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II—An Evening in Story Land—By Nellie Margaret Statler
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Dedicated to the Junior Red Cross



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A FESTIVAL *of* INTERNATIONALISM

THE LONG ROAD FROM
SELF TO OTHER

or

THE GROWTH OF LOVE IN THE WORLD

(The Evolution of the Social Consciousness in Man)

Dedicated to to the Junior Red Cross

By Frances Tobey

January, 1918

FOREWORD

ADDRESSED
TO JUNIOR RED CROSS
LEADERS

When in August 1914 we heard that the Christian world, even while it seemed to be brooding over a wonderful dream of world harmony, was precipitately plunged into hideous discord, the question that stared from our horrified faces was plain to read: "Has Christian civilization then failed?" Today, after three-and-a-half years of monstrous agony and cost immeasurable, we are trying to find answer to that first anguished cry of a world struck suddenly at the heart. We think we know the answer.

Christian civilization has not failed—not irrevocably, ultimately failed—if a Christian world, lapsed woefully from sanity, know its own lapse. No Christian nation goes to war today buoyed up by any illusions about the splendor and glory of war. We fight today but because we must—not from any traditional conception of "honour" measured in terms of the world's estimate of our dignity. We are fighting in this fourth year of the Great War—grimly, not ardently—with a settled determination that, God helping us, we shall persevere, at whatever cost, until we have for all time conquered war itself. If the Great War broke in deadly destroying power upon us because love failed in the world, today a large part of the world's population is fighting in the name of love.

It is the concern of us who may not fight Love's battles in that great arena "over there," to wear her armor bravely against her ancient foes—against Hate and Ignorance and Intolerance—here at home. If after sending our boys to lay down their lives for Love, we do not cherish her in our own hearts and toil tirelessly in her service, then indeed are we ignoble slackers.

We shall very soon have a generation of school children born since the war began. What must be the confusion in little minds that hear, even with their first lessons of love and duty, daily discussion of the horrors of purposeful men, our best men, making a business of ghastly slaughter of their kind?

To those whose responsibility it is to guard the sacred flame, this festival outline is offered. Thru the festival, which is a social celebration of a significant idea or event, thru pageantry, acclaimed the coming art of democracy in that it embodies abstract ideas in objective sensuous forms, we offer you the idealism needed in this hour of spiritual crisis to nourish the souls of children born into a world that knows little leisure from itself to teach truth in just proportions.

The Long Road from Self-Love to Altruism or Love of Others.

Did you ever wonder about the beginning of love in the world?

A few weeks ago, we were reading and singing the angels' song of "Peace on earth, good will toward men," and recalling that the Christ child came to earth 1900 years ago to teach men love. Then we remembered that while we sang men were dying by thousands in the fiercest battles ever fought since the world began—and we were troubled. Can it be then that in 1900 years love has not proved itself in the world? No, that can not be. Over and over and over again since Christ proved it by laying down his life for a blind sinful world, have men and women given themselves out of love, even as thousands are doing today.

Why then are men of many nations fighting today? Is it because they think war is a glorious occupation, as men thought long ago? No. Men know today that war is a hideous evil. Our men are fighting because they are determined to destroy war itself; to put it out of the world forever; to bring the reign of love for which Christ came. While they fight, we must strive at home for the same end; to keep love in our hearts, not forgetting what we owe to the countless millions of people that are suffering in the world today in order that all men may be free and happy.

What was the beginning of love in the world?

The beginning of unselfish love, the love which cares for the welfare of others, must have been in the heart of the mother, the mother of Ab when the world was young, even before men and women lived together in families. The need of the little helpless baby stirred tenderness in the heart of the early mother, who worked to meet that need. Perhaps this mother learned first to weave by making some kind of little twig or grass hammock or cradle for the baby. This dawning of Mother-love we may call the beginning of altruism or love of others.

The family, of father, mother, and children,—and children's children,—grew out of reverence for a common ancestor. Some strong man, after his death, became a kind of god to his sons and daughters, who remembered his strength and his brave deeds and cherished their pride in him. His tomb was the most precious possession of the family, always to be cared for by them, especially by the oldest son. Because they thought that their hero ancestor, after he had gone to the lower world, still needed food, they poured milk, wine, honey or oil on his grave or offered him the flesh of young animals. They knew nothing of the God of love whom we worship today, but because the bright sun in the heavens and the fierce fire which seemed to come from the sun made all their light and warmth and health, they were Sun or Fire Worshipers. The fire of the family hearth was, like the family ancestor, very sacred, to be kept constantly burning and to be addressed often with prayer. These two conceptions, of the hero ancestor and the family hearth-fire, seem to have been the earliest clear ideas of religion in the minds of men.

As time went on, groups of families came together to worship some god that they thought lived among them and served them especially. Thus the members of one family began to have a feeling

of brotherhood towards the members of several other families. Gradually, such groups of families united with other groups, again to worship a god which seemed to protect them all. Thus the Tribe was formed. Every one outside the tribe was an enemy to be feared and resisted.

In course of time, several tribes, each perhaps needing the strength of the others against strong enemies, banded together to build a city. Each respected the gods of the others. Besides this, a city god was worshipped by all. The city, like the ancient family, had its sacred hearth fire, which was guarded by priests or priestesses in a temple and was kept constantly burning.

Men were still governed by force, and held their cities thru warfare. Thus a strong military class grew up, and thus the military leaders became in time so strong that the ruler or king of the city or cities had little power. These strong soldier leaders held their lands and strong castles granted them by the king in exchange for military service. They in their turn granted the rental of estates to knights who fought for them and who could in their turn make the same exchange with people of lower rank. So it came about that the people, in exchange for the privilege of living on the land, were forced to work or to fight according to the pleasure of the classes above them. This Feudal System which constituted the state of the ancient monarchy, lasted for a long time—a thousand years or more—in Europe within the Christian era.

But in the course of time something happened that was the marked beginning of a change for the better for both the people and the king. Over at Jerusalem, in the Holy Land, the Saracens were desecrating the sacred places associated with the life and death of Christ. Christian Europe was thrilled by the appeal for warriors to go into the East and defend the holy places. You know with what ardor they answered the call; how they went in great numbers, many of them never to return. We read the other day in the newspapers of the taking of the ancient city of Jerusalem by the English. The event brought to the minds of many people those centuries during which Europe was carrying on the great Crusades against the Turks. It is 600 years since a Christian people held Jerusalem before. For in the end the Saracens won. But the Crusades helped the people by drawing them closer together in one great common cause. Out of love of our Lord, they forgot differences of rank. Men of all ranks ardently fought together. Indeed, the man who made the most stirring appeal to men, preaching so eloquently that thousands in a day thronged at his call, was a man of the people, called Peter the Hermit. There is nothing like a great love of service, a zealous working together, to make people grow in love for one another. This the Crusades afforded. But they did something else. They drew away, for the long and difficult journey and for the struggle with the heathen forces of the East, many of the strong feudal lords who had oppressed the people. Large numbers of them did not live to return. Under this greater freedom the people could in time organize for their own interests and protection. This they did in many places, especially in the field of industry. Thus the guilds grew up, protecting good workmen skilled with their hands.

The Crusades helped to open channels of trade with Eastern lands, and to give resource to the people. Cities began to form leagues for mutual help and protection in trade. Such an organization was the Hanseatic League of seven Northern ports.

As the power of the feudal barons was lessened, the power of the

kings grew. Thus, with the new love of Christ stimulated by the crusades, there gradually grew in the hearts of men a love and loyalty to the man at the head of the nation, of whom they thought as Christ's representative on earth. The king, ruling by divine right, they thought, was sacred; his will was not to be questioned. You will see that the state of the people, under this ideal, might be very happy when the king was great and good and wise, as it might be very wretched when, as sometimes happened, he was cruel and selfish or unwise.

The beautiful stories of the great and good King Arthur of England tell us how happy the people might be under this kind of rule. It is true that King Arthur is thought to have lived perhaps a thousand years before Columbus discovered America, and therefore long before the Crusades. But the stories about his Round Table and the ideal commonwealth that he dreamed of establishing grew in the minds of the people during the period of the Crusades. Therefore they really give us a picture of the ideal state of which the people were thinking in those days. But with the opening of the rich East and the development of trade, with the discovery of the wealth of thought in the old Greek and Roman manuscripts that for centuries had been lost to the Western world and with the new interest in the discovery and exploration of strange lands, it was inevitable that men should be stimulated to think for themselves. Thus they came to entertain thoughts of their own freedom, their own power, their own rights. Christian peoples began to differ in their interpretation of the Christian religion, some of them questioning the authority of men whom others held to be Christ's representatives on earth. And so gradually, through religious wars, the old idea of the divine right of kings broke down. There must be law, yes; but that law—God's law—is written in the hearts of his people. The people must, in the ideal state, become self-governing. This idea was to grow until it found expression in the New World, where in 1789 men were declared to be "created equal."

Thus loyalty to the king gives place to something bigger: loyalty to the group of which men are a part; loyalty to the Nation, which is Patriotism. This ideal of patriotism has become a very precious possession of civilization, one for which men are willing to give their lives.

But now and again on this long road from self-love to altruism, there has been a great soul which has foreseen the day when the world will recognize that all men, not merely those of one family, one tribe, one city, or even one nation, are brothers. Even in the Old Testament times, hundreds of years before Christ came to tell us this great truth, there were prophets who dreamed of the day. After the return from the Exile, when Jerusalem was rebuilt, and the leaders of the people, fearing that the national characteristics would be lost, and that Jehovah's people would forget him in following after strange gods, forbade inter-marriage of the Hebrew people with neighboring peoples, one thoughtful man wrote the lovely story of Ruth as a plea for these scorned races. Ruth, you will remember, into whose family, generations later, the Christ child was born, was a foreign maiden, a Moabitess. A wise and far-seeing man, that ancient author of the book of Ruth, who divined that beautiful as patriotism may be, there is something bigger still: the recognition of all people of all races as brothers. Ruth, the Gentile maiden, was loyal and true, worthy to be the ancestress of a mighty race.

Some of the old Greek philosophers seemed to realize this same

truth. And in the great days of Rome, a man in the court of a Roman emperor had a Greek slave, Epictetus, who, himself a philosopher, saw all men as his brothers. A Roman emperor, Marcus Aurelius Antoninus, who, though a pagan, was noble and highminded, said: "As Antoninus, I have Rome for my country; as a man, the world." These men, slave and emperor, were both followers of the Greek Philosopher Zeno, who lived 300 years before Christ.

There were in the Middle Ages Christian hearts which were filled with love for Christ and all his people. Such a one was the great and gentle St. Francis of Assissi, who devoted his life to the poor and who is said to have loved even the dumb creatures, which he called "little brothers."

In the seventeenth century, Hugo Grotius, a jurist of tolerant little Holland, blessed humanity with a great book instructing the world in the principles which should govern in international law—a book which has since saved the world from much suffering and misery. The word "internationalism," however, was not coined until the year 1780, when Jeremy Bentham, an Englishman, first used it. Even then it was little used before the middle of the Nineteenth Century.

In the New World, many names might be offered, as standing for world democracy. Among the early ones is William Penn, who did not despise even the savage people whom he found in his new land. Benjamin Franklin—but the list is too long to be given here. Nor shall we attempt to discuss the various treaties, beginning with the Jay Treaty of 1794, which have provided for arbitration or the peaceable adjustment of difficulties between nations by a kind of Congress of the nations of the world or representatives from among them. This idea of arbitration had been given to the world in the 16th century by Emeric Cruce. Everyone knows that several World Peace conferences have been held, and that there is now in little Holland which has shown brotherly love to many an oppressed people, a Peace Palace built for such conferences.

It is not feasible here to give the list of great-hearted men who have fought and vanquished the blight of slavery which persisted in the world until recent years. Long before Lincoln was the champion of the black race in the United States, Simon Bolivar, the liberator of South America, bought the freedom of thousands of slaves and invited independent nations of the Western hemisphere to join in a conference at Panama for considering measures of peace and progress. He said: "There must be no caste upon this continent. There is no blood less noble than other blood. All is the same in the sight of God." Today, there stands at the summit of the mountain range between Chili and the Argentine Republic, a monument; a statue representing the Christ. This monument, called the "Christ of the Andes," bears on the bronze statue at its base, these words: "Sooner shall these mountains crumble into dust than Argentines and Chileans break the peace to which they have pledged themselves at the feet of Christ the Redeemer."

In 1850, a wise Persian, Baha'o'llah, said: "Let not a man glory in this, that he loves his country; let him rather glory in this, that he loves his kind." An Italian patriot, Mazzinni, prophesied a day to come which would witness the great achievement of "the association of the peoples." World patriotism, or internationalism, has of course had the way prepared for it by many influences of modern civilization, such as improved means of travel and of communication. Cecil Rhodes, in making provision for the finest young minds of the United

States to study in one of the great English universities, gave an impulse toward internationalism; so do the nations which arrange for a system of exchange university professors and fellows. When Secretary of State John Hay remitted \$6,000,000 due the United States from China, and China decided to use the fund to send her finest students to American Universities, internationalism received another stimulus.

A few years ago, a great author died, after a long and active life. This man was a nobleman, who dressed and lived like the peasants on his estate. He had written books that the world called masterpieces; in his latter days he wrote only for his beloved peasants, simple tales that they could understand. This man, Count Leo Tolstoy of Russia, had perhaps the fullest sense of his relation to all men, his oneness with all life, that any prophet of internationalism has felt since Christ lived on earth. Tolstoy said: "I can no longer justify my hostility by the superiority of my own soul over others, or by the ignorance, the cruelty, or the barbarism of another race. At the first manifestation of this, I cannot help striving to be even more friendly with a foreigner than with one of my own countrymen. - - - I know now that my unity with others cannot be shut off by a frontier, or by a government decree which decides that I belong to this or that nation. I know now that all men are everywhere brothers and equals. - - - I understand now that true welfare is possible for me only on condition that I recognize my unity with the whole world."

FESTIVAL OF INTERNATIONALISM

THE LONG ROAD FROM SELF TO OTHER

The Evolution of the Social Consciousness in Man
(The Growth of Love in the World)

I. PROLOG.—THE ARCH-ANGEL GABRIEL.

The Angel of the Annunciation Speaks.

Lift up your hearts, O world-burdened men,
Hark to the chorus of Love, as when,
That midnight long ago,
The stars yearned down to the waiting earth
And whispered of Love new-come to birth--
Of Love in a wondrous glow.

Today do ye doubt that glow still shines?
Are your sad eyes dulled to the radiant signs
That battle-smoke obscures?
Know ye then that o'er land and sea
Love is the final verity
The one King that endures;

Long was the way young Love must climb
From that earlier birth in the ancient time—
Countless ages ago—
When a God of Love made a Mother's heart,
To brood in the silence and dream apart,
The dream all Mothers know.

That brooding heart was Love's first shrine
In the tents of men. There Love benign
Began his earthly course;
Thence, reaching ever and always beyond,
Through Brother-in-Blood, in Filial bond,
Love entered the lists with Force.

When Brother-in-Blood knew Brother of Clan,
When, true to the same god, Tribe began;
When tribes in City strong
Banded for larger life of all
And trusted and toiled at the city's call,
Love taught them a civic song.

Love held the flame at the heart of the world
When Monarchy's banner flung unfurled
And Feudal lord oppressed;
Love lured with burning word to the East
And vassal with lord made daily feast
In common passionate quest,

While back from the East flowed rivers of trade
And Labor knew herself unafraid,
And the King was over all;
For out of the flux and the fire and the strain,
Emerged the Nation, of brawn and brain,
Obedient to Love's call.

Then a clearer song in the hearts of men
Sang patient Love, and straightway, then
Thrones began to quake;
For "a throne is in the heart of each"
Sang Love: "and Kings have naught to teach
Democracy awake!"

The angels sing in heaven to-day.
"Militant Love is abroad," they say,—

"The World his battle-field!"
Then lift up your hearts, O world-burdened men!
Again sing the angels,—for lo! again
King Love shall stand revealed!

II. THE DAWNING OF LOVE
Primitive Mother and Child.

**III. THE FAMILY.—KINSHIP WITH A COMMON DIVINE AN-
CESTOR.—THE SACRED HEARTH FIRE.**

The earliest marked social bond, after that of mother and child, was a religious one, expressed in ancestor worship and in worship of the sacred hearth fire.

1. Early Aryan Family Life.—Prehistoric Greek family at the tomb of its Hero Ancestor.—The infant, on the sixth day of its life, is adopted into the family.
2. Ancient Semitic (Hebrew) Family Life. Jacob and his family before their tents; the hour of rest at the close of the day.

IV. THE TRIBE.—COMMON DEPENDENCE ON A TRIBAL GOD.
—The worship of a God of Force, interpreted by Chief, Prophet, Priest.

1. Indian Tribal Ceremonial Dance.
2. A Greek Cult Originating in Worship of a Local Goddess.
3. A Hebrew Festival of the Harvest.

INTERLUDE. EARLY PROPHETS OF INTERNATIONALISM.
The Second Isaiah.—Ruth, the Gentile Ancestress of David.—
The Author of the Book of Jonah.

V. THE ANCIENT CITY.—A Religious Confederation of Tribes
under an Archon, or King Priest.

1. The Daily Sacred Meal.
2. The Vestal Virgins, Guardians of the Sacred Fire.

INTERLUDE.—EARLY PROPHETS OF INTERNATIONALISM.—
St. Paul, the Missionary Disciple.—Epictetus, the Philosopher
Slave.—Marcus Aurelius Antoninus, the Emperor Philosopher.

VI. THE ANCIENT MONARCHY.—A MILITARY ARISTOCRACY
—CHIVALRY.—The Growth of Feudalism from an unstable Ab-
solutism.—The Power of the Braons.

1. The Vassal's Oath of Fealty.
2. The Accolade.

**VII. THE NATION.—THE DIVINE RIGHT OF KINGS.—LOYAL-
TY.**—The Breaking down of the Power of the Barons thru
the Crusades.

1. Peter the Hermit Preaches the First Crusade.
2. The Cities form leagues for Protection in Trade.

3. The Guilds Foster Industrialism, Dignifying Human Labor.

4. "Let the King Reign!"

INTERLUDE.—EARLY PROPHETS OF INTERNATIONALISM.—
St. Francis of Assisi.

VIII. THE DAWNING OF DEMOCRACY.—THE POWER AND
VALUE OF THE INDIVIDUAL. PATRIOTISM.

1. Columbus Faces a New World Destined to become the
Cradle of Democracy.

INTERLUDE: PROPHETS OF INTERNATIONALISM.—Hugo
Grotius.—Emeric Cruce.—Jeremy Bentham.

IX. "WHAT SOUGHT THEY THUS AFAR?"

The Pilgrim Fathers—William Penn.

The Spanish and the French Missionaries.—The Minute Men.

Signers of the Declaration of Independence.—"The Father of
His Country." "The First American."

INTERLUDE—PROPHETS OF INTERNATIONALISM.—Baha 'o-
'llah.—Tolstoy.

X. WORLD DEMOCRACY MILITANT.—

Christian Civilization wages a Great War against Monarchy and
against the War God.—Sorrowing Belgium and Bewildered
Russia; Serbia, Roumania, Poland, Armenia. The Flame of
France, England. Italia. Columbia.

XI EPILOGUE—The Arch-Angel Michael, of the Flaming Sword.

"We wrestle not against flesh and blood, but against principalities,
against powers, against the rulers of the darkness of this
world, against spiritual wickedness in high places.

"Wherefore take unto you the whole armour of God, that ye
may be able to withstand in the evil day, and having done all, to
stand.

"Stand therefore, having your loins girt about with truth, and
having on the breastplate of righteousness;

"And your feet shod with the preparation of the gospel of peace;

"Above all, taking the shield of faith." - - -

DESCRIPTION

The program suggested for a reflection of the evolution of the social consciousness, as outlined above, may be elaborated or simplified to suit the exigencies of the group developing it. The endeavor has not been to make it comprehensive. Much significant material has been excluded as not lending itself readily to the objective treatment necessary. Certain characters and influences too complex for younger participants are naturally omitted. The artist's prerogative of selection has been exercised while care has been taken to preserve proportion. If it is in any instance desirable to elaborate and lengthen the outline, much greater variety of content may be included. For instance, the program may be expanded to show the complex influences through which the public mind grew from its slavish acceptance of the doctrine of the divine right of kings into a realization of the responsibility of the individual in self-government. The program herein outlined chooses Columbus as one of the heralds of the new day for several reasons: in the first place, he is to young people perhaps the most familiar figure of the period; secondly, he represents definite objective action which is at once significant and adapted to stimulate the imagination; and thirdly, this action looks ultimately towards a new world where the great ideas then germinating in the minds of thinkers were to spring earliest into flowering. Many another Renaissance figure might be represented; and since it was not before the religious wars of the 16th century that the divine right of kings was discredited, Martin Luther might fittingly afford content here as a herald of democracy.

With this hint regarding the essential flexibility of the outline, we may now look at the possibilities of variety and adaptability of presentation.

The festival would, like most festivals, be most happily presented in the open, when the season is suitable. If it be given during the winter or early spring months, the use of curtains and screens will however make simpler some of the problems involved.

Before the scene opens, strains of exalted music may give the signal for silence. Out of this music grows the chant of the heavenly host heard by the shepherds on the hills of Judea: "Glory to God in the highest, on earth peace, good-will towards men." The group chanting is concealed from view. The words may be chanted wholly on one note, and repeated a number of times, each repetition being a half-tone higher and a little softer, thus sustaining the illusion of a receding into the distance. If preferred, the chant may easily be varied a little from this monotone. Only let it ring out strong and clear, sung by a good chorus if possible, and let it be modulated with delicacy to suggest increasing distance.

The scene then opens and reveals the Angel of the Annunciation to the shepherds, as Prologue. This angel, Gabriel, stands in the center of the stage as the curtains open, (or enters as the music is nearly ended) splendid in flaming robes, with gold halo and varicolored wings. A long stem of white lilies is carried in one hand. The hair, preferably gold, is flowing. The lines of the Prologue are repeated by the Angel, who should if possible be a very responsive person, able to speak them luminously and convincingly. They should be at once very simple and direct and exalted and other-worldly—at once sympathetic and impersonal. A remote echo of the chanting

might be heard at the close of the prologue; as the scene closes or as the angel retires.

The scene opens again upon a primitive mother sitting on the ground, her baby, in swaddling clothes, bound to a board, and hung from her shoulders, while she bends over her work of weaving raffia or flexible twigs into a hammock-shaped cradle for the little one. This primitive mother may be made to croon a primitive little melody as she works, suggestive of a lullaby. Some Indian melody will serve here, although perhaps it is better not to make her distinctively an Indian mother. If she enters from the background she may be wrapped in a long dull blanket which covers the child as well. As she kneels for her work, she drops back the blanket and reveals a simple short tunic which leaves her arms bare and her hair unbound. Suitable music by a concealed orchestra or single performer may accompany the scene, if found desirable.

The second scene, or group of scenes, represents ancient Aryan and Ancient Semitic family life. The first tableau shows a Greek family before the tomb of its ancestor. The tomb may be represented by a mound. Before it kneels a family group of men, women and children in simple Greek chitons. Back of the low mound is some kind of altar (Stone or boxes covered with asbestos) on which burns the sacred fire that was kept burning in the home, on the hearth. Since its worship was associated with ancestor worship, we may take the liberty to represent the two in one scene. The head of the family, standing behind the mound, beside the fire, pours slowly on the mound from picturesque earthen or brass or bronze vessels (if Greek designs cannot be found, at least vessels distinctively of another type, as Indian, should be avoided) milk, honey, oil and wine. Other members of the family may lay on the mound wreathes of leaves or tresses of hair. The father may call upon the spirit of the departed ancestor as he pours on the mound the substances intended as food for the hero in the shadowy underworld where he is believed to dwell: "Oh, father of our sacred hearth, guardian of our home, forget us not in that lower world to which thou hast gone! Protect us from harm; let our enemies not prevail with us; help us to keep thy sacred name untarnished. We do not forget thee, great and strong father; we bring oil and wine and milk and honey that thou mayest not suffer want below. Take them at our hands and remember, in thy turn, our need of blessing!" He then turns to the fire on the altar and pours upon it oil, praying again: "Sacred fire of our Hearth, revered Hestia, partake of our humble meal, and guard us from harm." An infant is brought in the arms of an attendant and taken by the head of the family, who holds him toward the altar and says, the rest of the group still kneeling: "Sacred Fire of our hearth, behold a new son claims entrance into our family bond. We ask of thee protection for him as for us; may he live to grow strong and wise, worthy of thee and of the great hero father whose name we keep alive." Then holding the child toward the mound, he says, "Great and wise father, receive into thy family this latest son. May he be wise with thy wisdom, strong with thy strength. May he never neglect his duty toward thee. May he keep pure the altars of his family." Then the kneeling members rise and pass out, each casting on the mound some wreath of leaves or lock of hair as he passes. The father goes out with attendants carrying child and vessels.

The second scene of this group represents the patriarchal Hebrew family, living in tents and subject to the will of the father even after the sons themselves are fathers. The family of Jacob may be

shown before a tent, with a suggestion of other tents in the distance. The early evening hour is represented, the hour of rest after labor. The aged Jacob is discovered downstage at one side before the door of a tent which is mostly off stage. Jacob is working on the coat of many colors and dreaming of the past. On the other side a group of sons, some sitting, one stretched out at length on the ground, are busied with some ancient game, perhaps dice. Perhaps other sons in the back-ground work at bending sticks into shepherds' crooks, or at mending a halter. To-and-fro in the background pass various figures, suggesting the size and variety of the family: a lad with a lamb; women who stop and grind grain between two stones; women of erect carriage, bearing water-jars on their heads. Keep the picture well-balanced and pleasing; use touches of warm and vivid color, in head-dress or girdle or drapery, to brighten the more somber tones of the tunics. Lighting of yellow changing to red (easily effected by the use of colored tissue papers over the lights) will suggest the sunset glow of the Oriental land, if the festival is given inside, in the evening.

Let a child representing Benjamin come down to the father and admire the coat that he is finishing. If it be desired to introduce speech, let Benjamin ask, in childish words, why Jacob is making the coat for Joseph. This will afford opportunity for Jacob to tell the charming story of his first meeting with Rachel. Let the narrative follow the Bible story closely, except that it be in the first person. The scene may close with the entrance of Joseph, to whom Jacob, rising, gives the coat. The scene closes with the ancestral blessing.

The next scene, omitting the intermediate bonds of gens or clan, and curiae, recognize the large bond of families constituting the Tribe. First is shown some Indian ceremonial tribal dance, according to the pleasure and resource of the organizer of the festival. A typical one is herewith outlined:

The Ghost Dance.

- a. Medicine Men in Council Circle.
- b. The Chief, praying, sprinkles the sacred powder.
- c. The Medicine Men call together the people of the ceremonial dance.

"E-ye-he A-na-ni-sa-na,

He-e-ye Hi-na-cha-saq-a-ti-cha-ni-na" —Etc.

"O my children, O my children, Here is another of your pipes, He-E-Ye.

Look thus, I shouted, He-eye,

When I moved the earth, He-eye."

The Medicine Men (known by two black crow-feathers in the hair) engage in efforts to produce a trance-like spell in the dances. As soon as some individual shows signs of being affected, a medicine man attempts by repeated passes of the hand to complete the supposed dominance of the spirit world over the individual. As the dancer falls in a hypnotic spell, no one is permitted to touch him, since the communication of the translated one with the spirits would thus be severed.

One of the wierd songs chanted continuously during the slow circling dance is a cry of the primitive child-man to the All Father:

“A-ni-qu-ne-cha-nai-na-ni

A-wa-wa bi-qu-na-ha-ye-na,” etc.

“Father, have pity on me,

I am crying for thirst,

All is gone, I have nothing to eat.”

At the end of the dance, the performers shake their blankets and shawls in the air in order that the evil spirits may be frightened away.

Then may follow some representation of a pagan cult of classical days, a cult which, growing out of the worship of some local divinity, becomes a tribal bond. Such a one was the Demeter worship at Eleusis which became in time the heart of the Eleusian mysteries. The references to ceremonials are scattering and obscure; but it seems reasonably certain that it was dramatic in nature, representing the search of Demeter for her lost daughter Proserpina. Of course, if it be desired, the entire nature drama, the myth of the succession of the seasons, of the disappearance of Proserpina, may be represented. Perhaps it is enough to represent the search of Proserpina as probably enacted in the Eleusinian mysteries. Let a procession of women in greek robes, veiled with long floating draperies and each carrying a torch in the hand, pass across the stage, holding high the torch and seeming to search for the lost Proserpina. Perhaps it would be illuminating to precede this scene with the appearance of Demeter, the earth goddess, in her full splendor. Let the type be large, of ample proportions; let her wear ample robes, perhaps of yellow, and wear poppies and wheat, and carry a horn of plenty overflowing with fruits and flowers.

A third scene may represent a Hebrew harvest festival.

A priest, in white robes, stands before rough altar (a rock or a pile of stones) upon which fire burns. A procession enters, making a long approach to the altar; maidens in white, with crowns of leaves over their head coverings; men and women, in vari-colored attire; a youth in white, carrying the sheaf of barley, the Omer; musicians, with timbrels (tambourines or other instruments of the type.) The procession chants in unison as it approaches the altar.

CHANT

Thou visitest the earth, and waterest it,

Thou greatly enrichest it; the river of God is full of water:

Thou providest them corn, when thou hast so prepared the earth.

Thou waterest her furrows abundantly; thou settlest the ridges thereof:

Thou makest it soft with showers; thou blessest the springing thereof.

Thou crownest the year with thy goodness;

And thy paths drop fatness.

They drop upon the pastures of the wilderness:

And the hills are girded with joy.

The pastures are clothed with flocks;

The valleys also are covered over with corn;

They shout for joy, they also sing.

(The procession approaches the altar. The maidens and women pass to one side, the men to the other. The priest before the altar receives the sheaf of grain and waves it before the altar, slowly, up and down, forward and back, from side to side. As he does so, the people chant antiphonal strains, the men singing the first strain, the women answering.)

CHANT

First Chorus—Praise God in his sanctuary.

Second Chorus—Praise Him in the firmament of his power.

First Chorus—Praise him for his mighty acts.

Second Chorus—Praise Him according to his excellent greatness.

First Chorus—Praise Him with the sound of the trumpet.

Second Chorus—Praise Him with the psaltery and harp.

First Chorus—Praise Him with the timbrel and dance.

Second Chorus—Praise Him with stringed instruments and the pipe.

First Chorus—Praise him upon the loud cymbals.

Second Chorus—Praise him upon the high sounding cymbals.

Full Chorus

Let every thing that hath breath praise the Lord.

HALLELUJAH

(The priest then places the sheaf on the stone which serves as altar and as it burns, he turns to the audience, chants, and is answered by the people)

Priest.

The Lord bless thee,
And keep thee;

The Lord make his face to shine upon thee,
And be gracious unto thee;
The Lord lift up his countenance upon thee,
And give thee peace!

People

God be merciful unto us, and bless us,
And cause his face to shine upon us;
That thy way may be known upon earth,
Thy saving health among all nations.
LET THE PEOPLES PRAISE THEE, O GOD,
LET ALL THE PEOPLES PRAISE THEE.

O let the nations be glad,
And sing for joy:
For thou shalt judge the peoples with equity,
And govern the nations upon earth.
LET THE PEOPLES PRAISE THEE, O GOD,
LET ALL THE PEOPLES PRAISE THEE.

The earth hath yielded her increase:
God, even our own God, shall bless us.
God shall bless us:
And all the ends of the earth shall fear him.
LET THE PEOPLES PRAISE THEE, O GOD,
LET ALL THE PEOPLES PRAISE THEE.

Two ceremonials are offered to express the solemnity of the bond of the ancient city. The first is the daily sacred meal, a rite participated in by men chosen to represent the city. They wear robes of white, the ancient sacred color, and are crowned with leaves. They are in the presence of the sacred fire, and they eat food which must be kept pure. In its presence no unworthy act may be committed. The god was supposed to preside at this daily meal, which was a religious act. The first of the bread and of the wine is given to him by putting it on the altar. Prayer: "Render us always prosperous, always happy, O fire; those who are eternal, beautiful, ever young; thou who nourishest, thou who are rich, receive favorably these our offerings, and in return give us happiness and sweet health!" Another ceremonial which might be used here is that of the Amburbalia, or festival of the city enclosure, celebrating the founding of the city. A grand procession of people clad in white and crowned with leaves, makes the circuit of the city, chanting prayers, preceded by priests leading victims for sacrifice. Some of them may carry statues of the city's Gods. Or the civic initiation rite of the youth of sixteen or eighteen years would be significant here. The youth, in the presence of an altar upon which burns a sacrifice, pronounces an oath by which he binds himself, among other things, always to revere the city God. From this day he becomes a citizen. The next scene represents the Vestal virgins of Rome, who guarded the sacred fire of the city, never letting it fail throughout the year. They are six in number. They approach in single file, the high priestess coming first and carrying the sacred fire in a large bowl, which she places on a pedestal. Each Vestal as she slowly passes throws oil on the flame and it burns up brightly. If it be desired to extend this exercise, a group of young girls, clad in gowns of various tints, may enter and select pebbles from a shell offered them. When the pebbles are compared the

maiden having the whitest is chosen for novitiate among the Vestals. She may kneel before the high priestess for blessing, have a white robe thrown around her, and led away. This may take place in the presence of the king, if desired, as certain accounts attribute the choice of Vestals to the King.

The ceremonials under the next heading, the Ancient Monarchy, are brief. The first represents a knight kneeling before a Baron and swearing that in return for the use of estates he will be loyal to his lord and will serve him whenever he may be called. The lord then kisses the kneeling vassal on the brow, accepting his pledge of fealty, and the latter rises, bows low, and retires. Of course the same ceremonial may represent the king receiving the oath of fealty from a Baron. The scene may be made as simple or as elaborate as desired, as many attendants may be present, and the trappings may be splendid. The ceremonial of the accolade, attending and knighting of a squire or a gentleman, was at first merely that of giving the subject a light blow on the neck (symbolizing the blows which a true knight must be able to receive with fortitude) and of buckling on his sword. Later it became a religious ceremonial. The young squire has spent the night in prayer, in the lonely vigil called the "Watching of the Armour, or the Vigil of Arms." Having come from his bath, in white robes, which symbolize purity, he is invested in a red robe, with the words: "Remember: you must not hesitate to shed every drop of your blood in defense of the Holy Church!" He kneels before an altar, a priest receives his sword, which he has carried "slanting-wise." The priest blesses it, making the sign of the cross on it. "Bless this sword, so that thy servant may in future oppose the cruelty of heretics and pagans; the defender of the Church and of widows, orphans, and all those who fear God. Bless this sword, all powerful father, eternal God - - - Grant that Thy servant, always possessing Thy love as his armour, may tread down his enemies, and victorious may be sheltered from all harm." The bishop or priest lays the sword on the altar unsheathed. Another prayer is as follows: "Holy God, all-powerful Father, eternal Lord - - - who in order that Justice may be upheld here below, and that the fury of the wicked may be restrained, hast, by a most salutary decree, permitted man to wield the sword. - - - For the protection of thy people, thou hast ordained the institution of Chivalry. To a child, to David, thou didst in olden time give victory over Goliath.—Behold now Thy servant who has bent his neck beneath the military yoke; send him from on high the strength and courage necessary for the defense of Truth and Justice - - - Dispose him to all that is right, and grant that with this sword he may strike none unjustly, but may defend all that is just, all that is good." Perhaps the priest then touches the kneeling youth on the shoulder or neck three times with the flat of the sword, saying "In the name of God and St. Michael I dub thee Knight." Then he puts it into the right hand of the Knight, saying "With one side thou must strike the rich who oppress the poor, with the other punish the strong who persecute the weak!" or perhaps he says: "Take this sword with the blessing of God, and mayest thou, by virtue of the Holy Spirit, repulse at the point of this sword all thine enemies, and those of the Holy Church." He then girds the sword upon the knight. There were many variations of the ceremonial. Sometimes older Knights fastened spurs to the shoes of the aspirant; sometimes lovely ladies fastened armor upon him.

The scenes suggesting the growth of nationalism may easily be planned from a careful study of history. The first should represent

the Hermit saying a few burning sentences urging men to rescue the holy places from the vandals. Many of the group should at the close draw their swords, flourish them, and ardently respond. If the second scene be given, show a conference of seven men representing the Hanseatic cities (dressed to suggest the prosperous merchant type of the time and place.) They must be represented in tableau, perhaps as signing a compact. For the representation of the guilds, it would be interesting to use the folk dance of the shoemakers. One might represent good merry Hans Sachs as sitting by and beating time merrily with his hammer on the shoe which he cobbles. Let the male dancers, like Hans Sachs, wear leather aprons, or something to simulate leather. The maidens may be in German peasant dress. If it is desired to extend this scene, Hans Sachs may beat time—and perhaps sing—to some of Wagner's music (The Meistersingers) before the dance begins. Any other guild or trade exercise might be used, perhaps a procession of several groups, carrying suitable symbols.

The Fourth scene represents King Arthur on his throne surrounded by his knights, who draw their swords and repeat in concert the stirring lines from Tennyson's "Coming of Arthur."

"Blow trumpet, for the world is white with May!
Blow trumpet, the long night hath rolled away!
Blow through the living world—"Let the King reign!"

"Strike for the King and live! his knights have heard
That God hath told the King a secret word.
Fall battle-axe, and flash brand! Let the King reign!"

"Strike for the King and die! and if thou diest,
The King is King, and ever wills the highest.
Clang battle-axe and flash brand! Let the King reign!"

"Blow, for our Sun is mighty in his May!
Blow, for our Sun is mightier day by day!
Clang battle-axe, and clash brand! Let the King reign!"

"The King will follow Christ, and we the King,
In whom high God hath breathed a secret thing.
Fall battle-axe, and clash brand! Let the King reign!"

The Columbus scene, fore-shadowing New World democracy, may be as elaborate or as simple as desired. A very effective tableau simply contrived might show Columbus at the prow of his boat, looking ahead toward the goal of his aspiration. A group of sailors behind him may be shown in attitudes of doubt, despair, anger, and protest. The conception is quickly gained from the Joaquin Miller poem. The effect of the boat is achieved by making an outline of a boat, perfectly flat, with building paper on a light frame, and having the characters stand behind it. It can be painted with calsomine.

The next episode (IX) is a procession of the various groups animated by democratic ideals in the founding of the young nation. It may be made as inclusive and as varied as one desires. Historical pictures will afford suggestion for types and for costume. Indians will add picturesqueness, in connection with William Penn and with the early missionaries. The hymn, "The Breaking Waves Dashed High" may be played or sung in the background.

Episode X will demand resource in the creation of symbolic types. If desired, all the allied peoples may be represented. Belgium, in

flowing black robes, is sitting bowed with grief. Other stricken peoples, as Poland, Servia, Roumania, Armenia, may also be shown, a sorrowing group. At one side stand Monarchy, a stern, stately figure in splendid robes, with crown and scepter, and the grim War God, in Roman armor and draperies. Both loom above stricken Belgium, one with scepter, the other with sword upraised. From the other side come the ardent slender figure of France, in flaming robes, England, large and blonde, strong and calm, Italy, swift and fiery, (a warm southern type in brilliant colors) and Columbia, each carrying a sword high upheld. Each of the chief Allies may speak as she appears, each perhaps quoting a few ardent words from her national hymn, or some other national expression that has been advanced by poet or statesman.

Columbia may repeat a few lines from the National Arts Club prize war poem, by Daniel Henderson:

"At last, thank God, at last we see
There is no Tribal liberty!
No beacon lighting just our shores!
No Freedom guarding just our doors!
The flame she kindled in our sires
Burns now in Europe's battle-fires!
The soul that led our fathers West
Turns back to free the world's oppressed!
Allies, you have not called in vain!
We share your conflict and your pain!—
Old Glory, through new stains and rents,
Partakes of Freedom's sacraments!"
Last come, we will be last to stay
Till right has had her crowning day!"

or she may quote from the great speech of January 8:

"The day of conquest and aggrandizement is gone by; so is also the day of secret covenants entered into in the interest of particular governments and likely at some unlooked for moment to upset the peace of the world - - - What we demand - - - therefore, is nothing peculiar to ourselves. It is that the world be made fit and safe to live in. - - - All the peoples of the world are in effect partners in this interest. - - - The moral climax of this the culminating and final war for human liberty, has come; and we are ready to put our strength, our own highest purpose, our own integrity and devotion to the test." - - -

The various other allied nations may be presented, if desired. Russia enters, at the opening of the scene, but soon retreats, bewildered, frantic, to one side.

If it is not feasible to have the suggested lines repeated in this scene, strains of National airs may be played as the successive figures enter.

As the above scene is held, the Allied forces stretching their swords protecting toward Belgium, opposing War and Monarchy at her other side, there is heard the chanting of the heavenly host, as in the opening of the program. This time they are chanting:

"O Lord, to whom vengeance belongeth; O God, to whom vengeance belongeth, shew thyself.

Lift up thyself, thou Judge of the earth: render a reward to the proud.

Lord, how long shall the wicked, how long shall the wicked triumph?

They break in pieces thy people, O Lord, and afflict thine heritage.

They slay the widow and the stranger, and murder thy fatherless. Yet they say, the Lord shall not see!"

Then suddenly appears in the center, above the bowed form of Belgium, a radiant angel in shining armor, with great brilliant wings. He holds in his hand a flaming sword, which he stretches over Belgium toward War and Monarchy, who cower before him. The Allies kneel, still in active attitudes, each holding her sword outstretched toward him.

The arch angel speaks in the Epilogue.

The Interludes suggested in the outline may be made significant if the types are faithfully presented. They embody some of the marked foreshadowings of the great principle of universal brotherhood. Others might be added.

The figure of the Second Isaiah of the Exile, is chosen because among that great group of Hebrew prophets whose purpose and vision preserved the integrity of the little nation through which the One God was to be revealed to the world, he is the first to discern clearly that Jehovah, long worshipped as a tribal God, is the one and only God of the whole world. He should be draped in the fashion of the Isaiah in Sargent's famous frieze, and assume the attitude of the picture, as he says:

"Ho, every one that thirsteth, come ye to the waters,
And he that hath no money come,
Buy, and eat; yea, come, buy wine and milk
Without money and without price.

"Listen, O isles, unto me,
And hearken, ye peoples, from far:
Thus said the One God, Jehovah,
He that created the heavens, and stretched them forth;
He that spread abroad the earth and that which it beareth;
He that giveth bread unto the people upon it,
And spirit to the people that walk upon it:
I, Jehovah have called thee in righteousness,
I will hold thy hand and will keep thee,
And I will give thee for a covenant of the people,
For a light to the Gentiles;
To open the eyes that are blind,
To bring out the prisoners from the dungeon,
Those that sit in darkness out of the prison house."

"For behold, I am about to create new heavens and a new earth;
The wolf and the lamb shall feed together,
And the lion shall eat straw like the ox.
They shall not hurt nor destroy
In all my holy mountain, saith the Lord."

The author of the wonderful little book of Jonah had yet a

word to add to Isaiah's conception. He divined that since Jehovah created all men, of all nations, he must be equally interested in all men, of whatever race or place. The author who gave this great truth to a nation that was absorbed in its own problems of national unity gives us no hint of his personal identity. He may be represented as a fine type of Hebrew scholar or statesman or prophet, writing with intent eagerness, at the end of a long scroll, the words which he is heard repeating with a new revelatory force: "And Jehovah said, "Thou hast had regard for the gourd, for which thou hast not labored, neither madest it grow; which came up in a night, and perished in a night; and should not I have regard for Nineveh, that great city, wherein are more than six-score thousand persons that cannot discern between their right hand and their left hand; and also much cattle?" If these characters of the interlude are made to pass in turn before the curtain, while the setting is being prepared for the scene to follow, or if the festival takes place out-of-doors, each character may simply enter and stop a minute for his bit of action and speech. If the scene opens upon each, this unknown author may be discovered bending intently over his writing at a table or some kind of pedestal. Let his attitude of reflection at the close of the writing be exalted as of one who has just brought forth some great and far-reaching truth.

The scene from the book of Ruth is introduced as showing great breadth of vision in another unknown author whose motive has already been referred to earlier in this outline. Represent the moment of Ruth's expression of fidelity: "Entreat me not to leave me." The sister is shown going slowly and sadly back, with bowed head. Ruth may be represented as kneeling and clinging to Naomi as she speaks. The entire little scene may be given, if the characters are made to pass across the stage; if the scene opens and closes, a tableau may be held.

Epictetus and Marcus Aurelius are chosen as being worthy and picturesque exponents of the philosophy of the Stoics,—a philosophy which regarded man as a citizen of the world—of the "City of God." The former was small and crippled (almost hunch-backed). He lived very frugally, wearing the humble attire of his cult. Marcus Aurelius in his youth wore the same simple garb; but probably he must have on occasion worn the royal color, which with Greeks and Romans seems to have been a warm red. Epictetus protested when he saw a gentleman striking a slave: "We must remember that they too are brothers; they are the children of Zeus." This scene may be shown, with the words quoted. Marcus Aurelius Antoninus, the Emperor, may be represented as pondering over a scroll, from which he glances up to say, meditatively: "The poet says of Athens, 'Thou lovely city of Cecrops'; and shalt not thou say of the world, 'Thou Lovely City of God?' - - - - My city and country, as I am Antoninus, is Rome; as a man, the whole world - - - - Whatever is expedient unto thee, O World, is expedient unto me."

The great missionary to the Gentiles, St. Paul, may be represented as preaching to the Athenians on Mar's Hill: "And He hath made of one blood all nations of men for to dwell on all the face of the earth."

The figure of St. Frances in his humble brown monk's robe will stand for the highest type of self-forgetting devotion cherished by the church throughout the centuries.

If Hugo Grotius is shown, he wears Dutch dress of the Sixteenth

and Seventeenth Centuries, and carries a great book, in which he seems to write. Jeremy Bentham, the Englishman follows, stopping to write one word, which he repeats: "Internationalism."

Baha 'o 'llah is in Persian attire. He repeats the sentiment earlier quoted in this study. Tolstoy in Russian peasant dress, also proclaims the lines earlier expressed.

If this festival is given in the open, where speech may not carry far, it is probable that the more effective plan would be to omit the interludes and make instead an added scene, occurring between "What Sought They Thus Afar?" and "World Democracy Militant." Let this scene be a procession of "Prophets of Internationalism." Others may be added. Let the types, the attire, and the symbols carried by each figure differentiate each, even where he does not stop for a tableau or a bit of action. Let Tolstoy be the last to pass.

Characters representing the origin of humane movements such as Florence Nightingale ("Our Lady of the Lamp") and founders of the Red Cross may be added.

Practical Suggestions

Careful study should be made, throughout the festival, of the composition of the stage picture made by each scene, and the blending of color. Costume design, copies of paintings, together with illustrated historical studies and romances, may be observed. The moving-picture today is affording opportunity for this kind of resource.

Remember that line and color are the important considerations; that simple designs and inexpensive fabrics are often more effective than elaborate costly trappings; that many bits of drapery can be found in the average home which may be utilized to good purpose without destroying their original form; that Oriental and classical dress are especially easy to contrive from such drapings; that angels wings and haloes may be effectively made from crinoline and wire, painted with water colors and gold paint; that chain armor may be simulated with silver paper cut out in a regular series of perforations and pasted on grey or black cambric (or pasted without cutting and painted black in spots;) that torches and flaming swords may be made by the use of some kind of waste tightly bound over wood or metal and soaked for some time in a mixture of kerosene and gasoline.

The Vestal Virgins wore white, with white veils over their heads. The edges of their tunics were bordered with purple. It is not necessary to make the entire gown; a white tunic, purple bordered, worn over a plain white night robe, serves as well. Sheets may be draped effectively for Greek attire. Great care should be taken in the symbolic figures of the closing scene. If preferred, France may be a Joan of Arc type, in armor.

If it is desired to use this program in a small school, the groups may be reduced in size, some may be wholly omitted, and the same actors may appear in several scenes. Moreover, older people of the community may be solicited to help. A flexible program of this type lends itself admirably to a unified exercise in which several grades or several schools contribute separate scenes. Let attractive posters be designed and made by the young participants. Attractive programs also may be made by them. It might be well to print on the pro-

grams some of the short significant quotations that are to be spoken by characters.

Note: Detailed questions will be answered, by correspondence, if addressed to the Department of Oral English, Colorado State Teachers College.

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AN EVENING IN STORY LAND—FROM LONG AGO TO NOW By Nellie Margaret Statler.

- I. Prologue—The Present.
- II. From the Annals of the Ancients.
 1. Cinderella.
 2. Red Riding Hood.
- III. Today's version of a Mediaeval Theme—Kipling.
- IV. From the Annals of the Past to the Present.
 1. Reading from Homer.
 2. Ruth and Naomi.
 3. Hiawatha.
 4. The Gainsborough Lady.
 5. A Tribute.
- V. Epilogue—The Present.

Setting for Part I.

Home scene: Mother with four children around a fire place. Mother holding the smallest. Boy about 12 or 13 years old stretched on floor, reading by light from fire place. Other children very much interested in the story which the Mother is just finishing.

Mother: You may believe that Goldenlocks never went near the home of the three bears again.

Three Children: (clapping their hands) O! tell another. tell another; it isn't bed time yet! Just one more please!

Mother: Very well, just one more. What shall it be?

Girl: (About 11 years) Tell the story of Sleeping Beauty and how the prince awakens her with a kiss.

Mother tells story.

Boy (Taking his nose out of his book) Why do you always tell them that kind of stuff, Mother? Do you do it because you

like them or just because sister wants you to?

Mother: Well, son what kind of a story do you like?

Boy: O, a really truly one, not one where people sleep a hundred years and then wake up and live happily."

Girl: A whole lot you know about it you've been lying there with your nose in that book all the time.

Boy: Yes, and I've been reading something worth while too!

Mother: What have you been reading, son?

Boy: I've been reading how the toad goes down into the ground and seems to freeze during the winter. But when spring comes, he isn't frozen at all, and comes out again.

Mother: How does Mr. Toad know when to come out?

Boy: Why, when the spring sunshine makes the earth all nice and warm.

Mother: Suppose you had lived hundreds and hundreds of years ago and had known nothing about the cause of the change of seasons, day and night and storms, what would you have thought about all these things which are so easy for us to explain at the present time?

Boy: O! I expect I'd have thought some big men or women caused it all.

Mother: That is just what the ancient people thought, only they had a different person responsible for each change—these people they worshipped—called them gods.—so they had a god of thunder, a god of the sea, a god of spring and one of winter and a great many more. Then they made up beautiful stories about these gods in order to account for natural change. Many of these stories have been handed down to us, and we call them fairy tales and myths. To the ancient people they were full of meaning. The story I have just told is really an attempt to explain winter and spring. The princess, who is spring and summer, is put to sleep by the prick of the spindle or the chill of winter. She sleeps until the kiss of the sun god or the prince awakens her. Just as you told me the toad knew it was time to come out of the ground when the spring sun warmed the earth, so the princess knew it was the sun god of spring who awakened her. So you see I was telling a story which taught the same thing as the one you were reading.

Boy: Well, that's different! I just supposed there was nothing to those stories and that they were simply invented to keep girls quiet! But what you have told me puts an entirely different meaning on it.

Girl: So see! You didn't know it all!

Boy: (Ignoring her) But please tell us one more story!

Mother: It is nearly bedtime, but the next one I tell shall be one of your choosing. Come, let us see what we can find in the embers. The fire has burned so low that I am sure we can find something.

All: O, yes! Let's do!

Boy: I see an old witch!

Mother: So do I. She has a caldron. Let's see if she doesn't call some fairies out of that big black kettle!

Girl: Yes, there comes Cinderella.

Small child: And there is the fairy godmother.

Boy: And the wicked step-mother and sisters.
Girl: And the prince—isn't he lovely.
Small child: There's Red Riding Hood.
Boy: And the wolf too! Isn't this fun?

CURTAIN.

Part II.

Setting. Same room—fire place, etc. From out of the fire place comes an old witch. After weird incantations, she calls forth two frogs and a black cat.

1st frog: Croak, croak—What do you want, Mother, what do you want?

2nd frog: Yes, why have you awakened us: Why? Croak croak.

Cat: Meow, meow, well since you've got us here, let's have some company, some company.

Witch: Very well, who shall it be?

1st frog: Cinderella, Cinderella.

2nd frog: Wicked sisters, wicked sisters!

Cat: Fairy god-mother, fairy god-mother!

Witch: (goes to grate and after some incantations calls up fairy god-mother)

Fairy god-mother: Did you say you wanted company? Well, here I am and I can bring many others. Ho! Cinderella. (Cinderella appears from grate dressed in ragged clothing)

Cinderella: Did you call me god-mother?

Fairy god-mother: Yes, indeed I did—these people are lonely, and I thought you'd be good company for them.

(Meanwhile the witch has called in the wicked step-mother and the sisters who are very much displeased when they see that Cinderella is a member of the party, and do not hesitate to show it. Then the fairy-god-mother calls in the prince, who appears with the silver slipper in his hand.)

Prince: Last night as the clock chimed twelve my little dancing partner left very hurriedly. In her haste she dropped this slipper. I am searching for the owner, and when I find her she shall be my bride!

1st Sister: (Coming forward and courtesying) Your highness, the slipper belongs to me.

Prince: Try it on, Lady!

(The sister seats herself on a stool—slipper is too small. Mother hands her a knife and she cuts off the heel. Comes forward to Prince limping slightly).

Cat: Meow, meow,—Prince, Prince—look at her heel!

Prince: Alas! you are not the one.

2nd Sister: (Coming forward) I believe I can wear the slipper.

Prince: Try, lady!

(The slipper proves too small—she cuts off her toe and comes forward)

1st Frog: Croak, croak—too small, too small!

(Prince takes slipper and turns to go)

2nd Frog: Try the one in the tatters, prince, the one in the tatters!

Prince: (Discovers Cinderella hidden behind the step-mother) Come, little lady and try on the slipper. (Prince

kneels and places the slipper upon her foot. Fairy godmother waves her wand and Cinderella's apron drops off disclosing her dressed in a beautiful gown. Cinderella and the Prince go off stage happily, followed by the stepmother and sisters.)

1st Frog: Mother, more company, more company!

2nd Frog: Yes, yes the wolf, the wolf!

Cat: Red Riding Hood! Red Riding Hood!

Witch: "Very well, very well!" (She calls the wolf first)

Witch: Where is Red Riding Hood? I must have her. (Red Riding Hood appears in the grate,—comes forward. When she sees the wolf, she tries to hide)

1st Frog: "Wolf, Wolf, there she is, there is!"

Wolf: Aha, there you are! (follows her) why are you always trying to get rid of me?

Red Riding Hood: And you, why are you always following me? I dislike you so! Do you not know that at last when Light and Truth comes, you will have to let me go?

(Curtains or screens in back part and there appears a girl dressed as Light. The Witch, Cat and Wolf crouch and shrink away at this appearance.)

CURTAIN.

Setting: Garden—two large gates over which are twined morning-glories: sweet peas, cherry blossoms, etc. (made from paper. Anything which will give the effect of a garden may be used.) Back of the gates are all the characters who have been seen in the previous scene with the exception of the cat, who is still at the side—a small fairy stands guard at the gate. The figure of Light in a dance chases the little fairy behind the gates, and finally the cat after much spitting and growling is forced to go. Light takes her place at the gates.

Part III.

Into this same setting comes the "storyteller" who tells one of Kipling's "Just So Stories."

CURTAIN

Part IV.

Any well known picture might be used here for posing. "A Reading from Homer" gives a chance to use several characters. If a patriotic picture is desired, "The Spirit of '76" would make a good one. This number would have to be placed a little later in the program in order to maintain the chronological order.

Ruth and Naomi—

Characters—Ruth—Naomi—Orpah.

A dramatization of the Biblical story—beginning with the request of Naomi to her daughters-in-law to return to their home, and ending with Ruth's wonderful declaration—"Thy people shall be my people and Thy God my God,"

Hiawatha.

The story teller sketches briefly the life of Hiawatha. When she tells that Hiawatha went to the land of the Dakotas for his Laughing Water, Minnehaha; Hiawatha and his bride appear at the back of the stage and come slowly down. Then when the story of the winter and famine and the death of Minnehaha is told, Laughing Water slowly enters, in a canoe

at the side of the stage and is pulled (by some one at the side) slowly from the stage while Hiawatha stands and looks after. A very pretty ending for this scene is to have Cadman's "Far off I Hear a Lover's Flute," sung by the storyteller, while Hiawatha is still watching his departing bride.

CURTAIN

The Gainsborough Lady—Another picture pose. And other familiar picture might be used here.

A Tribute.

A storyteller tells the story of Joan of Arc, and at the end the curtains are drawn and show the statue pose of Joan of Arc. This same idea could be used with the story of "The Lady with the Lamp," "Florence Nightingale" or the "Story of Clara Barton." (See book of Red Cross Stories for Children by Georgene Faulkner, price 50c published by the American Red Cross).

CURTAIN

Part V.

Epilogue—The Present.

Scene—Same as I. The two younger children asleep.

Boy: Mother that was fine. I never knew you could see so much in a story—and there are so many ways of saying the same thing.

Girl: Of course Mother knows everything, and she can tell it in the nicest way. There are a great many more things you'll tell us, too, aren't there?

Mother: Yes, but not tonight. It is long past bad time, and, see, these babies are asleep already; so come, let's say good night and sweet dreams to you all.

CURTAIN

Directions:—

In this bit of work we try to show the story in its development or evolution; naturally the unity of the piece is kept thru the story teller. The first appearance of the story teller is in the person of the mother; the second, in the one who interprets the "Just So Story"; third, the one who sketches Hiawatha and Minnehaha; the fourth, the storyteller pays a tribute to a modern heroine during which the living statue of the individual is posed.

Music during the program, adds greatly to the charm of the evening.

Planned and executed by

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