

# The Project Gutenberg eBook of Abroad

This ebook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this ebook or online at [www.gutenberg.org](http://www.gutenberg.org). If you are not located in the United States, you'll have to check the laws of the country where you are located before using this eBook.

Title: Abroad

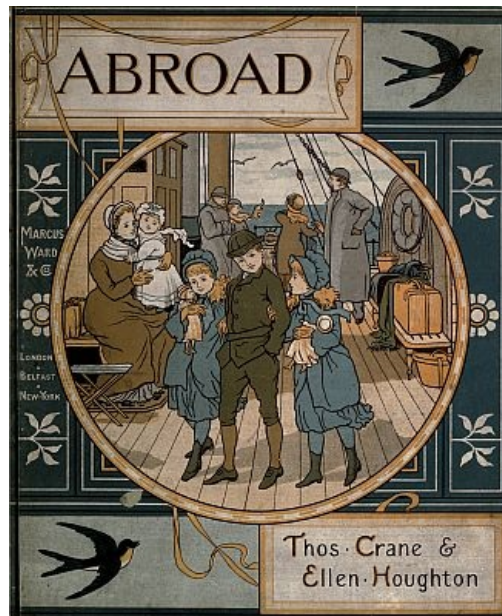
Illustrator: Thomas Crane  
Illustrator: Ellen Elizabeth Houghton

Release date: November 12, 2007 [eBook #23460]

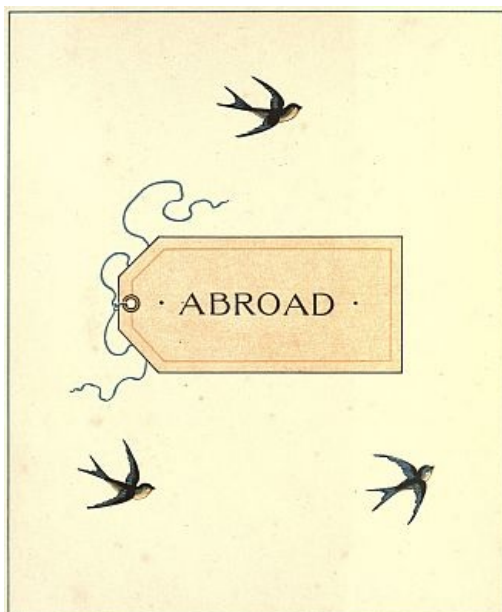
Language: English

Credits: Produced by Mark C. Orton, Emmy and the Online Distributed Proofreading Team at <http://www.pgdp.net> (This file was produced from images generously made available by The Internet Archive/American Libraries.)

\*\*\* START OF THE PROJECT GUTENBERG EBOOK ABROAD \*\*\*



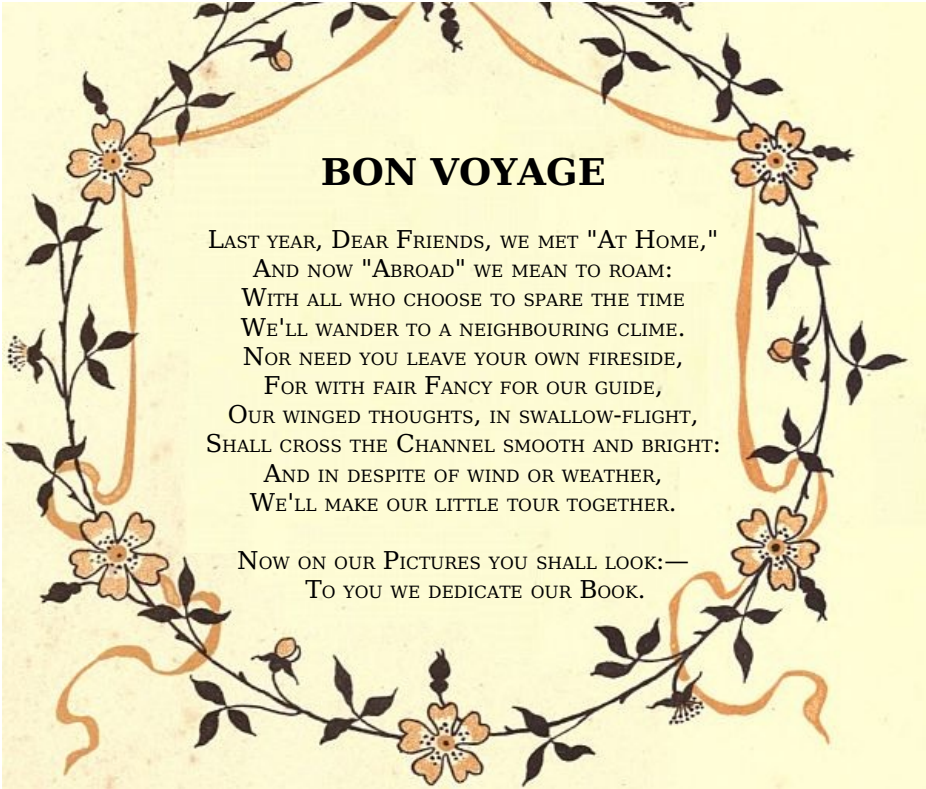
[1]



[2]

[3]





[4]  
[5]



[6]



[7]

## CONTENTS

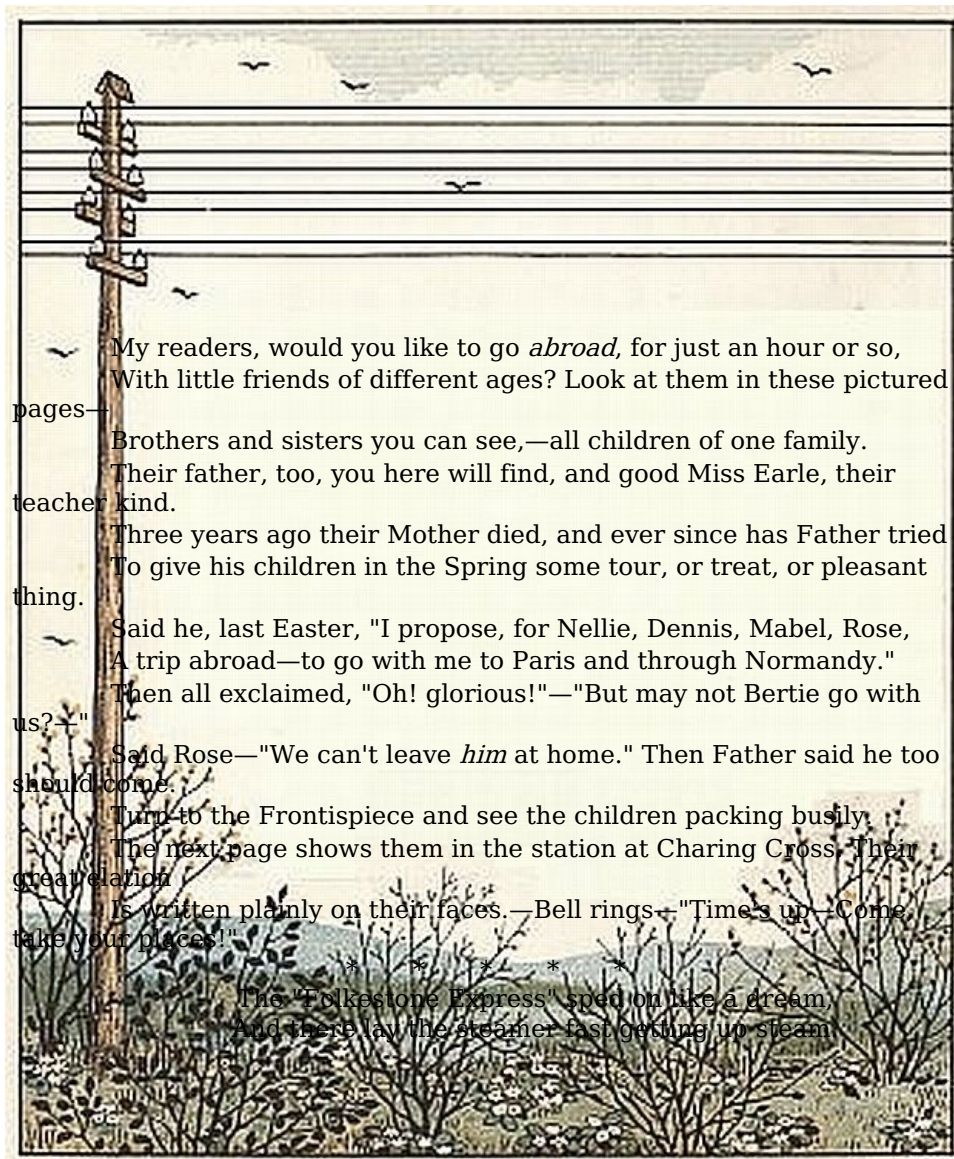
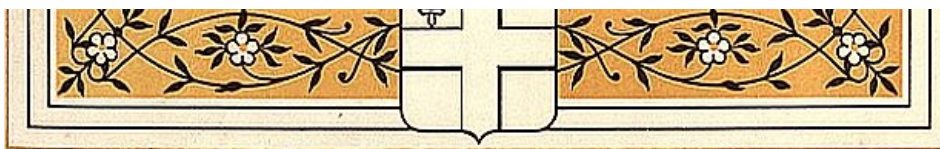
	PAGE
"Bon Voyage"	3
LONDON: "Packing"— <i>Frontispiece</i>	
"    The Departure— <i>Title-page</i>	
On the Way	8
FOLKESTONE: Going on Board	9
Crossing the Channel	10
BOULOGNE: The Buffet	12
"    The Hotel	13
"    The Quay	14
"    The First Morning in France	15
ROUEN: "Good-night"	16
"    Church of St. Ouen	17
"    Blind Pierre	19
"    Rue de l'Epicerie	20
"    The Crèche	21
"    The Schoolroom	22
"    School Drill	23
CAEN: The Arrival	24
"    The Hotel	25
"    The Hotel Kitchen	26
"    The Washerwomen	27
"    The Knife-grinder	28

LONDON

PARIS

	PAGE
"    Chocolate and Milk	29
"    The Lacemakers	31
En Route—A Railway Crossing	32
"    A Railway Station	33
PARIS: The Gardens of the Palais Royale	34
"    On the Boulevard	35
"    The Tuileries Gardens	36
"    Punch and Judy	37
"    Musée de Cluny	38
"    Staircase of Henry II.	39
"    The Man in Armour	40
"    The "Zoo"	41
"    The Pony Tramway	42
"    The Swans	43
"    A Flower Stall	44
"    A Day at Versailles	45
"    La Fontaine des Innocents	47
"    The Markets	49
"    The Luxembourg Gardens	51
"    The Merry-go-round	52
The Night Journey to Calais	53
CALAIS: The Water-Gate	54
DOVER: Homeward Bound	55
"Bon Retour"	56

THE VERSES ARE BY VARIOUS WRITERS



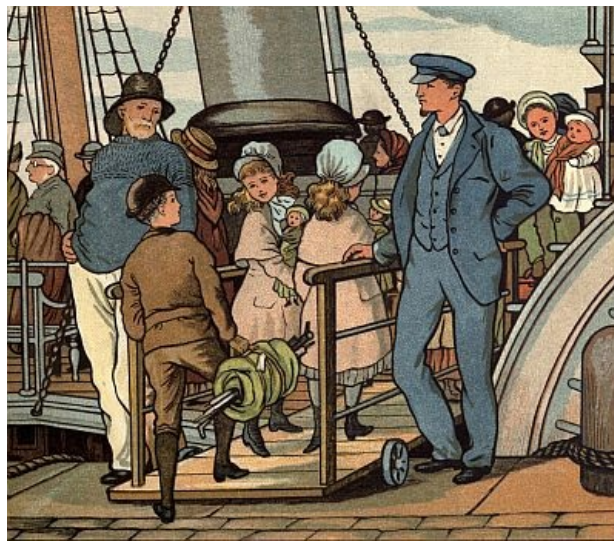
My readers, would you like to go *abroad*, for just an hour or so,  
 With little friends of different ages? Look at them in these pictured  
 pages—  
 Brothers and sisters you can see,—all children of one family.  
 Their father, too, you here will find, and good Miss Earle, their  
 teacher kind.  
 Three years ago their Mother died, and ever since has Father tried  
 To give his children in the Spring some tour, or treat, or pleasant  
 thing.  
 Said he, last Easter, "I propose, for Nellie, Dennis, Mabel, Rose,  
 A trip abroad—to go with me to Paris and through Normandy."  
 Then all exclaimed, "Oh! glorious!"—"But may not Bertie go with  
 us?—"  
 Said Rose—"We can't leave *him* at home." Then Father said he too  
 should come.  
 Turn to the Frontispiece and see the children packing busily.  
 The next page shows them in the station at Charing Cross. Their  
 great relation  
 Is written plainly on their faces.—Bell rings—"Time's up—Come,  
 take your places!"

\* \* \* \* \*

The "Folkestone Express" sped on like a dream,  
 And there lay the steamer fast getting up steam

Then at the Folkestone harbour, down they go  
 Across the gangway to the boat below;  
 Mabel and Rose just crossing you can see,  
 Each holding her new doll most carefully.

Nellie, Miss Earle, and Bertie too appear,  
 Whilst Dennis, with the rugs, brings up the rear.  
 May looks behind her with an anxious air,  
 Lest Father, at the last, should not be there.



Our children once on board, all safe and sound,      But while the turmoil loud and louder grows,  
 Watch with delight the busy scene around.      "I'm glad the wind blows gently," whispers  
 The noisy steam-pipe blows and blows away,      Rose.  
 —      And as the steamer swiftly leaves the quay,  
 "Now this is just the noise we like," they say.      Mabel and Dennis almost dance with glee.

### CROSSING THE CHANNEL.

[10]

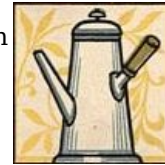
The sea is calm, and clear the sky—only a few clouds scudding by:  
 The Passengers look bright, and say, "Are we not lucky in the day!"  
 The Mate stands in the wheelhouse there, and turns the wheel with watchful  
 care:  
 Steering to-day is work enough; what must it be when weather's rough?  
 Look at him in his sheltered place—*he* hasn't got a merry face—  
 'Tis not such fun for *him*, you know, he goes so often to and fro.  
 Nellie and Father, looking back, glance at the vessel's lengthening track—  
 "How far," says Nellie, "we have come! good-bye, good-bye, dear English  
 home!"  
 Dennis and Rose and Mabel, walking upon the deck, are gaily talking—  
 Says Mabel, "No one must forget to call my new doll 'Antoinette';  
 Travelling in France, 'twould be a shame for her to have an English name."  
 Says Dennis, "Call her what you will, so you be English 'Mabel' still."  
 Says Rose, to Dennis drawing nigher, "I think the wind is getting higher;"  
 "If a gale blows, do you suppose, we shall be wrecked?" asks little Rose.



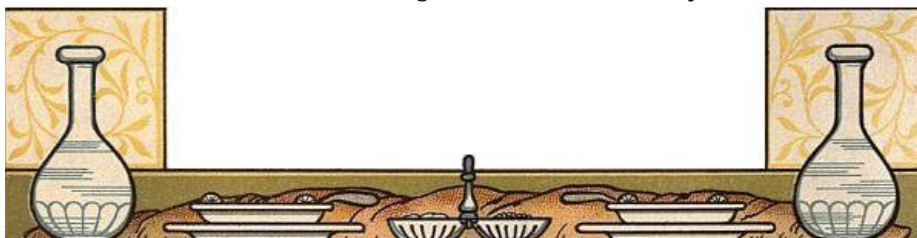
[11]



While chatting with Dennis, Rose lost all her fear;  
 And the swift Albert Victor came safe to the pier  
 At Boulogne, where they landed, and there was the train  
 In waiting to take up the travellers again.  
 But to travel so quickly was not their intent:  
 On a little refreshment our party was bent.  
 Here they are at the Buffet—for dinner they wait—  
 And the tall *garçon*, André, attends them in state.



At a separate table sits Monsieur Legros,  
 And behind him his poodle, Fidèle, you must know,  
 Who can dance, he's so clever, and stand and on his head,  
 Or upon his nose balance a morsel of bread.  
 Mabel takes up some sugar to coax him, whilst Nell  
 Calls him to her—Fidèle understands very well—  
 "Why! he must have learnt English, he knows what we say,"  
 Mabel cries, "See!—he begs in the cleverest way."



Then to the Hotel on the quay they all went;  
 To remain till the morrow they all were content:  
 After so much fatigue Father thought it was best,  
 For the children were weary and needed the rest.  
 Pictured here is the room in that very Hotel,  
 Where so cosily rested Rose, Mabel, and Nell.



Mabel dreamed of the morrow—of buying French toys:  
 Rose remembered the steam-pipe, and dreamed of its noise.  
 Nellie's dreams were of home, but she woke from her trance  
 Full of joy, just to think they were *really* in France.

Very early next morning, you see them all three  
 Looking out from their window that faces the sea.



### THE FIRST MORNING IN FRANCE.

Here they see a pretty sight,  
 Sunny sky and landscape bright:

Fishing-boats move up and down,  
With their sails all red and brown.

Some to land are drawing near,  
O'er the water still and clear,  
Full of fish as they can be,  
Caught last night in open sea.

On the pavement down below,  
Fishwives hurry to and fro,  
Calling out their fish to sell—  
"What a noisy lot," says Nell,

"What a clap—clap—clap—they make  
With their shoes each step they take.  
Wooden shoes, I do declare,  
And oh! what funny caps they wear!"

After breakfast all went out  
To view the streets, and walk about  
The ancient city-walls, so strong,  
Where waved the English flag for long.

Toy shops too they went to see,  
Spread with toys so temptingly:  
Dolls of every kind were there,  
With eyes that shut and real hair—

And, in a brightly-coloured row,  
Doll-fisherfolk like these below.  
Prices marked, as if to say,  
"Come and buy us, quick, to-day!"

One for Mabel, one for Rose,  
*Two* for Bertie I suppose,  
Father bought.—Then all once more  
Set off travelling as before.



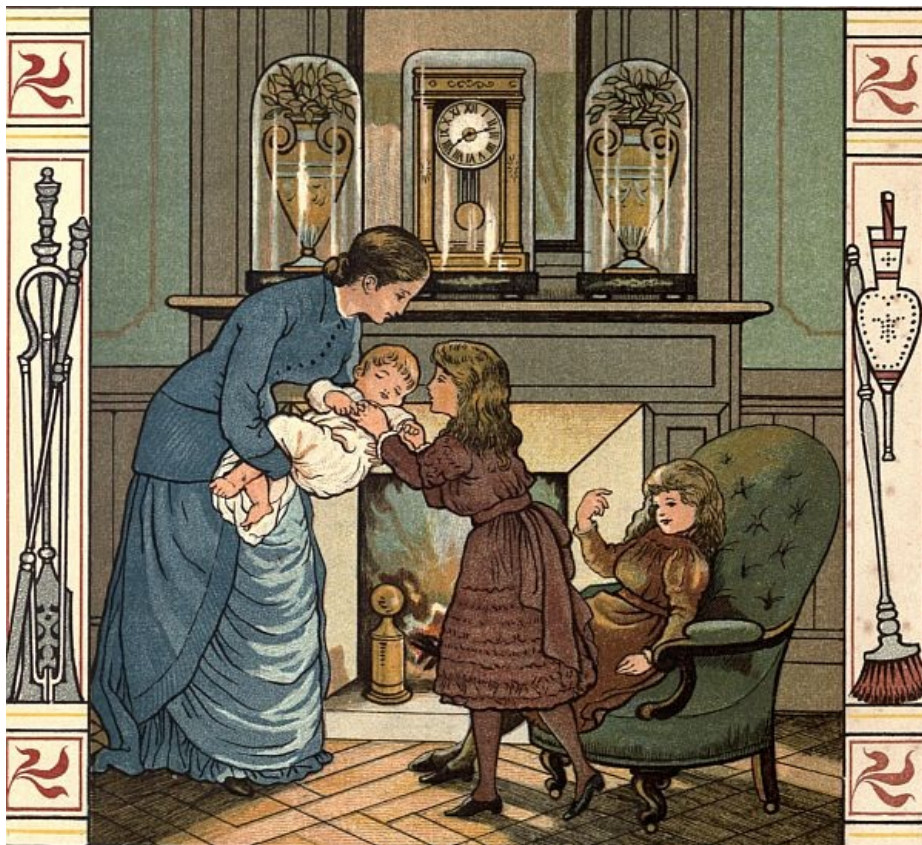
To Rouen next they went, that very day,  
And heard strange places called out by the way,  
Where bells kept tinkling while the train  
delayed:

At Amiens ten minutes quite they stayed.

Dennis bought chocolate to make a feast—  
They had *three* dinners in the train, at least.

At Rouen here they are at last, though late—  
The bedroom clock there shows 'tis after  
eight!





Mabel looks tired—she lies back in her chair  
 Beside the wood fire burning brightly there.  
 Rose says—"Good-night!"—to Bertie fast asleep,  
 While her own eyes can scarcely open keep.

Next morning, through the quaint old streets of Rouen  
 They went to see the old church of Saint Ouen,  
 With eager feet, and chatting as they walked,  
 About the ancient Town, together talked.



Said Dennis, first,  
 "This city bold  
 Belonged to us  
 In days of old."  
 Said Nellie, "Here  
 Prince Arthur wept—  
 By cruel John  
 A prisoner kept.  
 Here Joan of Arc  
 Was tried and burned,  
 When fickle fate  
 Against her turned."  
 Said Rose, "Oh dear!  
 It makes me sad  
 To think what trouble  
 People had  
 Who lived once in  
 This very town,  
 Where we walk gaily  
 Up and down."

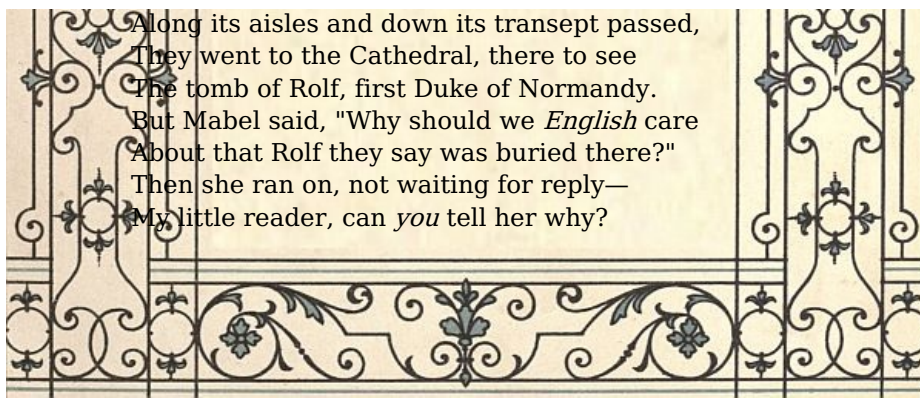


[18]



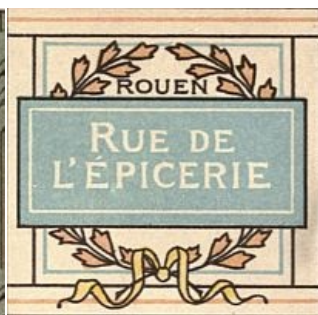
[19]

Now they have come into the entrance wide  
Of great St. Ouen's Church; see, side by side,  
Dennis and Nellie going on before:  
The others watch yon beggar at the door—  
Poor blind Pierre; he always waits just so,  
Listening for those who come and those who go.  
He tells his beads, and hopes all day that some  
May think of him, 'mongst those who chance to come.  
Though he can't see, he is so quick to hear,  
He knows a long, long time ere one draws near,  
And shakes the coppers in his well-worn tin—  
"Click, click," it goes—see, Bertie's gift drops in.  
'Tis his *one* sou that Bertie gives away—  
It might have bought him sweets this very day.  
When through St. Ouen's Church they'd been at last



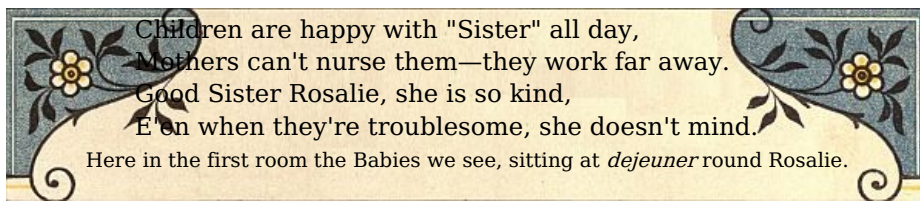
Along its aisles and down its transept passed,  
 They went to the Cathedral, there to see  
 The tomb of Rolf, first Duke of Normandy.  
 But Mabel said, "Why should we *English* care  
 About that Rolf they say was buried there?"  
 Then she ran on, not waiting for reply—  
 My little reader, can *you* tell her why?

[20]



The Cathedral was cold,  
 With its dim solemn aisles,  
 But outside our friends found  
 The sun waiting, with smiles,  
 To show them their way,  
 So hither they came  
 Along an old street  
 With a hard French name.

And still walking onward,  
 Through streets we can't see,  
 At length reached the Crèche  
 Of "Sœur Rosalie"—  
 Where poor women's children  
 Are kept all day through,  
 Amused, taught, and tended,  
 And all for one *sou*.

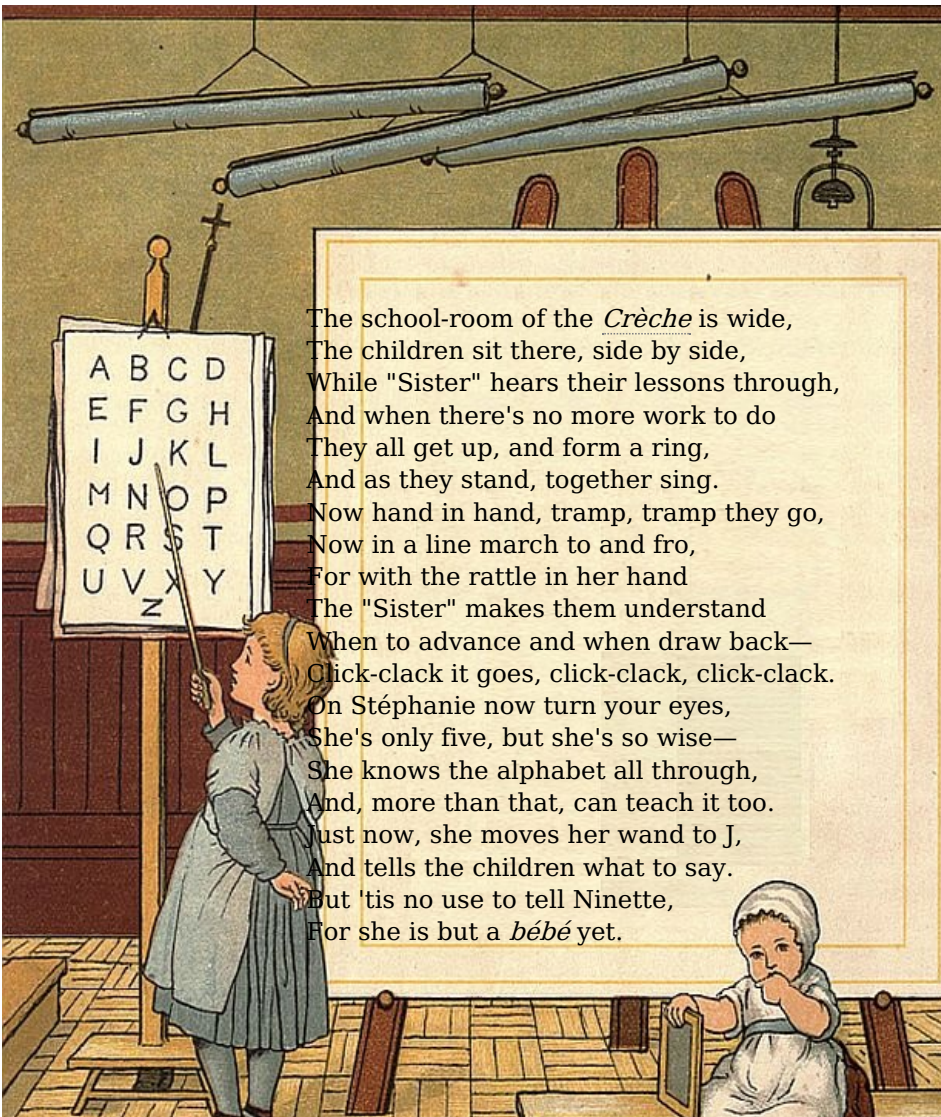


Children are happy with "Sister" all day,  
 Mothers can't nurse them—they work far away.  
 Good Sister Rosalie, she is so kind,  
 E'en when they're troublesome, she doesn't mind.  
 Here in the first room the Babies we see,  
 sitting at *dejeuner* round Rosalie.

[21]



Dodo is crying, he can't find his spoon—some one will find it and comfort him soon,  
 Over yon cradle bends kind Sister Claire,  
 Dear little Mimi is waking up there.  
 Sister Félicité, sweetly sings she,  
 "Up again, down again, *Bébé*, to me."



The school-room of the *Crèche* is wide,  
 The children sit there, side by side,  
 While "Sister" hears their lessons through,  
 And when there's no more work to do  
 They all get up, and form a ring,  
 And as they stand, together sing.  
 Now hand in hand, tramp, tramp they go,  
 Now in a line march to and fro,  
 For with the rattle in her hand  
 The "Sister" makes them understand  
 When to advance and when draw back—  
 Click-clack it goes, click-clack, click-clack.  
 On Stéphanie now turn your eyes,  
 She's only five, but she's so wise—  
 She knows the alphabet all through,  
 And, more than that, can teach it too.  
 Just now, she moves her wand to J,  
 And tells the children what to say.  
 But 'tis no use to tell Ninette,  
 For she is but a *bébé* yet.



[23]



### ARRIVAL AT CAEN.



[24]

Through Rouen when our friends had been,  
And all its famous places seen,  
They travelled on, old Caen to see,  
Another town in Normandy.

Arrived at Caen, the travellers here  
Before the chief Hotel appear,  
Miss Earle, Rose, Bertie you descry—  
The rest are coming by-and-by.

*Monsieur le Maître*, with scrape and bow,  
Stands ready to receive them now,  
And Madame with her blandest air,  
And their alert *Commissionaire*.

Next up the staircase see them go,  
With *femme de chambre* the way to show.  
Father and Dennis, standing there,  
Are asking for the bill of fare.

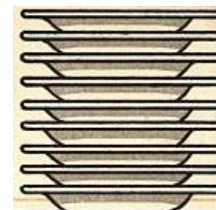
*Monsieur le Maître*, who rubs his hands  
And says, "What are *Monsieur's* commands?"  
With scrape and bow, again you see—  
The most polite of men is he.



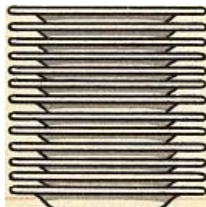
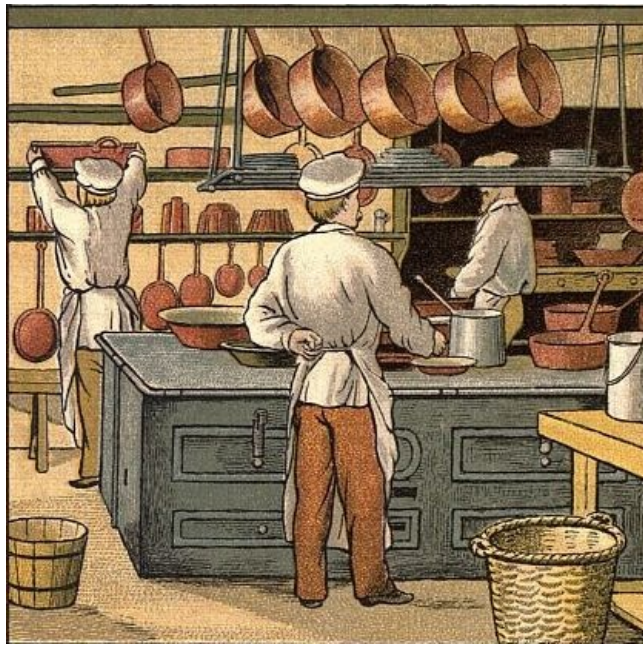
[25]



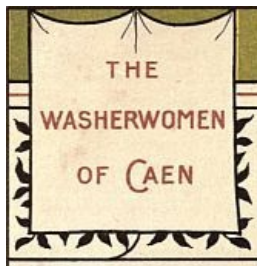
Now that dinner is ordered, we'll just take a peep  
At the cooks in the kitchen—just see! what a heap  
Of plates are provided, and copper pans too;—  
They'll soon make a dinner for me and for you.  
French cookery's famous for flavouring rare,  
But of *garlic* I think they've enough and to spare.



[26]



If we ask how their wonderful dishes are made,  
I'm afraid they won't tell us the tricks of the trade.  
Do they make them, I wonder, of frogs and of snails?  
Or are these, after all, only travellers' tales?  
The names are all down on the "Menu," no doubt,  
But the worst of it is that we can't make them out.



Here the children  
Came next morn,  
Walking by  
The river Orne;  
Near the poplars  
On the green,  
Where the Washerwives  
Are seen.  
Here they looked  
At old Nannette,  
Wringing out  
The garments wet;  
Saw how Eugénie,  
Her daughter,  
Soaked them first  
In running water;  
Watched the washers  
Soaping, scrubbing,  
With their mallets  
Rubbing, drubbing—  
Working hard  
With all their might,  
Till the clothes  
Were clean and white.



"L'homme qui passe," in France they call  
The man who thrives  
By grinding knives—  
Who never stays at home at all,

But always must be moving on.  
He's glad to find  
Some knives to grind,  
But when they're finished he'll be gone.

With dog behind to turn the wheel,  
He grinds the knife  
For farmer's wife,  
And pauses now the edge to feel:

The dog behind him hears the sound  
Of cheerful chat  
On this and that,  
And fears no knife is being ground.

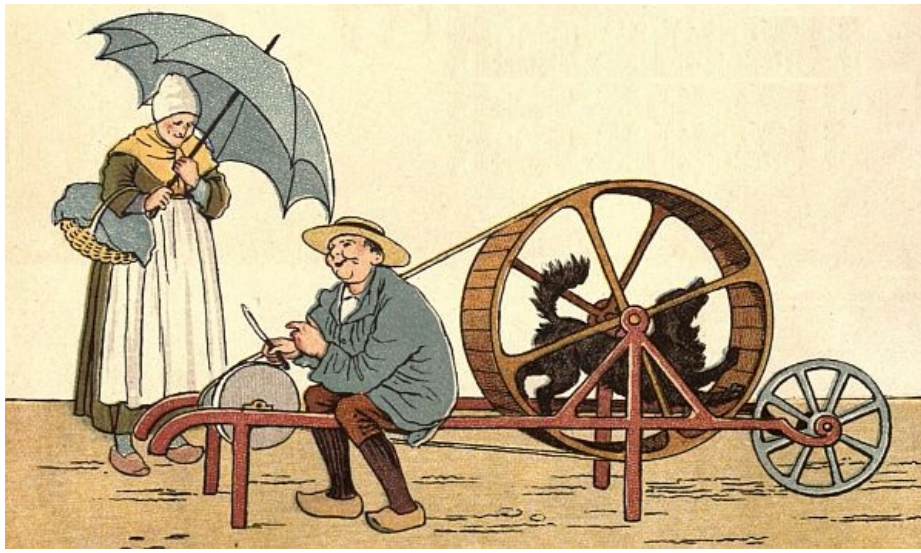
The man makes jokes with careless smile,  
He doesn't mind  
The dog behind,  
But goes on talking all the while.

**THE  
KNIFE-GRINDER  
OF CAEN.**

[28]

[29]





### CHOCOLATE AND MILK.

Little Lili, whose age isn't three years quite,  
 Went one day with Mamma for a long country walk,  
 Keeping up, all the time, such a chatter and talk  
 Of the trees, and the flowers, and the cows, brown and white.  
 Soon she asked for some cake, and some chocolate too,  
 For this was her favourite lunch every day—  
 "Dear child," said Mamma, "let me see—I dare say



"If I ask that nice milkmaid, and say it's for you,  
 Some sweet milk we can get from her pretty white cow."  
 "I would rather have chocolate," Lili averred.  
 Then Mamma said, "Dear Lili, please don't be absurd;  
 My darling, you cannot have chocolate now:  
 You know we can't get it so far from the town.—  
 Come and stroke the white cow,—see, her coat's soft as silk."  
 "But, Mamma," Lili said, "if the *White* cow gives milk,  
 Then chocolate surely must come from the *Brown*."

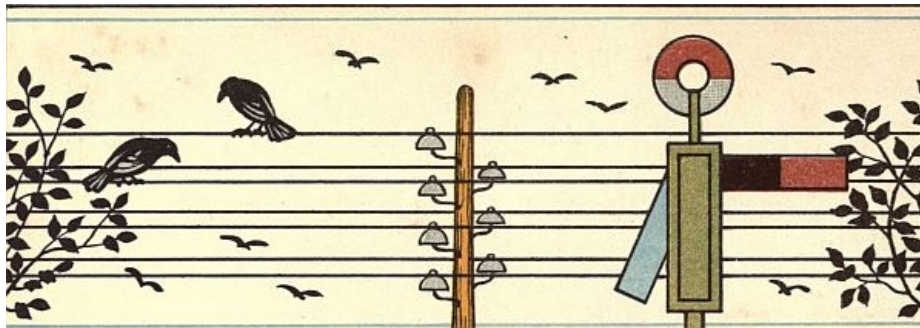


[31]

LACE MAKERS OF CAEN

In many a lowly cottage in France  
 The bobbins keep threading a mazy dance  
 The whole day long, from morning to night,  
 Weaving the lace so pretty and light.  
 How swiftly the nimble fingers twist  
 The threads on the pillow—not one is missed:  
 Each bobbin would seem to rise from its place  
 To meet the fingers that form the lace.  
 How wondrously quick the pattern shows  
 From the threads, as under our eyes it grows:—  
 How quickly follow stem, leaves, and flower,  
 As if under the spell of enchanter's power.  
 Look at old Nannette—she can scarcely see,  
 Yet none can make lovelier lace than she;  
 And her grand-daughter Julie—just seven years old,  
 Is learning already the bobbins to hold.  
 Without drawings to follow, or patterns to trace,  
 How can these poor cottagers fashion their lace?  
 From the plant and the flower and unfolding fern  
 And the frost on the pane their patterns they learn,—  
 From gossamer web by the spider wove,—  
 From natural taste and natural love  
 For every form of beauty and grace,  
 They've learned to fashion their wonderful lace.

[32]



For Paris quite an early start  
 They made the following day,  
 And out of windows every one  
 Kept looking, all the way.  
 And many a pretty road like this  
 The train went whizzing past,  
 Where gatekeeper, with flag and horn,  
 Stood by the gates shut fast.  
 That's Marie you see standing there:  
 Now, do you wonder why  
 A *woman* has to blow the horn  
 Before the train goes by?—  
 Her husband is a lazy man,  
 He's in his cottage near,  
 He would not stir a step, although  
 The train will soon be here.  
 And Marie called him, "Paul, be quick—  
 Go shut the gate," she cried—  
 "Don't hurry me, there's time enough,"  
 The lazy man replied.  
 So Marie had to go, you see,  
 And take the horn, and blow.—  
 And every day it's just the same,  
 She always has to go.

· EN ROUTE ·

Clatter! clatter! on they go,  
 Past stream and gentle valley,  
 Until the engine wheels turn slow,  
 And stop at length to dally

For dinner-time full half-an-hour	Spread in the dining-room at hand;
Within a crowded station,	And then, when that is finished,
While hungry little mouths devour	The children sally in a band,
The tempting cold collation	With appetites diminished,

To look at all the folk they meet,—	And all the other folk that	The engine puffs—away
	make	they fly,
The porters in blue blouses,	A crowd in France	And soon leave all
	amusing:—	behind them;

The white-robed priests, the nuns  
 Till hark! their places all must  
 Now turn the page, and



so neat,  
 you and I  
 in Paris safe will find  
 them.

The farmers and their spouses,  
 Without a minute losing.



[34]



[35]

Paris, gay Paris! so bright and so fair,  
Your sun is all smiles, and there's mirth in your air.

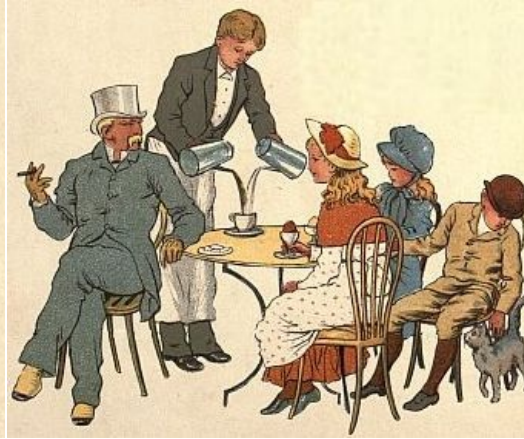
The children, though tired with their travelling, found  
That the first night in Paris one's sleep is not sound,  
For the hum of the streets makes one dream all the night  
Of the wonderful sights that will come with the light.

The morning was fine, and—breakfast despatched—  
They soon made their way to the Gardens attached  
To the old Royal Palace, and there met a throng  
Of French children, and joined in their games before long.

One boy lent his hoop, and gave Bertie a bun.  
And—talking quite fast—seemed to think it great fun  
With nice English girls like our Nellie to play,  
Though not understanding a word she might say.

On leaving the Gardens, the party were seated  
Outside of a *café*, and there Papa treated  
Them all to fine ices and chocolate too;  
They could hardly tell which was the nicer—could you?

Paris, gay Paris,  
So bright and so fair!  
Your sun is all smiles,  
And there's mirth in your air!



[36]

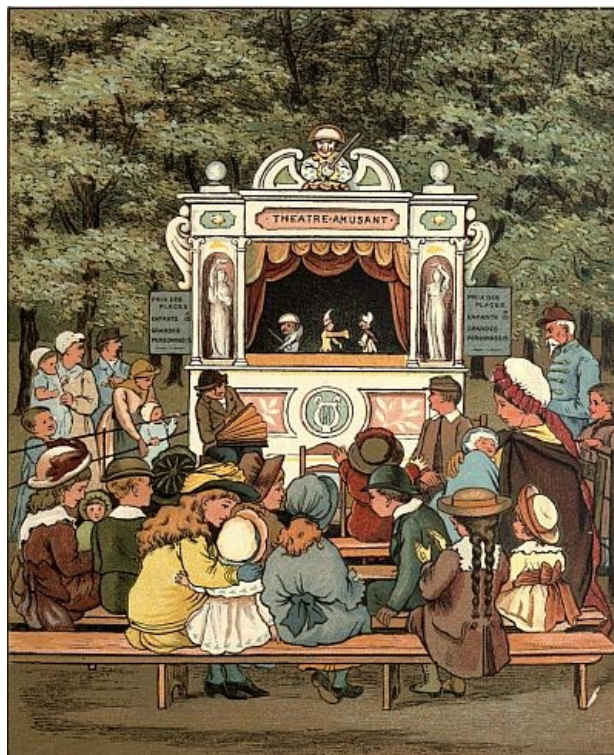
### IN THE TUILERIES GARDENS.

In the Tuileries gardens, each afternoon,  
A little old man comes walking along:  
Now watch what happens! for just as soon  
As they see him, the birds begin their song,  
And flutter about his hands and head,  
And perch on his shoulder quite at their ease,  
For he fills his pockets with crumbs of bread  
To feed his friends who live in the trees,  
And well they know he loves them so  
That into his pockets they sometimes go.

But hark to what's going on over there!  
'Tis surely a Punch-and-Judy man,  
Making old Judy, I do declare,  
Talk French as fast as ever she can!  
And I think, from the looks of poor Mr. P.,  
He's getting it hot from his scolding wife;  
But just wait a minute, and then you'll see  
He'll beat her within an inch of her life.  
Walk in! take a seat and you'll see her beat,  
And a penny is all you pay for the treat.



[37]



MUSÉE DE CLUNY

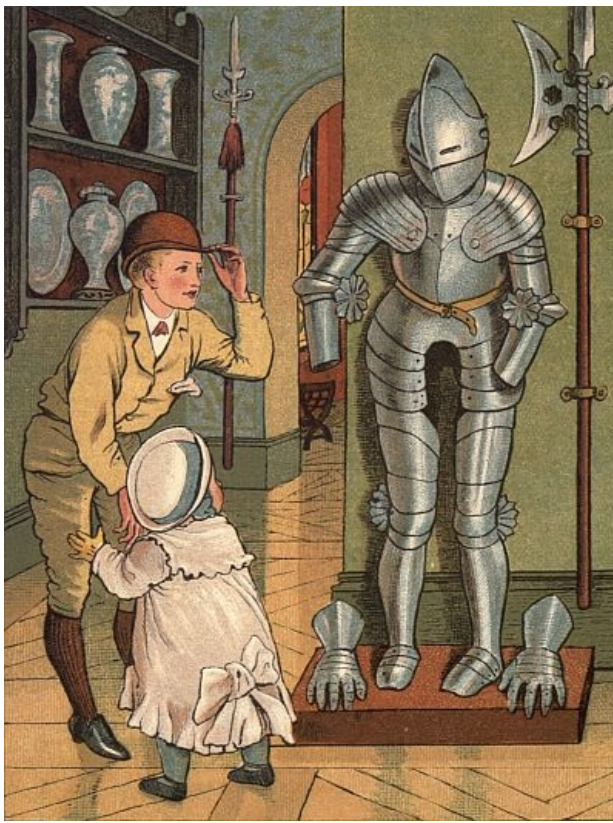
Where shall we go to next? they still would say,  
 And still they found new pleasures every day.  
 At times Miss Earle took Bertie for a ride,  
 With little Rose and Mabel side by side;  
 And then their father took the elder two  
 To see the picture galleries, and view  
 Historic buildings, where they sometimes rested,  
 And many a bit of history was suggested.  
 They saw a wedding at the Madeleine,  
 Then went to "Notre Dame," close by the Seine,  
 And climbed the lofty tower, to see the view  
 Which cannot be surpassed the whole world through.  
 One day their father took them all to see  
 A great museum, full as full could be  
 Of rare old furniture, of every kind  
 The artists of the "Middle Age" designed;—  
 And precious things in silver and in gold,  
 Made by the best artificers of old.  
 Now while another way the party's eyes  
 Are turned, "King Henry's Staircase" Bertie spies,  
 And climbing up, with help from sister May,  
 He calls to Dennis, when he gets half-way,  
 "Come catch me quick!"—and then runs off, with peals  
 Of merry laughter,—Dennis at his heels.



Bertie was first. "I've won the race," he cried;  
 But soon upon his lips the triumph died,  
 And Bertie back in fear to Dennis ran:—  
 "Oh Dennis, look! I ran against that man!  
 He shook and rattled so, and wagged his head,  
 And gave me such a fright!" "Pooh!" Dennis said,  
 "He will not hurt!" And then he made a bow:—  
 Good-bye, old soldier, we must leave you now.

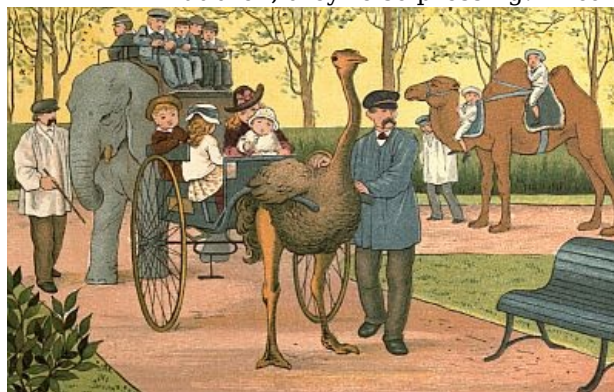
Next afternoon, while at the Zoo', a little tale they heard  
 Of the elephant that's there, and you shall hear it word for word.





Mumbo and Jumbo, two elephants great,  
 From India travelled, and lived in state,  
 In Paris the one, and in London the other:  
 Now Mumbo and Jumbo were sister and brother.  
 A warm invitation to Jumbo came,  
 To cross the Atlantic and spread his fame.  
 Said he, "I really don't want to go—  
 But then, they're so pressing!—I can't say No!"

[41]



So away to America Jumbo went,  
 But his sister Mumbo is quite content  
 To stay with the children of Paris, for she  
 Is as happy an elephant as could be:  
 "I've a capital house, quite large and airy,  
 Close by live the Ostrich and Dromedary,  
 And we see our young friends every day," said she:  
 "Oh, where is the Zoo' that would better suit me?"



A Steady steed is Mumbo, if just a trifle slow;

[42]





Upon her back you couldn't well a-steeple-chasing go:  
 But other opportunities there are to have a ride,  
 For there's a stud of ponies, and a camel to bestride—  
 A cart that's drawn by oxen can accommodate a few,



And if such queer conveyances don't please you at the Zoo',  
 There are little tramway cars too, with seats on either side,  
 Which will take you through the gardens, and through the *Bois* beside:—  
 Take the ticket on the other page, and with it you may go  
 From the lake within the garden to the gate that's called *Maillot*.



[43]

### THE SWANS.

"Ho! pretty swans,  
 Do you know, in our Zoo'  
 The swans of old England  
 Are just like you?"

"Don't tell me!"  
 Said a cross old bird;  
 "I know better,  
 The thing's quite absurd.

"Their figures, I'm sure,  
 Are not worth a glance:  
 If you want to see style,  
 You *must* come to France."

With a scornful whisk  
 The swan turned tail,  
 Spread its wings to the breeze,  
 And was off full-sail.

"Ho! pretty swan,  
 Do you know, in our Zoo'  
 The swans are not half  
 So conceited as you?"



[44]



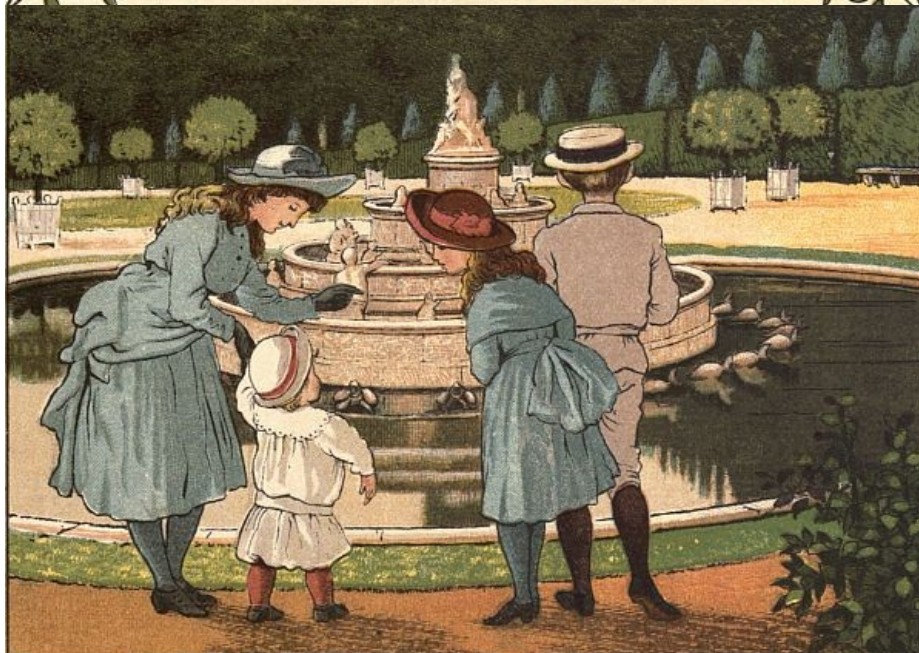
## THE BOULEVARDS

Look at Mère Victorine  
 At her stall in the street,  
 With the lily and rose,  
 And the white *marguerite*,  
 She makes pretty *bouquets*  
 The whole of the day:  
 There are buyers in plenty  
 Who pass by that way.  
 Little Basil and Amélie,  
 Watching her, stand:  
 Up to Mère Victorine  
 Basil stretches his hand,  
 "Can't you spare me," says he,  
 "A morsel of green,  
 Or *one* sweet little flower,  
 Good Mère Victorine?"  
 "If you come for a flower,  
 Pray where is your *sou*?"  
 Answers Mère Victorine,  
 "I can't *give* one to you—  
 Such flowers as mine  
 Are for selling, you know;  
 You must go to the country,  
 Where *wild* flowers grow."



**A DAY AT VERSAILLES.**

At Versailles, as perhaps you have heard,  
 Countless pictures of fights  
 Form the chief of the sights:  
 Could so many great battles have ever occurred?



No wonder our children the gardens preferred:—  
 For the fountains were really so pretty a sight,  
 That Bertie declared—and I think he was right—  
 It was better to play

Like the fountains all day,  
 Than such terrible battles to fight.



LA  
 FONTAINE  
 DES INNOCENTS

Round this pretty fountain here  
 Sparrows gather all the year;  
 In its sparkling waters dip,  
 From its basin freely sip,  
 Round about their fountain play,  
 Safe and happy all the day;—  
 Little "innocents" are they.  
 That is Antoine, bread in hand;  
 See him by his mother stand:  
 Saucy little birdies spy  
 Antoine's bread, and at it fly,  
 Trying each to get a share,  
 Frightening little Antoine there.  
 Antoine does not *wish* to share,  
 Thinks the bread is all *his* right,  
 Just to suit his appetite.  
 Mother says, "Be kind, my son,  
 There is more when this is done;  
 Bread enough for thee at home:—  
 Let the pretty sparrows come;  
 Give them each a little crumb."

Here our little family  
 Near the fountain too, we see,  
 Walking through the open space  
 To the covered market-place.

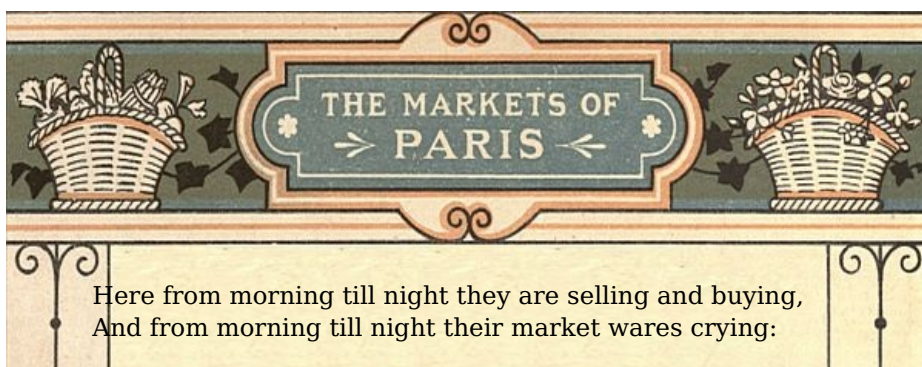


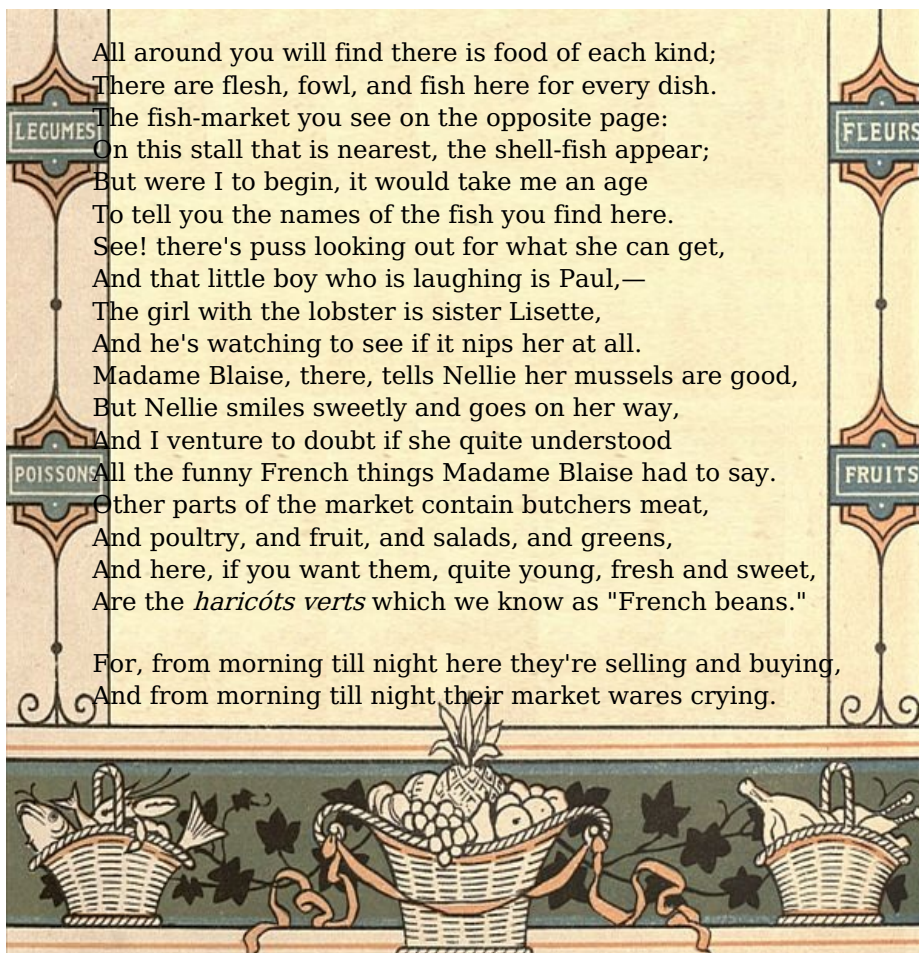


[48]



[49]





All around you will find there is food of each kind;  
 There are flesh, fowl, and fish here for every dish.  
 The fish-market you see on the opposite page:  
 On this stall that is nearest, the shell-fish appear;  
 But were I to begin, it would take me an age  
 To tell you the names of the fish you find here.  
 See! there's puss looking out for what she can get,  
 And that little boy who is laughing is Paul,—  
 The girl with the lobster is sister Lisette,  
 And he's watching to see if it nips her at all.  
 Madame Blaise, there, tells Nellie her mussels are good,  
 But Nellie smiles sweetly and goes on her way,  
 And I venture to doubt if she quite understood  
 All the funny French things Madame Blaise had to say.  
 Other parts of the market contain butchers meat,  
 And poultry, and fruit, and salads, and greens,  
 And here, if you want them, quite young, fresh and sweet,  
 Are the *haricóts verts* which we know as "French beans."  
 For, from morning till night here they're selling and buying,  
 And from morning till night their market wares crying.

[50]



Rose and Bertie have a ride;  
 Mabel, walking at their side,  
 Carries both the dolls, and so  
 By the Luxembourg they go.

**IN THE  
 LUXEMBOURG GARDENS.**

[51]

Over in that Palace soon—  
 For the clock is marking noon—  
 The "Senate" will together come  
 (Like our "House of Lords" at home).

Hear that woman, "Who will buy  
 Windmill, ball, or butterfly"—  
 Josephine and Phillipe, see,  
 Eager as they both can be.

Charles before her, silent stands,

With no money in his hands,  
 No more *sous*—he spent them all  
 On that big inflated ball.

Be content, my little friend,  
 Money spent you cannot spend;  
 With your good St. Bernard play,  
 Buy more toys another day.



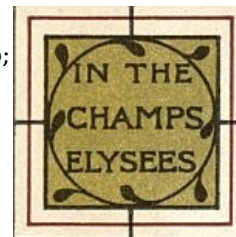
Here all the day long,  
 Are race-horses for hire,  
 That never go wrong.  
 And besides, never tire.  
 Here all the day long,  
 Are race-horses for hire.

Who will come for a ride?  
 Horses, lions, all ready!  
 Bear or tiger astride,  
 You shall sit safe and steady.  
 Who will come for a ride?  
 Lions, horses, all ready!

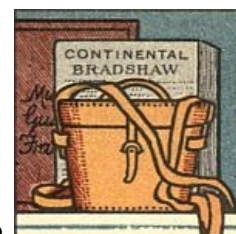
[52]



Round and round they canter slow—soon they fast and faster go;  
 Look at Louis, all in white, Gaspard, almost out of sight,  
 Rose and Mabel side by side;—Bertie watching while they ride.  
 Dennis waits till they have done,—much too big to join the fun;  
 Brother Paul, with serious air, minds his little sister Claire,  
 Thinking if *he* had a sou, *she* should have some pleasure too.



Now, with regret, they've said Good-bye to Paris bright and gay;  
 To Calais they are drawing nigh—you see them on their way.  
 To travel thus, all through the night, at first they thought was fun.  
 But by degrees they grew less bright, as hours passed one by one.  
 Then Nellie to her sisters said, "Let's have an extra rug.  
 And make-believe we're home in bed, and cuddle close and snug,  
 And try, until the night has passed, which can most quiet keep."  
 Then all were tucked up warm and fast, and soon fell sound asleep.



[53]



The happy time abroad, again in dreams is all gone o'er—  
 Again in Paris, as it seems, they watch the crowd once more.  
 The "Elysian Fields," beneath the trees, are peopled with a throng  
 Of loveliest dolls, which at their ease converse, or ride along;  
 And wondrous "Easter Eggs" in nests, abundant lie around,  
 And "April Fish" with golden vests and silver coats, abound!  
 Such fleeting fancies Dreamland lends to pass the time away  
 Until the railway journey ends, just at the break of day.

[54]

### PORTE DE LA MER, CALAIS.

The last place where they stopped abroad was Calais, which, you know,  
 Belonged to England once—though that was many a year ago:  
 It has a beautiful old Tower, all weatherworn and brown,  
 And here's the Sea-Gate, opening from the walls that guard the town.  
 But now Farewell to Merry France! the vessel ready waits  
 To take our party back again across the Dover Straits.



[55]

### HOMeward BOUND.

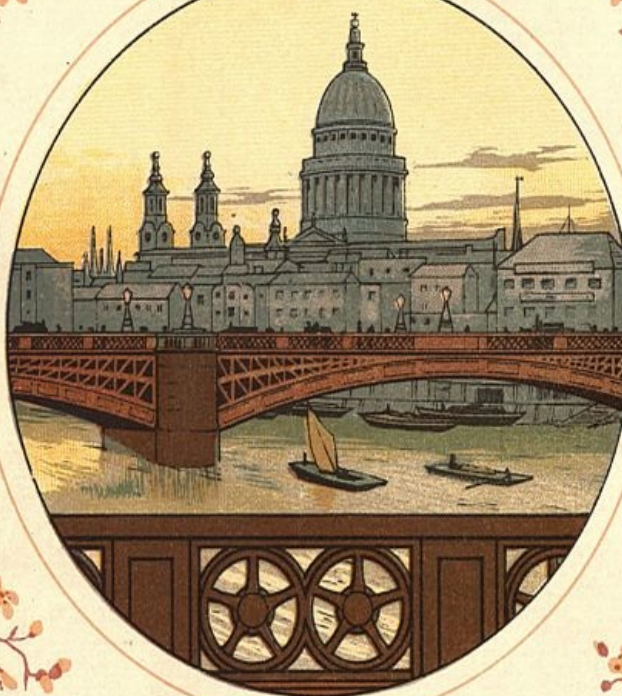
Hurrah! we're afloat, and away speeds the boat as fast as its paddles can go,  
 With the wind on its back, and a broad foaming track behind it, as white as the snow.  
 On board, every eye is strained to descry the white cliffs of our own native land,  
 And brightly they gleam, as onward we steam, till at length they are close at hand.  
 The sun shines with glee on the rippling sea, and the pennant strung high on the mast.  
 But at length it sinks down behind the grey town, and tells us the day is nigh past.  
 See, there is the port, and near it a fort, and the strong old Castle of Dover—

We're close to the shore—just five minutes more, and the Channel Crossing is over.  
 Then all safe and sound upon English ground, we bid farewell to the sea—  
 Jump into the train, and start off again as fast as the engine can flee.  
 We run up to town, and thence travel down to the home in the country, at night;  
 Then, I'm sorry to say, dear Nellie and May, Rose, Dennis, and Bertie bright,  
 We must leave in their home till next holidays come, when, let all of us hope, it may chance  
 That our trip will, next Spring, be as pleasant a thing as our swallow-flight over to France.



• **BON RÉTOUR** •

NOW THAT AT LAST WE'RE SAFELY BACK AGAIN,  
 AND AS UPON THE RAILWAY BRIDGE THE TRAIN  
 IS STAYED SOME MOMENTS, LET US SAY GOOD-BYE,  
 AND ASK IF YOU'VE ENJOYED THE TRIP, AND TRY  
 TO THINK THAT SOON AGAIN WE'RE SURE TO MEET,  
 ON COUNTRY ROAD OR IN THE CROWDED STREET,  
 AND ERE WE PART, STILL LINGER FOR A WHILE,  
 VIEWING THIS TRANQUIL SCENE WITH PENSIVE SMILE,—  
 THE EVENING GLOW, THE RIVER'S FALLING TIDE,  
 SAINT PAUL'S FAMILIAR DOME AND LONDON'S PRIDE.



• **AU REVOIR BIENTÔT** •





### Transcriber's Notes:

Obvious punctuation errors repaired.

The remaining corrections made are indicated by dotted lines under the corrections. Scroll the mouse over the word and the original text will appear.

\*\*\* END OF THE PROJECT GUTENBERG EBOOK ABROAD \*\*\*

Updated editions will replace the previous one—the old editions will be renamed.

Creating the works from print editions not protected by U.S. copyright law means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg™ electronic works to protect the PROJECT GUTENBERG™ concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for an eBook, except by following the terms of the trademark license, including paying royalties for use of the Project Gutenberg trademark. If you do not charge anything for copies of this eBook, complying with the trademark license is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. Project Gutenberg eBooks may be modified and printed and given away—you may do practically ANYTHING in the United States with eBooks not protected by U.S. copyright law. Redistribution is subject to the trademark license, especially commercial redistribution.

START: FULL LICENSE  
THE FULL PROJECT GUTENBERG LICENSE  
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg™ mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase “Project Gutenberg”), you agree to comply with all the terms of the Full Project Gutenberg™ License available with this file or online at [www.gutenberg.org/license](http://www.gutenberg.org/license).

### Section 1. General Terms of Use and Redistributing Project Gutenberg™ electronic works

1.A. By reading or using any part of this Project Gutenberg™ electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg™ electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg™ electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid

the fee as set forth in paragraph 1.E.8.

1.B. “Project Gutenberg” is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg™ electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg™ electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg™ electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation (“the Foundation” or PGLAF), owns a compilation copyright in the collection of Project Gutenberg™ electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is unprotected by copyright law in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg™ mission of promoting free access to electronic works by freely sharing Project Gutenberg™ works in compliance with the terms of this agreement for keeping the Project Gutenberg™ name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg™ License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg™ work. The Foundation makes no representations concerning the copyright status of any work in any country other than the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg™ License must appear prominently whenever any copy of a Project Gutenberg™ work (any work on which the phrase “Project Gutenberg” appears, or with which the phrase “Project Gutenberg” is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at [www.gutenberg.org](http://www.gutenberg.org). If you are not located in the United States, you will have to check the laws of the country where you are located before using this eBook.

1.E.2. If an individual Project Gutenberg™ electronic work is derived from texts not protected by U.S. copyright law (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase “Project Gutenberg” associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg™ trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg™ electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg™ License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg™ License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg™.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg™ License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg™ work in a format other than “Plain Vanilla ASCII” or other format used in the official version posted on the official Project Gutenberg™ website ([www.gutenberg.org](http://www.gutenberg.org)), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of

obtaining a copy upon request, of the work in its original "Plain Vanilla ASCII" or other form. Any alternate format must include the full Project Gutenberg™ License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg™ works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg™ electronic works provided that:

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg™ works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg™ trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, "Information about donations to the Project Gutenberg Literary Archive Foundation."
- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg™ License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg™ works.
- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.
- You comply with all other terms of this agreement for free distribution of Project Gutenberg™ works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg™ electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from the Project Gutenberg Literary Archive Foundation, the manager of the Project Gutenberg™ trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread works not protected by U.S. copyright law in creating the Project Gutenberg™ collection. Despite these efforts, Project Gutenberg™ electronic works, and the medium on which they may be stored, may contain "Defects," such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the "Right of Replacement or Refund" described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg™ trademark, and any other party distributing a Project Gutenberg™ electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH 1.F.3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you 'AS-IS', WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg™ electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg™ electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg™ work, (b) alteration, modification, or additions or deletions to any Project Gutenberg™ work, and (c) any Defect you cause.

## **Section 2. Information about the Mission of Project Gutenberg™**

Project Gutenberg™ is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg™'s goals and ensuring that the Project Gutenberg™ collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg™ and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation information page at [www.gutenberg.org](http://www.gutenberg.org).

## **Section 3. Information about the Project Gutenberg Literary Archive Foundation**

The Project Gutenberg Literary Archive Foundation is a non-profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887. Email contact links and up to date contact information can be found at the Foundation's website and official page at [www.gutenberg.org/contact](http://www.gutenberg.org/contact)

## **Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation**

Project Gutenberg™ depends upon and cannot survive without widespread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine-readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit [www.gutenberg.org/donate](http://www.gutenberg.org/donate).

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: [www.gutenberg.org/donate](http://www.gutenberg.org/donate)

## **Section 5. General Information About Project Gutenberg™ electronic works**

Professor Michael S. Hart was the originator of the Project Gutenberg™ concept of a library of electronic works that could be freely shared with anyone. For forty years, he produced and distributed Project Gutenberg™ eBooks with only a loose network of volunteer support.

Project Gutenberg™ eBooks are often created from several printed editions, all of which are confirmed as not protected by copyright in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our website which has the main PG search facility: [www.gutenberg.org](http://www.gutenberg.org).

This website includes information about Project Gutenberg™, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.