

of modulation to indicate all his emotions, while, on the other hand, the lower part of the face was full of expression.

The dresses of the *First Messenger* of *Eurydice* and *Haemon* also excited much admiration. Those of *Antigone* and *Ismene*, on the other hand, were somewhat less imposing, being of the soberer colours employed as stage mourning by the Greeks.

In judging of the merits of the performance from a dramatic point of view, it is necessary for the critic to bear in mind that the actors who took the female characters had difficulties of a very special character to encounter. The impersonation of one sex by a member of another is now entirely discarded on the serious stage except in such operas as *Gluck's*, where the principal parts were written for the now extinct male soprano, and which have consequently nowadays to be performed by female voices. In the present instance, however, where the voice is alone employed in speaking, and where the women's parts have to be played by men, the dramatic powers of the actors are tested to the very utmost. Our attention is constantly being attracted on the stage of the present day to the comical side of such impersonations.

And it is greatly to the credit of Messrs. Hutton, Haultain and Mickle, that in spite of this real obstacle, the excellence of their acting, and the natural way in which they expressed their emotions, fully enlisted the sympathies of the audience.

It would take too much space to record the commendations that were passed on *Creon's* kingly deportment throughout, and broken-hearted grief in the last scene, on *Antigone's* dignified bearing, and *Ismene's* sisterly tenderness, on *Tiresias's* imposing prophetic outcry, and *Haemon's* impassioned appeal to his father; suffice it to say, that in the absence of exaggerated sentiment throughout the play differed from most amateur performances, and so much more no doubt approached the classical model.

With regard to the musical aspect of the performances, no small praise must be awarded to Mr. Torrington for his unflinching energy in conducting the rehearsals of the chorus, and for the efficiency which his choir eventually attained. The acting chorus had to be supplemented by the rest of the voices (about forty) of the College Glee Club, for although fifteen trained voices could probably give effect to Mendelssohn's music, the volume of sound from the acting chorus alone would have been insufficient.

The effect of the orchestra being underneath the stage was recognized as very good.

The want of a harp, to which an important orchestral part is allotted by Mendelssohn, was compensated for by the pianoforte, which was employed to sustain the voices in the unaccompanied quartette to Eros, and indeed was of great service in this way throughout. The pianiste, Miss Symons, was deservedly complimented for her performance in one of the daily papers, but we cannot forbear to print as a curiosity the critic's estimate of the function of a pianoforte in an orchestra. The pianoforte "addition to the orchestral music supplied that sweet undercurrent of harmony without which the music would lose half its charm."

The music consists of an overture and seven choral numbers, of which the fourth and seventh are somewhat similar in their structure, being largely dialogues between *Antigone* and the *Chorus*, and *Creon* and the *Chorus* respectively. In these, impassioned melodramatic music is employed to support the declamation of the actors. This was occasionally very effective, where short phrases of the orchestra separated the broken sentences of the actors, but those passages proved more difficult where the orchestra accompanies the voice, which is then apt to become monotonous by adapting itself unconsciously to some prominent tone.

It was hardly to be expected that this difficulty, which proves a stumbling block even to the most experienced artists, should have been successfully grappled with by amateurs.

The second and fifth choruses are strikingly suggestive of the rhythm of the original, a likeness which is aided by the long unison passages which occur in both. The startling recitative in the tonic minor at the end of the second chorus serves to introduce *Antigone*, when brought in by the Watchman, with admirable effect.

The second part of the third choral number seems to us the least happy of all, except where a phrase of great beauty in the closing recitative expresses *Haemon's* sorrow at his "bridal crossed."

The Hymn to Bacchus, written throughout as a double chorus, was most successfully rendered. Not only did the chorus and orchestra surpass their previous efforts, but the striking picture formed by the acting chorus round the Thymele was received with general applause. The exertions of all were rewarded by an encore.

The $\frac{6}{8}$ rhythm selected for the closing part of the seventh number seems to us hardly suitable for the lesson which terminates and is inculcated by the Sophoklean trilogy: "High boastings of the proud

bring sorrows to the height, to punish pride, a lesson men shall learn when they be old."

Nowhere in the whole work is the sense of the words more beautifully expressed by the music than in the fourth number. This opens with the Invocation to Eros, introduced by the brass instruments alone, and strophe and antistrophe are each sung by a quartette of solo voices unaccompanied. The antistrophe was, of the two, much more successfully rendered. When *Antigone* is led on the stage the whole chorus breaks out into a mournful subject in G minor, which is interrupted by the melodramatic music accompanying her appeal to the chorus. The same subject is introduced in the relative major, when it occurs to the chorus to comfort *Antigone* with the thought that she will at any rate share the fate of the immortals, but relapses into the minor even before *Antigone* has time to cry out against such consolation as an insult. On the whole, we consider this one of the most effectively rendered scenes in the play.

The College Professors have been censured for encouraging the production of this play when the University examinations are so close at hand; but apart from the consideration that the exacting parts requiring much study have been in the hands of graduates, we can assure their critics that the leisure of those undergraduates who were engaged was cheerfully given, and that their proper academical work was in no way interfered with. We are confident that the performance of the "Antigone" has not only clothed the Greek Drama to students of the classics with a life which it never had before, but has at the same time served to foster the sympathy which should exist between the town and University College.

THE University of Toronto has produced the "Antigone," and it is universally admitted very successfully. Oxford did it with less success and Edinburgh with less still. Amidst the triumph of the present we are apt to forget the past; to pass by those to whom the originating and maturing of the play may be safely accredited. Few people have any conception of the vast amount of time and labour that Professors Hutton, Pike and Wright and Mr. Vines have spent upon the undertaking. A faithful representation of the play, and universal approval of their efforts, must be their reward. To the ladies who so kindly helped with the costumes, those who took part in the play vote their hearty thanks. Never before has any project elicited such general sympathy from, or developed so much public spirit in the undergraduates. It is a notorious fact, that even the smallest organization at University College is ruled by its clique. By having at the head of affairs men in whom there could be no suspicion of unfairness or want of confidence, the necessity for guarding anybody's interest by a party ready at call to come to arms, vanished, every interest was amalgamated, co-operation secured, and the chances of success made greatest. This friendly interest in our welfare should be taken as an indication that, if asked, these professors will not in the future refuse their assistance in time of need. To successfully rival the universities of this continent, we must be guided by those whom experience has taught how to discriminate between partial and complete accomplishment.

THE SNOW-STORM.

The following lines are founded on a lamentable incident which lately occurred, when a Russian officer, attempting to cross over with his son to Sweden on the ice, being suddenly overtaken by a terrible snow-storm and having lost his way, was frozen to death.

What agony comes upon the heart
To feel in Death's last dismal hour
We cannot ward his fatal dart,
Or save a dear one from its power!

Oh God! how strong a father's love—
His sheltering arm, how kind and warm;
A loving shield sent from above,
But here! how weak to save from harm.

A father took his only son,
His boy—nay, scarce a boy in years—
A child whose days had but begun,
Whose life's fresh joy knew seldom tears.