

actual performers joining less and less in the vocal part until, as here, they merely utter a single loud cry or note occasionally during the dance.

The instrumental music of the orchestra remains long subordinate to the vocal, and very simple, being represented at Fiji, as described, by the single small wooden drums and the bamboos. The orchestra, continuing its performance in short intervals in the dancing, and commencing somewhat before the first figures, in order to allow the dancers to be ready to take up the measure, as was the case at Nakello, comes at length to perform solos; and hence the origin of music apart from dancing. The gradual complication of the music and improvement and multiplication of instruments follows, until vocal and instrumental music change places in importance and become also at length separated from one another.

The dances being descriptive of victorious battles and such exploits, the chants, at first mere musical sounds and war-cries, become short descriptions of the fight, or praises of the warriors, and hence the origin of poetry. I could get no explanation of the meaning of the chants used at Nakello; as far as I could gather, they were without meaning, mere convenient sounds; but Fijian songs do exist, for Joe, our pilot, sang part of one one day and explained that it related to the superiority of the Mbau men to the Rewa men.

The origin of the drama is clearly seen in the stepping forward of the leader of the dance, as described, and dramatic enunciation by him of a short speech. A further step was to be seen in one of the other dances, when the leader, before his troop came on to the ground, rushed forward brandishing two spears in his hands, and gave a short harangue descriptive of what he was going to do.

The separation of the dancers in the Fan Dance into two parties, performing alternately and responsively, is also interesting, and brought the Greek chorus and drama into one's thoughts. It was of course not necessary to have recourse to Fiji in order to trace the origin of dancing, music, and the drama. This has been done fully long ago. But nowhere, I believe, is the primitive combination of these arts so forcibly brought before the view, as a matter of present-day occurrence, as in this group of islands.

The most extraordinary feature in the Nakello performance was the extrémé order and decorum of this concourse of three or four thousand people. It seemed astounding, whilst looking on at these blue, red, and black-painted Fijians flourishing their clubs and shouting their war-cries, to reflect that this was a Wesleyan Missionary meeting. The representative of the