



# The Elizabethan.

Vol. III. No. 7. WESTMINSTER, PLAY NUMBER, 1880. Price 6d.

## THE ANDRIA.

'THE ANDRIA,' of Terence, is always sure of a hearty welcome from a Westminster audience, and this year was no exception to the rule. In fact, if crowded houses and unmistakable interest and appreciation be a fair test, this favourite play has by no means abated its powers of attraction. Dr. Johnson explains in his preface to Shakespeare that the reason of the great and enduring popularity of the works of the first of English dramatists is their truth to human nature at all times and in all places. And, perhaps, in however different a degree, the evident pleasure with which the plays of the elegant Latin comedian are listened to year after year on the Westminster stage may be in part due to a similar cause. The means by which Terence charms an audience are very different from those of the modern playwright. His hold on their attention cannot be traced to gorgeous scenery, intricate plot, thrilling incidents, harrowing or startling catastrophes, or glaring absurdity of

character or situation. His scenes and incidents are from everyday life, and his success almost entirely depends on the intrinsic merits of his dialogue. His plays are no less excellent as literary compositions than well suited for representation on the stage. Nay, more, they are fit subjects for deeper study, and, indeed, the greater the labour bestowed upon them, the better will the delicacy of the author's pathos and the subtlety of his humour appear, as well as innumerable little touches which prove him to have been a consummate master of human nature.

These features of Terence are nowhere better seen than in the play at present under consideration. What could be in better accordance with nature than the warm-hearted and warm-tempered father, who has never in his life opposed the son in whose excellence he implicitly believes, but who cannot bear to be thwarted in the marriage on which he has set his heart. How natural his outburst of passion when he finds his idol destroyed, and how pathetic the lines in which he shows how keenly

he feels the disappointment. Or, again, the great delight with which he chuckles over his deep-laid schemes, and the concentrated exasperation with which he turns away when he finds his slave turning the very penetration on which he prides himself into ridicule. How directly, too, do the troubles and perplexities of the son and lover Pamphilus, his hopes and fears, his miseries and joys, appeal to our susceptibilities. How we sympathise with the confused tumult of feeling with which he first comes on the stage, hurt and stung by the seeming inconsideration of his father, yet melted at the thought of his hitherto invariable indulgence. How we feel for him in the cruel dilemma between regard for filial duty and abhorrence of deserting her who has entrusted her all to his fidelity; and in the struggle between honour and expediency, when the artful slave is urging him to falsehood; and yet once more in the torrent of self-condemnation which bursts from him when the evil consequences of that course are apparent. We see in him a generous nature guided entirely by impulse, which can neither resist the remembrance of her he loves and the dying charge laid upon him by Chrysis at the instigation of Mysis, nor withstand the just reproaches of his offended father.

What a common life character, again, is that of the facile and kindly Chremes, willing to benefit his friend even against his better judgment, but unable entirely to forget the interests of his child, and at last roused to indignation at the selfish persistency of Simo. A very pretty sketch is that of Charinus, with his shyness and his petulance; a light and feminine type which we should hardly have expected to meet with in those iron times. The most marvellous study of character is nevertheless that of the slave Davus, the masterpiece of Terentian comedy, a subject far beyond our ability adequately to discuss or do more than glance at. It is true that no position can be found in modern times which at all corresponds to the household slave, often well educated and highly polished, but utterly at the mercy and caprice of his master; still, little previous knowledge is required to appreciate the admirably drawn picture of Terence, and none to those already familiar with this feature of the Westminster stage. The devotion to the young heir—even to the endangering of his own skin, the confident audacity, the subtle irony, the artful intrigues, the amusing tricks of the slave, render him at once the most attractive of the characters of Terence to the audience, and most difficult for the actor to portray in all its shades of thought and feeling. We have no

space, and it is not necessary, to pursue the subject further; suffice it to say that we learn from the other sketches of our author that the obsequious and somewhat dull-headed steward and the blunt and stolid servingman were common types, and that ladies' maids were vivacious and snappish, and the ancient Mrs. Gamp was characterised by the same peculiarities in ancient times as afforded material for the humour of Dickens. It is, indeed, one among the many advantages of the dramatic representation of Latin comedy, that it enables us to realise in a more vivid and lively manner that men and women thought, and spoke, and acted in their domestic life very much as now, in the palmy days of Greece and Rome.

The plot of 'The Andria,' which is slightly more complex than usual, hangs on the love story of Pamphilus, the only son of Simo, an old gentleman resident at Athens. This young man is of so exemplary a character that Chremes, another old Athenian, has, of his own accord, offered his only daughter Philumena in marriage to him. But Pamphilus has, unknown to his father, contracted a secret union with Glycerium, a young lady of unknown parentage who was brought to Athens by Chrysis, a lady of Andros in reduced circumstances, who had received her as a waif from a wreck off the coast of that island. It is from the reputed nationality of the heroine that the play takes its name. After a short residence at Athens Chrysis dies, and Simo, to gratify his son, who was an intimate visitor at her house (which is close to Simo's), attends the funeral. The object of the young man's affection is also there, and he, seeing her in dangerous proximity to the flames of the pyre, betrays his passion in his eagerness to save her. On hearing this, Chremes at once breaks off the marriage; but Simo feigns a reconciliation, and causes the preparations to proceed, in order to get fair ground to upbraid his son, should he refuse to obey. To further this object, and to guard against the machinations of his son's favourite slave Davus, we find him at the opening of the play in a lengthy consultation with his freedman Sosia. Pamphilus is in despair, but in reply to some judicious words of Mysis expresses in beautiful language his firm determination to resist. Meanwhile Davus, undeterred by the threats of Simo, has exercised his brain, and discovered that no real marriage is contemplated, and announces the fact in the second act, greatly to the relief of Pamphilus, and also of Charinus, whom we are introduced to as hopelessly enthralled by the discarded Philumena. To thwart Simo's plans Davus urges Pamphilus

to pretend to yield to his father's wishes, to which the latter very reluctantly consents. Simo is at first somewhat disconcerted at his son's reply, and Davus actually turns the tables on him and censures him for stinginess. He further succeeds in the next act in diverting certain suspicions of Simo's from himself to Glycerium and her maids. His triumph is, however, of short duration. Simo meets Chremes, and on the strength of Davus's assurances at last persuades him to consent to renew the marriage. Davus is for the time nonplussed, and the young men furious. The ready wit of the slave soon supplies him with a new project, which is to lay the newly-born child of Pamphilus at Simo's door, and the appearance of Chremes enables him to make that old gentleman his instrument. He pretends to come and suddenly find the baby, and much to the alarm of Mysis, who is unaware of his object, extorts from her a confession of its parentage. Chremes at once goes and indignantly breaks off the marriage. At this stage of affairs there appears upon the scene a respectable old gentleman from Andros who was a relative of Chrysis, and imagines himself to be her heir-at-law; but finding Glycerium still unprovided for he waives his claim. His pleasing rôle it is to be the means of bringing everything ultimately right. But one more catastrophe is brought about before that desirable end is reached. Davus is caught by Simo coming from Glycerium's house, and in his confusion lets out that Pamphilus is there. Regaining his confidence, he attempts to explain how Crito states that Glycerium is in reality a daughter of Athens, but Simo thinking it a fabrication (for in that case he would be bound by law to acknowledge the secret union of his son), flies into a terrible passion, and has Davus carried off to punishment. But after some more wordy warfare Crito is recognised by Chremes as an old friend, and Glycerium is discovered to be the sister of Philumena, who was supposed to have been lost in shipwreck when in the care of her uncle Phania. Thus all ends happily, with the release of Davus and the prospective nuptials of the young men.

The prologue and epilogue, which were very favourably received, will be found printed in the present number. The former was somewhat short, since, owing to the gravity of the present situation and the dark political outlook at home and abroad, it passed over public affairs, except the wonderful march of General Roberts, in

judicious silence, while no event of importance has befallen the school except the retirement of the Rev. H. M. Ingram from the Under-mastership. The prologue was, as usual, written by Dr. Scott, and the author of the epilogue was the Rev. H. L. Thompson.

The scene of the epilogue is a Court, in which three Election Commissioners, Chremes, Simo, and Charinus, are about to examine into the venality of a constituency for which Pamphilus has been unseated by the Election Judges. Sosia attends as Secretary to the Commissioners, and Dromo as a member of the force.

After an address to the Court by Chremes, Pamphilus is examined, but disclaims all knowledge of malpractices, and refers the Commissioners to his agent Davus, who has had the entire management of his canvass. Davus thinks it advisable to make a clean breast of it, and describes minutely the money, the feeds, the bands and the flags, and all the usual paraphernalia of election time which he made use of. Crito is called, and freely confesses and justifies his acceptance of a bribe as a municipal right, but is at a loss to tell whence it came. A mysterious hand appeared from a door distributing cash on all sides, and he went up and received a small sum in his extended palm. Mysis next appears in the witness-box, arrayed in a gay bonnet and a new dress, which she confesses are due to the liberality of Davus. She describes naïvely how Davus came and inquired after the children, kissed the baby, and then herself. She freely allows that, won by these blandishments, she used her influence in the disposal of her husband's vote. Lastly, a rough voter, Byrrhia, is introduced, slightly under the influence of Bacchus, who at first denies all corruptibility. Being pressed, he at length admits the acceptance of a small bribe. His guilt is, however, fully brought home to him by a letter (in evident allusion to a similar incident at Oxford) bearing his signature, which was found in the street, asking for a further remittance. His conduct is so strange, that Charinus taxes him with intemperance. He refuses to admit the soft impeachment, and claims to be a member of the *Teetotalicus ordo*, a statement about which Dromo has something to say. The patience of the Commissioners is exhausted, and he is sentenced to six months' imprisonment, a punishment which, on further violent conduct, is increased to twelve. Davus and Mysis receive certificates granting them the payment of their expenses, and with the customary peroration the Play of 1880 is brought to a conclusion.

### THE FIRST NIGHT.

THE theatre was, as last year, filled to overflowing at the first representation of 'The Andria,' which took place on Thursday, December 9. The ladies were in great force, and, occupying nearly the whole of the front of the audience, gave a most gay and lively appearance to it. Accordingly, it is small matter of surprise that, before the eyes of so many of the fairer sex, the actors were stimulated to do their utmost, and the Play was very satisfactorily performed. The oracular utterances of Sosia were welcomed as familiar, and the squeaky voice of the prototype of Mrs. Gamp, as well as her peculiar gait, caused much amusement. The greatest interest, however, was manifested in the baby scene, which especially invites the sympathy of the ladies; while the neat removal of Davus at the summary commands of Simo provoked much laughter and applause. A selection of music was, as usual, tastefully performed between the acts by the band of the Coldstream Guards. Fortunately no hitch of any kind occurred, and on the termination of the proceedings, at a somewhat early hour, the audience departed, apparently well-pleased.

### THE SECOND NIGHT.

A very full house assembled to witness the second performance of 'The Andria,' including a very large number of O.W.W., old and young. Sir Robert Phillimore took his familiar place in the chair, supported on either hand by the Lord Chancellor and the Master of the Rolls, whilst in the audience were seen, besides other distinguished guests, Sir Farrer Herschel, Mr. Justice Lindley, Mr. Justice Field, Mr. Wickham, and Mr. Irwin.

The graceful mention of the name of the leaving Undermaster, the Rev. H. M. Ingram, was greeted with loud and prolonged applause, attesting the general regret which is felt at his departure. After a slight delay, caused by the metamorphosis of the Captain into classical costume—taken in good part by the spectators—the Play commenced. The audience was most appreciative, and inspired by the hearty applause, as well as their own greater confidence, a manifest improvement was visible in the efforts of all the performers. The long narrative of Simo, the admirable soliloquy of Davus, the pathetic outburst of Pamphilus, as well as the amusing passages of arms between master and slave, all received abundant recognition. In the baby scene, Davus, Mysis, and Chremes conducted themselves with so much skill, and supported each other so admirably, that it went off with great *éclat*. The epilogue made a most favourable impression, every fresh humorous allusion being received with hearty laughter and applause, which did not cease till the curtain was drawn.

### THE THIRD NIGHT.

Despite the very large audiences present on the two previous nights, they were quite surpassed by

that which filled every available corner of dormitory, from the floor to the top of the gods, on the third night, Thursday, December 16, which has probably been rarely exceeded in numbers in the annals of the 'Play.' It would perhaps be a doubtful compliment to say the theatre was overcrowded, but certainly it was filled to the utmost limits of convenience. The rest of the house was closely crammed when the Headmaster's party filed in to the number of sixty, and it was evident that the seats ordinarily set apart for the reception of the most distinguished guests would be inadequate, so that it was not without some difficulty that they could be accommodated. By dint, however, of some ingenuity, and taking possession of every vantage point, this was at length accomplished, and the performance commenced. It was with great pleasure that we saw the Dean once more in the chair, surrounded by a brilliant audience, which included the Right Hon. H. Childers, Mr. Justice Denman, Canon Liddon, Sir Harry Parks, The Hon. J. R. Lowell, the American Minister, Sir Richard Harington, Mr. C. B. Phillimore, Rev. H. L. Thompson, Mr. F. Jeune, Mr. G. V. Yool, and others. The Play itself, if not particularly better, was at least as well received as on the previous night, and the epilogue was delivered with more distinctness and spirit, and therefore greater effect. The gravity of the judges, the officiousness of their secretary Sosia, the immaculate but inebriate audacity of Byrrhia, and the stern performance of duty on the part of the guardian of the peace, were all provocative of much amusement, while Pamphilus as the would-be M.P., Davus as the enterprising agent, Crito as the rhetorical but venal citizen, and Mysis as the coquettish 'better half,' convulsed the audience and left them in great good humour.

### Play Notes.

WE would venture to suggest, that it would be a very great benefit, if in future years an awning could be erected between the Headmaster's and the Undermaster's houses at each of the performances of the Play. The chances are very much against all three nights proving fine, and if the weather be wet, the inconvenience to which ladies must be subjected in crossing the yard is very great. Rain threatened both on the second and third nights this year, but fortunately kept off. It might also be worth while to attempt to devise some means for the better ventilation of dormitory. The body of the auditorium is generally fairly comfortable, but in the gods the heat is excessive, and sometimes almost intolerable. The opening of windows often causes a draught and inconveniences those in its immediate proximity. Certainly, if anything could be done, the benefit to the Town Boys who stand at the top, and also to the rest of the audience, would be very great.

An unexpected honour was this year conferred upon us by the *Times*, which devoted a leader to the

subject of the Play, in addition to a favourable notice of the performance. The verdict of the other papers was also very kind and highly gratifying, and we owe them many thanks. An erroneous idea seems, however, to have been prevalent that the prologue and epilogue were not performed till the last night; at least we were surprised to see a statement to that effect in more than one of the morning papers. The *Graphic* was good enough to insert a picture from the baby scene among its illustrations, which was sufficiently like the original, except that the presence of Davus at the precise moment depicted was superfluous. There were also some sketches by 'Our Captious Critic' in the *Sporting and Dramatic Newspaper*.

We refer our readers for a detailed critique on the various actors, as well as general remarks on the Play, to a letter in the present number with which we have, as usual, been favoured by the kindness of our esteemed correspondent E. G. H.

## ANDRIA. 1880.

SIMO . . . . .	H. R. JAMES.
SOSIA . . . . .	G. STEPHENSON.
DAVUS . . . . .	F. W. BAIN.
MYSIS . . . . .	H. W. WATERFIELD.
PAMPHILUS . . . . .	E. T. H. BRANDON.
CHARINUS . . . . .	S. BERE.
BYRRHIA . . . . .	E. HARRINGTON.
LESBIA . . . . .	A. G. L. ROGERS.
CHREMES . . . . .	E. C. BEDFORD.
CRITO . . . . .	F. E. LEWIN.
DROMO . . . . .	R. H. COKE.

### Personæ Mutæ.

SERVI . . . . .	{ S. H. CLARKE.
	{ H. N. CROUCH.

## Prologus in Andriam.

JAMJAM vetustis sedibus frequentia  
De more rursus fert pedem : subsellia  
Video repleri, notus et notos subit  
Cœtus Penates—sic tamen, ut absit locis  
Juvenum manus senumque, quos vel proximo  
Tenebat anno.\* Frondium ritu genus

### \* OBITUARY OF O. W. W.

Major EDWARD BARRETT CURTEIS.  
Rev. WILLIAM HEBERDEN.  
HENRY SHIRECLYFFE OTTER, Esq.  
CHARLES STANFORTH, Esq.  
General PHILIP SPENCER STANHOPE, late Colonel  
13th Light Infantry.  
Rev. D. P. GILBERTSON.  
BRUCE R. O. CONYBEARE, Esq.  
W. H. CHICHELE PLOWDEN, Esq., Council of India.  
W. WATKIN E. WYNNE, Esq., formerly M.P. for  
Merioneth.

Novatur, ac suos quodque dat tempus vices.  
Quid tulerit annus, quid ferat hodie novi  
Vix est meum narrare—nisi quod Indicæ  
Insigne nostri pepererint laurûs decus,  
Magnoque regio visa Alexandro prius  
Vires Britanni noverit Martis pares.\*

Quod si illud curæ publicæ præsens onus  
Attingere impar nolim : at est quod nos movet :  
Anno† magister optimus vicesimo  
Nunc demum functus quod abeat laboribus :  
Qui qualis in nos fuerit, quam prisci memor  
Kitûs, amore quanto foverit Scholam,  
Quæ cura morum fuerit, quali sedulo  
Mentes tenellas finxerit sollertiâ,  
Quid opus est dicto : nôstis : cur multis morer ?  
Quin studiis ejus nunc faveatis ultimis,  
Ut nostra nequid Andria apporet mali,  
Sed pleno plausu floreat, atque illi viro  
Omen futuri temporis fiat bonum.

## Epilogus in Andriam—1880.

### PLOT.

Pamphilus has been unseated on petition by the Election Judges, who have reported further that bribery has extensively prevailed in the constituency. Chremes, Simo, and Charinus are accordingly sent down as Election Commissioners, with Sosia as Secretary. They hold their Court and examine, first, Pamphilus; then Davus, his Agent; then three persons, reported by Davus, as having received bribes: namely, Crito, an ancient freeman of the city; Mysis, a married woman; and Byrrhia, a voter of the rougher type.

The Epilogue records the proceedings of the Commissioners.

SCENE.—*A Law Court, crowded with people. Enter CHREMES, SIMO, and CHARINUS, in wigs, gowns, and bands, as Election Commissioners; SOSIA as Secretary; DROMO, and another, as Policemen; PAMPHILUS and DAVUS, as Witnesses; and others as audience.*

CHREMES. Coram iudicibus causa est audita; quid ultro  
Incusas legum, Pamphile, duritiem?  
Demptus honor, nomenque tuum; vitioque creatum  
Arcebit foribus Curia sancta suis.

Rev. GEORGE RANDOLPH, formerly Rector of Coulsdon, Surrey.

Rev. H. LEIGH BENNETT, Vicar of Thorpe, Surrey.

JAMES JOHN VANSITTART NEILL, Esq.

Col. Sir W. LOCKYER MEREWETHER, C.B. & K.C.S.I.,  
Chief Commissioner of Scinde and Member of India  
Council.

Rev. R. W. GOODENOUGH, Vicar of Whittingham,  
Northumberland.

Rev. ARTHUR C. WILSON, Vicar of Nocton, Lincoln.  
CHARLES SACKVILLE BALE, Esq.

ERNEST G. SMITH, Esq.

Maor FRANCIS GRESLEY, late H.E.I.C.

THOMAS D. RUMBALL, Esq., *ab.* Whitsunside, 1880;  
*ob.* Dec. 1880.

W. M. HENRY HEATHCOTE, Esq.,

\* Major-General Sir F. ROBERTS, G.C.B. & V.C.

† Rev. HENRY M. INGRAM, Undermaster, 1861-1880.

Sed quoniam totam pervadens ambitus urbem  
 Dicitur illecebris prævaluisse malis,  
 Adsumus hic.—Nobis plena est commissa potestas  
 Verum extorquendi de grege municipum!  
 Nos mittens Regina, viros tres jure peritos,  
 In vos, O cives, non leve ponit onus.  
 Adsumus! Auscultate, precor! Qui vera fatetur,  
 Proteget immunem non violanda salus.  
 Sin potius testis mendacia concipit, illum  
 Opprimet immitti pœna severa manu!  
 Prompti respondete, rogati! Urbs tota periculum  
 Senserit, impensas solvere jussa, moræ!

To SOSIA. Scriba, voca testes: Vos cætera turba, tacete!  
 Lictor enim strepitum supprime, atque jocos.

(The Commissioners take their seats at the table.)

DAVUS, *aside*. 'Consedere duces, et vulgi stante coronâ,  
 Jam tibi, Dave, salus unica, vera loqui!

SOSIA. Pamphilus accedat!

(PAMPHILUS enters the witness-box.)

SIMO. Rem totam, Pamphile, narra!  
 Corruptelarum quæ via? quæ ratio?

PAMPHILUS. Nil novi, aut feci, quod non meminisse  
 juvabit?

Conscia mens recti est, candidiorque nive.  
 Non vi, nec pretio volui contendere; jussi,  
 Sumptus uti modicus, legitimusque foret.  
 Gratia nil valuit; largitio nulla per urbem;  
 Fraus aberat! (*Audience laugh.*)

CHREMES to DROMO. Risum supprime!

DROMO. Supprimeretur.

PAMPHILUS. Rem Davo commisi; ex ipso exquirite  
 verum!

Omnia (vir frugi est!) explicet ore suo.

(P. bows to DAVUS, who next enters the witness-box.)

CHARINUS. Dave, quid egisti? DAVUS. Nihil egi præter  
 agendum:

Officiis tantum fungor *Agentis* ego!

CHAR. Quænam istæc? DAV. Primum, quærenda  
 pecunia! deinde,

Ne videat caveo Pamphilus ipse dolos.  
 Deinde, ut conciliem cives vinoque, ciboque,  
 (Friget amor Patriæ, deficiente cibo!)  
 Impenso pretio cauponas atque tabernas  
 Protinus addicens in mea jura voco.

At quos unus amor studio conjunxit eodem,  
 Tam varios homines, quis numerare queat?  
 Cornicines, et signiferi, quæsi signa gerantur,  
 Figanturque solo plurima per plateas:  
 Signorum custos; et qui custodiat ipsum

Custodem: vigiles, et vigilum vigiles:  
 Assidui comites, nomenclatorque benignus,  
 Et divisores; callida, cæca cohors!

Mercuriusque frequens (pedibus talaria desunt)  
 Ad nostras partes, turba animosa, ruunt.

Quâ ratione, rogas? Ut edantque, bibantque: nec  
 ultra

Sollicitat tales publica cura viros.

Æs, argentum, aurum, cervisia, vina, macellum,  
 Non pudor, aut virtus, civica corda movent.

CHAR. Nomina redde hominum, qui turpia præmia  
 nōrint.

DAV. (*referring to paper which he hands in by DROMO.*)

Est Crito: sunt etiam Byrrhia, Mysis! SIMO.  
 Ohe!

'Propria quæ maribus' mulier studet! CHREM.  
 At tibi, Dave,  
 Constet nostra fides! (*He bows and leaves the  
 box.*)

SOSIA. Equis adest Crito?

CRITO (*coming forward*). Adest.

CHREM. Tu quis es! An civis? CRITO. Multos, de  
 more vetusto,

Cives Libertas Municipalis alit.

Tali jure fruens, suffragia libera reddo,

Et quæstum occipio, nec pudet, arte meâ.

'Quo mihi fortunam, si non conceditur uti?'

Nullane percipiant munera municipes?

Promitto mutoque fidem, nam lege recenti

Consilium celat muta tabella\* meum;

Ambiguosque gerens venali in fronte colores,

Cæruleus specie prodeo,† corde rubens.

Conservativos, Radicalesque susurros,

Et Patriam, et Divos nil moror; urna tacet.

Rem facio quocunque modo; mihi non olet aurum

Virtus post nummos; hæc mihi verba placent.

Publica sic sanâ ratione negotia curo,

Privatæque domi res viguere meâ.

Aurea (væ misero!) vobis venientibus ætas

Deperit; appropere ferrea sæcla mihi!

CHREM. Quis tibi, dic nomen, nummos largiri ausus?

CRITO. Nescio. De luna ‡ desiluisse ferunt!

CHREM. Quo vultu? SIMO. Vultu non uno luna renidet  
 Semper. CHARIN. Et eclipsin tempore passa suo  
 est.

CHREM. Quâ specie? quâ veste fuit? CRIT. Non hercule  
 vidi!

Hoc tantum; e portâ prodiit una manus,

Mirandum dictu! diffundens omnibus aurum.

Accessi! accepit dextera quinque minas.

CHREM. Absistas paullum. (To SOSIA) In schedulâ,  
 scriba, insere nomen.

(CRITO leaves the box, and SOSIA calls MYSIS.)

SOSIA. Accedat mulier nomine Mysis! MYSIS (*stepping  
 forward*). Adest.

CHARIN. O Mysis, Mysis, pretiosâ fulgida veste,  
 Unde decor tantus? Pileus unde novus?

MYSIS. Pauper eram! sed me ditavit Davus, in ædes  
 Comiter ingrediens, ingeniosus homo!

Multa super pueris rogavit, et oscula primum

Reddidit infanti; tum mihi fecit idem!

(*Audience laugh.*)

Nummosque expromens, 'Nos vir tuus adjuvet!'

inquit,

'Et pascent oculos hæc bona, non oculos.'

Exiit! Auditis verbis (non oscula dixi!)

Vir suffragatur; veste novâ ipsa fruor.

CHAR. Audentes fortuna juvat. Quis talibus uti  
 Artibus abnueret? (*Enter BYRRHIA.*)

SOSIA. Byrrhia testis adest.

(BYRRHIA goes into the box.)

SIMO. Byrrhia, quo pretio placuit suffragia ferre?

BYRRH. Me maculant justum munera nulla virum.

'Vilius argentum est auro, virtutibus aurum';

Virtus me involvens præmia sola dedit.

Non pretium accepi. SIMO. Tu nil? BYRRH. Nil  
 ipse recorder.

\* Muta tabella: Ballot.

† Cf. Oxford Election Commission. 'My colors are red, but  
 my heart is blue.'

‡ Man in the Moon.

CHAR. Quid? nihil omninò, Byrrhia? BYRRH.  
Pæne\* nihil!

SIMO. Quanti emptus? BYRRH. Parvo. SIMO. Quanti ergo?

BYRRH. Octussibus. CHAR. Audin'!  
Ut se tam vili munere vendat homo.

SIMO. Anne aliquid scripsisti, ut Davum plura rogares?

BYRRH. Nil prorsus. Nequeo scribere. SIMO. Tu nequeas?

Ecce! autem e plateâ comparet epistola! (*producing a letter and reads*).

'Davo  
'Byrrhia. Si me vis, sacchara† mitte mihi.'

BYRRH. Sacchara! (*laughing*) confiteor. Quidnî? cum lacte bibenda

Suavia! CHAR. Tu pol non sobrius es! BYRRH.  
Quid ais?

BYRRH. Non ego sobrius? At me Teetotalicus ordo  
Inter discipulos gaudet habere suos.

Lac et aquam poto, non vini turpe venenum.

CHAR. Tu nunquam Bacchi pocula grata bibis?

BYRR. Nunquam. SIM. Quid? nunquam? BYRRH. Vix unquam.

DROMO. Vah! nebulonem,

Vidi sæpe decem ducere pocla meri!

CHREM. O ficti, pravique tenax! Quin corripe, lictor!  
(*to DROMO*)

Et capiat sceleris præmia digna sui:

Vapulet in pistrino, et sex menses ibi restet;

Corrigat et durus membra animumque labor!

(*DROMO takes BYRRHIA into custody.*)

BYRRH. Aufer, inique, manus. Quâ lege potestis  
honestum,

Vos, tres caudidici (*snaps his fingers at them*)  
tangere municipem?

CHREM. Contemptor Juris! Semestris crescat in annum  
Pœna tibi! ut discat lingua tacere procax.

(*Exit BYRRHIA in custody.*)

Testibus his aliis, quippe haud conficta locutis,

Ut concedatur tessera nostra, placet!

(*Distributes certificates to the other witnesses.*)

SIMO (*advancing*).

Sat lulum est. At vos, Patroni, ignoscite, quæso,

Ausis tam leviter rem tetigisse gravem!

Justa magis, nî fallor, adest 'Electio' nobis

Annua, more suo quam Schola nostra subit.

Hic neque corruptor Davus, neque Byrrhia mendax,

Nec facilis nimiùm femina Mysis erit.

Purior ac melior 'coram Electoribus' usus,

Judiciumque sagax, et sine labe fides.

Optimus antiquo feret optima præmia ritu,

Hinc Academiam missus ab Urbe puer.

Fundet et in gremium docili pia Mater alumno

Veras Doctrinæ Granta vel Isis opes.

## The Play.

To the Editor of 'The Elizabethan.'

SIR,—The December of 1880 once more beheld a Westminster caste zealously endeavouring to illustrate the genius of Terence. It fell to their lot to perform

\* Cf. 'H.M.S. Pinafore' *passim*.

† Sacchara, vox a.

'The Andria,' the piece which probably exacts for its due interpretation a greater amount of dramatic power than any other in their *répertoire*. Not only is it admittedly the most poetic of the author's extant dramas—and consequently the one which requires the most delicate handling—but its plot is less simple, and its situations, with one or two exceptions, such as what is familiarly known as the Baby Scene in Act IV., and Scene v. in Act III., where Pamphilus discovers and upbraids Davus, less directly comic or striking than some of those in the 'Phormio' or 'Adelphi.' Terence openly confesses that he had embodied two of Menander's plays in one when he constructed 'The Andria,' and this double point is never lost. Objection seems to have been taken to it by contemporary critics, or rather rivals; but Terence boldly pleads in his defence, first, that he has relied upon his own judgment and discretion, and, secondly, that he has only followed the example of the most eminent playwrights who had preceded him—Nævius, Plautus, and Ennius—and then proceeds to warn his censors that, if they do not desist from their malicious observations, they may find the tables turned upon themselves, and, by implication, their own plagiarisms and shortcomings exposed. There can be little doubt that this was written with a full knowledge of the strength of his own position, and, the weakness of that of his accusers—a relative state of things which the sequel has amply verified, since not merely their productions but their very names are forgotten, whilst the name and the works of Publius Terentius Afer will abide in the memory of men as long as the highest forms of dramatic excellence are studied and appreciated. And well they may, for, as in the case of all the greatest artists, his effects were produced by exhibiting the most natural images in the most perfect shape. Take up his plays where you will, everything will appear orderly and consistent; there will be no attempt to strain after an effect or to create a situation; factitious circumstances will not be resorted to in order to produce a sensation; much less will Nature herself be distorted for the purpose of exciting an audience probably weary of beholding her fair resemblance. Such tricks and turns of Art—falsely so called—have been reserved for later ages, and tastes less purely cultivated. Classical genius like that of Shakespeare either gave us the world as it was, or, if it indulged in flights of fancy, subordinated the picture to the lines of human feeling. Terence is emphatically a writer who never lets his subject run away with him. He is never chargeable with redundancy of expression; yet, if he does not allow his characters to say too much, he takes equal care that they shall not say too little. What he puts into their mouths is always to the purpose and no more. It matters less to us moderns even than to his contemporaries as to the source from which he drew his inspirations. His obligations to Menander may be a capital topic for a scholastic wrangle, but is really of little moment to one who studies his plays for their own sake. If indeed he has copied the famous Greek writer of the New Comedy so closely as his would-be detractors assert, the obligation is rather on our side, since in that case he has assisted to preserve—or has perhaps actually preserved—dramas which were universally considered as models of excellence. Even, however, if the works of Menander were still extant, and if it indubitably appeared that Terence could lay no claim to the merit of originality either in style or substance, that would be but a small reason for discontinuing to study him. Surely the very comparison would be fraught with much instruction, just to see how a great master of Latinity grappled with the delicate Greek phrases, and embodied their subtlety of thought in

his own more condensed and vigorous tongue. But it is with 'The Andria' and the best method of presenting it that we have now to do. As usual with Terence, he has made his characters rather work out than subserve the moral purposes he had in view. Thus, in the first scene of the first act, in which the prolonged dialogue takes place between Simo and Sosia, the author contrives to put into the mouth of the latter a number of pungent sarcasms against the prevailing corruption of the age, while all the time he appears only to be echoing the observations of his master. It is this fact which causes the comparatively small part of Sosia to be one very difficult to deal with, since he has at one and the same time to appear, as it were, somebody and nobody—the favoured and confidential freedman of Simo, and the executant of his wishes—and yet the acute observer of men and manners, ever ready to impugn either when an opportunity was afforded him for doing so legitimately. In Simo again we see the once trusting father rejoicing over the supposed steady disposition and well-balanced proclivities of his only son, until suddenly awakened to a sense that he had been living in 'a fool's paradise' by the discovery that this son's apparent benevolence of feeling towards the unfortunate Chrysis in great part, if not altogether, arose from the affection he had conceived for her foster-sister Glycerium. The skilful manner in which Terence prepares us for the events which are to follow, and thus enables his piece to observe the unities of time and place, is, of course, only in accord with the recognised laws of the ancient drama—laws which manifestly were in part determined by the necessities of the ancient stage, upon which no curtain dropped, nor change of scene took place. The famous contest, therefore, in modern times, between the advocates of the 'unities' and their opponents really resolves itself into the consideration of how far natural effects can be produced by changes of scenery, costume, &c., or, to put it quite simply, whether the imagination of an audience can be more easily carried away by a continuous representation of an idea as one or as a series of living pictures. Be this as it may, we have only to deal with 'the unities' in 'The Andria'; and though, for convenience, it is divided into five acts, it might just as well all run on in one uninterrupted course.

The great object of Simo is naturally to divert his son from an union which he regards as ruinous to his future prospects, and to effect, at all hazards, his marriage with the daughter of his wealthy friend Chremes. How he is obstructed in this design by the arts of his slave Davus, and the determination of his son Pamphilus, is gradually shown in the development of the plot, and constitutes as it were its backbone. Upon the shoulders of Davus, indeed, rests the main burden of the intrigue. It is he who, in the clever soliloquy in Scene iii. Act. I., reveals all the remaining situation; and after declaring his own disbelief in the story of Glycerium being an Attic citizen, and his dread of the consequences to himself if his master should discover his designs, nevertheless devotes his energies to the rescue of Pamphilus, and makes off to the Forum to warn him of the anger and resolve of his father. The communication of this brings Pamphilus in a state of terrible excitement upon the stage, declaiming vehemently against his parent for suddenly forcing a marriage upon him, and debating within himself as to what course he should take in regard to it, when Mysis—the *confidante* and companion of Glycerium, comes out of her house, listens in horror to his agonised utterances, and at last breaks in at an opportune moment *dum in dubio est animus*, and, by a timely appeal to his feelings as a father and a husband, brings him at once to a full sense of the supreme duties of his position—a sense which he manifests by a fine declaration of fidelity in spite of all worldly

considerations. By one line most skilfully put into the mouth of Mysis in speaking of Glycerium, '*Unum hoc scio meritam esse ut memor esses sui*'—this high and noble resolve of Pamphilus is strengthened by his reflection upon the words of the dying Chrysis, which, by an exquisite turn of the dramatist, are redelivered by Pamphilus to Mysis, and constitute the poetical gem of the play. To fully express the wonderful pathos which they contain would of course tax the powers of the most consummate artist, but there could be no doubt that Mr. E. T. H. Brandon's treatment of them proceeded upon the right lines. When, however, every word in a passage possesses an intensity of meaning, it is indeed difficult to do full justice to it as a whole. It is an entire scene in itself, and that of the most impressive kind, being an utterance of the last wishes of an expiring friend upon the subject nearest and dearest not merely to her own heart, but to that of the person she is addressing! Nothing can exceed the force of the appeal, grounded as it is upon almost every feeling that can rightly sway the human heart, and in a natural, which is always the true dramatic, mode of interpretation, it ought to be rendered as much as possible as if the scene were occurring, and Chrysis herself were speaking, having collected all her energies for a final injunction. Thus a certain amount of gentle indicative action is not merely permissible but requisite, and, above all, every tone of the voice ought to be studied so as to attain full command of the necessary changes and cadences. All this Mr. E. T. H. Brandon could scarcely be expected to accomplish, but he did his best and evoked applause by his spirited conclusion.

Mysis, too, was embodied by Mr. H. W. Waterfield, both in this scene and in the succeeding ones in which she appears, in a really feminine manner rarely attained on the Westminster boards—her expression and action in the '*Dum in dubio est animus paullo momento hac vel illuc impellitur*' being particularly worthy of mark. Of Mr. H. R. James, as Simo, in the opening dialogue, it may justly be said that he fulfilled an arduous task with much approbation. All his points were most carefully studied and well brought out, and his delivery of the '*Percussit illico animum, 'At at! hoc illud est,'* and the well-known following line, '*Hinc illa lacrymæ,*' &c. was most deservedly applauded. The Pamphilus of Mr. E. T. H. Brandon, in the beginning of Scene v. Act I., was forcible and vigorous, but was a little spoilt by a certain monotony of action of the arms, which were made to work constantly from the elbow instead of freely from the shoulder, giving a very curious appearance to the actor as he paced rapidly to and fro upon the stage. Mr. Brandon, however, got rid of this fault towards the close of the scene, and displayed it only in a minor degree subsequently. As Davus, Mr. F. W. Bain struck the right key in his opening colloquy with Simo, being submissively rather than directly impudent—the latter being an error into which many preceding Davi have fallen at Westminster. In rendering his famous soliloquy, '*Enim vero, Dave, nil loci est segnitia neque socordia,*' &c., Mr. Bain attained, however, a much higher histrionic level, and gave proof, if any proof be needed at Westminster, that, notwithstanding the contrary dictum of Cæsar, Terence could inspire his characters with the *vis comica* when he pleased—the mock solemnity of the '*Fuit olim hinc quidam senex,*' &c., as given by Mr. Bain, being comical in the extreme.

In the Second Act, the more direct comic business commences—Charinus, the lover of the projected wife of Pamphilus, being brought into juxtaposition with Pamphilus himself, agitated as he is by a precisely opposite feeling, and a most amusing conflict of ideas arising. To act as a sort of foil, Byrrhia, a slave of Charinus, is intro-



duced, and is empowered by the author to offer some judicious though homely counsel to his master. It has been often thought right to play this character, as indeed that of other slaves, rather—not to say *very*—roughly at Westminster; but surely this mode of dealing with them is erroneous, since the slave of that period was often as well educated and as cultivated in all respects as his master, and is certainly made by Terence to speak the same elegant Latin. The proper method, indeed, of presenting character, whether of Terence or of any other great dramatist, is not to take a preconceived notion of what it is or ought to be, but simply to take the language put into its mouth by the author, and to express it according to its own sense, and as it stands in relation to the context. It was not, therefore, roughness that was wanting in Mr. E. Harington's Byrrhia so much as a self-sufficient confidence, of manner and indifference of feeling. As Charinus Mr. S. Bere well exhibited the required dejection of spirit, but did not evince enough variety of tone and action, and was a little too square in stage-movement to embody the graceful young Athenian gentleman. In using the word Athenian, however, I wish, Sir, to be understood conventionally, since I do not for a moment believe that Terence endeavoured to import Greek life and manners into the Roman stage, except so far as they accorded with the state of society existing at the period in Rome. His audience was Roman; his actors, though probably not citizens, were natives of Rome, or at least Italians, or persons perfectly familiar with the Latin tongue, and who had most likely never been out of Italy, and therefore must have drawn all their models from the manners and customs of their own country. What gives to Terence his peculiar charm is that, like all the greatest dramatists, and notably our own Shakespeare, he paints human nature, and not the mere entities of the time in which he lived. The Davus of Mr. Bain in Act II. was not without considerable force; but he hardly reached the true comic standard in the delightful passage in which he describes how he discovered the trick that Simo was playing in order to test his son's feelings by pretending to prepare for a marriage. Mr. Bain did very well here, but he might have done a little better. A precisely similar verdict also may be passed upon his execution of Scene vi. in the same act. Passing on to Act III., it may be remarked that Davus is left on the stage at the close of the previous act, and that Mysis and Lesbia, the old obstetrix whom she has summoned, advance in conversation together towards the house of Glycerium, while Simo has come out of his house again and overhears their words. From them he imagines that he has found out the scheme of Davus to palm off a false birth upon him—a scheme, however, which Davus cunningly repudiates, and endeavours to fix upon the shoulders of the Andrian women. All this was fairly done by the respective performers—the small but cleverly sketched part of Lesbia being capitally impersonated by A. G. L. Rogers, both as to voice and manner, and being a marked success, while Mr. James's delivery of the fine sarcastic appeal, '*O Dave, itan' contemnor abs te?*' &c., one of the most difficult passages to *rightly* express in the entire play, was particularly good. The short '*Nullus sum*' soliloquy of Davus at the end of Scene iv. in this act was also in all respects satisfactory. In Scene v. Mr. Brandon well expressed the indignation of Pamphilus at the supposed failure of Davus's plan, and his irate pursuit of the slave around the stage while denouncing his clumsy inventions was a well-executed piece of appropriate stage-business. Nor must the entrance of Chremes, in Scene iii. in this act, and the important part he plays therein, be forgotten. The dialogue is excellent, and makes a strong demand upon the histrionic faculty of the actors

who have to render it. Chremes, indignant at first and ironical afterwards, slowly and reluctantly yields to the earnest and touching representations of his old friend Simo, and at last consents to his proposals.

Mr. E. C. Bedford made good his ground, as Chremes, from the beginning, and evidently profited by his Plautian experience of 1879 in the somewhat similar part of Megarionides. He caught up the antiphonal play of words in which Terence always indulges, and in his '*Quasi hoc te orandoame*,' and his '*id oro te*,' threw back upon Simo his '*per ego te Deos oro*' with due effect—a point which leads me to remark that Terence has evidently made this verb *oro* a catch-word in the lips of Simo for the amusement of his Roman audience, since Simo uses it over and over again during the play. The well-known declaration of Chremes, '*Amantium iræ amoris integratio est*,' was well led up to by Mr. Bedford in his previous '*sic hercle, ut dicam tibi*,' and was applauded not so much for its familiar sound as for its natural and appropriate rendering. Act IV. opens with the reproachful complaint of Charinus against the fickleness and infidelity of mankind, as illustrated in the supposed treachery of his friend Pamphilus—a soliloquy to which Mr. Bere hardly did justice, being evidently unable to realise the balance of idea, and failing to give the required variety of tone and expression.

The ensuing colloquy between Charinus and Pamphilus was fairly given, and Mr. Brandon, on the second and third nights, scored his chief comic point in the '*Ex unis geminas mihi conficies nuptias*.' The renewed appeal of Mysis in Scene ii. of this act to the fidelity of Pamphilus was as good as before, and was not badly responded to by Pamphilus, albeit that Mr. Brandon might have made more of his great dramatic opportunity in the '*Valeant, qui inter nos discidium volunt: hanc, nisi mors, mi adimet nemo*.'

In Scene iii.—commonly known as the Baby Scene—and its corollary, Scene iv., the comic interest of the play culminates, and it is most gratifying to be able to state that, both in action and enunciation, almost all that could be desired was done by the performers. In Scene iii. Mr. Bain was particularly happy in impudently thrusting the conduct of the infant upon Mysis, and she, suddenly collecting herself, was equally happy in her retort of '*Quamobrem id tute non facis*,' whilst the charmingly comic defence he offers, viz., '*Quia, si fortè opus sit ad herum jurato mihi non apposuisse, ut liquido possim*,' and the sarcastic remark and query of Mysis thereon, '*Intelligo. Nova nunc religio te istæc incessit*,' were amongst the elocutionary gems of the performance. Good, however, as was Mr. Bain in Scene iii., he was even better in Scene iv., where he fairly rose to the occasion, and exhibited an *abandon* which captivated his audience. His '*Hem, quid Pamphili?*' was capital, and his '*Hic est ille: non te credas Davum ludere*' was rendered in a style which justly evoked loud approbation. Crito, the '*Deus ex machinâ*' from '*Andria*,' who comes on in Scene v. of this act, to bring about the *dénouement*, was personated by Mr. F. E. Lewin, who made a plain part of a tolerably plain character. There was a frankness and *naïveté* in Mr. Lewin's delivery which accorded well with the idea of a respectable Andrian citizen, and if he could only have contrived to modify the same with more dramatic expression, the *rôle* would have been perfectly played. The '*An nondum etiam? haud auspicato huc me appuli*,' &c. belonging to this *rôle* must always be a trying speech to enunciate, being, as it seems, partly a soliloquy and partly a speech addressed to Mysis. Into his last act Terence, with true artistic skill, throws the greatest dramatic force. Chremes, in Scene i., comes on in a state of indignation, mingled with alarm, at the narrow escape of his daughter from a marriage fraught with

misery, and launches against Simo the telling sneer, '*Orandi jam finem face,*' which Simo, with undaunted confidence, instantly takes up with his '*Immo enim nunc cum maxime abs te oro, Chreme*'; and, in response to the continued remonstrances of Chremes, endeavours to show him that he is mistaken all along, and that the production of a child is only a desperate resource of the Andrian women—a belief in which, he says, he has been confirmed by the warnings given him by Davus. Hardly are these declarations out of his mouth when Davus himself appears coming out of the door of Glycerium's house, and congratulating its inmates and himself upon what he considers the fulfilment of their hopes. '*Omnis res est jam in vado,*' he declares exultingly, when, suddenly beholding his master, and conscious that he is caught coming from a place where he ought not to have been, he stops short, and exclaims, '*Herus est: quid agam?*' Then follows a scene which it is exceedingly difficult to render, since it bears a double interpretation, and may be taken either subjectively or objectively. The former mode has hitherto been preferred at Westminster, and is of course the most obvious. Davus is supposed to be at his wit's end, and to be betrayed into a confession for lack of something to say. But is this consistent with his previous display of invention, assurance, and promptitude? is it consistent with his evident love throughout of tantalising and teasing his master, as Simo himself at the outset says—'*magis id adeo mihi ut incommodet quam ut obsequatur gnato*'?—is it consistent with the fact that in the arrival of Crito he possesses all the information necessary to thwart his master's design, and to fulfil the wishes of Pamphilus? is it, in fine, consistent with the subtle intention of Terence, who puts a double point into the words of Davus, and makes them to apply equally either to Glycerium or to the daughter of Chremes? In this scene the '*Omnia appaata jam sunt intus*' and the '*Ubi voles, arcesse*' are exquisite bits of irony, and the delivery of the '*Immo vero indignum*' to Chremes—slyly watching all the time the effect of the words on Simo—is another delicious specimen of the same. Space does not allow me, Sir, to develop this argument as I could wish, but I trust that I have said enough to show that when '*The Andria*' comes round again, it will be worth while to consider whether this finer, subtler, and infinitely more comic rendering can be adopted. Meanwhile it is pleasant to record that, from an objective point of view, Mr. Bain did all that could be required of him, and at the close of the scene Mr. H. R. James's action was particularly effective, while Mr. R. H. Coke capably impersonated the flogging slave Dromo.

It was, however, in the next scene that Mr. James principally exhibited his histrionic ability—depicting, as he did, in the most natural manner, the overwhelming sorrow and indignation of the father at what he conceived to be the utter degradation of his much-loved son. Mr. Brandon as Pamphilus very expressively played up to him, and Mr. James in his '*Ita prædicant,*' &c., his '*Olim istuc, olim,*' &c., and especially its concluding line, '*Immo habeat; valeat; vivat cum illâ,*' reached a standard which could not easily have been surpassed. The charming amiability and good nature of Chremes, as shown by his deprecation of Simo's anger against his son in his '*Ah ne sævi tantopere!*' and in his '*mitte male*

*loqui*' were not quite shown sufficiently by Mr. Bedford, though in the ensuing scene with Crito he fully interpreted his author. Mr. Brandon, who was very effective and natural in the charming 4th Scene of this act, though he scarcely made enough of his beautiful point, '*ex ipsâ millies audivi*'—I have heard that name a thousand times from her own lips—just one of those exquisite touches of nature like the '*erubuit, salva res est*' in the Adelphi.

Of the remaining scenes I need say but a few words. They were acted with great spirit, and brought a worthy play to a worthy conclusion. Mr. Brandon had a very troublesome passage to enunciate in his '*Aliquis forsam me putet,*' &c., in Scene v., but he accomplished it fairly, and Mr. Bain amusingly rendered the unpleasant feelings of Davus after his punishment, speedily forgetting them, however, in his joy at the good fortune of his young master. The slap on the back which accompanied the delivery of the '*tum de puero, Dave*' by Pamphilus was effective if not quite Terentian, and, as it produced a hearty laugh, may pass muster. The last two lines of the piece, which are very significant as conveying inferentially to the audience that all had been said and done which was necessary for the dramatic completion of the story, were expressively delivered by Mr. Bain, and thus ended the presentment of '*The Andria*' in 1880. Never, perhaps, has a Westminster Play attracted so much attention, and seldom has a Westminster *caste* acquitted themselves with more credit. The steady dramatic improvement of late years was well kept up, and though there might not be any exceptional brilliancy of performance, there was the more gratifying spectacle of good acting all round. That each succeeding *caste* of Westminster scholars may strive to emulate, and, if possible, surpass, the histrionic achievements of their predecessors is, Sir, the earnest desire of

Yours faithfully,  
E. G. H.

January 1881.

#### NOTICES TO CORRESPONDENTS.

All contributions for insertion in the March issue of *The Elizabethan* must be sent in before February 24, to the Editor, St. Peter's College, Westminster.

All other communications must be addressed to the Secretary of *The Elizabethan*, St. Peter's College, Westminster, and on no account to the Editor or printers.

The yearly subscription to *The Elizabethan* is, as usual, 4s.

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Floreat.