

sity without being induced to make an attempt to break the ice of their natural diffidence; and as the society increases its membership the number of the failures will increase. The division of the society for literary exercises can never altogether remedy this.

The fact is that the society is unequal to its functions, and there should be in some way a division of labor. Since public speaking is of such vital importance to so many undergraduates (of far more importance than many branches of their studies), some portion of the task in teaching so valuable an accomplishment should be borne by the College. I hasten to recognize the fact that the profession of rhetoric has fallen somewhat from its former high estate. Every one knows the prominence accorded the rhetoricians of Greece and Rome. All the great Roman and Grecian orators studied assiduously under the rhetoricians—some of the most famous of them were themselves teachers of rhetoric. Of course there is a difference between the oratory of that time and the present. The impassioned utterances of Demosthenes or Cicero would now be very much out of place in a House of Commons composed of business men and shrewd politicians, men very unlikely to be influenced by elaborate declamation. Nevertheless the teacher of rhetoric and elocution can do much in assisting the tyro to accustom himself to hearing his own voice before any considerable number of his fellows, and on that build up a superstructure of those graces of voice and gesture in which our foremost public men are conspicuously deficient. We may not now have audiences similar in constitution and character to those addressed by the orators of old, but we still have the congregation, the jury and the primary political assemblies.

To turn the indifference of an audience into interest, and its interest into enthusiasm—to sway a varied mass of humanity until its thoughts, sympathies and emotions are but those of the speaker intensified—this is perhaps one of the highest efforts of which genius is capable. It is a faculty which but few, perhaps none of the statesmen of the Dominion possess. To successfully attain it, the orator's art should be studied not as a pastime but as an arduous and difficult pursuit.

D.

THE "ANTIGONE."

The performance of the "Antigone" of Sophokles in Greek, with Mendelssohn's music for the choruses, has been eagerly looked forward to for some time, both in academical and extra-academical circles. We are now happy to be able to congratulate Prof. HUTTON and the gentlemen who were associated with him on the complete success which has attended their efforts to give the graduates and undergraduates a further insight into the structure of the Greek drama,

We extract the following from the programme issued in the Convocation Hall at the performances:

"The Music of Mendelssohn (written for Donner's German translation) has been adapted to the Greek by Professor RAMSAY WRIGHT. This is the first time that it has been sung to the original language.

The armour worn by the Watchman is the only suit of Greek classical armour on the continent, and was constructed for the Harvard Greek play by F. D. Millett of New York. It has kindly been lent to University College by General Loring, Curator of the Museum of Fine Arts, Boston. The netted himation (shawl) of the Prophet is also as close a representation of the Greek prophet's dress as the obscurity of the subject and the lack of clear evidence permits. The white, with purple border, is the correct classical costume for the Queen. The yellow

and black and the green and black of *Ismene* and *Antigone* are the Greek stage mourning."

The small size of the Convocation Hall was at first deplored as neither allowing of proper scenic representation, nor of admitting a sufficiently large audience to meet the necessarily high expenses. That the former difficulty was admirably surmounted is due in great part to the exertions of Professor PIKE, and we trust that the Finance Committee may find that the crowded houses at both performances have disposed of the latter.

It is possible that resort to a public place of entertainment with "popular" entrance-prices might have removed these difficulties, but we are now convinced that it would have been unfortunate to deprive the representation of its academic character, and that the audience was at once more sympathetic and more discriminating than if another course had been adopted.

To make use of as large a part of the hall as possible for the auditorium, the orchestra was accommodated underneath the acting stage, and this disposition was responsible for a departure from the classical method of representation, which relegated the chorus to two small platforms in front of and below the level of the proscenium at each side. We do not regret the fact that the chorus stage was so nearly on a level with the upper stage—it would have been a purism to retain the relationship of the two observed in ancient Greece, in the absence of the conditions which then rendered the elevation of the stage necessary—but the fact of its not being continuous in front of the proscenium hampered the acting of the chorus, and rendered it necessary for the Thyme to be placed in front of the upper stage, and consequently for the chorus to ascend there during the Hymn to Bacchus for the purpose of performing their evolutions round the altar. Perhaps it is just as well that these were thus restricted to this particular number, for the invention of appropriate movements for each ode, in the absence of any information as to the ancient forms, might have resulted in a less allowable departure from the original than the mere substitution of the complex modern music for the simple music and dance of the Athenians. Another departure from the classical custom was the division of the play into two acts; this was effected, however, without any injury to the continuity of the drama, that point being selected where *Antigone* and *Ismene* are ordered into the palace by *Creon*, and before the chorus, "Blest is the life which never tasted woe," at the end of which *Hæmon* comes on the stage.

The dresses of both actors and chorus formed naturally one of the features of greatest interest in the play. We understand Professor HUTTON took the greatest pains to secure accuracy, not only in the form but also in the ornament employed, and he is to be further congratulated on the effective colour-combinations which were afforded by the chorus. One or two members of the latter wore colours which were hardly strong enough to contrast well with their neighbours, but on the whole the effect was most pleasing.

On the acting stage the Watchman's suit of armour was viewed with great interest, as it had been specially constructed for the Harvard Greek Play, and was lent by General Loring to University College for the occasion. Mr. HADDOW certainly showed no traces of embarrassment in his unfamiliar dress, but was self-possessed and confident throughout. Mr. ARMOUR's dress as *Creon* is recognized to have been most effective; not less so his manner of managing it both in rest and action.

We were glad to see that he had discarded the beard worn at one of the rehearsals, because his voice, otherwise admirably suited for the part, was occasionally not sufficiently susceptible