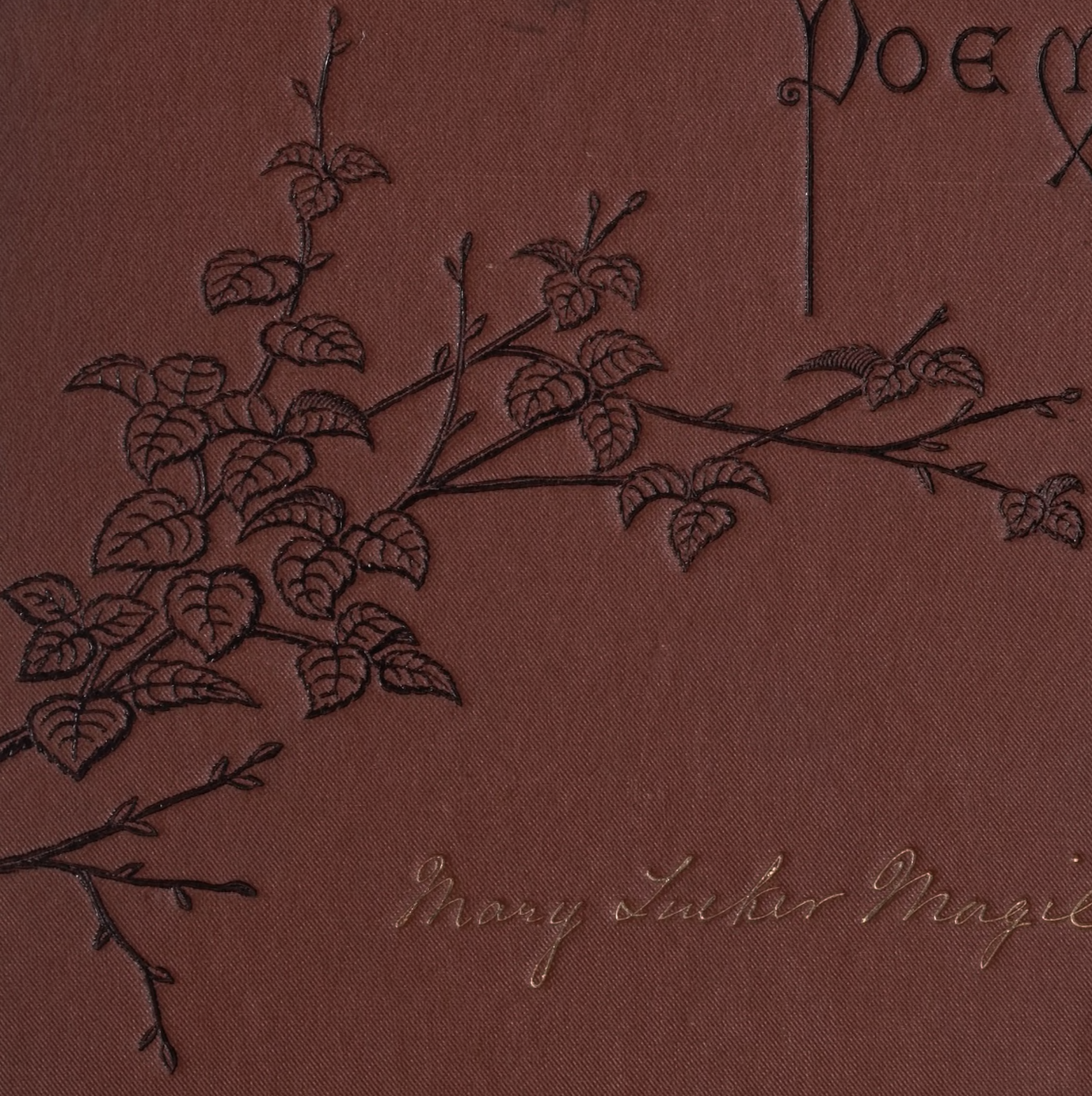
Pantomimes
OR
Wordless Poems



Mary Tucker Magill

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PANTOMIMES;

OR,

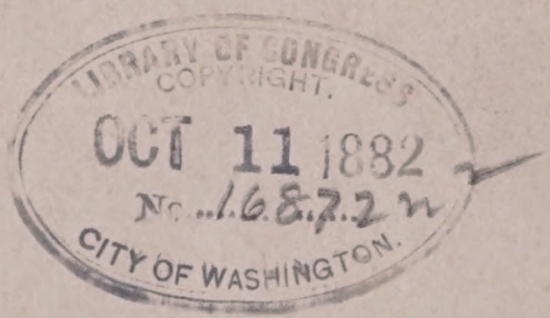
Wordless Poems,

FOR

ELOCUTION AND CALISTHENIC CLASSES.

BY

MARY TUCKER MAGILL,
AUTHOR OF "HISTORY OF VIRGINIA," "HOLCOMBES," ETC.



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AUTHOR'S PREFACE.

THESE exercises have been used by their author with great effect, both in classes of Elocution and Calisthenics, but have an especial adaptation to the former. They are now given to the public at the request of teachers who have seen and heard of them, and feel that they meet a want of which every teacher of the art is conscious, — being a revelation, in beautiful and simple fashion, of the special use of the facial and flexor muscles in elocution. By clearly defining this use, they tend to curb the tendency to exaggeration and affectation, so common in elocution, which brings so much discredit on the study, and is absolute destruction to art, which is only true in proportion to its brotherhood to nature.

The music, by Fuenkenstein, has been composed especially for the exercises, and is so arranged as to develop and assist the expression.

I am happy to be able to refer to the following teachers: —

The Misses Graham, *New York City.*
Mrs Willsamease, *New York City.*
Miss Hammond, *New York City.*
Miss M. J Baldwin, *Augusta Female Sem., Staunton, Va.*
Mrs. Gen. Stewart, *Virginia Female Inst., Staunton, Va.*
Professor John Powell, *Richmond, Va.*
The Misses Burgess, *Pinkney Institute, Washington, D.C.*
The Misses Kerr, *Female Institute, Washington, D.C.*
Miss Sarah Randolph, *Patapsco Inst., Ellicott City, Md.*
Miss Mary Pegram, *Baltimore, Md.*
Mrs. Wilson Cary, *Baltimore, Md.*
Mrs. Mallon, *Atlanta, Ga.*
Mrs. Leech and Woods, *Norfolk, Va.*

Very respectfully,

MARY TUCKER MAGILL.

77 West 55th Street, New York.

Miss Magill has struck a happy vein in physical culture.

The real object in body training is a more perfect marriage of the soul and body. The difference between the awkward movement and stolid faces of many persons of even pronounced intelligence, and the graceful movements and speaking countenance of the stage artist, illustrates the contrast between mere contiguity and unity.

The discord between soul and body, as shown in the face, is often very striking. The conversation may be bright, while the face is a blank. This provoking and painful immobility of the face may be removed by a course of special training. Miss Magill has thoroughly grasped the difficulty and its removal. The illustrations show how comprehensively and finely she touches the emotional gamut.

I commend this course of facial training. It must be very fascinating, and will add indefinitely to the pleasure and sparkle of our social life.

Very respectfully,

DIO LEWIS.

PANTOMIMIC EXERCISES.

THERE is nothing so essential to the attractiveness and beauty of an individual as mobility of expression and ease and grace of movement; however beautiful the features, if no light is shed upon them from the soul within, the face lacks the charm which attracts; it is like the fair flower without odor, — beautiful to the eye, but wanting that which alone could make it charming.

On the other hand, we can all recall faces, with no beauty of feature, which attracted and kept us charmed by that play of expression which made it the mirror of the soul within, — the changeful emotions flitting over it like the face of the heavens in spring: one moment bright with the sunshine of mirth, the next dewy with the white clouds of sympathy, or bursting into the brilliant sunset hues of generous enthusiasm.

The statuesque repose of the marble has its beauty. The work of the sculptor with his chisel upon the resisting stone is beautiful only in proportion to his faithful

delineation of nature, and we gaze in silent awe and admiration at his highest achievements. But the kindling eye, the mobile mouth, the graceful movement of the pliant form, is the noblest work of a divine hand, an achievement worthy of a god.

In teaching the science of Elocution, I have always been met on the threshold by the difficulty of making the pupil comprehend the fact that his *entire* being — body, soul, and spirit — must assist in the work. The voice, though so often in error, is the most manageable element; any attempt at movement of the body being stiff and awkward from embarrassment, while the face remains still and unresponsive. In striving to overcome this difficulty, I was led into a deeper study of the whole subject, and was amazed to find the broad field opened before me, the wonderful power of the human frame for purposes of expression without the aid of language; and the result is these simple exercises, intended to give ease to those muscles which we use in elocution, to open up to the student the idea of their importance in every branch of the study, from conversation, — its foundation-stone, — through reading and recitation, up to the highest oratory.

However much the opinions of the world at large may be at variance upon the subject of physiognomy,

all agree in conceding to it great weight in science. In all of the ages of the world, writers have contributed to the subject. Beginning with the Bible, we hear Solomon say: —

"A naughty person walketh with a froward mouth. He winketh with his eyes, he speaketh with his feet, he teacheth with his fingers."

"A violent man shutteth his eyes to devise froward things; moving his lips he bringeth evil to pass."

"A high look and a proud heart and the ploughing of the wicked is sin."

"There is a generation, O how lofty are their eyes, and their eyelids are lifted up."

"A merry heart maketh a cheerful countenance."

"Heaviness in the heart of a man maketh it stoop."

In the Apocryphal writings, we read: —

"The heart of man changeth his countenance, whether it be for good or evil."

"There is a wicked man that hangeth down his head, and calleth down his countenance, and maketh as though he heareth not."

"A man's attire and excessive laughter and quiet, show what he is."

One of the world's greatest students of this subject — Cicero — says: —

"Nature hath bestowed upon man a bodily figure completely adapted to his mind. The face of every other animal he hath turned downwards to the ground, from whence its nourishment is drawn; to man alone is given a form erect, a face turned upward to his kindred heaven, to those divine abodes which are

his native seat. She has, besides, so exquisitely modelled the human features that they are capable of expressing the most secret emotions of the soul. The penetrating glances of the eye indicate the corresponding internal affections; and that which is emphatically called the countenance announces the moral character."

Herder, a writer on physiognomy, thus analyzes the face: —

"*The forehead* is the seat of serenity, of joy, of gloomy discontent, of anguish, stupidity, ignorance, and malignity; it is the table of brass upon which are engraved the thoughts in letters of fire.

"Below the forehead is *the eyebrow*, that beautiful frontier: in its mildness, the rainbow of peace; in rage, the bended bow of discord.

"*The eyes* form the windows of the soul, transparent globes, the sources of light and life; they sparkle in joy, glow in anger, gleam softly in sympathy, droop in sorrow.

"*The nose* gives a finish to all the features of the face. The root of the nose, its ridge, its point, its cartilage, its nostrils, all express understanding and character.

"*The mouth* characterizes the taste and propensity; is curled to express contempt, compressed in anger, smiling in affection and the softer emotions, laughing in joy and triumph, drooped in sorrow, thrown violently open in terror.

"Nature has placed *the ear* at the side of the head, half concealed: with less of beauty and grace than distinguishes the other features, with no power in itself of transmitting expression; from which we learn that man hears for himself alone, and not to convey to others a sign.

"*The head*, supported upon the neck, discovers, by a motion, what man wishes to express: firmness, pride, dignity, sorrow, or shame."

We may add to this beautiful analysis, that the limbs in their every muscular action are as full of expression as the features of the face. Who so simple as not to be able to form some judgment of the vital force and character of a man, even his age, by his step? The child bounds along the pathway of life, his step yet untouched by disappointment and failure; the untried world before him, he believes himself unconquerable. The youth is but a modification of the child: a little more of thought, of feeling, in his movement; but although life has, even now, had some failures for him, he believes them all behind him; the mountain height above him, he moves to conquer its steeps, with buoyant step, his banner, "Excelsior!" in his hand. Stern middle age moves with sober step, back a little bowed, limbs strengthened by toil, the buoyancy and confidence of youth replaced by the firmness and determination of character developed by experience; his every movement shows that he knows he can be conquered, that success means work, and he braces himself for the hand-to-hand conflict. Then follows old age, with step feeble and broken, falling towards the grave, man's last resting-place.

Lavater, the most enthusiastic and voluminous author on this subject, has left to literature five folio volumes, in which the subject is given, on one side, with the

greatest interest and power. He claimed the ability to tell a man's character at a glance, and even to divine his thoughts, by placing himself in his situation. Although we must stop short of Lavater in his convictions, yet there is so much of wisdom, beauty, and truth in his words, that we must adopt them into our text. He defined physiognomy as "man's interior manifested by his exterior, whether feature, outline, or position give the sign; it is what a man is *in general*. *Pathognomy* is the human form in action; the interpretation of the passions shown by the movement of its parts; what the man is at the present moment."

Man's physiognomy forms the difference between himself and the brute, — no form so noble, so sublime, as his, containing so many faculties, so many powers of action; his eye darts lightning in anger, and melts into softness in love; his foot, by its very stroke upon the ground, displays some element of his true character; the head rears itself in pride and joy, and bends in humility and sorrow. In short, the whole visible man is the servant of the invisible mind, which moves and controls him at will. Any disobedience to this universal law is affectation, — a mask which a man puts on to conceal his real self.

The science of elocution has for its *true* object the

analysis of this subject, — the true and beautiful in nature. The study has been brought into great disrepute and ridicule by false teaching, — the stilted style, — where the feeble grasp strives to arrest the whirlwind, or with a feather stop the torrent; to outbellow the thunder with a baby wail, or out-flash the lightning with a brimstone match.

I aver that there is not so much nonsense and falsehood taught on any subject as elocution; the whole matter is generally misunderstood. The science has for its object and end not so much building up as tearing down. From our infancy we are the victims of habit, or second nature, which eats into the true nature like a canker, undermining and tearing away the beauty implanted with our being, and putting in its place the wretched substitute which forms the mask we wear to conceal what we are.

Now, elocution should aim to tear away this mask by gradual and thorough work, taking us back to the beautiful mother Nature, who, in her pure fountain, washes us clean from the defilement of habit, and makes us simple and tender as nature herself. "Put yourself in his place" is the best motto for an elocutionist.

"The only study of mankind is man;" and, such is the unity of our nature that, when we find out what

would be our true feeling in any given situation, and display that feeling with perfect naturalness, we touch a chord which will make the whole human race vibrate.

I have often observed that it is the most feeble and incapable pupil who is most ambitious to undertake the greatest flights. I recall one such, a stage-struck youth, who, presenting himself for lessons, said: "I have a passion for high tragedy!" I advised him to get rid of the dangerous guest, and be content to begin on the lowest round of the ladder instead of the highest, or he would get a dangerous fall. Like many another self-sufficient youth, he did not listen to my friendly admonitions, and the fall came in due time. All know the story of the great Cicero and his teacher Roscius, the actor; that it was a long discussion with them which could best express feeling, voice, or action. In these exercises we take the side of Roscius, and see what we can do with our subject without the aid of the vocal organs. My object in this, as I have before hinted, is by excluding this palpable medium, and throwing upon the face and body the entire weight of expression, to give to the world of students an idea of the power of representation which lies in their frames, to show them that, however important the voice and memory may be, facial expression and move-

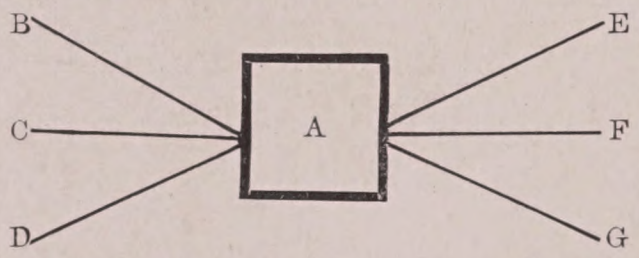
ment must be studied in order to make a perfect whole, — the whole being must respond in order to make the elocutionary effort a success.

The subjects chosen for these exercises are of the simplest, such as enter into our every-day life. There are eight changes: I. EXPECTATION; OR, LISTENING AND LOOKING; II. AFFECTION; III. ANGER OR HATRED; IV. SORROW; V. JOY; VI. FEAR; VII. RELIGIOUS DEVOTION; VIII. THE FAREWELL.

They are so arranged as to bring in strong contrasts. Love and hatred follow each other, — "Sorrow endureth for a night, Joy cometh in the morning," — the anguish of "terror" is followed by petition and resignation. The object to be gained in these contrasts is to promote the mobility of the face, to make the facial muscles obey instantly the will of the master, — *Mind.* The music is chosen to suit the sentiment to be expressed: Soft and earnest in expectation and affection, stormy in hatred and fear, plaintive in sorrow, brilliant in joy, and soothing in devotion.

The exercises were arranged some years ago, to meet the wants of a class of my pupils, and have excited so much attention by their beauty of sentiment and simple, unexaggerated expression, that I have been frequently solicited to publish them. It has been a difficult task

to do so; and even now there are wants to be met, with which a living teacher must cope. Any one who has given thought to the subject will at once catch inspiration from the thought, in the whole. I present them to the public with the hope that they may strike to the heart of a vein of pure ore, and serve to develop that taste and beauty of which few of God's creatures are entirely destitute. The music is in common time, and the movements made to eight beats. The diagram below takes in the *direction* of the movements. The



pupil occupies the centre mark, A, and steps to points marked B, C, D, E, F, G, according to directions. The movements should be very decided, the facial expression corresponding perfectly.

Keep this idea prominently in mind. There must be a perfect correspondence between the sentiment to be expressed, the facial expression, and the movements of the body. In the softer emotions, where the sentiment is tender, as in affection, sorrow, etc., the face must be in unison, and the movements gentle

and relaxed; in anger and fear the muscles must be tense, the face distorted, and the eyes flashing, the muscles of the face and body assuming rigidity exactly in proportion to the strength of the passion to be expressed.

The best way to ensure a perfectly natural degree of expression is for pupils to repeat in their minds the words I have chosen to illustrate the sentiment, and express it in the pantomime.

Study nature,—let it neither be "overdone, nor come too tardy after," as Hamlet says. Try effects upon yourself; see how much expression there is in the tension of the muscles; shut your fist,—hold it loosely, it expresses nothing,—clench it until it shakes in the effort, and it expresses the strongest passion; and you will find, in producing a tension of those muscles, involuntarily your teeth gnash, and your face expresses the strongest anger. There is a most absolute accord in nature; habit makes the discord. "God made man upright, but he has sought out many inventions."

EXPECTATION;

or, Listening and Looking.

I HAVE taken, to illustrate this idea, "Seven Times Three," from Jean Ingelow's *Songs of Seven*. A young girl is expecting her lover; listening intently, she even wants the birds to cease their singing: —

"Hush! nightingale, hush! oh, sweet nightingale, wait,
Till I listen and hear
If a step draweth near,
For my love he is late.

"The skies in the darkness stoop nearer and nearer, —
A cluster of stars hangs like fruit on the tree,
The fall of the water comes sweeter, comes clearer;
To what art thou listening, and what dost thou see?
Let the star clusters glow,
Let the sweet waters flow,
And cross quickly to me.

"You night-moths that hover where honey brims over
From sycamore blossoms, or settle or sleep;
You glow-worms, shine out, and the pathway discover
To him who comes darkling along the rough steep.
Ah, my sailor, make haste,
For the time runs to waste,
And my love lieth deep, —

"Too deep for swift telling, and yet, my one lover,
I've conned thee an answer, it waits thee to-night;
By the sycamore passed he, and through the white clover,
Then all the sweet speech I had fashioned took flight.
But I'll love him more, more
Than e'er wife loved before,
Be the days dark or bright."

This pantomime is illustrated so fully as to require only a brief explanation: —

First. The raised finger enjoining silence; the wide open eyes and intent face; the ear turned toward position D, as that whence the expected footstep is to come.

Second. Same expression, hand over ear to concentrate the sound.

Third. "You glow-worms, shine out, and the pathway discover to him," etc. She stands, with hand over eyes, gazing earnestly down the pathway.

Fourth. Her earnestness is rewarded, — she sees him coming; who can doubt it?

There are twelve strains of eight beats in this movement: —

LISTENING.

First Strain. — 1. Step toward D, holding up index finger behind your head in direction of E. 2. Back to A. 3. Repeat movement. 4. Step back to A. 5. Step to D, hands on hips, ear inclined towards point from which sound is expected, brow contracted to express earnestness; hold through remainder of strain, 5, 6, 7, 8 beats. (Illust. I. 1.)

Second Strain. — 1. Without changing position of body generally, place right hand over ear, and deepen listening

expression; hold through 1, 2, 3, 4, 5, 6, 7 beats; on 8 return to A. (Illust. I. 2.)

Third and Fourth Strains. — Repeat exercise on left side.

Looking.

Fifth Strain. — 1. Step to D, finger raised enjoining silence, as in Illust. I. 1. 2. Back to A. 3. Repeat movement. 4. Back to A. 5. Step to D, *looking* intently toward the direction from whence the person is expected; hands on hips, body bent forward, brow contracted to express eagerness; hold position through strain, 5, 6, 7, 8 beats.

Sixth Strain. — 1. Without moving position of feet, throw the body back, straightening right limb, taking position of Illust. I. 3; hold through 1, 2, 3, 4, 5, 6, 7 beats; on 8 return to A.

Seventh and Eighth Strains. — Repeat exercise on left side.

He Comes.

Ninth Strain. — 1. Step to D, finger raised enjoining silence. 2. Back to A. 3. Step to D, and take listening position (see Illust. I. 2). 4. Back to A. 5. Step to D, taking looking position (see Illust. I. 3); hold through strain, 5, 6, 7, 8 beats.

Tenth Strain. — 1. Throw body forward, finger pointed in direction of path, face radiant, every feature expressing fulfilment of hope (see Illust. I. 4); hold through strain, 1, 2, 3, 4, 5, 6, 7, 8 beats.

Eleventh and Twelfth Strains. — Repeat exercise on left side.

Tell the whole story by expression and movement as plainly as if you recited the poem.

AFFECTION.

The poem which illustrates Affection is that exquisite one of Miss Mulock's: —

"Could you come back to me, Douglas, Douglas,
In the old likeness that I knew,
I would be so faithful and loving, Douglas,
Douglas! Douglas! tender and true.

"Never a scornful word should pain you,
I'd smile as sweet as angels do;
Sweet as your smile on me shone ever,
Douglas! Douglas! tender and true.

"Oh! to call back the days that are not,
Mine eyes were blinded, your words were few;
Do you know the truth now up in Heaven,
Douglas! Douglas! tender and true.

"I was not half worthy of you, Douglas,
Not half worthy the like of you;
Now all men besides are to me like shadows,
Douglas! Douglas! tender and true.

"Stretch out your hand to me, Douglas! Douglas!
Drop forgiveness from Heaven like dew,
As I lay my heart on your dead heart, Douglas,
Douglas! Douglas! tender and true."

I quote it entire, because I wish the whole sentiment embodied in the expression and movement of this pantomime. The longing, regretful love in the raised eyes; the outstretched hands, with enough tension of the

muscles to give order and language to the position. The movement must be slow and soft, in unison with the music, which expresses the sentiment exquisitely.

There are eight strains of eight beats in the exercise:—

First Strain.—1. Step to B, placing left hand over heart, extending right in direction of movement. 2. Back to A, placing right hand on left over the heart. 3. Step to C, repeating former gesture. 4. Back to A. 5. Step to D, both hands outstretched (see Illust. II. 1); let the face be earnest and the muscles of the body a little tense, not rigid; hold through strain, 5, 6, 7, 8 beats.

Second Strain.—1. Without moving the feet, throw the body back, straightening right limb and bending left, and cross arms over bosom (see Illust. II. 2); hold through 1, 2, 3, 4, 5, 6, 7 beats; on 8 return to A.

Third and Fourth Strains.—Repeat movement on left side.

Fifth Strain.—1. Step to B, both hands outstretched (see Illust. II. 1). 2. Back to A, hands crossed on bosom (see Illust. II. 2). 3. Repeat movement. 4. Back to A. 5. Step to D, body thrown forward, right knee very much bent, hands crossed over bosom; hold through strain, 5, 6, 7, 8 beats.

Sixth Strain.—1. Without moving position of body generally, stretch out both hands, and hold the position through 1, 2, 3, 4, 5, 6, 7 beats; on 8 return to A.

Seventh and Eighth Strains.—Repeat exercise on left side.

Take in the full spirit of the poem, and study faithfulness in its illustration.

ANGER OR HATRED.

The music here breaks into a stormy measure, to illustrate the hateful passion of anger. I have been

greatly at a loss for a text to express it, as women do not, happily, often make such violent demonstration of the passion. I have chosen the scene from Shakespeare, where the messenger announces to Cleopatra the marriage of Anthony and Octavia: —

> "Hence,
> Horrible villain! or I'll spurn thine eyes
> Like balls before me; I'll unhair thy head."

Eyes flashing, lips compressed, face distorted, fists clenched; thus nature marks and disfigures the "form divine."

The contrast to the soft, tender, expression of regretful love which precedes this exercise is a strong one, and makes it a good exercise. The time must be decidedly marked by the stamped foot and shaken fist.

There are eight strains of music of eight beats in this exercise: —

First Strain. — 1. Stamp the foot and shake the right fist once on B line. 2. Back to A. 3. Stamp foot and shake the fist once on C line. 4. Back to A. 5. Same movement on D line. 6. Back to A. 7. Same movement on D line. 8. Back to A.

Second Strain. — 1. Take position as indicated by Illust. III., and hold 1, 2, 3, 4, 5, 6, 7 beats; on 8 return to A.

Third and Fourth Strains. — Repeat exercise on left side.

Fifth Strain. — 1 and 2. Stamp foot once on B line, and shake fist twice. 3. Return to A. 4 and 5. Repeat movement on C line. 6. Return to A. 7. Stamp foot and shake fist once on D line. 8. Return to A.

Sixth Strain. — 1. Take position as indicated in Illust. III., and hold 1, 2, 3, 4, 5, 6, 7 beats; on 8 return to A.

SORROW.

Here the music breaks into a plaintive wail, as an introduction to the next exercise — Sorrow. The poem chosen as a key-note to expression is "Widowhood," from Jean Ingelow's *Songs of Seven:* —

"I sleep and rest, my heart makes moan
Before I am well awake;
Let me bleed; oh, let me alone,
Since I must not break!

"I shall not die, but live forlorn;
How bitter it is to part;
O, to meet thee, my love, once more!
Oh, my heart! my heart!

"No more to hear, no more to see!
O, that an echo might wake
And waft one note of thy psalm to me,
Ere my heart-strings break!

"Or once between the gates of gold,
While an angel entering trod;
But once thee sitting to behold
On the hills of God!"

There are eight strains of music of eight beats in this exercise: —

First Strain. — 1. Step to B, with bowed head and face hidden in hand, whole movement indicating deep dejection; hold 1, 2, 3 beats. 4. Return to A, removing hands from face; and interlacing fingers, let the hands fall convul-

sively, arms at full length. 5. Step to C, and bow the head on interlaced fingers; hold 5, 6, 7 beats; on 8 return to A.

Second Strain. — 1. Step to D, and take position indicated in Illust. IV. 1; hold 1, 2, 3, 4, 5, 6, 7 beats; on 8 return to A.

Third and Fourth Strains. — Repeat exercise on left side.

Fifth Strain. — 1. Step to B, and take position as indicated in Illust. IV. 1; hold 1, 2, 3 beats; on 4 return to A. 5. Step to C, and take position indicated in Illust. IV. 2; hold 5, 6, 7 beats; on 8 return to A.

Sixth Strain. — 1. Take position as indicated in Illust. IV. 3; hold 1, 2, 3, 4, 5, 6, 7 beats; on 8 return to A.

Seventh and Eighth Strains. — Repeat exercise on left side.

JOY.

Joy follows sorrow as light follows darkness. The music changes to a light tripping dancing measure, and is full of animation and life. The poem is an extract from Tennyson's *May Queen:* —

> "To-morrow'll be the happiest time
> Of all the glad new year!
> . . . . . .
> For I'm to be Queen of the May, mother,
> I'm to be Queen of the May."

The idea is a young girl dancing into her mother's presence to announce her joyful news, that she has been chosen by her companions as their May Queen.

There are eight strains of music of eight beats each in this exercise: —

First Strain. — 1. Step to B and simultaneously clap hands over head. 2. Return to A. 3. Repeat exercise at C. 4. Return to A. 5. Step to D and clap hands over head thrice on 5, 6, 7; on 8 return to A.

Second Strain. — 1. Take position of Illust. V. 1; hold 1, 2, 3, 4, 5, 6, 7 beats, and return to A on 8.

Third and Fourth Strains. — Repeat exercise on left side.

Fifth Strain. — 1. Step to B, clap the hands three times on 1, 2, 3 beats. 4. Return to A. 5. Repeat movement at C, 5, 6, 7 beats. 8. Return to A.

Sixth Strain. — Take position as indicated in Illust. V. 2; hold 1, 2, 3, 4, 5, 6, 7 beats.

Seventh and Eighth Strains. — Repeat exercise on left side.

The expression of the face must be beaming through this exercise; it is nothing without expression.

FEAR.

This is the most difficult of the exercises, but it is worth the effort necessary to accomplish it well. The music is in chords, the movement in convulsive starts, and wild tragic positions and expressions.

The poem chosen is an extract from Byron's well-known description of the battle of Waterloo, beginning:

"There was a sound of revelry by night,
And Belgium's capital had gathered there
Her beauty and her chivalry; and bright
The lamps shone o'er fair women and brave men!
A thousand hearts beat happily; and when
Music arose with its voluptuous swell,
Soft eyes looked love to eyes which spake again,

And all went merry as a marriage bell.
(VI. 1.) But hush! hark! a deep sound strikes like a rising knell.

"Did ye not hear it? No, 'twas but the wind,
Or the car rattling o'er the stony street.
On with the dance, let joy be unconfined.
No sleep till morn, when youth and pleasure meet
To chase the glowing hours with flying feet.
(VI. 2.) But hark! that heavy sound breaks in once more,
As if the clouds its echo would repeat,
And nearer, clearer, deadlier than before —
(VI. 3.) Arm! arm! it is the cannon's opening roar.
. . . . . .
(VI. 4.) The foe, he comes! he comes!"

Let the pupil picture the scene, and represent it according to nature.

Imagine yourself in the midst of joy and revelry, no thought of danger! In the midst comes the sound; you start convulsively! It dies away, and you persuade yourself it is nothing. Again it comes, louder than before. Another start, more convulsive than the last. Then comes the dreaded cannon's opening roar; the hands are thrown up, and the whole being helps to display the terror of the moment; and as the danger comes nearer, and the dreaded foe appears, safety is sought in flight.

The direction of the movements must be from the point of danger. For the first exercise let that point be E, the start will naturally be to B.

The music being divided differently, the directions will vary a little — eight strains of eight beats each: —

First Strain. — 1. A chord of music strikes: start backward to B, taking the position illustrated in VI. 1; hold while you count 1, 2 beats, letting muscles gradually relax, and an expression of relief take the place of startled fear; slowly return to A on 3, 4 beats. 5. There is a crash of music, louder than the last, and you start back to B more violently than before (see Illust. VI. 2); now all is hurried, a succession of chords follow in quick succession; 5, 6, 7 beats; on 8 return to A.

Second Strain. — 1. Start back to B, with hands thrown up and the face distorted with terror (see Illust. VI. 3); hold 1, 2, 3, 4, 5, 6, 7 beats; on 8 return to A.

Third and Fourth Strains. — Repeat exercise on left side — start to E from D.

Fifth Strain. — 1. Start to B, as in Illust. VI. 2; hold 1, 2 beats. 3. Return to A. 4. Start back to B, and take position as indicated in Illust. VI. 3; hold 4, 5, 6, 7 beats; on 8 return to A.

Sixth Strain. — Start forward to D, taking position indicated in Illust. VI. 4; hold 1, 2, 3, 4, 5, 6, 7 beats; on 8 return to A.

Seventh and Eighth Strains. — Repeat exercise on left side.

This exercise furnishes vigorous practice for all the muscles of the body.

RELIGIOUS DEVOTION.

PETITION AND RESIGNATION. — Eight strains of eight beats each: —

First Strain. — 1. Step to B, hands clasped and eyes raised upward; hold 1, 2, 3; on 4 return to A. 5. Step to C, head bowed, and hands clasped over breast; hold 5, 6, 7; on 8 return to A.

Second Strain. — Step to D, and take position as indicated in Illust. VII. 1; hold 1, 2, 3, 4, 5, 6, 7; on 8 return to A.

Third and Fourth Strains. — Repeat exercise on left side.

Fifth Strain. — 1. Step to B, head bowed, and hands crossed over breast; hold 1, 2, 3; on 4 return to A. 5. Step to C, hands clasped and eyes raised to heaven; hold 5, 6, 7 beats; on 8 return to A.

Sixth Strain. — 1. Take position at D, as indicated in Illust. VII. 2; hold 1, 2, 3, 4, 5, 6, 7; on 8 return to D.

Seventh and Eighth Strains. — Repeat exercise on left side.

THE FAREWELL.

Eight strains of music, eight beats each: —

First Strain. — 1. Step to B, take position of Illust. VIII. 1; kiss the fingers, throw the hand out to full length on 2, as if throwing the kiss to some one far away; repeat this movement on 3, 4 beats, and return to A on 4. 5. Step to C, wave the hand, palm downward, and moving arm from elbow, 5, 6, 7, 8; return to A on 8.

Second Strain. — 1. Step to D and kiss the hand, throwing kisses four times, 1, 2, 3, 4, 5, 6, 7, 8; on 8 return to A.

Third and Fourth Strains. — Repeat exercise on left side.

Fifth Strain. — Wave hand at B twice, 1, 2, 3, 4; on 4 return to A. 5. Kiss hand at C twice, 5, 6, 7, 8; on 8 return to A.

Sixth Strain. — Take position as indicated in Illust. VIII. 2, waving the handkerchief, 1, 2, 3, 4, 5, 6, 7; on 8 return to A.

Seventh and Eighth Strains. — Repeat exercise on left side.

I. 1. EXPECTATION;
or, Listening and Looking.

"Hush! nightingale, hush!
Oh, sweet nightingale, wait."

I. 2. LISTENING.

"Till I listen and hear
If a step draweth near,
For my love he is late."

I. 3. LOOKING.

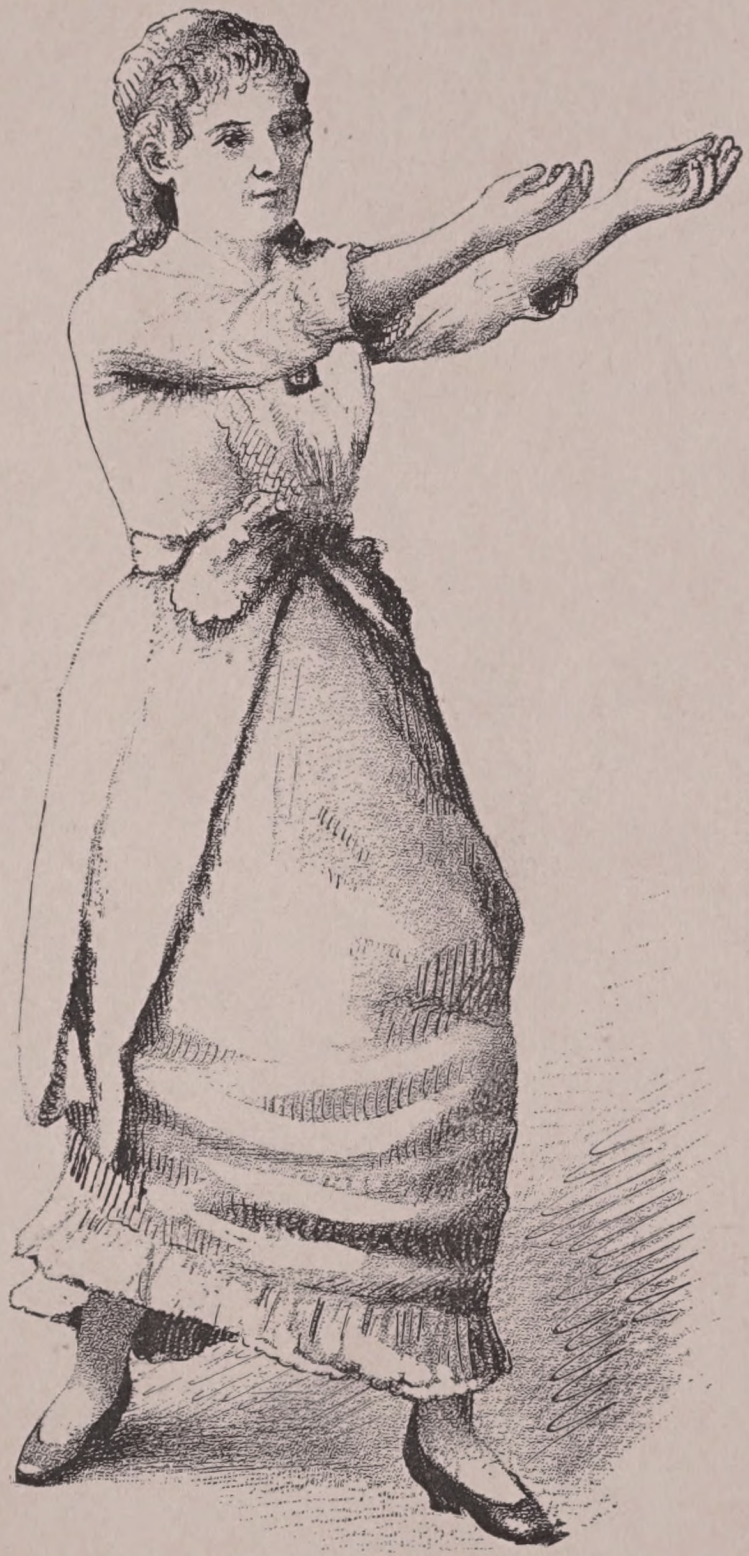
"You glow-worms, shine out, and the pathway discover
To him who comes darkling along the rough steep."

I. 4. HE COMES!

"He comes, my young lover!"

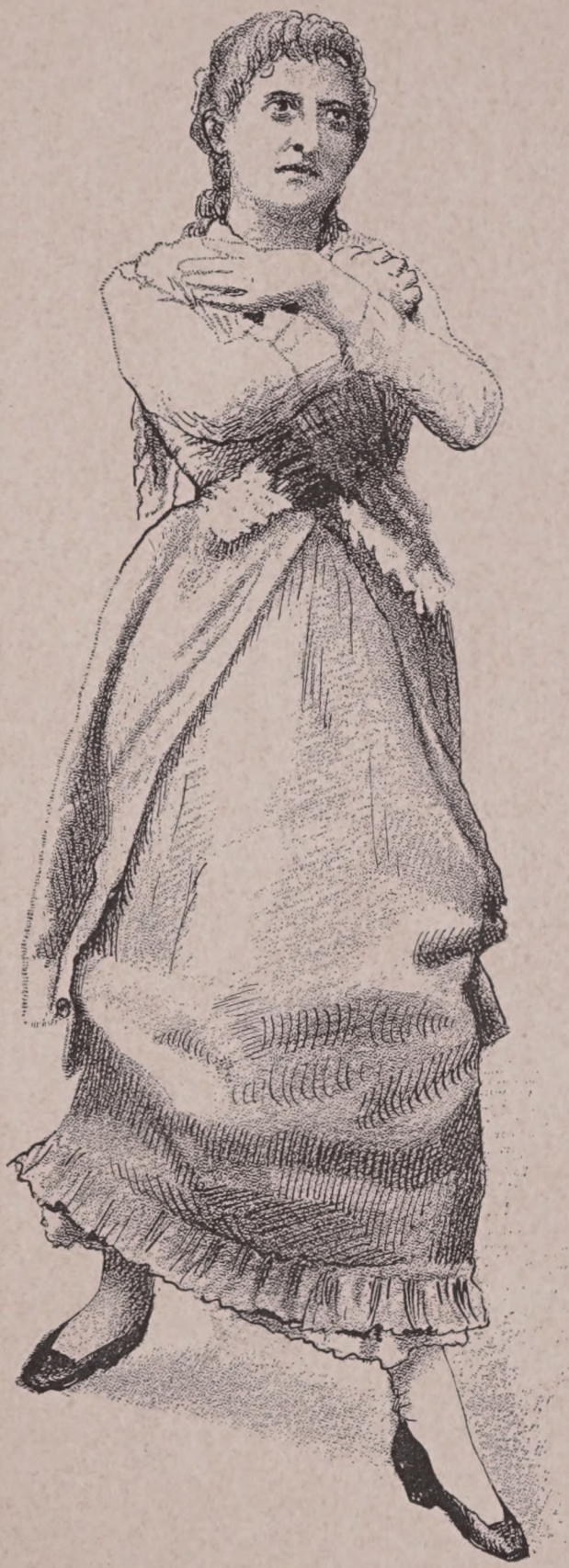
II. 1. AFFECTION.

"Could you come back to me, Douglas, Douglas,
In the old likeness that I knew."



II. 2. THE VOW.

"I would be so faithful and loving, Douglas,
Douglas! Douglas! tender and true."



III. ANGER.

"Hence,
Horrible villain! or I'll spurn thine eyes
Like balls before me; I'll unhair thy head."

IV. 1. SORROW.

"Let me alone, let me be,
Since I must not break."

IV. 2. SORROW.

"But once thee sitting to behold,
On the hills of God."

IV. 3. SORROW.

"Oh, how bitter it is to part!
Oh, my heart! my heart!"

V. 1. JOY.

"To-morrow'll be the happiest time
Of all the glad new year!"

V. 2. JOY.

"For I'm to be Queen of the May!"

VI. 1. FEAR.

"Hush! hark! a deep sound strikes like a rising knell."

VI. 2. FEAR.

"Hark! that heavy sound breaks once again,
As if the clouds its echo would repeat."

VI. 3. FEAR.

"Arm! arm! it is the cannon's opening roar!"

VI. 4. FEAR.

"The foe, he comes! he comes!"

VII. 1. RELIGIOUS DEVOTION.

Petition.

"*Give us this day our daily bread.*"

VII. 2. RELIGIOUS DEVOTION.

Resignation.

"Thy will be done."

VIII. 1. PARTING.

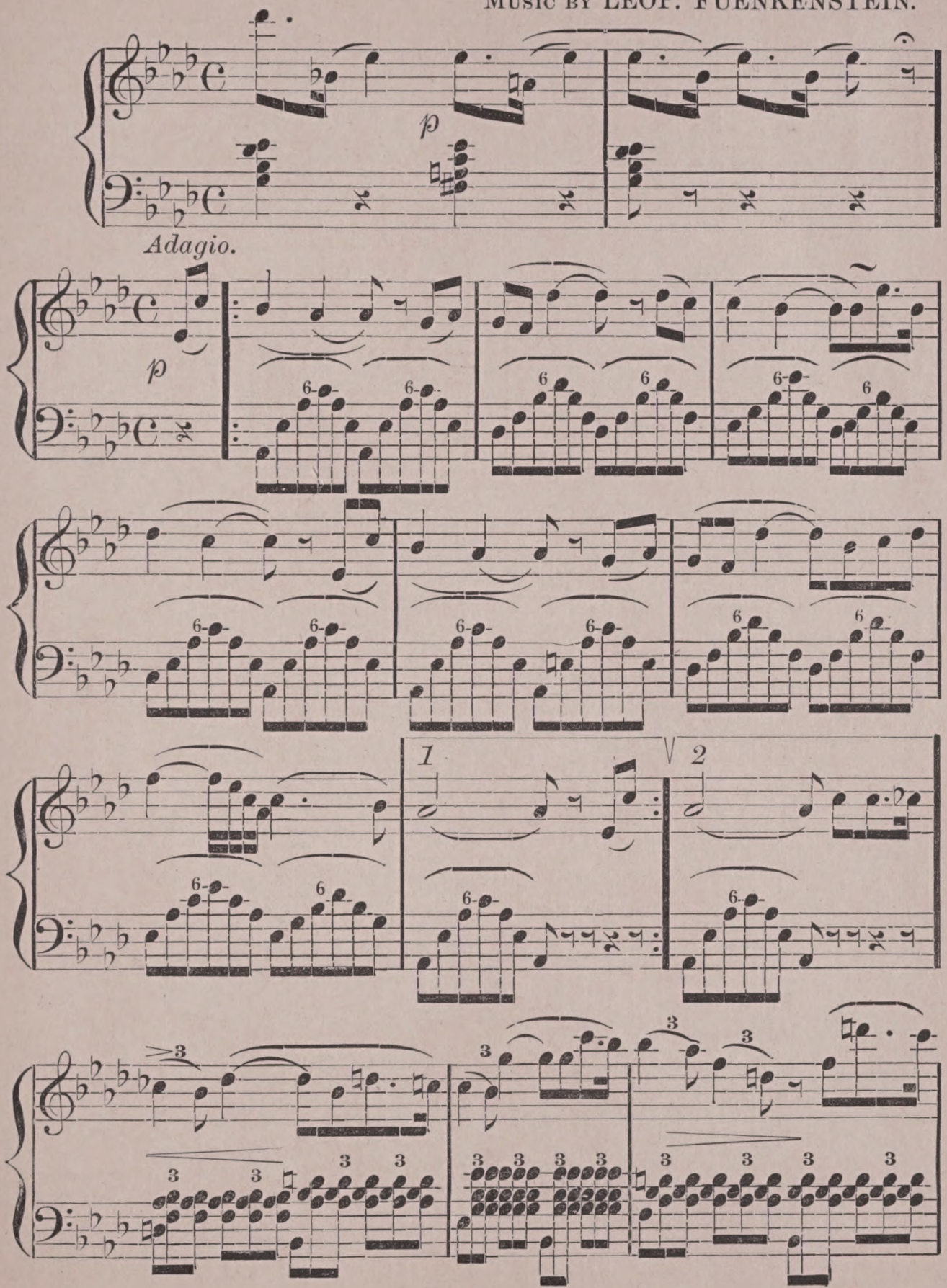
"Parting is such sweet sorrow."

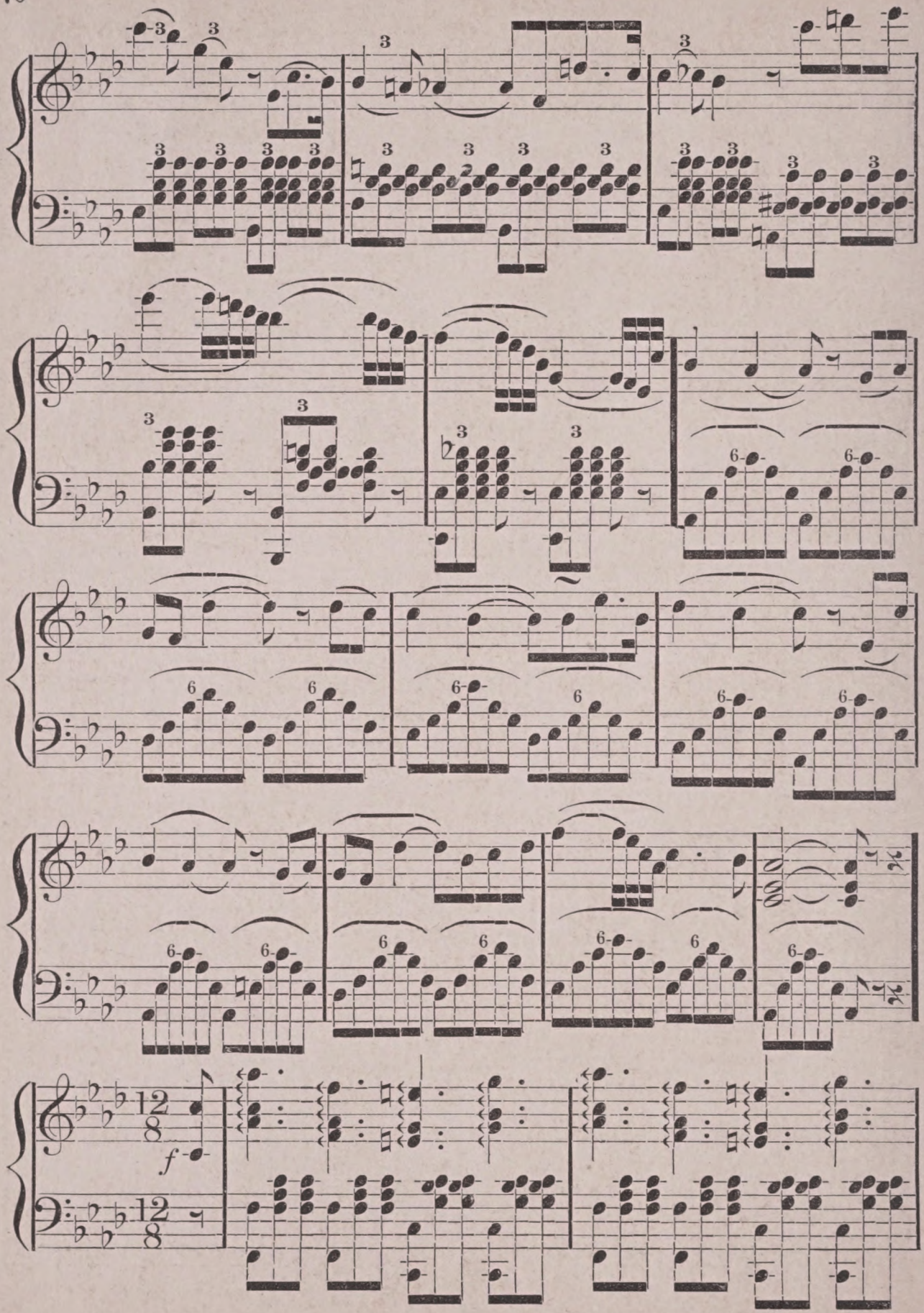
VIII. 2. PARTING.

"That I could say good-bye until to-morrow."

EXPECTATION.

Music by LEOP. FUENKENSTEIN.

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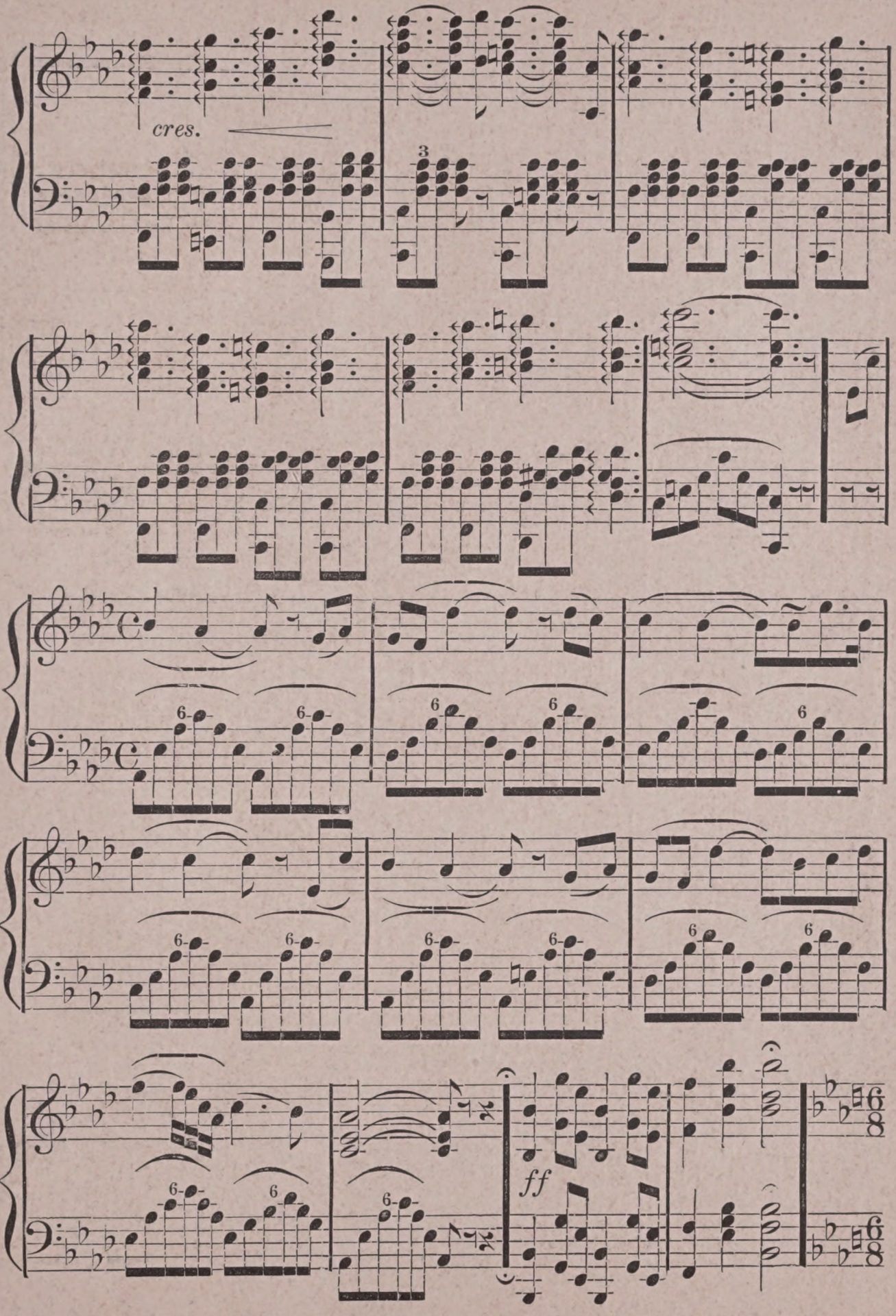
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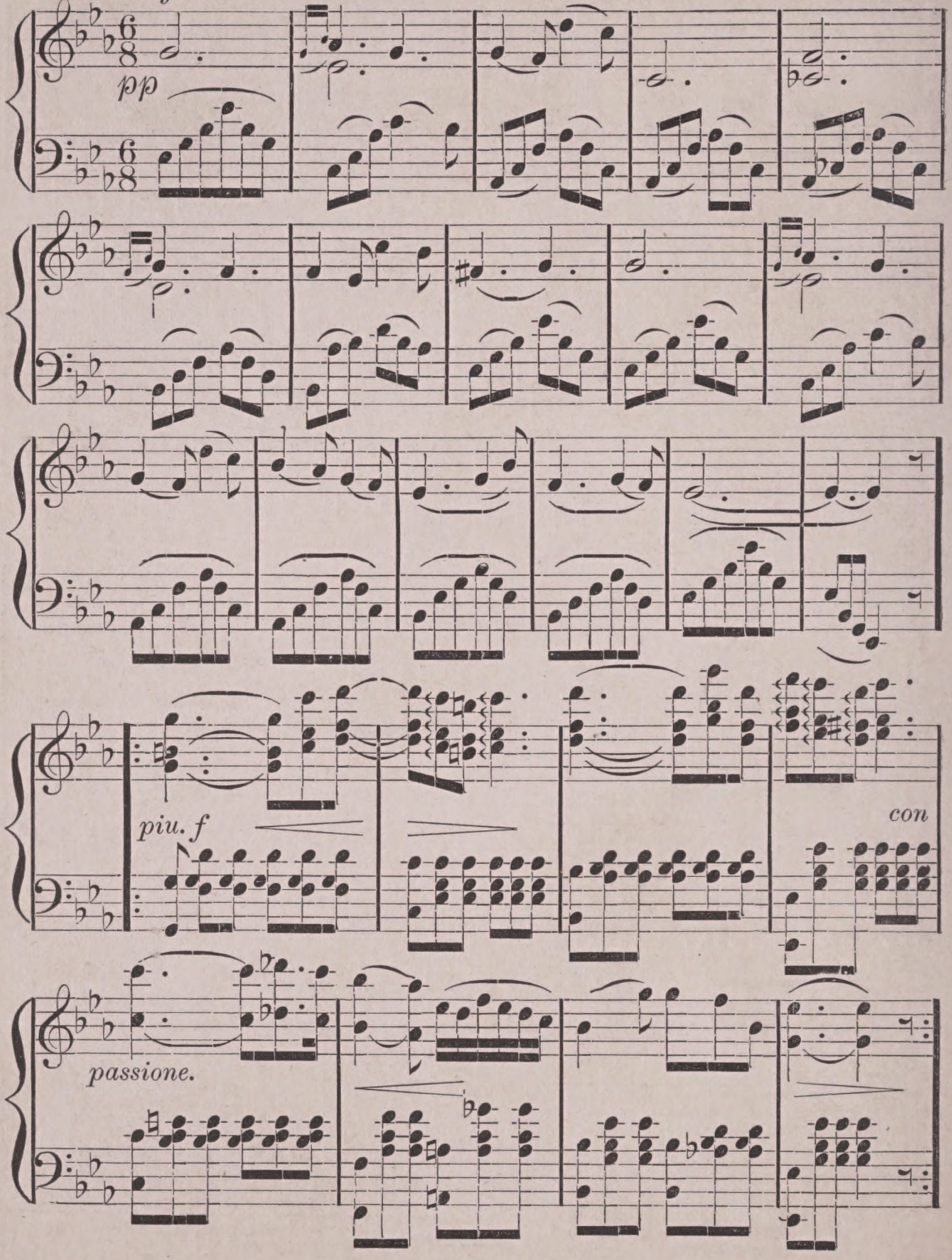
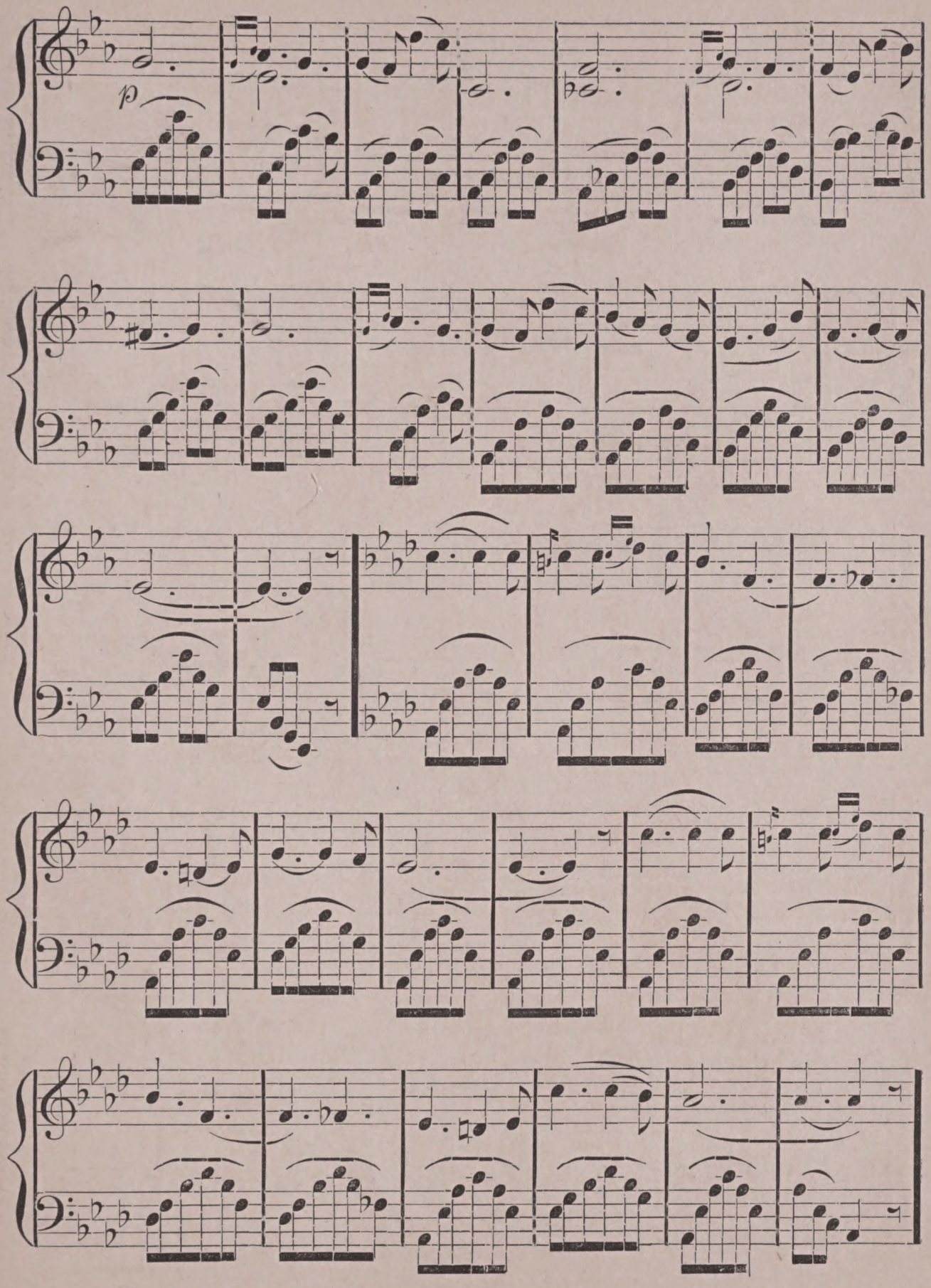
AFFECTION.

Ben moderato ed espressivo.
Very slow.

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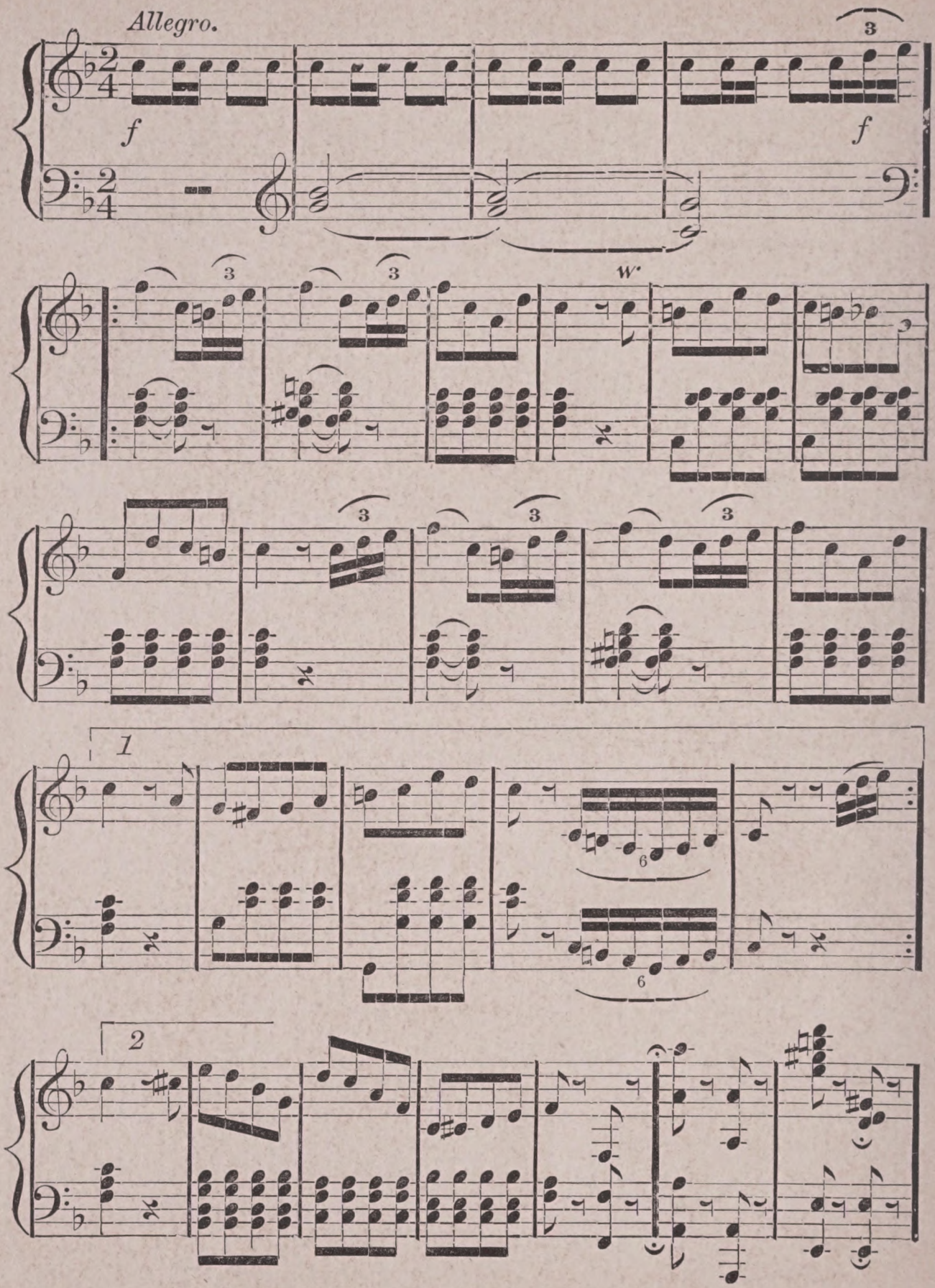
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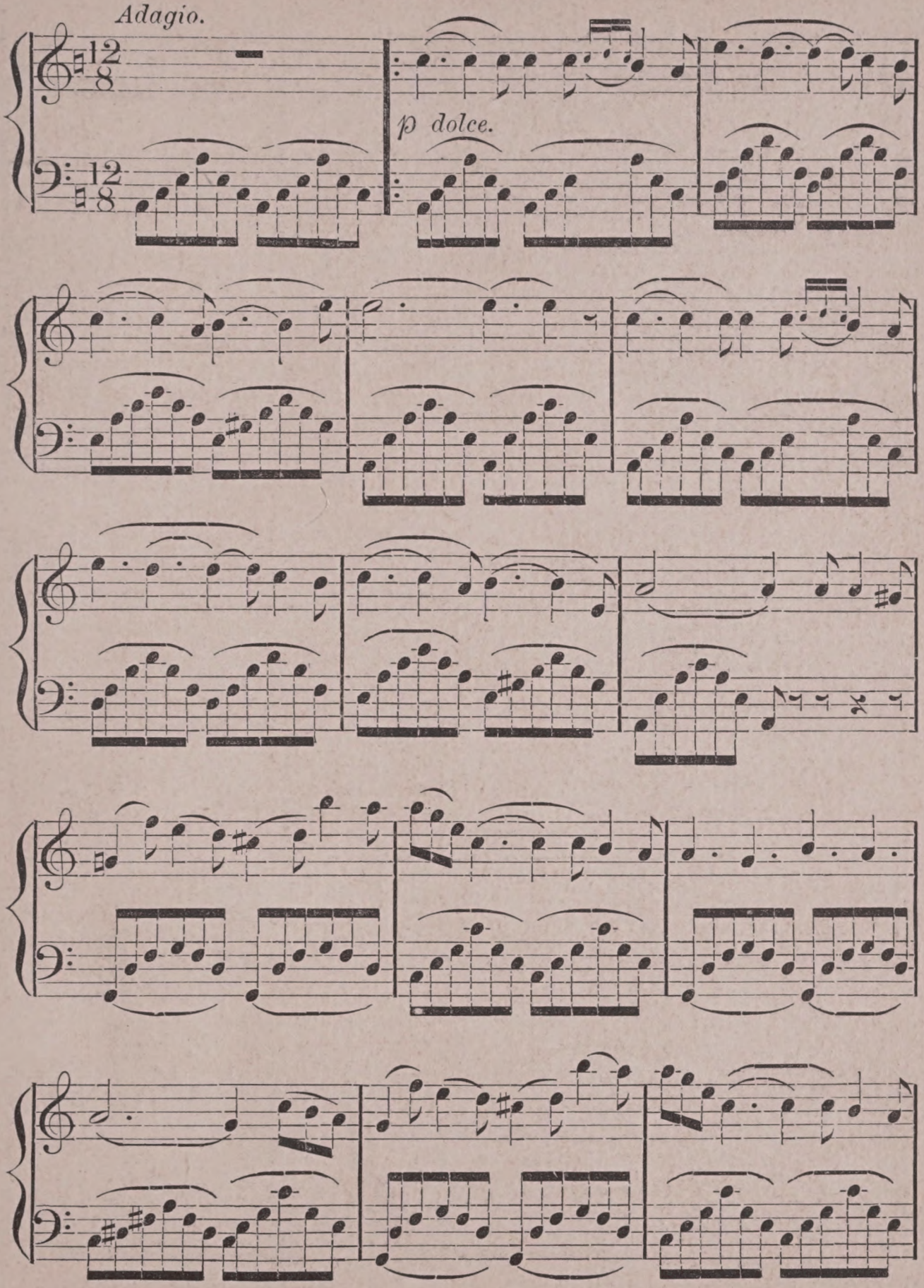
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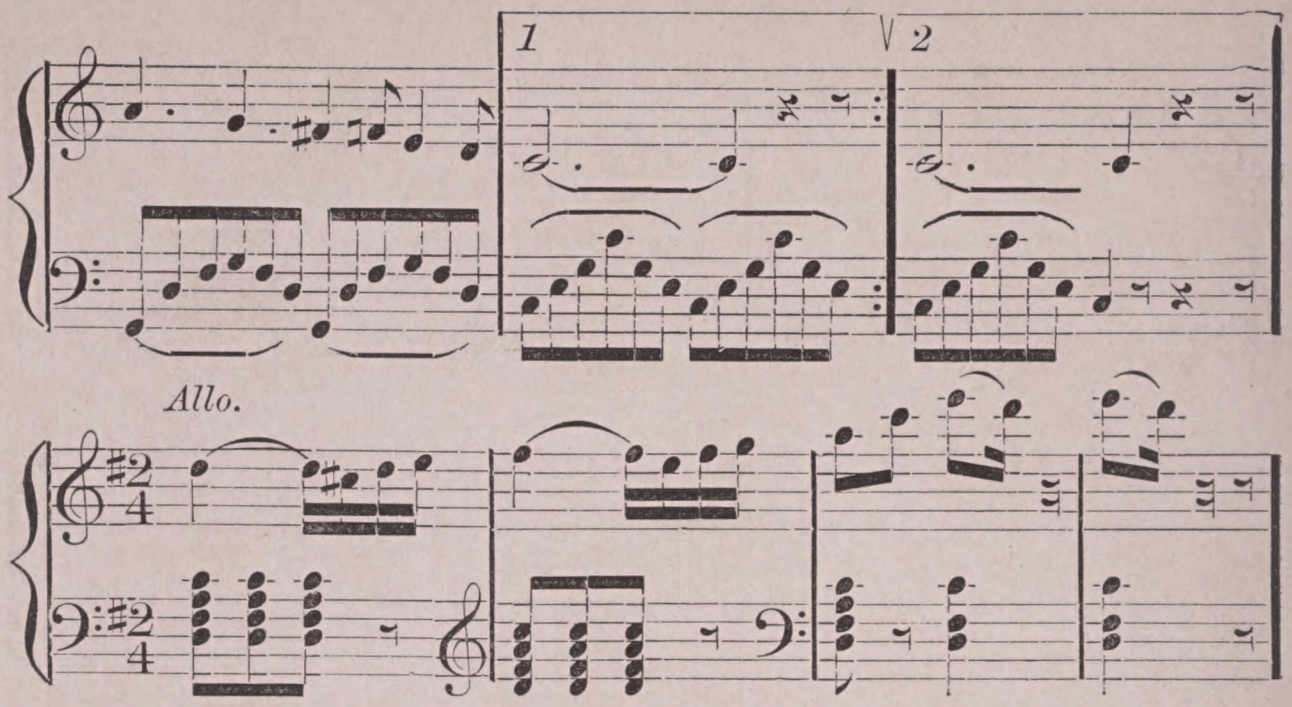
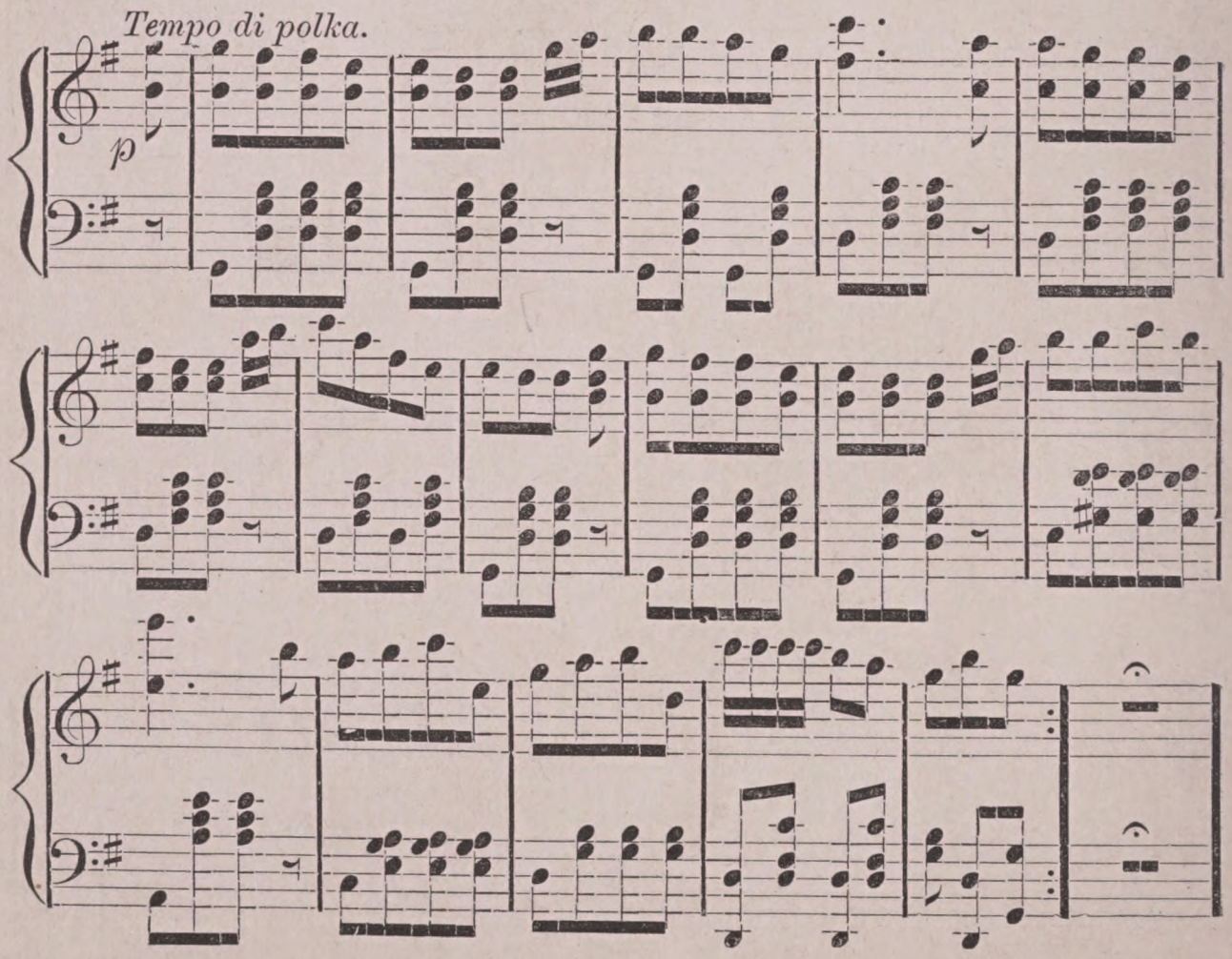
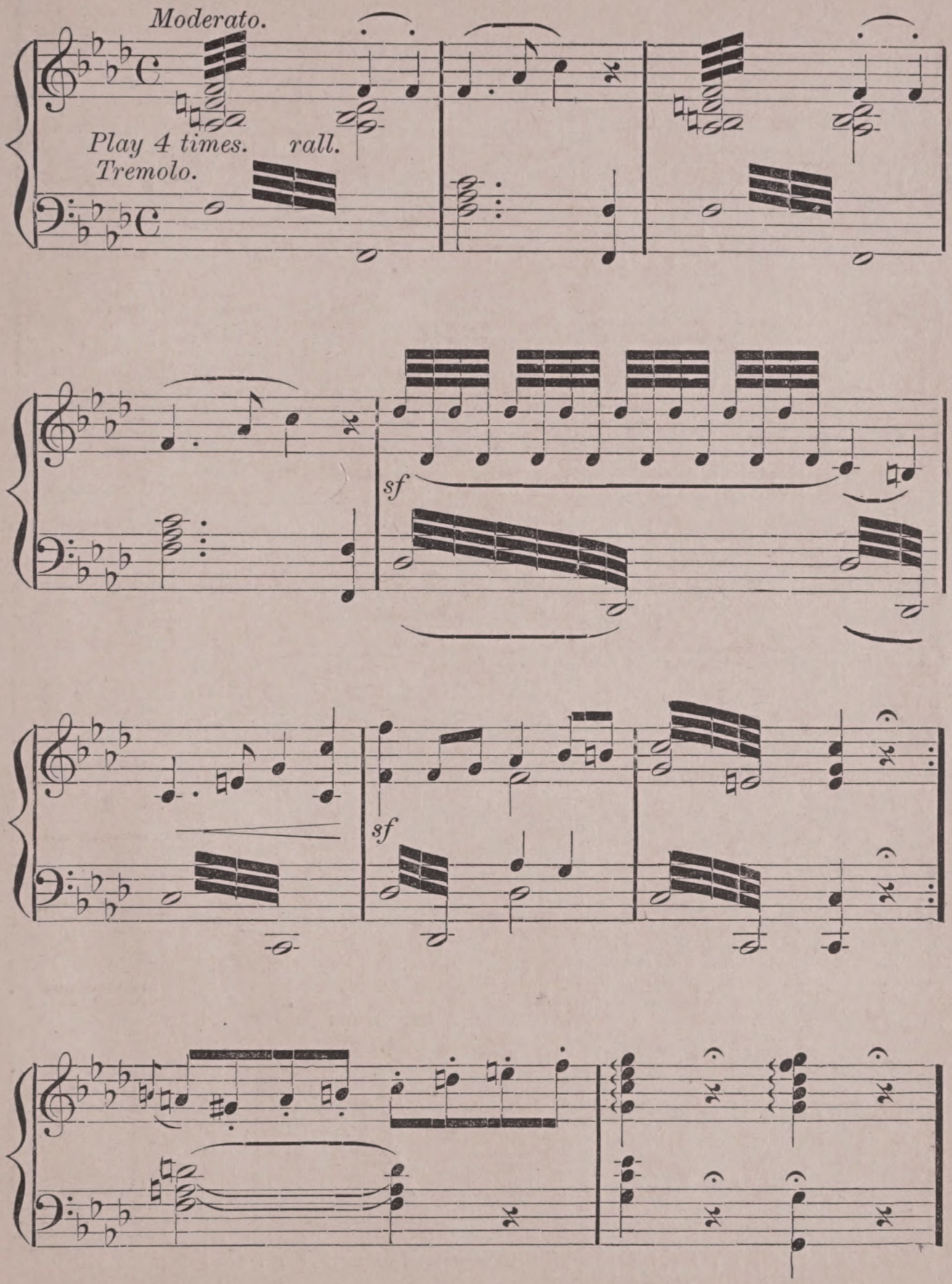


JOY.




Moderato.
Play 4 times.
Tremolo.
rall.
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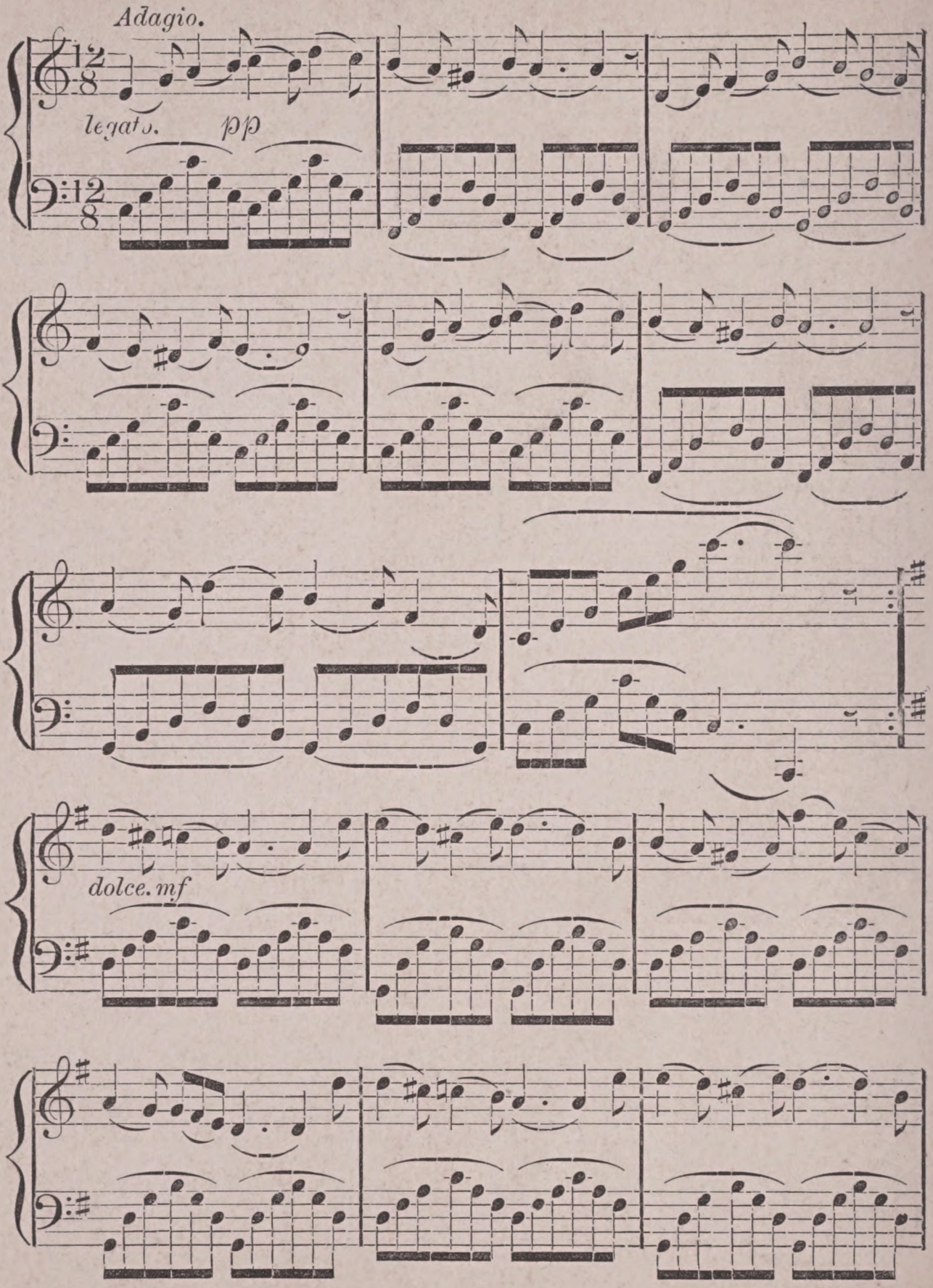
sf


Adagio.
legato.
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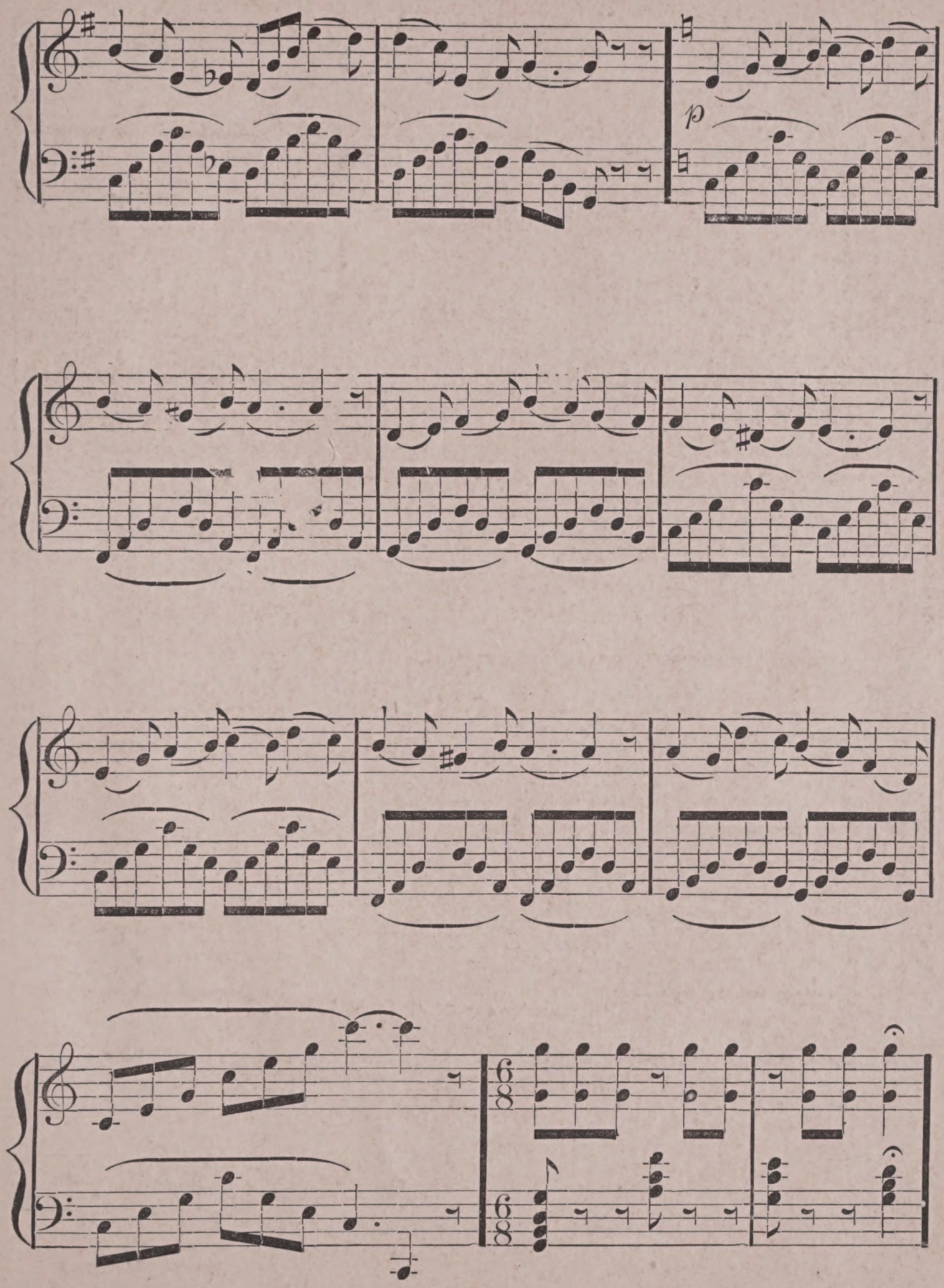
dolce. mf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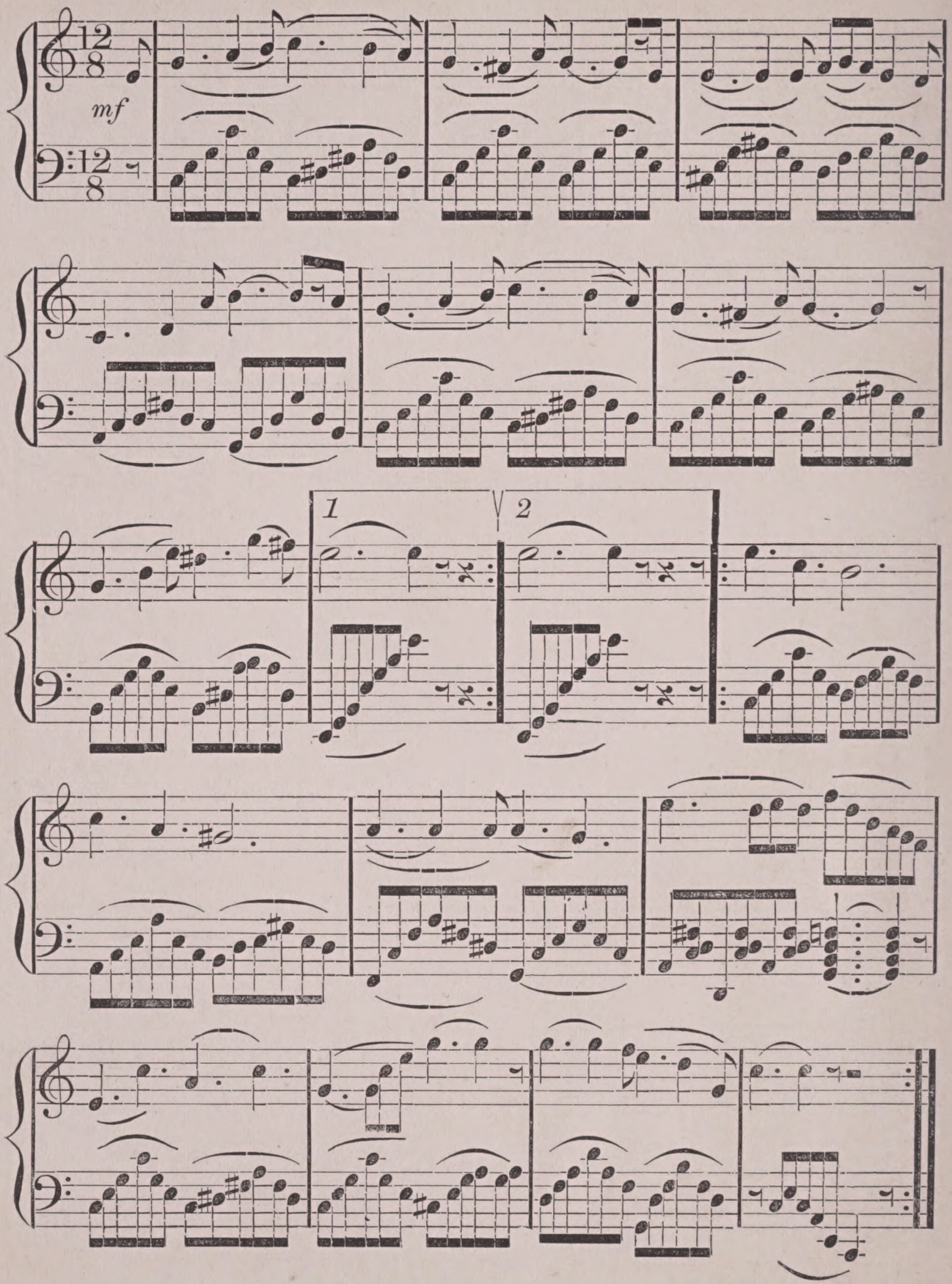
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