a. Their tendency to congregate in large numbers, one on top of another, and to fill spaces under stones, old drain pipes and plant pots, or just under loose soil or decaying vegetation.

b. That the shells are always mouth uppermost.

c. That if they are detached, it will be seen that one or more plates have been formed across the shell opening. These are yellowish, with a white, porous spot which is supposed to suffice for admitting air. The snails will remain in one place all through the winter, not feeding, breathing very little, and never moving, until the warm, damp spring days bring new vegetation for them to feed on, and warmth enough for them to become wakeful.

2. In the spring, look for the eggs, just beneath the surface of damp soil—a cluster of pearl-like, transparent globes about \( \frac{1}{2} \) in. in diameter. Take them indoors and keep them in a saucer of damp soil, covered with a few damp decaying leaves, which can be lifted to watch them. Cover the whole with a glass plate and label with the date. The development can then easily be watched. A little speck will be seen in each egg. Then the speck will grow larger, and will be seen to revolve inside the transparent capsule. In a few days, minute, colourless, transparent snails will emerge. Keep a few blades of grass and bits of fresh leaf in the saucer for them to feed on.

3. Slugs can be looked for, watched, and compared with snails, from which they differ chiefly in having no shell. A great variety of slugs may be found.

4. Outdoor observations on the movements of both snails and slugs from place to place are interesting, as they can be tracked by their slimy trails. Their range, the distance they travel, the plants they eat, and their curious habit of returning home in the morning to the same spot after a night out are all easy to see. A slug’s eggs are opaque, but otherwise like those of a snail. They vary in size in different species.

5. Further experiments may be tried; e.g.,—their pace timed; two snails “raced”; weights attached to thread to see how much they can pull.

GARDEN VEGETABLES

Introduction.—Every child is familiar with the common vegetables grown in the garden. A supply for a modelling or drawing lesson can readily be obtained. Children of seven should know how to spell the names of the vegetables. Only in country districts can a first-hand knowledge be obtained of the methods of growing vegetables, and it serves little purpose to talk about the methods unless the children actually see the work done, or better still, do the gardening operations themselves.

Set a potato.—In the tiniest plot of ground a child can plant a potato. The “seed” potato or “set” should be carefully examined and put away sometime in December or January in a fairly light, frost-proof place for it to sprout. The top of a cupboard will do very well. The ground must be dug deeply, preferably in autumn, so that the frost of winter can pulverise the soil. Children will from time to time observe how the shoots are growing from the “eyes.” Towards the end of March the sets are put in the ground with a trowel. They should be planted about four inches deep. When the stems are some four or five inches above ground, soil should be banked round the plants almost to the top of the leaves; this is necessary to prevent the young potatoes breaking through into the light, for if they are exposed the skins turn green and the potatoes are useless. To complete the experiment cook and eat the new potatoes in school.

Mustard and cress.—First-hand experiments can be made even in town schools by growing mustard and cress. Prepare a shallow box and fill with sifted soil almost
GARDEN VEGETABLES
BROAD BEAN, PEAS, CARROT, LEEK, TURNIP, ONION AND POTATO
86
to the top. Damp the soil carefully with a watering can, sprinkle the seeds on the top of the damp soil and place the box in a dark place on top of a cupboard. It adds greatly to the children’s interest if the cress seeds are grown to form a letter or a number; there is room in an ordinary box to form a short name like BESS—see the poem on page 100. Examine the box every day to observe exactly how the seeds begin to grow, and take care to keep the soil moist, but not wet. When the plants are formed put the box in a light, warm spot. The plants will grow more rapidly if a sheet of glass is placed over the top of the box. When the mustard or cress is ready for cutting have a class tea party. Put a notice on the classroom notice board—WE ARE GOING TO HAVE OUR CRESS FOR TEA ON FRIDAY.

The cress can best be cut with a knife. Some children must carefully wash it in a colander; others can lay the table, make paper mats, cut thin bread and butter for the cress sandwiches and prepare weak tea—or milk and water with a spot of tea. The tea-

Bean and pea seeds.—The seeds of runner beans, broad beans and peas can be germinated in boxes of soil or damp sawdust and the stages of growth carefully observed. The main objection to growing these seeds in school is that there is no satisfactory
ending to the job. If, however, a plot of ground is available, a few seeds should be grown, for the children can then watch the whole process of growth from the time that the shoot appears above the ground to the harvesting of the crop. Here, again, the crop should be gathered, cooked and eaten in school.

The golden rule of all nature study lessons is FIRST-HAND OBSERVATION.
(There is a separate picture of bees and butterflies, No. 35 in the portfolio. Consult the Index at the end of Volume IV., for other lessons in connection with nature study.)

*The contributions on Worms and Snails are by Kate Harvey.*

## NATURE STORIES

### THE EARTHWORM

An earthworm once lived in a beautiful meadow, where he had made a hole deep down into the ground to live in, and where he ate the earth and dead leaves.

But one day some people came, who built a house in the meadow with a yard round it. The earthworm had crept down into the ground during the winter to a depth greater than the height of a man, that the frost might not reach him. Rolled up tight at the bottom of his hole, he had slept the winter through; but when he awoke with the coming of spring, and crept upwards to eat the grass roots, he found both grass and plants had disappeared. There was nothing to be found but cobble stones, with which the people had neatly paved their yard; and chickens and ducks, the arch-enemies of the worm, were marching about on the top of them.

So the good days for the little worm were over. There were no leaves left for him to eat, only the lean earth, which the worm swallowed down, and with this he had to content himself day after day. Like any fine lady, he found that the bright sunlight disagreed with him, and as he was not
clever enough to get himself a sunshade, he stayed all day in the dark, hidden away beneath the cobble stones of the yard. Not till the sun had gone to bed, and the chickens and ducks had followed suit, did he venture forth. He poked up his head from between the stones, and was glad when the soft rain drops fell upon him. Venturing out, he would call upon his neighbour, a worm who lived under the nearest stone, and who was an old friend of the happy meadow days. They would chat together of the good old times, and were as cheery as ever earthworms can be, after which they looked about to see if there were any tasty morsel to be found; for earth, and nothing but earth to eat morning, noon, and night becomes monotonous, even to an earthworm. The one found a blade of straw lying close to his hole, and although a worm has no eyes, he took good note of it, seized it in the middle with his mouth, doubled it up, and dragged it down a good way into his house. The other found a long feather, which the cock had lost the day before, and seizing it by the quill he likewise pulled it into his hole. Both had made up their minds to feast upon these delicacies during the next few days.

Next morning when the farmer’s child came down into the yard he saw the straw and the feather standing up amidst the cobbles, as if some one had planted them, and yet he felt quite sure that they had not stood there the night before. But we could have told him that the poor earthworms were preparing a feast of what was useless to anyone else.

Richard Wagner.

Playing the story.—In order to help the children to appreciate the story let them mime actions based on it:—1. Play that your finger is a worm making a hole. 2. Play that you are creeping. 3. Play that you are marching about. 4. Play that you are looking for something to eat. 5. Talk in a monotonous voice. 6. Seize a pencil. 7. Double up a sheet of paper.

Do you know?—Ask such questions as the following to ensure that the children know certain facts connected with the story:—1. Name three things that worms eat. 2. What do worms do in the winter? 3. What creatures are the enemies of the worm? 4. Why did the worm venture forth only at night? 5. Does a worm like rain? 6. What did the worm say when he met his old friend? 7. What did the two worms eat? 8. Can a worm see?

Drawing.—Let the children draw one or more of the following:—

1. A lady with a sunshade.
3. Some cobble stones.

LIFE STORY OF THE ANT

EVERYONE knows the ants. Some are black, some are red and some are yellow. Some are larger than others. Some sting and others do not. But all kinds live in much the same way.

We will begin our story at the beginning. It is an ant’s wedding day. The bride and bridegroom are two fine big ants with gauzy wings. They leave the nests of their parents and fly away together. Their honey-moon lasts one whole day, which does not seem long to us, but perhaps is a good holiday to an ant.

When they come back from their honey-moon, Mrs. Ant, as she flies along, meets a party of worker ants wandering about. They have no queen, and when they see her they at once choose her to rule over them. How glad they are to welcome her! They wave their feelers and skip about to show their pleasure. As she lands on the ground they make a circle round her and lead her gently away to find a good spot to make a nest where she can be queen.

Poor Mr. Ant is not wanted, for he can do nothing useful, he can neither build nor lay eggs. He knows this, and he does not try to join the others on their way to make
a nest. Mr. Ant's life ends sadly after his wedding day. When the night comes, if he has not already been eaten by a bird or a spider, he dies.

Mrs. Ant forgets all about her husband in the excitement of watching her nest being built by the worker ants. She bites off her wings, as she knows she will not need them again and they will be only in the way under the earth. The worker ants, having found a place where the earth is light and dry, make tunnels into the ground, scraping away the earth with their jaws and feet. Soon they have built a wonderful city underground. There are nurseries for the baby ants, a place for the queen, and sometimes even storehouses and cattle sheds.

The queen does not work. Her business is to lay eggs so that she may have a large family to work in the city. The worker ants take great care of her eggs. They lick them to keep them clean, and put them in the safest places of the city where they will not get too cold or wet.

The story of how an ant is born is a long one. First the eggs hatch out into little white grubs with no legs. They are carefully tended by the workers who feed them with sweet juices from their own mouths, so that the grubs grow fat and strong. After a time each grub spins a silken robe, curls up inside it and goes to sleep. It is then something like the cocoon of a caterpillar or a moth. It cannot feed, but the worker ants still take care of it. On sunny days they often carry the cocoons in their jaws out of the city and lay them on the ground, where they may get the warmth of the sun. If it should rain, the ants put the cocoons in one of the higher rooms in the city where the water will drain away quickly.

At last the insect inside the cocoon awakes from its long sleep. Many ants are near to help it to wake up and to throw off its case. They gently help out the young ant, now fully formed, lick it clean and steady it on its six feet. It is a weak and wobbly ant at first, but it soon becomes strong and able to take its share of work in the city.

Ants do not feed their grubs with honey and pollen from the flowers as bees do. They give them what we give our children—a sort of milk, for they keep their own cows! Their cows, of course, are not like ours; they are very small, or such a tiny insect as an ant could not milk them, and the juice they give is, of course, not like our cows' milk.

If you look carefully on the stems of roses in a garden you will often see tiny yellow or green insects, which the gardener calls green fly. The gardener sprays the roses to kill the green fly, for they suck the juices from the stems of his plants. This green fly is the ants' cow. The ant strokes the green fly to get the juices it has sucked up from the plants. Some ants carry their green fly away in their jaws and take them to live in their own cattle sheds underground. In the ants' city the "cows" can feed on the roots of plants and give the ants a steady supply of juice for their grubs. There the ants look after the eggs of the green fly as carefully as they look after their own.

The worker ants themselves eat fruit, honey, and the seeds of all sorts of plants,
as well as smaller insects and juicy caterpillars. Some kinds of ants carry nuts or grass fruits into their storehouses in the earth, and keep them there. Some very clever ones grow a bed of mushrooms in their city on pieces of leaves which they have picked from trees. You see, they are even as wise as men in some ways.

If a man blows smoke into an ants’ nest, or disturbs it with a stick, the ants will seize their eggs, grubs and cocoons and hurry away from danger. When they have taken their own children they will carry away the cows and their eggs. The queen will come out surrounded by her maids of honour to protect her, and in this way the whole colony escapes. If the old nest is not badly broken the ants will often go back and repair it; if it is quite spoilt they will build another.    *Kate Lay.*

**STORIES TO READ OR TELL**

**THE TURNIP**

Once upon a time there lived an old man and an old woman. They had a nice garden. The old man planted a turnip. It grew and grew until it was time to pull the turnip out.

The old man went into the garden, and gave the turnip a pull. But it would not come. He gave it another pull, a great big pull. But the turnip would not come out of the ground.

Then the old man called the old woman, and said, “Come and hold on to me, and help me to pull out the turnip.” The old woman came. The old man tugged at the turnip. The old woman tugged at the old man. And they pulled and they tugged. And they tugged and they pulled. But the turnip would not come out of the ground.

Then the old woman called a little girl. And the old man tugged at the turnip. The old woman tugged at the old man. The little girl tugged at the old woman. And they pulled and they tugged. And they tugged and they pulled. But the turnip would not come out of the ground.

Then the old woman called a dog. And the old man tugged at the turnip. The old woman tugged at the old man. The little girl tugged at the old woman. The dog tugged at the little girl. And they pulled and they tugged. And they tugged and they pulled. But the turnip would not come out of the ground.

Then the cat called a mouse. And the man tugged at the turnip. And the old woman tugged at the old man. The little girl tugged at the old woman. The dog tugged at the little girl. The cat tugged at the dog. And the mouse tugged at the cat. And they all stood in line, and gave one great big pull, and out came the turnip.

*Russian Folk Tale.*

**Drawing and modelling.**—Children of five and six years of age can spend a profitable time in drawing the characters mentioned in this story. The drawings illustrated were done in pencil, but it is better for the children to use colour if possible. Some children will prefer to draw the last scene in the story rather than individual characters. When the work is completed a discussion on
CHILDREN'S DRAWINGS—THE TURNIP

1. Old Man
2. Old Woman
3. Turnip
4. Dog
5. Girl
6. Cat
7. Mouse
the drawings should be held, and each child given an opportunity to tell what he has to say about his work. The drawings should be cut out and pasted in the children’s own books, or a selection can be made and kept in a large scrapbook. Those children who can write should put their own names above their drawing and the names of the characters below. The youngest children can model their people in plasticine or make the outlines with sticks or beads.

GOOD LETTUCE AND BAD

Nine black birds sat upon a tree. “Caw, caw,” they said, as they pecked and pulled at a big black cape which hung on a branch. They did not see a man below who put up his gun. “Pop! pop!” it went, and off they flew.

The big black cape fell down and the man picked it up. It was a magic cape. He had but to put it on and away he would go flying through the air to this place or that. How happy he was! He sang and laughed as he walked along. Soon he saw a fair maid. She smiled at him and he said, “Will you be my wife?”

“Yes,” said the maid, “and now put your big magic cape round both of us, and we will fly to the money mountain, and be rich for ever.”

Off they went, and soon they were filling their pockets with gold. They grew tired and sat down. The maid sang a low, sweet song. The man’s eyes closed and he slept. “Now I must have the magic cape for my very own,” the maiden said to herself. She picked it up gently, put it on, and wished herself back in her own home.

The sun set over the money mountain, and the damp dew began to fall. The sleeping man woke up. He looked about
for the pretty maid and his magic cape. Both had gone. He rose sadly and walked down the mountain side. He came to a field of fine lettuces and felt so hungry that he ate some.

His skin grew hairy. His ears grew long. He had become a donkey. Still hungry, he went on eating faster and faster. He came to the other side of the field, where grew the best lettuces of all. As soon as he had eaten one leaf of these, he became a man once more. “I shall find these lettuces useful,” he said, and picked a bad lettuce and then a good one.

He went on and on for many days. At last he came to a little house, in the window of which he saw the fair maid sitting. “O maid,” he cried, “give me back my magic cape.”

“I give nothing to you,” she said, “but you may give to me.”

The man gave her the bad lettuce. It looked so fresh and fine that the maid began at once to eat it. Her pretty white skin became grey and hairy. Her little pink ears grew long and ugly. “Hee-haw! hee-haw!” She, too, had turned into a donkey. She ran out of the house and down the road.

The man then stepped into the house and soon found his magic cape. He was sorry for the poor little maid. He went every day to see her. One day he gave her a good lettuce, surely the best lettuce that had ever been grown. “Hee-haw! hee-haw!” she said, “I am sorry I was so unkind.”

At the first bite the pretty maid stood before the man. “Oh! forgive, please, forgive me,” she said.

“Why yes, my dear,” he answered, and they were happy ever after.


THE TALKATIVE TORTOISE

This short story will be found useful for language and writing exercises with children of seven years of age. Before telling the story let the children look again at the tortoise on Picture No. 2. The real home of the tortoise is in sunny lands. It is a land animal and often lives to a great age. One is known to have lived in captivity for 147 years. Some children will have seen the huge tortoises in the Zoological Gardens, and they will probably remember that the creatures live on green food—lettuce, cabbage, carrot, etc. Sometimes one sees in shop windows such a notice as this: “Buy a tortoise and clear your garden of slugs!” The tortoises in the window, however, are invariably supplied with green food. Tortoises do not eat slugs.

Once upon a time there lived in a pond two ducks, and close by in the bank lived a tortoise. The ducks and the tortoise were great friends. The ducks usually said, “Quack, quack,” and nothing more, but the tortoise was a great talker. All day long she would talk, talk, talk. When she was not talking to the ducks, she talked to herself. She always had something to say and she liked to hear herself say it.

The tortoise and the ducks lived happily together near the pond for some years. Then there came a dry season and at last the pond dried up.

The ducks said they must move from that spot and fly to a place where there was water, for they could not catch frogs where there was no water. Very sadly they came to say “Good-bye” to the tortoise.

“Oh, please don’t leave me here alone. Take me with you,” pleaded the poor tortoise.
“How can we take you when you cannot fly?” said the ducks. The poor tortoise talked and talked, and begged them to think of a way to take her too. At last they thought of a good plan. “If you will only keep quiet and not talk there is one way of taking you,” they said. “We will each hold the end of a thick stick in our bills and you shall hold the middle in your mouth, and we will fly away and carry you with us. But remember, if you open your mouth you will fall and be lost.”

The tortoise promised faithfully not to open her mouth. She caught tightly hold of the stick and they started off. Over the fields and tree tops they flew and the tortoise did so want to talk. She wanted to say, “How high we are!” but she remembered just in time not to open her mouth. When she first saw the houses and church steeples below her she wanted to ask what they were, but again she remembered not to open her mouth. When they passed over a village the people ran out and shouted, “Look at those ducks carrying a tortoise!” This was too much for the tortoise. She could not help talking back, and said, “What business is it of yours?” Too late, she remembered the ducks’ warning. As she opened her mouth, she let go of the stick and fell to the ground, and that was the end of the talkative tortoise.

Oral questions.—At an early stage, children should be led to appreciate the three main parts of a story. These parts can be conveniently described as 1, the beginning, 2, the middle, and 3, the end. The beginning tells what the story is about. The middle tells the story. The end is often a summary of the whole.

When giving oral questions on a story it is an excellent plan to include these three questions:—1. What does the beginning of the story tell us? 2. What does the middle of the story tell us? 3. What does the end of the story tell us? Other questions may be asked in order to help children to appreciate all the points of the story:—4. Why did the ducks say they must fly away? 5. Why did they say that they could not take the tortoise with them? 6. How did they carry the tortoise? 7. Why did the tortoise fall?

Drawing.—Draw the ducks flying through the air with the tortoise.

STORIES AND RHYMES

FOUR AND TWENTY TAILORS

Four and twenty tailors went to kill a snail,
The best man amongst them durst not touch her tail;

She put out her horns like a little Kyloe cow,
Run, tailors, run, or she’ll kill you all e’en now.
LONG, long ago, four and twenty elfin tailors lived in a wood. They made the clothes for the fairies. Four and twenty tame silkworms were kept to give the silk for the cloth.

One day the four and twenty tailors had cut out some silken clothes the colour of a wild rose. They spread them out on the top of twenty-four mushrooms (which, of course, the elves used for tables) all ready to sew next morning. But when the four and twenty tailors came to start work, all the lovely rose-pink silk had gone from all the twenty-four mushroom tables. Who had done this disgraceful thing?

"Look there!" said the Master Tailor pointing to the ground with his long scissors. Everybody looked, and they saw a slimy trail leading from one mushroom to another, and they saw, too, a slimy trail leading away from the last mushroom into the wood.

"Madam Snail has been prowling round again," said the Master Tailor angrily. "She has gobbled up our lovely pink silk. Such monsters are not fit to live. Let us take our scissors and needles and do battle with this slimy thief."

So the four and twenty tailors took their scissors and needles and followed the slimy trail till they found the snail at the end of it fast asleep inside her house, which was twice as high as any of the four and twenty tailors.

The Master Tailor stepped up to the house and struck it as hard as he could with his longest scissors.

"Come out, Madam Thief," he shouted. But it was rather a tiny shout. Madam Snail's front door slowly opened. She pushed her head out longer and longer. All the four and twenty tailors shrank back in fear and huddled together. Two long feelers came out on Madam's head, and then two eyes on stalks which turned towards the four and twenty tailors and terrified them so much that half of them fell down in a faint.

"What's all the fuss about?" said Madam Snail in a slimy voice, turning her eye stalks on one tailor after another. The Master Tailor tried hard to stop trembling. In a shaking voice he said: "Why did you eat our pink silk spread out on the mushrooms, Madam Snail?"

A rumbling sort of laugh came from somewhere inside Madam Snail. "Little Boobies!" said she scornfully. "Did you label them 'Private Property. Not to be eaten'?"

"No, Ma'am!" faltered the Master Tailor. "Well, you should have done so," said Madam Snail sternly. "I hate your nasty pink silk. In future label your stuff. I don't want it."

By this time the Master Tailor was alone, for all the other tailors had taken to their heels.

"Well, that's that! And now sit down and talk sensibly—if you can," remarked Madam Snail graciously.

The Master Tailor sat down and stopped trembling. Madam Snail seemed quite friendly now.

"How many teeth have you?" said she, turning both her eye stalks on him.

"I haven't counted them," said the Master Tailor. "About two dozen or so, I suppose."

"Ha! Then let me tell you, my good fellow, that I have 135 rows of teeth more or less, and over 14,000 teeth altogether," remarked Madam Snail triumphantly.

"Well I never!" said the Master Tailor solemnly.

"Look at this," and Madam Snail put out a long strip of tongue on which were
rows and rows of hooks. The Master Tailor stared as if his eyes would drop out.

"Come back again some day and I will tell you a lot more," said Madam Snail graciously. "And before you go just cast your eyes on these," and Madam Snail pointed with her feelers to some pretty white eggs lying close under a stone. "Aren't they lovely?"

"They are like pearls, Ma'am," replied the Master Tailor. "Well, good day, Madam Snail. And may we be friends for ever." So saying the Master Tailor went back to cut out a new set of clothes.

J. Bone.

MARY, MARY, QUITE CONTRARY

(This rhyme is set to music on page 108.)

Mary, Mary, quite contrary,
How does your garden grow?
With silver bells and cockle-shells
And pretty maids all in a row.

Musical game.—This is another game for the hall or playground. Let all the children but one stand in a circle holding hands. Stand a small object in the centre of the circle, draw a sector from it with chalk upon the ground so that it encloses one child in the ring, and extend the lines beyond the ring. The one child left, Mary, stands in the space enclosed by the two lines outside the circle.

The children skip round, singing Mary, Mary (page 108), till Mary or the teacher calls "Stop!" The child who stands on the plot (i.e. the space between the two lines) has to run round outside the ring, turning to the right, while Mary runs round in the opposite direction. The one who reaches the gap last is Mary next time.

Story.—Mary was just getting better from the measles. But her head was still heavy. Her cheeks were pale and she felt too tired to bother about anything.

"How would you like a little run in the car with me?" asked her father.

"No, thank you, father dear," replied Mary sadly, "I want to be quiet."

"It would be so good for you, dear," said her mother. But Mary only looked glum and did not answer. Father then took her on his knee and said playfully, "Mary, Mary, quite contrary!" Mary smiled a little and snuggled up close.

Presently father carried her into the garden and put her down in a deck chair near her own flower garden. "Why is my Mary so contrary to-day?" said father laughing.

"Tim has strayed away," answered Mary sadly. Tim was Mary's kitten.

"Oh, we'll soon find him," replied father.

"I will fetch your bag of shells from the summer house and you can put them round your garden."

In the summer house was kitty, and when Mary saw Tim she sat up and was quite happy. Then she began to put the cockle shells round her garden. "Oh, father," said Mary coaxingly, "do fetch
your paints and make a picture of my garden." So father got his paints and
began. He put in the row of cockle shells, and behind them a row of little milk-maid
flowers in their lilac sunbonnets, then the silver Canterbury bells, and last of all he
put Tim the kitten sitting on the grass in front.

Mary clapped her hands when she saw
the picture of Tim. She quite forgot about
the measles and thought it really would be
nice to have a run in the car. Of course,
Tim must go, too, and off they went, toot-
toot, down the road. As they rushed along
the engine seemed to say over and over
again, "Mary, Mary, quite contrary." But
Mary wasn’t contrary any longer.

J. Bone.

THE ROSE IS RED

(These rhyme is set to music on page 106.)

The rose is red, the violet’s blue,
Pinks are sweet, and so are you.
The rose is red, the violet’s blue,
Pinks are sweet, and so are you.

Old Rhyme.

Teacher might draw and colour some pinks
and a bunch of violets if the flowers are
not available. The flowers—rose, pink,
violet—can be drawn in colour on cards
with the names printed underneath for the
Fives’ Card Dictionary. Print the rhyme
in phrases on the blackboard.

For a matching game print words on cards;
then print two sets of phrases for matching.

A further stage is to write sentences on
Flash Cards; e.g.,—1. Is the rose red?
2. Is the violet blue? 3. Yes, the violet is
blue. 4. Have you seen sweet pinks? 5. Are
you as sweet as pinks? 6. The girl is like
a red rose.

Articulation—"oo" and final "t."—Some
rhymes to give practice in sounding oo as
in blue and you are given on page 48.
Here is another:—

The bird on the wing sang, "Cuckoo!
Cuckoo!"
The bird in the tree sang, "How do! How
do!"
The bird on the bush sang, “I’ll try! I’ll try!”
The bird in the cage sang, “Good-bye!
    Good-bye!”
Give practice in sounding final letters as in sweet, feet, meet, beat, etc.

Six sweet peas in a pod,
Six sweet peas in a pod,
Six sweet peas in a pod,
And not one fit to eat!

What! you’re a sunflower? How I shall miss you
When you’re grown golden and high!
But I shall send all the bees up to kiss you;
Little brown brother, good-bye!

E. Nesbit.

THE TORTOISE
(This rhyme is set to music on page 107.)

The Tortoise can’t go out to play,
Or sell his house or rent it;
For when he moves, his house moves too,
And nothing can prevent it.

Old Rhyme.

Note.—Refer again to Picture No. 2 in the portfolio to help the Fives to understand why the tortoise can’t go out to play. The snail also is attached to its house. Walk very slowly like a tortoise.

Rhyming words.—Find other words to rhyme with play and house. What animal makes a noise that rhymes with too? (cow). What bird makes a noise that rhymes with too? (dove or pigeon). In moves we have the sound ōō again, as in The Rose is Red.

BABY SEED SONG

Little brown seed, oh! little brown brother,
    Are you awake in the dark?
Here we lie cosily, close to each other:
    Hark to the song of the lark!
“Waken!” the lark says, “waken and dress you;
    Put on your green coats and gay;
Blue sky will shine on you, sunshine caress you—
    Waken! ’tis morning—’tis May!”

Little brown seed, oh! little brown brother,
    What kind of flower will you be?
I’ll be a poppy—all white, like my mother;
    Do be a poppy like me.

Note.—This is a beautiful little poem in which the tiny brown seeds in the earth are spoken of as brown babies. They are just waking from sleep. What has wakened them? What kind of seed is the little one who is talking? What joys are in store for him? What promise does he make to his little brown brother?

Drawing.—Let one half of the class draw and colour poppies on half sheets of paper; the other section can draw sunflowers on whole sheets of paper. Stick the drawings in pairs on a strip of wall paper.

Rhyming words.—Let the children suggest lists of rhyming words which can be written in their Word Book:

1. hark, lark, park, bark, dark, mark.
2. other, brother, mother.
3. brown, drown, down, frown, town.
Compare the form of such words as:—
mother, father, brother, gather.

Inflection.—In order to help children to vary the pitch of the voice let them observe the exclamation marks at the ends of some of the lines. Take care that the rise and fall of the voice is not exaggerated. The children must notice, too, that the different seeds talk in different tones. Let three children say the poem, one is the poppy seed, another the sunflower seed and a third the lark.

There are some useful lines in this poem for the children to practise the articulation of certain letters; e.g.,—

1. “Little brown seed, oh! little brown brother.”
2. “Blue sky will shine on you, sunshine caress you.”
3. “I’ll be a poppy—all white, like my mother.”
4. “But I shall send all the bees up to kiss you.”

Here is another beautiful verse which may be used for practice in the articulation of sibilants:—

Sleep and rest, sleep and rest,
Father will come to thee soon;
Rest, rest, on mother’s breast,
Father will come to thee soon;
Father will come to his babe in the nest,
Silver sails all out of the west
Under the silver moon:
Sleep my little one, sleep, my pretty one, sleep.

MUSTARD AND CRESS

Elizabeth, my cousin, is the sweetest little girl,
From her eyes like dark blue pansies, to her tiniest golden curl;
I do not use her great long name, but simply call her Bess,
And yesterday I planted her in mustard and in cress.

My garden is so narrow that there’s very little room,
But I’d rather have her name than get a hollyhock to bloom;
And before she comes to visit us with Charley and with Jess,
She’ll pop up green and bouncy out of mustard and of cress.

Norman Gale.

Note.—This is the poem to read or learn when the children plant their own mustard and cress—see page 85. How can you spell Elizabeth in four letters? Some children may know other forms for Charley and Jess. Let a child show the action of popping up. Who has a cousin?

Drawing.—Let the children draw and colour Elizabeth in a green dress.

The Scrapbook Dictionary.—The Sevens can make lists of words with plural forms like pansies:—

pansy, pansies; fairy, fairies; daisy, daisies; baby, babies; city, cities; penny, pennies.

This group of words should be added to the Scrapbook Dictionary.

Articulation—“s.”—Children who have difficulty in sounding sibilants should learn the first verse and repeat it frequently. Here is another verse for similar practice:—

“I weep for you,” the Walrus said;
“I deeply sympathise.”
With sobs and tears he sorted out
Those of the largest size,
Holding his pocket-handkerchief
Before his streaming eyes.
BIRDS

THRUSH, SPARROW, PIGEON AND ROOK

101
FIVE LITTLE SISTERS

Five little sisters walking in a row;
Now, isn't that the best way for little
girls to go?
Each had a round hat, each had a muff,
And each had a new pelisse of soft green stuff.

Five little marigolds standing in a row;
Now, isn't that the best way for marigolds
to grow?
Each with a green stalk, and all the five
had got
A bright yellow flower and a new red pot.
*Old Rhyme.*

Drawing.—This rhyme is useful for a
drawing exercise. When the children know
the rhyme let one half of them draw and
colour the girls and the other half the
marigolds. Collect the drawings and paste
them on a strip of wall paper in groups of five.

Articulation—“l” and “l.”—Children who
need practice in sounding l should repeat
the line—“Now, isn’t that the best way
for little girls to go?”

There are several words in the rhyme
with which to give practice in sounding l,
e.g., *little, pelisse, marigolds, all, yellow.*
Here is another:

Little Lily bought some lace,
Little Lily lost it;
Little Lily found the place,
Where Little Lily lost it.

HIDDEN TREASURE

They told me there was treasure in my
garden,
If I’d only take a spade and dig;
And there wasn’t much to measure in my
garden,
For it wasn’t very big.

So I gave some of my leisure to my garden,
And I dug it well from end to end;
But I didn’t find the treasure in my garden,—
Or none that I could spend!

Yet I got a lot of pleasure from my garden,
When the flowers grew thick and tall;
So perhaps that was the treasure in my
garden
After all!  *T. Mark.*

Note.—Why did the boy (or girl) dig his
garden? Why did he dig it from “end to
end”? Was it a big garden or a little one?
(How do you know?) What treasure did
the boy find after all? Which words rhyme
with treasure? Name any tall flowers that
grew in the garden.

SONGS

**ACTION SONG—THE GARDENER AND THE SEEDS**

A number of children are the Seeds
(having paper caps to represent
flowers) and others are the Gar-
deners.

*Gardeners march in and walk about, singing:*

1. We are the Gardeners, merry and bright,
   Working from dawn to the fall of the
   night.

   *Seeds (with caps off) shuffle in with tiny
   steps in a straight double file, singing:*
   Dry Seeds, shy Seeds, quiet we stay,
   Waiting to be used one day.

   *Gardeners pretend to dig, hoe and weed,
   singing:*
   2. Dig it and prick it and clear off the
      weeds,—
Seeds sing:
All Seeds, small Seeds, by and by,
(kneeling up)
We stretch upward to the sky.

Gardeners pretend to spray Seedlings, singing:
4. Fizz-a-wizz! Fizz-a-wizz! That’s how we kill Creatures and insects that make our plants ill.

Seeds sing:
First a shoot (put up R. hand) and then a sprig (put up L. hand)
We are growing fat and big.

Gardeners pretend to pick creatures off the seedlings, singing:
5. Ho! here’s a snail on them! Ho! there’s a fly!
Take off the slugs, but let ladybirds lie.

Seeds slowly stand up, placing caps on their heads, singing:
Last of all, our lovely flowers Open wide to sun and showers.

Gardeners dance round seeds, singing:
6. Silver bells, cockle shells, blow them all down,
Ours is the prettiest garden in town.
THE GARDENERS AND THE SEEDS

KATE LAY

Doh=F

GARDENERS

1. We are the Gardeners merry and bright,
2. Dig it and prick it and clear off the weeds,
3. Now with our water cans march in and out,

Working from dawn to the fall of the night,
That's how the earth is made ready for seeds,
Watering seedlings to help them to sprout.
Dry seeds, shy seeds,
Round seeds, brown seeds,
All seeds, small seeds.

quiet we stay,
soon to grow;
by and by
We are planted in a row.
We stretch upward to the sky.

Last time

Silver bells cockle shells, blow them all down,

Ours is the prettiest garden in town.
THE ROSE IS RED

PERCY G. SAUNDERS

The rose is red, the violet's blue,
Pinks are sweet, and so are you.
The rose is red, the violet's blue,
Pinks are sweet, and so are you.
THE TARTOISE

PERCY G. SAUNDERS

Very slowly

The tortoise can't go out to play, Or...

Heavily

sell his house or rent it; For when he moves, his house moves too. And...

nothing can prevent it.
MARY, MARY

OLD RHYME

PERCY G. SAUNDERS

Mary, Mary, quite contrary; How does your garden grow?
With silver bells and cockle shells
And pretty maids all in a row.
THE TEACHING OF DRAWING

IN INFANT SCHOOLS

By D. D. Sawyer

"Drawing is as natural a form of expression for the child as speaking."

Drawing as a school subject.—As the tracery of a great cathedral is designed in the ground plan of the building, so in education it is the infant work that lays the foundation for future development in the schools, and influences the character of the man.

As Plato said: "In every work it is the beginning that is the most important part, especially in dealing with anything young and tender."

There are many reasons why drawing should be an important part of infant training. It is a means of communication which comes to the child in a more direct way than words, and long before writing. Drawing conveys to the child’s mind knowledge of facts by the means of sight, and there is no need for interpretation by sound. For this reason drawing is a more practical means than words, by which the teacher can convey knowledge to the child, as sight deals with actualities, but words need to be learnt and applied to facts. So drawing should be practised in school as a means of intercommunication between teacher and child.

Another important reason for its use is to train the child to see, and to realise at what he is looking. A child’s natural instinct is to investigate and find out about all the things that surround him, thus he relates himself to the type of civilisation in which he is to live. It is by sight that he learns most, and he should be helped to use this faculty to the best advantage. As he has practice in walking, talking, listening and touch, so sight can be helped by training and practice—and drawing has immense influence in this development.

A child who has plenty of pictures to look at, and who makes pictures of his own, will be able to understand the meaning of illustrations much better than one who has had no training in looking. It is found that primitive races cannot understand a black and white illustration, even to find the right way up of the picture. So the training of sight is of distinct educational importance.

Thought and general mental capacity can be strengthened by drawing, as close observation is encouraged, with realisation of the true nature of things observed. This capacity to consider and wonder about surrounding things is a much neglected, but very necessary state of mind to the civilised man; and we have yet to realise how much even the youngest child will sit and think and wonder about his surroundings.

Self-expression.—In addition to being able to draw in order to show the teacher or friend a representation of the matter under discussion, it is good for the child to draw his own particular day dreams and fancies. Expressional drawing encourages individual thought and gives the teacher an insight into the mental standard of a child, who, without the power of drawing, might be classed among the mentally deficient, when really he may have a virile and brilliant brain, but of such slow development that he lacks the power to respond to words. The more thinking child may be overlooked, while the shallow child, who can pick up and repeat sounds quickly, may appear to be the more intelligent. Words may be a cause for much misunderstanding, unless the teacher can be sure
that they have such meaning for the child as the teacher intends.

Drawing has another important advantage in that it gives to the child the opportunity to do, and to create something all his own. He sees the marks that he has made and he feels the power of creating something. The joy and importance of this is proved by his annoyance if anyone wants to help him, or add to his production. He resents his own work being tampered with, and we should realise that this is grievous to him, and sufficient to produce the fit of temper in which the tools are thrown down and drawing abandoned for the time. It is good for the child to feel his own power of producing something; but this does not imply that drawing should not be taught. Without help and example there is no progress.

**Materials for drawing.**—Drawing means marks, and these marks must be made with something. The baby when he crawls about soon finds the coal box, and discovers that a knob of coal will make marks, and he begins to draw. A lump of dried clay gives the same result, and causes pleasure.

**Pencils.**—In the past, drawing was confined solely to lead pencil; the pencil is a very beautiful tool, but it requires the lightness of hand and the skill which belong to maturity to produce a good pencil drawing. In spite of this, short pencils about three inches long, of very soft black lead, are most convenient for the child to scribble with; pencils can be always handy, and can be taken up and put away at a moment’s notice.

Hard lead makes only dents or holes in the paper. Long pencils are out of scale with the size of the child, and they have to be held like pens; thus the use of long pencils involves finger work, which is too difficult for very young children. The pencil should be short enough to hold with the end in the palm of the hand, Fig. 1.

Coloured pencils give delight and may be useful in some drawing lessons, but as a rule they are hard and scratchy, giving pale colours. Where pencils with rich colours are obtainable, they are quite good to use, but here again they should not be longer than six inches. These also should be for general scribbling, and not for the drawing lesson, as the infant school should deal with colour and mass, not line.

**Paints.**—At present water colour seems the best medium of expression in the infant school. It has been successfully used by children of three years old, and can continue through the school standards, leading to practical use in adult life. In professional drawing and business, water colour is used more than any other medium.

![Fig. 1. How to Hold the Pencil](image-url)

The fewer the colours the easier it is for the child to select which to use, so they may be limited to the three primary colours, blue (ultramarine), red (crimson lake), and yellow (gamboge). Ultramarine tint will give a good purple with red, and a good green (if not too much stirred) with yellow.

Prussian blue is unsatisfactory, as it has such a strong tinge of yellow, that when mixed with red it gives only a dull purple, or grey; hence it is wise to use ultramarine only.

Gamboge is a good transparent yellow and mixes well with the red and blue; yellow ochre is opaque and too light to give good dark mixtures; chrome has a red
tinge and does not give such good results as gamboge.

Crimson lake is transparent and mixes well with ultramarine (for purple), or gamboge (for orange).

Vermilion, being such a light paint in itself, will not give a dark mixture, and it does not work well with any other colour.

The paint should be soft to stickiness, hence tubes are the most satisfactory. The cakes in boxes have a tendency to get dry and hard; then they have to be rubbed, with the result that more often than not insufficient paint is used; the drawing is thin and pale, for rich dark colours are impossible. Also, when using two or more cake colours to make a secondary, such as blue and yellow for green, the two colours get thoroughly mixed together, so giving a dull, monotonous tint, lacking all the variation and richness which comes naturally from slightly mixed soft colours.

With very young children's work the wet colour will give accidental effects of great beauty. Experiments will lead to the discovery of unthought-of colours, and experiments made by children are of great educational value.

The colour may be squeezed on to a scallop shell, saucer or small enamel dish. The receptacles should not be washed after each lesson, so that would lead to waste of colour. Put them away directly after use, and when brought out for the next exercise, plunge them into a bowl of water, take them out after a moment or so, and brush off the dirty paint of the previous use. This will leave the remaining paint softened, and more can then be added.

Rag.—For putting on the colour, rag, soft and old, is found to be far more satisfactory than the brush for young children. It can be twisted up into a little mop, dipped into the water, and the paint touched with the wet surface. The moistened rag is rubbed over the paper and will spread the colour quickly and in mass, Fig. 2. In the same way a small piece of cotton wool is excellent for putting on colour, and after the lesson this can be rinsed in plenty of water, dried, and used again.

Rag and cotton wool are better for very young children to use than the brush, they can clutch it in the fist, and the drawing comes from the arm and shoulder joint. The brush necessitates finger work (requiring the use of muscles much more difficult to control) and the children have not sufficient delicacy of touch to keep the ferrule of the brush off the paper.

Brush.—When the hand is sufficiently grown to hold a brush freely and fingers are practising writing, the brush becomes a most useful tool, both for practising writing and drawing.

Small brushes are of little value; Nos. 5 to 7 are the most useful sizes. The cheapest

![Fig. 2: How to Hold the Rag](image)

![Fig. 3: A Good Brush Should Spring Back after Each Stroke](image)

hair is the camel, but it is most unsatisfactory to use except for very wet work, as a camel brush has a tendency to bend over and stay bent. A good brush should spring back after each stroke, Fig. 3.

Crayon.—Crayons should not be used without careful consideration for the health of the children. Such elaborate precautions are taken to avoid dust in school, that it seems unreasonable to use crayon, which not only makes plentiful dust close to the nose and mouth, but it is a dust composed of many colours, which must be injurious to health when breathed in quantity. Hard and greasy crayons do not give sufficient richness of colour in quick result to make them of great value.

However, crayon may be used with good effect in some kinds of pattern work, and
where broad masses of colour are not required. Crayons should be soft and rich in colour.

Charcoal.—This is a delightful material to use in the infant school; it may spread over hands and clothes, but it washes off easily, it is wholesome in every way, for even if eaten it is quite harmless. The lumps bought at a gardening shop are the cheapest and best, as here again the young child has plenty to hold in his fist, without too much finger work. Charcoal gives quick, broad effects, and can be rubbed out with bread or soft rag.

Chalk.—Lumps of natural white chalk are good to draw with, though chalk will not rub off very easily; used on a slate or board it may be washed away. Blackboard chalk is excellent, but here again there must be caution about dust, unless the ingredients of the chalk are known to be harmless.

Paper.—In the infant school quantity is of more importance than quality; anything fairly white and not shiny may be used. Ceiling paper from the builders is quite good at 6d. or 9d. a roll; for the very young classes it can be spread over the tables, which can be pushed together, the children standing round and painting where they like, moving frequently. Or the paper may be cut into pieces about 11 in. by 7 in., and not less than 7 in. by 5 in.

The pale grey packing paper sometimes used by grocers, is very pleasant to use for charcoal, chalk, and water colour. Avoid yellow, or shiny glazed papers; almost anything that is white and slightly rough, may be used in the experimental work; later on, a rough white cartridge is suitable.

Tempera.—Tempera, or house painter’s colours are cheap, the powder being mixed down with a little size and water; this may be used for pattern work, but hardly for representational work, as there is little richness of colour, and no depth, so matching colours is strictly limited.

For paper cutting there are many coloured papers made for the purpose, but it is as well to encourage thrift by using what may be gathered of waste material at hand.

Technique.—Drawing in schools was formerly considered mainly a matter of neatness and accuracy, and it was started by using line only. Now we consider the needs of the child and his capacity; we realise that he sees colour and mass first, and that these should be his first experience in drawing. Line drawing is a conventional means of rendering the appearance of things; colour and mass come nearer to the truth. Neatness is not within the capacity of infants.

Marks can be made by rubbing with charcoal, chalk, or clay, and at first these marks are achieved without reference to things.

Water colour gives colour which is a joy in itself, and its use leads to observation and representation of the things observed. For many years water colour was considered too difficult for young children to use, but the children themselves have proved this theory to be a mistake.

At the age of three or four years children take a delight in painting; the occupation of managing the material is in itself educational, and this added advantage affords a definite reason for the exercise.

For very young children strips of ceiling paper are spread over the table and the children paint where they will; shallow bowls of water are placed in the middle of the table to dip the rags into; each child is provided with a saucer or shell of paint and plenty of rag.

With practice and growth small jugs of water which the children are able to lift may be kept on a table, where little water jars, wide and fairly shallow, may be filled by the children themselves and carried to the table where they paint. This is an exercise in management and steady carrying; the children can also be trained to take their turn with patience and not to crowd round the table. There is real excitement
in being able to carry the water without spilling. When it is spilt there is a large clean house flannel to dry it up, and a lesson in housewifery is practised. A bucket for dirty paint water is necessary.

Squeezing out the paint on to the pallets can be a definite part of training, but as it belongs to painting it is not a lesson, for painting is considered a treat; all little children like to manage for themselves and feel grown-up. At first the more responsible children can fill all the pallets, others take their turn, and eventually each child is able to help himself to paint when he requires more.

Many lessons may be incidentally included, such as thrift. Those who really waste paint by washing it away in the water jar can feel the penalty of having to wait for more. This does not mean that the paint water must be kept clean, there should be no restriction on genuine experiment and free use of paint and water.

Hygiene also is considered; a basin and towel are provided to wash hands that become painty. Clearing up and putting away are educational exercises, and they should be recognised parts of the lesson. Children should learn to do all with the exception of lifting heavy buckets of water. By this means they learn method and order; they acquire a love of tidiness and a sense of responsibility.

The colours will be spread over the paper with the rag or wadding, sometimes too wet, sometimes too dry; practice and experience will lead to proper control without much help from the teacher. Sometimes she may make suggestions and do painting before the class. Colours will be mixed in endless combinations; here the idea of putting drier colour into wet will be discovered to be the best way of mixing. The use of clean rag, both damp and dry, to wash out and lift off paint will make a thrilling lesson, and paint rag used in big pads, or twisted up into little points, gives practice in manipulation and confidence in using the medium of water colour.

As the child grows, the hands and fingers gain strength and control, which will be helped by practice with the paint brush. This is a most delicate and fascinating tool; its greatest value is in direct drawing, for it gives mass with shape. Most of the exercises should be arm work from the shoulder; smaller work is done with the hand and fingers; e.g., pattern work of dots and lines, and small decorative units.

There is a tendency for the children to stoop over small work, making it niggled and dry; this tendency should be checked. The colour should flow from the brush freely and wet. Brushes should be well washed after use, and to keep the points up, should be placed in a jar and put in the air for the brushes to dry.

The importance of rag in the drawing class has not yet been fully realised: it will cover the ground quickly; one colour can be worked on to another with ease; small pieces, or corners of a large piece, will roll up for little touches; washing out or removing shapes to show light, will give great scope for correction, as well as interesting possibilities in technique. The rag should be clean and old, either cotton or linen; woollen material or new stuff of any kind is unsatisfactory; colour may be wiped off while wet; when all the surface is quite dry the shape to be removed is damped and the dry rag pressed upon it; if this does not remove enough paint, damp again and rub the place with clean, dry rag. With a stout paper the darkest colour may be removed to show nearly white.

**Development.**—Although the school has nothing to do with the teaching of drawing as **Art**, drawing should form an important factor in general education.

Even in the work of the youngest child the capacity for art will show, or be conspicuous by its absence; but this does not mean that the talented child should receive more training than the rest; on the contrary, it is the child without the talent who will often profit most by drawing, as
it is a means of gaining and expressing knowledge in other subjects.

So drawing will start with the youngest child, who, by his love of the occupation, will prove to us that we are right. The teacher’s skill lies in fitting the type of drawing to the capabilities and growth of the child; this is markedly different from the way in which the subject was taken in the past, when the ideal was to produce a tidy, accurate drawing on a clean piece of paper, and working with line only.

The drawing is no longer of the first importance, as the child in the infant school is too young to handle the tools; it is the thought which he expresses and the joy in producing a drawing that are of importance. This drawing is of the child’s own standard of growth, and in order to give encouragement and help where it is wanted, it is the teacher’s business to come down to that standard, and to put before the child exercises that will help him in progress, and by example give him knowledge of how best to use his tools.

School drawing should develop side by side with the growth of the child. Fig. 4, shows some of the stages of a child’s development in drawing:

1. First, the making of marks for the sake of producing a visible result.
2. The idea of connecting the look of marks with things observed; e.g., red paint, a red flower.
3. A little shape to the general mass of colour.
4. Shapes grow with power of control of the material.
5. Knowledge is expressed by marks, but without reference to appearance.
6. Observation is stimulated to correct and improve the drawing.
7. Representation begins, but not direct from the model; there is investigation, then drawing from the memory of the investigation, giving observation still mixed with fact. This leads to a freedom of drawing which shows vigour and beauty, and often much truth; it comes from a natural use of rhythm and does not represent accurate knowledge.
8. Conscious control of the tool to make marks where they are wanted. This leads to pattern, and with free brush work to still further observation.

Fig. 4. Some of the Stages of a Child’s Development in Drawing

Side by side with expression of mass grows observation and matching of colour, and through all the practice comes knowledge of the paints and their mixing, and by experience the technique of execution. Therefore, from the baby blobs will develop colour, shape, observation, drawing from memory and knowledge leading to observation of facts, criticism of the drawing, closer observation, and eventually (when brain-sight and muscle are sufficiently grown),
THE TEACHING OF DRAWING

drawing direct from observation. But in the infant school all this does not reach a very close approach to accuracy.

**Types of lessons.**—With young children lessons should be more in the form of suggestion and guidance from mimicry, than by set lessons.

The first discoveries and investigations should be of the tools, and of their possibilities in use. These discoveries and investigations will be made by colour put on with rag.

- Colour to make shapes.
- Pattern by repetition.
- Stick men.
- Symmetrical pattern.

- Colour in relation to things. This will be the beginning of drawing to represent objects; e.g., red ball, green ball.

- Colouring cut-out shapes and matching definite colours; e.g., toys, doll's dress, carrot, flower.
- Sky pictures and illustration.
- Figures.
- Pattern with brush.
- Brush drawing of objects.
- Objects looked at and drawn from memory.
- Objects placed before the child to be drawn.

- Exercises in dark and light.
- Light and shadow by theory.
- Pattern to fill definite shape, ruled parallel lines, and spaces.
- Stick printing or potato cuts.

**Teaching.**—In all education, drawing should be considered as of equal importance with other subjects, and not merely an "accomplishment." It starts in the infant work more as an occupation, the teacher introducing the colours and then watching to see what the children do with them; when they need help and direction she gives it, and she plans exercises which will be in keeping with the age and interest of the children. It is always difficult to remember the littleness of the child, and the undeveloped state of brain, eyes, and muscle; also, that they grow slowly and at different paces. A year is a very long time to a child.

Drawing should be taken every day, much of the time being spent in experiment and individual work. The teaching, which should be more in the nature of play than formal lessons, should come in when the experiments are worked out and interest is flagging.

The best way to use the paint will be taught through the child's power of mimicry. When the dabs and washes of paint begin to represent things, it is important for the teacher to remember that the impression of shape on the child's undeveloped sight is nebulous, and totally unlike the impression received by the adult eye, which is trained to note and see clearly, and is further assisted by knowledge and past experience.

As soon as the idea of drawing pictures is realised by the child, there is desire to draw everything observed, and this leads to complicated compositions, at first almost unrecognisable blobs and scribbles, which can, however, be fully explained by the child. These free-expression drawings the teacher does not correct; the children should have plenty of time to work off their ideas. The drawings are an ingenious mixture of plan and elevation, which form will continue until the critical faculty develops. Children who are used to seeing pictures will soon want to make their work more like other pictures, and it is here the teacher very gradually introduces the right way up of things, and with lessons on sky pictures brings the sky down to meet the earth, and keeps the trees and houses upright, and so forth.

Without this training, the primitive method of having a band of sky at the top, and a band of earth at the bottom of the picture, might continue into adult life; but more often children grow to realise that their pictures do not look like grown-up people's pictures, so that they say they cannot draw, and all their drawing stops.
On the other hand, in the past there has been too much formal teaching, instruction being given at every painting period, which left the child no time to work out his own ideas and day dreams. When an example has been given there should be time for the child, not only to copy the teacher’s example to learn how to do it and then make another drawing all his own, but to do the same sort of exercise many times in order to get quite familiar with the method. This again does not mean repetition of the same drawing; if the example has been a sky, there are all manner of skies to be painted, and also all manner of houses, trees, and people to put in front of them.

There may be need for help and example all the time, as few children can learn from one lesson, but they should be free to copy or not as they like, and the definite lesson should be a special occasion. It is good to give children plenty of time for free expression and creative work, but also it should be remembered that although all children like to work by themselves, some will invent their exercises, while others are born copyists who always want a lead.

The inventive and leading spirit is of great importance, but the man who can take an order and carry it out faithfully, and who can work at the same routine without tiring, is also a valuable member of the community. Hence it is wise to see that there is something to draw from and to give ideas for the copyists, as well as plenty of free field for the inventor.

A very important point in school drawing is that each child’s work should express himself, in style, progress, and colour; the liberal periods of individual work will help this, and where the teacher finds a sameness in the class work as a whole, she will know that her teaching is at fault.

The younger the child, the more he will learn by his power of mimicry, so with drawing the teacher paints and the child wants to paint too. The teacher’s difficulty is to become a child herself, and to use her colours as children of the age she is teaching would be able to use them.

With children of three to five years old, and using rag and colour, the teacher rubs one colour on to her paper (say blue, with plenty of water); it spreads and shows light and dark colour; then picking up some red on the same piece of rag, she rubs this on to the paper to show pure red with some merging into the blue; this produces purple.

A short and rapid example from the teacher will set the children playing with their paint, and as long as they are happily occupied with it, there is nothing further for the teacher to do beyond giving out paint and clean water, and admiring the smears of colour that are produced. Some children will be enthralled with the colours and work for an hour at a time; others will soon tire and these should be encouraged to take up other occupations, or they may learn how to squeeze out the paint.

In the next painting period the children will like to repeat some of their first adventures; while they are doing this, the teacher, with her little mop of rag, can paint some rows of spot pattern on paper which is pinned on the blackboard. When the children become interested in what she is doing, she may call them all to attention and let them start a song,—“Mary, Mary, quite contrary,” etc.—she marks the time with the mop of rag in the air, and the children mark time in the air too; then when they have the swing of the rhythm, the teacher turns to the blackboard and marks time with dabs of colour on the paper; the children do the same, and so by the power of rhythm they unconsciously produce spots of more or less equal spacing, Fig. 5.
In the next line of song other marks will be placed between the first; this is much more difficult for the children to do, it requires conscious control about which it is wise not to be too exacting. By this time the song will be forgotten, and many rows of spots will have been painted, and different colours used.

The children will want to put a different colour for each spot, but they should be encouraged to continue the same colour right along, or add other colour in the next row of shapes, so building up a pattern of two, three, or four colours, Fig. 6. If the spots get uneven and all over the place, they can be turned into a coloured band by wiping the rag right through them, Fig. 7.

This quickly leads to the wave line of pattern, which may be interchanged with the spot pattern, and perhaps is even more natural to the child. Up and down, up and down,—everything in nature goes up and down; when we walk and when we breathe, the boughs on the trees, the waves of the sea, the smoke from the chimneys.

So the teacher takes her rag and wipes it along the paper—who and down, Fig. 8.

If the wave is ruled out and drawn with the compasses to make it mathematically exact, the result is unsatisfactory and is unpleasant to look upon. But the wave that varies slightly in each rise and fall, keeping a balance in the whole sequence, is full of interest and variety. This band of pattern can be left to the children to play with, using different colours, different widths, and different depths of waves, Fig. 9.

Very soon the wave can have additions; it can sprout buds, leaves and flowers, and so will be a stock foundation ornament for much future work.

Many other exercises will be interchanged with the pattern work, but periodically it will be taken, and as soon as the teacher finds the children’s interest flagging she will introduce a new idea of unit, Fig. 10.

A little more development of skill will be required to place a line joining a blob of paint. (It is called a flower.) The mass or spot lands on the paper without thought, but the stem must start from the spot, a matter of touching the right place, and it
Plate I. Suggestions for Paint Rag Drawings
The scribble lines represent colour
must be drawn downward; this requires mental effort, but the teacher merely does it on the blackboard, and the children follow, except that each child makes his own flower, in colour and shape. Some children will delight to make patterns all their own, and others will need something to copy, and for these the teacher draws units on the blackboard, Fig. 11.

When the children have got the idea of bands of pattern made by repeating a unit, they can combine pattern work and object drawing, and decorate their cups, bowls, jugs and other drawings, including designs for simple stitchery. In the upper classes, where brushes are used, the strokes may represent the stitches, Plate I.

Later, and interchanged with the bands of pattern, single complete patterns may be made, Plate II. This exercise involves the reversing of a shape,—a very difficult matter for young children. It would come at an age when the letters of the alphabet are introduced, and would help the mind to realise shape, and give practice in conscious control; this is a definite mental effort compared with the wave pattern which flows almost unconsciously.

To give the children more idea of order, the bands of pattern may be painted on narrow strips of paper (ribbon paper obtained from the linen draper's answers very well); unconsciously they keep the paint on the paper, and see an even strip of work when finished. There is a great temptation for the teacher to give ruled lines to work upon, or even crease the paper to keep the pattern straight; this is quite a different experience and should be avoided until conscious control is well developed, probably at the mental age of six or seven years. With ruled paper mental effort is required to make the strokes touch and fit the lines; rhythm and free movement are forgotten; the child stoops over the paper, and with great pains does a mechanical piece of work. The drawing may look very neat and nice, and many people will consider it an improvement. The children will do the mechanical drawing with interest, but when so much of the other school work, such as writing or sewing, requires close attention and accuracy, both out of harmony with undeveloped growth, it seems a pity to add to the strain. Accuracy will come naturally and with little effort at the age to which it is fitted; enforced, it will probably produce a lasting dislike for drawing.

On the other hand, writing should be much helped by the rhythmic movement of the free pattern work, which comes naturally to the child.
The children will probably think of ruling the lines themselves when they are ready for the more exacting exercise; that is quite a different matter; it is always well for the teacher to follow the child.

Another way of giving the idea of greater accuracy is to give the children cut shapes to decorate, and when they are old enough to use scissors, they can both cut holes in folded paper, and also cut shapes of coloured paper to stick down, and then add paint round the symmetrical shape, Fig. 12.

However, up to the age of eight or nine, it is unwise to give much restrained work which requires accuracy, or even the placing to a line, as there is already so much effort being made in learning to write. The more accurate work will take its place and come without undue effort, when power of judgment and skill develop with general growth.

Interchanging with pattern work and sky pictures, all manner of objects, flowers and fruit would be drawn, the teacher giving suggestions on the blackboard, and the children making their own attempts of anything they want to draw. They will soon come to the end of their ideas, and then the teacher can show something interesting, such as a carrot, radish, woolly cap, or a pot of hyacinths. These things would be painted in mass, the general shape coming by a rub with the rag, Plate III. It is still an exercise in putting on colour, and the results are not considered seriously by the teacher.

To gain practice in drawing, one object—chicken, flower, tree—may be repeated to make a band of pattern. This again can be added to an object, all of which will help in giving power to draw.

Occasionally interchanged with these first drawings of things, shapes of objects may be cut out in paper for the children to colour both sides; this will show them correct and symmetrical shape, which would be beyond their power of drawing, but having their own colouring, which gives the individual feeling with the experience of correct shape, Fig. 13.
When the children are old enough to look at an object in order to see what it looks like (a very different thing from looking to see what it is), they can have definite models to draw, though not yet to draw from with the idea of drawing accurately.

Consider a big bunch of flowers, such as poppies or cornflowers; to bring them into the school room is to bring in a flair of colour, joyful and exciting; at once there is the desire to paint it; very few single flowers stand out separately, so a smear of colour should represent the bunch. Each child's painting will show a different shape, blue or red, as the case may be, but it is the teacher's bunch of flowers.

With more practice and growth of experience, more observation may be expected. Objects with a distinctive feature, the shape of which must be observed, are definitely placed before the children to be copied, such as a basket with a handle, Fig. 14.

![Fig 14. The Beginning of Drawing from Models](image)

Now it becomes a game with competition. Who can draw a basket just like this? Criticism is developed. Thoughts of dark and light should be introduced; light hat, dark ribbon, but the same colour.

Young children should not be expected to see light and shadow, but when they want to draw round objects, from memory and imagination, the teacher can show them how to add a dark side, to make it look round; then when they draw, perhaps a jug, in order to show their pattern on it, they like to add the little bit of shade to make it look real, Plate III.

In the same way the children draw the ellipse as teacher draws it; this satisfies them, and being surrounded with pictures in which ellipses (and shadows) are used to represent circular things, they accept the method of drawing long before they can look at a circle and realise that they see it as an ellipse; but this will be a decided help in future drawing.

A definite exercise is to get gradation of colour, soft at the edge, and shading from dark to light, or light to dark. To work from light to dark, make the surface of the paper wet, and place drier colour into it; the edge will blur.

To work from dark to light, add more water as the surface spreads.

Stick men will start with the pattern work and very soon grow into illustration, Plate IV. This again combines with sky pictures. The sky picture should come early in the work, as it is never too soon to begin to look at the sky.

The first experiments with colour may produce a sheet of blue paper, blue paint all over, and we call it a sky. A yellow sky should be looked for and painted. Then the teacher paints a picture, sky first, blue, yellow or grey, rubbed all over the paper, and dark houses, or better still chimneys and roof only, painted into the sky with the paint a little drier on the rag, Plate V.

The children paint with the teacher, and then make some pictures all their own. They will soon want suggestions from the teacher, and then stories can be illustrated, introducing trees, fields, hills and streets, rooms, school, and so on.

The illustration will want figures, and these grow from rough smears of paint, Plate IV. They are compared with children who may stand before the class for a few minutes, to note the dress and what they look like when sitting and standing. With practice figures will be shown in definite action,—pushing the perambulator, carrying a basket, talking to the cat, feeding the birds, and so on.
Plate V. Free Expression with Paint Rag

The teacher gives some suggestions
At first these should be practised as figures only. The teacher notes if the figures improve in the free expression work; this will suggest to her what to help with next. Later, the figure and picture may be taken as a definite exercise.

As a rule it is best to paint the sky and distance first, right across the paper, and put the figures on the top of the wet sky; otherwise there is an unpleasant line or edge of white paper, or the figures get washed out when the background is added.

It all depends on the subject; if the background is to be dark,—woods, night or indoors,—and the figures light, then the figures must be painted first, and the dark placed round them.

As the children grow in skill to paint what they want to show, they will need help and example to carry the work to a higher standard: many different methods could be used for this. A definite unit may be drawn on the board, or a picture or diagram may be shown, such as a haystack, scarecrow, cottage, windmill, or such a figure as Nod the shepherd, Aladdin, a giant. The children take hints and help from this, not so much trying to copy it and make it exact as if drawing from it, but making their own drawing founded on it,—and round this unit they paint their own ideas of background.

Another way is for the teacher to draw a simple picture on the board, and the children paint it to show either seasons, weather, or time of day, Plate V.

A lesson such as this would be given when it is found that the class is making no progress and the work is poor and meaningless. It may be necessary for the teacher to paint her picture with the class following step by step, in order to correct their method of execution, and realise that they can do better.

All these exercises, pattern, sky, object and figure, would start with the babies and continue through the school classes.

The use of rulers, stick printing, and potato cuts, belong to the work of a later age, when these mechanical aids would be used occasionally to repeat pattern over large surfaces, such as end papers for books, material, book covers and so on, and would belong more to the handwork than to the drawing lesson.

The main desire of the teacher should be to train the child to look at, and realise, the beauty and wonder of nature, and to take a personal interest in the industrial arts of home life.

Cut-outs for Decorative Purposes
CENTRE OF INTEREST-
THE HOME

III. BULBS FOR THE HOME

Peggy and John see the Tulips Growing in Holland
Drawing in Outline of Picture No. 5 in the Portfolio.
Description of Picture No. 3.—The picture shows a characteristic scene in Holland at springtime, a tulip field in flower. Peggy and John, the two English children whose travels we relate in the series of geographical talks in these volumes, can be seen in the background on the left. The two principal figures are the Dutch children, a girl and boy, who stand in the foreground gathering tulips by the armful and putting them into a basket. They wear typical Dutch peasant costume, with wooden sabots. (It will be necessary to explain to the children that the people of Holland are called Dutch, to avoid confusion in the use of the words.) Numerous paths intersect the field and divide it into rectangular flower beds. The field is encircled by a canal, on which is a barge. A windmill stands on the farther bank of the canal, and there is a suggestion of a village to the left of it. Two other windmills are visible in the distance.

A windmill and a rowing boat make up the frieze for the classroom wall. Outline sketches for tracing these shapes are given. Half of the children, those colouring the windmill, will require whole sheets of drawing paper, and half sheets will be needed by the others who are to colour the boat. The colours for these objects are shown in the picture.

After colouring, the children should cut out their segments along the dotted guiding lines, so that they may be mounted, edge to edge, on the back of a strip of wall paper.

LANGUAGE AND SPEECH TRAINING

Introducing the picture to the children.—Children in both town and country are familiar with the beautiful spring flowering bulbs. In the home, the shop window, the garden and park they see hyacinths, tulips, crocuses and daffodils, and in most schools it is a regular practice to grow a few bulbs in glass vases, or in pots. Tulips and crocuses especially are favourite flowers with young children; the graceful forms and bright colours appeal to them, and even the Fives can make satisfactory attempts at drawing tulips and crocuses in colour. In addition to the language exercises, the poems, music, constructive work and other activities associated with the picture, we here introduce the children to the land of Holland, world famous for its bulb industry.

Give the children notice that a picture about bulbs is to be shown; tell them to bring pictures from catalogues and magazines and find out all they can about growing bulbs.

Conversation on Picture No. 3.—The children should describe and discuss the picture. To stimulate thought and observation, and to bring to the notice of the children any points overlooked, the teacher may make some of the following suggestions:—1. Tell how the Dutch boy is dressed. 2. Tell how the Dutch girl is dressed. 3. Tell what the Dutch children are doing. 4. Give the names of the flowers. 5. Find Peggy and John. 6. Follow the path of the canal round the field. What is sailing on the canal? 7. How many windmills can you see? 8. Is Holland a flat or a hilly land? 9. Name the two things in the border at the bottom of the picture. 10. Name the colours in the border of the picture. 11. Tell what Peggy told her mother about a tulip field. 12. Tell what John told his mother about a windmill. 13. Give names to the Dutch children; e.g., Hans and Gretchen.

FOR CHILDREN FROM FIVE TO SIX

Play.—Let the children mime actions or imitate sounds based on Picture No. 3 as
follows:—1. Play at picking tulips. 2. Play at putting tulips in a basket. 3. Play at putting six tulips in a vase. 4. Make a noise like the wind. 5. Swing your arms round like a windmill. 6. Walk noisily as you would do in wooden shoes. 7. (Two children.) Pretend you are Hans, and ask Gretchen for some yellow tulips. Gretchen then asks Hans for some red tulips.

Matching colours.—Let the children select from their boxes of beads, papers, wool, silk or other material, the colours to match some of those seen in Picture No. 3.—Hans’ blue cap and trousers, Hans’ red scarf, Gretchen’s white cap, Gretchen’s yellow tulips, the red tulips, the purple tulips.

If there are tulips, daffodils, crocuses or other flowers in the classroom it will be advisable for the children to match their material from the real flowers.

Missing words.—Say such sentences as the following for the children to supply the missing words:—

1. Hans was a little Dutch —— (boy).
2. He had a blue —— (cap).
3. He had blue baggy —— (trousers).
4. He had a red —— (scarf).
5. Gretchen was a little Dutch —— (girl).
6. She had a white —— (cap).
7. Gretchen was picking yellow —— (tulips).

Word building.—Where a phonic method of teaching reading is practised the teacher can print on the blackboard the name of a conspicuous object; e.g., cap. Let the children then select from their boxes the letters to make cap. They can then make other similar words; e.g., hat, bat, lap, map, tap—and so forth. Deal in the same way with sail, boat, red, green.

Some of the name words which may be too difficult for the Fives at the moment can be printed on cards with a suitable picture and put in the Card Dictionary.

Number.—The children can set out the correct number of counters, buttons, bricks, sticks, etc., to correspond with the number of various things seen in Picture No. 3, or with the number of flowers presented to them by the teacher,—2 girls; 2 boys; 2 bunches of tulips in the children’s hands and 2 bunches in the basket; 1, 2, 3, 4, 5, 6 windmills in the frieze; (or 2 and 2 and 2; 3 and 3; 2 and 4; 1 and 5;) 1 big windmill, and 1 and 1 small windmills in the picture; 1 barge; six rowing boats in the frieze.

Let the children set out a garden on the floor marking the boundary with wooden bricks. They can then set out clay or plasticine bulbs, planting them in rows and groups of 2, 3, 4, etc.

The children can stock a shop with their bulbs and use the pictures brought by them to advertise their goods. Some children will be able to copy the names of the bulbs and prepare price labels.

FOR CHILDREN OVER SIX

Flash Cards.—The use of these reading Cards is explained on page 14. The following sentences might be written on strips of card:—

1. The girl has yellow tulips.
   The boy has red tulips.
   In the basket are red and yellow tulips.
   The field is full of tulips.

2. The Dutch boy has a red scarf.
   The Dutch boy has baggy trousers.
   The Dutch boy has wooden shoes.
   The Dutch boy has a round cap.

3. The Dutch girl has a white cap.
   The white cap has two wings.
   The Dutch girl has a big apron.
   The apron has white and blue stripes.

4. There is a canal round the field.
   There is a barge on the canal.
   There is a windmill near the canal.
Missing words.—Write several sentences on the blackboard or preferably on cards and let the children rewrite the sentences, adding the missing words:—

1. (Hans) —— is a Dutch boy.
2. (Gretchen) —— is a Dutch girl.
3. On their feet they wear woode (shoes).
4. Hans has very baggy —— (trousers).
5. A barge is on the —— (canal).
6. The (windmill) —— pumps out the water.
7. The people grow fields of —— (tulips).

What is wrong in these groups?—For this exercise write each group of words on the blackboard or on Flash Cards. The children write down (or name) the word that does not belong to its group:—

1. tulip, barge, snowdrop, crocus.
2. barge, boat, windmill, ship, steamer.
3. herring, cod, mackerel, sail, haddock.
4. stork, nest, duck, turkey, ostrich.
5. spring, summer, Wednesday, autumn, winter.

Incorrect speech—"did you."—Regular drill is necessary in order to get children to pronounce you and not yer. This exercise, too, is useful for helping in the faulty pronunciation of I saw.

The first child says to his neighbour: "I saw a windmill. What did you see, John?"

John turns to his neighbour and says: "I saw a Dutch boy. What did you see, Mary?"

Mary turns to her neighbour and says: "I saw a basket. What did you see, Lucy?"

And so the game goes on until everything in the picture has been mentioned.

Incorrect speech—"did" and "done."—Of done for did is a common error.

the use of these words can drawings done in the class and pointing to one, says: "Who did this?" The child whose drawing it is answers, "I did it, teacher."

Writing messages.—Let the girls write a letter to Peggy asking her to come to their house when she gets back from Holland to tell them all about the tulips. The boys can write to John. Remind the children to speak of Peggy's or John's affairs first and last in their letters, and to remember to finish the letter with the formal words I am, etc.,—see page 69.

Dear Peggy,

I hope you are having a good time in Holland. When you come back to England will you call and see me. I want to know all about your holiday. Is John quite well?

I am,

Your loving friend,

Reading and drawing.—Write on cards directions for drawing, and distribute the cards among the children:—

1. Draw a flowerpot.
   Put three tulips in the flowerpot.
   Colour one tulip red, one yellow and one blue.
2. Draw a barge.
   Colour the barge green.
   Colour the sail orange.
   Put a man in a yellow coat in the barge.
3. Make four patches of colour for a tulip field.
   Make a red patch.
   Make a yellow patch.
   Make a green patch.
   Make a purple patch.

Number.—When there are plenty of flowers in the classroom the children can make them up into bunches and label them with prices. A flower shop can be arranged, and the flowers sold to purchasers for cardboard or paper coins.

Paper flowers made in a handwork lesson can be bunched and sold in the same way.
Set out a space on the floor to represent a garden which is to be planted with bulbs. The younger children can make a walled garden with their bricks. Plasticine bulbs can be made, labelled, and bought at the flower shop. The cost of planting the garden can be calculated. On a sheet of paper the teacher can print a price list of flowers and bulbs.

On squared paper children can plan out a bulb garden with crayons or paint. Each child can calculate the cost of bulbs for his garden by referring to the price list.

Individual cards based on the work done by the children can be prepared: e.g.,—

1. How much will 3 daffodil bulbs, 2 hyacinths and 6 snowdrops cost?
2. Plant 7 rows of tulips, 5 in a row. How many tulips must you have?
3. A gardener has 72 snowdrops. He wanted to plant them 6 in a row. How many rows could he make?
4. Which will cost more, 8 hyacinths or 14 crocuses?

A matching game.—On the blackboard draw outlines of the illustrations of objects shown below. Write a list of the following words, and let the children select the right picture to fit each word:—hot, cold, soft, hard, sour, sweet.

Lemon
Iron horseshoe
Sugar
Snowman
Sun
Cushion
ACTIVITIES AND CONSTRUCTIVE WORK

Guessing game—"Yes" or "No."—The children are told to think of anything in Holland. One child comes in front of the class and decides to be some Dutch object. The rest ask him questions to which he can reply only "Yes" or "No."

For example, the child has decided to be a Dutch cheese. The questions might be as follows:—"Are you big?"—"No." "Are you square?"—"No." "Are you round?"—"Yes." "Are you made of wood?"—"No." "Are you made of glass?"—"No," etc.

The child who finally asks, "Are you a Dutch cheese?" takes the place of the one in front of the class.

Guessing game—"I am."—Again the children are told to think of anything in Holland. One child comes out and decides to be a Dutch object. He has to describe himself till the others guess what he is.

For example, he chooses to be a windmill, and says, "I am big. I am made of wood. I do useful work. I stand out-of-doors."

The children put up their hands when they think they have guessed the object. The child who first guesses correctly takes his place before the class.
Trace-out for Frieze—Windmill
Trace this Drawing for part of the Frieze, Picture No. 3.
Bead laying—Holland.—With beads the Fives can make pictures of a pipe, clog, barge, and stork, as shown in the sketch.

Paper cutting—Holland.—The Fives can tear or cut paper to make the following articles:—a cheese, clog, pipe, patched trousers, Dutch hat, Dutch bonnet, bulb and barge.

Paper cutting—Dutch girl.—This exercise may be a group model. The teacher draws the stick figure on a sheet of brown paper, and each child supplies and sticks on one article of clothing. Alternatively, each girl may draw her own figure on drawing paper, and dress it herself.

The stick figure is drawn with head, hands and feet. The dotted line in the sketch is the continuation of the middle line used in measuring the clothes. The clothes are shown in the sketch, and are numbered in the order in which they should be put on. They are cut from folded coloured paper and measured by placing the fold along the middle line of the stick figure. The shape of each garment is then drawn with pencil on the folded paper, and cut out. Cut out
the stockings and sabots first and stick them on, Figs. 1 and 2. Then draw out half the skirt, apron and blouse from folded paper, making each the correct size for the figure, and paste them on in this order, Figs. 3, 4, and 5. Next cut out and attach the hair and bows, Figs. 6 and 7. Finally add the cap and patch, Figs. 8 and 9.

Paper cutting—Dutch boy.—This exercise, like the one above, may be a group model, or each boy may draw a stick figure on drawing paper and dress it himself.

The stick figure is drawn with head, hands and feet. The dotted line in the sketch is the continuation of the middle line used in measuring the clothes. The clothes are shown in the sketch, numbered in the order in which they should be put on. They are cut from folded coloured paper and measured by placing the fold along the middle line of the stick figure. The shape of the garment is then drawn with pencil on the folded paper and cut out. First cut out the sabots and stick them on, Fig. 1. Then draw out half the tunic, necktie and trousers the correct size and paste them on in this order, Figs. 2, 3, and 4. Cut out and paste on the hat, Fig. 5. Finally add the patches and the buttons, Figs. 6, 7, and 8.

Paper decoration—tulips.—A simple way to make tulips is as for the roses on page 74. Cut some yellow or red crêpe paper into strips 3 in. by 9 in. Fold each strip into half and again into thirds, thus making 6 sections. Cut down 2 in. on the two long sides of the folded paper, round off the top and make a notch in the middle of it. Gather and wind the perianth leaves round the end of a stiff wire. Paste one end of a strip of green paper ½ in. wide and cover the base of the flower. Continue winding down the stem and fasten the end with paste.

The older children may make tulips closely resembling the natural flowers. Trim a straight twig till it is smooth and cut it to a convenient length. Stick a giant (extra large) black-headed pin in the end of the twig. If gold sealing wax is available, put a drop on the knob of the pin, which represents the pistil. To make the perianth, cut 3 strips of yellow or red crêpe paper 4½ in. by 3 in.; place these on top of each other and then fold them in half, giving 6 thicknesses of paper. Draw the outline of a
perianth leaf (called *petals* in the sketch) on the topmost piece of paper and cut it out, giving 6 perianth leaves of the same size. Take the perianth leaves one by one, gum the lower edge of each and stick it to the twig at the base of the pistil. Cut a narrow strip of green crêpe paper, gum each end and wind it tightly down the twig, covering the base of the perianth.

**Plastic model—Dutch cheese.**—This is a model for the Fives. Make cheeses of round balls of clay or red plasticine of equal size and pile them up.

**Plastic model—bulb.**—This is a model for the Fives, made from a ball of clay or plasticine. It is hollowed at the top with the modelling tool and 3 shoots are inserted. Little "worms" make the roots.

**Plastic model—clogs.**—Make each clog from a ball of clay or plasticine. Shape the toe of the clog and push in the thumb to make a hollow for the inside of the shoe.
Plastic model—windmill.—This model may be made on a board, or to stand up. In each case the body of the mill is made from a cylinder of clay or plasticine, narrowed at one end by rolling and pressing. The sails are made from flattened "worms" of plasticine, with pieces attached on alternate sides.

Plastic model—Dutch barge.—A Dutch barge can be modelled from a cylinder of clay or plasticine. A red paper sail cut double, pasted on the inside and stuck over a match stick completes the model.

Plastic model—dog.—Two dogs are used to pull the milk cart, the making of which is described on page 138, and to complete the model the dogs can be modelled in clay or plasticine. Make the body, head, legs, ears and tail separately as shown in the sketch, and join the parts together. Do to form the neck and add a "worm" for the handle.

Plastic model—Dutch milk can.—The model of a milk cart shown on page 138 should carry milk cans which can be made in plasticine. Roll a ball of clay or yellow plasticine into a cylinder. Pinch up the end
not make the legs too long or the animal will not stand steadily.

**Model with odds and ends—Dutch milk cart.**—For this model a match box, two cardboard lids of milk bottles and paper clips are required. Make each shaft of a match stick gummed to the bottom of the tray with a piece of paper stuck over it. Smaller children, instead of using match sticks, will find it easier to cut two narrow strips of card of equal length and paste them on the bottom of the box. The bottle lids make the wheels, which are attached to the middle of the long sides of the matchbox tray by paper clips. Draw a number of spokes on the wheels with a crayon or pencil. The point where the spokes cross is the centre of the wheel.

![Image of a matchbox cart](image1)

![Image of a matchbox stork](image2)

**Co-operative group model—Dutch milk cart.**—The best model of the milk cart described above can be filled with the best plastic models of milk cans (already described); two plastic dogs (already described) can be harnessed to complete the model. To attach the dogs to the cart press them firmly side by side, place them between the shafts and enclose the shafts and dogs with a small elastic band.

**Model with odds and ends—stork.**—The older boys and girls can make a stork of two fir cones,—a tiny one for the head, and a larger one for the body—and some match sticks. Pierce two holes for the legs with the points of scissors, make them close together and near the wide end of the larger cone. Put a drop of gum in each hole. Sharpen the ends of the sticks and push them in the holes. Attach the neck and head in the same way; make the beak of a short piece of stick. Push the feet into a base of clay or plasticine to make the model stand.
PLANTING HYACINTH BULBS

SOME very useful practical work in connection with the talks on bulbs can be done by growing hyacinths in the classroom.

There will be required four bulbs having differently coloured flowers; two are to be planted in a hyacinth jar over water, and two in 5 in.-pots of soil. There will also be needed small broken crocks for drainage, saucers to hold the pots, water and clean rags for washing pots; damp soil for planting.

Tell the children what the bulbs are, and that if we plant them now (beginning of October) they will flower in the spring. We are going to plant two in pots of soil.

Let several children wash and dry the pots, saucers and crocks. If the pots have previously been used they should be scrubbed. In the meantime, explain by a blackboard diagram how the bulbs will be planted. Other children can then place the crocks and soil in position, the crocks to a depth of two inches, about one inch of soil well pressed down, then the bulb, which should be packed round with soil, firmly pressed down with a thick, blunt stick, and covered to a depth of half an inch.

Explain that bulbs would naturally grow in soil like any other plants, but in order that we can watch them grow, and especially the roots, we are going to plant some in clear glasses.

Let two children wash the glasses to make sure they are quite clean, others fill them with water to within half an inch of the neck, and others place the bulbs in position. A piece of charcoal in the water helps to keep it sweet. Explain that if the bulb actually touched the water it would begin to soften and become mouldy, so we leave a little space, but some of the water evaporates and keeps the air in it damp. Point out the old and new roots, if the new ones show. Mark the level of water with a narrow strip of paper.

Other children may prepare labels on which the name and colour are printed, and the date. These are attached and the plants are then put away. It is explained that if we are to have healthy plants, it is best for strong roots to grow first, and that they grow better in a dark place. When we plant bulbs in the garden we put their own depth of soil over them and this keeps them dark. If there are plenty of bulbs, one in a pot and one in a jar might be kept on the window ledge for comparison.

An airy, dark cupboard will do for the bulbs in glasses. Those in pots grow best if placed in a bed of ashes and covered to a depth of several inches, but any cool, dark place will serve. Water well first, and if the pot is not buried, keep the soil well damped but drained.

Prepare a large sheet of drawing paper by dividing it into three columns, for written observations of the growth. In the three columns note the date, the growth of the root, and the growth of the "shoot" (leaves and flowers). Each week the bulbs in glasses should be brought out and inspected, and any change entered in one of the columns. The length of the roots can be judged approximately, the "shoot" can be measured with a ruler. Or squared paper can be used, a line drawn horizontally across the middle, and the length of the roots and shoot indicated diagrammatically each week, each square measuring or representing four inches.

When the roots are well established the bulbs can be brought into the light. Opportunities should be made in arranging the nature study lessons, for the children in turn to make drawings showing the stages
Bulbs
Snowdrop, Tulip, Daffodil, Blue Bell, Crocus, Hyacinth Bulb
in the growth of the bulbs. Small groups can sit on the floor to draw them if there are no tables and if it is not convenient to move the desks.

When the leaves are well-grown and the flower is appearing, a further lesson might be taken on the flowers.

Kate Harvey.

GEORPHY TALKS

LETTERS FROM HOLLAND

First letter—by airplane to Holland.—Father was going to Holland, and, after a lot of persuasion, he decided to take us with him. We were greatly excited, but what made us jump for joy was that he told us that we were going to fly there. We had never been in an airplane before, so you can guess how delighted we were at the thought of it. We set out one morning from our home in Norfolk and went to London by train. Father said we must not take much luggage, as the airplane cannot carry too much, so we each took a small suitcase. When we got to London we had to go in a car to Croydon aerodrome to board the airplane. We were surprised when we got there. Our car drove through some very large gates, and there was a big hotel near, where people can stay if they have to wait a night. When we got farther in, we saw a number of huge sheds, called hangars, where the airplanes are kept.

There were many workmen about, some in greasy overalls. They are engineers who have to overhaul each airplane, before it can go on a journey. They tune up the engine, test the wires and struts, look at the landing wheels to see if they are sufficiently blown up, and examine the propeller to make sure there are no cracks in the wood and that it is safely fastened on to the shaft. They go into the cockpit, where the pilot sits, to see if the controls are in order. The pilot has foot controls with which he can alter the direction of the airplane. There is a long stick called a joy stick just by his side. He pulls this before the plane leaves the ground. This lifts the tail of the airplane and makes her rise. All these things receive attention for the safety of both pilots and passengers.

Besides the engineers, there are men in uniform walking about. One of these took us to the booking office and waiting rooms.
There are chairs and settees dotted about, so that people may wait in comfort. There is a large board facing you as you go in the waiting room. On this are written the times of departure of the airplanes and their destinations. Some were leaving for India, some for South Africa, some for Paris, some for Germany. We think it's wonderful that people can travel so far in so short a time.

There is a steward who looks after the gentlemen when they come in, and a stewardess for the ladies. One of these will take you to a cloakroom, where you can wash, and even have a bath if you like. There are porters for your luggage, which is weighed to see if you have too much. If you have more than a certain weight you have to pay extra.

When father had got our tickets, everyone's luggage was put on to a trolley and wheeled to the waiting airplane. There were large mail bags too. These were put into a special compartment in the airplane, so as to be out of the passengers' way. We were most anxious to see the plane in which we were going. It was a Dutch plane, and had only one pair of wings. Father said it was a monoplane, and that most of the Dutch airplanes were built like this. On the under side of the wings there were letters, so that people can tell to which country the airplane belongs, and there were other letters telling the name of the company that owns it.

There was a special compartment in front for the two pilots, who have glass all round them to enable them to see where they are taking off and landing. There were three engines and propellers. Our part of the plane was very comfortable. It was like a little drawing-room. Armchairs were fastened to the floor and placed one behind the other so that they were close to the windows, which slide, so that you can open them quite easily.

We got in, and the engines were running and making a deafening noise. We thought we should not be able to hear ourselves speak when we were in the air, but father told us that the airplane is lined with a special material that deadens the sound.

When all the passengers were aboard, a man who had a checked flag came and stood near; he had a watch in his hand. The pilots climbed into the cockpit, and when the man dropped the flag they knew it was time to go. The plane was standing on a large piece of concrete; gradually the plane taxied along the concrete and on to the grass across a huge field. Almost before I knew it we had left the ground and were up in the air. The aerodrome seemed to get smaller and the people looked like ants crawling about. The fields looked like a beautiful green patchwork quilt and we could see for miles. We flew along, and presently I saw something that looked like a sheet of silver. It was the sea—the North Sea. There were ships on it, but they looked like toys.

While we sat there, stewards or waiters came round and asked us if we would like anything to eat or drink. We were rather hungry, so father let us have some milk and sandwiches. There is a tiny kitchen on board, where food is prepared. It was so funny to be eating a meal up in the air. Father said we were going over one hundred miles an hour, but it didn't seem so fast to us. At last we could see land ahead; lots of little islands dotted in the sea; they were the beginning of Holland. We were greatly pleased with what we saw. There were beautiful green fields with stretches of silver between. These were the canals glittering in the sunshine. There were great patches of colour,—red, yellow, blue, pink, white. Father said these were the bulb fields. All the flowers were in bloom. It was a lovely sight.

We could see a town in the distance, where we were going to land. The houses looked like dolls' houses, but as we got nearer they seemed to grow in size. There was a large field and our 'plane glided down to it and we came to earth with scarcely a bump.
We were sorry to get out, but some of the passengers were glad, because they had felt “air-sick” just as people on boats feel sea-sick. We went to a large shed where we had to open our luggage, and men looked through it to see if we had brought anything into the country that we shouldn’t have brought. They put a little mark on our suitcases and we were able to go out and get into a taxi that brought us to the hotel where we are staying.

Second letter—Holland and the Dutch.—
We are enjoying this trip very much. Everything is so different from England. We can’t understand a word the people say. They speak Dutch. It sounds a dreadfully difficult language, and the printed words in the streets and on the shops look so long, but father says that is because two or three words are joined together. We are staying in Cokstraat—that means Cock Street, but both words are joined into one.

Holland is a very flat country and is actually below the level of the sea. The people have worked very hard to keep the sea from overflowing their country. The fishes in the sea are higher than the birds in the trees, and the houses cannot be seen from the sea. To keep their country from being flooded the Dutch people have built dikes. These are walls made of cement with lots of pebbles in it; branches of trees are put with the cement to strengthen it. The dikes are very wide and have roads running along the top. From a road, you can see on one side the sea, and below, on the other side, there are the fields, trees, canals, and houses. There are steps leading from the fields to the top of the dikes. Men have to be constantly at work on the dikes, always on the lookout for cracks in them. They mend these at once, because they know that if they do not mend them, the sea will flood their land and ruin them. There are big gates or sluices along the dikes, which are opened to let the water from the land drain out into the sea. When this is done the gates are shut. You see men turning wheels which move the machinery to open and close the gates.

As we stood on the top of a dike, we looked across the fields, or polders as they are called, and saw dozens of windmills. Holland is a windy country, and the Dutch people make use of the wind to turn the windmills. We asked father what they are for. He said that the land is so damp that it has to be drained constantly. The windmills do this. They pump the water from the land into the canals, of which there are thousands. Besides pumping, the windmills grind grain and saw up wood for the people.

The fields are dotted with cattle. We were much amused to see cows with coats on. The farmers brush the cows, as we do horses, and then they tie coats, generally made from sacks, over the cows to keep them warm. As we stood there, we saw lots of boats on the canals. Their brown and red sails looked very pretty against the trees. The roads in Holland are quite straight and in the country are all cobble stones. Along each side there are tall poplar trees. We like the English roads best, because they are easier to walk along and are more interesting when they wind about. There are no hedges in Holland; the fields are divided by canals. Trains cross the roads. A long pole divides the railway lines from the roads, and when a train has passed, the poles are raised and people, carts and cyclists go across the railway line.

We never saw so many cyclists anywhere. We nearly got run over, because the traffic in Holland keeps to the right, instead of to the left as it does in England. In wet weather, you see people cycling with umbrellas up, and they look rather funny to us. The women cycle to the shops and the men to work. I’m rather sorry for the Dutch children; they have to be in school at eight in the morning. They all carry a school satchel on their back and cycle along
the dikes very quickly. I should be afraid of falling off.

Father took us to a place called Maarken. This is a little country place, where the people dress differently from those who live in the town. The boys and girls here are all dressed alike until they are seven years old. They wear their hair long, and have clean linen bonnets on their heads. These bonnets have points at either side which stick out. Father told us that the only way they can tell a boy from a girl is that the boys have a certain kind of patch on the back of their bonnet. They all wear long skirts, with lots of petticoats underneath and a tiny little apron on their skirt. They made such a noise as they came along. They go about with six or seven joining hands in a long line. Their feet are encased in big wooden shoes called clogs. These look very heavy and clumsy and have a point at the toe. I saw an old man making the clogs. He does them all by hand, using a very sharp knife to shape them. When the people go into their houses they slip the clogs off their feet and leave them outside the house. They wear thick woollen stockings and walk about the house in these.

The women are dressed like the little girls. The men wear a cap something like a jockey's, but it has a high crown. The men and older boys wear baggy trousers which are tight round the ankles; they have clogs on too. Men and quite young boys smoke cigars. The men have fancy silver buckles on the waist of their trousers. Different families have different designs of buttons.

The women wear bonnets, even in the house. They have little gold ornaments something like ear-rings hanging from the points. The women have short sleeves even in winter, and lots of them knit as they walk along the street.

We were greatly amused when we saw a boy with a huge patch on his trousers. It was bright red and his trousers were blue.

Third letter—bulb fields.—I told you that we saw the bulb fields from the air; to-day father took us to see them. We went in the train to Hilversum, and then walked over little bridges and across fields until we came to the bulb fields. The smell and colour were beautiful. There were fields of daffodils, tulips and hyacinths. Men have to work all day long among the bulbs.
We were greatly surprised to see lots of the flowers cut off and lying in heaps. The Dutch people do not grow many bulbs for the sake of the flowers, but because they want the bulbs to send all over the world.

First of all the ground is dug up into long trenches, and last year's bulbs are planted at equal distances down a trench. Men take great care in weeding the ground while the bulbs are growing. When the weather is at all cold in the early spring, they put straw along the trenches to keep the plants warm. When the flowers come, they wait until the flowers are in full bloom and then cut them off. This is done so that the bulbs can get plenty of food from the ground and store it up, instead of sending it to the flowers. The bulbs are left until all the leaves have died down, then they are gathered. They are stored in long heaps and covered with earth, so that they can mature before they are sent to other parts of the world. There are men who plant, men who weed, men who take up the bulbs, and others who pack them in boxes. Some of the rich owners have special branches from the railway running right up to their fields, so that there is no delay in shipping off the bulbs.

A bulb is like an onion. Father told us all about its life story the other day. There is a scaly outer surface which is waterproof. Beneath this are layers of white, fleshy leaves, which are full of food for the plant. To begin with, the bulb sends little roots like white hairs down into the ground. These have lots of tiny mouths, which suck up moisture from the earth to help the bulb in sending out its shoots above the ground. Hidden away, in the middle of the bulb, there are tiny leaves and flowers. The leaves of bulbs are pointed, so that they can push their way through the ground. When the leaves grow, they get food from the air and send it down to the bulbs, thus helping them to grow the flowers. The flowers are surrounded by a horny sheath to protect them from the rain and cold. When this sheath breaks the flower bud is seen. Gradually the bud opens and the flower opens out to the sun. Bees and other insects visit the flowers and tiny seeds are formed. But the bulb grower does not bother about these. His whole idea is to make the bulbs as perfect as possible.

Fourth letter—a Dutch farm.—To-day father took us to see a Dutch farm. It was a long white house with green shutters. Everything was spotlessly clean both inside and outside the house. We were surprised to find that the cows were under the same roof as the farmer. He had to cross only a passage from his living room to the cow-house. When a cow comes in from the field, the farmer takes off its coat and—what do you think he does? He ties the cow's tail up to the roof, so that it cannot swish it about and make the place dirty. I was rather sorry for the cows, because they could not flick the flies from their backs. We went in the sitting-room and there saw lovely china plates on the walls, and in one room there was a kind of cupboard in the wall. It was a deep recess about halfway up the wall, and inside was a bed. It was like a bunk in a ship. At night, when the people sleep in the cupboards, they draw a curtain across the opening. It must be very stuffy!

On the roof of the farmhouse there was an untidy looking bird's nest. Such a big one it was, and, while we were watching, a large, whitish bird with a red beak and very long legs flew to the nest. I thought the nest would fall down, it looked so unsafe. The bird was a stork. The farmers in Holland never drive storks away. They are very useful to them, for they eat up frogs, of which there are thousands over here. Frogs like the dampness of the ground. A farmer thinks it is lucky if a stork builds on his roof. The birds do not stay in Holland all the year, but fly away to Africa when the weather begins to get cold.

The farmer's wife was busy making cheese. When the cows are milked, some of the
milk is sent to the towns in carts drawn by big dogs. They are rather fierce. The milk that does not go to the town is made into cheese. It is put into large vats with some rennet,—a substance from a calf’s stomach. The rennet curdles the milk, which separates into curds and whey. The curds are taken out and salt is put into them, and the whole is mixed together. This is put into a press, and any of the whey that is left in is squeezed out. Next the cheese is left to ripen. During this time a mould grows on it, and this gives a flavour found only in Dutch cheese. When the cheeses are ready for market, they are collected in barges, and taken to the cheese fair at Alkmaar. Here they are unloaded by being tossed from man to man and are put into neat conical piles. The men at the fair are dressed in white. The various salesmen have differently coloured ribbons on their hats. These are large straw hats turned up all round, and the ribbons hang down the men’s backs.

Cheeses are carried on things like sledges; they are weighed on huge scales, sold to buyers, and again packed on barges to be taken to different parts of Holland or shipped all over the world. Men pass the cheeses from hand to hand and roll them down a long trough to the man in the barge, who packs them tidily.

W. M. Fox.

Speech training.—

1. When the children have learnt a good deal about Holland and its people, divide the class into sections; it is supposed that one half has visited Holland, and the other half has not. The first section asks the second section questions about Holland. Afterwards, the parts of the sections are reversed.

2. A child can pretend that he is a tulip and tell his life story.

3. A child can pretend that he is a boy (or girl) in the picture and describe his dress.

4. Two children can come before the class and talk to each other as though they were the children in the picture.

A “film” of Holland.—All the children in the class can share in preparing a “film” of Holland. Put up a notice: WE ARE GOING TO MAKE A FILM OF HOLLAND ON MONDAY. Divide the class into groups and let each group draw and colour a number of the things and people seen in Holland. Let the children prepare their own list and arrange who are to do the different drawings. Some of the drawings required will be rows of tulips, several barges, two or three windmills, rowing boats, boys, girls, dogs and carts, men and women, baskets of flowers, heaps of cheeses, an airplane, people on skates, storks on houses, storks flying. The children must write under their drawings either the name of the object drawn or a sentence describing it. The pictures are then cut out, not necessarily exactly round the edges of the drawings, but in a way to get rid of all superfluous paper. The drawings are mounted in a line along the middle of a roll of plain wall paper. It is advisable to stick the pictures on the back of the roll which will then wind and unwind more easily than if the pictures are stuck on the front. Paste down a few pictures at a time, gradually rolling up the paper when each set is dry. To facilitate the rolling fasten each end of the roll of paper securely round a part of a broom handle.

To exhibit the “film” put a large box on the table and cover it with a black cloth to represent the projector. The display is then given by two children standing on either side of the projector, one slowly unwinds while the other rewinds the paper. The teacher reads the captions under the pictures as they are exhibited. Pictures for such a film are shown on the opposite page.
Sketches for a "Film" of Holland
THE STORK AND THE FOX

ONCE upon a time Mr. Fox wanted Miss Stork to come to dinner with him. He wrote a letter and said: "Dear Miss Stork, will you please come to dinner with me on Friday. We shall be alone and I am sure that you will enjoy yourself."

Now Mr. Fox was fond of playing tricks, and sometimes they were very unkind tricks. This time he thought it would be great fun to play a trick on Miss Stork. When Friday came he put some bread and milk in a flat dish and gave it to Miss Stork for dinner.

Miss Stork, as you know, has long legs and a very long beak, so she could dip only the end of her beak in the dish, and so got very little to eat. Poor Miss Stork looked sad, but said nothing, only she went home hungry.

Fox a lesson. So she wrote a note and said: "Dear Mr. Fox, will you please come to dinner on Wednesday, when I will repay you for your kindness."

Mr. Fox was a hungry creature and he at once sent an answer saying that he would be glad to come to dinner. This time Miss Stork took a jar with a long narrow neck, and put some stew in it. She set it before Mr. Fox, but he could not get his head into the jar. He could only lick the top of it, so he had no dinner at all.

At first Mr. Fox was very angry. Then he saw that it was his own fault. If he had not played a trick upon Miss Stork, she would not have played a trick upon him. Mr. Fox went home hungry but wiser.

Speech training.—In order to give the children practice in making sentences and to help them to appreciate the story ask such questions as the following:—1. What does the beginning of the story tell us? 2. Why is Mr. Fox called cunning? 3. What does the middle of the story tell us? 4. Why did Mr. Fox put the dinner on a flat dish? 5. Why did Miss Stork put her dinner in a jar? 6. What does the end of the story tell us? 7. Are you sorry for Miss Stork or for Mr. Fox?


Words of opposite meaning.—Let the children fill the gaps in these sentences with the right words:—
1. A stork has long legs; a pig has —— (short) legs.
2. A fox runs quickly; a tortoise walks —— (slowly).
3. A stork is a big bird; a sparrow is a —— (little) bird.
4. A stork has white feathers; a crow has —— (black) feathers.
5. A road is hard; a bed is —— (soft).
6. A fire is hot; snow is —— (cold).

**Reading and drawing.**—Write on cards directions for drawing, and distribute the cards among the children:—

1. Draw a stork standing on one leg.
   Colour her legs yellow.
   Colour her beak red.
   Colour her body grey.
   Colour her wings black.
2. Draw a fox carrying a duck.
   Colour the fox brown.
   Leave the duck white.
   Colour the legs and beak of the duck yellow.

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**THUMBELINE**

Once upon a time there lived a young wife who longed very much to have a baby of her own. She went to an old witch-woman and said to her, “I wish so much to have a child—a little tiny child—won’t you give me one, old mother?”

“Yes, with all my heart,” replied the witch. “Here is a barleycorn for you. It
is not exactly of the same sort as those that grow in the farmer’s fields, or that are given to the fowls in the poultry yard, but do you sow it in a flowerpot, and then you shall see what you shall see!”

“Thank you, thank you!” cried the young wife. She gave the witch-woman a silver sixpence, and then hurried home. She took the barleycorn and sowed it in a flowerpot just as the witch-woman had told her. No sooner was the barleycorn set in the ground than there sprang up a beautiful flower. It looked like a tulip, but the petals were tightly shut up. It was still in bud. “What a lovely flower!” exclaimed the young wife, and she kissed the pretty red and yellow leaves. As she kissed them there was a sharp report—pop!—and the flower opened. It was indeed a tulip, but on the small green cushion in the centre of the flower there sat a tiny girl. She was as fair as a lily and as soft as silk. She was so very, very tiny that her whole body was smaller than the young wife’s thumb. So she called her Thumbeline.

For a cradle the young wife got half a walnut shell which she painted rose pink. She put sweet smelling violets to serve as a mattress, and picked a rose leaf for a coverlet. Here Thumbeline slept, and in the day time played on the table. The young wife filled a plate with water and laid flowers on it. The blossoms bordered the edge of the plate while the stalks lay in the water. On the water floated a tulip leaf, and on this leaf Thumbeline would sit and sail from one side of the plate to the other. Her hands were so tiny that she had two white horseshairs for oars. How charming Thumbeline looked sailing on her boat! And Thumbeline could sing, too, and she sang in low, sweet tones such as were never heard before. I wish I could tell you what became of Thumbeline, for then I could tell you where to go to see her.

Speech training.—In order to help the children to appreciate the story and to give them practice in making sentences, ask such questions as the following:—

Reading and drawing.—Write on cards directions for drawing, and distribute the cards among the children:—

1. Draw the old witch-woman.
   Give her a tall, pointed, red hat.
   Give her a blue dress.
   Put her black cat near her feet.
   The cat has green eyes.

2. Draw Thumbeline's cradle.
   Colour the cradle rose-pink.
   Put Thumbeline in her cradle.
   Cover her with a rose leaf.

   Put flowers in the plate with their blossoms round it.
   Put a tulip leaf in the middle of the plate.
   Put Thumbeline on the leaf.

Missing words.—Say these sentences for the children to fill in the spoken words. Some of the Sevens will be able to write the sentences and put in the spoken words:—

1. The young wife said to herself, “—.”
2. The young wife said to the witch-woman, “—.”
3. The witch-woman replied to the young wife, “—.”
4. The young wife cried, “—.”
5. When she saw the flower the young wife exclaimed, “—.”
Words of opposite meaning.—Say these sentences or write them on cards and let the children fill the gaps with the correct words:—

1. The witch-woman was old. The wife was —— (young).

2. Thumbeline was tiny. A giant is —— (big).

3. A rose is beautiful. A toad is —— (ugly).

4. The flower gave a loud report. Thumbeline’s voice was —— (soft).

A STORY FROM HISTORY
THE LEAK IN THE DIKE

Many years ago there lived in Holland a little boy, who did a brave deed. His name was Peter. His father was a sluicer; that is, a man whose work it was to watch the sluices, or gates, in the dikes. He had to open and close these gates for the ships to pass out of the canals into the sea.

Even the little children were taught that the dikes must be watched every moment, and that a hole no longer than your little finger was a very dangerous thing.
One lovely afternoon in the early autumn, when Peter was eight years old, his mother called him from his play. "Come, Peter," she said, "I want you to go across the dike and take these cakes to your friend, the blind man. If you go quickly, and do not stop to play, you will be home again before it is dark."

The little boy was glad to go on such an errand, and started off with a light heart. He stayed with the poor blind man a little while to tell him about his walk along the dike; of the sun and the flowers and the ships far out at sea. Then he remembered his mother's wish that he should return before dark, and bidding his friend "Good-bye," he set out for home.

As he walked beside the canal, he noticed how the rains had swollen the waters, and how they beat against the side of the dike, and he thought of his father's gates.

"I am glad they are so strong," he said to himself. "If they gave way what would become of us? These pretty fields would be covered with water. Father always calls them the 'angry waters.' I suppose he thinks they are angry at him for keeping them out so long."

As he walked along he sometimes stopped to pick the pretty blue flowers beside the road, or to listen to the rabbits' soft tread as they rustled through the grass. But oftener he thought of his visit to the poor blind man who had so few pleasures and was always so glad to have a visitor.

Suddenly he noticed that the sun was setting, and that it was growing dark. "Mother will be watching for me," he thought, and he began to run toward home.

Just then he heard a noise. It was the sound of trickling water! He stopped and looked down. There was a small hole in the dike, through which a tiny stream was flowing. Any child in Holland is frightened at the thought of a leak in the dike.

Peter understood the danger at once. If the water ran through a little hole it would soon make a larger one, and the whole country would be flooded. Throwing away his flowers, he climbed down the side of the dike, thrust his finger into the tiny hole, and stopped the water.

"Oho!" he said to himself. "The angry waters must stay back now. I can keep them back with my finger. Holland shall not be drowned while I am here."

This was all very well at first, but it soon grew dark and cold. The little fellow shouted and screamed. "Come here! come here!" he called. But no one heard him; no one came to help him. It grew still colder, and his arm ached, and began to grow stiff and numb. He shouted again, "Will no one come? Mother! Mother!"

But his mother had looked anxiously along the dike road many times since sunset for her little boy, and now she had closed and locked the cottage door, thinking that Peter was spending the night with his blind friend, and that she would scold him in the morning for staying away from home without her permission.

Peter tried to whistle, but his teeth chattered with the cold. He thought of his brother and sister in their warm beds, and of his dear father and mother. "I must not let them be drowned," he thought. "I must stay here until some one comes, if I have to stay all night."

The moon and stars looked down on the child crouching on a stone beside the dike. His head was bent, and his eyes were closed, but he was not asleep, for every now and then he rubbed the hand that was holding back the angry sea.

In the early morning, a labourer going to his work thought he heard a groan, as he walked along on the top of the dike. Bending down he saw the child, and called to him: "What is the matter, boy? Are you hurt? Why are you sitting there?"

"I am keeping the water from running in," was the answer of the little hero. "Tell them to come quickly."

**Playing the story.**—In order to help the children to appreciate the story let them mime the following actions based on it:
STORIES TO READ OR TELL

1. Play how to open a gate. 2. Play carrying cakes. 3. Play at picking flowers. 4. Play at listening for the "rabbits' soft tread." 5. Play at stooping to look for a hole. 6. Play at being frightened. 7. Play at looking anxiously for some one to come. 8. Play at closing and locking the door. 9. Play at making your teeth chatter. 10. Play at crouching down.

Do you know.—In order to make sure that the children know certain facts about the story ask the following questions:—
1. How do you know that Peter was a kind boy? 2. Why did father call the waters angry? 3. Why did Peter throw away his flowers? 4. Why did Peter shout "Come here! Come here!"? 5. How do you know that Peter was a brave boy? 6. What is a hero?

Reading and drawing.—Write on cards directions for drawing, and distribute the cards among the children:—

1. Draw a dike with a hole at the bottom. Draw Peter stopping the hole with his finger.
   Draw the moon and stars.
2. Draw Peter standing on a path. Put some flowers in one hand. Draw two rabbits in the grass.

STORY AND PLAY

STORY—AMONG THE TULIPS

Introduction.—This original story is one which the children can readily dramatise. Read the story straight through to them once or twice, then discuss with them how to act it in one scene. Consider the setting, write the names of the characters on the board, and allot the parts. Read the story once more and let the children then act it, re-reading parts of it when the children are at a loss to proceed. A dramatised version, suitable for the Sixes and Sevens, which may be used at a school concert, is given at the end of the story.

Story.—There lived in Holland a poor couple who owned one field. Each year the Dutchman used to plant the field with tulip bulbs. In the spring, when the flowers were nearly open, he used to gather them and sell them at the market, and in the autumn he dug up the bulbs and packed them up to send to England.

This couple had two children, a boy, named Jan, and a girl, Gretchen. They went to a village school a mile away from their home.

One afternoon, at tulip time, Jan and Gretchen were walking home from school along a dike that led by their father's field. As they passed the field, they stopped to look at the tulips. The flowers were just opening; they spread away from the dike like a pale sea, coloured yellow and red and pink in strips.

"Father is going to start picking to-morrow," said Jan. "I hope there will be no heavy rain to-night to knock down the flowers. They are better than usual this year."

"Yes," answered Gretchen. "Mother says we should be poor this summer if the tulips were spoilt."

"Poorer than ever!" said Jan. Then he walked on. "Come along, Gretchen, I want my tea."

But Gretchen was gazing at a far corner of the field, where the smooth sea of flowers was disturbed.

"Look, Jan, look!" she cried, pointing to a place where the tulips were bending, now this way, now that.
"What is it?" asked Jan.

"There's someone among the tulips!" cried Gretchen. "They are all moving about! Oh! oh! he's knocking them down!"

In a moment Jan had slipped off his satchel and had scrambled down from the dike into the field.

"I'll stop him," he said.

Gretchen climbed down after him and they wound their way across the field, following the narrow paths and holding up their arms so they should not knock the flowers.

Suddenly Gretchen stopped. "Jan!" she called. "Stop!" Taller than Jan, she could see farther into the field, and what she saw frightened her terribly. It was a big animal, as large as the largest dog. But it was not like the Dutch dogs, which have blunt noses, and ears which hang down. This animal had a grey coat, a pointed head and stiff, pointed ears. It was bounding over the tulips, breaking and bending them. What frightened Gretchen most was that she felt sure she had seen an animal like this before. Suddenly she remembered—it was a wolf! There was a picture of a wolf in her geography book, and it was just like this creature—the pointed head and ears—there was no mistake.

"What's the matter?" asked Jan, stopping to look at her.

"It's not a person!" gasped Gretchen.

"It's—it's—a wolf!"

"A what?" asked Jan.

"A wolf. A grey wolf. Oh, Jan, come back! Come back!" she wailed.

"Silly! We don't have wolves in Holland. You learn about them only at school," said Jan.

"But it is a wolf! I saw it! Oh, do come back!" pleaded Gretchen.

"I don't care what it is. I am going to save father's tulips." And Jan turned and went stubbornly on into the field.

Gretchen ran back to the dike and climbed on it. Standing up she could see Jan's hat bobbing among the flowers, and she waited, trembling, for another glimpse of the grey animal. Suddenly it bounded out of the flowers, quite close to Jan's bobbing head. Gretchen did not wait to see any more. Giving a shriek she turned and ran towards home. In her fright she did not see a tall man walking towards her on the dike. She ran straight into him.

"Well, Gretchen!" said the tall man. And Gretchen looked up to find her father.

"Father!" she cried. "Jan's fighting a wolf!"

"Fighting a wolf? What do you mean?" asked her father, thinking it must be a new game.

"In the field!" she sobbed.

"In my tulip field?" said her father, anxiously.

Just then Jan appeared below the dike, holding the grey animal by the collar.

"Here, father," he called. "See who was spoiling your tulips."

"What? A dog among my beautiful tulips!" cried the Dutchman.

"Oh, is it a dog?" said Gretchen, half inclined to run away again.

"Yes. An English dog. Here is the name on his collar—'Paddy, Robinson, Park Lane, London'," said Jan, reading it out.

"Give him to me," said his father, hoisting Paddy on the dike by his collar. "I will put him into my old mill for the night."

"He knocked down a big patch of tulips over there before I caught him," said Jan, scrambling up to the others.

"Thank you, Jan. That was brave of you. Run along home to tea now," replied his father. And he walked away with Paddy, while the children ran home to tell their mother.

That night there was a heavy fall of rain which spoilt more of the poor Dutchman's tulips, so that he had only a very few to send to market the next day. Jan and Gretchen went to mind the stall, as it was Saturday. They took Paddy with them and tied him to a leg of the stall, hoping that his owner would come and claim him.
They were feeling miserable, for they had few flowers to sell, and bulbs flower only once, so that there was no hope of any more money till the bulbs were sold in the autumn.

Suddenly, Paddy, who had been lying quietly by them, got up, and began to pull at his string.

"Be quiet, Paddy," said Jan.

But Paddy would not be quiet. He pulled and tugged, wagged his tail, and gave short, sharp barks. A gentleman then came round by the stall.

"Will you buy some flowers, sir?" said Gretchen.

But the gentleman was looking at Paddy. "Bless my soul, it's Paddy!" he cried. And the dog jumped up and licked his face.

The man wore stiff, well-cut clothes, and spoke Dutch strangely.

"It's Mr. Robinson," whispered Jan to Gretchen. Then he asked, "Is he your dog, sir?"

"Yes, he is my prize Alsatian," replied the gentleman. "There is a reward of fifty pounds offered for him. Who found him?"

"Jan did," said Gretchen.

"But you saw him first," said Jan truthfully.

"You caught him," replied Gretchen.

"Well then, you had better divide the money between you," said Mr. Robinson.

"Money?" said Jan. "Oh, no sir, we don't want any money. Only Paddy knocked down some of my father's tulips. Perhaps you would pay him for those?"

"And the rain spoilt some others," added Gretchen, "so he hasn't much to sell this spring, you see."

"I will give him the reward money in exchange for the rest of the tulips. It will pay him more than double for the whole field," said the gentleman, handing to Jan a note for fifty pounds.

"Oh, thank you, sir!" cried Jan.

"Send the flowers to the Grand Hotel; where I am staying," said Mr. Robinson. And, untying Paddy, he led him away.

"Good-bye, little friends," he added. "I am very grateful to you for finding Paddy."

"Good-bye!" cried Jan and Gretchen.

You can imagine how pleased the Dutchman was when he heard the story. With the fifty pounds he was able to buy another field, and although he never became a rich man, he was never so poor as he had been before Paddy strayed in his tulips.

PLAY—AMONG THE TULIPS

This original play, which is a dramatised version of the preceding story, is intended for children chosen from the top class. It makes an effective performance for an Open Day.


Scene 1.—A tulip field in Holland. A raised bank, wide enough to walk on, runs along the back of the field from side to side and represents a dike, used as a pathway.

[Jan comes in, R, walking on the dike, wearing a satchel.]

Jan. Oh, I'm tired! It's a long way home from school. (Sits on dike, facing audience.) Come on, Gretchen.

[Gretchen walks in, R, slowly, reading a book.]

Gretchen. "If I plant seven tulip bulbs and four do not grow up, how many tulips shall I have in the spring?"

Jan. Oh, bother the sums!

Gretchen. Four from seven is three. Three came up. Good! One sum done.

Jan. How silly! If father planted tulips and only half of them came up he would buy them somewhere else.

[Gretchen sits on the dike.]

Gretchen. All these tulips have come up, anyway.

Jan. Yes, they are lovely. Father will do well at the market this year.

Gretchen. The men are going to start picking to-morrow.
Jan. I hope there will be no heavy rain to-night to knock them down. They are better than usual this year.

Gretchen. Mother says we should be poor this winter if the tulips were spoilt.


[Jan jumps up.]

Gretchen (looking over the field off stage, L). Look, Jan, look!

Jan. What is it?

Gretchen. There's someone among the tulips!

Jan. Where? where?

Gretchen (pointing, L). Over there! The tulips are all moving about! Oh! oh! he's knocking them down!

Jan (scrambling down into the field). I'll stop him!

Gretchen. They will all be spoilt! Oh, Jan, how dreadful! (Scrambles down into field.)

Jan. This way, keep to the path and hold up your arms so that you don't knock the flowers (walking forward and to L).

Gretchen (stopping). Jan! Stop!

Jan. What's the matter?

Gretchen. It's not a person! It's—it's—a wolf!

Jan. A what?

Gretchen. A wolf. A grey wolf. Oh, Jan, come back! Come back!

Jan. Silly! We don't have wolves in Holland. You learn about them only at school.

Gretchen. But it is a wolf! I saw it! Oh, do come back!

Jan. I don't care what it is. I am going to save father's tulips. (Comes on into the field.)

Gretchen (standing on the dike). It's coming this way!

[Paddy comes in, L, front of stage.]

Jan. Hii! sir, hii! (whistles). Here! Good dog! (Catches Paddy by the collar.)

Gretchen (shrieking). Oh! oh! (Starts to run to L.)

[Father comes along dike in opposite direction, and Gretchen bumps into him.]

Father. Well, Gretchen!

Gretchen. Father! Oh, father, Jan's fighting a wolf!

Father. Fighting a wolf! What do you mean?

Gretchen. In the field!

Father. In my tulip field? (Looks over field.) Jan, my boy!

Jan. Here, father, look what was spoiling your tulips.

Father. What? A dog in my tulips, my beautiful tulips!

Jan. Yes, the biggest dog I have ever seen. He is as strong and big as a young donkey.

Father. Give him to me. (Takes Paddy by the collar and pulls him on the dike.)

Jan. He knocked down a big patch of tulips over there before I caught him. (Climbs on to dike.)

Father. Thank you, Jan. That was very brave of you.

Jan. What is that on his collar? (Reading.) "Paddy, Rob-in-son, Park Lane, London." Oh, he's an English dog!

Father. I will put him into my old mill for the night. Run along home to tea now.

Gretchen. How wonderful of you, Jan! [Gretchen and Jan go out, L.]

Father. My poor tulips! (To Paddy) You had fellow!

Paddy. Bow-wow!

Father. Come along!

Paddy. Bow-wow! Bow-wow!

[They go out, R.]

Scene 2.—A street on market day. A flower stall stands in the middle of the stage.

[Jan and Gretchen are minding the stall. Paddy is tied in front.]

Jan. There is not much business to-day.

Gretchen. What a shame it should rain last night.

Jan. Yes, the rain and Paddy together spoilt more than half of father's tulips.

[Paddy sits up.]
Gretchen. Yes, you, bad dog.

[**Paddy suddenly begins to pull at his lead.**]

Jan. Perhaps father can sell him. He is much too big to keep in the house.

Paddy (growing excited and pulling). Bow-wow!

Gretchen. Be quiet, Paddy! But he isn’t ours to sell.

Paddy (more excited). Bow-wow! Bow-wow!

Jan. Oh, be quiet! What is the matter with him? He shakes the stall.

[**Mr. Robinson comes in.**]

Gretchen. Will you buy some flowers, sir?

Paddy. Bow-wow! Bow-wow! Bow-wow!

Mr. Robinson. Why, it is Paddy! Well, old fellow, where have you been? (Patting him.)

[**Paddy jumps up and down.**]

Jan. Is he your dog, sir?

Mr. Robinson. Yes, he is my prize dog. I lost him two days ago and have been looking everywhere for him.

Jan. He was found in father’s tulip field.

Gretchen. A prize dog!

Mr. Robinson. Yes, a prize dog. There is a reward of fifty pounds for the one who finds him. Who found him?

Gretchen. Jan found him.

Jan. No, you saw him first.

Gretchen. But you caught him.

Mr. Robinson. Well, you had better divide the money between you.

Jan. Money? Oh no, sir, we don’t want any money. Only he knocked down some of my father’s tulips. Perhaps you could pay him for them?

Gretchen. And the rain spoilt some others, so he hasn’t much to sell this spring, you see.

Mr. Robinson. I’ll pay the reward in exchange for all you have here.

Jan and Gretchen (together). Oh, sir!

Mr. Robinson (handing over paper money). Here is the fifty pounds.

Jan. Oh, thank you, sir!

Gretchen. How pleased father will be!

Mr. Robinson. Send the flowers to the Grand Hotel, where I am staying.

Jan. Yes, sir.

Mr. Robinson (untying Paddy). Come along, Paddy. You must say good-bye to your kind friends and come home with me.

Paddy Bow-wow!

Mr. Robinson. Good-bye, little friends, I am very grateful to you for finding Paddy.

Jan and Gretchen. Good-bye, sir!

[**Mr. Robinson goes out with Paddy.**]

Jan. Good old Paddy!

Kate Lay.

**SUGGESTIONS FOR A FULL PRODUCTION OF “AMONG THE TULIPS”**

**Scenery.**—Scene 1. On the permanent backcloth (see page 36) a large cut-out windmill of brown paper may be sewn or painted as shown in the diagram below. The dike is made of a number of forms placed end to end with their front sides hung with brown material or paper, attached
by drawing pins to the front edges. The dike must extend into the wings on each side so that its ends are not seen by the audience. The tulip field may be indicated by a frieze of tulips pasted or painted on a long strip of card about one foot high, which is supported by a number of cardboard struts in an upright position along the front edge of the stage.

Scene 2. The stall may be represented by a table decorated with crêpe paper and holding vases and baskets of artificial flowers. Tulips may be made as explained on page 135. The backcloth showing a windmill may be retained in this scene.

Costumes.—The children in costume for this play are shown in the sketch. 

Jan, the Dutch boy, wears a coloured blouse with a coloured handkerchief knotted round his neck. A piece of crêpe paper 17 in. square will serve the purpose of a handkerchief if one of that size is not obtainable. His trousers are of coloured cotton or crêpe paper and are long and very full. Hem them top and bottom and thread through elastic for the waist and ankles, and adorn them with patches of differently coloured material. The cap is made from a strip of stiff paper 18 in. by 5 in. (see diagram). Gum the ends of the strip together and use this circular shape to trace a circle for the crown of the cap, leaving a margin for the gummed edges. Then cut out the disc of paper, notch the edges and bend them down at right angles. The crown is then pasted into the framework of the cap. Lastly, the peak is cut from shiny black paper, it is a semicircle measuring 5 in. by 8 in. The flat edge of this is turned up and pasted into the lower edge of the cap.
All the characters, except Mr. Robinson, wear sabots, the making of which is shown in the following diagram. According to the size of the child's shoe draw and cut out the outline of the sabot on heavy cardboard. This must be done twice, making the two sides of the sabot. Now cut a piece of thinner card about 2½ in. wide and long enough to extend from the heel of the sabot to the front of the opening. This strip must have strips of calico glued along each side. When dry bend the strip into shape, glue the calico on one side and stick to one side of the sabot. The other side of the sabot is fixed in the same way. To make the sabot more comfortable when wearing slip in a thin sock, this will fit over any ridges that may be felt.

Father is a taller child, dressed like Jan but with a coloured jersey instead of a blouse, with two rows of painted cardboard buttons down the front, and a clay pipe in his mouth. His hat can be made from a strip of crêpe paper or stiff coloured paper 18 in. by 44 in. with the ends gummed together. The crown is a disc of paper with notched edges. Bend them at right angles to the crown, paste and then fix into the framework of the hat, as described for the Dutch boy's cap.

Gretchen wears a coloured short-sleeved blouse and a full skirt of coloured casement cloth or crêpe paper. The skirt is a straight piece of material 24 in. by 30 in. seamed together, with elastic run through the top hem. Sew on differently coloured patches. Gretchen's apron is of checked gingham, or again crêpe paper may be used. It measures 13 in. by 14 in. and is gathered and sewn on a narrow band of material and tied on round the waist. The headdress is made from white crêpe paper as shown in the diagram. Fold the paper in half and draw on it a very wide oval measuring 11 in. by 8 in. for the hat. The side pieces are conical-shaped, 7 in. at the base and rising to a point 9 in. high. Cut out the sections and paste the edges of the two sides of the hat together taking care to leave enough space.
for the head to fit into the hat. Now take the two cone-shaped side parts, place a piece of wire, bent to the shape, on top; and then turn over the paper edge and paste it down. The wire will then be firmly fixed all round the edge. It will be found that this stiffens the side pieces and they can be bent up at the ends and will stay in position as shown in the sketch. The broad base of the side pieces may now be pasted or sewn at each side of the hat, and the girl’s Dutch cap is complete. Gretchen also wears a coloured handkerchief knotted round her neck and cardboard sabots on her feet.

*Mr. Robinson* wears a man’s hat and a long overcoat.

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*a tape fixed for the first finger to slip through. Cut the dog mask from stiff brown paper. The shape of the head (measuring 8½ in. by 11½ in.) is cut on folded paper to give two sides. The ears (measuring 6 in. in length) are cut on folded black paper, making the animal black and brown. The two head pieces are joined by a strip of brown paper, 15 in. long, 5 in. wide at one end, and 1 in. at the other. This strip is cut with notched edges. Cut out the various pieces of the mask. Paint in the nose with black paint and also the patch over the dog’s eye. Then sketch in the lines for the position of the ear and eye, and cut the hole for the eye with a sharp knife. Make up the mask as shown in the sketch. Fold down the notched edges and smear one edge with gum. Press it against one side of the paper head, taking care that the narrow part of the long strip is gummed to the nose end of the head and the broader part comes at the back—note that this reaches only a little past the ears. When the gum is dry attach the other side of the paper head in the same way to the other side of the strip. Add the ears on each side with gum.

Lastly, add the tapes for tying the mask to the child’s head. Two tapes are gummed at the back of the mask to tie behind, and two others under the dog’s face to tie under the child’s chin. These tapes are gummed

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*Paddy* wears brown stockings on his legs and on his head the dog mask shown in the diagram, also the dog’s tail tied round his waist. He may wear brown knickers and over this a tight fitting blouse made of some rough-surfaced material such as the cheapest kind of plushette. The sleeves should come well down over the hands with
on the inside of the mask, and have extra small pieces of paper stuck over them to make the fastenings more secure. The dog’s tail is a piece of rope bound with black and brown crêpe paper and made to taper at the ends. A piece of wire is pierced through the top of the rope and loops are made at each end of the wire. Tape is then passed through the loops and the tail is tied on round the child’s waist.

**RHYMES AND POEMS**

**IN HOLLAND**

In Holland all the children look
Like children in a picture-book;
You can’t believe it till you’re there,
And then you want to stand and stare,
And say—but that would never do—
“Now tell me, are you really true?”

Rose Eyreman.

*Note.*—After having discussed Picture No. 3, the children will understand the first two lines of this poem. Let a child show how “to stand and stare.” Why do we not make personal remarks about people? What other words rhyme with hook and look? e.g., crook, look, hook, coo, nook, rook.

**SNOWDROP TIME**

“’Tis rather dark in the earth to-day,”
Said one little bulb to his brother;
“But I thought that I felt a sunbeam ray—
We must strive and grow till we find the way!”

And they nestled close to each other. Then they struggled and toiled by day and by night,

Till two little snowdrops
In green and white,
Rose out of the darkness
And into the light,
And softly kissed one another.

*Anon.*

*Note.*—Create an atmosphere for the recital of this poem by talking about the period of the year when snowdrops appear. The earth is cold and may be covered with snow; the trees are bare, and no flowers are to be seen. Children will know how puppies, kittens and children nestle together for warmth; let them show how to nestle. Explain how difficult it must be for the bulbs to send their shoots through the hard ground,—“they struggled and toiled by day and by night.” How did the snowdrops kiss one another?

**Articulation—“t.”**—There are a number of words in this poem which give useful practice in sounding t; e.g.,—’tis, thought, strive, till, toiled, night, two, little, white, light, softly.

Here is another verse which will afford further practice:—

Thank you, pretty cow, that made
Pleasant milk to soak my bread,
Every day and every night
Warm, and fresh, and sweet, and white.

**FLEMISH LULLABY**

(This poem is set to music on page 166.)

Sleep, little one, sleep,
The stars from heav’n are peeping,
The little brook is creeping
To watch my baby sleeping,
Buds and birds and little lambs,
All are fast asleep.
Sleep, little one, sleep,
And may your life for ever
Flow gently as a river,
In light of God its Giver,
In the light of peace and love,
Waking or asleep.

A. L. Salmon.

Articulation — final “ing.” — Notice the children’s articulation of the ing sound. Give practice by letting the children act walking, running, jumping, hopping, skipping, etc., telling in each instance what is being done.

Let children show how to peep, how to creep, how to go to sleep. How do buds and flowers go to sleep?

Let the children nurse their dolls to sleep when they sing this song.

FIVE EYES
In Hans’ old Mill his three black cats
Watch the bins for the thieving rats.
Whisker and claw, they crouch in the night,
Their five eyes smouldering green and bright:
Squeaks from the flour sacks, squeaks from where
The cold wind stirs on the empty stair,
Squeaking and scampering, everywhere.
Then down they pounce, now in, now out,
At whisking tail, and sniffing snout;
While lean old Hans he snores away
Till peep of light at break of day;
Then up he climbs to his creaking mill,
Out come his cats all grey with meal—
Jekkel, and Jessup, and one-eyed Jill.

Walter de la Mare.

Note.—This delightful poem gives great pleasure to children when read to them with dramatic effect. It will probably be advisable to explain a few points before reading or reciting the poem. In the talks on Picture No. 3, reference will doubtless have been made to the windmills of Holland, some of which grind grain into flour. Give the children a verbal picture of the inside of a mill with its sacks of flour, its general aspect of whiteness or greyness, and the dusty miller. Rats eat flour and grain and they naturally live where food is plentiful. Cats eat rats, hence a miller is glad to have cats that are good raters. Children will know how cats’ eyes smoulder green and bright at night; if there is a fire in the room show a smouldering coal. After the poem has been recited two or three times, see if all the children know why the poem is called Five Eyes.

The children, even the Fives, will delight in repeating some of the lines, many of which give excellent practice in articulation; e.g.,—

1. “Squeaks from the flour sacks, squeaks from where
The cold wind stirs on the empty stair,
Squeaking and scampering everywhere.”

2. “Jekkel, and Jessup, and one-eyed Jill.”

Compare the rhyming words and let the children suggest others.

The children can try to explain, sometimes with actions, such words as: "thieving rats"; "they crouch"; "they pounce"; "whirling tail"; "sniffing snout"; "snores away"; "clicking mill."
RHYMES AND POEMS

THE STATELY LADY

I saw a stately lady
In a green gown,
When the moon was shooting
Silver arrows down.
And the stately lady
In her gown of green,
Made the sweetest curtsey
I had ever seen.

"Little lovely lady,
You must be a queen,
In your yellow satin
And your gown of green."
But the stately lady
Bowed her gracious head,
"I was made a tulip,
Not a queen," she said.

Flora Sanström.

What colours would you need to paint a picture of the stately lady?

THE DUTCH GIRL

I am a little Dutch girl
Come from the Zuyder Zee.
My dress is not at all like yours,
So please to look at me.

My shoes are sabots made of wood,
My hair is in a plait;
I wear a clean white apron,
And a bonnet for a hat.

My father smokes a great big pipe,
And wears a tall round hat;
He owns a boat on the canal;
I'm very proud of that.

Our best friend is the mighty wind,
That sends the windmills round;
It pumps our water, saws our wood,
And drains our marshy ground.

We send you bulbs in Autumn time,
So you may thank us, please,
For pretty gardens in the Spring,
As well as eggs and cheese.

Lucy E. Yates.

Note.—This poem will be found very useful in connection with the Class Picture, for it describes in simple words the appearance of the Dutch girl and her father, as well as the windmills. Children will enjoy pronouncing Zuyder Zee. Let them find other words that rhyme with plait; e.g., hat, that, cat, mat, etc. The poem will be found useful, too, for reading preparation, for most of the words are in common use and the ideas are simple.

Why is the wind called our best friend? Why is the wind called mighty? Tell all the things that the wind does.

Note.—Have you seen the moon "shooting silver arrows down?" Walk in a stately manner. This little lady was stately, but she was not proud—she was modest. Make a curtsey. Bow your head graciously.
One, Two, Buckle My Shoe.

One, two, buckle my shoe;
Three, four, knock at the door;

Five, six, pick up sticks;
Seven, eight, lay them straight;

Nine, ten, a good fat hen;

Eleven, twelve, dig and delve;

Thirteen, fourteen, maids a’courtling;
Fifteen, sixteen, maids in the kitchen;

Seventeen, eighteen, maids a’waiting;

Nineteen, twenty, my plate’s empty.