

ABROAD



MARCUS
WARD
& C^o

LONDON
BELFAST
NEW YORK

Thos. Crane &
Ellen. Houghton



The Project Gutenberg EBook of Abroad, by Various

This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.org

Title: Abroad

Author: Various

Illustrator: Thomas Crane
Ellen E. Houghton

Release Date: November 12, 2007 [EBook #23460]

Language: English

*** START OF THIS PROJECT GUTENBERG EBOOK ABROAD ***

Produced by Mark C. Orton, Emmy and the Online Distributed Proofreading Team at <http://www.pgdp.net> (This file was produced from images generously made available by The Internet Archive/American Libraries.)

ABROAD Initials

BON VOYAGE

LAST YEAR, DEAR FRIENDS, WE MET "AT HOME,"
AND NOW "ABROAD" WE MEAN TO ROAM:
WITH ALL WHO CHOOSE TO SPARE THE TIME
WE'LL WANDER TO A NEIGHBOURING CLIME.
NOR NEED YOU LEAVE YOUR OWN FIRESIDE,
FOR WITH FAIR FANCY FOR OUR GUIDE,
OUR WINGED THOUGHTS, IN SWALLOW-FLIGHT,
SHALL CROSS THE CHANNEL SMOOTH AND BRIGHT:
AND IN DESPITE OF WIND OR WEATHER,
WE'LL MAKE OUR LITTLE TOUR TOGETHER.

NOW ON OUR PICTURES YOU SHALL LOOK:—
TO YOU WE DEDICATE OUR BOOK.

Packing Title page

Emblem

CONTENTS

| | PAGE |
|---|--------------------|
| "Bon Voyage" | 3 |
| LONDON: "Packing"— Frontispiece | |
| " The Departure— Title-page | |
| On the Way | 8 |
| FOLKESTONE: Going on Board | 9 |
| Crossing the Channel | 10 |
| BOULOGNE: The Buffet | 12 |
| " The Hotel | 13 |
| " The Quay | 14 |
| " The First Morning in France | 15 |
| ROUEN: "Good-night" | 16 |
| " Church of St. Ouen | 17 |
| " Blind Pierre | 19 |
| " Rue de l'Epicerie | 20 |
| " The Crèche | 21 |
| " The Schoolroom | 22 |
| " School Drill | 23 |
| CAEN: The Arrival | 24 |
| " The Hotel | 25 |
| " The Hotel Kitchen | 26 |
| " The Washerwomen | 27 |
| " The Knife-grinder | 28 |

| | PAGE |
|---|--------------------|
| " Chocolate and Milk | 29 |
| " The Lacemakers | 31 |
| En Route—A Railway Crossing | 32 |
| " A Railway Station | 33 |
| PARIS: The Gardens of the Palais Royale | 34 |
| " On the Boulevard | 35 |
| " The Tuileries Gardens | 36 |
| " Punch and Judy | 37 |
| " Musée de Cluny | 38 |
| " Staircase of Henry II. | 39 |
| " The Man in Armour | 40 |
| " The "Zoo" | 41 |
| " The Pony Tramway | 42 |
| " The Swans | 43 |
| " A Flower Stall | 44 |
| " A Day at Versailles | 45 |
| " La Fontaine des Innocents | 47 |
| " The Markets | 49 |
| " The Luxembourg Gardens | 51 |
| " The Merry-go-round | 52 |
| The Night Journey to Calais | 53 |
| CALAIS: The Water-Gate | 54 |

DOVER: Homeward Bound [55](#)

"Bon Retour" [56](#)

THE VERSES ARE BY VARIOUS WRITERS

My readers, would you like to go *abroad*, for just an hour or so,
With little friends of different ages? Look at them in these pictured
pages—

Brothers and sisters you can see,—all children of one family.
Their father, too, you here will find, and good Miss Earle, their
teacher kind.

Three years ago their Mother died, and ever since has Father tried
To give his children in the Spring some tour, or treat, or pleasant
thing.

Said he, last Easter, "I propose, for Nellie, Dennis, Mabel, Rose,
A trip abroad—to go with me to Paris and through Normandy."

Then all exclaimed, "Oh! glorious!"—"But may not Bertie go with us?—"

Said Rose—"We can't leave *him* at home." Then Father said he too should come.

Turn to the Frontispiece and see the children packing busily.

The next page shows them in the station at Charing Cross. Their great elation

Is written plainly on their faces.—Bell rings—"Time's up—Come, take your places!"

* * * * *

The "Folkestone Express" sped on like a dream,
And there lay the steamer fast getting up steam.

Then at the Folkestone harbour, down they go

Across the gangway to the boat below;

Mabel and Rose just crossing you can see,

Each holding her new doll most carefully.

Nellie, Miss Earle, and Bertie too appear,

Whilst Dennis, with the rugs, brings up the rear.

May looks behind her with an anxious air,

Lest Father, at the last, should not be there.

Folkstone Harbor

Our children once on board, all safe and sound,
Watch with delight the busy scene around.
The noisy steam-pipe blows and blows away,—
"Now this is just the noise we like," they say.

But while the turmoil loud and louder grows,
"I'm glad the wind blows gently," whispers Rose.
And as the steamer swiftly leaves the quay,
Mabel and Dennis almost dance with glee.

CROSSING THE CHANNEL.

The sea is calm, and clear the sky—only a few clouds scudding by:
The Passengers look bright, and say, "Are we not lucky in the day!"
The Mate stands in the wheelhouse there, and turns the wheel with watchful care:
Steering to-day is work enough; what must it be when weather's rough?
Look at him in his sheltered place—*he* hasn't got a merry face—
'Tis not such fun for *him*, you know, he goes so often to and fro.
Nellie and Father, looking back, glance at the vessel's lengthening track—
"How far," says Nellie, "we have come! good-bye, good-bye, dear English home!"
Dennis and Rose and Mabel, walking upon the deck, are gaily talking—
Says Mabel, "No one must forget to call my new doll 'Antoinette';
Travelling in France, 'twould be a shame for her to have an English name."
Says Dennis, "Call her what you will, so you be English 'Mabel' still."
Says Rose, to Dennis drawing nigher, "I think the wind is getting higher;"
"If a gale blows, do you suppose, we shall be wrecked?" asks little Rose.

Nell.

In the hotel room

Mabel dreamed of the morrow—of buying French toys:
Rose remembered the steam-pipe, and dreamed of its
noise.

Nellie's dreams were of home, but she woke from her
trance

decoration

Full of joy, just to think they were *really* in France.

decoration

Very early next morning, you see them all
three

Looking out from their window that faces
the sea.

The Ships

THE FIRST MORNING IN FRANCE.

Here they see a pretty sight,
Sunny sky and landscape bright:
Fishing-boats move up and down,
With their sails all red and brown.

Some to land are drawing near,
O'er the water still and clear,
Full of fish as they can be,
Caught last night in open sea.

On the pavement down below,
Fishwives hurry to and fro,
Calling out their fish to sell—
"What a noisy lot," says Nell,

"What a clap—clap—clap—they make
With their shoes each step they take.
Wooden shoes, I do declare,
And oh! what funny caps they wear!"

After breakfast all went out
To view the streets, and walk about
The ancient city-walls, so strong,
Where waved the English flag for long.

Toy shops too they went to see,
Spread with toys so temptingly:
Dolls of every kind were there,
With eyes that shut and real hair—

And, in a brightly-coloured row,
Doll-fisherfolk like these below.
Prices marked, as if to say,
"Come and buy us, quick, to-day!"

One for Mabel, one for Rose,
Two for Bertie I suppose,
Father bought.—Then all once more
Set off travelling as before.

The People

| | |
|--|---|
| To Rouen next they went, that very day, | Dennis bought chocolate to make a feast— |
| And heard strange places called out by the way, | They had <i>three</i> dinners in the train, at least. |
| Where bells kept tinkling while the train delayed: | At Rouen here they are at last, though late— |
| At Amiens ten minutes quite they stayed. | The bedroom clock there shows 'tis after eight! |

At the fire

Mabel looks tired—she lies back in her chair
Beside the wood fire burning brightly there.
Rose says—"Good-night!"—to Bertie fast asleep,
While her own eyes can scarcely open keep.

Next morning, through the quaint old streets of
Rouen

They went to see the old church of Saint Ouen,
With eager feet, and chatting as they walked,
About the ancient Town, together talked.

St Ouen
Said Dennis, first,
 "This city bold
Belonged to us
 In days of old."
Said Nellie, "Here
 Prince Arthur wept—
By cruel John
 A prisoner kept.
Here Joan of Arc
Church Was tried and burned,
When fickle fate
 Against her turned."
Said Rose, "Oh dear!
 It makes me sad
To think what trouble
 People had
Who lived once in
 This very town,
Where we walk gaily
 Up and down."
Decoration

The beggar at the door

Now they have come into the entrance wide

Of great St. Ouen's Church; see, side by side,
Dennis and Nellie going on before:
The others watch yon beggar at the door—
Poor blind Pierre; he always waits just so,
Listening for those who come and those who go.
He tells his beads, and hopes all day that some
May think of him, 'mongst those who chance to come.
Though he can't see, he is so quick to hear,
He knows a long, long time ere one draws near,
And shakes the coppers in his well-worn tin—
"Click, click," it goes—see, Bertie's gift drops in.
'Tis his *one* sou that Bertie gives away—
It might have bought him sweets this very day.
When through St. Ouen's Church they'd been at last,
Along its aisles and down its transept passed,
They went to the Cathedral, there to see
The tomb of Rolf, first Duke of Normandy.
But Mabel said, "Why should we *English* care
About that Rolf they say was buried there?"
Then she ran on, not waiting for reply—
My little reader, can *you* tell her why?

The Cathedral was cold,
With its dim solemn aisles,
But outside our friends found
The sun waiting, with smiles,
To show them their way,
So hither they came
Along an old street
With a hard French name.

Rouen

And still walking onward,
Through streets we can't see,
At length reached the Crèche
Of "Sœur Rosalie"—
Where poor women's children
Are kept all day through,
Amused, taught, and tended,
And all for one *sou*.

horse

Children are happy with "Sister" all day,
Mothers can't nurse them—they work far away.
Good Sister Rosalie, she is so kind,
E'en when they're troublesome, she doesn't mind.

Here in the first room the Babies we see, sitting at *dejeuner* round Rosalie.

In the Nursery

Dodo is crying, he can't find his spoon—some one will find it and comfort him soon.

Over yon cradle bends kind Sister Claire,
Dear little Mimi is waking up there.
Sister Félicité, sweetly sings she,
"Up again, down again, *Bébé*, to me."

The school-room of the *Crèche* is wide,
The children sit there, side by side,
While "Sister" hears their lessons through,
And when there's no more work to do
They all get up, and form a ring,
And as they stand, together sing.
Now hand in hand, tramp, tramp they go,
Now in a line march to and fro,
For with the rattle in her hand
The "Sister" makes them understand
When to advance and when draw back—
Click-clack it goes, click-clack, click-clack.
On Stéphanie now turn your eyes,
She's only five, but she's so wise—
She knows the alphabet all through,
And, more than that, can teach it too.
Just now, she moves her wand to J,
And tells the children what to say.
But 'tis no use to tell Ninette,
For she is but a *bébé* yet.

With Sister

Decoration **ARRIVAL AT CAEN.** Decoration

Through Rouen when our friends had
been,

And all its famous places seen,

They travelled on, old Caen to see,
Another town in Normandy.

Arrived at Caen, the travellers here

Before the chief Hotel appear,

Miss Earle, Rose, Bertie you descry
—

The rest are coming by-and-by.

Monsieur le Maître, with scrape and
bow,

Stands ready to receive them now,

And Madame with her blandest air,

And their alert *Commissionaire*.

Next up the staircase see them go,

With *femme de chambre* the way to
show.

Father and Dennis, standing there,
Are asking for the bill of fare.

Monsieur le Maître, who rubs his
hands

And says, "What are *Monsieur's*
commands?"

With scrape and bow, again you see—

The most polite of men is he.

Arrival at Caen

Up the Stairs

With all their might,
Till the clothes
Were clean and white.
Towel

"L'homme qui passe," in France they call

The man who thrives
By grinding knives—

Who never stays at home at all,

GRINDER

THE

KNIFE-

But always must be moving on.

CAEN.

OF

He's glad to find
Some knives to grind,
But when they're finished he'll be gone.

With dog behind to turn the wheel,
He grinds the knife
For farmer's wife,
And pauses now the edge to feel:

The dog behind him hears the sound
Of cheerful chat
On this and that,
And fears no knife is being ground.

careless smile,

The man makes jokes with

while.

He doesn't mind
The dog behind,
But goes on talking all the

Knife-sharpener

CHOCOLATE AND MILK.

Little Lili, whose age isn't three years quite,
Went one day with Mamma for a long country walk,
Keeping up, all the time, such a chatter and talk
Of the trees, and the flowers, and the cows, brown and white.
Soon she asked for some cake, and some chocolate too,
For this was her favourite lunch every day—
"Dear child," said Mamma, "let me see—I dare say

Chocolat a toute
heure

Chocolate cows

"If I ask that nice milkmaid, and say it's for you,
Some sweet milk we can get from her pretty white cow."

"I would rather have chocolate," Lili averred.

Then Mamma said, "Dear Lili, please don't be absurd;

Lait Fraichment
trait

My darling, you cannot have chocolate now:

You know we can't get it so far from the town.—

Come and stroke the white cow,—see, her coat's soft as
silk."

"But, Mamma," Lili said, "if the *White* cow gives milk,
Then chocolate surely must come from the *Brown*."

The Lacemakers

In many a lowly cottage in France
The bobbins keep threading a mazy dance
The whole day long, from morning to night,
Weaving the lace so pretty and light.
How swiftly the nimble fingers twist
The threads on the pillow—not one is missed:
Each bobbin would seem to rise from its place
To meet the fingers that form the lace.
How wondrously quick the pattern shows

From the threads, as under our eyes it grows:—
How quickly follow stem, leaves, and flower,
As if under the spell of enchanter's power.
Look at old Nannette—she can scarcely see,
Yet none can make lovelier lace than she;
And her grand-daughter Julie—just seven years old,
Is learning already the bobbins to hold.
Without drawings to follow, or patterns to trace,
How can these poor cottagers fashion their lace?
From the plant and the flower and unfolding fern
And the frost on the pane their patterns they learn,—
From gossamer web by the spider wove,—
From natural taste and natural love
For every form of beauty and grace,
They've learned to fashion their wonderful lace.

Birds on a wire

Woman with horn

For Paris quite an early start
They made the following day,

And out of windows every one
Kept looking, all the way.
And many a pretty road like this
The train went whizzing past,
Where gatekeeper, with flag and horn,
Stood by the gates shut fast.
That's Marie you see standing there:
Now, do you wonder why
A *woman* has to blow the horn
Before the train goes by?—
Her husband is a lazy man,
He's in his cottage near,
He would not stir a step, although
The train will soon be here.
And Marie called him, "Paul, be quick—
Go shut the gate," she cried—
"Don't hurry me, there's time enough,"
The lazy man replied.
So Marie had to go, you see,
And take the horn, and blow.—
And every day it's just the same,
She always has to go.

Clatter! clatter! on they go,
 Past stream and gentle valley,
 Until the engine wheels turn slow,
 And stop at length to dally

| | | |
|-----------------------------------|------------------------------------|--|
| For dinner-time full half-an-hour | Spread in the dining-room at hand; | |
| Within a crowded station, | And then, when that is finished, | |
| While hungry little mouths devour | The children sally in a band, | |
| The tempting cold collation | With appetites diminished, | |

| | | |
|--|--|----------------------------------|
| To look at all the folk they meet,— | And all the other folk that make | The engine puffs—away they fly, |
| The porters in blue blouses, | A crowd in France amusing: | And soon leave all behind them; |
| The white-robed priests, the nuns so neat, | Till hark! their places all must take, | Now turn the page, and you and I |
| The farmers and their spouses, | Without a minute losing. | In Paris safe will find them. |

In the park

Paris, gay Paris! so bright and so fair,
Your sun is all smiles, and there's mirth in your air.

The children, though tired with their travelling, found
That the first night in Paris one's sleep is not sound,
For the hum of the streets makes one dream all the night
Of the wonderful sights that will come with the light.

The morning was fine, and—breakfast despatched—
They soon made their way to the Gardens attached
To the old Royal Palace, and there met a throng
Of French children, and joined in their games before long.

Tree One boy lent his hoop, and gave Bertie a bun.
And—talking quite fast—seemed to think it great fun
With nice English girls like our Nellie to play,
Though not understanding a word she might say.

On leaving the Gardens, the party were seated
Outside of a *café*, and there Papa treated
Them all to fine ices and chocolate too;
They could hardly tell which was the nicer—could you?

Paris, gay Paris,
So bright and so fair!
Your sun is all smiles,
And there's mirth in your air!

Cafe in Paris

IN THE TUILERIES GARDENS.

In the Tuileries gardens, each afternoon,
A little old man comes walking along:
Now watch what happens! for just as soon
As they see him, the birds begin their song,
And flutter about his hands and head,
And perch on his shoulder quite at their ease,
For he fills his pockets with crumbs of bread
To feed his friends who live in the trees,
And well they know he loves them so
That into his pockets they sometimes go.

But hark to what's going on over there!
'Tis surely a Punch-and-Judy man,
Making old Judy, I do declare,
Talk French as fast as ever she can!
And I think, from the looks of poor Mr. P.,
He's getting it hot from his scolding wife;
But just wait a minute, and then you'll see
He'll beat her within an inch of her life.
Walk in! take a seat and you'll see her beat,
And a penny is all you pay for the treat.

At Punch and Judy

Where shall we go to next? they still would say,
And still they found new pleasures every day.
At times Miss Earle took Bertie for a ride,
With little Rose and Mabel side by side;
And then their father took the elder two
To see the picture galleries, and view
Historic buildings, where they sometimes rested,
And many a bit of history was suggested.
They saw a wedding at the Madeleine,
Then went to "Notre Dame," close by the Seine,
And climbed the lofty tower, to see the view
Which cannot be surpassed the whole world through.
One day their father took them all to see
A great museum, full as full could be
Of rare old furniture, of every kind
The artists of the "Middle Age" designed;—
And precious things in silver and in gold,
Made by the best artificers of old.
Now while another way the party's eyes
Are turned, "King Henry's Staircase" Bertie spies,

And climbing up, with help from sister May,
He calls to Dennis, when he gets half-way,
"Come catch me quick!"—and then runs off, with peals
Of merry laughter,—Dennis at his heels.

At the Musee

Bertie was first. "I've won the race," he cried;
But soon upon his lips the triumph died,
And Bertie back in fear to Dennis ran:—
"Oh Dennis, look! I ran against that man!
He shook and rattled so, and wagged his head,
And gave me such a fright!" "Pooh!" Dennis said,
"He will not hurt!" And then he made a bow:—
Good-bye, old soldier, we must leave you now.

Decoration

Next afternoon, while at the Zoo', a little tale they heard
Of the elephant that's there, and you shall hear it word for word.
Bertie and the Knight

Mumbo and Jumbo, two elephants great,

From India travelled, and lived in state,
In Paris the one, and in London the other:
Zoo ticket Now Mumbo and Jumbo were sister and brother.
A warm invitation to Jumbo came,
To cross the Atlantic and spread his fame.
Said he, "I really don't want to go—
But then, they're so pressing!—I can't say No!"

At the zoo

So away to America Jumbo went,
But his sister Mumbo is quite content
To stay with the children of Paris, for she
Is as happy an elephant as could be:
"I've a capital house, quite large and airy,
Close by live the Ostrich and Dromedary,
And we see our young friends every day," said she:
"Oh, where is the Zoo' that would better suit me?"

Tram ticket

A Steady steed is Mumbo, if just a trifle slow;
Upon her back you couldn't well a-steeple-chasing go:
Decoration But other opportunities there are to have a ride, Decoration
For there's a stud of ponies, and a camel to bestride—
A cart that's drawn by oxen can accommodate a few,
Led by Mumbo

And if such queer conveyances don't please you at the
Zoo',
There are little tramway cars too, with seats on either
side,
Decoration Which will take you through the gardens, and through Decoration
the *Bois* beside:—
Take the ticket on the other page, and with it you may go
From the lake within the garden to the gate that's called
Maillot.

Decoration

THE SWANS.

"Ho! pretty swans,
Do you know, in our Zoo'

The swans of old England
Are just like you?"

"Don't tell me!"
Said a cross old bird;
"I know better,
The thing's quite absurd.

"Their figures, I'm sure, Swans
Are not worth a glance:
If you want to see style,
You *must* come to France."

With a scornful whisk
The swan turned tail,
Spread its wings to the breeze,
And was off full-sail.

"Ho! pretty swan,
Do you know, in our Zoo'
The swans are not half
So conceited as you?"
Decoration

A Flower Stall On

THE BOULEVARDS

Look at Mère Victorine
At her stall in the street,
With the lily and rose,
And the white *marguerite*,
She makes pretty *bouquets*
The whole of the day:
There are buyers in plenty
Who pass by that way.
Little Basil and Amélie,
Watching her, stand:
Up to Mère Victorine
At the flower stall

Basil stretches his hand,
"Can't you spare me," says he,
"A morsel of green,
Or *one* sweet little flower,
Good Mère Victorine?"
"If you come for a flower,
Pray where is your *sou*?"
Answers Mère Victorine,
"I can't *give* one to you—
Such flowers as mine
Are for selling, you know;
You must go to the country,
Where *wild* flowers grow."

Decoration

A DAY AT VERSAILLES.

At Versailles, as perhaps you have heard,
Countless pictures of fights
Form the chief of the sights:
Could so many great battles have ever occurred?

At Versailles

No wonder our children the gardens preferred:—
For the fountains were really so pretty a sight,
That Bertie declared—and I think he was right—
It was better to play
Like the fountains all day,
Than such terrible battles to fight.

Baby feeding birds

La Fontaine Des Innocents
Round this pretty fountain here
Sparrows gather all the year;
In its sparkling waters dip,
From its basin freely sip,
Round about their fountain play,

Safe and happy all the day;—
Little "innocents" are they.
That is Antoine, bread in hand;
See him by his mother stand:
Saucy little birdies spy
Antoine's bread, and at it fly,
Trying each to get a share,
Frightening little Antoine there.
Antoine does not *wish* to share,
Thinks the bread is all *his* right,
Just to suit his appetite.
Mother says, "Be kind, my son,
There is more when this is done;
Bread enough for thee at home:—
Let the pretty sparrows come;
Give them each a little crumb."

Here our little family
Near the fountain too, we see,
Walking through the open space
To the covered market-place.

Bird

Market in Paris

Here from morning till night they are selling and buying,
And from morning till night their market wares crying:

All around you will find there is food of each kind;

There are flesh, fowl, and fish here for every dish.
The fish-market you see on the opposite page:
On this stall that is nearest, the shell-fish appear;
But were I to begin, it would take me an age
To tell you the names of the fish you find here.
See! there's puss looking out for what she can get,
And that little boy who is laughing is Paul,—
The girl with the lobster is sister Lisette,
And he's watching to see if it nips her at all.
Madame Blaise, there, tells Nellie her mussels are good,
But Nellie smiles sweetly and goes on her way,
And I venture to doubt if she quite understood
All the funny French things Madame Blaise had to say.
Other parts of the market contain butchers meat,
And poultry, and fruit, and salads, and greens,
And here, if you want them, quite young, fresh and sweet,
Are the *haricóts verts* which we know as "French beans."

For, from morning till night here they're selling and buying,
And from morning till night their market wares crying.

Luxembourg Gardens

Rose and Bertie have a ride;

IN THE

Mabel, walking at their side,
Carries both the dolls, and so
By the Luxembourg they go.

LUXEMBOURG GARDENS.

Over in that Palace soon—
For the clock is marking noon
—
The "Senate" will together
come
(Like our "House of Lords" at
home).

Hear that woman, "Who will buy
Windmill, ball, or butterfly"—
Josephine and Phillipe, see,
Eager as they both can be.

Charles before her, silent stands,
With no money in his hands,
No more *sous*—he spent them all
On that big inflated ball.

Be content, my little
friend,
Money spent you
cannot spend;
With your good St.
Bernard play,
Buy more toys
another day.

At the gardens

| | | | |
|----------------------|------------|--|--|
| A Merry-go- round | decoration | Here all the day long, Are race-horses for hire, That never go wrong. And besides, never tire. Here all the day long, Are race-horses for hire. | Who will come for a ride? Horses, lions, all ready! Bear or tiger astride, You shall sit safe and decoration steady. Who will come for a ride? Lions, horses, all ready! |
|----------------------|------------|--|--|

At the Merry-go-round

Round and round they canter slow—soon they fast and
faster go;
Look at Louis, all in white, Gaspard, almost out of sight,
Rose and Mabel side by side;—Bertie watching while they
ride. in the Champs
Dennis waits till they have done,—much too big to join the Elysees
fun;
Brother Paul, with serious air, minds his little sister Claire,
Thinking if *he* had a sou, *she* should have some pleasure
too.

Now, with regret, they've said Good-bye to Paris bright and gay;
To Calais they are drawing nigh—you see them on their way.
To travel thus, all through the night, at first they thought was fun.
But by degrees they grew less bright, as hours passed one by one. camera bag
Then Nellie to her sisters said, "Let's have an extra rug.
And make-believe we're home in bed, and cuddle close and snug,
And try, until the night has passed, which can most quiet keep."
Then all were tucked up warm and fast, and soon fell sound asleep.

Asleep on the Train

The happy time abroad, again in dreams is all gone o'er—
Again in Paris, as it seems, they watch the crowd once more.
The "Elysian Fields," beneath the trees, are peopled with a throng
Of loveliest dolls, which at their ease converse, or ride along;
Train light And wondrous "Easter Eggs" in nests, abundant lie around,
And "April Fish" with golden vests and silver coats, abound!
Such fleeting fancies Dreamland lends to pass the time away
Until the railway journey ends, just at the break of day.

PORTE DE LA MER, CALAIS.

The last place where they stopped abroad was Calais, which, you know,
Belonged to England once—though that was many a year ago:
It has a beautiful old Tower, all weatherworn and brown,
And here's the Sea-Gate, opening from the walls that guard the town.
But now Farewell to Merry France! the vessel ready waits

To take our party back again across the Dover Straits.

The Port

HOMeward BOUND.

Hurrah! we're afloat, and away speeds the boat as fast as its paddles can go,
With the wind on its back, and a broad foaming track behind it, as white as the
snow.

On board, every eye is strained to descry the white cliffs of our own native land,
And brightly they gleam, as onward we steam, till at length they are close at
hand.

The sun shines with glee on the rippling sea, and the pennant strung high on the
mast.

But at length it sinks down behind the grey town, and tells us the day is nigh
past.

See, there is the port, and near it a fort, and the strong old Castle of Dover—
We're close to the shore—just five minutes more, and the Channel Crossing is
over.

Then all safe and sound upon English ground, we bid farewell to the sea—
Jump into the train, and start off again as fast as the engine can flee.

We run up to town, and thence travel down to the home in the country, at night;
Then, I'm sorry to say, dear Nellie and May, Rose, Dennis, and Bertie bright,
We must leave in their home till next holidays come, when, let all of us hope, it
may chance

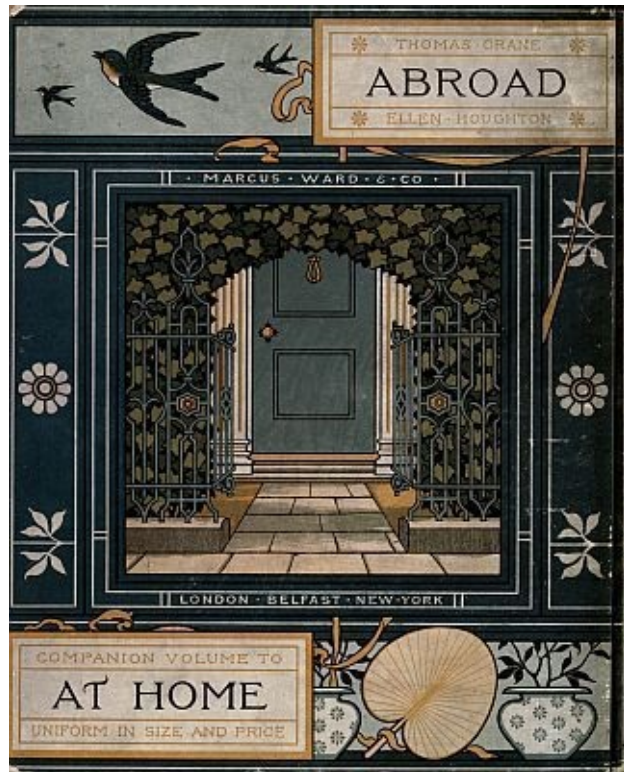
That our trip will, next Spring, be as pleasant a thing as our swallow-flight over
to France.

Afloat

• BON RÉTOUR •

NOW THAT AT LAST WE'RE SAFELY BACK AGAIN,
AND AS UPON THE RAILWAY BRIDGE THE TRAIN
IS STAYED SOME MOMENTS, LET US SAY GOOD-BYE,
AND ASK IF YOU'VE ENJOYED THE TRIP, AND TRY
TO THINK THAT SOON AGAIN WE'RE SURE TO MEET,
ON COUNTRY ROAD OR IN THE CROWDED STREET,
AND ERE WE PART, STILL LINGER FOR A WHILE,
VIEWING THIS TRANQUIL SCENE WITH PENSIVE SMILE,—

THE EVENING GLOW, THE RIVER'S FALLING TIDE,
SAINT PAUL'S FAMILIAR DOME AND LONDON'S PRIDE.



Transcriber's Notes:

Obvious punctuation errors repaired.

The remaining corrections made are indicated by dotted lines under the corrections. Scroll the mouse over the word and the original text will appear.

End of the Project Gutenberg eBook of Abroad, by Various

*** END OF THIS PROJECT GUTENBERG EBOOK ABOARD ***

***** This file should be named 23460-h.htm or 23460-h.zip *****
This and all associated files of various formats will be found in:
<http://www.gutenberg.org/2/3/4/6/23460/>

Produced by Mark C. Orton, Emmy and the Online Distributed

Proofreading Team at <http://www.pgdp.net> (This file was produced from images generously made available by The Internet Archive/American Libraries.)

Updated editions will replace the previous one--the old editions will be renamed.

Creating the works from public domain print editions means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg-tm electronic works to protect the PROJECT GUTENBERG-tm concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for the eBooks, unless you receive specific permission. If you do not charge anything for copies of this eBook, complying with the rules is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. They may be modified and printed and given away--you may do practically ANYTHING with public domain eBooks. Redistribution is subject to the trademark license, especially commercial redistribution.

*** START: FULL LICENSE ***

THE FULL PROJECT GUTENBERG LICENSE
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg-tm mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase "Project Gutenberg"), you agree to comply with all the terms of the Full Project Gutenberg-tm License (available with this file or online at <http://gutenberg.org/license>).

Section 1. General Terms of Use and Redistributing Project Gutenberg-tm electronic works

1.A. By reading or using any part of this Project Gutenberg-tm electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg-tm electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg-tm electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. "Project Gutenberg" is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg-tm electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg-tm electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg-tm electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation ("the Foundation" or PGLAF), owns a compilation copyright in the collection of Project Gutenberg-tm electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is in the public domain in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg-tm mission of promoting free access to electronic works by freely sharing Project Gutenberg-tm works in compliance with the terms of this agreement for keeping the Project Gutenberg-tm name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg-tm License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg-tm work. The Foundation makes no representations concerning the copyright status of any work in any country outside the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg-tm License must appear prominently whenever any copy of a Project Gutenberg-tm work (any work on which the phrase "Project Gutenberg" appears, or with which the phrase "Project Gutenberg" is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.org

1.E.2. If an individual Project Gutenberg-tm electronic work is derived from the public domain (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase "Project Gutenberg" associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg-tm trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg-tm electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg-tm License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg-tm License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg-tm.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without

prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg-tm License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg-tm work in a format other than "Plain Vanilla ASCII" or other format used in the official version posted on the official Project Gutenberg-tm web site (www.gutenberg.org), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original "Plain Vanilla ASCII" or other form. Any alternate format must include the full Project Gutenberg-tm License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg-tm works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg-tm electronic works provided that

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg-tm works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg-tm trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, "Information about donations to the Project Gutenberg Literary Archive Foundation."
- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg-tm License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg-tm works.
- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.
- You comply with all other terms of this agreement for free distribution of Project Gutenberg-tm works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg-tm electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from both the Project Gutenberg Literary Archive Foundation and Michael Hart, the owner of the Project Gutenberg-tm trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread

public domain works in creating the Project Gutenberg-tm collection. Despite these efforts, Project Gutenberg-tm electronic works, and the medium on which they may be stored, may contain "Defects," such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the "Right of Replacement or Refund" described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg-tm trademark, and any other party distributing a Project Gutenberg-tm electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH F3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you 'AS-IS' WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg-tm electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg-tm electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg-tm work, (b) alteration, modification, or additions or deletions to any Project Gutenberg-tm work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg-tm

Project Gutenberg-tm is synonymous with the free distribution of

electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need, is critical to reaching Project Gutenberg-tm's goals and ensuring that the Project Gutenberg-tm collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg-tm and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation web page at <http://www.pglaaf.org>.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Its 501(c)(3) letter is posted at <http://pglaaf.org/fundraising>. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's principal office is located at 4557 Melan Dr. S. Fairbanks, AK, 99712., but its volunteers and employees are scattered throughout numerous locations. Its business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887, email business@pglaaf.org. Email contact links and up to date contact information can be found at the Foundation's web site and official page at <http://pglaaf.org>

For additional contact information:

Dr. Gregory B. Newby
Chief Executive and Director
gbnewby@pglaaf.org

Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation

Project Gutenberg-tm depends upon and cannot survive without wide spread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit <http://pglaaf.org>

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition

against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg Web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: <http://pglaf.org/donate>

Section 5. General Information About Project Gutenberg-tm electronic works.

Professor Michael S. Hart is the originator of the Project Gutenberg-tm concept of a library of electronic works that could be freely shared with anyone. For thirty years, he produced and distributed Project Gutenberg-tm eBooks with only a loose network of volunteer support.

Project Gutenberg-tm eBooks are often created from several printed editions, all of which are confirmed as Public Domain in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our Web site which has the main PG search facility:

<http://www.gutenberg.org>

This Web site includes information about Project Gutenberg-tm, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.