

of the representation, and helping also to maintain the impression of ideal majesty sought to be produced in the spectators' minds—the most striking point of contrast may be said to consist in this, that whereas on our stage are portrayed the varying phases of human actions, struggle and passion, in every minute detail the Greek dramatists sought rather to exhibit intense passion as the effect of action—much of which went on on the stage in a succession of dramatic situations, the general effect of which may be realized by looking at Flaxman's designs in illustration of Aeschylus. Not that there is much conscious analysis of character. The old Greek play-wrights wrote in huge uncial letters, filling in the outline with a few bold rapid strokes, where a modern artist would revel in the varied contrasts of a much higher degree of detail. The limited number of actors effectually prevented the possibility of such manifold creations as those which live and breathe for us in the plays of Shakespeare. Three or, at most, four did all the work among them, in tragic situations, in which they were made to appear being interpreted by the chorus—no longer now in the fantastic garb of the rustic votaries of Bacchus, but in stately dress appropriate to their own character and to the action of the piece. Their solemn chants—sung in strains which show how far Greek tragedy contained within itself what we have now differentiated into the sacred oratorio—interrupted the dialogues at critical moments of the action, thus marking the progress of the piece, and also at the same time giving expression to the sentiments it excites in a pure, well-ordered mind. After a series of simple but majestic situations, the catastrophe is effected; and so the play closes, often in an antiphonal ode, in which the chorus sums up the moral of the whole.

The freedom of choice, too, which enables a modern dramatist to take his subject from any source he pleases, is in strong contrast with the limitations placed upon the old Greek tragedian. His art was one feature in a great national festival, and his subject must therefore be a national subject. Conscious of this requirement, he drew his materials mainly from the mythology first formulated in the Homeric poems: Aeschylus, in fact, speaks of his plays as fragments picked up from the mighty feasts of Homer. It was no new plot, therefore, that was unravelled before the eyes of the spectators. Hence the "irony" of Greek Tragedy,—by which an Agamemnon, an Oedipus, or a Kreon holds on his way in pomp and pride, unknowing of his doom, though all in the vast theatre except himself can see the precipice he is approaching. In this respect, the mystery plays of the Catholic church, when the material was drawn from the sacred stories familiar

from childhood, offer the closest parallel to the Greek drama. In fact, the whole effect of Greek tragedy can perhaps best be realized—apart from modern revivals—by those who have witnessed the Passion play still acted at Ober-Ammergau, with its half-open stage, its stately choral songs, its solemn acting, and, above all, its intense religious feeling.

THE RECEPTION TO DR. AND MRS. PETERSON.

The reception given in the Peter Redpath Library by the Governors of the University, on Saturday evening, October 26th, was a social event of a most brilliant nature.

The attendance was very large, showing the esteem which Dr. and Mrs. Peterson have already won in the hearts of everyone interested in University life.

The Library, usually a quiet retreat for those on "study bent," had undergone a partial metamorphosis at the hands of those in charge of the decorations.

The entrance from McTavish street, and the corridors leading to the dressing-rooms, were tastefully draped with crimson and white bunting and the Union Jack.

Palms, ferns and other topical plants lined the halls and stairway, and were massed on the landing, the effect being most pleasing.

The hall also presented a charming color effect. The standards of England and Ireland were combined at one side of the room, and at the downstairs entrance the standard of Scotland was effectively arranged, out of compliment to the new Principi. At the other side and under a canopy, and surrounded by flowers, was the bust of the late Mr. Peter Redpath.

Dr. and Mrs. Peterson were met on their arrival by the Reception Committee, and Mrs. Peterson was presented with two lovely bouquets,—one from the Committee, the other from the Donalds.

The guests were welcomed by Mrs. J. H. R. Molson, Dr. and Mrs. Peterson, Lady Dawson and Lady Hickson, in the most gracious manner.

Among the most distinguished guests was noticed Sir William Dawson, whose four decades of connection with McGill have been largely instrumental in placing her in her present enviable position among the Universities of this continent.

The gallery was a favorite coign of vantage, from which could be obtained a view of the brilliant scene in the body of the hall.

The rich costumes of the ladies, the members of Convocation attired in their robes of office, fair Donalds flitting to and fro in cap and gown, and the lavish floral display, all combined to render the scene one long to be remembered.

The proceedings were enlivened by songs and in-

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