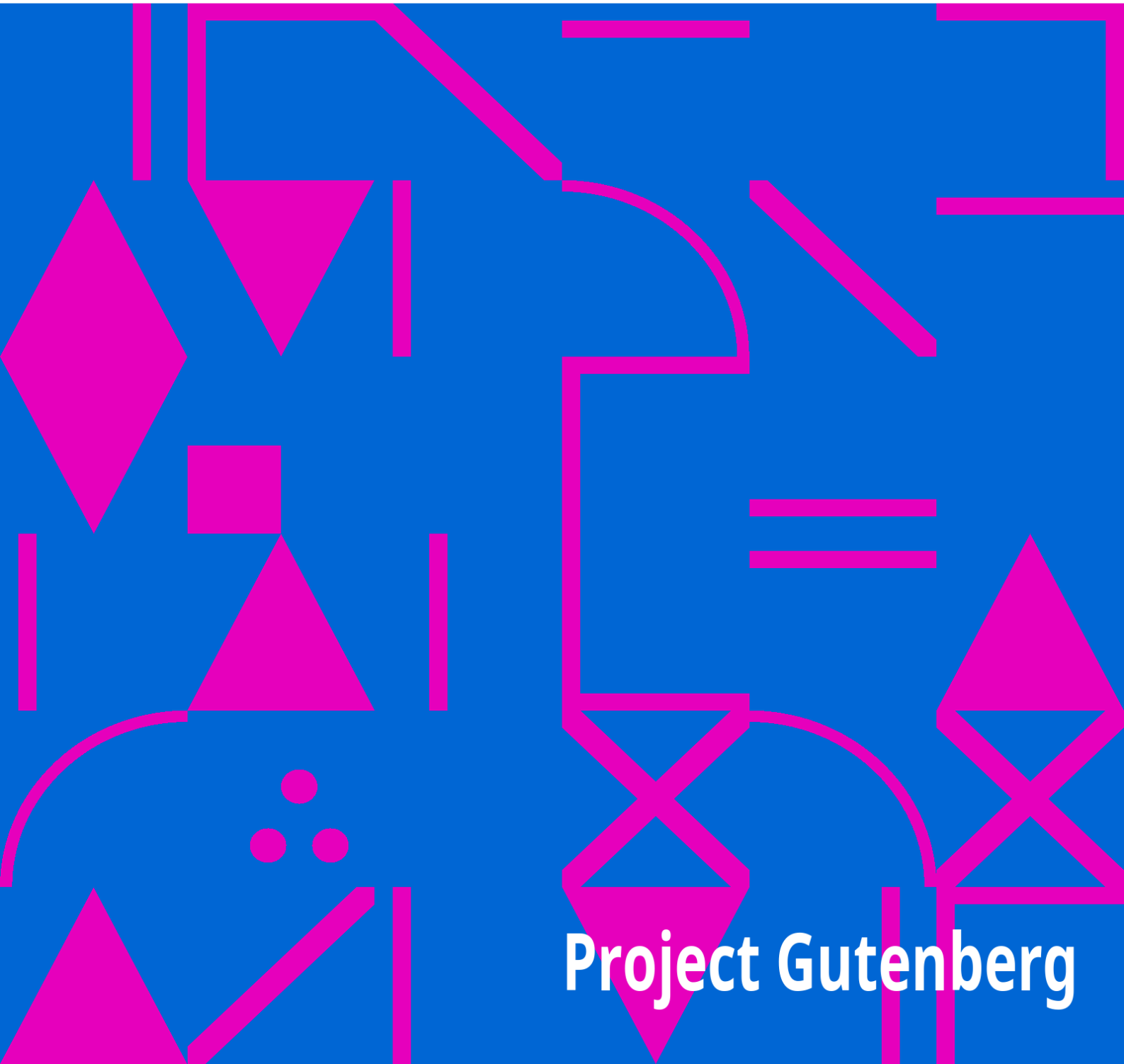


Home Pastimes; or Tableaux Vivants

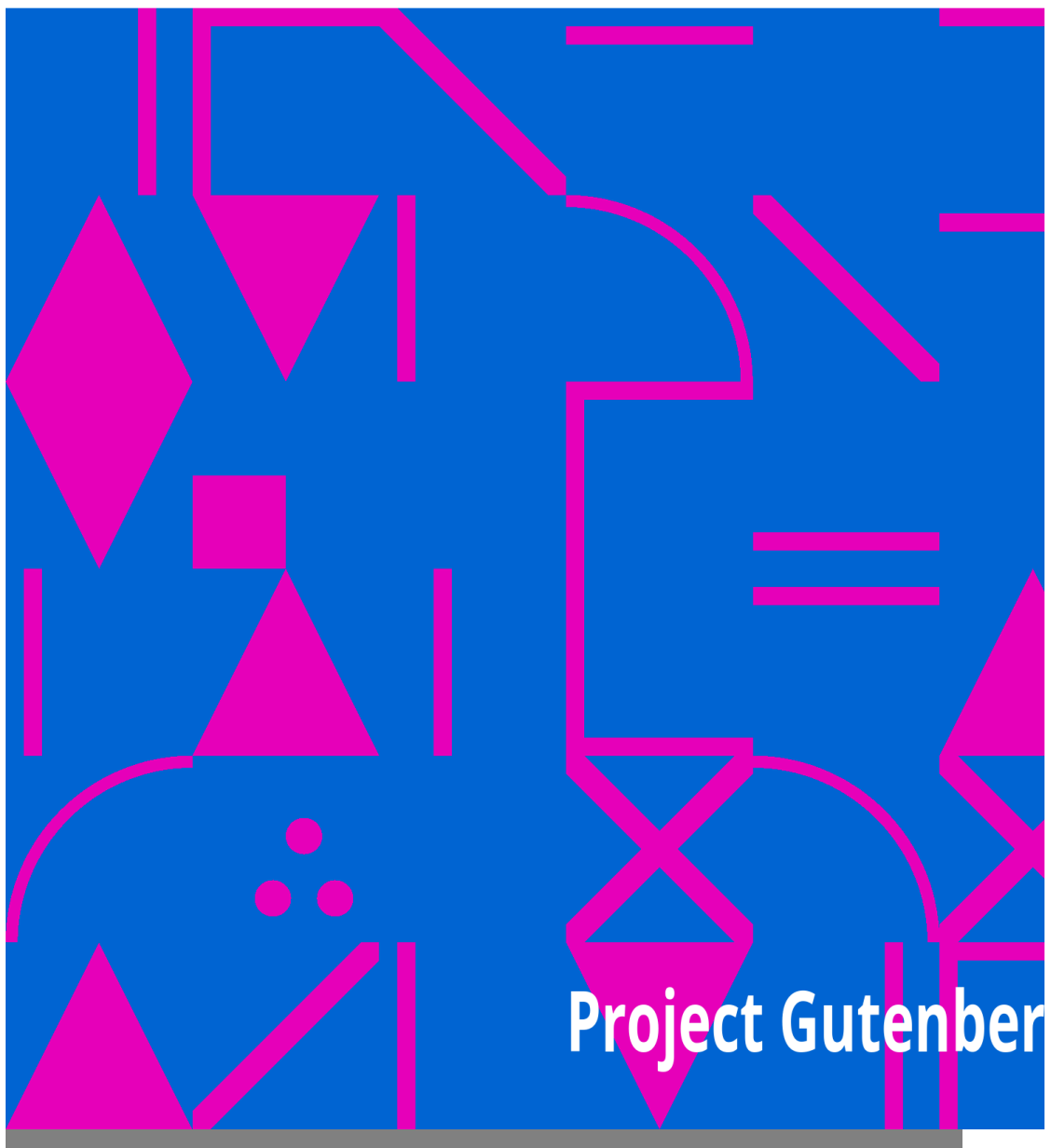
James H. Head



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Home Pastimes; or Tableaux Vivants

James H. Head



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HOME PASTIMES;
OR
TABLEAUX VIVANTS.



TABLEAUX VIVANTS.

BY

J. H. HEAD.

Contents

BOSTON:
J. E. TILTON AND COMPANY.
1860.

Entered, according to Act of Congress, in the year 1859, by

JAMES H. HEAD,

In the Clerk's Office of the District Court of the District of
Massachusetts.

ELECTROTYPED AT THE
BOSTON STEREOTYPE FOUNDRY.



TO

SAMUEL P. LONG, Esq.,

**AS AN HUMBLE TRIBUTE OF ADMIRATION FOR
HIS ARTISTIC AND LITERARY USEFULNESS,**

**AND TO THOSE FRIENDS WHO HAVE
PARTICIPATED WITH ME IN MANY OF THESE
SCENES,**

This Work
IS RESPECTFULLY INSCRIBED,
BY THE AUTHOR.



PREFACE.

A SINCERE desire to extend the influence of a pure and ornamental art, to promote and extend a perfect system of what is really beautiful in the forming of the Tableau, to awaken in the minds of many a quicker sense of the grace and elegance which familiar objects are capable of affording, and to encourage all to cherish a taste for the beautiful, have influenced the author to issue this volume.

Art should not be confined entirely to the studio of the artist. Her presence should embellish every home; her spirit should animate every mind. She is unwearied in her best and brightest attributes, restricting her influence to no peculiar spot of earth, nor conforming her claims to any one sphere. Beauty of form is still beautiful, be it found in the humble cottage or in the magnificent palace.

A perfect picture will be recognized and appreciated whenever displayed, or by whomsoever produced. In fine, nature is still nature, and the germ of poetical feeling is similar in its manifestation wherever it may chance to be shown.

The delineation of the natural and poetical, its realization upon canvas, or upon paper, or in the living picture, tends to improve the mind, assimilates the real with the ideal, conforms taste to the

noblest standard, overflows the heart with pure and holy thoughts, and adorns the exterior form with graces surpassing those of the Muses. The producing and forming of *tableaux vivants* have been the author's study for the past ten years. The choicest gems which adorn this volume are mostly imaginary scenes; others are selected from the poets; and a few are suggested by rare engravings.

The author, in his endeavors to impart and explain many things, has been obliged to sacrifice show and style upon the altar of simplicity; at least, such has been his constant aim. For all imperfections and defects he invokes the charity of a candid public. If this volume should in any degree satisfy a want that has been long felt, or add one devotee to the shrine of beauty, the author will consider his endeavors amply repaid.

JAMES H. HEAD.

PORTSMOUTH, September 2, 1859.



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INTRODUCTION.

THE Tableaux Vivants may be new to many of our readers, although they have been produced and have been quite popular in Europe, and to some extent in this country. For public or private entertainment, there is nothing which is so interesting and instructive as the tableau. The person most fitted to take charge of a tableau-company is one who is expert at drawing and painting: any one who can paint a fine picture can produce a good tableau.

The individual who makes all of the necessary arrangements for a series of tableaux is generally called the *stage manager*. His first work is to select a programme of tableaux; and in this list there should be a variety of designs, comprising the grave, the comic, and the beautiful. A manuscript should be used in which to write the names of the tableaux, directions for forming each, the names of the performers, the parts which they personate, the styles of

the costumes, and the quantity and kind of scenery and furniture used in each design.

The following diagram will illustrate the manner in which the manuscript should be arranged:—

NAME OF TABLEAU.		NO. ———		
Directions for forming costumes, &c.	Ladies.	Personation.	Gentlemen.	Personation.
	Scenery, furniture, &c.			

After the manuscript is completed, it will be necessary to select the company and assign the parts. The number of persons required in a first-class tableau-company is forty. It will be necessary to have that number to produce large pictures; fifteen or twenty-five persons will be sufficient for smaller representations. In forming the company, the following persons should be selected: six young ladies, of good form and features, varying in styles and sizes; six young gentlemen, of good figure, and of various heights; two small misses; two small lads; two gentlemen for stage assistants; one painter, one joiner, one lady's wardrobe attendant, one gentleman's wardrobe attendant, one curtain attendant, one announcer. If a large piece is to be performed, such as the Reception of Queen Victoria, it will be necessary to have fifteen or twenty young gentlemen, varying from four to five feet in height, to personate military and other figures. Each person should have written instructions in regard to the scenes in which they take a part, giving full descriptions of the costumes, position, expression, and character which they are to personate; after which they should meet in a large room, and go through a private rehearsal. It will be necessary, previously to appearing before the public, to have three rehearsals—two

private ones, and one dress rehearsal on the stage. It will be well to have a few friends witness the dress rehearsal, which will give confidence to the performers, previous to their *début* before a large audience. As soon as the company has been organized, and each performer has received his several programmes, it will be the duty of the stage manager to see that the various branches of the profession are progressing in unison with the rehearsals. Each tableau should be carefully examined, and a list of the machinery, scenery, wardrobe, and furniture of each piece noted down, and competent persons immediately set to work on their completion. The selection of appropriate music, the drafting and erecting of the stage, and many other minor matters, should all be completed, before the tableaux can be produced.

But before proceeding farther, we will give directions in reference to the size and formation of *the stage*. It should be strongly framed of joist, and covered with smooth boards, and placed at the end of the hall, at equal distances between the side walls. It should be twelve feet square, and six feet in height. The front of the stage should be made to represent a large picture frame; it can be easily made of boards ten inches wide, fastened together in a bevelled manner, and covered with buff cambric, ornamented with gold paper. Oval frames are frequently used, but they are not so easy to arrange and manage as a square frame. Cover the floor of the stage with a dark woollen carpet, drape the ceiling with light blue cambric, the background with black cambric; the sides should be arranged in the same style as the side scenes of a theatrical stage. Stout frames of wood, two feet wide, reaching to the ceiling, and covered with black cambric, should be placed on the extreme edge of the stage, in such a manner that lamps from the ante-rooms will throw a light upon the stage and not be seen by the audience. Make the drop-curtain of stout blue cambric; fasten a slim piece of wood at the top and the bottom; and, at intervals of one foot on both of the poles, fasten loops of thick leather, containing iron rings one inch in diameter, and between the bottom and top rings, at intervals of one foot, fasten small brass rings; these should be attached to the cambric on the inside of the curtain; then fasten the top pole to the inside of the top of the frame, and attach strong lines to the bottom rings; pass the cords through the brass rings and the iron rings at the top; then gather them together, and pass them through a ship's block fastened in the ante-room. As the lines will be quite

likely to run off of the wheel, a piece of hard wood, with a circle at one end, fastened on the inside of the frame, will answer a better purpose for the cords to pass through. After passing them over the block, tie them together, and the curtain will be ready for use. When the ropes are drawn, the curtain will rise up in folds to the top of the frame. The floor of the stage should be built out on the front twelve inches, for the placing of a row of gas-burners with tin reflectors, painted black on the outside; this row of lights should be furnished with a stopcock, which can be placed in the gentleman's dressing-room. A row of strong lights should also be placed on each side of the stage, within three feet of the ceiling; these also should have reflectors and separate stopcocks, for the purpose of casting the proper lights and shades on the stage.

The Dressing-rooms are on each side, and beneath the stage. The floor of the stage should extend out on each side, making small rooms for the placing of the scenery, furniture, &c. A trap-door should be cut in the floor of each room, and flights of steps reaching down into the rooms below, which are used for dressing-rooms. A partition placed under the stage divides the ladies' from the gentlemen's room; these rooms are covered on the front with strong cloth, and decorated with flags.

A stage for tableaux in a private dwelling-house should be formed similarly to a hall stage, but so constructed that it can be put together in a few minutes. The platform should be fourteen feet square, made in three sections, so that it can be handled easily, and should rest on a frame of small joist, which can be mortised together at the corners; place the frame on four boxes, two feet square; at the corners of the platform mortise four square holes, in which insert pieces of joist which will reach to the ceiling; around the top fasten strips of board, by means of screws. Make the frame in three pieces, cover them with cambric, and fasten them to the front joist, and on the top board with long screws; arrange the curtain and scenery similar to the hall stage. The wardrobes and furniture can be furnished by the members of the company, and with a little ingenuity and taste, many suits can be gotten up with little expense. As the view of the tableaux is but momentary, the quality of the costumes will not be noticed.

For a single evening's entertainment, the following arrangement will suffice, providing there be a long entry or a large parlor,

separated by folding doors. If the entry is used, let the performers form their tableaux at the lower end; and when all is ready, the audience can be called from the parlors to witness the scene. A parlor with folding doors is undoubtedly the best place, as the doors can be slowly opened, which will give a better effect to the scene. Cover the wall back of the tableaux with black shawls, place the lights on a table at one side of the picture, and hide them from the view of the audience by placing a screen of thick cloth in front of them.

In forming up a tableau, lights and shades should be studied; in fact, this is the main secret of producing effects, and by managing the lights about the stage correctly, you can throw parts of your picture in shadow, while other portions are light. Care should also be taken not to have too great a variety of colors in a picture. The showy costumes should be intermingled with those of modest appearance, and the lightest characters, as a general rule, should be placed in the background to relieve the dark ones; those in the background should be placed on platforms. If there are many figures in the piece, it will be necessary to have a number of forms, of various heights, placed in the background—in this manner all of the figures will be seen.

The scenery, furniture, and machinery of each piece should be arranged previous to the entrance of the performers on the stage. Each performer should be called on separately, and placed in position. By adopting this plan, every tableau can be formed without noise or confusion. When the position is once taken, it should be kept, unless it is a very difficult one.

The stage manager should take his position at the front of the stage, and see that each one is in his proper place. He should prohibit laughter or conversation among the performers, unless any one wishes explanations in regard to the piece. He should be strictly obeyed in all matters referring to the tableaux; and when he has properly adjusted every thing on the stage, he should remove to the ante-rooms, and see that the lights, music, &c., are ready. He should then ring a small bell, and the announcer in the hall will have a programme of the tableaux, and will announce the piece; and if there is any accompanying poem to be read, it will be his duty to read it. The manager will then ring the second bell; this will be a signal for the performers on the stage to take

their positions, and for the lights to be turned down in the hall. In thirty seconds after the second bell, the manager will ring a third time, which will be a signal for the curtain attendant to draw up the curtain, which should rise slowly to the top of the frame, and be kept up about thirty seconds. Each tableau should be exhibited twice, and in some cases three times. After the last exhibition, the performers should quietly proceed to the ante-rooms, and immediately dress for the next tableau. The manager and assistants will see that the stage is cleared of the scenery, and new scenery adjusted for the next piece. It will be necessary to work with rapidity, as there are many things to perform which in the aggregate will take much time. Large programmes should be placed in each dressing-room, so that the performers will be able to tell in which tableau they are to perform, without inquiring of the manager. Each performer should be furnished with a large trunk to keep his wardrobe in; and when a change of costume is made, care should be taken that each one places his costumes in his own trunk. If this plan is not followed, before the exhibition is through, many articles will be missing, which will retard the performance.

Each piece of machinery, furniture, scenery, &c., should have a proper place where it should be left when not in use. Nails, pins, hammers, and other articles which come in constant use, should be kept in a large box near the stage. By working systematically, every thing will move on with clockwork nicety, and all confusion be avoided. Colored fires should be burnt in the ante-rooms at the sides of the stage; smoke and clouds should be produced at the back, or in the centre of the stage. The preparation can be ignited by fastening a lighted fuse to a long rod. Large tableaux require all the light than can be produced. Medium pictures should be shaded in different parts. Statuary tableaux require a soft and mellow light. Night scenes require but little light, which should be partially produced by the burning of green fire. The following articles are indispensable to a well-arranged tableaux stage:—

One melodeon, six common chairs, four ditto of better quality, two small tables, two sinks, two sets of pitchers and ewers; two mirrors, combs, hair brushes, pins, tumblers, twine and rope; napkins, nails, tacks, buckets, hammers, brooms, cloth brushes, small bell, large bell, scissors; one large table, one large chair,

one set damask curtains, four boxes, four feet long and eighteen inches wide, six ditto eighteen inches square; two pieces black cambric, six feet square; four pieces white cotton cloth, six feet square; (these boxes and cloths are to be used in forming up the groundwork of almost every tableau;) two red damask table covers, (very handy things to use in decorating showy pictures;) one circular platform, four feet in diameter, (much used to form the top of pedestals to group statuary tableaux on;) two steel bars, for producing sounds to represent alarm bells; one bass drum, one tenor drum, one flask of powder, one box of material for colored fires, one set of water-colors, one case containing pink saucer, chalk balls, pencil-brushes, and burnt cork.

It would be almost impossible to furnish a complete list of the articles necessary. Those we have omitted will suggest themselves, or the occasion will suggest them. By closely studying the plans we have outlined, we are certain that no person with tact and taste could assume the directorship of a tableau-company without success.



The Tableau Vivant.



WALK with the Beautiful and with the Grand;
Let nothing on the earth thy feet deter;
Sorrow may lead thee weeping by the hand,
But give not all thy bosom-thoughts to her;
Walk with the Beautiful.

I hear thee say, "The Beautiful! what is it?"

O, thou art darkly ignorant! Be sure
'Tis no long, weary road its form to visit,
For thou canst make it smile beside thy door;
Then love the Beautiful.

Ay, love it; 'tis a sister that will bless,
And teach thee patience when the heart is lonely;
The angels love it, for they wear its dress,
And thou art made a little lower—only;
Then love the Beautiful.

BURRINGTON.



THE WREATH OF BEAUTY.

While Beauty comes to every human heart,
And lingers there, unwilling to depart,
Too many own her not, nor heed her claim,
But blindly follow some ignoble aim.

LAIGHTON.

Ten Female Figures.

THIS elegant design is one of the finest of this series of tableaux, and is composed of ten young and beautiful ladies, grouped so as to represent a magnificent wreath. The bottom of the wreath rests on the front of the stage; the top reaches up to the ceiling, forming a complete circle of beautiful forms and fair faces, among which are entwined festoons of flowers. Inside of this circle is a large wreath six feet in diameter, and five inches in thickness; this rests on a pink ground, and is composed of spruce, ornamented with artificial flowers.

The first work in the construction of this tableau is to erect a circle of seats reaching from the front of the stage to the ceiling, in the background. This can be easily accomplished by using boxes of various sizes. The wreath should be ten feet in diameter; the boxes should be entirely covered with white cloth, the space in the centre with pink cambric.

The costume of the ladies consists of a white dress, cut very low in the neck; skirt quite long, and worn with few under skirts; sleeves four inches long, trimmed with white satin ribbon; waist encircled with a white satin sash; feet encased in white slippers; hair arranged to suit the performer's taste, and encircled with a wreath of white artificial flowers. The lady at the top of the wreath should first take her position. She should be the lightest in weight of the group, and should recline in an easy position, resting her head upon her hand, the elbow touching the box, and the body slightly inclined to the right. The second lady will then take her position at the right of the first, on the seat below, her arm resting on the form of the lady above, the right hand

supporting her head, the face turned in to the centre of the circle, the eyes raised to those of the figure above. The remaining figures should take similar positions, until one half of the circle is complete. The other side of the circle is arranged in a similar manner,—the figures facing inward.

The wreath of spruce and flowers is to be placed within the circle of ladies. The stage and the back scene should be hung with green bocking, and care must be exercised in the forming of the circle, so that it shall appear perfectly round. The small festoons of flowers should be entwined among the figures, after they have taken their position. The expression of the countenances should be pleasant and animated. The light for this piece should come from the foot of the stage, and should be quite brilliant. Music soft, and of a secular character. The tableau, when finished, at a distance appears like an immense wreath resting against a grassy bank.



THE MARBLE MAIDEN.

Paulina. As she lived peerless,
So her dead likeness, I do well believe,
Excels whatever yet you looked upon
Or hand of man done; therefore I kept it
Lonely apart; but here it is: prepare
To see the life as likely mocked as ever.
Still sleep mocked death; behold, and say 'tis well.

WINTER'S TALE.

Three Female and Eleven Male Figures.

THIS tableau is taken from Shakspeare's drama, "The Winter's Tale." The scene is that wherein Paulina draws away the curtain and discloses the marble statue. She is addressing Leontes, who is seen in the foreground. At the left of the stage, a group of five gentlemen and one lady is seen; on the opposite side of the stage is another group of five gentlemen; all of which are in position, so that a profile view is exhibited.

The scenery of this piece consists of a curtain passing across the stage, three feet from the back end. The curtain described in the tableau of the "[Dancing Girl in Repose](#)" will answer for this scene, but should be allowed to hang straight from the top, in place of being looped up at the sides. Arranged in this way, it will leave an open space of five or six feet in the centre. The background is seen through this opening, and is to be festooned with wreaths of evergreens and flowers. Close up to the back wall is placed a platform, made in two pieces, the first being four feet square and one foot high. On this rests a second platform, three feet square and one foot high. At the right side of the upper platform is placed a round pedestal, three feet high and one foot in diameter; this has a cap and base, and can be made of cardboard, and covered with white marble paper. The platform is to be covered with black marble paper.

By the side of the pedestal stands the statue. The lady who personates this figure should be rather slim, of medium height,

good features, and dark hair. Costume consists of a loose, white robe, worn with but few skirts, the sleeves very short, the waist cut low at the neck, the skirt long enough to trail on the platform; the whole covered with white tarleton muslin. Across the shoulders, and tied at the right side, is worn a heavy muslin mantle, trimmed on each edge with white satin ribbon. The hair is arranged in a neat coil, and a small wreath of white leaves encircles the head. These are made of white paper, and fastened to a wire frame. The statue stands perfectly straight at the side of the pedestal, one arm resting on the top, the hand hanging down over the front, while the left arm hangs gracefully at the side. The eyes are directed to the figure of Leontes in the foreground. Pauline, who draws the curtain aside, is costumed in a black silk dress, with a velvet waist, trimmed with bugles, and interspersed with silver spangles. The hair, arranged in a single coil, is decorated with a velvet band, with white paste pin in the centre, from the back of which is fastened a long black lace veil, falling gracefully over the shoulders, and reaching nearly to the floor. She is standing at the right of the curtain, one hand grasping its folds, while the other is extended, and points to the statue. A profile view is had of the figure: the head is slightly turned, the eyes directed to Leontes in the foreground. Leontes' costume consists of a black coat, belted around the waist, black knee breeches and hose, confined with a gold band and showy paste pin. The collar and cuffs of the coat are decorated with deep white lace. A short sword is suspended from the belt; the feet are covered with low shoes, with showy buckles; the head is encircled with a silver band, one inch wide, with a brilliant pin in the centre. Fastened around the neck, and hanging over the shoulders, is a black velvet cape—a small, lady's cape will answer. Position is standing on the extreme front of the stage, with both hands extended above the head, the body thrown back, the feet extended from each other, the back turned to the audience, the head inclined to one side, so that a side view is had of the face, while the eyes are directed to the statue. Behind Leontes stands a tall figure, costumed in a black coat and knee breeches, white hose, knee and shoe buckles, low shoes, waist encircled with a belt, a short cloak thrown over the right shoulder. The other figures are costumed in a similar manner, and stand between Leontes and the side of the stage, and are looking intently at the statue.

Three more gentlemen, costumed in a similar style, occupy positions on the opposite side of the stage, close to the wings. A profile view is had of their figures, while their faces are turned towards the statue. In front of this group stands a young man, with his arm placed around the waist of a young lady who stands at his side, and in such a position that we have almost a back view of them. The lady is costumed in a white dress, cut low at the top, sleeves very short, skirt long, so as to trail ten inches, ornamented with buff ribbon, which should be placed on the bottom of the skirt, around the waist, on the top of the waist, and on the sleeves. Her hair should hang loosely over the shoulders, the head encircled with a string of feldspar or pearl beads. The hands are clasped in front of her bosom, the body inclined forward slightly, the eyes directed towards the statue. The gentleman at her side stands erect. His costume consists of a dark coat, ornamented around the bottom with silver paper, covered with black lace, the sleeves and collar trimmed in the same mode, with an addition of wide white lace cuffs and collar; the breeches are of black cloth, with a band of silver, and buckle at the knee; white hose, low shoes, with buckles, a wide belt around the waist, from which is suspended a long, slim sword. The lights on each side of the background, where the statue is placed, should be quite brilliant. The foreground should receive the rays of light, which should be of medium quantity, from the side of the stage where Leontes stands. Music soft and plaintive.



VENUS RISING FROM THE SEA.

Then spoke the sovereign lady of the deep—
Spoke, and the waves and whispering leaves were still:
"Ever I rise before the eyes that weep,
When, born from sorrow, wisdom makes the will;
But few behold the shadow through the dark,
And few will dare the venture of the bark."

BULWER.

One Female Figure.

THIS tableau is represented by one beautiful lady, whose costume consists of a flesh-colored dress, fitting tightly to the body, so as to show the form of the person. The hair hangs loosely on the shoulders and breast, and is ornamented with coral necklaces, while the neck is adorned with pearls. To represent the sea, it will be necessary to place, at intervals of two feet, (from wing to wing,) strips of wood, beginning at the floor of the stage, near the front, and rising gradually as they recede in the background, the last strip being two feet from the floor of the stage. After these have been arranged, lay strips of blue cambric across them; cover them entirely, and between the bars of wood let the cambric festoon so as to represent the appearance of waves. It will be necessary to fasten the cambric with small tacks, to keep it in position, while the ridges of the miniature waves should be painted white, to imitate foam. A trap door should be cut in the centre of the stage, and a circle cut in the centre of the cambric, to admit the body of Venus. The waves should come up three inches above the hips, fitting closely around the body. The water about the centre should be made white with foam. A platform can be arranged below the stage for the performer to stand on, and this can be made high or low, according to the height of the lady, by the use of blocks of wood. The right hand of the figure is held above the head. The left hand rests on the water. The countenance is lighted up with smiles. Small particles of isinglass scattered on the waves will make them glisten and sparkle, which will add to the effect, while a green fire, burned for twenty seconds, and then

changed to red or bluish white, will give a fine shade to the scene. If the colored fires are not used, the light should come from the front. Music, soft and brilliant.



RECEPTION OF QUEEN VICTORIA AT CHERBOURG.

Sing, gladly sing!
Let voice and string
Our nation's guest proclaim.
She comes in peace,
Let discord cease,
And blow the trump of Fame!

ANON.

Ten Female and Twenty Male Figures.

IT was in the fall of the year 1858, when the great naval arsenals, magazines, and docks, at Cherbourg, were to be inaugurated; and notwithstanding the admonition of the English press, which represented the establishment of these works as a direct menace against Great Britain, and, taken in connection with the constant increase of the French navy, a proof of ultimate hostile designs on the part of the emperor, Queen Victoria had accepted an invitation to be present on this occasion. The day appropriated for the reception of the queen had arrived. The weather was superb; the skies were blue, and the waters of the channel were calm and placid. The shores and buildings, as far as the eye could reach, were covered with cavalry, infantry, artillery, and citizens. Every bosom in this mighty throng was glowing with enthusiasm. The glittering eagles, the waving banners, the gleam of polished helmets and cuirasses, the clash of arms, the soul-stirring music from the martial bands, and the incessant bustle and activity, presented a spectacle of military splendor which has seldom been equalled. It was war's most brilliant pageant, without any aspect of horror. The frigate *La Bretagne*, on which the banquet was to take place, was decorated with signals and flags, and most prominent were the national ensigns of France and England. A triumphal throne was erected on the deck of the vessel, on which sat Louis Napoleon, the empress, the officers and great dignitaries of the country, interspersed with the ladies of honor. Salutes from the surrounding forts and ships of war announced

the arrival of the barge containing the Queen of England, Prince Albert, and suite. They were received on board the frigate by Napoleon, amid the salvos of artillery and strains of martial music. "God save the Queen," and French national airs, were played by the bands, and the nation's guest was addressed by Napoleon, who, in proposing Victoria's health, said,—

"Facts prove that hostile passions, aided by a few unfortunate incidents, did not succeed in altering either the friendship existing between the two crowns, or the desire of the two nations to remain at peace. He entertained the sincere hope that if attempts were made to stir up the resentments and passions of another epoch, they would break to pieces on common sense. Prince Albert responded, and expressed the most friendly sentiments on behalf of the queen. He said she was happy at having an opportunity, by her presence at Cherbourg, of joining and endeavoring to strengthen as much as possible the bonds of friendship between the nations—a friendship based on mutual prosperity; and the blessing of Heaven would not be denied. He concluded by proposing a toast—The emperor and empress."

The above scene is the one we propose to represent in tableau; and to give a good effect to the piece, it will be necessary to have thirty persons. The number can be increased if there is sufficient room. The four principal characters are Queen Victoria, Prince Albert, Louis Napoleon, and the Empress. In selecting the persons for these parts, it will be well to choose those who are as near like the original as possible. They should be persons of good figure, and of graceful and easy manners. The sailors and military should be composed of young lads; the rest of the performers consist of young ladies and gentlemen. The stage should be arranged in the following manner: Two tiers of seats should be arranged in a curved line from the right of the stage, at the front, to the left of the stage, in the background. The front seat is two feet, the second and back tier should be three feet, in height, with a wide platform behind, of the same height, capable of holding twenty persons. These seats should be covered with a crimson cloth, and are intended to be occupied by Napoleon's suite. In the centre of these seats should be placed a platform four feet square and two feet high; on this place the throne chairs, and build a flight of broad steps in front, covered with crimson, and decorated with gold. The throne chairs should be made as showy

as possible. Common office chairs can be easily made to answer the purpose by fastening to the backs pieces of boards one foot wide and four feet high, and covering the fronts and top of the arms with pieces of board four inches wide, decorating them with red turkey cloth, and bands of gold paper. Place them close together, and insert a board decorated in the same manner between the two, and ornament the top with a canopy of Turkey cloth, trimmed with gold; on the top place a pointed gilt crown. This kind of throne can be easily put together, and will be easier to handle than one made in a more workmanlike manner. The emperor and empress should be seated in the chairs. The platform is intended for the military, while the seats should be filled with dignitaries, officers, and ladies. The empress's costume consists of a rich brocade, heavily ornamented with jewelry, gold or silver lace, and any other decoration that will be appropriate, and will add to the richness of the costume. A small crown should adorn the head, which can be made showy by using paste pins of various sizes. The emperor's costume consists of a blue velvet coat, ornamented with gold epaulets, and trimmed with gold fringe, while the right breast is adorned with the cross of the legion of honor. The breeches are of blue velvet, trimmed with silver lace and knee buckles; the remainder of the costume consists of military top boots, silk scarf of blue and red, side arms and crown. At each side of the throne there should be one body guard, fine-looking gentlemen, dressed in court costume, each holding a long halberd. The rest of the gentlemen are costumed in court dress and military suits; the ladies in as showy and rich appearing costume as can be procured. The hair should be arranged to suit the taste of the performers; the head should be adorned with a band of gold, with a colored plume in front. The seats are to be filled entirely with the ladies and gentlemen, and a few should stand at the side and on the platform; careless and graceful attitudes should be taken, and all eyes should be directed to the left of the stage, where the barge is expected to arrive. The soldiers in the background should be formed in platoon, and in such a manner that all will be visible. The muskets should be held at the shoulder. Each should be furnished with a large moustache, and should look directly forward. The performers having all taken their positions, the cannon will commence firing behind the scenes, and the curtain will rise on the first part of the tableau; after exhibiting this part twice, a piece of canvas, painted to

represent water, should be spread in front of the throne, while the rest of the scenery and performers should be all ready, so that in five minutes after the first scene, the second should appear. The barge should be made five feet in length, or, rather, five feet of the barge should be seen; the remaining portion of it is presumed to extend behind the scenes. It should be built in the form of the Venetian boats, with the prow running up a foot above the gunwale, and turning over in the form of a scroll. The barge can be framed out of light strips of wood, and covered with canvas; the exterior should be painted in showy colors; the scroll can be covered with gold paper; a wreath of flowers should be painted around the edge of the gunwale; cloth, painted to represent water, should be fastened about the boat near the water line. The barge contains four sailors, Prince Albert, and Queen Victoria. The remainder of the company is imagined to be in the stern of the boat, which is invisible. The boat should be placed sideways to the audience, very near to the side wing, with the bow inclined slightly towards the throne. When the curtain rises on the scene, the emperor should be standing at the foot of the throne, about to assist the queen from the bows of the barge. The queen is standing with hands extended to receive the proffered assistance of Napoleon. Prince Albert is seated directly behind the queen, holding his chapeau in his hand. The sailors hold their oars up in the air, and look towards the audience. The queen's costume consists of a showy brocade dress, ornamented with a mantle in imitation of ermine, and showy jewelry; a crown, of English design, adorns the head. Prince Albert is costumed in a scarlet military coat, with heavy and rich decorations, gold epaulets, crimson sash, buff vest and breeches, side arms and chapeau. Sailors' costume consists of a white shirt, with blue collar and cuffs, black handkerchief about the neck, and black tarpaulin. While the curtain is up, the band should play "God save the Queen." This piece requires great quantity of light, which should come from the side where the barge is placed, and from the front.



SCENE FROM THE OPERA OF "SAPPHO."

The very spot where Sappho sung
Her swan-like music, ere she sprung
(Still holding, in that fearful leap,
By her loved lyre) into the deep,
And dying, quenched the fatal fire,
At once, of both her heart and lyre.

OPERA OF SAPPHO.

Eleven Female and Ten Male Figures.

THIS thrilling tableau is a representation of a scene from the popular opera of Sappho. The design is taken at the moment when Sappho has finished her first song, "Morning has never dawned," and the attendants join in the chorus. The number of figures in the piece is twenty-one, eleven ladies and ten gentlemen. The scenery in the background and at the sides represent pillars of marble; these can be cheaply made of strips of marble paper, with a cornice running around the top; in the centre of the background is placed a platform two feet high by four feet square; on each side of this are pedestals three feet high by one and a half feet square, the fronts panelled with red Turkey cloth, and bordered with gold paper; on the top of these should be placed large earthen vases, painted to represent bronze, from the mouth of which there should issue colored flames. From the right and left sides of the platform to the front corners of the stage place the chorus singers. The ladies stand on the left side; three are placed on a platform one foot high, and standing in front of them, at equal distances, are seven more. The gentlemen on the other side are arranged in the same manner. Sappho, the heroine of the tableau, stands on the platform between the two pedestals; the left hand rests on the top of one of the pedestals, and the other is raised up at arm's length. The head is thrown back slightly, and the eyes are raised upward. The right foot is placed twenty inches in advance of the left, the body facing the audience.

Sappho's costume is a long, white robe, cut low at the top, over which is worn a short half skirt of white tarleton muslin, reaching to the knee; sleeves five inches long, trimmed with Grecian border; the lower portion of both of the skirts trimmed with black velvet two inches wide, ornamented with gold paper and spangles; a wide band of gold is placed around the top of the dress, and covered with wide white lace. A band of wide black velvet ribbon, ornamented with showy paste pins, encircles the waist, and a wreath of silver leaves adorns the head. These can be cut from silver paper, lined with cloth, and fastened to a small wire. The hair is arranged in wide braids at the side of the head, clasped by a silver band at the back, and allowed to hang in short curls in the neck.

The chorus ladies are costumed in white dresses, low-necked; sleeves five inches long, trimmed with narrow pink ribbon, a bow of the same at the top of the sleeves, fastened to the dress by a brilliant glass pin; over the skirt of the dress should be worn a half skirt of white tarleton muslin, which should be two feet long in front, and three behind; this is belted about the waist with a pink ribbon, and trimmed around the bottom with oak leaves. The hair of most of the ladies should be arranged in curls, which should be confined together with a band of silver, while three of the ladies must allow their hair to fall loosely over the shoulders; wreaths of artificial flowers should adorn the heads of all. The lady who stands near the corner of the stage at the front should have in her left hand a torch, from which issues colored flame, while the right hand is raised above the head, the right foot placed twenty inches before the left, the body and head thrown back, the eyes cast upward, and excitement should be expressed in the countenance. (The torch can be made of wood, and covered with silver paper.) Every other lady in the row of seven should hold a torch, and take similar positions. Those standing near the torch-bearers are costumed in the same manner, and hold small harps in the left hand, while the right touches the strings. The body and head are thrown back slightly, and the eyes cast upward. Those performers standing near the platform should be elevated on small platforms of various heights, so as to be distinctly seen. On the platform behind the seven stand three other ladies, at equal distances from the front corner of the stage to the pedestals. Their costume should be similar to the others;

position the same, while the hands are clasped in front of the bosom, and the eyes are directed to the form of Sappho.

The ten gentlemen are costumed in white coats trimmed around the bottom, the sleeves and collar with black cambric two inches in width, and ornamented with gold; a black belt of the same material encircles the waist; black pants or breeches; white hose reaching to the knee, and fastened with a silver band and buckle; low shoes, with a blue rosette on the front. A wide white mantle trimmed with oak leaves should be worn across the breast, the ends ornamented with wide yellow cambric fringe, which should be fastened at the side with a blue rosette, and trail made nearly long enough to reach the floor. The head is adorned with a wide band of velvet, ornamented with gold. The performers should be furnished with long, full beards, which can be made of hemp or horse-hair. The arrangement of the gentlemen is the same as that of the ladies—seven placed on a line from the pedestal to the corner of the stage, and three on the platform behind. The front rank have the golden harps and the torches. The gentlemen on the platform clasp their hands in the same manner as the ladies opposite. The position of all the chorus singers is such that a profile view is had of their features.

The front lights should be turned down quite low; the lights at the side where the gentlemen stand should be very brilliant. A red fire should be thrown on the platform and the figure of Sappho. Music should be quite brilliant.



FLORA AND THE FAIRIES.

She haunts the spring beneath a fairy's guise,
With unbound golden hair and azure eyes;
A wreath of violets in each dainty hand,
And round her sunny brow an emerald band;
While all day long she strays o'er hill and glen,
Through leafy bowers, amid the homes of men;
And when night falls, from out the echoing dells,
The lilies ring for her their crystal bells,
And in the forest's depths she dreams till morn,
Waked by the music of the wild bee's horn.

LAIGHTON.

Eight Female Figures.

THIS elegant tableau represents Flora seated in a beautiful car drawn by six fairies. The car is easily made of wood covered with paper or cloth, and decorated with flowers. It should be five feet long, and made in the form of a scroll, the largest part of which should be at the back of the car. Cover the centre of the scroll which forms the sides with crimson paper or cloth, ornamented with a border of gold paper three inches wide, and a second border of artificial flowers. Make the wheels of solid pieces of wood; the front ones, one foot in diameter; the back ones, double the size; cover them with crimson cloth, and ornament them with large gold stars; build a small seat at the back end, and extend the floor of the car one foot out from the back part, for the footman to stand on. The front of the car should be built in the form of a scroll, and should sustain a small vase of flowers on the top. Vases of similar shape, containing flowers, should be placed on each side of the seat; a long rope, covered with crimson cloth, should be attached to the front axletree. As only one side of the car is visible, it will be necessary to decorate only one side. A platform one foot high should be built on the front of the stage; a second one, three feet from the first, which should be two feet high; a third, in the rear of the second, should be three feet in height. These must be covered with green bocking, to represent

turf. Place the car near the front of the stage, at the right corner; attach six pieces of green ribbon to the crimson rope, for the fairies to take hold of; six pink ribbons must be fastened to the waist of the fairies, and held by Flora, who is seated in the car.

The young lady who personates Flora should be of good figure and features, and rather small form. Her costume consists of a white robe, cut low at the neck; sleeves five inches long, trimmed with flowers; a belt of green cloth, adorned with artificial flowers, around the waist; a crown, made in like manner, encircling the head; a small bouquet of flowers fastened to the front of the waist. The hair is arranged in short curls about the head; a side view is had of the body, while the head is turned around to face the audience. The hands are employed in holding the pink ribbons and whip, which is made of a long, slender branch of the willow, with a few leaves on the extreme end. The countenance expresses pleasure and animation.

Seven small misses personate the fairies, and their costume consists of a short white dress, decorated with silver spangles. Strips of blue ribbon, one inch wide, should be placed around the skirt, running from the waist to the bottom of the skirt; these must be three inches apart. The waist is made of blue silk, and trimmed with silver paper and spangles. The hose are flesh color; shoes, white satin; the head is encircled with a wreath of flowers; the hair should be arranged in short curls, and small wings formed out of wire, covered with gauze, and ornamented with silver spangles, are fastened to the back of the waist. The fairies should stand in double files, one couple standing on the first platform, one on the second, and one on the third; they should be three feet apart, standing in the form of a half circle, so that each will be seen. One hand should grasp the pink ribbon, while the other is raised, holding a small bunch of flowers. The fairy footman's costume is like the others, and the position is on the back of the car, both hands upon the back of the seat, and at the same time holding the ends of a long wreath, which arches over the head of Flora.

The light should come from the side of the stage where the fairies stand, where should be burned a small quantity of the whitish-blue fire. Music lively.



THE SPECTRE BRIDE.

But, soft; behold! lo, where it comes again!
I'll cross it, though it blast me.—Stay, illusion!
If thou hast any sound, or use of voice,
Speak to me:
If there be any good thing to be done,
That may to thee do ease, and grace to me,
Speak to me;
If thou art privy to thy country's fate,
Which, happily foreknowing, may avoid,
O, speak!
Or, if thou hast uphoarded in thy life
Extorted treasures in the womb of earth,
For which, they say, you spirits oft walk in death,
Speak of it. Stay and speak!

SHAKSPEARE.

Twelve Female and Twelve Male Figures.

THIS interesting and imposing tableau is taken from a legend, which has been handed down from generation to generation among the villagers living in the neighborhood of Glenburne Castle, England. The story, probably as authentic as many which are often heard of in those districts, is as follows:—

Many years ago, that portion of the country where Glenburne Castle now stands was owned and governed by an intriguing and overbearing lord. He had a beautiful companion for a wife, who loved him too well; but his affections wandered from her. He looked into a brighter eye, and on a fairer brow. His wife pined away, lived miserably for years, and died at last broken-hearted. Six months had passed, and great preparations were being made in the old castle for a magnificent wedding. The lords and nobles, within a circuit of five hundred miles, were invited to participate in the festivities of the day. The halls were hung with beautiful tapestry and garlands of flowers, and the castle resounded with strains of sweet music, "and all went merry as a marriage bell."

But this finely-arranged entertainment did not end in so pleasant a manner as was intended. The hour had arrived when the lord of the castle was about to lead to the hymeneal altar the bright-eyed lady he so long loved. The spacious and magnificent drawing rooms were thronged with the wealthy and the beautiful; all were attired in robes of silk and satin, and costumes of velvet, which glistened with pearls and precious stones. A temporary platform was placed at one end of the hall, on which was raised a crimson and gold canopy. On the platform were to be seated the bride and bridegroom, and the grand cardinal who was to perform the service. It was seven o'clock in the evening; the guests had all arrived, and were seated around the room awaiting the entrance of the lord and his intended bride. Soon the castle resounded with the sound of trumpets. The massive doors opened wide, and the grand cardinal, followed by the bride and bridegroom, entered the apartment, and took their position beneath the canopy. The marriage ceremony had been partly completed, when all were suddenly petrified with horror. A bluish flame is seen rising from the centre of the floor, and within this cloud of flame the spirit form of the bridegroom's first wife slowly rises up through the floor, and points her bony fingers to the horror-stricken husband. The guests and attendants rush from the castle, and hasten to their homes. The intended bride remained insensible for many hours, and when she revived she was no more herself. The fearful scene had crushed out forever the last spark of reason. She was a maniac. The lord of the castle was left alone with his spectre bride, but not long. Forsaken by every one, he cared not for life, and when death came, which was not long after this occurrence, he welcomed him as his best friend. Years have passed, but the mysterious story still hangs over the spot; and at certain times of the year, it is said the apparition, surrounded by a cloud of fire, keeps its midnight vigils among the time-worn ruins.

The number of figures required to represent this tableau is twenty-four. The stage scenery is arranged in the following manner: In one corner of the background erect a platform two feet high by four feet square; over this place a canopy of crimson cloth, ornamented with gold paper. The platform should be decorated in the same manner. Red shawls or table covers will answer all purposes. Extending from each side of the stage to the platform, there should be two rows of seats and a platform behind; the first row of seats is to be eighteen inches high; the

second three feet high, with a platform behind two feet wide; the platform can be left out at the sides, which will give more space in the centre of the stage. The seats and platforms can be formed of boxes and boards and covered with white cloth. Ten ladies, and the same number of gentlemen are to occupy the seats, while the platform is reserved for the bridal party. A trap door, two and a half feet square, should be cut out of the floor four feet from the front, and at equal distances from each side of the stage. This must be made secure, when not in use, by the means of bolts. The machinery for raising the spectre is arranged in the following manner: Strong blocks, such as are used on board of ships, should be securely fastened beneath the stage, at the four corners of the square; ropes, three quarters of an inch in diameter, should be passed through them, and one end of each fastened to fifty-six pound weights; the other ends of the ropes are to be fastened to rings attached to a platform two and a half feet square. A piece of four inch joist should be fastened near the centre of the platform, which should be three and a half feet high; small handles, two feet long, should also be fastened securely at the sides of the platform, on which the person who personates the spectre will stand. When the time has arrived for the spectre to appear in the tableau, two persons can easily guide the platform from the floor to the stage above. All the gentlemen are required to do, is to guide the platform; the heavy weights attached to the ropes will draw it up. The post fastened in the centre is intended for the lady to take hold of to keep her position; it should be covered with white cloth, and hid from view by the drapery of the costume of the spectre. The lady personating the spectre should take her position on the platform in the same manner that she will appear on the stage, which is such that a side view can be had of the figure, the right hand pointing to the platform where the bridal party are standing. The costume consists of a long white dress, worn without many skirts, over which is draped a robe of white muslin; a long, white gauze veil should be loosely tied around the head; the hair is allowed to hang loosely over the shoulders. The face, and arms, and neck must be made as white as possible by the use of pearl-powder. The features should express sternness.

The bridegroom should be dressed in a velvet coat trimmed with gold lace, velvet breeches, white vest, white hose, low shoes, knee and shoe buckles, ruffled bosom, white lace collar. The bride should be adorned in a showy dress of rich brocade or satin,

decorated with jewels; mantle of ermine worn over the shoulders; the hair arranged to suit the taste of the performer, and encircled with a wreath of silver leaves, while a heavy white veil is fastened to the back of the head. The cardinal should have on a long black silk surplice, white cravat, and a mitre hat on the head. The couple face the audience, the cardinal standing directly behind them in the same position, with his hands raised over their heads. The ladies, who occupy seats at each side of the platform, should be costumed in as great a variety and as richly appearing dresses as can be procured; bands of gold, ornamented with colored plumes, are worn on the head.

Jewelry of all kinds should be worn in profusion. The gentlemen may be costumed in embroidered and military suits of various colors; white hose, knee and shoe buckles, breeches and side arms; each being disguised with wigs and false beards. The ladies and gentlemen should be intermingled, those in the foreground seated, while a portion of the others are in a standing position. At each side of the platform there should be a page, holding the chapeau and side arms of the bridegroom. Their costume consists of short velvet coat trimmed with gold, pink breeches, white hose, white shoes, silver shoe and knee buckles, white silk scarf, lace collar and cuffs. The attention of the guests and attendants should be directed to the group on the platform, the expression of their countenances denoting pleasure and interest. This constitutes the first scene, and ought to be exhibited three times; after which, the performers will take positions for the second scene.

The bride should be reclining insensible on the arm of the bridegroom; the cardinal is about seeking safety in flight; the lord looks with horror on the spectre, and throws out his arm as if he thought the spectre was about to grasp him; portions of the guests have risen, and are about to take flight; others are stupefied with affright; hands and arms are thrown up in fear; consternation is depicted on every face. When all is ready for representation, the stage manager must give the signal to those in charge of the curtain, machinery below the stage, and colored fires at the same moment, so that all will work in unison. The whitish-blue fire should be burned in small quantities near the trap door and larger quantities of the same in the ante-rooms, which will reflect on the forms of the performers. The curtain should be drawn up quite

fast, while the spectre, starting at the same time, should rise very slowly.

The lights for this piece should be opposite the platform, where the bridal party stand; they must be very brilliant, and as many as can be procured. The music in the first scene should be of a lively nature; in the second scene, of a mournful style.



MUSIC, PAINTING, AND SCULPTURE.

O, there is nought so sweet
As lying and listening music from the hands,
And singing from the lips, of one we love—
Lips that all others should be turned to. Then
The world would all be love and song; heaven's harps
And orbs join in; the whole be harmony—
Distinct, yet blended—blending all in one
Long, delicious tremble, like a chord.

FESTUS.

The finger of God is the stamp upon them all, but each has its separate variety.

Beauty, theme of innocence, how may guilt discourse thee?
Let holy angels sing thy praise, for man hath marred thy visage;
Still, the maimed torso of a Theseus can gladden taste with its proportions.

Though sin hath shattered every limb, how comely are the fragments!

TUPPER.

Three Female Figures.

THIS artistic group is represented by three beautiful females, seated on a mossy bank, each one holding the emblems of her profession. The goddess of music holds a harp, on which she is playing; the goddess of painting has a partially painted picture in the left hand, and a brush and pallet in the right; the goddess of sculpture has a small bust in her right hand—in her left she holds a small mallet and chisel. Their costumes consist of a loose white robe, cut quite low at the top, and without sleeves; a heavy mantle of white muslin is draped across the breast; the hair should hang in ringlets, or be left to flow negligently on the shoulders. The Goddess of Music should sit on the right side of the mound, the hand resting on the knee, her eyes cast upward. The Goddess of Painting sits on the left of the mound, her picture

resting on the left knee, the right hand holding the pallet and brush, the body slightly bent forward, the eyes fixed on the Goddess of Music. The Goddess of Sculpture should sit between the Goddesses of Music and Painting, the bust which she holds resting on the right knee, the left hand grasping the mallet and chisel. Her attention is fixed on the Goddess of Music. The mound should be placed in the centre of the stage; it can be made of boxes, and covered with green baize; it should be two feet high, and four or five feet in diameter. The light comes from the right side of the stage, and should not be very strong. The accompanying music should be soft and plaintive.



BUST OF PROSERPINE.

One Female Figure.

THIS artistic tableau is a living representation of the bust of Proserpine by Powers. The head is ideal, and we may conceive it as embodying our great sculptor's conception of female beauty in repose. The wreath of leaves and flowers which encircles it, alludes, perhaps remotely, to the legend, familiar in the poets, of the field

Of Enna, where Proserpine, gathering flowers,
Herself a fairer flower, by gloomy Dis
Was gathered.

The learned Germans, who regard the whole Grecian mythology as personifying natural phenomena, interpret the legend as follows: Proserpine who is carried off to the lower world is the seed corn, that, for a time, is buried in the ground. Proserpine who returns to her mother is the corn which rises again to support mankind. The lady who takes the part of Proserpine should be quite handsome, with fine, regular features, a high forehead, and a good form. Her dress should be pure white, and cut extremely low at the neck; the hair should be brushed back from the forehead, done up neatly behind, allowing five or six curls to hang loosely in the neck, and a braid of hair should be worn across the front of the head. No ornaments of any kind should be worn.

The machinery of this tableau is arranged as follows: The revolving beam that is described in the tableau of the [Flower Vase](#) is to be used in this piece. The beam is placed in the centre of the stage, on the top of which is a wooden pedestal, three and a half feet high by seventeen inches in diameter on the inside. This pedestal should be made in two parts, having hinges, and a hook, to fasten them together. It must have a cap and base, and be covered with white cloth, over which fasten white tarleton muslin. The bottom of it should be six inches in thickness, with a square mortise in the centre, to allow the top of the beam to enter.

The lady who personates Proserpine is to stand inside of this pedestal, and, as the space is quite small, it will be necessary to wear few under skirts. A frame should be manufactured of wire, and covered with white cloth and white muslin, and should be made to fit the back and breast of the figure, allowing room for the arms to be folded inside of it. This is to be made at the top in the same shape as the dress worn by the lady, and should reach to the waist of the person, fitting tightly, and from the waist be made to flare off in scroll form so as to rest on the top of the pedestal. By looking at a bust, one will easily understand the shape of the frame. It must be made in two pieces, and fastened at the sides with tape strings; around the top of the frame put a small wreath of white leaves and flowers. The lady must take her position inside of the pedestal which has been placed on the top of the shaft; hook it firmly together, and pack cloth between the lady and the inside of the pedestal, for the purpose of keeping the body from moving from one side to the other. Then place the front and back wire frames in their position, and fasten them firmly. See that the arms are folded out of sight, and the hair arranged properly. The eyes should be cast upward slightly, and when once fixed in position, they should not be moved. The face and neck should be made as white as possible; the expression of the countenance calm and serene. The fairies and the crimson curtain used in the tableau of the [Dancing Girl](#) can be used in this piece. A side view should be given of the statue before it revolves. In the second view, the pedestal must slowly revolve, while a plaintive air is played on the melodeon. This tableau has been admired by many, and will repay any one for the trouble of producing it.



NAPOLEON AND HIS OLD GUARD AT WATERLOO.

Last noon beheld them full of lusty life;
Last eve in beauty's circle proudly gay;
The midnight brought the signal sound of strife;
The morn, the marshalling in arms; the day,
Battle's magnificently stern array!
The thunder clouds closed o'er it, which, when, rent,
The earth is covered thick with other clay,
Which her own clay shall cover, heaped and pent,
Rider and horse—friend, foe—in one red burial blent.

BYRON.

Forty Male Figures.

THE battle of Waterloo was fought on the 18th of June, 1815. It was on the Sabbath day. The Emperor's wasted bands were now in the extreme of exhaustion. For eight hours, every physical energy had been tasked to its utmost endurance, by such a conflict as the world had seldom seen before. Twenty thousand of his soldiers were either bleeding upon the ground or motionless in death. Every thing depended now upon one desperate charge by the Old Guard. The Emperor placed himself at the head of this devoted and invincible band, and advanced in front of the British lines. Silently, sternly, unflinchingly they pressed on, till they arrived within a few yards of the batteries of the enemy. A peal, as of crushing thunder, burst upon the plain; a tempest of bullets, shot, shells, and all the horrible missiles of war, fell like hailstones upon the living mass. A gust of wind swept away the smoke, and, as the anxious eye of Napoleon pierced the tumult of the battle to find his Guard, it had disappeared. Napoleon threw himself into a small square which he had kept as a reserve, and urged it forward into the densest throngs of the enemy. He was resolved to perish with his Guard. Cambronne, its brave commander, seized the reins of the Emperor's horse, and said to him, in beseeching tones, "Sire, death shuns you; you will but be made a prisoner." Napoleon shook his head, and for a moment

resisted; but his better judgment told him that thus to throw away his life would be but an act of suicide. With tearful eyes, he bowed to those heroes who proved faithful even to death; with a melancholy cry, they shouted, "*Vive l'Empereur!*" These were their last words—their dying farewell. Silent and sorrowful, Napoleon put spurs to his horse, and disappeared from the field. This one square, of two battalions, alone covered the flight of the army. Squadrons of cavalry plunged upon them, and still they remained unbroken. The flying artillery was brought up, and pitilessly pierced this heroic band with a storm of cannon ball. The invincible square, the last fragment of the Old Guard, revered by that soul which its imperial creator breathed into it, calmly closed up as death thinned its ranks. The English and Prussians sent a flag of truce, demanding a capitulation. General Cambronne returned the immortal reply, "The Guard dies, but never surrenders!" A few more discharges of grape shot from the artillery mowed them all down. Thus perished, on the field of Waterloo, the Old Guard of Napoleon.

Directions for forming the Tableau.—This splendid battle-scene contains forty figures. It can be produced with a less number, but to give a good effect, it should contain forty persons. The scene occurs at the time when Napoleon has thrown himself in the square of the Guard, and is about to press forward to the enemy. Napoleon is seated on his white horse, in the centre of the stage; we have a side view of the horse, and almost a front view of Napoleon, who grasps the reins with his left hand, and his sword with the right; his eyes are fixed on the advancing troops in the distance; his countenance expresses firmness and anxiety. Cambronne is on the point of advancing, with hands stretched out, about to grasp the reins of Napoleon's horse; his position is sideways to the audience. Marshal Ney is seen running towards Napoleon, on the other side of the picture, his right hand extended, his chapeau grasped with the left. In the foreground are four wounded soldiers, lying in various positions; muskets and other implements of war are scattered over the ground. Directly behind Napoleon is seen an officer holding the French standard, with a gilt eagle at the top. The Old Guard are formed in platoons, one at the right, one at the left, and one in the background; they should form with the face outward, and hold their muskets as if about to repel a charge of cavalry. The rear platoon should stand on a platform two feet in height, while the

space behind is to be filled with soldiers engaged in fencing. They should be placed on raised platforms, varying from two to eight feet in height. The costume of Napoleon consists of a blue dress coat with a buff breast, eagle buttons, buff vest and knee breeches, top boots, spurs, sash, side arms, black chapeau, and gray overcoat. The horse which Napoleon rides can be made of wood, at a trifling expense. Minute explanation in regard to its construction will be found in the tableau of "[Washington's entrance into Portsmouth](#)." The costume of the officers consists of as rich military suits as can be procured. The soldiers should wear a showy military suit and bearskin hats. The muskets must be furnished with bayonets, and a thin smoke should be made to float over the scene. The roll of the tenor drum, the shrill music of the fife, the rattle of musketry, and the booming of cannon, should be heard in the distance. A red light must be thrown upon all the figures; if this is not sufficient to light up the piece, the footlights fronting Napoleon can be lighted. The person who takes the part of Napoleon must resemble, in features and form, the original character.



THE DANCING GIRL IN REPOSE.

Bid me discourse; I will enchant thine ear,
Or, like a fairy, trip upon the green,
Or, like a nymph, with long dishevelled hair,
Dance on the sands, and yet no footing seen.

SHAKSPEARE.

Three Female Figures.

THIS pleasing tableau represents a young and beautiful dancing girl reposing after one of her successful and fascinating dances. The scenery should be arranged in the following manner: A curtain of red Turkey cloth or cambric, fringed with gold, which can be made by cutting strips of buff cloth to imitate fringe, and decorating it with gold paper; this, in the evening, will make quite a rich appearance. The curtain should be but two feet long in the centre, cut in three festoons, each three feet wide. At the ends of the festoons, the curtains must be wide enough to fill out the space at the side of the stage, and so long that they will trail on the floor. This curtain should be attached to a strip of wood, which can be fastened in position on the ceiling. On each side of the stage, near the centre, place small pedestals, one and a half feet square, covered with green cambric, and decorated with bouquets of artificial or painted flowers. In the centre of the stage, directly under the curtain, place a pedestal two feet square, with a shaft at the side three feet high by six inches in diameter; this must be covered with light green cambric, and festooned with wreaths of flowers. The number of figures in this piece are three: one alone takes a prominent part; the remaining two are intended as an addition to the scenery. The two small pedestals are to be occupied by pretty little misses, of about six years of age, dressed to represent fairies. Their costume consists of short white dresses covered with bands of gold and spangles; white hose and slippers; a pink gauze sash, decorated with gold spangles, worn across the shoulders; the hair arranged in ringlets; wings formed of wire, covered with white muslin, and decorated with spangles, and fastened to the shoulders. The costume of the

dancing girl consists of a white dress reaching to the knees, covered with white tarleton muslin, and ornamented on the front with a small bouquet, and bands of crimson ribbon running around the skirt. The waist should be low on the bosom, the sleeves quite short, and trimmed with flowers; the hair can be dressed to suit the taste of the performer. Flesh-colored hose and white slippers should be worn. The position of the dancing girl is on the centre of the pedestal, in a careless attitude. One arm hangs negligently at her side, the hand grasping a tambourine; the other rests on the top of the shaft. The weight of the body rests on the right foot; the left foot crosses the right. The eyes should be cast down to the floor, and the expression of the face sad and thoughtful. The fairies stand on the small pedestals at the sides of the stage. We have a side view of them as they stoop forward and clasp the folds of the curtain. The right hand is extended, the forefinger pointing at the dancing girl. The weight of the body should mostly rest on the right foot; the left is extended behind, the toe touching the top of the pedestal. The head slightly turned towards the audience; the expression of the countenance quite brilliant. The lights should be at the left side of the stage, and of medium quantity. A waltz or polka can be played while the tableau is exhibited.



WASHINGTON'S ENTRANCE INTO PORTSMOUTH.

Behold, he comes! Columbia's pride,
And nature's boast—her favorite son;
Of valor, wisdom, truth, well tried—
Hail, matchless *Washington*.

Let old and young, let rich and poor,
Their voices raise, to sing his praise,
And bid him welcome, o'er and o'er.

This, this is he, by Heaven designed,
The pride and wonder of mankind.
United then your voices raise,
And all united sing his praise.

Let strains harmonious rend the air;
For see, the godlike hero's here!
Thrice hail, Columbia's favorite son;
Thrice welcome, matchless *Washington*.

J.M. SEWALL.

Ten Female and Thirty-two Male Figures.

"Saturday, 31st Oct.

"LEFT Newburyport a little after eight o'clock, (first breakfasting with Mr. Dalton,) and to avoid a wider ferry, more inconvenient boats, and a piece of heavy sand, we crossed the river at Salisbury, two miles above, and in three miles came to the line which divides the State of Massachusetts from that of New Hampshire. Here I took leave of Mr. Dalton and many other private gentlemen, also of General Titcomb, who had met me on the line between Middlesex and Essex counties, corps of light horse, and many officers of militia, and was received by the president of the State of New Hampshire, the vice president, some of the council, Messrs. Langdon and Wingate of the Senate,

Colonel Parker, marshal of the state, and many other respectable characters, besides several troops of well-clothed horse, in handsome uniforms, and many officers of the militia, also in handsome white and red uniforms of the manufacture of the state. With this cavalcade we proceeded, and arrived before three o'clock at Portsmouth, New Hampshire, where we were received with every token of respect and appearance of cordiality, under a discharge of artillery. The streets, doors, and windows were thronged with the populace. Alighting at the town house, odes were sung and played in honor of the president."—*Washington's Private Diary*.

"A visit from a person so distinguished and beloved, had he come without the insignia of office, would have created no little enthusiasm; but a visit from its president, when the young republic had been organized scarcely half a year, occasioned to the community a thrill of ecstasy which vibrated through every heart—an outburst of joy due from a grateful populace to one to whose skill and superior virtues they owed their happiness. There was a mixture of novelty, of joy, of patriotic enthusiasm, felt by every heart. A committee of twelve was appointed in town-meeting to superintend the reception. The president left his carriage at Greenland, at the residence of Colonel Tobias Lear, and mounted his favorite white horse; he was there met by Colonel Wentworth's troop, and on Portsmouth plains the president was saluted by Major General Cilly, and other officers in attendance. From the west end of the State House, on both sides of Congress Street, and into Middle Street, the citizens and military were arranged in lines, and on the east side of the parade ground were the children of the schools, dressed appropriately for the occasion. The president at the entrance received a federal salute from the three companies of artillery under Colonel Hackett. The streets through which he passed were lined with citizens; the bells rang a joyful peal, and repeated shouts from grateful thousands hailed him welcome to the metropolis of New Hampshire."—*Brewster's Rambles*.

This national tableau contains forty-two figures: Washington, sixteen soldiers, ten young ladies, six citizens, and nine school children. The number can be made less if there is not sufficient room on the stage. The stage scenery consists of the following articles: A fac-simile of the white horse, which is to be made in

the following manner: With a tape measure and rule take the dimensions of a small-sized horse; let your carpenter make a skeleton horse according to your dimensions, of wood, as strong and light as possible; then take curled hair or hay and fill out the frame so that it will look symmetrical, using twine to bind on the material used. It will be a good plan to have an engraving of a horse to look at, so that you will more easily arrive at the proportions of the body. The right foot of the horse must be raised. After you have satisfied yourself in regard to the form of the animal, take cheap cotton cloth and sew over all parts of his body. Cover this with three coats of white paint, and sprinkle slightly with black. The eyes can be imitated by using the bottom of a small black glass bottle; the ears should be made of leather; the mouth and nostrils can be painted; make the mane and tail of flax or hemp. Insert the feet into a heavy plank, and decorate him with a showy military saddle and bridle. A triumphal arch, made in three parts, of wood, covered with green cambric, and decorated with flowers, will also be wanted.

Washington's costume consists of a black velvet continental coat, buff vest, white hose, shoes, knee and shoe buckles, white cravat, ruffled bosom, black chapeau, sash, epaulets, side arms, and white wig. The military are dressed in blue coats trimmed with buff, white pants, chapeau, cross and waist belts, swords and muskets; officers in as showy uniforms as can be procured. The ladies should be of various sizes, and costumed in white dress, red sash, and wreaths of myrtle on the head; each should hold a garland, bouquet, or small basket of flowers. Citizens' costume consists of black coat and breeches, light vest, chapeau, white hose, shoe and knee buckles; children in dark jackets, white pants, dark caps, with a wreath of evergreen worn over the shoulders. Washington is seated on his horse, the left hand grasping the reins and whip, while the right holds his chapeau. He leans forward slightly, and is looking to the ladies, who are strewing his path with flowers. His face is lighted with smiles of pleasure as he beholds the crowds of delighted people who are seen on every side. On each side of the horse, and in the foreground, the young ladies are placed. They are in kneeling positions, and extend their flowers towards Washington; their faces are turned upward, and are suffused with smiles. The military are placed on the extreme right and left of the stage, the head of each platoon commencing at the front of the stage, and

extending into the background. As they recede in the distance they must have a higher position, so that every one will be seen. They should turn the head a trifle towards the audience, and present arms. The citizens, placed on raised platforms, take positions behind the horse. They hold their hats in the left hand, and look at Washington. The children stand in a line in the background of the picture. They must be placed on high platforms, so that they may be seen distinctly. They look straight forward, with the right hand placed at the side of the cap. The triumphal arch is to be erected directly over the head of Washington; it should not be very heavy, as it is necessary to have as much of the space occupied by the characters as is possible. The horse and arch must be first brought on the stage, then the military, next Washington, and the ladies, then the children and citizens will take their positions. All the light that can be produced in front, and facing Washington, must be used. The booming of cannon, ringing of bells, and the loud hurrah of the populace should be heard in the distance. "Hail Columbia" would be the appropriate music for the piano-forte or melodeon.



FAME.

Blow the trumpet, spread the wing, fling thy scroll upon the sky;
Rouse the slumbering world, O Fame, and fill the sphere with
echo.—

Beneath thy blast they wake, and murmurs come hoarsely on the
wind,

And flashing eyes and bristling hands proclaim they hear thy
message:

Rolling and surging as a sea, that upturned flood of faces

Hasteneth with its million tongues to spread the wondrous tale.

TUPPER.

Three Female and Nine Male Figures.

THIS tableau is represented by twelve persons, three ladies and nine gentlemen. They are arranged and costumed in the following manner: Standing on a pedestal six feet high, in the centre of the stage, is a female who personates the Goddess of Fame. Her costume consists of a loose white dress, cut low at the top, hair done up neatly and encircled with a wreath of white flowers; at her side, on a small pedestal, is a plaster bust of Shakspeare, which the goddess is about crowning with a wreath of myrtle. At each side of the large pedestal are two others, which are two feet square and three feet high; on each of these stands a female figure, dressed in a loose white robe, cut low at the top, the hair flowing loosely over the shoulder, the head encircled with a wreath of white flowers. Each holds in the right hand a long, slender trumpet, which she is in the act of blowing; the trumpets are pointed horizontally to the right and left; they are three feet long, with a bell, five inches in diameter, at the end. These can be made of card-board, and covered with silver paper. In front of the highest pedestal there should be placed a platform six feet long, four feet wide, and one foot high. On this, a second platform, five feet long, two feet wide, and one foot high. Cover them with white cloth. Kneeling on the front of the large platform are four young men. The first one represents a sculptor. He kneels, facing the audience, and holds a mallet and chisel in his left hand. The

second figure represents the mechanic, with his square and level. The third represents the musician, with his harp. The fourth personates the painter, with his pallet and brushes. Kneeling behind them, on the small platform, are three other figures. The first is the poet, with his roll of songs and pen; the second is the soldier, with his sword; and the third is the historian, with a volume of history and a pen. Behind these, and fronting the goddess, stands a figure who represents the orator. His costume consists of a suit of black. He holds a scroll in his left hand; his right raised in front; countenance expressing sternness; eyes slightly raised upwards. The soldier kneels between the poet and the historian; costume consists of a rich military dress; arms are folded across the breast, head turned slightly to the right, eyes cast upward, the face expressing firmness. The poet is costumed in a dark coat, light vest, knee breeches, white hose, low shoes, knee and shoe buckles, lace collar and wristbands. Position is facing the front corner of the stage. Eyes are fixed on the paper before him; face expresses pleasure. On the other side of the soldier kneels the historian. His costume, position, and expression of countenance, the same as the poet. The sculptor kneels on the low platform. He faces the corner of the stage, and casts his eyes upward. Costume consists of a dark coat, white vest, dark breeches, white hose, shoe and knee buckles, a low, flat cap set jantily on one side of the head, and a velvet cape thrown over the left shoulder. The painter kneels on the other end of the platform, and faces the right front corner of the stage. Costume, position, and expression, the same as the sculptor. Between these two, kneel the mechanic and musician. The former looks straight forward. Costume consists of dark coat, light vest, dark breeches and hose, low shoes, knee and shoe buckles. The musician takes a similar position, and holds a harp, on which he is about to play. His head is thrown back, and his eyes are raised upward. Costume consists of a dark coat and breeches, bright-colored vest, black hose, low shoes, knee and shoe buckles. Expression of the face, pleasant. The light must be of medium quantity, and come from the right hand side. Those lights near the front should be stronger than the others. Music soft and plaintive.



FAITH.

[SEE PLATE.]



High on the mountain's towering head,
While darkness rules the sky,
Faith stands, and through the stormy cloud
Directs her anxious eye.
Amidst the gloom, the welcome rays
With cheering lustre shine,
And open to her ardent gaze
A world of bliss divine.

J. FIRIEZE.

Seven Female Figures.

THIS beautiful statuary tableau is represented in the following manner: Six females kneel in a circle, and support a circular shield three feet in diameter, on which stands a young lady who represents Faith. Her right hand grasps a cross; the left is raised, the forefinger pointing upward. The six ladies should be dressed in pure white robes, cut low at the top. The hair is encircled with a wreath of white flowers. No ornaments of any kind are to be worn. The hair can be arranged to suit the taste of the performers. Their positions are as follows: The two figures supporting the front of the shield will partially face each other, resting the right knee on the floor, and facing outward from the circle, both hands touching the shield above. Two other ladies form behind the right hand figures, in the same position, and two more form behind the left hand figures. They will all face outward, and support the shield with both hands. The eyes should be cast down, the expression of the face serene. It will be necessary, before the ladies take their position, to place the shield on a pedestal one foot square, and high enough to allow the figures to kneel beneath. Cover the pedestal and shield with white cloth. After the six figures have taken their positions, the figure of Faith should be assisted to her position on the top of the shield. She must be of good figure, small, regular features, and dark hair, which should be quite long. Her dress consists of a long, white robe, made to trail on the top of the shield, the waist encircled with a large white cord, with two white tassels attached; the hair brushed back from the head, clasped with a silver band, and allowed to flow loosely over the shoulders; the head is adorned with a small band of silver, one fourth of an inch wide, with a small silver cross, in the centre. She is to stand perfectly erect in the centre of the shield, the cross resting on the right shoulder; the eyes lifted, as in devotion; the expression of the face calm, and yet denoting firmness and energy; the light should be soft, and come from the front right hand corner of the stage; the figures who support the shield must be partially thrown in the shade, while Faith receives the most of the light. Music accompanying this piece should be of a sacred character.



SPIRIT OF RELIGION.

Religion should our thoughts engage
Amidst our youthful bloom;
'Twill fit us for declining years,
And for the approaching tomb.

ANON.

Six Female and Three Male Figures.

THIS tableau contains nine figures. The lady who represents Religion stands in the background of the picture, on a pedestal three feet high. She holds a cross on her left shoulder; the right hand grasps her mantle, which she unfolds, revealing herself to mankind. The lady should be of medium height, with light hair, which hangs loosely over the shoulders. The costume consists of a loose white dress, cut high at the top, sleeves fitting tightly to the arms, while over this dress is worn a second, which is open in front, and is made of white tarleton muslin. Position is facing the audience, eyes directed straight forward, expression calm and thoughtful. The second figure is a beautiful young lady, who kneels at the foot of the pedestal, on a small platform one foot high, and represents Hope. One hand rests on a large Bible; the other points up to the cross, and bids the captive, the dying, and broken-hearted, who kneel in the foreground, to look up to Religion. Costume consists of a white dress, cut high at the throat, short sleeves; hair arranged in curls, and wings of gauze fastened to the back of the dress. Position, kneeling at the foot of the pedestal, facing the audience, head turned slightly on one side, one knee resting on the floor, the body erect, the eyes directed to the figure of the captive in the foreground. The third figure is at the right of the pedestal—a young and handsome lady, who represents Faith. She holds a palm branch—the emblem of martyrdom. Her costume consists of a long white dress, over which is thrown a white mantle, which she gathers about her breast. Her hair hangs loosely over her shoulders, and a black band encircles the head. Her position is, standing on a small pedestal two feet high, so that we have a profile view of her form.

Her head is raised to the cross, countenance expressing calmness and repose. Charity is represented, on the left of the pedestal, by a young lady who extends her protection to two helpless children. Her costume is a white dress, opening at the bosom; hair done up neatly, over which hangs a white veil. Her position is, seated at the right of the pedestal, on a small platform two feet high, body facing the audience, head bent forward, and turned towards Religion; eyes cast down; each arm embraces a small child, who is dressed in simple costume. The captive is represented by a gentleman wearing a suit made of coarse cloth, long beard and hair, face painted to represent age, arms and waist bound with chains. He kneels at the foot of Charity, on the floor of the stage; his face is turned towards Hope. Both hands are clasped and raised in front of the breast. Kneeling at the foot of Hope are two other figures. One is a female, dressed in deep mourning; the other, an aged man, who is supported by the lady. His costume consists of a loose robe of white cloth, trimmed with purple; his head is covered with white hair, and from his face hangs a long white beard. The hair and beard can be made of flax. The lady is kneeling next to Faith; the right arm is placed around the aged man, and the left points to Religion; the head is turned upward, and the expression of the face denotes grief. The aged man kneels beside the figure in mourning, his head resting on her shoulder, with his clasped hands stretched out in front; the eyes are closed, and the face downcast. The tableau must be formed in the centre of the stage. The light should be quite strong, and come from the right of the stage. Music of a sacred character.



THE POET AND THE GODDESS OF POETRY.

The poet's pen is the true divining rod
Which trembles towards the inner fount of feeling,
Bringing to light and use, else hid from all,
The many sweet, clear sources which we have
Of good and beauty in our own deep bosoms;
And marks the variations of all mind,
As does the needle an air-investing storm.

FESTUS.

One Female and One Male Figure.

THIS beautiful tableau is personated by two figures, a young man and a maiden. The scene represented is a dark and gloomy attic. An old table stands in the middle of the room; on it are a few books and manuscripts, an inkstand, a candlestick, with a partly-burned candle inserted in it, a mug of water, and a roll of bread. Near the table is an old-fashioned arm chair, in which is seated a young man dressed in cheap clothing. He has leaned his head upon the table, and is lamenting over his poverty and misfortune. As he sits weeping, a mist gathers in the chamber; it slowly grows denser, till at last it becomes a cloud of light; and lo! in the midst of the cloud stands a divine shape—the Goddess of Poetry—supremely beautiful. She addresses the Poet, gives him advice and consolation, and encourages him to renewed efforts in the path of fame; then vanishes from his sight. Besides the furniture already described, there should be a few chairs, pictures, and a piece of statuary, placed in various parts of the stage. The Poet's costume consists of a loose black coat, dark breeches, light vest, white hose, low shoes, knee and shoe buckles. Position is near the table, his arms laid across it, his head resting on his arms, and in a position that displays a profile view of the body. The Goddess of Poetry should be a young lady of good height, figure, and features, and costumed in a flowing white dress, cut low at the neck, with short sleeves trimmed with white satin ribbon; a wide muslin mantle should be worn across the shoulders; a wreath of

myrtle adorns the head. In her right hand she holds a golden harp; the left is placed on the shoulder of the Poet. Her position is behind the table, in the background of the picture, and facing the audience. Her head is slightly bent forward, and eyes directed to the face of the youth; her countenance expresses pleasure. The following machinery can be used, if desired, which will add very much to the beauty of the piece. In place of the Goddess being at the side of the Poet when the curtain rises, a sliding platform can be made to move on to the stage from the ante-room, on which the Goddess should stand. A stout post firmly fixed in one side will enable the lady to stand perfectly still while the platform moves to its position. All that is necessary in the construction of this part of the work is to make a set of ways, and a sliding platform that will run with ease from one side of the stage to the other. A rope attached to the platform, and fastened to a crank below the stage, will propel the Goddess to her position. The ways and platform can be hidden from view by a strip of board, painted to imitate the floor of the room. A small quantity of the whitish-blue fire may be burned near the spot where the Goddess appears. The light should be very dim, and come from the side of the stage opposite the Poet. Music soft and plaintive.



DEATH OF EDITH.

O'er her low couch an Indian matron hung,
While in grave silence, yet with earnest eye,
The ancient warrior of the waste stood by,
Bending in watchfulness his proud gray head,
And leaning on his bow.

Solemnly beautiful, a stillness deep,
Fell on her settled face. Then, sad and slow,
And mantling up his stately head in awe,
"Thou'rt passing hence," he sang, that warrior old,
In sounds like those by plaintive waters rolled.

"Thou'rt passing from the lake's green side,
And the hunter's heath away;
For the time of flowers, for the summer's pride,
Daughter, thou canst not stay.

"Thou'rt journeying to thy spirit's home,
Where the skies are ever clear;
The corn-month's golden hours shall come,
But they shall not find thee here."

The song ceased, the listeners caught no breath;
That lovely sleep had melted into death.

MRS. HEMANS.

Three Female and Two Male Figures.

THIS tableau is suggested by the beautiful poem of Mrs. Hemans, called Edith, a Tale of the Woods. The circumstances of the poem refer to the western world in its first settlement, when fierce strife and combat raged between the wild Indian and the settlers from the mother country. In one of these fearful scenes a young and beautiful maiden was taken captive, and conveyed to the village of the red man. But the broken flower of England wasted and pined for the fine old home of other days.

"The parting sigh
Of autumn through the forests had gone by,
And the rich maple, o'er her wanderings lone,
Its crimson leaves in many a shower had strown,
Flushing the air; and winter's blast had been
Amidst the pines; and now a softer green
Fringed their dark boughs; for spring again had come,
The sunny spring! but Edith to her home
Was journeying fast."

The scene represented in this tableau is at the time when Edith is quietly sleeping in the wigwam of the Indian warrior. By her side sits an aged Indian matron, watching the sleeping one. Standing near the couch is an old Indian warrior leaning on his bow, gazing in grave silence on the dying girl. Kneeling at the foot of the couch are an Indian girl and lad, who are looking with wonder on the form of the pale-face. The wigwam should be six feet high, and five feet wide at the bottom. It should be made of light framework, and covered with brown cambric, on which are painted Indian hieroglyphics. This must be placed in the centre of the stage. The opening in front of the wigwam should be four feet wide at the bottom, so as to admit of the occupants being visible to the audience. The couch in the interior is composed of buffalo robes. The scenery in the background should represent woods and rocks. A few fir trees placed at the back part of the stage will answer, if nothing better can be procured. The lady who personates Edith should be one of good features and rather a small form. Her costume consists of a loose white dress, sleeves five inches long, hair done up loosely in the neck, and face and neck made as white as possible. Position, reclining on the couch, facing the audience, the lower part of the body covered with a leopard skin. The head and chest should be in an upright position, the head inclined back slightly, and supported by the right hand. The left hand laid carelessly over the bosom; the eyes are closed, the countenance calm. The aged Indian warrior should be dressed in a costume like that described in *Hiawatha*; the aged matron's costume similar to that worn by *Nokomis*, in the death of *Minnehaha*; the young Indian children in appropriate costumes. The position of the Indian matron is, sitting at the head of the sleeping girl, one hand resting on the pillow, and the other raised to the side of the head; the eyes cast upon the ground. The

warrior's position is at the opposite side of the wigwam. He is leaning carelessly upon his bow; his body inclined forward slightly; his eyes fixed upon the sleeping maiden. The children kneel at the foot of the couch; the boy rests his head upon his hand, and gazes upon the face of the dying one; the Indian girl kneels by his side, and points with her right hand to the couch, while her eyes are directed to the face of the boy. The face and other exposed parts of the bodies of the Indian family must be stained light brown. A red fire should be burned in the ante-room, so as to fall upon the performance. Music soft and plaintive.



ABOU BEN ADHEM AND THE ANGEL.

Abou Ben Adhem (may his tribe increase)
Awoke one night from a deep dream of peace,
And saw, within the moonlight in his room,
Making it rich and like a lily in bloom,
An angel writing in a book of gold.
Exceeding peace had made Ben Adhem bold,
And to the presence in the room he said,
"What writest thou?" The vision raised its head,
And with a look made all of sweet accord,
Answered, "The names of those who love the Lord."
"And is mine one?" said Abou. "Nay, not so,"
Replied the angel. Abou spoke more low,
But clearly still, and said, "I pray thee, then,
Write me as one that loves his fellow-men."

The angel wrote and vanished. The next night
It came again with a great wakening light,
And showed the names whom love of God had blessed,
And lo! Ben Adhem's name led all the rest.

LEIGH HUNT.

One Female and One Male Figure.

THIS very fine tableau is taken from the beautiful lines written by Leigh Hunt. The tableau is represented in two scenes. In the first scene, Ben Adhem is seen reclining on his couch, gazing with wonder and surprise on the angel, who is standing in the centre of the room, engaged in writing in the book of gold. In the second scene, the angel stands at the foot of the couch, and holds the book towards Ben Adhem for him to read the names written therein. The couch can be formed by placing a small mattress on a few low boxes, and covering the whole with bed clothes, on the outside of which should be a white quilt. It must be placed in the foreground, at the right of the stage. Place a plaster pedestal near the side of the couch, on the top of which stand a lighted lamp. At the background of the picture fasten a set of crimson damask

curtains; drape them at each side of the stage, and beneath them place a plaster pedestal, with a piece of statuary on the top.

The lady who personates the angel should be of good form and features, of medium height, and costumed in a white dress, over which is worn a loose white tarleton muslin robe, with large flowing sleeves; this must be cut quite low at the top, and made to trail on the floor; hair done up snugly, and encircled with a band of silver, one fourth of an inch wide; large wings, formed of wire, and covered with gauze, and ornamented with silver spangles, should be fastened to the back of the waist. The face and other exposed parts of the body should be whitened with flesh powder. Position in the first scene is, standing in the centre of the room, facing the audience. The book of gold can be imitated by placing sheets of gold paper on the cover and in the inside of a large book. Let it rest on the left arm, and be held at the top by the left hand. The right hand holds a long quill pen, the point of which rests on the pages of the book. Let the body and head incline forward slightly; the eyes directed to the book; the expression of the face tranquil. Ben Adhem's position in the first scene is, reclining on the couch, with the quilt thrown over the lower portion of his body; his left hand resting on the bed, from which he has partially risen; the right raised in front of the chest, the fingers spread out; the face turned towards the angel, the expression of the face denoting surprise and wonder. Costume consists of white pants and shirt, white lace collar and wristbands, and a velvet cloak thrown carelessly over the right shoulder. In the second scene, the angel stands at the foot of the couch, holding the book in the left hand, and pointing to its pages with the right. Her eyes are fixed on Ben Adhem's face, while the countenance is lighted up with smiles. Ben Adhem leans forward, slightly resting his arm on a cushion at his side, and looks with pleasure on the pages of the book. A number of names should be written in the book, and at the top, in large letters, place the name of Abou Ben Adhem. While the tableau is performed, the poem may be read by the announcer. The light for the first scene should be quite dim, and come from the side of the stage opposite Abou. In the second scene, a colored fire must be burned, so as to throw a strong light on the form of the angel. Music in the first scene very soft, and increasing in power in the second.



HIAWATHA AND HIS BRIDE'S ARRIVAL HOME.

Pleasant was their journey homeward!
All the birds sang loud and sweetly
Songs of happiness and heart's ease;
Sang the blue bird, the Owaissa,
"Happy are you, Hiawatha,
Having such a wife to love you!"
Sang the robin, the Opechee,
"Happy are you, Laughing Water,
Having such a noble husband!"

Thus it was they journeyed homeward;
Thus it was that Hiawatha
To the lodge of old Nokomis
Brought the moonlight, starlight, firelight,
Brought the sunshine of his people,
Minnehaha, Laughing Water,
Handsomest of all the women
In the land of the Dacotahs,
In the land of handsome women.

LONGFELLOW.

One Male and Two Female Figures.

THIS interesting tableau is a representation of Hiawatha on the return to his home accompanied by his beautiful bride, Minnehaha. They have just arrived in sight of the lodge of old Nokomis, and are seen in the background of the picture emerging from the forest. A large tree lies in the pathway, and Minnehaha is in the act of stepping over it. She grasps Hiawatha's hand with her right, while the left is pointed towards the wigwam in the foreground. She has just asked Hiawatha if the lodge she sees is his home. Her countenance is lighted up with pleasure. Hiawatha is leading her by the hand, and is a little in advance of her. His face is turned towards her as he gracefully assists her over the

fallen tree. His left hand clasps hers, while the right holds carefully his trusty bow.

*Hand in hand they went together,
Through the woodland and the meadow.*

Hiawatha's face is lighted up with pleasant smiles as he looks upon the face of his bride, and tells her that yonder lodge is to be her new home. The lodge of old Nokomis is in the foreground of the picture, at the right of the stage. Minnehaha and Hiawatha are in the background at the left. The door of the wigwam is open, and seated in the doorway on a log is old Nokomis smoking her pipe. In front of the tent are the half burned embers of the camp fire; a light smoke is curling up to the sky, and all is quiet and still. Nokomis is gazing vacantly into the embers of the fire: perhaps she is thinking of the days when she

Nursed the little Hiawatha,
Rocked him in his linden cradle,
Bedded soft in moss and rushes,
Softly bound with reindeer's sinews.

Hiawatha, Minnehaha, and Nokomis should be dressed in Indian costume, which can be cheaply made with a little ingenuity. Hiawatha's coat may be made of light brown cambric, cut frock style, and belted around the waist. The skirt should reach to the knee, and be ornamented with two rows of fringe three inches wide; one should be red, the other yellow. These fringes are also to be placed on the seams and bottom of the sleeves and around the collar; round pieces of brass should be fastened on various parts of the coat and around the belt. The leggings are made of buff cambric, fitting tightly to the legs, and ornamented at the side with red fringe. Black cloth shoes trimmed with beads are worn on the feet; the head is adorned with a gold band, in which are inserted bright-colored feathers. The belt around the waist should be made three inches wide, of red morocco, and contain a small knife and tomahawk; a quiver of arrows is fastened to the back, which can be fashioned of card-board, and covered with bright-colored paper or cloth. The exposed parts of the body should be stained a light brown, the hair brushed up to the top of the head, and confined with a band. Minnehaha's dress is of red cloth, trimmed with yellow fringe intermingled with colored

beads. The waist of the dress should be of flesh-colored cloth made to fit the body very snugly. A scarf of ermine is worn over the shoulders, and tied at the left side. On the right side of the skirt is an over-skirt or side-apron, made of a darker colored crimson, and trimmed with ermine; it commences at the front of the body, and extends half way around the skirt; it is scalloped at the bottom, and ornamented with yellow fringe and beads outside of the ermine. The neck is adorned with a large necklace of white beads, while the head is encircled with a band of gold, ornamented with beads and showy plumes. The hair should be left flowing over the shoulders. The wrists are to be decorated with large gold bracelets. The leggings are to be of crimson cloth ornamented with yellow fringe, and small bands of yellow running around them at intervals of four inches. The feet are encased in shoes of black velvet studded with beads. A quiver of arrows is fastened to the back of the dress, and the exposed parts of the body stained light brown.

Nokomis has on a loose coat of brown cambric fringed with yellow, leggings of buff cambric fringed with light blue, dark shoes ornamented with beads and red binding. The hair should be black, and left to hang loose on the shoulders; a blue blanket trimmed with crimson fringe is gathered about the shoulders, and a black belt encircles the waist. The person who represents Nokomis should be of large figure and face. The features must be painted to represent old age. The scenery consists of the following articles, which should be arranged in perfect order to give the proper effect to the picture. The stage must be covered with green cloth, and should gradually rise from the fore to the background; small spruce trees can be arranged at the back and sides of the stage, with vines of flowers hanging from them. Two or three stuffed birds should be fastened to the top branches of the trees. The fire can be placed in a furnace near the wigwam, and surrounded with dried branches. The fallen tree and Nokomis' seat may be represented by artificial or natural logs. The tableau should receive the light from the right hand side, the greater portion of which should be thrown into the background. The accompanying music should be of secular and inspiring order.



DAVID PLAYING BEFORE SAUL.

Sing aloud unto God our strength, and make a joyful noise unto the God of Jacob.

Take a psalm, and bring hither the timbrel, the pleasant harp with the psaltery.

Blow upon the trumpet in the new moon, in the time appointed, on our solemn feast day.

For this was a statute for Israel and a law of the God of Jacob.

PSALM

LXXXI.

And Saul's servants said unto him, Behold now, an evil spirit from God troubleth thee. Let our Lord now command thy servants, which are before thee, to seek out a man who is a cunning player on a harp; and it shall come to pass, when the evil spirit from God is upon thee, that he shall play with his hand, and thou shalt be well. And Saul said unto his servants, Provide me now a man that can play well, and bring him to me. Then answered one of his servants, and said, Behold, I have seen a son of Jesse the Bethlehemite, that is cunning in playing, and a comely person. Wherefore Saul sent messengers unto Jesse, and said, Send me David thy son. And David came to Saul, and stood before him; and it came to pass, when the evil spirit from God was upon Saul, that David took a harp, and played with his hand. So Saul was refreshed, and was well, and the evil spirit departed from him.

1 SAMUEL XVI.

Six Female and Eight Male Figures.

THIS sacred tableau contains fourteen figures, and is arranged in the following manner. Saul is seen seated on the throne at the background of the picture. On each side of the throne are seated Saul's friends and servants. David is sitting in the foreground, playing on the harp. Saul's costume consists of a scarlet or purple velvet coat and breeches, white hose crossed with red bands, low shoes, a crown of velvet and gold, ornamented with precious stones, on the head, and a large cloak of velvet and ermine thrown over the shoulders. A long white beard should be fastened to the face, and a wig worn on the head. The gentlemen should be attired in long, loose coats, made of bright-colored cambric, trimmed with the same material, of other colors. The head should be covered with a red and black turban. White hose, crossed with black and red bands, breeches of showy-colored cloth, shoes covered with red flannel, and crossed with black binding, the face disguised

with a long white beard, which can be made of flax. The ladies can be costumed in satin or silk dresses, the hair hanging in curls, and the person decorated with a profusion of jewelry. The person who takes the part of David should be of fair complexion, without a beard, should have long hair, and be costumed in a light, loose blue coat, reaching five inches below the knee, and gathered around the waist with a crimson belt. He should also wear blue breeches, blue hose crossed with red bands, and sandals on the feet; a turban, made of velvet, and decorated with gold, should adorn the head. The throne platform is to be two feet high and four feet square; on this is placed a large chair, with a canopy over the top, all of which must be trimmed with crimson cloth, and decorated with gold paper. On each side of the throne, place seats to accommodate twelve persons; those in front can be seated, while others, in the background, should be standing; they must assume various positions; a few may be engaged in conversation, while others are looking at David. Saul is seated on the throne, with the right hand resting on the arm of the chair, his body slightly bent forward, and eyes fixed on David. His countenance expresses pleasure. David is seated on a low ottoman in the foreground of the picture. The harp rests on the floor. Position so that a side view is had of the body. His head is thrown back; eyes cast upward; face expresses pleasure. The light for this picture should come from the front and the left side of the stage, and must be quite brilliant. The harp can be made of wood, covered with gold paper, and strung with yellow cord. The music should be of a sacred and inspiring style.



LIBERTY.

"O Liberty, can man resign thee
Once having felt thy generous flame?
Can dungeons, bolts, or bars confine thee,
Or whips thy noble spirit tame?
Too long the world has wept, bewailing
That falsehood's dagger tyrants wield;
But freedom is our sword and shield,
And all their arts are unavailing.
To arms, to arms, ye brave!
The avenging sword unsheathe!
March on, march on, all hearts resolved
On victory or death."

Seven Female and Six Male Figures.

THIS tableau is an ideal representation of Liberty, and is represented by thirteen persons—seven young ladies and six young gentlemen. In the background of the picture a platform is raised, on which stands the Goddess of Liberty. This platform is three feet high and four feet square. The front is covered with blue cambric, with a border of red, decorated with gilt stars. In the centre is placed a gilt eagle; on each end of the platform is a small American shield. The background is draped with American flags. On each side of the platforms are placed inclined planes, extending from the corners of the platform to the front corners of the stage; the height of these at the front should be six inches, and three feet high at the background. They are to be covered with white cloth, and ornamented with a border of red and blue cambric. The lady who personates the Goddess of Liberty should be of good height, fine figure and features. Costume consists of a white satin or silk dress, made long enough to trail on the platform, a waist of crimson velvet, covered with small gilt stars, sleeves five inches long, hair done up snugly, and covered with a spiral liberty cap, of blue velvet, decorated with gold bands. Position

is, standing in the centre of the platform, grasping with the right hand a slender spear seven feet in length. Entwined around this should be a small American ensign. The left hand hangs carelessly at the side; the head thrown back slightly, the eyes cast upward. The six ladies kneel at equal distances on the inclined plane. Their costume consists of a white dress, blue waist, and red sash; a garland of flowers should adorn the head, and each holds extended in the right hand a wreath of myrtle. Their attention should be directed to the Goddess of Liberty. The six gentlemen take position on the opposite inclined plane. They kneel at equal distances from the platform to the corner of the stage, and are costumed in blue or black coats, white pants, with buff stripe on the side, gold epaulets, side arms, red sash, flat caps, with gilt bands. The cap should be slightly raised with the right hand, while the left is placed on the hip. The eyes are to be directed to the Goddess. The piece should be lighted up by a red fire burned at the opposite side from the gentlemen, and the light must be quite brilliant. Music, Star-spangled Banner.



PAGANISM AND CHRISTIANITY.

O'er the realms of pagan darkness,
Let the eye of pity gaze;
See the kindred of the people
Lost in sin's bewildering maze;
May the heathen, now adoring
Idol gods of wood and stone,
Come, and, worshipping before him,
Serve the living God alone.

COTTERILL.

Two Female and Two Male Figures.

THIS double tableau represents the idolatrous system of faith and worship of the pagans, and by simple machinery the scene is made to pass from the view of the audience, and we have represented the faith and glorious emblems of Christianity. The machinery and scenery which are used in the piece are made in the following manner: A revolving beam should be set up under the stage, the upper end protruding through the floor. Washers will be needed for the bottom and top, and wooden pins, passing through the beam, will be necessary, to take hold of to move it around. Build a circular platform ten feet in diameter; make it strong with braces, and, if necessary, it can be made in two parts, and fastened together with iron hooks and clamps. Cut a square hole in the centre of the platform, corresponding with the thickness of the beam. Then place it on the top of the beam, six inches from the floor, secure it firmly, and make it perfectly level. Across the centre of the platform cut small holes for the purpose of inserting the ends of a partition which will divide the circle into two apartments; make the partition of wood; cover one side with white cloth, and also the floor with the same; the other side and floor with black cloth. It should be five feet high, ten feet wide, and oval at the top. After the tableaux are arranged on each side of the platform, persons under the stage can revolve the whole with

very little exertion. The tableau of Christianity should be formed on the light side, and Paganism on the dark side. By placing numbers on the revolving beam, and corresponding numbers on the washers, the assistant below will be able to tell when the tableau is in the right position above. To represent Paganism, a large idol should be constructed, and seated in the centre, and close to the black partition. The form of the human body can be imitated by taking a suit of old garments, stuffing them with straw, and covering them with buff cambric, on which hieroglyphics can be painted. A large mask, with artificial hair, and crown made of gaudy-colored cloth, will answer for the head; a short frock of red Turkey cloth, trimmed with gold paper, should be fastened about the lower portion of the body. The idol should be seated on a pedestal sixteen inches high, which is placed on a platform three feet square and eight inches high. These are to be decorated with showy cloth or paper. Kneeling at the foot of the pedestal are two figures, one a female, the other a male. Their hands are clasped in front of the face, the eyes raised to the idol, head turned, so that a side view is had of the features. The costume of the youth consists of a loose coat, made of brown cambric, trimmed with crimson cloth and beads; flesh-colored pants, fitting tightly to the legs; shoes covered with showy cloth; a turban on the head, made of strips of red and buff cloth; the face and other exposed parts of the body stained a light brown. The young lady's costume consists of a loose dressing gown, trimmed around the top and on the ends of the sleeves with bands of red cloth, and gold paper cut in the form of diamonds. The hair should hang loosely over the shoulders, and about the head entwine a string of beads; the head is slightly turned to the young man; the eyes directed to the idol; the face and arms stained like the young man's. The extreme ends of the platform are occupied by two figures costumed similar to those already described. They are kneeling at the feet of small pedestals in such a position that a profile view is had of the form. The pedestals should be two feet high, and covered with bright-colored cloth. On one is a representation of the sun, made by pasting a sheet of gold paper on card-board, and cutting out rays around the edge. On the other pedestal is placed a figure of the moon, with the stars radiating around it. The moon can

be made of card-board and silver paper, and the stars of gold paper; these must be fastened to wires, and placed ten inches from the top of the pedestals. Indian war clubs, spears, shields, and other heathen curiosities, should be placed about the figures. The light for this scene must be quite mild, and come from the right hand side of the stage. Music low and of a mournful character.



SECOND SCENE OF PAGANISM AND CHRISTIANITY.

Upon the gospel's sacred page
The gathered beams of ages shine;
And as it hastens, every age
But makes its brightness more divine.

On mightier wing, in loftier flight,
From year to year does knowledge soar,
And as it soars, the gospel light
Adds to its influence more and more.

BOWRING.

One Male and Two Female Figures.

The Tableau of Christianity.—On the side of the platform which is covered with white cloth there should be erected a small pulpit. Make it of boards, cover it with cloth, and paint it in imitation of mahogany. A small red cushion should be placed on the top, supporting a large Bible, and on each side place lamps, with glass shades. In the pulpit stands a young man dressed to represent a minister of the gospel; one hand resting on the Bible, the other raised upward. In front of the pulpit place a small table, covered with a white cloth, on which set four silver goblets. By the side of the table place a plaster pedestal, with a white urn on the top, to represent a font; on each side of the pulpit, and at the extreme ends of the platform, are two female figures; both are kneeling by the side of small pedestals; these can be made of small boxes, covered with white cloth, and ornamented with myrtle. The female figures should face the audience. One holds a large Bible with the right hand, and points to the pages with the left. The eyes are cast upward; the face expresses meekness and serenity. The second figure, at the other end of the platform, holds a cross in the left hand, and points to it with the right; the eyes are raised

upward, the face expressing pleasure. Their costume consists of white dresses, cut low at the top, sleeves quite long and flowing, and ornamented with white muslin; the waist is encircled with a band of satin ribbon; a wreath of white flowers adorns the head, and gauze wings are fastened to the back of the waist. The hair should be dressed closely to the head, and a few curls allowed to hang on the shoulders. The length of the cross is three feet; color, light blue. On small pedestals, between the pulpit and the female figures, place models of the steam engine, steamboat, printing press, and telegraph. The tableau of Paganism must be first produced, after which the machinery should slowly revolve, bringing into the view the tableau of Christianity. The curtain must be kept up until both are exhibited. The light for these tableaux should be quite brilliant, and issue from the left side of the stage. Music of a sacred character.



THE FAIRIES' DANCE.

The moon is full, the stars are bright,
The monks are all asleep;
Now gayly come the Fays to-night,
Their revelry to keep.
They love the abbeys old and gray,
Whence the vesper song is heard,
And the matin hymn at break of day
Awakes the singing bird.

With waving torch and tiny shout,
The nimble foot they ply,
And Fairy laughs are ringing out
Beneath the midnight sky;—
Then mortals hear the merry peals,
And wonder at the sound,
So like the chiming of harebells,
When light winds steal around.

ANON.

Ten Female and Eight Male Figures.

THIS beautiful tableau is represented by eight small misses, eight small lads, and two young and pretty ladies. The stage should be formed so as to rise gradually from the footlights to the background, which can be done by using boxes of various sizes, and covering them with green bocking. Twelve of the children should form a circle, the front of which must be two feet from the footlights, the back extending to the other end of the stage. They should clasp each other by the hand, and take the position of the Highland fling; the right hand raised above the head, the left placed on the hip; the attitudes should be as graceful as possible. The expression of the faces denoting pleasure and mirth. Near the footlights, two of the children should be seated, looking at the others; and standing on pedestals at each side of the stage, near the front, are the young

ladies. The pedestals are two feet high, covered with pink cambric, and bordered with green leaves and flowers. The position of the female figures must be graceful and easy. They stand so as to show a profile view of the body; each holds a golden wand, which she extends out over the heads of the dancers. Their eyes are fixed on the movements of the children, the left hand clasps a stout cord, to which is fastened a large crimson tassel, that will help sustain the body in position. The costume of the misses consists of a short white dress, with short sleeves, the waist studded with small stars and spangles; the bottom of the skirt bound with light green ribbon, three inches wide, with gold paper fastened to each edge, and small pink roses placed between. The sleeves are bound with gold and pink ribbon in alternate bands, three inches wide; a small scarf of white gauze, covered with spangles and fringed at the ends with gold, encircles the waist. Flesh-colored hose, white slippers, a wreath of silver leaves about the head. The hair arranged in short curls, and small gauze wings, ornamented with spangles, fastened to the back of the waist.

The young lads' costume consists of a short coat, buttoned snugly over the breast, made of light pink cambric. The bottom, the ends of the sleeves, and the collar trimmed with purple cambric, three inches in width, with narrow strips of gold paper on each side; between the bands of gold, insert small diamond-shaped pieces of gold paper, bordered with spangles. A belt made of the same material encircles the waist; hose of flesh-colored cloth; white slippers, with pink rosette on the front; a small cap, made of purple cambric, in the form of a tulip, is worn on the head; it should be rather low, with a stem of green protruding from the top, the edges scalloped, and bound with gold paper. Small gauze wings are fastened to the shoulders, which are ornamented with spangles and silver stars. The young ladies' costume consists of a long white dress, with a robe worn on the outside of tarleton muslin; the outer dress should have three wide flounces, the edges of which are to be trimmed with large silver leaves, interspersed with gilt roses; these can be made from gold and silver paper. The waist must be cut quite low, and decorated in the same manner; the

sleeves flowing, and trimmed with spangles and pink ribbons; large gauze wings, decorated with spangles and silver tinsel, should be fastened to the back of the waist. The hair must be done up in a neat coil, and encircled with a band of white flowers. Make the wands four feet in length, and one half an inch in diameter; cover them with silver paper, attach a gilt heart on the end. The light for this tableau can be produced by a whitish-blue fire, burned at either side of the stage; it should be quite brilliant, and must be lighted before the curtain rises. Music of a lively order.



BUST OF PRAYER.

Prayer is the soul's sincere desire,
Utter'd or unexpress'd;
The motion of a hidden fire
That trembles in the breast.

Prayer is the burden of a sigh,—
The falling of a tear,—
The upward glancing of an eye,
When none but God is near.

Prayer is the simplest form of speech
That infant lips can try;
Prayer, the sublimest strains that reach
The Majesty on high.

One Female Figure.

THIS beautiful production should be represented by one who has an amiable and modest appearing countenance, good figure and features. The hair must be brushed up from the forehead, and fastened behind in a black crochet net. The dress should be pure white, open very low at the front and back. A cross is suspended from the neck by a band of white ribbon. A heavy white veil should pass over the top and back of the head, and be tied loosely four inches below the chin; the head inclined forward slightly, the eyes closed, while the countenance should appear serene, pure, and full of hope; the arms are to be folded out of sight upon the breast. The same machinery, pedestal, wire basque, crimson curtain, and fairies that are used in the [Bust of Proserpine](#), may be used in this piece. The light should be mild, and come from the left side of the stage. Music plaintive, and of a sacred order.



MORNING WELCOMED BY THE STARS.

A glorious vision: as I walked in gloom,
The children of the sun came thronging round me,
In shining robes and diamond-studded shoon;
And they did wing me with them, and soon
In a bright dome of wondrous width I found me,
Set all with beautiful eyes, whose wizard rays,——
Shed on my soul, in strong enchantment bound me;
And so I looked and looked with dazzled gaze,
Until my spirit drank in so much light
That I grew, like the sons of that glad place,
Transparent, lovely, pure, serene, and bright;
Then they did call me brother; and there grew
Swift from my sides broad pinions gold and white,
And with that happy flock a brilliant thing I flew!

TUPPER.

Twenty-one Female Figures.

THIS beautiful spectacle is represented by twenty-one persons. Twenty of the number should be young misses, of about six or eight years of age, who will personate the stars, and one, a young and handsome lady, who is to represent morning. The sides of the stage must be arranged in the form of terraced banks, two feet wide at the bottom, and four feet wide at the top; they should be built from the footlights to within three feet of the ceiling, covered with cloth, and painted to represent clouds. Blue cambric, with white clouds and gold stars, will answer the purpose. In the centre of the stage, two pieces of joist must be placed in an inclined position, running from the footlights to the background. On these build a sliding platform, four feet square, with a small seat, one foot high. This should be made to run with ease from the top to the bottom of the joist; cloth, painted in imitation of clouds and stars, can be

extended across the space between the two terraces and the joist, so that it will show a smooth surface. Cover the moving platform with cloth, arranged in drapery style, and paint in the same manner as the rest of the scenery. A back scene should be placed at the top of the terraces, leaving a space of three feet between it and the back wall; this must be painted like the rest of the scenery, and made to open in the centre, near the top of the joist.

The young misses' costume consists of a short white dress, decorated with gold stars, and silver paper interspersed with spangles, white hose and shoes, hair hanging in curls, and encircled with a band of silver leaves, with a silver star on the forehead; a light blue sash, covered with spangles, tied about the waist; and small gauze wings fastened to the back of the dress. Each one should hold a small torch ten inches in length, from which rises a blue flame; these can be made of cardboard, and covered with light blue paper, with the ends tipped with gold. At the end from which the flame is produced, insert a strip of tin, to protect the torch from the flames. The torches should not be lighted until all the figures are in position. The young misses take their position at each side of the stage, on the outer edge of the terrace. They must lean forward slightly, and hold the torch out from them. Their attitudes should be varied; those near the top should be gazing upward, others looking down, and a few engaged in conversation. The young lady who represents Morning must be costumed in a loose white robe of tarleton muslin, cut low at the top, flowing sleeves, skirt covered with three wide flounces, trimmed in front with silver rays five inches long. The waist and sleeves decorated with silver and gold spangles, and a satin belt, ornamented in like manner, worn about the waist. The hair should be brushed back from the forehead, and clasped with a band of silver, and allowed to hang over the shoulders in long curls; the head is adorned with a band of gold, with rays of silver radiating from the centre. The position is, seated on the platform, head slightly inclined to the left, the right hand raised over the head, the left rests on the waist; eyes directed to the children in the foreground, countenance expressing

pleasure. The goddess Morning will be seated on the platform, behind the scenery.

A yellow fire must be burned in the ante-room, and so shaded that, just as the curtain rises, a small portion of the light will shine on the centre of it; this light should increase in brightness for a few seconds, when the sky in the background must open, and the goddess glide slowly down to the centre of the stage. As the platform moves, the fire should increase in brightness; when she has arrived at the centre of the stage, the yellow light should be thrown into the foreground, and a red light thrown into the background. This can be accomplished by placing the colored fires in large boxes furnished with sliding covers and reflectors; and by drawing out the covers gradually, the light will be thrown on to the picture in the proper manner. The curtain in the background can be opened by attaching at each corner, near the centre, a small cord, which can be passed through pulleys, and attended to in the ante-rooms. The curtain or scenery should be drawn up on the back side, and let down in its place as soon as the platform has passed through. A small rope, painted blue, must be attached to the platform, and pass through a block fastened to the wall of the stage; this can be tended by a person under the stage, who will allow the platform to move with exactness to its stopping place. If the light from the colored fire is not brilliant enough, a few of the lights at the same side from whence the fire is produced can be lighted. Music soft and plaintive at first, and increasing in power at the finale.



THE STATUE VASE.

She spoke to vanish, but the single ray
Shot from the unseen moon, still palely breaketh
The awe that rests with midnight on the way;
Faithful as Hope when Wisdom's self forsaketh—
The buoyant beam the lonely man pursued—
And, feeling God, he felt not Solitude.

And now, he enters, with that lurid tide,
Where time-long corals shape a mighty hall;
Three curtain'd arches on the dexter side,
And on the floors a ruby pedestal,
On which with marble lips, that life-like smiled,
Stood the fair Statue of a crownéd Child.

BULWER'S KING

ARTHUR.

One Female Figure.

THIS design is a beautiful female, supporting a horn of plenty, from which rises a basket of intermingling vines and flowers. The lady is standing on a pedestal, which is described in the tableau of the [Italian Flower Vase](#), as is also the basket which the lady supports. This basket or bowl of the vase can be suspended from the centre of the ceiling by the means of wire hooks. The pedestal must be placed directly under it. The space between the top of the pedestal and the bottom of the basket should be just the height of the lady who takes the part of the statue in the piece; so that when she is in position on the pedestal, the bottom of the basket will touch the top of her head. The horn of plenty can be made of cloth; it should be five inches in diameter at the top, three foot long, and end in a point at the bottom; it can be stuffed with wool, covered with green cambric, and decorated with artificial flowers. It is to be attached to the bottom of the basket, pass down over the lady's shoulder, and held in its position by the left arm and hand. The

lady who takes this part should be of large and good figure, regular features, and quite pretty. The costume consists of a white dress, with sleeves five inches long, cut low at the neck, skirt made rather long, and worn without many underskirts; a scarf of gauze worn over the shoulders, and tied at the right side, allowing the ends to trail on the pedestal. The hair should be arranged in wide braids at the side of the face, confined at the back with a band of silver, and allowed to fall in short curls over the neck. The position of the lady is, standing in the centre of the pedestal, her body facing the audience, and head turned partially to the right. The eyes should be raised a trifle, while the expression of the face denotes tranquillity and repose. The left hand must gracefully press the horn of plenty against the side of the breast, while the right is raised above the head, and touches the basket as if to steady it. The light for this piece should be of medium brilliancy, and placed at the side opposite to the face of the statue. Music soft and of a secular order.



SPIRIT OF CHIVALRY.

Strike the loud harp, ye minstrel train!
Pour forth your loftiest lays;
Each heart shall echo to the strain
Breathed in the warrior's praise.

Bid every string triumphant swell
Th' inspiring sounds that heroes love so well.
Chieftains, lead on! our hearts beat high—
For combat's glorious hour;
Soon shall the red cross banners fly
On Salem's loftiest tower!
We burn to mingle with the strife,
Where but to die insures eternal life.

MRS. HEMANS.

Nine Male and Five Female Figures.

THIS fine tableau represents the Spirit or personification of Chivalry, surrounded by men of various pursuits, religious, military, and civil, who represent, as by an upper court or house, the final acquisition of her honors and rewards. Beneath, as not having obtained, though within reach of, the crown, is a young knight who vows chivalric services, and is attended by his page and his young bride. Around him, in various attitudes, other figures are introduced, to connect the abstract representation of Chivalry with its general recognition of intellectual influences; among them, the Painter, the Sculptor, and Man of Science; the Palmer from the Holy Land, and the Poet-Historian, from whom future ages must derive their knowledge of the spirit and deeds of chivalry. The lady who personates the Spirit of Chivalry should be of good figure and features. Her costume consists of a loose white robe, cut high in the neck; a mantle of white tarleton muslin is draped about the shoulders, and fastened in front with a gilt cross; the hair is arranged in bands, falling low in the neck, and encircled

with a small wreath of silver leaves or white flowers. In her left hand she holds a small wreath of evergreen, which she extends towards the young knight, who kneels at the foot of the pedestal on which she stands. Her position is, on a pedestal, three feet high by two feet square, which should be placed in the centre of the stage. Her body should be inclined slightly forward, and attention directed to the knight in the foreground; her countenance should express dignity and pleasure. At the back of the pedestal there should be a representation of an altar, consisting of a shaft two and one half feet wide by three feet in height, with a capital on the top one foot wide by three and one half feet long. This can be made of boards, showing a smooth surface, and nailed to the top of the pedestal. It can be papered or painted to represent panels and scrolls. Fourteen other figures are grouped around the pedestal, and as the arrangement of the piece is a trifle complicated, we will designate them in rotation, beginning at the foot of the pedestal. The figures, as they recede in the background, should be placed on small platforms, rising from one to three feet in height. By arranging the figures in this manner, a perfect view of each will be had by the audience. Figure one is a young lady; she kneels at the foot of the pedestal on which the Spirit stands. Costume is, a white dress, cut low at the waist, encircled with a satin sash; hair arranged in curls. Position is, sitting, the body facing the audience, head resting on the hand, and thrown back so as to touch the pedestal, and eyes directed to the face of a harper, who kneels in front of her; the countenance expresses surprise and admiration. Kneeling on the floor, nearly in front of figure one, is a young knight—we have almost a back view of him, the head turned just enough to get a partial profile view of the face; one hand clasps a sword, which he raises in front of the body; the other is lifted above the head, which is thrown back, with the eyes fixed on the Spirit. The armor can be conveniently composed by fastening strips and plates of bright tin to a suit of clothes made of black cambric. The belt, gloves, and boots can be gotten up in the same manner. This suit will cost but a trifle, and in the glare of the footlights will look finely. Figure three is the palmer. He kneels behind figure one. Costume consists of a dark robe, cowl made of black cloth,

and face covered with a heavy beard. In his hands he holds a shepherd's crook. His eyes are directed to the harper. Figure four is a small girl, who stands behind figure three, and holds in both hands the helmet of the knight. Her costume consists of a white dress, with a pink sash; hair done up to suit the taste of the performer. Her position is, facing the audience, eyes fixed on the knight, expression of the face denoting pleasure. Two other ladies stand on a small platform, outside of the lady holding the helmet. Their costume consists of a white dress, black velvet waist, hair arranged in wide braids at the side of the face; one clasps her hands in front of her breast, and looks with earnestness at the knight; the other places an arm on the shoulder of her friend, and looks up into her face, her countenance beaming with smiles. Behind these three females, and standing on a platform two feet high, are two peasants. They are dressed in blue frocks, fastened around the waist with black belts, knee breeches of colored cloth, white hose, low shoes, knee and shoe buckles, white Kossuth hats, encircled with a gilt band; the face covered with long, light beards. Each holds a long staff, with a gilt crook at the top. Their position should be behind the altar, arms folded on the breast, head inclined forward, eyes cast down, and the expression of the face melancholy and sober. Opposite to the two figures last described, and standing on a platform at the other side of the altar, is a knight in full armor. He holds a large sword in front of his body, and is looking straight forward. His costume can be made in the same manner as that of the one described at the beginning of the tableau. On a low platform, at the side of the Spirit, stand a Sculptor and a Painter. Their position is, facing the knight, who is kneeling in the foreground. Their costume consists of white jackets, dark pants, and flat, white caps, worn jantily on the side of the head. The Painter holds his pallet and brushes, the Sculptor his mallet and chisel; their attention is directed to the figure of the kneeling knight. Standing on the floor, below the two figures just described, is the Poet-Historian. He faces the audience, and looks at the Harper in the foreground. He is dressed in dark clothes; a heavy white mantle is thrown over his shoulders, the ends trailing to the floor; on his head is placed a garland of green leaves. He holds in both hands a large book, which should be bound richly and

opened in the centre. Kneeling on the floor at his feet, and facing the young knight, is the Harper. He holds in his left hand a harp, and touches the strings with his right. His costume consists of a coat made of Turkey cloth, trimmed with black binding four inches wide; black knee breeches, white hose, knee and shoe buckles, and red shoes. Over the left shoulder is carelessly thrown a short velvet cloak, and on the head is a black velvet cap, with a gold band and plume. His head is thrown back, eyes directed to the Spirit, while the countenance should appear to be inspired. Kneeling at the foot of the pedestal, between the first figure and the Harper, is the Troubadour, playing on a guitar; he faces the audience; his head is thrown back, and his eyes cast upward. Costume consists of a purple coat, trimmed with black binding, blue breeches, white hose, low shoes, knee and shoe buckles, belt containing a small dagger, about the waist. The harp can be made of wood, covered with gold paper, and strung with buff cord. The light for this piece should be produced at either side of the stage, and a small quantity at the front. The side light must be very powerful. The accompanying music should be of a brilliant order.



HAIDEE AND DON JUAN IN THE CAVE.

His eyes he opened, shut, again unclosed,
For all was doubt and dizziness; he thought
He still was in the boat, and had but dozed,
And felt again with his despair o'erwrought,
And wished it death in which he had reposed;
And then once more his feelings back were brought,
And slowly by his swimming eyes was seen
A lovely female face of seventeen.

'Twas bending close o'er his, and the small mouth
Seemed almost prying into his for breath;
And, chafing him, the soft, warm hand of youth
Recalled his answering spirits back from death;
And, bathing his chill temples, tried to soothe
Each pulse to animation, till beneath
Its gentle touch and trembling care, a sigh
To these kind efforts made a low reply.

BYRON.

One Male and Two Female Figures.

THIS pleasing tableau is taken from the poem of Don Juan, by Byron. The scene is that where Haidee discovers the insensible form of Juan lying at the mouth of the cave, near to the sea shore. Don Juan has been shipwrecked; his almost lifeless body has washed ashore, and found a resting place in a rocky cave, to be discovered by the beautiful Haidee and her attendant. The principal work in this piece is the forming of the cave, which can be made in the following manner: The floor of the cave should rise gradually from the front to the background; this can be accomplished by using boxes of various sizes, over which place brown cambric, with brown paper attached to it in a crumpled manner, so as to imitate

ragged rocks, and when painted with light and brown colors, and ornamented with isinglass, will make a very good appearance. The floor of the cave should extend to within three feet of the front of the stage, and run back to the extreme background. The space between the footlights and the floor of the cave should be covered with blue cambric, painted to represent waves and surf. Directly behind the drop curtain there should be a representation of the roof and sides of the cave. Light frames, covered with brown paper, similar to the floor, and made very irregular at the edges, must be placed at each side of the stage, and at the top; these should be two feet wide, and of the height and width of the stage. Two other sets of frames should be made similar to the first, and placed at equal distances from the fore to the background. The first set must be three feet wide; the second set four feet wide. The background of the cave may also be covered with similar scenery. The idea of arranging the scenery in this manner is to give a deep appearance to the cave. Isinglass should be profusely sprinkled over the surface of the rocks, and a few sprigs of grass fastened to them will add to the effect. The fastening of the brown paper to the frames can be dispensed with if there is any person who can paint out the rocks on plain canvas. The one who personates Juan should be of slight figure, fine, regular features, hair black and curly, and small moustache. Costume consists of black pants, with buff or gold stripe at the side, white shirt, with blue collar, and gold star at the corners, black belt around the waist, white hose, low shoes, with buckles of silver. The shirt should be left open in the neck, so as to expose the bosom. A small wound can be imitated on the side of the head, made with red paint. Position is, reclining on the rocks in the foreground of the cave; the left side touches the rocks, the head thrown back, and face exposed to the view of the audience. The right hand grasps a small oar, while the left is stretched out at his side. The eyes are closed, the feet crossed, and resting in the water. Haidee and her friend are seen in the background. Both should be of small figure and good features. Haidee should be quite pretty, and costumed in a blue dress, black velvet waist, open in front, and laced across with blue ribbons; sleeves long and flowing; a small crimson apron, with bands of gold at the bottom; a black velvet belt

around the waist, with a showy pin in the centre; bows of pink ribbon fastened with a small, showy pin at each shoulder; hair hanging in curls; hat made of velvet, trimmed with gold bands and white feathers, which should be placed jantily on the side of the head. Her position is, standing on the rocks in the back of the cave, one hand raised so as to shade her eyes, the other pointing to the body of Juan; the eyes are fixed on the body, while the countenance expresses surprise; the right foot must be placed twenty inches in front of the left, while the body is inclined forward. The figure back of Haidee has on a costume similar to that already described, but of less showy and expensive material. She is standing five or six feet from Haidee, and has her hands filled with shells, which she has gathered from the shore. She is intently engaged in looking at her shells, and has not yet seen Juan; her body is bent forward slightly, the expression of the face denoting curiosity and thought. The light for this piece should come from the front of the stage, and must be quite brilliant. If a melodeon is used as an accompaniment to the piece, it should be played to imitate the roaring of the ocean.



POVERTY.

The sun is bright and glad, but not for me;
My heart is dead to all but pain and sorrow;
No care nor hope have I in all I see,
Save from the fear that I may starve to-morrow.
Alas, for you, poor famishing, patient wife,
And pale-faced little ones! Your feeble cries
Torture my soul; worse than a blank is life
Beggared of all that makes that life a prize:
Yet one thing cheers me,—is not life the door
To that rich world where no one can be poor?

TUPPER.

Three Female and Two Male Figures.

THIS tableau represents the interior of one of the homes of the starving poor, such as are found in all large towns, where vice and intemperance go hand in hand. To make the scene look as natural as possible, a partition should be made to fill up the back of the stage, covered with cheap room paper. Two old window sashes should be inserted in it, with the glass partially broken out, and filled up with old hats and articles of clothing. The furniture of the room consists of an old and broken table, a large chest, three or four old and broken chairs, a few pieces of broken crockery on the table, a black bottle, a candlestick, a bundle of straw, with a few ragged bed clothes, and a few cheap prints hanging from the wall. The table is placed at the back part of the room, and supports the crockery, bottle, and candlestick. The bed is at the left side of the room, and on it reclines a female dressed in dirty and ragged clothing; her hair hangs loosely over her shoulders; right hand supporting her head, and eyes directed to a group of children in the foreground of the picture; the face should be made as white as possible; a small quantity of dark paint about the eyes will give a haggard and sickly look to the features. On the opposite side of the room, seated on the old chest, is the woman's husband.

He is dozing in a drunken slumber; his clothes hang about him in tatters; his hat is partially drawn down over his forehead, his matted hair protruding through a hole in the crown; face bloated, from the effects of liquor. By the use of water colors, the face can be made to assume the above description. His position is such that a partial front view is had of the body, the arms hanging carelessly at his side, feet crossed and stretched out on the floor. Seated at the table, and sewing by the light of the candle, is a young girl. She is dressed in dirty and ragged clothes; her hair is tied up in a rough manner; the body bent forward, and eyes cast down upon her work; her face should be made white; the eyes slightly shaded with dark paint, to give a haggard look to the features. In the centre of the room are grouped three small children; they are engaged in eating crusts of bread from a broken plate. Their costume may be varied, and of cheap material. The light for this piece should come from the side on which the man is sitting. The front of the scene must be quite light, while the background is thrown in shadow. Music of a mournful order.



DEATH OF MINNEHAHA.

O the long and dreary Winter!
O the cold and cruel Winter!
Ever thicker, thicker, thicker
Froze the ice on lake and river,
Ever deeper, deeper, deeper
Fell the snow o'er all the landscape,
Fell the covering snow, and drifted
Through the forest, round the village.
O the famine and the fever!
O the wasting of the famine!
O the blasting of the fever!
O the wailing of the children!
O the anguish of the women!
"Give us food, or we must perish!
Give me food for Minnehaha,
For my dying Minnehaha!"

Through the far-resounding forest,
Through the forest vast and vacant—
Rung that cry of desolation;
But there came no other answer
Than the echo of his crying,
Than the echo of the woodlands,
"Minnehaha! Minnehaha!"
All day long roved Hiawatha
In that melancholy forest,
Through the shadow of whose thickets,
In the pleasant days of Summer,
Of that ne'er forgotten Summer,
He had brought his young wife homeward
From the land of the Dacotahs.

In the wigwam with Nokomis,
With those gloomy guests, that watched her,
With the Famine and the Fever,

She was lying, the Belovéd,
She the dying Minnehaha.
"Hark!" she said; "I hear a rushing,
Hear a roaring and a rushing,
Hear the Falls of Minnehaha
Calling to me from a distance!"
"No, my child!" said old Nokomis,
"'Tis the night wind in the pine trees!"
"Look!" she said; "I see my father
Standing lonely at his doorway,
Beckoning to me from his wigwam
In the land of the Dacotahs!"
"No, my child," said old Nokomis;
"'Tis the smoke, that waves and beckons!"
"Ah!" she said, "the eyes of Pauguk
Glare upon me in the darkness,
I can feel his icy fingers
Clasping mine amid the darkness!
Hiawatha! Hiawatha!"

And the desolate Hiawatha,
Far away amid the forest,
Miles away among the mountains,
Heard that sudden cry of anguish,
Heard the voice of Minnehaha
Calling to him in the darkness,
"Hiawatha! Hiawatha!"
Over snow-fields waste and pathless,
Under snow-encumbered branches,
Homeward hurried Hiawatha,
Empty-handed, heavy-hearted;

And he rushed into the wigwam,
Saw the old Nokomis slowly
Rocking to and fro and moaning,
Saw his lovely Minnehaha
Lying dead and cold before him,
And his bursting heart within him
Uttered such a cry of anguish,
That the forest moaned and shuddered,

That the very stars in heaven
Shook and trembled with his anguish.

LONGFELLOW.

One Male and Two Female Figures.

THIS affecting tableau is a representation of the death of the beautiful Minnehaha. The scene is at the moment when Hiawatha draws back the door of the wigwam, and there beholds his lovely Minnehaha lying dead and cold before him. The scenery of this picture is the same that is used in the tableau of [Hiawatha and his Bride's Arrival Home](#). It is mid-winter, and the fields and woods are covered with snow; and to represent this scene it will be necessary to cover the ground with cotton flannel, instead of the green bocking which we used in the summer scene. The trees, wigwam, and vines should be covered with small pieces of cotton wool, to represent snow. Large bags, filled with straw, may be covered in the same manner, and placed around the doorway of the wigwam at each side of the stage, to represent snow banks. Minnehaha has on the same costume we have before described, and is reclining on a bed of robes near the entrance of the wigwam. Her body should be propped up so that she can be easily seen. A dark robe is thrown across the lower portion of her form, a calm, resigned look is on the countenance. Her hands are folded on her breast, eyes closed as if in sleep. At her side, sitting on a low seat, is Nokomis. She wears the same costume which is described in the return of Hiawatha, with a fur robe gathered about her. She is leaning forward towards the couch, and presses both hands against her face. Her eyes are cast down to the ground, while grief and melancholy are depicted on the countenance. The dying embers of a fire send up a curling smoke by her side. This should be placed in an iron furnace, and surrounded by the imitation snow. Hiawatha stands on one side of the doorway, and is in the position of one running. He clasps the door with his right hand, and is in the act of stepping into the wigwam. His eyes are fixed on Minnehaha; the left hand is pressed against his forehead; grief and amazement are depicted on his countenance. While the picture is being exhibited, a portion of the accompanying

poem may be read by the announcer. The music should be quite soft, and of a plaintive character. The lights for this piece must be of medium brightness, and come from the side opposite the door of the wigwam.



THE MOTHER'S LAST PRAYER.

Her hands were clasped, her dark eyes raised;
The breeze threw back her hair;
Up to the cross she fondly gazed,
And raised her voice in prayer.

While there she knelt in deep despair
Beside her own first born,
And bowing her deep soul in prayer
Forth on the rushing storm.

She wiped the death damps from his brow
With her pale hands and soft,
Whose touch upon the lute chords low
Had stilled his heart so oft.

ANON.

One Female and One Male Figure.

THIS tableau represents a mother and child kneeling at the foot of a cross, amid the drifting snows and icy winds of the Alpine Mountains. Having lost their way, and being unable to travel any farther, the mother kneels in prayer at the foot of one of the crosses which are placed as landmarks along the road, to guide the traveller on his journey. The floor of the stage should be made uneven by placing boxes of various sizes at irregular distances, and covering them with white cotton flannel. A number of spruce trees can be arranged at the sides and at the background, all of which should be covered with small particles of cotton wool; small bags, stuffed with hay, and covered in the same manner, must be placed around the foot of the cross and at various parts of the stage, to represent snow banks. A few handfuls of lint thrown into the air just as the curtain rises, will float about and appear like falling snow. Make the cross of wood, and cover it with brown paper. It should be five feet long and two feet wide; thickness of frame,

six inches. It must be placed in the centre of the stage, and sprinkled with the imitation snow. The lady who represents the mother should be of good figure and features, and costumed in a dark plaid dress, a white fur cape fastened about the neck, a velvet cloak worn over the shoulders, and a plaid scarf tied about the head, the ends hanging down on the shoulders. Position is, at the foot of the cross, so that a side view is had of the body; the head thrown back, eyes cast upward, hands clasped and raised in front of the face. The boy is dressed in a dark suit, and reclines on the snow by the side of the mother; his head rests on her dress, arms stretched out towards her waist; his eyes closed in that cold and dreamy sleep which ends in death. The light for this piece must be quite dim, and come from the side of the stage that will reflect on the mother's face. Music, of a low and mournful style, representing the moaning of the winds.



LOUIS XVI. AND HIS FAMILY.

I hear thy whisper, and the warm tears gush
 Into mine eyes; the quick pulse thrills my heart.
Thou bidd'st the peace, the reverential hush,
 The still submission, from my thoughts depart.
 Dear one, this must not be!

The past looks on me from thy mournful eye;
 The beauty of our free and vernal days;
Our communings with sea, and hill, and sky—
 O, take that bright world from my spirit-gaze.
 Thou art all earth to me!

Shut out the sunshine from my dying room,
 The jasmine's breath, the murmur of the bee;
Let not the joy of bird-notes pierce the gloom;
 They speak of love, of summer, and of thee
 Too much, and death is here!

ANON.

Three Female and Four Male Figures.

ON the 20th of January, 1793, at three o'clock in the morning, the second year of the French republic, the final vote was taken by the Convention, that Louis XVI. should be executed. All the efforts to save the king were now exhausted, and his fate sealed. The decree of the Convention was sent to the king, declaring him to be guilty of treason; that he was condemned to death; that the appeal to the people was refused; and that he was to be executed within twenty-four hours. The king listened to the reading unmoved; he conversed earnestly with his spiritual adviser respecting his will, which he read, and inquired earnestly for his friends, whose sufferings moved his heart deeply. The hour of seven had now arrived, when the king was to hold his last interview with his family. But even this could not be in private. He was to be watched by his

jailers, who were to hear every word and witness every gesture. The door opened, and the queen, pallid and woe-stricken, entered, leading her son by the hand. She threw herself into the arms of her husband, and silently endeavored to draw him towards her chamber. "No, no," whispered the king, clasping her to his heart, "I can see you only here." Madame Elizabeth, with the king's daughter, followed. A scene of anguish ensued which neither pen nor pencil can portray. The king sat down, with the queen upon his right hand, his sister on his left, their arms encircling his neck, and their heads resting upon his breast. The dauphin sat upon his father's knee, with his arm around his neck. The beautiful princess, with dishevelled hair, threw herself between her father's knees. An hour passed, during which not an articulate word was spoken; but cries, and groans, and occasional shrieks of anguish, which pierced even the thick wall of the Temple, and were heard in the street below, rose from the group. For two hours the agonizing interview was continued. As they gradually regained some little composure, in low tones they whispered messages of tenderness and love, interrupted by sobs, and kisses, and blinding floods of tears. Louis XVI. described his trial, excusing those who had sentenced him, gave some religious advice to his children, enjoined them to forgive his enemies and bless them. A few beams of daylight began to penetrate the grated windows of the gloomy prison. The hours passed away, while the king listened to the gathering of the troops in the court yard and around the Temple. At nine o'clock a tumultuous noise was heard of men ascending the staircase. The *gens d'armes* entered, and conveyed him to the carriage at the entrance. The morning was damp and chilly, and gloomy clouds darkened the sky; sixty drums were beating at the heads of the horses, and an army of troops, with all the most formidable enginery of war, preceded, surrounded, and followed his carriage. They reached the *Place de la Révolution* at twenty minutes past ten o'clock. An immense crowd filled the place, above which towered the guillotine. With a firm tread he ascended the steps of the scaffold, looked for a moment on the keen and polished edge of the axe, and then, turning to the vast throng, said, in a voice clear and untremulous, "People, I die innocent of all the crimes imputed

to me. I pardon the authors of my death, and pray to God that the blood you are about to shed may not fall again on France." The drums were ordered to beat, and Louis XVI. was no more.

Directions for forming the Tableau.—This interesting picture contains seven figures: Louis XVI., his wife the queen, Madame Elizabeth, the king's son and daughter, and two *gens d'armes*. The stage scenery must be placed in the following order: The background of the stage should represent the granite walls of a prison, with grated windows, massive doors, to which are attached bolts, bars, and heavy locks. This scenery can be made in sections of about four by eight feet in size. One section should represent the door of the cell; on it paint the bolts, bars, and locks. At the right of the stage is placed a table of ancient style; on which is a crucifix, two feet in height, a large Bible, and an old-fashioned candlestick, containing a lighted candle. A chair of ancient manufacture should be placed near the table. Louis XVI. is seated in it, and is costumed in a velvet coat and breeches, white silk hose, low shoes, buff vest, white cravat, ruffled bosom, white wig, knee and shoe buckles. The queen is costumed in a moire antique dress, of a showy color, hair hanging loosely over the shoulder. Madame Elizabeth has on a silk robe, differing in color from the queen's; her hair is loosely fastened behind. The daughter has on a long white dress, with velvet waist. The dauphin is dressed in velvet jacket, blue breeches, white hose, knee and shoe buckles, low slippers, lace collar, ruffled bosom and wristbands, and a pink scarf is fastened about his waist. The *gens d'armes* have blue coats trimmed with buff, buff vest, crimson breeches, white hose, long wigs, low shoes, knee and shoe buckles, and chapeaux. Each must be furnished with a musket, sword, and belt, and one should hold a bunch of large keys. Louis XVI. encircles his daughter's waist with his right hand; his left is clasped by his son. He sits facing the audience; his head is partially turned towards the crucifix, the eyes cast down, and a melancholy look upon the countenance. The queen stands behind the king, between the chair and table; her left hand is placed upon her waist, her right raised to her forehead; her head is thrown back, the eyes partially closed, and cast upwards, while intense anguish is expressed upon her

countenance. Madame Elizabeth is kneeling at the left of the king, her hands clasped and raised upwards, head thrown back, and eyes partially closed. The daughter is seated on the right knee of the king; her right hand is placed across her breast, the left hangs carelessly at her side; her head reclines on the shoulder of her father. The dauphin is kneeling between the king and Madame Elizabeth, and grasping the hand of the king; his eyes are fixed on the face of his father, while the countenance expresses grief and sadness. The *gens d'armes* stand just inside the door, resting on their guns; their eyes are fixed upon the group in the foreground. The light for this tableau must come from the side of the stage opposite the group, and should be of medium brightness; the background may be thrown in the shade. Music of a mournful character.



DRESSING THE BRIDE.

So, after bath, the slave girls brought
The precious raiment for her wear,
The misty izar from Mosul,
The pearls and opals for her hair,
The slippers for her little feet,
(Two radiant crescent moons they were,)
And lavender, and spikenard sweet,
And attars, nedd, and heavy musk.
When they had finished dressing her,
(The Eye of Morn, the Heart's Desire,)
Like one pale star against the dusk,
A single diamond on her brow
Trembled with its imprisoned fire!

T.B. ALDRICH.

Three Female Figures.

THIS tableau is taken from the beautiful poem, "The Course of True Love never did run smooth," by Thomas Bailey Aldrich, who describes in his artistic style the bridal toilet of the princess preparatory to her being wedded to the Vizier Giaffer. The scene represented is the princess's chamber in the gorgeous palace of Haroun Al Raschid. The princess is seated in the centre of the room on a crimson divan; at her side kneels one of her attendants, who is engaged in arranging a bracelet on her arm. Standing on the opposite side is another attendant, who is entwining a string of pearls in the princess's hair. The costume of the princess consists of a pink satin dress, reaching within ten inches of the feet, and should be bound around the bottom with silver paper covered with wide white lace. Over this dress must be worn a frock of purple velvet extending to the knee, with flowing sleeves reaching to the elbow; the front of the waist left open, displaying a lace under robe, crossed with ribbons covered with silver paper and gold spangles. The frock decorated with small crescents of gold paper,

ornamented with silver spangles. Trim the bottom of the frock and sleeves with gold paper three inches in width, and cover with colored lace. The waist should be encircled with a wide, light-green sash, studded with spangles, fringed at the end with gold paper, and tied in front, allowing the ends to hang down to the bottom of the frock. A necklace can be made to look rich and showy by attaching brilliant paste pins of various sizes to a black velvet band; the centre pin being quite large, those at the sides decreasing in size as they recede from the centre; the arms and hands profusely ornamented with jewelry; the hair arranged in long braids, and allowed to fall over the shoulders. A large diamond or a brilliant stone should be attached to a black velvet band, and placed on the brow. Turkish trousers, made of white and blue stripes, two inches wide, of flowing shape, fastened around the ankle with a gilt band. The shoes can be made of card-board or leather; they should turn up at the toe three inches; cover them with red cloth, and ornament with gold and silver paper and spangles. The costume of the attendants should be of a similar style, but differing in colors, and without decorations. The lady who personates the princess must be small, and of good form, fine, regular features, and quite pretty. Her position is facing the audience, head turned slightly to the left, eyes upturned to her attendant, who is standing at her side, holding in her left hand a fan; the expression of the face pleasant. The attendant who is kneeling, shows a side view of the body, while the one standing, faces the audience, with the body bent slightly forward, her attention directed to the string of pearls which she is arranging in the hair of the princess. The floor of the stage should be covered with a rich Brussels carpet, and the walls draped with showy damask curtains. The room may be furnished with small ottomans, two small marble top tables, one of which should be placed near the group of ladies, and contain stands of cologne, perfumes, mirrors, combs, brushes, pin-cushions, and cases of jewelry. On the other table, which is to be placed in the background, is a large, showy lamp, with colored globe, surrounded by ornamental articles; showy pictures adapted to the subject, in rich gilt frames, adorn the walls; cages containing singing birds should be suspended from the ceilings; large globes, containing gold fish, rest on the carpet,

near the foreground; richly ornamented vases, of various sizes, containing magnificent bouquets, can be arranged in various parts of the room, while the inner corners are filled up with marble or plaster pedestals, supporting pieces of statuary; the divan on which the princess is seated must be double the size of those scattered about the room, and covered with striped pink and blue cloth. The scene should be illuminated by a purple fire burned at the right hand side of the stage. A lively serenade would be appropriate music.



HOPE, FAITH, CHARITY, AND LOVE.

HOPE.

Hope looks beyond the bounds of time,
When what we now deplore
Shall rise in full immortal prime,
And bloom to fade no more.

FAITH.

'Tis faith that purifies the heart,
'Tis faith that works by love,
That bids all sinful joys depart,
And lifts the thoughts above.

CHARITY.

O charity, thou heavenly grace,
All tender, soft, and kind!
A friend to all the human race,
To all that's good inclined.

LOVE.

Love suffers long with patient eye,
Nor is provoked in haste;
She lets the present injury die,
And long forgets the past.

Four Female Figures.

THE above characters are represented as statues. Four females of the same height, of graceful form and fine features, are required to form the group. They should all be costumed in

long white robes, that will trail eight inches, the waist cut quite low at the top, the sleeves five inches long; a wide scarf of tarleton muslin draped across the breast, tied at the side, and allowed to trail with the dress; hair confined at the back of the head, and left to fall over the shoulders; the head encircled with a wreath of myrtle and white flowers. If any ornaments are worn, they should be pure white. Hoop or any other large skirts must not be worn, as it is necessary to produce a slender figure for a statue design. The positions of the four ladies are in the following order: Hope stands at the right hand side of the stage, one foot from the drop curtain; Love at the left hand side, the same distance from the curtain; Faith and Charity at equal distances from Love and Hope, and three feet from the drop curtain. Placed in this manner, they will form a half oval. The stage furniture consists of four small pedestals, twenty-four inches square, with a cap and base extending out two inches, covered with white cloth, and ornamented in front with a small wreath of myrtle. Faith takes her position on the top of one of the pedestals. Her emblem is the cross, which she holds in her right hand; the left is raised and points upward; the eyes are raised upward, the countenance expresses meekness. Hope is poised on a pedestal, and holds an anchor, the foot of which rests on the top of the pedestal; the right hand is placed on the anchor, the left is on the breast; the eyes are raised slightly, countenance expressing serenity and hope. Charity comes next. In her right hand she holds a silver dish, which is filled with crumbs of white bread. Two robins stand on the side of the dish, eating the crumbs. The left hand rests on the side of the body; the eyes are directed to the birds; the face beams with smiles. Love is standing on one of the pedestals, holding in her right hand a torch, which is raised above her head, while the left gracefully holds the side of her dress. The head should be turned slightly aside, the eyes looking straight forward; countenance diffused with smiles. A gauze curtain may be suspended before the statues, covering the entire space inside of the frame. The light for this scene should be of medium brilliancy, and come from the front of the stage. The cross and anchor may be painted black, the torch painted blue, and tipped with gold; the flame carved in wood, and gilded.

Stuffed birds can be fastened with wire springs, and attached to the silver dish. Music soft and plaintive.



THE DEATH OF GENERAL WARREN.

Thou rising sun, thou blue rejoicing sky,
Yea, every thing that is and will be free,
Bear witness for me, wheresoe'er ye be,
With what deep worship I have still adored
The spirit of divinest Liberty.

COLERIDGE.

Twenty-five Male Figures.

THIS magnificent tableau represents the scene so well known in the early history of our country, and contains twenty-five figures, thirteen of which should be dressed in crimson uniform, to personate the British soldiers, six in continental costume, three in coarse homespun suits, three in sailor's costume. The stage must be formed to represent a hill, which can be done by using boxes and boards, and covering them with green cloth. The hill should rise from the footlights to within four feet of the ceiling in the background. The first and principal figure is General Warren. He is lying on the ground, a few feet from the foot of the hill, supported by one of his officers, who holds his head with his right hand, while with the left he grasps the musket of a British soldier, which is pointed at the breast of Warren. Warren's position is, facing the audience, eyes closed, arms hanging carelessly at his side; costume, continental; side arms, sash, sword, and chapeau lying in front of the body. The figure who supports Warren is dressed in blue breeches, white hose, white shirt, and black belt. Position, kneeling back of Warren, his eyes fixed on the soldier who stands a few paces back of Warren's feet. This soldier leans forward slightly, and grasps a musket, in which is a bayonet, which he is about to plunge into Warren's body. His eyes are fixed on the prostrate form before him, while the countenance expresses excitement and rage. Costume consists of a red coat, white breeches and hose, low shoes, knee and shoe buckles, white breast belts, black waist belt, and black

military hat, with plume. By the side of the soldier, near the front of the stage, stands an officer, who is leading on the British. He holds a sword on his right shoulder, while the left grasps the butt of the musket of the soldier previously described. His body is bent forward, feet separated thirty inches, eyes fixed on Warren, countenance expressing energy and decision. Costume consists of a crimson coat, decorated with gold epaulets and lace, white silk hose, buff breeches, low shoes, knee and shoe buckles, red sash, side arms, and chapeau. Directly behind the figure who supports Warren stands an American soldier, with a musket held in front of his body, which he points towards the British soldier, who is about to pierce the body of Warren. His body is slightly bent backward, eyes fixed on the soldier, countenance expressing fear. The remaining figures should be placed in the space from the top of the hill down to the group we have described; a few should be fencing; some using their muskets as clubs; others firing at the enemy in the distance; while a few are stretched out in death on the ground. They must be placed in as great a variety of positions as possible, and in such a manner that one figure will not obscure the other. The countenances of all should appear excited. The booming of cannon and roll of the drum can be produced behind the scenes. The picture should be illuminated by a brilliant red fire burned at the side of the stage.



PORTRAIT OF PRINCE ALBERT.

One Male Figure.

THIS tableau is produced in the same manner as the Madonna. The gentleman who personates Prince Albert should, in general outline of features and form, resemble the original as much as possible. The costume consists of a crimson coat richly trimmed with gold lace, and heavy decorations in silver on the left breast, gold epaulets, a richly ornamented sword and belt, buff vest trimmed with gold lace, buff breeches, top boots trimmed at the top with gold binding, a red sash, and black chapeau. The position must be so that a partial front view can be had of the body; eyes directed straight forward. The light should be of medium quantity, and come from the front of the stage. Music of a national order.



THE RETURN OF THE PRODIGAL SON.

O! thou hast wander'd long
From thy home without a guide;
And thy native woodland song,
In thine altered heart hath died.

Thou hast flung the wealth away,
And the glory of thy Spring;
And to thee the leaves' light play
Is a long-forgotten thing.

Still at thy father's board
There is kept a place for thee;
And, by thy smile restored,
Joy round the hearth shall be.

MRS. HEMANS.

Four Male Figures.

THIS scene, so familiar in Scripture history, represents the father standing on the step of his mansion, about to embrace his son, who stands near. The background of the picture should represent the portico of a house, and can be made in the following manner: Procure at a paper store four fresco pilasters, with caps and bases, and a wide cornice to match; also a roll of granite paper; paste the cornice and pilasters on cloth; fasten the cornice across the ceiling of the stage, five feet from the background, and suspend the pilasters from the lower edge, placing them at equal distances from each other; form the steps out of boxes and boards, and cover them with the granite paper. At each side of the steps place a large vase of flowers. Behind the pilasters, at the end of the upper step, are seen two servants. They are stooping down and looking at the group in the foreground. Their costume can be easily made up.

Frock coats, trimmed on the bottom of the skirts, cuffs, and front with colored cloth, five inches wide; white pants, black hose, crossed with red binding; low shoes; knee and shoe buckles; low-crowned, black Kossuth hat, encircled with a band of gold, and ornamented in front with a large paste pin and showy plume. The gentleman who represents the father must be of good height and large figure. His costume consists of a purple velvet coat and breeches, white hose, crossed with black ribbons, low shoes, knee and shoe buckles; over the shoulders is thrown a long cloak, trimmed with ermine; hair and beard quite long, which can be imitated with flax, glued to cloth made to fit the head and face. If dresses cannot be procured at a costumer's, cheap material can be made up for the occasion, and will look quite pretty. A blue circular cloak, or a lady's velvet cape, trimmed with white cotton flannel, two inches wide, with small pieces of black-shag fastened on at intervals of five inches, will look well, and will resemble ermine. The breeches can be made of purple cambric, trimmed with gold paper. A blue dress coat, trimmed with gold paper, and covered with white lace, will answer for an under-coat. The father's position is, standing on the second step of the portico, with both hands extended, body bending forward slightly, eyes fixed on the son, countenance expressing joy and happiness. The son stands at the foot of the steps, leaning on a stout branch of a tree, which he has been using for a cane on his journey. He displays a side view of the body, and is costumed in a coarse brown frock, open in the neck, displaying his neck and bosom, and tied around the waist with a piece of rope; large rents should be made in the sleeves, showing the flesh within; knee breeches of coarse material, torn at the side; brown hose; and shoes, which are almost worn out, and are tied to the foot with strings; hair hanging over the forehead; skin colored light brown; his eyes cast down to the ground, and countenance melancholy. The light must be quite brilliant, and come from the side opposite to the servants. Music animating.



SINGLE BLESSEDNESS.

Close by his lonely hearth he sate,
While shadows of a welcome dream
Passed o'er his heart; disconsolate
His home did seem;
Comfort in vain was spread around,
For something still was wanting found.

ANON.

One Male Figure.

THIS tableau is a representation of a young bachelor seated alone in his chamber. He has around him all the luxuries that wealth will purchase, and is reclining on a low sofa, quietly smoking his meerschaum. Rich furniture, soft carpets, fine pictures, and gorgeous curtains decorate the apartment. Books, statuary, boxing gloves, fencing swords, fowling pieces, pipes of various patterns, and a countless multitude of other articles, are scattered about the room. On the marble table at his side is a bunch of cigars, a paper of Ma'am Miller's fine-cut tobacco, a decanter of wine, and a pair of goblets, one of which is partially filled with wine. He holds in his left hand his meerschaum; his right hangs carelessly at his side, and grasps a novelette. The gentleman who personates the bachelor must be of good figure and features, and is costumed in the following manner: A rich dressing-gown should be worn, which is thrown back from the breast, showing a vest of bright colors, to which is attached a heavy gold chain and seals; light fancy pants, embroidered slippers, white hose, blue cravat, smoking cap, ruffled bosom and wristbands. Countenance sober, eyes raised to one of the engravings on the wall. Light of medium brightness, which may come from either side of the stage. Music of operatic style.



MARRIAGE BLISS.

It is most genial to a soul refined,
When love can smile unblushing, unconcealed,
When mutual thoughts, and words, and acts are kind,
And inmost hopes and feelings are revealed,
When interest, duty, trust, together bind,
And the heart's deep affections are unsealed,
When for each other live the kindred pair,—
Here is indeed a picture passing fair!

TUPPER.

One Male and Two Female Figures.

THIS tableau represents a home scene. A wife and husband, and a young child, are seated at a table in a snug little parlor. A solar lamp is burning on the table, by the light of which the wife is engaged in finishing a piece of embroidery. The husband is reclining in a spacious easy chair, busily occupied in perusing the evening paper. The little girl is at play with her tea sets and paper dolls. The wife is costumed in a blue silk dress, cut low at the top, a white apron, trimmed with pink ribbon, and hair arranged to suit the performer's taste. She should be quite pretty, and of small figure. She is seated at the right of the table, facing the audience, body bent forward, and eyes fixed on her work, the countenance expressing earnestness. The husband is costumed in light pants and vest, dressing gown and slippers. He is seated at the left of the table, showing a partial front view of the body; his feet rest on a small ottoman; paper held in such a position that it will not hide his body; eyes fixed on the paper, countenance placid. The child is costumed in white dress, trimmed with blue ribbon, and is seated at the back of the table, holding in her hands a paper doll, which she extends towards her mother, for her to look at. Her eyes are directed to her mother, her countenance beaming with smiles. The table should be covered with a crimson cloth. The furniture of the room of good

quality, the floor carpeted, walls hung with curtains and pictures. Light of medium quantity, which may come from either side of the stage. Music soft and plaintive.



THE SLEEPING MAIDEN.

Witness this primrose bank whereon I lie;
These forceless flowers like sturdy trees support me,
Two strengthless doves will draw me through the sky,
From morn to night, even where I list, to sport me.

SHAKSPEARE.

One Female Figure.

THIS exquisite tableau represents a magnificent garden, filled with beautiful flowers, trellised vines, vases, statuary, and sparkling fountains. On a grassy mound, in the centre of this lovely scene, reclines a beautiful maiden, wrapped in profound sleep. The right hand supports her head, the elbow resting on the grass; the left is thrown carelessly over the top of the head; the expression of the face calm and dreamy. Her costume consists of a long white dress, cut low at the top, open in front, displaying a pink under-skirt of silk. The edges of the dress on each side of the under-skirt should be trimmed with gold paper, covered with white lace. A belt of the same encircles the waist. The waist must be open in front, exposing a white lace under-robe, which is crossed with golden cords. Short sleeves, open below, and closed by little cords of gold, terminated by tassels of the same material, which fall down upon the arms. The hair arranged in heavy braids, done up low in the neck, and ornamented with a head dress, formed of silver gauze, adorned with slight bands of gold thread falling on the shoulder. Position is, facing the audience, the body extended on a line with the front and back corners of the stage. The floor of the stage must be formed to represent a number of terraced banks. There should be five, each being one foot in height. A few boxes and stout boards will be needed to form the banks, over which place green bocking. If a piece of scenery cannot be procured for the background, it can be covered with light-green cambric, and festooned with dark evergreens and bright flowers. At each of the inner corners of the stage place a white

pedestal, two feet in height. A box of the above dimensions, covered with white cloth, will answer. On these place pieces of large statuary, and between the two place a large vase of flowers, and intersperse smaller vases, containing bouquets. Ornament the second terrace with pots of house plants, and at each end place a showy cage of birds. Decorate the third terrace with rich vases of artificial flowers, with a statue of the fisher boy at each end. In the centre of this terrace, the mound on which the maiden reclines is placed. It should be five feet in diameter, and one foot high. Cover the surface with light-green cambric, and decorate the outer edge with large sea shells. On the fourth terrace arrange small pots of house plants that are in bloom, and at each end place large vases of fruit. On the fifth and last terrace place a row of deep glass dishes, filled with flowers, with a plaster figure of Flora at the ends. Festoon the sides of the scenery and the ceiling with spruce and flowers. The scenery in the background, if it can be easily painted, should represent figures similar to those on the stage, interspersed with fountains. If there is sufficient room for the accommodation and preservation of large mirrors, they can be used to advantage by placing them at the background of the stage, which will give a fine effect to the scene. This tableau must be lighted from the left side of the stage; the light being very brilliant, both at the top and bottom. A green fire burned just as the curtain falls, will add much to the beauty of the picture. Music accompanying the piece, soft, and of a lively order.



NIGHT AND DAY.

Heaven opened wide
Her ever-during gates—harmonious sound—
On golden hinges morning to let forth,
The king of glory, in his powerful word
And spirit, coming to create new worlds.

God saw the light was good,
And light from darkness, by the hemisphere,
Divided; light the day, and darkness night
He named. Thus was the first day, even and morn.

MILTON.

Two Female Figures.

THIS simple tableau is represented by two females: one personates Day, and is costumed in a long white robe. The other represents Night, and is dressed in black. Two arches should be made in the centre of the stage, one covered with black cloth, the other with white. They must be five feet in height, three feet in width, and three feet deep; the back, sides, and top covered with cloth. They are to be placed on a platform one foot high and six feet square. The lady who personates Night should be of good figure and features, black hair, and dark complexion. She kneels under the arch covered with black cloth, and faces the audience; the right knee touches the platform, hands placed together and raised front of the breast, head slightly inclined back, eyes raised upward, the countenance in repose. Her costume consists of a black silk dress, low neck, and trimmed with wide black lace and bugles; a scarf of black crape, sprinkled with small silver stars, is draped across the breast, a black cross suspended from the neck by a velvet ribbon; black bracelets ornament the arms; and a wreath of black bugles and beads encircles the head, on the front of which is placed a small silver moon. The hair is arranged in wide, heavy bands, at the side and back of the

head. The lady who personates Day should be of good figure and features, clear light complexion, and light hair. Her position is, kneeling under the white arch, hands crossed on her breast, eyes slightly cast upward, and a smile on the countenance. Costume consists of a pure white dress, cut low at the neck, short sleeves; waist and bottom of sleeves trimmed with wide lace and silver spangles; a scarf of white tarleton muslin draped across the breast; the waist encircled with a satin sash, and the head crowned with a wreath of pearls, in the front of which place a small gold sun. The hair can be arranged in ringlets, or brushed back from the forehead, and confined in a silk net. The light for this piece must come from the front of the stage, and should be of medium brilliancy. Music soft and plaintive.



THE FIREMEN IN REPOSE.

Ten Male Figures.

THIS tableau is a representation of the interior of a firemen's hall. The walls are hung with engravings in rich frames, most of them referring to the fireman's life. The name of the company, in large gilt letters, is placed at the end of the stage. Settees are arranged around the sides; a mahogany table is in the centre, on which is placed a large solar lamp. Seated at the table are half a dozen firemen, dressed in their uniform; these are engaged in reading the news of the day; others are reclining and sitting on the settees, engaged in conversation and smoking. The light for the piece should be of medium brightness, and come from either side of the stage. Music of a secular character.



THE ALARM.

"Prompt when duty calls."

Twelve Male Figures.

THIS tableau is a representation of an alarm of fire, which has aroused the firemen from their repose. The scene represents a view of the front of the engine house. The door is thrown open, and the enginemen are about to draw out their machine. The piece contains twelve figures, ten of which have hold of the engine rope. They are in the position of persons running, and are led on by their captain, who is giving out an order through his trumpet. His position is, facing the men at the ropes; one hand is pointed towards the fire, the light of which is seen in the distance. Near the door of the engine house stands the lantern bearer with his lantern, which is attached to a long pole, and is carried on the right shoulder. The front of the engine house can be formed of wood, covered with cloth, and painted in showy colors. This frame is to be placed at the right hand corner of the background; the name and number of the machine painted over the door. The front wheels and rope will be sufficient to represent the engine. The remaining part is presumed to be within the house. By placing the front of the house in the corner, more room will be had for the line of firemen. All should appear animated, while a few are pointing to the light in the distance. The alarm bells must be sounded while the curtain is raised, and a red fire burned at the left side of the stage, so as to throw a very little light on the extreme edge of the background, which should extend farther in on the scene while the tableau is exhibited.



AT THE FIRE.

"Fire was raging, above and below."

One Female and Thirteen Male Figures.

THIS tableau is a representation of a dwelling house on fire, with the heroic firemen engaged in their various duties in their attempts to extinguish the flames. A front view of the building is exhibited, from which smoke and flames are seen issuing. At the window of the second story, a fireman stands, with an infant in his arms. A ladder is placed against the outside of the window, and a fireman is ascending it. The engineer stands on the steps of the mansion, giving his orders. A fireman is breaking in one of the lower windows with an axe. At the left of the tableau is seen part of the engine. Space will not allow the showing of more than one third of the machine; but by manufacturing a temporary frame, on which the front wheels, brakes, bell, and buckets can be attached, and placing it at the edge of the stage, with the firemen at the brakes, the effect will be quite sufficient. The men on the front brakes should be in a stooping position, those behind standing erect. Two pipe-men are seen in the foreground, with pipes, which they point to the burning building; others are passing out articles of furniture from the windows. The men must be costumed in showy fire suits. Alarm bells should be sounded behind the scenes, and a representation of fire made by burning a red fire at the side of the stage, behind the scenery of the burning house. This scenery can be formed of light slats of wood, covered with cloth, and painted in imitation of a brick house, with mouldings, window frames, and doors. It must extend across the stage, and rise from the floor to the ceiling. The windows should be filled with sashes containing genuine glass, while smoke and flames can be painted on various parts of the building; and, if desirable, a small quantity of wet gunpowder, touched off at the proper moment, will add to the effect.



ETHAN ALLEN AT TICONDEROGA.

Nor com'st thou but by Heaven, nor com'st alone.
Some god impels with courage not thy own.
No human hand the weighty gates unbarred,
Nor could the boldest of our youth have dared
To pass our outworks, or elude the guard.

POPE'S HOMER.

One Female and Eleven Male Figures.

THIS historical tableau represents Ethan Allen at the entrance of Fort Ticonderoga, ordering De la Place, the commandant of the fort, to immediately surrender, in the name of the great Jehovah and the Continental Congress. Around the door are gathered the soldiers of Allen. De la Place and his wife stand upon the doorstep, partially dressed, and, with looks of astonishment, inquire by what authority he demands the surrender of the fort. The number of figures in this picture is twelve. Ten of them represent American soldiers, and are dressed in the continental uniform, which consists of a blue coat, faced with buff, and ornamented with large brass buttons, buff vest and breeches, white hose, low shoes, knee and shoe buckles, and black chapeau, and each furnished with military equipments. Allen's costume should be of finer material, with an addition of sash, epaulets, plume, and side arms. De la Place has on red breeches, with a gilt stripe, white silk hose, knee buckles, slippers, and wig, a red coat upon his arm, and a sword in his right hand, the handle of which is extended towards Allen. His wife is costumed in a white dress, a white cap on her head, and hair hanging loosely over her shoulders. The scenery of the piece consists of a frame covered with cloth, extending across the stage, and rising from the floor to the ceiling, with a door in the centre, and windows painted on either side, and placed across the stage in the background. Mrs. De la Place's position is on the door sill, her body inclined slightly forward, her left hand holding a candlestick, in which

is a lighted candle, her right hand raised in front of her breast, eyes fixed on the face of Allen, while the countenance expresses surprise and fear. The commandant stands on the doorstep at the left of his wife, his left hand stretched out before him, the right holding his sword; his eyes are fixed on those of Allen, while his countenance expresses surprise and indignation. Allen stands in front of him a little at the left, grasping his sword in the right hand, which he raises over the head of the commandant, whilst his left points to his soldiers; his countenance expresses sternness and authority. The soldiers are standing on each side of the door leaning carelessly upon their muskets. The accompanying music should be that of the drum and fife. The light must be of medium brilliancy, and come from the right of the stage.



THE GYPSY FORTUNE TELLER.

Seek not to know the future; be happy while you may,
Nor cloud with dark foreknowledge the sunshine of to-day.
I see that you are hopeful, I read it in your eyes,
And I can learn no more from the stars that gem the skies.
Trust not the outward seeming of all who speak you fair;
What has been, maiden, may be—be watchful and beware.

I will not cheat you, maiden; my gypsy skill you seek;
This only of the future the gypsy girl can speak:
When flippant worldlings flatter, let then your doubts begin;
Take, maiden, for your counsel the "still small voice within."
If weak the heart of woman, her stronghold too is there;
Guard then the fortress, conscience! be watchful and beware.

CHARLES

JEFFERY.

Two Female Figures.

THIS tableau is a representation of a gypsy fortune teller, in a rude tent, in front of which is burning a small fire. She is seated on the ground, and holds a pack of cards in her right hand; her left is pointed upward. Her head is turned towards a young and beautiful girl, who is stooping at her side, gazing with earnestness on the cards. The tent should be five feet high, four feet wide at the bottom, and terminating in a point at the top. It can be made of light strips of wood, covered over with cloth. An open space in front, two feet wide, will answer for the door. The fire can be placed in an iron furnace, around which arrange stones or brushwood. Ignite the fire just as the curtain rises. Fill up the background of the stage with scenery representing a forest, or place a few spruce trees behind the tent. The gypsy's costume consists of a bright crimson dress, velvet waist, laced across with pink ribbon in front, displaying a white robe beneath; rows of gilt buttons on each side of the opening and around the bottom of the sleeves. The hair, which

should be long and black, is allowed to hang carelessly over the shoulders; the face and other exposed parts of the body stained a light brown. The young lady must be of small figure, good form and features, and attired in a white dress, cut low at the top, a red sash around the waist, and a small straw hat placed jantly on the side of the head. The scene should be illuminated by a red fire, burned in small quantities at the side of the stage, and made to reflect on the group. Music soft.



PEACE.

Beautiful vision, how bright it rose!
Vision of peaceful and calm repose!
Well might it brighten the rapt seer's eye,
And waken his heart to an ecstasy;
'Twas earth, glad earth, when her strife was o'er,
Her conflict ended, and war no more.

ANON.

Eight Male and Twelve Female Figures.

THIS tableau is an allegorical representation of Peace. The number of figures necessary to form it is twenty. They are formed in six separate groups. The centre and principal group is a party of young ladies and gentlemen engaged in the merry dance. They are costumed in their holiday suits, and are formed in a circle around a May-pole. On a green bank in the background is seated a young lady playing the guitar, and a young gentleman playing the violin. This group is at the right. At the left is a young and beautiful girl, who represents the Queen of May; by her side stands a second female, about to place a crown of flowers upon her head. Between these two groups, and elevated a foot above them, stands the Goddess of Peace. She holds in her right hand a sheaf of wheat, and in her left an olive branch. At the corners of the foreground are two groups, the one at the left representing a mother surrounded by three children; she holds a large Bible, which the children are reading. The group at the right represents a blacksmith standing at the side of an anvil,—a large hammer in his right hand,—engaged in conversation with a farmer, who holds a rake. The costume of the village girls should be white dresses, decorated with flowers, and garlands on their heads. The gentlemen should be dressed in light pants, white vests, and dark coats. The Goddess of Peace has on a long white dress, bound around the waist with a green ribbon; a wreath of dried grasses and wheat encircles the head. She must stand perfectly

straight, and look directly forward, with a pleasant expression of countenance. The gentleman who plays on the violin is costumed in a dark coat, red breeches, white hose, low shoes, knee and shoe buckles, buff vest, a plaid scarf, draped across the shoulders, and tied at the right side, and a small Scotch cap, with a white plume, placed jantily on the head. The costume of the lady at his side consists of a red skirt, over which is worn a white skirt that is looped up at the side, and ornamented with small bunches of evergreen and spruce; a velvet waist, open in front, and laced across with pink ribbons; short sleeves; hair hung in ringlets, and ornamented with ribbons; the countenances of both expressing pleasure. The May Queen's costume consists of a white robe, trimmed with garlands of flowers. Her attendant is also dressed in white, with a scarf of plaid draped across the breast. The queen is kneeling on a low cushion, holding a small bouquet, the head turned slightly to the right, eyes raised to the ceiling. The lady in the foreground has on a blue silk dress, a white apron, trimmed with green ribbon, and hair arranged to suit the performer's taste. The children's costumes may be of various styles, bright colors predominating. The lady should sit quite low, and hold the Bible with her right hand; the left pointed to the pages. The children and mother sit facing the audience, and all look pleasant and happy. The blacksmith's costume consists of dark pants, blue woollen shirt, sleeves rolled up to the elbow, a low-crowned hat on the head, and leather apron tied around the waist. He stands facing the audience, and is engaged in conversation with the farmer, who is dressed in a long blue frock, buff pants, straw hat, and heavy boots; the right hand holds a rake, the left is placed on the side of the body. The four groups at the corners should be as compact as possible, giving the greater portion of the room to the dancers in the centre. The bank in the background must be three feet in height, and covered with green bocking, and also the floor of the stage. Make the May-pole as high as the space will admit, and cover it with green cambric, decorated with garlands of flowers. The light should be quite brilliant, and come from the right side of the stage. Music inspiring.



WAR.

'Twas man himself
Brought Death into the world; and man himself
Gave keenness to his darts, quickened his pace,
And multiplied destruction on mankind.
First Envy, eldest born of Hell, imbrued
Her hands in blood, and taught the sons of men
To make a death which nature never made,
And God abhorred; with violence rude to break
The thread of life, ere half its length was run,
And rob a wretched brother of his being.

PORTEUS.

Twenty Male and Six Female Figures.

THIS tableau is a vivid representation of some of the effects of war. The foreground of the picture represents a battle field after the combat has ended.

"'Twas the battle field; and the cold, pale moon
Looked down on the dead and dying;
And the wind passed o'er, with a dirge and a wail,
Where the young and the brave were lying."

The ground is strewn with the dead and wounded soldiers, broken cannon, muskets, flags, swords, and portions of torn and tattered uniforms. In the background, there is a representation of a breastwork of stone; on the extreme right are two females weeping; at the extreme left is a mother and two children. The mother lies across the breastwork, dead. The children stand by her side, looking with wonder into her face. Standing on the centre of the breastwork is the Goddess of War. In one hand she holds a torch, which is raised above her head; the left grasps a standard and sword. The number of figures in the piece is twenty-six. Twenty young gentlemen must be costumed in various styles of military suits, while

many should have wounds painted on various parts of the body. The costume of the Goddess of War consists of a crimson dress, black velvet waist, trimmed with gold, hair hanging loosely over the shoulders, and a red French military hat on the head. The two ladies at the right are costumed in mourning. The mother should be attired in a white dress; the children in bright-colored costumes, with hair hanging in ringlets. The stage must be formed like an inclined plane, beginning at the footlights, and rising towards the background, and covered with green bocking. The soldiers should be grouped about the ground in various positions, and the cannon and guns scattered about in a promiscuous manner. The two ladies in mourning sit on the top of the breastwork, side by side, their heads bowed down, and hands covering their faces. The mother is seated at the other end of the breastwork, head thrown back, and eyes closed. The children are standing by her side, clasping their hands and gazing into her face. The Goddess of War should stand with her left side to the audience, body bent forward, the head slightly turned towards the battle field, the countenance expressing animation and determination. A small quantity of smoke should be seen rising behind the breastwork, while the whole scene is illuminated by a red light burned at the side of the stage. The booming of distant cannon and martial music may be imitated behind the stage.



THE RESCUE.

Presence of mind and courage in distress
Are more than armies to procure success.

One Female and Eight Male Figures.

THIS tableau is one that can be produced without much trouble or expense. The scene is taken from a historical incident that occurred during the revolutionary war. At the close of one of the hard-fought battles between the Americans and British, an American officer, having fought long and well, was obliged to seek safety in flight, hotly pursued by a company of British soldiers, led on by their captain. He takes refuge in the mansion of a tory in the vicinity of the battle ground, and prostrates himself at the feet of the lady of the house, who has risen from her chair on hearing the tumult at the door, and with her arm extended and eyes flashing, sternly bade the British officer and his followers to quit the house. The British officer is standing within a few paces of the American, with sword extended, ready to pierce his body. In the rear of the British officer stands a platoon of soldiers, with muskets ready to charge. The furniture of the room consists of chairs, carpet, tables, small sofa, pictures, &c. The lady who personates the tory housekeeper should be tall, with good figure and features; her costume consists of a showy silk dress and velvet waist. Position is, at the right of the stage, near the front. A small table is placed at her side, on which are a work box and piece of embroidery; behind her is a large chair; her right hand is extended towards the British officer; the left is placed on her waist; her countenance expressing anger and command. The American officer should be costumed in Continental uniform, which consists of a blue coat, decorated with large gilt buttons, and faced with buff, buff breeches, white hose, low shoes, knee and shoe buckles, red sash, epaulets, chapeau, and side arms. In his right hand he grasps a broken sword. The position is, kneeling two paces front of the lady, body bent forward,

and eyes cast down to the floor. The British officer and soldiers are dressed in similar costumes, with the exception of the coats, which are scarlet. The British officer's position is, standing in the centre of the stage, with sword pointed towards the American officer, and eyes directed to the lady. The lights for the piece should be of medium brightness, and come from the side of the stage opposite the lady. The background must be partially shaded, while the foreground is light. For music, drum and fife are adapted to the piece.



SOLOMON'S JUDGMENT.

"A mother's love."
If there be one thing pure,
Where all beside is sullied,
That can endure
When all else pass away—
If there be aught
Surpassing human deed, or word, or thought,
"It is a mother's love!"

ANON.

Three Male and Two Female Figures.

THIS Scripture tableau is taken from the third chapter of the Book of Kings. The scene is at the moment when Solomon passes his judgment between the two women. These two women each had a child of the same age, and resided together. The children resembled each other so much that when one of them died, there arose a dispute as to whom the living child belonged; and one woman said, "The living is my son, and the dead is thy son." And the other said, "No; the dead is thy son, and the living is my son." Then said the king, "Bring me a sword." And they brought a sword before the king, and the king said, "Divide the living child in two, and give half to one and half to the other." Then spoke the woman whose the living child was unto the king, "O my lord, give her the living child, and in no wise slay it." But the other woman said, "Let it be neither mine nor thine, but divide it." Then the king answered and said, "Give her the living child, and in no wise slay it, for she is the mother thereof." The number of figures in this tableau is five. The scenery consists of a platform four feet square and two feet high, covered with red cloth, which should be placed in the background, at equal distances from the sides; on this is placed a large, showy chair, with a canopy over the top. Seated in the chair is Solomon. His costume consists of a dark velvet suit, trimmed with gold and silver fringe; a large

cloak, trimmed with ermine, is worn on the shoulders; black hose, reaching to the knee, crossed with crimson ribbon; red sandals, ornamented with gold; a showy crown on the head, and his face covered with a heavy white beard, reaching down on his breast; his right hand is pointed towards the soldier who holds the child; the eyes are also directed that way, while the countenance appears stern and commanding. The soldier's costume consists of a suit of armor such as can be procured at theatres and costumers; but, if preferred, a military suit of any kind will answer. His position is, near the platform, the left hand grasping the child, while the right holds a sword, which is raised above it; his body faces the audience, his head turned towards the king, the countenance stern and forbidding. On the other side of the throne stands the king's guard, a man dressed in a blue frock, trimmed around the skirts, sleeves, and front with red; white hose, reaching to the knee; black knee breeches; low shoes; knee and shoe buckles; lace collar and wristbands; low black Kossuth hat, with gold band and plume. The right hand grasps a long spear. Position is, facing the audience, the body erect, and eyes directed straight forward. At the corner of the platform, near the soldier, kneels the mother of the child, in position so that a side view is had of the face; the hands are clasped and raised in front of her breast, head thrown back, and eyes directed to the king, countenance expressing hope. She is dressed in deep mourning, her hair flowing loosely over her shoulders. On the other side of the throne, opposite the guard, stands the other woman, her arms folded on her breast, eyes directed to the soldier, countenance calm. Her costume consists of a white dress, cut low in the neck, and encircled around the waist with a colored belt; hair arranged in heavy braids, and ornamented with showy hair pins. The lights should be of medium brilliancy, and come from either side of the stage. If desirable, a few paintings and statuary can be arranged in the background. Music soft and plaintive.



THE BRIDAL PRAYER.

Sweet be her dreams, the fair, the young;
Grace, Beauty, breathe upon her;
Music, haunt thou about her tongue;
Life, fill her path with honor.

All golden thoughts, all wealth of days,
Truth, friendship, love, surround her;
So may she smile, till life be closed,
And angel bands have crowned her.

BARRY CORNWALL.

One Female Figure.

THIS simple, yet pretty tableau represents a young maiden dressed in bridal costume, kneeling in prayer in her chamber, preparatory to her descent to the room below, where she is to enter into the holy bonds of matrimony. The stage furniture consists of an ornamental chamber set, a few richly-bound books, pictures, and other articles pertaining to a chamber. The young lady should be of good figure and features. Costume consists of a white dress, low in the neck, and ornamented with white flowers. The hair can be dressed to suit the performer's taste, while a wreath of myrtle and flowers encircles the head, at the back of which trails a long white veil. Position is, kneeling in the centre of the stage, so that a side view can be had of the form, the hands raised and placed together in front of the face, the head slightly thrown back, the eyes closed, and the countenance expressing devotion. Little light is required, which should come from the side of the stage. Music soft and plaintive.



THE GUITAR LESSON.

O, strike the guitar lightly, lightly;
Its tones I ne'er forget;
O, strike the guitar lightly;
'Tis sweet as when we met.

One Female and One Male Figure.

THIS simple, but pretty tableau represents a young lady at the music room of her teacher, taking a lesson on the guitar. The scene represented is a room furnished with table, chairs, carpet, vases, pictures, &c. A small sofa, or a pair of ottomans, are placed in the centre of the apartment, on which is seated a young and beautiful lady, and by her side the teacher. The lady holds in her hands a guitar, on which she is playing. Her teacher holds a sheet of music in the left hand, while with the right he points towards the guitar. The maiden's costume consists of a white dress, velvet waist, white flowing sleeves, waist encircled with a crimson sash; hair done up in a neat manner, and decorated with large feldspar beads. Her position is, facing the audience, head slightly turned to her teacher, eyes directed to the music, face beaming with smiles. The teacher's costume consists of black pants, white hose, reaching to the knee, with a band of colored ribbon, and wide lace attached by a large paste pin at the top, low shoes with buckles, single-breasted vest left unbuttoned, showing a white shirt underneath. A lady's pink or red sack will on an emergency answer for a coat. A lady's velvet cape should be thrown carelessly over the shoulder. The wristbands of the shirt bound with wide lace, and a wide lace collar worn around the neck. The head covered with a low-crowned Kossuth hat, ornamented with a gilt band, and white plume, which is fastened to the hat with a large and brilliant paste pin. Both of these costumes can be arranged at short notice, and the tableau would be suitable for home entertainment. A guitar, played

behind the scenes, will answer for the music. The light must be of medium brightness, and come from either side of the stage.



ROGER WILLIAMS PREACHING TO THE INDIANS.

"Gitche Manito the Mighty,
The Great Spirit, the Creator,
Sends them hither on his errand,
Sends them to us with his message.

Let us welcome, then, the strangers,
Hail them as our friends and brothers,
And the heart's right hand of friendship
Give them when they come to see us."

LONGFELLOW.

Two Female and Eight Male Figures.

ROGER WILLIAMS was the first white man that settled in Rhode Island. He was a clergyman, and lived in Boston; but he did not think exactly as the other clergymen of Boston, and was therefore banished from Massachusetts. He emigrated with his family to the woods. After travelling a considerable time, he selected a beautiful spot, and built him a house. Other settlers soon came that way, and founded homes. This was the first settlement of Providence. Williams was kindly treated by the Indians, who seemed pleased at his arrival among them. Every Sabbath he would go into the village and preach to them. The scene in this tableau represents him standing before a wigwam with his Bible in hand, explaining the Holy Scriptures to a group of savages who are gathered about him. A few spruce trees should be placed in the background of the picture, a fire kindled in the centre of the stage, which can be placed in an iron furnace, and surrounded with stones. The floor must be covered with white cloth. Logs and branches of trees should be scattered around the stage. At the left of the stage is the wigwam, formed with rough poles, covered with light-brown cloth, and ornamented with red hieroglyphics. In the

background, and at each side of the stage, are seated Indians. The floor of the stage in the background should be raised one foot, on which are placed the trees; in front of the wigwam stands Roger Williams; he partially faces the audience; his left hand holds a Bible, while his right is raised upward, his eyes directed towards the Indians—countenance expressing animation. Costume consists of black coat of ancient style, black breeches, black vest, white hose, ruffled bosom, and white cravat, knee and shoe buckles, and a long white wig, ending in a cue, and tied with a black ribbon. Costume of the Indians is a short frock, made of and trimmed with a bright-colored cambric, pants of dark buff cloth, fitting tightly so as to develop the form of the leg, moccasins of red flannel, decorated with beads; a strip of card-board, covered with red flannel, and ornamented with feathers of any kind, should be worn around the head. A belt about the waist, containing tomahawk and knife, both of which can be made of wood, and painted in bright colors. A few squaws are interspersed in the scene. Their costumes are similar to those of the men, with the addition of a bright-colored blanket thrown over the shoulders, and hair loosely flowing about the neck. The exposed portions of the bodies of the Indians are stained of the same color as the pants. The position of the figures must be varied, while all look with attention to Williams. The scene should be lighted by a red fire, burned at the front side of the stage. Music soft and of a sacred character.



CROSSING THE LINE.

Far, far upon the sea
The good ship speeding free,
 Upon the deck we gather, young and old,
And view the flowing sail
Swelling out before the gale,
 Full and round, without a wrinkle or a fold.

Ten Male Figures.

THIS comic tableau is a representation of a scene which often transpired on board of vessels in passing the line. This time-honored custom of introducing to old Neptune and his suite the persons who, for the first time in their lives, cross the equinoctial line, is now nearly abolished. But until within a quarter of a century, the occasion of crossing the line was one of no little importance. It was a jubilee on board ship which was looked forward to with eagerness by the jolly tars who had already shaken hands with the God of the Ocean, and with fear and trembling by the youths who were about to enter for the first time the favorite dominions of the old god. The ceremonies on these occasions varied according to the character of the crew, of the commander of the vessel, or of the poor fellows about to undergo the unpleasant and dreadful process of an introduction. They were generally of a harmless and amusing character, one of which was to bring them before old Neptune, and put them through the process of shaving. The chin, and the greater part of the face, would be plastered over with a composition made of tar and train oil, laid on thickly with a large tar brush. The razor was often fabricated from a worn-out hoop, notched like a handsaw. This was drawn over the face, not in the most gentle manner. After this operation was completed, a person approached to untie the handkerchief that bandaged the eyes, and at the same moment kicked away the plank on which the victim sat, which precipitated him into the ship's longboat, filled with water for the occasion.—The

number of figures in this tableau is ten. Neptune is the principal one, and is costumed in a flesh-colored coat, fitting tightly to the body, and covered with hieroglyphics in bright colors; the face painted to look hideous, and partially covered with a long, shaggy beard; a crown on the head, made of cardboard, covered with gilt paper and shells; a spotted fur robe is thrown over the lower portion of the body; his right hand grasps a three-pronged fork, while the left is stretched out to one of the sailors. His throne, on which he is seated, is made of a number of barrels placed in a row at the back of the stage, on which rests a platform, with an anchor on each side. The victim, as well as the rest of the performers, should be costumed in sailors' suits, differing in colors and styles. In the centre of the stage erect a small platform, one foot high and six feet long. On this place the person who is to be shaved. At his left stand two sailors. One holds the speaking trumpet and a ship's bucket; the other is in the act of pouring a bucket of water on the head of the victim; a third sailor holds in his left hand a paint brush, and brandishes the razor in his right; a little sailor boy holds a small tub, which contains the soap. Fronting the victim, kneels a sailor, holding a syringe. The remaining figures are looking on to see the sport. The countenances of all but the victim express mirth. An imitation mast and sail should be arranged at the background of the picture, the sides of the stage painted to represent ports of a vessel, and various articles that are used on board a ship must be scattered about the deck. Light brilliant, and come from the right side of the stage.



THE WEDDING.

Pass thou on! for the vow is said
That may ne'er be broken;
The trembling hand hath a blessing laid
On snowy forehead and auburn braid,
And the word is spoken
By lips that never their word betray'd.

Pass thou on! for thy human all
Is richly given,
And the voice that claims its holy thrall
Must be sweeter for life than music's fall,
And, this side heaven,
Thy lip may never that trust recall.

WILLIS.

One Female and Two Male Figures.

THIS tableau is a representation of the marriage ceremony, and is arranged with little trouble or expense. For a home entertainment it will be quite appropriate. The scene is a young and beautiful maiden and a fine-looking gentleman kneeling at the foot of an altar, behind which stands a priest, dressed in appropriate costume. He is performing the wedding rites. He holds in his right hand a prayer book; his left is stretched out over the kneeling couple; his eyes are raised upward, the countenance calm. The lady and gentleman kneel at the foot of the altar, partially facing each other, so that a side view is had of the body. The eyes of both are cast down; the lady's costume consists of a white dress, trimmed to suit the taste of the performer. A delicate wreath of silver leaves crowns the head, and a long white veil hangs from the back hair to the floor. The gentleman should be costumed in a black coat and pants, white vest, cravat, and gloves. The priest's costume consists of a black surplice and cowl, white cravat, and a large cross suspended from the neck. For want of a better article, a lady's

black dress will answer for the surplice, and a black silk scarf, wound around the head, will answer for a cowl. The altar can be formed out of a small table, with a white cloth thrown over it, with a large Bible on the top. The light for this piece should be mellow, and come from the left side of the stage. Music soft and plaintive.



HIAWATHA SAILING.

"And thus sailed my Hiawatha
Down the rushing Taguamenaw—
Sailed through all its bends and windings,
Sailed through all its deeps and shallows,
While his friend, the strong man Kwasind,
Swam the deeps, the shallows waded.

Up and down the river went they,
In and out among its islands,
Cleared its bed of root and sand-bar,
Dragged the dead trees from its channel,
Made its passage safe and certain,
Made a pathway for the people,
From its springs among the mountains,
To the waters of Pauwating,
To the bay of Taguamenaw."

LONGFELLOW.

Two Female and Two Male Figures.

THIS interesting tableau represents Hiawatha and his friends sailing in his birch canoe. The arrangement of the scenery is quite simple, and when properly adjusted, makes one of the finest pictures in this series. The floor of the stage must be arranged to represent water, which can be done in the following manner: Nail strips or narrow bands of wood on each side of the stage, the front ends resting on the floor, the other ends raised to the height of one foot; at intervals of ten inches on the strips place stout nails, and to these fasten stout cord from one side of the stage to the other; across the cords place strips of light-blue cambric, allowing it to festoon from one cord to the other; fasten the cambric to the cords with pins, and paint in a careless manner the ridges to represent miniature waves; then scatter the surface with isinglass in small particles. Fill up the background with scenery of a similar character, or with small spruce trees. An imitation birch canoe can be made

of strips of wood, covered with cloth, painted light brown, and ornamented with bands of crimson, blue, and white paint; this should be placed in the centre of the stage, on small ways running across from one dressing room to the other, and painted the same color as the waves. Grooved pieces of wood must be fastened to each side of the canoe, so that it can be propelled across the stage on the ways, and appear to be floating on the top of the water. Ropes attached to each end, at the bottom of the boat, passed under the waves, and roved through blocks, can be used to propel it from one side of the stage to the other. The ways should extend into the ante-rooms, so that the boat can pass entirely from the stage. Large leaves and long grasses, made of green cambric, may be placed around the edges of the water. The boat contains two Indian braves and two Indian maidens. All are dressed in costumes, which have been described in the tableau of "[Hiawatha and his Bride's Return Home](#)." Hiawatha is seated in the stern of the boat, holding a paddle in the water. The other Indian is kneeling in the bow with his bow and arrow, and in position as if firing to the shore. One of the maidens is looking intently over the side of the canoe, and the other is looking upward. Both should have long black hair flowing over the shoulders. The canoe should move very slow, and should be seen in motion when the curtain rises; and to have it move in a steady manner, the ropes should be attached to a windlass below the stage. The scene must be illuminated by a green fire burned at the side of the stage opposite the entrance of the canoe. Music soft and plaintive.



THE VILLAGE STILE.

The village stile—and has it gone?
Supplanted by this niche of stone,
So formal and so new;
And worse, still worse, the elder bush,
Where sang the linnet and the thrush—
Say, has that vanished too?

Age sat upon 't when tired of straying;
And children that had been a-maying;
These trimmed their garlands gay;
What tender partings, blissful meetings,
What faint denials, fond entreatings,
It witnessed in its day!

One Female and One Male Figure.

THIS rustic tableau represents a young shepherd and his betrothed seated on the village stile, engaged in conversation. In the centre of the stage, a weather-worn plank should be placed, resting on artificial banks at each side, which are three feet high and four feet wide; these can be shaped out of boxes or chairs placed together in a careless manner, and covered with green bocking; at each side of the stage, near the banks, place small spruce trees, and beneath the stile build a step out of old plank, one foot high, and the length of the space between the two banks. Seated on the inner side of the stile is the young maiden. She is partially facing the audience, body slightly bent forward, right hand placed in that of the shepherd, while the left rests on a basket of flowers placed on her knee. Costume consists of a showy plaid dress, with a green waist, trimmed with purple cloth, cut in scallops; a small pink scarf worn over the shoulders, and tied at the side; a pink apron, trimmed with white; a small straw hat, bound with green ribbon, and set jantily on the head; hair done up low in the neck, and ornamented with blue and red ribbons. The eyes are

cast down to the basket, the expression of the face thoughtful. The young shepherd stands on the outside of the stile, reclining carelessly against the green bank. He partially faces the audience; his eyes are directed to the opposite side of the stage, the expression of the face denoting deep thought. The right hand clasps that of the maiden, while the left hangs carelessly at the side, and grasps a shepherd's crook, which is six feet long. Costume consists of a loose, light-blue coat, bound at the bottom of the skirt and sleeves with dark blue; a belt of the same encircles the waist; white hose, low shoes covered with red cloth, knee and shoe buckles, and low-crowned hat; a straw hat, covered with brown cambric, and bound with red, will answer. If a large dog can be procured, that will remain perfectly still, place him at the feet of the shepherd. The light should be of medium brilliancy, and come from the front of either side of the stage. Music soft and of a secular order.



FLORENCE NIGHTINGALE IN THE CRIMEA.

The tender sigh, the balmy tear,
That meek-eyed pity gave,
My last expiring hour shall cheer,
And bless a soldier's grave.

One Female and Three Male Figures.

THIS tableau is one that can be easily formed for an evening's entertainment. It represents Florence Nightingale nursing a young wounded soldier in his tent at the Crimea. Florence Nightingale was one of those philanthropic and humane ladies who left their homes and the comforts of life, and resorted to the Crimea, where, on the field of battle and in the pestilential hospital, she comforted and nursed the sick and wounded soldiers. The tent can be made of white cloth, fastened to a frame of light strips of wood eight feet square, with a small flag fastened in front. A couch should be formed at one side of the tent, on which reclines the wounded soldier, with an imitation of a large wound on the forehead, a large black patch on the side of the face, and a bandage around the head; his face must be made quite white, his body supported by pillows; eyes fixed on Florence, countenance calm and tranquil; his right arm is extended outside of the coverlet, and is held by a comrade who is at the side of the bed. Florence's costume consists of a red dress reaching to the knee, a white collar, loose blue pants with red stripe, buff apron trimmed with white, a flat blue cap with gold band, a small, square, black bag, suspended at the side by leather straps passing over the shoulders, the hair arranged low in the neck; she is standing by the side of the couch, body bent slightly forward, one hand resting on the pillow, the other grasps the hand of the sufferer. On the other side of the bed is a soldier, seated on a campstool, engaged in reading a Bible. He is dressed in a showy

uniform, and is facing the audience. The lights for this piece should be of medium brilliancy, and come from the front of the stage. Music of a military style.



THE FIREMAN'S STATUE.

One Male and Six Female Figures.

THIS tableau is quite a tasty design, and is represented by six females in a kneeling posture, supporting a circular shield, on the top of which stands a young and handsome fireman, dressed in his regalia. In his right hand he grasps a hose pipe, the end of which rests on the top of an imitation hydrant, which is placed on the top of the shield at his side. His position is, facing the audience, body and head erect, the left hand resting on the hip, eyes raised upward, countenance calm. The ladies' costume consists of a white dress, red waist, blue sash, hair done up snugly and encircled with a gold band, on the front of which is a silver star, with a blue border and spangles in the centre. The shield should be three feet in diameter, and placed on a pedestal high enough to allow the ladies to kneel beneath. It should be covered with a white cloth that will trail to the floor. The ladies kneel in a circle around the shield, the body facing outward, the head turned slightly to one side, both hands placed against the bottom of the shield, the eyes cast down. The two centre ladies should partially face each other. Expression of the countenance pleasant. Music of an operatic order.



JOAN OF ARC AT THE SIEGE OF ORLEANS.

That was a joyous day in Rheims of old,
When peal on peal of mighty music roll'd
Forth from her throng'd cathedral; while around,
A multitude, whose billows made no sound,
Chain'd to a hush of wonder, though elate
With victory, listen'd at their temple's gate.

But who alone

And unapproach'd beside the altar stone,
With the white banner, forth like sunshine streaming,
And the gold helm, through clouds of fragrance gleaming,—
Silent and radiant stood?—The helm was raised,
And the fair face reveal'd that upward gazed
Intensely worshipping:—a still, clear face,
Youthful, but brightly solemn!—Woman's cheek
And brow were there, in deep devotion meek,
Yet glorified with inspiration's trace
On its pure paleness; while, enthroned above,
The pictured Virgin, with her smile of love,
Seem'd bending o'er her votaress.—That slight form!
Was that the leader through the battle storm?
Had the soft light in that adoring eye
Guided the warrior where the swords flash'd high?

'Twas so, even so!—and thou, the shepherd's child
Joanne, the lowly dreamer of the wild!
Never before, and never since that hour,
Hath woman, mantled with victorious power,
Stood forth as thou beside the shrine didst stand,
Holy amidst the knighthood of the land;
And beautiful with joy and with renown
Lift thy white banner o'er the olden crown,
Ransom'd for France by thee!

MRS. HEMANS.

One Female and Thirty Male Figures.

THIS historical tableau contains thirty-one figures. A less number will make a picture; but to give proper effect to the scene, there should be thirty-one. Joan of Arc, the heroine of this piece, at the age of nineteen was a simple and uneducated shepherdess, and by her enthusiastic courage and patriotism was the immediate cause of that sudden revolution in the affairs of France which terminated in the establishment of Charles VII. on the throne of his ancestors, and the final expulsion of the English from that kingdom. The town of Orleans was the only place in France which remained in the possession of the dauphin at the time when this heroine made her appearance, and that was closely besieged by the English, while Charles had not the smallest hope of being able to procure an army to raise the siege. Benevolent in her disposition, gentle and inoffensive in her manners, and above all, dutiful to her parents, Joan had, from her earliest infancy, been ardently attached to her country. Her piety, her enthusiasm being thus united in her young and romantic mind with an all-absorbing feeling of patriotism, she was led to believe herself the humble instrument, in the hands of Heaven, by whom the interest and glory of France were to be redeemed. Under this impression, the maiden left her native village, and appeared before Charles dressed as a warrior, and informed him that she had two things to accomplish on the part of the King of heaven; first, to cause the siege of Orleans to be raised; and secondly, to conduct the King to Rheims, there to be anointed. The enterprise so courageously proposed was considered, and her services publicly accepted. On the 29th of April, 1429, Joan of Arc appeared before Orleans, with twelve thousand men. She made an attack upon Fort St. Loup, which she carried, sword in hand, as well as the bulwarks of St. John. She had a banner made after her own device; her sword was taken from the tomb of a knight, where it had lain more than a century; her helmet was surmounted with feathers. She remained at the head of the army until 1430, when she was taken prisoner by the English, at the siege of Campagne. From the moment she was a prisoner, the heroine was forgotten. Joan was condemned at Rouen, by Cauchon, Bishop of

Beauvais, and five other French bishops, to be burned alive for magic and heresy, and her cruel sentence was put in execution on the 24th of May, 1431. Thus was the admirable heroine cruelly delivered over in her youth to the flames, and expiated by the punishment of the fire the signal services which she had rendered to her prince and native country. The scene for the tableau is taken at the moment when Joan of Arc, sword in hand, is leading on the storming party over the bulwarks of St. John. She is seen on the top of the ramparts, near one of the cannon which has just been fired. Her soldiers are charging over the bulwarks around her. In the background are to be seen the troops of the various armies, engaged in hostile combat. The battlements should be three or four feet in height, two feet wide, running across the front of the stage, with an embrasure in the centre. Boxes covered with imitation-stone paper are to be used for its formation. If a small cannon cannot be procured, a mock one may be constructed of wood. Platforms rising gradually from the ramparts to the back scene must be used for the figures in the background to stand on. Joan of Arc should be tall in stature, of good figure, and fine looking, with large black eyes, and long black hair. Costume consists of a crimson skirt, coat of mail buttoned up to the throat, helmet with flowing plumes, riding gloves, crimson sash across the breast, belt and side arms. The banner is made of white cloth, trimmed with crimson, with a gold cross in the centre, and a gilt spear, and tassels on the end of the staff. Sword of rich design, and quite long. Her position is, near the cannon, the right foot on the top of the ramparts or cannon, the left a few inches lower, on a box placed behind the ramparts; the body bent forward; right hand grasping a sword and stretched out at arm's length towards the ceiling, the left holding the banner, which is held at the side of the body; the head slightly turned to the troops at the right; eyes directed partially to them; countenance animated. Three soldiers in uniform—the prominent colors scarlet—are lying on the ground in front of the battlements. Wounds should be imitated on the head; one soldier is lying across the cannon, holding a rammer in his hand; two others are stretched out on the battlements. The costume of Joan's soldiers should be blue and buff, and each wearing a large moustache. Two platoons, each containing five

soldiers, are in the act of charging over the ramparts at each side of Joan; they stand two feet from the breastwork, and look straight forward. One soldier on each side is in the act of piercing with his bayonet the soldiers on the breastwork. The background is filled up with troops of both nations, who are in the act of fencing and firing their muskets at the enemy in the distance; a variety of positions should be taken, to make the scene as attractive and life-like as possible. The booming of cannon and rattle of musketry may be imitated in the ante-rooms; a slight quantity of smoke can be made to hover over the combatants by burning a small quantity of the whitish blue fire on the stage before the curtain rises. Care must be taken not to burn too much, as a great quantity of smoke will hide the figures from view. The scene must be illuminated by a brilliant red fire burned on the side of the stage that will most reflect on Joan's face. The piece may be exhibited double the usual length of time of other tableaux, and should be used as a grand finale.



THE PARTING.

Ah! then and there was hurrying to and fro,
And gathering tears, and tremblings of distress,
And cheeks all pale, which but an hour ago
Blush'd at the praise of their own loveliness.
And there were sudden partings, such as press
The life from out young hearts, and choking sighs,
Which ne'er might be repeated—Who could guess
If ever more should meet, those mutual eyes,
Since upon night so sweet, such awful morn could rise?

BYRON.

One Male and Two Female Figures.

THIS pretty tableau is one that can be formed without much expense or trouble. The scene represented is a young knight, about to leave his home, his wife, and child, to fight the battles of his country. A large flight of steps fills up one third of the stage at the background. These can be made by placing strips of boards on boxes, arranged in the form of steps, and covering them with white marble or light stone paper; at one side of the stage is a pedestal three feet high and eighteen inches square, on the top of which is a large vase of flowers. A box covered with marble paper, and fresco cornice, will answer for the pedestal, while a large earthen jar, painted white, will do for the vase. On the other end of the steps, two marble pillars reach from the upper step to the ceiling, and a couple of spruce trees placed back of the steps, at each end, will give a good effect. The knight is costumed in a black frock, trimmed around the bottom of the skirt and sleeves with purple cambric, a straight collar of the same material, ornamented with gilt buttons and paper; belt and side arms, red sash, riding gloves, purple knee breeches, white hose, low shoes, knee and shoe buckles, a low cap, with a gilt band, and showy plume fastened to the side with a brilliant paste pin; a small velvet cape, trimmed around the bottom with gold paper, is worn carelessly

over the left shoulder. Position is, standing on the bottom step, facing the audience; one foot rests on the floor of the stage, the other on the step; the right hand points to the back of the stage, while the left rests on the shoulder of his wife, who stands at his side; his body is bent slightly forward, eyes directed to those of his wife; countenance expresses animation. The lady who personates the wife should have black, curly hair, good figure, medium height, and regular features. Costume consists of a blue silk dress, velvet waist, hair arranged in curls, and ornamented with showy hair pins. Position is, at the side of her husband, two paces in advance, and in such position that a side view is had of the form; her body bent forward, so that her hands, which are clasped, will rest on her husband's shoulder, head thrown back, eyes directed to those of her husband, face expressing grief. A few paces to the left of the lady, is a cradle, containing a sleeping child. A large Newfoundland dog lies quietly watching it. The scene should be illuminated by a purple fire burned near the front of the stage. Music of a martial style.



HAGAR AND ISHMAEL IN THE WILDERNESS.

It was an hour of rest! but Hagar found
No shelter in the wilderness, and on
She kept her weary way, until the boy
Hung down his head, and open'd his parch'd lips
For water; but she could not give it him.
She laid him down beneath the sultry sky,—
For it was better than the close, hot breath
Of the thick pines,—and tried to comfort him;
But he was sore athirst, and his blue eyes
Were dim and bloodshot, and he could not know
Why God denied him water in the wild.
She sat a little longer, and he grew
Ghastly and faint, as if he would have died.
It was too much for her. She lifted him,
And bore him farther on, and laid his head
Beneath the shadow of a desert shrub;
And, shrouding up her face, she went away
And sat to watch where he could see her not
Till he should die; and, watching him, she mourned:—

WILLIS.

One Female and One Male Figure.

THIS group is a representation of Hagar and Ishmael in the wilderness, and is designed to imitate sculpture. The circumstances of the scene are well known in the simple narrative of the Scriptures. The boy, weary and exhausted by unaccustomed hardships and suffering, has sunk down in the desert to die; but Hagar, sustained by the measureless affection of a mother's breast, supports the fainting form of her son, and has just put aside the cup now drained of its last precious drops of water. She gazes upon his face, while in her own, hope still lingers, before yielding to the unutterable anguish of despair.

The lady who personates Hagar should be of good figure and features, tall, and matronly. Costume consists of a white dress, cut low in the neck, sleeves five inches long, a white tarleton scarf worn across the shoulders, and tied at the left side, the hair hanging in curls on the neck, a white turban on the head, with two white strips attached to the side and passed under the chin, and white sandals laced across white hose. The position of Hagar is kneeling, so that a side view is had of the face. The left hand sustains the head of Ishmael, the right is extended to the pitcher which stands at the side of the group; the head is bent forward considerably, eyes fixed on those of the boy, countenance expressing anxiety and hope. A young lad of six years of age, of fair complexion and long, light, curly hair, is required to personate Ishmael. He should be costumed in a loose, white coat or frock, white hose and sandals, with a white gauze mantle draped about the breast. Ishmael's position is, reclining on his side, one leg drawn up and placed across the other, the left arm resting on the ground, supporting the body, the right lying carelessly at the side; the shoulders rest on the knee of Hagar, head thrown back, and resting on the hand of Hagar, eyes closed, mouth partially open. The pitcher should be of white porcelain, of ancient style. The group is formed on a square or round pedestal, five feet square or in diameter, and one foot high, covered with white cloth or marble paper. The exposed portions of the figures must be made as white as possible with chalk. Light soft, and come from the side of the stage. Music of a plaintive and sacred character.



THE FIGHT FOR THE STANDARD.

They saw the princely crest,
They saw the knightly spear,
The banner, and the mail-clad breast,
Borne down, and trampled here:
They saw—and glorying there they stand,
Eternal records to the land.

MRS. HEMANS.

Twelve Male Figures.

THIS thrilling tableau represents a death struggle between an Arab standard-bearer and a French soldier. The Arab grasps the standard with the left hand, while the right holds a short cimeter at arm's length; his body is bent forward, right arm extended thirty inches front of the left, and eyes directed to those of the soldier, the countenance expressing firmness and excitement. Costume consists of a long white coat without sleeves, trimmed about the bottom with buff, open at the top, displaying the neck and chest; a heavy red sash wound around the waist; pants of light-blue, cut quite loose, and gathered in with a string at the ankle; shoes covered with red cloth; a turban on the head, the top of which is white, and around the bottom is wound a band of red and black cloth, with the ends falling over the shoulders; a belt and scabbard are fastened to the waist. The sword should be two feet long, four inches wide, and curve from hilt to point. This can be made of tin or wood, the scabbard of card-board or leather, and painted red. The French soldier's costume consists of blue coat, trimmed and faced with buff, gold epaulets, large gilt buttons, white pants with stripe of red, red belt and long scabbard, hat with plume and long, straight visor. He holds in his right hand a long, straight sword, while the left grasps the standard. His body is bent forward, and faces the audience, the right foot extended front of the left thirty inches, the eyes fixed on those of the Arab, countenance expressing determination and rage.

The staff on which the flag is fastened is seven feet long, with a gilt ball, crescent, and tassels at the top. The flag is made of three stripes, one of light yellow, and two of light red, with a black oval, with red trimmings, in the centre. The flag should be unfolded so as to show the design, but gathered in at the centre by the hand of the soldier. Between these two figures are a French soldier and an Arab lying dead on the ground. Five feet behind this group, and at the right of the stage, are four Arabs, with long spears, charging on the same number of French soldiers opposite, who are holding their muskets in position, ready to repel the charge, their countenances expressing sternness, their eyes fixed on each other. Costumes are similar to those described. Spears can be made of wood, with gilt spear-heads. The skin of the Arabs must be stained light brown. The French soldiers should wear large mustaches. A slight quantity of smoke is seen floating in the background; the booming of cannon heard in the distance. The scene is illuminated by a red fire at the side of the stage. Music of a martial style.



JONATHAN'S VISIT TO HIS CITY COUSINS.

One Female and One Male Figure.

THIS comic tableau is one that can be produced at short notice, and without expense. The scene to be represented is a parlor furnished with sofa, chairs, carpet, pictures, table, and a melodeon, which is placed on the side of the stage. A sheet of music is resting on the rack, and a young lady is seated on the melodeon stool, body facing the audience, head turned to the back of the room, both hands raised, and eyes fixed on a young man, who is seated on the sofa in the background. Her body is slightly inclined from the young man, countenance expressing affright. She should be costumed in a showy silk dress. The gentleman's costume consists of striped pants, reaching within six inches of the foot, red straps, thick boots, ancient style swallow-skirted coat, short striped vest, ruffle-bosomed shirt, standing collar reaching to the ears, large brass chain and watch seals hanging from the vest pocket, large red silk handkerchief laid across the knee, and a low-crowned white hat in the hand. Position is, seated on the sofa, one hand placed in the pants pocket, the other resting on the knee, body bent forward, eyes fixed on the keys of the melodeon, countenance expressing astonishment. The gentleman best adapted for this part is one who has a natural talent for performing in comedy. Light should be thrown on the scene from the lower end of the side of the stage, and of medium brightness. Music of a spirited character.



THE THREE GRACES.

Faith, Hope, and Love, now dwell on earth,
And earth by them is blest;
But Faith and Hope must yield to Love,
Of all the graces best.

Three Female Figures.

THIS is a statuary tableau, and is represented by three young and beautiful ladies of about the same height and figure, with regular features and long hair. Their costume consists of a long white robe, worn with few skirts, and cut extremely low at the neck, sleeves five inches long, a mantle of white tarleton muslin worn across the breast, tied at the side, and allowed to trail on the floor; the hair arranged in braids at the sides of the head, ornamented with large beads, clasped with a silver band behind, and allowed to hang in short curls in the neck. The ornaments should be entirely white. The three ladies stand on a pedestal three feet high, and four feet in diameter; this must be covered with black or green marble paper, and placed in the centre of the stage. The centre lady stands facing the audience, with the right hand raised above the head; the left clasps the hand of the lady at the left side, who is looking into the eyes of the figure at the right, and rests her right hand on the shoulder of the centre figure. The figure on the other side stands in a graceful position, resting her hands on the shoulder of the centre figure, and looking into her face. The countenances of the three should express pleasure. The light for the piece must be soft and mellow, and come from the side of the stage. Music low and plaintive.



THE GUARDIAN ANGEL.

Angels, joyful to attend,
Hovering round thy pillow bend,
Wait to catch the signal given,
And convey thee quick to heaven.

One Female and One Male Figure.

THIS is a most pleasing tableau, and represents the good angel, in whose existence and controlling power there is scarce any one so rude as not to believe, attending a young boy, who looks reverently upward, to heed the admonitions of his celestial companion. The lady who personates the angel should be of good figure, tall and slim, with fine features, and light curly hair. Costume consists of a loose white dress, over which is worn a robe of white tarleton muslin; these should be cut quite low in the neck, and long at the bottom; sleeves long, and fitting tight to the arms; a wide mantle of tarleton muslin worn across the breast, and allowed to trail with the dress at the side. Large wings, formed of wire, covered with white muslin, and ornamented with spangles, must be fastened to the back of the waist. The hair should hang in ringlets, and be encircled with a band of silver. The boy must be of small stature, good features, and have long, light, curly hair. Costume consists of a loose short frock, made of white cloth, trimmed around the collar and ends of sleeves with white lace; white breeches, white hose, white shoes, and a small satin sash about the waist. Both of the figures stand on a pedestal two feet high by three square, which should be covered with black marble paper. The angel stands in the centre of the pedestal, the left hand resting on the boy's left shoulder, the right hand on his right shoulder. Her head is turned away to the left, the eyes fixed on the floor, the countenance pleasant. The boy stands a little to the right of the angel, arms crossed on his breast, head turned sideways, and slightly back, eyes fixed on the face of the angel. The crimson curtains, without the fairies, that are used in the tableau of the

"Dancing Girl in Repose," may be placed over the group. The side curtains can be held up at the side by crimson bands. A curtain of white gauze, drawn across the front of the stage, will give a good effect to the tableau. The light should be of medium brilliancy, and come from the front side of the stage. Music soft, and of a sacred character.



THE PYRAMID OF BEAUTY.

Beauty is as crystal in the torchlight, sparkling on the poet's page;
Virgin honey of Hymettus, distilled from the lips of the orator;
A savor of sweet spikenard, anointing the hands of liberality;
A feast of angel's-food set upon the tables of religion.
She is seen in the tear of sorrow, and heard in the exuberance of
mirth;
She goeth out early with the huntsman, and watcheth at the
pillow of disease.

Science, in his secret laws, hath found out latent beauty;
Sphere and square, and cone and curve, are fashioned by her
rules:
Mechanism met her in his forces, fancy caught her in its flittings,
Day is lightened by her eyes, and her eyelids close upon the
night.

Beauty is dependence in the babe, a toothless tender nursling;
Beauty is boldness in the boy, a curly rosy truant;
Beauty is modesty and grace in fair retiring girlhood;
Beauty is openness and strength in pure high-minded youth;
Man, the noble and intelligent, gladdeneth earth in beauty,
And woman's beauty sunneth him, as with a smile from heaven.

TUPPER.

Fifteen Female Figures.

THIS fine tableau contains fifteen female figures, who are arranged in the form of a pyramid. They should be quite young, of good figure and features. Their costume consists of a pure white dress, cut low in the neck, sleeves five inches long, a white satin sash about the waist, white shoes and hose, hair done up in a compact and tasty manner, and encircled with a wreath of myrtle, while a small bouquet of flowers is placed on the front of the waist. The pyramid must be first formed of boxes, fastened firmly together, and covered with white cloth;

five ladies of the same height sit on the lower seat, four on the second seat, three on the third seat, two on the fourth, and one on the fifth and last. Each should be furnished with a garland of flowers fastened to ratan three feet long; these must be held in the hands of the ladies, making a complete network of flowers. The eyes should be directed straight forward, countenance pleasant. The lights for this piece are as follows: Just as the curtain begins to rise, a green fire should be gradually thrown on to the stage, and slowly moved off; at the moment it is leaving the picture, a red light steals over the faces of the performers; this shade vanishes in the same manner, and a purple light appears. This will give a happy effect, and can be accomplished by burning the fires in large boxes placed on pivots at the side of the stage, and by turning them at the proper time the different colors can be thrown on the stage; a few of the side or footlights may be burned at the same time, so that when the colored lights are leaving the stage, the figures will still be seen. Music accompanying the tableau, must be soft and plaintive.



CORONATION OF QUEEN VICTORIA.

Within that rich pavilion,
High on a glittering throne,
A woman's form sat silently,
'Midst the glare of light alone.
Her jewell'd robes fell strangely still—
The drapery on her breast
Seem'd with no pulse beneath to thrill,
So stone-like was its rest!

But a peal of lordly music
Shook e'en the dust below,
When the burning gold of the diadem
Was set on her pallid brow!
Then died away that haughty sound,
And from the encircling band
Step Prince and Chief, 'midst the hush profound,
With homage to her hand.

MRS. HEMANS.

Twenty Male and Ten Female Figures.

THIS magnificent tableau contains thirty figures, and, when exhibited with proper scenery and wardrobe, is one of the best of this collection. It should be used as a grand finale scene, and is arranged in the following manner: A number of gentlemen's costumes must be procured at a costumer's or a theatre. Ladies' costumes can be easily prepared.

At the back of the stage, at equal distances between the sides, erect a throne. First build a platform five feet long, three feet wide, and three feet high, with steps in front, all of which must be covered with crimson cloth and gold paper. Over the platform place a canopy made of purple cloth, and decorated

with gold paper, cut to represent fringe. Cover the wall back of the platform with the same material, and in the centre place a large gold V; a large chair, trimmed with scarlet and gold, should be placed on the platform, and tiers of seats arranged on each side of the throne; these must form half circles, reaching to the centre of the stage at the sides. Seated and standing on the seats and platforms are the ambassadors, dukes, earls, and officers, in their full dress. The queen dowager and other royal female personages are intermingled among them. The lord steward, and chamberlain stand near the side scenes in the foreground, while the extreme background is filled up by the queen's guards. Standing on the step in front of the throne is the archbishop, holding the crown. A little to the left stands Victoria, her body facing the audience, and bent forward slightly, head bowed, ready to receive the crown. At the other side of the throne stands Prince Albert, dressed in rich uniform. The ladies' costumes consist of rich silks and brocades, ornamented with gold lace, paste pins, brooches, &c.; the hair arranged to suit the taste of the performers, and encircled with a band of gold, to which fasten a colored plume. The attention of all should be directed to the queen. The archbishop's costume consists of a black robe, large white sleeves, white handkerchief, with square ends, hanging on the breast, and white wig. Queen Victoria's costume, if not procured at a costumer's, consists of a white satin or silk dress, with a long trail, and four flounces on the skirt, each flounce ornamented with a band of gold paper three inches wide, covered with open lace. The top of the waist and bottom of the sleeves decorated in the same manner. A belt of crimson velvet, covered with spangles and small paste pins, encircles the waist; the sleeves should be open, and fastened across with gilt cord, terminating in tassels, which fall on the arms; white kid gloves, bound around the top with a band of silver, ornamented with wax beads and spangles; a long ermine scarf should be thrown gracefully over the shoulders, and trail to the floor. The ermine can be imitated by inserting small pieces of black shag in white cotton flannel. The hair may be done up in a neat coil, and ornamented with wax beads and gilt pins. A long white veil of lace is fastened to the back of the head, and allowed to trail to the feet. The crown can be made of card-

board, covered with gold paper and brilliant paste pins. The steward and chamberlain each holds a staff with a large gilt spear-head and tassels at the top. Costume consists of showy suits, similar in style, head covered with low-crowned Kossuth hat, ornamented with a gold band and white lace. The guards must be placed in the extreme background, on high platforms; they stand perfectly erect, and face the audience. The scene should be brilliantly lighted by lamps at the front and left side of the stage. The booming of cannon is heard in the distance. Music of a majestic style.



THE BRIGANDS.

The gray morn
Dawns on the scene; the sulphurous smoke
Before the wind slow rolls away,
And the bright beams of morning dance
Along the spangled snow. There scattered arms,
And lifeless warriors, whose hard lineaments
Death's self could change not, mark the dreadful path
Of the outsallying victors.

SHELLEY.

One Female and Five Male Figures.

A SCENE representing a band of brigands in their mountain fastness, on the watch for plunder and rapine. The scenery in the background should resemble ragged rocks, made by fastening brown paper in a rumpled manner to a frame of wood, and shaded with light and dark-brown paints. This must extend two thirds across the stage, three feet from the extreme background. The sides should be covered with similar scenery. The floor is strown with small boxes, to give it an uneven appearance, and covered with buffalo robes. Two of the brigands are seated at one side of the stage, engaged in playing cards; one is reclining in the foreground asleep; another is leaning against the rocks, resting his arms and body on his carbine, while the chief is standing at the end of the ledge in the background, pointing with his right hand into the open space beyond. Behind him stands his wife, to whom he is in the act of speaking, and directing her attention to the road in the distance. She is stooping forward, endeavoring to see the objects which he points out. The costume of the brigands consists of a frock coat ornamented with large gilt buttons, and trimmed around the bottom with colored cloth; bright-colored vest bound around the front and bottom with fancy ribbon; black handkerchief tied loosely in the neck; knee breeches and hose, with a band of showy cloth around the top, fastened with

a brilliant paste pin or silver buckle; low shoes; red or blue sash about the waist; high-crowned black felt hat, ornamented with red binding, wound in a spiral manner from the rim to the top of the hat, and a colored feather at the side. The coat can be decorated in a more profuse manner, if desired; each must be furnished with musket and pistols. The chief's dress should be of richer material, and more profusely decorated than the other characters. The wife's costume consists of a scarlet skirt, black velvet waist open in front and laced across with pink ribbon, a showy scarf tied about the head, the ends falling on the shoulders; the neck and arms ornamented with brilliant jewelry; a morocco belt encircles the waist, to which is attached a small dirk. The two card-players are looking at their cards, countenances expressing deep thought. The one who stands facing the audience looks to the floor. The one that is asleep should lie in a position so that the countenance can be seen, the head resting on the hand, eyes closed. The wife's position is, standing so that a side view of the countenance is had. The chief stands in front of her, and in the same position, but the head is turned around so as to face the audience; the countenances of both expressing curiosity and excitement. The face and other exposed parts of the persons of all the figures must be colored light-brown, and the men wear heavy beards. The light for this scene should come from a red fire, burned in small quantities at the front side of the stage. No music will be required for the piece.



DEATH OF SIR JOHN MOORE.

Not a drum was heard, not a funeral note,
As his corpse to the ramparts we hurried,
Not a soldier discharged his farewell shot
O'er the grave where our hero was buried.

WOLFE.

Twenty Male Figures.

THE battle of Corunna, so disastrous to the British army, was fought January 16, 1809. Sir John Moore arrived in Spain in November, 1808, with a British army, and having advanced some distance into the country, he found himself compelled to make a rapid retreat. He was closely followed by the French under Marshal Soult, who attacked the British as they were embarking. Sir John Moore, while earnestly watching the result of the fight about the village of Elrina, was struck on the left breast by a cannon shot; the shock threw him from his horse with violence; he rose again in a sitting position, his countenance unchanged, and his steadfast eye still fixed upon the regiments engaged in his front; no sigh betrayed a sensation of pain; but in a few moments, when he was satisfied that the troops were gaining ground, his countenance brightened, and he suffered himself to be taken to the rear. As the soldiers placed him in a blanket, his sword got entangled, and the hilt entered the wound. A staff officer attempted to take it off, but the dying man stopped him, saying, "It is as well as it is. I had rather it should go out of the field with me." And in this manner, so becoming to a soldier, Moore was borne from the field. Several times he caused his attendants to stop and turn him around, that he might behold the field of battle. Night soon darkened the scene; the rumbling of baggage wagons, and the occasional booming of the distant cannon, alone disturbed the mournful silence of the scene; here and there the flames of burning villages shed a portentous light through the gloom. At length, to break the mournful silence, and to express the

sympathy they might not speak, the band played a requiem for the dying general. The solemn strains arose and fell in prolonged echoes over the field, and swept in softened cadences on the ear of the dying warrior. Moore breathed faintly for a few hours, and before the morning dawned he had passed away. His corpse was wrapped in his military cloak, and was interred by the officers of his staff on the ramparts of Corunna—an event which is commemorated in the beautiful verses of Wolfe, the guns of the enemy paying him funeral honors. Soult, with a noble feeling of respect for his valor, raised a monument to his memory. Thus ended the career of Sir John Moore, a man whose uncommon capacity was sustained by the purest virtue. His tall, graceful person, dark, searching eyes, strongly defined forehead, and singularly expressive mouth, indicated a noble disposition and a refined understanding. He maintained the right with a vehemence bordering upon fierceness, and every important transaction in which he engaged increased his reputation for talent, and confirmed his character as a stern enemy to vice, a steadfast friend to merit, a just and faithful servant of his country.

Description of Tableau.—This magnificent scene contains twenty figures. On the centre of the stage, reclining on an English flag, is Sir John Moore, his countenance pale and deathly. He is dressed in rich uniform, which is described in the latter part of the tableau. His position is, lying across the stage, his face turned to the audience. At his feet stand two Highland soldiers, leaning on their muskets, and gazing on the dying man. A soldier with a bandage around his head is kneeling in front of them; one hand grasps the flag, the other points to the background; countenance expressing terror. At the head of Moore, partially stooping and holding the end of the flag, are two officers in full uniform; two other officers are seen back of the body, who are also grasping the flag and gazing on the face of the dying hero; three soldiers are kneeling in the foreground, their attention fixed on Moore; back of this group, on a platform one foot high, is seen a platoon of soldiers, one of which holds an ensign; their backs should be towards the audience, muskets to the shoulder, and position of soldiers marching hastily from the field in retreat; still further in the background, on a platform four feet high, is placed a second

platoon, who are in the same position; one or two in each rank are looking back to the group in front; two soldiers directly back of Moore are levelling their muskets to the enemy in the distance. Cannon, muskets, drums, and swords should be strown carelessly on the stage, while a small quantity of smoke must be made to hover over the scene, and the booming of cannon imitated in the distance. Moore has one hand pressed to his breast; the other is held by one of the officers at his side. The costumes of the officers should be as varied and brilliant as can be procured. Scarlet coats would be most appropriate. The scene must be illuminated by a red fire burned at the right side of the stage. Music of a mournful and sacred order.



THE FIREMAN'S RESCUE.

And the flames in thick wreaths mounted higher and higher;
O God! it is fearful to perish by fire.

Two Female and Eight Male Figures.

THIS tableau represents a dwelling-house, the interior of which is enveloped in flames. The front door stands open, displaying a flight of steps, on which is a heroic fireman descending from the burning chamber, with a beautiful child clasped in his arms, which he has rescued from the raging element. Kneeling on the step outside of the door are the parents of the child; their hands are clasped and raised upward, their eyes fixed on the doorway, countenance expressing intense excitement. Two firemen in the foreground are seen holding a hose pipe and hose; two others, at the extreme end of the stage, are screwing the other end of the hose to a hydrant; another stands ready with an axe to break in the windows. The captain's position is on the step of the house; he holds a trumpet in his hand, and is giving orders to his men. The firemen should be dressed in full uniform, the mother in white, and hair hanging loose over the shoulders; the father's costume should be dark, and the child dressed in a long white robe. The scenery of this piece consists of a frame the width of the stage, and rising from the floor to the ceiling, painted to represent brick, with mouldings, frame, cornice, &c. A door may be placed in the centre, and a window on each side. The stairs should be as wide as the door, and run up five feet, and covered with carpeting; fire and smoke must be painted as coming from the windows. A red fire burned behind the back scene will light it up with fine effect. The light for the front of the picture should be of medium brightness, and come from the side of the stage. Fire bells can be imitated in the ante-rooms.



CATHARINE DOUGLASS BARRING THE DOOR WITH HER ARM.

Though perils did
Abound, as thick as thought could make 'em, and
Appear in forms more horrid; yet my duty,
As doth a rock against the chiding flood,
Should the approach of this wild river break,
And stand unshaken yours.

SHAKSPEARE.

One Female and Six Male Figures.

UNATTENDED even by a body guard, and confiding in the love of his subjects, James I. of Scotland was residing within the walls of the Carthusian monastery at Scone. Graham of Stratham seized the occasion, and brought down a party by night to the neighborhood. Seconded by traitors within, he gained possession of the gates and interior passages. The king's first intimation was from his cup-bearer, who, on leaving the king's chamber, found the passage crowded by armed men, who answered his cry of alarm by striking him dead. The noise reached the royal chamber; a rush of the assassins followed; and Catharine Douglass, one of the queen's maids of honor, springing forward to bolt the door, found the bar had been clandestinely removed. With resolute self-devotion she supplied the place with her naked arm.—To present a view of the interior of the room, and the passage outside, it will be necessary to place a partition from the front of the stage, near the footlights, to the left hand corner in the background. In the smallest apartment stands Catharine Douglass. The partition running in this manner will give to the audience a view of the door and iron fastenings through which the arm of the heroine passes, and also the passage where the assassins stand. The partition should be made of light strips of wood, covered with cheap cloth, and painted to imitate the interior of a room. The door must be quite near the front, of Gothic form, studded with

large nails; two iron sockets, four inches square, should be placed on the door and frame; a mahogany table, globe lamp, chairs, carpets, and engravings may be placed in the inner room; the outer apartment should be empty. The lady who personates the heroine must be of good figure, tall and stout, fine features, and have long black hair. Costume consists of a blue silk dress, pink waist, sleeves five inches long, bordered on the edge with black crape, under sleeves of white tarleton muslin reaching to the wrist, a yellow scarf tied loosely around the waist, hair flowing loosely over the shoulders, a plaid scarf fringed on the ends with gold, bound around the head, the ends hanging in the neck. Position, facing the audience, the right arm bare, and thrust through the first socket, the hand grasping the second; the left is pressed against the door above the fastening; the head inclined towards the door, body perfectly upright, eyes looking straight forward with intensity, countenance expressing firmness. The assassins, to the number of six, stand around the outside of the door; each is costumed in a black coat trimmed around the edge and collar with green, and ornamented with large gilt buttons; colored vests, cut very long and trimmed with black binding, knee breeches of light color, black hose, and a band of bright-colored cloth around the top, low shoes, shoe and knee buckles, black felt hat turned up at one side and ornamented with a colored plume and gilt band, belt around the waist, side arms and pistols; the face covered with a shaggy beard. Each one grasps a sword, and is in the act of running towards the door, the left hand extended, the right with the sword raised on high, eyes directed to the door, countenance expressing excitement. The light should come from both sides of the stage, the room in which the heroine stands being the lightest. Music wild and animating.



THE MASQUERADE BALL.

'Tis known—at least it should be—that throughout
All countries of the Catholic persuasion,
Some weeks before Shrove Tuesday comes about,
The people take their fill of recreation,
And by repentance, ere they grow devout,
However high their rank or low their station,
With fiddling, feasting, dancing, drinking, masking,
And other things which may be had for asking.

BEPPO.

Ten Female and Twelve Male Figures.

THE masked balls, which supersede any other feature of the carnival in attraction, were introduced under the reign of the Duc d'Orleans. A great inconvenience was experienced in the want of an apartment sufficiently spacious to receive the hundreds which thronged to them. At length the Chevalier de Bouillon conceived a plan of converting the opera house into a ball room, and a friar named Sebastian invented the means of elevating the floor of the pit to a level with the stage, lowering it at pleasure. The project succeeded, and the first masked ball at Paris was held on the 2d of January, 1716. They are now given both before and during the carnival, at nearly all the theatres in Paris, as well as at most of the large ball rooms. The leading masquerade ball of the carnival, which reunites the best society and the most gorgeous costumes, is decidedly that which takes place at the Academy of Music or French Opera House. The greater portion of the company go in character, although gentlemen may appear in plain clothes, if they choose, and unmasked. Dancing appears to be the whole and sole motive of the guests, and dance they do, with a vivacity and untiring spirit that could only be found in a land so especially devoted to the worship of Terpsichore as France. In all the ball rooms parties of the Municipal Guard are in attendance to preserve order, and should any of the guests transgress the

ordinary rules of decorum, they are immediately consigned to the lock-up of the nearest *corps-du-garde*. The most prevalent dress at the balls is that of the *Debardeur*. It is a piquant costume, and consists of dark velvet pantaloons, with satin stripe down the side, ornamented with bright studs, a pink or white shirt, red sash, and a glazed hat with tri-colored streamers, or small bonnet and wig, with cue behind. Considerably more than half of the carnival masques take up this dress, the remainder attiring themselves as hussars, pierrots, and all sorts of eccentric and anomalous costumes. The balls are kept up until six o'clock in the morning.

This tableau can be represented by ten couples. The ladies and gentlemen can dress to suit their own taste. The wardrobe of the company will contain a sufficient number of suits to fit out the tableau. A few of the comic and grotesque costumes should be intermingled, and all the figures wear masks of various patterns. The performers are engaged in dancing the schottische. The ladies and gentlemen must form in couples around the sides and back of the stage. A platform at the rear may be occupied by musicians in fanciful costume. The stage should be illuminated by a purple fire. Music, the schottische.



IRISH COURTSHIP.

One Female and One Male Figure.

THIS comic tableau represents a young Irishman engaged in courting his true love. The stage should be furnished with kitchen furniture, a small stove, &c. The back of the stage can be hung with cheap room paper. Bridget is seated at a table in the centre of the stage, engaged in sewing. Her costume consists of a white dress and blue apron. Patrick is seated near her, smoking a short pipe. Costume consists of velvet coat and breeches, white hose, large shoes, with hob nails in the soles, buff vest, red wig, face and hands painted tan color. His left leg is placed across the right knee, hands placed in his pants pocket, eyes fixed on Bridget, countenance expressing curiosity. Music, Irish air.



THE FAIRIES' OFFERING TO THE QUEEN OF MAY.

Now the bright morning star, day's harbinger,
Comes dancing from the east, and leads with her
The flowery May, who from her green lap throws
The yellow cowslip and the pale primrose.
Hail, bounteous May! that dost inspire
Mirth and youth with warm desire;
Woods and groves are of thy dressing,
Hill and dale doth boast thy blessing.
Thus we salute thee with our early song,
And welcome thee and wish thee long.

Twenty Female Figures.

So sings Milton to the sweet Birdmonth—he whose mighty mind "nigh sphered in Heaven," hymned the soft beauty of the first day that dawned upon the infant world, which surely must have been a May-morning.

"Sweet day, so calm, so pure, so bright,
The bridal of the earth and skies."

What must have been a May-morning in Paradise, when even now, in the homeliest districts, it gladdens the heart of man with its advent of young flowers and budding leaves and sweetly singing birds! It seems to be Nature's own birthday, throughout the varied kingdoms of her living world. All countries have greeted the welcome arrival of this fair day, but none more so than old Pastoral England, in the time of her elder poets. Time was, when, from the court to the cottage, all "rose up early to observe the rite of May;" some went a "dew-gathering," a sort of rustic love-spell that was sure to enchant every maiden, gentle or simple; others to "fetch in May"—a rivalry that "robbed many a hawthorn of its half-blown sweets;"

and others set their wits to work to get up some pretty device, some rural drama, one of which our tableau represents.

The Fairies' Offering to the Queen of May is a tableau of great excellence and artistic beauty. The Queen of May is seated on a floral throne in the background, which is situated upon a platform about six feet high, with broad steps extending across the stage and to the footlights. These should be covered with green bocking, and on them are grouped the fairies, who are offering to the queen, baskets, bouquets, and garlands of flowers. On the lower step are other fairies ascending to the throne, and bearing baskets of fruit and flowers on their heads. The number of figures in the piece is twenty, nineteen of which are young misses, quite small and pretty, and one a beautiful maiden, who takes the part of the May Queen.

You must wake and call me early, call me early, mother dear;
To-morrow'll be the happiest time of all the glad New-year;
To-morrow'll be of all the year the maddest, merriest day,
For I'm to be Queen o' the May, mother, I'm to be Queen o' the May.

TENNYSON.

The stage scenery must be arranged in the following order: A large arm chair, with a shaft running up from the back, to which is attached a canopy, will answer for the throne chair; cover it with green cambric, and decorate with garlands and bouquets. This chair should rest on the platform, which is six feet long, three feet wide, and covered with French patch. A large gilt vase, containing a bouquet, must be placed at each corner. The queen's costume consists of a white robe, decorated with flowers, a garland about the head, the right hand grasping a wand trimmed with silver and gold paper, the body inclined forward slightly, the left hand extended, in the act of taking a bouquet from one of the fairies, whom she is looking at; her countenance is lighted up with smiles. Care should be taken that the fairies who are grouped around the throne do not take the view from the queen. The fairies' costume consists of a short white dress, flesh-colored hose, white slippers, and hair done up in ringlets. The sleeves of the dress made quite short, waist and skirt ornamented with gold bands and spangles, a wreath of pure white flowers, intermingled with myrtle, on the

head, and a portion of them wearing gauze wings, studded with spangles. Four of the fairies are to be grouped around the foot of the throne, on the top step. They stand or kneel, so that a partial side view is had of the body; hands extended, and holding bouquets or garlands; eyes fixed on the queen; countenance pleasant. The rest of the misses must be placed on each side of the steps, assuming a variety of positions, and each have fruits or flowers. Those at the lower part of the steps can stand near the sides of the stage, which will allow those above to be seen. The scene should be illuminated by a trio of fires, consisting of green, purple, and red, burned at the side of the stage. For directions, see [Pyramid of Beauty](#). Music soft and animating.



BELSHAZZAR'S FEAST.

Joy holds her courts in great Belshazzar's hall,
Where his proud lords attend their monarch's call;
The rarest dainties of the teeming East
Provoke the revel and adorn the feast.

But why, O king,
Why dost thou start, with livid cheek?—why fling
The untasted goblet from thy trembling hand?
Why shake thy joints? thy feet forget to stand?
Why roams thine eye, which seems in wild amaze
To shun some object, yet returns to gaze,
Then shrinks again, appalled, as if the tomb
Had sent a spirit from its inmost gloom?

Awful the horror, when Belshazzar raised
His arm, and pointed where the vision blazed;
For see! enrobed in flame, a mystic shade,
As of a hand, a red right hand displayed,
And, slowly moving o'er the wall, appear
Letters of fate and characters of fear.
In death-like silence grouped the revellers all,
Fixed their glazed eyeballs on the illumined wall.

T.S. HUGHES.

Seven Female and Eight Male Figures.

THIS sacred tableau is represented as follows: At the left of the stage, Belshazzar is seated on his throne. At his side stands his wife. Consternation and affright are depicted on their countenances. At the opposite side of the stage stand three wise men. In the centre of the stage is the feast table, covered with silver dishes, candlesticks, and refreshments. Around it are gathered the guests. In the background, on a platform, are seen a group of servants. The handwriting is placed on the back scenery, opposite to the group of servants. The number of figures in the piece is fifteen—eight gentlemen and seven

ladies. The scenery in the piece consists of a table six feet long, two and a half feet high, and three feet wide, covered with a green cloth, fringed with gold paper, on this are placed a silver tea set, cake baskets, candlesticks, and refreshments. The throne chairs should be placed on a platform at the left of the stage, near the front; the platform can be formed of boxes, and must be four feet square and two feet high, covered with crimson cloth, trimmed with gold paper; two large chairs, with a canopy over the top, will answer for the throne; one occupied by Belshazzar, the other by his wife. Low seats around the table will be needed for the guests; the seats can be covered with white cloth; showy pictures, in rich frames, adorn the walls, and pedestals and statuary fill the corners of the room. The writing on the wall can be produced by means of a transparency, the words made large, and the letters in German text, with a halo around the whole sentence. Belshazzar's costume consists of a purple velvet coat trimmed with gold, a large cloak trimmed with ermine, velvet breeches, white hose crossed with red tape, sandals on the feet, and a velvet and gold crown on the head. His wife should be dressed in a showy brocade, cut low at the top, short sleeves, a band of black velvet ornamented with gold placed on the head, and a narrow mantle worn over the shoulder. The dress must be ornamented with rich jewelry, gold bands, and a wide belt of red velvet, decorated with paste pins, around the waist. The three wise men's costume consists of long, loose coats, reaching six inches below the knee, and gathered in at the waist with a wide belt. Each coat should vary in color from the others. They can be made of cambric. Colors, red, purple, and blue, with the edges trimmed with cloth of some other color. Black hose, crossed with red, reach to the knees, low shoes, covered with red Turkey cloth, on the feet, and a turban of bright colors on the head, the face covered with a long white beard—this can be made of flax. The ladies at the table must be costumed in silk or satin dresses, ornamented with spangles, and any kind of jewelry that will look showy; hair decorated with spar beads, hair pins, and plumes. The gentlemen's costume consists of rich velvet suits; long beards. Servants in short white coats, with border on the bottom, red breeches, white hose, and light felt hats with gold bands. Belshazzar's position is in the chair near

the footlights; body inclined back, arms thrown up, eyes fixed on the writing, countenance expressing affright. His wife is seated in the second chair, one arm resting on the shoulder of her husband, the other raised in front of the face, eyes directed to the writing. The wise men stand opposite to the throne, at the extreme end of the stage, near the footlights; their backs are to the audience; the heads of two are turned to the king, giving a side view of their faces. One of them points to the writing. The party at the table must assume a variety of natural positions; a few look with astonishment, and point at the writing; others are engaged in eating and drinking. The servants stand in the background, and are all looking at the writing. A few lean forward and point to the wall; others take position as if about to flee from the room; the countenances of all express terror. The scene should be lighted by a brilliant red fire burned at the side of the stage opposite Belshazzar. Music, operatic style.



THE VALENTINE.

"I smile at Love and all his arts,"
The charming Cynthia cried;
"Take heed, for Love has piercing darts,"
A wounded swain replied.
"Once free and blessed, as you are now,
I trifled with his charms,
I pointed at his little bow,
And sported with his arms;
Till, urged too far, 'Revenge!' he cries;
A fatal shaft he drew;
It took its passage through your eyes,
And to my heart it flew."

J. VANBURGH.

Two Female and Two Male Figures.

THIS tableau is represented by four persons—two young ladies, and two small lads. One of the young ladies is seated on a sofa, which is placed in the centre of the stage. She holds a valentine in the left hand, and points at it with her right. Her head is turned around to a young lady who stands behind the sofa. The countenance expresses mirth. The lady standing behind the sofa rests her right arm on the shoulder of her friend, and is looking to the valentine, her body inclined forward slightly, face beaming with smiles. Costume consists of a white dress, pink apron trimmed with green, hair done up in wide braids at the side of the head, and ornamented with a few flowers. The costume of the lady seated, consists of a white dress, buff apron trimmed with purple, hair hanging in ringlets, and ornamented with blue ribbon. On each side of the stage, within one foot of the curtain, place pedestals; they should be three feet high, two feet square, with cap and base, and covered with white marble paper or cloth, and decorated with a wreath of flowers on the front. On those stand the young lads, dressed to represent Cupids. Position is, facing the group in the centre of the stage,

attitude of one running; one of them holds on high a large sealed letter. The other holds a small tablet in one hand, and a quill in the right; these must be extended towards the centre of the stage. Their costume consists of a short gauze dress, cut low at the top and decorated with spangles, pants of flesh-colored cloth, reaching to the ankles and fitting tightly to the legs, flesh-colored hose, white slippers, gauze wings fastened to the back of the body, and decorated with spangles and silver stars. A small quiver, formed of card-board, covered with blue and gold paper, filled with arrows and bow, suspended from the neck; a low-crowned hat, with a wide brim, covered with pink cambric, and decorated with a wreath of flowers, covers the head; the eyes directed to the group on the sofa, countenance expressing pleasure. The background may be ornamented with pictures and statuary. The light for this piece must be of medium brilliancy, and come from the right side of the stage. Music soft.



THE FAIRIES' RAINBOW BRIDGE.

Love and Hope and Youth, together
Travelling once in stormy weather,
Met a deep and gloomy tide,
Flowing swift, and dark, and wide.
'Twas named the River of Despair,—
And many a wreck was floating there.
The urchins paused, with faces grave,
Debating how to cross the wave,
When, lo! the curtain of the storm
Was severed, and the rainbow's form
Stood against the parting cloud,
Emblem of peace on trouble's shroud.
Hope pointed to the signal flying,
And the three, their shoulders plying,
O'er the stream the light arch threw—
A rainbow bridge of loveliest hue!
Now, laughing as they tripped it o'er,
They gayly sought the other shore.

ANON.

Three Male Figures.

THIS brilliant tableau represents a rippling stream of water, with luxuriant banks on either side, spanned by a beautiful rainbow. A party of fairies, wishing to pass the stream, have made use of the rainbow as a bridge. One of them is seen in the centre of the bridge, holding a golden wand, with which he endeavors to balance himself in his passage over the water. Standing on the right bank, near the end of the bridge, is a fairy who has safely passed over, and is encouraging his friend on the opposite side to make the trial, who is seated on the grass arranging a bunch of flowers. The scenery of the piece can be adjusted in the following manner: Boxes two feet wide and three feet high placed on each side of the stage, from the front to the background, and covered with green bocking, will answer for

the banks of the river. A few branches of spruce, intermingled with flowers, should be fastened to the side scenes, and a few spruce trees arranged in the background. At the front end of the banks place showy vases of flowers; and at the other end, on pedestals two feet high, place larger vases, containing bouquets. To make the river show to advantage, it will be necessary to arrange it in the form of an inclined plane. Strips of wood placed across the stage at a distance of one foot from each other, on a rise of two inches to a foot, and covered with blue cambric, will answer for the river. Let the cloth festoon between the strips, paint the ridges of the miniature waves with white paint, and sprinkle them with small particles of isinglass. On the foreground of the scene place two swans, and around the edges of the banks fasten pieces of spruce and grasses. The bridge should be made slightly oval, and placed in the centre of the stage. Three stringers, sawed out of inch board, and covered with lathes two feet long, will answer for the flooring. This can be entirely hid from view by a railing on the front side, and is made as follows: Manufacture a frame to correspond with the curve and length of the flooring, and twelve inches in width; cover it with white cloth, and paint it to represent a rainbow; the colors may be purple, crimson, yellow, green, and white; lights placed behind it, will give a fine effect. The fairies' costume consists of a short muslin dress, with a border three inches wide, of pink muslin, decorated with gold stars—the white muslin ornamented with silver spangles and stars; flesh-colored hose, white slippers, a band of silver, ornamented with paste pins, about the head, and small wings attached to the back of the dress,—the wings formed of wire, covered with gauze, and ornamented with endless bands of blue tarleton muslin, ornamented with silver spangles. Each holds a gold wand three feet long. The position of the fairy on the bridge is such that a side view is had of the form, while the face is turned towards the front of the stage. The wand is grasped in the centre, and held across the bosom. The countenance expresses pleasure. The fairy who has passed over is standing at the end of the bridge, partly facing the audience, with both hands extended towards his friend, his countenance expressing mirth. The fairy on the other bank is seated on the ground arranging flowers. He faces the audience, and is looking at a large rose which he

holds in his right hand. This scene must be illuminated by green, red, and yellow fire, which is described in the tableau of the "[Pyramid of Beauty](#)." Music, light and animating.



LITTLE EVA AND UNCLE TOM.

Dry thy tears for holy Eva,
With the blessed angels leave her;
Of the form so sweet and fair
Give to earth the tender care.

For the golden locks of Eva
Let the sunny south land give her
Flowery pillows of repose,
Orange bloom and budding rose.

J.G. WHITTIER.

One Female and One Male Figure.

THIS tableau is one that can be easily produced, and will not be expensive. It represents little Eva seated in an arbor by the side of Uncle Tom. She has a large Bible before her, which she is reading and explaining to her friend. A rustic arbor can be made of strips of wood, covered with white cloth, and painted to resemble slats and running vines; the dimensions of which are six feet high, four feet wide, and three feet deep. A rough seat at the back part is occupied by Eva and Uncle Tom. A festoon of artificial flowers and spruce should be arranged in front, and a large spruce tree placed on either side. The person who personates Uncle Tom must be one of large figure and pleasant countenance. Costume consists of a coat of coarse material, white pants, light vest, colored handkerchief tied about the neck, striped hose, low shoes, a wig of black, curly hair, and a wide-brimmed straw hat, which lies on the ground by his side. The wig can be formed of curled horse-hair, fastened to a covering made to fit the crown of the head. Color the exposed parts of the body black, the lips red. Little Eva should be quite small, pretty, and have long light curls. Her costume consists of a white dress, trimmed at the top and around the sleeves with pink ribbon; a straw hat, trimmed with wild flowers, which hangs by the strings on her arm, and dark shoes. Uncle Tom is

seated on one side of the seat, his legs crossed, body bent forward slightly, hands placed on his knees, his head turned towards Eva, and eyes fixed on the Bible with an expression of pleasure and earnestness. Eva is seated at his side, with her feet resting on a small stool, one hand placed on Uncle Tom's arm, while with the other she points to the pages of the Bible. Her face is turned towards her friend. The countenance expresses sadness. A small quantity of light is required for the piece, which should come from the left side. Music, soft and plaintive.



LOVE TRIUMPHANT.

In peace, Love tunes the shepherd's reed;
In war, he mounts the warrior's steed;
In halls, in gay attire is seen,
In hamlets, dances on the green.
Love rules the court, the camp, the grove,
And men below, and saints above;
For love is heaven, and heaven is love.

SIR WALTER SCOTT.

One Female and Two Male Figures.

THIS beautiful classic tableau represents two figures, a youth and a maiden, supporting Cupid on their shoulders. The two persons who take these parts should be of good figure and of equal height. The maiden's costume consists of a white dress, cut low at the top, sleeves short; a gauze scarf draped across the breast, tied at the side, and allowed to trail on the floor; white shoes, hair hanging loosely over the shoulders, the head encircled with a wreath of spar beads and white flowers. The right hand grasps a garland of white flowers, while the left helps to support the boy Cupid. The youth's costume consists of a white coat, vest, breeches, hose, cravat, and shoes. Across the left arm hangs a white mantle; the hand grasping a shepherd's crook, which is four feet long, and painted white. The boy Cupid must be quite small, and costumed in a short gauze dress, white hose, and shoes; a white quiver, bow and arrows, must be suspended from the neck by a satin ribbon, and small gauze wings fastened to the back of the dress. The right hand grasps a torch, which is held above the head. This can be made of card board, the flame imitated by gold paper. His head is turned towards the maiden, into whose eyes he is looking, countenance expressing mirth. The two figures stand on a pedestal two feet high and four feet in diameter, covered with black marble paper, and placed in the centre of the stage, the right arm of the gentleman and the left arm of the maiden

crossed so as to make a seat for the boy; both assume attitudes of persons in the act of walking, and look up with delight into the face of the boy. The front of the stage, if covered with white gauze, will add to the beauty of the scene, which is intended to represent statuary. Light should come from the side of the stage, and of medium brilliancy. Music, soft and plaintive.



THE BANDITTI.

But wilder sounds were there; th' imploring cry
That woke the forest's echo in reply,
But not the heart's! Unmoved, the wizard train
Stood round their human victim, and in vain
His prayer for mercy rose; in vain his glance
Look'd up, appealing to the blue expanse,
Where, in their calm, immortal beauty, shone
Heaven's cloudless orbs. With faint and fainter moan,
Bound on the shrine of sacrifice he lay,
Till, drop by drop, life's current ebb'd away;
Till rock and turf grew deeply, darkly red,
And the pale moon gleam'd paler on the dead.

Two Female and Eight Male Figures.

THIS tableau represents a travelling party attacked on the mountains of Italy by a company of outlaws. It is one which can be easily formed, and contains ten figures, five of which are men dressed to represent banditti; the other personations are an old gentleman, his daughter, a young officer and wife, and coachman. The floor of the stage should rise gradually from the fore to the background. This can be accomplished with boxes and boards covered with green bocking. The bandit's costume consists of a dark coat, open in front, showing a colored shirt, breeches of bright-colored cloth, white hose, knee and shoe buckles, low shoes, red scarf about the waist, in which are pistols and short sword, black felt hat, slouched, with a red band and colored plume; heavy beard, face and neck slightly stained light-brown; the coats can be trimmed with gaudy binding, if desirable. The old gentleman's costume consists of black coat, light pants and vest, light cravat, white wig, light hat, face painted to imitate age. The officer's dress can be quite showy or very plain. If a full military costume cannot be procured, the following will answer: Dark frock coat, buttoned to the neck, and ornamented with large gilt buttons and

shoulder straps, black pants with buff stripe, flat cap with gilt band, side arms and sash. The officer's wife is dressed in a showy silk robe; hair arranged to suit the performer's taste. The old man's daughter is costumed in a white dress, pink silk apron, small straw hat trimmed with green ribbon. Coachman's costume is, a long, dark coat, buttoned to the chin, light pants, long boots, black silk hat, with a leather strap and a number in gold in front, black belt around the waist, the right hand grasping a long whip. A representation of the side of a coach, covered with cloth painted in proper style, and placed in the background, will add much to the effect. In the centre of the stage place a large trunk filled with clothing, the cover thrown back so as to display the contents. Watches, jewelry, and other articles of value should be strown promiscuously about, while one of the bandits is seen kneeling over it with a heavy watch and chain in his hand. Back of the trunk stand the officer and a brigand. The officer has a large wound across the temple, and attempts to rescue his wife, who is being dragged away by one of the brigands in the background; he stretches out his arms towards, and looks upon her, but is kept from her by the strong arm of the ruffian at his side, who grasps him by the collar, and holds a bloody sword above his head; the brigand partially faces the audience; the officer stands in a side position; the wife is seen kneeling in the background, with hands clasped and eyes raised to a brigand, who grasps her by the hair of the head with the left hand, and presents a pistol at her with the right. At the left of the trunk is seen the old gentleman. One of the ruffians grasps him by the throat, as if in the act of strangling him. The old man holds a watch in the left hand; the right is thrown upward. His position is, facing the audience; countenance expressing terror and excitement. At the right of the trunk kneels the coachman, with hands tied behind his back, which is turned to the audience, head thrown backward so that a partial side view is had of the features. A few paces in front of him, and facing the audience, is seated a brigand, on the top of a portmanteau; he is smoking a short pipe, and with the right hand points a pistol to the face of the figure kneeling in front of him. Between him and the wife lies the young girl, who has fainted from affright. She lies with her head to the back of the stage, arms stretched out on the grass, and eyes closed. The

stage should be illuminated by brilliant lights placed at the left side of the stage. The sound of rain and thunder may be produced in the ante-rooms with good effect.



PORTRAIT OF LOUIS NAPOLEON.

One Male Figure.

THIS portrait-tableau is produced in the same manner as that of "[Gabrielle](#)." The gentleman who personates Louis Napoleon should in form and features resemble him. The costume consists of a blue velvet coat, decorated with silver and gold lace, vest of the same material, buff breeches, white hose, low shoes, knee and shoe buckles, gold epaulets and side arms, a decoration on the left breast composed of brilliant stones and spangles, a red and blue silk sash across the breast. Louis Napoleon wears a long beard and heavy mustache. Position is such as to display a partial front view of the body, right hand placed on the hilt of his sword, eyes directed forward, countenance calm. Light should come from the front of the stage, and be of medium brilliancy. Music, Marseillaise Hymn.



THE RETURN FROM THE VINTAGE.

It is the Rhine! our mountain vineyards laving;
I see the bright flood shine;
Sing on the march, with every banner waving,
Sing, brothers; 'tis the Rhine!

Home, home! thy glad wave hath a tone of greeting,
Thy path is by my home;
Even now my children count the hours, till meeting;
O, ransomed ones, I come.

MRS. HEMANS.

One Female and Four Male Figures.

THIS picture represents four laborers returning from the vintage, bearing on their shoulders a large tub of grapes, seated on the top of which is a young girl, and by her side a small child. As they near the shores of the imperial river, they sing one of their national songs, the girl accompanying with a tambourine, and the child with a flute. The costume of the four vintagers consists of colored or check shirts, breeches, long hose, low shoes, knee and shoe buckles, single-breasted vest of bright colors, left open, handkerchief tied carelessly about the neck, and low felt hat with a sprig of grape leaves in front, the face colored slightly with red. The lady's costume consists of a red dress, blue waist, open in front, and laced across with pink ribbon, and a small straw hat trimmed with green ribbon on the head. The boy's costume consists of a velvet jacket, white pants, and small fancy cap. The four vintagers stand in a circle, on a round or square pedestal four feet in diameter, covered with green bocking; they face outward, and support the tub on their shoulders; one hand is raised, and grasps the top of the tub, while the other hangs carelessly at the side. A tall box should be placed under the tub, which will relieve the laborers from the weight. The vintagers look up to the lady, the countenance expressing pleasure. The young lady who is seated

on the tub holds the tambourine in her left hand, which is raised above her head; the right hand is raised as high as the face, the head thrown back slightly, eyes lifted, body facing the audience. The boy has the end of the flute or trumpet placed in his mouth; both hands grasp the flute; eyes directed forward. The tub should be three feet wide, and the outside and rim painted in imitation of grapes and leaves. Light will be needed in front and at the left side. Music of an inspiring order.



LOVERS GOING TO THE WELL.

How dear to my heart are the scenes of my childhood,
When fond recollection presents them to view;
The orchard, the meadow, the deep-tangled wildwood,
And every loved spot which my infancy knew;
The wide-spreading pond, and the mill that stood by it,
The bridge, and the rock where the cataract fell,
The cot of my fathers, the dairy house nigh it,
And e'en the rude bucket which hung in the well;
The old oaken bucket, the iron-bound bucket,
The moss-covered bucket, which hung in the well.

One Male and One Female Figure.

THIS tableau represents a young peasant girl and her lover going to the well. It is a statuary design, and, when well executed, makes a tableau of great beauty. The lady and gentleman who take part in this group must be of the same height, of slim figure, and good features; the gentleman should be without a beard. In the centre of the stage place a round pedestal one foot high, three feet in diameter, and covered with black marble paper. The gentleman's costume consists of a white coat, breeches, hose, shoes, cravat, vest, gloves, hat and collar, and a long gauze scarf, worn over the shoulder, tied at the side, the ends hanging down to the knee, the hat placed jantily on the side of the head. The lady's costume consists of a white dress, worn with but few skirts, and cut low at the top, sleeves long and flowing; a long gauze scarf worn over the shoulders, tied at the side, the ends allowed to trail on the floor; white hose, shoes, gloves, and white felt hat worn carelessly on the head; the exposed parts of both figures made as white as possible. Both stand near the centre of the pedestal, the gentleman's right hand placed across the lady's shoulder; his left hangs carelessly at the side, and grasps a white water pitcher, his right foot placed twenty inches in advance of the left, the toe of the left just touching the pedestal, and the body

inclined forward slightly; his head is turned towards the lady, into whose eyes he is looking, while the countenance expresses pleasure. The lady's right hand holds a pitcher similar in shape to the one held by the gentleman. Her left is raised near her bosom, the forefinger pointed to some object in the distance. Her head is turned towards the gentleman, eyes looking into his, and countenance expressing earnestness, her feet and body in the same position as the gentleman's. The front of the stage, if covered with thin white gauze, will add to the beauty of the piece. The light should come from the left side of the stage, and be of a medium brightness. Music soft and plaintive.



THE ITALIAN FLOWER VASE.

O Attic shape! Fair attitude! With brede
Of marble men and maidens overwrought
With forest branches and the trodden weed;
Thou, silent form, dost tease us out of thought,
As doth eternity. Cold Pastoral!
When old age shall this generation waste,
Thou shalt remain, in midst of other woe
Than ours; a friend to man, to whom thou say'st,
"Beauty is truth, truth beauty"—that is all
Ye know on earth, and all ye need to know.

KEATS'S "ODE ON A GRECIAN URN."

Three Female Figures.

THIS exquisite statue tableau represents a beautiful vase, the sides of which are ornamented with statues, personifying Spring, Summer, and Autumn. The vase is made to revolve by machinery. Three ladies of good figure and features, and of equal height, are required, to fill out the design. Their costumes consist of long white muslin robes, worn with few under skirts, cut low at the neck, sleeves reaching to the elbow, and flowing, white hose and slippers; hair combed up from the forehead, clasped with a band of silver behind, and allowed to hang in heavy curls in the neck; a string of small wax or spar beads entwined about the top of the head, the ends trailing among the curls; a bouquet of white flowers placed on the front of the waist, and a white rose fastened to the front of the spar wreath which adorns the head; the exposed portions of the body made as white as possible.

The stage machinery is constructed in the following manner: After arranging the revolving beam beneath the stage, (described in the "[Bust of Proserpine](#),") the base of the vase should be fastened to the top of the shaft which protrudes through the floor, and fastened so firmly that the weight of the

three females will not impede the revolutions. It must also be constructed so that it can be easily shipped and unshipped. The base is of octagon form, two feet in diameter, one foot thick, and ornamented with small scrolls around the sides, the whole to be covered with white cloth, and decorated with artificial or painted wreaths and festoons of flowers. On the top of the base there must be a box one foot high, and five inches square, fastened firmly to the main body with iron braces; this is for the insertion of the shaft of the vase, which is made of joist, four inches square, six feet in length, and painted white. The top or bowl of the vase should be made in the form of a saucer; the material used in its composition must be light; its dimensions, four feet in diameter, with a square cavity in the centre, in which to place the shaft; cover the exterior with white cloth; around the top paint a wreath of large flowers, and from the centre to the rim paint other festoons of smaller flowers four inches apart; around the cavity where the shaft enters, place three pieces of wood, made and painted to resemble large leaves, the size of which should be seven inches in length by five in width. The vase can be made in one piece, if there is sufficient room for the accommodation of so large a piece of furniture. But for a small stage it will be better to have it in three parts. The ladies stand on the base of the vase, with their backs against the shaft, the top of the head just touching the bottom of the large leaves, the head and body perfectly erect, the hands of the three clasped at the side, and holding the ends of festoons of colored flowers, eyes slightly raised, countenance calm and pleasant. The festoons must run from the hands of the statues to the shaft, fastened there, and pass down to the other hand, and so on around the three figures. The vase should revolve quite slowly, and be put in motion while the curtain is rising. Gauze before this piece will add to the effect. The light must come from the left side of the stage, and be of medium brilliancy. Music soft and plaintive.



PORTRAIT OF THE MADONNA.

They haunt me still—those calm, pure, holy eyes;
Their piercing sweetness wanders through my dreams:
The soul of music that within them lies,
Comes o'er my soul in soft and sudden gleams.

Are there not deep, sad oracles to read
In the calm stillness of that radiant face?
Yes, even like thee must gifted spirits bleed,
Thrown on a world, for heavenly things no place.

One Female Figure.

THIS portrait tableau is produced in the same manner as that of "[Gabrielle](#)." The lady who personates the Madonna should be of good figure, fine, regular features, eyes large and expressive, a full face and dark hair. Costume consists of white dress open slightly in front, sleeves long and flowing, a velvet cape thrown negligently over the shoulders, a large cross suspended from the neck by a necklace of wax beads, the hair puffed slightly at the side, and arranged in a neat coil at the back, and a large braid passed across the top of the head. She should partially face the audience, the head slightly inclined forward, eyes cast upward, hands clasped in front of the breast, and lips partly open, the countenance expressing earnestness and meekness. Light will be required at the front of the stage, and must be of medium brilliancy. Music of a sacred and plaintive style.



THE SHOEMAKER IN LOVE.

Love's feeling is more soft and sensible
Than are the tender horns of cockled snails.

SHAKSPEARE.

One Male and Two Female Figures.

THIS is a comic tableau, and represents a pretty young lady at a country shoemaker's shop, in the act of having her foot measured for a pair of shoes. The lady stands in the centre of the stage, and rests her unslipped foot on a small box, while the knight of the lapstone and hammer is engaged in taking the measure of her foot. While occupied in this duty, he is suddenly smitten, either with her pretty face or small foot, and instead of proceeding with his task, he stops and looks up with a pleasant smile into the face of his fair customer. In the background, peeping out from behind a screen, is the shoemaker's wife, with a broomstick in her hand. The scenery consists of a wooden screen, covered with cloth, extending half way across the centre of the stage, on which is painted, in large letters, the name "Ebenezer Heeltap." Shelves of boots, shoes, shoemaker's tools, and other articles, should also be painted on the screen. In the foreground place a shoemaker's bench, and a few shoes, partly worn out, scattered on the floor. The young lady's costume consists of a blue silk dress, crimson shawl, white bonnet, and sunshade. Position is, standing at the side of the stage, showing a side view of the body, one foot resting on a box, both hands grasping her dress, which she draws up sufficiently high to display her foot and ankle, body bent forward, and eyes fixed on her foot. The shoemaker kneels on the floor opposite to her, holding a strap in one hand, the other resting on the box, the head thrown back, and eyes cast upward to the face of the lady. Costume consists of a suit of coarse material, sleeves rolled up to the elbow, leather apron tied about the waist, paper cap on the head, red or gray wig, and shaggy beard. The old lady's costume consists of a cheap calico dress, white ruffled cap,

white handkerchief tied about the neck, and spectacles on the nose. The light must come from the right side of the stage, and be of medium brilliancy. Music of a secular order.



PRINCE CHARLES EDWARD AFTER THE BATTLE OF CULLODEN.

Our bugles sung truce, for the night cloud had lower'd,
And the sentinel stars set their watch in the sky,
And thousands had sunk on the ground overpower'd,
The weary to sleep, and the wounded to die.

THOMAS CAMPBELL.

One Female and Six Male Figures.

THIS tableau contains seven figures, and represents Prince Charles Edward asleep in one of his hiding-places after the battle of Culloden, protected by Flora Macdonald and Highland outlaws, who are alarmed on their watch. Here rests, in fitful and affrighted slumbers, the recent victor, Prince Charles Edward, a broken and despairing fugitive, his gallant spirit dissipated, and his well-knit limbs stained, and bruised, and soiled by urgent journeys and perilous encounters. Beside him sits a sleepless guardian, the brave, the beautiful, the heroic Flora Macdonald. A deer-hound, who had crouched at her feet, has given an alarm of coming danger. The peril is imminent, but the foe is invisible. What shall be done? Shall the sleeper be awakened? His devoted protector, prompt as the occasion, and wise beyond the emergency, counsels on the instant, silence, caution, self-possession. Thereupon the Highlanders draw together, and, restraining the frenzy of their first emotions, wait, with desperate resolution, the first manifestation of coming danger.

The scenery accompanying this piece represents a cave in the rocks; in the centre of the back wall is an opening, through which the Highland outlaws are looking. The rocks can be imitated by covering wooden frames with coarse brown paper, fastened on in a rumpled manner, and shaded with light and dark brown paint, sprinkled over with small particles of isinglass. These frames should reach to the ceiling of the stage,

and be constructed in sections four feet wide; they must be arranged in the background in the form of a half circle, the floor and sides of the stage covered with the same kind of scenery; a box six feet long and two feet wide, covered with a robe, should be placed in the centre of the cave, for the prince to recline upon. Spears, shields and battle axes may be strewn about, and a small fire made to smoulder in the foreground. This can be built in an iron furnace, surrounded by rocks. The prince is costumed in a rich Highland suit. The coat, which reaches to the knee, is made of Scotch plaid, trimmed at the bottom of the skirt, sleeves, and on the front with black velvet ornamented with gold; plaid breeches and hose, worn so as to leave a naked space of five inches between the top of the hose and bottom of the breeches; short-legged boots, with red tops, spurs; a heavy plaid scarf, decorated with gold, worn across the shoulders; and a flat Highland cap, with plume in front, which lies on the couch at his side. The prince is lying on his side, lengthwise of the cave, in position so that his face can be seen, his head resting on his left arm, while his right hangs down to the floor of the cave, touching his sword and pistols. Flora Macdonald is seated near the head of Prince Charles. Her costume consists of a Highland frock reaching below the knees, hose of scarlet plaid, a scarf about the breast made of black cloth, and fringed on the side with buff, and across the shoulders is worn a blue cape trimmed with velvet and gold; her hair hangs loosely on the shoulders; the left hand gathers the cloak about the breast, while the right is raised in front of the face, the fingers extended, the head turned around to the group of Highlanders at the back of the cave, to whom she is in the act of speaking. Fear and caution are expressed on her countenance. The group of Highlanders are at the right of the cave, in the extreme background, near the opening. Their costume is similar to that of the prince, but of cheaper material, and without decorations. Each has a sword and musket. The first outlaw is looking out of the opening; he holds his musket in front of him; at his side stoops another, with musket trailing. Behind these two stands a third, with a long spear. Back of him is one with a sword in his hand. He is in the act of speaking to Flora Macdonald; his countenance denotes affright; his left hand points to the opening in the cave; his body inclined

backward slightly. The fifth figure is kneeling in the foreground, holding a hound by the collar. The countenances of the first three outlaws should express caution. The faces of the gentlemen can be disguised by false beards. The scene must be illuminated by a small quantity of red fire burned at the front part of the ante-room, opposite the group of outlaws. Thunder and the falling of rain imitated in the ante-rooms will add to the effect. No music will be required.



THE FLOWER GIRL.

FLOWERS.

They are the autographs of angels, penn'd
In Nature's green-leav'd book, in blended tints,
Borrowed from rainbows and the sunset skies,
And written every where—on plain and hill,
In lonely dells, 'mid crowded haunts of men;
On the broad prairies, where no eye save God's
May read their silent, sacred mysteries.

Thank God for flowers! they gladden human hearts;
Seraphic breathings part their fragrant lips
With whisperings of Heaven.

ALBERT LAIGHTON.

One Female Figure.

THE statue tableau of the Flower Girl is quite a pretty design, and is produced in the following manner: A pedestal two feet in height, with a circular shield at the top three feet in diameter, is placed in the centre of the stage, around the sides and on the top of which are arranged folds of white cloth. The young lady who personates the flower girl is to stand in the centre of the shield, holding in front of her a basket of flowers. She should be of good form and features. Her costume consists of a pure white robe cut low at the top and long at the bottom, sleeves short, the front of the waist ornamented with a small bouquet, and a wreath of flowers or silver leaves around the head, the hair puffed slightly at the side, and confined at the back of the head with a band of silver, and allowed to hang in curls in the neck; the basket filled to the top with flowers, held at arm's length, and resting against the right side of the front of the body. The lady faces the audience, inclines her body forward a very little, the hands grasping the basket at each side, right foot placed twelve inches in advance of the left, head inclined back

and to the left, the eyes directed forward, countenance pleasant. The crimson curtain, and the two fairies used in the "[Bust of Proserpine](#)," can be used in this piece, the curtain placed above the statue, the fairies taking the same position as in Proserpine. Illuminate the stage with the footlights. Music soft and plaintive.



PRESENTATION OF FIREMAN'S TRUMPET.

"Honor to whom honor is due."

Eleven Male and Eleven Female Figures.

THIS interesting tableau contains twenty-two figures. The scene represents a young and beautiful female presenting a silver trumpet to a fireman. In the background of the stage there should be erected a platform, from which a flight of steps extends down to the foreground. On the right side of the steps are young ladies in appropriate costumes, and at the left of the steps are the comrades of the receiver of the trumpet. Standing in the centre of the platform is a young lady, about to present the trumpet to the fireman, who is kneeling at her feet. The platform must be four feet high and two feet wide, the steps running nearly across the stage, and within three feet of the footlights. At each side of the platform place a large vase of flowers, and cover the steps with green bocking. The ladies' costume consists of a white dress, with red sash around the waist, a wreath of myrtle on the head, and a wreath of flowers held in the right hand. The gentlemen's costume consists of a showy fireman's suit. The lady who presents the trumpet should be costumed in a white dress decorated with artificial flowers, a crown of the same on the head, and a belt about the waist. The ladies and gentlemen at the sides of the stage are all kneeling, and in such a position that a profile view is had of the body. The ladies rest the left hand on the waist, and extend towards the top of the platform the right hand, which holds the wreath of flowers. Their attention is directed to the lady above, the countenance expressing pleasure. The gentlemen form in a like manner, and raise the right hand to the side of the face. The gentleman who receives the trumpet kneels on the upper step, and in such a position that a profile view will be had of the face; the left hand rests on the waist, while the right is extended to take the trumpet; the head is thrown back slightly, the eyes

fixed on those of the lady, who stands in the centre of the platform. Her body is inclined forward, eyes fixed on the face of the fireman, right hand extended and holding the trumpet, her countenance beaming with smiles. Light from the foot and left side of the stage will be required, which should be very brilliant. Music of an operatic character.



THE PAINTER'S STUDIO.

The golden light into the painter's room
Stream'd richly, and the hidden colors stole
From the dark pictures radiantly forth,
And in the soft and dewy atmosphere
Like forms and landscapes magical they lay.
The walls were hung with armor, and about
In the dim corners stood the sculptured forms
Of Cytheris, and Dian, and stern Jove;
And from the casement soberly away,
Fell the grotesque long shadows, full and true,
And, like a veil of filmy mellowness,
The lint-specks floated in the twilight air.

WILLIS.

One Female and One Male Figure.

A REPRESENTATION of a painter's studio. Scattered about the room are works of art, fine paintings, portraits, statuary, vases of ancient form, and flowers. A guitar and flute hang from the wall, and at the left of the stage is a large picture, with a crimson curtain partially drawn across it. The painter's easel stands at the right of the stage; on it is an unfinished portrait of a lady. A small table, sofa, and three ancient chairs complete the furniture of the room. The artist is seated in one of the chairs, engaged in painting the lady's portrait. The lady is seated in a chair in the centre of the stage, her feet resting on a small cushion, right elbow placed on the table which is by her side, and eyes fixed on a book which she holds in her left hand. A few showy bound books and a small bust may be placed on the table. The lady's costume consists of a pink or blue silk dress, cut low at the neck, sleeves of usual length, hair done up to suit the performer's taste. Her position is, facing the audience. The artist's costume consists of a rich dressing gown, a red velvet cap with a gold tassel, light pants and vest. His position is such that a side view is had of the features, the left hand holding a

pallet and brushes, the right grasping a small brush, which he is in the act of using. His eyes are fixed on the picture, countenance expressing earnestness. Illuminate the background of the scene with a small quantity of red fire, the foreground with light of medium brilliancy, both of which should come from the right side of the stage. Music soft and plaintive.



PORTRAIT OF GABRIELLE.

There's nothing ill can dwell in such a temple:
If the ill spirit have so fair a house,
Good things will strive to dwell with 't.

TEMPEST.

One Female Figure.

THIS tableau is suggested by the beautiful picture by De la Roche, one of the most eminent of French painters. The best portrait of Napoleon I. was painted by this artist. The subject of the painter is Gabrielle. The person who represents this portrait should have fine Grecian features, small figure, and hair that will curl profusely. The costume consists of a pink brocade cut low at the top, open in the form of a square in front, and trimmed with white lace and black velvet. The hair must be parted in the centre of the forehead, puffed out at the side, and arranged in short curls in the neck. A band of velvet one inch wide in the middle, and tapered to a point at each end, with a silver star studded with spangles on the widest part, should be placed around the head. The frame, behind which the lady takes her seat, is constructed as follows: Out of boards make a solid frame, four feet long and three feet wide, with a cornice on the outside. From the centre, cut out an oval three feet long and two feet wide; cover the frame with black cambric or velvet, and ornament the cornice and edge of the oval with gold paper; place the frame at the back of the stage on a platform or box three feet high, three feet wide, and two feet deep; fasten the frame by means of hooks or screws to the top of the box, flush with the front; attach a heavy crimson cord and tassel to the top, and pass it over a brass hook screwed to the ceiling. The lady takes her seat behind the frame, in such a position as will display a partial side view of the head and chest in the centre of the oval, the eyes cast down, the countenance expressing sorrow. After the lady has taken her position, the box must be entirely covered with black cambric, and a curtain of the same

material should be fastened to the top of the frame, and allowed to trail back of the lady to the floor. With a medium quantity of light from the front of the stage, the tableau at a distance will resemble a painted portrait. A large variety of pictures can be produced in this manner, and at little expense. Music for this scene should be of a sacred character, and quite soft.



THE ELOPEMENT.

Dear art thou to the lover, thou sweet light,
Fair, fleeting sister of the mournful night!
As in impatient hope he stands apart,
Companioned only by his beating heart,
And with an eager fancy oft beholds
The vision of a white robe's fluttering folds
Flit through the grove, and gain the open mead,
True to the hour by loving hearts agreed!
At length she comes. The evening's holy grace
Mellows the glory of her radiant face;
The curtain of that daylight, faint and pale,
Hangs round her like the shading of a veil;
As turning with a bashful timid thought,
From the dear welcome she herself hath sought,
Her shadowy profile drawn against the sky,
Cheats while it charms his fond adoring eye.

MRS. NORTON.

One Male and Two Female Figures.

THIS is a very pretty tableau, in two parts. The first, represents a young gentleman, standing at the foot of a rope ladder which reaches to the railing of a balcony on the front of a dwelling house; leaning over the railing is a young and lovely maiden, who is about to make her descent on the ladder to her lover below. The gentleman grasps the rope with the left hand, and holds the right upward in the act of beckoning to the lady. His position is such that a side view is had of the body; his head thrown back, eyes directed to the balcony, countenance expressing pleasure and entreaty. His costume consists of a dark coat, trimmed around the edge with purple lace or gimp, light breeches, black hose, colored vest, low shoes, knee and shoe buckles, red sash about the waist, black felt hat with plume, velvet cape on the left shoulder, lace collar and wristbands, ruffled bosom, and mustache. The lady is attired in

a bright-colored silk robe, riding hat, and red scarf. The balcony can be made of boards, and covered with fresco paper, representing two pillars, a cornice, and a railing above. The second scene, which follows immediately, represents the lady and her lover just about to step into the ante-room, opposite the balcony. The gentleman has his right arm around the waist of the lady, the left extended towards the balcony, face turned in that direction, his back to the audience, the countenance expressing caution. The lady places her left hand on the gentleman's shoulder, and the right on her breast; her eyes are directed to the ante-room. A front view is had of her form. The head of the gentleman turned to the balcony will give a partial side view of the face. The young lady's mother is seen on the balcony, looking out into the darkness, and holding a crutch before her, as if in the act of striking. Her costume consists of a white robe and nightcap. The light for the first scene should be of medium brightness, and come from the ante-room opposite the balcony. In the second scene, it will be necessary to produce the light on the other side of the stage, which will throw the balcony in the shade. The low rumbling of thunder, and the noise of falling rain, produced in the ante-room, will add to the effect of the scene.



FIREMAN'S COAT OF ARMS.

By Jove! I'll have a fine establishment,
And keep a coat-of-arms!

MUGGINS.

Two Female Figures.

THIS tableau represents an oval shield richly ornamented with gold, on which are fastened engine pipes, colored lanterns, trumpets, axes, fire hooks, buckets, hats, &c. These radiate from the centre, and are surrounded by a wreath of gold stars, five inches in diameter. It rests on a pedestal, and is supported on each side by female figures. The shield is seven feet high and four feet wide, the surface covered with blue cambric, with a border of crimson five inches wide, shaded with a band of gold one inch in width. The pedestal is six feet long, one foot high, and three feet wide, the surface covered with crimson cloth, with a black and gold border six inches wide, and an appropriate motto on the front in letters of gold. The young ladies who support the shield must be of equal height, good figure and features. Their costume consists of a white robe cut low in the neck, skirt made to trail on the pedestal, red or black velvet waist, ornamented with gilt buttons and lace, and fireman's hat on the head. Their position is at the sides of the shield, facing the audience; one arm is laid at full length on the top of the oval, the other hangs at the side, the hand grasping a small wreath of myrtle. The head should be slightly turned towards the shield, eyes looking forward, countenance calm. The light for the tableau must be of medium brilliancy, and come from the front of the stage. Music soft.



THE SOLDIER'S FAREWELL.

I could not love thee, dear, so much,
Loved I not honor more.

SIR RICHARD LOVELACE.

Three Female and Three Male Figures.

A REPRESENTATION of a young recruit, about to leave his country home for the first time to join the army. In the background is to be seen a cottage, with trellised vines running over the door. The young soldier is standing in front of the cottage, bidding farewell to his young bride, who stands at his side. They both face the audience. She has her right arm around his neck, and is looking into his face. The soldier rests his left arm on her shoulder, and points to the side of the stage with the right hand. His eyes are fixed on the face of his bride. Near the doorstep stands a gray-haired old man, the father of the soldier; he faces the audience, and is holding a musket, the lock of which he is examining. At the left of the soldier stands a young maiden, in a position that exhibits a side view of the body. She is looking to the two figures in front of her, and holds a sword and belt. In the doorway is seen the mother of the soldier, holding a handkerchief to her eyes. A little boy stands at the right of the door, with a tin sword fastened about his waist, a paper cap on his head, and is engaged in blowing on a tin trumpet. The cottage can be framed of wood, covered with cloth, and painted in showy colors; body of the house light brown, frames, cornice, and door green, roof red, and window panes black. The cottage stands in the centre of the stage, with the space on the sides filled up with a small white fence and two spruce trees. The vines over the door can be painted on the house, or made of evergreens and flowers, and tacked to the frame. The soldier's costume consists of a continental uniform—blue coat, faced with buff, buff vest and breeches, white hose, knee and shoe buckles, low shoes, white breast belts, and chapeau. The wife is costumed in a blue dress, cut very short, and high at the

top, white apron, white hose, small handkerchief tied about the neck, hair arranged to suit the taste of the performer. The young lady should be costumed in a white dress, green apron, and straw hat, hair hanging in curls, and ornamented with red ribbons. The old gentleman's costume consists of a long gray or drab coat, light vest and breeches, black hose, knee and shoe buckles, low shoes, ruffled bosom, and chapeau. The aged matron is costumed in a light brown dress, calico apron, white cap, black collar. The boy can be attired in any costume that has a variety of colors. Cover the floor of the stage with green bocking, and light the tableau from the left side. A tenor drum should be beaten in the ante-room while the curtain is raised.



IKE PARTINGTON'S GHOST.

Be thou a spirit of health or goblin damned,
Bringing with thee airs from heaven or blasts from hell,
Be thy intents wicked or charitable?
Thou com'st in such a questionable shape
That I will speak to thee.

SHAKSPEARE.

One Female and One Male Figure.

THIS tableau represents Ike seated on the top of a pump in the front yard of his mother's cottage, while the old lady is seen in the background, peeping over the fence with looks of horror and astonishment. The person who represents Ike should be of medium height and youthful looking. Costume consists of an old military coat and hat, large sword attached to a belt about the waist, light pants with red stripe, and large boots. The old lady is dressed in a cheap calico dress and white cap. The pump can be made of wood, covered with light brown cambric, the handle painted black. A rough representation of a house should be painted on cloth, and placed at the rear of the stage. A few feet from the house, erect a low white slat fence, with a gate in the centre; a wheelbarrow, shovel, hoe, broom, and water bucket are scattered about the stage. Ike sits on the pump, and faces the audience. His head is drawn down within the coat collar, hands placed on his knees, and eyes rolled up into his head. Light the stage very little, and produce discordant sounds on a melodeon in the ante-room.



THE PEASANT FAMILY IN REPOSE.

Let not Ambition mock their useful toil,
Their homely joys, and destiny obscure,
Nor Grandeur hear, with a disdainful smile,
The short and simple annals of the poor.
GRAY.

Two Female and Three Male Figures.

THIS scene represents a group of peasants resting on their journey. The party comprises an aged couple and three children. They are seated on a grassy mound at the side of the road. The children lie in the foreground of the mound in various positions, and are asleep. The old gentleman is seated on the back side of the mound, which is higher than the front, and in such a position that a side view is had of the body. His head rests on his left hand, the elbow resting on the knee; the right hand holds a cane; countenance calm. Costume consists of a long, loose blue frock, brown pants, black beaver hat, considerably worn and out of shape, white hair and beard. At the side of the old man, on the lower part of the mound, is seated the old lady. She faces the audience, and leans her head on her right hand, the elbow placed on the knee, eyes directed to the children, countenance expressing deep thought. Costume consists of a brown dress, white handkerchief tied about the neck, and a hood on the head. In front of these figures is a young girl, her back resting against the highest part of the mound, the head inclined to one side, one arm placed across the form of a boy at her side, her eyes closed. She is dressed in a white robe, blue apron, and stout shoes, head uncovered. A small boy reclines at her side, and rests his head on her lap. Costume consists of a red frock, trimmed with white. In front of these two figures is a large boy. He lies on the grass, and rests his head on his arm; his eyes are closed, countenance calm. He is costumed in a dark coat, light pants, white collar, thick boots, and felt hat. The mound on which the tableau is

formed can be constructed of boxes, and covered with green bocking. It should be six feet in diameter, varying from one to two feet in height, and placed in the centre of the stage. The scene will require but a small quantity of light, which must come from the right side of the stage. Music soft and of a plaintive character.



THE SOLDIER'S RETURN.

O that 'twere possible,
After long grief and pain,
To find the arms of my true love
Round me once again.

* * * * *

We stood tranced in long embraces
Mixed with kisses sweeter, sweeter
Than any thing on earth.

MAUD.

Three Female and Four Male Figures.

THIS interesting tableau is designed to appear in connection with the soldier's farewell, and is represented by seven persons. The cottage and other scenery described in the "[Soldier's Farewell](#)" is used in this piece, and is to be placed in the same position. At the left of the stage, near the front, stands a young gentleman dressed as a hackman. He carries a trunk on his shoulder, and a valise in his left hand; his position is such that a side view is had of the features; his eyes cast down to the floor, body slightly bent forward; a few paces in front of him stands the young soldier, with arms outstretched to receive his wife, who is standing in front of the doorstep, in the act of running towards him. The soldier shows a side view of his form, his feet extended apart, body bent forward, eyes fixed on his wife, countenance smiling. The wife faces the audience; her arms are raised, eyes directed to those of her husband, countenance pleasant. The father and mother of the soldier are seated in large chairs at the sides of the door. A young man is seen climbing over the fence. He holds a rake in his hand, and is looking at the soldier. A young lady is on the doorstep in the position of one running, her eyes fixed on the group at the front of the stage, countenance expressing surprise. Costume similar

to the one described in the Farewell. The boy's costume consists of blue overalls, white shirt, and straw hat. The old lady and gentleman wear the suits described in the first scene. The old gentleman has a pair of crutches by his side, and is smoking a pipe. The old lady wears spectacles, and holds a newspaper in the left hand, and points to the soldier with the right; her eyes are turned to her husband, countenance expressing surprise. The soldier's wife has on a white dress with a velvet waist. The soldier is costumed in the suit that we described in the Farewell, with the addition of a red sash about the waist, gold epaulets on the shoulders, and a showy plume in his hat. The hackman's costume consists of a rubber coat and cap, long boots, and light pants. The scene requires a medium light, which should come from the side opposite the soldier. Music of a cheerful and lively style.



NOTES AND EXPLANATIONS.

FOR PREPARING A BRILLIANT RED FIRE.

Weigh five ounces of dry nitrate of strontia, one ounce and a half of finely-powdered sulphur, five drams of chlorate of potash, and four drams of sulphuret of antimony. Powder the sulphuret of antimony and chlorate of potash separately in a mortar, and mix them on paper; after which add them to the other ingredients, previously powdered and mixed. For use, mix with a portion of the powder a small quantity of spirits of wine, in a tin pan resembling a cheese-toaster; light the mixture, and it will shed a rich crimson hue. When the fire

burns dim and badly, a very small quantity of finely-powdered charcoal or lamp-black will revive it. This light is used in finale scenes, where the subject is heroic, national, or martial.

GREEN FIRE.

A beautiful green fire may be thus made: Take of flour of sulphur, thirteen parts; nitrate of baryta, seventy-seven; oxy-muriate of potassa, five; metallic arsenic, two; and charcoal, three. Let the nitrate of baryta be well dried and powdered; then add to it the other ingredients, all finely pulverized, and exceedingly well mixed and rubbed together. Place a portion of the composition on a small tin pan having a polished reflector fitted to one side, and set fire to it, when a splendid green illumination will be the result. By adding a little calamine, it will burn more slowly.

PURPLE FIRE.

A purple fire is produced by dissolving chloride of lithium in spirits of wine, and when lighted it will burn with a purple flame.

WHITISH-BLUE FIRE.

Take of nitrate of baryta, twenty-seven parts, by weight; of sulphur, thirteen; of chloride of potassa, five; of realgar, two; and of charcoal three parts. Incorporate them completely, and when inflamed they will emit a whitish-blue light, accompanied by much smoke. This light is much used in fairy scenes.

YELLOW FIRE.

Mix some common salt with spirits of wine, in a metal cup, and set it upon a wire frame, over a spirit lamp. When the cup becomes heated, and the spirits of wine ignited, the other lights on the stage should be extinguished, and that of the spirit lamp shaded in some way. The result will be, that the whole group, faces, dresses, will be of a strong yellow tint.

COLORED LIGHTS.

Colored lights can be produced by filling globes with colored liquid, and placing them in front of the lamps, like those we see in the windows of the chemists' shops.

TO PRODUCE A MISTY OR VANISHING APPEARANCE TO A TABLEAU.

Several curtains of thin gauze, or common mosquito netting, made to let down from rollers, one after another, between the audience and the scene, will give a beautiful, misty appearance; and if a sufficient number of curtains be unrolled, the tableau appears to vanish entirely, allowing room for a change of scenery. Many scenes should have one thickness of muslin before them, which serves to blend the colors, and gives a finish to the picture. The gauze must be carefully managed, as the disclosure of a ragged edge will dispel all the illusion.

TO PRODUCE SOUNDS LIKE FALLING RAIN.

Procure a box six feet long, one foot wide, and one deep. Cover the bottom with small pegs of wood one inch high, and inserted two inches apart. Place a quart of dried peas at one end of the box; then raise that end quite slowly, allowing the peas to roll gradually down to the lower part of the box. The sound they produce in striking against the pegs imitates to perfection the falling of rain. The sound can be continued for any length of time by raising alternately each end of the box.

TO PRODUCE SOUNDS LIKE DISTANT FIRING OF ARTILLERY.

Suspend a large sheet of Russia iron by means of a rope, and strike it in the centre with a heavy drumstick. At a short distance, the sound resembles the booming of heavy artillery.

TO PRODUCE SOUND TO RESEMBLE THUNDER.

Hold a large sheet of Russia iron at one end and commence shaking it very slowly. It will give out a low, rumbling sound, which can be gradually increased in power. Graduate the sounds from heavy peals to the first starting point, then discontinue the shaking for a few seconds, and repeat the variety of changes as long as is necessary.

TO IMITATE THE FIRE ALARM BELL.

Suspend to a wooden frame two pieces of steel two inches square and three feet long. Select pieces that will give out different tones, and strike them alternately with an iron hammer. They will sound much clearer and louder than any small bells.

DISTANT FIRING OF MUSKETRY.

Sounds similar to a distant discharge of musketry can be produced in a number of ways. The tenor drum can be made to give out sounds to resemble volleys of musketry. Leaden shot dropped into a large tin pan will produce a good imitation. A fireman's rattle can be also used for the same purpose.

MAGIC LIGHTNING.

Mix gunpowder with a small quantity of water and gum arabic, and with a brush place it on a screen in the background in an irregular manner, resembling flashes of lightning. The screen being previously painted to resemble thunder clouds, let there be a number of distinct flashes painted, the ends of which should be near the ante-room. At intervals of thirty seconds, touch a lighted fusee to one of these paintings, which will burn quickly, illuminate the clouds, and resemble lightning flashes.

TO STAIN THE FLESH A COPPER COLOR.

To stain the flesh a copper color, as is necessary in representing Indian characters, use Spanish brown, mixed with oil, and rub in thoroughly.

TO MAKE WRINKLES.

Use India ink, moistened with water, softening the lines with chalk, if necessary. Moustaches and whiskers may also be made with the same material.

FLESH WOUNDS, &c.

Flesh wounds and blood may be represented by the use of rose pink mixed with water.

THEATRICAL INCANTATIONS.

Dissolve crystals of nitrate of copper in spirits of wine. Light the solution, and it will burn with a beautiful emerald green flame. Pieces of sponge soaked in this spirit, lighted and suspended by fine wires over the stage, produces the lambent green flames now so common in incantation scenes; strips of flannel saturated with it, and applied round copper swords, tridents, &c., produce, when lighted, the flaming swords and fire forks brandished by the demons in such scenes; indeed, the chief consumption of nitrate of copper is for these purposes.

LIGHTS AND SHADES.

If you wish to throw the background of a tableau in shade, intervene screens between the lights at the sides of the stage and that part of the picture you desire to have dark; *vice versa* with the foreground. Particular points or characters can be more brilliantly lighted than others by placing at the side of the stage a strong light within a large box, open at one side, and lined with bright reflectors. Light of different colors can be thrown successively on a picture, and made to blend one with another, by placing the various colored fires in boxes three feet square, open at one side, and lined with bright reflectors; these, arranged at the side of the stage on pivots, can be turned on, one after another, so as to throw their light on the stage. Before one light has entirely vanished from the scene, a different color should gradually take its place.



ART RECREATIONS:

BEING

A COMPLETE GUIDE TO

PENCIL DRAWING,
OIL PAINTING,
WATER-COLOR PAINTING,
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