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UNITED STATES OF AMERICA.



SCHOOL AND PARLOR

TABLEAUX



BY

SARAH L. STOCKING.



PRICE 25 CENTS.



CHICAGO:
T. S. DENISON.

NEW PLAYS,

FOR SCHOOLS AND AMATEURS.

—1880.—

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A humorous farce based on boarding-school life; 7 female characters. Time, 25 m. Very funny throughout, and contains some excellent hits.

SCHOOL AND PARLOR
TABLEAUX

Suitable for Schools, the Drawing-room, Church Entertainments, etc., etc.

WITH

FULL DESCRIPTION OF COSTUMES

AND

DIRECTIONS FOR PRODUCTION,

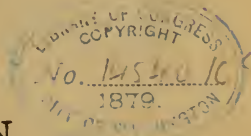
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COSTUMES.

APPROPRIATE COSTUMES

are very necessary to the perfect success of tableaux. Illustrated histories will be of great assistance in determining the dress of periods represented, and illustrated bibles for Oriental costumes; for the Greek and Roman, see Webster's Unabridged Dictionary.

MATERIAL.

Although satin and velvet are the richest material for costumes, still dresses of most elegant appearance, which answer every purpose may be gotten up with very little expense. Bleached and unbleached muslins, flannels and chintz, colored tarletan, gilt paper, and many other cheap materials may be made to produce the same effect as the more costly costumes. Sandals can be made, by binding a sole of card-board upon a stockinged foot, with colored ribbons. Wigs and beards may be made of curled hair.

STAGE.

The platform should be at least three feet high, and large enough to hold all of the characters without being crowded. It is better to have a large screen prepared for the back of the stage over which either a light, or dark cloth may be hung in folds for a background to suit the character of the costumes. If the figures are light, or brilliant, a dark background is needed. If dark, a light background will produce a better effect. The effect of tableaux is made more perfect by using colored tarletan, or netting in front of the stage. When it is inconvenient to have foot lights, lamps may be hung high upon the sides (lamps with tin reflectors are better.) A fire or moonlight scene may be produced by placing a red, or green shade over each lamp. Much depends upon the grouping of characters upon the stage. The principal characters must occupy the most conspicuous positions. The showy costumes should be mixed with the more sombre, and all the appointments of the stage should be as artistically arranged as possible.

COLORED LIGHTS

are indispensable to the finest effect in tableaux. These lights are of various colors, red, green, white, yellow, blue, pink, etc. They may be obtained from the publisher of this book.

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TABLEAUX.

AMERICA.

The Goddess of Liberty, in usual costume, seated on an elevated dais, a little back of the middle of the stage. In the background at the right of Liberty a woodsman in his shirt-sleeves, with an ax over his shoulder.

At her left, also in the back ground, a soldier. In advance of these on either side of Liberty are arranged young ladies representing the Goddesses, Justice, Household, Plenty, and History. Each dressed in white with fleecy drapery. Justice with scales in one hand, and the other either resting on a sword, or pointing toward heaven. Plenty (Ceres) with fruits, grains and flowers. Household (Vesta) bearing in her hand a lighted torch. History (Clio) with a pen and scroll.

In advance of these, a gentleman representing commerce, seated, with his hand upon a globe which stands upon bales of goods. Opposite Commerce is a gentleman representing agriculture, standing without coat, a large straw hat, a rake over his shoulder, a plow by his side.

In the foreground kneels an Indian girl, with bow and arrow ready strung.

FAITH AND HOPE.

Two young ladies dressed in white, with long flowing hair, stand on the center of a round table covered with white, and apparently resting upon the shoulders of several young ladies, also dressed in white, who are so arranged as to give the effect of supporting the Goddesses. Faith stands leaning upon a large white cross decorated with flowers, with her face looking heavenward.

Hope rests upon one knee—her right hand on a large anchor covered with flowers.

She, too, gazes upward.

QUEEN ESTHER IN THE PRESENCE OF AHASUERUS.

The king seated upon a throne, over which is a canopy, from which falls heavy drapery. He is dressed in the Persian robe of royal purple, elaborately ornamented. His wrists are ornamented with bands of gold—a golden collar around his neck—his hair and beard long and curly. On his head a crown, above which rises a high cap in the shape of a sugar loaf. In his right hand is the scepter, which he is extending toward Esther, who stands before him with her hand touching the scepter. She is dressed in a robe of white satin, half low neck, short, close girdle of blue. Over her shoulders is thrown a mantle of crimson lined with saffron, which falls in folds to the floor. Her arms, neck, and hair are ornamented with pearls.

THE FINDING OF MOSES.

The stage can be so arranged with green bushes, branches, etc., as to give the appearance of water beyond. A young maiden in white, or some delicate color, kneels by the bushes with extended hand, touching a basket which is seen in the midst of the foliage.

Pharaoh's daughter, with three or more maidens, stand near, all in expectant and eager attitudes. The Princess with her hands outstretched, as if waiting for the contents of the basket. On one side of her, and a little in advance of the others, is a kneeling maiden bending eagerly forward.

The others should be so arranged as most effectually to represent surprise.

The maidens should be dressed in long scant dresses, with waists and sleeves similar to the style of a century ago.

The colors should be white, blue, yellow, or others that will harmonize.

The Princess will be recognized by her prominent position, richer dress, veil and jewels.

Two or three of the maidens may have heavy drapery thrown over the right shoulder, and fastened under the left arm. The hair may fall loose or be gathered into a knot.

PHARAOH'S DAUGHTER PLEADING FOR THE LIFE OF THE INFANT MOSES.

Pharaoh is seated upon his throne dressed in his royal robes of purple, embroidered with gold; at his left are several nobles and attendants; at his right are his daughter and her maidens, one of whom bears the basket containing the infant. The Prin-

cess stands a little in advance of the others pleading most earnestly for the little one, toward whom one hand is extended. For dress, see costumes of preceding tableau.

SAUL PRESENTING HIS DAUGHTER TO DAVID.

CHARACTERS.

SAUL, King of Israel,
 MICHAEL, his daughter.
 DAVID, Son of Jesse.

The King is dressed in a royal robe, which may be represented by a large square cloth of purple or dark crimson, bordered with gold, one corner of which is thrown over the left shoulder, brought down in front, falling in folds to the feet, and fastened behind. The other corner is brought from behind, and fastened on the right shoulder, leaving the right arm bare. He should have a crown on his head, and sandals on his feet.

The daughter is dressed in white, with some heavy drapery of rich color, hanging over her right shoulder, and caught from the back by the left hand. Her hair hangs in curls, which are confined by a plain gold band; pearls on her neck and wrists.

David is dressed in a shepherd's frock, coming just below the knees. It is fastened at the waist by a girdle. The sleeves are flowing. In his right hand he holds a spear. Over his left arm hangs a dark cloak; sandals on his feet.

The King is the central figure. With his left hand he holds the arm of his daughter, who stands by his side with downcast eyes.

His right hand is extended towards David, who stands before him, with body and head slightly bent. David should be young, fair, with heavy hair.

SOLOMON RECEIVING THE QUEEN OF SHEBA.

Solomon has stepped down in front of his throne. He is dressed in a long, loose gown, reaching to the ankles, confined at the waist by a heavy embroidered belt.

The sleeves are short, not reaching to the elbow, and edged with heavy embroidery.

The bottom of the skirt is similarly embroidered. Over this is thrown a long drapery or a square mantle. It is gathered up in the middle on the left shoulder, leaving the left arm bare, and is thrown across the waist over the right arm, and the half that falls in folds at the back is caught to the folds which fall over the right arm, and he gathers up the back folds in his left hand

which hangs down by his side. There are bracelets upon the arms, and a crown upon his head—the hair and beard long. His right hand is extended towards the Queen, who stands before him dressed in a rich robe of satin or velvet, her hair braided low upon her forehead—a low crown of diamonds, and from her crown falls a heavy veil reaching in folds to her feet. The neck of her robe is low—the sleeves short and close—pearls around the neck—bracelets upon the arms. She stands with her head bent forward—her hands crossed before her in a most respectful attitude. Just behind her are two maidens, more simply dressed; each with veils. Also two male attendants with turbaned heads, and robes drawn closely around them.

On either side of the throne of Solomon are courtiers dressed after the Jewish custom.

On the side fronting the stage kneels a slave, with head bent forward, his whole countenance betraying wonder and curiosity.

He is dressed in a loose gown, short, confined at the waist—a turban on his head, and feet bare.

QUEEN ELIZABETH CONSENTING TO THE DEATH OF MARY QUEEN OF SCOTS.

Queen Elizabeth seated in a chair, cushioned and covered with tapestry.

She is dressed in an underskirt of white or very light satin; with an over dress of black velvet—the dress flowing back from the waist, displaying the satin skirt. The sleeves are close, being puffed from top to the wrist—a deep embroidered cuff falls back from the hand. A deep, full ruff stands around her neck—her hair is puffed back, and ornamented with a low crown strewn with pearls—her feet encased in white slippers, rest upon a velvet cushion of bright color. By her right side is a table. Upon the table are open books, papers, and an inkstand. Bending over these, stands Davidson, her secretary—his left hand resting upon the warrant—the right raised before him, his head is bent forward, and his eyes looking intently upon the Queen. His whole attitude betrays earnest entreaty. He is dressed in a full dark robe, which falls over each arm to the wrists. He also has a standing ruff. Back of him is a curtain which is parted, revealing two other counselors—the one a little in advance of the other.

The first is dressed as a courtier with a cap upon his head. The second is peering over the shoulders of the first—his head uncovered—he has a ruff over a velvet doublet.

The first has an ermine collar which covers deep in front. The countenances of all express great earnestness. Elizabeth sits back in her chair—her eyes bent upon the floor instead of upon the

speaker. Upon her right side is the table, upon which her left hand rests. Her right hand is by her side holding the pen with which to sign the death warrant of Mary Queen of Scots.

RALEIGH SPREADING DOWN HIS CLOAK FOR QUEEN ELIZABETH TO STEP UPON.

Central figure—a lady—representing the Queen—dressed in dark velvet or satin—made after the style in which Elizabeth is universally represented—red hair, dressed high, with the enormous head dress; high ruff, etc.—a page bearing her train. She is attended by a group of maids of honor, and courtiers. The maids dressed in colors which will harmonize upon the stage.

The style of dress can easily be determined by illustrated histories. Two or three courtiers stand facing the Queen. Raleigh appears to have stepped from them, and kneels in the attitude of spreading the velvet cloak before the Queen. Raleigh's dress has been described on preceding page. The pictures of Shakspeare and his Friends will be of service in preparing costumes for the courtiers.

THE COMFORTS OF BACHELOR LIFE.

SCENE. A bachelor's room. Table in the middle of the floor, covered with papers, books, hats, caps, etc.; boots, shoes, and old clothes hanging and lying about, etc., etc.; all in great confusion. In the midst of the general disorder sits the bachelor in a large arm chair, in dressing gown, slippers, and smoking cap, his feet resting on the table, and he contentedly puffing a cigar.

THE DISCOMFORTS OF BACHELOR LIFE.

SCENE. The bachelor is seated in the same room as before. He is examining a rent in his coat; having needle and thread in hand to mend it, and ragged hose hanging on chairs around him, and he disconsolate enough.

THE COMFORTS OF MARRIED LIFE.

(To follow the former tableaux.)

The room now is to display the greatest order and comfort. Upon a table in the center is a student's lamp, a few books, and

papers tastefully arranged, a work-basket, by which is seated a lady neatly dressed, mending the torn stockings. Opposite her is the former bachelor in a nice dressing gown and slippers, reading.

THE JEALOUS BRIDE.

A young lady, fair, and tastefully dressed, lies upon a sofa, holding in her left hand a beautiful bouquet; and in her right an open letter, which reveals the young husband's unfaithfulness.

The bride is in her bridal dress of white, veil, orange blossoms, etc., etc.

She stands back of the sofa, her body slightly bent forward over the letter.

In her right hand is a dagger drawn, as if to plunge into the heart of her rival.

NIGHT AND MORNING.

A lady, dressed in black, enveloped in black lace, or tarletan, which is covered with silver stars, is just passing slowly off one side of the stage as the curtain rises.

On the opposite side of the stage is a young lady dressed in white, enveloped in drapery of pink and yellow tarletan, reclining upon white cushions, covered with blue tarletan, her head raised upon one hand. Upon her head she has a coronet of gold paper, ornamented with silver stars. The stage should be dimly lighted, the lights hanging high, and a strong light shining upon the coronet.

IMPATIENCE.

An old lady sits in a low rocking-chair. Before her stands a little boy, seven or eight years old, holding a skein of yarn, which the old lady is winding.

At the door are two or three little boys making signs and noises to call the little fellow to join in their play. But the grandmother appears unconscious of the impatient looks of her grandson, or the noise and gestures of his playmates.

RAISING A BEARD.

A little boy sits leaning back in a large arm chair with a large towel pinned around his neck. A little girl stands before him

with dish of lather in her left hand, and with her right hand she is lathering his face with a brush.

ANCIENT HISTORY.

(A little girl seated by a table with a book in her hand, trying to study. She throws down her book, yawns and says)—

Oh, how sleepy I am! There is surely no sense
 In this dull, stupid book, that mamma makes me read,
 With its horrible tales of attacks and defense;
 Of sackings and sieges, and many a deed
 Of murder and blood, and of wearisome mystery,
 That I don't care a pin for, in dry ancient history.

Now if mamma did but know, that in this lovely weather,
 When the wild flowers ring their sweet bells in the wood.
 I would dote on my botany; I am sure she would rather
 Have me study at that, in a bright willing mood,
 Than to yawn, and to doze o'er the wearisome mystery,
 That I ne'er shall remember of dry ancient history.

DIOGENES AND HIS TUB. (400 B. C.)

Diogenes sitting in front of his Tub, bare-headed, bare-footed, and wrapped in an old mantle.

Alexander in military dress, with several soldiers, standing before Diogenes.

Alexander. (To Diogenes.) Have you any boon to ask?

Diogenes. Yes. Get out of my sunshine!

Alexander. (Turning to his soldiers.) If I were not Alexander, I would be Diogenes.

CURTAIN FALLS.

JOSEPHINE AND NAPOLEON.

Napoleon seated by a table, his head resting upon his hands. Josephine enters the room; stands before him near the table. After gazing upon him for a moment, taking her diadem from her brow, she speaks—

Alas! what boots my diadem,
 These pearls and diamonds rare?
 It fitteth not an outcast Queen,

This coronet to wear;
 For thou, Napoleon, thou hast mixed
 A bitter draught for me;
 And saddened this poor heart that looked
 For happiness to thee.

It is ambition's mighty spell
 That weighs thy spirit down,
 And bids thee seek another bride,
 The heiress of a crown.
 And thou wilt seat her on thy throne,
 The house of Austria's pride.
 The young and noble-born Louise
 Will be thine Empress bride.

And I, the poor forsaken one,
 In exile far must pine,
 An alien from a husband's love;
 The stern decree is thine.
 O! how couldst thou, ambitious man,
 Thus wring my breaking heart?
 Thou wilt not change, the word has passed—
Heir of the world, we part!

She looks upon him a moment, he moves not, and as she passes out, the curtain falls.

LAFAYETTE AND THE MOTHER OF WASHINGTON.

In the center of the room plainly furnished, seated in an old-fashioned chair, is a lady to represent the Mother of Washington. She should be dressed very plainly in the olden style; a white handkerchief crossed over her bosom—on her head a plain, white cap, and knitting work in her hands. Before her, with profile view to the audience, stands a gentleman representing, Lafayette, dressed as he is seen in the French prints found in the United States Histories, in military dress coat, sash, ruffles, etc. The curtain will rise and fall. When it rises the second time, Lafayette speaks.

"On this eve of departure for my native France, I come to crave your blessing, and express my love and admiration for your noble son."

Mrs. Washington rises and advances towards Lafayette, whose hand she takes, and says:

You will bear away from our beloved country, not my blessing alone, but the blessing and love of every true American."

CURTAIN FALLS.

QUEEN MARGARET AND THE ROBBER.

During the war of the Roses of England in the fifteenth century, a battle occurred near the town of Hesham. Queen Margaret, wife of Henry VI. of Lancaster, watched the contending parties from an eminence. She was a very handsome woman, and it is said that on this occasion, she was dressed in a manner better becoming the splendor of the court than the battle field. She watched the conflict until her husband and his followers, who were defeated, were flying from the field.

Her attendants sought their own safety in flight, and Margaret finding herself and little son alone, started for a thick wood, when she was stopped by a highwayman. The remainder of the story is told by the Tableau.

The Queen is dressed in a long robe of some rich material—the waist close fitting and short—the sleeves flowing from the elbow.

Her head is encircled with a diadem of precious stones, and her neck with diamonds—both of which are partially concealed by a heavy veil which is wound around her head and falls over her shoulders. Her little boy is clinging to her—one hand rests on the boy's shoulder, the other is partially raised toward the Robber, who stands before her. His hair and beard are long—his face dark and fierce—his blouse is belted with a broad leather belt, in which are pistols, knife, etc., and his hand grasps a sword.

Margaret. Why do you stop me? You will not molest an unprotected woman! Here, my friend, I commit to thy care the safety of the heir to the throne of England. This is the Prince of Wales.

Robber. (*Drops his sword and kneels.*) Pardon me, most gracious lady, my cottage is close at hand. (*He gives a low whistle and a woman in coarse clothing appears.*) Marian, here are the Queen of England and her son.

Marian. You will find poor comfort in our hut.

Queen. I care little whether our shelter is a cottage or a palace, so long as we can trust our hosts.

Robber. Do not doubt me. Though an outcast, I am a man. I am a friend to the Red Rose, and I here swear that I will defend Queen Margaret and her son.

Marian. Believe him, gracious Madam, he will protect you.

Queen. I do.

CURTAIN FALLS.

IPHIGENIA AND AGAMEMNON. (B. C. 1200.)

WALTER SAVAGE LANDOR.

The following is a scene from Homer's story of the Trojan War—which occurred 1200 B. C.

The Grecian fleet, on its way to Troy, was detained by adverse winds, on account of the anger of the goddess Diana—whom Agamemnon then leader, had offended. Calchas the soothsayer announced, that the anger of the goddess could only be appeased by the sacrifice of Iphigenia, the daughter of Agamemnon. When this was accomplished, the fleet again set sail.

(Agamemnon in armor—Iphigenia clad in the simple dress of a Grecian maiden. See note on costume.)

Iphigenia. (Taking her father's right hand.)

O father! I am young and very happy.
I do not think the pious Calchas heard
Distinctly what the goddess spake; old age
Obscures the senses. If my nurse, who knew
My voice so well, sometimes misunderstood,
While I was resting on her knee both arms,
And striking it to make her mind my words,
And looking in her face, and she in mine,
Might not he, also, hear one word amiss,
Spoken from so far off, even from Olympus?

(Agamemnon placed his cheek upon her head, but replied not.)

O father! sayest thou nothing? Hearest thou not
Me, whom thou hast, until this hour,
Listened to fondly, and awakened me
To hear my voice amid the voice of birds,
When it was inarticulate as theirs,
And the down deadened it within the nest?

(Agamemnon moved her gently from him, still silent.)

Iph. (With sighs.)

I thought to have laid down my hair before
Benignant Artemis, and not have dimmed
Her polished altar with my virgin blood;
I thought to have selected the white flowers
To please the nymphs, and to have asked of each
By name, and with no sorrowful regret,
Whether, since both my parents willed the change,
I might at Hymen's feet bend my clipt brow;

And (after these who mind us girls the most)
 Adore our own Athene, that she would
 Regard me mildly with her azure eyes.

(*Again taking his right arm.*)

But, father, to see you no more, and see
 Your love, O father! go ere I am gone!

(*He gently moves her off, and draws her back, bends his lofty head above hers, heaves a sigh, and turns away.*)

Iph. (*Shuddering.*)

O father! if the ships are now detained,
 And all your vows move not the gods above,
 When the knife strikes me there will be one prayer
 The less to them: and purer can there be
 Any, or more fervent, than the daughter's prayer
 For her dear father's safety and success?

(*He shakes with a groan, as an aged priest enters and takes her wrist. She turns toward her father and cries:*)

O father! grieve no more; the ships can sail.

THE MAY QUEEN.

CHARACTERS.

Queen.
 Crowner.
 Scepter bearer.
 Six maids of honor.
 Six Floras.
 Two pages.

On a platform strewn with flowers is a throne beautifully decorated with garlands and vines.

The Floras' procession. First the Floras. Little girls dressed in white, with pink sashes; dresses decorated with flowers, and hair with buds; they advance, scattering the flowers from their baskets; two little girls, the pages, follow, dressed in white with green sashes; when within a short distance of the throne, they separate, and form a line on each side, leaving a path to the throne; next advance the maids of honor, dressed in white, with blue ribbons, bouquets of flowers looping up their sleeves, and fastened in the bosom of their dresses. They also separate in lines.

Then follows the Queen, the crowner, and the scepter bearer. They walk up the path; the Queen is seated upon the throne, and the two officers stand one on each side.

The Queen is dressed in white, with white ribbons, a bouquet of delicate blossoms upon the bosom of her dress, her sleeves are looped with delicate blossoms, a beautiful wreath is thrown over one shoulder, passing under the opposite arm, hanging gracefully over her figure. The officers are dressed like the Queen, except the wreath. The crowner carries upon a silver waiter a beautiful crown of white flowers mixed with rose buds on myrtle. The scepter-bearer carries the scepter decorated with blossoms. After the Queen and officers have taken their places, the members of the court all pass upon the platform, the pages taking each a place near one of the officers, a little back.

The crowner then hands the silver waiter to a page, and taking from it the crown places it upon the head of the Queen. The scepter-bearer then presents the scepter.

All repeat, or sing,

"Mayest thou ever be a Queen,
Ruling where no pomp is seen,
By affections ever green."

THE TRUE CINDERELLA.

Many will, no doubt, be surprised to learn that the True Cinderella was an Egyptian maiden, who lived over two thousand years ago, upon the banks of the Nile. One day, when she, with young companions, was bathing her feet in the river, an eagle caught up one of her jeweled slippers, and flew with it to the royal palace, where it dropped its prize at the feet of the king, who offered a large reward to the one who should find the owner. The maiden, hearing this, presented herself at the palace of the king with one slipperless foot, while upon the other was the mate to that in his possession. The king's reward was himself, as he made the maiden his wife.

TABLEAU.

King upon his throne dressed in royal robes of purple or scarlet, embroidered with gold, at his left are several nobles and attendants, standing farther back. The others may be dressed in robes of bright colors, and the attendants in more somber colors, and shorter robes confined at the waist by a leather belt. In front of the king, though in a position to give nearly a front view to the audience, stands the maiden dressed in a simple white robe reaching to her feet, and confined at the waist by a blue girdle. She lifts her dress sufficiently to show one stockinged

foot, while on the other is a jeweled slipper mating the one held by the king.

OFFERINGS TO PEACE.

A low altar in front, inscribed PEACE. Behind it stands a young lady dressed in white, her hair flowing, and wreathed with flowers. Thirteen other young ladies in white, to represent the thirteen original States of the Union. Each young lady has a coronet encircling her head, containing thirteen stars. If desired, each lady may wear the coat of arms of the State she represents. The ladies are ranged in a semicircle, with garlands of flowers in their hands. The one directly opposite the altar is slightly in advance in the act of dropping her garland upon the altar. A strong white light is thrown upon the scene. Columbia, as guardian angel stands upon a slightly elevated platform, rear of semicircle.

After the tableau, if desired, the whole may appropriately conclude with singing Hail Columbia, Star Spangled Banner, or Red White and Blue.—*From the drama "Our Country," by T. S. Denison.*

A CONCOURSE OF GODDESSES.

CHARACTERS:

JUNO, The Queen of the Goddesses.
 CLIQ, Goddess of History.
 MINERVA, Goddess of War.
 CERES, Goddess of Plenty.
 DIANA, Goddess of Hunting.
 AURORA, Goddess of Morning.
 URANIA, Goddess of Astronomy

COSTUMES.

The Goddesses should be dressed in white with drapery varied according to the character, and each with appropriate emblems.

TABLEAU.

Juno seated on a throne elevated, covered with crimson or green drapery; her emblems are crown and scepter; at her right is Minerva with helmet and spear; at her left, Diana, with quiver, bow and arrows; Clio, seated at the feet of Juno crowned

with leaves, and holding pen and scroll; Justice is also seated below Juno; a long white veil falling over her shoulders; one hand rests upon a sword, in her other she holds scales. The other characters must be grouped in the most effective positions the stage will allow. Ceres with grains, fruits and flowers. Aurora, dressed in white, and draped with pink and saffron tarletan. She may be in kneeling posture nearly in front of the stage. Urania, her face nearly concealed by the lace or tarletan drapery which falls around her, and is made resplendent with stars, a silver crescent for a crown.

The background should be very dark.

WE 'S FREE.

A colored boy holding a colored girl by the hand in the attitude of dancing, and with faces expressing the fact that they are free. The boy is dressed in yellow pants and blue waist, old shoes too large, no stockings; the girl in red skirt, blue waist, black stockings, old shoes.

GRANDMA'S STORY.

Grandma, seated in an easy chair, her knitting in her lap, one hand raised towards the children who have left their play and gathered around her. One little girl is leaning on her knee; a larger one is seated on a low chair with a little boy resting his head upon her lap; both looking intently at grandma; an other little girl is sitting in her little rocking chair with a large doll in her arms. A boy, older than the other children, is sitting by a table, covered with books and papers. He appears to have forgotten his study, and sits with his elbows upon the table, his chin resting upon his hands, perfectly absorbed in grandma's story; children's toys scattered around.

THE DOUBLE COURTSHIP.

A very tall, thin man whose clothes appear much too large for him, his collar very high, his cravat large, is seated by a very short girl, towards whom he is bending in the attitude of making love. The girl is listening, with a countenance beaming with pleasure. She is dressed with great display of attempted style, in colors gay and inharmonious. On the opposite side of the room another courtship is going on. A short, very corpulent

man, with clothes very close fitting, is wooing a tall, slim girl, dressed in a style similar to the other. Both countenances express great pleasure.

A DOUBLE WEDDING.

The tall man and short girl, the short man and tall girl, all elaborately dressed, stand before a justice, who is apparently performing the marriage ceremony. The parents and friends, grotesquely dressed, are present.

MARRIED, BUT NOT MATED.

The same characters; the short bride is attempting to whisper confidingly into the ear of her spouse, while the short man is attempting to bestow a kiss upon his stately wife.

WHAT OUGHT TO HAVE BEEN.

The same characters, arranged according to height, look despairingly at each other, as if just conscious of what ought to have been.

BURNING OF THE STAMP ACT.

CHARACTERS.

Brother Jonathan.

John Bull.

Young lady representing Virginia.

Young lady representing Massachusetts.

Young ladies representing the remaining eleven Colonies.

COSTUMES.

Young ladies dressed in white with the name of the Colony they represent in gilt letters, from the right shoulder, to left waist.

Brother Jonathan, plain home-spun garments, straight flaxen wig, sallow complexion in make-up of the face.

John Bull, white hat, dark blue coat with brass buttons, red waistcoat, cream-colored knee-breeches, boot-tops, big stick, fiery red face in make-up.

TABLEAU.

Red fire burning in the center. Mass. bending over the fire about to burn a large sheet of paper inscribed in large letters, "Stamp act." Virginia L of Mass. with a similar sheet torn into fragments. Brother J. R of Mass. with a look of triumph, handing a similar sheet of paper to Mass. In the rear, L of Virginia, a man waving a banner inscribed: "No taxation without representation. Down with the Stamp Act." In the rear, R of Brother Jonathan, a youth waving a liberty cap. Still further to the R, and rear, John Bull clenching his fist with a look of anger and astonishment. The eleven young ladies at the left and rear.

R right. *L* left. *C* center.

THE STOLEN KISS.

A bright girl, simply dressed, is about to set a dish of apples upon the table, she turns so suddenly in her surprise toward the young man who is standing behind her, and who has stolen a kiss, that the dish tips, and the apples roll upon the floor.

THE ANXIOUS MOTHER.

A little girl dressed in the costume of a lady, her hair put up under a cap, sits in a rocking chair, holding a large doll, her sick baby. She has her face partially concealed by her hand, which she is holding to her eyes. The doctor stands by her holding the wrists of the baby with one hand, while in the other he holds a watch at which he is looking. The doctor is a little boy dressed like a man, in straight-bodied coat, etc. A table covered with vials, cups, and spoons, is near; also the bed or cradle of the babe.

THE MINIATURE SOLDIER'S FAREWELL.

A little boy dressed in soldier's uniform, sword by his side, plume in his cap, etc. He stands with his arm around a little girl, younger than himself; his head is bent toward her; she partially conceals her face with her handkerchief.

LIBERTY AND HER HANDMAIDENS.

Liberty: Dressed in a long white robe, a crown of stars adorns her head, her right hands grasps the standard of a flag, with the folds of which she is partially draped; her left hand rests upon a large shield, the upper part of which consists of stars upon a blue ground; the lower part of stripes alternating white and red.

Religion: A fair young girl stands at the right of Liberty, dressed in a long white robe; her hair loose, and ornamented with white flowers; her right hand rests upon a large white cross, wreathed with flowers. The cross rests partially upon her shoulder; in her left hand she holds an open Bible.

Knowledge: A young girl at the left of Liberty; she is also dressed in white; a laurel wreath crowns her brow; a table is near her, containing books, globes, charts, maps, etc. She holds a manuscript roll at which she is intently gazing.

 THE COURT OF CIVILIZATION.

This tableau illustrates the progress of civilization, represented by Greece, Rome, Spain, France, England, America.

COSTUMES.

The Spirit of Civilization: A white robe, similar to that worn by Liberty; it should be edged with silver; hair flowing; a crown.

Greece: White tarletan robe; blue tarletan sash; bands of gold about wrists and head; hair in a twist with one tress left loose.

Rome: Crimson robe; short sleeves; toga of white, trimmed with gold band; hair in twist or coil.

Spain: Long black silk skirt; a scarlet waist, square neck, black lace drapery over head and shoulders; gilt pins in hair, chain, etc., and a large gold cross hanging from waist; black and gold fan.

Germany: Some thin fabric displaying the national colors (red, white, and yellow), the red may be supplied with flowers; hair flowing.

France: Pink dress; long train; dress covered with gilt spangles; pearls on head, neck and arms.

England: Black velvet; skirt and mantle bordered with ermine.

America: Thin white robe; high neck; long sleeves; blue Spanish waist, covered with stars.

Each lady bears in some graceful manner the banner of her country; they are easily imitated from pictures in Johnson's Atlas or Webster's Dictionary.

TABLEAU.

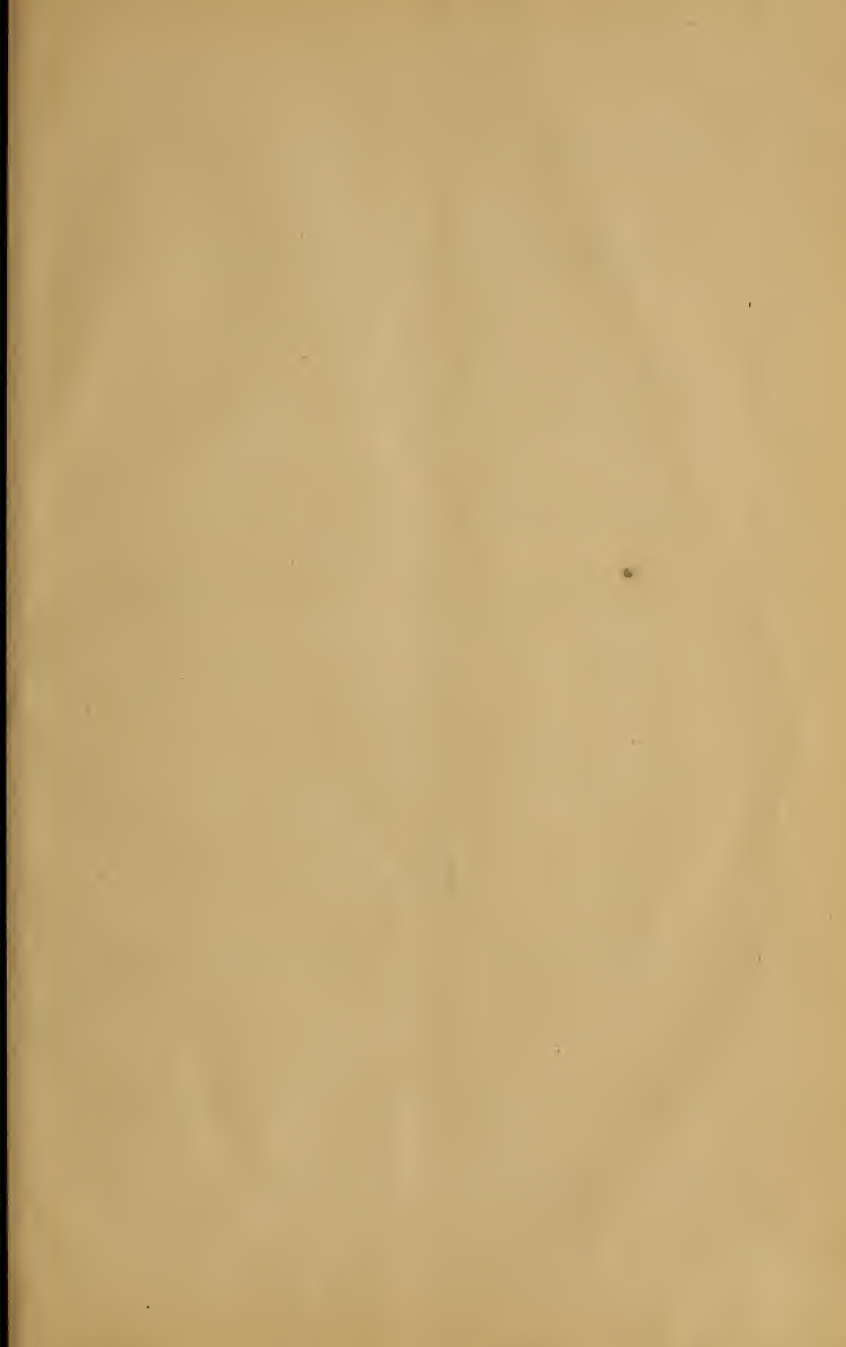
The Spirit of Civilization: Seated on an elevated throne. Upon a small altar at her side is a scarf of alternate stripes of red, and blue, and a crown of silver stars. Each of the other characters are arranged as artistically as possible at the right and left of Civilization. As the curtain rises, America enters, advances and kneels on a cushion at the feet of Civilization, who places her hand upon the head of America, and says: "Welcome, thou youngest, and most heroic daughter of nations, only fulfill thy noble mission, faint not in thy high career, then shalt thou ever remain first in the sisterhood of nations." She then takes the scarf from the altar, drapes it over the shoulder of America, and places the crown on her head. Then the other nations draw nearer her, and all repeat, or sing—

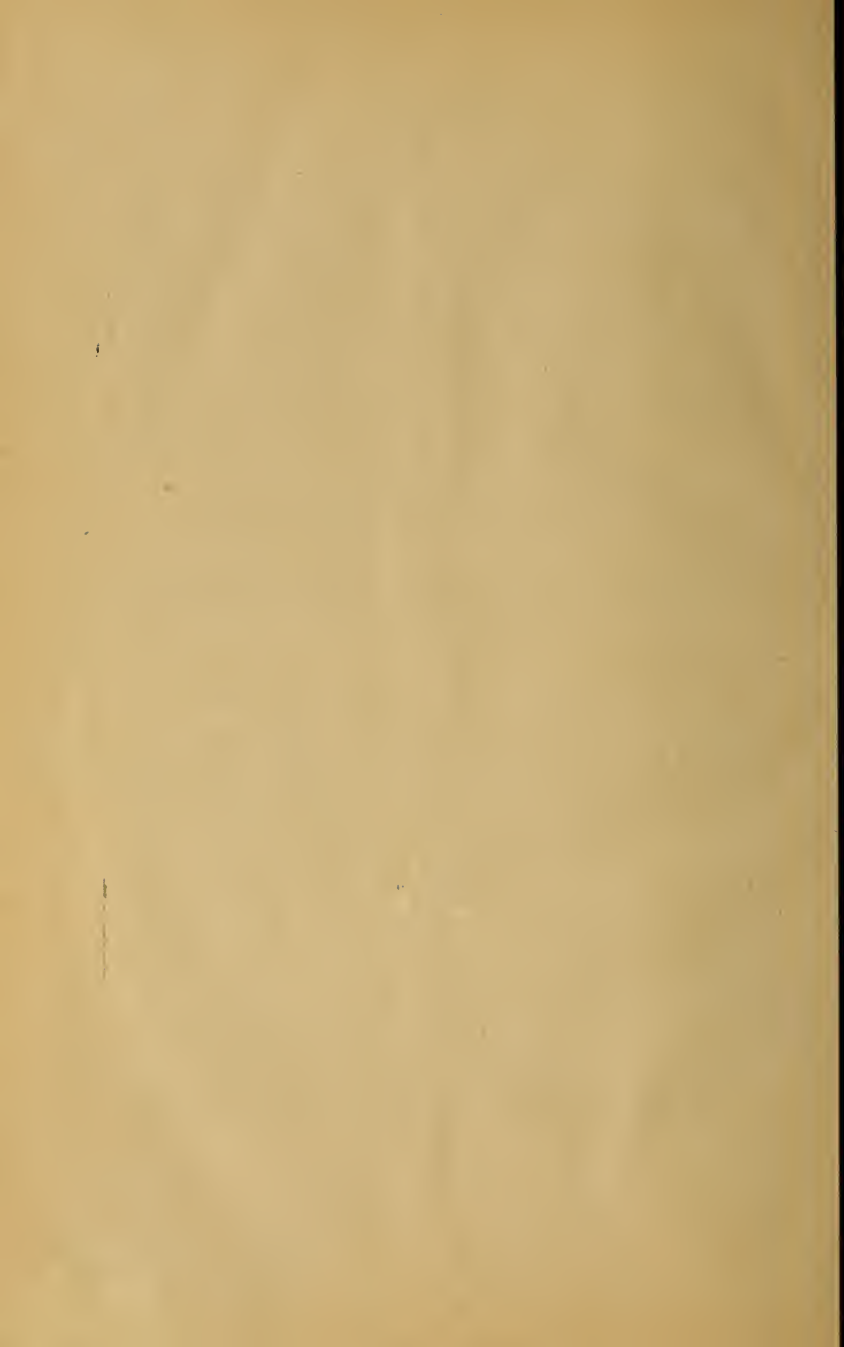
"Fold the broad banner stripes over her head
Crown her with star jewels, Queen of the West,
Earth for her heritage, God for her friend,
She shall reign over us, world without end."—*Holmes.*

(Piano strikes up: "Columbia the Gem of the Ocean." As Civilization gives her hand to assist America in rising, and the two walk together off the stage, the others follow by twos.)

 THE UNFORTUNATE COMBATANTS.

A dozen or more boys from 10 to 14 years old, apparently just from school—are gathered upon the play-ground; some have their school satchels thrown over their shoulders, others with books in straps, balls, clubs and marbles are scattered around. The master has caught two of the boys in a fight; he holds each by the collar, and looks fiercely on. He is dressed in some old time costume. The boys are both bareheaded, hair rough, coats off; sleeves rolled up. The smaller boy stands with his hands hanging by his side, though his fists are clutched, and he glares fiercely at his antagonist. The larger boy looks more subdued, and appears to have had the worst of the fight; he holds his head in one hand, and the other rests upon his side as if hurt. He looks crestfallen and subdued. The rest of the boys stand in groups—a few of the older near the larger combatant, and the others near the smaller boy. One little fellow stands near the master with his hand raised, and finger pointing to the opponent of his friend, whose cause he is apparently pleading with great earnestness. The larger boy has his champion, who appears to be laying the blame upon the smaller.





THE ASSESSOR.

A humorous sketch illustrating the difficulties of an assessor in listing the property of a shrewd old farmer. Full of unexpected developments; 3 male and 2 female. Time, 15 m.

BORROWING TROUBLE.

A ludicrous farce; 3 male and 4 female. Time, 30 m. Illustrates the very amusing trials of a borrowing family.

"Borrowing Trouble fully sustained the excellent reputation gained by its author. It brought down the house."—*Madison (Wis.) Democrat*.

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A very amusing country law suit; 8 male characters. (May admit 14). Time, 15 minutes. Contains a very remarkable verdict.

LOUVA, THE PAUPER.

A drama in five acts; 9 male and 4 female characters. Time, 1 hour 45 m. Contains a good Yankee character and a humorous darky character. This is an intensely interesting and pathetic play. It admits of striking scenic effects, and is a *strong* and popular play for amateurs.

Act I., Louva's tyrants. Act II., freedom promised and denied. Act III., the trial. Act IV., flight. Act V., pursuit; death in the mountains; retribution.

"Send sample copy of a play that is as good as Louva the Pauper. That took splendidly here."—*G. J. Railsbach, Minier, Ill., Dramatic Club*.

"Peleg Pucker, the Yankee peddler, is inimitable."—*Practical Teacher, Chicago, Ill.*

THE PULL-BACK.

A laughable farce; 6 female. Time, 20 m. Contains an excellent old-fashioned "old lady" character. Pictures her adventures among the devotees of fashion.

HANS VON SMASH.

A roaring farce in a prologue and one act; 3 male and 4 female. Time, 30 m. Contains an excellent humorous Dutch character. This is a very popular farce. Country life.

"Hans brought down the house."—*DeVan Vleck, Deep River, Iowa*.

ON THE BRINK,

Or, The Reclaimed Husband.

A temperance drama in two acts, by H. Elliott McBride; 12 male and 3 female. Time, 1 hour, 45 m. Seven of the characters have unimportant parts, and some of the parts are so arranged that the same person may play two parts. Contains three humorous Yankee characters.

"We rendered On the Brink a number of times very successfully to crowded houses."—*Dramatic Club, Cordova, Minn.*

A PARLOR ENTERTAINMENT.

A sketch, by H. Elliott McBride; 2 male and 5 female. Time, 25 m. A first rate piece for boys and girls in school exhibitions. Very amusing.

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A patriotic drama in three parts. Requires 9 male, 3 female. (Admits 9 male, 15 female.) Four fine tableaux. Time, about 1 hour. Based on Colonial and Revolutionary history of U. S. The narration is lively enough to make it take well. It contains some striking situations.

A BAD JOB.

A highly ludicrous farce, by H. Elliott McBride; 3 male, 2 female. Time, 30 m.

What Have we to do with Plymouth Rock?

A colloquy adapted to the use of Illinois schools, and of general interest to New England immigrants in the central Western States. By J. H. Blodgett. May be used by from ten to twenty pupils. Time, 40 m. Interesting and instructive in the history of Illinois.

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A drama in three acts; 4 male, 2 female. Time, 1 hour, 15 m. An intensely interesting story of petted indulgence, error, suffering, wrong, retaliation and repentance. Humor to make it take. No dialect. A society play to suit the most fastidious. *Ready Nov. 15, 1879.*

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A brilliant comedy in four acts; 6 male, 5 female. Time, 1 hour, 45 m. This play is not a mere tissue of imaginative incidents. There is scarcely an incident in it but has had its counterpart in the workings of our public schools. It contains a good comic Irish character, an American "Mrs. Gamp," a "self-made man" (poor job), and the typical American "School Ma'am," anxious to succeed, but beset with difficulties. Every teacher, every director, every citizen, should read it as a *book*, whether you wish it as a *play* or not.

THE IRISH LINEN PEDDLER.

A lively farce; 3 male, 3 female. Time, 45 m. The action is lively, the incidents unexpected and ludicrous. Pat O'Doyle, the peddler, is a combination of wit, drollery, cunning and impudence.

THE KANSAS IMMIGRANTS; or, The Great Exodus.

A roaring farce; 5 male, 1 female. Time, 30 m. Contains two darky characters. Excruciatingly comical. Cannot fail to be a popular farce.

IS THE EDITOR IN?

A farce; 4 male and 2 female. Time, 20 m. Scene, a country newspaper office. Very amusing.

A REGULAR FIX.

A farce, by J. Madison Morton; 6 male, 4 female. Time, 35 m. Very popular.

MY TURN NEXT.

A capital farce, by T. J. Williams; 4 male, 3 female. Time, 45 m. Illustrates the difficulties an apothecary encountered through marrying in haste.

A KISS IN THE DARK.

A farce, by J. B. Buckstone; 3 male, 2 female. Time, 40 m. A highly successful farce.

THE PERSECUTED DUTCHMAN.

A farce, by S. Barry; 6 male, 3 female. Time, 40 m. Good.

LIMERICK BOY (Paddy Miles.)

A farce, by James Pilgrim; 5 male, 2 female. Time, 40 m. A tip-top farce.

I'M NOT MESILF AT ALL.

A farce, by C. A. Maitby; 3 male, 2 female. Time, 25 m. Very funny.

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Of plays, containing the first ten plays in this catalogue, substantially and handsomely bound in muslin, gilt stamp. Will be sent, postpaid, for \$1.25.

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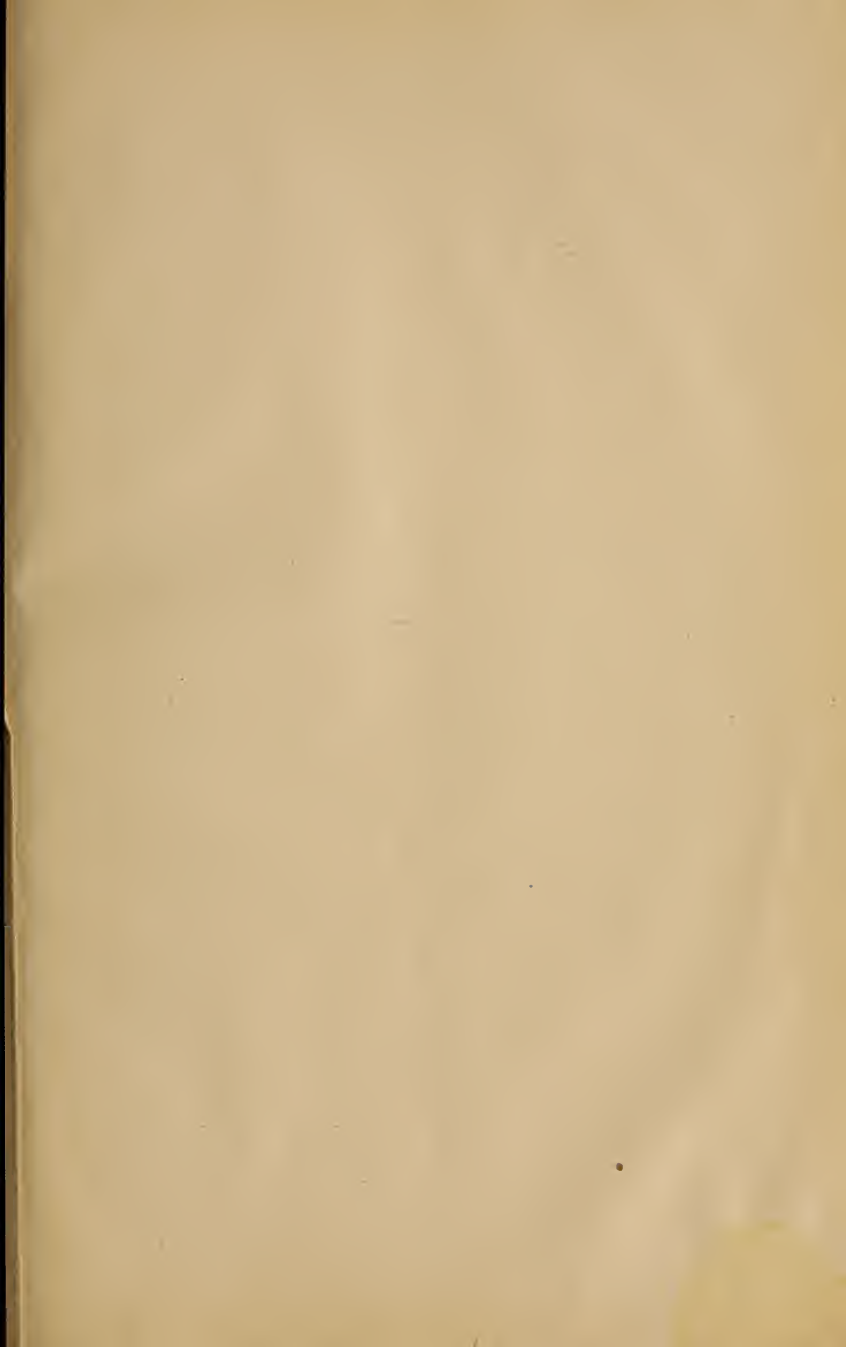
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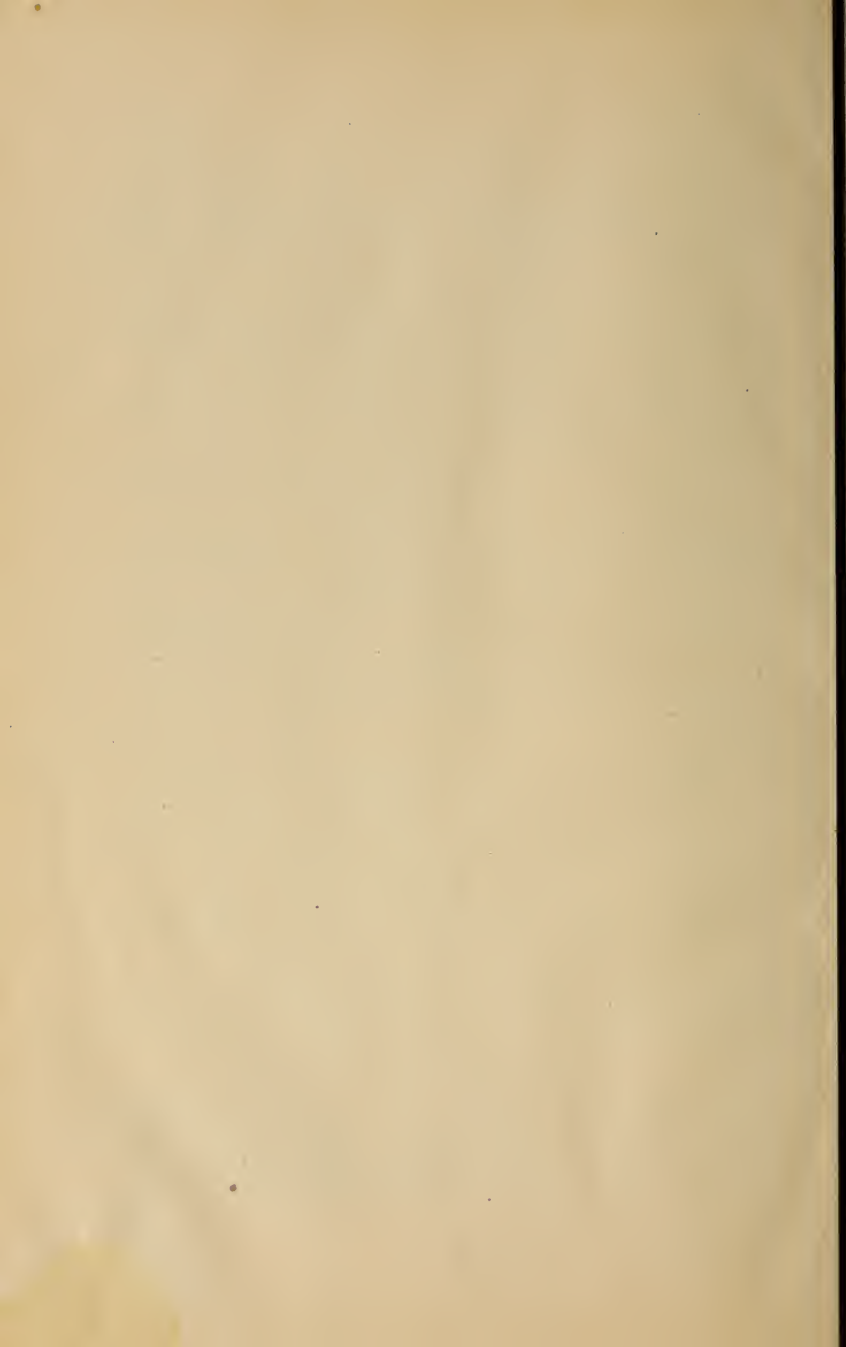
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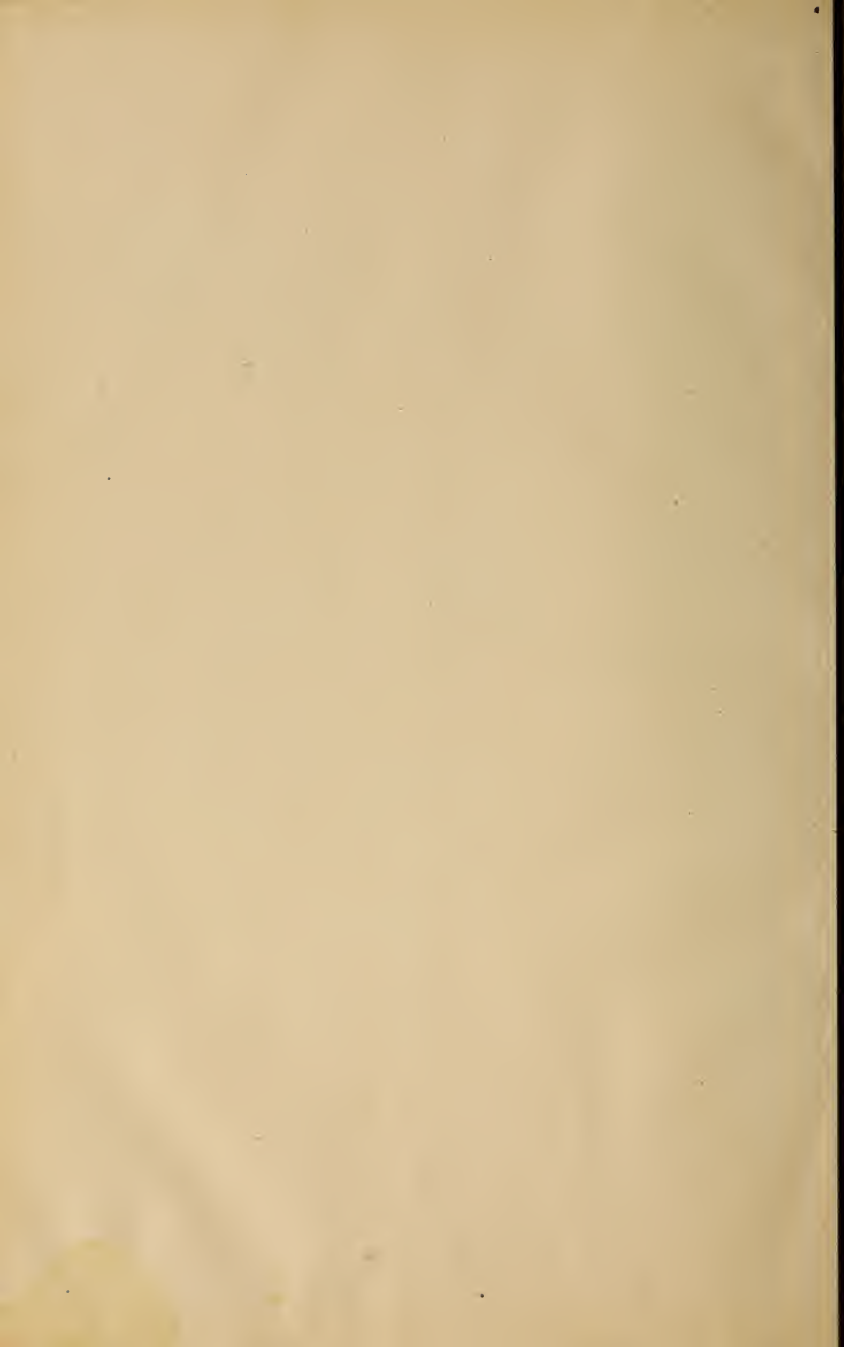
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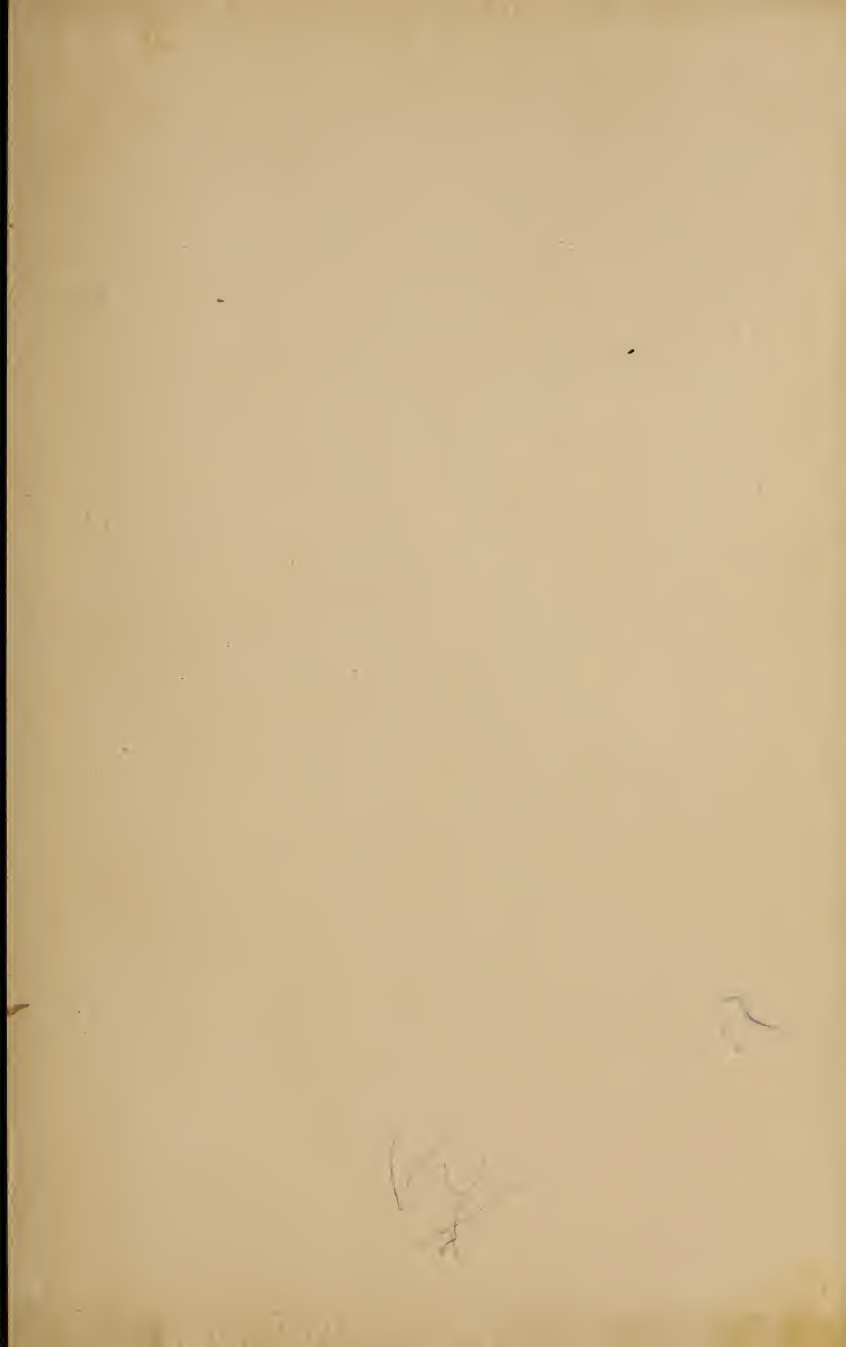
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