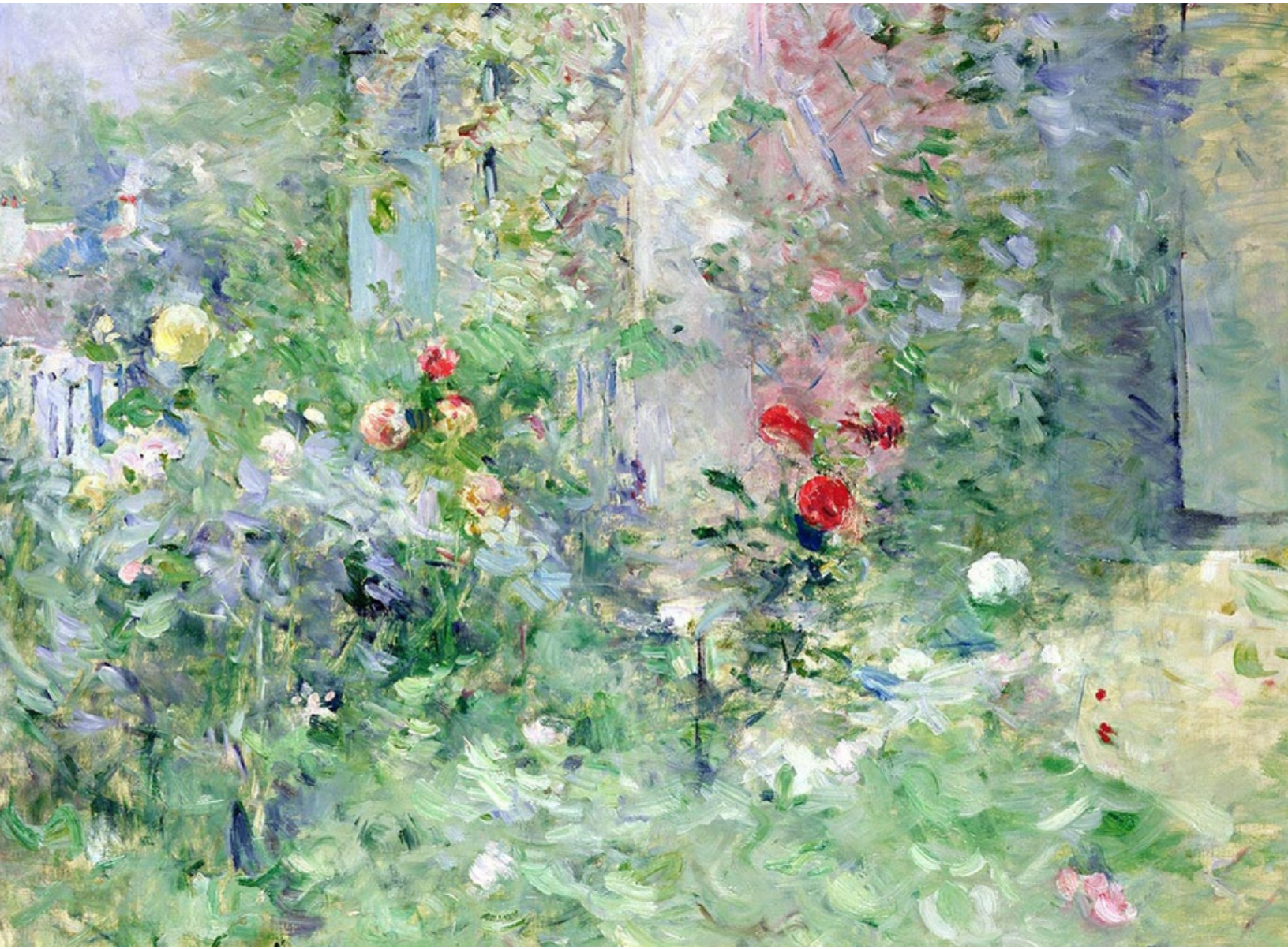


Springtime

4-Week Morning Time Session | AwakenToDelight.com



Springtime

Charlotte Mason Morning Time™

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Originally created and written by Lara Molettiere as *The Homeschool Garden*

Edited and updated by Alisha Gratehouse and Olivia Gratehouse

Cover image: *Le jardin à Bougival*, Berthe Morisot, 1884, Public Domain

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What is Morning Time?

Morning time is a modern interpretation of Charlotte Mason's philosophy of providing a generous variety of short lessons with an emphasis on excellence of execution and focused attention.

It is a lovely daily ritual in which you gather your whole family together to partake of the richness of God's Word, as well as the beautiful subjects that you don't want to get pushed aside by traditional school subjects.

And it is a perfect choice for helping you avoid the overwhelming feeling of trying to fit it all in by looping through all the delightful extras you want to enjoy!

About this Curriculum:

Homeschooling mother Lara Molettiere originally created this curriculum as *The Homeschool Garden* in 2018. Her love of music, literature, fine arts, and Charlotte Mason's method led her to create a delightful and simple-to-follow morning time curriculum for her family.

Each volume is rich with the truth, beauty, and goodness that Miss Mason encouraged, and provides a generous and varied education all planned out for your family — from elementary to high school.

In over 19 years of homeschooling utilizing the Charlotte Mason method, I can attest to the beauty of this lifestyle of learning. In fact, it completely shaped and formed who my children are today — artists, writers, musicians, and lovers of literature, poetry, and nature.

That's why I am thrilled to be taking Lara's beautiful curriculum, rebranding it as **Charlotte Mason Morning Time™**, and building a delight-filled community around it so that other families can experience the joy it brings!

Aligha

How to Use These Plans

If you love the Charlotte Mason style of learning, then you'll absolutely *adore* these morning time sessions! Not only are they rich with all the beauty you want your family to enjoy — scriptures, poetry, Shakespeare, picture study, art lessons, music, nature study, and more — they are all planned out and gathered together for you!

There is no need to hunt down the various elements you want to include or go digging around the internet in search of art, music, or poetry to complement your studies. You don't even have to purchase additional resources because we include them all here: art pieces for your picture study, sheet music and links to hymns and folk songs to sing along with, links to classical pieces to listen to, copywork printables for manuscript and cursive practice, and much, much more!

We offer a generous feast, but please remember that you don't have to partake of everything that's on the table, nor do you even have to clean your plate!

Adapt these plans to suit your family's unique needs and schedule. If you only school four days a week, either skip the fifth day, or add one item from the scheduled fifth day to each of your four school days.

Don't stress if you can't fit something in, you can always circle back around to it later. Pick and choose what you want to do depending on which season of life you're in.

Simply print out the schedule (and any parts of the curriculum you need), bring all your kids and teens together each morning, and enjoy that day's scheduled lessons and recommended read-alouds.

Don't forget we've included an art lesson, a handicraft lesson, nature studies, and tea time recipes with each session. These would be delightful "afternoon occupations" if you can't fit them into your morning time.

Each day's scheduled activities should only take around an hour or so to complete (excluding the art and handicraft lessons).

Features

Essential features of *Charlotte Mason Morning Time*™ curriculum are:

- Prayer & scripture memorization
- Poetry memorization & recitation
- Copywork pages for elementary through high school
- Artist biography & picture study
- Composer biography & classical selections
- Hymn study & singing
- Folk song
- Literature recommendations
- Handicraft lesson
- Art lesson
- Nature study
- Teatime recipes
- Teatime selections to read aloud including:
 - Poetry
 - Short stories or
 - Fairy tales or tall tales
 - Mythological tales
 - Fables
- Shakespeare selections
- Plutarch (in some volumes)
- History (in some volumes)
- Geography (in some volumes)

Each of these subjects are planned out on a 4-week or 6-week (depending on the session) calendar, and looped throughout the days and weeks.

Now, you will never feel overwhelmed trying to fit "everything" in because it's already simply and beautifully planned out for you on the calendar on the following pages.

Please Note: The "Recommended Reading List" is not required. Pick and choose the books you want your family to enjoy, or continue with the family read-aloud you're already immersed in.

Week 1 Schedule



Subject	Day 1	Day 2	Day 3	Day 4	Day 5
<i>Prayer</i>	Pray St. Gregory's Easter Prayer.				
<i>Bible</i>	John 1	John 2	John 3	John 4	John 5
<i>Memory Work</i>	Scripture	Poetry	Scripture	Poetry	Review previous memory work
<i>Beauty & Nature Loop</i>	Hymn Study: Christ the Lord is Risen Today	Art Selection 1: In the Bois de Boulogne, Read: Berthe Morisot bio	Folk Song: English Country Garden	Listen to: La primavera, Read: Antonio Vivaldi bio	Nature Study 1
<i>History/ Geography</i>		*The Fairy-Land of Science, Bees in the Hive pp. 2-4		*The Fairy-Land of Science, Bees in the Hive pp. 5-8	
<i>Language Arts/ Citizenship</i>	Read: E.E. Cummings bio	St. Gregory's Easter Prayer Copywork		St. Gregory's Easter Prayer Copywork	
<i>Read Aloud</i>	*The Secret Garden, Ch 1	*The Secret Garden, Ch 2, 3	*The Secret Garden, Ch 4	*The Secret Garden, Ch 5, 6	*The Secret Garden, Ch 7, 8
<i>Afternoon Occupations</i>	Bake: Crustless Quiche, Read: Anne of Green Gables, Chapter 21				Nature journal* Nature walk*

* Indicates suggested, but optional activities

Week 2 Schedule



Subject	Day 1	Day 2	Day 3	Day 4	Day 5
<i>Prayer</i>	Pray St. Gregory's Easter Prayer.				
<i>Bible</i>	John 6	John 7	John 8	John 9	John 10
<i>Memory Work</i>	Scripture	Poetry	Scripture	Poetry	Review previous memory work
<i>Beauty & Nature Loop</i>	Hymn Study: Christ the Lord is Risen Today	Art Selection 2: Eugène Manet and His Daughter at Bougival, Review: Berthe Morisot bio	Folk Song: English Country Garden	Listen to: L'estate, Review: Antonio Vivaldi bio	Nature Study 2
<i>History/ Geography</i>		*The Fairy-Land of Science, Bees in the Hive pp. 9-12			
<i>Language Arts/ Citizenship</i>	Review: E.E. Cummings bio	John 11:25 Copywork		Matthew 28:1-9 Copywork	Shakespeare: Romeo & Juliet
<i>Read Aloud</i>	*The Secret Garden, Ch 9, 10	*The Secret Garden, Ch 11	*The Secret Garden, Ch 12	*The Secret Garden, Ch 13	*The Secret Garden, Ch 14
<i>Afternoon Occupations</i>	Bake: Honey Cookies, Read: Winnie the Pooh Chapter 1			Art Lesson: Impressionist Garden Scene	Nature journal* Nature walk*

* Indicates suggested, but optional activities

Week 3 Schedule



Subject	Day 1	Day 2	Day 3	Day 4	Day 5
<i>Prayer</i>	Pray St. Gregory's Easter Prayer.				
<i>Bible</i>	John 11	John 12	John 13	John 14	John 15
<i>Memory Work</i>	Scripture	Poetry	Scripture	Poetry	Review previous memory work
<i>Beauty & Nature Loop</i>	Hymn Study: Christ the Lord is Risen Today	Art Selection 3: After Luncheon, Narrate: Berthe Morisot bio	Folk Song: English Country Garden	Listen to: L'autunno, Narrate: Antonio Vivaldi bio	Nature Study 3
<i>History/ Geography</i>		*The Fairy-Land of Science, Bees & Flowers pp. 13-16		*The Fairy-Land of Science, Bees & Flowers pp. 17-21	
<i>Language Arts/ Citizenship</i>	Narrate: E.E. Cummings bio	when faces called flowers float out of the ground Copywork		when faces called flowers float out of the ground Copywork	
<i>Read Aloud</i>	*The Secret Garden, Ch 15	*The Secret Garden, Ch 16, 17	*The Secret Garden, Ch 18, 19	*The Secret Garden, Ch 20	*The Secret Garden, Ch 21, 22
<i>Afternoon Occupations</i>	Bake: Butterfly-Shaped Tea Sandwiches, Read: Aesops				Nature journal* Nature walk*

* Indicates suggested, but optional activities **Option 2 for tea time, read Beryl Coronet (pp 1-10)

Week 4 Schedule



Subject	Day 1	Day 2	Day 3	Day 4	Day 5
<i>Prayer</i>	Pray St. Gregory's Easter Prayer.				
<i>Bible</i>	John 16	John 17	John 18	John 19	John 20, 21
<i>Memory Work</i>	Scripture	Poetry	Scripture	Poetry	Review previous memory work
<i>Beauty & Nature Loop</i>	Hymn Study: Christ the Lord is Risen Today	Art Selection 4: The Garden at Maurecourt, Discuss: Berthe Morisot	Folk Song: English Country Garden	Listen to: L'inverno, Discuss: Antonio Vivaldi	Nature Study 4
<i>History/ Geography</i>		*The Fairy-Land of Science, Bees & Flowers pp. 22-25			
<i>Language Arts/ Citizenship</i>	Discuss: E.E. Cummings	sweet spring is your Copywork		sweet spring is your Copywork	Shakespeare: Romeo & Juliet
<i>Read Aloud</i>	*The Secret Garden, Ch 23	*The Secret Garden, Ch 24	*The Secret Garden, Ch 25	*The Secret Garden, Ch 26	*The Secret Garden, Ch 27
<i>Afternoon Occupations</i>	Bake: Blueberry Scones, Read: The Pomegranate Seeds		Handicraft: Butterfly Bookmark		Nature journal* Nature walk*

* Indicates suggested, but optional activities

Spring Recommended Reading List

Picture Books

Spring, by Gerda Miller

The Very Hungry Caterpillar, by Eric Carle

Up in the Garden and Down in the Dirt, by Kate Messner

The Honeybee, by Kirsten Hall

Worm Weather, by Jean Taft

Miss Rumphius, by Barbara Cooney

Make Way for Ducklings, by Robert McCloskey

Winnie the Pooh, by A.A. Milne

Beatrix Potter Collection

Elementary & Middle Grades

The Wind in the Willows, by Kenneth Grahame

The Secret Garden, by Frances Hodgson Burnett

The Green Ember, by S.D. Smith

Charlotte's Web, by E.B. White

The Trumpet of the Swan, by E.B. White

The Burgess Bird Book for Children, by Thornton Burgess

Anne of Green Gables, by L.M. Montgomery

Emily of New Moon, by L.M. Montgomery

Upper Grades

All Creatures Great and Small, by James Herriot

Emma, by Jane Austen

Persuasion, by Jane Austen

The Enchanted April, by Elizabeth von Arnim

Middlemarch, by George Eliot

The Lark, by E. Nesbit

Absent in the Spring, by Agatha Christie

Easter Recommended Reading List

Picture Books

The Action Bible Easter: 25 Stories about Jesus' Resurrection by Sergio Cariello
The Legend of the Easter Egg by Lori Walburg
Make Room: A Child's Guild to Lent and Easter by Laura Alary
Humphrey's First Palm Sunday by Carol Heyer
The Garden, the Curtain and the Cross Easter Calendar by Carl Laferton
The Easter Story by Carol Heyer
The Tale of Three Trees by Angela Elwell Hunt
The Donkey Who Carried a King by R.C. Sproul
An Easter Egg Hunt for Jesus by Susan Jones
The Legend of the Easter Robin: An Easter Story of Compassion and Faith by Dandi Daley Mackall
A Very Happy Easter by Tim Thornborough
The Parable of the Lily by Liz Curtis Higgs
Jesus Rose for Me: The True Story of Easter by Jared Kennedy
Simon and the Easter Miracle by Mary Joslin
Easter Eggs for Anya by Virginia Kroll
Marshmallow: An Easter And Springtime Book For Kids by Clare Turley Newberry
My Easter Basket and the True Story of Easter by Dr. Mary Manz Simon
The Country Bunny and the Little Gold Shoes by DuBose Heyward
Rechenka's Eggs by Patricia Polacco
The Bunny Who Found Easter Gift Edition by Charlotte Zolotow
Good News! It's Easter! (Our Daily Bread for Kids Presents) by Glenys Nellist
An Easter Basket Filled with Love: Sharing the Joy and Grace of Jesus by Susan Jones
Benjamin's Box: The Story of the Resurrection Eggs by Melody Carlson

Prayer & Scripture Memorization

For Bible reading, we will make suggestions for your morning time reading. However, if you'd prefer a more in depth schedule, we recommend checking out various plans that will help you read the Bible through.

For a one-year plan, we recommend YouVersion's One Year Bible: <https://www.bible.com/reading-plans/60>. You can also listen to it being read aloud on the app.

Download a two-year reading plan from the Gospel Coalition here: <https://media.thegospelcoalition.org/static-blogs/tgc/files/2010/12/TGC-Two-Year-Bible-Reading-Plan1.pdf>

If you prefer to go even slower, Ambleside Online offers three, four, and five-year Bible reading plans: <https://www.amblesideonline.org/L/Lbiblesch.htm>

This session, we will learn the **St. Gregory's Easter Prayer**, and focus on writing and memorizing John 11:25 and Matthew 28:1-9.

St. Gregory's Easter Prayer

It is only right, with all the powers of our heart and mind, to praise You Father and Your Only-Begotten Son, Our Lord Jesus Christ.

Dear Father, by Your wondrous condescension of Loving-Kindness toward us, Your servants, You gave up Your Son.

Dear Jesus You paid the debt of Adam for us to the Eternal Father by Your Blood poured forth in Loving-Kindness.

You cleared away the darkness of sin by Your magnificent and radiant Resurrection.

You broke the bonds of death and rose from the grave as a Conqueror.

You reconciled Heaven and earth. Our life had no hope of Eternal Happiness before You redeemed us.

Your Resurrection has washed away our sins, restored our innocence and brought us joy. How inestimable is the tenderness of Your Love!

We pray You, Lord, to preserve Your servants in the peaceful enjoyment of this Easter happiness.

We ask this through Jesus Christ Our Lord, Who lives and reigns with God The Father, in the unity of the Holy Spirit, forever and ever. Amen.

Prayer & Scripture Memorization (cont.)

John 11:25

Jesus said unto her, I am the resurrection, and the life: he that believeth in me, though he were dead, yet shall he live.

Matthew 28:1-9

1 In the end of the sabbath, as it began to dawn toward the first day of the week, came Mary Magdalene and the other Mary to see the sepulchre.

2 And, behold, there was a great earthquake: for the angel of the Lord descended from heaven, and came and rolled back the stone from the door, and sat upon it.

3 His countenance was like lightning, and his raiment white as snow:

4 And for fear of him the keepers did shake, and became as dead men.

5 And the angel answered and said unto the women, Fear not ye: for I know that ye seek Jesus, which was crucified.

6 He is not here: for he is risen, as he said. Come, see the place where the Lord lay.

7 And go quickly, and tell his disciples that he is risen from the dead; and, behold, he goeth before you into Galilee; there shall ye see him: lo, I have told you.

8 And they departed quickly from the sepulchre with fear and great joy; and did run to bring his disciples word.

9 And as they went to tell his disciples, behold, Jesus met them, saying, All hail. And they came and held him by the feet, and worshipped him.

It is only right, with all the

powers of our heart and

mind, to praise You Father

and Your Only-Begotten

Son, Our Lord Jesus Christ.

Dear Father, by Your

wondrous condescension of

Loving-Kindness toward us,

Your servants, You gave up

Your Son.

Dear Jesus You paid the

debt of Adam for us to

the Eternal Father by Your

Blood poured forth in

Loving-Kindness.

You cleared away the

darkness of sin by Your

magnificent and radiant

Resurrection.

You broke the bonds of

death and rose from the

grave as a Conqueror.

You reconciled Heaven and

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How inestimable is the

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We ask this through Jesus

Christ Our Lord, Who

lives and reigns with God

The Father, in the unity of

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Dear Father, by Your wondrous condescension

of Loving-Kindness toward us, Your servants,

You gave up Your Son.

Dear Jesus You paid the debt of Adam for us

to the Eternal Father by Your Blood poured

forth in Loving-Kindness.

You cleared away the darkness of sin by Your

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You broke the bonds of death and rose from

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We ask this through Jesus Christ Our Lord,

Who lives and reigns with God The Father, in

the unity of the Holy Spirit, forever and ever.

Amen.

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to praise You Father and Your
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Jesus Christ.

Dear Father, by Your wondrous
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gave up Your Son.

Dear Jesus You paid the debt of

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We ask this through Jesus Christ

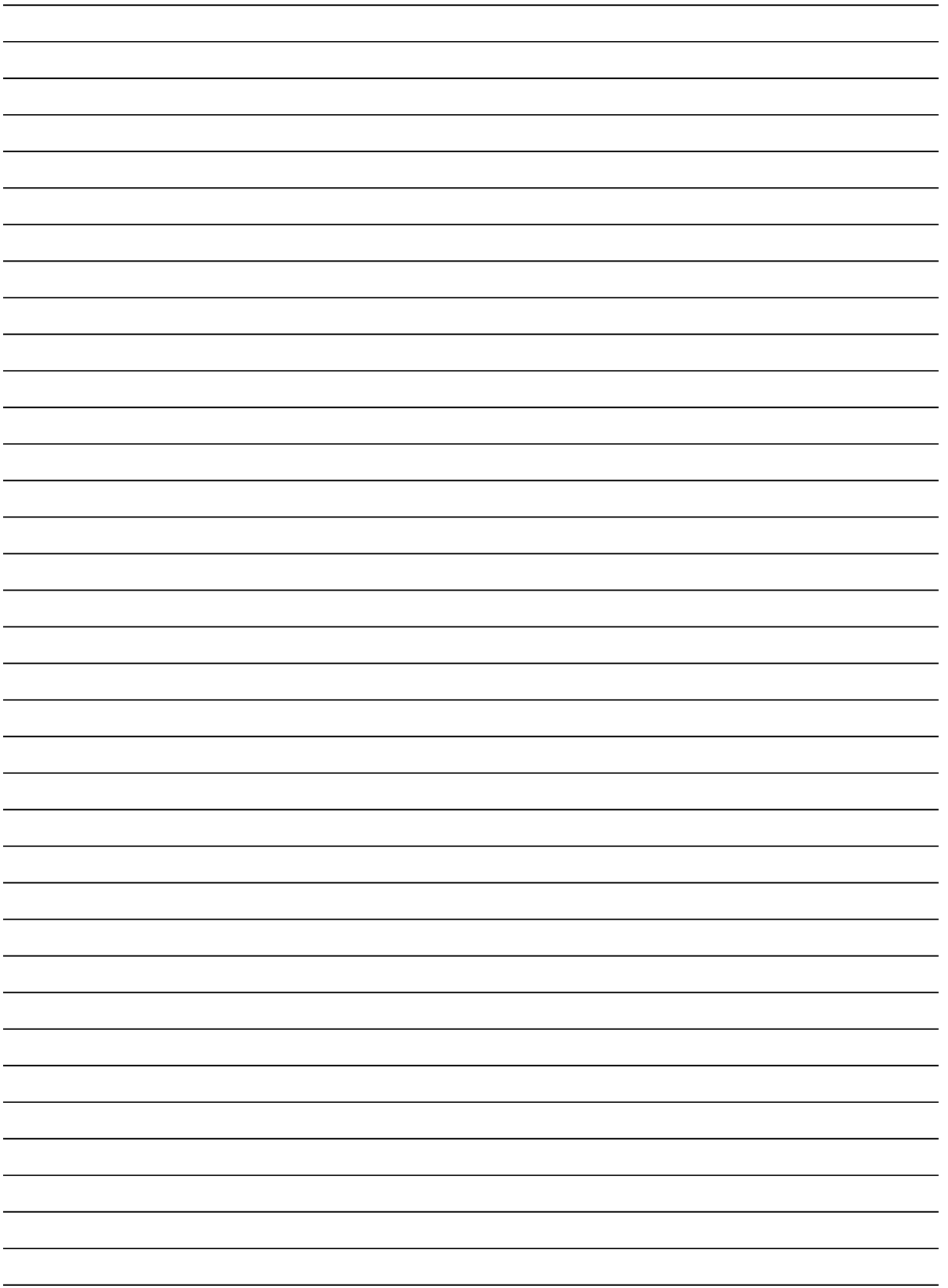
Our Lord, Who lives and reigns

with God The Father, in the

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and ever.

Amen.



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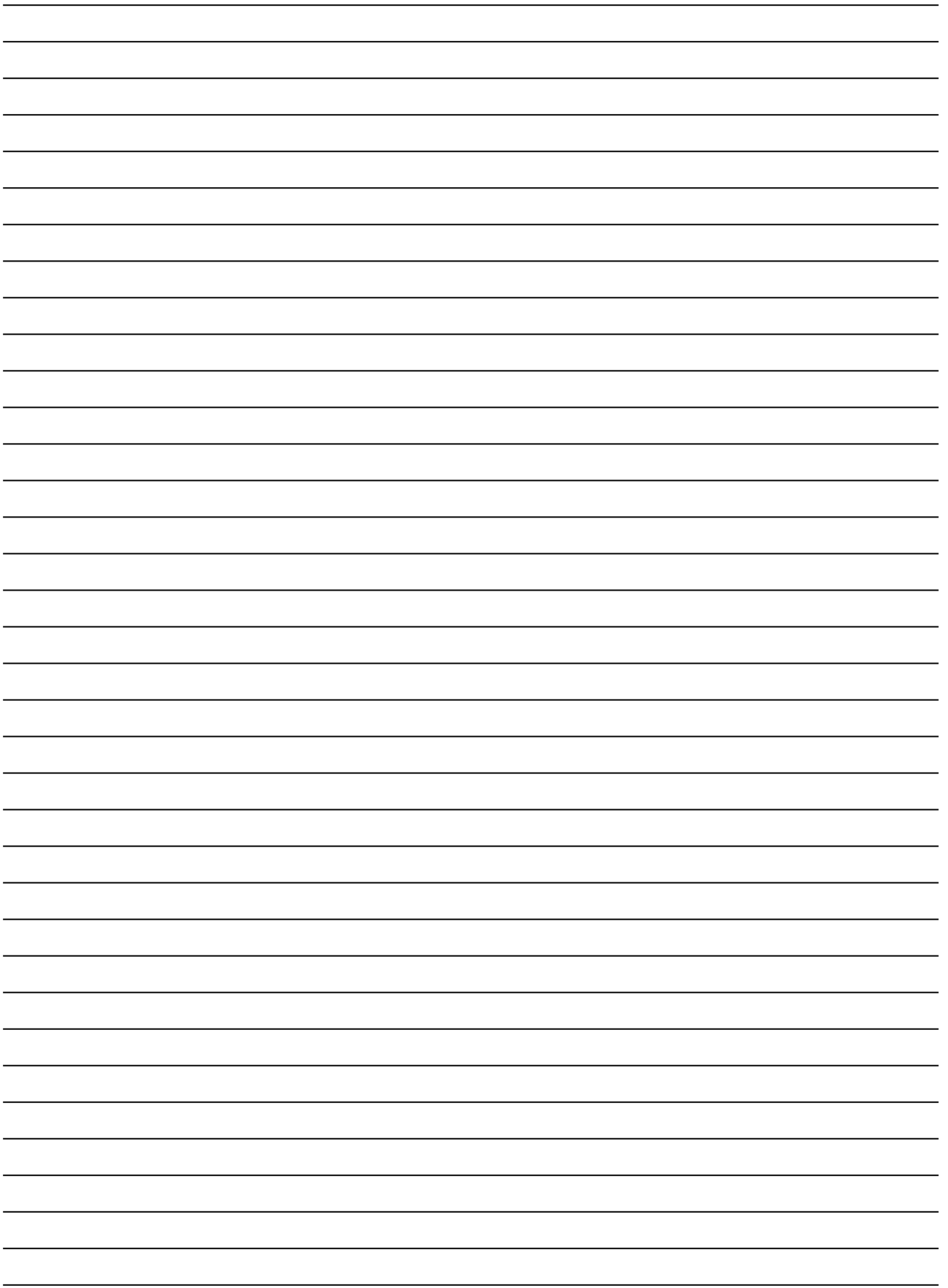
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2 And, behold, there was

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sat upon it.

3 His countenance was

like lightning, and his

raiment white as snow:

4 And for fear of him the

keepers did shake, and

became as dead men.

5 And the angel answered

and said unto the women,

Fear not ye: for I know

that ye seek Jesus, which

was crucified.

6 He is not here: for he is

risen, as he said. Come, see

the place where the Lord

lay.

7 And go quickly, and tell

his disciples that he is risen

from the dead; and, behold,

he goeth before you into

Galilee; there shall ye see

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8 And they departed

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with fear and great joy;

and did run to bring his

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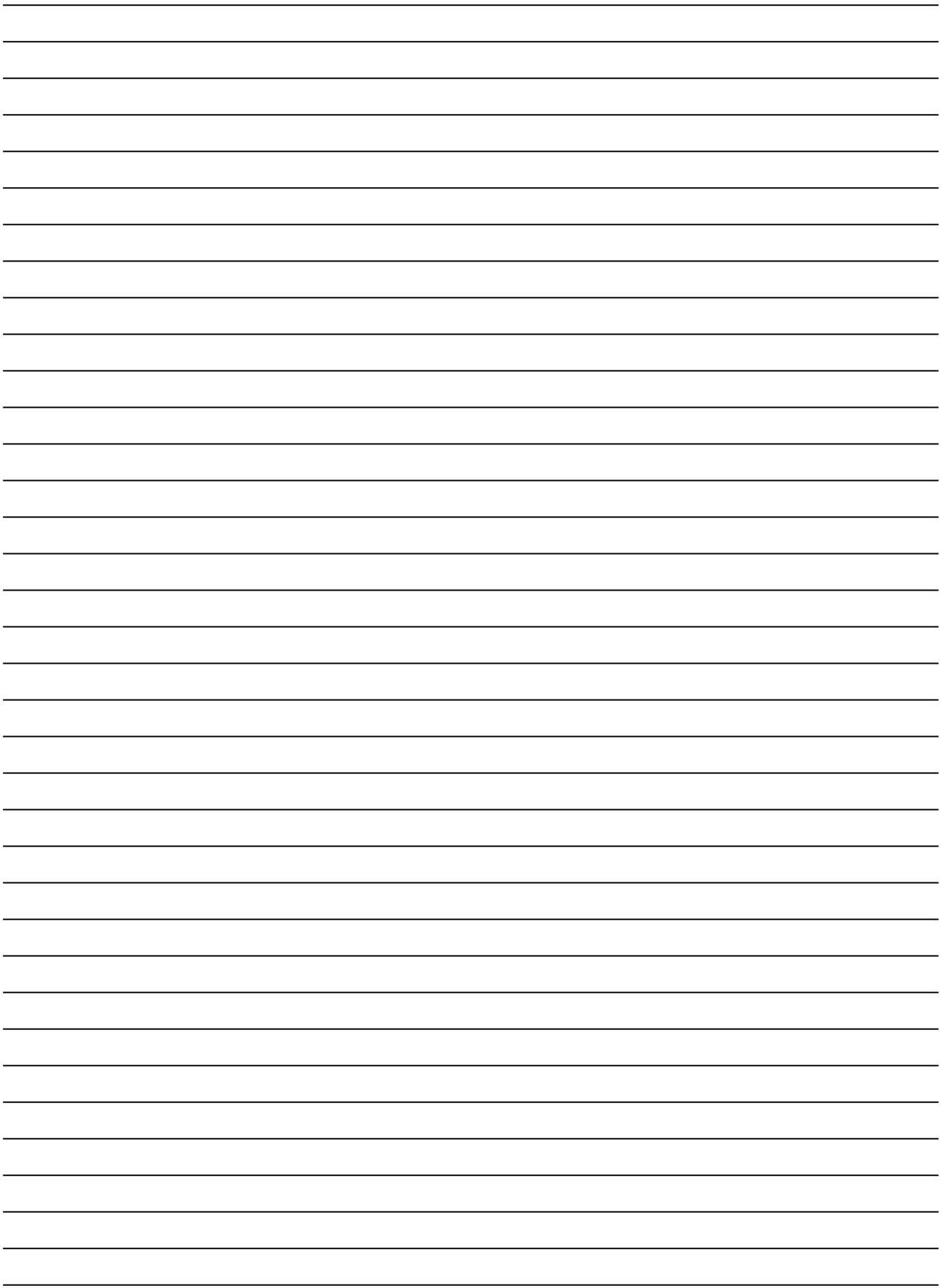
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8 And they departed quickly
from the sepulchre with fear and
great joy; and did run to bring
his disciples word.

9 And as they went to tell his
disciples, behold, Jesus met them,
saying, All hail. And they came
and held him by the feet, and
worshipped him.





Artist & Composer Study

This session's featured artist is Berthe Morisot. We've included four art selections for your kids and teens to use for picture study. They are:

- *In the Bois de Boulogne*
- *Eugène Manet and His Daughter at Bougival*
- *After Luncheon*
- *The Garden at Maurecourt*

Our featured composer is Antonio Vivaldi. We've included four of his pieces (with links to each) to listen to. They are:

- "La Primavera" (Spring)
- "L'estate" (Summer)
- "L'autunno" (Autumn)
- "L'inverno" (Winter)

Artist & Composer Study



Berthe Morisot

January 14, 1841 - March 2, 1895

Berthe Morisot was born in Bourges, France in 1841 to a wealthy middle-class or "bourgeois" family. She had two older sisters and one younger brother. When Berthe was eleven, she and her family moved to Paris, where she ended up living for the rest of her life.

As part of their bourgeois upbringing, Berthe and her sister Edma were required to learn art and so were tutored by a painter named Joseph Guichard. Throughout their training, Guichard would take them to the Louvre, where the two sisters had the opportunity to copy some of the paintings.

Guichard recognized that both girls were extremely talented in art and that they could take up careers as artists if they so desired. Edma, however, married a naval officer and moved away, giving up art so that she could raise a family. The two sisters remained close and maintained correspondence through letters, with Edma encouraging Berthe to pursue a career as a painter.

As Berthe continued to study art, she registered as an official copyist at the Louvre. While there, she met Jean-Baptiste-Camille Corot who encouraged her to start working "en plein air", or painting outdoors. During this time, she was also introduced to the artist Édouard Manet, who became a lifelong friend and for whom she posed for several paintings.

In 1864, when Berthe was twenty-three years old, the Paris Salon accepted two of her paintings, which was a rare achievement for a woman of her age. She continued exhibiting at the Salon for a few years, however, as the Impressionist movement began to grow among the artists she considered friends, she found she identified more with their new art style. Thus, in 1874, when the Impressionists started their own exhibition, she displayed her art with them instead and continued exhibiting with them for the rest of her life.

In 1874 Berthe married Édouard Manet's brother, Eugène, and in 1878, she had a daughter she named Julie. Instead of giving up painting, Berthe found a balance between artist and mother, and she even taught Julie the ways of art.

The inspiration for Berthe's subjects was mostly drawn from her own personal experiences, therefore she usually painted women, children, and other intimate and domestic scenes of everyday life. Notably, many of her pieces depicted the life of a woman in the nineteenth century, where she featured themes such as the restrictions of women and subsequent boredom with having little to do.

Berthe painted for the rest of her life until her death in 1895. However, her legacy lives on as one of the prominent contributors to the Impressionist movement, as well as her efforts to fight against preconceived gender stereotypes.

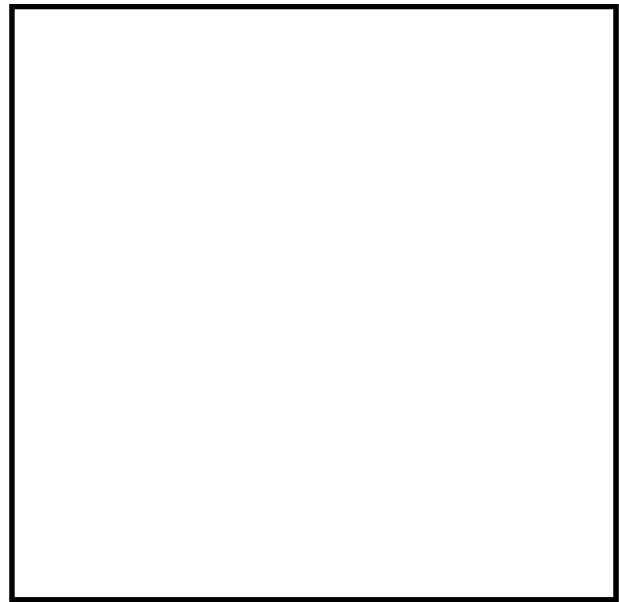
Artist Study

Name: _____

Date of Birth: _____

Place of Birth: _____

Artist Fun Facts: _____



Art Mediums Used: _____

Famous Artworks: _____

Further Study:



In the Bois de Boulogne, 1879



Eugène Manet and His Daughter at Bougival, 1881



After Lunccheon, 1881



The Garden at Maurecourt, 1884

Picture Study

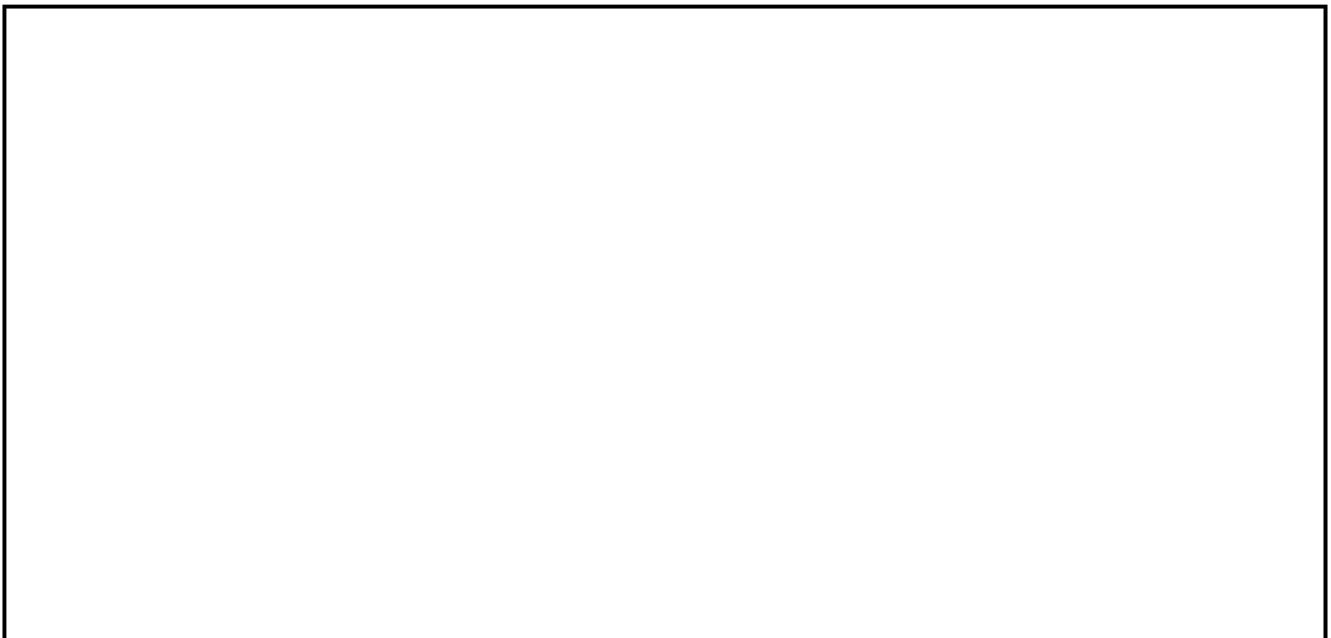
Title: _____

Date Created: _____

Art Mediums Used: _____

Further Study: _____

Use the box to draw a picture inspired by this artwork.





Antonio Vivaldi

March 4, 1678 – July 28, 1741

Antonio Vivaldi was born in Venice on March 4, 1678. An earthquake rocked the city the day he was born, which may have been why Vivaldi was baptized immediately by the midwife. His official baptism took place in a church two months after his birth.

Antonio Vivaldi's father was a barber and a professional violinist. He taught Antonio to play and they toured Venice, playing together.

Vivaldi entered the priesthood but was excused from saying Mass due to poor health, including asthma. He stepped away from his liturgical duties but remained a member of the priesthood.

Vivaldi became the master of the violin at the orphanage Pio Ospedale della Pietà in 1703. He worked there for several years. After moving to new positions and cities, Vivaldi returned to Venice in 1725. This same year, *The Four Seasons* was published in Amsterdam.

In his later years, Vivaldi moved to Vienna, where he died in poverty and was buried at Karlskirche Church.

The Four Seasons

The Four Seasons is a group of four violin concertos by Antonio Vivaldi. Each concerto represents a season of the year. They were written around 1721 and were published in 1725.

The concertos are Program Music - they have sonnets that are meant to accompany each season. They have been included for you below.

Spring

Springtime is upon us.
The birds celebrate her return with festive song,
and murmuring streams are
softly caressed by the breezes.
Thunderstorms, those heralds of Spring, roar,
casting their dark mantle over heaven,
Then they die away to silence,
and the birds take up their charming songs once more.

Largo

On the flower-strewn meadow, with leafy branches
rustling overhead, the goat-herd sleeps,
his faithful dog beside him.

Allegro

Led by the festive sound of rustic bagpipes,
nymphs and shepherds lightly dance
beneath the brilliant canopy of spring.

Summer

Under a hard Season, fired up by the Sun
Languishes man, languishes the flock and burns the pine
We hear the cuckoo's voice;
then sweet songs of the turtledove and finch are heard.
Soft breezes stir the air, but threatening
the North Wind sweeps them suddenly aside.
The shepherd trembles,
fearing violent storms and his fate.
Adagio e piano - Presto e forte
The fear of lightning and fierce thunder
Robs his tired limbs of rest
As gnats and flies buzz furiously around.

Presto

Alas, his fears were justified
The Heavens thunder and roar and with hail
Cut the head off the wheat and damages the grain.

Autumn

Celebrates the peasant, with songs and dances,
The pleasure of a bountiful harvest.
And fired up by Bacchus' liquor,
many end their revelry in sleep.

Adagio molto

Everyone is made to forget their cares and to sing and dance
By the air which is tempered with pleasure
And (by) the season that invites so many, many
Out of their sweetest slumber to fine enjoyment

Allegro

The hunters emerge at the new dawn,
And with horns and dogs and guns depart upon their hunting
The beast flees and they follow its trail;
Terrified and tired of the great noise
Of guns and dogs, the beast, wounded, threatens
Languidly to flee, but harried, dies.

Winter

To tremble from cold in the icy snow,
In the harsh breath of a horrid wind;
To run, stamping one's feet every moment,
Our teeth chattering in the extreme cold

Largo

Before the fire to pass peaceful,
Contented days while the rain outside pours down.

Allegro

We tread the icy path slowly and cautiously,
for fear of tripping and falling.
Then turn abruptly, slip, crash on the ground and,
rising, hasten on across the ice lest it cracks up.
We feel the chill north winds course through the home
despite the locked and bolted doors...
this is winter, which nonetheless
brings its own delights.

Classical Pieces

Week 1 - "La Primavera" (Spring)

Week 2 - "L'estate" (Summer)

Week 3 - "L'autunno" (Autumn)

Week 4 - "L'inverno" (Winter)



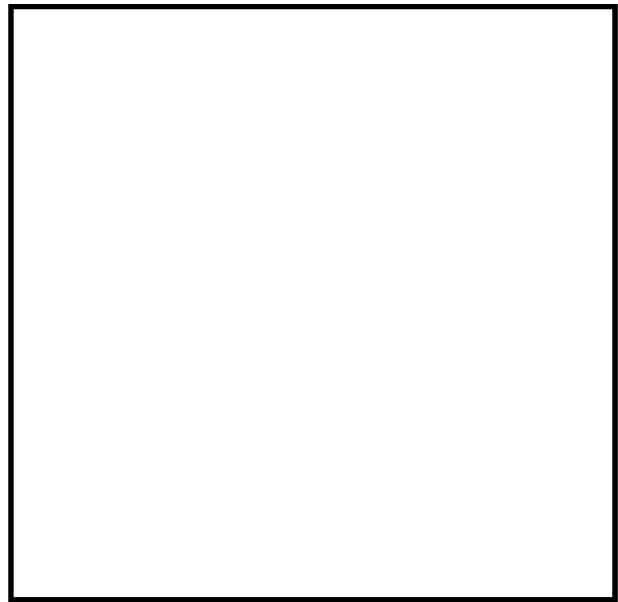
Composer Study

Name: _____

Date of Birth: _____

Place of Birth: _____

Composer Fun Facts:



Instruments Used: _____

Famous Compositions: _____

Further Study:

Hymn: Christ the Lord is Risen Today

The powerful words of the hymn, "Christ the Lord is Risen Today," were written by Charles Wesley in 1739. Wesley was an Anglican priest and one of the founders of Methodism. He wrote over 6,000 hymns during his lifetime, and this particular hymn remains an important part of Christian worship today.

Wesley wrote the words that were set to a traditional Easter melody known simply as "Easter Hymn." The tune first appeared in a collection called *Lyra Davidica* by John Walsh, but the more well-known arrangement was published in 1749.

The hymn quickly became popular and was translated into many languages. It has been sung in churches all over the world, with some of them using different musical arrangements. Its timeless words have inspired many people and can still be heard today in both traditional hymn books and contemporary worship songs.

Throughout its long history, this hymn has continued to be an anthem of hope at Easter. The simple, yet profound words remind us of the joyous occasion that marks the resurrection of Jesus Christ and brings comfort to those who seek hope in difficult times.

"Christ the Lord is Risen Today" is a beloved hymn that has endured for centuries due to its timeless message of hope. This year, as we celebrate Easter, let us take the time to pause and reflect on its message of Resurrection and rejoice in God's glory.

Christ the Lord Is Risen Today

Charles Wesley, 1739

EASTER HYMN

Lyra Davidica, 1708

1. Christ the Lord is risen to - day Al - - le - lu - ia!
2. Vain the stone, the watch, the seal; Al - - le - lu - ia!
3. Lives a - gain our glo - rious King: Al - - le - lu - ia!
4. Soar we now where Christ has led, Al - - le - lu - ia!

sons of men and ang - els say: Al - - le - lu - ia!
Christ has burst the gates of hell: Al - - le - lu - ia!
where, O death, is now thy sting? Al - - le - lu - ia!
Fol - l'wing our ex - alt - ed Head; Al - - le - lu - ia!

raise your joys and tri - umphs high; Al - - le - lu - ia!
death in vain for - bids his rise; Al - - le - lu - ia!
Once he died, our souls to save; Al - - le - lu - ia!
made like him, like him we rise; Al - - le - lu - ia!

sing ye heav'ns and earth, re - ply. Al - - le - lu - ia!
Christ has o - pened par - a - dise Al - - le - lu - ia!
where thy vic - to - ry, O grave? Al - - le - lu - ia!
ours the cross, the grave, the skies, Al - - le - lu - ia!

Folk Song: English Country Garden

The origins of the folk song "English Country Garden" can be traced back to the 18th century. The song is believed to have originated in Devon or Cornwall and is thought to have been written for "Morris Dancing," a choreographed English folk dance based on rhythmic stepping and the use of sticks, handkerchiefs, or swords. The lyrics were written by an unknown author, but the melody was derived from an older tune known as "The Dumble Derry."

In the 19th century, the song gained wider recognition when it was published in 1810 by Thomas Hardy. The collection was titled *Popular Music of the Olden Time* and included several versions of "English Country Garden." From there, it became a popular folk song and was spread across the British Isles.

The first recorded version of "English Country Garden" was released in 1918 by Percy Grainger. It quickly gained popularity, especially among the upper classes, as it was chosen to be performed at concerts and events. By the 20th century, it had become an iconic folk song, and it is still widely known today.

The lyrics of "English Country Garden" evoke a sense of nostalgia for the beauty of nature and the peacefulness of rural life. The song is also symbolic of England's pastoral heritage, with references to daffodils, hearts-ease, and other phlox. It serves as a reminder of the beauty that can be found in small moments; even if we can't escape our daily lives and take a trip to the countryside, we can still appreciate the stunning scenery of the English Country Garden.

English Country Garden

England
Arr: Gilbert DeBenedetti

The musical score is written for a grand piano in 4/4 time. It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano accompaniment includes fingering numbers (1-5) and chord symbols (e.g., 1 3/5, 2, 1/5, 1/5, 2, 3/5, 4, 1/4, 1/3, 4, 2, 5, 1/5). The lyrics are written below the vocal line.

How ma - ny kinds of sweet flo - wers grow In an Eng - lish coun - try gar - den?
We'll tell you now of some that we know Those we miss you'll sure - ly par - don.

Daf - fo - dils, hearts - ease and phlox, Mea - dow - sweet and la - dy smocks,

Gen - tian, lu - pin, tall hol - ly - hocks, Ro - ses, fox - gloves, — snow - drops,

for - get - me - nots, In an Eng - lish coun - try gar - den.

[Verse 2]

How many insects come here and go
In an English country garden?
We'll tell you now of some that we know
Those we miss you'll surely pardon
Fireflies, moths, gnats and bees
Spiders climbing in the trees
Butterflies drift in the gentle breeze
There are snakes, ants that sting
And other creeping things
In an English country garden

[Verse 3]

How many songbirds fly to and fro
In an English country garden?
We'll tell you now of some that we know
Those we miss you'll surely pardon
Bobolink, cuckoo and quail
Tanager and cardinal
Bluebird, lark, thrush and nightingale
There is joy in the spring
When the birds begin to sing
In an English country garden



Poetry Recitation & Copywork

Poetry Selections

This session's featured poet is E.E. Cummings. We've included four of his quirky springtime poetry selections for your kids and teens to read, listen to, memorize, and recite. They are:

- [in Just-]
- ("in/Spring comes(no-...")
- when faces called flowers float out of the ground
- sweet spring is your

For copy work, we have included Zaner-Bloser style handwriting sheets for primary, elementary, and cursive, as well as college-ruled for older students. The poems we have chosen are:

- when faces called flowers float out of the ground
- sweet spring is your

"Then it was spring; and in spring anything may happen. Absolutely anything."

~ E.E. Cummings



E.E. Cummings

October 14, 1894 – September 3, 1962

E.E. Cummings was born in Cambridge, Massachusetts on October 14th, 1894. His full name was Edward Estlin Cummings, and he was the son of a Unitarian minister who encouraged him to read widely and engage with literature at an early age. By the time he attended Harvard in 1911, Cummings had already begun writing poetry. His first book of poetry, *The Enormous Room*, was published in 1922 and brought him immediate acclaim.

Cummings' poetic style was unique and often provocative, as he experimented with both form and syntax. He wrote many poems that featured unconventional capitalization and punctuation marks, which some readers found challenging but others appreciated for its innovativeness. His poems also frequently featured themes of love, nature, and religion.

In addition to his poetry, Cummings was also an accomplished painter and playwright. He published four plays during his lifetime which were performed in New York City.

He was much more prolific with his artwork, though. Most of his paintings were often abstract in nature, with bright colors and geometric shapes that mirrored his poetic style's unconventionality. He referred to writing and painting as his twin obsessions, describing himself as a "poetandpainter." Throughout his life, he produced more than 1,600 oil and watercolor paintings and over 9,000 drawings.

Once in an interview, he was asked if this painting interfered with his writing. His response was, "Quite the contrary. They love each other dearly."

As an avant-garde painter between both world wars, he identified as a cubist and abstract artist, and he held over 30 exhibits of his artwork. However, his success as a poet far eclipsed his success as an artist.

Throughout his life, Cummings traveled extensively, visiting Europe multiple times and even spending time in New York City to work on theatrical productions. He died at the age of 67 on September 3rd, 1962, in North Conway, New Hampshire. At the time of his death, he was the second most widely read poet in the United States, after Robert Frost.

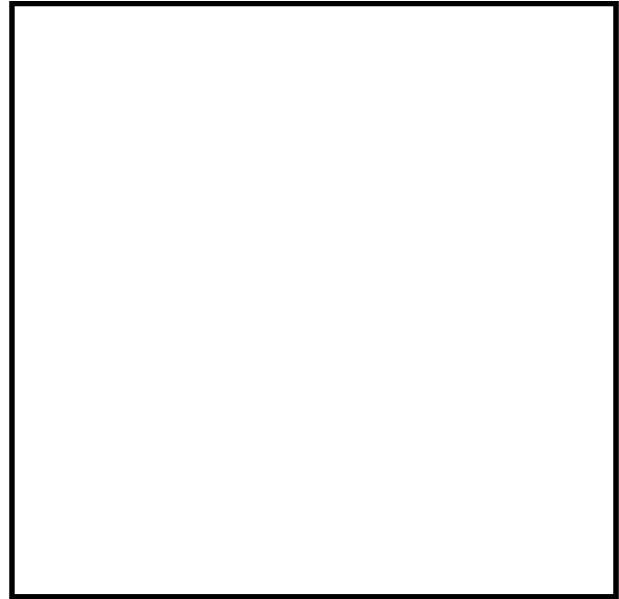
E.E. Cummings was an influential and groundbreaking poet whose works are still widely read and studied today. His unique style has left a lasting legacy in the world of literature, as well as art and theater. He will forever be remembered for his singular voice and innovative approach to language that continues to inspire (and sometimes irritate) both readers and writers alike.

Poet Study

Poet: _____

Date of Birth: _____

Place of Birth: _____



3 Facts About the Poet:

Best Known Poems by the Poet:

E.E. Cummings Selections

[in Just-]

in Just-
spring when the world is mud-
luscious the little
lame balloonman

whistles far and wee

and eddieandbill come
running from marbles and
piracies and it's
spring

when the world is puddle-wonderful

the queer
old balloonman whistles
far and wee
and bettyandisbel come dancing

from hop-scotch and jump-rope and

it's
spring
and

the

goat-footed

balloonMan whistles
far
and
wee

when faces called flowers float out of the ground

when faces called flowers float out of the ground
and breathing is wishing and wishing is having —
but keeping is downward and doubting and never
— it's april (yes, april; my darling) it's spring!
yes the pretty birds frolic as spry as can fly
yes the little fish gambol as glad as can be
(yes the mountains are dancing together)

when every leaf opens without any sound
and wishing is having and having is giving —
but keeping is doting and nothing and nonsense,
— alive; we're alive, dear: it's (kiss me now) spring!
now the pretty birds hover so she and so he
now the little fish quiver so you and so i
(now the mountains are dancing, the mountains)

when more than was lost has been found has been found
and having is giving and giving is living —
but keeping is darkness and winter and cringing
— it's spring (all our night becomes day) o, it's spring!
all the pretty birds dive to the heart of the sky
all the little fish climb through the mind of the sea
(all the mountains are dancing; are dancing)

E.E. Cummings Selections

("in/Spring comes(no-...")

in

Spring comes(no-
one
asks his name)

a mender
of things

with eager
fingers(with
patient
eyes)re

-new-

ing remaking what
other
-wise we should
have t
hrown a-

way (and whose

brook
-bright flower-
soft bird
-quick voice loves

sweet spring is your

"sweet spring is your
time is my time is our
time for springtime is lovetime
and viva sweet love

(all the merry little birds are
flying in the floating in the
very spirits singing in
are winging in the blossoming)

lovers go and lovers come
awandering awondering
but any two are perfectly
alone there's nobody else alive

(such a sky and such a sun
i never knew and neither did you
and everybody never breathed
quite so many kinds of yes)

not a tree can count his leaves
each herself by opening
but shining who by thousands mean
only one amazing thing

(secretly adoring shyly
tiny winging darting floating
merry in the blossoming
always joyful selves are singing)

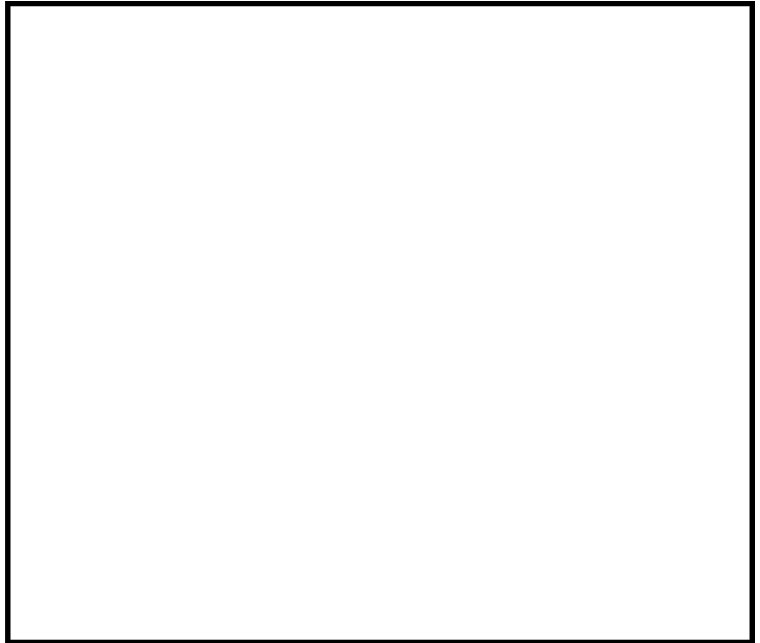
sweet spring is your
time is my time is our
time for springtime is lovetime
and viva sweet love"

Poetry Study

Title:

Type of Poem:

Use the box to at right to draw a picture of what the poem brings to mind.



Write one thing you liked and did not like about the poem:

Write three adjectives about the poem.

Compose a few lines of your own poem inspired by this work

when faces called flowers

float out of the ground

and breathing is wishing

and wishing is having -

but keeping is downward

and doubting and never

- it's april

(yes, april; my darling)

it's spring!

yes the pretty birds frolic

as spry as can fly

yes the little fish gambol

as glad as can be

(yes the mountains

are dancing together)

when every leaf opens

without any sound

and wishing is having

and having is giving -

but keeping is doting

and nothing and nonsense,

- alive; we're alive, dear:

it's (kiss me now) spring!

now the pretty birds hover

so she and so he

now the little fish quiver

so you and so i

(now the mountains are

dancing, the mountains)

when more than was lost

has been found

has been found

and having is giving

and giving is living -

but keeping is darkness

and winter and cringing

- it's spring

(all our night becomes day)

o, it's spring!

all the pretty birds dive

to the heart of the sky

all the little fish climb

through the mind of the

sea

(all the mountains are

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and breathing is wishing and wishing is having —

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but keeping is doting

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(now the mountains are

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when more than was lost

has been found has been found

and having is giving

and giving is living -

but keeping is darkness

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(now the mountains are

dancing, the mountains)

- it's spring

(all our night becomes day)

o, it's spring!

all the pretty birds dive

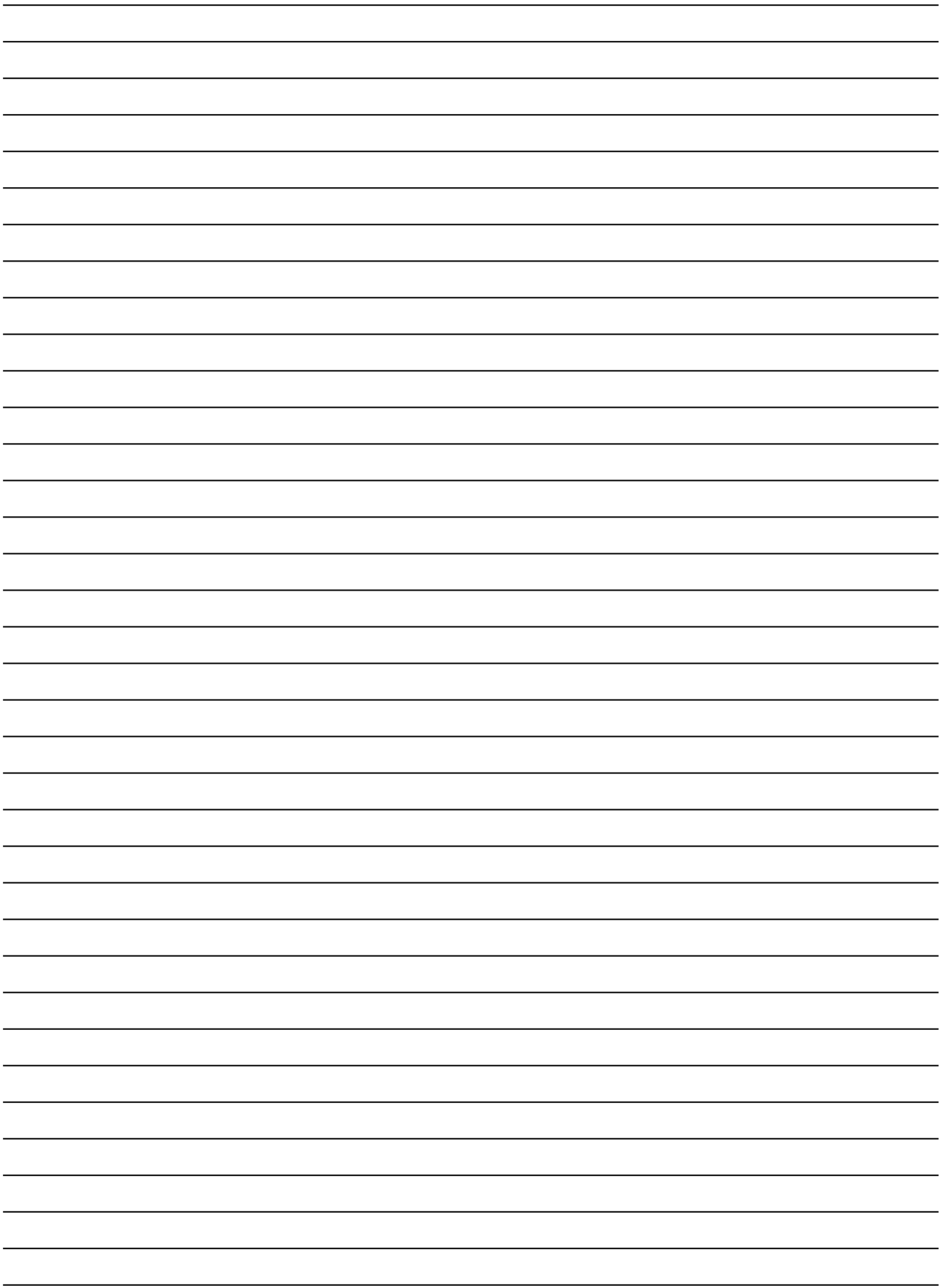
to the heart of the sky

all the little fish climb through

the mind of the sea

(all the mountains are dancing;

are dancing)



sweet spring is your

time is my time is our

time for springtime

is lovetime

and viva sweet love

Call the merry little birds

are

flying in the

floating in the

very spirits singing in

are winging in the

blossoming)

lovers go and lovers come

awandering awondering

but any two are perfectly

alone there's nobody

else alive

(such a sky and such a sun

i never knew and neither

did you

and everybody

never breathed

quite so many kinds

of yes)

not a tree can count

his leaves

each herself by opening

but shining who by

Thousands mean

only one amazing thing

(secretly adoring shyly

tiny winging

darting floating

merry in the blossoming

always joyful selves

are singing)

sweet spring is your

time is my time is our

time for springtime

is lovetime

and viva sweet love

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sweet spring is your

time is my time is our

time for springtime is lovetime

and viva sweet love”

"sweet spring is your

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time for springtime is lovetime

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flying in the floating in the

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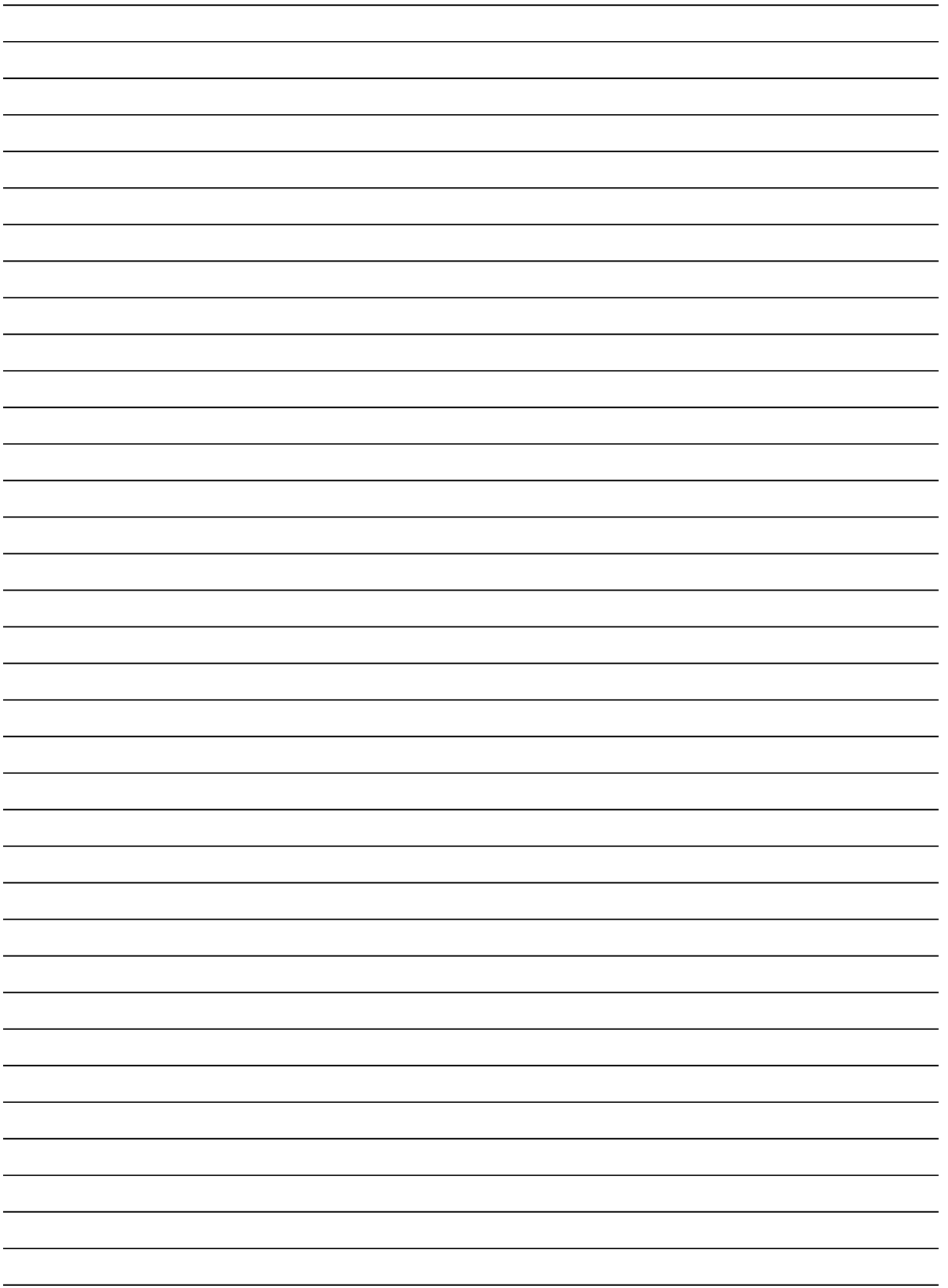
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Tea Times

In this session, we are giving you four Spring-themed recipes for our hospitality tea: Crustless Quiche, Butterfly-Shaped Cucumber Sandwiches, Honey Cookies, and Blueberry Scones with Lemon Glaze.

We will also have two Storytime teas, a Mythology teatime, and a fable teatime:

Storytime Tea 1: *Winnie the Pooh*, Chapter I: "In Which We Are Introduced to Winnie-the-Pooh & Some Bees & the Story Begins" by A.A. Milne

Storytime Tea 2: *Anne of Green Gables*, Chapter XXI: "A New Departure in Flavorings" by L.M. Montgomery

Mythology Teatime: *A Wonder Book*, "The Pomegranate Seeds" by Nathaniel Hawthorne

Fable Teatime: *Aesop's Fables*, "The Bee and the Butterflies," and "The Rose and the Butterfly" by Aesop

"That is one good thing about this world... there are always sure to be more springs."

~ Anne Shirley

Tea Times



Crustless Quiche

Ingredients

1 tablespoon butter
1 cup diced onion
1 cup mushrooms, coarsely chopped
1/2 teaspoon salt
1/2 teaspoon black pepper
3/4 cup ham, coarsely chopped
2 cups fresh spinach, coarsely chopped
2 cups shredded Colby Jack cheese
6 eggs

Directions

Preheat oven to 350°F and spritz a 9-

inch baking dish with non-stick cooking spray. In a large skillet, melt butter over medium-high heat. Add onion and mushrooms. Cook until tender, about 3 to 5 minutes. Add ham and spinach to the skillet and heat through. Transfer to baking dish.

In a mixing bowl, whisk eggs. Pour eggs over ham and gently move ham and vegetables until the egg mixture is evenly distributed. Pat the quiche flat. Bake for 45 minutes or until the eggs are completely set. Allow the quiche to rest for 5 minutes before slicing and serving.

Butterfly-Shaped Cucumber Sandwiches

Ingredients

Bread slices
Cream cheese (or mayo)
Thinly sliced cucumbers
Green olives with pimentos
Dill weed
Salt & Pepper to taste

Directions

Cut butterfly shapes into bread slices with a cookie cutter. Spread with cream cheese (or mayo). Cut cucumber slices in half and lay on bread facing opposite directions like butterfly wings. Slice green olives longways down the center, carefully removing the pimento. Lay half an olive in the center of the cucumber slices to form the body. Add two sliced pimentos for the antennae. Season with dill weed, salt, and pepper.





Honey Cookies

Ingredients

1 cup butter, softened
1 cup granulated sugar (+ ½ cup for rolling)
¼ cup light brown sugar firmly packed
⅓ cup honey
1 teaspoon vanilla extract
1 egg
3 cups all-purpose flour
2 teaspoons cornstarch
1 teaspoon baking powder
½ teaspoon baking soda
¾ teaspoon salt

Directions

Combine butter, sugars, honey, and vanilla in a large bowl, and use an electric mixer to beat until creamy and well-combined. Add in the egg and mix well. In a separate bowl, whisk together flour, cornstarch, baking powder, baking soda, and salt. With the mixer on low speed, gradually add in the flour mixture until completely combined.

Cover the dough with plastic wrap and chill in the refrigerator for 30-60 minutes. Once the dough has chilled, preheat your oven to 375°F and line a baking sheet with parchment paper. Remove cookie dough from the refrigerator and roll into smooth balls (approx. 1 inch), then roll in granulated sugar.

Place cookies at least 2" apart on the baking sheet and bake for 10-11 minutes or until the edges of the cookies are beginning to turn a light golden brown. Allow cookies to cool for at least 5-10 minutes on the baking sheet before removing them to a cooling rack to cool completely.

Blueberry Scones with Lemon Glaze



Ingredients

¼ c buttermilk
1 egg
½ c sour cream
2 c all-purpose flour
1 tablespoon baking powder
¼ tsp baking soda
½ tsp of salt
4 T of sugar
8 T (1 stick) cold unsalted butter, cut into cubes (plus extra for brushing)
¾ c wild blueberries, frozen
1 c powdered sugar
1 lemon

Directions

Position the oven rack to the center, then preheat the oven to 425°F. Whisk together the buttermilk, egg, and sour cream in a small bowl and chill until needed.

In a large mixing bowl, sift together the dry ingredients, then cut in butter. Add the chilled wet mixture to the flour mixture and fold in with a rubber spatula until just combined. Don't mix or knead more than needed.

Transfer dough onto a lightly floured surface and shape into a ball. With a rolling pin, roll the dough into a 12-inch square.

Using a bench scraper, fold the right third of the dough over the center. Now, fold the left third over so you end up with a rectangle. Fold the top third down over the center, then fold the bottom third up so the whole thing is reduced to a 4-inch square. Press the square down and roll it out again into a 12-inch square. Repeat the folding process once more adding the frozen blueberries before the second fold when you roll out the dough into a square. After the second fold, pat the dough into a circle and cut into 8 wedges using a very sharp knife.

Transfer the wedges to a parchment-lined baking sheet, spacing them about 1 inch apart. Brush with melted butter. Make sure not to let any butter run down the sides. (This will hinder rising.) Turn the oven down to 400°F as soon as they go in and bake for 15 minutes until golden brown.

Combine powdered sugar with the juice of one lemon and drizzle over warm scones.

Winnie-the-Pooh

by A.A. Milne

Chapter II: In Which We Are Introduced to Winnie-the-Pooh & Some Bees & the Story Begins

Here is Edward Bear, coming downstairs now, bump, bump, bump, on the back of his head, behind Christopher Robin. It is, as far as he knows, the only way of coming downstairs, but sometimes he feels that there really is another way, if only he could stop bumping for a moment and think of it. And then he feels that perhaps there isn't. Anyhow, here he is at the bottom, and ready to be introduced to you. Winnie-the-Pooh.

When I first heard his name, I said, just as you are going to say, "But I thought he was a boy?"

"So did I," said Christopher Robin.

"Then you can't call him Winnie?"

"I don't."

"But you said——"

"He's Winnie-ther-Pooh. Don't you know what 'ther' means?"

"Ah, yes, now I do," I said quickly; and I hope you do too, because it is all the explanation you are going to get.

Sometimes Winnie-the-Pooh likes a game of some sort when he comes downstairs, and sometimes he likes to sit quietly in front of the fire and listen to a story. This evening——

"What about a story?" said Christopher Robin.

"What about a story?" I said.

"Could you very sweetly tell Winnie-the-Pooh one?"

"I suppose I could," I said. "What sort of stories does he like?"

"About himself. Because he's that sort of Bear."

"Oh, I see."

"So could you very sweetly?"

"I'll try," I said.

So I tried.

Once upon a time, a very long time ago now, about last Friday, Winnie-the-Pooh lived in a forest all by himself under the name of Sanders.

("What does 'under the name' mean?" asked Christopher Robin.

"It means he had the name over the door in gold letters, and lived under it."

"Winnie-the-Pooh wasn't quite sure," said Christopher Robin.

"Now I am," said a growly voice.

"Then I will go on," said I.)

One day when he was out walking, he came to an open place in the middle of the forest, and in the middle of this place was a large oak-tree, and, from the top of the tree, there came a loud buzzing-noise.



Winnie-the-Pooh sat down at the foot of the tree, put his head between his paws and began to think.

First of all he said to himself: "That buzzing-noise means something. You don't get a buzzing-noise like that, just buzzing and buzzing, without its meaning something. If there's a buzzing-noise, somebody's making a buzzing-noise, and the only reason for making a buzzing-noise that I know of is because you're a bee."

Then he thought another long time, and said: "And the only reason for being a bee that I know of is making honey."

And then he got up, and said: "And the only reason for making honey is so as I can eat it." So he began to climb the tree.



He climbed and he climbed and he climbed, and as he climbed he sang a little song to himself. It went like this:

Isn't it funny
How a bear likes honey?
Buzz! Buzz! Buzz!
I wonder why he does?

Then he climbed a little further ... and a little further ... and then just a little further. By that time he had thought of another song.

It's a very funny thought that, if Bears were Bees,
They'd build their nests at the *bottom* of trees.
And that being so (if the Bees were Bears),
We shouldn't have to climb up all these stairs.

He was getting rather tired by this time, so that is why he sang a Complaining Song. He was nearly there now, and if he just stood on that branch ...

Crack!

"Oh, help!" said Pooh, as he dropped ten feet on the branch below him.



"If only I hadn't——" he said, as he bounced twenty feet on to the next branch.

"You see, what I meant to do," he explained, as he turned head-over-heels, and crashed on to another branch thirty feet below, "what I meant to do——"

"Of course, it was rather——" he admitted, as he slithered very quickly through the next six branches.

"It all comes, I suppose," he decided, as he said good-bye to the last branch, spun round three times, and flew gracefully into a gorse-bush, "it all comes of liking honey so much. Oh, help!"

He crawled out of the gorse-bush, brushed the prickles from his nose, and began to think again. And the first person he thought of was Christopher Robin.

("Was that me?" said Christopher Robin in an awed voice, hardly daring to believe it.

"That was you."

Christopher Robin said nothing, but his eyes got larger and larger, and his face got pinker and pinker.)

So Winnie-the-Pooh went round to his friend Christopher Robin, who lived behind a green door in another part of the forest.



"Good morning, Christopher Robin," he said.

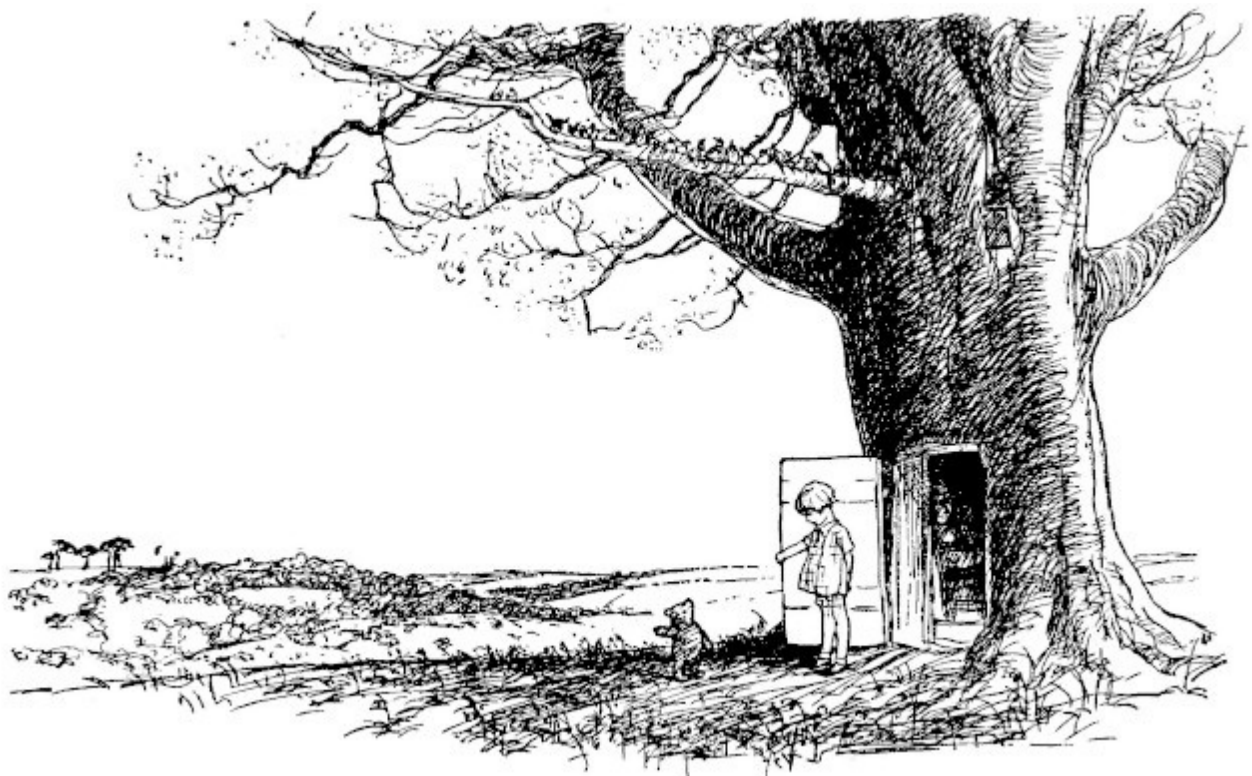
"Good morning, Winnie-the-Pooh," said you.

"I wonder if you've got such a thing as a balloon about you?"

"A balloon?"

"Yes, I just said to myself coming along: 'I wonder if Christopher Robin has such a thing as a balloon about him?' I just said it to myself, thinking of balloons, and wondering."

"What do you want a balloon for?" you said.



Winnie-the-Pooh looked round to see that nobody was listening, put his paw to his mouth, and said in a deep whisper: "Honey!"

"But you don't get honey with balloons!"

"I do," said Pooh.

Well, it just happened that you had been to a party the day before at the house of your friend Piglet, and you had balloons at the party. You had had a big green balloon; and one of Rabbit's relations had had a big blue one, and had left it behind, being really too young to go to a party at all; and so you had brought the green one *and* the blue one home with you.

"Which one would you like?" you asked Pooh.

He put his head between his paws and thought very carefully.

"It's like this," he said. "When you go after honey with a balloon, the great thing is not to let the bees know you're coming. Now, if you have a green balloon, they might think you were only part of the tree, and not notice you, and, if you have a blue balloon, they might think you were only part of the sky, and not notice you, and the question is: Which is most likely?"

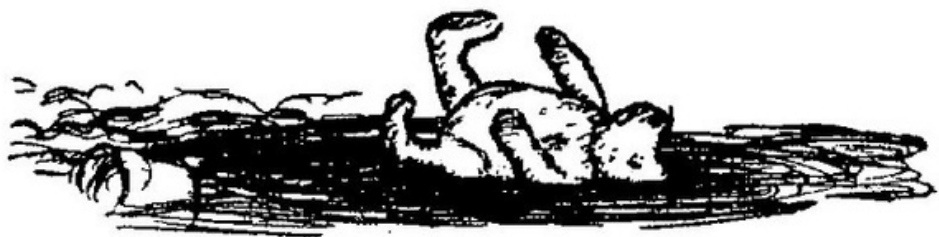
"Wouldn't they notice *you* underneath the balloon?" you asked.

"They might or they might not," said Winnie-the-Pooh. "You never can tell with bees." He thought for a moment and said: "I shall try to look like a small black cloud. That will deceive them."

"Then you had better have the blue balloon," you said; and so it was decided.



Well, you both went out with the blue balloon, and you took your gun with you, just in case, as you always did, and Winnie-the-Pooh went to a very muddy place that he knew of, and rolled and rolled until he was black all over; and then, when the balloon was blown up as big as big, and you and Pooh were both holding on to the string, you let go suddenly, and Pooh Bear floated gracefully up into the sky, and stayed there—level with the top of the tree and about twenty feet away from it.





"Hooray!" you shouted.

"Isn't that fine?" shouted Winnie-the-Pooh down to you. "What do I look like?"

"You look like a Bear holding on to a balloon," you said.

"Not," said Pooh anxiously, "—not like a small black cloud in a blue sky?"

"Not very much."

"Ah, well, perhaps from up here it looks different. And, as I say, you never can tell with bees."

There was no wind to blow him nearer to the tree, so there he stayed. He could see the honey, he could smell the honey, but he couldn't quite reach the honey.

After a little while he called down to you.

"Christopher Robin!" he said in a loud whisper.

"Hallo!"

"I think the bees suspect something!"

"What sort of thing?"

"I don't know. But something tells me that they're *suspicious!*"

"Perhaps they think that you're after their honey."

"It may be that. You never can tell with bees."

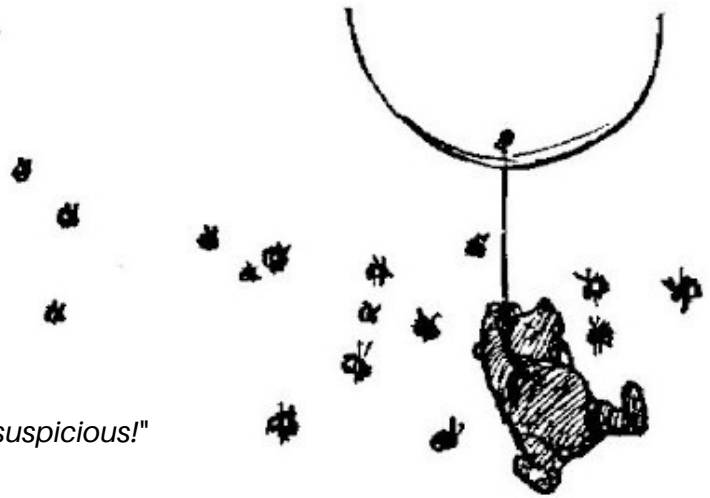
There was another little silence, and then he called down to you again.

"Christopher Robin!"

"Yes?"

"Have you an umbrella in your house?"

"I think so."



"I wish you would bring it out here, and walk up and down with it, and look up at me every now and then, and say 'Tut-tut, it looks like rain.' I think, if you did that, it would help the deception which we are practising on these bees."

Well, you laughed to yourself, "Silly old Bear!" but you didn't say it aloud because you were so fond of him, and you went home for your umbrella.

"Oh, there you are!" called down Winnie-the-Pooh, as soon as you got back to the tree. "I was beginning to get anxious. I have discovered that the bees are now definitely Suspicious."

"Shall I put my umbrella up?" you said.

"Yes, but wait a moment. We must be practical. The important bee to deceive is the Queen Bee. Can you see which is the Queen Bee from down there?"

"No."

"A pity. Well, now, if you walk up and down with your umbrella, saying, 'Tut-tut, it looks like rain,' I shall do what I can by singing a little Cloud Song, such as a cloud might sing.... Go!"

So, while you walked up and down and wondered if it would rain, Winnie-the-Pooh sang this song:

How sweet to be a Cloud
Floating in the Blue!
Every little cloud
Always sings aloud.

"How sweet to be a Cloud
Floating in the Blue!"
It makes him very proud
To be a little cloud.

The bees were still buzzing as suspiciously as ever. Some of them, indeed, left their nests and flew all round the cloud as it began the second verse of this song, and one bee sat down on the nose of the cloud for a moment, and then got up again.

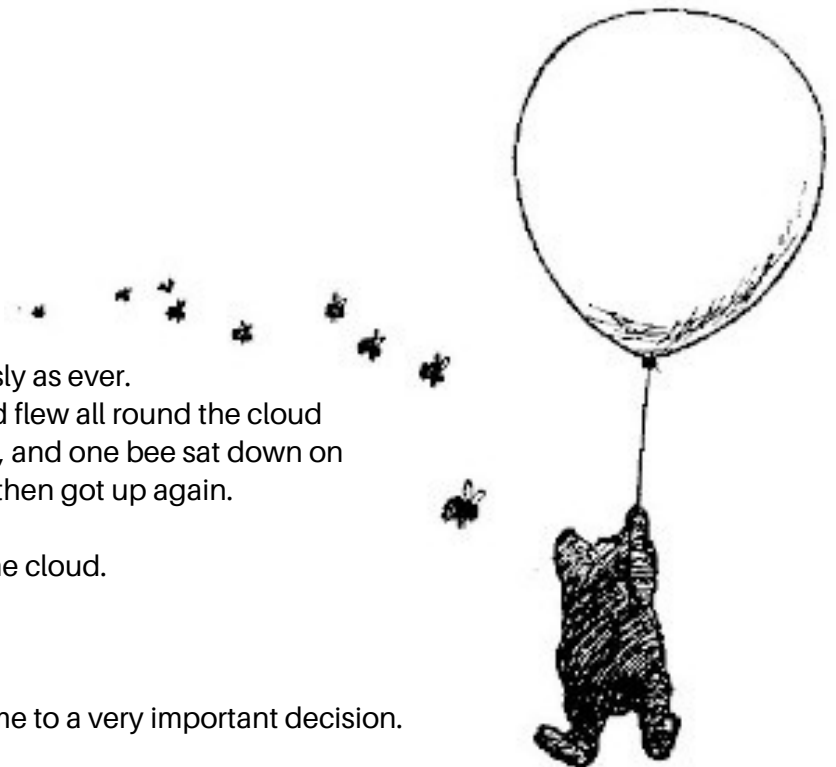
"Christopher—ow!—Robin," called out the cloud.

"Yes?"

"I have just been thinking, and I have come to a very important decision. *These are the wrong sort of bees.*"

"Are they?"

"Quite the wrong sort. So I should think they would make the wrong sort of honey, shouldn't you?"



"Would they?"

"Yes. So I think I shall come down."

"How?" asked you.

Winnie-the-Pooh hadn't thought about this. If he let go of the string, he would fall—bump—and he didn't like the idea of that. So he thought for a long time, and then he said:

"Christopher Robin, you must shoot the balloon with your gun. Have you got your gun?"

"Of course I have," you said. "But if I do that, it will spoil the balloon," you said.

"But if you don't," said Pooh, "I shall have to let go, and that would spoil me."

When he put it like this, you saw how it was, and you aimed very carefully at the balloon, and fired.

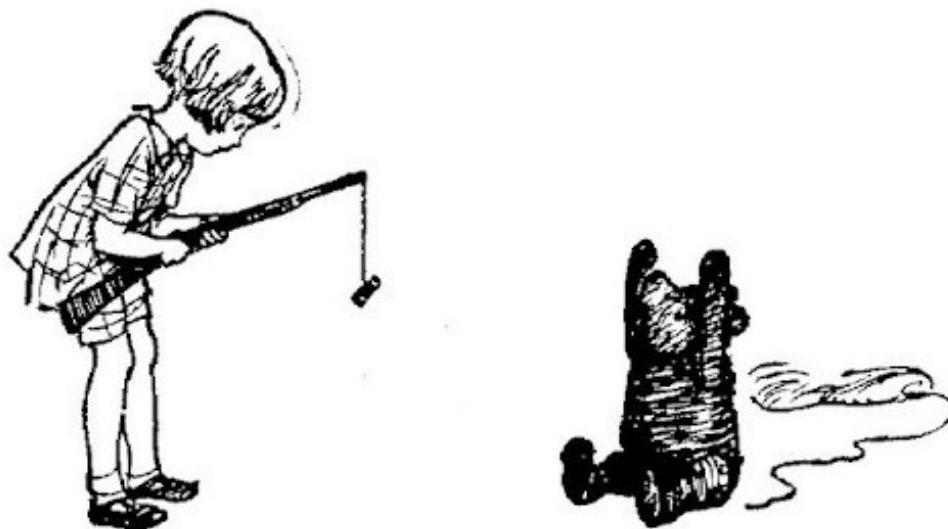
"Ow!" said Pooh.

"Did I miss?" you asked.

"You didn't exactly miss," said Pooh, "but you missed the balloon."

"I'm so sorry," you said, and you fired again, and this time you hit the balloon, and the air came slowly out, and Winnie-the-Pooh floated down to the ground.

But his arms were so stiff from holding on to the string of the balloon all that time that they stayed up straight in the air for more than a week, and whenever a fly came and settled on his nose he had to blow it off. And I think—but I am not sure—that that is why he was always called Pooh.



"Is that the end of the story?" asked Christopher Robin.

"That's the end of that one. There are others."

"About Pooh and Me?"

"And Piglet and Rabbit and all of you. Don't you remember?"

"I do remember, and then when I try to remember, I forget."

"That day when Pooh and Piglet tried to catch the Heffalump——"

"They didn't catch it, did they?"

"No."

"Pooh couldn't, because he hasn't any brain. Did I catch it?"

"Well, that comes into the story."

Christopher Robin nodded.

"I do remember," he said, "only Pooh doesn't very well, so that's why he likes having it told to him again. Because then it's a real story and not just a remembering."

"That's just how I feel," I said.

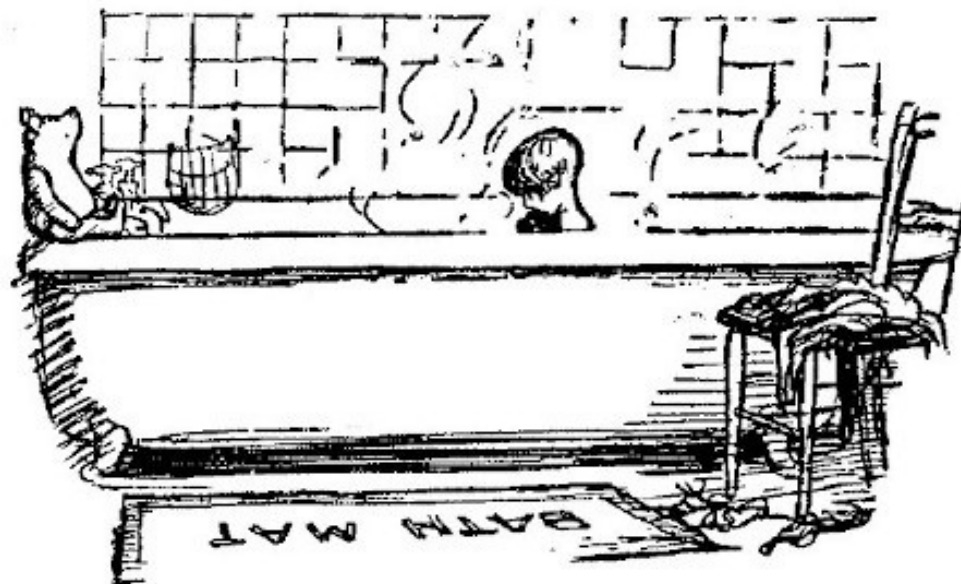
Christopher Robin gave a deep sigh, picked his Bear up by the leg, and walked off to the door, trailing Pooh behind him. At the door he turned and said, "Coming to see me have my bath?"

"I might," I said.

"I didn't hurt him when I shot him, did I?"

"Not a bit."

He nodded
and went out,
and in a moment
I heard
Winnie-the-Pooh—
bump, bump, bump—
going up the stairs
behind him.



Anne of Green Gables

by L.M. Montgomery

CHAPTER XXI. A New Departure in Flavorings

DEAR ME, there is nothing but meetings and partings in this world, as Mrs. Lynde says," remarked Anne plaintively, putting her slate and books down on the kitchen table on the last day of June and wiping her red eyes with a very damp handkerchief. "Wasn't it fortunate, Marilla, that I took an extra handkerchief to school today? I had a presentiment that it would be needed."

"I never thought you were so fond of Mr. Phillips that you'd require two handkerchiefs to dry your tears just because he was going away," said Marilla.

"I don't think I was crying because I was really so very fond of him," reflected Anne. "I just cried because all the others did. It was Ruby Gillis started it. Ruby Gillis has always declared she hated Mr. Phillips, but just as soon as he got up to make his farewell speech she burst into tears. Then all the girls began to cry, one after the other. I tried to hold out, Marilla. I tried to remember the time Mr. Phillips made me sit with Gil—with a boy; and the time he spelled my name without an 'e' on the blackboard; and how he said I was the worst dunce he ever saw at geometry and laughed at my spelling; and all the times he had been so horrid and sarcastic; but somehow I couldn't, Marilla, and I just had to cry too. Jane Andrews has been talking for a month about how glad she'd be when Mr. Phillips went away and she declared she'd never shed a tear. Well, she was worse than any of us and had to borrow a handkerchief from her brother—of course the boys didn't cry—because she hadn't brought one of her own, not expecting to need it. Oh, Marilla, it was heartrending.

Mr. Phillips made such a beautiful farewell speech beginning, 'The time has come for us to part.' It was very affecting. And he had tears in his eyes too, Marilla. Oh, I felt dreadfully sorry and remorseful for all the times I'd talked in school and drawn pictures of him on my slate and made fun of him and Prissy. I can tell you I wished I'd been a model pupil like Minnie Andrews. She hadn't anything on her conscience. The girls cried all the way home from school. Carrie Sloane kept saying every few minutes, 'The time has come for us to part,' and that would start us off again whenever we were in any danger of cheering up. I do feel dreadfully sad, Marilla.

But one can't feel quite in the depths of despair with two months' vacation before them, can they, Marilla? And besides, we met the new minister and his wife coming from the station. For all I was feeling so bad about Mr. Phillips going away I couldn't help taking a little interest in a new minister, could I? His wife is very pretty.

“Not exactly regally lovely, of course—it wouldn’t do, I suppose, for a minister to have a regally lovely wife, because it might set a bad example. Mrs. Lynde says the minister’s wife over at Newbridge sets a very bad example because she dresses so fashionably. Our new minister’s wife was dressed in blue muslin with lovely puffed sleeves and a hat trimmed with roses. Jane Andrews said she thought puffed sleeves were too worldly for a minister’s wife, but I didn’t make any such uncharitable remark, Marilla, because I know what it is to long for puffed sleeves. Besides, she’s only been a minister’s wife for a little while, so one should make allowances, shouldn’t they? They are going to board with Mrs. Lynde until the manse is ready.”

If Marilla, in going down to Mrs. Lynde’s that evening, was actuated by any motive save her avowed one of returning the quilting frames she had borrowed the preceding winter, it was an amiable weakness shared by most of the Avonlea people. Many a thing Mrs. Lynde had lent, sometimes never expecting to see it again, came home that night in charge of the borrowers thereof. A new minister, and moreover a minister with a wife, was a lawful object of curiosity in a quiet little country settlement where sensations were few and far between.

Old Mr. Bentley, the minister whom Anne had found lacking in imagination, had been pastor of Avonlea for eighteen years. He was a widower when he came, and a widower he remained, despite the fact that gossip regularly married him to this, that, or the other one, every year of his sojourn. In the preceding February he had resigned his charge and departed amid the regrets of his people, most of whom had the affection born of long intercourse for their good old minister in spite of his shortcomings as an orator. Since then the Avonlea church had enjoyed a variety of religious dissipation in listening to the many and various candidates and “supplies” who came Sunday after Sunday to preach on trial. These stood or fell by the judgment of the fathers and mothers in Israel; but a certain small, red-haired girl who sat meekly in the corner of the old Cuthbert pew also had her opinions about them and discussed the same in full with Matthew, Marilla always declining from principle to criticize ministers in any shape or form.

“I don’t think Mr. Smith would have done, Matthew” was Anne’s final summing up. “Mrs. Lynde says his delivery was so poor, but I think his worst fault was just like Mr. Bentley’s—he had no imagination. And Mr. Terry had too much; he let it run away with him just as I did mine in the matter of the Haunted Wood. Besides, Mrs. Lynde says his theology wasn’t sound. Mr. Gresham was a very good man and a very religious man, but he told too many funny stories and made the people laugh in church; he was undignified, and you must have some dignity about a minister, mustn’t you, Matthew? I thought Mr. Marshall was decidedly attractive; but Mrs. Lynde says he isn’t married, or even engaged, because she made special inquiries about him, and she says it would never do to have a young unmarried minister in Avonlea, because he might marry in the congregation and that would make trouble. Mrs. Lynde is a very farseeing woman, isn’t she, Matthew? I’m very glad they’ve called Mr. Allan. I liked him because his sermon was interesting and he prayed as if he meant it and not just as if he did it because he was in the habit of it. Mrs. Lynde says he isn’t perfect, but she says she supposes we couldn’t expect a perfect minister for seven hundred and fifty dollars a year, and anyhow his theology is sound because she questioned him thoroughly on all the points of doctrine. And she knows his wife’s people and they are most respectable and the women are all good housekeepers. Mrs. Lynde says that sound doctrine in the man and good housekeeping in the woman make an ideal combination for a minister’s family.”

The new minister and his wife were a young, pleasant-faced couple, still on their honeymoon, and full of all good and beautiful enthusiasms for their chosen lifework. Avonlea opened its heart to them from the start. Old and young liked the frank, cheerful young man with his high ideals, and the bright, gentle little lady who assumed the mistress-ship of the manse. With Mrs. Allan Anne fell promptly and wholeheartedly in love. She had discovered another kindred spirit.

"Mrs. Allan is perfectly lovely," she announced one Sunday afternoon. "She's taken our class and she's a splendid teacher. She said right away she didn't think it was fair for the teacher to ask all the questions, and you know, Marilla, that is exactly what I've always thought. She said we could ask her any question we liked and I asked ever so many. I'm good at asking questions, Marilla."

"I believe you," was Marilla's emphatic comment.

"Nobody else asked any except Ruby Gillis, and she asked if there was to be a Sunday-school picnic this summer. I didn't think that was a very proper question to ask because it hadn't any connection with the lesson—the lesson was about Daniel in the lions' den—but Mrs. Allan just smiled and said she thought there would be. Mrs. Allan has a lovely smile; she has such exquisite dimples in her cheeks. I wish I had dimples in my cheeks, Marilla. I'm not half so skinny as I was when I came here, but I have no dimples yet. If I had perhaps I could influence people for good. Mrs. Allan said we ought always to try to influence other people for good. She talked so nice about everything. I never knew before that religion was such a cheerful thing. I always thought it was kind of melancholy, but Mrs. Allan's isn't, and I'd like to be a Christian if I could be one like her. I wouldn't want to be one like Mr. Superintendent Bell."

"It's very naughty of you to speak so about Mr. Bell," said Marilla severely. "Mr. Bell is a real good man."

"Oh, of course he's good," agreed Anne, "but he doesn't seem to get any comfort out of it. If I could be good I'd dance and sing all day because I was glad of it. I suppose Mrs. Allan is too old to dance and sing and of course it wouldn't be dignified in a minister's wife. But I can just feel she's glad she's a Christian and that she'd be one even if she could get to heaven without it."

"I suppose we must have Mr. and Mrs. Allan up to tea someday soon," said Marilla reflectively.

"They've been most everywhere but here. Let me see. Next Wednesday would be a good time to have them. But don't say a word to Matthew about it, for if he knew they were coming he'd find some excuse to be away that day. He'd got so used to Mr. Bentley he didn't mind him, but he's going to find it hard to get acquainted with a new minister, and a new minister's wife will frighten him to death."

"I'll be as secret as the dead," assured Anne. "But oh, Marilla, will you let me make a cake for the occasion? I'd love to do something for Mrs. Allan, and you know I can make a pretty good cake by this time."

"You can make a layer cake," promised Marilla.

Monday and Tuesday great preparations went on at Green Gables. Having the minister and his wife to tea was a serious and important undertaking, and Marilla was determined not to be eclipsed by any of the Avonlea housekeepers. Anne was wild with excitement and delight. She talked it all over with Diana Tuesday night in the twilight, as they sat on the big red stones by the Dryad's Bubble and made rainbows in the water with little twigs dipped in fir balsam.

"Everything is ready, Diana, except my cake which I'm to make in the morning, and the baking-powder biscuits which Marilla will make just before teatime. I assure you, Diana, that Marilla and I have had a busy two days of it. It's such a responsibility having a minister's family to tea. I never went through such an experience before. You should just see our pantry. It's a sight to behold. We're going to have jellied chicken and cold tongue. We're to have two kinds of jelly, red and yellow, and whipped cream and lemon pie, and cherry pie, and three kinds of cookies, and fruit cake, and Marilla's famous yellow plum preserves that she keeps especially for ministers, and pound cake and layer cake, and biscuits as aforesaid; and new bread and old both, in case the minister is dyspeptic and can't eat new. Mrs. Lynde says ministers are dyspeptic, but I don't think Mr. Allan has been a minister long enough for it to have had a bad effect on him. I just grow cold when I think of my layer cake. Oh, Diana, what if it shouldn't be good! I dreamed last night that I was chased all around by a fearful goblin with a big layer cake for a head."

"It'll be good, all right," assured Diana, who was a very comfortable sort of friend. "I'm sure that piece of the one you made that we had for lunch in Idlewild two weeks ago was perfectly elegant."

"Yes; but cakes have such a terrible habit of turning out bad just when you especially want them to be good," sighed Anne, setting a particularly well-balsamed twig afloat. "However, I suppose I shall just have to trust to Providence and be careful to put in the flour. Oh, look, Diana, what a lovely rainbow! Do you suppose the dryad will come out after we go away and take it for a scarf?"

"You know there is no such thing as a dryad," said Diana. Diana's mother had found out about the Haunted Wood and had been decidedly angry over it. As a result Diana had abstained from any further imitative flights of imagination and did not think it prudent to cultivate a spirit of belief even in harmless dryads.

"But it's so easy to imagine there is," said Anne. "Every night before I go to bed, I look out of my window and wonder if the dryad is really sitting here, combing her locks with the spring for a mirror. Sometimes I look for her footprints in the dew in the morning. Oh, Diana, don't give up your faith in the dryad!"

Wednesday morning came. Anne got up at sunrise because she was too excited to sleep. She had caught a severe cold in the head by reason of her dabbling in the spring on the preceding evening; but nothing short of absolute pneumonia could have quenched her interest in culinary matters that morning. After breakfast she proceeded to make her cake. When she finally shut the oven door upon it she drew a long breath.

"I'm sure I haven't forgotten anything this time, Marilla. But do you think it will rise? Just suppose perhaps the baking powder isn't good? I used it out of the new can. And Mrs. Lynde says you can never be sure of getting good baking powder nowadays when everything is so adulterated. Mrs. Lynde says the Government ought to take the matter up, but she says we'll never see the day when a Tory Government will do it. Marilla, what if that cake doesn't rise?"

"We'll have plenty without it" was Marilla's unimpassioned way of looking at the subject.

The cake did rise, however, and came out of the oven as light and feathery as golden foam. Anne, flushed with delight, clapped it together with layers of ruby jelly and, in imagination, saw Mrs. Allan eating it and possibly asking for another piece!

"You'll be using the best tea set, of course, Marilla," she said. "Can I fix the table with ferns and wild roses?"

"I think that's all nonsense," sniffed Marilla. "In my opinion it's the eatables that matter and not flummery decorations."

"Mrs. Barry had her table decorated," said Anne, who was not entirely guiltless of the wisdom of the serpent, "and the minister paid her an elegant compliment. He said it was a feast for the eye as well as the palate."

"Well, do as you like," said Marilla, who was quite determined not to be surpassed by Mrs. Barry or anybody else. "Only mind you leave enough room for the dishes and the food."

Anne laid herself out to decorate in a manner and after a fashion that should leave Mrs. Barry's nowhere. Having abundance of roses and ferns and a very artistic taste of her own, she made that tea table such a thing of beauty that when the minister and his wife sat down to it they exclaimed in chorus over its loveliness.

"It's Anne's doings," said Marilla, grimly just; and Anne felt that Mrs. Allan's approving smile was almost too much happiness for this world.

Matthew was there, having been inveigled into the party only goodness and Anne knew how. He had been in such a state of shyness and nervousness that Marilla had given him up in despair, but Anne took him in hand so successfully that he now sat at the table in his best clothes and white collar and talked to the minister not uninterestingly. He never said a word to Mrs. Allan, but that perhaps was not to be expected.

All went merry as a marriage bell until Anne's layer cake was passed. Mrs. Allan, having already been helped to a bewildering variety, declined it. But Marilla, seeing the disappointment on Anne's face, said smilingly:

"Oh, you must take a piece of this, Mrs. Allan. Anne made it on purpose for you."

"In that case I must sample it," laughed Mrs. Allan, helping herself to a plump triangle, as did also the minister and Marilla.

Mrs. Allan took a mouthful of hers and a most peculiar expression crossed her face; not a word did she say, however, but steadily ate away at it. Marilla saw the expression and hastened to taste the cake.

"Anne Shirley!" she exclaimed, "what on earth did you put into that cake?"

"Nothing but what the recipe said, Marilla," cried Anne with a look of anguish. "Oh, isn't it all right?"

"All right! It's simply horrible. Mr. Allan, don't try to eat it. Anne, taste it yourself. What flavoring did you use?"

"Vanilla," said Anne, her face scarlet with mortification after tasting the cake. "Only vanilla. Oh, Marilla, it must have been the baking powder. I had my suspicions of that bak—"

"Baking powder fiddlesticks! Go and bring me the bottle of vanilla you used."

Anne fled to the pantry and returned with a small bottle partially filled with a brown liquid and labeled yellowly, "Best Vanilla."

Marilla took it, uncorked it, smelled it.

"Mercy on us, Anne, you've flavored that cake with Anodyne Liniment. I broke the liniment bottle last week and poured what was left into an old empty vanilla bottle. I suppose it's partly my fault—I should have warned you—but for pity's sake why couldn't you have smelled it?"

Anne dissolved into tears under this double disgrace.

"I couldn't—I had such a cold!" and with this she fairly fled to the gable chamber, where she cast herself on the bed and wept as one who refuses to be comforted.

Presently a light step sounded on the stairs and somebody entered the room.

"Oh, Marilla," sobbed Anne, without looking up, "I'm disgraced forever. I shall never be able to live this down. It will get out—things always do get out in Avonlea. Diana will ask me how my cake turned out and I shall have to tell her the truth. I shall always be pointed at as the girl who flavored a cake with anodyne liniment. Gil—the boys in school will never get over laughing at it. Oh, Marilla, if you have a spark of Christian pity don't tell me that I must go down and wash the dishes after this. I'll wash them when the minister and his wife are gone, but I cannot ever look

Mrs. Allan in the face again. Perhaps she'll think I tried to poison her. Mrs. Lynde says she knows an orphan girl who tried to poison her benefactor. But the liniment isn't poisonous. It's meant to be taken internally—although not in cakes. Won't you tell Mrs. Allan so, Marilla?"

"Suppose you jump up and tell her so yourself," said a merry voice.

Anne flew up, to find Mrs. Allan standing by her bed, surveying her with laughing eyes.

"My dear little girl, you mustn't cry like this," she said, genuinely disturbed by Anne's tragic face. "Why, it's all just a funny mistake that anybody might make."

"Oh, no, it takes me to make such a mistake," said Anne forlornly. "And I wanted to have that cake so nice for you, Mrs. Allan."

"Yes, I know, dear. And I assure you I appreciate your kindness and thoughtfulness just as much as if it had turned out all right. Now, you mustn't cry any more, but come down with me and show me your flower garden. Miss Cuthbert tells me you have a little plot all your own. I want to see it, for I'm very much interested in flowers."

Anne permitted herself to be led down and comforted, reflecting that it was really providential that Mrs. Allan was a kindred spirit. Nothing more was said about the liniment cake, and when the guests went away Anne found that she had enjoyed the evening more than could have been expected, considering that terrible incident. Nevertheless, she sighed deeply.

"Marilla, isn't it nice to think that tomorrow is a new day with no mistakes in it yet?"

"I'll warrant you'll make plenty in it," said Marilla. "I never saw your beat for making mistakes, Anne."

"Yes, and well I know it," admitted Anne mournfully. "But have you ever noticed one encouraging thing about me, Marilla? I never make the same mistake twice."

"I don't know as that's much benefit when you're always making new ones."

"Oh, don't you see, Marilla? There must be a limit to the mistakes one person can make, and when I get to the end of them, then I'll be through with them. That's a very comforting thought."

"Well, you'd better go and give that cake to the pigs," said Marilla. "It isn't fit for any human to eat, not even Jerry Boute."

The Pomegranate Seeds

A Wonder Book and Tanglewood Tales, for Girls and Boys, by Nathaniel Hawthorne

Mother Ceres was exceedingly fond of her daughter Proserpina, and seldom let her go alone into the fields. But, just at the time when my story begins, the good lady was very busy, because she had the care of the wheat, and the Indian corn, and the rye and barley, and, in short, of the crops of every kind, all over the earth; and as the season had thus far been uncommonly backward, it was necessary to make the harvest ripen more speedily than usual. So she put on her turban, made of poppies (a kind of flower which she was always noted for wearing), and got into her car drawn by a pair of winged dragons, and was just ready to set off.

"Dear mother," said Proserpina, "I shall be very lonely while you are away. May I not run down to the shore, and ask some of the sea-nymphs to come up out of the waves and play with me?"

"Yes, child," answered Mother Ceres. "The sea-nymphs are good creatures, and will never lead you into any harm. But you must take care not to stray away from them, nor go wandering about the fields by yourself. Young girls, without their mothers to take care of them, are very apt to get into mischief."

The child promised to be as prudent as if she were a grown-up woman, and, by the time the winged dragons had whirled the car out of sight, she was already on the shore, calling to the sea-nymphs to come and play with her. They knew Proserpina's voice, and were not long in showing their glistening faces and sea-green hair above the water, at the bottom of which was their home. They brought along with them a great many beautiful shells; and, sitting down on the moist sand, where the surf wave broke over them, they busied themselves in making a necklace, which they hung round Proserpina's neck. By way of showing her gratitude, the child besought them to go with her a little way into the fields, so that they might gather abundance of flowers, with which she would make each of her kind playmates a wreath.

"Oh no, dear Proserpina," cried the sea-nymphs; "we dare not go with you upon the dry land. We are apt to grow faint, unless at every breath we can snuff up the salt breeze of the ocean. And don't you see how careful we are to let the surf wave break over us every moment or two, so as to keep ourselves comfortably moist? If it were not for that, we should soon look like bunches of uprooted sea-weed dried in the sun."

"It is a great pity," said Proserpina. "But do you wait for me here, and I will run and gather my apron full of flowers, and be back again before the surf wave has broken ten times over you. I long to make you some wreaths that shall be as lovely as this necklace of many-colored shells."

"We will wait, then," answered the sea-nymphs. "But while you are gone, we may as well lie down on a bank soft sponge, under the water. The air to-day is a little too dry for our comfort. But we will pop up our heads every few minutes to see if you are coming."

The young Proserpina ran quickly to a spot where, only the day before, she had seen a great many flowers. These, however, were now a little past their bloom; and wishing to give her friends the freshest and loveliest blossoms, she strayed farther into the fields, and found some that made her scream with delight. Never had she met with such exquisite flowers before,—violets, so large and fragrant,—roses, with so rich and delicate a blush,—such superb hyacinths and such aromatic pinks,—and many others, some of which seemed to be of new shapes and colors. Two or three times, moreover, she could not help thinking that a tuft of most splendid flowers had suddenly sprouted out of the earth before her very eyes, as if on purpose to tempt her a few steps farther. Proserpina's apron was soon filled and brimming over with delightful blossoms. She was on the point of turning back in order to rejoin the sea-nymphs, and sit with them on the moist sands, all twining wreaths together. But, a little farther on, what should she behold? It was a large shrub, completely covered with the most magnificent flowers in the world.

"The darlings!" cried Proserpina; and then she thought to herself, "I was looking at that spot only a moment ago. How strange it is that I did not see the flowers!"

The nearer she approached the shrub, the more attractive it looked, until she came quite close to it; and then, although its beauty was richer than words can tell, she hardly knew whether to like it or not. It bore above a hundred flowers of the most brilliant hues, and each different from the others, but all having a kind of resemblance among themselves, which showed them to be sister blossoms. But there was a deep, glossy lustre on the leaves of the shrub, and on the petals of the flowers, that made Proserpina doubt whether they might not be poisonous. To tell you the truth, foolish as it may seem, she was half inclined to turn round and run away.

"What a silly child I am!" thought she, taking courage. "It is really the most beautiful shrub that ever sprang out of the earth. I will pull it up by the roots, and carry it home, and plant it in my mother's garden."

Holding up her apron full of flowers with her left hand, Proserpina seized the large shrub with the other, and pulled and pulled, but was hardly able to loosen the soil about its roots. What a deep-rooted plant it was! Again the girl pulled with all her might, and observed that the earth began to stir and crack to some distance around the stem. She gave another pull, but relaxed her hold, fancying that there was a rumbling sound right beneath her feet. Did the roots extend down into some enchanted cavern? Then, laughing at herself for so childish a notion, she made another effort; up came the shrub, and Proserpina staggered back, holding the stem triumphantly in her hand, and gazing at the deep hole which its roots had left in the soil.

Much to her astonishment, this hole kept spreading wider and wider, and growing deeper and deeper, until it really seemed to have no bottom; and all the while, there came a rumbling noise

out of its depths, louder and louder, and nearer and nearer, and sounding like the tramp of horses' hoofs and the rattling of wheels. Too much frightened to run away, she stood straining her eyes into this wonderful cavity, and soon saw a team of four sable horses, snorting smoke out of their nostrils, and tearing their way out of the earth with a splendid golden chariot whirling at their heels. They leaped out of the bottomless hole, chariot and all; and there they were, tossing their black manes, flourishing their black tails, and curvetting with every one of their hoofs off the ground at once, close by the spot where Proserpina stood. In the chariot sat the figure of a man, richly dressed, with a crown on his head, all flaming with diamonds. He was of a noble aspect, and rather handsome, but looked sullen and discontented; and he kept rubbing his eyes and shading them with his hand, as if he did not live enough in the sunshine to be very fond of its light.

As soon as this personage saw the affrighted Proserpina, he beckoned her to come a little nearer.

"Do not be afraid," said he, with as cheerful a smile as he knew how to put on. "Come! Will not you like to ride a little way with me, in my beautiful chariot?"

But Proserpina was so alarmed, that she wished for nothing but to get out of his reach. And no wonder. The stranger did not look remarkably good-natured, in spite of his smile; and as for his voice, its tones were deep and stern, and sounded as much like the rumbling of an earthquake under ground as anything else. As is always the case with children in trouble, Proserpina's first thought was to call for her mother.

"Mother, Mother Ceres!" cried she, all in a tremble. "Come quickly and save me."

But her voice was too faint for her mother to hear. Indeed, it is most probable that Ceres was then a thousand miles off, making the corn grow in some far-distant country. Nor could it have availed her poor daughter, even had she been within hearing; for no sooner did Proserpina begin to cry out, than the stranger leaped to the ground, caught the child in his arms, and again mounting the chariot, shook the reins, and shouted to the four black horses to set off. They immediately broke into so swift a gallop that it seemed rather like flying through the air than running along the earth. In a moment, Proserpina lost sight of the pleasant vale of Enna, in which she had always dwelt. Another instant, and even the summit of Mount Ætna had become so blue in the distance, that she could scarcely distinguish it from the smoke that gushed out of its crater. But still the poor child screamed, and scattered her apron full of flowers along the way, and left a long cry trailing behind the chariot; and many mothers, to whose ears it came, ran quickly to see if any mischief had befallen their children. But Mother Ceres was a great way off, and could not hear the cry.

As they rode on, the stranger did his best to soothe her.

"Why should you be so frightened, my pretty child?" said he, trying to soften his rough voice. "I promise not to do you any harm. What! You have been gathering flowers? Wait till we come to

my palace, and I will give you a garden full of prettier flowers than those, all made of pearls, and diamonds, and rubies. Can you guess who I am? They call my name Pluto, and I am the king of diamonds and all other precious stones. Every atom of the gold and silver that lies under the earth belongs to me, to say nothing of the copper and iron, and of the coal-mines, which supply me with abundance of fuel. Do you see this splendid crown upon my head? You may have it for a plaything. Oh, we shall be very good friends, and you will find me more agreeable than you expect, when once we get out of this troublesome sunshine."

"Let me go home!" cried Proserpina,— "let me go home!"

"My home is better than your mother's," answered King Pluto. "It is a palace, all made of gold, with crystal windows; and because there is little or no sunshine thereabouts, the apartments are illuminated with diamond lamps. You never saw anything half so magnificent as my throne. If you like, you may sit down on it, and be my little queen, and I will sit on the footstool."

"I don't care for golden palaces and thrones," sobbed Proserpina. "Oh, my mother, my mother! Carry me back to my mother!"

But King Pluto, as he called himself, only shouted to his steeds to go faster.

"Pray do not be foolish, Proserpina," said he, in rather a sullen tone. "I offer you my palace and my crown, and all the riches that are under the earth; and you treat me as if I were doing you an injury. The one thing which my palace needs is a merry little maid, to run up stairs and down, and cheer up the rooms with her smile. And this is what you must do for King Pluto."

"Never!" answered Proserpina, looking as miserable as she could. "I shall never smile again till you set me down at my mother's door."

But she might just as well have talked to the wind that whistled past them; for Pluto urged on his horses, and went faster than ever. Proserpina continued to cry out, and screamed so long and so loudly, that her poor little voice was almost screamed away; and when it was nothing but a whisper, she happened to cast her eyes over a great, broad field of waving grain—and whom do you think she saw? Who, but Mother Ceres, making the corn grow, and too busy to notice the golden chariot as it went rattling along. The child mustered all her strength, and gave one more scream, but was out of sight before Ceres had time to turn her head.

King Pluto had taken a road which now began to grow excessively gloomy. It was bordered on each side with rocks and precipices, between which the rumbling of the chariot-wheels was reverberated with a noise like rolling thunder. The trees and bushes that grew in the crevices of the rocks had very dismal foliage; and by and by, although it was hardly noon, the air became obscured with a gray twilight. The black horses had rushed along so swiftly, that they were already beyond the limits of the sunshine. But the duskier it grew, the more did Pluto's visage assume an air of satisfaction. After all, he was not an ill-looking person, especially when he left off twisting his features into a smile that did not

belong to them. Proserpina peeped at his face through the gathering dusk, and hoped that he might not be so very wicked as she at first thought him.

"Ah, this twilight is truly refreshing," said King Pluto, "after being so tormented with that ugly and impertinent glare of the sun. How much more agreeable is lamplight or torchlight, more particularly when reflected from diamonds! It will be a magnificent sight when we get to my palace."

"Is it much farther?" asked Proserpina. "And will you carry me back when I have seen it?"

"We will talk of that by and by," answered Pluto. "We are just entering my dominions. Do you see that tall gateway before us? When we pass those gates, we are at home. And there lies my faithful mastiff at the threshold. Cerberus! Cerberus! Come hither, my good dog!"

So saying, Pluto pulled at the reins, and stopped the charriot right between the tall, massive pillars of the gateway. The mastiff of which he had spoken got up from the threshold, and stood on his hinder legs, so as to put his fore paws on the chariot-wheel. But, my stars, what a strange dog it was! Why, he was a big, rough, ugly-looking monster, with three separate heads, and each of them fiercer than the two others; but, fierce as they were, King Pluto patted them all. He seemed as fond of his three-headed dog as if it had been a sweet little spaniel, with silken ears and curly hair. Cerberus, on the other hand, was evidently rejoiced to see his master, and expressed his attachment, as other dogs do, by wagging his tail at a great rate. Proserpina's eyes being drawn to it by its brisk motion, she saw that this tail was neither more nor less than a live dragon, with fiery eyes, and fangs that had a very poisonous aspect. And while the three-headed Cerberus was fawning so lovingly on King Pluto, there was the dragon tail wagging against its will, and looking as cross and ill-natured as you can imagine, on its own separate account.

"Will the dog bite me?" asked Proserpina, shrinking closer to Pluto. "What an ugly creature he is!"

"Oh, never fear," answered her companion. "He never harms people, unless they try to enter my dominions without being sent for, or to get away when I wish to keep them here. Down, Cerberus! Now, my pretty Proserpina, we will drive on."

On went the chariot, and King Pluto seemed greatly pleased to find himself once more in his own kingdom. He drew Proserpina's attention to the rich veins of gold that were to be seen among the rocks, and pointed to several places where one stroke of a pickaxe would loosen a bushel of diamonds. All along the road, indeed, there were sparkling gems, which would have been of inestimable value above ground, but which were here reckoned of the meaner sort, and hardly worth a beggar's stooping for.

Not far from the gateway, they came to a bridge, which seemed to be built of iron. Pluto stopped the chariot, and bade Proserpina look at the stream which was gliding so lazily beneath it.

Never in her life had she beheld so torpid, so black, so muddy-looking a stream: its waters reflected no images of anything that was on the banks, and it moved as sluggishly as if it had quite forgotten which way it ought to flow, and had rather stagnate than flow either one way or the other.

"This is the river Lethe," observed King Pluto. "Is it not a very pleasant stream?"

"I think it is a very dismal one," said Proserpina.

It suits my taste, however," answered Pluto, who was apt to be sullen when anybody disagreed with him.

"At all events, its water has one very excellent quality; for a single draught of it makes people forget every care and sorrow that has hitherto tormented them. Only sip a little of it, my dear Proserpina, and you will instantly cease to grieve for your mother, and will have nothing in your memory that can prevent your being perfectly happy in my palace. I will send for some, in a golden goblet, the moment we arrive."

"Oh no, no, no!" cried Proserpina, weeping afresh. "I had a thousand times rather be miserable with remembering my mother, than be happy in forgetting her. That dear, dear mother! I never, never will forget her."

"We shall see," said King Pluto. "You do not know what fine times we will have in my palace. Here we are just at the portal. These pillars are solid gold, I assure you."

He alighted from the chariot, and taking Proserpina in his arms, carried her up a lofty flight of steps into the great hall of the palace. It was splendidly illuminated by means of large precious stones, of various hues, which seemed to burn like so many lamps, and glowed with a hundred-fold radiance all through the vast apartment. And yet there was a kind of gloom in the midst of this enchanted light; nor was there a single object in the hall that was really agreeable to behold, except the little Proserpina herself, a lovely child, with one earthly flower which she had not let fall from her hand. It is my opinion that even King Pluto had never been happy in his palace, and that this was the true reason why he had stolen away Proserpina, in order that he might have something to love, instead of cheating his heart any longer with this tiresome magnificence. And, though he pretended to dislike the sunshine of the upper world, yet the effect of the child's presence, bedimmed as she was by her tears, was as if a faint and watery sunbeam had somehow or other found its way into the enchanted hall.

Pluto now summoned his domestics, and bade them lose no time in preparing a most sumptuous banquet, and above all things, not to fail of setting a golden beaker of the water of Lethe by Proserpina's plate.

"I will neither drink that nor anything else," said Proserpina. "Nor will I taste a morsel of food, even if you keep me forever in your palace."

"I should be sorry for that," replied King Pluto, patting her cheek; for he really wished to be kind, if he had only known how. "You are a spoiled child, I perceive, my little Proserpina; but when you see the nice things which my cook will make for you, your appetite will quickly come again."

Then, sending for the head cook, he gave strict orders that all sorts of delicacies, such as young people are usually fond of, should be set before Proserpina. He had a secret motive in this; for, you are to understand, it is a fixed law, that, when persons are carried off to the land of magic, if they once taste any food there, they can never get back to their friends. Now, if King Pluto had been cunning enough to offer Proserpina some fruit, or bread and milk (which was the simple fare to which the child had always been accustomed), it is very probable that she would soon have been tempted to eat it. But he left the matter entirely to his cook, who, like all other cooks, considered nothing fit to eat unless it were rich pastry, or highly seasoned meat, or spiced sweet cakes,—things which Proserpina's mother had never given her, and the smell of which quite took away her appetite, instead of sharpening it.

But my story must now clamber out of King Pluto's dominions, and see what Mother Ceres has been about, since she was bereft of her daughter. We had a glimpse of her, as you remember, half hidden among the waving grain, while the four black steeds were swiftly whirling along the chariot in which her beloved Proserpina was so unwillingly borne away. You recollect, too, the loud scream which Proserpina gave, just when the chariot was out of sight.

Of all the child's outcries, this last shriek was the only one that reached the ears of Mother Ceres. She had mistaken the rumbling of the chariot-wheels for a peal of thunder, and imagined that a shower was coming up, and that it would assist her in making the corn grow. But, at the sound of Proserpina's shriek, she started, and looked about in every direction, not knowing whence it came, but feeling almost certain that it was her daughter's voice. It seemed so unaccountable, however, that the girl should have strayed over so many lands and seas (which she herself could not have traversed without the aid of her winged dragons), that the good Ceres tried to believe that it must be the child of some other parent, and not her own darling Proserpina, who had uttered this lamentable cry. Nevertheless, it troubled her with a vast many tender fears, such as are ready to bestir themselves in every mother's heart, when she finds it necessary to go away from her dear children without leaving them under the care of some maiden aunt, or other such faithful guardian. So she quickly left the field in which she had been so busy; and, as her work was not half done, the grain looked, next day, as if it needed both sun and rain, and as if it were blighted in the ear, and had something the matter with its roots.

The pair of dragons must have had very nimble wings; for, in less than an hour, Mother Ceres had alighted at the door of her home, and found it empty. Knowing, however, that the child was fond of sporting on the sea-shore, she hastened thither as fast as she could, and there beheld the wet faces of the poor sea-nymphs peeping over a wave. All this while, the good creatures had been waiting on the bank of sponge, and, once every half-minute or so, had popped up their four heads above water, to see if their playmate were yet coming back. When they saw Mother Ceres, they sat down on the crest of the surf wave, and let it toss them ashore at her feet.

"Where is Proserpina?" cried Ceres. "Where is my child? Tell me, you naughty sea-nymphs, have you enticed her under the sea?"

"Oh no, good Mother Ceres," said the innocent sea-nymphs, tossing back their green ringlets, and looking her in the face. "We never should dream of such a thing. Proserpina has been at play with us, it is true; but she left us a long while ago, meaning only to run a little way upon the dry land, and gather some flowers for a wreath. This was early in the day, and we have seen nothing of her since."

Ceres scarcely waited to hear what the nymphs had to say, before she hurried off to make inquiries all through the neighborhood. But nobody told her anything that could enable the poor mother to guess what had become of Proserpina. A fisherman, it is true, had noticed her little footprints in the sand, as he went homeward along the beach with a basket of fish; a rustic had seen the child stooping to gather flowers; several persons had heard either the rattling of chariot-wheels, or the rumbling of distant thunder; and one old woman, while plucking vervain and catnip, had heard a scream, but supposed it to be some childish nonsense, and therefore did not take the trouble to look up. The stupid people! It took them such a tedious while to tell the nothing that they knew, that it was dark night before Mother Ceres found out that she must seek her daughter elsewhere. So she lighted a torch, and set forth resolving never to come back until Proserpina was discovered.

In her haste and trouble of mind, she quite forgot her car and the winged dragons; or, it may be, she thought that she could follow up the search more thoroughly on foot. At all events, this was the way in which she began her sorrowful journey, holding her torch before her, and looking carefully at every object along the path. And as it happened, she had not gone far before she found one of the magnificent flowers which grew on the shrub that Proserpina had pulled up.

"Ha!" thought Mother Ceres, examining it by torchlight. "Here is mischief in this flower! The earth did not produce it by any help of mine, nor of its own accord. It is the work of enchantment, and is therefore poisonous; and perhaps it has poisoned my poor child."

But she put the poisonous flower in her bosom, not knowing whether she might ever find any other memorial of Proserpina.

All night long, at the door of every cottage and farm-house, Ceres knocked, and called up the weary laborers to inquire if they had seen her child; and they stood, gaping and half asleep, at the threshold, and answered her pityingly, and besought her to come in and rest. At the portal of every palace, too, she made so loud a summons that the menials hurried to throw open the gate, thinking that it must be some great king or queen, who would demand a banquet for supper and a stately chamber to repose in. And when they saw only a sad and anxious woman, with a torch in her hand and a wreath of withered poppies on her head, they spoke rudely, and sometimes threatened to set the dogs upon her. But nobody had seen Proserpina, nor could give Mother Ceres the least hint which way to seek her. Thus

passed the night; and still she continued her search without sitting down to rest, or stopping to take food, or even remembering to put out the torch; although first the rosy dawn, and then the glad light of the morning sun, made its red flame look thin and pale. But I wonder what sort of stuff this torch was made of; for it burned dimly through the day, and, at night, was as bright as ever, and never was extinguished by the rain or wind, in all the weary days and nights while Ceres was seeking for Proserpina.

It was not merely of human beings that she asked tidings of her daughter. In the woods and by the streams, she met creatures of another nature, who used, in those old times, to haunt the pleasant and solitary places, and were very sociable with persons who understood their language and customs, as Mother Ceres did. Sometimes, for instance, she tapped with her finger against the knotted trunk of a majestic oak; and immediately its rude bark would cleave asunder, and forth would step a beautiful maiden, who was the hamadryad of the oak, dwelling inside of it, and sharing its long life, and rejoicing when its green leaves sported with the breeze. But not one of these leafy damsels had seen Proserpina.

Then, going a little farther, Ceres would, perhaps, come to a fountain, gushing out of a pebbly hollow in the earth, and would dabble with her hand in the water. Behold, up through its sandy and pebbly bed, along with the fountain's gush, a young woman with dripping hair would arise, and stand gazing at Mother Ceres, half out of the water, and undulating up and down with its ever-restless motion. But when the mother asked whether her poor lost child had stopped to drink out of the fountain, the naiad, with weeping eyes (for these water-nymphs had tears to spare for everybody's grief), would answer, "No!" in a murmuring voice, which was just like the murmur of the stream.

Often, likewise, she encountered fauns, who looked like sunburnt country people, except that they had hairy ears, and little horns upon their foreheads, and the hinder legs of goats, on which they gambolled merrily about the woods and fields. They were a frolicsome kind of creature, but grew as sad as their cheerful dispositions would allow when Ceres inquired for her daughter, and they had no good news to tell. But sometimes she came suddenly upon a rude gang of satyrs, who had faces like monkeys and horses' tails behind them, and who were generally dancing in a very boisterous manner, with shouts of noisy laughter. When she stopped to question them, they would only laugh the louder, and make new merriment out of the lone woman's distress. How unkind of those ugly satyrs! And once, while crossing a solitary sheep-pasture, she saw a personage named Pan, seated at the foot of a tall rock, and making music on a shepherd's flute. He, too, had horns, and hairy ears, and goat's feet; but, being acquainted with Mother Ceres, he answered her question as civilly as he knew how, and invited her to taste some milk and honey out of a wooden bowl. But neither could Pan tell her what had become of Proserpina, any better than the rest of these wild people.

And thus Mother Ceres went wandering about for nine long days and nights, finding no trace of Proserpina, unless it were now and then a withered flower; and these she picked up and put in her bosom, because she fancied that they might have fallen from her poor child's hand. All day she travelled onward through the hot sun; and at night, again, the flame of the torch would redden and gleam along the pathway, and she continued her search by its light, without ever sitting down to rest.

On the tenth day, she chanced to espy the mouth of a cavern, within which (though it was bright noon everywhere else) there would have been only a dusky twilight; but it so happened that a torch was burning there. It flickered, and struggled with the duskieness, but could not half light up the gloomy cavern with all its melancholy glimmer. Ceres was resolved to leave no spot without a search; so she peeped into the entrance of the cave, and lighted it up a little more, by holding her own torch before her.

In so doing, she caught a glimpse of what seemed to be a woman, sitting on the brown leaves of the last autumn, a great heap of which had been swept into the cave by the wind. This woman (if woman it were) was by no means so beautiful as many of her sex; for her head, they tell me, was shaped very much like a dog's, and, by way of ornament, she wore a wreath of snakes around it. But Mother Ceres, the moment she saw her, knew that this was an odd kind of a person, who put all her enjoyment in being miserable, and never would have a word to say to other people, unless they were as melancholy and wretched as she herself delighted to be.

"I am wretched enough now," thought poor Ceres, "to talk with this melancholy Hecate, were she ten times sadder than ever she was yet."

So she stepped into the cave, and sat down on the withered leaves by the dog-headed woman's side. In all the world, since her daughter's loss, she had found no other companion.

"O Hecate," said she, "if ever you lose a daughter, you will know what sorrow is. Tell me, for pity's sake, have you seen my poor child Proserpina pass by the mouth of your cavern?"

"No," answered Hecate, in a cracked voice, and sighing betwixt every word or two,— "no, Mother Ceres, I have seen nothing of your daughter. But my ears, you must know, are made in such a way that all cries of distress and affright, all over the world, are pretty sure to find their way to them; and nine days ago, as I sat in my cave, making myself very miserable, I heard the voice of a young girl, shrieking as if in great distress. Something terrible has happened to the child, you may rest assured. As well as I could judge, a dragon, or some other cruel monster, was carrying her away."

"You kill me by saying so," cried Ceres, almost ready to faint. "Where was the sound, and which way did it seem to go?"

"It passed very swiftly along," said Hecate, "and, at the same time, there was a heavy rumbling of wheels towards the eastward. I can tell you nothing more, except that, in my honest opinion, you will never see your daughter again. The best advice I can give you is, to take up your abode in this cavern, where we will be the two most wretched women in the world."

"Not yet, dark Hecate," replied Ceres. "But do you first come with your torch, and help me to seek for my lost child. And when there shall be no more hope of finding her (if that black day is ordained to come) then, if you will give me room to fling myself down, either on these withered

leaves or on the naked rock, I will show you what it is to be miserable. But, until I know that she has perished from the face of the earth, I will not allow myself space even to grieve."

The dismal Hecate did not much like the idea of going abroad into the sunny world. But then she reflected that the sorrow of the disconsolate Ceres would be like a gloomy twilight round about them both, let the sun shine ever so brightly, and that therefore she might enjoy her bad spirits quite as well as if she were to stay in the cave. So she finally consented to go, and they set out together, both carrying torches, although it was broad daylight and clear sunshine. The torchlight seemed to make a gloom; so that the people whom they met along the road could not very distinctly see their figures; and, indeed, if they once caught a glimpse of Hecate, with the wreath of snakes round her forehead, they generally thought it prudent to run away, without waiting for a second glance.

As the pair travelled along in this woe-begone manner, a thought struck Ceres.

"There is one person," she exclaimed, "who must have seen my poor child, and can doubtless tell what has become of her. Why did not I think of him before? It is Phœbus."

"What," said Hecate, "the young man that always sits in the sunshine? Oh, pray do not think of going near him. He is a gay, light, frivolous young fellow, and will only smile in your face. And besides, there is such a glare of the sun about him, that he will quite blind my poor eyes, which I have almost wept away already."

"You have promised to be my companion," answered Ceres. "Come, let us make haste, or the sunshine will be gone, and Phœbus along with it."

Accordingly, they went along in quest of Phœbus, both of them sighing grievously, and Hecate, to say the truth, making a great deal worse lamentation than Ceres; for all the pleasure she had, you know, lay in being miserable, and therefore she made the most of it. By and by, after a pretty long journey, they arrived at the sunniest spot in the whole world. There they beheld a beautiful young man, with long, curling ringlets, which seemed to be made of golden sunbeams; his garments were like light summer clouds; and the expression of his face was so exceedingly vivid, that Hecate held her hands before her eyes, muttering that he ought to wear a black veil. Phœbus (for this was the very person whom they were seeking) had a lyre in his hands, and was making its chords tremble with sweet music; at the same time singing a most exquisite song, which he had recently composed. For, besides a great many other accomplishments, this young man was renowned for his admirable poetry.

As Ceres and her dismal companion approached him, Phœbus smiled on them so cheerfully that Hecate's wreath of snakes gave a spiteful hiss, and Hecate heartily wished herself back in her cave. But as for Ceres, she was too earnest in her grief either to know or care whether Phœbus smiled or frowned.

"Phœbus!" exclaimed she, "I am in great trouble, and have come to you for assistance. Can you tell me what has become of my dear child Proserpina?"

"Proserpina! Proserpina, did you call her name?" answered Phœbus, endeavoring to recollect; for there was such a continual flow of pleasant ideas in his mind that he was apt to forget what had happened no longer ago than yesterday. "Ah, yes, I remember her now. A very lovely child, indeed. I am happy to tell you, my dear madam, that I did see the little Proserpina not many days ago. You may make yourself perfectly easy about her. She is safe, and in excellent hands."

"Oh, where is my dear child?" cried Ceres, clasping her hands and flinging herself at his feet.

"Why," said Phœbus,—and as he spoke, he kept touching his lyre so as to make a thread of music run in and out among his words,—"as the little damsel was gathering flowers (and she has really a very exquisite taste for flowers) she was suddenly snatched up by King Pluto, and carried off to his dominions. I have never been in that part of the universe; but the royal palace, I am told, is built in a very noble style of architecture, and of the most splendid and costly materials. Gold, diamonds, pearls, and all manner of precious stones will be your daughter's ordinary playthings. I recommend to you, my dear lady, to give yourself no uneasiness. Proserpina's sense of beauty will be duly gratified, and, even in spite of the lack of sunshine, she will lead a very enviable life."

"Hush! Say not such a word!" answered Ceres, indignantly. "What is there to gratify her heart? What are all the splendors you speak of, without affection? I must have her back again. Will you go with me, Phœbus, to demand my daughter of this wicked Pluto?"

"Pray excuse me," replied Phœbus, with an elegant obeisance. "I certainly wish you success, and regret that my own affairs are so immediately pressing that I cannot have the pleasure of attending you. Besides, I am not upon the best of terms with King Pluto. To tell you the truth, his three-headed mastiff would never let me pass the gateway; for I should be compelled to take a sheaf of sunbeams along with me, and those, you know, are forbidden things in Pluto's kingdom."

"Ah, Phœbus," said Ceres, with bitter meaning in her words, "you have a harp instead of a heart. Farewell."

"Will not you stay a moment," asked Phœbus, "and hear me turn the pretty and touching story of Proserpina into extemporary verses?"

But Ceres shook her head, and hastened away, along with Hecate. Phœbus (who, as I have told you, was an exquisite poet) forthwith began to make an ode about the poor mother's grief; and, if we were to judge of his sensibility by this beautiful production, he must have been endowed with a very tender heart. But when a poet gets into the habit of using his heart-strings to make chords for his lyre, he may thrum upon them as much as he will, without any great pain to himself.

Accordingly, though Phoëbus sang a very sad song, he was as merry all the while as were the sunbeams amid which he dwelt.

Poor Mother Ceres had now found out what had become of her daughter, but was not a whit happier than before. Her case, on the contrary, looked more desperate than ever. As long as Proserpina was above ground there might have been hopes of regaining her. But now that the poor child was shut up within the iron gates of the king of the mines, at the threshold of which lay the three-headed Cerberus, there seemed no possibility of her ever making her escape. The dismal Hecate, who loved to take the darkest view of things, told Ceres that she had better come with her to the cavern, and spend the rest of her life in being miserable. Ceres answered that Hecate was welcome to go back thither herself, but that, for her part, she would wander about the earth in quest of the entrance to King Pluto's dominions. And Hecate took her at her word, and hurried back to her beloved cave, frightening a great many little children with a glimpse of her dog's face, as she went.

Poor Mother Ceres! It is melancholy to think of her, pursuing her toilsome way all alone, and holding up that never-dying torch, the flame of which seemed an emblem of the grief and hope that burned together in her heart. So much did she suffer, that, though her aspect had been quite youthful when her troubles began, she grew to look like an elderly person in a very brief time. She cared not how she was dressed, nor had she ever thought of flinging away the wreath of withered poppies, which she put on the very morning of Proserpina's disappearance. She roamed about in so wild a way, and with her hair so dishevelled, that people took her for some distracted creature, and never dreamed that this was Mother Ceres, who had the oversight of every seed which the husbandman planted.

Nowadays, however, she gave herself no trouble about seed-time nor harvest, but left the farmers to take care of their own affairs, and the crops to fade or flourish, as the case might be. There was nothing, now, in which Ceres seemed to feel an interest, unless when she saw children at play, or gathering flowers along the wayside. Then, indeed, she would stand and gaze at them with tears in her eyes. The children, too, appeared to have a sympathy with her grief, and would cluster themselves in a little group about her knees, and look up wistfully in her face; and Ceres, after giving them a kiss all round, would lead them to their homes, and advise their mothers never to let them stray out of sight.

"For if they do," said she, "it may happen to you, as it has to me, that the iron-hearted King Pluto will take a liking to your darlings, and snatch them up in his chariot, and carry them away."

One day, during her pilgrimage in quest of the entrance to Pluto's kingdom, she came to the palace of King Celeus, who reigned at Eleusis. Ascending a lofty flight of steps, she entered the portal, and found the royal household in very great alarm about the queen's baby. The infant, it seems, was sickly (being troubled with its teeth, I suppose), and would take no food, and was all the time moaning with pain. The queen—her name was Metanira—was desirous of finding a nurse; and when she beheld a woman of matronly aspect coming up the palace steps, she thought, in her own mind, that here was the very person whom she needed. So Queen Metanira ran to the door, with the poor wailing baby in her arms, and besought Ceres to take charge of it, or, at least, to tell her what would do it good.

"Will you trust the child entirely to me?" asked Ceres.

"Yes, and gladly too," answered the queen, "if you will devote all your time to him. For I can see that you have been a mother."

"You are right," said Ceres. "I once had a child of my own. Well; I will be the nurse of this poor, sickly boy. But beware, I warn you, that you do not interfere with any kind of treatment which I may judge proper for him. If you do so, the poor infant must suffer for his mother's folly."

Then she kissed the child, and it seemed to do him good; for he smiled and nestled closely into her bosom.

So Mother Ceres set her torch in a corner (where it kept burning all the while), and took up her abode in the palace of King Celeus, as nurse to the little Prince Demophoön. She treated him as if he were her own child, and allowed neither the king nor the queen to say whether he should be bathed in warm or cold water, or what he should eat, or how often he should take the air, or when he should be put to bed. You would hardly believe me, if I were to tell how quickly the baby prince got rid of his ailments, and grew fat, and rosy, and strong, and how he had two rows of ivory teeth in less time than any other little fellow, before or since. Instead of the palest, and wretchedest, and puniest imp in the world (as his own mother confessed him to be when Ceres first took him in charge), he was now a strapping baby, crowing, laughing, kicking up his heels, and rolling from one end of the room to the other. All the good women of the neighborhood crowded to the palace, and held up their hands, in unutterable amazement, at the beauty and wholesomeness of this darling little prince. Their wonder was the greater, because he was never seen to taste any food; not even so much as a cup of milk.

"Pray, nurse," the queen kept saying, "how is it that you make the child thrive so?"

"I was a mother once," Ceres always replied; "and having nursed my own child, I know what other children need."

But Queen Metanira, as was very natural, had a great curiosity to know precisely what the nurse did to her child. One night, therefore, she hid herself in the chamber where Ceres and the little prince were accustomed to sleep. There was a fire in the chimney, and it had now crumbled into great coals and embers, which lay glowing on the hearth, with a blaze flickering up now and then, and flinging a warm and ruddy light upon the walls. Ceres sat before the hearth with the child in her lap, and the fire-light making her shadow dance upon the ceiling overhead. She undressed the little prince, and bathed him all over with some fragrant liquid out of a vase. The next thing she did was to rake back the red embers, and make a hollow place among them, just where the backlog had been. At last, while the baby was crowing, and clapping its fat little hands, and laughing in the nurse's face (just as you may have seen your little brother or sister do before going into its warm bath), Ceres suddenly laid him, all naked as he was, in the hollow among the red-hot embers. She then raked the ashes over him, and turned quietly away.

You may imagine, if you can, how Queen Metanira shrieked, thinking nothing less than that her dear child would be burned to a cinder. She burst forth from her hiding-place, and running to the hearth, raked open the fire, and snatched up poor little Prince Demophoön out of his bed of live coals, one of which he was gripping in each of his fists. He immediately set up a grievous cry, as babies are apt to do when rudely startled out of a sound sleep. To the queen's astonishment and joy, she could perceive no token of the child's being injured by the hot fire in which he had lain. She now turned to Mother Ceres, and asked her to explain the mystery.

"Foolish woman," answered Ceres, "did you not promise to intrust this poor infant entirely to me? You little know the mischief you have done him. Had you left him to my care, he would have grown up like a child of celestial birth, endowed with super-human strength and intelligence, and would have lived forever. Do you imagine that earthly children are to become immortal without being tempered to it in the fiercest heat of the fire? But you have ruined your own son. For though he will be a strong man and a hero in his day, yet, on account of your folly, he will grow old, and finally die, like the sons of other women. The weak tenderness of his mother has cost the poor boy an immortality. Farewell."

Saying these words, she kissed the little prince Demophoön, and sighed to think what he had lost, and took her departure without heeding Queen Metanira, who entreated her to remain, and cover up the child among the hot embers as often as she pleased. Poor baby! He never slept so warmly again.

While she dwelt in the king's palace, Mother Ceres had been so continually occupied with taking care of the young prince, that her heart was a little lightened of its grief for Proserpina. But now, having nothing else to busy herself about, she became just as wretched as before. At length, in her despair, she came to the dreadful resolution that not a stalk of grain, nor a blade of grass, not a potato, nor a turnip, nor any other vegetable that was good for man or beast to eat, should be suffered to grow until her daughter were restored. She even forbade the flowers to bloom, lest somebody's heart should be cheered by their beauty.

Now, as not so much as a head of asparagus ever presumed to poke itself out of the ground, without the especial permission of Ceres, you may conceive what a terrible calamity had here fallen upon the earth. The husbandmen ploughed and planted as usual; but there lay the rich black furrows, all as barren as a desert of sand. The pastures looked as brown in the sweet month of June as ever they did in chill November. The rich man's broad acres and the cottager's small garden-patch were equally blighted. Every little girl's flower-bed showed nothing but dry stalks. The old people shook their white heads, and said that the earth had grown aged like themselves, and was no longer capable of wearing the warm smile of summer on its face. It was really piteous to see the poor, starving cattle and sheep, how they followed behind Ceres, lowing and bleating, as if their instinct taught them to expect help from her; and everybody that was acquainted with her power besought her to have mercy on the human race, and, at all events, to let the grass grow. But Mother Ceres, though naturally of an affectionate disposition, was now inexorable.

"Never," said she. "If the earth is ever again to see any verdure, it must first grow along the path which my daughter will tread in coming back to me."

Finally, as there seemed to be no other remedy, our old friend Quicksilver was sent post haste to King Pluto, in hopes that he might be persuaded to undo the mischief he had done, and to set everything right again, by giving up Proserpina. Quicksilver accordingly made the best of his way to the great gate, took a flying leap right over the three-headed mastiff, and stood at the door of the palace in an inconceivably short time. The servants knew him both by his face and garb; for his short cloak, and his winged cap and shoes, and his snaky staff had often been seen thereabouts in times gone by. He requested to be shown immediately into the king's presence; and Pluto, who heard his voice from the top of the stairs, and who loved to recreate himself with Quicksilver's merry talk, called out to him to come up. And while they settle their business together, we must inquire what Proserpina has been doing ever since we saw her last.

The child had declared, as you may remember, that she would not taste a mouthful of food as long as she should be compelled to remain in King Pluto's palace. How she contrived to maintain her resolution, and at the same time to keep herself tolerably plump and rosy, is more than I can explain; but some young ladies, I am given to understand, possess the faculty of living on air, and Proserpina seems to have possessed it too. At any rate, it was now six months since she left the outside of the earth; and not a morsel, so far as the attendants were able to testify, had yet passed between her teeth. This was the more creditable to Proserpina, inasmuch as King Pluto had caused her to be tempted day after day, with all manner of sweetmeats, and richly preserved fruits, and delicacies of every sort, such as young people are generally most fond of. But her good mother had often told her of the hurtfulness of these things; and for that reason alone, if there had been no other, she would have resolutely refused to taste them.

All this time, being of a cheerful and active disposition, the little damsel was not quite so unhappy as you may have supposed. The immense palace had a thousand rooms, and was full of beautiful and wonderful objects. There was a never-ceasing gloom, it is true, which half hid itself among the innumerable pillars, gliding before the child as she wandered among them, and treading stealthily behind her in the echo of her footsteps. Neither was all the dazzle of the precious stones, which flamed with their own light, worth one gleam of natural sunshine; nor could the most brilliant of the many-colored gems, which Proserpina had for playthings, vie with the simple beauty of the flowers she used to gather. But still, wherever the girl went, among those gilded halls and chambers, it seemed as if she carried nature and sunshine along with her, and as if she scattered dewy blossoms on her right hand and on her left. After Proserpina came, the palace was no longer the same abode of stately artifice and dismal magnificence that it had before been. The inhabitants all felt this, and King Pluto more than any of them.

"My own little Proserpina," he used to say, "I wish you could like me a little better. We gloomy and cloudy-natured persons have often as warm hearts at bottom, as those of a more cheerful character. If you would only stay with me of your own accord, it would make me happier than the possession of a hundred such palaces as this."

"Ah," said Proserpina, "you should have tried to make me like you before carrying me off. And the best thing you can do now is, to let me go again. Then I might remember you sometimes, and think that you were as kind as you knew how to be. Perhaps, too, one day or other, I might come back, and pay you a visit."

"No, no," answered Pluto, with his gloomy smile, "I will not trust you for that. You are too fond of living in the broad daylight, and gathering flowers. What an idle and childish taste that is! Are not these gems, which I have ordered to be dug for you, and which are richer than any in my crown,—are they not prettier than a violet?"

"Not half so pretty," said Proserpina, snatching the gems from Pluto's hand, and flinging them to the other end of the hall. "Oh, my sweet violets, shall I never see you again?"

And then she burst into tears. But young people's tears have very little saltiness or acidity in them, and do not inflame the eyes so much as those of grown persons; so that it is not to be wondered at if, a few moments afterwards, Proserpina was sporting through the hall almost as merrily as she and the four sea-nymphs had sported along the edge of the surf wave. King Pluto gazed after her, and wished that he, too, was a child. And little Proserpina, when she turned about, and beheld this great king standing in his splendid hall, and looking so grand, and so melancholy, and so lonesome, was smitten with a kind of pity. She ran back to him, and, for the first time in all her life, put her small soft hand in his.

"I love you a little," whispered she, looking up in his face.

"Do you, indeed, my dear child?" cried Pluto, bending his dark face down to kiss her; but Proserpina shrank away from the kiss, for though his features were noble, they were very dusky and grim. "Well, I have not deserved it of you, after keeping you a prisoner for so many months, and starving you, besides. Are you not terribly hungry? Is there nothing which I can get you to eat?"

In asking this question, the king of the mines had a very cunning purpose; for, you will recollect, if Proserpina tasted a morsel of food in his dominions, she would never afterwards be at liberty to quit them.

"No, indeed," said Proserpina. "Your head cook is always baking, and stewing, and roasting, and rolling out paste, and contriving one dish or another, which he imagines may be to my liking. But he might just as well save himself the trouble, poor, fat little man that he is. I have no appetite for anything in the world, unless it were a slice of bread of my mother's own baking, or a little fruit out of her garden."

When Pluto heard this, he began to see that he had mistaken the best method of tempting Proserpina to eat. The cook's made dishes and artificial dainties were not half so delicious, in the good child's opinion, as the simple fare to which Mother Ceres had accustomed her.

Wondering that he had never thought of it before, the king now sent one of his trusty attendants, with a large basket, to get some of the finest and juiciest pears, peaches, and plums which could anywhere be found in the upper world. Unfortunately, however, this was during the time when Ceres had forbidden any fruits or vegetables to grow; and, after seeking all over the earth, King Pluto's servant found only a single pomegranate, and that so dried up as to be not worth eating. Nevertheless, since there was no better to be had, he brought this dry, old, withered pomegranate home to the palace, put it on a magnificent golden salver, and carried it up to Proserpina. Now it happened, curiously enough, that, just as the servant was bringing the pomegranate into the back door of the palace, our friend Quicksilver had gone up the front steps, on his errand to get Proserpina away from King Pluto.

As soon as Proserpina saw the pomegranate on the golden salver, she told the servant he had better take it away again.

"I shall not touch it, I assure you," said she. "If I were ever so hungry, I should never think of eating such a miserable, dry pomegranate as that."

"It is the only one in the world," said the servant.

He set down the golden salver, with the wizened pomegranate upon it, and left the room. When he was gone, Proserpina could not help coming close to the table, and looking at this poor specimen of dried fruit with a great deal of eagerness; for, to say the truth, on seeing something that suited her taste, she felt all the six months' appetite taking possession of her at once. To be sure, it was a very wretched-looking pomegranate, and seemed to have no more juice in it than an oyster-shell. But there was no choice of such things in King Pluto's palace. This was the first fruit she had seen there, and the last she was ever likely to see; and unless she ate it up immediately, it would grow drier than it already was, and be wholly unfit to eat.

"At least, I may smell it," thought Proserpina.

So she took up the pomegranate, and applied it to her nose; and, somehow or other, being in such close neighborhood to her mouth, the fruit found its way into that little red cave. Dear me! what an everlasting pity! Before Proserpina knew what she was about, her teeth had actually bitten it, of their own accord. Just as this fatal deed was done, the door of the apartment opened, and in came King Pluto, followed by Quicksilver, who had been urging him to let his little prisoner go. At the first noise of their entrance, Proserpina withdrew the pomegranate from her mouth. But Quicksilver (whose eyes were very keen, and his wits the sharpest that ever anybody had) perceived that the child was a little confused; and seeing the empty salver, he suspected that she had been taking a sly nibble of something or other. As for honest Pluto, he never guessed at the secret.

"My little Proserpina," said the king, sitting down, and affectionately drawing her between his knees, "here is Quicksilver, who tells me that a great many misfortunes have befallen innocent people on account of my detaining you in my dominions. To confess the truth, I myself had

already reflected that it was an unjustifiable act to take you away from your good mother. But, then, you must consider, my dear child, that this vast palace is apt to be gloomy (although the precious stones certainly shine very bright), and that I am not of the most cheerful disposition, and that therefore it was a natural thing enough to seek for the society of some merrier creature than myself. I hoped you would take my crown for a plaything, and me—ah, you laugh, naughty Proserpina—me, grim as I am, for a playmate. It was a silly expectation."

"Not so extremely silly," whispered Proserpina. "You have really amused me very much, sometimes."

"Thank you," said King Pluto, rather dryly. "But I can see, plainly enough, that you think my palace a dusky prison, and me the iron-hearted keeper of it. And an iron heart I should surely have, if I could detain you here any longer, my poor child, when it is now six months since you tasted food. I give you your liberty. Go with Quicksilver. Hasten home to your dear mother."

Now, although you may not have supposed it, Proserpina found it impossible to take leave of poor King Pluto without some regrets, and a good deal of compunction for not telling him about the pomegranate. She even shed a tear or two, thinking how lonely and cheerless the great palace would seem to him, with all its ugly glare of artificial light, after she herself,—his one little ray of natural sunshine, whom he had stolen, to be sure, but only because he valued her so much,—after she should have departed. I know not how many kind things she might have said to the disconsolate king of the mines, had not Quicksilver hurried her away.

"Come along quickly," whispered he in her ear, "or his Majesty may change his royal mind. And take care, above all things, that you say nothing of what was brought you on the golden salver."

In a very short time, they had passed the great gateway (leaving the three-headed Cerberus, barking, and yelping, and growling, with threefold din, behind them), and emerged upon the surface of the earth. It was delightful to behold, as Proserpina hastened along, how the path grew verdant behind and on either side of her. Wherever she set her blessed foot, there was at once a dewy flower. The violets gushed up along the wayside. The grass and the grain began to sprout with tenfold vigor and luxuriance, to make up for the dreary months that had been wasted in barrenness. The starved cattle immediately set to work grazing, after their long fast, and ate enormously all day, and got up at midnight to eat more. But I can assure you it was a busy time of year with the farmers, when they found the summer coming upon them with such a rush. Nor must I forget to say that all the birds in the whole world hopped about upon the newly blossoming trees, and sang together in a prodigious ecstasy of joy.

Mother Ceres had returned to her deserted home, and was sitting disconsolately on the doorstep, with her torch burning in her hand. She had been idly watching the flame for some moments past, when, all at once, it flickered and went out.

"What does this mean?" thought she. "It was an enchanted torch, and should have kept burning till my child came back."

Lifting her eyes, she was surprised to see a sudden verdure flashing over the brown and barren fields, exactly as you may have observed a golden hue gleaming far and wide across the landscape, from the just risen sun.

"Does the earth disobey me?" exclaimed Mother Ceres, indignantly. "Does it presume to be green, when I have bidden it be barren, until my daughter shall be restored to my arms?"

"Then open your arms, dear mother," cried a well-known voice, "and take your little daughter into them."

And Proserpina came running, and flung herself upon her mother's bosom. Their mutual transport is not to be described. The grief of their separation had caused both of them to shed a great many tears; and now they shed a great many more, because their joy could not so well express itself in any other way.

When their hearts had grown a little more quiet, Mother Ceres looked anxiously at Proserpina.

"My child," said she, "did you taste any food while you were in King Pluto's palace?"

"Dearest mother," answered Proserpina, "I will tell you the whole truth. Until this very morning, not a morsel of food had passed my lips. But to-day, they brought me a pomegranate (a very dry one it was, and all shrivelled up, till there was little left of it but seeds and skin), and having seen no fruit for so long a time, and being faint with hunger, I was tempted just to bite it. The instant I tasted it, King Pluto and Quicksilver came into the room. I had not swallowed a morsel; but—dear mother, I hope it was no harm—but six of the pomegranate seeds, I am afraid, remained in my mouth."

"Ah, unfortunate child, and miserable me!" exclaimed Ceres. "For each of those six pomegranate seeds you must spend one month of every year in King Pluto's palace. You are but half restored to your mother. Only six months with me, and six with that good-for-nothing King of Darkness!"

"Do not speak so harshly of poor King Pluto," said Proserpina, kissing her mother. "He has some very good qualities; and I really think I can bear to spend six months in his palace, if he will only let me spend the other six with you. He certainly did very wrong to carry me off; but then, as he says, it was but a dismal sort of life for him, to live in that great gloomy place, all alone; and it has made a wonderful change in his spirits to have a little girl to run up stairs and down. There is some comfort in making him so happy; and so, upon the whole, dearest mother, let us be thankful that he is not to keep me the whole year round."

The Bee and the Butterflies

by Aesop

One fine summer-morning it happened, that a couple of gay Butterflies lighted upon the leaves of a white poplar, one on the under-side of the leaf, and the other on the upper. The Butterfly on the under-side, in making his observations, said, "Surely this is the most singular tree of the forest, for while all others have green foliage, this curious tree has white leaves." "What are you talking about," said his companion on the upper side, "why truly you must have lost your eye-sight, for I can see distinctly that this tree is covered with leaves of the brightest green, equal to any tree that grows."—"I positively deny it," said the insect below, "and will maintain it, that there are none but white leaves on every branch."

Upon this an industrious and inquisitive Bee who overheard them, perceiving that the disputants began to grow warm, and being desirous of preventing the fatal consequences which might be expected from such fierce champions, thus addressed them—"You should neither of you be so confident, until you have more deeply examined the properties of the subject of your dispute: seeing that it is from ignorance alone your anger proceeds, it is necessary for me to inform you, that the peculiarity of this tree consists in the upper side of the foliage being green, and the under white; therefore as each of you observes a different side, you are both right in your partial views, and both wrong in your general conclusion."

Get all the facts to avoid arguments.

The Rose and the Butterfly

by Aesop



A Butterfly once fell in love with a beautiful Rose. The Rose was not indifferent, for the Butterfly's wings were powdered in a charming pattern of gold and silver. And so, when he fluttered near and told how he loved her, she blushed rosily and said yes.

After much pretty love-making and many whispered vows of constancy, the Butterfly took a tender leave of his sweetheart.

But alas! It was a long time before he came back to her.

"Is this your constancy?" she exclaimed tearfully. "It is ages since you went away, and all the time, you have been carrying on with all sorts of flowers. I saw you kiss Miss Geranium, and you fluttered around Miss Mignonette until Honey Bee chased you away.

I wish he had stung you!"

"Constancy!" laughed the Butterfly. "I had no sooner left you than I saw Zephyr kissing you. You carried on scandalously with Mr. Bumble Bee and you made eyes at every single Bug you could see. You can't expect any constancy from me!"

Do not expect constancy in others if you have none yourself.



Shakespeare Selection

For our Shakespeare selection, we have chosen the Bard's Most Excellent and Lamentable Tragedy, "Romeo and Juliet."

Read it from E. Nesbit's *Beautiful Stories from Shakespeare* in the following pages. But we also recommend reading the actual play together as a family if you can.

Your older kids and teens may enjoy watching a movie adaptation (please pre-screen these first). And if you can take in a live performance, your family will never forget it!

We are including a link on our website to watch a pre-recorded stage performance of "Romeo and Juliet" by Emporia State University.

Shakespeare

Romeo and Juliet

by E. Nesbit

Once upon a time there lived in Verona two great families named Montagu and Capulet. They were both rich, and I suppose they were as sensible, in most things, as other rich people. But in one thing they were extremely silly. There was an old, old quarrel between the two families, and instead of making it up like reasonable folks, they made a sort of pet of their quarrel, and would not let it die out. So that a Montagu wouldn't speak to a Capulet if he met one in the street--nor a Capulet to a Montagu--or if they did speak, it was to say rude and unpleasant things, which often ended in a fight. And their relations and servants were just as foolish, so that street fights and duels and uncomfortablenesses of that kind were always growing out of the Montagu-and-Capulet quarrel.

Now Lord Capulet, the head of that family, gave a party-- a grand supper and a dance--and he was so hospitable that he said anyone might come to it except (of course) the Montagues. But there was a young Montagu named Romeo, who very much wanted to be there, because Rosaline, the lady he loved, had been asked. This lady had never been at all kind to him, and he had no reason to love her; but the fact was that he wanted to love somebody, and as he hadn't seen the right lady, he was obliged to love the wrong one. So to the Capulet's grand party he came, with his friends Mercutio and Benvolio.

Old Capulet welcomed him and his two friends very kindly--and young Romeo moved about among the crowd of courtly folk dressed in their velvets and satins, the men with jeweled sword hilts and collars, and the ladies with brilliant gems on breast and arms, and stones of price set in their bright girdles. Romeo was in his best too, and though he wore a black mask over his eyes and nose, everyone could see by his mouth and his hair, and the way he held his head, that he was twelve times handsomer than anyone else in the room.

Presently amid the dancers he saw a lady so beautiful and so lovable that from that moment he never again gave one thought to that Rosaline whom he had thought he loved. And he looked at this other fair lady, as she moved in the dance in her white satin and pearls, and all the world seemed vain and worthless to him compared with her. And he was saying this, or something like it, when Tybalt, Lady Capulet's nephew, hearing his voice, knew him to be Romeo. Tybalt, being very angry, went at once to his uncle, and told him how a Montagu had come uninvited to the feast; but old Capulet was too fine a gentleman to be discourteous to any man under his own roof, and he bade Tybalt be quiet. But this young man only waited for a chance to quarrel with Romeo.

In the meantime Romeo made his way to the fair lady, and told her in sweet words that he loved her, and kissed her. Just then her mother sent for her, and then Romeo found out that the lady on whom he had set his heart's hopes was Juliet, the daughter of Lord Capulet, his sworn foe. So he went away, sorrowing indeed, but loving her none the less.

Then Juliet said to her nurse:

"Who is that gentleman that would not dance?"

"His name is Romeo, and a Montagu, the only son of your great enemy," answered the nurse.

Then Juliet went to her room, and looked out of her window, over the beautiful green-grey garden, where the moon was shining. And Romeo was hidden in that garden among the trees--because he could not bear to go right away without trying to see her again. So she--not knowing him to be there--spoke her secret thought aloud, and told the quiet garden how she loved Romeo.

And Romeo heard and was glad beyond measure. Hidden below, he looked up and saw her fair face in the moonlight, framed in the blossoming creepers that grew round her window, and as he looked and listened, he felt as though he had been carried away in a dream, and set down by some magician in that beautiful and enchanted garden.

"Ah--why are you called Romeo?" said Juliet. "Since I love you, what does it matter what you are called?"

"Call me but love, and I'll be new baptized--henceforth I never will be Romeo," he cried, stepping into the full white moonlight from the shade of the cypresses and oleanders that had hidden him.

She was frightened at first, but when she saw that it was Romeo himself, and no stranger, she too was glad, and, he standing in the garden below and she leaning from the window, they spoke long together, each one trying to find the sweetest words in the world, to make that pleasant talk that lovers use. And the tale of all they said, and the sweet music their voices made together, is all set down in a golden book, where you children may read it for yourselves some day.

And the time passed so quickly, as it does for folk who love each other and are together, that when the time came to part, it seemed as though they had met but that moment-- and indeed they hardly knew how to part.

"I will send to you to-morrow," said Juliet.

And so at last, with lingering and longing, they said good-bye.

Juliet went into her room, and a dark curtain hid her bright window. Romeo went away through the still and dewy garden like a man in a dream.

The next morning, very early, Romeo went to Friar Laurence, a priest, and, telling him all the story, begged him to marry him to Juliet without delay. And this, after some talk, the priest consented to do.

So when Juliet sent her old nurse to Romeo that day to know what he purposed to do, the old woman took back a message that all was well, and all things ready for the marriage of Juliet and Romeo on the next morning.

The young lovers were afraid to ask their parents' consent to their marriage, as young people should do, because of this foolish old quarrel between the Capulets and the Montagues.

And Friar Laurence was willing to help the young lovers secretly, because he thought that when they were once married their parents might soon be told, and that the match might put a happy end to the old quarrel.

So the next morning early, Romeo and Juliet were married at Friar Laurence's cell, and parted with tears and kisses. And Romeo promised to come into the garden that evening, and the nurse got ready a rope-ladder to let down from the window, so that Romeo could climb up and talk to his dear wife quietly and alone.

But that very day a dreadful thing happened.

Tybalt, the young man who had been so vexed at Romeo's going to the Capulet's feast, met him and his two friends, Mercutio and Benvolio, in the street, called Romeo a villain, and asked him to fight. Romeo had no wish to fight with Juliet's cousin, but Mercutio drew his sword, and he and Tybalt fought. And Mercutio was killed. When Romeo saw that this friend was dead, he forgot everything except anger at the man who had killed him, and he and Tybalt fought till Tybalt fell dead.

So, on the very day of his wedding, Romeo killed his dear Juliet's cousin, and was sentenced to be banished. Poor Juliet and her young husband met that night indeed; he climbed the rope-ladder among the flowers, and found her window, but their meeting was a sad one, and they parted with bitter tears and hearts heavy, because they could not know when they should meet again.

Now Juliet's father, who, of course, had no idea that she was married, wished her to wed a gentleman named Paris, and was so angry when she refused, that she hurried away to ask Friar Laurence what she should do. He advised her to pretend to consent, and then he said:

"I will give you a draught that will make you seem to be dead for two days, and then when they take you to church it will be to bury you, and not to marry you. They will put you in the vault thinking you are dead, and before you wake up Romeo and I will be there to take care of you. Will you do this, or are you afraid?"

"I will do it; talk not to me of fear!" said Juliet. And she went home and told her father she would marry Paris. If she had spoken out and told her father the truth . . . well, then this would have been a different story.

Lord Capulet was very much pleased to get his own way, and set about inviting his friends and getting the wedding feast ready. Everyone stayed up all night, for there was a great deal to do, and very little time to do it in. Lord Capulet was anxious to get Juliet married because he saw she was very unhappy. Of course she was really fretting about her husband Romeo, but her father thought she was grieving for the death of her cousin Tybalt, and he thought marriage would give her something else to think about.

Early in the morning the nurse came to call Juliet, and to dress her for her wedding; but she would not wake, and at last the nurse cried out suddenly--

"Alas! alas! help! help! my lady's dead! Oh, well-a-day that ever I was born!"

Lady Capulet came running in, and then Lord Capulet, and Lord Paris, the bridegroom. There lay Juliet cold and white and lifeless, and all their weeping could not wake her. So it was a burying that day instead of a marrying. Meantime Friar Laurence had sent a messenger to Mantua with a letter to Romeo telling him of all these things; and all would have been well, only the messenger was delayed, and could not go.

But ill news travels fast. Romeo's servant who knew the secret of the marriage, but not of Juliet's pretended death, heard of her funeral, and hurried to Mantua to tell Romeo how his young wife was dead and lying in the grave.

"Is it so?" cried Romeo, heart-broken. "Then I will lie by Juliet's side to-night."

And he bought himself a poison, and went straight back to Verona. He hastened to the tomb where Juliet was lying. It was not a grave, but a vault. He broke open the door, and was just going down the stone steps that led to the vault where all the dead Capulets lay, when he heard a voice behind him calling on him to stop.

It was the Count Paris, who was to have married Juliet that very day.

"How dare you come here and disturb the dead bodies of the Capulets, you vile Montagu?" cried Paris.

Poor Romeo, half mad with sorrow, yet tried to answer gently.

"You were told," said Paris, "that if you returned to Verona you must die."

"I must indeed," said Romeo. "I came here for nothing else. Good, gentle youth--leave me! Oh, go--before I do you any harm! I love you better than myself--go--leave me here--"

Then Paris said, "I defy you, and I arrest you as a felon," and Romeo, in his anger and despair, drew his sword. They fought, and Paris was killed.

As Romeo's sword pierced him, Paris cried--

"Oh, I am slain! If thou be merciful, open the tomb, and lay me with Juliet!"

And Romeo said, "In faith I will."

And he carried the dead man into the tomb and laid him by the dear Juliet's side. Then he kneeled by Juliet and spoke to her, and held her in his arms, and kissed her cold lips, believing that she was dead, while all the while she was coming nearer and nearer to the time of her awakening. Then he drank the poison, and died beside his sweetheart and wife.

Now came Friar Laurence when it was too late, and saw all that had happened--and then poor Juliet woke out of her sleep to find her husband and her friend both dead beside her.

The noise of the fight had brought other folks to the place too, and Friar Laurence, hearing them, ran away, and Juliet was left alone. She saw the cup that had held the poison, and knew how all had happened, and since no poison was left for her, she drew her Romeo's dagger and thrust it through her heart--and so, falling with her head on her Romeo's breast, she died. And here ends the story of these faithful and most unhappy lovers.

And when the old folks knew from Friar Laurence of all that had befallen, they sorrowed exceedingly, and now, seeing all the mischief their wicked quarrel had wrought, they repented them of it, and over the bodies of their dead children they clasped hands at last, in friendship and forgiveness.



Nature Study

Each Friday morning, you will go through two of our nature cards. These are short, factual cards with images to help your child become familiar with objects in the natural world.

As you progress through our sessions, you may find it handy to keep your past nature cards in a binder for easy reference when your children come across a familiar object. These seeds you are planting will grow into a wonderful garden of knowledge for your children in years to come.

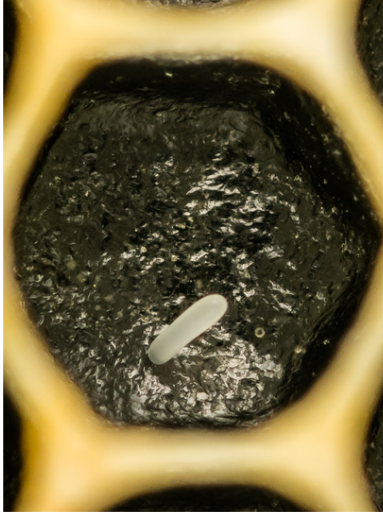
As you explore nature outside your home, watch and listen for newly discovered delights. Most of all, remember...

"Point to some lovely flower or gracious tree, not only as a beautiful work, but as a beautiful thought of God."

~ Charlotte Mason

Nature Study

Honey Bee (egg stage)



- Honey bees are social insects that live in colonies or hives, made up of one queen and thousands of workers and drones. They are one of the most important pollinators of flowers and plants, as they transfer pollen between the flowers, which helps to fertilize for reproduction.

- The queen bee can lay roughly 2,000 eggs a day, which she places in different cells within the honeycomb.
- The eggs are the size of a grain of rice.

Honey Bee (larval stage)



- After three days, the eggs hatch into larvae, which have no eyes, legs, or wings.
- As the larvae grow, they are fed a type of jelly by “nurse bees” (young worker bees) until they molt. The nurses then seal the larvae in their cells, and the larvae spin themselves a cocoon in which they grow.

- When a larva has fully grown into an adult, it chews its way out of its cell and gets to work.

Honey Bee (pupa stage)



- Fertilized eggs become female, who are the worker bees and keep the hive running. Unfertilized eggs become male, who work as drones tending to the queen.
- When the bees are grown, they feed on pollen and honey.

- Queen bees, however, feed on something called “royal jelly” their entire lives, which helps them grow into a full queen that can lay eggs.

Honey Bee (adult stage)



- Queen bees regulate the hive with their pheromones and spends most of her days laying more eggs to repopulate the hive.
- During winter, the bees huddle together for warmth while living off all the stores they have saved. During this time, drones still living will usually be kicked out of the hive.

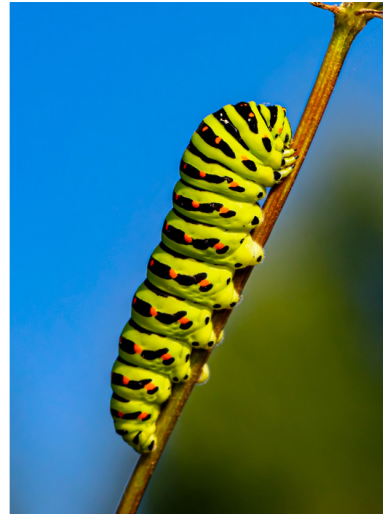
- Come spring, the queen begins laying eggs again.

Butterfly (egg stage)



- The life cycle of butterflies develops through a process called metamorphosis.
- Female butterflies lay their eggs on a leaf, which is "glued" to the egg through a substance secreted by the mother.
- When the egg hatches the leaf becomes the food source for the eggs.

Butterfly (larval stage)



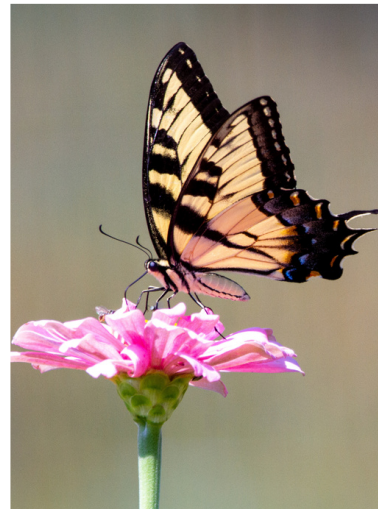
- The egg hatches into a larva, otherwise known as a caterpillar. The caterpillar lives only to eat and store food so that it can grow.
- During this time, the caterpillar can grow up to 100 times its original size! It does this by shedding its skin multiple times throughout this period.

Butterfly (chrysalis stage)



- When the caterpillar is fully grown, it becomes a pupa and builds a chrysalis, or cocoon, around itself, in which it can grow. They usually develop in a couple of weeks, but can take months or even years.
- During this time, the caterpillar releases digestive fluids that break down its body, which it uses to rebuild itself and create new body parts, such as legs, antennae, and wings.

Butterfly (adult stage)



- When it is fully developed, the butterfly emerges. At this time its wings are soft and crumpled, so it exercises for a few hours until the wings have hardened. Thus begins the adult butterfly's life.
- The butterfly does not need to eat, but lives off the food stored during its caterpillar days. However, it can draw more energy from nectar, fruits, or other sugars.
- The adult butterfly lives to mate and lay eggs to begin the cycle again.



Handicraft

Butterfly Corner Bookmark

The basic corner bookmark can be made with decorative paper and left as is, or any other animal shape can be added. This session, we are creating a lovely paper butterfly to adorn the bookmarks. For penmanship practice, a quote may be artfully drawn. Have fun with this useful handicraft!

"I've filled him with the Spirit of God, giving him skill and know-how and expertise in every kind of craft to create designs ... he's an all-around craftsman."

~ Exodus 31:3-5

Handicraft Lesson

Butterfly Corner Bookmarks

Supplies

- Colored craft paper
- Pencil
- Scissors
- Craft glue
- Black sharpie

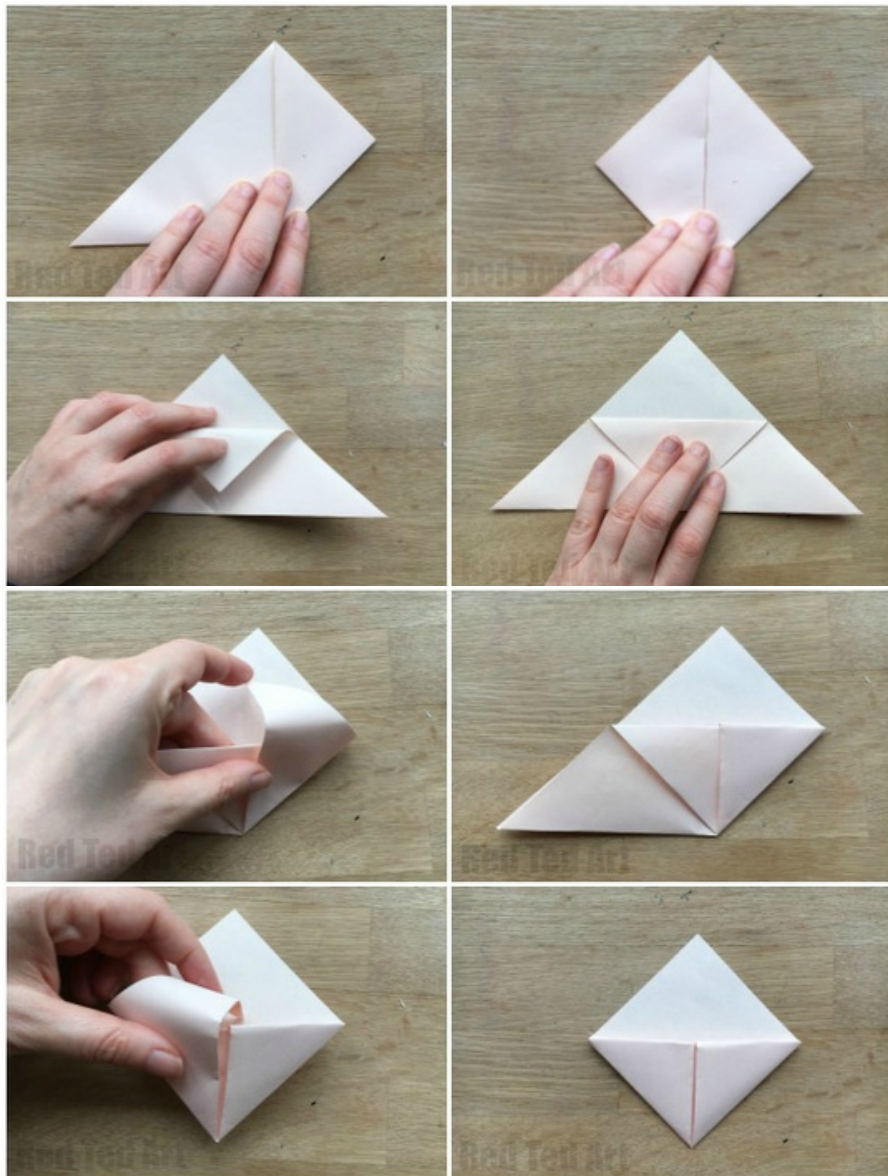
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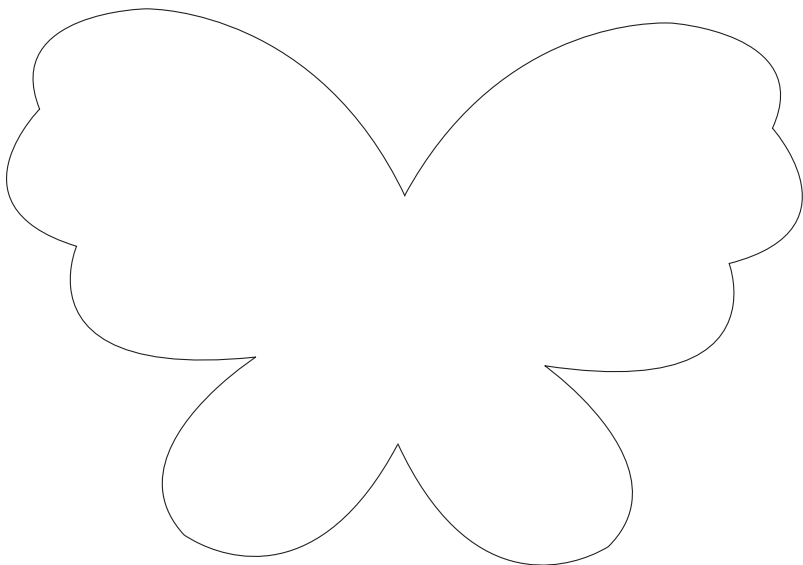
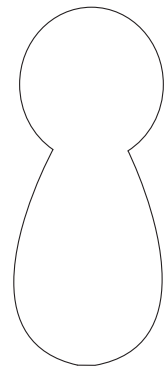
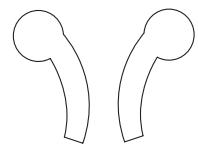
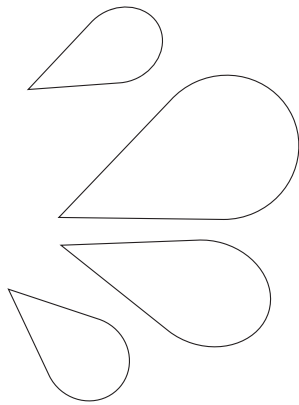
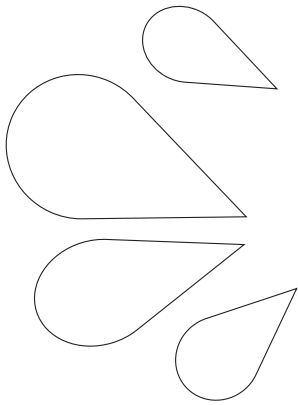
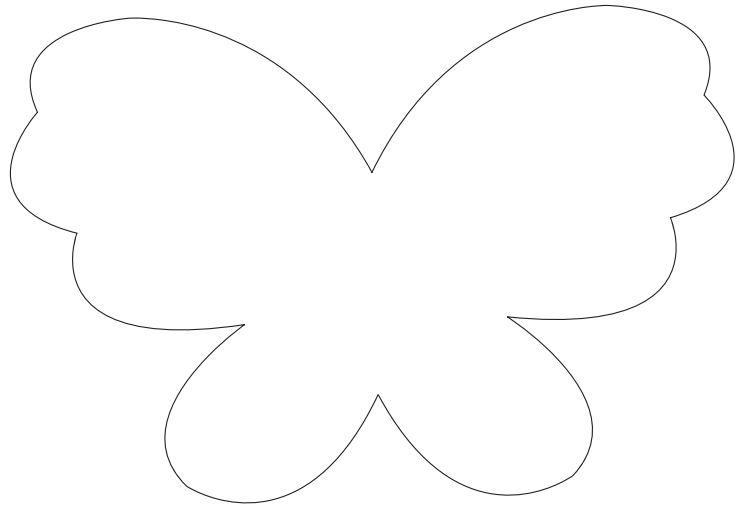
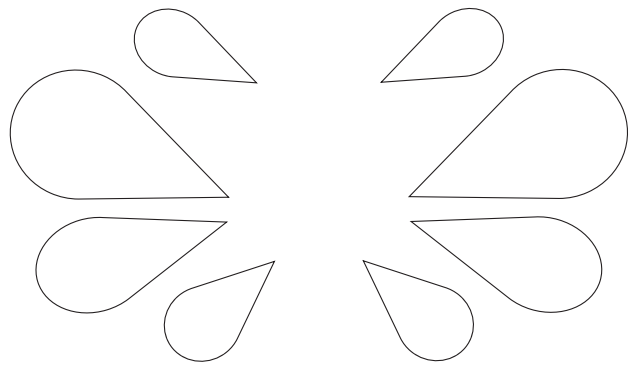
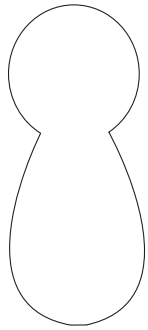
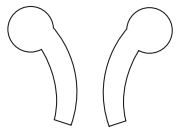
1. Select different colored craft papers and trace the template patterns on them. Cut out the traced patterns using scissors. The template includes the wings of the butterfly, 1 body, 2 antennas, and teardrop shapes for decorating the wings.
2. Grab the teardrop paper cut-outs and attach them to any one of the wings.
3. Keeping the previous pattern in mind, similarly attach the rest of the teardrop paper cut-outs on the other wing. Also, attach the antenna cutouts on the top side of the body cut-out.
4. Attach the body pattern right on the middle of the wings. Use a black sharpie to trace a smiley face for the butterfly. You can also use a pink highlighter pen to add 2 blushes on both cheeks of the butterfly.
5. Use an 8 x 8 inch sheet of regular paper to make an origami corner bookmark.
6. Attach the paper butterfly on the triangle side of the origami bookmark and allow the glue to dry completely before using the bookmark.



Origami Corner Bookmark

- Fold your 8x8 square paper in half diagonally to make a triangle
- Fold the lower right corner up to meet the top right angled corner.
- Repeat for the left side.
- Fold these two back open.
- Flip down ONE of the top sheets and crease.
- Now fold the flaps you created back up and tuck INTO your bookmark.
- Repeat for the other side.





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