

THE CENTURY MAGAZINE.

VOL. XXIII.

NOVEMBER, 1881.

NO. 1.

A DILIGENCE JOURNEY IN MEXICO.

THE journey was made in the winter of 1880-81, when the rapid progress of work on the two great railroads had already put a limit, not far in the future, to the period of diligence journeys as a necessity in the interior of Mexico. My husband's business related to certain silver mines, for which Morelia, the capital of the State of Michoacan, was the nearest point of departure. The softly voweled name of the old Catholic city was alluring. Beyond the mountain wall which encompasses the valley of Mexico there lay an interior full of indefinite promise; strange figures walked the streets of the capital, or camped in its market-places, who had come over the mountains on their sandal-shod feet from a country of which travelers said, "There is nothing stranger out of Egypt." The *diligencia general* is the ordinary Concord coach, drawn by eight mules, harnessed in a complicated tangle, which is technically described as "two wheelers, four on a swing, and two leaders," *i. e.*, two at the wheels, four abreast in the middle, and two ahead. The driver wore a pair of goat-skin breeches, with the long yellow hair outside, comically suggesting the legs of a satyr. He had an assistant beside him, who wielded the whip, or, if whipping failed, pelted the mules with small stones from a leather bag filled for the purpose. There was extraordinary neatness and precision in his aim. The offender was admonished by sharp, unerring little taps upon the ear, or the root of the tail, or a projecting hip-joint. On these occasions, unlike the teamsters of the North-west, the Mexicans do not rely on profanity.

The season was late January, but triumphant spring in the old city of Cortez—clear, intense sunlight, young leaves spreading, a commotion of birds in the city gardens, and a damp, earthy smell mingled with the per-

VOL. XXIII.—1.

fume of violets. There was that thrill in the air which "stirs the blood with the instinct of travel," and gives one a longing to "tarnish the blue of distant mountains with one's feet." The old pavements of Mexico are laid in a pattern, outlined with large stones which have become painfully prominent with the tread of centuries. We started with a heavy jolt and a succession of shocks, as the wheels bounded from the intersecting lines of this ancient pattern, but the torture ceased at the square, where stands the equestrian statue of Charles IV., which the common people call the Trojan horse (*el caballo de Troya*), the focus of several historic streets. We diverge upon the *Paseo de Bucareli*, named for one of the viceroys, where the Mexican ladies were wont to take the air in their carriages, before Carlotta founded the new *Paseo de la Reforma*, and gave it the tragic association with her memory. The city is steeped in tragedy, but one does not remember this on a spring morning, when even the gray arches of the aqueduct are putting forth new life in the tufts of young grass trembling against the sky.

The houses in this part of the street have an individuality and a strong facial expression which impresses an American vividly in contrast to the monotonous, wide-eyed stare of a respectable New York street; each house is worthy a description which would apply to no other. It would not be easy to guess the life of the people inhabiting them. The houses repose behind their crumbling garden-walls, looking out upon the shifting world of the street with a dull, slumberous dignity which ignores the pathetic look of social decadence and general discomfort creeping over them. Their windows are deep-set and heavily shuttered; the balconies have formidable railings; the gardens look weedy and wild; the strong

[Copyright, 1881, by THE CENTURY CO. All rights reserved.]

ELI.....	Author of "The Village Convict".....	PA. 10
EPHRATA, PENNSYLVANIA. See "Monastery, A Colonial."		10
ESMERALDA. A PLAY IN FOUR ACTS.....	{ Frances Hodgson Burnett.. } { W. H. Gillette .. }.....	10
EUPHEMIA AMONG THE PELICANS.....	Frank R. Stockton.....	6
FORTUNY AND REGNAULT, IN THE FOOTSTEPS OF.....	Lizzie W. Champney.....	11
Illustrations after paintings by Regnault and Fortuny, etc.: Mariano Fortuny—Fortuny's Studio in Paris—General Prim—The Camel-Driver—Automedon with the Horses of Achilles—The Snake-Charmers—A Negro of Morocco—An Old Beggar—A Moor of Tangier.		11
GARFIELD, PRESIDENT, AN AUTOGRAPH OF. ("Strangulatus pro Republicâ").....		2
GARFIELD, PRESIDENT, CHARACTERISTICS OF.....	E. V. Smalley.....	1
Illustrations: Garfield at Sixteen—Portrait and Autograph of James A. Garfield.		
GARFIELD'S, PRESIDENT, ILLNESS, THE STORY OF. Told by the physician in charge.....	D. W. Bliss.....	2
(See also "Mentor, From, to Elberon.")		
GREEK PLAY, COSTUMES IN THE, AT HARVARD.....	Frank D. Millet.....	11
Illustrations by Alfred Brennan: Head-piece, "Œdipus Tyrannus"—Draping the Chorus—The Procession of Suppliants—The Procession of the Chorus—First Appearance of Œdipus—Teiresias—Jocasta Enters—Jocasta's Offering—The Story of the Exaggelos—Jocasta and Œdipus go within—Œdipus in Despair—Jocasta—The Lament of Œdipus, Blind—Creon—Tail-piece.		11
HIEROGLYPHS OF CENTRAL AMERICA, THE.....	Edward S. Holden.....	2
Illustrated with thirteen figures.		
HOLLAND, JOSIAH GILBERT.....	Edward Eggleston.....	18
Illustration: Frontispiece Portrait, facing page 161.		
(See also "Topics of the Time.")		
HOWELLS, WILLIAM DEAN.....	Thomas Sargent Perry.....	6
Illustration: Frontispiece Portrait, facing page 643.		5
HUNT, LEIGH.....	Mary Cowden-Clarke.....	7
Illustration: Portrait, after sketch by Wageman.		5
JACK'S, MR., PROMOTION.....	Stewart W. Chaplin.....	2
LACE, BURANO, THE REVIVAL OF.....	Catharine Cornaro.....	3
Illustrations by the Misses Montalba and the Princess Louise, Marchioness of Lorne: View of Burano—San Francisco in Deserto—Gondola to Burano—The Wharf at Burano—Woman Making Lace—Margaret of Savoy, Queen of Italy—Cencia Scarpagliola—Point d'Alençon—Rose Point—Two Lace-makers—The School-house—Modern Burano Point—Ancient Brussels Needle-Point—Raised Leaf Point—Modern Burano Point—English Point.		3
LINCOLN LIFE-MASK, THE, AND HOW IT WAS MADE.....	Leonard W. Volk.....	2
Illustration: Life-Mask of Abraham Lincoln.		
LIBRARY BUILDING, THE PROPOSED NATIONAL.....		5
LONGFELLOW. See "Bryant and Longfellow."		
LURAY, THE CAVERNS OF.....	Ernest Ingersoll.....	3
Illustrations by J. Pennell: On the Way to the Caverns—Porch of Rust House—Cottage at Entrance of Cave—Broddus's Lake—Burning Magnesium Tape—On the Banks of the Rhine—Down from the Ceiling—A Corner of the Ball-room—Up from the Floor—The Dragon of Luray—The Wet Blanket—Looking toward the Entrance.		3
MARBLEHEAD. See "Cape Ann, Around."		
MENTOR, FROM, TO ELBERON.....	A. F. Rockwell.....	4
Illustration: Portrait of James A. Garfield.		
MEXICO, A DILIGENCE JOURNEY IN.....	Mary Hallock Foote.....	3
Illustrations by the Author: Court and Stair-way of a Mexican House—On the Road to Mexico—Maguey Fields in the Valley of Mexico—A Pulque Shop by the Way-side—The Fountain at La Jordana—Rancheros in the Plaza at Maravatio—A Country Store—Noon in the "Corredor" of a Mexican Hotel.		3
MEXICO, A PROVINCIAL CAPITAL OF.....	Mary Hallock Foote.....	3
Illustrations drawn from Photographs and Original Sketches by the Author: The Oven in the Casa G—Monument to Morelos—Corridor of the Casa G—Tank in the Real Court of Casa G—Fanning the Fire—The Laundry of the Casa G—The Aqueduct in San Pedro—A Mexican Balcony—A Bit of the Morelian Market.		3
MEXICO CITY, TO, FROM MORELIA, ON HORSEBACK.....	Mary Hallock Foote.....	6
Illustrations by the Author: A Mexican Man-servant—The Fountain at Charo—A Mexican Kitchen—A Vaquero of Quieréndero—A Charcoal Carrier—Indian Cart and Pottery Ovens—A Spanish Creble.		6
MODERN INSTANCE, A. (To be continued in Vol. XXIV.).....	W. D. Howells.....	241, 362, 577, 753, 92
MONASTERY, A COLONIAL.....	Oswald W. Seidensticker.....	20
Illustrations by J. Pennell and H. R. Poore: Saal and Saron, Ephrata, Pennsylvania—The Brother House—Illuminated Letters—Sister Pauline's Basket—In the Garret—Old Stile and Grave-yard—Foot-Washing—Mementos of Beissel—The Supposed Monastery of Wissahickon—The Sisters—The Brethren Dragging at the Plow—Intercession for an Enemy.		20



ΟΙΔΙΠΟΥΣ ΤΥΡΑΝΝΟΣ

The Harvard Cast.

ŒDIPUS.....	George Riddle.
PRIEST OF JUPITER.....	William Hobbs Manning.
CREON.....	Henry Norman.
TEIRESIAS.....	Curtis Guild, Jr.
JOCASTA.....	Leonard Eckstein Opdycke.
MESSENGER FROM CORINTH.....	Arthur Wellington Roberts.
SHEPHERD.....	Gardiner Martin Lane.
EXAGGELOS (Messenger from Within).....	Owen Wister.

Argument of the Play.

The oracle of Apollo had declared to Laius, the king of Thebes, that he was to be killed by his own son. The king therefore ordered his queen, Jocasta, to destroy her child as soon as it was born. She gave the babe to a servant, with orders to leave it to perish in the mountains. The infant was, however, given to a shepherd of Polybus, the childless king of Corinth, and was brought by him to the palace, where he was adopted and educated by the king and queen. When he became of age, Œdipus went to consult the oracle of Apollo, and learned to his horror that he was destined to slay his own father and marry his mother. In the hope of averting the prophecy, he fled from Corinth, and while on the road fell into a dispute with a traveler, whom he slew, not knowing him to be King Laius. Œdipus had heard of the sufferings of the people of Thebes on account of the Sphinx, and went thither. He found the king was dead, and the queen and her people in mourning. He guessed the riddle of the Sphinx and was, in consequence, raised to the throne and given the hand of Queen Jocasta in marriage. Soon Thebes was afflicted with a new plague, which the oracle declared should not cease until the murderer of King Laius was banished from the territory. The action of the play is confined to the working out of the fulfillment of the prophecy. In trying to discover the murderer, Œdipus starts a chain of evidence which soon proves that he himself is the regicide, and that the terrible prophecy is completely fulfilled. Jocasta, crazed by the discovery, kills herself, and Œdipus, seizing the gold clasps from her wedding garment, puts out his eyes, and is afterward banished at his own request by Creon, the brother of Jocasta, now the king of Thebes.

COSTUMES IN THE GREEK PLAY AT HARVARD.

THE production of the "Œdipus Tyrannus" was previously announced that the setting of Sophocles, at Cambridge, last spring, was a greater success than the most sanguine enthusiast at the Greek department of Harvard University would have ventured to predict, even at the last rehearsal. It is true that the representation of a classic tragedy would have attracted an interested audience from the vicinity of the colleges, even had it been produced without any serious attempt to give more than a rhetorical declamation of the text. But it is equally true that, although it was previously announced that the setting of the play would harmonize, as far as possible, with the conditions under which the old tragedies were represented, and that the choruses would be sung to appropriate music, a large majority of those who looked forward to attending the performances expected to be more or less bored. Some proposed to be present, actuated by a desire to do honor to their favorite branch of education and to see in actual operation the Greek stage, which, though familiar to them in classic studies,

was yet a total stranger to their eyes. Some anticipated pleasure in the excitement of the tragedy itself and in the emotion produced by the music. Few or none expected to enjoy through their eyes anything like as agreeable sensations as they supposed would be awakened through the sense of hearing alone. Enough has been written in the public press to show to what extent accurate scholarship and faithful study made the tragedy a literary success, and to indicate the satisfaction the performance gave to all capable of judging the play from the point of view of a classical scholar. Besides this, the testimony of the critics never failed to be in favor of the artistic effect of the tragedy as a spectacle. The analysis of this element of success was naturally meager because it demanded an acquaintance with the general subject of costume—a branch of training which in this country has not yet been considered necessary to the dramatic critic. Then, too, exhaustive criticism on the spectacle presupposed more or less æsthetic taste and appreciation on the part of the writer. If, as may be the case, full justice has been done to the artistic as well as to the literary merits of the representation, it still remains to analyze the artistic part and to point out the details of the scheme of dressing the characters, and in this way to call attention to the particular beauties of the spectacle. For those who formed the large majority of the audiences in Sanders's Theater and enjoyed as much with their eyes as with their ears, it is hoped this analysis may serve to fix in the mind the already fleeting souvenirs of the event. If to the rest of the readers some idea may be conveyed of the unique charm of the tragedy as produced in Cambridge, the purpose of this article will be accomplished.

It was necessary, of course, to depart from the traditions of the Greek theater in so far as they might shock our modern notions of propriety or be out of place on our stage. In laying aside the conventionalities of the old Greek tragedy there was but one thing to do. If the masks and uncouth costumes were to be discarded, it was, of course, perfectly proper to present the characters, as far as possible, in the dress of the place and period indicated in the plot of the tragedy. The spectacle of hideous masks, shapeless garments, and clumsy foot-gear did not promise to be agreeable. On the other hand, the Doric costume of Pericles's time included many of the most graceful articles of Greek dress. But in adopting the dress of the period, a new difficulty was met. The pure Doric costume admitted of so little variety that half the charm of the

spectacle would be lost if this style of dress were rigidly adopted. Various changes had already been considered necessary in adapting the play to modern representation, such as the employment of an orchestra, the use of a scene and foot-lights, and considerable modification of the movements of the chorus. There was then some excuse for departing from accuracy in the costumes, and accordingly various articles of Attic attire were substituted for simpler and less picturesque Doric garments, a greater range of color was fixed upon than was probably in perfect keeping with the costume of Pericles's time, and artistic license was taken with textiles and minor details of ornament. In general respects, however, the costume was chronologically correct.

In order to produce anything like satisfactory results, it was necessary that the dresses should be carefully watched in the process of manufacture. They were accordingly all made in the writer's studio, and the difficulties of shape and arrangement were overcome as they were met. The manufacture of the sandals demanded, however, a different class of skilled labor from that of the seamstress, and a venerable shoe-maker in a little country town in Massachusetts was persuaded to lend his talents to the reproduction of the classic foot-gear. Carefully cut patterns were furnished him, and, after the first dash into the unknown field, he brought to the work an intelligently directed enthusiasm which secured the best possible imitation of the ancient sandals.

Without discussing the superiority of the modern theater so far as the realistic representation of a play is concerned, it may be well to call attention to the simplicity of the accessories and surroundings which was characteristic of the old Greek theater, and to show how satisfactory this simplicity proved to be in a modern attempt at reproduction. On the Greek stage there were no tawdry, inharmonious scenes with their too evident unreality, no creaking stage machinery, nor noisy imitation of nature's music. Neither was there the distraction of artificial effects of light, nor the conventional, mournful strain of the orchestra to interrupt the play of the feelings in the pathetic passages. The sole endeavor was to convey to the audience the full meaning of the text, leaving each spectator free to enjoy the drama with the help of his imagination. It needs no argument to prove how much more vivid are the pictures of the imagination than the hasty brushings of the scene-painter. The elimination of everything that would distract the attention of the listener from the words of the drama would, in this unimaginative age, be making too radical a

reform in the theater, but certainly much might be safely undertaken in this direction. The enjoyment of the "Œdipus Tyrannus" was heightened immensely by the comparative simplicity of its setting. The same play enacted between dingy wings, with all the conventional accessories, even of the best appointed theaters, would have been commonplace beside the representation in Sanders's Theater, and would fail to be impressive in just the proportion that it hampered the imagination by the accuracy of its realism. Every one who attended the performance in Cambridge must have felt, if he were moved at all, a sense of relief at being free to surround the actors with the landscape that his imagination painted. Even the minor unavoidable breaks in the harmony received an energetic criticism which much greater inaccuracies in a modern play would never have inspired. Such was the strength of the feeling which the play excited.

The "Œdipus Tyrannus" was a spectacle of the highest order. To modern theater-goers the term spectacle would convey the idea of an army of tinsel-clad supernumeraries, a wealth of Dutch metal on the scenery, and a superabundance of calcium light and colored fires. In none of these respects would the tragedy of Sophocles have satisfied the *habitué* of the numbered seat, much less the frequenter of the pit. It was a spectacle, in that it presented a series of highly attractive and interesting pictures. The remarkable beauty of these tableaux, and their unvarying harmony with the sentiment of the tragedy, raised the spectacle to a high order of æsthetic entertainment.

The costumes were, as has been stated above, in large part of a Doric pattern. In this style of Greek dress, the simple rectangular piece of cloth, as it comes from the loom, is made to play a very important part. This simple piece of cloth is not shaped in any way to the body, but depends for its fit on its arrangement in folds. The natural but perhaps unexpected consequence of this primitive method of covering the human figure is to give the clothing a new significance. The drapery is frequently found to indicate the state of mind of the wearer. A well known artist in Munich once amused himself by making

sketches of his bed-clothing as he left it each morning. He ordered his bed to remain untouched until after breakfast, and before beginning each day's painting made a sketch of the bed, writing on the back of the paper a few notes indicating graphically the state of mind he was in when he arose. This series of sketches he put away until he forgot how they looked, then he completed his study by trying to find from the sketch the tenor of the notes on the back. He was generally successful in placing accurately a limited range of emotions, as were most of his friends who tried to read the character of his lines. This artist was unconsciously studying Greek drapery.

The Greek *himation* is nothing more nor less than a large sheet. It is about twice the length of the wearer's height, and once his height in width. It is thrown around the body in a variety of ways, according to the taste of the wearer or his occupation. The unconscious movements of the limbs induced by a strong emotion would naturally affect the fall of drapery, which depends for its flow on the support of the arms and shoulders. Long unbroken lines and regular folds could only be kept, of course, when the wearer was in a tranquil frame of mind or had perfect control over his feelings. In cases of complete indifference or unconsciousness, the drapery might fall off altogether. Between these two extremes is found a range of simple emotions quite accurately indicated by the flow of the drapery. Of course, this statement applies mainly to the Greek *himation* or to the Roman *toga*, the noblest form of garment ever worn by man. All undergarments or shaped dresses of any kind give little or no effect of the sort described. A gentleman in a dress suit might go wild with grief or horror, and his shirt-front remain unruffled and his trowsers still preserve their stove-funnel correctness of contour.

The *himation* of the Greeks was always of wool, and being largely of domestic manufacture, was correspondingly varied in texture and color. The poorer classes, when they wore an outside wrap, made use of stuffs roughly woven of the natural wool or dyed of dull color, to keep from showing the dirt.



DRAPING THE CHORUS.



THE PROCESSION OF SUPPLIANTS.

Fineness of texture and purity of color were, of course, found only in the garments of the rich. The *himation* was worn in a variety of ways; the manner of throwing it is by no means difficult to learn, and the art of wearing it with some degree of grace requires but little study.

The experience of the Harvard students proved how easy it is to master the use of this apparently complicated and troublesome article of attire. The wearer first takes up the rectangular cloth, seizing it with his left hand near one end, and throws the short part over his left shoulder from behind, so that the weight on the upper corner may just touch the ground. The long part is then brought by the right hand around under the right arm, and thrown over the left shoulder from the front, backward. The left arm is now raised, gathering the folds of both ends in such a manner as to leave two of the four corners on each side the arm. This throw may be exactly reversed by bringing the left end to the front over the left shoulder, above the right end, which is thrown over backward. The middle of the upper edge of the *himation* may be brought over instead of under the right arm, as in the statue of Sophocles, or the right end may be brought around the body under both arms and then thrown to the front over the right shoulder. Other interesting varieties in the throw of the *himation* are practicable, but the above are those which were found to be most easily managed. After a few trials the students, or most of them at least, made up their minds which throw they preferred, and the variety was left to their choice. Many of them, after a very little practice, wore their costumes

with ease and satisfaction, and learned to arrange them without assistance. From the first it was decided to be an exceedingly comfortable dress, and much less troublesome than had been supposed. Under these circumstances, the wearers of the strange garb made the best of models, for they moved naturally and made a genuine practical use of the garments, varying the throw according to the temperature or the freedom of motion desired.

In dressing the characters of the "Cedipus Tyrannus" the general scheme of color contrasts was largely based on the possibilities of varying the color of the *himatia*. The play opened with a procession of suppliants composed of children and chosen youths, and led by an aged priest. These were, from the character of their mission, appropriately dressed in white, the larger youths wearing *himatia* of soft-toned wool and short tunics or *chitones* reaching nearly to the knee. These *chitones* were made of a simple length of cloth about two yards and a half long, sewn together at the ends. By joining the top of this sack-like *chiton* with two clasps, placed at proper distances apart, and gathering the fullness of the drapery at those points, holes were thus left for arms and neck, and the garment was simply put on like a sleeveless shirt, and girded at the waist. The suppliant boys wore a similar *chiton*, but in place of the *himation* a *chlamys* or cloak of rectangular form, and about two yards in length by three-quarters of a yard in breadth. This was clasped on the right shoulder by a bronze *fibula* or pin, which caught the upper edge of the *chlamys* at two points about half a yard from the ends, thus leaving a place for the head, and bringing the two ends together so they fell off the



THE PROCESSION OF SUPPLIANTS.

right shoulder. A simple *chiton*, like the one described above, was worn under the *chlamys*, and also formed the sole garment of the children who led the procession of the suppliants following the priest. The latter wrapped around his body, over a full *chiton* reaching to the instep, a *himation* of a single piece of soft flannel without a seam. This, like indeed all the outside wraps worn, was weighted at the corners. Sandals of white buckskin, copied in shape from the statue of Sophocles, distinguished the foot-gear of the priest from that of the suppliants, which was of brown leather and of simpler cut.

The procession of suppliants, as it moved across the parquet and mounted the stage on the opposite side, was sufficiently impressive to prepare the spectator for what was to follow. The slow, measured march, the unconscious, attentive look on all the faces, the pure, soft white masses of drapery, unbroken except by the wool-twined branches of olive carried by all, made a moving tableau of strange and surprising beauty. The figure of the old priest of Zeus leading the procession was venerable dignity itself, and recalled vividly the draped figures of classic art, giving a realization of the source of inspiration which prompted some of the noblest efforts of the ancient sculptors.

Edipus, coming from the palace, meets the suppliants, and the scene closes after the appearance of *Creon*, the brother of *Queen Jocasta*. The simple dresses of the suppliants made an excellent foil for the rich royal robes of the king, and heightened by contrast the vividness of the gold-shot red of his *himation*. The material of this robe was a peculiar rich reddish-purple silken stuff, with a satin texture,

and having a warp of gold thread which gave it a marvelous sheen, mingling the gloss of the red with the glitter of the gold. A heavy gold passementerie bordered the whole, thus imitating a rich embroidery, or a running Greek figure, made of small gold *plaques*. A silken *chiton*, clasped by heavy *fibulae* on the shoulders, harmonized in color with the brightest lights in the *himation*, and a broad, plain border, imitating laminated gold, decorated the hems of the garment. A crown of burnished *repoussé* brass, copied from the small one found at Mycenæ by Dr. Schliemann, and sandals of gold-embroidered white buckskin, cut after the pattern of those of the Olympian *Hermes*, completed the richness of the dress.

I have already hinted at the excuse for the adoption of any textile which might best convey the idea of a royal robe, and will not, therefore, attempt to prove that the use of silk was chronologically accurate. In regard to the color of the king's robe, it was, perhaps, a simple chance in finding a desirable material, more than any desire to make a concession to the popular idea of royal purple, which led to the choice of a red approaching the purple hue. It seemed best to confine red as far as possible to the few members of the royal family, thus distinguishing them from the rest, and preventing the too frequent recurrence of a color which would cheapen the general effect if used with too great freedom. The quality of red was varied as far as possible in such a manner as to convey the idea of richness of material appropriate to the rank of the wearer. Thus *Creon*, who entered first in a traveling dress, wore a *chiton* of salmon gray with red embroidered border, and a woolen



THE PROCESSION OF THE CHORUS.

chlamys of dull red, sufficiently rich to indicate the traveler's social position.

The chorus, being to some extent subordinate to the actual cast in the play, and having a position in the orchestra several feet lower than the stage, it became necessary, in order to give full effect to the dresses behind the foot-lights, to adopt a simple harmony of quiet colors for the sixteen singers. A quiet colored dress was also more characteristic of aged Thebans, whom the singers were supposed to represent. Consequently a great deal of pains was taken to select from different woolen dress goods in the market a variety of tints,

such as might have been produced either by the combination of different colored natural wools, or by the use of primitive and simple domestic dyes. The cloth known to the trade as Kyber cloth satisfied largely the conditions of flexibility, texture, width, and color, and several of the chorus *himatia* were made of this material. A soft, bunting-like stuff served to vary the character of the garments, and this in turn gave way to a fuller and thicker variety of simple woolen dress goods not unlike flannel in texture. The *chitones* should have been of wool, but, both for the sake of comfort and economy, cheese-cloth of three



FIRST APPEARANCE OF OEDIPUS.



THE PROCESSION OF THE CHORUS.

different qualities was substituted, and the whole of this was dyed of plain colors, to contrast slightly and yet perfectly harmonize with the *himatia*. Each of the *chitones* was dyed separately, and the common domestic dyes sold in the shops in small packages were largely used. To give the cheese-cloth the appearance of wool or crêpe, it was dipped in hot water and allowed to dry hung up loosely by one end. The *chitones* were straight sacks reaching to the instep, sometimes gathered on the shoulder by a string to imitate the drapery of certain rather archaic figures found in Greek art. White fillets, bound tightly around the heads, assisted to give them the proper character. The sandals were all of the same pattern, and were copied from those of the statue of Demosthenes.

The entrance of the chorus after the suppliants retired struck a different but not less impressive note in the gamut of color. As they moved with stately deliberation from behind the curtain which served as common entrance and exit for all minor characters, they appeared not like masqueraders or supernumeraries, but like real flesh-and-blood characters of ancient times. The dust of centuries seemed to have gathered in their garments, and age seemed to have grizzled their curly locks. There was a decided individuality about the falling of each *himation*, and the whole costume had the appearance of having been in long and constant use—a quality rarely found in new draperies. When they reached their position around the altar, they formed a mass composed of delicate variations of grays and soft warm hues that was at once grateful to the eye and kept its place

almost as part of the architecture of the theater, thus supporting rather than diminishing the effect of the costumes on the stage above them.

The towering form of the blind seer *Tiresias* as he denounced *Œdipus*, in the following scene, marked the first point in the play where violent action seemed to be heightened in effect by the character of the drapery. The figure in repose was full of impressive dignity. The long lines of the creamy white *himation* were accentuated and relieved by the folds of the soft *chiton*, and the white beard and hair framed in an expressive face well suited to the part.

In proportion as the old man approached the climax of his emotion, the folds seemed to grow sharper and the turns more angular, until, at the moment when he denounced the king, the rigidity of his limbs found a corresponding inflexibility in the lines of the drapery, and the whole figure expressed the energy of the uttered words. Later in the play, when *Creon*, in his princely robes of gold-ornamented red, had a long dialogue with *Œdipus*, the contrast of the color of the two costumes was odd, but not disagreeable. The one of soft wool clung gracefully to the body, the other, stiff with ornament, gave massive folds and seemed to forbid any unseemly haste of gesture or undignified action. The king's costume first especially justified its selection as official robes when *Œdipus* was telling *Jocasta* the story of the death of *Laius*. It is a significant fact that just in this scene Mr. Riddle, who took the part of *Œdipus*, was commonly adjudged to force the action and to give undue importance to



TEIRESIAS.

the dramatic effect of the tale. His costume made all violent gestures seem undignified and unworthy a king. *Jocasta* (Mr. Opdycke), who entered in this scene for the first time, introduced a new and vigorous chord of color, supported as she was by her two female attendants in blue and salmon *diploidia*. Her own dress was a *diploidion* of this silver-shot muslin trimmed heavily with passementerie, and so weighted that it kept regular folds around the limbs. An *himation* of thin, crimped

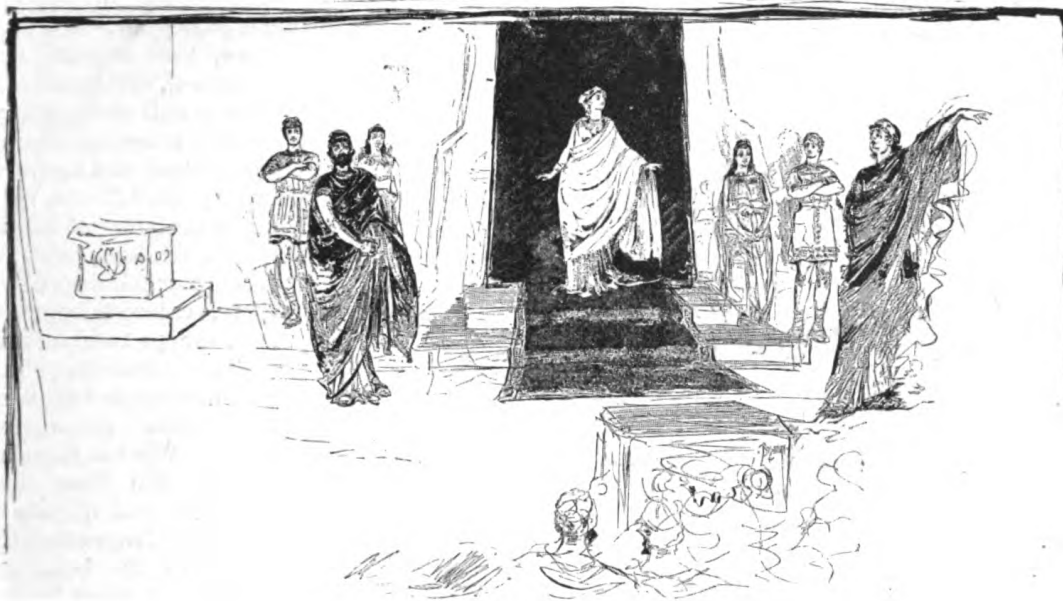
silk, delicate yellow in color, diaphanous and cloud-like in texture, contrasted with the under-garment. Her diadem was ornamented with two Sphinxes in relief; bracelets and necklace of Greek pattern clasped wrists and neck, and delicate sandals similar to those worn by the king disclosed the beauties of the feet.

In the use of the *diploidion* no departure was made from the Doric dress, for this article is but the development of the straight, sack-like *chiton*. The *chiton* is lengthened until it is a foot or more longer than the wearer's height. Then the top is doubled over, so that the overfall may reach from the shoulder nearly to the waist. Clasps gathering the fullness upon each shoulder have apertures for the two arms and the head like the *chiton*, only double. The part which hangs below the waist is belted in, and then pulled out over the belt until the hem just clears the instep. This graceful garment, seen in its best form on the Caryatides, is one of the most effective of the list. A few trials will show how easily the folds of a properly made *diploidion* give the graceful lines which are found in the statues.

The attendants of both *Ædipus* and *Creon*, likewise the *Exaggelos*, who made an effective entrance and delivered vigorous lines toward the end of the play, all wore short tunics with half-sleeves. The men who filled these parts were selected athletes, and their bare brown limbs, far from suggesting an impropriety, gave a point to the costume, and raised the pictures in which they figured far above the level of those composed with ordinary stage supernumeraries.

It was part of the original scheme that in each group the most prominent character should as far as possible be the focus, not only of interest in the text, but from the point of view of costume. Let us see how the first complex group fulfilled this condition. On the stage right stood *Ædipus*, in rich but deep-toned red; on the left *Creon*, also in red, but of a color entirely different in scale; the attendants of the king, in lavender tunics bordered with gold-embroidered white, flanked the door-way, and the two attendants of *Jocasta*, in delicate blue and salmon, brought the eye by a pleasing graduation in intensity of color and strength of tone up to the figure of the queen, clothed in lustrous and ample drapery.

After the interview between the king and the queen the action of the tragedy rapidly increased, and the introduction of the messenger from Corinth announcing the death of King Polybus, and at the same time partially solving the mystery of *Ædipus's* birth, was



JOCASTA ENTERS.

but the beginning of the series of rapidly succeeding dramatic situations. The queen now appeared in a different dress, having substituted a clinging creamy woolen *chiton* for the *diploidion*, and a deep red *himation* for the silken wrap. *Edipus* also laid aside the formal robes of state, and appeared in a simple but rich white *chiton* and *himation*, delicately ornamented with gold. The excuse for this change of dress was not at first evident except on the score of increased picturesqueness, but, as the tragedy continued, it was found that both the dresses gave a special accent to the groups, and brought about the change from the quiet movement of the first part of the play to the

violent action of the climax. Now the pictures became more broken, more tormented, so to speak, and *Jocasta's himation* made a violent contrast to the quiet tone of the attendants' *diploidia*. *Edipus* in white came out, making a strong accent against every background. For some time no white had been seen, and the value of this simple mass of drapery was consequently more apparent.

Jocasta's by-play, when she first became conscious of the fulfillment of the evil prophecy, gave one of the most interesting and moving pieces of acting of the whole tragedy. The clinging drapery made every motion of the limbs significant as she writhed in the tortures



JOCASTA'S OFFERING.



THE STORY OF THE EXAGGELOS—THE MESSENGER FROM WITHIN.

of mental agony, and when at last she turned and rushed off the stage, vanishing into the dark entrance of the palace with a gesture of supreme despair, the mantle enveloped her darkly like a pall.

A few moments of quiet on the stage while the chorus was singing would have been, under other circumstances, quite as trying to the audience as to the actor. But Mr. Riddle, who wore his dress with an ease and grace worthy study by all who don the classic garb, always gave a series of unconsciously charming poses, which displayed to advantage the great beauties of the simple drapery. Thus the spectacular interest, though changed in a degree, was not wholly interrupted. As the violence of the action increased so did the contrasts of costume multiply. The messenger from Corinth, clad in sober brown, and the rough old shepherd with his cloak of undressed sheepskins, showed by contrast with the king and his attendants the extremes of the social scale, and the king's figure was preëminently the focus of the picture. At last, *Edipus*, hearing the truth of the story of his birth, and the accomplishment of the prophecy, uttered his final wail of despair, and, seizing the folds of the *himation* hanging across his back, drew them with a quick gesture over his head and face and dashed into the palace. There could be no mistake as to the meaning of that last throw of the drapery, for the flying figure in full silhouette against the

open door was the embodiment of despair.

Now, the dramatic climax passed, the human interest was still strongly kept up in the re-appearance of *Edipus* blind and his interview with his children. Half lying in the arms of his attendants, the king, with disheveled hair and disordered drapery, entered from the palace, the picture of misery. The garments which a few moments before were full of classic grace now hung in confusion from his shoulders. No long lines gave height and dignity to the form, but, repeating the character of the bent and crushed figure, short broken and irregular folds hung limp

from the limbs. A more complete transformation could not be imagined, and the effect was strengthened by the entrance of *Creon*, who, though still wearing the same princely dress, had assumed the crown of the king and was accompanied by attendants. He now looked every inch a ruler, and the unfortunate *Edipus* was changed to a weak and miserable wretch.



JOCASTA AND EDIPUS GO WITHIN.



ŒDIPUS IN DESPAIR.

The two children in simple *diploidia* assisted to form the final tableau, which was marvelous in its picturesqueness. On one side the little *genre* group composed admirably, and balanced that of the new king and his attendants. The white *himation* of *Œdipus* was still the focus,

while, scarcely less prominent, the deep *himation* of *Creon*, with its glittering decoration, came strongly out against the background. The characters left the stage and the play closed without any dramatic *finale*, but the last tableau left a vivid impression on the

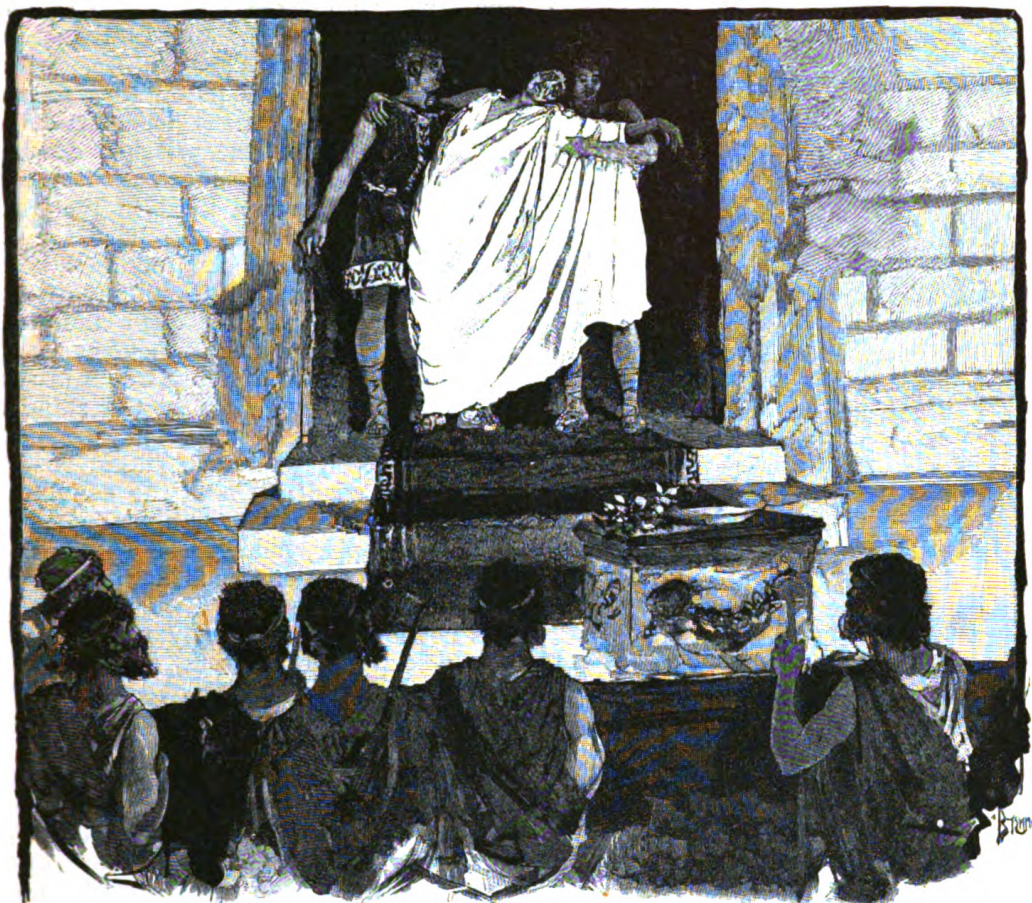


JOCASTA. (AWARE OF THE FULFILLMENT OF THE PROPHECY.)

mind, and thus rounded the ending and made it appear complete.

In briefly reviewing the chief tableaux of the play, I have called attention little enough to the expression of the drapery, because of the difficulty of making this expression

comprehensible. Even the most skillful illustrator can give little idea of the character of the lines which the motion of the human figure produces in the flowing Greek dress. Only a suggestion of the multiform beauties of the costume, which, than any other



THE LAMENT OF OEDIPUS, BLIND: "OH, MISERABLE AM I!"

ever worn, is more agreeable to the eye, can therefore be given through the medium of illustration. Its first and greatest element of beauty is its perfect simplicity. In order to make it fully intelligible how a rectangular piece of cloth may imitate the magical charm of the drapery of Greek statues I should, perhaps, need the aid of intricate diagrams, and should certainly far transgress the limits of a magazine article. Still the few suggestions given above are ample hints for any one who desires to make the experiment of draping the figure in the Greek fashion. Indeed, they are quite as full and intelligible as those found in the recognized sources of investigation in this study.

The so-called Greek dresses found in the costumes are Greek only in name and in a certain conventional approach to the general form of Greek drapery, which is the result of only a superficial study of the antiques. It is certain that there was a great variety of shaped garments in use among the Greeks, but the most characteristic and beautiful drapery was, without exception, produced by the arrangement of the unshaped cloth. In

some of the long, pointed, mantle-like garments that which appears to be the result of a complex cut is, in reality, only a studied arrangement of the folds of a garment of simple form with straight sides. In all studies of Greek costume, the best sources of information are the statues themselves. From the plaster an accurate idea may be gained not only of the dimensions and construction of the various dresses, but of the texture of the cloth employed. The great and constantly increasing variety of modern fabrics gives, of course, a great range of textures of silk, cotton, linen, and wool. The latter will be found the material best adapted to copy the classic drapery, even in the diaphanous clinging tunics. An excellent way to imitate the peculiar crinkle of the *chitones* is to twist the garment lengthways into a rope, after having carefully dampened it. When it is to be employed, it must be shaken out of the twist, when it will be found to have beautiful longitudinal crêpe-like folds, sharp and broken, similar to the drapery of certain statues. This is the method in common use in the studios.

The "Oedipus Tyrannus" was an experi-



CREON.

ment on a sufficiently large scale to prove what must always have been apparent to the student of ancient literature,—the intensity of the human passion, which found expression in the poetry of the period. To the large mass of those present at Sanders's Theater this was, however, a revelation and a surprise. Another result of this experiment, and the one especially interesting to artists and actors, was the realization of the practical convenience of the classic dress. The stage traditions in regard to the shape and use of any historical dresses have not been more correct than the public notion of what was proper in this respect. The traditional

clumsy garments have rarely been criticised, and hence, with few exceptions, the members of the profession have been satisfied with what their costumer gave them, without caring, or at least without venturing to make, any original investigations on that subject. In Europe, some of the principal actors do dress on the stage very much as they would have done if they had lived in the period which they represent on the boards, but in this country there are few followers of that school. Most artists, and sculptors, too, trust implicitly in the costumer, often enough taking for granted that which a moment's inspection of a picture or a statue would prove to be totally incorrect. Both on the stage and in the studio it has been generally considered necessary largely to modify classic costumes in order to adapt them to the convenience of the wearer. In the "Œdipus Tyrannus" a few safety-pins, hidden in the folds of the garments, were alone needed to keep them from being disarranged. Even this assistance was not found to be strictly necessary after two or three performances, notwithstanding the fact that the students did not have the benefit of rehearsing in costume previous to the public performance.

Although not of the most vital importance in the production of works of art, a knowledge of costume is certainly quite as desirable as the mastery of other sciences which are considered necessary to the practice of the profession. Any exhibition will show on its walls scores of so-called classical figures in which nothing is less classical than the drapery. There is no reasonable excuse for ignorance of a subject so easy to approach and so interesting on acquaintance. The artist, much more than the actor, has peculiar facilities for this study. From the time he begins the rudiments of his profession by copying, perhaps, classic feet and hands, he has constantly before his eyes examples of the costume of different periods, illustrated in the art of past ages. He has simply to observe, and his subject is mastered.

There are various institutions in Europe besides the art museums where the subject may be studied to advantage. Of these, the Musée d'Artillerie at Paris is the most important. Here are found careful reproductions of best authenticated originals, or imitations made from selected data, gathered from early literature and art. The only attempt yet made in this country to furnish any permanent facilities for this study may be credited to the Museum of Fine Arts in Boston. The trustees of this institution voted last season to make an exhibition as soon as practicable of the historical costumes of this country, with

the intention of adding to the museum, sooner and that at no distant date there will be at or later, a new department covering the general subject. There is every reason to believe that this effort will meet with public favor,

least one collection of costume in America to which the actor, painter, or sculptor may make a profitable pilgrimage.



SUNSHINE IN MARCH.

WHERE are you, Sylvia, where?
 For our own bird, the woodpecker, is here,
 Calling on you with cheerful tappings loud!
 The breathing heavens are full of liquid light;
 The dew is on the meadow like a cloud;
 The earth is moving in her green delight—
 Her spiritual crocuses shoot through,
 And rathe hepaticas in rose and blue;
 But snow-drops that awaited you so long
 Died at the thrush's song.

“Adieu, adieu!” they said.
 “We saw the skirts of glory, and we fade;
 We were the hopeless lovers of the Spring,
 Too young, as yet, for any love of hours;
 She is harsh, not having heard the white-throats sing;
 She is cold, not knowing the tender April showers;
 Yet have we felt her, as the buried grain
 May feel the rustle of the unfallen rain;
 We have known her, as the star that sets too soon
 Bows to the unseen moon.”

DELAY.

THOU dear, misunderstood, maligned Delay,
 What gentler hand than thine can any know!
 How dost thou soften Death's unkindly blow,
 And halt his messenger upon the way!
 How dost thou unto Shame's swift herald say,
 “Linger a little with thy weight of woe!”
 How art thou, unto those whose joys o'erflow,
 A stern highwayman, bidding passion stay,
 Robbing the lover's pulses of their heat
 Within the lonesome shelter of thy wood!
 Of all Life's varied accidents we meet
 Where can we find so great an offered good?
 Even the longed-for heaven might seem less sweet
 Could we but hurry to it when we would.