

game. The side that can pull the other side away from the starting place is the winner.

4. *Three Deep*

Three deep is suitable for a large group. A circle of eight or ten or more is formed, and two people stand behind each player. That is why it is called three deep. There should be about four feet of space between each of the groups of three. Although this is an outdoor game, it can be played on a gymnasium floor or in any such large room. Two other players start the game. The first player is chased by the second who is trying to tag him. If he does tag him, the second player should step quickly in front of one of the groups of three. In that case, the player at the back of the group in front of which the player had stepped must run quickly before he is tagged by the first player. He may step in front of another group quickly; the back player each time is the next one to move. Any player who is being chased may step in front of a group any time to prevent his being tagged. The fun of the game is not in two chasing each other for a long period but in stepping quickly in front of a group. That keeps the game moving and gives many players a chance to participate in a short period of time.

5. *Andy Over*

Andy over is played around a building which is not too large to throw a ball over and which is so situated that any number of players may run around it. A barn is a good building, for there are likely no windows for the ball to accidentally break. A string ball or a soft rubber ball is necessary. The players choose sides, one side taking one side of the building. The players cannot see each other. One side has the ball and throws it over the roof to the other side saying, "Andy over," as he throws the ball. The object of the game is for some member of the other side to catch the ball. If one does catch the ball before it touches the ground, all on that side start to run to the other side of the building. They go in opposite directions so that those on the other side will not know who has the ball. The one who does have the ball touches a player with or throws it at a player. All touched by the ball go to the other side.

If the ball is not caught, the side failing to catch the ball throws it over the roof to the other side, calling, "Andy over."

The game continues until all on one side are caught.

6. *Red Rover*

Two captains choose the players who form two lines facing each other, the lines about fifty feet apart. Each team stands in a line holding hands. A captain calls, "Red Rover, Red Rover, let (Mary) come over." He names any person on the other side that he wishes to come over. The person named comes over and tries to break through between two hands of any of the players. If he breaks through, he chooses one player to take back with him. If he cannot break through, he stays on that side. The game continues until no one is left on one side.

7. *Too Late for Breakfast*

All players, except two, form a circle holding hands. The two hold hands and run around the circle, hitting the hands of a couple. The first couple continues running around the circle. The couple whose hands were hit runs around the circle in the opposite direction. The object is for the couples to race for the empty space. The losers must then be "it."

8. *Send In and Send Out*

Any number may play; they are equally divided into two teams. A captain is chosen for each team. There are set boundaries and goal lines. One captain sends out one of his players to tag a player on the other team, naming the players. He may call out, "I send Mary after Sue." The object is for Sue to reach the other side's goal line before she is tagged by Mary. If Mary tags Sue, Sue must go to the opposite team, but if Sue reaches the goal line, Mary must go to the other team. If all members of a team are caught, the catchers are victorious.

In addition to sending individuals a captain may also call, "Retag." When that is called, all members of both teams run at the same time, each trying to tag a player on the opposite team or to reach the other goal line.

9. *Lemonade*

Any number may play lemonade. Two captains are chosen, and each chooses players, one at a time. The teams line up facing each other. Each has a home base. One team takes "it." That team chooses something to demonstrate, such as chopping wood or hoeing the garden. The "it" team says, "Here we come," and they start walking toward the other team. The other team starts walking to meet them. The

second team says, "Where from?" The first replies, "New York." The second asks, "What's your trade?" The first answers, "Lemonade." The second says, "Show us something, if you are not afraid." (This reply may vary. Sometimes it is, "Go to work.") The first team then begins to demonstrate; the second team tries to guess what is being done. There may be any number of guesses. If the second team guesses right, the first team starts to run for the home base. If anyone is tagged by the other team, he goes to the other side. It is then time for the second team to select something to demonstrate.

10. *Red Light*

Red Light is played outdoors. One person is "it." The others form a straight line. "It" closes his eyes and counts to ten and then opens them and calls either "Red light" or "green light." If he calls, "Red light," all players must stop; if they run, he calls them back to the line to begin over. If he calls "Green light," they continue to run, and he sees the direction they run. He shuts his eyes and counts to ten again and again until all are hidden.

When all are hidden, "it" tries to find them. Players try to return to the starting place without being seen. If they do, they are free. If "it" catches anyone, that person is "it" for the next game.

11. *May I?*

One person is "it." The others stand in a straight line. "It" tells players they may take so many steps; they are not ordinary steps but are called scissors, elephant, baby, pin, giant, side steps, etc. If players remember to say, "May I?" they take the steps. If they forget, they go back to starting line. Sneaking steps are allowed, if "it" does not see the sneaker. If he is caught, he goes back to starting line. The one who reaches the goal first is winner, and he is "it" for the next game.

12. *Crazy*

One player is "it"; he swings each player around by the hand, giving him a whirl. That person is supposed to land in the most unusual position that he can form, or he may continue acting the part of movement in a crazy fashion. After all have been whirled, "it" selects the one who is the craziest, and he is "it" the next game.

This game has variations. If it is called *ugly*, the player tries to look as ugly as possible when he is whirled away. He

may stretch his mouth with his thumbs and draw down his eyes with his fingers, or he may do anything to look as ugly as possible. "It" chooses the ugliest one after he has whirled all. The game may also be called *pretty*. It is the duty of each to look as pretty as possible when he is whirled, though the position in which he lands sometimes makes it impossible. "It" looks over the group and selects the prettiest one. Lower grade children especially enjoy acting crazy or being as ugly as possible.

13. *Seven Sticks*

Two sides are divided evenly to play seven sticks. There is an end line of each team on which seven sticks are placed. There is a dividing line in the center between the two teams; there are side goals over which no one is to cross. The object is to get the sticks of the other team. Players move about freely.

A player tries to get a stick from the other goal. If he is tagged he goes to the other side; he cannot be tagged on his side of the center line. If he gets a stick and is tagged, he must return the stick to the owner and must return to his own sticks before he tries again. The team that gets the sticks first is the winner.

14. *Blackman*

The blackman stands in the center between two teams about twenty yards apart. When blackman calls, "Blackman," all start toward the other side. Blackman tries to catch the runners. He pats them three times on the back, and then they are also blackmen. The game continues until all are caught.

15. *Kick the Can*

Kick the can is similar to hide and go seek. Boundaries may be placed on possible places to hide. "It" hides his eyes and counts to a hundred by fives. While he counts, the others run to hide. If "it" sees a player, he touches the can (any tin can), calls the person by name, and that person must come to the can. If a player sees a chance to slip to the can, he kicks it as far as possible, and everyone has a chance to hide over, the same person taking the game.

16. *Sheep in My Pen*

Sheep in my pen is somewhat like kick the can. A home base is chosen for the pen; it may be a porch or a pen drawn in the dirt. All players are in the pen. "It" takes the game. While

he counts to a hundred, eyes hidden, the others hide. When he has finished counting, he shouts, "Here I come." He tries to find the players without getting too far from the home base. When he sees a player, he shouts, "John, behind that oak tree (or wherever John is), sheep in my pen." John must return to the pen. He is prisoner there until he gets a wave from a hidden player, and then John is free to slip away to another hiding place. If "it" sees him, he is recalled to the pen by, "John, sheep in my pen." John may call for a wave. As a hidden one looks into the open to give the wave, "it," being a careful watcher, sees him and calls him to the pen. The first sheep caught is "it" the next game.

17. *Bicycle Tag*

Each player must have a bicycle. Limited areas are named, and if one goes beyond that area, he is "it." One is chosen "it" to begin the game; he gives the others time to get away. The point is for "it" to touch any part of another's bicycle with his front wheel. His foot must not be on the ground as he catches the other player. The one tagged is then "it."

18. *Hide and Go Seek*

The last person to say "aye" when the game is suggested, is "it." He hides his eyes and counts to a hundred while the others hide. When he has finished he says, "All eyes open; ready to look." He looks for hidden players. If he sees them, he runs to home base and pats three times and says, "One, two, three for Mary." She is caught. If a hidden player runs to home base and pats three times and says, "One, two, three for me," he is home and free. The first one caught is "it" for the next game.

19. *My Father Owns a Grocery Store*

To play my father owns a grocery store two sides are chosen. Each team has a home base; they face each other, some distance apart. One team selects an object of the store and approaches the other team. The first team says, "My father owns a grocery store." The second team asks, "What has he in it?" The first team gives the initial of the chosen article. If it is *apple*, they say, "It begins with A." The others guess. Hints may be given, such as, "It is good to eat raw." If the other team cannot guess, they say, "We give up." If they guess the article, the first team runs for home base, the second team trying to tag them. Tagged players go to the other side.

In either case, the other team then chooses an article and approaches the first team in the same manner.

20. *Fox and Geese*

Fox and geese is a winter sport played when snow is on the ground. Make a circle in the snow with a diameter of fifteen or twenty feet. Make a cross in the circle, the ends touching the circle. One player is a fox; all others are geese. They may run anywhere on the lines; the fox tries to tag a goose anytime he is away from the center. No one may cut across lines. The one tagged is the fox.

21. *Ring Around the Rosey*

Children like to sing this simple game. "It" is in disgrace and is in the center of the circle. Circle goes around singing, "Ring around the rosey, pocket full of posey. Last one to stoop is a dirty red nosey." On the last word all are to squat. The last one to squat is "it." Small children like to continue this game over and over.

Indoor Games

22. *Hangman*

Give each player a sheet of paper and pencil and instruct him to draw a scaffold, a right angle with one end in the ground and a brace across the angle with a rope dangling from the end of the angle left in the air. The leader chooses a name, a person, place, or thing; as, a bird, a river, or air. The player writes the name of the article on a piece of paper, folds it, and places it before the players. They have six guesses. If *trees* were the category, and the word was *walnut*, the game would go like this: first player may ask, "Is there an *a* in the word?" The answer is, "It is the second letter." Players would then write the letter *A* on the second blank. Second player may ask, "Does it have an *e*?" The leader would say, "No, draw your head on the rope." Each player draws his head. This is repeated around the players until each hangs himself or the word is guessed. For each wrong answer, the players add parts to the hangman: body, two arms, and two legs.

23. *Thimble*

"It" stands in a circle of children with a thimble in his hand. Children cup their hands; he passes around the circle pretending to drop the thimble in each hand; he does drop

it in one. A player has been sent outside before the dropping. He is called into the room and asked, "Who has the thimble?" He has three guesses. If he guesses right, that person is "it." If he does not, he goes out and the game goes on as before.

24. *Ring on a string*

"It" is inside a ring of people who hold a string which is as large as the circle of players. A ring, or two or three rings, are on the string. The point is to keep the rings hidden under the hands but to pass them along on the string. The players work their two hands together and apart as far as the neighbors' hands on each side. That action is done all the time so that "it" cannot know where the rings are. He may guess as often and as fast as he wishes. If one is caught with a ring, he becomes "it."

25. *Pass the Brush*

"It" is in the center of a ring of players; they keep their hands behind their backs pretending to pass a clothes brush to their neighbors all the time so that "it" will not know where the brush is. He may guess as often as he wishes. If he guesses one who has the brush, that person must become "it."

26. *Fruit Basket*

Players sit in chairs in a circle. "It" stands in the center. Each player is given a name of a fruit. "It" may say, "Pears and peaches change." Those two change seats. "It" tries to get a chair before one of those two can reach it. The one left without a chair is "it." "It" may say, "Fruit basket turned over." Everyone must then get another chair.

27. *Laugh*

Divide a group into two sides. The point is for one team to make all members of the other team laugh. When one laughs, he must go on the other side. The working team may try any antics to cause the sober faces to laugh.

28. *Black Magic*

The group must not, in general, have knowledge of this game. "It" must not know its secret. He goes outside the room until called. The players select an object in the room, and when "it" comes in they ask him to name it by asking questions. If the carpet was chosen, the captain would ask?" Is it John?" "It" may say what he thinks. He won't know, of course. The captain keeps asking objects in the room. Then

an "it" that knows the game is sent out and an object chosen, such as the couch. When he is recalled, the captain asks, "Is it the rug?" He keeps naming objects in the room. Suppose Mary's hair is black. He asks, "Is it Mary's hair?" The next one he asks is, "Is it the couch?" The knowing "it" answers, "Yes." The idea is to name a black object just before the correct one.

29. *Fig Mill*

Draw three squares inside each other on a cardboard. Give two players nine buttons each, players to have different colors as one white, one red. Draw a cross through the square. Intersections of the lines are places to put buttons. The object is to get three buttons in a row. Three is a fig mill. The player who gets three in a row takes a player's button.

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NOTES

Readers are invited to participate in this department by using it as a clearing house for folklore information of all kinds, to report variants of stories or songs or other material given in preceding issues, or to discover from other readers variants of unpublished lore that has been collected or remembered.

HAWTHORNE AND LEGENDS

By BERNARD COHEN

In his *Septimius Felton*, written during 1861 and 1862, Nathaniel Hawthorne presents an excellent definition of a legend through the words of Septimius:

Yes, I shall like to hear the legend, if it is a genuine one that has been adopted into the popular belief, and came down in chimney-corners with the smoke and soot that gathers there; and incrustated over with humanity, by passing from one homely mind to another. Then, such stories get to be true, in a certain sense, and indeed in that sense may be called true throughout, for the very nucleus, the fiction in them, seems to have come out of the heart of man in a way that cannot be imitated of malice aforethought. Nobody can make a tradition; it takes a century to make it.

Indeed, throughout his creative career, Hawthorne, whose most fertile field of fiction was the human heart, had used legends and had molded them to his own artistic purposes. Among his short stories and sketches, "The Gray Champion" (1835), which centers on the legend of the Angel of Hadley, a Christ-like savior of the people; the "Legends of the Province House" (1838-1839), a group of stories based on New England history; and "The Great Stone Face" (1850), derived in part from an Indian legend, are excellent examples of how Hawthorne adapted legends to present his skillful artistry and his own philosophy.

In "The Ambitious Guest" (1835), moreover, Hawthorne attempted to lend the air of legend to an actual event, a phenomenal landslide that occurred in August 1826, in the White Mountains of New Hampshire. The slide fell above the dwell-

ing of a Mr. Willey and his family, all of whom rushed out of the house to escape disaster. But the slide divided itself directly above the house and annihilated the entire family. The house stood untouched, and the Willeys would have been spared had they remained inside. Hawthorne took these facts and, contrary to his own definition of a legend cited above, attempted to make a legend of them through additions and alterations that reveal the hand of a master craftsman. Having passed through several generations, the story of the landslide may well be a legend among the present day inhabitants of New Hampshire.

Hawthorne was also interested in legends of foreign origin. For example, he wrote two books for children—*The Wonder-Book* (1851) and *Tanglewood Tales* (1853)—which are based on classical myths and legends. Here again, Hawthorne made changes and added his own moral philosophy.

During the last five years of his life, Hawthorne attempted to write his masterpiece, an English romance, but failed. Very important in the background of each fragmentary attempt (*The Ancestral Footstep*, *Dr. Grimshawe's Secret*, and *Sep-timius Felton*) is the English legend of the Bloody Footstep imprinted in the marble of an English estate which Hawthorne had seen while he was in England as American Consul to Liverpool. How Hawthorne worked with this legend in his last romances would make an interesting and rewarding study.

In fact, the path is wide open for one who is well trained in folklore, especially in the history and techniques of legends, to make a thorough analysis of Hawthorne's knowledge and use of legends. Such a study would fill a large gap in Hawthorne scholarship. The final result would undoubtedly add more proof to the mounting evidence that Hawthorne is one of the best literary artists that this country has produced.

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REVIEW

North Carolina Folklore, edited by Hoyle S. Bruton, Chapel Hill, North Carolina: The Folklore Council of the University of North Carolina, Volume I, Number 1, June, 1948, 32 pages. \$.50 a copy, \$2.00 a year.

Hoosier Folklore salutes *North Carolina Folklore* and welcomes it into the fold of state and regional folklore publications. The first number gives ample evidence of excellence and interest, and it shows splendid promise of more good things to come.

It is edited by Hoyle S. Bruton, with Ralph Steele Boggs and Robert A. Linker as assistant editors.

The contents of this first number are extremely varied, including legends, traditions, a folktale, rhymes, a ballad, customs, crafts, folk foods, remedies, beliefs, proverbs, and riddles. The editors plan to include in each issue materials in the following departments:

Mythology; Legend and Tradition; Folktale; Poetry; Music, Dance and Game; Custom and Festival; Drama; Art, Craft, Architecture, Dress, and Adornment; Food and Drink; Belief; Miscellany, Witchcraft, Medicine, and Magic; Folk-speech; Proverb; Riddle.

We extend our good wishes for the success of this new publication.

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MEMBERSHIP IN THE HOOSIER FOLKLORE SOCIETY

Membership in the Hoosier Folklore Society is two dollars a calendar year. This is open to individuals, schools, and libraries anywhere in the United States. Members receive HOOSIER FOLKLORE, a quarterly for the publication of folklore of Indiana and neighboring states. Single copies may be purchased for fifty cents each.

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Joint membership in the Hoosier Folklore Society and the American Folklore Society is available at a special rate of five dollars a year to Indiana residents. Members receive HOOSIER FOLKLORE, THE JOURNAL OF AMERICAN FOLKLORE and MEMOIRS OF THE AMERICAN FOLKLORE SOCIETY as issued.

Applications for membership and membership dues for 1948 should be mailed promptly to Mrs. William Hugh Jansen, Treasurer, Hoosier Folklore Society, 729 E. Hunter, Bloomington, Indiana.

Members are urged to secure new members for the society and to contribute manuscripts for publication.

STANDARD ABBREVIATIONS OF TITLES REFERRED TO IN NOTES AND ARTICLES

CFQ	—CALIFORNIA FOLKLORE QUARTERLY
HF	—HOOSIER FOLKLORE
HFB	—HOOSIER FOLKLORE BULLETIN
JAFL	—JOURNAL OF AMERICAN FOLKLORE
MAFS	—MEMOIRS OF THE AMERICAN FOLKLORE SOCIETY
NYFQ	—NEW YORK FOLKLORE QUARTERLY
SFQ	—SOUTHERN FOLKLORE QUARTERLY
WF	—WESTERN FOLKLORE QUARTERLY
Type Index	—Antti Aarne and Stith Thompson, THE TYPES OF THE FOLK-TALE, Helsinki, 1928.
Motif Index	—Stith Thompson, MOTIF-INDEX OF FOLK-LITERATURE, Bloomington, Indiana, Indiana University Studies, 1932-36.
The Folktale	—Stith Thompson, THE FOLKTALE, New York, The Dryden Press, 1947.