The Sun.

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Governor Harmon's Distinction.

A statement made by the committee of Governors appointed at the Spring Lake conference to appear before the Supreme Court in defence of State rights clears up an ambiguity:

"We expect to ascertain as to what cases will first be considered by the Supreme Court in which this question will be decided, and if it is deemed advisable we will ask leave to present to the court a brief in argument in support of the right of the States to regulate commerce wholly within their borders."

The reference is to the railroad cases involving the right to regulate intrastate rates of companies doing an interstate business. The Supreme Court would no doubt grant the request and hear Governor HARMON on the general question. He seems to have been selected by his associates on the committee to prepare the brief and address the court. Thus Governor HARMON would become the champion of the constitutional rights of the States, and incidentally the cynosure of all those who feel strongly on the subject. Their name is legion.

The German Attack.

Several weeks ago THE SUN commented upon an article printed in the *National Review* for August in which Earl PERCY discussed at length the usefulness of the British "expeditionary" army in the event of a Continental war. Earl PERCY'S chief comments were on the question of British ability to guarantee the neutrality of Belgium, or by reenforcing the Belgian army to embarrass a German army seeking to enter France through Belgian territory.

In the *Fortnightly Review* for September there is printed a companion piece to Earl PERCY'S article which has provoked much discussion among military authorities. Written manifestly by a British army officer who conceals his identity, the *Fortnightly Review's* commentator deals with the same problem from the French point of view, that is he examines with great detail the geographical, tactical and strategic problems involved in such an invasion.

The assumption that in case of war between France and Germany the German attack upon the French would be made through Belgium and Luxemburg is now, as the *Fortnightly* critic indicates, established as an article of military faith in Europe. Forty years ago, on the morning of their great defeat, the French began the task of rebuilding a frontier defence and creating fortresses to replace Metz and Strasburg, lost by the treaty of Frankfort.

Four cities between the Swiss and Luxemburg frontiers were turned into fortified camps surrounded by circles of detached forts. These were Verdun, Toul, Epinal and Belfort. Between the two frontiers there remained only one gap, that between Epinal and Toul, through which an invading army could come without preliminary siege operations, and behind this gap at Neufchâteau was fixed the objective point of French mobilization, so that there, on chosen ground, protected on both flanks by fortresses, the French army in a narrow front could meet the oncoming German invaders.

With the development of the French barrier fortresses the German plan of operations necessarily changed. Confronted with the necessity of dealing with France and Russia, the Germans recognized that to win they must crush France before the slower moving Russians were able to take the field and reverse the disparity of numbers between the forces. But to crush France quickly it was necessary to avoid the long and difficult operation of forcing the barrier of the eastern forts.

Thus it was that several years ago European journals first began to comment on the unusual railroad extensions in that portion of Germany which touches Belgium and Luxemburg. Double track railways were constructed to insignificant towns. Sidings, landing platforms for thousands of passengers, all the circumstances of metropolitan passenger traffic, were reproduced in obscure hamlets on the German side of the Ardennes.

It was recognized at once that the Germans were preparing to strike at France along this frontier touching Belgium and Luxemburg, which the French had not fortified because they had relied upon the neutrality of the territory of these two countries. From the German side across this neutral territory the distance to French soil is seventy miles at the northern point, west of Aix la Chapelle and thirty miles from Trèves. German forces mobilized at Düsseldorf, Cologne, Coblenz and Mainz could be flung into this gap in relatively few hours.

If Belgium were to defend her territory the northernmost of the six roads leading to France might be covered by the guns of Liège, but five good roads remain. The ability of the Belgians to destroy bridges and block roads in the face of a sudden attack covered by a large cavalry screen is problematical. As a military proposition the *Fortnightly* critic, like all others, agrees that in a relatively brief period of time a large German army could be thrown into France by this route without great difficulty, even in the face of active Belgian opposition.

The German forces would enter France between Verdun and Mézières, not far from Sedan of evil memory, and in a gap of fifty miles which is without fortification. What then would the French do? If the *Fortnightly* critic's view is to be accepted the French would slowly give ground until the German army reached the vicinity of Reims, where the second barrier of French defences begins, and aided by fortresses a French force smaller in numbers might safely venture battle.

Meantime, and the circumstance is significant, the French may look for the aid of the British expeditionary army. Three weeks, this writer believes, are necessary for the transportation of the English regular army to Belgian or French territory. In either event it would then be on the flank of the Germans, threatening their line of communications, restoring the balance of numbers and opening the way for an Anglo-French campaign in Belgium or northern France in a large way analogous to that of WELLINGTON and BLÜCHER against NAPOLEON in 1815.

The geography and strategy are perhaps beyond the grasp and outside the interest of the remote American. But the calm discussion of the possibilities, the cool expectation of the violation of Belgian neutrality, above all the deliberate revelation of the British readiness to renew its historic Continental campaigns and policies, these are of more than passing interest, while the body of the article explains why recent despatches have made so many references to German activity on the Belgian frontier behind the Ardennes.

The Woman of the Eternal Smile.

Did the average man really see in the smiling lady of DA VINCI'S imagination all that he thinks he did? To call "La Joconde" the greatest portrait that was ever painted seems extravagant, and it would tax the resourceful imagination of the greatest connoisseur to specify in any intelligible words in what respect "Mona Lisa" was superior to the greatest portraits of VELASQUEZ, HOLBEIN, DÜRER, REMBRANDT, FRANZ HALS or VANDYKE. Undoubtedly the inscrutable smile has been a fascinating mystery, the heart of which only DA VINCI himself could have plucked out, and possibly even DA VINCI had as little real idea as to what he meant by the smile, which may have been an accident of the brush, as THACKERAY had when asked what he meant by the picture in "Vanity Fair" under which he wrote the name Clytemnestra.

The world, however, feels or affects to feel an exceptional interest in this master work of the great Italian and sympathizes with HENRI ROCHEFORT, who despite his eighty years said when informed as to the theft from the walls of the Louvre, "I cried tears of sorrow and of rage."

This suggests the interesting subject of the hypnotism of art. Has it not a tendency to confuse the imagination, disturb the balance of judgment and delude the unwary, especially when the work of art is the product of a name great enough, like that of SHAKESPEARE, not to "abide our question"? No doubt thousands of critics, especially the sapient Thebans of German universities, found depth in many sayings of SHAKESPEARE of which SHAKESPEARE never dreamed. As he said, "you take it wiselier than I meant you should." The poet of Stratford, whose native and inexhaustible charm was the simple candor of his thought, would probably have rubbed his eyes with amazement if he could have heard the far fetched meaning which GOETHE put into the story of *Hamlet* in the mouth of his Wilhelm Meister. Although essentially a Teuton, SHAKESPEARE'S mind was so different from that of GOETHE that he doubtless saw little in "Hamlet" that GOETHE saw; but on the other hand, may he not have recognized truths and experienced feelings of which GOETHE never dreamed? As "there is nothing either good or bad but thinking makes it so," "Mona Lisa," like "Hamlet," can be simple or subtle, good or evil, beautiful or ugly, as it impresses the varyingly receptive minds of individuals.

Allowing for this difference in point of view, there is nevertheless a great deal of cant and humbug in the appreciation of acknowledged masterpieces. VON BÜLOW once tested the sincerity of a cultivated German audience's appreciation of music by transposing, without notice, two pieces on a symphony programme, the one by an unknown composer and the other by BEETHOVEN. The result was that BEETHOVEN, incognito, was greeted with icy indifference, while the composition of the unknown writer was received with ecstatic exclamations of delight. On another occasion FELIX WEINGARTNER, who was giving a concert in a German city, was unable to give a comparatively unknown Schubert number, on account of his failure to receive the musical scores. He substituted the work of an unknown composer, which was received with all the reverent appreciation due to the master melodist.

If all the Corots that ever were painted should be destroyed and if the very memory of them should perish from the minds of men, and an unknown artist should send to the Paris Salon or the New York Academy exhibition a painting similar in design, color scheme and technical craftsmanship of the average Corot, what would its reception be? If the picture could not stand on its own merits, without regard to the exalted name of the painter, is not art criticism as uncertain as theology or law? A work of art ought to be its own vindication, but experience teaches to the contrary, else THACKERAY would never have experienced so many rebuffs from publishers when he offered to them the manuscript of "Vanity Fair," and FITZGERALD'S matchless quatrains would never have had similar treatment when they first sought public expression in print. On the other hand, there is a democracy in the world of letters and of art, and that which the suffrages of successive generations have with substantial unanimity acclaimed as great must be great, whether the critics confirm the verdict of the master or not, and the peculiar claim of "Mona Lisa," even though on analysis it does not admit of explanation, is that for centuries the woman of the eternal smile has had her appeal to men of all nations, races and classes, and that each has found in her mysterious smile something to interest and admire.

The Scarcity of Cooks.

No official proclamation to the effect that there is a shortage in the supply of good cooks was needed to inform the public of that unhappy fact. Mr. HAAN, whose occupation makes the subject of immediate personal importance to his pocketbook, laments that "the profession seems to be dying out." But was there ever a time when there were enough good cooks to meet the requirements of man, to say nothing of gratifying the abnormal demands of overcoddled palates?

At bottom the trouble seems to be that the list of edibles, animal and vegetable, was long ago exhausted, and now, instead of increasing in length, is rapidly shrinking. Game of all kinds will be unknown as a luxury to our children, to the man of average purse it is even now a memory of childhood or a purely literary delight. The useful guinea fowl has supplemented the partridge on tables better than good. Where quail and snipe once appealed to the appetite the squab, usually a poor pretence of nutriment, and generally tasteless, is boasted as a delicacy. In salads the public has a wider choice, and there is hope that Tama JIM may succeed in getting truck farmers to recognize that variety is desirable. But man cries for novelties, and cooks go on offering the old foods without variation in their treatment.

In great measure the public is to blame. It has learned to judge fruit and vegetables by their outward seeming, not by their succulence. Something "big," something "pretty" is wanted, and the fruit stalls in the market bear abundant testimony to the skill of the agricultural community in answering the call for appearances at the expense of flavor. The art of cooking has not been uninfluenced by similar factors. Particularly has it fallen under the curse of extensive patronage from that constantly growing class of barbarians who order their food by price and not by the high canons of good living.

Yet we should not look for an unusual number of great cooks in any generation, any more than we should expect to find a sudden and entirely unprecedented increase in the number of literary persons of more than mediocre attainments, great statesmen or masters of commerce. The supply of really important and useful persons in every line of endeavor is perpetually too small to meet the demand, and the world must continue to struggle on its way with proportionately as few great artists in its kitchens as there are truly masterly rulers on its thrones.

Mr. Taft's Decision in Favor of Dr. Wiley.

"Condign punishment," as used by Attorney-General WICKERSHAM in relation to the charge against Dr. HARVEY W. WILEY of violating the law in engaging Dr. H. H. RUSBY as an expert, had an ugly and sinister sound. It was like a knell of dismissal from the Government service. The personnel board chortled in its glee. The doctor had never had a chance for his official life. Guilty the board had found him without a scruple and recommended that he be made to walk the plank. Mr. WICKERSHAM as a lawyer with an uncommonly fine scent for a technicality concurred and passed sentence of "condign punishment."

Condign means deserving, worthy, and President TAFT has waived the technicality in favor of Dr. WILEY and concluded that he deserved praise and encouragement, not punishment and humiliation. Mr. TAFT says:

"Here is the pure food act, which it is of the highest importance to enforce, and in respect to which the interests opposed to its enforcement are likely to have all the money at their command needed to secure the most effective expert evidence. The Government ought not to be at a disadvantage in this regard, and one cannot withhold one's sympathy with an earnest effort by Dr. WILEY to pay proper compensation and secure expert assistance in the enforcement of so important a statute, certainly in the beginning when the questions arising under it are of capital importance to the public."

It is good to have a broad minded man in the White House when an attempt is made to get rid of a useful and public spirited officer by trumping up a case of malfeasance against him. It is also good to have a man in the White House who sets his face against the actors in such a mean conspiracy. We are reminded of the lines:

"Speak what thou art, and how thou hast been us'd,
That I may give him condign punishment."

From Mr. TAFT'S intimation that radical action will be required to promote efficiency in the Agricultural Department we gather that there will be a housecleaning in it when he returns to Washington.

It seems clear from the accounts of the course the lava is taking in the present outbreak of Mount Etna that it is following pretty closely the path of the great eruption of 1879, down the northern slope of the mountain, but turning into the ravines to the right of Monte Dolce this time, instead of to the left, which will bring it close to the towns of Castiglione and Francavilla. Between the head of the lava stream and these towns are ridges which should divert its flow, while to get to Francavilla the lava would have to cross the Alcantera River, which it did not reach in 1879, and from which the furthest point it is reported to have reached is still further removed.

Great damage has undoubtedly been done to an agricultural region, but it must be remembered that a large portion of the track was already covered by the earlier lava. The money value of the losses seems to be greatly exaggerated, even if the greater harm done to a wider district by the fall of ashes is taken into account. Sicilians have reason to be thankful that the volcanic outburst has worked through an accustomed and comparatively harmless channel, when they recall the form it took at Messina.

We want to know how the people of Maine voted and not what some town clerks set down as a wrong record.—*Governor* PLAISTED.

The result in Maine is so close that the correction of a mistake in one voting district may give the people local option or condemn them for an indefinite period to prohibition laws that are not generally enforced. It is a delicate situation, and Governor PLAISTED shows that he knows the people of Maine when he calls for an honest count.

Failing in their effort to drive Mrs. ELLA WILSON from her office as Mayor, the men officers of Hunnewell probably will lose their jobs, and if they do, Mrs. WILSON, having the appointing power, will appoint women to every one of them.—*Despatch from Hunnewell, Kan.*

This while the State is jubilantly celebrating the fiftieth anniversary of its birth! By the way, how dull things must have been before there was a Kansas.

All animals are prone to eat too much.—*Mayor* GAYNOR.

What would be too much for one animal might be only enough for another. There is dog Spot, for instance. He is always on the go in City Hall Park, except when his mind is engaged upon the reception of visitors from the Far East and other curious happenings. Alert and active, both mentally and physically, dog Spot must develop a hearty appetite, and we hope he gets enough to eat.

THE CHICAGO ART INSTITUTE.

How the Institution Differs from the Familiar Art Museum.

From the Report of the Director.

The contrast between an institution like the Art Institute and the old art museums of Europe or this country is very great. Formerly there were no changing exhibitions, no schools of instruction, no lecture courses, no library for public uses, none of the manifold modern activities. The sedate officers of administration saw to it that the accessions were duly cared for and the permanent collections kept in order. This, with the preparation of permanent catalogues and such research work as they were disposed to perform, made up their duties.

The Art Institute is at once a store house, a university, and a general exchange for art for the whole middle West. The multifarious functions tax to the utmost the powers of a very moderate staff. The school has as many students as most universities, who must all be provided for and instructed. The library has four times as many visitors as the large art libraries in London or New York. Thirty temporary exhibitions in the year, in which every picture or other art object must be recorded, suitably exhibited and safely returned, entail much precise labor.

It has been an occasion of regret in past years that the Art Institute has had no adequate representation of American paintings. This defect, at least as relates to contemporary painters, has suddenly been remedied by the developments of the last year, especially the acquisition of the Inness collection and the purchases of the Friends of American Art, and there are at present six exhibition rooms exclusively occupied by American paintings, besides important works scattered through the Nickerson, Munger and Stickney collections.

The Dublin Players in America.

TO THE EDITOR OF THE SUN—*Sir:* The Boston correspondent who signs himself "Plymouth," in discussing the uplift movement now going on in relation to the American stage, pays a high and deserved tribute to the Abbey Theatre, Dublin. He concludes as follows:

You do well in calling Mr. Corbin's attention to the achievements of this modest little Dublin theatre. It seems odd that some of New York's enterprising managers don't fetch over the Abbey Theatre players and give us the chance to hear the delightful plays of the Irish playwrights mentioned. Such an enterprise would charm the public and give American actors and actresses some valuable lessons in their art.

It might interest "Plymouth" to know that the Abbey Theatre players were brought to America about three years ago by Mr. Charles Frohman. With their own scenery and in their own way, without managerial interference, they gave a repertoire of their charming plays at the Savoy Theatre in New York city.

How far the enterprise proved a financial success cannot be known. It probably was not overwhelming, since the experiment was not repeated. However, the fact remains, and has its significance. Quite a year before the opening of the New Theatre, more than two years before the Abbey Theatre players began to be talked of, even in London, a plain, ordinary, "commercial" American manager gave New Yorkers an opportunity to laugh at "The Pot of Broth" and "The Rising of the Moon."

NEW YORK, September 18. GOTHAM.

To Paris for Edelweiss.

Paris correspondence London Evening Standard.

A very thriving industry has been carried on through the summer season at Fontenay and Chatillon, just outside the gates of Paris, where edelweiss grows far more freely under cultivation than ever it did on the snowy heights of the Alps. All visitors to the Alps buy or hunt for edelweiss to bring home with them, and the pursuit of the flower in French Savoy was so keen that the prefects forbade its being picked at all in their region.

The Danes were the first to cultivate the curious white flower with any success, but this year French horticulturists have succeeded so well with it that it has been exported in very large quantities all through the Alpine tourist season to the different Swiss resorts, where the demand is steady and large. Most of it comes back to the place of its origin or to England. But though most of the edelweiss on the market comes from Paris, you might ask for it in any of the Paris florists' shops without finding a single blossom. Funnily enough, there is no charm about it unless you have been to the Alps to get it.

Thus another illusion must be added to the souvenirs provided for tourists in summer haunts at home or abroad, none of which apparently are made in the place in which they are found.

Motto for the Adirondack Hunter.

TO THE EDITOR OF THE SUN—*Sir:* In a few days we shall probably read in the newspapers accounts of men being shot for deer in the Adirondacks. There is absolutely no reason for this except carelessness, and by using foresight the hunters would not only save human life but would also kill more deer.

A good motto for the hunters to follow is: "Think twice before you shoot." G. M. M.

BIG MOOSE, N. Y., September 15.

A Pension Scheme.

It is a high and holy cause
The fighters battle for,
The injuries that they receive
Are worse than those of war.
And since it is a deadly game
And we have lots of cash
Pray why not have a pension list
For football heroes rash?

Include within its benefits
Those who a season play,
And those who served upon the scrub
For but a single day.
Pay out four generations down
Before the tide you stem,
Nor yet omit all pretty girls
Who might have married them.

MCLANDBURGH WILSON.

THE GROWING LAWLESSNESS

Attributed to the Inefficient Training of American Children.

TO THE EDITOR OF THE SUN—*Sir:* If you are in earnest in looking for the cause of increasing lawlessness you will probably find it in the inefficient training of children for the past thirty years or more. The majority of American wives and mothers are too lazy to train their children on the one hand, or they train on erroneous individual ideas on the other. They find it convenient "not to stunt individuality." The consequence is one sees exceedingly few decently behaved children; they are unlicked cubs in public and mannerless to their parents in private; the youth of 17 has forgotten more than his father ever knew and is too frequently ashamed of his father at that. Too many see their fathers skirting along the edge of the law in business and have no regard for law or civic ordinance from their birth. Obedience in the home is practically unknown. Impudence and ribaldry meet a municipal officer attempting to discharge his duty, and the brat in knickers yells threats of his father's "pull."

Where is the old time mother? Where is the father who took pains to instruct and train? Where also the child glad to benefit by such instruction, growing up, as I did, to find when 30 years of age that my father was the very best "pal" in the world?

Here I fancy is the answer to the problem: Find the "good mother." G. H. AKRON.

NEW YORK, September 15.

Too Much Politics and Playing to the Galleries.

TO THE EDITOR OF THE SUN—*Sir:* I should like to offer a few comments on the argument in the editorial article "Is Lawlessness Growing in America?" in THE SUN of to-day.

To begin with, is there any influence stronger in society than the force of example? When the herd, the men at the bottom, see the herdsmen, the men at the top, for whose motor they pay and must get out of the way speedily or for alternative get run over, indifferent to laws and yet successful, when they know through newspaper disclosures what these men whom they admire and hope to resemble some day are like, is it strange that the reasoning faculty developed by free schooling lays hold of the same means to an end for themselves which they discover their "ideals" make use of?

Punishment as a deterrent goes by the board in both cases. "Make good" is the watchword of the hour. "Nothing succeeds like success." But the principle applies both ways, to the authority for law as well as to the laws themselves.

When a Government can prove its sincerity and justification, and live up to both, the governed will be amenable enough.

The antagonism between business and Government in the United States is puerile.

Study Germany's method. There must be open cooperation which gives free play to business evolution without endangering respect for law.

"Playing to the gallery," the legislative trick, no longer mystifies.

Some hard thinking, properly by "thinkers," will have to be done before this country develops a working hypothesis adequate to the needs of the moment.

Lawlessness is a criticism of the laws. We are all more or less criminal in this respect unless we have sunk to the state of slaves. G. WALLACE.

NEW YORK, September 15.

From Ecclesiastes.

Chapter VIII., Verse Eleven.

Because sentence against an evil work is not executed speedily, therefore the heart of the sons of men is fully set in them to do evil.

LENDING THE NAVY.

The Department Commended for Saying No to San Francisco.

TO THE EDITOR OF THE SUN—*Sir:* The Navy Department shows commendable firmness in refusing to listen to the plea from San Francisco for the use of a squadron for exhibition purposes.

A misconception about the uses of naval vessels was fostered by the last Administration, and even by President Taft until his attention was called to it. The navy was used for all sorts of miscellaneous purposes. Vessels were detailed for the transportation of high officials to every quarter of the globe, and whenever occasion called for an attraction to draw a crowd naval vessels were sent.

The navy has its own line of duty to perform, and should be held rigidly to it. It should not be called on for transportation or exhibition purposes. Such a thing is demoralizing to discipline and injurious to the service.

It is to be hoped that the Navy Department will adhere firmly to the stand it has taken and permit no political or other influence to swerve it. E. T. W.

NEW YORK, September 15.

The Brows.

TO THE EDITOR OF THE SUN—*Sir:* There is not and there never was a greater galaxy of pseudo statesmen or would be statesmen than those wonders who are now taking it upon themselves to guide the ship of state in America. We have the distinguished Dr. Would Recall of Jersey, the eminent and distinguished Dr. Theory of Massachusetts, the eminent and distinguished Dr. High Brow of New York, the eminent and distinguished Dr. Wise Brow, the eminent and distinguished Dr. Low Brow of the yellow press, the eminent and distinguished Dr. Bald Brow of Utopia, and the eminent and distinguished common people, that listens to them all and does about as it pleases in the end. JOHN KELLY.

NEW YORK, September 15.

The Range of Vision.

From the Scientific American.

Data have been gathered in Germany with reference to the distance at which persons may be recognized by their faces and figures. If one has good eyes, the Germans claim, one cannot recognize a person whom he has seen but once before at a greater distance than 25 meters (82 feet). If the person is well known to one, one may recognize him at from 50 to 100 meters, and if it is a member of one's family, even at 150 meters. The whites of the eyes may be seen at from 27 to 28 meters, and the eyes themselves at 72 to 73 meters. The different parts of the body and the slightest movements are distinguishable at 91 meters. The limbs show at 182 meters. At 540 meters a moving man appears only as an indefinite form, and at 720 meters, 2,361.6 feet, the movements of the body are no longer visible.

An Unappreciated Scholarship.

From the Berkshire Courier.

Miss Abbey Dwight Woodbridge, who died in 1864, left a fund for a scholarship in the Packer Collegiate Institute of Brooklyn, to be available for two years each for young people of Stockbridge who wished to take advantage of it. In all these years only three Stockbridge people have applied for this scholarship. The time to nominate a pupil for the year 1911 has just expired. Those Miss Woodbridge named to award this privilege are the pastor of the Congregational Church, the pastor of St. Paul's Episcopal Church and the cashier of the Housatonic National Bank. In cases where there are no applicants from Stockbridge this committee may elect a candidate from some other town or city.

The Ancients' New War Bonnet.

From the Boston Record.

The Ancients have decided to substitute for their helmet a cap of German pattern. A move for lightening equipment is general throughout the military world.

The Moderation of Jael.

Jael justified herself.

"I only used the nail on my husband," she cried. "I didn't go around with a hatpin spiking Tom, Dick and Harry."

Early Standards of Mendacity.

Eve meditated.

"I think that story Satan told me is a lie out of the whole leaf," she announced.

Willing to Help.

Knicker—We must reduce expenses during hard times.

Mrs. Knicker—Why not go to Europe to live like the returning emigrants?

THE ÆSCHYLUS TRILOGY IN MUNICH.

MUNICH, Sept. 3.—The annual visits to Munich of Professor Max Reinhardt, the director of the leading Berlin theatre, and his company of players have become one of the attractions of the gay summer season here, already replete with such diversified attractions as the Mozart and Wagner festival plays, the Beethoven-Brahms-Bruckner cycles under the direction of Ferdinand Löwe of Vienna, the two Salons, the regulars and the "secessionists," not to speak of special exhibitions, Japanese art, Mohammedan art or electrical appliances as the case may be, arranged from year to year in the beautiful Ausstellung-Park on the outskirts of the city. Truly the capacity of Munich for enjoyment seems to be as boundless as its consumption of the famous beer, though to be sure the tens of thousands of visitors that flock to this most attractive of German cities during the summer months form an important contingent for both.

Two years ago when Reinhardt came here for the first time he confined himself chiefly to Shakespeare, Goethe and Schiller, though he also brought out a modern adaptation of Aristophanes's "Lysistrata," and at the close of the season gave a memorable presentation of Ibsen's "Ghosts" with Agnes Sorma as *Frau Alwin*, Alexander Moissi as *Oskar* and Reinhardt himself as *Jakob Engstrand*. The chief attraction last year was a picturesque and effective pantomime, "Sumurun," which once more demonstrated the possibilities of pantomimes when in the hands of excellent artists. At the close of the season Reinhardt produced the "Œdipus Rex" of Sophocles, which made a deep impression and has since been produced in various parts of Germany. The success of the present season was a production of "La Belle Hélène," beautiful and artistic as everything which Reinhardt brings out, but in which too much of the music and of the spirit of Lucian so admirably caught by Meilhac and Halévy was unnecessarily sacrificed for stage effects and for the less subtle and at times rather "cheap" Teutonic wit.

From "La Belle Hélène" to the Trilogy of Æschylus is a far cry, and yet there was a certain appropriateness in having the travesty on the Greek epic followed by an endeavor to reproduce for a modern audience the tragic note that sounds through the highest expression of the Greek spirit. Mark well, a reproduction, not a revival, of Æschylus is what Reinhardt had in mind. Reinhardt's powerful personality, which dominates whatever drama he produces, be it Shakespeare, Goethe, Schiller or even Offenbach and Ibsen, is too intensely modern in spirit to content itself with the mere historical, or if you choose archæological, task of placing on the stage a Greek play in such a manner as the ancient Greeks might have produced it. Moreover, Reinhardt's "modernity" is of that peculiarly aggressive type which is characteristic of young Germany and finds an expression in the art, literature, politics and life of to-day. It is the spirit which casts tradition to the winds, rides roughly over old fashioned sentiment, and adopting as its motto "Life for life's sake" rushes to the goal with a directness and often with a brutal frankness that is in striking contrast both to the more subtle manner in which the modern spirit in France pursues the same end and to the greater reserve displayed by the Anglo-Saxon in the revolt against conventionalism. Whatever Reinhardt touches he modernizes. Under the spell of his influence the members of his company are trained to translate the characters of Goethe and Shakespeare into the types of the present time. *Gretchen* takes on the features of a modern suffragette, longing for freedom and other things. *Faust* becomes a lover of the Boulevard type; *Hamlet*, a cross between Nietzsche and Maeterlinck, *Shylock* a modern Jew with Zionistic proclivities, while the innocent love scene between *Jessica* and *Lorenzo*, with which Shakespeare closes the "Merchant of Venice" in order more completely to remove the tragic impression of the court scene, is produced as though it had been written by Wedekind with a view of showing in public what ought not to be done even in private.

Now apply this spirit to a play of Æschylus, a thoroughly artistic spirit, mind you, and possessing many other admirable qualities, and you can well imagine that those who went to the Reinhardt performance with the expectation of seeing a Greek play given in Greek style, or what we believe to have been the Greek manner, were doomed to a disappointment the grade of which would vary according to the intensity of one's feelings or preconceived notions. Taking the production, however, as an expression of Reinhardt's idea of how the spirit of Greek tragedy can be conveyed to a modern audience, it was memorable, picturesque, highly artistic and in parts profoundly impressive.

The performance was given in the large Festival Hall of the Ausstellungs-Park, with accommodation for about three thousand spectators. Its first production was on the evening of August 31, and it is to be repeated about ten times. The scenic arrangement was simple but effective. In accordance with the results of archæological investigations the entire centre of the ground space was given up to the chorus and the players. The background, draped in sombre black, was formed by the exterior of the palace of *Agamemnon*, to which a flight of some thirty steps, stretched across the entire breadth of the stage, if the word may be used of a Greek theatre, formed the approach. The amphitheatrically shaped "orchestra" in front of these steps was likewise draped in black. The light effects, always a striking part of Reinhardt's productions, were produced solely from above by means of powerful lanterns most skilfully manipulated. The choruses approached from passages at either side, leading directly into the orchestral space, while the heralds, the returning troops, with *Agamemnon*, as well as *Cassandra* and *Ægisthos*, in the first play, and the Eumenides, in the third play, entered from a broad central passage facing the flight of steps and the exterior of the palace. For the second play, the "Choephoræ," a round column in the centre of the orchestra, represented the tomb of *Agamemnon*, around which most of the action took place. The costumes were appropriate; in the case of the chorus of the Eumenides picturesque, and in the case of the gods *Apollo*, *Hermes* and *Athena* truly superb. Nothing could be finer or more impressive than the way in which these gods appeared at the back of the "stage" bathed in a light of wonderful hue. Reinhardt having produced a play of Sophocles last year naturally hit upon the idea of selecting one from the oldest of the great Greek trio, Æschylus, Sophocles and Euripides. The choice of the famous Trilogy was happy from the point of view of Reinhardt the artist, for it gave him an opportunity of bringing before the audience a long series of effective tableaux, the triumphal entrance of *Agamemnon* and the carrying of the dead bodies of *Agamemnon* and *Cassandra* in the first play, the "Agamemnon"; the meeting of *Orestes* and *Electra*, the scene between *Orestes* and *Clytemnestra* and the horror of *Orestes* after his cruel deed in the second play, the "Choëphoræ," and the appearance of *Apollo* and *Hermes*, together with the trial scene under the presidency of *Athena* and the acquittal of *Orestes* in the third play, the "Eumenides."

The disadvantage in the selection lay in the necessity of curtailing the three plays, which lasted the entire day when produced at Athens, so as to bring them within a compass of three and one-half hours, the test of endurance of a modern audience, though some ten years ago when the Trilogy was produced in Berlin under the superintendence of Prof. Wilamontz-Möllendorff, the great authority on Æschylus, the audience, it is said, sat patiently for six hours. The translation used by Reinhardt's company was that of Dr. Karl Vollmöller, prepared at the request of Reinhardt with a view to presentation on a modern stage. The language is dignified and sonorous and the translation has succeeded admirably in reproducing the beauty and impressiveness of the original without clinging too closely to it; but as Dr. Vollmöller himself says in the preface, his work is a "compromise" to adapt the Trilogy to the powers of speech of the modern actor and to the ears of present day audiences.

Reinhardt's "compromise," however, goes much further, and in order to bring the three plays within the limits of an evening's performance has worked sad havoc with the text of Æschylus. The speeches are violently curtailed, many are entirely left out, as, for example, that of *Pythoness* at the beginning of the "Eumenides," while of the choruses, the bones and sinew of all three plays, the mere skeleton was left. The criticism accordingly which was passed upon "La Belle Hélène" that there was too little of Offenbach and still less of Meilhac and Halévy applies with even greater force to the production of Æschylus's Trilogy, which might be described as a "condensed extract" of the Trilogy with merely a flavor of Æschylus. The "flavor," however, was genuine and really sufficed to convey the general impression which, it is fair to presume, the Greek poet intended, and which, be it remembered, was what Reinhardt had in view.

There is, of course, something to be said in further justification of Reinhardt's procedure. The performance being given in a large auditorium, Reinhardt correctly felt that in order to make the proper impression upon a modern audience who could not be expected to be thrilled by the religious spirit of the Trilogy, that constituted one of its main appeals to a Greek audience, it was necessary not only that the scenic setting should be massive but that everything else, including the number of participants, should be on a large scale. His chorus of the Argive Elders, therefore, in the first play consisted of some fifty persons, more than twice the number that represented the limit in the Greek period, while in the third play the Eumenides to the number of over 300 filled the entire orchestra. Most of those who formed the choruses were volunteers who came in response to an appeal, and those who were not volunteers were manifestly not gifted with supreme histrionic intelligence. To get several hundred raw recruits to memorize long speeches and to recite them in chorus in an effective and dignified manner transcends even the powers of a theatrical wizard who had barely six weeks at his disposal for all the innumerable details of preparation for a task the scale of which was sufficient to call forth unbounded admiration and respect. The gist of the selected speeches of the chorus was extracted, frequently amounting to a few lines only, and these were repeated several times to convey the impression of suitable length. In the case of the opening chorus of the Elders the clever but rather ludicrous device was resorted to of having the selected stanza recited by one group and then taken up by the second group before the first had concluded, and so with a third and a fourth group until you had a conglomeration like the "church bells" chorus of nursery days. There may be "archæological" justification for the device, but in a "modernized" Æschylus it seemed out of place. On the whole, however, the male choruses were dignified and impressive. They marched, or rather swung themselves, in stately manner, and their enunciation was distinct, if somewhat amateurish. The same cannot be said of the choruses of captive women in the Choephoræ, or of the chorus of the Furies in the "Eumenides," who shrieked most painfully and howled and groaned most unæsthetically, so that even the very serious audience that had come in an expectant and reverential spirit could at times not suppress a gentle titter.

The main rôles were in the hands of excellent players, all trained to reflect the spirit of Reinhardt's master mind. *Orestes* was played by Moissi, the risen star among the young German actors; *Cassandra* by Gertrud Eysold, on the whole the leading actress of Germany, *Clytemnestra* by Anne Feldhammer, *Electra* by Johanna Terwin, until recently one of the main supports of the Royal Theatre of Munich; *Athena* by Else Heims, *Agamemnon* by Wilhelm Diegelmann, *Ægisthos* by Josef Klein, and *Apollo* by Josef Danegger. Of these Alexander Moissi was easily the first, and it is due largely to his superb acting that the profound impression of the tragic note was successfully conveyed. Two scenes in Moissi's presentation stood out with special vividness, the scene with his mother, the awe inspiring realism of which made one forget that the ancient Greeks would probably have objected to it because of its realism, and the horror of *Orestes* after his awful deed, conveyed by Moissi with a power and pathos for which it will be difficult to find a parallel on the modern stage. The picture of hopeless despair and crazed grief that he presented as he tottered down the flight of stairs of the palace and rushed across the entire length of the orchestra pursued by the Furies, invisible to all but him, was one to be long remembered. Within Moissi was thoroughly "modern" and not at all Greek, but he furnished the perfect illustration of Reinhardt's theory that while archæological accuracy may appeal to curiosity and satisfy the historical sense, a modern audience can receive genuine impressions only by means of methods that are in keeping with modern views of life and that reflect modern thoughts and sensations.

The theory may be right or wrong, but it is manifestly unfair to condemn Reinhardt's production because we do not agree with his theory. It must be judged from the point of view of his theory, for which there is surely much to be said. If a scholar who was so thoroughly Greek as the late John Stuart Blackie admits in the preface to his beautiful translation of Æschylus that the problem of the translator is to make "the English reader feel what the Greek author said and how he said it, being a Greek." Applying this