

whereas the scientific geniuses that get off chemical conundrums every July, in their wisdom, prefer grains and cubic inches. But this is a minor matter so far as the value of the problems is concerned. It might have been better, too, had the answers been withheld from the pupil—not, however, that we recommend to Mr. Knight the example of some of our eminent mathematicians. The definitions are excellent, and in all respects the book, so far as it goes, is up to date. We fortunately are not treated to a rehash

of exploded doctrines. The treatment of the subject is lucid, and the arrangement of the details reflects credit on the author's mental training. Our only regret is that scientific instruction in Ontario is at so low an ebb that this "Chemistry for Intermediates" may not meet with the reception which for many reasons it richly deserves. The instincts of the true teacher have made the author forget that in this age of "cram" only that book will sell which makes matters easy for both master and pupil.

THE REPRESENTATION OF "ANTIGONE" AT TORONTO UNIVERSITY.

ON the whole, the experiment of reviving a Greek tragedy may be said to have been successful. The drama proceeded from beginning to end without a hitch; the declamation was distinct and correct; the costumes were unexceptionable; the music, composed by Mendelssohn for a German version of "Antigone," was of a very high degree of excellence, furnishing a source of pleasure unknown to the ancient Greek theatre, where the singing and instrumentation seem to have been of a much simpler kind. The two performances were attended by a most appreciative audience, crowding every available place in the University Convocation Hall. The curtain rose on the first scene, a portico before the palace of Kreon, King of Thebes; in the centre stood a tripod wreathed with flowers; steps led up to the palace door, a gateway shaped like the archaic gate of the Treasury at Nycenæ. The heroine, Antigone, is conversing with her sister, Ismene. Professor Maurice Hutton represents Antigone somewhat, it must be said, at a disadvantage, from being too near the audience; and the illusion of paint and wig is not as perfect as it would have been had the performance taken place on the stage of the Opera House. In this scene, Antigone declares her settled purpose of burying her brother in defiance of King Kreon, who had forbidden this act of sepulture under pain of

death. Sepulture, it will be remembered, was effected simply by throwing a handful of earth three times on the corpse, a curious survival of which is found in the Church of England burial service. Ismene, less strong-minded than her sister, remonstrates, but in vain. Antigone has the courage of her opinions, and, like some others of her sex in more recent times, is determined to have her own way. The sisters leave the stage, and the Chorus, in two divisions, appears: a number of venerable Theban elders dressed in white robes of flowing drapery, more or less decorated with embroidery. They march to the anapestic measure of a choral ode of triumph for the late victory of the Thebans. The chorus in the Greek drama is always in the Doric dialect, and, as being of Spartan origin, always opens with the anapestic rhythm, which was that of the primitive Spartan war song. The music of this chorus was exceedingly good; it did not disguise or distort the beautiful Greek words. It is now more years than we like to count since we made a special study of the Greek of this drama for an Honour Examination at Trinity, Dublin, and each well-remembered passage came back with much effect, sung with such admirable precision and musical *verve*. As was orthodox, each "learned Theban" carried a "thyrsus" or wand wreathed with ivy, and tipped with a fir cone; each had