

The Project Gutenberg eBook of Our Little Ones and The Nursery, Vol. V, No. 9, July 1885, by Various

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. 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: Our Little Ones and The Nursery, Vol. V, No. 9, July 1885

Author: Various

Release date: December 21, 2012 [EBook #41679]

Language: English

Credits: Produced by Juliet Sutherland, Emmy and the Online Distributed Proofreading Team at <http://www.pgdp.net>

*** START OF THE PROJECT GUTENBERG EBOOK OUR LITTLE ONES AND THE NURSERY, VOL. V, NO. 9, JULY 1885 ***



**OUR LITTLE ONES
and
THE NURSERY**

JULY
Vol. V. No. 9.
1885.

THE RUSSELL PUBLISHING CO.

CONTENTS.

		PAGE
A PICTURE (Illustrated by R. W. Vonnoh.)	JACK BARLOW	259
NAUGHTY NASNA (Illustrated by Culmer Barnes.)	LAURA E. RICHARDS	260
"CHOW-CHOW" (Illustrated by Arthur Douglas.)	BESSIE PEDDER	263
POLLY'S BABY (Illustrated by Jessie C. Shepherd.)	M. D. BRINE	266
HICKORY, DICKORY, DOCK! (Illustrated by Jessie C. Shepherd.)	PENN SHIRLEY	268
A MEADOW SONG (Illustrated by E. P. Hayden.)	ELIZABETH A. DAVIS	270
OUR MOCKING BIRD (Illustrated by A. S. Cox.)	VAN BUREN	273
TROTTIE'S DOINGS (Illustrated by F. T. Merrill.)	JENNIE JUDSON	274
"SEVENTEEN, EIGHTEEN, MAIDS IN WAITING" (Illustrated by Jessie McDermott.)	MARGARET JOHNSON	276
THE PIGS' CHOWDER PARTY (Illustrated by A. Buhler.)	FRANCES P. CHAPLIN	278
PUSSY'S ADOPTED CHILDREN (Illustrated by Ellen Oakford.)	S. D. L. H.	280
SEVEN TIMES ONE (Illustrated by Miss C. A. Northam.)	DAY NOBLE	282
WHAT KATY DID (Illustrated by Miss M. Humphrey.)	AUNT FANNY	284
PULL THE WEEDS (Illustrated by Miss E. S. Tucker.)	M. E. McKEE	286
THISTLEDOWN (Music by T. Crampton.)	JENNIE JOY	288

The Illustrative Department under the direction of Mr. GEORGE T. ANDREW.

OUR LITTLE ONES AND THE NURSERY, (MONTHLY.)

TERMS (in advance).

One Year	\$1.50.	Eight Months	\$1.00
Sixteen Months	2.00.	Single Copies	15 cents.

CLUB RATES.

Two Copies,	one year	\$2.80.	Four Copies, one year	\$5.00.
Three Copies,	"	4.00.	Five Copies, "	6.00.

Remittances are at risk of the Publishers only when sent by Postal Order, Check, or Registered Letter. Checks, Drafts and Money Orders should be made payable to the

RUSSELL PUBLISHING COMPANY, BOSTON, MASS.

BUTTON'S

RAVEN

GLOSS

SHOE

Is *absolutely* the best. Softens leather, contains oil, gives *natural* finish, *actually* makes shoes wear longer.

BUTTON & OTTLEY,



DRESSING

Leading Shoe Dealers everywhere recommend it. It is more economical than other dressings. Take no other.

MFRS., NEW YORK.

SPENCERIAN STEEL PENS

are made of the **BEST STEEL** by the **BEST WORKMEN**, and combine three qualities,

DURABILITY, UNIFORMITY, SUPERIORITY.

Samples for trial, 21 different numbers, *post-paid* on receipt of 25 cents.

**IVISON, BLAKEMAN, TAYLOR & CO.,
753 & 755 Broadway, NEW YORK CITY.**

FANCY WORK BOOKS

New Books! New Editions! New Patterns!

INGALLS' MANUAL OF FANCY WORK. *New 1885 Edition.* 80 EXTRA PAGES. This New Edition has 192 Pages of Patterns and Instructions for Kensington Embroidery, Artistic Needle-Work, etc. It has 57 Illustrations of STITCHES, including Kensington, Outline, Satin, Feather, Irish, Hem, Janina, Knot, 21 New RENAISSANCE STITCHES from Paris, etc. Gives a list of the materials used, has a *fine selection* of FANCY WORK PATTERNS, including Lambrequins, Banner Screens, Knotted Fringe, Daisies in Ribbon Work, Fringed Tassels, etc. Directions for Stamping, Illustrations of our Stamping Patterns, also of Briggs' Transfer Patterns. A list of the Colors and Shades, to be used in working Briggs' Patterns, and many other good things. We send this MANUAL by mail for 18 two-cent stamps; 4 for \$1.00.

COLORS OF FLOWERS for EMBROIDERY. *A New Book!* It gives the *Correct Colors* and shades for Embroidering Flowers, Wheat, Grasses, Ferns, etc. Ladies doing Kensington Embroidery will find this book a great help. Price, 35c.; 5 for \$1.00.

INGALLS' HANDBOOK OF CROCHET AND KNITTED LACE. *New 1885 Edition.* EXTRA PAGES! *New Patterns!* Price, 30c.; 5 for \$1.00.

BOOK OF DARNED LACE PATTERNS. *New 1885 Edition.* *New Patterns*, including some *fine Designs from Paris.* Price, 25c.; 6 for \$1.00.

BOOK OF INSTRUCTIONS and PATTERNS for CRAZY PATCHWORK. Price, 15c.; 6 for 60c.

MACREME LACE AND RICK-RACK BOOK. Price, 15c.; 6 for 60c.

WORSTED CROSS-STITCH PATTERNS. *New 1885 Edition.* Extra Pages! This Book contains 12 Alphabets and over 100 other Patterns for *Worsted Work.* Price, 25c.; 6 for \$1.00.

NEW BOOK OF TIDY AND POINT RUSSE PATTERNS. This Book has Patterns for *Jana Canvas*, *Darned Lace* and *Twine Crochet* TIDIES, also *Point Russe* and *Crazy Patchwork Stitches.* Price, 25c.

OUR *New FANCY WORK BOOK* has directions for *Dry and Wet Stamping*, also *Kensington*, *Lustro and Hand Painting*, and a variety of *Fancy Work Patterns.* Price, 15c.; 6 for 60c.

SPECIAL OFFER:—We will send you these 9 Books (*one of each*) for \$1.00 and five 2-cent stamps.

The Retail Price of these 9 Books is \$2.21.

Send \$1.10 for all and sell those you don't want at the retail prices. *Circulars free.*

Address J. F. INGALLS, Lynn, Mass.



Eureka Silk Co., Boston, Mass.

Warren Stocking-Supporter.

BEST IN THE WORLD!

Utility, Simplicity, Durability,
ALL COMBINED IN ONE.



The fastening is made from a single piece of metal, having a wedged-shaped opening, into which a small fold of the stocking is inserted and pulled down between the converging sides, which hold it firmly without cutting or tearing.

"The Warren" is especially desirable for children, as there is nothing to stick into them in case of a fall, and any child can adjust it as readily as a button to a button-hole.

Different arrangements of straps adapted for all ages are also made, as follows:

PRICE LIST.

No. 1, Ladies'	(attached to Belt),	40 cts.
" 20, Ladies'	" " Side Elastic,	30 "
" 5, Misses'	" " " "	25 "
" 30, Childrens'	" " " "	25 "
" 40, Babies'	" " " "	20 "
" 7, Ladies'	" " Shoulder-Brace,	50 "
" 8, Misses'	" " " "	45 "
" 9, Childrens'	" " " "	40 "

Inquire for it at the Dry Goods Stores. If not found, samples will be sent by mail, postpaid, to any part of the U.S. on receipt of price.

Warren Hose-Supporter Co., 287 Devonshire St., Boston, Mass.

THE ONLY PERFECT SUBSTITUTE

—FOR—

MOTHERS' MILK

—IS—

"SPECIAL CREAM BRAND."



A New Preparation of pure **unsweetened** Concentrated Swiss Milk. Imported in **glass bottles only**. It keeps for years in any climate, and is for Infants and Invalids the **safest**, most **digestible**, **nourishing** and fortifying food known. Seven medals already awarded, and highest testimonials from physicians. It is the perfect preventive and cure Infantile **Marasmus**, **Diarrhoea**, Sore Mouth, **Colic**, **Summer Complaint**, Deficient Vitality, Painful and Retarded Dentition. It undergoes in digestion **the same changes as human milk**, and cannot cause flatulency. For all purposes superior to new milk. Excellent for **Housekeepers**, Travellers, etc. Superior for Coffee, Cocoa, Tea, Ice

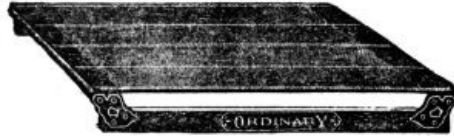
Cream, and all Fine Cooking. Indispensable **on shipboard**.

Send for circular. For sale by Druggists and Grocers.

**DEPOT: 62 Boylston St., Boston, Mass.
Dr. W. K. DYER.**

BUY the Hartford Woven Wire Mattress,

Made by the Hartford Woven Wire Mattress Company, of Hartford, Conn.



The Hartford Mattress is the most comfortable, healthful, luxurious, durable and economical bed in the world. More than 350,000 now in use in the United States. Can be sent in knock down shape, and is easily set up, or may be forwarded set up, at low rates. It is the cleanliest, easiest cared for, most durable mattress ever invented. It will last a lifetime. One-third of life is spent in sleep, Large discounts to the trade. The Hartford Company also manufacture an extensive line of Woven Wire Cots, iron Brass Bedsteads, Sofa-Lounges, Cribs, etc., at low prices.

Address for Catalogues, prices, or any desired information,
HENRY ROBERTS, Pres., Box 363, Hartford, Conn.



Noted for their **Durability of Material, Perfection of Workmanship,**
COLD DRY AIR,
Economy in the use of Ice.

If not for sale in your vicinity, send to us for Catalogue.

Absolutely Free to readers of "Our Little Ones."
The Daintiest and Prettiest of
Souvenirs.

The Publishers's price of these books is \$1.50 each, but we will mail either of them postage paid, to the address of any one of our readers who will send us the name of one new subscriber to "Our Little Ones and The Nursery," with \$1.50 to pay the subscription for one year. The books are given absolutely free, no extra money for postage or packing is required, and the only conditions under which the offer is made are that the name sent shall be that of a new subscriber, not the renewal of an old subscription, and that the name and money to pay for it shall be sent at the same time.

→* LONGFELLOW *←

Flower-de-Luce, by Henry W. Longfellow.

This beautiful poem is reproduced in fac-simile of the original manuscript, and decorated throughout with colored illustrations by Isaac



Sprague. Chromo-lithographed cover, with heavy silk fringe and tassel.

"It is a dainty gift book, and a charming form in which to preserve the poem."—*Criterion*.

"It is as near perfection as artist and printer could make it."—*Chicago Journal*.

"No gift could be more tasteful or interesting,"—*Zion's Herald*.

"Another gem of the season."—*Watchman*.

→*GOODALE*

The Coming of the Birds, by Elaine Goodale.

Reproduced in fac-simile of the author's handwriting, and illustrated with beautiful colored designs by Alexander Pope. Decorated covers, with silk fringe.

"Superb in every way—the selection of poem and elegance of finish."—*Pittsburgh Post*.

"It is the real gem, in its kind of illustration, of all this season's publications."—*Sunday Globe*.



→*BRYANT*

The Fringed Gençian, by Wm. Cullen Bryant.

This charming little poem is tastefully and artistically reproduced, each verse being enclosed in an elaborate colored design illustrative of the subject.

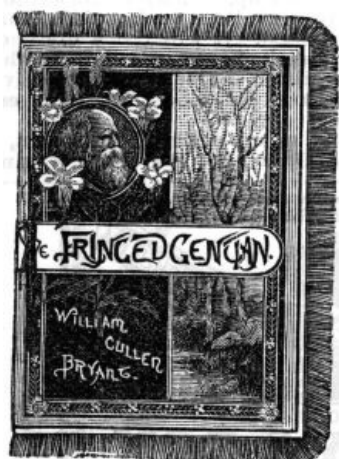
"It is a souvenir which every lover of the poet will seek."—*Sunday Globe*.

"Nothing in this line equals it in taste and elegance."—*Pittsburgh Post*.

"Exceedingly tasteful and pleasing."—*Boston Congregationalist*.

"Nothing more striking, appropriate, or artistic could be conceived."—*Troy Times*.

The above books are handsomely bound and enclosed in neat boxes.



RUSSELL PUBLISHING Co., 36 BROMFIELD ST., BOSTON, MASS.

NEW AND STANDARD BOOKS.

Carlyle's Complete Works. The Sterling Edition. The first complete edition ever issued in America at a popular price. This edition is printed from new plates on fine laid paper, and illustrated with new and original etchings, photo-etchings, and woodcuts. 20 vols., crown

8vo, cloth, gilt tops, \$35.00. Half calf, \$75.00.

Rimbaud's History of Russia. From the earliest times to the present. Translated by N. H. Dole. This great work has won the unanimous approval of the press, both of America and Europe, and has been **crowned by the French Academy.** It is the only trustworthy and complete history of Russia in the English Language. 3 vols., crown 8vo, cloth, gilt tops, \$6.00. Half calf, \$12.00.

THE "BIOGEN" SERIES.

The Dæmon of Darwin. By Prof. Elliott Coues. Invaluable in psychic research, to those seeking the basis of a sound system of psychic science. It applies the established principles of evolution, as held by biologists and physicists, to the solution of the highest problems in spiritual philosophy, namely, the development and probable destiny of the Soul. The work forms the natural sequel and complement to the same author's "Biogen." 1 vol., 16mo, parchment covers, .75.

A Buddhist Catechism, according to the Canon of the Southern Church. By Henry S. Olcott, President of the Theosophical Society. Approved and recommended by H. Sumangala, principal of the Widyodaya Parivena. First American from the Fourteenth Ceylonese Thousand. Edited, with an Introduction and Notes, by Prof. Coues. An authentic and authoritative exposition of Buddhistic religious and philosophical teachings. 1 vol., 16mo, parchment covers, .75.

For sale by all booksellers or sent post-paid on receipt of price by the publishers
ESTES & LAURIAT, 299-305 Washington St., Boston, Mass.

Advertise in "Our Little Ones and The Nursery," IF YOU WISH TO REACH CONSUMERS.

For anything that appeals to Fathers, Mothers, or Young People, there is no better advertising medium in the country, at the price than this welcome monthly visitor to 30,000 families.

ALWAYS BEFORE THE PUBLIC,

while the daily paper is old in one day, and the weekly in seven, the magazine is fresh and new for a month, after which it is frequently kept for years, and finally in a bound volume, takes its place among the standard works on the library shelf. It is seldom, or never, that the magazine finds itself consigned to the waste basket.

We clip the following from the *Boston Herald* of June 4th:

DOES ADVERTISING PAY?

The proprietors of a household article recently informed the publishers of a well-known monthly magazine of large circulation that the insertion of a small advertisement twice in the pages of their magazine had brought in more than eight thousand inquiries. And yet some people are still wondering if newspaper and magazine advertising pays?

ADVERTISING RATES.

ORDINARY PAGES.

Whole Page, one time	\$75.00
Half Page, one time	40.00
Quarter Page, one time	25.00
One Inch in Column (14 lines Agate)	6.00
Per Line (Agate)	.50

SPECIAL PAGES.

Fourth Cover Page, or Page facing Reading Matter	{	Whole	\$125.00
		Half	65.00
		Quarter	35.00
Third Cover Page or Page facing either Second or Third Cover Page	{	Whole	100.00
		Half	55.00
		Quarter	30.00

{	Whole	90.00
	Half	50.00
	Quarter	27.50

For advertisements to be continued three months or longer, a *special* estimate will be furnished on application.

To insure a good position in our next issue, copy should be in our hands by the 28th of the *present* month.

The right is reserved to decline any advertisement that we may consider to be objectionable.

Correspondence solicited, advertisements prepared, estimates furnished, and all enquiries cheerfully answered by

GEORGE A. FOXCROFT, Advertising Manager,
No. 36 Bromfield Street, Boston, Mass.



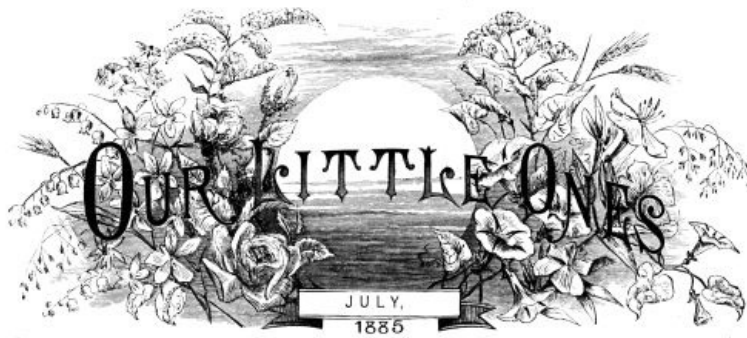
ESTABLISHED
IN 1806

**COLGATE & CO'S
CASHMERE BOUQUET
PERFUME**

Without a sprinkling, so to speak, of some delicate perfume no lady's toilet is complete. Colgate & Co's "Cashmere Bouquet" perfume is one of the sweetest, most lasting and satisfactory of all. Observe the name and trade mark of Colgate & Co., on each bottle which assure purchasers of Superior and Uniform quality.



[259]



A PICTURE.

DAINTY little Marguerite,
Tripping down the stair,
With the dancing sunlight
In her golden hair,

Through the open doorway,
In the sunny brightness,
Where the morning-glories
Nod in airy lightness.

Mamma, coming downwards,
Sees her darling stand,
Snowy ruffled apron
Held in either hand,

Making stately courtesy
With a childlike grace,
And a reverent brightness
On her upturned face.

"What art doing, baby?"
Called the mother's voice,

While the pretty picture
Made her heart rejoice.

[260]

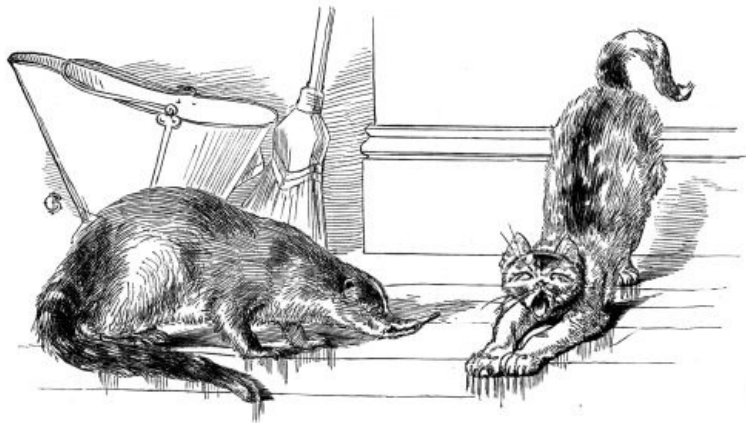
Morning-glories kissed the curls
The open brow adorning,
As the little maid replied,
"I'm wishing God good morning."
JACK BARLOW.

NAUGHTY NASNA.

NASNA was a coati-mondi, a cousin of the raccoon family. She was about the size of a cat, with thick, coarse fur, brown on the back and sides, and shading from yellow to orange underneath. She had a head and four legs, and a fat body; but the two most important parts of her, in her own opinion at least, were her nose and her tail. The tail was certainly very handsome, long, and bushy, with black and yellow rings round it. The nose was long, too,—long and sharp, and always poking, poking itself everywhere. There never was such an inquisitive nose. Now it was lifting the lid of a pot on the kitchen fire (for Nasna was tame, and a great pet of her master's), and scalding itself with the steam; now it was sniffing at a bottle of strong ammonia, without seeming to be troubled in the least by the smell; now it was in her master's pocket, trying to find out what it was that went "Tick! tick!"



[261]

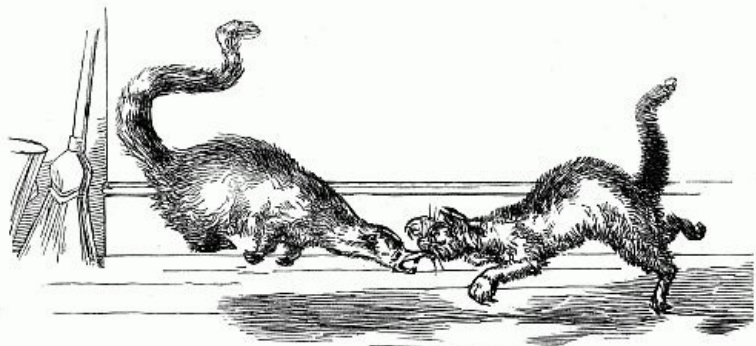


But what do you think the nose did one day? oh! *what* do you think it did? You never could guess, and so I must tell you.

The old cat had been asleep beside the kitchen fire. She had had a long, long nap,—the sleepy old cat,—and when she woke up

she felt that she needed a long, long stretch before she was quite herself again. Now, the way in which the old cat stretched herself was this: she put her four feet close together, and humped her back just as high as she could possibly hump it; then she stretched herself, and opened her mouth to its fullest extent, and said, "Mu-aw-yu-aouw!"

This was a singular performance. Nasna had never



[262]



seen it before, and when she saw the red mouth open, wide, wider, widest, she immediately said to herself, "Dear me! how very odd! I wonder what there is inside that red cavern? I'm going to look!" and the next moment the long, velvety nose was poked right into the old cat's mouth, and almost down her throat.

Did the old cat shut her mouth? She did, indeed, my child; and who can blame her for doing so? But there was a sound of woe in the air, and a squealing as of a coati in despair, and the next moment Nasna was crouching in the farthest corner of the room, holding her wounded nose in both hands, and sneezing violently.

But do not think that this was a lesson to Nasna; nothing of the kind! The very next morning she managed to find her way into the dining-room when the master and mistress were at breakfast. She climbed up at once into the mistress' lap, and poked her nose at the shining coffee-pot. Ah! it was hot. Pop went the nose into the cup of coffee that was steaming beside the mistress' plate. Oh! that was hotter.

"I won't stay here any longer, to be treated so!" cried Nasna; and down she jumped to the floor.

Buzz! buzz! what is that by the window? Something small, flying about, with a black and yellow jacket on. See, now it is crawling on the floor, and Nasna can catch it. Nasna does catch it, putting her soft paw on it. Mr. Wasp extends his sting, as the utmost he has to offer. Nasna squeaks wofully, but does not understand yet, so puts her nose down instead of her paw. This time there is no doubt about the matter, and she retires in great anguish to the kitchen.



[263]



One day as she was playing about, tethered by a string to a chair, her master took an egg and placed it on the floor, at a very provoking distance. Nasna could just touch it with one paw, but could not get hold of it. She tried with fore paws, she tried with hind paws; but all in vain: she only succeeded in rolling the egg a little further off.

What was to be done? She sat down and looked at the egg long and thoughtfully. At last she put her head on one side and winked: she had an idea. She turned her back on the coveted treasure, and backed towards it as far as she could. Then she grasped her tail with one paw, stiffened it and curved the tip almost into a hook, and, touching the egg with this hook, slowly and cautiously rolled it round in front of her, till she could reach it with her fore paw. Then, in triumph and much pride, she sat up on her haunches, cracked the egg, and sucked it, without spilling a drop. Clever Nasna! I think she deserved a good breakfast, don't you?

LAURA E. RICHARDS.

"CHOW-CHOW."

"CHOW-CHOW" was not a pickle, but a chicken, and a real funny one, too.

I made friends with him when he was no bigger than a robin. He was an only child; of course his mother had enough to do to pet and fuss over him. But he would leave her any time when we called "Chow-Chow." We gave him this funny name because he was a great talker. All he said was "C-h-o-w-C-h-o-w," and then "*Chow-Chow-Chow-Chow*" as fast as he could talk.

[264]



His mother was a beautiful buff Shanghai, but he was a long-legged Brahma, dressed in a

speckled black and gray suit. As the days got chilly, in the fall, it seemed as if he suffered dreadfully from cold feet. He was always cuddling down in the warm feathers on his mother's back, even when he was a pretty big fellow.

One day I said, "Come, 'Chow-Chow,' don't trouble your mother. I'll give you a good warming by the kitchen fire." I carried him into the kitchen, opened the oven door, and gave his cold feet a good toasting. Oh, how he enjoyed it! He opened and shut his claws as he lay on my lap, and *chow-chowed*, and pecked at the buttons of my dress.

The next day it was pretty cold, and the first thing I heard when I went into the kitchen was a tapping at the window-pane. There was "Chow-Chow" on the window-sill, pecking at the glass, and holding up one foot, and then the other. He was talking, or rather scolding, at the top of his voice.

I let him in. He went straight to the stove, and waited for me to take him in my arms and warm his feet. He seemed to think it was ever so much nicer than his mother's feathers. [265]

One cold morning I was busy when he came in. The stove was very hot, and "Chow-Chow"—silly bird!—couldn't wait for me to attend to him. He flew up on the top of the stove. Then he gave a scream, and landed on the table. That was the first and last time he tried to warm his feet without my help.

My sister always said that "Chow-Chow" was a hen. I felt sure he was a rooster. She said, "The first we know 'Chow-Chow' will lay an egg." I said, "The first we know 'Chow-Chow' will *crow*."

After a while I saw some bright red whiskers under his chin. Then such a pretty coral comb. Still he only talked "Chow-Chow-Chow."



But one morning he came into the kitchen in a great hurry. He jumped upon the table, flapped his wings, and stretched his long neck, opened his mouth, and, oh! such a queer noise! It was a squeak and a roar. I ran upstairs to my sister. "It *is* a rooster. Didn't you hear 'Chow-Chow' crow?"—"Do you call that a crow? Why, I heard an awful noise, and wondered what it was."

But our chicken grew up one of the handsomest birds I ever saw. And in a few weeks not a rooster in the neighborhood had such a musical, splendid crow as our "Chow-Chow." [266]

BESSIE PEDDER.



POLLY'S BABY.

ALL in the daintiest cradle
That baby could wish to own,
It lay contentedly winking,
Where Polly had left it alone.
It wasn't a mere doll-baby;
Ah, no! that Polly would scorn;
But this she loved through the daytime,
And dreamed of from night till morn.

[267]

A cap its small head adorning,
A robe of cambric so white,
And round its waist, for a "dress up,"
A ribbon so blue and bright!
Its eyes were, Polly thought, lovely,
Because they were gray, and she
Was always brushing the soft hair,
As black as black hair could be.



But once our Polly was naughty,
And struck her baby at last;
When, lo! it jumped out of the cradle,
And scampered from danger fast.
Do you think that was strange for a baby—
For Polly's wee baby—to do?
Why, children, 'twas only a kitty,
Brimful of mischief—and mew!

M. D. BRINE.

HICKORY, DICKORY, DOCK!

[268]

WEEZY was so eager to help that she made it hard for herself and for the family. She burned her fingers in stirring hot apple-sauce for Bridget. She woke the baby in trying to curl the few hairs on his little bald head. She meddled with mamma's knitting-work till she had lost every needle.

Papa Haynes laughed at these things; but when Weezy learned to open his writing-desk he looked grave.



"This'll never do," said he to mamma. "The child will be tearing my papers next."

So he locked the desk, and hung the key above the tall clock beside it.

"There, my young squirrel, you won't reach that in a hurry," he said to himself, kissing his little daughter good-by.

After he was gone mamma stepped into the kitchen to tell Bridget about dinner. Weezy stayed in the sitting-room to sing Sambo to sleep. Every time she rocked back in her small chair she could see the key shining over the clock. It looked very much out of place. She wondered why her papa had put it there. She wanted to whistle with it. Oh hum! if she was a little speck of a bird she would fly against it and brush it down with her wings. Or if Sambo was only an angel! She danced across the floor, and threw him up as high as she could. Instead of knocking down the key she knocked poor Sambo's stocking-yarn head against the wall, and he fell flat upon the top of the desk.

[269]

"Lie still,



Sambo," cried Weezy, mounting a chair. From the chair she easily climbed to the broad shelf of the desk. There she rested a moment, leaning her chin on the top of the desk and patting Sambo. But she did not take him in her arms, for not far above him hung the key. She had set her little heart on getting it.

What do you think the little sprite did next? All by herself she scrambled to the very top of that big desk. Standing on tiptoe, she tried to reach over the clock! Even then she was not quite tall enough to grasp the key with her chubby little fingers; but by perching upon Sambo she got it at last.

By the time mamma came back Weezy had opened the desk, and cut one of papa's deeds into paper dolls.

Papa was vexed enough, at noon, when he saw them.

[270]

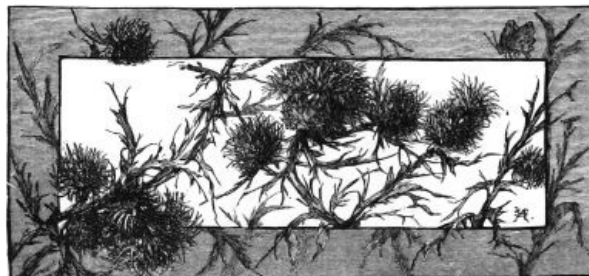
"The loss of that deed will give me a great deal of trouble," said he to mamma. "How *did* Weezy come by the key of my desk?"

"Hickory, dickory, dock,
The mouse ran up the clock!"

answered mamma, laughing.

"Why, why, is it possible!" said papa, turning pale. "I'm thankful she didn't break her neck,—our little mouse of a Weezy."

PENN SHIRLEY.



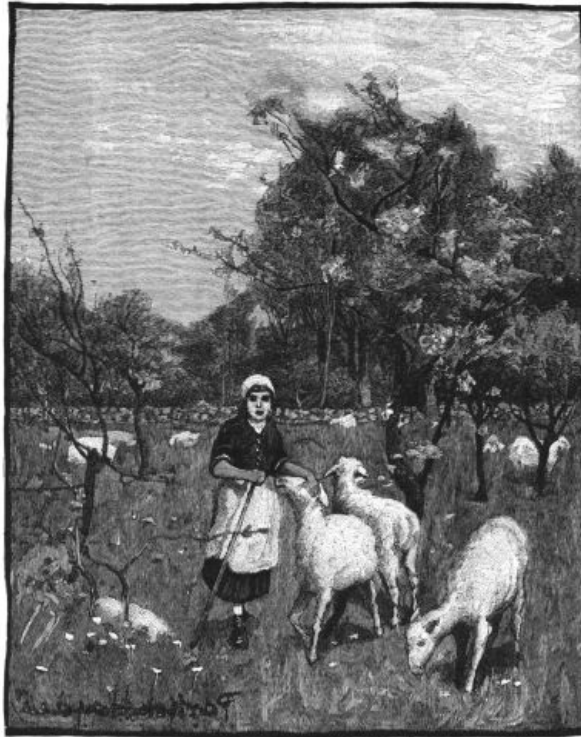
A MEADOW SONG.

A LITTLE daisy in a meadow grew,
Kissed by the sunshine, and fed by the dew;
And gayly she sang to the passers-by,
"Was ever a daisy so happy as I?"

Then the clover, hearing the daisy's voice,
Began, in her own sweet way, to rejoice;
And softly sang, to the prettiest tune,
"What bliss to live and to grow in June!"

[271]

The violet peeped from her mossy bed,
And round her the sweetest fragrance shed,
Till far and near, on the summer air,
Floated the perfume, fresh and rare.



And the buttercup waked from a golden dream
To join in the grateful and joyous theme,
As daintily over the grass she stepped,
The fresher and sweeter from having slept.

[272]

The wild blue flag, with a laughing toss,
Spanned her color the green across;
"Ho! ho!" she cried. "Oh, how merry are we!"
Skipping along in her flowery glee.

The sweet-brier, growing beside the wall,
Quickly blossomed to hear the call,
And bent, with a gracious and royal mien,
At the jubilant cries of "Our queen! our queen!"

Then dandelion, golden head,
To follow where the others led,
Sung till the echoes, loud and long,
Resounded with her joyous song.

The cowslip rose, with a pleased surprise,
And, donning a robe of gorgeous dyes,
Sang in a voice so rich and sweet
The concert now was quite complete.

The meadow-lark, as he heard the song,
Sprung from his nest to greet the throng;
And, thrilled to his heart by the joyous lay,
Flew, singing, aloft, in the merriest way.

So, in the dewy meadow-grass,

Where all may listen as they pass,
Both bird and flower, in sweet attune,
Make happier all the days of June.
ELIZABETH A. DAVIS.



[273]

A MOCKING-BIRD made his home in a honeysuckle in front of our cosey house. In Arkansas, where we live, this sweet shrub is evergreen. Last year the honeysuckle died, and the bird lost his home; but he liked the place, and he went with his family to the lattice-room, in the rear of the house.

In this apartment he found an old travelling-bag, or gripsack, hanging on a nail. Inside of it was an old soft hat. This seemed to be what the bird wanted, and he made his nest in it. This was his home all winter, and he was happy there. When the cold weather, which we sometimes have in Arkansas, came, he went to the water bucket to drink, and we fed him with crumbs from the porch.

[274]

We started the honeysuckle anew, and when it had climbed to the top of the cedar pole it spread out its foliage like an umbrella. The mocking-bird liked his old home, and he moved back to its branches in the spring. He has a nice family in his nest, and they give us music at all times, night and day.

The father bird was as brave as a soldier. His special aversion is a large Newfoundland dog, who is one of our pets. The bird will dart down upon the dog's back, and make war upon him with a peculiar noise, until he drives him away. He does this because he thinks the dog will hurt the young in the nest. When there are no little ones he takes no notice of the dog.

We think this is a great deal better than keeping the birds in a cage. They are tame, and stay with us all the time; but they will not allow themselves to be caught.

VAN BUREN.



TROTTIE'S DOINGS.

TROTTIE is a cunning little boy, not quite three years old. His cradle is a little netted hammock. It is fastened at one end to his mamma's sewing-machine, and at the other to a hook in the wall. When Trottie grows tired he does not trouble his mamma, but gets into the little hammock and rocks himself to sleep.

[275]



One day the door-bell rang. The little fellow picked up his mother's best bonnet, which she had placed upon the bed. Crushing it down over his little golden curly head he hastened to the door.

He found the minister there, a tall, stately gentleman, wearing a stove-pipe hat. Trottie's strange appearance made the gentleman laugh, and he asked, "Where are you going, my little man?"



Trottie made no answer, but, after a prolonged stare at the stove-pipe hat, asked, "Are you Mr. Yankee Doodle?" Mamma came down just then. Laughing, she invited the visitor in.

Not long afterwards Trottie thought he would like to churn. When his mother's back was turned he put his two dear little kittens, "Starry Eyes" and "Bluebell," into the churn, and poured a cup of water over them. He was just lifting the dasher when his mother heard the kittens mewling and took them out.

He loves the kittens dearly, and would not hurt them for anything.

JENNIE JUDSON.

“Seventeen, Eighteen
Maids in Waiting”

By Margaret Johnson :

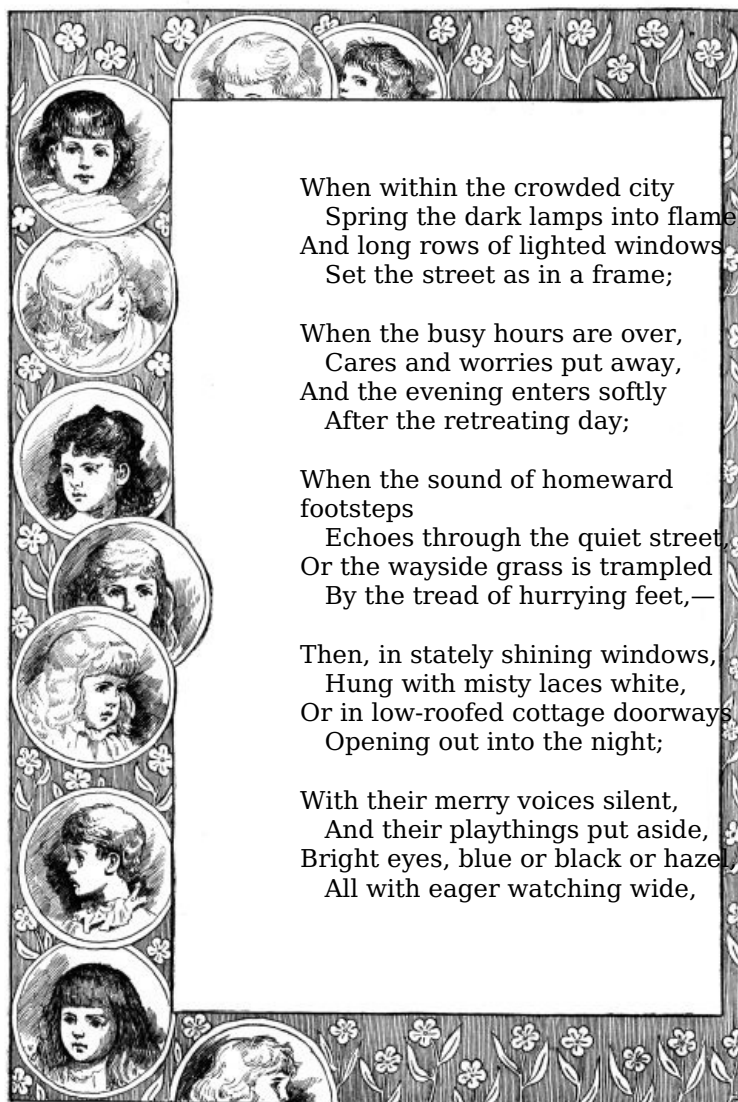
WHEN the western light is fading,
And the deepening shadows fall,
When the night winds through the branches
Softly to each other call;

When in grassy country meadows
Heavy hang the clovers red,
And the stars begin to twinkle
In the dusky arch o'erhead;

[276]



[277]

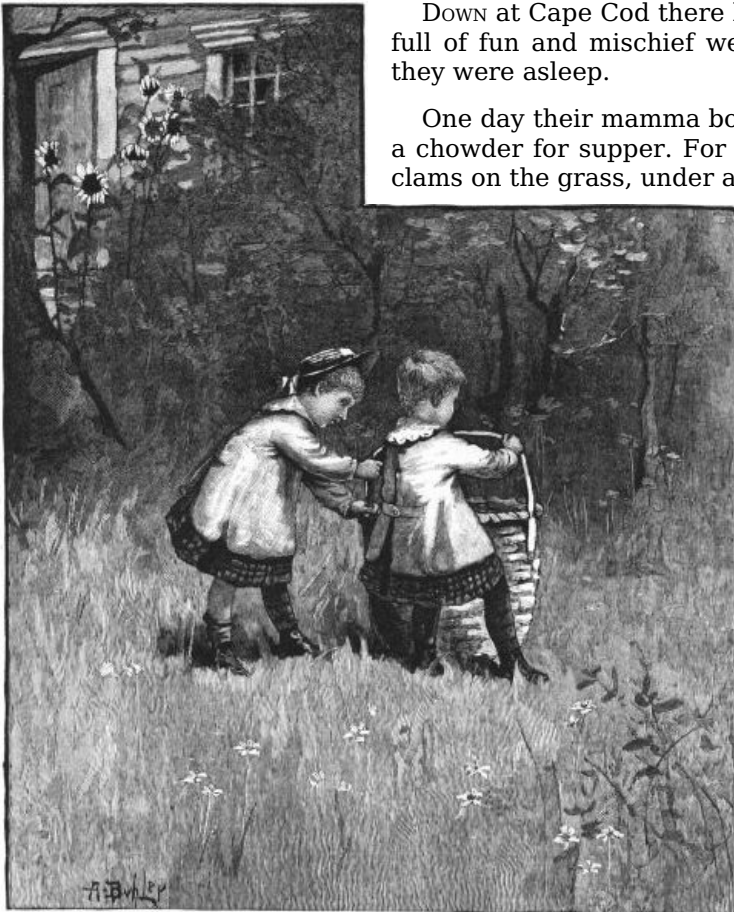


Stand a hundred little maidens,
 Looking out beneath the stars,
 Waiting in a hundred households
 For a hundred dear papas;

And the quick, familiar footsteps
 Nearer through the darkness come,
 Till a hundred happy voices
 Cry at once their "Welcome home!"

DOWN at Cape Cod there lived two merry little twin brothers. Very full of fun and mischief were they, and seldom quiet except when they were asleep.

One day their mamma bought some clams. She was going to have a chowder for supper. For safe, cool keeping she put her basket of clams on the grass, under a great tree.



Johnnie and Willie stood by, and heard all that their mamma said about it to auntie. They just looked and heard it all. Their baby faces—for they were only a little over three years old—were as solemn as good old Deacon Pitts', who said he "didn't see why people laughed when there was no occasion."

[279]

These two baby-rogues put their bits of plump little hands into the pockets of their pretty white aprons. When mamma and auntie went into the house Nurse Jane sat down on the piazza, knitting in hand, to keep an eye on them. They began to play bo-peep behind the lilac-bushes. When Nurse Jane dropped off to sleep, as she should not have done, then it was that these two small men turned their thoughts to other matters. First, there was a wild chase after butterflies. Pretty soon they trotted down the walk to see Mistress Piggy and her

three lazy, grunting children. When the pigs heard voices they, too, piped up, squealing out, as Johnnie afterwards told his mamma, "Give *us* some! give *us* some!"

So at that call the laddies pelted Mistress Piggy and her children with tufts of grass. Straying down the walk for more, they spied the basket of clams. In a minute they were dragging the damp basket over the grass, tugging away at the heavy load until their cheeks were scarlet. Then such a pelting as Mistress Piggy and her family had. But they were wild with the supper. They crunched and ate until all the clams were gone. A pile of shells lay by the trough where their food was usually put. "They had the chowder," Willie said.

[280]

Mamma and auntie had no chowder *that* night!

I do not know what mamma said to her small boys, but I do know that they went very early to bed.

FRANCES P. CHAPLIN.



PUSSY'S ADOPTED CHILDREN.



WHEN I was a little girl I had a dear old pussy. She was black and white, handsome and dignified, yet a grand playfellow when she chose to put off her dignity.

Great was my delight, one lovely spring morning, to find that pussy had two beautiful little babies in an old basket under the shed steps. She was so glad to have me see them, and so proud of the little soft, plump things, that she purred her loudest.

For three weeks mamma, kitty, and I nursed those babies with increasing pleasure. Whenever she wanted to take the air, or call on a friend, I was always ready to sit by the basket till she came back.

One sad night Thomas Gray, an old enemy of pussy's, broke into her house and killed both those darlings. Their mother didn't shed a tear, but my tears fell fast. The little creatures had just begun to be very cunning, and my disappointment was sore.

[281]

Over in the brick house across the street was another mamma kitty, with five nice children. They were about the same age as our kittens. Two were very like ours; so I got the idea of begging for them, and giving them to my pussy. Away I ran to ask my mamma's friend in the brick house if she would give me two of her kittens. She laughed, and said, "I wish you would take them all."

I carried home the two I wanted, and gave them to our sad pussy as she lay by the kitchen stove. At first she sniffed at them eagerly, but they didn't smell one bit like her own sweet babies. Then she was angry at the trick I seemed to be playing. Her eyes looked fierce. She rose up, growled, and spit at the little strangers, and tried to run away. But I held her while Mary, the girl, brought some milk in a saucer. Kitty was hungry, and so were the little ones; they tried to lap the milk with her, but they could only wet their bits of noses, and nearly sneezed their ears off.

Then they cried piteously, and looked at our pussy mother in such an appealing way that it seemed to touch her. In a little while she curled down on the floor and let them take her own babies' places.

Presently she began to wash their little heads, and then to sing "gray thrums" to them. At last she made up her mind that they were very nice little things, and she would be a good mother to them. And she was. Nobody would ever guess that they were not her own children.

S. D. L. H.



[282]



SEVEN TIMES ONE.

MERRY-Sunshine-Bluebell girl,
All my fond thoughts fly and furl,
Close their wings about your head.
May dear angels round you spread
Joy from morn to setting sun,—
For to-day you're "seven times one."

[283]

Winds that fly from you to me
Early, gently, ceaselessly,
Whisper, "We have seen her wake,
Gifts and kisses shyly take;
We have touched her dainty cheek,
Heard her gayly, sweetly speak
Of the day that makes her seven,—
Golden day from morn to even."

Down I wander to the glen,
Meeting whispers there again:
Leaves that shake, and waves that whirl,
Murmur of my birthday girl.
Soft the leaves are, like her hair,
And the brook-foam is as fair.
Over me the sapphire skies
Shine like her own gentle eyes.
Break, O brook, in bubbling laughter!
Only half you copy after
Her who came with morning sun,—
Her who now is "seven times one."

Little morning-glory child,
Bright as morn, as morning mild,
Twine and wreathe thy fragile soul,—
Delicate as the waves that roll
Here in rainbows to my feet,—
Twine and wreathe thee in our hearts,
Sheltered be from storm and smarts;
Cover us with dainty bloom;
In our love find sunny room
For thy dreams, songs, sallies mild,
Blessed morning-glory child!

DAY NOBLE.



WHAT KATY DID.

[284]

"KATY-DID-IT! Katy-did-it!" sang the katy-dids in the trees. Who was Katy, and what did she do, that all night long the insects sang about her?



Who was Katy? Why, a pretty little girl, six years old. Such a merry little girl that every one loved her. Katy had come out to stay with Grandma Lee. Mamma's sister was very sick, and mamma had gone to nurse her. Papa sent Katy and little Tom, with their nurse, to grandma's.

Grandma Lee lived in the country, in a large house, with a beautiful garden to it. Back of the garden was the barn, where Katy liked to hunt for eggs, and play in the hay. So Katy played from morning till night at grandma's, and was very happy.

One warm afternoon she thought she would go into the parlor and get a book that had beautiful pictures in it. It was on a table that had a scarf hanging over the edge. When Katy reached to get it she pulled the table-scarf off. Down fell the book and a large vase, which was broken all to pieces.

[285]

"Oh, dear!" said Katy, "grandma will be so angry. I am afraid to tell her."

Little Tom had followed Katy in, and now stood beside her. Just then Katy heard grandma coming, and ran out on the porch.

She heard grandma say, "You naughty boy, to break grandma's pretty vase!"

Then Katy thought grandma will never know it was I who did it; for Tom cannot talk, and he is always breaking things. I won't tell her I did it. So she ran away, and did not come in till grandma called her. Then grandma told her that Tom had gone into the parlor, and had broken the vase by pulling the scarf off the table.

Katy did not say a word, but she could hardly eat her supper. When little Tom came up to kiss her "Good-night," before nurse put him to bed, she almost cried. But she thought it would not do to tell then. She was glad when bed-time came, she felt so unhappy.

[286]

Katy slept in a little room that opened into grandma's. In the middle of the night she heard a noise and waked up. The moon was shining into the room, and it was almost as light as day. She heard something which sounded like "Katy-did-it! Katy-did-it! Katy-did-it!"

She pulled the sheet over her head to shut out the noise; but still she heard the singing, "Katy-did-it!"

"They mean me," said Katy. "I wish they would stop." But they only sang the louder.

Katy could stand it no longer. She jumped out of bed and ran into grandma's room, crying, "O grandma, grandma, Katy did it!"

Grandma jumped up, saying, "Why, child! what's the matter?"

"O grandma," sobbed Katy,



"Tom did not do it; Katy did it."

"Did what?" asked grandma.

"I broke the vase," replied Katy, "and then let you think Tom did it."

Then Katy told grandma how the Katy-dids would not let her sleep till she had told her all about it. Grandma said she hoped Katy would never be afraid again to say "Katy did it," when she had done wrong. I think, after that, she never was.

AUNT FANNY.

PULL THE WEEDS.

PULL the weeds, my little maid,
That's good work to do;
Better drop the ugly spade,—
It's too big for you.
In the onion bed, you see,
Weeds with onions don't agree;
Pull the weeds and set them free,
Onions then will grow.



[287]

Do you want to help me, dear,
Very, very much?
Careful walk along right here,
And you must not touch;
You must learn to keep the row;
Pull the weeds where'er they grow;
Soon you'll learn to use the hoe,
Rake, and spade, and such.
M. E. McKEE.

THISTLE DOWN

[288]

Words by JENNIE JOY.^[A]
Music by T. CRAMPTON

VOICE.

mp Cheerfully.

1. "Dear lit - tle Fly - a - way, may I in - quire, Whith - er so fast you are
 2. "Wee, winsome trou - ble-heart, can you not see, Home on these wind-steeds I'm
 PIANO.

go - ing? See not be - fore you, the creek and the mire,
 go - ing? There 'to sleep sweet - ly, 'till Spring calls to me?

What if the wind should stop blow - ing, You can-not curb in the windsteeds; and tho'
 Then a fair flow'r I'll be grow - ing, Tho' but a weak lit - tle waif I ap - pear,

Firm on their necks you're now ly - ing, If they should pause once, away you would go
 Pur - poses wise I'm ful - fil - ing, Nothing that God rules is hopless, my dear,

In - to the mud and lie dy - ing.
 Speed then winds, blow if you're will - ing.

[Transcriber's Note: To view a larger image of the sheet of music click on the image. You can play this music (MIDI file) by clicking [here](#).]

1. "Dear little Fly-a-way, may I inquire,
 Whither so fast you are going?
 See not before you, the creek and the mire,
 What if the wind should stop blowing,
 You cannot curb in the windsteeds; and tho'
 Firm on their necks you're now lying,
 If they should pause once, away you would go
 Into the mud and lie dying.

2. "Wee, winsome trouble-heart, can you not see,
 Home on these windsteeds I'm going?
 There to sleep sweetly, 'till Spring calls to me?
 Then a fair flow'r I'll be growing,
 Tho' but a weak little waif I appear,
 Purposes wise I'm fulfilling,
 Nothing that God rules is hopeless, my dear,
 Speed then winds, blow if you're willing.

FOOTNOTE:

[A] Composed for "Our little Ones."

DO NOT FORGET

THAT

THE TRAVELERS

OF HARTFORD, CONN.,



Is the **LARGEST ACCIDENT COMPANY IN THE WORLD.**

That it is the **ONLY LARGE ONE** in AMERICA.

That it pays policy-holders **\$4,000 a Day** for Losses by Death and Disabling Injury.

That it has paid **\$10,500,000** to policy-holders since 1864.

That **ONE IN NINE** of all insured under its Accident Policies have received Fatal or disabling injuries.

That it is also a **LIFE COMPANY**, with **LARGER ASSETS** in proportion to its **LIABILITIES** than any other successful Company.

That it **Secures Full Payment** of Policies by **\$7,826,000 Assets, \$1,947,000 Surplus.**

That its Policies are all **Non-Forfeitable.**

That it pays **ALL CLAIMS**, Life and Accident, **without** discount, and immediately upon receipt of satisfactory proofs.

That its Rates are as low as will permanently secure **Full Payment** of the face value of Policies.



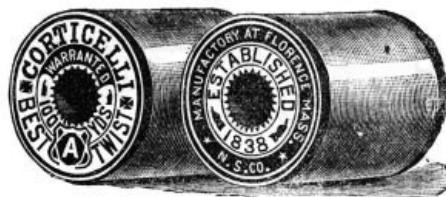
**New England Conservatory of Music Franklin Square
Boston large building with horse and buggy driving by**

THE NEW ENGLAND CONSERVATORY OF MUSIC

Furnishes unequalled facilities for instruction in **Piano, Organ, Violin, Voice**, all **Orchestral Instruments, and Tuning**. In the **Art Department** for **Drawing, Painting, and Modeling**. In **Modern Languages, German, French, and Italian**, with the best native teachers. In **English Branches, Common and Higher**. In the **College of Oratory** in **Vocal Technique, Elocution, Rhetorical Oratory, Dramatic and Lyric Art**. In the **New Home** excellent board and nicely furnished rooms with light, heat, etc., can be had from \$45 to \$75 per term of ten weeks. Tuition from \$5 to \$20 for ten weeks in classes of four. Private Lessons in any Department. *Fall Term begins Sept. 10, 1885.* New Calendar, beautifully illustrated, sent free.

E. TOURJEE, Director, Franklin Sq., Boston.

CORTICELLI SEWING SILK



LADIES, TRY IT.
The Best Sewing Silk Made.

Every spool warranted unequalled for Hand or Machine Sewing. Smooth, Strong, Full Length. Ladies, ask your storekeeper for "CORTICELLI" Spool Silk.

SOLD BY LEADING DEALERS.

Our latest Book on Knitting (No 5), with samples of Knitting and Etching Silk, sent on receipt of three two-cent stamps.

NONOTUCK SILK COMPANY,
FLORENCE, MASS.

LUNDBORG'S PERFUMES.

Lundborg's Perfume, Edenia.
Lundborg's Perfume, Maréchal Niel Rose.
Lundborg's Perfume, Alpine violet.
Lundborg's Perfume, Lily of the Valley.

LUNDBORG'S RHENISH COLOGNE.

A box containing Samples of all the above five articles prepaid to your nearest Railroad Express Office (which should be named) for Fifty Cents—Money Order, Stamps or Currency.

Address: YOUNG, LADD & COFFIN, 24 Barclay Street, New York.

WHAT IS THE TIME?

There is no occasion to put this question to another when you can get a Number One

TIME-KEEPING WATCH FOR \$3.50.

THE WATERBURY WATCH.



THE WATERBURY WATCH.

A STRONG, SUBSTANTIAL ARTICLE.

A STEM-WINDER.

CAN BE REGULATED PERFECTLY.

RUNS FOR 28

HOURS.

KEEPS IN ORDER WELL.

This is the merchant's Watch, the farmer's Watch, the miner's Watch, the laborer's Watch, the boy's Watch, the school-girl's Watch—in fact everybody's Watch. The Waterbury Watch Company has a national reputation for making the

Best Cheap Watch in the World.

THE WATERBURY WATCH is a stem-winder, and will run 28 hours. The case is Nickel-Silver, and will always remain as bright as a new silver dollar. The Watch has a heavy beveled edge and crystal face. The works of the Watch are made with the finest automatic machinery. Every Watch is tested in varying positions and is perfect before leaving the factory. Every Watch is put up in a handsome new improved satin-lined case for safe transportation through the mails.

Teach your children to be on time. Give them a WATERBURY WATCH. No Boy or Girl should be without one.

So perfect is the machinery used in making this Watch, and so exact are all its parts, that if it needs repairs, if sent direct to the factory, the charge for actual repairs (including parts used) never exceeds 50 cents. This will explain why they are so cheap and so easily repaired.

A FEW TESTIMONIALS—THOUSANDS MORE COULD BE GIVEN.

[From Thomas A. Edison, Electrician, New York, February 10, 1885.]

"I have used the Waterbury Watch for some time and find that it is the only one which will keep reasonably perfect time when used around powerful dynamo machines."

The New York *Tribune* says: "It is remarkable how quickly the Waterbury Watch has stepped into popular favor. No doubt, the secret of its instant success has been the fact of its excellence. No amount of advertising could push into favor a poor article. The Waterbury Watch is good and cheap."

"I have carried a Waterbury for over a year and find it a most excellent time-keeper. It has run beside a \$100 gold watch without showing the least variation."—F. G. PERRY, Wakefield, R. I.

"My Waterbury after three years' trial continues to give satisfaction, and is now going as good as when I received it. At four o'clock daily we receive the time over our wire, and my watch is always prompt to the minute."—A. S. LETTS, Pennsylvania Railroad, Jersey City.

Sent by registered mail, postage paid, on receipt of \$3.50.

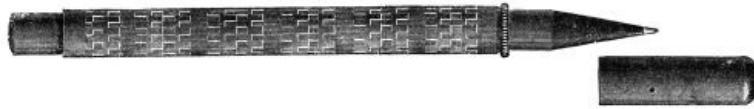
The advertiser refers to the publishers of this magazine and to the North National Bank of Boston, as to his responsibility.

Address all orders to

**GEO. A. FOXCROFT, 38 Bromfield St., Boston,
Mass.**

"INDISPENSABLE TO EVERY ONE WHO WRITES."

The Genuine A. T. Cross STYLOGRAPHIC PEN.



Writes 10,000 to 20,000 words with once filling. Never leaks or blots. A perfect pen and ink bottle combined. Will last for years. **Price, \$2.00 plain; \$2.50 gold mounted.** Sent by registered mail, on receipt of price. A six month's supply of ink forwarded on receipt of 25 cents.

THE CROSS PEN COMPANY, No. 3 Milk Street, Boston, Mass.



**GOOD NEWS
TO LADIES!**

Greatest inducements ever offered, Now's your time to get up orders for our **celebrated Teas and Coffees**, and secure a beautiful Gold Band or Moss Rose China Tea Set, or Handsome Decorated Gold Band Moss Rose Dinner Set, or Gold Band Moss Decorated Toilet Set. For full particulars address

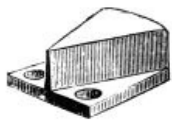
THE GREAT AMERICAN TEA CO.,
P. O. Box 289. 31 and 33 Vesey St., New York.

CANDY

Send \$1, \$2, \$3, or \$5 for a retail box by express of the best candies in America, put up elegantly, and strictly pure. Suitable for presents. Refers to all Chicago. Address

GUNTHER, Confectioner, 78 Madison St., Chicago.

NO SIDELING HEELS!



NO BROKEN HEADS! SANFORD'S PERFECT HEEL PROTECTOR will keep the heel square, will not slip, is not noisy, cannot work loose. Will save any man or woman \$1 in repairs. Ask your shoemaker for them or send 10 cts, for sample pair to SANFORD MANUFACTURING CO., 89 High Street, Boston, Mass.

117

PIECES. 10 Lovely Dolls and wardrobe; 3 sets Doll's Parlor, Dining and Bedroom Furniture all for 23cts. NOVELTY CO., Passaic, N. J.

100 **SCRAP PICTURES**, no 2 alike and set of 4 large Adv. Cards for 10c. C. C. DePUY, Syracuse, N. Y.

FRENCH.—GERMAN.—SPANISH.

YOU can, by ten weeks' study, master either of these languages sufficiently for every-day and business conversation, by Dr. Rich. S. Rosenthal's celebrated **Meisterschaft System**. Terms, \$5.00 for books of each language, with privilege of answers to all questions, and correction of exercises. Sample copy, Part I, 25 cents. Liberal terms to Teachers.

Meisterschaft Publishing Co., Herald Building, Boston, Mass.

TEACHER'S VACATIONS.

During the summer months teachers can go to the

Mountains or Seashore,

and by devoting a little time each day to securing subscriptions
for

"Our Little Ones and The Nursery,"

make sufficient money during the season from the liberal commission
offered by the publishers, to

Pay all their Expenses.

To most teachers this little magazine is familiar, as it is largely used in schools throughout the country as a supplementary Reader. To any others a sample copy will be sent free, on application to the publishers.

Confidential Terms sent to any Teacher.

RUSSELL PUBLISHING CO., Boston, Mass.

GEO. A. FOXCROFT.

CHARLES E. BROWN.

WALTER M. JACKSON.

BOSTON REFERENCES { *Lee and Shepard;*
Estes & Lauriat.

Boston Bureau of Advertising.

GEO. A. FOXCROFT, Manager.

36 Bromfield Street, Boston, Mass.

**Correspondence solicited and estimates furnished for any desired line of advertising.
Advertisements inserted in all first-class publications at lowest rates.**

GATE CITY STONE FILTER,

"Simplest, Best and only Perfect Filter." S. W. Lambeth, Phila.

"It makes our muddy river water clear, pure and sweet as mountain spring water. G. W. Stewart, Atty., St. Louis.

"Best Filter in the world." Joseph Jones, M. D., New Orleans.

"The Ne Plus Ultra of Filters." Dover Stamping Co., Boston.

"It is simply perfect. Prof. J. A. Gray, Atlanta.

"A perfect Filter." L. Strauss & Sons, New York.

Avoid Cholera, Malaria, Brights Disease, Typhoid and Scarlet Fever. Send stamp to

The demand so great the owners have opened a place in New York.

Gate City Stone Filter Co, 14 East 14th St., New York for price list.



BROWN'S FRENCH DRESSING.

The Original. Beware of Imitations.

Paris Medal on Every Bottle.

AWARDED HIGHEST PRIZE AND ONLY



MEDAL, PARIS EXPOSITION, 1878.

Fireworks and Decorations,
Flags, Balloons, Animal Figured Balloons, etc.
THE UNEXCELLED FIREWORKS CO.,
The Largest Manufacturers of Fireworks in the World.

"ALL COLORED" FIREWORKS ONLY.

Sole Importers of Japanese Day Fireworks

B. NOYES, Agent, 90 Chauncy St., Boston.

Estimates furnished for Public and Private Displays. Catalogues mailed on application, and mail orders promptly attended to.

Parson Wilder Calls on Mrs. Puffy.

By Neil Burgess.



as a pink.

"I did my soul good," said Mrs. Puffy, "to see old Parson Wilder come in, the dear old soul; he looked as smiling as a basket of chips, and it was a nice morning, the sun shining right into our setting-room; and, as luck would have it, I'd just got all cleaned up and had put on a clean calico and white apron, and, if I do say it, I looked as slick as a whistle; and our garden—well, you'd oughter to see it—a mass of posies and blossoms everywhere; and as it had rained in the night everything was as fresh as a cowcumber. 'Well, well!' says the parson, 'this is a picture one could never forget,' and he looked at my floor and kitchen-table; they were both white as snow, and my milk-pans—well you could just see your face in 'em, and everything was as neat



"I cut him a pie and got him a pitcher of milk, cause I could see he was powerful hungry, and when he got filled up he commenced: 'Cleanliness is next to Godliness; now,' says he, 'what makes this home look so bright and pure as the lily?' Says I 'It's Sapolio.'



"'How?' says he, putting his hand to his ear, 'cause he's a little deaf. 'Sapolio!' I yelled in his ear. 'No,' says he, 'no; it's virtoo, moral virtoo, that's er shining through it all,' and he kept that up till supper time, and stayed and eat a big supper (I'm afraid they ain't er feeding the old man as well up to his house as they oughter); and after he had gone hum, I couldn't help thinking, as I looked at my floor, table, pans and etceterer, that it may be moral virtoo shining through 'em, *but it takes Sapolio to fetch it out!*'"

If your grocer does not keep Sapolio he can order it for you from any wholesale grocer in the United States.

What is Sapolio?

It is a solid, handsome cake of scouring soap, which has no equal for all cleaning purposes, except the laundry.

What will Sapolio do? Why, it will clean paint, make oil cloths bright. You can scour the knives and forks with it, and make the tin things shine brightly.

The wash basin, the bath tub, even the greasy kitchen sink, will be as clean as a new pin if you use SAPOLIO.

BEWARE OF IMITATIONS.



GRANULA

An Incomparable Food. Ready for *immediate use*. Unequaled for *children* and *invalids*. A delicious diet. Unsurpassed for constipation and dyspepsia. Sold by Grocers. Box by mail, 48c. **Our Home Granula Co.,** DANSVILLE, N. Y., Manufacturers.

**JOSEPH
GILLOTT'S
STEEL PENS**

SOLD BY ALL DEALERS
THROUGHOUT THE WORLD
GOLD MEDAL PARIS
EXPOSITION—1878.

Artist's Materials,
of every description.

Decorative Art Goods,

Art Pottery, &c.

FROST & ADAMS, Importers,

37 Cornhill, Boston, Mass.

Illustrated Catalogue free.

GOLD MEDAL, PARIS, 1878.

BAKER'S

Breakfast Cocoa.

Warranted *absolutely pure Cocoa*, from which the excess of Oil has been removed. It has *three times the strength* of Cocoa mixed with Starch, Arrowroot or Sugar, and is therefore far more economical. It is delicious, nourishing, strengthening, easily digested, and admirably adapted for invalids as well as for persons in health.

Sold by Grocers everywhere.

W. BAKER & CO., Dorchester, Mass.



THE only perfect substitute for Mother's Milk. The most nourishing diet for invalids and nursing mothers. Keeps in all climates. Commended by physicians. Sold everywhere. Send for our book "The Care and Feeding of Infants." Sent free. **DOLIBER, GOODALE & COMPANY.**

40, 41, 42 & 43 Central Wharf, Boston, Mass.



For washing the hair only the very best soap and pure water should be used.

The average soap contains too much free alkali, which draws the natural oil from the hair and scalp, and leaves the former dry and lusterless while it roughens the latter, causing scurf or dandruff.

The purity and mildness of the Ivory Soap gives it pre-eminence for cleaning the hair and scalp. It contains no free alkali, so its use insures a clean and healthy head of hair of the luster and softness of silk.

If your grocer does not keep the Ivory Soap, send six two-cent stamps, to pay the postage, to Procter & Gamble, Cincinnati, and they will send you *free* a large cake of IVORY SOAP.

ALL THE LEADING DRUGGISTS SELL PEARS SOAP

PEARS' SOAP

THE FAMOUS ENGLISH COMPLEXION SOAP.



Cleanliness is next to Godliness, Soap must be considered as a Means of Grace and a Clergyman who recommends moral things should be willing to recommend Soap. I am told that my commendation of Pears' Soap has opened for it a large sale in the United States. I am willing to stand by every word in favor of it that I ever uttered. A man must be fastidious indeed who is not satisfied with it.

Henry Ward Beecher

HIS OPINION OF PEARS' SOAP

ESTABLISHED IN LONDON 100 YEARS.

GOOD COMPLEXION
NICE HANDS
PEARS SOAP

I HAVE FOUND IT MATCHLESS FOR THE HANDS AND COMPLEXION.

Adelina Patti

A SPECIALTY FOR THE SKIN & COMPLEXION,
As recommended by the greatest English authority on the Skin,
PROF. SIR ERASMUS WILSON, F. R. S.
Pres. of the Royal Col. of Surgeons, England.

Nothing adds so much to personal appearance as a **Bright, Clear Complexion and a Soft Skin.** With these the plainest features become attractive. Without them the handsomest are but coldly impressive.

Many a complexion is marred by impure alkaline and Colored Toilet Soap.

PEARS' SOAP

Is specially prepared for the delicate skin of ladies and children and others sensitive to the weather, winter or summer. In England it is pre-eminently the complexion Soap, and is recommended by all the best authorities, as, on account of its emollient, non-irritant character, **Redness, Roughness and Chapping are prevented, and a clear and bright appearance and a soft, velvety condition imparted and maintained, and a good, healthful and attractive complexion ensured.**

Its agreeable and lasting perfume, beautiful appearance, and soothing properties commend it as the greatest luxury of the toilet. Its durability and consequent economy is remarkable.

15 INTERNATIONAL AWARDS.

ALL THE LEADING DRUGGISTS SELL PEARS SOAP

Transcriber's Note: A larger version of the image may be seen by clicking on this image.

PEARS' SOAP
THE FAMOUS ENGLISH
COMPLEXION SOAP.
HIS OPINION OF PEARS' SOAP

If Cleanliness is next to Godliness, Soap must be considered as a Means of Grace and a Clergyman who recommends moral things should be willing to recommend Soap. I am told that my commendation of Pears' Soap has opened for it a large sale in the United States. I am willing to stand by every word in favor of it that I ever uttered. A man must be fastidious indeed who is not satisfied with it.

Henry Ward Beecher
ESTABLISHED in LONDON 100 Years.
GOOD COMPLEXION
NICE HANDS
PEARS SOAP

I HAVE FOUND IT MATCHLESS FOR THE HANDS.
COMPLEXION.

Adelina Patti
A SPECIALTY FOR THE SKIN & COMPLEXION,
As recommended by the greatest English authority on the Skin,
PROF. SIR ERASMUS WILSON, F. R. S.
Pres. of the Royal Col. of Surgeons, England.

Nothing adds so much to personal appearance as a **Bright, Clear Complexion and a Soft Skin.** With these the plainest features become attractive. Without them the handsomest are but coldly impressive.

Many a complexion is marred by impure alkaline and Colored Toilet Soap.

PEARS' SOAP

Is specially prepared for the delicate skin of ladies and children and others sensitive to the weather, winter or summer. In England it is pre-eminently the complexion Soap, and is recommended by all the best authorities, as, on account of its emollient, non-irritant character, **Redness, Roughness and Chapping are prevented, and a clear and bright appearance and a soft, velvety condition imparted and maintained, and a good, healthful and attractive complexion ensured.**

Its agreeable and lasting perfume, beautiful appearance, and soothing properties commend it as the greatest luxury of the toilet. Its durability and consequent economy is remarkable.

15 INTERNATIONAL AWARDS.
ALL THE LEADING DRUGGISTS SELL PEARS' SOAP

Transcriber's Notes:

Obvious punctuation errors repaired.

The remaining corrections made are listed below.

Page 270, "PEM" changed to "PENN" (PENN SHIRLEY)

Page 288, song, "hopless" changed to "hopeless" (rules is hopeless)

Ivory Soap advertisement, "healy" changed to "healthy" (and healthy head of)

Advertise in "Our Little Ones and The Nursery", "the the" changed to "the" (the library shelf)

*** END OF THE PROJECT GUTENBERG EBOOK OUR LITTLE ONES AND THE NURSERY, VOL. V, NO. 9, JULY 1885 ***

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.

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. 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), 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.

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

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.

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

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.

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.