

noons—the great play was played on the evening of the Sixteenth of November. The scenery of the “Princess” was again used, for Acts One and Five. The three intervening acts were forest scenes, easily supplied from the neighboring groves.

The play chosen was “Ingomar.” It was long; it was in blank verse; it was, on the whole, serious, though not tragic. The comedy—in the persons of Polydor and Myron—was most delightfully supplied by Alyson and Viva. The other parts were well sustained, Mariette deserving praise as Actea, the mother. The Greek citizens looked very handsome, and, though they said little, said it well. Rita made a stately Timarch, and the robbers were, for the most part, vigorous and fierce. Phyllis was a sweet and dainty Parthenia, and the audience could not wonder that she subdued the noble barbarian. She sang sweetly and danced most gracefully. But for her vocal and terpsichorean efforts, the play was remarkable for going straight on with no interruptions during its course. This was a change from many previous performances, and one that gave satisfaction.

The chief honors of the evening, however, rest with Nan, whose portrayal of Ingomar, the barbarian chief, was full of strength, dignity and nobility. She said her long blank verse speeches exceedingly well, and never, for one moment, was anyone but Ingomar. The character called for serious work, and serious work had been given. From the moment that the young barbarian declaimed upon the merits of freedom, the joys of the wild forest, to the moment when he yielded his sword to Parthenia, and the still greater moment when he sacrificed his liberty to save her and hers, the impersonation never failed in dignity and beauty.

From

“Freedom is hunting, fighting, feeding, danger!
That, that is freedom—”

to

“The slavery which gives thee freedom,
Brings along with it,
So rich a treasure of consoling joy,
That liberty is poor and worthless by its side—”

is a far cry. But so gradually, with such natural relapses, did the barbarian become the noble, self-sacrificing citizen, that none were surprised.

Not only were her lines delivered with feeling, delicacy and force, but her voice was beautifully modulated; and the abrupt transitions from the rage of the barbarian to the tenderness of the lover and protector of the Greek maiden thrown upon his care, were remarkable for fine and careful shading which spoke of good work in rehearsals.