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

"Grandmamma," said the little girl of 
four, "now read me a story. There was 
never once a little girl who was not told not to go into 
the fields, but she was naughty and went. And your 
only ball there, and it didn't find it; so the 
naughty little girl got home safely."

The solemn fault in this anecdote was 
terribly in the way of telling it, which conveyed 
the impression that the little boy's disobedience 
was the cause of the bull being in the field and 
that, seeing he was a naughty child, he indi 
gnantly and virtuously tossed him. 
The lesson ought to be conveyed so that people 
often bring children into trouble, and must 
soon or later work the other way, injury is a 
true and just one, and even the commonplace 
put in which it is here embodied might have been 
far more convincing to a child's notion of caused 
results. It is the opinion of the writer of this 
article that a story for children should always 
have a pleasant implication and be the land of the youth 
ful reader. Sunshine and shadow should 
not be intermingled, but the sunshine 
should be bright and the shadow deep and predominate. 
Happiness is an essential element of childhood, 
and it is the duty of the elders to shield 
children from as much as possible from gloom and misery, 
which more often than not is a kind of poisoning 
effect. Their books, which represent thoughts 
and ideas, ought, then, rather to deal with the 
happier phases of existence, and not introduce 
them prematurely to those aspects of it which 
have vanished from their elders the innocent 
and wise truth-telling they knew them as 
children.

The construction of a long or continuous 
directory very greatly from a short 
one. Here some parts of plot is absolutely 
necessary, and, as a rule, it may be that 
carefully and thoughtfully elaborated, the in 
cidents will be more convincing and well-woven, 
as the warp and woof of the plot is woven one 
with another into the story. Instead of one 
point of view, three must be many, all lead 
ing up to and subservicing to the development 
ment. If the story is to appear in serial form, 
the space in that portion should contain some 
point to sustain and excite interest. In a long story we 
expect to find striking situations, de 
scriptive power, dramatic force, or vivid 
character-portraying in addition to more in 
cident, and those points must be well kept in 
view, for some or other of them will cer 
tainly 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 make a plan of the 
story. This will fix the story in and give the 
place where it is possible and advantageous to make good points— 
so as to have one telling for a pretty place of 
the story, for if you should suddenly discover 
you have omitted three parts of your space 
with less than half a dozen plot points, you would 
know that the remaining portion of the story 
must be overcrowded with incident, or the 
plot be mere padding, and probably spoiling the 
symmetry of the whole work.

It is impossible to lay down any rules about
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 e 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.