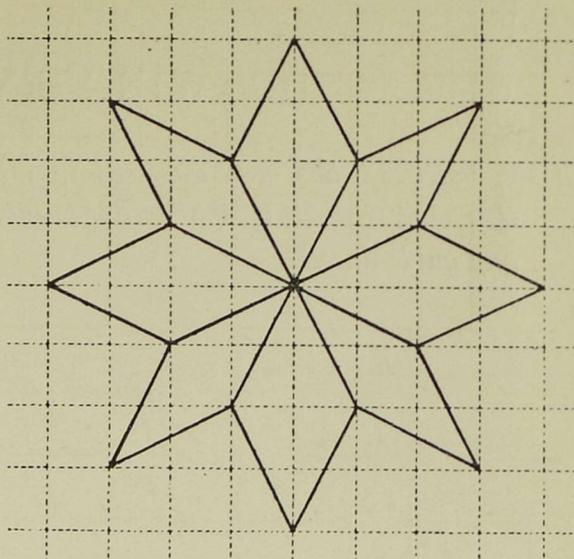
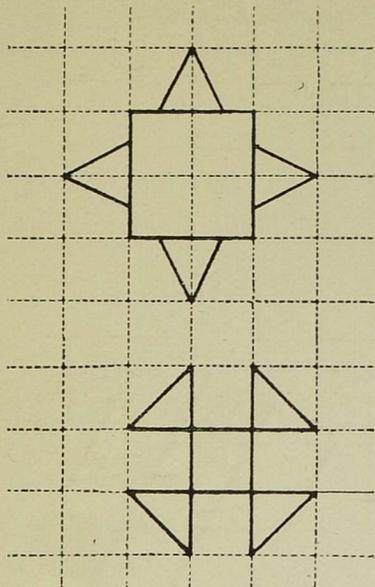




II.—DIAGONAL LINES.

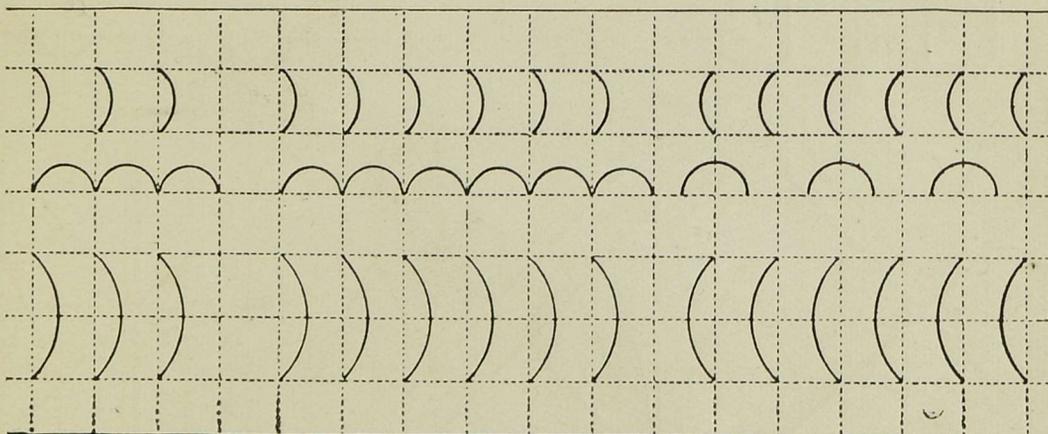
[For this the chequered book will still do; but as change of material is always acceptable to a child, it will be best to provide it with a chequered slate and slate-pencil.]





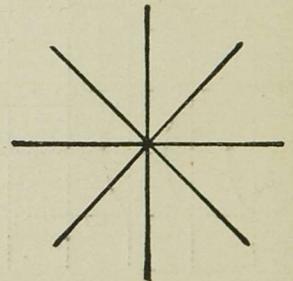
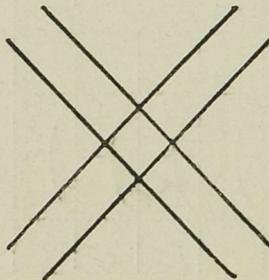
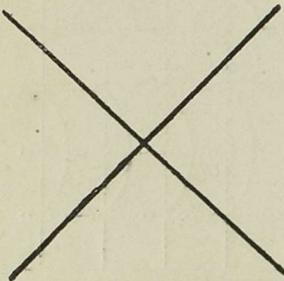
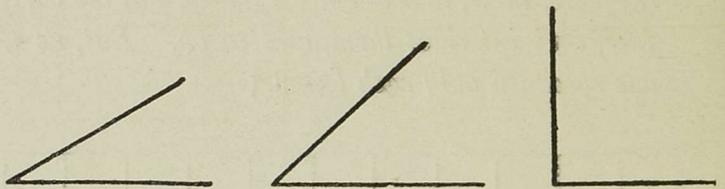
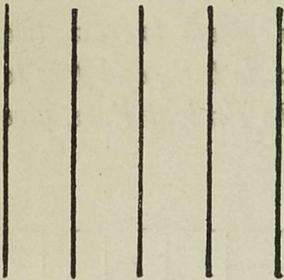
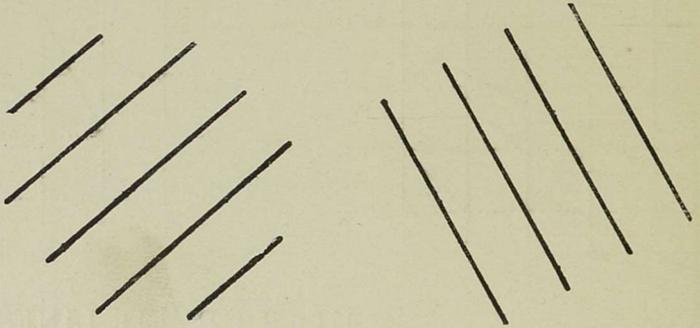
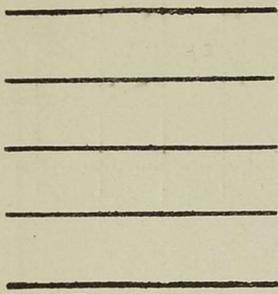
III.—CURVED LINES.

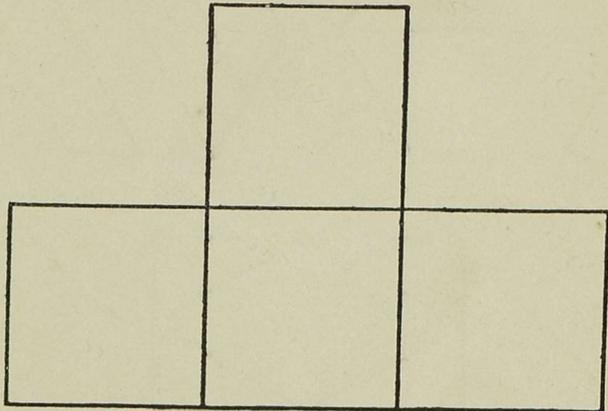
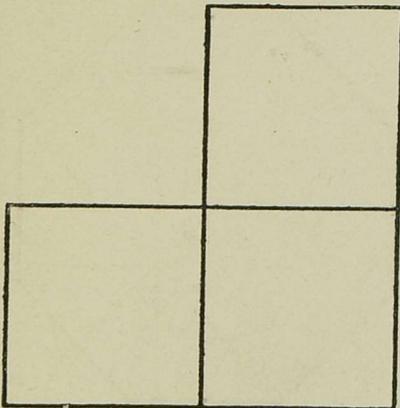
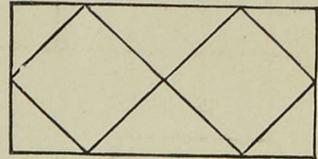
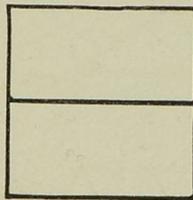
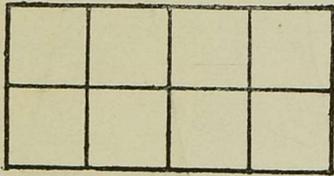
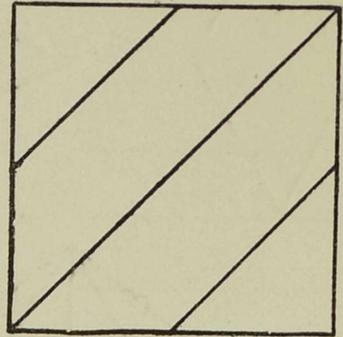
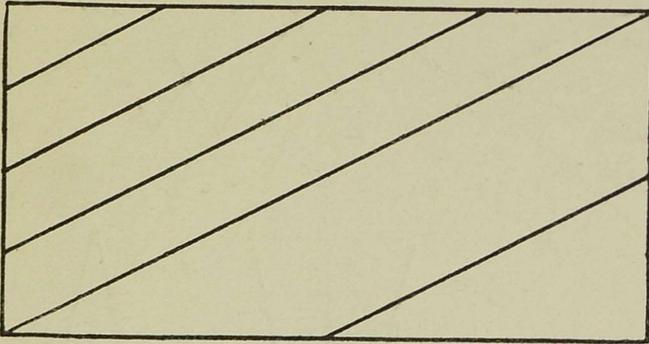
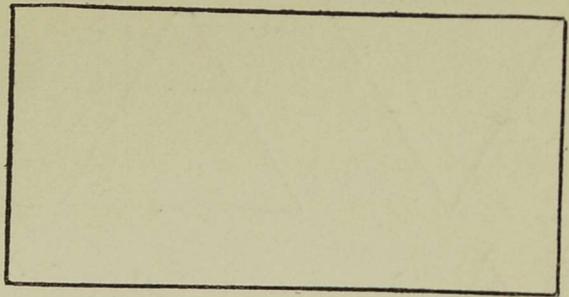
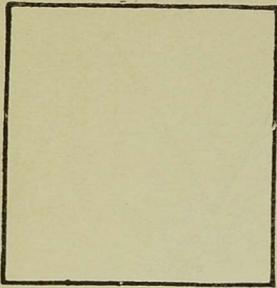
[Give either the chequered book or chequered slate for this. Let the child do the curves first only in one chequer; then make them long enough to reach two chequers, three, and so on. Finally, put the curves back to back, and face to face, and interlace them, and so on. But, as with the straight lines, give one specimen only each lesson.]

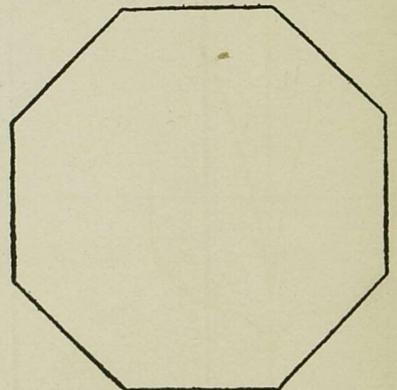
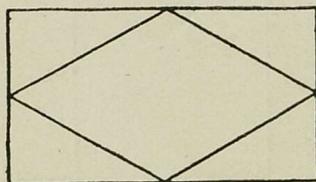
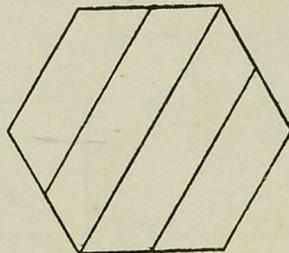
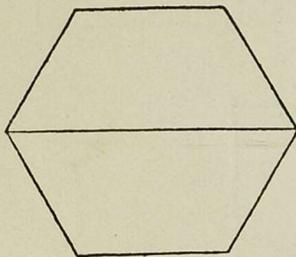
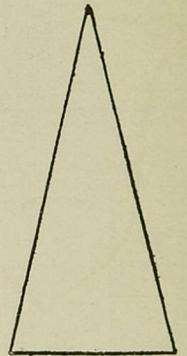
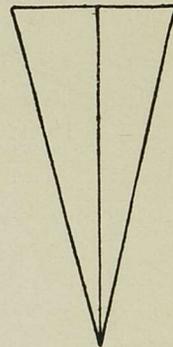
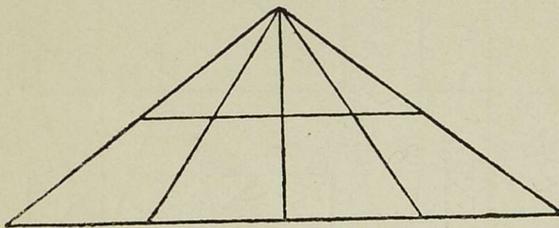
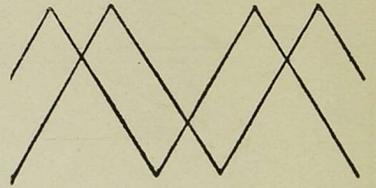
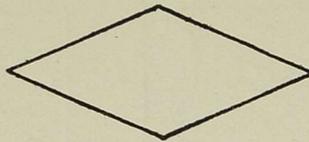
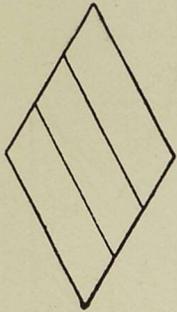
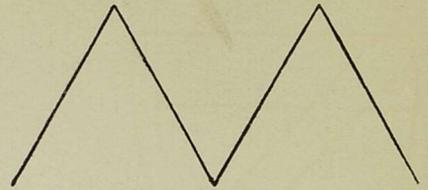
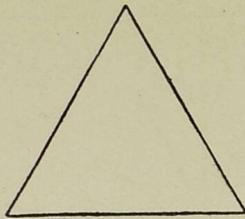
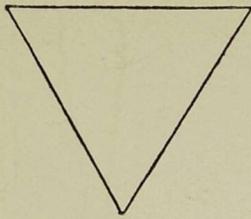


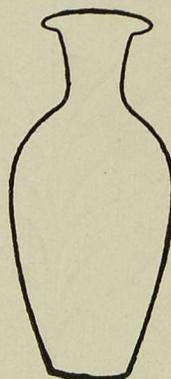
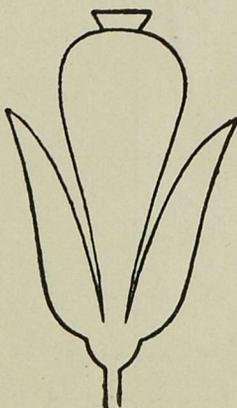
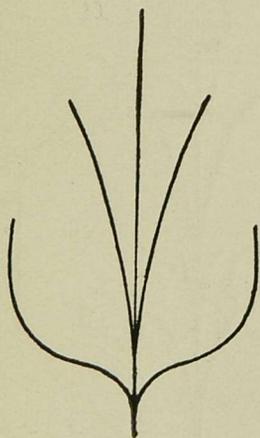
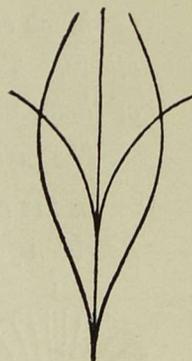
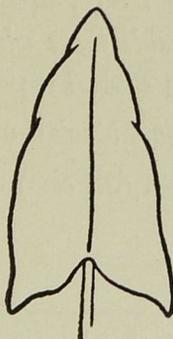
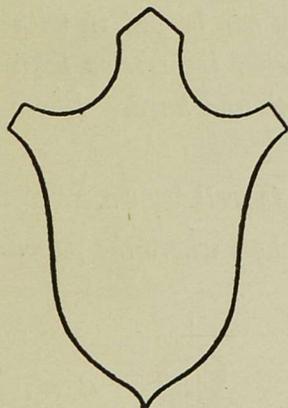
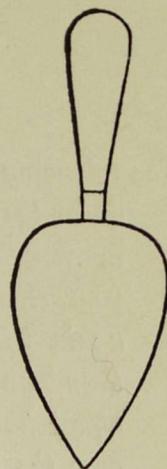
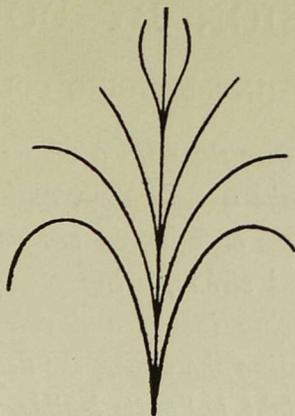
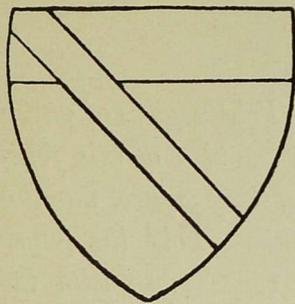
DRAWING EXERCISES.

[When the child has been exercised in the foregoing simple lines and curves, it should be set to the arrangements which follow, doing them without any guide-lines.]









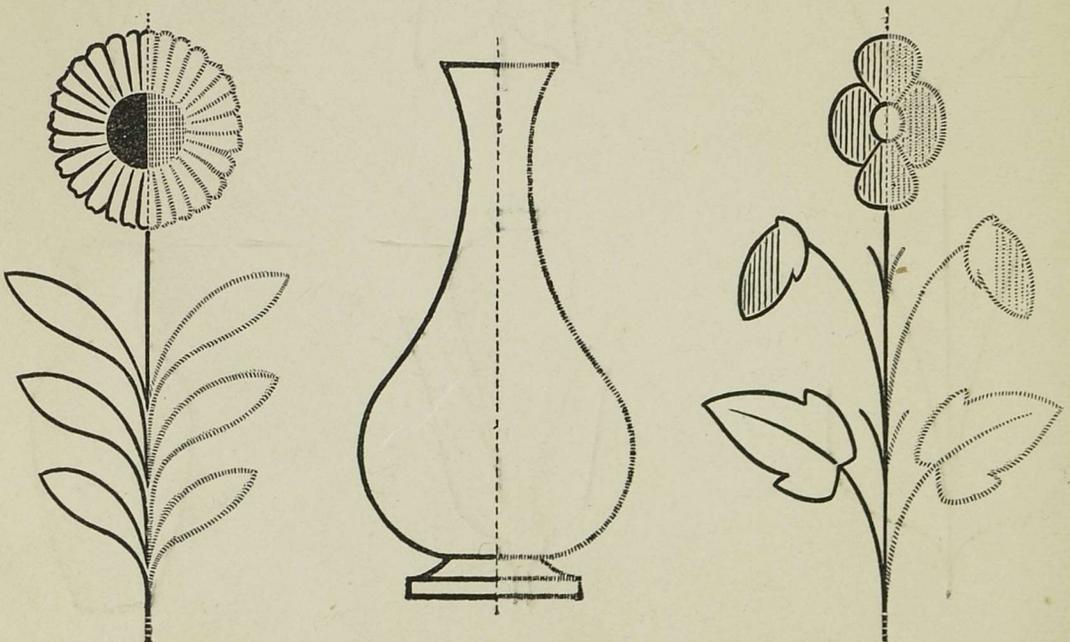
DESIGN BY DOUBLING

(INTRODUCING COLOUR).

[The following is fitted to give the child a notion of design. Fold a piece of paper down the middle, make a fold-mark, and open. On one side of this fold-mark draw with black or coloured crayon the half of any figure, making your strokes bold and strong, using plenty of the chalk. Fold the paper again with the drawing inside, and rub it all over very firmly with the thumb-nail. On opening the paper, the design will be found complete. The off-set half will be light but quite legible, and can be strengthened by going over the lines again. In the drawings (say flowers), two or more colours can be used, adding much to the effect, and strong lines can be put in with the black crayon. Some of the coloured chalks give a better impression than others. Try all, and lay aside those which are too smooth and hard. Boxes of them, mixed colours, are sold at a penny each.

The method of using a soft black-lead pencil for this is well known.

In the cuts (which are not full size) the dotted lines show where the paper has been folded.]



RHYMES AND JINGLES.



RHYMES AND JINGLES.

THREE LAP-SONGS.

TRANSLATED FROM OLD WELSH.

1. LITTLE GWEN'S JOURNEY.

[*The knee the child is on is to gallop briskly; then to falter, and stop.*]

My little dear Gwen, she hears what I say,
We both will gallop to London in May.—
Ah! cold is the water, and rough is the way,
'Tis better, my baby, at home here to stay!

2. THE CHESTNUT COLT.

[*The knee is to be jumped and trotted merrily.*]

My chestnut colt with the fairies grew,
They shod each hoof with a silver shoe;
He jumps and trots as my fair maid rides,
For twenty long miles—and more besides!

3. GRANNY'S LULLABY.

[*The child is to be hushed in the arms.*]

Sing gentle songs to thy granny, darling,
Thy granny shall sing to thee;
To no one else doth it matter, darling,
So, baby dear, stay with me!

SAFE HOME.

[*Child to ride on the foot. At to the boat, lift the foot higher, to imitate stepping in. At goes down, drop the foot, then raise it, and shiver very emphatically.*

Stanza II. Ride faster. At into it creep, draw the child on to the lap, fold the arms right round it, and end with a kiss.]

A ride! a ride! by mother's side!
A ride to the boat on the river!
The boat goes down, we nearly drown,
But rise to the top with a shiver!

Then ride, then ride, by mother's side,
Ride fast to the warm little cottie!
Into it creep, and fall asleep,
And mother, she kisses her Tottie!



FINGERINGS.

[This is an exercise for the child's hands. Let the hands, to begin with, be wide open, the fingers extended; then let every action be done. The falling, falling, is to go lower and lower, very gently.]

Shut them! Open! Shut them! Open!

Give a little clap.

Open! Shut them! Open! Shut them!

Lay them in your lap.

Creep them, creep them, creep them, creep them,

Up to little chin;

Open wide the little mouthie,

Pop one finger in!

Shut them! Open! Shut them! Open!

On to shoulder fly;

Let them like a birdie flutter,

Flutter to the sky.

Falling, falling, falling, falling,

Nearly to the ground;

Quickly raise, then, all the fingers,

Twist them round and round.

CATECHISM.

Cat with her kitty-cats solemnly played;
Kitty-cats never a moment afraid;
Over they crawled, and then over they fell:—
Cat had but one loving story to tell.

Kitty-cats tweaked at the Cat's happy tail;
Cat never uttered a groan, or a wail;
Kitty-cats' dear little noses, so pink,
Sniffed at Cat's whiskers:—Cat gave but a blink.

Kitty-cats snoodled at Cat's furry neck;
Cat never gave kitty-cats the least check;
Kitty-cats thrust little paws in Cat's ear:—
Never from Cat a reproof did they hear.

Purring, and sleeping, and loving, all day,
Cat and the kitty-cats passed time away;
Cat was the luckiest mother, and how
Cat told the world so, was this way, "Mee-ow!"



TAKE YOUR TICKET.

[*Pretend to take ticket of child before starting. Your knee is the train; and when the child is on it, go easily, or slowly, or rapidly, just as indicated. Have a terrible tilt up and tumble at the last.*]

Puff! puff! puff! puff!
 Baby travels fast enough.
 England, Ireland, Scotland, Wales,
 Baby's train keeps on the rails.

Puff! puff! puff! puff!
 Smooth it runs and never rough;
 Just as gintly-gently, so,
 As a proper train should go.

Puff! puff! puff! puff!
 Put your hands inside your muff;
 Frost has come, I see thick snow,
 Train is going very slow.

Puff! puff! puff! puff!
 Passengers turn very gruff;
 Miles and stiles we rattle past,
 Train is going much too fast!

Puff! puff! puff! puff!
 Driver! we have had enough!
 Ah! he drives against a wall!
 Train tilts up, and out we fall!

DOLLY'S LULLABY.

By, dolly! By, dolly! Cuddled to me tight;
By, dolly! By, dolly! Bid us all good-night.
With my handie patting as I sing my song;
Go to sleep, my dolly, do not keep me long.

By, dolly! By, dolly! In your hood and socks;
By, dolly! By, dolly! Now my footie rocks;
Shut your dolly-lips, dear, shut your dolly-eye,
That is how a dolly goes to hush-a-by.

By, dolly! By, dolly! Cradle is so nice:
Try, dolly; try, dolly; try it once and twice!
See the pretty muslin, see the bows of blue,—
In I go, dear dolly, gone to by-by, too!





ALL OUR LITTLE ONES.

This is little sister Sue,
 Her eyes a merry laughing blue;
 This is little Baby-May,
 Her eyes a soft and tender grey;
 This is noisy urchin Jack,
 His eyes a shining brilliant black;
 This is Lady Liz our queen,
 Her eyes a thoughtful sober green;
 This is Bobby, scrambling down,
 His eyes a lightsome, brightsome brown;
 These are twins, our eldest brothers,
 Their eyes exactly like the others;
 So after this I give no name,
 For all the eyes must be the same.



BABY. ON THE TREE-TOP.

How very strange a tree-top is!
How high! How far away!
How sweet to be above the leaves,
And watch them at their play!
They lie so green,—so full,—so flat,—
I think my little feet
Could toddle on them, and be safe,
With such a fairy treat!

Oh, hark! The little birdies wake!
And carol, chirp, and coo!
And they their pretty nestlings feed!—
It makes me babble too,
To tell them, as they flit about,
Of mammy down below,
And, if I had dear birdies' wings,
How far my wings should go!

But I am in my cradle here,
My wings they have not grown!
And mammy, she might fall to tears,
To find her baby flown!
So here I lie, with wide blue eye,
And suck my dimpled hand;—
For even did I creep outside,
I have not learnt to stand!
And here I swing, and here I sing
On this strange tree-top Land!

THE CHILD AND THE BOOK.

- “I have the smartest cover,”
A little book exclaimed,
“In grand and golden letters
My title is proclaimed!”
- “I see your handsome gilding,”
A pretty child replied;
“But are you quite as handsome
All the way inside?”
- “I spoke about my binding,”
The book said, quite offended;
“That you should be uncivil,
Was not what I intended!”
- “Forgive! But tell me this much,”
The child looked up and said:—
“Are books to lie unopened,
Or are they to be read?”
- “When books are gilt at edges,
And bound in red and blue,
That ought,” the book cried, proudly,
“To be enough for you!”

“No, no, dear book,” the child said,
“To play a good book’s part,
You must, as well as outside,
Be golden at the heart.”

“*I must, as well as outside,
Be golden at my heart?*”

The musing book repeated:

“*Be good? Not only smart?*”

“Of course,” the pretty child said.

“My mother tells me so,
Whenever, on my birthday,
To buy a book we go.”

“Oh ho! To be what *you* are,
You teach me!” mocked the book.

“Oh ho! Come! Cut *your* pages,
That inside I may look!”

The child received the lesson;
And strove with stronger mind,
That all its leaves of life should
Be beautiful to bind.

BOPEEP'S DREAM.

“She dreamt she heard them bleating.”

Baa-aa!

We are your straying sheep!

Oh, welcome us, Bopeep!

We only left your side to nibble fresher grass!

We only had the wish to greener lands to pass!

Baa-aa!

It seemed to us we knew

Where purple clover grew;

Where clear and placid waters waited for our feet,

Where nothing tasted bitter, all things tasted sweet!

Baa-aa!

We thought the world so fair

And kindly everywhere,

Our timid little steps might grow quite bold and free,

From very innocence, which all the world could see!

Baa-aa!

Alackaday! we find,

The world,—it must be blind!—

For speckled creatures dwell there, holding this for true—

That we, who are amongst them, must be speckled too!

Baa-aa!

We showed our milk-white wool,
And looked all pitiful!

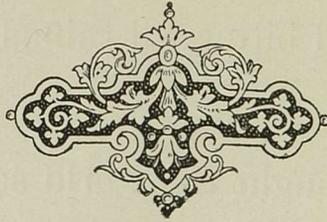
But they, they vowed the speckles there, as broad as day!
And so, dear gentle shepherdess,—we came away!

Oh, hear us then, your sheep!

And welcome us, Bopeep!

O'er all our sports and gambols keep a loving look,
And lead us into fold, of nights, with your little crook!

Baa-aa!



FROLIC AND DIVERSIONS
FOR WET WEATHER AND WINTER EVENINGS.

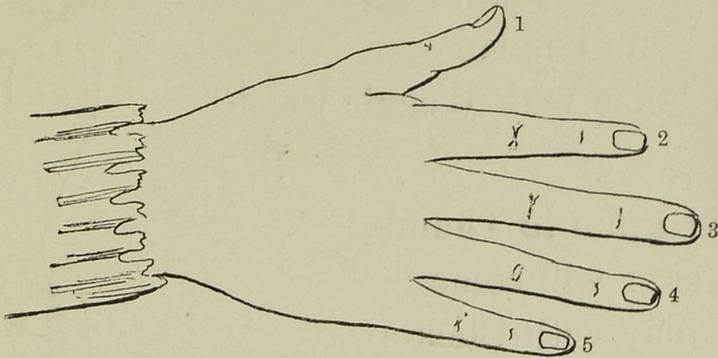




FROLIC FOR WINTER EVENINGS.

FINGER FUN.

THESE ARE THE NAMES OF YOUR FINGERS:—



1. Thumb;
2. Plum;
3. Click-away;
4. Feeble-lad; and
5. Waggle-way.

WHAT YOUR FINGERS SHOULD DO.

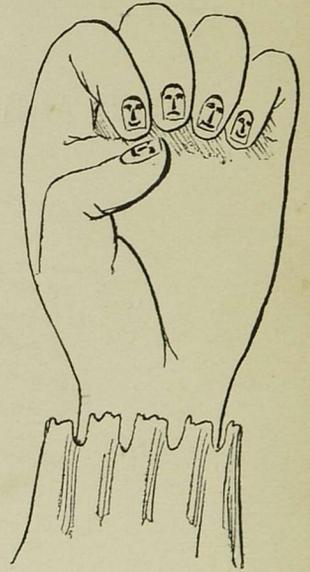
Work together; you then will see,
All your work will better be.

I.—A SONG ABOUT THE FINGERS.

[Mark the nails with ink as in cut. Let the nails of opposite hands tap each other, according to which speaks and which is spoken to.]

Said Thumb to Plum,
 “Please, will you come
 And have a play with Click-away?
 And, Feeble-lad,
 Will you be glad
 To stop at home with Waggle-way?”

Said Plum to Thumb,
 “Yes, I will come
 To have a play with Click-away;
 But it is sad
 That Feeble-lad
 Should stop at home with Waggle-way.”



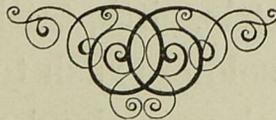
“Yes!” Click-away
 Began to say,
 “You must be kinder, Uncle Thumb!
 It is too bad
 That Feeble-lad
 And Waggle-way should never come!”

And Feeble-lad,
Some language had,
To put the matter clear to Thumb;
“How can,” he said,
“You thus be led
To leave us out when asking Plum?”

And “Lack-a-day!”
Cried Waggle-way,
“You strike me deaf and strike me dumb,
When you can be
So cross to me,
And cross to Feeble-lad, old Thumb!”

So Uncle Thumb
Asked all to come,
Since all agreed and loved each other;
And now all play
The livelong day,
Together, cousin, sister, brother.

[*Dance them all.*]



II.—IN THE STALLS.

[Have the fingers and thumbs of an old pair of kid gloves, and dress the hands with them. Dance them, tips up. At close, shut them up; at open, spread them wide, arms also.]

With hips and with hops,
 With chippets and chops,
 We dance about in our stalls;
 Now close as a screw,
 Then open to view,
 Almost as far as the walls.

Did ever you see
 Such fine things as we,
 So shiny, glossy, and spruce?
 But take off our stalls
 Before each one falls,
 And keep them for further use.

III.—IN A NUT-SHELL.

[Put nut-shells, or almond shells, on each finger; and play them about anywhere where they will sound. At 3rd line, leap them to another place.]

Rittle-rattle, tittle-tattle,
 All the soldiers rush to battle!
 Hear each rover land at Dover
 When he finds the battle over!

IV.—THIMBLE-PIE.

[*Tap the thimbled finger on any sounding spot.*]

Thimble, thimble,
 Be as nimble
 As a nimble thimble can;
 Beat, my thimble,
 Like a cymbal,
 Beat a lively rataplan!

V.—A RACE.

[*Have a thimble on the middle finger of each hand, and hold the hands so that only those fingers protrude. Start then side by side. At each "off" substitute an unthimbled finger so rapidly that the child does not see how it is done; at each "up" replace the thimbled finger as rapidly.*]

Two handsome hunting-horses started for a race,
 Both galloped hither, thither, all about the place;
Off tumbled this poor rider, *off*, too, that,—the dunce!
Up got this one, *up* got that, and both rode in at once!

VI.—ANOTHER RACE. VERY SLOW.

[*At each "good-night," draw the finger in altogether; at each "crawled out," let it lazily reappear.*]

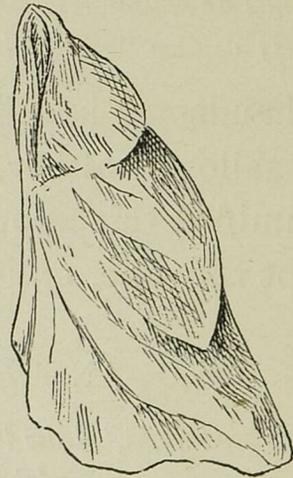
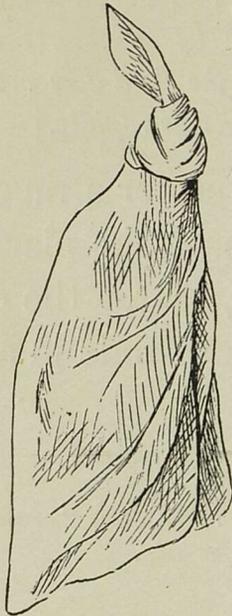
Creepy-crawly, yeeny-yawny,
 Like two sleepy snails,
 Let each tread a drowsy head
 Near our lazy tails.

Ned, good-night, boy.—Fred, good-night, boy.—
 Both began to snore;
 Then this crawled out, then that drawled out,
 Dawdling as before.

HANDKERCHIEF DRAMAS.

I.—GREETING.

[Tie a knot in a handkerchief, and put the knot on the forefinger of left hand, for "He." Drape another handkerchief round forefinger of right hand, for "She." With the thumbs and other fingers keep the handkerchiefs nicely in position to hide the hands. Do all actions with exceeding spirit.]



He. Good morning, my lady.

She.

Good morning, my lord.

[Each bowing.]

He. Pray, saw you a soldier-boy wearing a sword?

She. Oh, which way, my lord, did the soldier-boy come?

He. He rode on my finger and rode on my thumb.

She. Did he go hippety-hoppety, so? [*Jerking profusely.*]

He. No, never, my lady. He gently did go.

[*With cunning.*]

She. Then did he ride slowly, and slowly, like this?

[*Lackadaisically.*]

He. He did, dear! And jumped off and gave you a kiss!

[*Suddenly, and with profuse kissing.*]

II.—JACK AND MR. BLACK.

[*Two knots, one on each forefinger. Let "Mr. Black" be very big and pompous; "Jack" very squeaky and saucy.*]

Jack. If you please, Mr. Black—

Black. Well, what is it, Jack?

Jack. Is there a coat, please, under your back?

Black. Very rude boy. I give you a smack. [*He does.*]

Jack. Begging your pardon! I said that by rote:—

Is there a back, please, under your coat?

Black. Yes, sir! There is, sir! Likewise this too:—

Plenty of pummelling, meant for you!

[*The pummelling takes place.*]

III.—LINA AND NINA.

[*Two draped handkerchiefs, one on each hand.*]

Lina. I bow to you.

Nina. I see you do.

Lina. Then bow to me.

Nina. I do, you see.

Lina. Now, come quite near.

Nina. Yes, I am here.

[*They approach.*]

Lina. Pray, take this too!

[*Beats her.*]

Nina. Boo-hoo! Boo-hoo!

[*Cries.*]

ALLITERATIVE RHYMES.

I.—TO TEACH THE R.

Reuben Robin Rooper wrote a rhyme to Richard Richardson;
 Richard really never read what Reuben Robin wrote;
 Read and write the reason, and repeat right out the roguery,—
 Reuben Robin Rooper rammed the rhyme down Richard's throat!

II.—TO TEACH THE H.

Has Harry hopped over the hedge, Ann?
 Has Albert felt hot in the air?
 Ah, hand him to Hodge at the edge, Ann,
 And hang up his hat on his hair.

Has Edith hired hampers for all, Ann?
 Has Alice ate half of the eels?
 Has Oswald his horse in the hall, Ann,
 To hold up his elegant heels?

Has Ernest had all Harold had, Ann?
 His egg and his herring to eat?
 Is anything here he can add, Ann,
 And have it at animal heat?

A PUZZLE.

LOOKING FOR LONDON.

IT LIES IN EACH OF THESE LINES.

[*Example of Key:—In 1st line, “London” lies in “all on donkeys.” The child is to look for the word.*]

To-morrow we all on donkeys ride.
 He hung a bell on Donovan’s door.
 Amy Dillon, do nine sums.
 Will on Doncaster race-course! No!
 She has blond on her best cap.
 Call on Donaldson when you go his way.
 Miss Mellon, do not stare!
 He planted pimpernel on Donkin’s wall.
 He spent the value of his medal on donations.
 I tell you, Dr. Allon, do nothing at all!
 They put it on Florizel, on Donatienne, and on Pierre.

[*These few examples are given. In the same way other cities, or rivers, mountains, names, &c., can be “buried;” and, whilst giving amusement, quicken the powers of observation.*]

ACTING CHARADES.

HAMPER.

ACT I. First Syllable. HAM.

[*Let one child put on a towel, or anything else to simulate a buttermilk's apron, and let him stand at a chair which represents his counter. On it there can be placed a toy or two to look like his goods. Let another child put on some head-gear for a bonnet, and carry a basket. The rest of the children are to accompany this last, and all go up to the buttermilk's counter.*]

All. Good morning.

Man. Can I sell you anything to-day, ma'am?

Buyer. Yes; I want some nice bacon.

Man. I have some, ma'am; or would you like ham better?

Buyer (to the others). What do you say, dears? Shall we have ham?

The Others. Yes, do, mother, do! We like it!

Buyer. Very well, then, we will. How much is it a pound?

Man. Ninepence halfpenny, ma'am. And this piece [*pretending to weigh*] weighs three pounds.

Buyer. That will do nicely. Here is the money. We will carry it home in my basket.

All. Good morning.

[*Exeunt.*]

ACT II. Second Syllable. PURR.

[*Let all the children crawl up to the acting-place on all-fours, then seat themselves, cat-fashion, and cry "Mee-ow," and pretend to lick up milk, and to lick their paws, and so forth. Every now and then one or the other must give a loud "purr." Let one of them cry "Mouse! mouse! mouse!" and all of them scuttle away to catch it.*]

ACT III. Complete Word. HAMPER (HAM, PURR).

[*Let one child have a chair down, like a barrow, with a cushion, footstool, or something on it, and then wheel it in. The other children to have made a house of two or three other chairs, behind which they stand, for it is their house, and the man raps loudly at it. One child is to be Betsy.*]

Man. Does Betsy Butson live here?

Betsy. Yes. I am Betsy. What did you want?

Man. Why, I have brought a parcel for you, up from the station, or a box, or a hamper, or something.

Betsy. Oh, thank you! thank you! It is my hamper which Aunt Polly sends me every month!

The Others. Hurrah! hurrah! hurrah! [*All clap hands.*]

Betsy. Come along, children! Let us see what is in it.

[*All hurry up to the package, and pretend to pull it open, uncord it, and so forth.*]

Man. [*Holding it tight.*] Pay me first, please, ma'am. My charge is a shilling.

Betsy. There it is, good man [*pretending to give it*]. And you are quite welcome. Oh, we are so glad!

The Others. So glad! so glad!

FINIS.

[*On this same model other things can be suggested to the children (and they will soon suggest for themselves) to act. Thus:—*

MESSAGE *by* MESS, AGE.

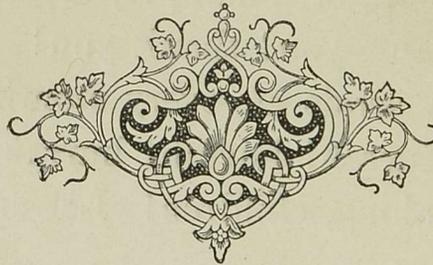
BUTTERCUP *by* BUTTER, CUP.

DENTIST *by* DENT, HIST!

BABY *by* BAY, BEE.

HAIRCUTTER *by* HARE, CUTTER (*a ship*).

And the variety can be as endless as the inventive powers (or circumstances) permit. By custom, the syllables and words should be guessed, of course; and, if there is an assemblage of children, they can be divided into two parties, and one party can be set to guess whilst the other acts, and vice versâ. But the acting itself is the pleasure to the children, and one spectator will be found to be quite enough, who need not be too acute at the guessing. The little play can then run to its length.]



INDOOR DIVERSIONS.

TO FURNISH A DOLL-HOUSE.

I.—KITCHEN FURNITURE.

A Round Table.—Take a pickle-cork, put four pins for its legs, and ray nine or ten more out from its top, as shown. Then twist wool from pin to pin to form top; and twist round each leg. This is done by beginning

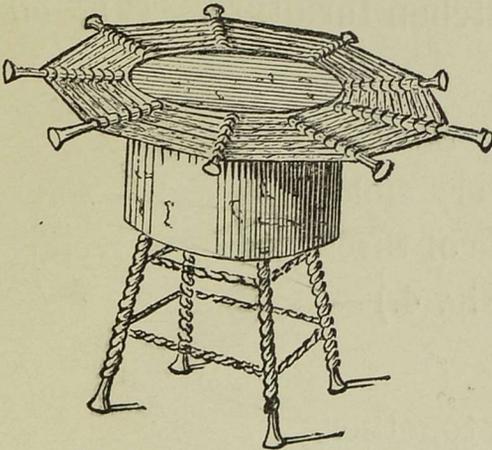


Fig. 1.

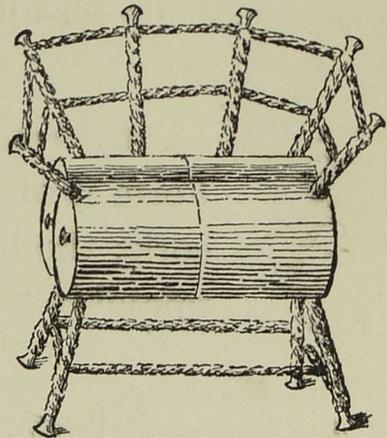


Fig. 2.

at the top, going down to pin-head, then back to top, and on to the next leg. To get the rail, go back as far up the pin as the place where you desire the rail to be, and proceed from leg to leg. (Fig. 1.)

An Arm-Chair.—Lay two corks for the chair-seat, putting four pins as legs, and six to form the back and arms. Cover the legs with wool to get the rails as

above; and twist the wool along the pins of arms and back. Make a cushion of the tiniest piece of chintz, or what not. (Fig. 2.)

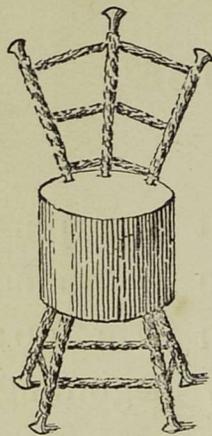


Fig. 3.

A Small Chair.—Cut a cork in half; put four pins in for legs, and three for the back. Cover them with wool to show rails, as above.

Knitting cotton, or darning cotton, will do for all this kitchen furniture. (Fig. 3.)

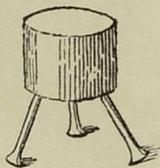


Fig. 4.

A Three-Legged Stool.—Form it of half a very small cork; the legs to be of three minnikin pins. (Fig. 4.)

A Clock.—Drive two corks together, with pins, as foundation; then drive two more, column-wise, on the top. Make little cardboard clock-face, and fasten on with pin. Write hours on the face, and draw the hands. (Fig. 5.)

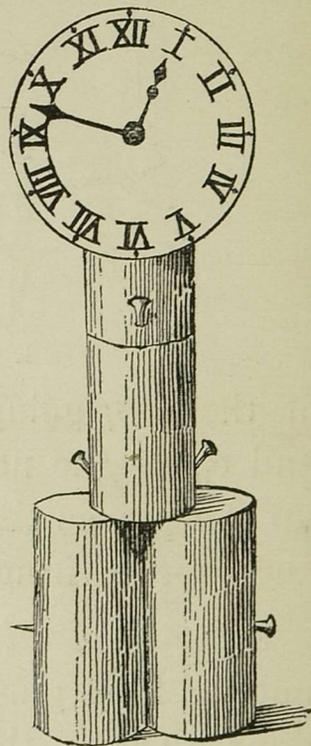


Fig. 5.

Mantel-Piece.—

Drive two corks together for each side of it, or “jamb;” then cut a playing-card in half long-ways, and pin it on for shelf. (Fig. 6.)

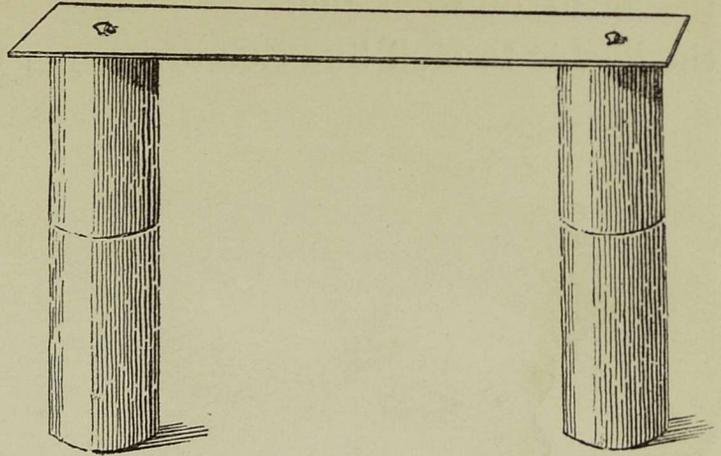


Fig. 6.

Saucepans.—Half of a small cork, with a pin put in as handle, will make a neat saucepan. Put such on the mantel-piece. (Fig. 7.)

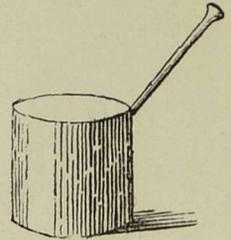


Fig. 7.

II.—DRAWING-ROOM FURNITURE.

A Table.—Take the largest and flattest chestnut you

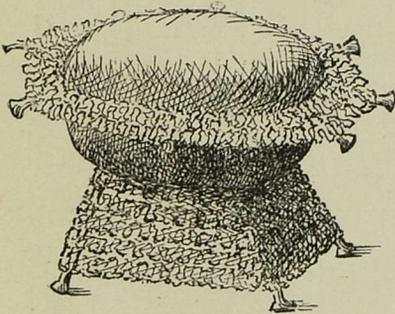


Fig. 8.

can find. Put four pins for legs, and a ray of pins round the top. Twist tinsel from pin to pin, for the top, and from pin to pin to cover the legs, not putting stales to these, but continuing the tinsel all over. Filoselle will do; or any

flossy silk. A pretty effect is gained by one thread of the tinsel at the top of filoselle; also by a gold bead at

the head of each pin. The object in entirely covering the legs is to look like rich drapery. (Fig. 8.)

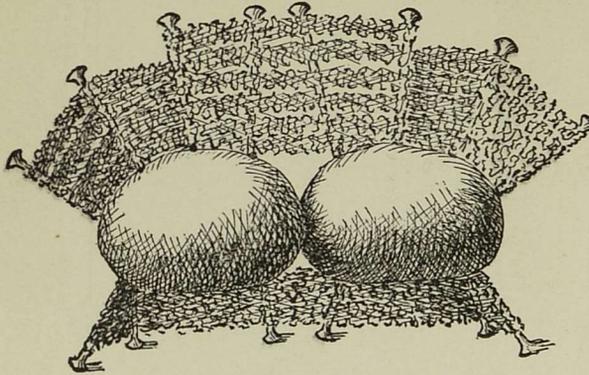


Fig. 9.

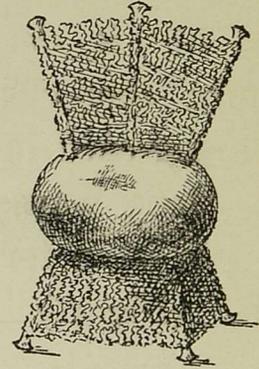


Fig. 10.

A Sofa.—Drive two chestnuts together with pins; put other pins for legs and back; and cover continuously with tinsel or the selected material. (Fig. 9.)

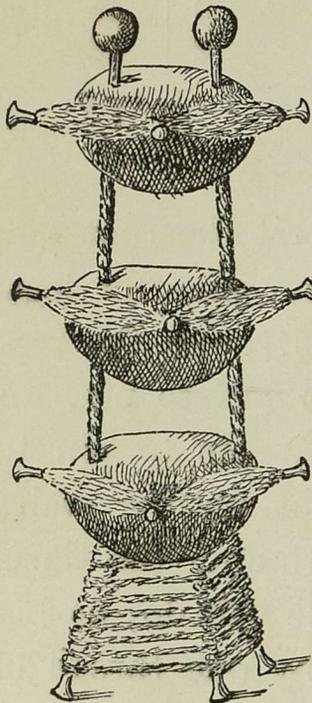


Fig. 11.

A Small Chair.—Take one chestnut, and use the same method precisely as the foregoing. (Fig. 10.)

A Cabinet.—Drive three chestnuts together by long and large-headed pins, as shown in cut, putting the flat side of the nuts uppermost. Then put in four pins as legs, and cover these continuously. (Fig. 11.)

Arm-Chairs.—A small chair can be made into an arm-chair by continuing the back pins nearly to the front, and having these front pins smaller than those at the back; as at fig. 2.

Foot-Stools.—Leg the smallest of your chestnuts, and cover the legs. Put no back.

III.—BED-ROOM FURNITURE.

Proceed with chestnuts for the chairs in precisely the same manner, but substitute bright wool for the tinsel and filoselle. Either cover the pins continuously, or adopt the rail-manner, according to preference.

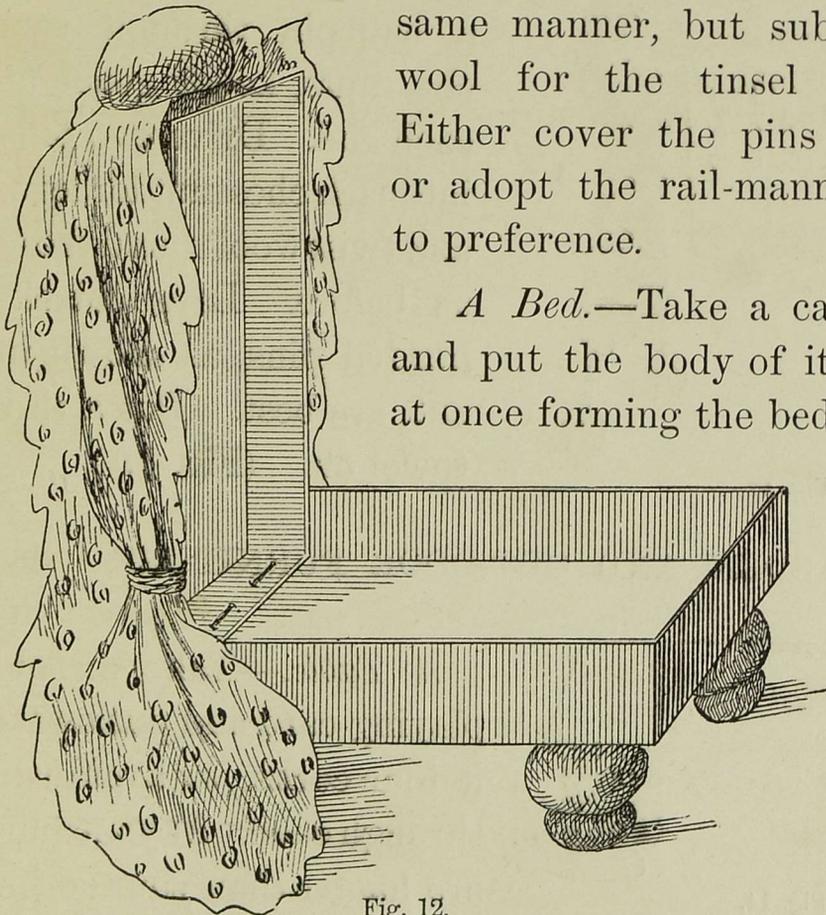


Fig. 12.

A Bed.—Take a cardboard box, and put the body of it into the lid, at once forming the bedstead. Make four legs to it, of two chestnuts each, choosing small chestnuts for the under ones. It will not be

enough to run a pin into these to secure them; you must run a thread or thin twine as well, and such running will also secure the head firmly. Then take a narrow length of chintz or muslin, sew it down in the centre of the head, ornamenting such sewing by a chestnut, let the ends fall in equal lengths at both sides, sewing them in at the bed-level in curtain-fashion. Make little mattress and bed-clothes to fancy. (Fig. 12.)

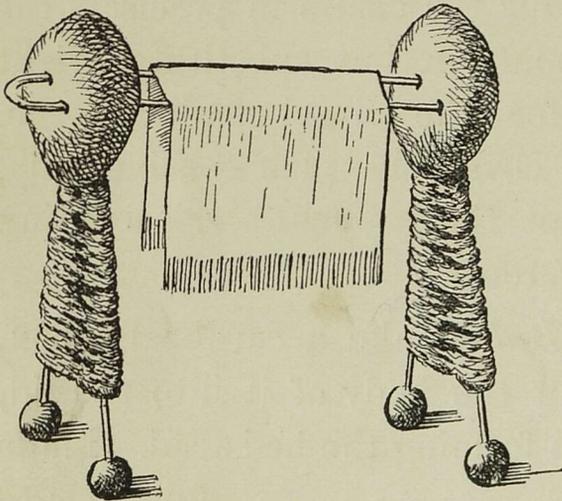


Fig. 13.

A Towel-Horse.—Drive a hair-pin through two chestnuts, keeping one at each end. Drive two pins into each chestnut for legs, and twist wool round these as before. Large black-headed pins, as shown in cut, are best. Put a tiny towel on. (Fig. 13.)

IV.—GARDEN AND OUT-DOOR FURNITURE.

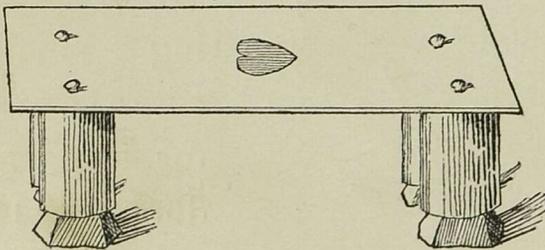


Fig. 14.

A Table.—Take an old playing-card and put under it four corks, with pin run through each. If your pins are longer than your corks,

divide a cork into pieces, and put a piece under each leg as shown in cut. It adds also to the effect. (Fig. 14.)

A Garden Seat.—Bend an old playing-card and put four corks under for legs. Thrust pin through each. (Fig. 15.)

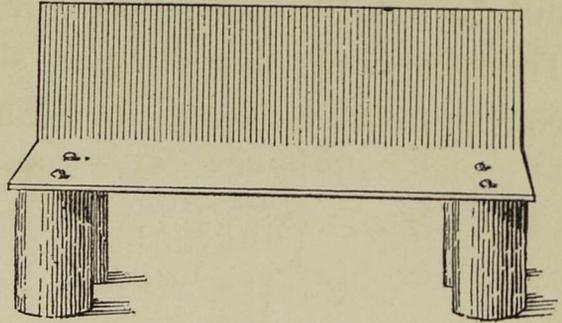


Fig. 15.

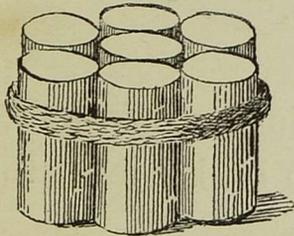


Fig. 16.

A Tree-Seat.—Tie seven corks firmly together, as at fig. 16. In the centre one cut a hole, into which put an old pen-holder. Round off the corners of a playing-card, cut hole in the centre, put it flat on to the corks over the pen-

holder, thrusting in a couple of pins to secure it. Take another playing-card, cut a hole in the centre, and make any odd zigzag cuts all round it. Then put it on top of pen-holder, bending down the zigzag edges branch-fashion. (Fig. 17.) A bird or two out of a small Noah's Ark can be put on the top.

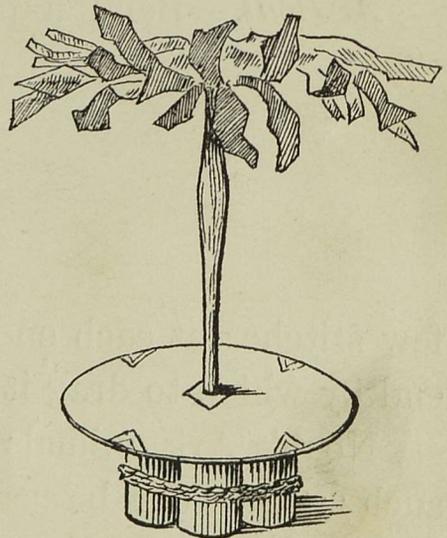


Fig. 17.

A Bridge.—Sew four playing-cards together the wide way. Cut the edges as shown (fig. 18), being careful not to cut the sewn parts, or all would come to pieces. Then bend up the sides as shown (same cut), put three corks underneath, and thrust a pin through each.

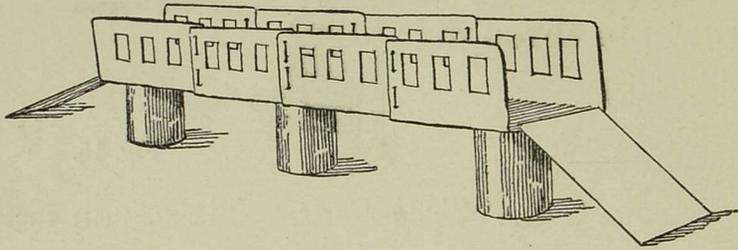


Fig. 18.

Approaches to the Bridge.—Cut a playing-card in half, the long way, and let a half slant from the bridge-level to the table, at each end (shown in fig. 18).

A Boat.—Bend a playing-card as in fig. 19. Put a

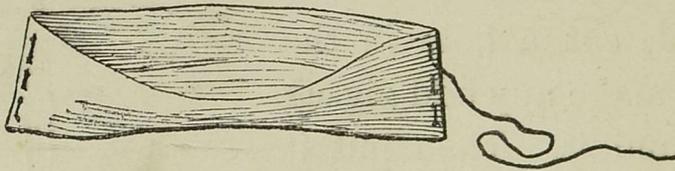


Fig. 19.

few stitches at each end, leaving a piece of cotton at one end by which to drag it along, under the bridge.

Noah's Ark animals can be carried in this boat; and such animals can be used with all this furniture, and will make a very attractive picture.

Cart-Wheels.—Drive a pen-holder right through a chestnut and a cotton-reel at each end, bringing the ends out. On each of these ends fix another chestnut, by

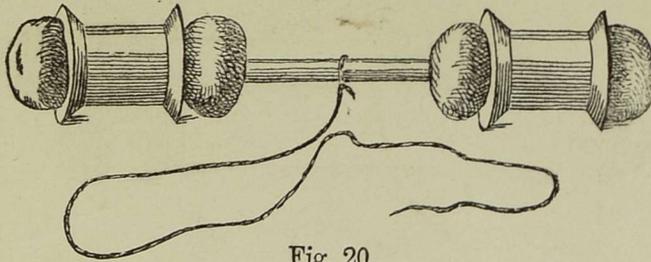


Fig. 20.

which means the reels will be kept in place. Tie a string to centre, and it will roll excellently. Half-chestnuts will do for the extreme ends. (Fig. 20.)

Doll Wheel-Barrow.—By tying a doll to this by the

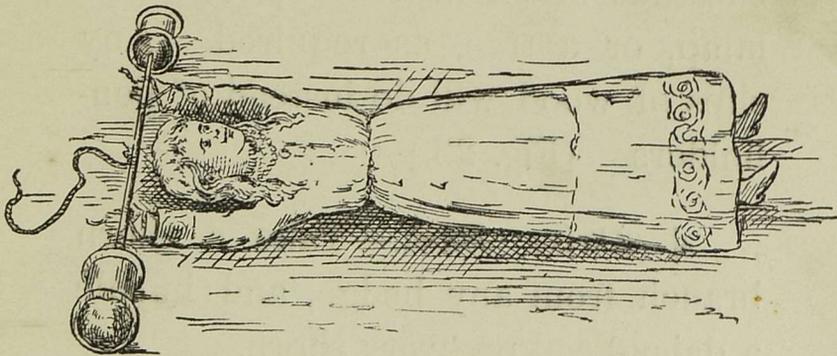


Fig. 21.

hands, a child can hold the doll's feet, and run it up and down as a barrow. (Fig. 21.)

Cart.—Prepare two of the above cart-wheels, but without the inner chestnuts. In place of these put the bottom

of any box, cardboard or wood, and tie it round the axle-tree close to the reels. Tie a piece of string to draw it by. (Fig. 22.)

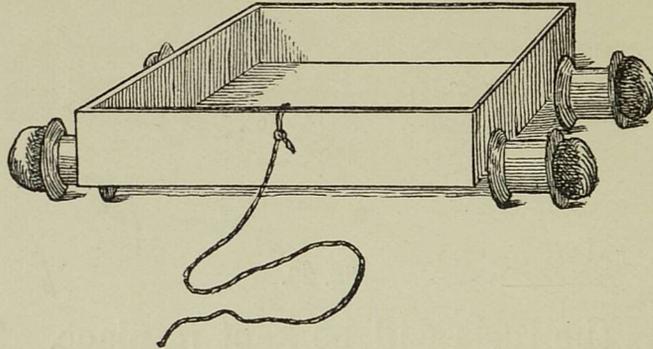


Fig. 22.

A Street Lamp.—A pen-holder thrust into an empty reel, and a chestnut stuck at the top makes a lamp, or a tree, as required. Any slips of wood will do instead of pen-holders. (Fig. 23.)

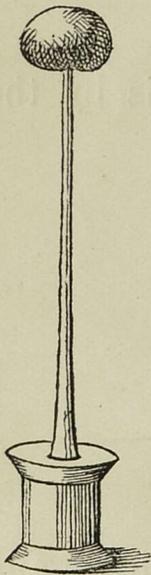


Fig. 23.

A Daisy Bush.—Take a thorn branch from any hedge, and impale a daisy-head on every thorn.

Do the same with dandelions, or any flower.

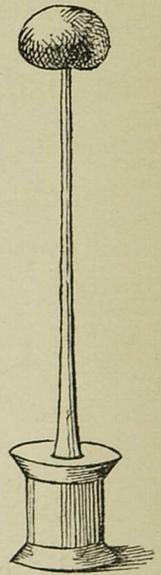


Fig. 23.

PAPER FOLDING AND CUTTING.

I.—PAPER FLOWERS.

Roses.—Cut strips of white and pink tissue-paper, about 6 inches wide, the whole length of the sheet. Double the strip (long way), then pleat and crumple and pucker up the cut sides, round and round, till the rose shape is there. Secure it into shape by twisting cotton round, and mount it on wire. For a bud, take a 6-inch square of the paper, and crumple it to form. Mount that on the wire also. (Fig. 24.)

Convolvulus.—Cut pieces of white, pink, and peach tissue-paper about 6 inches by 4. Double each piece (long way), and tack it into a round. Have ready pieces of yellow tissue-paper cut into shreds at one end; roll these up at the uncut end, and pass them through the rounded piece, the shred ends at the double edge. Crumple the rounded piece up into bell-shape, the

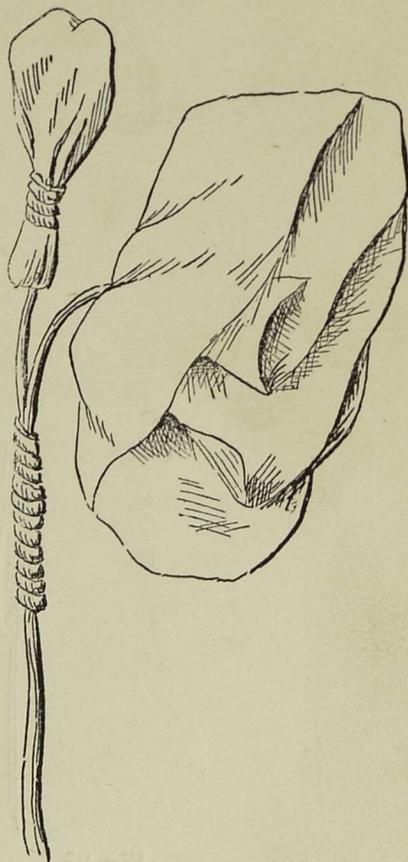


Fig. 24.

shreds for stamens, turn the double edge back a little, and mount on wire. Form buds as for roses. (Fig. 25.)

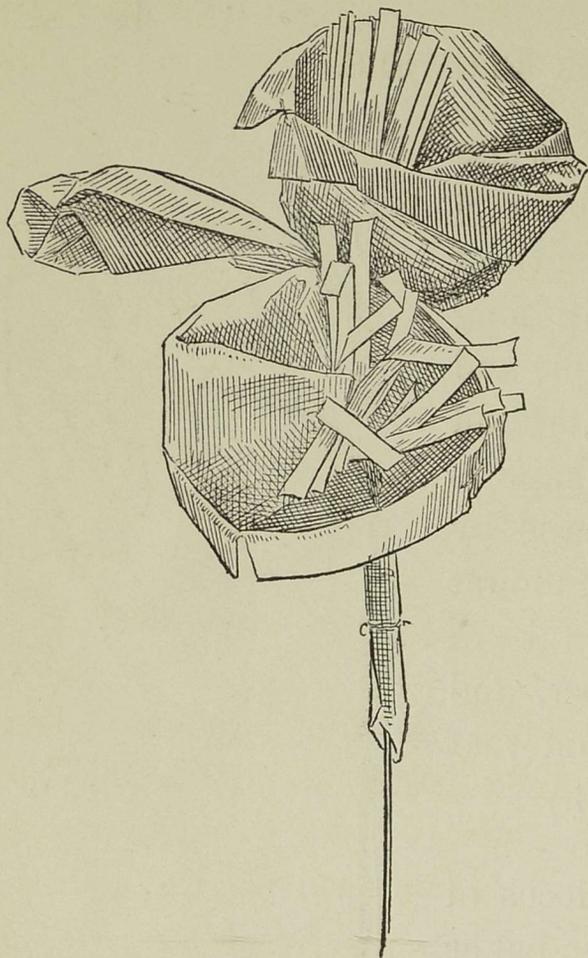


Fig. 25.

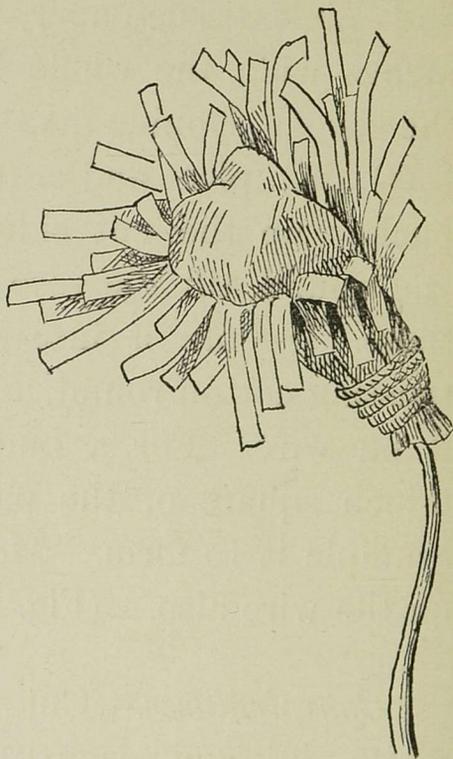


Fig. 26.

Make these larger, and of crimson, brown, or purple paper, and you may venture to call them hollyhocks.

Marguerites.—At the top of a piece of wire, twist round a drum-stick head of yellow tissue-paper. Shred

one side of a strip of white tissue-paper, and twist the unshred side round the yellow. (Fig. 26.)

Do this on a larger scale with orange drum-stick head and yellow shreds, or any colour shreds you please, and they can be called Chrysanthemums.

Lilies.—Shred one side of pieces of amber tissue-

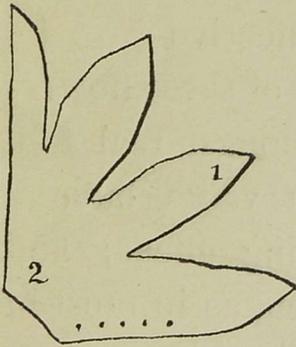


Fig. 27.

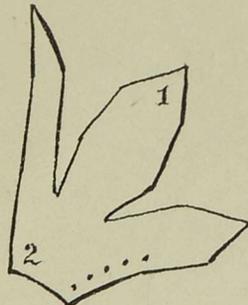


Fig. 28.

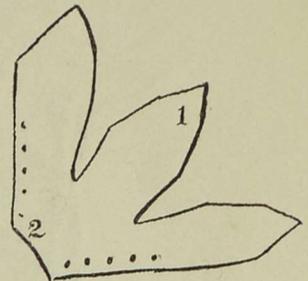


Fig. 29.

paper, and twist them round wire for stamens. Cut doubled pieces of thick white paper as in fig. 27, the petals not dotted being the doubled side. Tack together those petals marked with dots, this will form the lily, which is then put round the stamens, and secured in place by cotton. That the lilies may not be all one size, cut some pieces of the paper (after doubling it) as in fig. 28. Tack together at the dots, and proceed as before. For buds cut single paper as in fig. 29; and tack at dots, proceeding as with the rest. The size should be about 4 inches from 1 to 2 in all cases, and

each petal be about 1 inch across. Fold back the petals

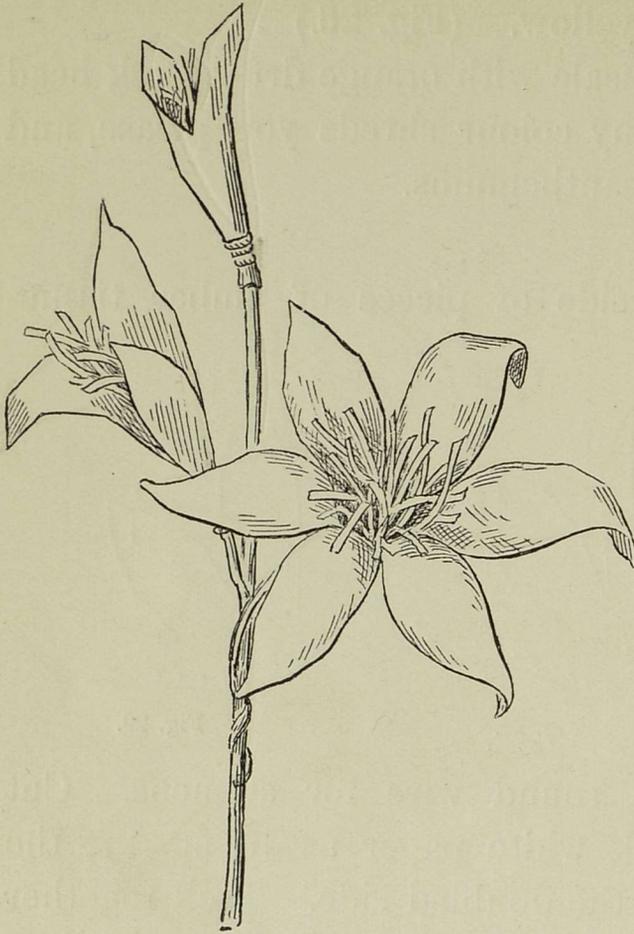


Fig. 30.

very very slightly at the tips, for effect. Mount the lilies in sprays. (Fig. 30.) Orange-coloured paper instead of white over the amber stamens is very effective.

Any of these flowers put amongst real foliage in vases have a charming effect; and children, as in most of the diversions suggested, can help in many of the processes, though some of them would be too difficult.

II.—THE MAGIC FOLDS.

This is the King of Paper Folding Puzzles, involving great patience and accuracy.

Fold a sheet of note-paper as at fig. 31, and cut off the over-piece, leaving it a double-triangle; and then triangle

it over the other way. Open it flat (fig 32), and fold in four angles to centre, as at fig. 33. Turn it over, and fold in

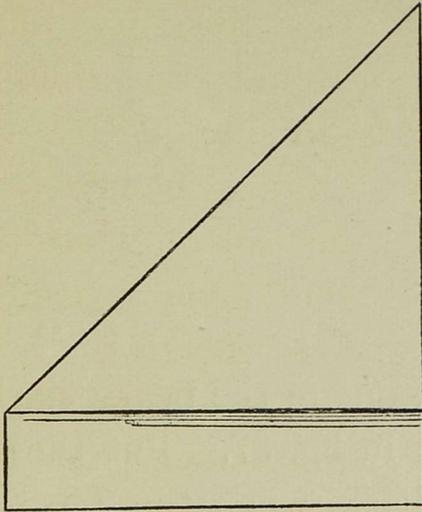


Fig. 31.

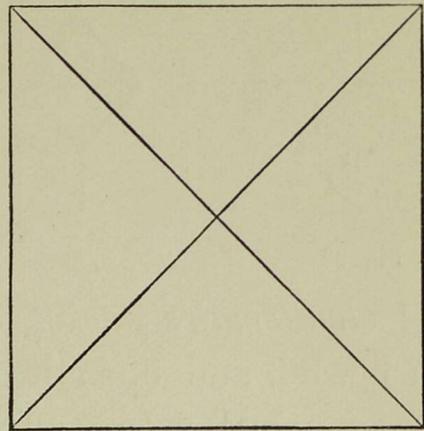


Fig. 32.

four angles to centre again, reducing the size to fig. 34.

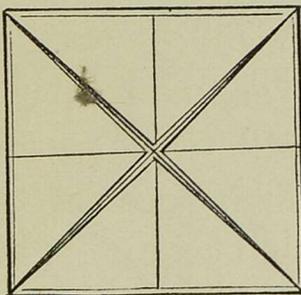


Fig. 33.

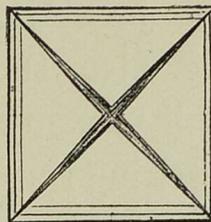


Fig. 34.

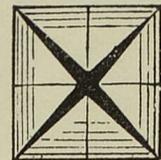


Fig. 35.

Turn once more, and fold in four angles to centre, reducing the size to fig. 35.

You can, during this, have amused the child by telling it that 32 and 33 are handkerchief-cases, and 34 and 35 foot-stools (which they become, if you turn them over a moment, and stand them on their firm-folded peaks).

A Gentleman's Waistcoat.—Turn fig. 35 over, and open out the two angles marked c, cc on fig. 36.

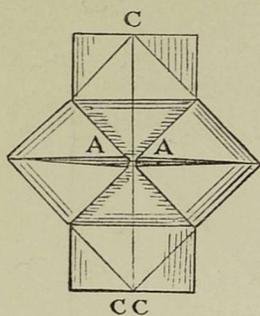


Fig. 36.

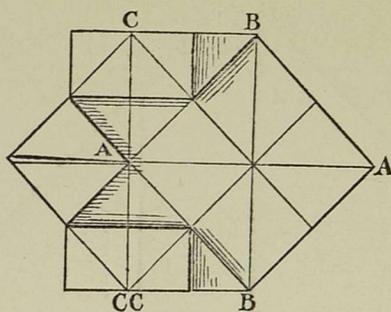


Fig. 37.

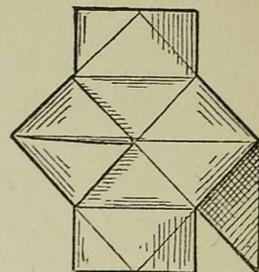


Fig. 38.

A Gentleman's Jacket.—Take one of the peaks marked A on fig. 36, and open it out as in fig. 37. Put the two angles marked B to centre of back, when the A can be turned down, for one sleeve of jacket, as in fig. 38. Then take the other A and proceed in the same manner, when

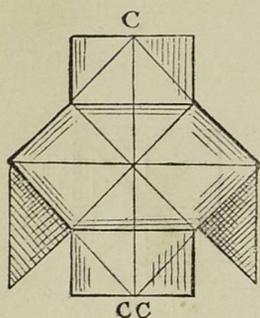


Fig. 39.

you will get both sleeves to the jacket, as in fig. 39. Note, also, that you can equally turn these sleeves up, asking the child which it would like; and you can have one up and one

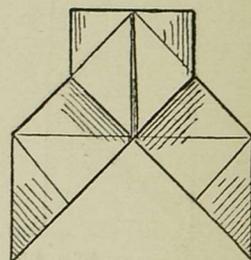


Fig. 40.

down, as if to get the jacket off. Make plenty of play out of the various positions, crying "Help!" when the arms are up, "Stand at ease!" when they are down, &c.

The Gentleman's Trousers. (Fig. 40.)—Fold the c and cc of fig. 39 together, and the garments are produced.

A Table.—Pull out the c and cc of fig. 39, and you will revert to fig. 33, which lay flat; the inner angles downwards. Then nip in the peaks as in fig. 41, and the table will stand.

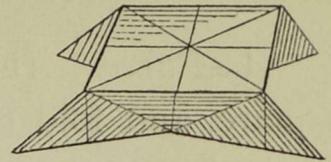


Fig. 41.

A Boat with Saloon-Cabin. (Fig. 42.)—Turn the table on to its top. Pinch close together, upwards, to shut it up, the right-hand peak, and then the left-hand ditto (or those at top and bottom do equally well), which will begin to shut the square up. Then draw the two pinched peaks together tightly to your right hand (marked A, B in fig. 42), and they become the stern of the boat, and the saloon-cabin will be properly on deck. Bend out the top of it a little, canopy-wise, for better effect.

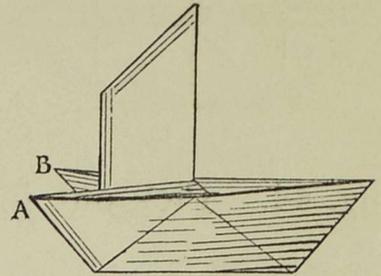


Fig. 42.

At this point you can give the child much amusement. Tell it to hold the saloon-cabin, and shut its eyes, not peep a bit. Then rapidly fold the opposite way your pinched peaks (alias the stern), when what had been the boat's bow will become the saloon-cabin, and, on telling the child to open its eyes, it will find that it is holding what will seem to be the boat's bow, whilst the saloon-cabin is topsy-turvy, and all the passengers drowned. Repeat this again and again, for, by the same manœuvre,

any peak the child holds can be converted into what it does not expect it to be.

A Purse. (Fig. 50.)—Lay fig. 42 flat, on its flat square, and fold the upper parts down as in fig. 43. Open up the top, as in

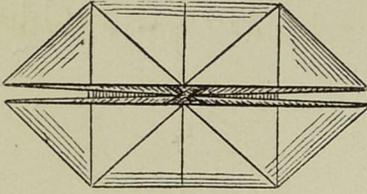


Fig. 43.

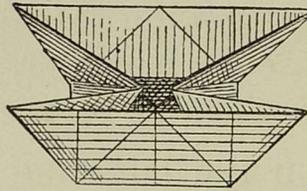


Fig. 44.

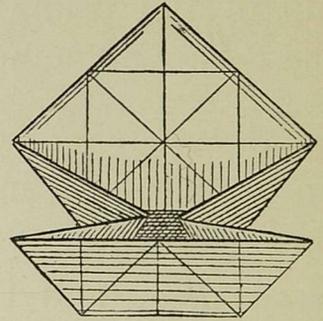


Fig. 45.

fig. 44. Pick out inner corner of this opened top, as in

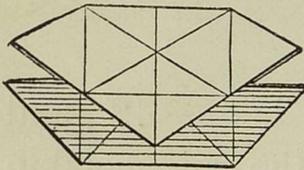


Fig. 46.

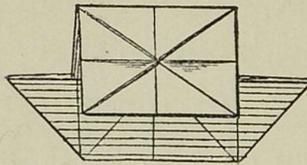


Fig. 47.

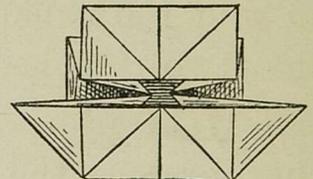


Fig. 48.

fig. 45. Then spread it over the lower part, completely

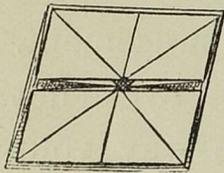


Fig. 49.

hiding it, as in fig. 46 (which shows the spreading in the act of being done, as a better guide).

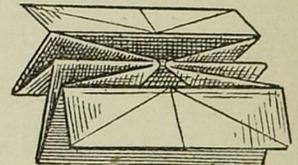


Fig. 50.

Fold backwards each of the three corners of the flap thus formed, then turn it over, as at fig. 47. Turn up the diamond-face again and fold the square in half, as at fig. 48. Now do 44, 45, 46, 47, 48 to the lower half of fig. 43, bringing the shape out as at fig. 49. Now double

that back, the *EE* being the hinge, and you will find the purse with two pockets.

A Box. (Fig. 51.)—Pull the purse out to a square, resting it on the bottom.

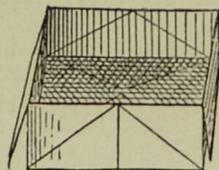


Fig. 51.

A Tray. (Fig. 54.)—Put back box and purse as at fig. 49. Turn it over, bottom uppermost,

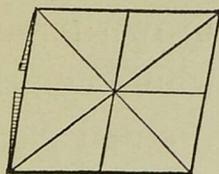


Fig. 52.

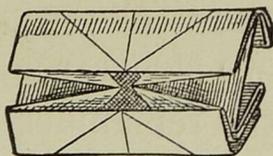


Fig. 53.

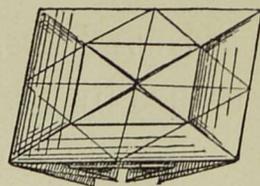


Fig. 54.

as at fig. 52. Fold inwards the sides with flaps, as at

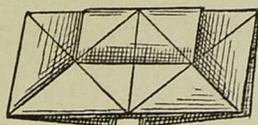


Fig. 55.

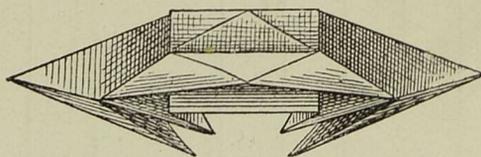


Fig. 56.

fig. 53. Turn over and neatly pull out the sides which will then face you. That is the tray.

The Chinese Junk. (Fig. 57.)—Fold the tray backwards, as in fig. 55. Pull out the opposite corners, as in fig. 56.

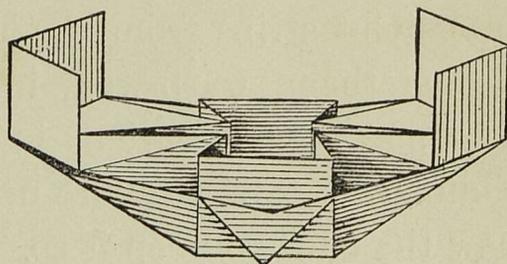


Fig. 57.

Lastly, turn over and lift out the end pieces that will be found folded in, and the Chinese junk is

obtained. A little stone or a button as ballast will enable it to sail nicely. Send it on various voyages for a cargo of tea, but to Cant-on all the while, and the applause will be delightful.

III.—MISCELLANEOUS FOLDING AND CUTTING.

Brown Paper Baskets.—Take a piece of brown paper, 20 inches by 12. Cut two strips from it the whole length, $1\frac{1}{2}$ inch wide, and cut the remainder into two equal parts

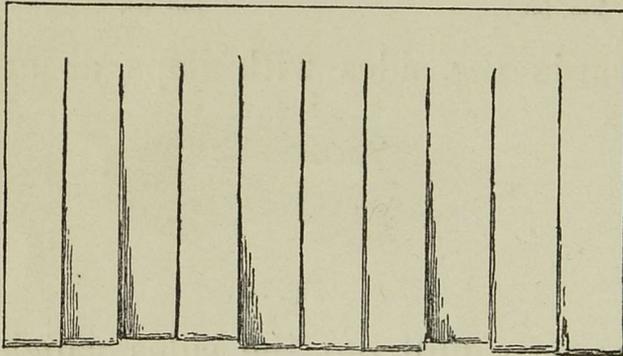


Fig. 58.

the square way. Double one of these squares in half, like a sheet of note-paper; and from the doubled side up to within an inch of the edge cut about ten slits. (Fig.

58.) Cut strips from the remaining half, and let a child weave them, warp-way, in and out of the slits. That will make the square as in fig. 59. Turn in all the ends; double the woven square up as it was before weaving, and sew the ends to keep it so. To form the handles, fold the whole length strips into a quarter their width. This strengthens them, and allows them to go in and out of the existing warp and woof easily. Let them be thus woven

in and out, and sew the ends of each strip together when done. (Fig. 60.)

These proportions are given because they really make a useful basket; but any others will do, and any kind of paper.

Note that this method is precisely that of the kindergarten coloured paper-mats, and of the real large brown paper blanket, the meshes of which are about the size given.

Paper Spills.—1st LESSON.—Merely fold and re-fold long strips of paper.

2d LESSON.—Have a long strip of paper,

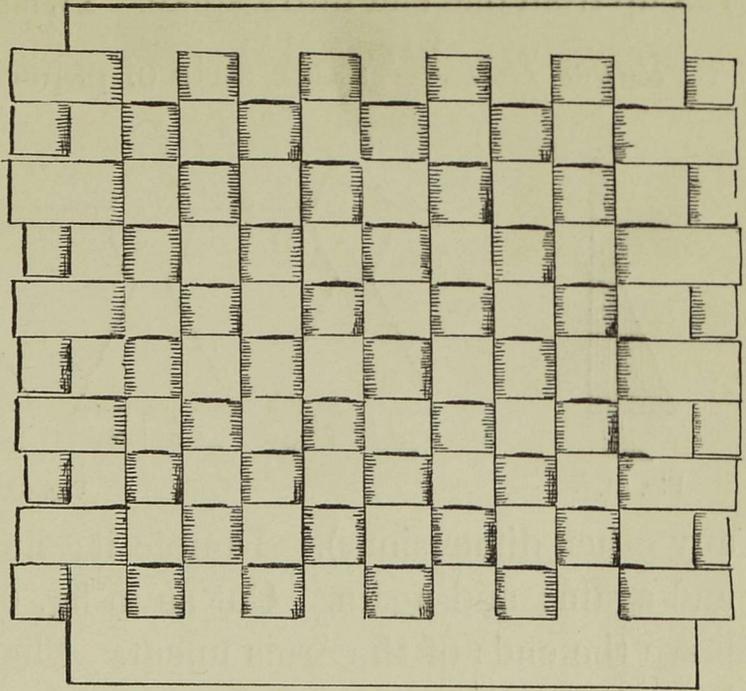


Fig. 59.

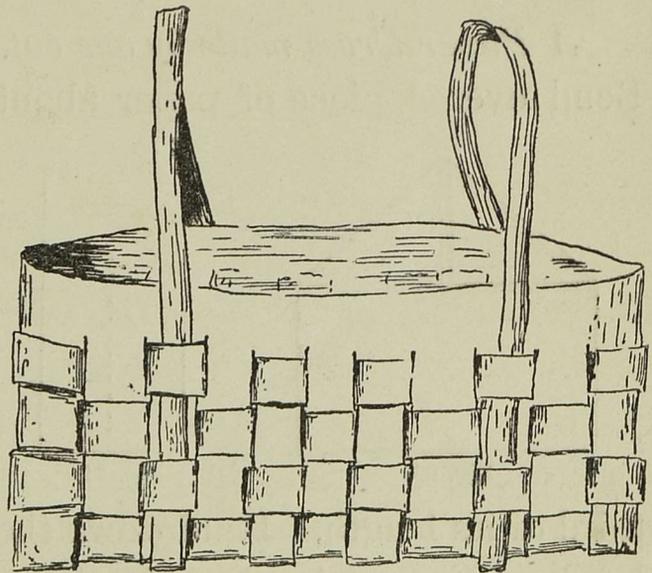


Fig. 60.

not quite an inch wide; then slightly wet the thumb, and roll up from one end into a spike. Twist the end to keep it.

Paper Dolls.—Take a strip of paper 12 inches by 2 (or



Fig. 61.

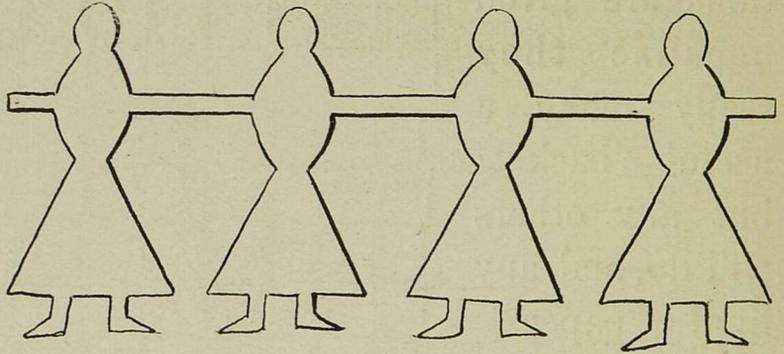


Fig. 62.

any other dimensions). Double it; and again double it; and again; and again. Cut as in fig. 61, being careful to leave the ends of the arms uncut. Then open, and it will be as in fig. 62.

A Paper Cross made by one cut.—Bend over a piece of paper about a

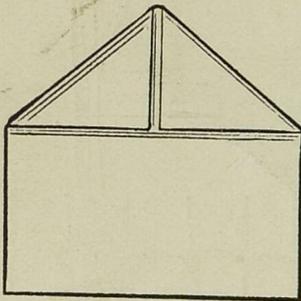


Fig. 63.

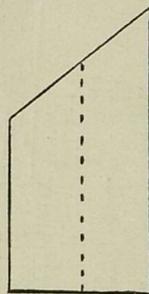


Fig. 64.

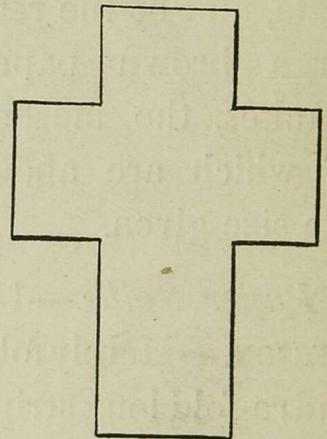


Fig. 65.

third of its length. Bend down the corners of the doubled head. (Fig. 63.) Double that once, the corners in.

(Fig. 64.) Then cut along the dotted line. When open it will be as in fig. 65. According to how far over is the first bend, will the stem of the cross be short or long.

A Paper Cap.—Bend a square of paper in half. Bend

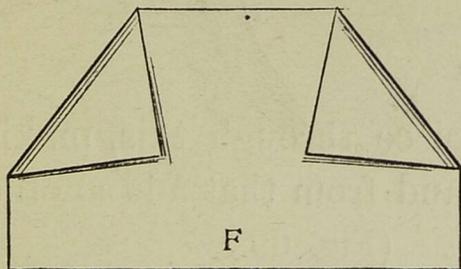


Fig. 66.

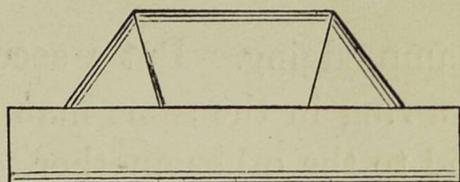


Fig. 67.

down the corners of doubled head as in fig. 66. Fold up the loose piece marked F, one side over the corners, the other side up at the back. It is then as shown in fig. 67.

Note - Books.—Note-books can be made by opening all used envelopes of one size, tearing off three of the triangular pieces, and using the fourth as a thumb-piece and tying-place. The inner sides

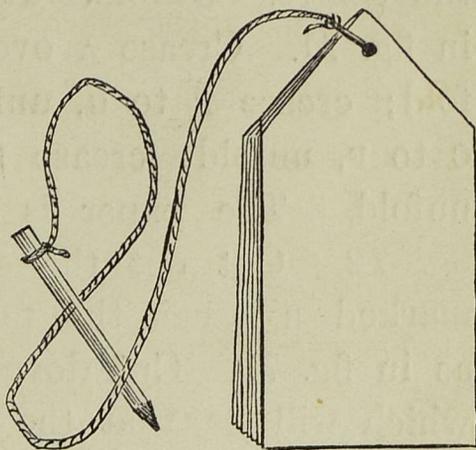


Fig. 68.

are for writing on; for which use they must be all tied together one way. A pencil can be attached through the tying-place, hanging from a string. (Fig. 68.)

Paper Chains.—Cut strips of coloured paper, say 4 inches by $\frac{1}{2}$ an inch. Make one piece into a ring, either by paste, needle and cotton, or a small piece of postage-

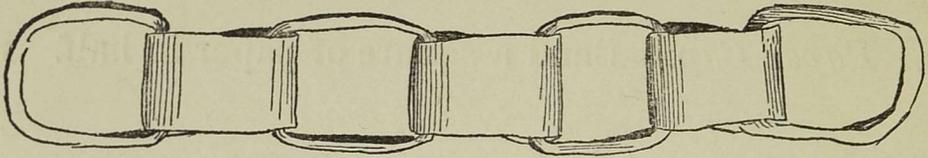


Fig. 69.

stamp edging. Put a second piece through this, making it a ring in the same manner; and from that add another, and to the other another, *ad lib.* (Fig. 69.)

Paper Box.—Have a square of paper and crease it as in fig. 70. Fold each angle into the centre. Unfold. It will be as in fig. 71. Crease A over to H, unfold; crease B to G, unfold; crease C to F, unfold; crease D to E, and unfold. The paper is now as in fig. 72. Cut out the eight pieces marked B, when the form will be as in fig. 73. Cut down the dotted lines, the effect of which will be, that the squares, of which they are one side, will form doors, and the two peaks, M M, can be put perpendicular. Now snip the peaks M N, where the thickened lines denote, fold back the snipped pieces, as in fig. 74, which is merely for the purpose of allowing

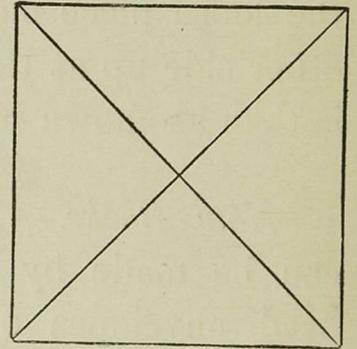


Fig. 70.

them to pass through the button-holes which are to be cut in the opposite peaks *M N* as denoted. Button the

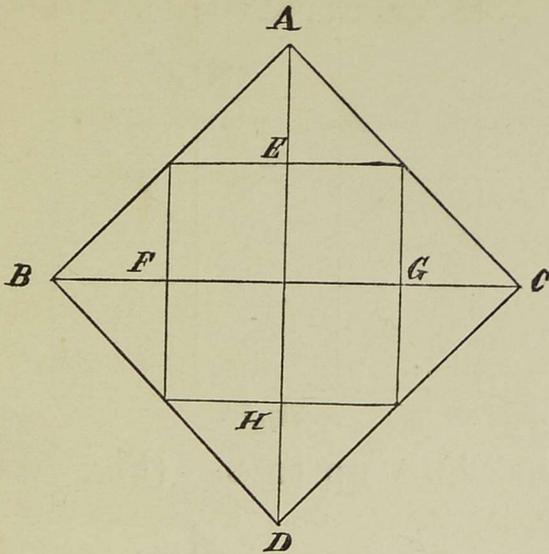


Fig. 71.

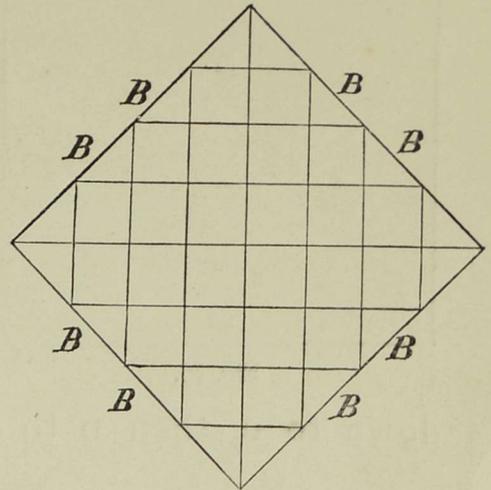


Fig. 72.

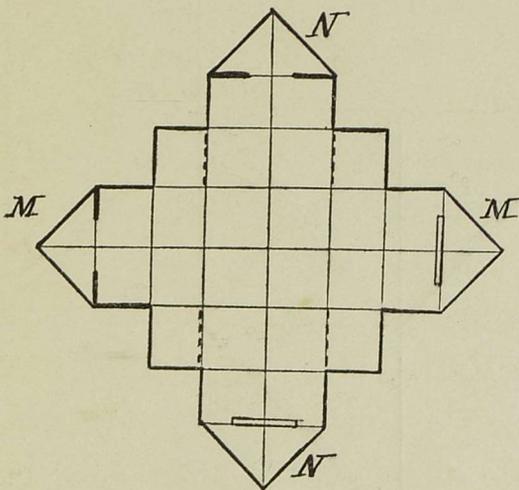


Fig. 73.

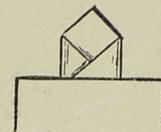


Fig. 74.

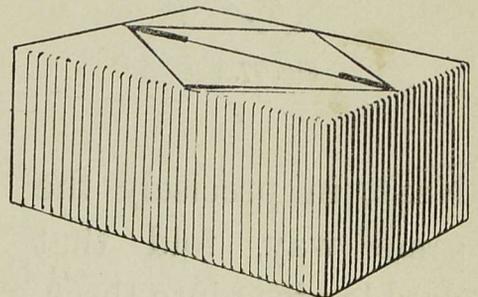


Fig. 75.

M side first, and open the slits. Then button the *N* side, opening those slits, and it is completed. (Fig. 75.)

A Paper Purse.—Fold a square of paper into three,

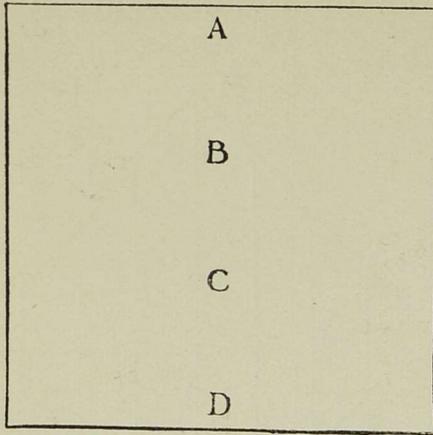


Fig. 76.

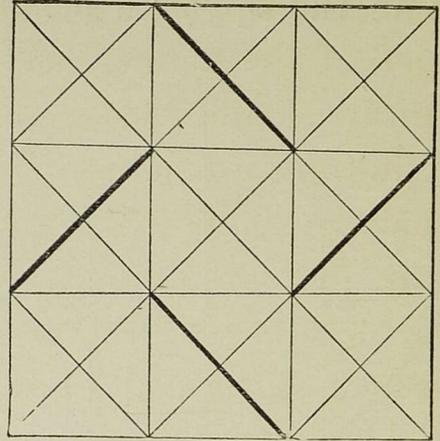


Fig. 78.

A down to C, then D to cover in A up to B. (Fig. 76.)

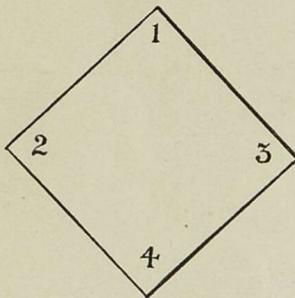


Fig. 77.

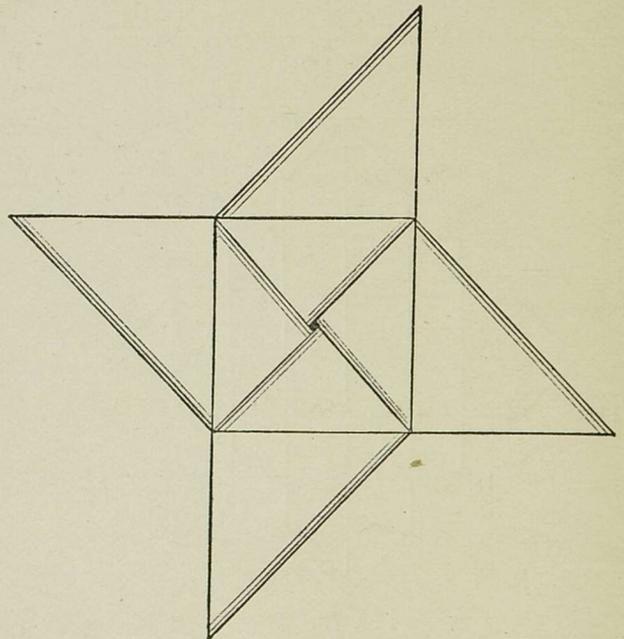


Fig. 79.

Next, in precisely the same way, fold that double piece into three, when it will have become a square one-ninth of the original size. Then fold 1 over to 4, unfold, and fold 2 over to 3. (Fig. 77.)

Open the whole. It will appear as in fig. 78. Take the creases marked with the thicker line (which, if the folding has been done properly, should crease upwards and not sink inwards), and so pinch them in that the whole folds up into fig. 79. Lastly, fold over the star-pieces, one after the other, till the last, the point of which is slipped under the first, and the purse is then as in fig. 80.

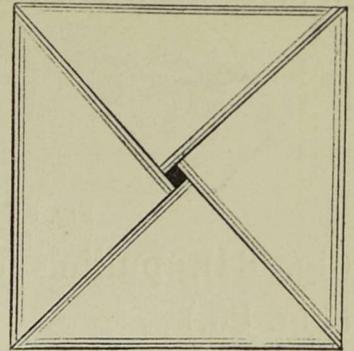


Fig. 80.

Paper Boat.—Fold a doubled sheet of paper thus

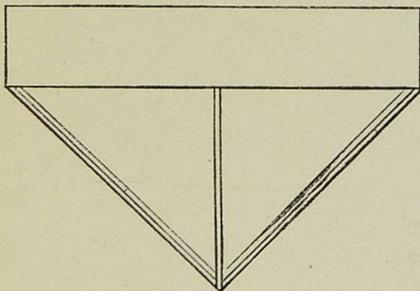


Fig. 81.

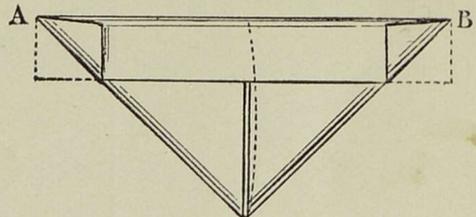


Fig. 82.

(fig. 81): then fold the straight part over, one on each side.

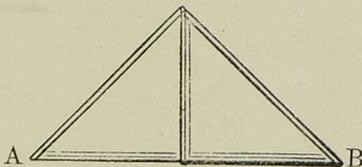


Fig. 83.

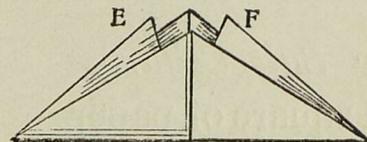


Fig. 84.

It will be as in fig. 82. Square it by opening at the dotted line, and letting A touch B. Now turn A back, and turn B

back, when the form will again be thus (fig. 83) reduced in size. Square that, by the A B process; triangle it once

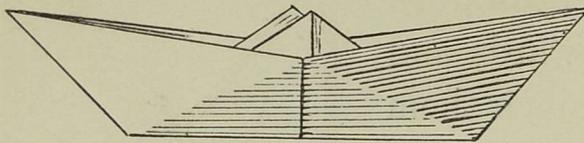


Fig. 85.

more; and again square, and again triangle. At the last triangling, take hold of the peaks E F (fig. 84), pulling them out, and the boat will appear. (Fig. 85.)

These boats will float on water a long while, and if made in various sizes are very effective.

At several stages of their manufacture they are Cocked Hats.

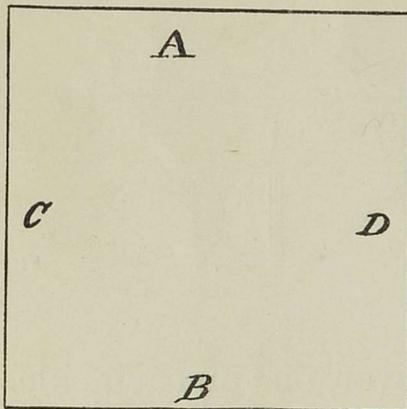


Fig. 86.

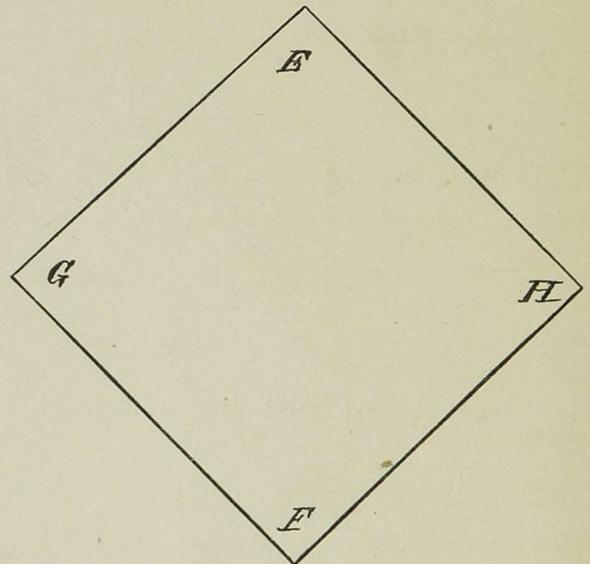


Fig. 87.

Paper Salt-Cellar.—

Crease a square of paper in half, A over to B. Unfold and crease over from C to D. (Fig. 86.) Turn it over, and crease it in half, E over to F, unfold and crease G over to H. (Fig. 87.) Square it

by creasing $EFGH$ into centre. Turn it over, and once more square it by creasing $ABCD$ into centre. Turn it once more, when it will show as in fig. 88. $H I J K$ are now to become the feet of the salt-cellar; and this is

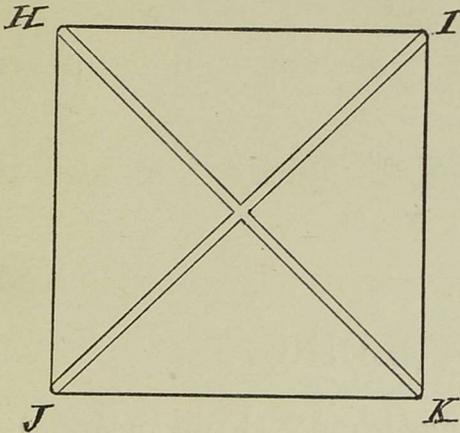


Fig. 88.

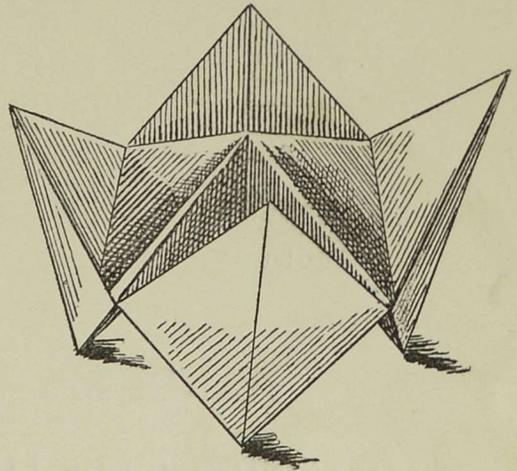


Fig. 89.

effected by squeezing them downwards, which will raise their opposite angles, and raise the centre, when $EFGH$ will open out, and the salt-cellar be formed. (Fig. 89.)

Paper Pillows.—Seat children at a table spread with newspaper. On to this, let them tear up paper into the smallest possible pieces. Put them all into a pillow-case kept on purpose. These pillows are excellent to give to the poor.

Paper Fly-Catchers.—Fold a square of tissue-paper many times, and round off the corners. Snip up the edge

as fringe, and cut thus (fig 90). The finer the better. Open it out, and hang it up by a cotton. (Fig. 91.)

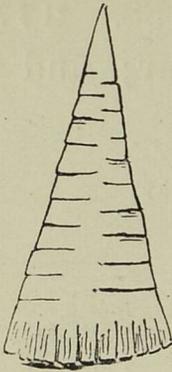


Fig. 90.

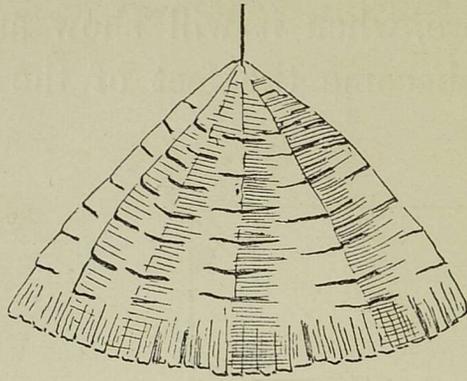


Fig. 91.

HANDKERCHIEF-FOLDING.

A Handkerchief Cap (The Crusader).—Fold a hand-

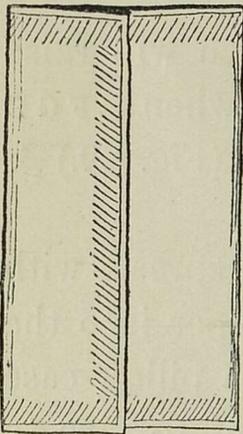


Fig. 92.

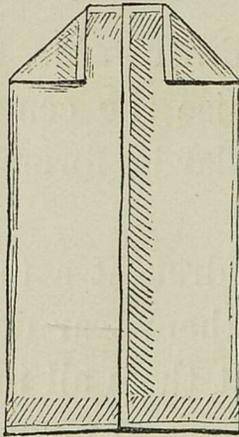


Fig. 93.



Fig. 94.

kerchief right side to middle, and left side to middle, rather to overlap. (Fig. 92.)

Bend down the two near

corners. (Fig. 93.) Roll up from there, tightly, till about half-way; then completely turn the flaps over the roll. The cap will sit on the head thus (fig. 94), the straight part falling at the back.

A Handkerchief Rabbit.—Fold a handkerchief in half, crossways; and turn the two long points in towards one

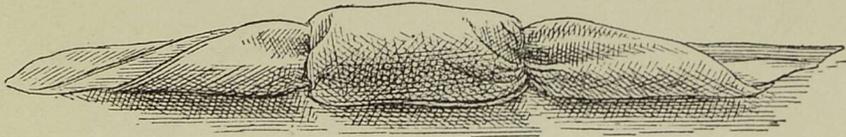


Fig. 95.

another along the top (or base of the triangle), but not quite to meet. Roll up this top, folded points and all, till only the peak is left unrolled. Turn it then, back

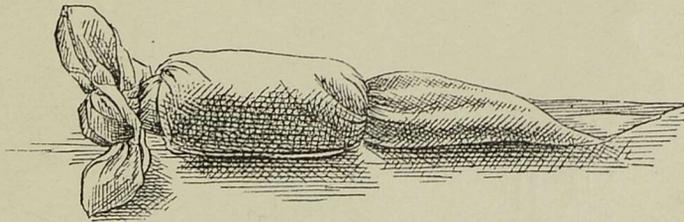


Fig. 96.

upwards. Double in the two thick ends till they overlap. Fold the peak over these doubled ends into centre, and work the little bundle round and round until the first two long points can be drawn out. (Fig. 95.) Twist and tie one of these points to form ears; let the other hang as a tail. That will be the rabbit. (Fig. 96.) Jerk it forward on your sleeve, or on to the child, with adroit (and concealed) touch on the body; catch it by the tail; fondle it; &c.

A Judge's Wig.—Fold a handkerchief crossways, and cross the doubled corners rather slantways. (Fig. 97.)

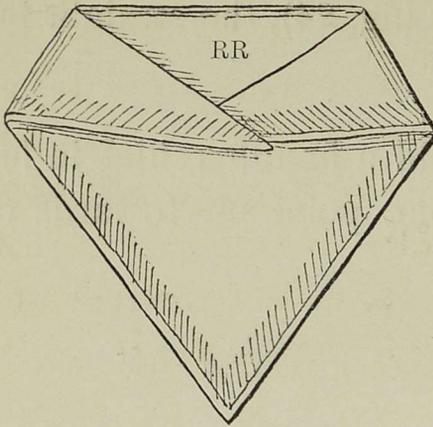


Fig. 97.

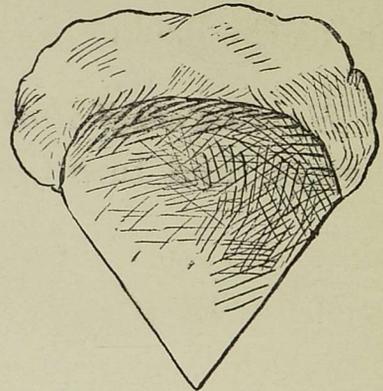


Fig. 98.

Draw the upper of the two points up to the cross, and roll up to RR, when turn all the roll in, and let the



Fig. 99.

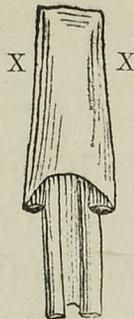


Fig. 100.

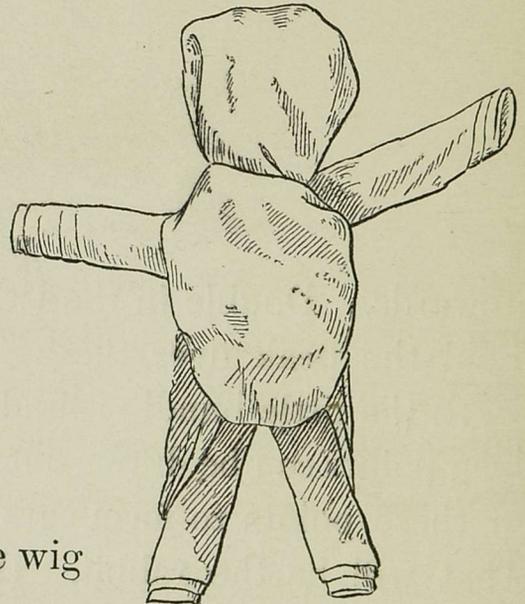


Fig. 101.

peak hang down. It forms the wig shown in fig. 98.

A Handkerchief Man.—Spread a handkerchief or

table-napkin on the table, and roll one side of it quite tightly up to the middle, and the other side quite tightly to meet it. (Fig. 99.) Turn one end nearly down to the other end. (Fig. 100.) Take the longest end, turn it up, through the part just doubled towards it, and tie it round the part marked with crosses. By tying it tightly, and adroitly pulling straight the ends of the tie, they simulate arms, the top appears a head, and the remainder the legs. (Fig. 101.)

TOY MUSIC.

Comb Music.—Give each child a penny pocket-comb covered with a piece of thin paper, and bid them sing through it close to their lips. They can be taught (as a lesson) the *doh, me, soh, doh*, through it, and the scales.

A String Instrument.—Let a child hold one end of a piece of cotton between its front teeth, and hold the other end between yours. Both of you touch it about the centre, and explain to the child, when it has heard the sounds which will come, the difference between music by wind and music from strings.

Glass Music.—I. Let a child wet its forefinger, and rub it up and down a pane of glass.

II. Rub very lightly and continuously round the top

of the rim of a thin wine-glass. A pretty musical tone will be heard.

III. Have a number of drinking-glasses, glass-basins, or light bottles; fill, or part-fill, them with water; and tap them very lightly with the back of the finger-nails. According to the quality of the glass, and the quantity of water in it, the sound produced by the tapping will be high or low. When the sounds the glasses can give have been ascertained, arrange the glasses one after the other to form the scale. Tunes can then be tapped out with beautiful effect. Or, if a fewer number of glasses be more convenient, let as much as the *doh, me, soh*, be formed; from which many pleasing changes can be obtained.

INDOOR GARDENING.

Mustard.—Sew a piece of flannel tightly over the mouth of a basin like a drum-head. Pour water on till the basin is full, when put it into a soup-plate or other deep dish to catch the spillings, because the waste of water must always be counteracted by fresh supply. On the surface of the flannel throw mustard-seed, which, in a very few days, will begin to sprout, and proceed to real plants. Children thus see the whole process of germination.

Linseed.—Do the same with linseed, and with wheat,

and any other seed you may fancy. All will not be equally successful, but even the failures will be lessons.

A Little Oak.—Hang an acorn by a piece of cotton into a medicine bottle part filled with water, letting the cotton be long enough to let the acorn be part submerged. Sprouting will take place into the water, which can thus be seen through the glass. A stem and the rudiments of leaves will grow up also, and make for the neck of the bottle; though this is a slow process, occupying many weeks.

VARIOUS OTHER DIVERSIONS.

The Wrestlers.—To make this, take two corks, which form the wrestlers' bodies. Cut another cork in half, and shape each half a little, to form the wrestler's head. Then, by means of a pin, fix each head on to each body. Cut pieces of cardboard, thus:

Two as in fig. 102 for arms.

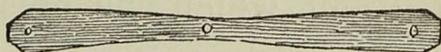


Fig. 102.

Four as in fig. 103 for thighs.



Fig. 103.

Four as in fig. 104 for legs.



Fig. 104.

Attach the legs to the thighs by cotton, knotted on each side, not stitched backwards and forwards, because that method would take away the play of the limbs. Attach the top of the thighs to the body, in the same method, and the arms to the shoulders. Lastly, run black cotton through the hands, knotting them together; from

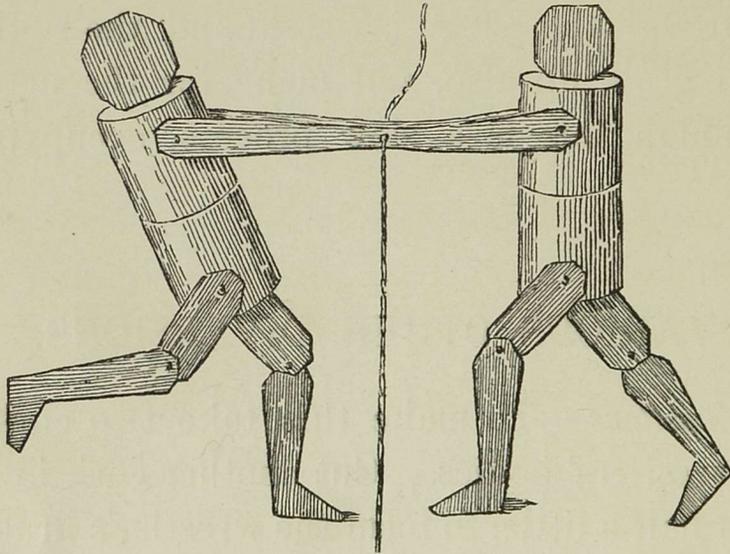


Fig. 105.

one side leave about half a yard of the cotton, with a loop at the end, which you must pin down on the table-cloth. From the other side leave about a yard of the cotton, which you hold in your hand, rather elevated; and as you gently move this cotton, the figures wrestle. (Fig. 105.)

Chain-Work. Fig. 106.—Have three pieces of twine, one piece thicker than the other two, and long enough to tie it round the child's waist. Tie the three pieces to-

gether at the top. By the loop formed in the tie pin this top securely to the table-cloth, or a heavy cushion, and tie the centre-piece round the child's waist, making it entirely tight. The child is then to twist one of the fine twines round the centre one, close up to the knot, and draw it tight; and twist the other one, drawing it tight; and proceed in the same way alternately, all along. The centre string becomes quite hidden, and a very strong braid or chain is produced. This worked in stout silk is quite proper and effective. A bead can be slipped up here and there for embellishment.

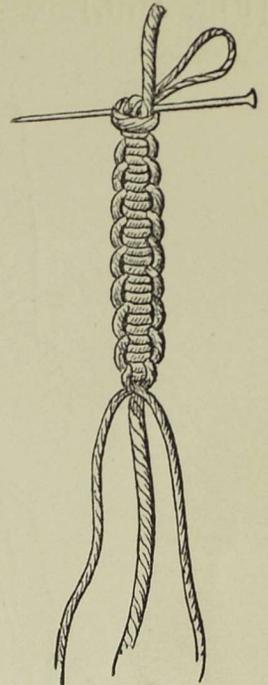


Fig. 106.

Cat's Cradle.—Give a child a length of cotton tied into

a round, and let it hold it from hand to hand. (Fig. 107.) Let it then shorten this round by passing the cotton

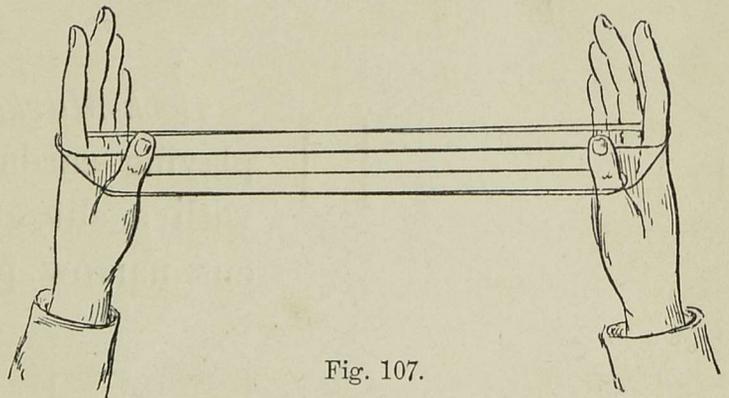


Fig. 107.

once round each hand, completely round each palm. (Fig. 108.) The last move is to put down the middle finger of each hand

under the cotton on the opposite palm, showing thus. (Fig. 109.)

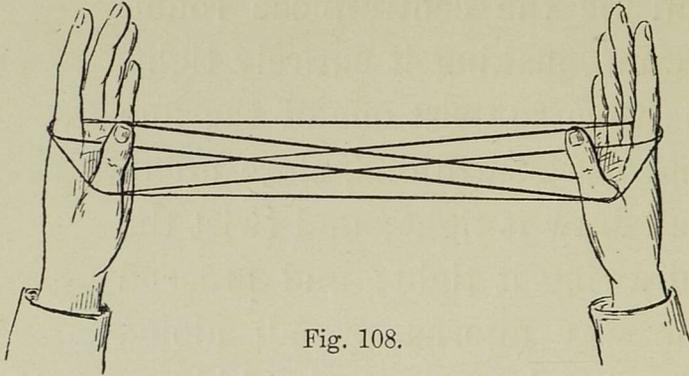


Fig. 108.

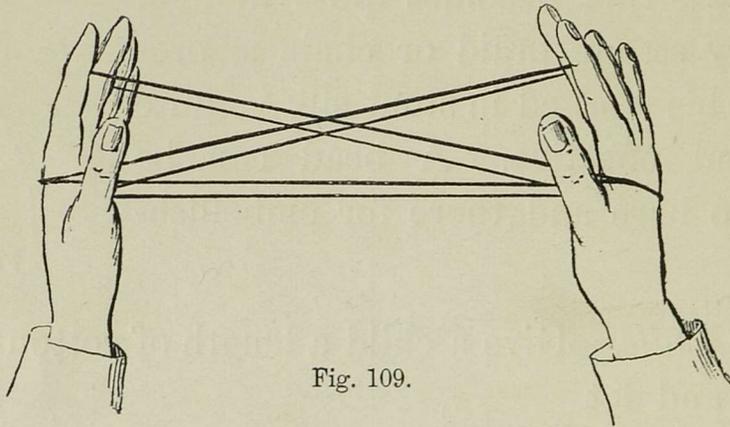


Fig. 109.

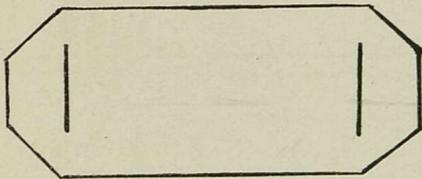


Fig. 110.

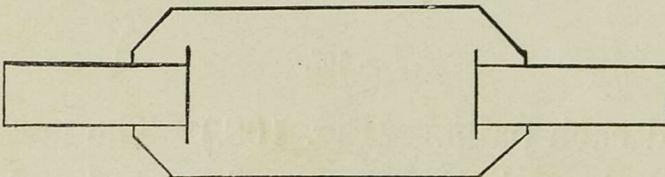


Fig. 111.

Book-Markers.—Cut pieces of playing-cards as in fig. 110, with a slit at each end. Then cut narrow pieces of cards the long way, and let children pass them through the slits. (Fig. 111.)

Perforated Cards.—In the absence of any of the pretty varieties of these now sold in the shops, take any old playing-card of the diamond suit (the numbers, not the picture-cards) and drill holes at the corner of each diamond. (Fig. 112.) The child is then to pass needle and cotton from hole to hole. A fresh exercise can be obtained by a double row, one outside, one in. And another by a hole in the centre. (Fig. 113.)

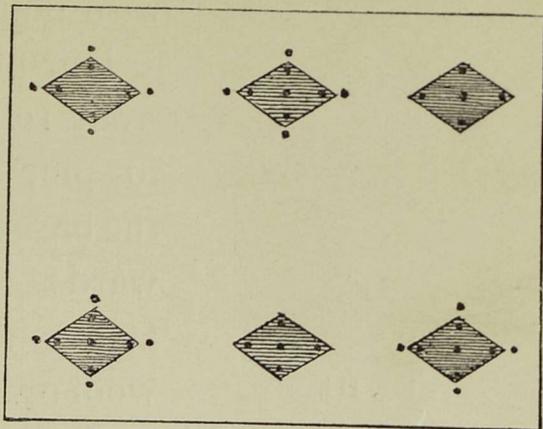


Fig. 112.

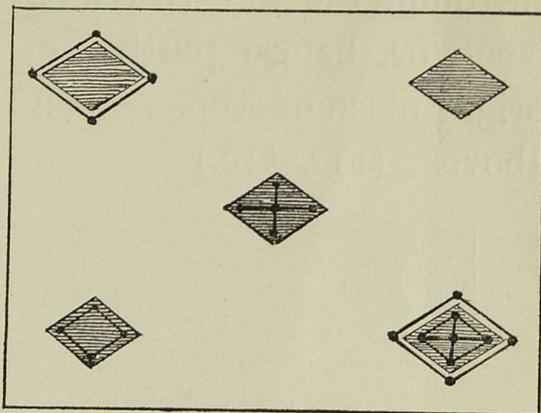


Fig. 113.

Home-made Painting Brushes.—Break the phosphorus end off a lucifer match, then cut a small short piece of a child's hair, and tie it round one end.

Orange-peel Scales.—From any slip of wood suspend two half orange rinds by three threads each. Tie string to centre of balance, by which to hold it.

Cork Baskets.—I. Take a flat pickle-cork, surround it with pins (as shown in fig. 114), with a hair-pin as handle. Then twist wool round from pin to pin, beginning at the base and going upwards. At end of the last round, twist the wool over and over the

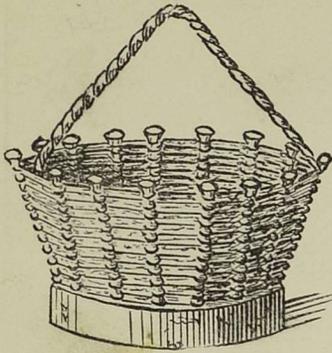


Fig. 114.

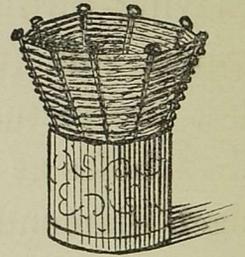


Fig. 115.

handle, attaching it to pin at each side, to keep it firm.

II. Cut an ordinary cork in half, the tall way; then surround the top with small pins. Cover the cork with wool, or, before putting in the pins, cover it with any bright piece of stuff. Then twist wool from pin to pin, as above. (Fig. 115.)

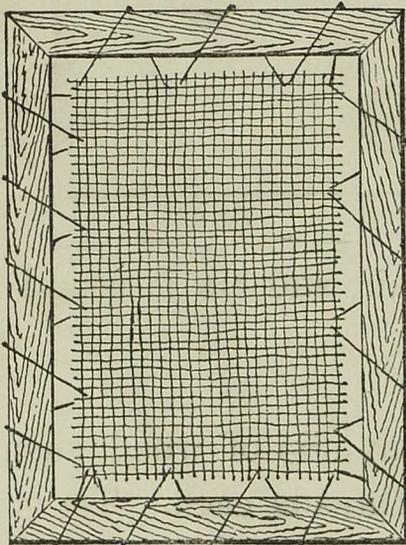


Fig. 116.

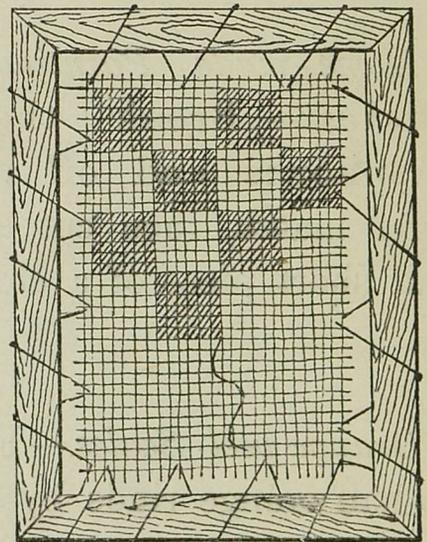


Fig. 117.

Canvas Work.—Mount a small piece of canvas in an empty penny slate frame. (Fig. 116.) A good stitch is to occupy, straight down, a square of six threads, thus: (fig. 117.) Then to leave a square of the same size empty, and go on so alternately. This stitch wants no crossing.

Cocoa-nut Shell Scales.—Pierce holes in two half cocoa-nut shells, and suspend to wood as the last, only with string instead of thread. Let these be hanging scales, by suspending them from some convenient place. (Fig. 118.)

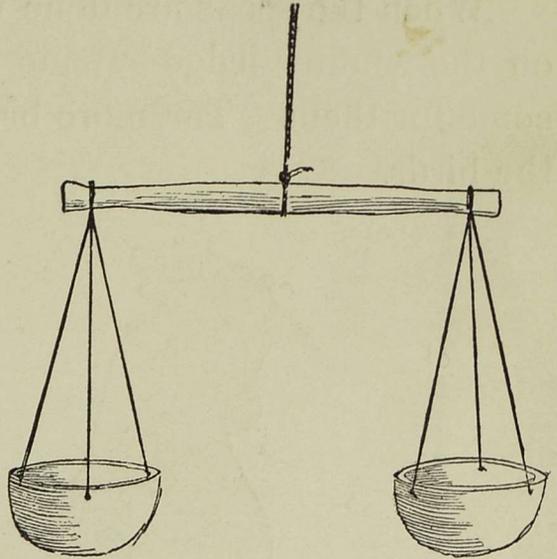


Fig. 118.

Cotton-reel Bracelets, &c.—Empty cotton-reels can be strung together, on elastic, for necklaces, bracelets, and girdles. They form capital play-things, also, merely strung on a string.

Maize-seed Beads.—These answer for beads, and half a pint can be bought at any corn-chandler's for a penny. Soak them in cold water for a day or two, when you can pierce them with a stout pin. At this point they are ready for the child, who can then string them (fig. 119)

or sew them on to any dark-coloured patch-piece. In this last case, teach the child to make a stitch between each seed to keep it in place.

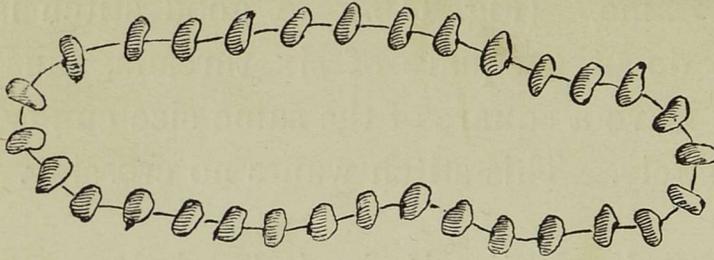


Fig. 119.

When the seeds are done with as playthings put them on the window-ledge outside the window. The birds will come for them. The more bruised they are, the better for the birds.

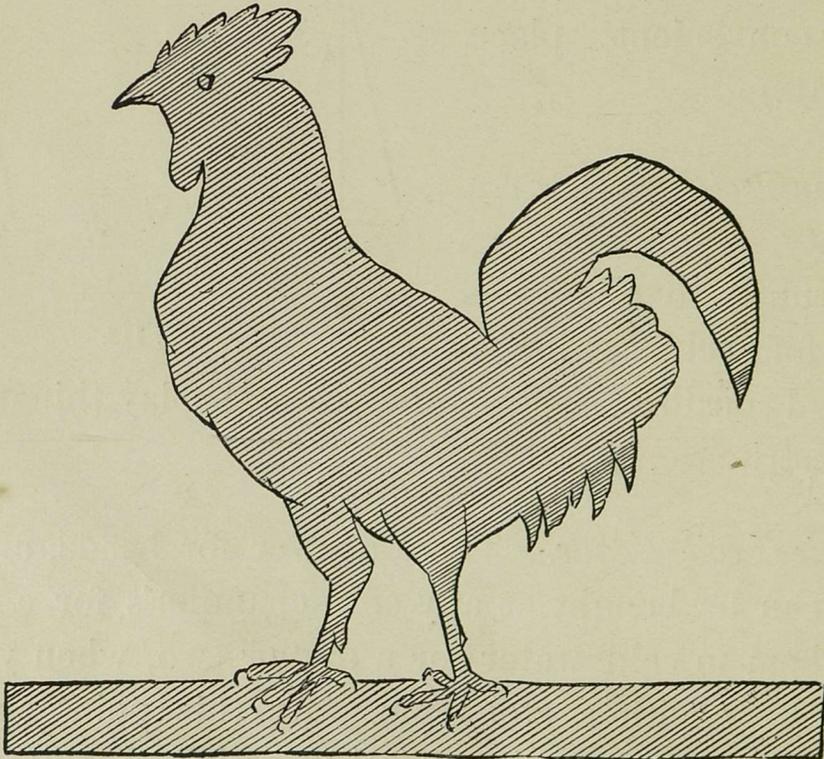


Fig. 120.

Shadows on the Wall.—In addition to those made by

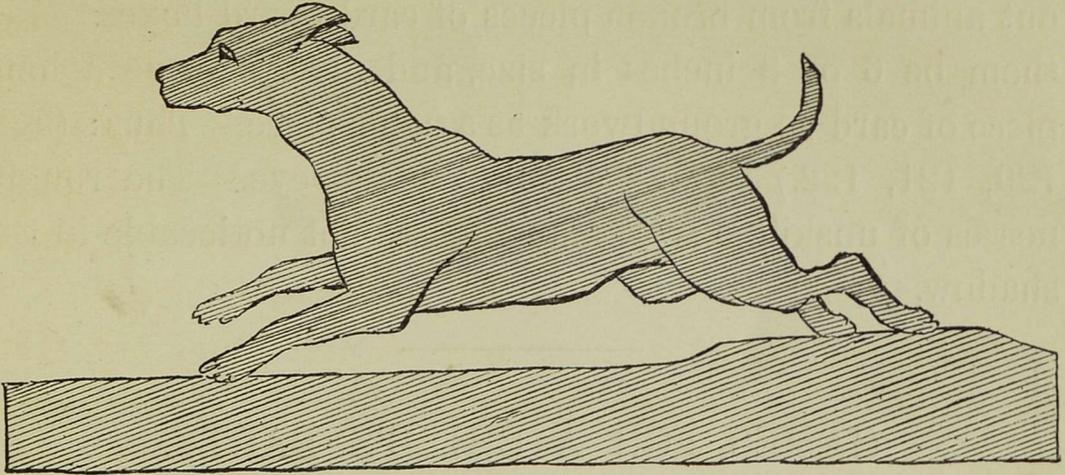


Fig. 121.

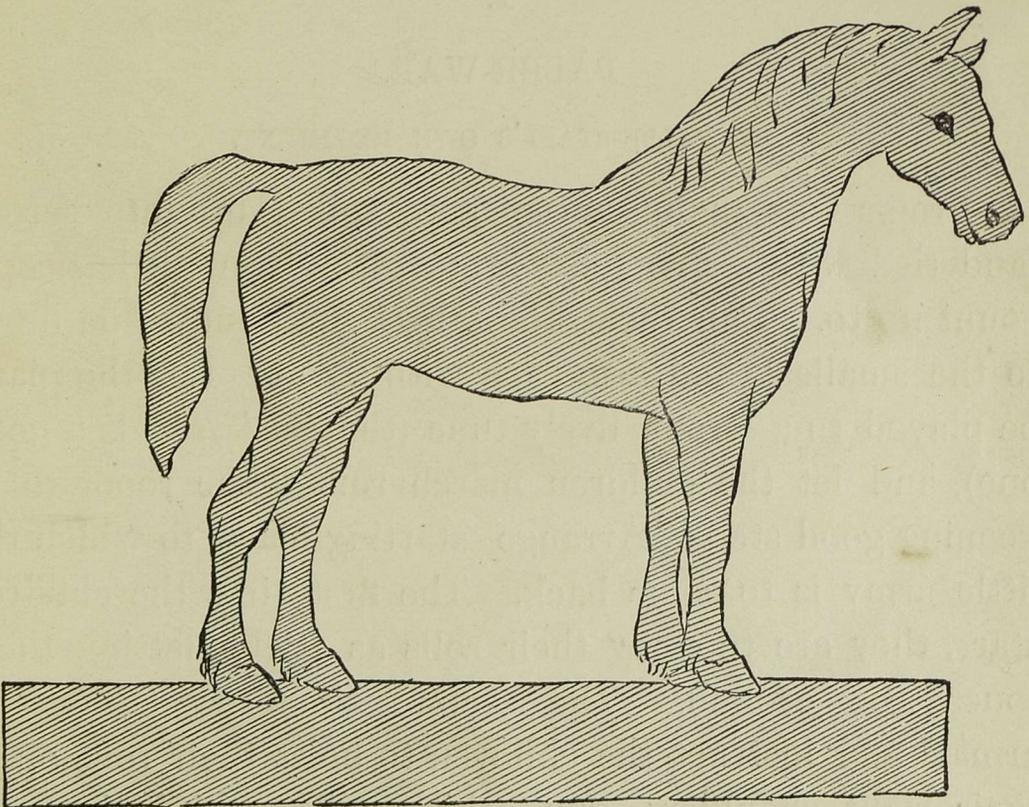


Fig. 122.

the hands, excellent shadows can be obtained by cutting out animals from broken pieces of card-board boxes. Let them be 6 or 8 inches in size, and always leave a long piece of card as groundwork as a hand-piece. Thus: (figs. 120, 121, 122.) Make a hole for the eye. The roughnesses of unskilled workmanship are not noticeable in the shadow.

GAMES FOR A CHILD'S PARTY.

I.

PAPER-WAR.

BY FALSE-STAFF'S OWN REGIMENT.

Prepare as many newspapers rolled up into scrolls (and tied with a string for firmness) as your little people count up to. Pair them, the tallest first, and so on down to the smallest, and arm each with a roll. Let the piano be played to a strong lively tune (the *Keel Row* is a good one), and let the children march round the room to it, keeping good step. Arrange starting-place, to which the little army is to come back. The first time the children start, they are to carry their rolls as sticks, letting them touch the ground. The second time cry "Shoulder arms!" and instruct the children to hoist their rolls on to their right shoulders, gun-fashion. The third time cry

“Straight!” when the rolls are to be put from child to child, as they are paired, horizontally. The fourth time cry “Crosses!” when the pairs are to be crossed, and held as high and in as good crossed-sword fashion as the children can manage. The fifth time cry “Lay down arms!” and (having previously put an ottoman or something to show the place) instruct the children to pile their rolls there, timber-fashion (fig. 123), as high as the pile will go.

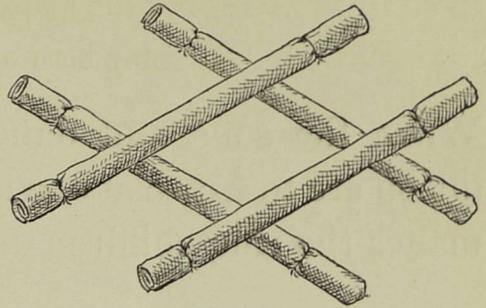


Fig. 123.

They are then to form a ring and dance round it, singing this (still to the tune of the *Keel Row*):—

Sticks, sticks, we mix, mix, tra, Lah-la, tra, Lah-la!
 Mix, mix, our sticks, sticks, and shout about, Hurrah!

II.

LE ROI EST MORT. VIVE LE ROI!

Select two children, a boy and a girl, to be king and queen. Have ready a long scarf, or towel, or puggaree, twisted up into a turban, for the king, and a pillow-case folded back into half, inwards, and longways, for a head-dress for the queen. All the other children are to form a ring round this pair, who are to stand hand in hand,

happily. The ring-children are to dance, and are to sing this:¹—

The king and the queen,
The best we have seen,
May both of them live for ever!

When the song and dance are ended, the king and the queen are to frown at one another, looking very cross. This makes the ring children dance again, and they sing this:—

Oh, see the king frown!
He takes the queen's crown,
And turns her away for ever!

for, whilst they sing it, the king is to be taking off the queen's head-dress, and sending her back into the ring, degraded. This leaves the king by himself, when the ring dances once more, singing this:—

The king on his throne,
He sits there alone,
Come! Choose a new queen for ever!

He does; he puts the head-dress on to the new little girl, takes her hands, and they both look happy; when the ring-children dance, and sing their first song, making a good deal of uproar about it.

¹The following Tonic Sol-fa notes roughly indicate the tune which may be chanted:—

d'	s	d'	s
The king and the ...	queen,	The best we have...	seen,
d'	s	d'	d
May both of them... live		for e ver!

It is then the king's turn to be dismissed. He and the queen frown, and the ring-children dance and sing as before, making only this difference:—

Oh, see the queen frown!
She takes the king's crown,
And turns him away for ever!

The deposed king being in the circle, and the queen by herself, there is this change to the song:—

The queen on her throne,
She sits there alone,
Come! Choose a new king for ever!

and so on; alternately a king and a queen, and always the same vociferous plaudits at each new crowning.

NURSERY NEEDLEWORK.

I.

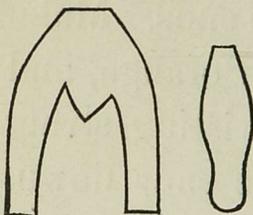
Rag-Dolls.—Roll up any old rags; put them into a sort of bolster-cover made of any old piece of stuff, about 9 inches long and 7 or 8 in diameter; sew up the ends. Make a ball of any old rags about the size of an orange, and cover it with something white or pinkish, twisting string or tape to form it ball-wise, and leaving the ends down. Sew these ends firmly round one end of your bolster, so that the ball waggles as little as possible, and you have your doll, head and body. In making your ball you must

have been careful to leave one side of it fairly flat and even for the face, and you must now ink out eyes, nose, and mouth on it, and sew on some pieces of black or brown or drab braid for hair. Dress your doll in any bright scraps or patches you may have, putting the waist about half-way down the body, and letting the skirt below that be about 9 inches. No sleeves are required. Sew the frock round the neck, where you can ornament it with a collar and necklace, if you please. Put a trimming to the frock-hem, too, and let your sash be bright-coloured. Sew on to the rest of the head some turban, skull-cap, or what not, ornamented.

Babies enjoy these dolls very much. A dozen, or more of them, representing a family, are highly appreciated, and you can give the elder children a lesson in needlework by setting them to do the frock-hems.

II.

Children's Bath-Slippers.—Cut any old thick cloth in



Figs. 124, 125.

embroidery-slipper style (fig. 124) according to the (very loose) size of the child's foot. Have two or more folds of this, if it is not too thick, and have one fold thinner, for lining. Sew the backs together and bind over the upper side. Make the soles (fig. 125) of similar materials, as thick as you can con-

veniently manage with your needle, and then stoutly sew shoe and sole together on the inside, and turn out. Embroider the toes with the child's initials.

III.

Children's Dressing-Gowns.—Out of any old dress, old cloak, or what not, cut a long loose coat of the dimensions to very easily cover the child who is to use it. Cut sleeves also, letting them be of very free size. This much is your lining. Pad it with two or more folds of any other old material, according to the thickness of it, and then cover all with some cheap smart material (cretonne, if you will). Have the right-front to lap considerably over the left-front; and at the waist, have just one large button and button-hole to fasten, tightly, and it will be found quite enough. Each child should have one of these ready-coats, and a pair of the bath-slippers, to pass from bath-room to bed-room, or *vice versâ*; to sit up in when ill; or to put on for those early play-times of mornings before the right hour, or turn comes, to be dressed.

GIBBERISH: TO SETTLE WHO SHALL BE "HE."

I.

Alley go zula, alley go zun,
Twiddle twaddle twenty-one.

II.

One-ery, two-ery, tick-ery, teven,
 Allaboo, crackaboo, ten-ery, eleven;
 O, u, t, spells out,
 You are to be pushed right *out*.

III.

One, two, three, four,
 Polly at the kitchen door,
 Five, six, seven, eight,
 Eating cherries off a *plate*.

IV.

Awcum, bawcum, shooney, cawcum,
 American, Merican, buzz;
 O, u, t,
 Spells out go *she*.

V.

Ina, Mina, Mona, Mai,
 Pasca, Lahra, Bona, Pai,
 Eggs, butter, cheese, bread,
 Stick, stock, stone *dead*.

VI.

A FRENCH ONE.

Un, deux, trois,
 J'irais dans les bois,

Quatre, cinq, six,
 Cueillir des cerises;
 Sept, huit, neuf,
 Dans mon panier neuf,
 Dix, onze, douze,
 Elles seront toutes *rouges*.

TO COUNT HITS AT SHUTTLE-COCK.

One none, two some;
 Three a dish, four a fish,
 Five, a little hundred.

A PIECE OF GIBBERISH.

(DATE: END OF 18TH CENTURY.)

Ky man airy,
 Kil ty kairy,
 Ky man airy
 Kymo!
 Strim-strum-stram-a-diddle
 Lully-bolly-gig,
 With a rig-dom-bully-diggy
 Kymo!

WHAT SOME BELLS SAID.

Coventry, Old Jumblers,
 Bedworth, Egg-shells;
 Coton, Cracked Panchens,
 Nuneaton, Merry Bells.

A CALCULATING PUZZLE.

(Remembered.)

Think of a number.	(The child does. Say it is 10.)
Double it.	(The child does. It becomes 20.)
Add 6 to it.	(The child does. It becomes 26.)
Halve it.	(The child does. It becomes 13.)
Take away the number you first thought of.	(The child takes away the 10, when 13 becomes 3.)
And there remain 3.	

The child's astonishment will be great, at the discovery. The figures can be varied, of course; the result (if the formula be adhered to) never can be varied. You have simply built up, and have then destroyed, confining your destruction to half, in order that your method may not be seen. Explain this principle to the child. It can then puzzle other children, and know why it puzzles.

PLAY SONGS
AND
NURSERY DRILL WITH MUSIC.

PLAY SONGS
WITH MUSIC AND MOVEMENTS.

A WATER-SONG.

I.

1. Row, row, boatie, my boatie, all over the lake!
Softly, boatie, oh boatie, my pleasure I take!
Forward and backward, o'er eddy and wave,—
2. Oh! What a lurch, then, my boatie, you gave!

II.

1. Row, row, boatie, my boatie, where white lilies grow!
3. Care! Lest, boatie, dear boatie, you glide me too low!
One pretty lily I wish, dear, to pick,—
4. Ah! Naughty boatie, you passed by too quick!

III.

1. Row, row, boatie, good boatie, where gold shadows lie!
5. See, there, sunshine and silver drop out of the sky!
Keep in the glitter and keep in the warm,—
6. Ah! Tiresome boatie! You row to the storm!

IV.

7. Row, row, boatie, sweet boatie, and tell me a tale:—
Can folks keep in calm waters, with never a gale?
Or do you show us that life goes like you,
Trying, but missing? Ah, yes, boat! You do!

A Water-song.

"Sul aria." Mozart.

Allegretto.

Row, row, boat-ie, my boatie, all o-ver the lake! Soft - ly,

boat-ie, oh boat-ie, my plea-sure I take! For-ward and back-ward, o'er

ed-dy and wave, Oh! . . . what a lurch, then, my boatie, you gave!

DIRECTIONS.

Children to sit one behind the other on the floor, all looking one way. If but one child (and you have somebody else to play the piano), that one child can be seated on your lap, face towards you, and you can grasp its hands to row with them.

I.

1. Row in perfect time: that is, forwards at the first and backwards at the fourth of every bar.
2. Give a lurch, nearly tipping over.

II.

3. Look anxiously back, and from side to side.
4. Put hand out to pick the lily, then draw it back with much disappointment.

III.

5. Point with right hand to right corner, far off.
6. Shake heads and frown.

IV.

7. Row very gently, getting slower and slower, till at the last word you stop altogether.

ON HORSEBACK.

I.

1. Gallop, gallop, gallop, gallop,
Gallop, gallop, all the day!
Gallop, gallop, gallop, gallop,
Gallop, gallop, far away!
2. Jerk, my pony, roads are stony,
Jerks will make me have a fall;
3. See, my pony, Tom and Tony,
4. Both are flung against the wall!
5. Oh, oh, oh, oh, oh, oh, oh!

II.

6. Canter, canter, canter, canter,
In my saddle up again!
Canter, canter, canter, canter,
Off to France and off to Spain!
7. Parlez-vous, Miss? How-de-do, Miss?
Can you cook and can you stitch?
Skies are blue, Miss. Is that true, Miss?—
8. Pony throws me in the ditch!
5. Oh, oh, oh, oh, oh, oh, oh!

III.

9. Scrambling, scrambling, scrambling, scrambling,
10. Mounting, mounting, on I get!
11. Ambling, ambling, ambling, ambling,
Very muddy, very wet!
12. Never mind, dear! Be not blind, dear,
All things have a seamy side!
So keep kind, dear, when you find, dear,
Pains and joys, both, in a ride!
13. Tchh, tchh, tchh, tchh, tchh, tchh, tchh!

DIRECTIONS.

Each child can bestride a chair for a horse; or they can stand on the floor, singly; or reined together in couples, as pony and rider; or reined together tandem, the whole line. Also they can have whips, or pretend to have them.

I.

1. Exuberant gallop; plying the whip and the spurs gaily.
2. Jerk, and otherwise ride awkwardly.
3. Point anxiously with left hand to left.
4. Fall to the floor.
5. Sing it like a groan.

II.

6. Ride gently.
7. Put all these questions shortly and comically, with smiles.
8. Suddenly fall on floor again.

III.

9. Try to get on feet, making much ado of it, sprawlingly.
10. Spring into saddle, but looking miserable.
11. Ride awkwardly and look more miserable, with glances at elbows and hands, shocked at the mud on them.
12. Comfortingly and soothingly.
13. Make this noise instead of singing, meanwhile (if the piano is being played) the tune can go on to the end. The "tchh" must be in time.

On horseback.

Equestrian Tune, "Good St. Anthony."
From *Le Cheval de bronze* (Auber).

Gal - lop, gal - lop all the day!

The first system of music features a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The melody consists of eighth and sixteenth notes, with triplets of eighth notes. The bass line is in a bass clef with a key signature of one flat, featuring a steady accompaniment of eighth notes.

Gal - lop, gal - lop far a - way!

The second system continues the melody and accompaniment from the first system, maintaining the same rhythmic and melodic patterns.

Jerk, my po-ny, roads are stony, Jerks will make me have a fall; See, my pony, Tom and Tony,

The third system introduces a new melody with a treble clef, one flat key signature, and common time. It features a mix of eighth and sixteenth notes, including triplets. The bass line continues with its accompaniment.

Both are flung a-against the wall. Oh, oh, oh, oh, oh, oh, oh!

The fourth system concludes the piece with a final melody in the treble clef and accompaniment in the bass clef. The melody ends with a double bar line.



THE HURDY-GURDY.

I.

1. Hm.....m! Hurdy-gurdy, hurdy-gurdy!
Hm.....m! Hurdy-gurdy, hurdy-gurdy!
In the streets the little boys play,
Hurdy-gurdy, hurdy-gurdy.
Heard them as I came along to-day,
Hurdy-gurdy, hurdy-gurdy!
Ugh!

II.

1. Hm.....m! Hurdy-gurdy, hurdy-gurdy!
Hm.....m! Hurdy-gurdy, hurdy-gurdy!
2. People, please a penny me give!
Hurdy-gurdy, hurdy-gurdy.
Let a small Italian boy live!
Hurdy-gurdy, hurdy-gurdy!
Ugh!

III.

1. Hm.....m! Hurdy-gurdy, hurdy-gurdy!
Hm.....m! Hurdy-gurdy, hurdy-gurdy!
3. Thanks! and hear what I shall now do:
Hurdy-gurdy, hurdy-gurdy.
4. Buy some bread, and eat it all, too!
Hurdy-gurdy, hurdy-gurdy!
Ugh!

DIRECTIONS.

Every child is to take hold of corner of pinafore, or frock, or jacket, and to keep twisting it round with the right hand, at the same time squeezing the arm against the side, bag-pipe fashion. This action is to be kept up throughout the song, and if someone keeps up a low monotonous drone throughout, it is a good feature.

I.

1. Keep the mouth closed and merely hum the "Hm.....m" low in the throat; to the right air, though. The rest to be sung openly, with the action described above, and at the "Ugh" an ugly squeak is to be given, an octave up and an octave down, like wind going out of pipes.

II.

2. Keep curtseying, beggar-fashion, looking round to see for alms, and singing entreatingly. Pull the forelock, at times.

III.

3. Pretend to catch money, look glad, and dance up and down a bit, lightly.
4. Tap at the chest relishingly; smack the lips; giving a bright look of delight.

The Hurdy-gurdy.

"Bonnie Laddie."

Hm . . . m! Hur-dy- gur- dy, hur-dy- gur- dy, hm . . . m!

The first system of musical notation for 'The Hurdy-gurdy' consists of a treble and bass staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The melody in the treble staff begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff provides a simple accompaniment with quarter notes G2, A2, B2, C3, D3, E3, F#3, G3.

Hur- dy-gur - dy, hur-dy- gur- dy, In the streets the lit-tle boys play, Hur-dy-gur - dy,

The second system of musical notation continues the melody and accompaniment. The treble staff melody includes notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. The bass staff accompaniment continues with quarter notes G2, A2, B2, C3, D3, E3, F#3, G3.

hurdygurdy, Heard them as I came along today, hur-dy-gur-dy, Hur-dy-gur-dy! ugh!

The third system of musical notation concludes the piece. The treble staff melody includes notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3. The bass staff accompaniment continues with quarter notes G2, A2, B2, C3, D3, E3, F#3, G3.



DIDDLE-UM, DADDLE-UM.

I.

1. How is your father, my diddle-um, daddie-um?
How is your mother, my diddle-um day?
How is your sister, my diddle-um, daddie-um?
How is your brother, my diddle-um day?
2. Do not call me, sir, your diddle-um, daddie-um!
Do not call me, sir, your diddle-um day!
I will not be, sir, your diddle-um, daddie-um!
I will not be, sir, your diddle-um day!
Nay! Nay!

II.

3. Hey! Highty-tighty, my diddle-um, daddie-um!
How you are flighty, my diddle-um day!
4. Bid you good-nighty, my diddle-um, daddie-um!
5. So out of sighty, my diddle-um day!
6. Then I shall cry me, my diddle-um, daddie-um!
Then I shall die me, my diddle-um day!
7. Come and be by me, my diddle-um, daddie-um!
Kiss me, and try me, my diddle-um day!
8. Ay! Ay!

DIRECTIONS.

Children to form in straight line; then each pair is to turn sufficiently towards each other to look face to face.

I.

1. Each child to address the other as politely and pleasingly as possible, the body bowing at each beat of the bars.
2. Each child to pout and flout in the grossest manner, tossing the head at each beat.

II.

3. Each child to look amazed and offended, the eyebrows up and the body stiffened at each beat.

4. Each child wave right hand as an offended leave-taking, head nodding.

5. Each child turning its back to its pair, as if going away.

6. The children to face in straight line; and all to cry and sob and wring their hands.

7. All hands to be held out in entreaty; voices still to be tearful.

8. Form into pairs again, with arms round waists, waltz-fashion, and dance off.

Diddle-um, Daddle-um.

Old Burlesque (to which some of the words also belong).

How is your fa-ther, my did-dle-um dad-dle-um? How is your mo-ther, my

The first system of music features a treble clef with a key signature of one sharp (F#) and a 12/8 time signature. The melody consists of eighth and quarter notes. The bass line is a simple accompaniment of chords in the left hand.

did-dle-um day? How is your sis-ter, my did-dle-um, dad-dle-um?

The second system continues the melody and accompaniment. The lyrics are aligned with the notes in the treble clef.

How is your brother, my did-dle-um day? Do not call me, sir, your did-dle-um daddleum!

The third system continues the melody and accompaniment. The lyrics are aligned with the notes in the treble clef.

do not call me, sir, your diddle-um day! I will not be, sir, your diddle-um, daddleum!

The fourth system continues the melody and accompaniment. The lyrics are aligned with the notes in the treble clef.

I will not be, sir, your did-dle-um day! Nay! nay!

The fifth and final system concludes the piece. The melody ends with a double bar line. The lyrics are aligned with the notes in the treble clef.

DING-DONG.

I.

1. Come, children, hark to the supper-bell!
It calls our Walter and Muriel,
Our Nora, Edith, and Marmaduke,
And Oswald, Dolly, and Suke.
Each toy you leave, and each book you close,
The child I love is the child who goes
At once to do what that child I tell,
As cheerily as a bell!
2. Ding-dong, ding-dong, ding-dong, ding-dong!
Ding-ding, ding-ding, ding-ding!
Ding!
Ding-dong!

II.

3. Now in your places and in your line,
Pray, look like soldiers who look so fine!
4. Have hands to side, and have heads upright;
5. Then bow, to bid me Good-night.
6. For children, hark! 'Tis the supper-bell!
It calls our Walter and Muriel,
Our Nora, Edith, and Marmaduke,
Our Oswald, Dolly, and Suke!
2. Ding-dong, ding-dong, ding-dong, ding-dong!
Ding-ding, ding-ding, ding-ding!
Ding!
Ding-dong!

DIRECTIONS.

Have a bell, or a triangle, or any sharp-sounding metal which can be struck at the first and fourth beats of every bar throughout the ding-dong. Whether this is omitted or not, let the ding-dongs be sung in the sharpest and most detaché manner, with a very marked dong where the low Bb is.

I.

1. Children to gather up, and beckon, and range themselves in a line.
2. Swing hands, both the same way, left, right, left, right, to the end; left stroke at first beat of bars, right stroke at fourth beat.

II.

3. Cross hands on chests, like soldiers' belts: right fingers up to left shoulder, left fingers up to right shoulder.
4. Slap hands down to sides, soundingly; make heads very stiff.
5. Make very low respectful bows.
6. Beckon.

Ding-dong.

From "Che ti par del bel concerto." *Don Giovanni.*

Come, chil-dren, hark to the sup-per bell! It calls our Wal-ter and Mu - ri - el, Our

No-ra, Edith, and Marmaduke, And Oswald, Dolly, and Suke. Each toy you leave, and each

book you close, The child I love is the child who goes At once to do what that

child I tell, As cheer-i-ly as a bell! Ding-dong, ding-dong, ding-dong, ding-dong, ding-

- ding, ding, ding-dong, ding-dong, ding-dong, ding-dong, ding-ding, ding, ding-dong!

SUGAR-CANDY.

I.

1. A British boy loves cake and fruit,
A British girl the same, sir,
So bring them hither round about,
To have a little game, sir.
2. Pit and pat they all must go,
Pit and pat quite handy;
3. Then they next must roll the dough,
Thin, like sugar-candy!
1. A British boy, &c.

II.

1. A British boy loves holidays,
A British girl the same, sir,
And each will give a loud (4.) Hurrah,
Yes, even at the name, sir.
5. Let them get what I have here,
Choosing handy-spandy;
6. It is sweetness long drawn out,
7. For— 'tis sugar-candy!
1. A British boy, &c.

III.

8. A British boy loves dinner-time,
A British girl the same, sir,
9. And all will rush to take a place—
10. Except that they are lame, sir!
11. Never let their meat be sour,
Nor their pudding sandy,
12. Or they grumble for an hour—
13. Not like sugar-candy!
1. A British boy, &c.

DIRECTIONS.

Put hands to waist to begin this song, and return to that position every time figure 1 comes in. Drop hands and cease all other action at end of each stanza.

I.

1. At first beat of bar, move head to left; at third beat, move it to right. Continue this for eight bars.
2. Put right hand on left hand, then left on right, on first and third beat. Continue for four bars.
3. Move both hands forwards and backwards, palms down, paste-rolling fashion.

II.

4. Toss up right hand at "Hurrah," and sing it very briskly.
5. Clinch hands, and put both behind the back.

6. Both hands forward in front, and open right hand as if you were showing what was in it.
7. Tap and rub the chest, relishing the candy.

III.

8. Put hands to and fro the mouth, feeding fashion.
9. Both arms straight out, and moved up and down, helter-skelter, to simulate running.
10. Suddenly check movement 9, and give the body an awkward lurch to the right, halt fashion.
11. Make a grimace, and shake the head distastefully.
12. Frown and look very cross.
13. Break into the brightest smile.

Sugar-candy.

"Yankee Doodle."

A Brit - ish boy loves cake and fruit, A Brit - ish girl the same, sir, So

The first system of musical notation for 'Sugar-candy' consists of a treble and bass staff in 2/4 time with a key signature of one flat (Bb). The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. The bass staff provides a simple accompaniment with chords and single notes.

bring them hi - ther round a - bout, To have a lit - tle game, sir. Pit and pat they

The second system continues the melody and accompaniment. It includes a dynamic marking of *f* (forte) on the final measure of the treble staff.

all must go, Pit and pat quite han - dy; Then they next must roll the dough,

The third system continues the melody and accompaniment.

Thin, like su - gar can - dy! A Brit - ish boy loves cake and fruit, A Brit - ish girl the

The fourth system continues the melody and accompaniment. It includes a dynamic marking of *p* (piano) on the first measure of the bass staff.

same, sir; So bring them hith - er, round a - bout, To have a lit - tle game, sir!

The fifth system concludes the piece with a final measure in the treble staff marked with a fermata. The bass staff includes a dynamic marking of *f* (forte) on the final measure.

THE ROAMERS.

I.

1. Roaming and roving from hillside to hillside,
2. Tootle your flutes, boys, and strum, and (3.) strut and stride;
4. Hold up each noddle, and (5.) wave every hand high,
2. Tootle your flutes, boys,
4. Hold up each noddle,
5. Wave, wave, wave, wave, wave hands up high,
Far, far,
Far that is better than to mope and sigh!
- Wave, wave, wave, wave, wave hands up high,
Far, far,
Far that is better than to mope and sigh!

II.

6. Fling out your banners, let cheers (7.) loudly, proudly come,
8. Broad let each chest be, and beat (9.) each kettle-drum!
10. Siffle your fifes, boys, the high note of all try,
8. Broad let each chest be,
10. Siffle your fifes, boys,
Note, note, note, note, high note you try,
Far, far,
Far is that better than to mope and sigh!
- Note, note, note, note, high note you try,
Far, far,
Far is that better than to mope and sigh!

DIRECTIONS.

This is to be bold, saucy, and martial throughout. Let the hands be dropped sharply to the sides the instant each stanza finishes. Stay a moment in fixed attitude before proceeding.

I.

1. March in a gay swinging manner, and note that the march is to be kept throughout. If desired, the children, in single file, can manœuvre about according to the convenience of the room, or they can be arranged in a row, facing one way, merely moving their feet, in their places, in march time.

2. Both hands out from the mouth to the left; right first, left last, fingers moving, flute fashion.

3. Exaggerated march step.

4. Heads back, chins high in air.
5. Wave right hands.

II.

6. Fling out right hands.
7. Twirl both hands.
8. Shoulders back, chests out.
9. Both hands in front at waist, imitating drumming on top of drum.
10. Both hands in front of mouth; right first, left last, fingers moving, fife fashion.

The Roamers.

Spiritoso. Not too fast.

Adapted from "Vado ben spesso," by SALVATOR ROSA.

Roaming and rov-ing from hill-side to hill-side, Too-tle your flutes, boys, and strum, and

strut, and stride; Hold up each noddle, and wave ev-'ry hand high, Too-tle your flutes, boys,

Hold up each noddle, Wave, wave, wave, wave, wave hands up high! Far, far,

far is that better than to mope and sigh! Wave, wave, wave, wave,

wave hands up high, Far, far, far is that better than to mope and sigh!

NURSERY DRILL WITH MUSIC.

INTRODUCTORY.

The refreshment and delight of this drill, together with the instruction from it, and its immense physical benefit, render it of the utmost importance that it should be included in every day's work. Looked at seriously, it teaches time, tune, rhythm, from its musical side, whilst it has a mental and moral value because it teaches accuracy and instant obedience to command; and looked at playfully, it will be found so attractive as a game, that no sooner will its first notes be struck upon the piano than the children will be happily ready to go through with it.

Two persons are required for its best arrangement—one to play the piano, the other to lead the movements; and if the shape of the room will permit, it is most desirable that the pianist should see the leader and the children. The music must be played *ben marcato*, with the strongest possible accent at the beginning of every bar, and an accent only a little less strong at the half of every bar. The leader must also be, in herself, *ben marcata*, giving every action with a resolute fling, or thrust, or probe (whichever is about), for the reason that only by such means will the children's movements be kept vigorous (in the right way), and will the children derive the right benefit from the exercise.

The drill, as put here, is put in proper sequence to exercise the various parts of the body in rotation, and it would occupy about half an hour; but portions of it can be taken at discretion, when there is not time for the whole. The tunes, as will be observed, are not original. They are selected; and their sources are notified. But their adaptation has been a matter of exceeding care, and effected exclusively for their present purpose.

GENERAL DIRECTIONS.

Have the children arranged in a good open space facing you. Let them be well away from one another, out of the reach of each other's

hands and feet; the tallest child (or children, if you have enough for rows) behind, the smallest in front. Each child is to stand in position to begin, and is to be constantly recovering position.

“Position,” is with the body upright; the feet firmly planted on the floor, heels together, toes out; the arms handle-fashion, with the hands resolutely grasping the waist.

It will be necessary at first, after instructing the children in the movements, to tell them which movements are coming, and to call out “Change” when the changes take place in the course of a tune; but after a while the music will become associated with the movements, and will suggest what is to come, allowing the exercises to take place without the utterance of a single word. For this reason, keep each movement to its allotted tune, though any tunes of similar time could be substituted upon occasion; and in the event of the unfortunate but unavoidable absence of music altogether, keep rhythm by counting; and count 1, 2, or 1, 2, 3, or 1, 2, 3, 4, as the exercises warrant. Note, further, that until any one movement of a varied exercise is learnt, it can be kept up for more bars than are specified. A child may be puzzled by the changes at first. In all the movements the children should be taught to point the toes neatly.

A pretty effect is obtained by putting a belt, strung with little tinkling bells, round the waist of each child.

It is also pretty to let the children turn at a given time (say after four movements of each exercise), whereby they will face another way. This must be so planned that, at the end of the exercise, all are to have made the right number of turns that will bring them back to their original front.

A further pretty effect is obtained by furnishing each child with an india-rubber ball, and letting it be flung to the ground at a given beat. Thus, in a bar of two beats:—Fling ball; catch.

For clearness of explanation, and to emphasize the necessity for accent, the number of beats to a bar of each tune is put down in the directions to the exercise belonging to it, together with a notification of where the accents are to be placed.

EXERCISE I.

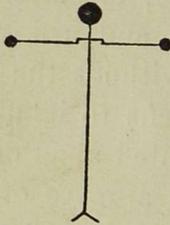
Count 2. Accent 1 and 2. Time :—Four beats of a watch to each count. 32 bars to occupy one minute.

1ST MOVEMENT.

At beat 1, both arms flung out quite straight on the level of the shoulders; the fingers extended.

At beat 2, position.

Beat 1.
Arms straight.



Beat 2.
Position.



2ND MOVEMENT, change at C.

At beat 1, both arms flung up.

At beat 2, position.

Beat 1.
Arms up.



Beat 2.
Position.

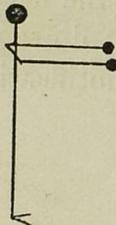


3RD MOVEMENT, change at CC.

At beat 1, both arms thrust forward.

At beat 2, position.

Beat 1.
Arms forward.



Beat 2.
Position.



EXERCISE I.

Very briskly.

"The Hundred Pipers."

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It contains a melody with eighth and sixteenth notes, accented with ^ marks. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of chords and single notes.

The second system of musical notation continues the piece. The upper staff features a melodic line with a 'C' time signature above it, indicating a common time section. The lower staff continues the accompaniment with chords and single notes.

The third system of musical notation continues the piece. The upper staff features a melodic line with accented notes (^). The lower staff continues the accompaniment with chords and single notes.

The fourth system of musical notation continues the piece. The upper staff features a melodic line with a 'CC' time signature above it, indicating a common time section. The lower staff continues the accompaniment with chords and single notes.

The fifth system of musical notation concludes the piece. The upper staff features a melodic line with accented notes (^). The lower staff continues the accompaniment with chords and single notes, ending with a double bar line.

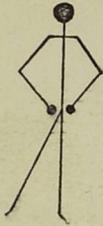
EXERCISE II.

Count 4. Accent 1 and 3. Time:—Two beats of a watch to each count. 16 bars to the minute.

1ST MOVEMENT.

At beat 1, right leg out to side, striking toe on the floor.
 At beat 2, position.
 At beat 3, right leg out again.
 At beat 4, position.
 At CC change to left leg.

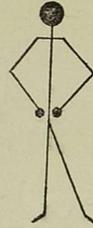
Beats 1 and 3.
Right leg out.



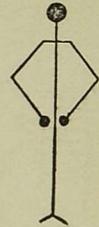
Beats 2 and 4.
Position.



Beats 1 and 3.
Left leg out.



Beats 2 and 4.
Position.



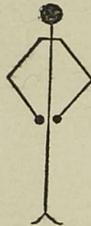
2ND MOVEMENT, change at c.

At beat 1, right leg forward; toe to strike floor.
 At beat 2, position.
 At beat 3, leg forward.
 At beat 4, position.
 At CC change to left leg.

Beat 1.
Right leg forward.



Beat 2.
Position.



Beat 1.
Left leg forward.



Beat 2.
Position.



3RD MOVEMENT, change at CC.

At beat 1, right leg behind; toe to strike floor.
 At beat 2, position.
 At beat 3, behind.
 At beat 4, position.
 At CC change to left leg.

Beat 1.
Right leg behind.



Beat 2.
Position.



Beat 1.
Left leg behind.



Beat 2.
Position.



EXERCISE II.

“Das Lied vom Feldmarschall.”

Deliberately.

The musical score is arranged in four systems, each with a treble and bass staff. The tempo is marked "Deliberately." The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The melody in the upper voice consists of eighth and sixteenth notes, often grouped with slurs and accents. The bass line provides harmonic support with chords and single notes. There are some markings like "C" and "CC" above the staff in the second and third systems respectively.



EXERCISE III.

Count 4. Accent 1 and 3. Time:—Four beats of a watch to each count. 8 bars to the minute.

1ST MOVEMENT.

At beat 1, open both knees to sides, and slowly sink.
At beat 3, position.

Beat 1.
Open knees and sink.



Beat 3.
Position.



2ND MOVEMENT, change at c.

At beat 1, raise heels and stand on toes.
At beat 3, position.

Beat 1.
Raise heels.



Beat 3.
Position.



3RD MOVEMENT, change at c c.

At beat 1, shut feet close.
At beat 3, position.

Beat 1.
Feet shut close.

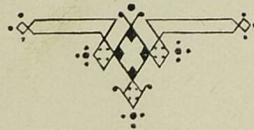


Beat 3.
Position.



EXERCISE III.

Slow. "Moirá's Welcome."



EXERCISE IV.

"Der Schlossergesell."

The musical score consists of three systems, each with a treble and bass staff. The key signature has one sharp (F#) and the time signature is 2/4. The music is written in a rhythmic style with many eighth and sixteenth notes. The first system has 8 bars, the second has 8 bars, and the third has 8 bars. There are accents (>) above several notes in the treble staff of each system. The bass staff contains chords and single notes.

Count 2. Accent 1. Time:—Four beats of a watch to each count. 32 bars to the minute.

At beat 1, clap hands.

At beat 2, position.

This can be understood without figure.

It is essential to be particular that the hands are clapped precisely together. There must be no Kentish-fire running all down the ranks.

EXERCISE V.

Deliberately.

"Green Grow the Rashes."

The musical score consists of three systems of two staves each (treble and bass clef). The key signature is two flats (Bb and Eb) and the time signature is common time (C). The melody in the treble clef features a simple, rhythmic pattern with accents (^) on the first and third beats of each measure. The bass clef accompaniment consists of chords and single notes. A 'C' time signature change is indicated in the second system. The piece concludes with a double bar line.

Count 4. Accent 1 and 3. Time:—Four beats to each count. 16 bars to the minute.

1ST MOVEMENT.

At beat 1, both hands forward, the palms uppermost.
At beat 3, the backs of the hands uppermost.

2ND MOVEMENT, change at C.

At beat 1, the hands being still forward, clench the fists, backs of the hands uppermost.
At beat 3, unclench hands.
At end of tune, position.

Neither of these movements requires a figure.

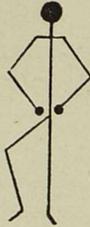
EXERCISE VI.

Count 4. Accent 1 and 3. Time:—Two beats of a watch to each count. 16 bars to the minute.

1ST MOVEMENT.

At beat 1, raise right knee.
At beat 3, position.

Beat 1.
Raise right knee.



Beat 3.
Position.



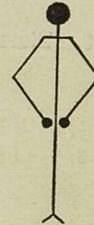
2ND MOVEMENT, change at c.

At beat 1, raise left knee.
At beat 3, position.

Beat 1.
Raise left knee.



Beat 3.
Position.



3RD MOVEMENT, change at cc.

Alternate 1st and 2nd movements. Thus:—Raise right knee, position; raise left knee, position.

EXERCISE VI.

Deliberately.

"The Plough Boy."

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It begins with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a whole note F4. The lower staff is in bass clef with the same key signature and time signature. It begins with a whole rest, followed by a half note G3, a quarter note A3, a quarter note B3, a half note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a whole note F3.

The second system of musical notation consists of two staves. The upper staff continues from the first system with a half note E4, a quarter note D4, a quarter note C4, a half note B3, a quarter note A3, a quarter note G3, and a whole note F3. The lower staff continues with a half note E3, a quarter note D3, a quarter note C3, a half note B2, a quarter note A2, a quarter note G2, and a whole note F2.

The third system of musical notation consists of two staves. The upper staff begins with a whole rest, followed by a half note E4, a quarter note D4, a quarter note C4, a half note B3, a quarter note A3, a quarter note G3, and a whole note F3. The lower staff begins with a whole rest, followed by a half note E3, a quarter note D3, a quarter note C3, a half note B2, a quarter note A2, a quarter note G2, and a whole note F2.

The fourth system of musical notation consists of two staves. The upper staff begins with a whole rest, followed by a half note E4, a quarter note D4, a quarter note C4, a half note B3, a quarter note A3, a quarter note G3, and a whole note F3. The lower staff begins with a whole rest, followed by a half note E3, a quarter note D3, a quarter note C3, a half note B2, a quarter note A2, a quarter note G2, and a whole note F2.

The fifth system of musical notation consists of two staves. The upper staff begins with a whole rest, followed by a half note E4, a quarter note D4, a quarter note C4, a half note B3, a quarter note A3, a quarter note G3, and a whole note F3. The lower staff begins with a whole rest, followed by a half note E3, a quarter note D3, a quarter note C3, a half note B2, a quarter note A2, a quarter note G2, and a whole note F2.

CC C CC C and so on to end.

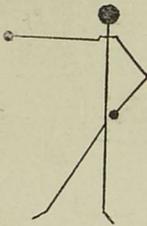
EXERCISE VII.

Count 4. Accent 1 and 3. Time :—Four beats of a watch to each count. 8 bars to the minute.

1ST MOVEMENT (called shooting).

At beat 1, fling out right leg and right arm.
At beat 3, position.

Beat 1.
Fling out right leg and right arm.



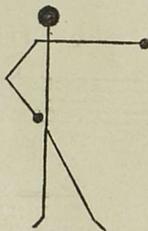
Beat 3.
Position.



2ND MOVEMENT, change at c.

At beat 1, fling out left leg and left arm.
At beat 3, position.

Beat 1.
Fling left leg and left arm.



Beat 3.
Position.



3RD MOVEMENT, change at c c.

Alternate the 1st and 2nd movements. Thus: Right leg and right arm flung, position; left leg and left arm flung, position.

EXERCISE VII.

Deliberately.

"Der kleine Tambour."

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a melody of eighth notes with a rhythmic pattern of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of chords and eighth notes.

The second system continues the musical exercise with two staves. The upper staff maintains the melodic line with eighth notes and rests. The lower staff continues the harmonic accompaniment with chords and eighth notes.

The third system of musical notation consists of two staves. The upper staff shows a change in the melodic line, with some notes marked with a 'C' above them. The lower staff continues the accompaniment.

The fourth system of musical notation consists of two staves. The upper staff has several notes marked with a 'C' above them. The lower staff continues the accompaniment.

The fifth and final system of musical notation consists of two staves. The upper staff has notes marked with 'C' and 'CC' above them, followed by the text "and so on to end." The lower staff continues the accompaniment.

EXERCISE VIII.

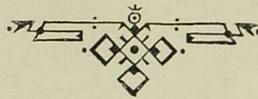
Count 2. Accent 1 and 2. Time:—Four beats of a watch to each count. 32 bars to the minute.

At beat 1, hands to be flung down to sides, with sharp sound.
At beat 2, position.

Beat 1.
Hands down

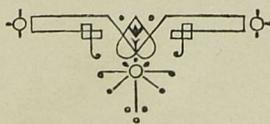


Beat 2.
Position.



EXERCISE VIII.

"There was a Jolly Miller."



EXERCISE IX.

Count 4. Accent 1 and 3. Time:—Two beats of a watch to each count. 20 bars to the minute.

1ST MOVEMENT.

At beat 1, chins down on to chest.

At beat 3, heads straight.

2ND MOVEMENT, change at c.

At beat 1, slap ankles.

At beat 3, position.

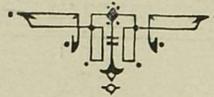
Beat 1.
Slap ankles.



Beat 3.
Position.



Change at c c to 1st movement. That is, chins down, straight.
Change at c to 2nd movement. That is, slap ankles, position.



EXERCISE IX.

Melody, "Drink to me only."

The image displays a musical score for Exercise IX, titled "Melody, 'Drink to me only.'" The score is arranged in five systems, each consisting of a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 6/8. The melody is written in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like accents (^) and slurs. There are also some markings that look like "C" or "CC" above the treble staff in the second, fourth, and fifth systems. The piece concludes with a double bar line at the end of the fifth system.

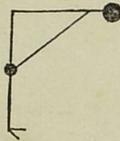
EXERCISE X.

Count 4. Accent 1 and 3. Time:—Two beats of a watch to each count. 16 bars to the minute.

1ST MOVEMENT.

At beat 1, stoop.
 At beat 2, position.
 At beat 3, stoop.
 At beat 4, position.

Beats 1 and 3.
 Stoop.



Beats 2 and 4.
 Position.



2ND MOVEMENT, change at c.

At beat 1, turn on the heels as if on a pivot, facing the right.
 At beat 2, position.
 At beat 3, pivot.
 At beat 4, position.

Change at cc.

Revert to 1st movement.

Change at c.

Revert to 2nd movement.

EXERCISE X.

Deliberately. "My Wife has ta'en the gee."

MARCHING TO MUSIC.

A march to the last tune (Exercise X.), or to any, is to conclude each exercise. Let the children mark time first as they stand, left, right, left, right, till their rhythm is quite certain; then cry "March!" and deploy them according to convenience of space.

To march at the double is a good variety; that is, instead of "left, right" occupying one bar, a step to each count, "left, right, left, right" are to occupy it, being two steps to each count.

To call "Halt!" occasionally is good also; when, after a momentary stay, the "March!" is to be again called, and marching resumed to the single step, not the double.

Cry "Halt!" also for the finish. Do not let the children straggle off.

TO
THE LITTLE ONES.

Children who drill
Seldom are ill,
For sinking, tiptoeing, and right and left going,
And shooting, and clapping, and measured-out tapping,
Strengthen their limbs,
Drive away whims,
Make faces shine brightly, make spines grow uprightly;
So, I suppose,
Illness all goes!

Children who learn
Bodies to turn,
And bodies to bend low, and noddles to send low,
And elbows to fetch out, and fingers to stretch out,
Seldom look pale,
Delicate, frail,
And seldom are sulky, and seldom too bulky,
And seldom are spiteful, but always delightful;
So, dears, I still,
Beg you to drill!

