

*NOTE.*—The following plan was followed in the original representation. It is perhaps comprehensive enough for artistic purposes, and anything more elaborate might easily be less in keeping with the severe character of the piece, and besides give no truer reality.

*SCENE*—a court or open place among houses (*oriental*).

*COSTUME*—loosely flowing robes with girdles, of a single colour.

The extreme of variety would, perhaps, be black for the Chorus, white for the Jewish characters, white with red girdle for *Herald*, who alone should be covered, turban colour of robe.

The persons, except the Chorus who are always on the stage, make their entrance or exit behind, or at one side. The context of the play sufficiently indicates the time: first, Mathathias, who at once addresses the Chorus; then Herald of Antiochus, who, as he goes out, is passed by Judas Machabeus, who in turn goes out with Mathathias, leaving only Chorus on the stage; at the proper time he returns, followed shortly by his father, and soon after, by Simon leading in the Israelite Messenger; after which all remain till the close.

Much depends on the Chorus. They are ideal spectators, but of the real action. Accordingly, they introduce and help on the narrative, and especially contribute to the pathetic movement of the piece. However, they are in no wise actors, and should not be placed as such. The following is the arrangement that seems most effective, and is certainly most conformable to Greek models.

*Position* at beginning, resumed when other characters leave the stage: Princes on one hand, Ancients on other, forming semicircle across the entire stage, at the extremities of which, nearest the audience, stand the two *choragi* (leaders.) When one of the characters is on the point of entering, the line breaks in the centre, each part retiring backwards, until they form two parallel lines, facing each other and leaving the stage free between.