

supposed to have a *penchant* for all kinds of naughtiness, the story of a little boy who ran out of his mother's garden into some fields he had been forbidden to enter. "At last," said the old lady, "he came to a gate, and instead of turning back he clambered over into the next field. But he had not seen that there was a big bull behind the hedge. When the bull saw the naughty little boy he ran at him and tossed him, and that was the end of disobedient Charlie."

"Grandmamma," said the little girl of four, "now I'll tell you a story. There was once a little girl who was told not to go in the fields, but she was naughty and went. By-and-bye she came to a gate, but there wasn't any bull there, and it didn't toss her; so the naughty little girl got home safely."

The artistic fault in this anecdote was entirely in the way of telling it, which conveyed the impression that the child's disobedience was the cause of the bull being in the field, and that, seeing he was a naughty child, he indignantly and virtuously tossed him. The lesson sought to be conveyed that disobedience often brings children into trouble, and must sooner or later work them injury, is a true and just one, and even the commonplace incident in which it is here embodied might have been told in a way that would not violate even a child's notion of cause and result.

It is the opinion of the writer of this article that a child's story should always leave a pleasant impression on the mind of the youthful reader. Sunshine and cloud should no doubt be intermingled, but the sunshine should burst through and predominate. Happiness is an essential element of childhood, and it is the duty of the elders to shield them as much as possible from gloom and misery, which more often has a hardening than a softening effect. Their books, which represent life to them, ought, then, rather to deal with the happier phases of existence, and not introduce them prematurely to those aspects of it which have banished from their elders the innocent enjoyment and wide trustfulness they knew as children.

The construction of a long or continued story differs very greatly from a short one. Here some sort of plot is absolutely necessary, and, as a rule, requires to be most carefully and thoughtfully elaborated, the incidents interweaving and welding together, as the warp and woof of a piece of cloth. Development of character is an essential not necessarily entering into a short story. Instead of one point of interest there must be many, all leading up to and subservient to the grand *dénouement*. If the story is to appear in serial form, each separate portion should contain some point to sustain and excite interest. In a long story we expect to find striking situations, descriptive power, dramatic force, or vivid character-painting, in addition to mere incident, and these points must be well kept in view, for some or other of them will certainly enter into the composition of a good story.

The best way for a beginner, when the main ideas of a plot have been brought together in the author's mind, is to sketch out a plan of the chapters. This will fix the incidents in the memory, and also give the cue where it is possible and advisable to make good points—to seize an opportunity for a pretty piece of descriptive writing or a forcible situation. It will also be a very useful check against unduly lengthening out or hurrying any portion of the story, for if you should suddenly discover that you have occupied three parts of your space with less than half of your plot, you would know that the remaining portion of the story must be overcrowded with incident, or the plot be mutilated, very probably spoiling the symmetry of the whole work.

It is impossible to lay down any rules about

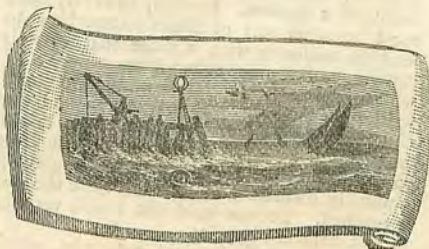
style. If a writer has any title to write she will probably possess some individuality of her own, which it is quite desirable she should preserve. The study of good authors need not rob her of such individuality, although it will greatly assist her in the command of language, fluent expression, and grace of diction. If in the course of a story you come upon a paragraph that will not go right by means of a correction here and there, ruthlessly cut it out and turn the whole sentence or paragraph into quite a different form. It would seem almost needless to warn the tyro against copying the stereotyped forms appertaining to special writers, as, for instance, G. P. R. James's solitary horseman urging his steed at a furious pace over a bleak, desolate country; or the dark-haired, masculine villain, dear to the heart of many lady novelists; or the fair, treacherous woman, with her snake-like beauty, &c., &c. These points are emphatically to be avoided. Their respective authors have gained a place for their work by virtue of their talents and *in spite* of their peculiarities. To copy the oddities without displaying the talent would indeed be fatal.

In sending a story to an editor a brief *résumé* of the plot should accompany it, more especially if the tale be at all a long one. By reading this and one or two chapters, the experienced judge will tell at once whether the MS. is likely to suit him, and it is obvious that the story of which the editor can see the scope almost at a glance is likely to receive the first attention.

A few words on the subject of publishing may not come amiss in this place. In order to get a book published, an untried author would certainly have to provide the necessary cost, the publisher, if it were a fairly good production, perhaps consenting to add the weight of his name on the title page. The probable result will be a heavy loss.

None but the most remarkable books will find a footing without an enormous amount of advertising, quite beyond the power of a private enterprise; and it is not at all to be wondered at that publishers should be extremely chary of risking outlay which is little likely to bring them any adequate return. It is hardly their fault if the public will not buy such books; to them it is simply a matter of pounds, shillings, and pence. But a writer of real ability stands a very good chance of finding an opening in magazine literature, as has been the case with the majority of our greatest authors, and, when firmly established in this sphere, will stand a much better chance of discovering a publisher who will purchase the copyright, and take all risks of publication.

In conclusion, I would say that the object of all fiction should be to convey some high moral or religious teaching, by depicting characters to be revered and imitated, or displaying unworthy conduct in its true light; and the writer who invests wickedness with a charm, or enlists all the interest of readers on the side of characters whose actions we know to be rather worthy of reprobation, is guilty of a greater evil than, we will charitably hope, she is at all aware of.



## EVERY GIRL HER OWN TOY-MAKER.

### HOW TO MAKE A PAPER BOX.



If you want toys, make them. Such is my advice: there is nothing like being able to do things for oneself. Idle girls

say, buy them, and so, too, say all girls without originality and enterprise. But I say, my sweet friends, start a private toy manufactory of your own. Get a few sheets of paper, a little string, a button or two, a few bits of stick, a pen-knife, a

pair of scissors, and a gum-bottle—there you are set up in business, and ready, by the aid of those ten little fairies people call your fingers, to rival every toy-shop that ever was known.

There is the pleasure of the occupation to speak about. Didn't I see Polly's eyes glisten with joy just now over a rag doll she has made "all by her own self?" She never would have looked half so pleased even if you had bought her a whole waxwork of dolls, every one moving by machinery and decked out in silks and satins.

Then there is my Princess—never mind who she is or in what king's palace I reside—there is my Princess, I say, who tells me that the only toys worth anything are home-made articles. She knows all about it.

"Not so fast," say some of you, "we are past toys." Well, girls, I don't speak to you; saving your presence, I address myself to the younger folks. But even you might listen with profit. You do not want toys, true enough, to provide amusement for yourselves, but at times you must furnish fun for the little ones, and it is as well to know the way. I am a pretty old Jack-in-the-box, and have long seen the happy effect produced on the grown-up by entering heartily into the sports and pastimes of the juvenile world. "Can do," says the proverb, "is easily carried," and the "can do" of simple toy-making will, as you go through life, make you deservedly popular, and bring you a great deal more pleasure than you can well imagine.

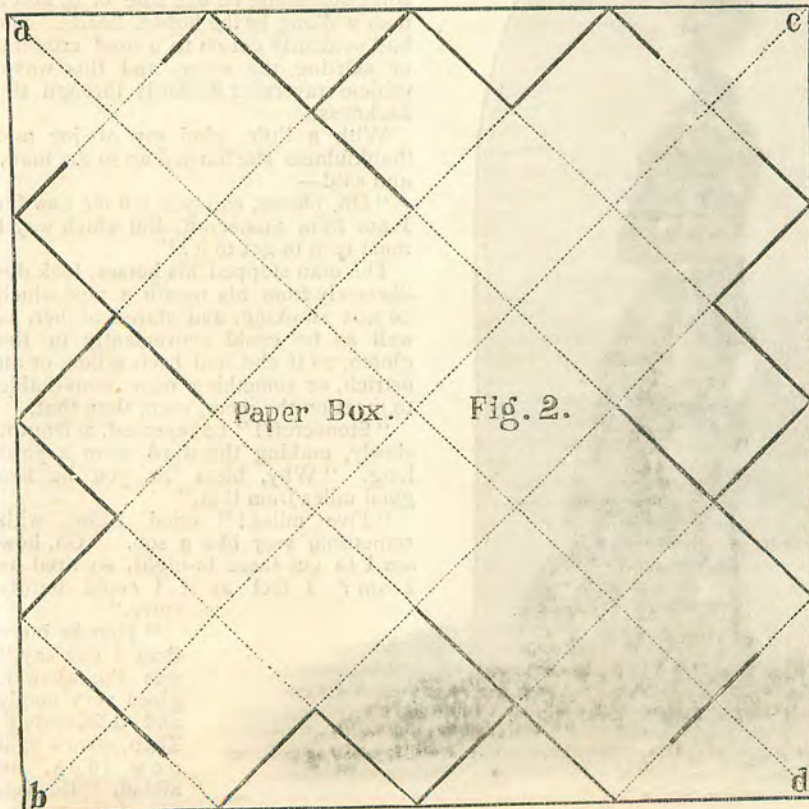
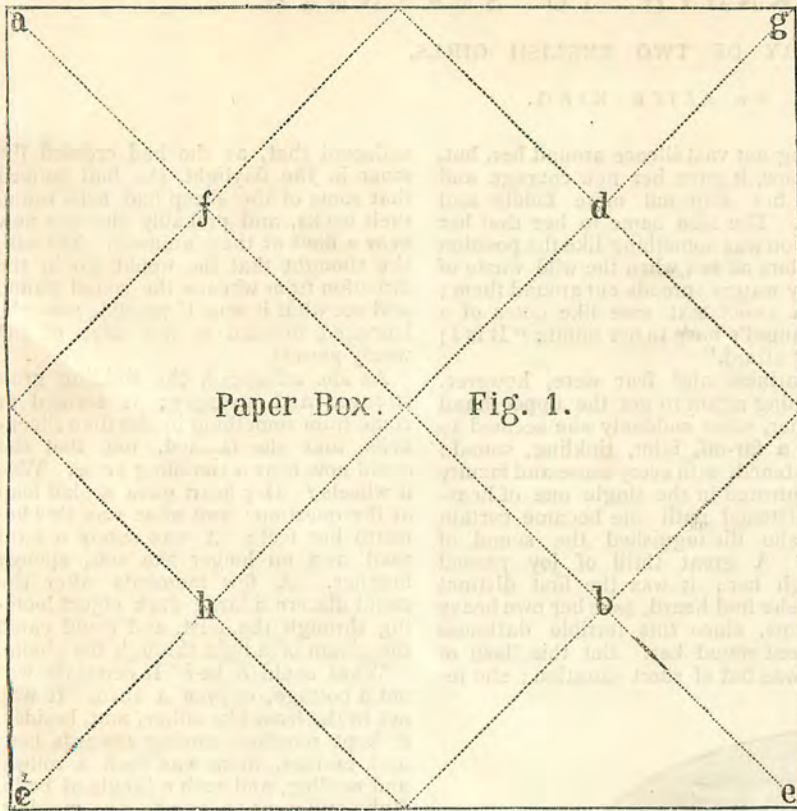
In these papers I am going to describe a number of little things that every girl can make for her own amusement. They will all be interesting; they will all be easy; they will all be cheap. I was going to add, they will all be instructive, but our object is fun. We shall speak about instruction another time.

Some people seem to think that the only toy properly belonging to a girl is a doll. Now, I do not see that at all. Look at the number of things the boys have to play with. Why should not the spindle side of the house, as yours used to be called, not have as much variety in the way of toys as the spear side? No, no; if Jack has a hundred things to amuse himself with, Jill must have more than her doll.

Besides, if Jill knows how to make some of Jack's toys she may be of use to him, and of all pleasant things give me the sight of sisters helping their brothers and being thoroughly interested in their occupations.

Clear the table, then, for we are going to begin. First of all we shall make a paper box. When finished it will do to stow away any of our tiny treasures in, or it might answer as a trunk for holding doll's things when she goes on her travels.





Take a piece of paper: it does not matter what the size is, but it must be square. Now let me tell you that if you have a piece of paper longer than it is broad, and wish to get a square piece out of it, all you have to do is to lay it flat before you on the table, take the left-hand corner and fold it over to the right-hand edge, so that the bottom edge will lie parallel with the right-hand edge. Cut off the single piece of paper at the top of the sheet, and the three-cornered double piece remaining will, when opened out, be found to be perfectly square.

Having got your square of paper, fold corner to corner, and open out. You will thus get two folds impressed on it like a St. Andrew's cross.

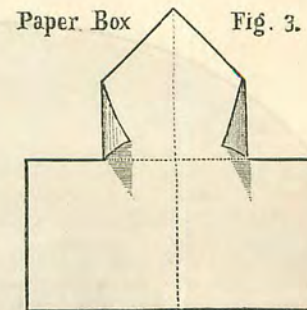
Now fold all the corners in to the centre, and then open out. The paper will now have folds on it represented by the dotted lines in fig. 1.

You must follow the letters in fig. 1. Fold *a* to *b* and open out, *c* to *d* and open out, *e* to *f* and open out, *g* to *h* and open out.

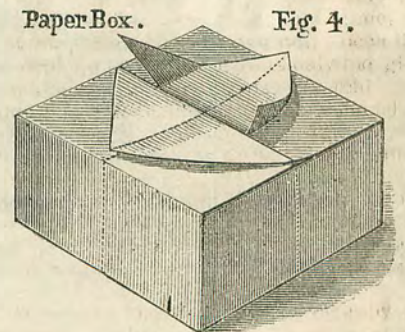
Fold *a* to *f* and open out, *c* to *h* and open out, *e* to *b* and open out, *g* to *d* and open out. The paper will now be marked by folds represented by the dotted lines and black strokes of fig. 2.

Take a penknife and make a cut wherever there is a black line in fig. 2. This will, amongst other things, cut away several little bits of paper that are not wanted.

Turn in the corners of the three-cornered pieces at *a* and *c* in the style shown in fig. 3.



Now pass the folded corner *c* through the slit at *b*, opening out the folds to make the fastening secure, and see that you put straight the little flaps of paper that are to form the inner sides of the box. Pass the folded corner *a* through the slit at *d*, and open out the folds, and there you have the box complete, as at fig. 4.



This is a pretty box. Certainly, the lock and key are not constructed on thief-proof principles, but we have none but honest people about. If, however, our doll's house should be broken into during the night I, for one, won't be responsible for the plunder the robbers may carry off.