

## JUVENILE DEPARTMENT.

WE give this month another one of these amusing Charades in Tableaux we have had prepared for our young friends.

## MAY QUEEN.

## TABLEAU I.—MAY.

Let the furniture be removed from the stage, and the background draped with white, looped with garlands of flowers and leaves; the floor covered with white, and flowers scattered over it. One single figure represents May. A beautiful blonde should be selected. Let her wear pure white; the dress long, full, and floating. Her hair should fall free, either in curls or waving ripples, and a wreath of delicate flowers rest on her head; flowers should appear to fall all about her; in her hair and on her dress (small pins, or a few stitches of thread will fasten them); her hands are raised, her eyes uplifted, as if she were just about to rise and soar away. The writer has seen a lovely child so dressed and standing, and the tableau was as beautiful as can be imagined.

## TABLEAU II.—QUEEN.

The celebrated historical scene of Raleigh spreading his cloak for Queen Elizabeth to step upon, makes here a most effective tableau. Let the group of attendants, maids of honor, and courtiers be as large as the wardrobe of the company will allow. Queen Bess, in the centre of the stage, should be a little girl with red hair. She wears the high ruff, small crown, and long train of the famous sovereign; at her feet kneels Raleigh, spreading his velvet cloak before her. He wears the courtier's dress of the time. The queen, smiling, lifts her robe with one hand, and extends the other to wave her thanks to the courtier. A full description of the scene may be found in Scott's *Kenilworth*, and the costumes should be prepared from pictures of the times.

## TABLEAU III.—MAY QUEEN.

In the centre of stage is a throne, with an arch of flowers above it, and seated upon this is the May queen. She wears white, and holds a sceptre of a long-stemmed lily or branch of tuberose. At her right, one foot on the upper step of the platform of the throne, one on the step lower, is another young girl in pink, who holds the crown of roses over the May queen's head. Kneeling at the left, before the throne, is a third little girl in pale blue, who offers a basket of flowers. A group of children, boys and girls, in light dresses, trimmed with flowers, the boys wearing wreaths on their hats, the girls flowers in their hair and on their dresses, are standing round the throne, their hands joined and forming a circle, as if just dancing round the newly-crowned queen.

## MISCELLANEOUS AMUSEMENTS.

*The Balanced Egg.*

Upon a perfectly level table lay a looking-glass. Take a fresh egg, and shake it for some time, so as thoroughly to incorporate the yolk and the white. Then carefully and steadily proceed to balance it upon its end. It will remain upright upon the mirror; an impossibility were the egg in its natural state.

*The Balanced Stick.*

Obtain a piece of wood about eight inches in length, and half an inch thick. Affix to its upper end the blades

of two pen-knives, and on each side. Carefully place the lower end of the stick on the point of your forefinger, when it will retain its position without falling.

*To Melt a Bullet in Paper.*

Wrap up a smooth bullet in a piece of paper in such a manner that no wrinkles may be left, and that the paper touches the lead at every part. Next hold this over the flame of a candle, and, in time, the lead will be melted without the paper being burnt, but when the lead has become fused, it will pierce the paper and fall through.

## PHILADELPHIA AGENCY.

No order attended to unless the cash accompanies it.

All persons requiring answers by mail must send a post-office stamp; and for all articles that are to be sent by mail, stamps must be sent to pay return postage.

Be particular, when writing, to mention the town, county, and State you reside in. Nothing can be made out of post-marks.

L. B.—Sent dress etc. February 20th.

L. C. L.—Sent hair work 20th.

L. C. W.—Sent hair work 20th.

The Spectator.—Sent patterns 25th.

Miss M. F. P.—Sent patterns and military jacket 25th.

Mrs. S. F.—Sent drygoods 27th.

Mrs. T. H. C.—Sent materials for paper flowers 28th.

Mrs. Wm. B.—Sent patterns March 2d.

Miss N. B.—Sent hair work 3d.

H. H.—Sent hair work 3d.

Mrs. J. B. F.—Sent patterns 4th.

Mrs. H. B. L.—Sent patterns 4th.

Mrs. E. S. C.—Sent patterns 7th.

Mrs. J. McC.—Sent slipper pattern and seal 7th.

Mrs. G. H. D.—Sent marking cotton 10th.

Mrs. W. W.—Sent shoes and gloves 11th.

Dr. O. W.—Sent India-rubber 11th.

Mrs. B. L. M.—Sent goods 12th.

Mrs. E. P. G.—Sent patterns infant's wardrobe 14th.

Miss M. P.—Sent kid gloves 16th.

Miss M. L.—Sent hair bracelet 18th.

Miss L. L.—Sent hair bracelet 18th.

Mrs. V. C. B.—Sent hair pin and ear-rings 18th.

Miss L. S. L.—Sent hair bracelet 18th.

Mrs. M. E. M.—Sent patterns 18th.

J. M. W., P. M.—Sent patterns 18th.

Mrs. W. T. C.—Sent patterns 18th.

Mrs. A. L. R.—Sent hair fob chain 18th.

S. K.—We do not approve of the marriage of such near relations.

Miss V. R. S.—"Throw physic to the dogs." Take exercise, and plenty of it.

Mrs. H. T. A.—The word guipure is pronounced *ge-pure*; broche is pronounced *bre-osh*.

H. T. R.—See June number of the present year.

Hands and Nails.—We really cannot give any advice upon this subject. We think a physician could. There is no doubt the nails can be remedied in some degree.

Emma.—Fine oatmeal is a good substitute for soap for washing the face. Fold a towel round the hand slightly moistened. Spread the oatmeal over it, and use it as you would soap. It is said to be good also for red hands.

Y. P. F.—We know that a strict regimen of meat, no vegetables, very little sleep, and but little of any kind of liquids will accomplish much; but we have never made up our minds to try it, although coming under the denomination of "fleshy."

## JUVENILE DEPARTMENT.

We present our young friends with another of those choice illustrated hymns we promised them for their own department.

### EVENING PRAYER.



Jesus, tender Shepherd, hear me!  
Bless thy little lamb to-night!  
Through the darkness be Thou near me,  
Watch my sleep till morning light!

All this day Thy hand has led me—  
Oh, I thank Thee for Thy care;  
Thou hast clothed me, warmed and fed me—  
Listen to my evening prayer.

Let my sins be all forgiven!  
Bless the friends I love so well!  
Take me, when I die, to heaven,  
Happy there with Thee to dwell!

We also give another one of those amusing Charades in Tableaux.

### KNAPSACK.

#### TABLEAU I.—NAP-

The scene represents the kitchen of a farm-house. At the right of foreground an old woman, with a large white cap, spectacles, and hood, is holding a ball of yarn, in the act of winding it. She has an open book in her lap, over which her hands have fallen, crossed, while her head droops forward on her breast—her eyes are closed; in short, she is an old woman taking a nap while winding her yarn. Standing in front of her, holding an enormous hank of yarn on his outstretched hands, and looking disconsolately at the idle ball connecting with it, is a little boy, in the dress of a country lad. At an open door in the background is a group of children, trying to coax the skein-holder out, making signals, and holding up tops, balls, and marbles.

#### TABLEAU II.—SACK.

The scene represents a barn. In the background are piled up sacks of apples and potatoes, while in the foreground a party of mischievous boys are collected. One

of them holds open the mouth of a large sack of apples; each of the others has secured an apple, excepting one, who is crawling into the open sack—he is in, and the boys are grouped to show that they mean to tie up the mouth of the sack; one holds the string ready, another leans forward to help the one holding the sack open, and all are laughing. In the background the farmer is just entering, softly, with a large whip in his hand. The boys do not see him.

#### TABLEAU III.—KNAPSACK.

Here the scene is again the kitchen of a farmhouse, where the family is engaged in fitting out the volunteer. To the right, standing erect, his musket grasped in his right hand, his left arm clasp his wife, who is weeping on his breast, stands a man in the private's costume of the United States Army. His eyes are bent upon his wife, full of love, while his attitude and the firm grasp of his gun show his resolve to go. Near him, seated on the floor and playing with his canteen, is a little girl, while in the centre of foreground, upon the floor, is his open knapsack. The old mother kneeling beside it is putting in his Bible, the father stands with his hands full of stockings, shirts, and other necessaries, while to the left, two sisters are gathering from a table the other articles to fill the knapsack. Children are very good in this tableau, and there is plenty of room for effective dresses. The little old man and woman can wear the dress of the last century, the girls pretty country costumes, and the soldier-boy the blue uniform of the present day—or, the whole scene may be made to represent an event in the Revolution, with the young soldier in full Continental uniform, and the other characters in the dress of that day. If the costumes can be obtained the latter is by far the best for effect, and an old flag with the thirteen stars may be held by a child in the background. Music, as "Hail Columbia," or the "Star-Spangled Banner," if the performer is concealed, will add very much to the effect of the scene.

**TO COLOR PHOTOGRAPHS.**—A new preparation called Newton's Prepared Colors for Albumen pictures is for sale by J. E. Tilton & Co., Boston. Price, with a bottle of Reducing Liquid complete, with full directions for painting, so that any person, though not an artist, may paint in a most beautiful manner, and very rapidly, the *cartes de visite* and photographs, etc., \$3 30.

There has been offered for sale a worthless imitation that will injure the photograph. See that the box obtained has the name and seal of J. E. Tilton & Co., Boston, who are sole agents for the United States.

Copies of Natural Flowers for painting with these colors, or for study in oil, pencil, or water colors. Price 25 cents each; per dozen, \$2 25, post paid. Also, beautiful fancy copies of rare engravings for painting this style, 15 cents each; per doz., \$1 25, post paid. Brushes, etc. See Price List of Artists' Goods.

A LADY who prided herself upon her extreme sensibility, said one day to her butcher: "How can you follow such a cruel profession? Ah! how can you kill the poor little innocent lambs!"

"Madam!" cried the astonished butcher, "would you prefer to eat them alive?"

## JUVENILE DEPARTMENT.

## CHARADES IN TABLEUX.

## HAT-BAND.

## TABLEAU I.—HAT-

The scene a parlor. In the foreground (centre), facing the audience, is a very little girl dressed in white. Long yellow curls, and blue eyes are the prettiest for effect. She is trying on a man's hat, and holding it up from falling down on her shoulders, with both hands. Two other children to the left are laughing at her, while, to the right, just entering, are a lady and gentleman. The former is in a home dress, the latter is in street costume, with overcoat and cane, but without any hat. The lady holds up her finger to silence the laughing children, while the gentleman stoops over the little thief, with his arms outstretched to prison her, and his lips ready for the kiss she has forfeited.

## TABLEAU II.—BAND.

The background has a balcony window in the centre. (A very effective one may be made by placing a fender on a large table, with two upright posts at each end, placed about two feet apart. Drape from these heavy crimson curtains, looped up, and put a bar across for the window-frame.) At the window are two little girls wrapped in large shawls, as if just awakened by the music. In the foreground seven little boys represent the serenade band. One blows a penny trumpet, the second has a pair of bone clappers, the third a toy drum, the fourth a toy fife, the fifth a tambourine, the sixth a toy violin, and the seventh an immense trombone. They all carry sheets of music, are wrapped in long cloaks, and wear large slouch hats. The stage must be darkened, except the light given by seven candles, held one behind each performer by his servant, dressed as a negro-valet. These seven boys, with black faces and hands, dressed in absurd negro costume, must be grinning with delight at their masters' performance. One of the little girls at the window leans forward, holding a bouquet over the balcony front, while the other points with dismay to a tall figure of a woman, who is seen behind the window, holding up a bucket of water to deluge the juvenile serenaders.

## TABLEAU III.—HAT-BAND.

Here the same scene and performers as are in the first tableau appear again. The little girl seated on the floor has a long garland of flowers, which she is going to wreath round the hat. A second little girl is cutting off the hat-band with a pair of scissors, while a third holds the hat for the operation. The little one on the floor has her lap full of flowers, and holds one end of the garland up in front of the hat to try the effect; the one who holds the hat kneels, to her right, and between them stands, stooping, the one who has the scissors. Laughing, in the background, are the lady and gentleman mentioned before; she springing forward to save the hat, he holding her back.

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Be particular, when writing, to mention the town,

county, and State you reside in. Nothing can be made out of post-marks.

Mrs. T. T. D.—Sent infant's wardrobe by express May 15th.

Mrs. E. M. J.—Sent pattern 16th.

Mrs. L. W.—Sent hair ring 21st.

J. D. B.—Sent hair jewelry 21st.

L. F. F.—Sent pattern 23d.

Miss P. M.—Sent dress by express 26th.

Mrs. M. N.—Sent braiding pattern and embroidery paper 27th.

Mrs. E. K.—Sent braiding pattern 27th.

Mrs. G. C. S.—Sent braiding pattern 27th.

Lt. M. J.—Sent hair work by Adams's express 28th.

T. S. S.—Sent box, bonnets, &c. by Adams's express 29th.

J. F. K.—Sent box containing bonnet by Adams's express 29th.

Miss M. P. K.—Sent vest pattern by Kinsley's express 29th.

Mrs. S. C.—Sent pattern June 3d.

Mrs. C. S. C.—Sent pattern 3d.

Mrs. E. B.—Sent pattern 3d.

Miss M. T.—Sent pattern 3d.

Mrs. G. M. D.—Sent hair work by Adams's express 8th.

C. H. B.—Sent zephyr work materials by Kinsley's express 9th.

J. M. R.—Sent patterns 12th.

Miss S. E. O.—Sent collar pattern 12th.

S. S. S.—Sent braiding pattern 12th.

Mrs. H. F. W.—Sent patterns 12th.

Miss R. C.—Sent India-rubber gloves 12th.

E. H.—Sent mantilla pattern 12th.

G. W. W.—Sent cloak pattern 12th.

Mrs. J. S. S.—Sent hair fob chain 12th.

Will.—The lady is right. If she were poor, it would be otherwise.

M. M.—"A Party and what came of it," will appear in September number.

Mrs. M. G. E.—Single crochet (S C). Having a stitch on the hook insert it in another, and draw the thread through *that one*; then through both the stitches on the needle.

Double Crochet (D C). Having a stitch on the needle, put the thread round it *before* inserting it in the stitch of the work, or drawing the thread through which there will be three loops on the needle; now bring the thread through two, which leaves *one* and the new one; bring the thread through both of them.

Treble Crochet (T C) is worked precisely the same way, but with the thread *twice* round the hook, which, as two stitches only are taken off at a time, will finish the stitch by a treble movement.

Miss S. R.—"Receipt" is correct. Recipe when applied to medicine.

Miss G. R.—We cannot recommend any description of lotion or powder for improving your complexion, as we never heard of one which was really efficacious. Plentiful ablutions, regular exercise, and a good diet will be more likely to improve your skin than any cosmetic.

Dear Sir: I sincerely love a young gentleman, who is a very intimate friend of mine, but he has never spoken of love to me. Dear Sir, I should very much like to have a lock of his hair, and, as he is a very shy young man, it is not at all likely I shall get it without asking. Do you think there would be any impropriety in my asking for a piece? I remain yours very truly, E.

We think you had better ascertain whether he wears a wig before you ask the question.

## JUVENILE DEPARTMENT.

## CHARADES IN TABLEUX.

## NEWS-BOY.

## TABLEAU I.—NEWS-

The scene represents the kitchen of a farm-house. In the centre of the stage is a large old-fashioned chair, in which is seated an old man, in the naval or military costume of 1812. (Borrow somebody's heirlooms) To his left is a table, upon which stands a jug of ale and a plate of apples. The old man's left arm rests upon the table, his hand up to his ear to help his hearing; his right-hand rests upon a cane held between his knees, and his whole attitude is one of listening. To his right, in foreground, is seated a little boy reading from a newspaper. To the left, in front of the table, stands a little girl, her hands clasped together, looking intently at the reader; leaning over the old man, one hand on the back of his chair, one on the table, is a young girl, whose face is anxious, and attitude one of painful attention. Against the wall, above her head, hangs the portrait of a soldier.

## TABLEAU II.—BOY.

The scene represents a schoolroom, with an open door to the left of background. In the centre of stage is the schoolmaster's desk, and one of the boys is seated on the stool behind it, holding up a ruler in laughing menace. Part of the boys are ranged in front of the desk for recitation; and one poor fellow, with his face tied up, is seated on a stool by the master's desk, studying. In the centre of foreground is a timid-looking boy—the *new boy*—who with folded hands and frightened face, is being victimized. A group of boys are around him. One is inking a fierce moustache on his upper lip; another puts a fool's-cap on his head; a third has taken his cap, and is putting a tall feather into it; a fourth is stealing the luncheon out of his satchel; a fifth draws a caricature of him on a slate; a sixth points his finger and laughs at him, while a seventh, kneeling, is turning his toes in. Through the open door in the background, the schoolmaster is seen conversing with the new boy's mother, who is paying him some money, while the little sister peeps round the door-posts to see the school-room.

## TABLEAU III.—NEWS-BOY.

Only one figure is required for this scene. A boy in the ragged dress of a newsboy, with a shabby cap, and toes peeping out of his boots, is seated on the floor in the centre of foreground. On the floor beside him are a pile of papers, and a half eaten apple; in front of him on the floor is a pile of pennies, which he is engaged in counting. A boy in the dark Italian style of beauty, with black eyes, dressed in a red shirt, with colored stockings, and without any jacket, makes the best effect.

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Mrs. M. A.—Sent box containing wardrobe by Adams's express June 13th.

R. T., Jr.—Sent hair ring 18th.  
Miss M. E. C.—Sent dress by Kinsley's express 18th.  
Mrs. C. W. W.—Sent cloak by Kinsley's express 18th.  
M. W. W.—Sent hair ring 22d.  
Mrs. E. B.—Sent hair ring 22d.  
Miss E. W.—Sent hair ring 22d.  
Mrs. L. A. C.—Sent hair pin 22d.  
Mrs. C. H. McE.—Sent curl clasps 22d.  
W. G. R.—Sent hair chain 22d.  
A. W. T.—Sent hair ring 22d.  
E. A. H.—Sent silk and braid for vest 23d.  
Mrs. A. W. G.—Sent braiding pattern 27th.  
Mrs. C. W. S.—Sent hair work 30th.  
K. M. L.—Sent hair cross 30th.  
P. E. T.—Sent pattern 30th.  
L. V. F.—Sent pattern 30th.  
Mrs. P. Caduc.—Sent box containing wardrobe by Wells, Fargo, & Co.'s express July 1st.  
Mrs. S. C. A. B.—Sent pattern 3d.  
Mrs. M. S.—Sent pattern 3d.  
Mrs. E. A. S.—Sent pattern 3d.  
Mrs. M. M.—Sent pattern, etc. 3d.  
A. C. W.—Sent fluting machine by express 9th.  
R. M. J.—Sent patterns 9th.  
Mrs. S. C. G.—Sent braiding pattern 10th.  
Mrs. E. A.—Sent spectacles 10th.  
Miss L. S. R.—Good pure soap is very good to clean the teeth with. It don't taste very nice.

Mrs. G. B. T.—In some of the Episcopal churches also the confirmation dress is worn.

E. B.—Wear it in short curls all round your head until the hair gets stronger.

C. H.—We wish we could help you, but the complaints are so frequent. Borrowers are a nuisance. We have roach and bug exterminators; will not some one invent a powder, or something else, that will drive borrowers from the house. All who are troubled with them will please mark this paragraph with ink marks thus ( ), the moment they receive their books, and if that don't stop them, nothing will.

S. S. B. asks for a recipe to reduce her fair proportions. She is "too stout," and has "too much color." Nothing can be easier. Give up dinners; accept the situation of governess in a large family, or lady companion to an invalid; select a mistress warranted "nagging;" if the children be spoilt, so much the better. The recipe is infallible.

J. W. E.—Perfectly proper.

Miss O. M.—We have repeatedly said that we will not mention any remedy for the removal of superfluous hair.

## Chemistry for the Young.

## LESSON XXIII.—(Continued.)

575. Take a length of fine platinum wire long enough to be held conveniently, and bend one end into a very small loop. The loop may be regarded as a window-frame hereafter to be filled with glasses of different colors.

576. Slightly moisten the loop with the tongue, dip it into some powdered silica, and apply the strongest blowpipe heat. The silica does not fuse. Mix a portion of silica with carbonate of soda (about three times its own bulk), and a little borax; dip the moistened loop into it, and apply the strongest point of blowpipe flame.

JUVENILE DEPARTMENT.

FAIRY TALE TABLEAUX.

THESE scenes are arranged expressly for juvenile performers, and are most of them descriptions of tableaux witnessed by the writer; the pretty scenes and costumes\* of the little folks making very effective pictures. The audience, after seeing all the scenes bearing upon one fairy tale, should be required to guess the story represented.

TABLEAUX FROM "ALADDIN, OR THE WONDERFUL LAMP."

*Scene I.* represents the magician and Aladdin when the latter is about descending into the magic cave. The magician must wear a long white beard and hair; a high-pointed black cap, with a band upon which are cabalistic figures in gilt paper; a full robe of black, with similar figures just above the hem and on the belt. Aladdin wears an Oriental dress of dark blue stuff, and a cap of red cloth. The moment chosen is that of the incantation. Upon the ground is a pile of dry sticks, heaped as if for a fire; Aladdin kneels with a lighted taper, as if about to light the pile, while the magician, erect, extends his arms over the sticks. The fire should be centre of stage; the magician behind it, facing audience; Aladdin left, profile to audience.

*Scene II.* represents the mother of Aladdin cleaning the lamp. In the centre of stage is a table, upon which are the antique bronze lamp and a cup of water. The mother of Aladdin, in an Oriental dress, is standing right of table, profile to audience, rubbing the lamp. Aladdin, left of table, facing his mother, has his hand raised in an attitude of terrified astonishment. Behind the table, facing audience, is the genius invoked by rubbing the lamp. Here is a chance for the boys. The head of the genius may be made of the lid of a bandbox, painted to represent a ferociously ugly human face, with a shock of black worsted hair. The body made of a broomstick with a cross-piece for shoulders. Drape from this a scarlet mantle. The legs are two boys, whose body and two legs represent one leg of the genius. A blue sack, open at the bottom and gathered at the neck, makes each leg of the trowsers, and the scarlet mantle must cover the boys' heads. This form stands centre of background, facing audience. Aladdin seems fainting with fear; but the mother does not see the spirit she has invoked.

*Scene III.* represents the sale of the wonderful lamp. In the centre of background is seated the princess, in a rich Oriental costume, before an embroidery frame. She has suspended her work, and is looking at the group in foreground. The magician, with a coarse blue cloak over his magic robe, and a red cap on his head, is kneeling right of foreground. Upon the ground before him is a basket covered with a white cloth. One of the magician's hands is on the handle of the basket: the other holds up to the slave a very shiny new brass lamp.† The princess' slave, in an Oriental dress, stands before the magician, holding toward him the old lamp, her other hand extended to take the new one.

*Scene IV.* represents the death of the magician. In the centre of stage is a table with fruit, cakes, and glasses upon it. On left side, profile to audience, is seated the princess, leaning forward, and looking eagerly

\* For these costumes, the pictures in illustrated fairy tale books are very good guides.

† These lamps are easily made of pasteboard, covered with gilt and bronzed paper.

at the magician, who is seated opposite to her. He has just fallen back, as if dead; his hand, toward audience, grasping the cup which has contained the poison. Entering the room, centre of background, is Aladdin.

MISCELLANEOUS AMUSEMENTS.

*The Watchword.*

ONE of the company must leave the room whilst another touches some article in her absence, which she is to guess on her return. She has been prepared a few minutes before, unobserved by the rest, with "the watchword," by the player, who undertakes to ask her the questions on her entrance. This she does by pointing to an object, and saying, "Is it that?" and as long as she continues that form of interrogation the other replies in the negative; but as soon as she changes it to "Is it *this*?" she replies immediately, "Yes," as "*this*" is the watchword fixed on. If the secret is not discovered in the first round, and a second one is requested, with a change of *article* touched, the *puzzlers* may contrive to again, and still more, perplex their companions by making "*that*" the watchword in the second instance.

*The Apprentice.*

She who begins must say she apprenticed her son to some trade, and only mention the initial letters of the first article he made or sold, and the other girls must guess the word. Whoever guesses rightly takes her turn. Thus: "I apprenticed my son to a confectioner, and the first things he sold were B. A.;" whoever guesses "burnt almonds" may continue the game.

EARTHLY AND HEAVENLY INTEREST:—

Ben Adam had a golden coin one day,  
Which he put out at interest with a Jew;  
Year after year, awaiting him, it lay,  
Until the doubled coin two pieces grew,  
And these two four—so on, till people said,  
"How rich Ben Adam is!" and bowed the servile head.

Ben Selim had a golden coin that day,  
Which to a stranger asking alms he gave,  
Who went rejoicing on his unknown way—  
Ben Selim died, too poor to own a grave;  
But when his soul reached heaven, angels with pride  
Showed him the wealth to which his coin had multiplied.

MY DEAR MR. GODEY: Knowing that you enjoy the joke of the present system of *servantism*, I want to tell you the "very last," which I have just heard.

A friend of mine advertised in the *Ledger* for a girl. She was called down to see a "lady who wanted to see the *person* who advertised," and went into the parlor. The lady wore a plaid silk, handsome cloak, richly trimmed bonnet, kid gloves, and a thickly worked black lace veil down; carried an embroidered handkerchief, and mother-of-pearl card-case. She made a great many inquiries about the place, which were politely answered, as my friend thought she wanted to recommend somebody. At last she said: "Well, I'll inquire and see if any better place offers; if not, I'll come and try it. I'll leave my card, in case you wish to send me any word." And throwing back her veil, disclosing a light *mulatto*, she took out a card, courtesied, and left. The card was embossed, and written on it was—"Miss Lavina, Lady Attendant, Laundry Department, C. H." All of which is a true fact.

IN many of the seminaries for ladies in our country, Godey's is the only magazine allowed to be taken by the scholars.

## JUVENILE DEPARTMENT.

## MOTHER GOOSE TABLEAUX.

THESE tableaux are intended for the amusement of very little folks, who must act both as performers and guessers in the audience. For the holidays, either in the afternoon or evening, they will be found very amusing even for the older folks, who will doff their seniority for a time. One of our most scientific physicians was at such a performance some evenings ago, and owing to his well-known learning and dignified manner was condemned to sit in an upper room with some of the elder members of the family. After fidgetting for some time, and evidently listening to the gleeful laughter below with more interest than to his host's polite conversation, he suddenly turned to one of the ladies present—

"Pray, madam," he said, "how old are you?"

Seeing the fun in his eyes, she promptly replied: "Six!"

"Well," he said, "I am ten. Let's go play with the rest of the children." And for the remainder of the evening he was the life of the entertainment.

So, you who read these articles, put your years in your pocket, and remember they are written for "you and the rest of the children."

No scenery will be required, no curtain but the folding-doors, no properties that your housekeeping apparatus will not supply, no wardrobe but the nursery bureau, and no orchestra but the laugh and applause of your little folks.

## TABLEAU I.

"Humpity, dumpity, my mammy's maid,  
She stole oranges I am afraid;  
Some in her pocket, some in her sleeve,  
She stole oranges, I do believe!"

The stage is arranged as a dining-room. Upon the table (centre of stage) are the remains of the dessert, half-eaten pies, saucers, tumblers, bottles, and plates, and, near the edge of the table toward audience, a large dish of oranges. "My mammy's maid" stands between the table and the audience, profile to each. The little girl who takes this part must wear a chintz dress with full sleeves, fastening at the wrists, a large apron with pockets, a white cap and kerchief. The apron pockets are full of oranges, and she is stuffing two into her sleeve. Just entering the door is a little boy, who points triumphantly to the maid (he must be behind her). He looks very mischievous, and appears to be advancing on tip-toe to catch her. If the audience do not guess the rhyme, let the little boy sing it before the curtain falls.

## TABLEAU II.

"Little Jack Horner  
Sat in a corner,  
Eating a Christmas pie,  
He put in his thumb,  
And pulled out a plum,  
And said, 'what a good boy am I!'"

The stage is arranged as a family sitting-room. In the centre is a table. One little girl, with spectacles and cap, is the nurse, sitting at the table sewing. The baby lies asleep in a cradle. In the right hand corner of foreground, facing audience, his feet stretched far apart, Jack Horner is seated on the floor, with the pie between his knees. He wears short socks, and short trousers, a blouse and large collar. One hand holds up the crust of the pie, while the other holds over his head a large raisin. A very small boy, with a very large pie, has the best effect.

## TABLEAU III.

"There was an old woman  
Who lived in a shoe;  
She had so many children  
She didn't know what to do;

She gave them some broth  
Without any bread,  
She whipped them all soundly  
And sent them to bed."

Some little ingenuity is here required to make the shoe, but let the manager keep up a brave heart, and make the boys useful. First have a frame work made of wood in the shape of a shoe, standing up on end, the opening and instep toward audience. Cover this with black cambrie, and make an immense white paper buckle. Between the sole and upper, thrust the heads of all the "crying babies" in the house, as it is too elevated a position for the "live stock." The old woman, a girl about fourteen, must wear a white cap, a pair of spectacles, a petticoat of red stuff, with the skirt of her chintz dress looped up over it, a white shawl pinned over her shoulders, and heeled shoes. In her hand she has a large bunch of rods. She stands centre of stage, in front of the shoe, holding her bunch of rods over the head of a little boy "just caught." He is night-gowned, and capped, and barefooted, and is rubbing his eyes with his clenched fists, his face "made up" for a yell. All the children wear their night-gowns and wraps. One, right of foreground, is seated on the floor with a big bowl of soup between his knees, raising a spoon to his lips. One behind him, is leaning over with open mouth, as if waiting for his turn. Two are stealing into the shoe to escape the whipping. In short, have on the stage all the children you can muster, in various attitudes—some running away, some crying, some eating broth, and some hiding and peeping out behind the mammoth shoe.

## TABLEAU IV.

"To market, to market,  
To buy a plum bun,  
Home again, home again,  
Market is done."

Here a very pretty market scene can be made. Have five empty tables for stalls, two on each side of the room, one centre of background. In front of these put bushel baskets, empty tubs, and trays all empty. To the left of foreground, have a procession of the market people going home; one little girl in the high cap, stuff gown and white apron the Dutch huckster; a little boy with a big butcher's apron; a little girl in a straw hat and striped dress for a flower-girl, a little boy in a countryman's dress; as many children, in short, as can be dressed up for hucksters, butchers, buttermen, pie and cake men. They are all leaving the empty stalls. Right of foreground, profile to audience, as if just entering the market, is a very little boy, with straw hat, blouse, and short trousers. In one hand he holds a penny. On the other arm is an enormous basket. He sings gleefully the first two lines of the verse. In deep tones, the market people, turning suddenly round to face him, sing the second, and then wheel into their first positions. The little boy's face changes to a look of dismay, and all stand motionless again until the curtain falls. The moving tableaux require rather expert performers to give the peculiar automaton jerks, like jumping Jacks moved by a string, but they can be made very funny. In this scene let every one of the market people raise the right arm, and drop it at the end of the verse. Raise it at "home," turning to face the child, drop it at "done," turning from him.

## TABLEAU V.

"Ride a cock horse to Banbury Cross,  
To see an old woman ride on a horse;  
With rings on her fingers and bells on her toes,  
She shall have music wherever she goes."

In the centre of background stands a large white pasteboard cross, with Banbury upon it in large black letters. About the centre of the stage, a little to the left, stands the rocking horse. Upon this is seated the old woman, who wears a high pointed black hat, with a white cap under it, spectacles, heeled and buckled shoes, a short gown of chintz, and petticoat of red stuff. Her right hand falls down showing the number of rings, and from the toes of her shoes hang small brass bells. Between her and the cross, and between her and audience, are a number of children, astride of sticks or stick horses, with whips in their hands, who stand perfectly still, staring at the old woman.

In our January number we will resume these Tableaux. They will be found a very interesting pastime for the Christmas holidays.