

MARTHA FINLEY



**THE COMPLETE
MILDRED KEITH
SERIES**

Martha Finley

The Complete Mildred Keith Series

Enriched edition.

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Introduction

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The Complete Mildred Keith Series gathers the full sequence of seven novels by Martha Finley devoted to Mildred Keith and her family: *Mildred Keith*; *Mildred at Roselands*; *Mildred and Elsie*; *Mildred's Married Life*, and *a Winter with Elsie Dinsmore*; *Mildred at Home: With Something About Her Relatives and Friends*; *Mildred's Boys and Girls*; *Mildred's New Daughter*. This collection presents the entire narrative arc as Finley conceived it, allowing readers to follow Mildred from early girlhood through marriage, household leadership, and expanding kinship ties. It situates the Mildred books within nineteenth-century American domestic fiction and provides continuous access to the complete story cycle within one collection.

These works are novels written for a broad family readership, drawing on the traditions of domestic fiction and Christian moral narrative. The collection contains no short stories, verse, or essays; instead, each title is a full-length narrative shaped around home life, relationships, and the testing of character. Finley composes scenes of ordinary experience—visits, lessons, celebrations, and setbacks—and uses them to explore conscience and conduct. The result is a sequence that aligns with nineteenth-century juvenile literature while remaining accessible to general readers. Bringing the seven novels together underscores their cumulative design and the continuity that binds episodes across successive volumes.

At the outset, Mildred Keith is introduced within a close familial circle, where her sense of duty, affection, and

judgment begins to take shape. Subsequent installments broaden that circle, tracing her growth as daughter, sister, friend, and ultimately wife and mother. Several volumes bring Mildred into contact with characters familiar to readers of Finley's other series, as signaled by *Mildred and Elsie* and *Mildred's Married Life*, and a *Winter with Elsie Dinsmore*. Across the sequence, the premises remain domestic and relational, with challenges that arise from everyday obligations and choices rather than from sensational events, keeping attention focused on character and conscience.

Finley's unifying themes are consistent and explicit: the primacy of the home, the responsibilities of kinship, perseverance under trial, and the shaping of a life by faith. Mildred's world demonstrates how courtesy, self-command, industry, and charity may be learned and practiced in ordinary settings. Education, mentorship, and the wise use of influence recur, as do questions about how to balance duty and personal desire. Because the stakes are ethical and relational, the narrative stakes remain intelligible across generations, inviting readers to consider how small decisions accumulate into habits of the heart. The series offers instruction through example rather than argument alone.

Stylistically, Finley favors plain, earnest prose, episodic plots, and scenes driven by dialogue and domestic incident. Her chapters often close on moments of reflection or resolve, creating a rhythm that encourages steady, thoughtful reading. The tone is warm and serious rather than ironic, and sentiment is used to heighten sympathy without courting melodrama. The novels privilege the everyday texture of family life—shared meals, practical labors, visits, illnesses, and reconciliations—treated as occasions for moral discernment. Readers encounter a consistent authorial attention to motives and consequences,

in which instruction arises from narrative context and relationships rather than from abstract exposition.

Historically, the Mildred books occupy an important place in American girls' and family reading, complementing the popularity of Finley's Elsie Dinsmore novels while tracing a distinct domestic trajectory. They offer a sustained portrait of nineteenth-century ideals about home, childrearing, courtship, and community responsibility, depicted through an accessible, story-centered lens. For scholars, they provide evidence of how didactic aims shaped plot and character in widely read fiction of the period. For general readers, they preserve the textures of manners and expectations that framed everyday life for many families, and they do so in language that remains clear and engaging.

Read in series order, the seven novels allow readers to experience the gradual deepening of relationships, responsibilities, and horizons that define Mildred's story. Each book offers a complete arc while contributing to the whole, making the collection suitable for continuous reading or selective engagement. Newcomers will find an inviting entry in Mildred Keith, while returning readers can appreciate the coherence that emerges when the volumes are read together. By assembling the complete sequence, this collection honors Finley's design and invites fresh attention to a body of work that continues to illuminate the moral imagination of home and family.

Historical Context

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Martha Finley (1828–1909) composed the Mildred Keith novels in the post-Civil War decades, when American juvenile fiction and Sunday-school literature expanded rapidly. Published largely between the 1870s and 1890s, the series arose amid the Gilded Age's print boom, cheap cloth editions, and circulating libraries that brought domestic narratives to middle-class readers. Finley, already famous for *Elsie Dinsmore* (launched in 1867), extended that moral universe by following Mildred through courtship, marriage, and motherhood. The books reflect a market demanding piety, sentiment, and practical instruction, appealing to Protestant families seeking guides for children's conduct during a period of urban growth, economic volatility, and social change.

These novels were shaped by the long afterglow of the Second Great Awakening and the institutional vigor of nineteenth-century evangelicalism. Revivalism had normalized conversion narratives, family worship, and Sabbath-school pedagogy by midcentury, and organizations such as the American Tract Society (1825) and the American Sunday-School Union disseminated devotional reading. After 1874, the Woman's Christian Temperance Union, led by Frances Willard from 1879, reinforced ideals of sobriety, domestic reform, and female moral authority. Finley's insistence on prayer, Bible memorization, and temperate living reflects this milieu, presenting the home as a sanctuary where personal holiness could arrest the perceived dangers of theater-going, sensational fiction, and urban vice.

Contemporary domestic ideology, often summarized as the “cult of true womanhood,” supplied the series with its ethical vocabulary. Advice writers such as Catherine Beecher and Harriet Beecher Stowe, whose *The American Woman’s Home* appeared in 1869, taught that female stewardship of the household upheld national virtue. Finley adapts these prescriptions to narrative, portraying needlework, budgeting, nursing, and hospitality as arenas for spiritual duty and social influence. Mildred’s moves from daughter to wife and mother map onto a wider nineteenth-century debate about women’s education and paid labor, displacing public ambition into home-centered philanthropy while affirming the sentimental power of sympathetic, self-sacrificing maternity.

The series also reflects postwar sectional negotiation. With the Civil War (1861–1865) and Reconstruction (1865–1877) fresh in memory, Finley intertwined Mildred’s Northern life with visits to the Dinsmores’ Southern plantation world, notably Roselands, already familiar to readers of *Elsie Dinsmore*. Such crossings stage reconciliation through kinship, marriage, and shared Protestant devotion rather than political contestation. Slavery’s violence and Reconstruction’s struggles remain largely offstage; instead, polite hospitality, paternalism, and conversion scenes offer a sentimental bridge across regions. This stance resonated with a late-nineteenth-century readership increasingly drawn to narratives of harmony that sidestepped divisive policy debates while normalizing genteel, postbellum social hierarchies.

Education reforms underpin recurring scenes of tutoring, recitation, and child discipline. The common-school movement championed by Horace Mann earlier in the century popularized graded classrooms and readers; William H. McGuffey’s widely used *Eclectic Readers* (first issued in

1836) modeled moral lessons through didactic anecdotes. Sabbath schools supplemented literacy with Scripture catechism, prizes, and organized libraries. Finley's households mirror these practices: children copy texts, memorize verses, and learn elocution, while mothers curate reading to exclude sensationalism. The emphasis on orderly study affirms middle-class aspirations for self-improvement, linking domestic routines to republican character formation amid anxieties that mass entertainment and novel urban temptations would erode youthful virtue.

Mobility and modernization frame the family's experience. Railroads knit regions together after the 1850s, and the 1869 transcontinental line symbolized a national network that made visits between Northern towns and Southern estates plausible plot devices. Westward migration and burgeoning Midwestern settlements offered Protestant households new opportunities and uncertainties, from epidemics to fluctuating markets. Finley's attention to thrift, mutual aid, and local benevolent societies echoes the era's associational culture, where church sewing circles, relief committees, and mission organizations mediated social welfare before professionalized social work. By staging hospitality and charity across distances, the novels endorse a Christianized national cohesion amid rapid economic integration and industrial growth.

Race and emancipation form a muted but consequential backdrop. In children's religious fiction after 1865, formerly enslaved people were often depicted through paternalist lenses, and Finley's extended universe, including Mildred's encounters with the Dinsmore circle, reflects conventions that prioritized individual kindness over structural justice. Reconstruction's contested policies—civil rights acts, federal enforcement, and the retreat after 1877—rarely surface directly. This reserve helped the books sell in both North and

South, where readers sought moral reassurance without revisiting wartime grievances. Yet the selective memory—emphasizing conversion and domestic peace—also reveals how postbellum popular literature participated in softening public engagement with racial inequality.

Finally, the series' dissemination depended on the era's mixed publishing ecosystem: commercial houses, denominational presses, and Sunday-school libraries sustained steady demand for clean juvenile reading. Cheap stereotyping and improved distribution fed national circulation, while reviews in religious periodicals praised the books' edifying tone and cautioned against frivolity. As Progressive Era tastes shifted toward realism and adventure, critics increasingly labeled Finley's work sentimental and didactic, yet the Mildred titles endured through reprints and crossovers with Elsie Dinsmore. Their reception underscores a late-nineteenth-century conviction that fiction could stabilize families, harmonize sections, and cultivate Protestant citizenship during the volatility of the Gilded Age.

Synopsis (Selection)

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Mildred Keith

A serious-minded young woman helps her family settle in a developing Western community, balancing household duty, study, and service while meeting illness, scarcity, and neighborly needs.

Earnest and devotional in tone, it frames everyday tests as occasions for conscience and charity and establishes series motifs of providence, filial responsibility, and steady self-improvement.

Southern Visits and Elsie Crossovers: Mildred at Roselands; Mildred and Elsie; Mildred's Married Life, and a Winter with Elsie Dinsmore

These interconnected volumes move Mildred into wider social settings and Southern households, intertwining her friendship with Elsie Dinsmore with scenes of travel, visiting, and early married adjustments.

Still gently didactic, they emphasize female solidarity, hospitality, and moral poise amid status and etiquette, marking a shift from frontier trials to polished society and domestic partnership.

Home and Family Years: Mildred at Home; Mildred's Boys and Girls; Mildred's New Daughter

Focusing on the settled home, these books follow Mildred's guidance of children and kin through lessons, play, and small crises, presenting motherhood as steady spiritual and practical leadership.

With a calmer, vignette-driven pace, they develop series signatures—family worship, instructive conversations, and holiday gatherings—while highlighting generational continuity and the welcoming of a new daughter.

The Complete Mildred Keith Series

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Mildred and Elsie

Mildred's Married Life, and a Winter with Elsie Dinsmore

Mildred at Home: With Something About Her Relatives
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Mildred Keith

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Preface

The Keith family were relatives of Horace Dinsmore, and as my readers will observe, the date of this story is some seven years earlier than that of the first Elsie book.

The journey, and that most *sickly* season, which I have attempted to describe, were events in my own early childhood. The latter still dwells in my memory as a dreadful dream.

Our family—a large one—were all down with the fever except my aged grandmother and a little sister of six or seven, and "help could not be had for love or money."

My father, who was a physician, kept up and made his rounds among his town and country patients for days after the fever had attacked him, but was at length compelled to take his bed, and I well remember lying there beside him while the neighbors flocked into the room to consult him about their sick ones at home.

That region of country is now, I believe, as healthy as almost any other part of our favored land. Such a season, it was said, had never been known before, and there has been none like it since.

M. F.

Chapter First.

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"Weep not that the world changes—did it keep
A stable, changeless course, 'twere cause to
weep."

—BRYANT.

A spring morning in 183-; winter's icy breath exchanged for gentle breezes; a faint tinge of yellow green on the woods but now so brown and bare; violets and anemones showing their pretty modest faces by the roadside; hill and valley clothed with verdure, rivulets dancing and singing, the river rolling onward in majestic gladness; apple, peach and cherry trees in bloom; birds building their nests; men and women busied here and there in field or garden, and over all

"The uncertain glory of an April day."

The sun now shining out warm and bright from a cloudless sky, now veiling his face while a sudden shower of rain sends the busy workers hurrying to the nearest shelter.

The air is full of pleasant rural sounds—the chirp of insects, the twittering of birds, the crowing of cocks—now near at hand, now far away, mellowed by the distance; and in the streets of the pretty village of Lansdale, down yonder in the valley, there is the cheerful hum of busy life; of buying and selling, of tearing down and building up; neighbors chatting on doorsteps or over the garden fence, boys whistling and hallooing to their mates, children conning their tasks, and mothers crooning to their babes.

Out of the side door of a substantial brick house standing far back from the street, in the midst of a garden where the grass is of a velvety green spangled with violets, and snowballs and lilacs are bursting into bloom, steps a slight girlish figure.

The face half hidden under a broad brimmed garden hat, is not regularly beautiful, but there is a great deal of character in it; the mouth is both firm and sweet, the lips are full and red, the eyes are large, dark and lustrous, and the complexion rich with the hues of health.

She sends a quick glance from side to side, clasps her hands together with a gesture as of sudden pain, paces rapidly to and fro for a moment, seemingly striving after self-control, then turning into a path that leads across the garden to the hedge that separates it from another, hastens down it, opens the gate and passing through looks about as if in search of some one.

But there is no one there, and the girl trips gracefully onward to the house, a pretty cottage with vine-covered porches.

The parlor windows were open and within a little lady of middle age, quaintly attired in a chintz gown very short and scant, and made after a pattern peculiarly her own, was busied with brush and duster.

Catching sight of the young girl as she stepped upon the porch, she called to her in a remarkably sweet-toned voice,

"In here, dearie! Just step through the window. I'm glad to see you." The windows opening to the floor, it was an easy matter to obey, and the girl did so; then stood silent, her lips quivering, her eyes full.

"My child, what is it?" cried the older lady, dropping her duster to take the girl's hand and draw her to a seat upon the sofa, "is—is any one ill?"

"No, no; not that, Aunt Wealthy!" and the girl swallowed down her tears and spoke with a determined effort to be calm. "But something has happened and mother delegated me to bring you the news.

"You know father has been talking for some time of leaving Lansdale, and this morning, at breakfast, he told us—us children, I mean—he and mother had talked it over last night, and I don't believe she slept much for thinking of it—that he had fully made up his mind to move out to Indiana. And we're to go just as soon as we can get ready.

"There, now you know it all!" finishing with a burst of tears in spite of herself.

For a moment her listener was dumb with surprise; but it was not in Wealthy Stanhope's nature to witness distress without an effort to comfort and relieve.

To lose the society of this family who were her nearest and dearest relatives, would be a great grief to her. The mother, Marcia Keith, the orphan child of a sister, committed to her care in early infancy and trained up by her to a lovely and useful womanhood, was as a daughter to her—her boys and girls as grandchildren to be loved and petted and rejoiced over after the custom of fond grandparents. What a lonely old age for her without them!

That was her first thought, the next how to assuage the sorrow of the weeping girl at her side.

"There, there, Mildred, dear," she said, softly stroking and patting the hand she held, "perhaps you will find it not so bad after all, there must be a bright side to the picture that we shall discover if we look for it determinately. There will be new scenes, perhaps some adventures on the journey."

"Yes, auntie, very likely; and I've often wished I could have some adventures!" Mildred answered, dashing away her tears with a rather hysterical little laugh.

"You're not going to school to-day?"

"No, auntie, no more school for me: that's the hard part of it, for I do so want a good education."

"Well, dear, you shall have books, and your father and mother—both educated people—will help you; and who knows but you may in the end distance your mates here? The knowledge we gain by our own efforts, out of school, is often the most serviceable."

The girl's face brightened.

"If I don't turn out something worth while it shall not be for want of trying," she said, her cheek flushing, her eyes sparkling.

Then starting up. "I must hurry home; for mother and I are going to work with might and main at the spring sewing; and then at the tearing up and packing. Aunt Wealthy, I'm glad I'm old enough to be a help; there are so many younger ones, you know."

"Yes, Milly, and you are a great help and comfort to your mother."

"If—if I could only learn her patience; but the children are dreadfully trying—with their untidy ways, their mischief and noise. They nearly distract me at times and before I know it I've given somebody a shake or a slap, or if not that, a very uncomplimentary piece of my mind," she added half laughing, half sighing.

Then with a hasty good-bye she tripped away, her aunt calling after her, "Tell your mother I'll be in after a while."

Miss Stanhope sat where the girl had left her, the usually busy hands folded in her lap her gaze fixed meditatively on the carpet. Presently she lifted her head with a deep drawn sigh, her eye passed slowly about the room resting lovingly now upon this familiar object, now upon that.

"I don't think they would sell for much," she said, musingly: "the carpet has been in wear for thirty odd years and the colors have faded a good deal: the chairs and tables are older still and so are the pictures on the walls, that sampler my grandmother worked when she was a young girl—which was many years ago; and these chair-cushions too"—rising and going from one to another, giving to each in turn a little loving shake and pat—"she embroidered and filled with her own feathers; and so I value them more than their weight in gold. Marcia, I think, values them also, but—to a stranger, I suppose they would all seem old, dingy and worthless, though to me they are real treasures. I've a sincere affection for them.

"But what is that to my love for Marcia and her children! what indeed!"

She hastily picked up duster and brush, gave a finishing touch here and there, drew down the blinds and left the room.

A few moments later she might have been seen in bonnet and shawl and armed with a large cotton umbrella, issuing from her front gate and walking briskly toward the business part of the town.

It was nearly two hours before she returned, with a step a trifle less brisk, and arms filled with brown paper parcels.

She passed her own gate and stopped at Mr. Keith's.

Mildred ran to open it.

"Why, auntie, how you are loaded! Give me your bundles."

"Yes, child, carry them in to your mother. I've been to every store in town; such beautiful remnants! couldn't help buying! make up pretty for the children; afraid there's none big enough for you, dear. Am all out of breath with walking."

"Yes; it's too bad; don't say anything more till you've rested," said the girl, leading the way into the pleasant family room, hastily laying the packages on the table, and drawing forward a large cushioned rocking chair.

"There, sit down, auntie, and let me take your things."

"Aunt Wealthy! come at last! we've been wondering what kept you," said a handsome, matronly, but still youthful looking lady, with a babe in her arms, coming in at that moment. "And you've been out shopping? I hope you were not caught in any of the showers?"

"No; I managed to dodge them; sandwiching my walks in between. So you're going to leave Lansdale, Marcia?"

"Yes, auntie; and you; that's the worst of it."

The cheery voice faltered over the last words, and the bright eyes grew dim.

"Not so fast, Marcia; who says that I'm to be left behind?"

"Aunt Wealthy! do you mean it? is it possible you could think of such a sacrifice?" cried Mrs. Keith, starting up and nearly dropping her babe in her intense, joyful surprise.

"As what?" queried the aunt between a smile and a tear. "Marcia, I can't give up my home, as you very well know; but I have found a tenant for it (the minister and his wife who are perfectly delighted to get it; for it's their only chance for going to housekeeping; and they'll be sure to take good care of my furniture and other belongings), and rented it just as it stands, for a year; and I'm going with you to Hoosier land.

"It'll be quite an importation of Buckeyes, won't it? All coming in one lot."

And the good affectionate old soul finished with a laugh, jumped up from her chair and stretching out her arms to three little ones who had come running in while she was speaking, caught them to her bosom, kissed and cried over

them, asking, "Are you glad, Cyril? are you glad, Don? and Fan, too? are you glad that auntie is going with you?"

There was a chorus of shouts of delight; there were huggings and kissings, asking and answering of questions; and then things quieted down a little and the children went back to their play, Cyril remarking, as he shut the door,

"Now I shan't cry when we go; 'cause all my friends and colations is goin' along."

"Now to business," said Aunt Wealthy attacking the parcels. "I'm going to help you, Marcia, in getting your tribe ready for their exodus out of this land of plenty into that western wilderness. Here are two or three dress patterns apiece for the little girls. These stuff ones are for them to travel in, and I think they had better be made long necked and high sleeved. Don't you?"

Mrs. Keith looked up with a slightly puzzled expression; then a light breaking over her face, for she was used to her aunt's transpositions—"I don't know," she answered dubiously, "wouldn't it make them look a little old-womanish? Low necks and short sleeves are prettier for children, I think; and they're used to it. Summer's coming on, too, and we must expect warm weather."

"What route shall you take?"

"Up the Ohio and Erie Canal and round Michigan by the lakes."

"It will be cool on the water."

"Yes, that's true; and I'll take your advice."

"That's right; they'll be less likely to catch cold from any little exposure, and their necks and arms will be protected from the sun. Now, if you'll tear off a skirt, I'll get to work. I brought thimble and scissors along."

Those were not the days of sewing machines, and though garments were made in much simpler style then than now,

the sewing for such a family as the Keiths was no small task.

It would take some weeks of very diligent work by three or four pairs of hands to accomplish what the mother deemed necessary in the way of preparing their wardrobe for the contemplated journey.

Under the instruction of her mother and aunt, Mildred had already become as accomplished a needlewoman as either of them. A seamstress had been engaged to assist but could not be had for a few days; so plans and prospects could be talked over freely as the three sat and worked together, Baby Annis asleep in her cradle or playing contentedly on the carpet at her mother's feet.

character, binding competence to conscience. Neighborhood cooperation turns household skill into communal reliability. *Mildred at Roselands* places similar tasks within a grander establishment, highlighting how scale and hierarchy alter the meaning of service while preserving the moral vocabulary of diligence and benevolence. In *Mildred and Elsie*, visiting routines frame study, music, and conversation as formative practices. Together, these volumes intertwine practical effort with spiritual self-discipline, suggesting that the ordered home trains perception, gratitude, and a readiness to serve beyond one's room.

Mildred's Married Life, and *a Winter with Elsie Dinsmore* redefines work as stewardship. Budgeting, guest care, and instruction of younger relatives become explicitly moral acts, measured by fairness, foresight, and kindness. Seasonal scarcity in the winter chapters sharpens attention to sharing and prudence, turning everyday choices into quiet moral tests. The narrative emphasizes instruction by example—how Mildred speaks, allocates time, or delegates tasks—so that education is less a syllabus than a habitus. Civic dimensions appear in charitable visits and coordinated aid, where household efficiencies supply the surplus that sustains wider networks of relief.

In *Mildred at Home*, *Mildred's Boys and Girls*, and *Mildred's New Daughter*, pedagogy broadens from etiquette and literacy to participation in community life. Adolescents learn to balance enterprise with deference, and to translate family lessons into peer settings. Moments of conflict are treated as teachable occasions in fairness and restitution, aligning private routines with public virtues. Welcoming a new daughter underscores formation as inclusion: establishing belonging through predictable rhythms and shared responsibilities. Across these volumes, domestic education

becomes infrastructural, maintaining social trust by training attentiveness, self-command, and neighborly regard within the dependable framework of daily work.

Question 4

How do portrayals of family, church, and neighborhood communities mediate conflict and cultural change?

In *Mildred Keith*, the family negotiates illness, scarcity, and settlement challenges through overlapping circles of care—parents, siblings, neighbors, and church. The narrative models consultation and mutual assistance as default responses, habituating cooperation before conflict escalates. *Mildred at Roselands* and *Mildred and Elsie* extend this pattern across regional lines, where hospitality bridges differences in custom and tempo. The tone remains observational: contrasts register through table manners, schedule, and speech rather than overt polemic. Friendship becomes a channel through which norms are compared and subtly adjusted, emphasizing the practical work of maintaining ties across cultural gradients.

Mildred's Married Life, and *a Winter with Elsie Dinsmore* situates conflict management within extended kin. Household gatherings, seasonal festivities, and shared projects furnish occasions for negotiating expectations without sensationalism. Advice is often exchanged in private conversations that respect roles while encouraging growth. The narrator treats small breaches—impatience, thoughtlessness—as meaningful, inviting corrective action grounded in affection and duty. These social mechanisms—visits, letters, prayers, deliberative talks—absorb friction that might otherwise isolate individuals. Cultural change appears as cumulative recalibration in tone and habit, not

rupture, achieved through patterned interaction in which elders model restraint and younger members learn reciprocity.

In *Mildred at Home*, *Mildred's Boys and Girls*, and *Mildred's New Daughter*, community mediation turns toward adolescent dynamics and neighborhood concerns. Schooling, church activities, and local initiatives provide settings where Mildred brokers understanding among children, relatives, and acquaintances. Emphasis falls on processes—hearing both sides, restoring trust, allocating tasks—that make resolution durable. Incorporating a new family member tests communal openness, inviting practical accommodations and emotional attunement. The series portrays these institutions as flexible rather than rigid, capable of absorbing new circumstances while reaffirming shared commitments, thereby presenting cultural change as guided continuity within relationally dense networks.

Memorable Quotes

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[1q](#) ""There is a pleasure in overcoming difficulties,""

[2q](#) "Faith evermore looks upward and descries Objects remote."

[3q](#) "These had been years of toil and struggle to feed, clothe, and educate their large family of children."

[4q](#) "The joy of the Lord has been my strength, else my heart would have broken long ago;"

[5q](#) "we will trust in Him who holds the winds and the waters in the hollow of his hand."

[6q](#) "Oh, brother dear, don't let the love of gold get possession of you!"

[7q](#) ""Farewell; God knows when we shall meet again.""

[8q](#) "A child left to himself bringeth his mother to shame."

[9q](#) ""Papa must be obeyed," she kept repeating to herself."

[10q](#) "Her table was always bountifully provided"

[11q](#) ""Calamity is man's true touchstone.""

[12q](#) "God is faithful to His promises."