

his thankfulness. It becomes his duty to guard the magnificent inheritance which our forefathers won at such great cost, which has been kept intact, and only needs the honest allegiance, the hearty co-operation of every good man in the efforts to preserve it honored and honorable; free from taint of illiberality and corruption—free from secret wickedness, and the danger of greed, to be in truth the "flower of the earth," the "gate of Paradise." Let us be thankful.

## Fruits of Italy.

(See Oil Picture.)

"LIKE a young sunbeam in a gloomy wood,  
Making the darkness smile,"

there she stands, the dark-eyed, brown-hued child of Italy. Her bronzed cheeks are tinged with a healthy red; her rounded limbs are full of health; and her black eyes are like a starry midnight. She knows none of the trammels of a city life, and none of its restrictions have ever kept her wild spirits in check. Free as the mountain wind, she roves over the rocky hills in her tattered dress, happy in her liberty; and joying in the sun that kisses her cheeks, and the wind that throws into a tangle her hair. She lives in a region of beauty where Nature holds high carnival. She darts in and out of the rose thickets in the garden and rests herself under the fragrant white blossoms of the orange trees. Against the walls of the cottage the pomegranate hangs its scarlet bells, and the pink and white oleanders gleam out from amid their green leaves. Every-where she finds beauty. Above, she sees the rosy-red flushing the blue skies, and great billows of gold that the sun rolls over the azure plain, as it sinks behind the hills to rest, while at her feet the flowers spring up in wild profusion and throw their fragrance abroad. On the hills the purple grapes hang on the vines in rich clusters, and how pleasant to gather a store and carry them to the old grandmother, whose feeble steps never stray beyond the cottage door.

"Poor" is what the world calls this child of Italy; and yet how many would gladly accept that fate which carries them far from the turmoil, the dust, and glare of the luxurious city to the soft shade of the cedars and the oak, where the flowers and the birds are daily companions, and the breeze that kisses the cheeks is full of health and fragrance. Happier far is this brown-hued child, in her gay tattered dress, climbing the hills to gather the purple grapes, and listening to the song of the birds that carol around her, than many a petted child of fortune, whose life is spent amid "the city's ceaseless hum" and the cheerless monotony of its heated bricks.

The artist has given us a very attractive representation of "the fruits of Italy," in this dark-hued child and the rich clusters of purple grapes. It is a pleasant revelation of that land of sunshine and of fruits and flowers, that land full of romance and song where the fair Juliet heard the lark sing on the pomegranate tree and thought it was the nightingale.

## The Poetry of Motion.



DANCING has been called "the poetry of motion," and Fordyce, in his "Sermons to Young Women," asks, "What is dancing, in the most rigid sense, but the harmony of motion rendered more palpable?"

Dancing was the expression of three feelings, that of religion, war, and social life. After the passage of the Red Sea, the damsels of Israel, led by Miriam, danced in celebration of that event. David danced when the ark was inducted into the tabernacle.

Not only the Jews, but the Egyptians had solemn dances, the principal of which was the astronomical dance, afterward adapted to the stage.

The Greeks had their military as well as domestic dances. The Pyrrhic dance was performed by young men, and was a military dance. This dance was most cultivated by the Spartans, who exercised their children in it from the early age of five. By degrees the use of weapons in this dance was abandoned, and wreaths of ivy substituted. Homer mentions dancing as one of the chief delights of the feast, and also praises the artistic dancing of the Phaiakai, a dance performed by young men with a circular movement around a singer. The chain dance of the Greeks was executed by young men and girls holding each other's hands.

The Saxons had a war dance, which was performed with shields and swords.

Plyades and Bathyllus were the first to introduce what the French call the *ballet d' action*, in which the performers both act and dance. They disappeared and the art was forgotten for many years. In the 15th century ballet dancing revived in Italy. At first women did not dance in ballets. The Princess de Conti and other ladies of the court of Louis XIV. danced in a ballet in Paris so successfully that, after that, women joined men in ballet dancing. The first French ballet dancing in New York was in 1827 at the Bowery Theater. So shocked were the audience at the unusual spectacle that many left the theater, and the following day the newspapers severely denounced the performance as "shameful and indecent." Not long after its introduction, however, the ladies as well as the gentlemen, flocked to the ballet and its success was assured.

In the middle ages, dancing was considered a genteel accomplishment necessary for both sexes. At the coronation dinner of Richard II., there was a great dance in Westminster Hall, at which not only the king but the prelates danced. Henry VIII. was a good dancer; and during the reign of his daughter Elizabeth, so highly was dancing prized, that Sir Christopher Hatten was rewarded by the gift of the chancellorship for his skill in dancing.

We are told that Don Juan, of Austria, set out post-haste from Brussels and went to Paris incog. to see Marguerite of Valois dance at a ball, this princess being considered the best dancer at that time in Europe.

A favorite dance in England was called the pavon, from *pavo*, a peacock. This was a stately dance, performed by the gentlemen wearing caps and swords, and the ladies in trains. The *lavolta* was a dance that passed from Italy to France, and thence to England. In this dance the gentleman turned the lady around several times, and then assisted her in making a high spring. By some this dance is supposed to point to the polka.

The cushion dance of 1721 may be called more properly a kissing dance, for before the dance had been finished the ladies and gentlemen had kissed each other all around.

Country dances, or *contre danses*, were so called from the parties being placed opposite to each other. They were afterward called quadrilles, from having four sides, and approximated nearly to the cotillon. It was introduced into France in the reign of Louis XV., and at first was danced by four persons, four more being afterward added. The figures of the early quadrille were unlike those of the present day. Another dance popular in France was the gavotte, which was first danced at a fete in Paris in 1797.

In Japan great attention is paid to dancing. It is not regarded there as a mere pleasure, but a useful art, whereby a woman may acquire that easy grace and elegance which lends attractions even to beauty itself, and without which beauty loses much of its charms.