

# The Elizabethan.

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## THE 'PHORMIO.'

THOUGH the 'Phormio' may not be the best of the four plays which form the Westminster cycle, it undoubtedly has a peculiar merit and interest of its own. This is due in the first place to the fact that the interest in the play is maintained throughout, and not concentrated in one great scene, as is the case in the 'Andria'; from the first scene to the last of the 'Phormio' the attention is riveted on the development of the plot. The great point, however, in which the attraction of the 'Phormio' lies is the introduction of a new character, viz., the 'parasite' who gives the play its name. This character is certainly one of the most interesting, as it is one of the most clearly drawn characters in Terence. He is a

common enough type, whose one object is to pass the time pleasantly, and to achieve this end he is perfectly unscrupulous as to the means he uses; his subtler traits come out in his great scene with Demipho, where he gradually works the old man into a fury by his cool impudence, without ever losing his own temper. His object in helping his friends out of their awkward predicaments is only to pass the time pleasantly; he shows his resource in the means he employs, and for the time enters thoroughly into their affairs, while in the end he manages to work everything out to their satisfaction and his own amusement. His methods are not always unimpeachable; he always has the lie on the tip of his tongue. But in spite of all, we have to admire him; he carries us with him in his skilful working out of the plot, and with him we enjoy the complete discomfiture of his

opponents. Of the other characters, the most important is Geta, the confidential slave. He has rather a thankless task, for on him falls the largest share of the hard work, yet he takes no part in the final dénouement. Demipho, the old miser, is apt to be rather monotonous in his anger, but he has some opportunities of humour, notably in the 'advocati' scene; in that last act, however, he plays quite a subordinate part to Chremes. The great scene in which Nausistrata, the indignant wife, is contrasted with her conscience-smitten husband, who cowers before her, is by many considered the best in Terence. The young men are neither of them equal to Terence's best young men; Antipho is perhaps the better of them; Phaedria is very girlish. Dorio is as ruffianly as can be imagined; Sophrona's short part adds considerably to the interest in the play; and the lawyers, quite unintentionally, provide the most comic scene.

The plot is simple, and its very simplicity helps to keep up the interest; the dialogue is brisk and often humorous, while the rapid transitions from comic to serious prevent any part of the play seeming dull. The plot is as follows: Two brothers, Demipho and Chremes, who live at Athens, determine to make a voyage. Demipho goes to Cilicia, and Chremes to Lemnos, where, under the assumed name of Stilpho, he has secretly married another wife, by whom he has had a daughter, now grown up. To prevent disagreeable revelations he intends to marry this daughter to his nephew, Demipho's son, Antipho. During the absence of the old men, their respective sons, Antipho and Phaedria, are left under charge of Geta, an old slave of Demipho. The play opens with the old men away, and Geta first tells the story of his young masters' escapades. He wished to be faithful to his master, but found it beyond his power to control the headstrong young men. Phaedria promptly fell in love with a music girl, Pamphila, the property of a slave-dealer, Dorio; having no money, of course he could not buy her freedom, and had to make the most of her company while taking her to and from school. At this time Antipho

hears a touching story of a beautiful girl who has lost her mother and is in great distress. He starts off with Phaedria and Geta to offer help. Antipho, hitherto innocent of such affairs, immediately falls in love with the girl, and hearing that she is of good Athenian family, is very anxious to marry her, but fears his father's anger. They call in the help of Phormio, a shrewd parasite, who, by a private agreement with Antipho, invents a relationship between him and Phanium, and claims that under Athenian law they are compelled to marry. When Geta has finished this long story he goes to the Peiraeus, and soon comes back to Antipho and Phaedria with the news of Demipho's return. Antipho, after vain attempts to assume a composed expression, rushes off on the sudden appearance of Demipho himself, and leaves Phaedria and Geta to face his anger. They find the old man too angry to listen to any argument, and the first act closes with his determination to consult his lawyers and fight the matter out with Phormio. In the second act Phormio appears, and after a confident assurance to Geta that he will carry the matter through successfully, is surprised by the arrival of Demipho with his lawyers. An amusing scene follows, when Geta, knowing his master is listening, pretends to stand up for him against the insinuations of Phormio. On Demipho discovering himself, Phormio plays with his irascible temper, works him up into a fury, and then goes off. The lawyers then give their conflicting advice, and Demipho goes off more puzzled than ever. Phaedria is now seen coming out of Dorio's house with Dorio himself, who has broken his promise to wait till a fixed day, and has accepted an offer for the girl. Antipho joins his entreaties to Phaedria's and Geta adds his abuse, and between them they succeed in persuading Dorio to wait till the next day; they then are left in doubt how to procure the thirty minae in time. In the next act Demipho appears with Chremes, who has returned from Lemnos on hearing that his wife and daughter had left for Athens. Geta next arrives with the news that Phormio is willing to marry Phanium for thirty minae, which, of

course, is really to pay Dorio for Pamphila, and which with much difficulty he manages to extort from the old men. He now has to assure Antipho, who is naturally very distressed at the news he hears, of the true state of affairs. Chremes meanwhile stumbles on Sophrona, his daughter's nurse, and after mutual expressions of surprise he finds out that his Lemnian wife is dead, and that it is his daughter whom Antipho has married; this being the very end he wished to bring about, he is naturally highly pleased. In the fourth act Chremes rushes out from visiting Phanium, all eager to impart his good news to Demipho, when he is abruptly pulled up by the sight of his Athenian wife, Nausistrata; he then does his best to explain to Demipho, without letting the affair out to Nausistrata. Geta then comes and describes to Antipho and Phormio how he has overheard the conversation between the old men and Phanium; and so Antipho's troubles are over. But now in the fifth act Phormio appears and is met by Demipho with demands for the money back, which he naturally refuses to give; on the old men threatening violence, as a last resource he calls Nausistrata out of her house and relates the whole story of Chremes' Lemnian liaison. After much difficulty a reconciliation is effected between husband and wife; Phormio in return for his services demands a dinner, and all ends happily.

#### THE FIRST NIGHT.

On Thursday, December 11, the audience was very large for a first night. The only empty seats were in the young O.W. pit, but as neither 'Varsity had come down, this could only be expected. The ladies' seats were fully occupied, and the pits and 'gods' were well filled. Among those present this night was the Rev. J. G. Smith, Honorary Canon of Lincoln, who acted the part of Geta in 1843. The play went exceptionally well for a first night, and was as well received as could be expected. The Prologue and Epilogue were also well received, though several points in the latter fell flat.

#### THE SECOND NIGHT.

The acting had greatly improved on the second night, and the audience was far more appreciative than on either of the other nights. The many points of the Epilogue were enthusiastically received and taken up by a crowded house, which contained many young O.W.W. The Dean took the chair, and among the guests were the Sub-Dean, Canons Henson and Beech-

ing, Mr. Justice Grantham, Mr. Justice Buckley, Judge Rentoul, the Archdeacon of London, the Very Rev. Dom Gasquet, O.S.B., Col. Rawson, C.B., Mr. Blomfield Jackson, &c.

#### THE THIRD NIGHT.

Though the play went quite as well this night as on the second, the audience was not nearly so appreciative. The Epilogue especially was disappointing, and many points that were taken up on the Monday fell quite flat on Wednesday. The house was again crowded, every available space being occupied with young O.W.W., who could find no sitting room. The chair was taken by the Dean of Christ Church, and the Headmaster's party included Lord Stalbridge, Mr. Justice Phillimore, Mr. Justice Wright, Sir Clements R. Markham, K.C.B., Dr. C. L. Shadwell, Col. Vyvyan, Mr. R. J. Mure, the Rev. W. Hobhouse, Mr. G. F. Russell Barker, Mr. C. A. Harris, C.M.G., Mr. Victor Williamson, C.M.G., &c.

### Play Notes

THE Press critics were, as usual, very favourable. On December 12 notices appeared in the *Times*, *Standard*, *Morning Post*, *Daily Chronicle*, *Daily Telegraph*, *Daily Graphic*, *Daily News*, *Globe*, and *Westminster Gazette*. Most of the articles contained little or no criticism of the actors, but were entirely devoted to a general notice and the plot of the play.

The *Graphic* had a very good sketch of Act ii. 2, and the *Daily Graphic* published a sketch of the Prologue, all the characters in the play, and several in the Epilogue.

The best articles on the play appeared in the *Guardian*, the *Athenæum*, and the *Westminster Gazette*, the first of these in particular being very full and accurate.

The *Daily Telegraph*, as usual, attempted a verse translation of part of the Epilogue.

The Prologue this year was written by the Headmaster. It was rather longer than usual, and contained more matter than most of recent years. It was spoken on all three nights, and was specially well received on the second.

The Epilogue was written by R. K. Gaye, Esq. (Captain, 1895-6), and A. S. Gaye, Esq. (Captain, 1899-1900). It was a brilliant composition, but unfortunately some of the points were too deep for the audience. On the second night it aroused great enthusiasm, and met with the reception it deserved.

## THE 'PHORMIO,' 1902.

PHORMIO . . . . .	<i>G. T. Boag.</i>
DEMIPHO . . . . .	<i>H. B. Philby.</i>
CHREMES . . . . .	<i>F. H. Nichols.</i>
GETA . . . . .	<i>F. W. Hubback.</i>
DAVUS . . . . .	<i>E. A. Bell.</i>
ANTIPHO . . . . .	<i>G. Cooper-Willis.</i>
PHAEDRIA . . . . .	<i>G. C. Brooke.</i>
DORIO . . . . .	<i>F. M. Maxwell.</i>
NAUSISTRATA . . . . .	<i>S. D. Charles.</i>
SOPHRONA . . . . .	<i>G. B. Wilson.</i>
HEGIO . . . . .	<i>A. G. R. Henderson.</i>
CRATINUS . . . . .	<i>A. C. Bottomley.</i>
CRITO . . . . .	<i>E. C. Chesney.</i>

## PROLOGUS IN PHORMIONEM.

Hodie, boni, grex noster post triennium  
 Soccatus audet vetera inire pulpita,  
 Terentiani instaurans memoriam salis.  
 Quod si quis est cui iam nimio diutius  
 Videamur obticuisse, reputet is modo  
 Quot calamitates regiam interea domum  
 Afflixerint, quas debuit potissimum  
 Communiter lugere regalis schola.  
 Pudet, pudet me celeribus sic versibus  
 Longam recolare cordis aegrimoniam.  
 Namque ecquis noctis illius obliviscitur  
 Ut raucus rumor urbis invasit vias,  
 Civesque apertis stabant undique ostiis  
 Increduli, stupentes tristi nuntio  
 Obiisse tandem, curis et senio gravem,  
 Reginam,<sup>1</sup> patriae matrem dilectissimam,  
 Quae tot per annos sanctis clara moribus,  
 Industria, consilio, fortitudine,  
 Exemplo fuerat cunctis, praesidio suis?  
 Neque illam abripere solam sat trucibus fuit  
 Fatis, sed anno iam priore filius,<sup>2</sup>  
 Post vita excessit nata<sup>3</sup> paucis mensibus.  
 Haec inter murmurabant saeva tonitrua  
 Belli, suspensa corda dum cotidie  
 Agitantur spe, metu, pudore, gaudio,  
 Et nostra, sicut semper, non minimam domus  
 Partem doloris<sup>4</sup> habuit, partem gloriae.<sup>5</sup>

Nec non privata nobis infortunia  
 Erant ploranda. Cessit dux et arbiter,<sup>6</sup>  
 Vir inter doctos primus et fortissimus  
 Idem inter fortes, unice sollers, sagax :  
 Cessit decanus<sup>7</sup> etiam, venerandum caput,  
 Qui nos amore assiduus et vigilantia  
 Fovit, paterno paene dignus nomine.  
 Quis ergo obiciet longo quod silentio  
 Tot contristati et tanta luxerimus mala?  
 An haec iocosae conveniunt comoediae?

Sed haec prius fuere : iam fletum est satis,  
 Libetque solitis indulgere gaudiis.  
 Nempe id iubebat tempus. Victis hostibus  
 Pacem recepit tandem aliquando civitas.  
 Rex, aegre ereptus subito mortis impetu,  
 Pallens recenti ex vulnere, propositi tamen  
 Tenax, triumphum duxit et cum coniuge,  
 Plaudente populo, vectus in templum Dei  
 Diadema avitum sumpsit. Ibi collegium  
 Nostrum, maiorum more servato, simul  
 Adstantes candidati faustis vocibus  
 'Vivat Regina,' 'Vivat Rex,' ter et quater  
 Par excipientes regium ingeminavimus.  
 Ergo obligatas grates reddamus Deo  
 Festisque ludis et licita lascivia  
 Finem celebremus anni tam mirabilis.

<sup>1</sup> Queen Victoria died January 22, 1901.

<sup>2</sup> Prince Alfred, Duke of Coburg, died July 30, 1900.

<sup>3</sup> The Empress Frederick died August 5, 1901.

<sup>4</sup> Of 70 O.W.W. who served in the war, Capt. F. L. Prothero, Capt. F. A. P. Wilkins, Lieut. F. C. D. Davidson, 2nd Lieut. G. A. D. F. Cunningham, 2nd Lieut. H. G. Quin, and Priv. H. T. Healey lost their lives.

<sup>5</sup> Surg.-Capt. A. Martin Leake was awarded the V.C. ; Col. H. E. Rawson, C.B., commanded the R.E. in Natal ; Col. C.B. Vyvyan was second in command in Mafeking.

<sup>6</sup> The Rev. Dr. Rutherford retired from the headmastership at Election, 1901.

<sup>7</sup> The Very Rev. G. G. Bradley resigned the Deanery on September 29, 1902.

## EPILOGUS IN PHORMIONEM, 1902.

## PERSONÆ.

GETA . . . . .	<i>A Proctor</i>	F. W. HUBBACK.
PHAEDRIA . . . . .	<i>A Scholarship Candidate</i>	G. C. BROOKE.
DAVUS . . . . .	<i>An official poet.</i>	E. A. BELL.
NAUSISTRATA . . . . .	<i>An American mother</i>	S. D. CHARLES.
PHORMIO . . . . .	<i>A millionaire</i>	G. T. BOAG.
DEMIPHO . . . . .	<i>A Public Orator</i>	H. B. PHILBY.
CHREMES . . . . .	<i>A politician : Lord Rector.</i>	F. H. NICHOLS.
HEGIO	<i>Distinguished Generals on tour.</i>	A. G. R. HENDERSON
CRATINUS		A. C. BOTTOMLEY.
CRITO		E. C. CHESNEY.
DORIO . . . . .	<i>A martial poet</i>	F. M. MAXWELL.
ANTIPHO . . . . .	<i>A School-Inspector</i>	G. COOPER-WILLIS
SOPHRONA . . . . .	<i>A gipsy</i>	G. B. WILSON.

## SCENE.—A UNIVERSITY.

[*An examination proceeding : GETA sleeping in a chair : PHAEDRIA and DAVUS seated at table.*]

PHAE. Dormitum it proctor, lusum nos. (*produces two bats*).

DA. Ludere mures,  
Fele absente, solent.

PHAE. (*serviing*) Esne paratus? habes.

DA. Durum servis servitium. Pila celluloides  
Ut volat! ut latitat! non reperire—

PHAE. Cave!

GE. (*awaking*) Reddere tempus adest chartas.

PHAE. Hic scribere omittat

Fac, sodes.

GE. Non iam scribere plura licet.

PHAE. Ecce mea!

GE. Hem, quid agis, tu charta inglorius  
alba?

PHAE. Chartam tam bellam non maculare volo.

GE. (*to Davus*) Tu cedo nunc.

DA. Aliquid mihi temporis  
adde poetæ.

GE. (*fiercely*) Cuius collegi et quod tibi nomen?

DA. Abi:  
(*pointing to himself*) Qui non noverit hunc,  
ignotum se arguit ipsum.

Cetera sed recitem.

GE. Tune poeta?

PHAE. Minor—

Immo etiam minimus.

DA. Mihi grata Britannia laurus  
Has tribuit: dulce est pro patria—canere.  
Pegasus o ubi mi est? Malo mea carmina  
equester

Edere. (*drags his horse on and mounts*)

PHAE. Non tamen est omnis equester eques.

DA. O fortunatos natos me vate Britannos,  
Queis sceptrum Oceanus, versificator ego!

PHAE. Parturiunt montes et nascitur—ignoramus.

DA. Dignum lauru hominem Musa perire vetat.

GE. Ohe, iam satis est.

PHAE. Facit ostentatio versum.

DA. Pegase, an audisti quae mihi probra iacit?

GE. Exigua est doctrina tibi res plena pericli:

Aut nullam aut altam tu bibe Castaliam.

DA. Oh, rape me citius sublimes, Pegase, in auras!

Vah! suffocor in hoc aere pestifero.

PHAE. Siste: dolus venit in mentem bis vafrior illo:

In Belli Officium quin agitamus equum?

GE. Quid narras?

PHAE. Asinis erit officialibus istis

Hic bellator equus: sic ego dives ero.

GE. Scandala magna!

PHAE. Rubro lino est opus. Eia age!

[*Exeunt PHAEDRIA dragging the horse and DAVUS protesting.*]

GE. Aratro

Digni ambo.

[*Enter NAUSISTRATA.*]

O salve, femina! quid tibi vis?

NA. Ionathanum mihi propositum est committere  
natum

Huic Academiae.

GE. Visne videre domus

Interiora?

- NA. Volo. Serpentes ! ut domus omnis  
Sordet ! ubique ingens squalor, ubique situs :  
Lectus non stratus ! non possum huc mittere  
natum :  
Talia non tolerat Bostoniana parens.  
(*taking down a bust of Shakespeare*)  
O mi—quisnam hic est ?
- GE. Num te ignorare fateris  
Vatem Shaksperium ?
- NA. Quis fuit ille ?
- GE. Rogas ?
- NA. Ille quidem Avonae cynus fuit.
- NA. An moriturus
- GE. Cantavit ?
- GE. Forsan : nescio.
- NA. Non male sit,  
Si cantaturos quosdam mors occupet : unus  
Fortasse ex illis iste poeta fuit.
- GE. Gallupedante virum sonitu quatis improba  
magnum ?  
Stat saltem magni nominis umbra.
- NA. Abiit
- GE. Et nomen.
- GE. Verbosa et grandis epistola certe  
Venit ab America. At fabula scripta manet :  
Macbeth, Tempesta, Venetus Mercator, Othello.
- NA. Illa Baconis erant : littera crypta manet.
- GE. Famosa o mulier, nimium ne crede Baconi.  
Tu nobis si fers talia, multa tibi  
Sunt discenda.
- NA. Docebo equidem vos plurima : nonne  
Omne quod astutum est venit ab America ?
- [*Exit NAUSISTRATA : Enter PHORMIO.*]
- PHO. Dic, hospes, cuius domus ?
- GE. Haec collegia nostrae  
Sunt Academiae.
- PHO. (*aside*) Conicio, haec ego emam.
- GE. Aspicias, en, opus hoc Rhodii praegrande Colossi.
- PHO. Magnificum est ! (*aside*) et mox, conicio,  
meum erit.
- GE. Dic, quanti est ?
- GE. Quanti ? quid vis, insane ?  
quid audes ?  
Hoc non venale est.
- PHO. Si quid habere volo,  
Illud emo : mea maxima per pontum organa  
vadunt  
Stellae Albae : omnis merx nicotiana mea est,  
Et ferrum et carnes : ego cur, acquirere pauca  
Si possum, invidior ? conicio, haec mea sunt.
- [*Exit PHORMIO.*]
- GE. O fortunatos nimium, sua si loca norint,  
Americos ! caelum mox, ut opinor, ement :  
Iam pridem in Tamesim Americus defluxit Ohio.  
O dolor ! O hominum credula simplicitas !

[*Enter DEMIPHO and CHREMES with HEGIO,  
CRATINUS, and CRITO.*]

- Hei mihi ! quos video ?
- CH. Sine me introducere claros  
Ductores. Tu dic, Hegio.
- HE. (*holding out his hat*) Mene rogas ?
- GE. Attat ! quid quaeris ?
- HE. Quaerenda pecunia primum est.  
Nil das ? Nonne luis vota ?
- CH. Age, fare, Crito.
- CR. De lare, de fundis manet anxia cura perustis.
- CH. Ultima nunc tecum verba, Cratine, manent.
- CRA. De vetita nobis nunc libertate querendum est,  
O cives, cives.
- GE. Tu mihi civis ?
- CRA. Ego.
- HE. Gallus apud Gallos.
- CR. Germanus apud Germanos.
- CRA. Inter vos igitur nonne Britannus ero ?
- GE. Hem, quot sunt homines, tot gentes.
- HE. Omnia fio
- DE. Omnibus.
- DE. At mos est, Hegio, cuique suus :  
Sunt qui dant nummos, sunt qui dant verba.  
Sed ite,  
Armaque pro patria sumite fida nova.
- [*DEMIPHO bows the Advocates out.*]
- Nunc res nostra manet.
- CH. (*climbing on to a fence*) De muro dicere malo.  
Sum Libertatis verus amicus ego.
- DE. Tunc ? ubi sis nescis.
- GE. (*aside*) Hic iam locus est mihi nullus :  
Privata est haec lis (*exit*).
- CH. Sit mihi cura meam  
Rem defendere.
- DE. Abi, defensor ! iungere ad utras  
Te partes mavis ?
- CH. (*aside*) Improbus ille abiit  
Deseruitque tabernaculum : quo denique vertar ?  
Illuc me Imperium, huc Anglia parva vocat.  
(*to DEMIPHO*)  
Sed nostrum sub ovile, oro te, nonne redibis ?
- DE. Numquam : tute phylacteria solus habe.  
A te sum definite disiunctus : at et mi  
Libertas cara est, sed simul Imperium.
- [*Re-enter PHORMIO.*]
- CH. At saltem maneo dux hic.
- PHO. Mi ignosce, ego dux sum ;  
Veni, vidi, emi ; haec sunt mea, tuque meus.
- [*CHREMES falls from fence at PHORMIO's feet.*]
- DE. Humptius in muro residebat Dumptius olim ;  
Humptius at praiceps Bumptius hinc cecidit.  
Non dux sum, at maneo hic orator publicus.
- CH. Id non  
Nescimus ; surgis saepius atque ululas,  
Emergens subito veluti Ioannis ab arca.

DE. Publica privatus iam loquor ex cathedra :  
Strenuitas rebus sit in omnibus ; omnia quisque  
Efficiat.

PHO. Ventus, praetereaue nihil.

DE. Purgatis tabulis demum efficientia fiet.

PHO. Non opus est mihi te.

DE. Non opus ? ergo abeo,  
Quo possim solus solum mihi findere sulcum.

(Exit.)

CH. Ut doleo te non posse manere : vale.

[Re-enter PHAEDRIA and GETA with DORIO.]

PHO. Quid tibi vis ?

PHAE. Academiam hanc intrare scholaris  
Quaero equidem ; athletic aptus hic esse locus  
Dicitur.

PHO. Egregiam laudem et spolia ampla reportes !

DO. En Academiae gloria !

PHO. At unde venis ?

Cuius et auspiciis ?

PHAE. Me ad vos Australia misit.

DO. Hic iuvenes nostros nobilis arte pilae  
Vicit delectos—et iam cupit esse scholaris.

PHAE. Moralis virtus est mihi magna.

PHO. Bene est.

DO. Sunt quibus in satira videor nimis acer ; at istis  
Non equidem athletic morigerare volo.  
Debemur Marti nos nostraque : tollite ludos :  
Sed laudo pedites et placet acer eques.

CH. Tu modereris equos qui non moderaberis irae ?

PHAE. Ni fallor, tibi erit ludere folle bonum.

DO. Folle mihi !

PHAE. Sic.

DO. Lanigeri stulti ! lutulenti

O fatui !

PHO. Audire hunc non operae pretium est.  
Explorare velim quid noveris.

GE. Heus, cape chartam.

PHAE. Scribere non possum.

DO. Discipulus probus est !

PHO. Viva voce igitur tibi fac respondeat.

GE. Esto :

Scisne mathematicam ?

PHAE. Plusve minusve.

GE. Duo

Et duo quot fiunt ? responde.

PHAE. Quinque.

DO. Satisne

Sanus es ?

GE. Euclides quis fuit ?

PHAE. Id facile est :

Repperit is lusum Pontis, quem ludimus  
omnes.

DO. Tu, pol, non compos mentis.

GE. Inepte puer !

PHAE. Nonne erat Euclidis famosus pons asinorum ?  
Quattuor, ecce, sumus ! ludere visne ?

PHO. Volo.

PHAE. Ergo secate.

PHO. (to DORIO) Mihi socius tu : divide chartas.

GE. O Fortuna, O Fors, huc ades alma precor  
Da mihi 'slam' grandem !

DO. Linquo.

PHO. Placet esse triumphos

Nullos.

PHAE. An ducam ?

GE. Scilicet.

PHAE. Interii !

Quattuor en unae ; reges quoque quattuor, et  
tres

Reginae !

GE. Lusum est : vincimur.

PHAE. O facinus !

Omne tulit punctum qui chartas miscuit.

Actum est :

Sum fractus : quid agam nescio.

GE. Novi equidem :

(indicating DORIO) Educat hic pueros, ut mox  
educat in Afros.

DO. (to PHAEDRIA) Me sequere, atque armis fac  
cito des operam.

Doctrina ut desit, tamen est laudanda voluntas.

[Enter ANTIPHO.]

Inspector vobis nempe cavendus erit.

[Exeunt DORIO and PHAEDRIA.]

AN. Inspicienda mihi nunc est schola vestra ; viden-  
dum est

Num bene discipulos edoceatis.

PHO. Eho,

Unde tua id refert ?

AN. Mihi lata rogatio nuper

De doctrina.

PHO. Ast hic nil ditionis habes.

AN. An tu dissentis ?

CH. Nobis mens conscia recti est ;  
Nonconformistae nos sumus.

PHO. Atque mihi

Credita iam haec Academia est.

AN. Qui credita ?

PHO. Nescis

Quanta sit in nummis vis posita Americis ?

AN. Mercatura mihi non curae est ; rebus in istis  
Infans sum : sed non vestra probanda  
schola est.

PHO. Arthure o princeps, seu Clara libentius audis,  
Infans es sane : nobile par eritis :

(pointing to CHREMES)

Scoticus hic infandus erit, tu Scoticus infans.

AN. Irritor : iuvenes colligam ut exagitem. (Exit.)

[Re-enter DEMIPHO with SOPHRONA.]

DE. Non sum qualis eram.

CH. Quantum mutatus ab illo

Oratore !

PHO. Sed haec, quaeso, puella, quis est ?

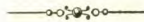
SO. Hunc monui palmam inspiciens quae fata  
manerent.

DE. Ah, nimium verum est.  
 SO. Fata redire iubent.  
 DE. Est depressa agri cultura, et gaudia desunt  
 Quae solus sulcus praebuit; ergo iterum  
 Orator fieri cupio.  
 PHO. Me forte docebis  
 Quae me sors maneat. Sed quis hic est  
 strepitus?

[*Re-enter HEGIO, CRATINUS, and CRITO with  
 volunteers.*]

HE. State! aciem duplicate! in frontem! lumina  
 dextra!  
 Lumina prae! placidi sistite!  
 SO. Macte, senex,  
 Macte nova virtute armisque!  
 HE. Attendite! praesint  
 Arma! inclinate arma! accelerate gradum!  
 State!  
 SO. Ut vos metuent hostes, pavidisque cadet  
 cor!  
 CH. Arripite hunc.  
 CRI. (*trying to arrest PHORMIO*) Res est magna.  
 PHO. Goliath adest.  
 (*to CHREMES*) An tu barbaricis rationibus uteris ipse,  
 Qui mala militibus dicere probra soles?  
 CH. Mene ea quae dico facere! at remove tyrannos  
 Atque Academiam rursus habere volo.  
 PHO. Sed mea dicatur fortuna.  
 SO. Age, porrige palmam.  
 Americus tu non amplius esse potes.

PHO. Caelum, non patriam, mutant qui trans mare  
 currunt.  
 GE. Palmistarum artem lex vetat.  
 SO. Haud timeo.  
 Sum dives; non lex eadem stat ditibus atque  
 Pauperibus. (*To PHORMIO*) Quid tu? num-  
 quid inesse novi  
 Mente tua sentis?  
 PHO. Mirum est! iam me esse Britannum  
 Sentio, et exclamo 'Surge, Britannia,' ego.  
 GE. Ergo novum civem nos accipiamus, amici,  
 Immemores veteris nunc inimicitiae.  
 OMNES (*singing*):  
 Nam, quamvis fuerit temptatio magna, tenebat  
 Natio non alia hunc ulla; Britannus hic est.  
 PHO. (*advancing*)  
 Sic maneam, maneatque Britannia tota Britannis,  
 Et sumat partes haec schola nostra suas.  
 Iam post tres annos renovamus ludicra; rursus  
 Percurrunt nostri pulpita nota pedes.  
 Interea subiere vices; bella, horrida bella  
 Ceperunt finem; Pax sua regna novat:  
 Iam schola nostra novi iurare in verba Magistri  
 Est assueta; novus deinde Decanus adest:  
 Dicimus his 'salvete': Domus sit cura fovere  
 Antiquam famam, quam sine sorde gerat.  
 Iamque novum regem schola regia nostra salutat,  
 Cui morti erepto 'vivat' in Aede sonat:  
 Septimus Edwardus fama super aethere notus  
 Vivat, et hic finis rite coronat opus:  
 Illi dum fidus cives producit alumnos,  
 Floret, et aeternum floreat, alma Domus.



## OBITUARY OF O.WW.

*December 1899-1900.*

HERBERT BARNES, Esq., aged 58. Admitted 1854; Solicitor to the Public Works Loan Board.  
 HORACE FULTON CARR, Esq., aged 25. Admitted 1887.  
 JOHN CLERK, Esq., Q.C., aged 83. Admitted 1828; Bench of the Inner Temple.  
 CHARLES BUNFORD WASHINGTON CREWS, Esq., aged 35. Admitted 1877.  
 FRANCIS COVENTRY DUDFIELD DAVIDSON, Esq., aged 25. Admitted 1887; Lieut. King's Own Royal Lanes. Regt.; died of wounds received in action at Pieter's Hill, South Africa.  
 IAN STEWART EDMONDSTONE DUNLOP, Esq., aged 42. Admitted 1869.  
 CHARLES EARLE DYSON, Esq., aged 25. Admitted 1888.  
 RICHARD EGERTON, Esq., aged 56. Admitted 1858; Q.S. 1859; Resident Magistrate of St. Thomas-in-the-East, Jamaica.  
 The Rev. HENRY JOHN ELLISON, aged 86. Admitted 1820; K.S. 1827; Hon. Canon of Canterbury and Chaplain-in-Ordinary to Queen Victoria; Founder of the Church of England Temperance Society.

The Rev. ROBERT FAWSETT, aged 66. Admitted 1847; formerly Rector of Salmonby, Lincs.  
 The Rev. HENRY THOMAS GLYN, aged 77. Admitted 1834; K.S. 1837; Prebendary of Salisbury; formerly Rector of Fontmell Magna, Dorset.  
 ALAN JASPER HEATH, Esq., M.B., aged 34. Admitted 1877.  
 The Rev. EDWARD HILL, aged 90. Admitted 1821; K.S. 1823; Student of Christ Church, Oxon.; 1st Class Mathematics 1830; Hon. Canon of St. Albans; Rector of Sheering, Essex, from 1849.  
 ARTHUR CHARLES WILLIAM JENNER, Esq., aged 36. Admitted 1879; Sub-Commissioner of Jubaland, East African Protectorate; killed in a night attack upon his camp whilst on an official tour of inspection by Ogaden Somalis.  
 HENRY JONES MOUTRAY MCCANCE, Esq., aged 33. Admitted 1881.  
 The Rev. JAMES AMBROSE OGLE, aged 75. Admitted 1836; K.S. 1837; Rector of Southmere-with-Sedgeford, Norfolk.  
 The Rev. JOSEPH PRESTON, aged 73. Admitted 1841.  
 Captain FREKE LEWIS PROTHERO, aged 31. Admitted 1882; 1st Batt. Welsh Regiment; served with the Tirah Expeditionary Force 1897-8; died from effects of wounds received in action at Karreefontein, South Africa.  
 JAMES PRIMATT SARGEANT, Esq., aged 69. Admitted 1845; Q.S. 1845; formerly an Inspector of Army Schools.



OFFLEY SCOONES, Esq., aged 34. Admitted 1878; Q.S. 1879; a member of the Oxford University Football (Association) Eleven 1884-87.

JOHN LANCELOT SHADWELL, Esq., aged 56. Admitted 1885; Q.S. 1859.

Admiral LEVESON ELIOT HENRY SOMERSET, aged 70. Admitted 1841; Naval A.D.C. to Queen Victoria; served in the Baltic 1854-55.

The Hon. and Rev. WILLIAM HENRY SPENCER, aged 90. Admitted 1823; Vicar of Great Houghton, Northamptonshire.

CYRIL THOMAS CHRISTOPHER TATHAM, Esq., aged 41. Admitted 1870; formerly a member of the London Stock Exchange.

QUINTIN WILLIAM FRANCIS TWISS, Esq., aged 65. Admitted 1843; Q.S. 1849; formerly a clerk in the Treasury Office; a well-known member of the 'Old Stagers.'

Captain FRANCIS ALFRED PRESSLAND WILKINS, aged 28. Admitted 1883; Adjutant 1st Batt. Suffolk Regiment; killed in action near Rensburg, South Africa.

## 1901.

The Rev. GODFREY EDWARD ALEXANDER, aged 83. Admitted 1830; Rector of Stoke Bliss, Herefordshire, 1865-95.

CHARLES EDWARD BICKMORE, Esq., aged 53. Admitted 1862; Q.S. 1863; student of Christ Church, Oxon.; Second Class Classical Mods. and First Mathematical Mods. 1869, First Class Mathematics 1871; for many years Fellow and Mathematical Tutor of New College, Oxford.

The Rev. GEORGE DOWNING BOWLES, aged 74. Admitted 1840; Q.S. 1841; Rector of Wendlebury, Oxfordshire, from 1866.

ARCHIBALD HENRY SPENCER COOPER, Esq., aged 50. Admitted 1864.

GEORGE HANBY DE'ATH, Esq., M.R.C.S., aged 39. Admitted 1874.

GEORGE OCTAVIUS EDWARDS, Esq., aged 74. Admitted 1841; Q.S. 1841; of the Inner Temple, Barrister-at-Law.

FREDERICK HALE FORSHALL, Esq., aged 71. Admitted 1843; Q.S. 1844; Author of 'Westminster School, Past and Present'; formerly Librarian of Sydney University, New South Wales.

CHARLES JOHN MACDONALD FOX, Esq., aged 42. Admitted 1870; a member of the Kent Cricket Eleven for several years.

ERNEST PHILLIPS GARRETT, Esq., aged 25. Admitted as Q.S. 1890; scholar of Christ Church, Oxon.; First Class Mathematical Mods. 1895; First Class Natural Science 1897; Indian Civil Service 1898; Assistant Collector and Magistrate, Belgaum, Bombay.

The Rev. WILLIAM GRAHAM GREEN, aged 73. Admitted 1842; Chaplain-in-Ordinary to Queen Victoria at Kensington Palace.

HENRY WILLIAM HALL, Esq., aged 46. Admitted 1869.

HENRY TAYLOR HEALEY, Esq., aged 36. Admitted 1880; enlisted soon after the outbreak of the Boer War, and died at the front of enteric fever.

GERMAIN LAVIE, Esq., aged 65. Admitted 1849; Q.S. 1850; student of Christ Church, Oxon.; First Class Classical Mods. 1856; a Busby trustee; for many years one of the Chancery Registrars.

CHARLES PILLING MCKEAND, Esq., aged 46. Admitted 1870; of the Inner Temple, Barrister-at-Law.

BASIL MAUGHAN, Esq., aged 23. Admitted 1889.

ERNEST RICHARD MILLAR, Esq., aged 27. Admitted 1884.

The Rev. GEORGE RENAUD, aged 87. Admitted 1827; sometime Fellow of Corpus Christi College, Oxon.; Vicar of Flitton, Beds.

HENRY SUTHERLAND, Esq., M.D., aged 59. Admitted 1854.

HENRY BULLEN TEMPLER, Esq., aged 20. Admitted 1892.

The Rev. EDWARD JOHN WROTTESELEY, aged 86. Admitted 1826; K.S. 1829; Prebendary of Lichfield; Vicar of Brewood, Staffordshire, from 1863.

## 1902.

HENRY RAINE BARKER, Esq., aged 72. Admitted 1843; Q.S. 1844; rowed No. 7 in the Oxford University Eight which won the Grand Challenge Cup, No. 2 in the Oxford University four which won the Stewards' Cup, and bow in the Christ Church pair which won the Silver Goblets at Henley in 1852.

HERBERT BASTONE, Esq., aged 21. Admitted 1895.

ARTHUR JOHN NUSSEY BOOKER, Esq., aged 30. Admitted 1886.

Captain ROBERT IND CHAMBERLAIN, aged 29. Admitted 1886; 11th Bengal Lancers; served with the Chitral Relief Force 1895.

JOHN CROKE, Esq., aged 90. Admitted 1824; K.S. 1826.

GEORGE ARCHIBALD DUNCAN FORBES CUNNINGHAM, Esq., aged 25. Admitted 1892; Lieutenant 1st Batt. Essex Regiment; served in South Africa, and died of enteric fever at Standerton.

HENRY TOWNLEY VESEY DAWSON, Esq., aged 47. Admitted 1867; Q.S. 1871.

HENRY WILLIAM DEACON, Esq., aged 79. Admitted 1840; Master of the H.H. for twenty-two years.

The Rev. WALTER FELLOWS, aged 68. Admitted 1847; Q.S. 1848; a member of the Oxford University Cricket Eleven 1854-57; played for the Gentlemen v. Players 1855-57; Incumbent of St. John's, Toorak, near Melbourne, Australia.

GEORGE ALFRED HENTY, Esq., aged 69. Admitted 1847; Special Correspondent of the *Standard* during the Austro-Italian, Franco-German, and Turco-Serbian Wars, and with the Abyssinian and Ashanti Expeditions. Author of numerous novels and books for boys.

FRANCIS WILLIAM JANSON, Esq., aged 40. Admitted 1876.

HERBERT CALTHROP JONES, Esq., aged 36. Admitted 1877.

The Rev. HENRY JOHN KARSLAKE, aged 69. Admitted 1847.

The Rev. WILLIAM HENRY KARSLAKE, aged 77. Admitted 1838; Balliol College, Oxon. 1843; First Class Classics 1848; sometime Fellow, Tutor, and Dean of Merton College, Oxon.; Vicar of Westcott, Surrey, 1866-82.

JOHN WRAY MERCER, Esq., aged 28. Admitted 1889.

Sir ARCHIBALD JOHN SCOTT MILMAN, K.C.B., aged 68. Admitted 1841; the late Clerk of the House of Commons.

HENRY GEORGE QUIN, Esq., aged 20. Admitted as Q.S. 1895; Second Lieutenant 1st Batt. Northumberland Fusiliers; killed at Elandslaagte, South Africa.

The Rev. ROBERT JOHN RANSOM, aged 45. Admitted 1871; Q.S. 1872.

The Rev. CHARLES HENRY WAINWRIGHT, aged 72. Admitted 1841; Vicar of Christ Church, Blackpool, Lancs. 1861-1900.

EDWARD WATERFIELD, Esq., aged 67. Admitted 1844; formerly of the Bengal Civil Service.

ALAN CHARLES LEITH WOOD, Esq., aged 20. Admitted as Q.S. 1895; Second Lieutenant Indian Staff Corps.

## THE 'PHORMIO,' 1902.

To the Editor of 'THE ELIZABETHAN.'

SIR, — It is indeed a pleasure to be able to write once more of the Play. Two years, so far as school generations go, are a long time, and have proved sufficient to break the line of actors, though not, one is glad to recognise, the line of tradition. The 'Phormio' this year has laboured under many disadvantages. The presence of a single actor in the cast who has had experience, even of the slightest, on the Westminster stage may give confidence to a whole batch of novices; but this year we had novices and nothing else. Nor, again, was the diphtheria scare an auspicious omen for success, while at least one member of the cast had met with an unpleasant accident only a short time before, which might easily have prevented him from appearing at all. It is therefore all the more agreeable to be able to record that the Play in Coronation year has fully sustained the high level which one has come to look for almost as of right during the past decade; that nervousness was wholly absent, or at all events unnoticeable, among the actors; that the elocution was excellent; and, finally, that more than one performer acquitted himself with unusual credit.

Opinions differ as to the merits of the 'Phormio' as an acting play. Charles Greville, who witnessed it in 1840, speaks in his 'Memoirs' in the highest terms of its dramatic qualities. The present writer holds the view that it is the best of the four, though probably it will be found that the 'Andria' is on the whole the most popular, mainly owing to the famous 'Baby' scene, which certainly does provide the most effective situation in the entire cycle; yet the 'Phormio' throughout maintains an interest which is in the case of the other three concentrated into isolated passages—this, of course, being most noticeably the case with the 'Trinummus.' And the scene in which Nausistrata appears to be told of the peccadillos of her erring husband is as dramatic, if well played, as it was on this occasion, as anything Terence ever wrote, and is itself alone almost enough to vindicate him from Cæsar's charge of lacking the *vis comica*. Whatever views, however, are taken as to the merits of the play itself, there can be only one as to its representation in 1902. The whole performance may be described as successful from start to finish; the audience were roused to enthusiasm, and a sparkling epilogue formed a most excellent conclusion to a capital entertainment.

To deal in greater detail with the various characters; the Captain, Mr. G. T. Boag, as Phormio, had to share with Geta (Mr. F. W. Hubback) the bulk of the work of the play. His acting, though it gave evidence of great care and painstaking, suffered, perhaps, from an incomplete grasp of Phormio's true character. Phormio is a capital type of the man of the world who has the manners but not the instincts

of a gentleman. He is by no means a swaggering ruffian, in spite of some of his own boasts (*quot me censens homines*, etc.?), but is certainly too much of a bully to be anything but a coward; he has no particular aim in espousing Antipho's cause or angering Demipho, except the gratification of a passing whim with possibly the expectation of the dinner at the end. He is suave and ironical when master of the situation, but as soon as he is goaded into irritation he loses both his temper and his self-control in such a manner as to exhibit very patently his lack of breeding. Mr. Boag did not quite bring this out, nor the rapid transitions of feeling which make up the character, for Phormio is essentially a creature of moods and whims; yet the quarrel with Demipho was very well done, and the final scene, where a great deal depends on Phormio, was certainly excellent on every night, especially the *exsequias Chremeti quibus est commodum ire*, etc., which was given with exactly the right intonation and effect. Of *inici scrupulum* more might have been made, but on the last night, *Oh! tunc is eras?* could not have been improved. The Captain has such a great quantity of extra work to do in connection with the play, that it is a great pleasure to be able to congratulate Mr. Boag on the success of the whole as well as on his own part.

Mr. Hubback as Geta was extremely good, though one might hint that a gentleman of Geta's lively disposition would scarcely have lived continually, as Mr. Hubback's attitude seemed to suggest, at an angle of forty-five degrees. His opening scene was especially animated throughout, and made the story perfectly clear. Mr. Hubback has a great sense of humour and fully entered into the spirit of the part; his little asides, such as *Iratus est!* and others, were capital, as was also his by-play, too often wanting at Westminster, and he never seemed at a loss to know what to do with his hands. Finally, the well-known passage where he describes his eaves-dropping lost none of its old savour in Mr. Hubback's hands. We can only regret that this will be the first and last time we shall have the pleasure of seeing him act at Westminster.

Of the two old men, Demipho was perhaps the better, as he is certainly the harder character to play. Mr. H. B. Philby showed a good appreciation of Demipho's miserly and irritable qualities, and was at his best in the final scene. He was also careful to give point to the scenes in which he and Phormio fell out, and altogether deserves great credit for a careful piece of work. It is always difficult for a young actor to sustain, practically throughout the play, the exhibition of Demipho's wrath.

Chremes (Mr. F. H. Nichols) is a part in which it is easier to shine, as it is certainly easier to act. Mr. Nichols did not perhaps show the hypocritical side of Chremes (for surely Chremes is the basest of hypocrites?) quite clearly enough, and he looked almost too innocent for so disreputable an old Don Juan; but his terror before his wife brought down the house, and *Sepultus sum!* and *Pulcre discedo* et

*probe—et praeter spem!* were almost the best things in the whole play.

It is always difficult to get much individuality into Terence's young men, but Antipho (Mr. G. Cooper-Willis) and Phaedria (Mr. G. C. Brooke) were both interesting and sympathetic. Mr. Cooper-Willis deserves praise for the manner in which he rose superior to his unfortunate accident, while Mr. Brooke was tearful without being maudlin. The scenes with Geta were well done, and Antipho certainly gave the impression of being a very love-sick youth, though not without sterling qualities.

Of the ladies, who are always welcome, probably Sophrona (Mr. G. B. Wilson) carried off the palm. He spoke his part well, though with a certain poverty of gesture; but good elocution redeems much. Nausistrata (Mr. S. D. Charles), though at times vigorous and spiteful as the occasion demanded, did not get all she might have done out of the part. Notably, the use of the fan was conspicuous by its absence; whether Nausistrata was a virago or a lady with Mrs. Caudle's mastery of cold sarcasm, we feel sure that her husband would have been as terrified by her fan as by herself by the time she had finished with him. But the *tu vero uxores duas?* was given viciously enough to crush half a dozen such as Chremes, and we feel certain that Mr. Charles will do capitally in future plays, perhaps in more congenial parts. Of the minor characters, Dorio (Mr. F. M. Maxwell) was certainly more brutal than usual, and therefore proportionately more successful. It is not every character that is fortunate enough to have a word like *Hariolare* to use in argument.

There remain Davus and the advocates. Mr. E. A. Bell wore his hair very red, as in duty bound, and fixed well the attention of the audience for the opening lines of the play—a small but important matter. The

advocates were as mysterious as ever, and we do not think it possible for *quot homines, tot sententiae* to be made more of than it was by Mr. Henderson; he almost expanded it into a whole act. *Res magna est* of Mr. E. C. Chesney also gave a pleasing sense of infinity, while Mr. A. C. Bottomley as Cratinus was suitably obscure.

In the brilliant epilogue which followed the play it is difficult to reckon up all the good things. The game of Bridge seemed especially to catch the fancy of the audience, as well as the delightful puns on the names of the Boer generals, and a special word of praise is due to the line

*Ut vos metuent hostes, pavidisque cadet cor!*

Where there was so much that was good, it may seem ungracious to be critical, but we cannot refrain from thinking that a certain piece of stage 'business' in connection with the generals might with great advantage have been omitted, as also the reference to the Penruddocke case, in the presence of some of His Majesty's judges. Surely Westminster is under no obligation to shout with the largest crowd?

In conclusion, Mr. Editor, apart from these small points to which it is the business of the critic to call attention, the whole cast may be congratulated on the admirable result of their labours and their struggles with so many difficulties. Old Westminsters, as well as the actors themselves, will be the first to recognise to whom the credit of this success is due; the ungrudging help and unwearied patience given to the preparation of the Play must indeed have been rewarded by such a performance as that of the 'Phormio,' 1902.

I trust, Sir, that I have not trespassed too long upon your valuable space, and beg to remain,

Your obedient servant,  
OXONIENSIS.

**Floreat.**