



# The Elizabethan.

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## THE 'ADELPHI.'

THE 'Adelphi' was the last play written by Terence, and is in many respects the most characteristic of its author. His humour, more subtle and more refined than that of Plautus, is constantly shown throughout this play; and the plot displays at once consummate skill and infinite care in the more minute points. Without containing any one scene which will compare with the 'Sycophant' scene of the 'Phormio' or the 'Baby' scene of the 'Andria,' the 'Adelphi,' taken as a whole, is a more interesting play, because it is more consistent. In the other two plays mentioned the brilliance of those particular scenes throws the rest into the shade, and makes them seem more monotonous, perhaps, than they really are. The 'Adelphi' is essen-

tially a play of *contrasts*, principally between Demea and Micio, and also in a lesser degree between Aeschinus and Ctesipho, and between Syrus and Geta. Demea is hot-tempered, austere, and uncompromising; Micio is an easy-going and indulgent old bachelor; in the fifth act Demea sees at last that both Micio and himself have made a mistake, and his last colloquy with Micio, showing the sudden transformation in his character, is one of the cleverest scenes in the play. Aeschinus is reckless and masterful: Ctesipho timid and devoid of all self-confidence; the elder is generous and open-hearted: the younger weak and simple-minded. The two slaves, Syrus and Geta, are widely different in character. Syrus is the cleverest of all the slaves of Latin comedy, and is quite free from scruple of every kind; indeed, were it not for his keen sense of humour, we should feel



rather ill-disposed towards him: as it is, we cannot fail to be attracted by the way in which he bamboozles old Demea. Geta, on the contrary, is a thoroughly honest fellow, and quite devoted to his mistress Sostrata.

Generally, then, we may say that the old men in the 'Adelphi' are more interesting than in the other plays. Syrus is the best slave, and of the young men Aeschinus is rather above and Ctesipho rather below the average. Of the rest Hegio is all that is respectable and dignified, Sannio as typical a ruffian as can be imagined, and Sostrata and Canthara, if they have not much to say, are not unattractive. We do not see enough of Dromo to form an estimate of his character.

The *argumentum* runs as follows:—

'Two old men, Micio and Demea, are brothers, the former living in Athens, the latter in the country. Demea has two sons, Aeschinus and Ctesipho; he gives Aeschinus to Micio to adopt, but Ctesipho he brings up himself in the country. Unknown to his father, Ctesipho falls in love with a music girl, the property of Sannio, a slave-dealer. He is afraid to take any steps himself to secure the object of his affections; but Aeschinus, hearing of his brother's trouble and acting on the impulse of the moment, carries off the music-girl by force from Sannio's house in spite of the slave-dealer's remonstrances, taking all the blame of the transaction upon himself to save the timid Ctesipho from Demea's wrath. Aeschinus meanwhile has secretly married Pamphila, the penniless daughter of Sostrata.' At this point the play begins.

Though for the most part similar in the types of character to the other comedies of Terence, the 'Adelphi' had a deeper purpose. The different systems of education represented in Micio and Demea respectively are both proved to be wrong in the end. Terence seeks to show that extremes in both directions, excessive strictness no less than unlimited indulgence, are alike unsuccessful; they may appear to succeed for a time, but 'medio tutissimus ibis' will be found, after all, to be the safest rule of life.

The play is opened by Micio, who, being

concerned at the discovery that his adopted son Aeschinus has been absent from home all night, dilates upon the cares of parents and guardians, when he is interrupted by Demea, who has heard about the carrying-off of the music-girl by Aeschinus. The difference in the characters of the two brothers is at once apparent. Demea angrily expostulates with Micio on his mode of bringing up Aeschinus; but the city-bred Micio's readier tongue proves too much for his country brother, who is silenced, if not convinced.

In the second act Syrus, Micio's slave, is sent out to interview the slave-dealer Sannio, who is enraged at the forcible abduction of the music-girl by Aeschinus. In spite of his ill-bred bluster, however, he is soon brought to terms by the crafty Syrus, who so works upon his fears that his insolence is changed into cringing entreaty. *At ut omne reddat?* he whines, when Syrus promises to do his best for him. *Omne reddet*, answers Syrus impatiently, and the mercenary slave-dealer has to be content. Ctesipho next enters in search of Aeschinus, who presently bursts from Micio's house with *Ubist ille sacrilegus?* Ctesipho then thanks his brother effusively for his bravery, but is still timid as to the issue till reassured by Syrus.

The third act introduces us to the ladies, the widow Sostrata and her attendant Canthara, who seeks to convince her mistress of the excellent qualities of Aeschinus. At this point Geta, Sostrata's faithful slave, who *solus omnem familiam sustentat*, hurriedly enters in a great state of perturbation without seeing anyone. With righteous indignation and threats of vengeance he declaims against the apparent unfaithfulness of Aeschinus towards Pamphila in carrying off the music-girl. Sostrata hears the whole story from Geta, and in despair sends him to fetch Hegio, the old-fashioned but faithful friend of the family. Demea meanwhile has heard that Ctesipho is connected with the abduction of the music-girl, and returns furious at the news, when he is met by Syrus. The slave, true to his promise, covers one lie with another and makes Ctesipho appear in the most creditable light. He then proceeds in a



scene of charming humour to make fun of the old man's weaknesses. Demea remarks that Ctesipho is, after all, *similis maiorum suum*; Syre, he says, *praeceptorum plenust illorum ille*. *Ply*, answers Syrus, *domi habuit unde disceret*. Finally he makes the old man believe that Ctesipho is on the farm. Demea is just setting out thither, when he catches sight of Hegio coming on with Geta, who has just informed him of the seemingly heartless conduct of Aeschinus. Demea makes known his presence, and Hegio, in words of affecting dignity and pathos, declares his determination never to desert the family of Sostrata—*denique animam relinquam potius quam illas deseram*. Then, after visiting and comforting Sostrata, he goes off to seek Micio.

In the next act Syrus and Ctesipho are conversing, when suddenly Demea is seen approaching, but Syrus just manages to get Ctesipho out of the way in time. Demea is angry with the slave for misinforming him as to the whereabouts of Ctesipho; but Syrus, nothing daunted, explains his mistake, and finally sends the old man on another wild-goose chase after Micio, after which he retires to refresh himself with a drink or two. Hegio then returns with Micio, whom he persuades to do his best for Sostrata, and the two go in to comfort her. Aeschinus now appears, and, after pouring out his griefs in a pathetic soliloquy, is about to enter Sostrata's house to visit Pamphila, when to his consternation his adopted father, Micio, issues from it, and, seeing the young man, resolves to tease him for the deception he has practised. *Erubuit: salva res est*, he remarks with glee, and proceeds to tell Aeschinus that a marriage has been arranged between Pamphila and another. At this news the young man is inconsolable, till Micio undeceives and pardons him, promising to recognise Pamphila as his daughter-in-law. Demea at length returns after his unsuccessful search for Micio: *defessus sum ambulando*, he says, when, catching sight of Micio, he reproaches him bitterly: his brother's cool indifference and epicureanism, however, only infuriate him the more.

In the fifth act Demea is still in this mood,

when Syrus enters, much the worse for his potations: his drunken insolence does not improve the old man's temper. Suddenly Dromo comes out of Micio's house and tells Syrus that he is wanted by Ctesipho, who is indoors. Hearing his son's name, Demea forces his way past Syrus into the house, upon which Syrus retires in dismay. Demea presently comes out in a fury, and meeting Micio vents upon him a perfect storm of abuse; but once more he fails to get the better of his brother's calm imperturbability. After a short interval Demea returns, and in a long soliloquy admits that, taught by experience, he sees that he too, as well as Micio, has been at fault. He resolves, however, while intending to correct his own mistakes, to teach his brother a lesson. Accordingly, from this point to the end of the play, he assumes quite a different attitude: all his old churlishness is changed to the most courteous affability. He gives his full consent to the ratification of the marriage of Aeschinus and Pamphila, and even orders the wall between the gardens of Micio and Sostrata to be pulled down; Ctesipho is allowed to keep his music-girl; promises are made to Syrus and Geta; and Micio, quite taken aback at the marvellous change in his brother's demeanour, consents under pressure from him and Aeschinus, to marry Sostrata, set Syrus and his wife free, and reward the faithful Hegio with a farm. Micio inquires the reason of this sudden change, and Demea, dropping the mask, shows him what an easy thing it is to become popular by mere indulgence, and ends by giving the young men some sound advice, which they will do well to follow in their future life.

#### THE FIRST NIGHT.

The first night of the 'Adelphi' was Thursday, December 14. The ladies' seats were fairly full, but otherwise the house was very empty. Unfortunately Dormitory had not been sufficiently warmed, and the cold had a very marked effect, both upon the acting and upon the way



in which the Play was received. By the time the Epilogue began, most of the audience were quite unable to work themselves up to any enthusiasm, and it is not surprising. The Prologue was spoken on the first night, as last year, but not successfully.

#### THE SECOND NIGHT.

On the second night, December 18, owing to the unfortunate absence of the Dean, there were several empty chairs in the pit. The Chair was taken by the Sub-Dean, Canon Duckworth. The rest of the house was very full, O.W.W. being far more numerous than on the first night. The Play was very much more successful, as also were the Prologue and Epilogue. The Headmaster's party included, amongst others, Sir Clements R. Markham, Mr. Justice Bigham, Mr. Justice Channell, Lord Justice Rigby, Mr. Justice Barnes, The Brazilian Ambassador, Mr. G. V. Yool, Sir Anthony Cope, Mr. Archibald Milman, C.B., Mr. L. Atherley-Jones, M.P., Mr. Sydney Gedge, M.P., Mr. A. Staveley Hill, Q.C., and Mr. Walter Tomlinson, M.P.

#### THE THIRD NIGHT.

The third night, December 20, was as usual the best of the three; indeed, a better performance has seldom been seen. Everything went well from beginning to end, and was received by a full and most enthusiastic house. Lord Justice Vaughan-Williams was in the Chair, and of the other distinguished guests we may mention Sir Walter Phillimore, Bart., Mr. Justice Farwell, Mr. Justice Wills, Mr. Henry Hobhouse, M.P., Mr. Victor Williamson, C.M.G., Rev. B. Pollock (Headmaster of Wellington College), Mr. G. Lavie, and Rev. R. A. Edgell. Both on the second and on the third nights, several guests were unable to attend the Play owing to illness.

#### Play Notes.

A GREAT innovation at this year's play was the illumination of the stage by electric light, a change which was universally approved, especially by the actors.

Every one noticed with regret the Dean's absence from the Play. He was unfortunately confined to his room at the time by influenza.

The Press were on the whole favourable. On December 15 notices appeared in the *Times*, *Daily Graphic*, *Standard*, *Morning Post*, *Daily News*, *Daily Chronicle*, *Daily Telegraph*, and *Morning Leader*. The *Globe* wisely deferred criticism till after the Third Play, when it broke out into high praise to one and all of the actors—praise which, we venture to think, was more deserved than that so liberally given by many papers after the first night.

The weekly illustrated papers were too full of war news to allow space for the reproduction of any photographs or sketches of the Play. But the *Daily Graphic* contained excellent sketches of the principal characters, both in the Play and in the Epilogue. The *Speaker* had one of the best articles on the Play.

The Prologue this year was again written by the Headmaster. It was very well received on the second and third nights.

The Epilogue was written by M. L. Gwyer (Captain 1896-7), and, except on the first night, went exceedingly well. It was a very unfavourable time for an Epilogue, as the principal events were too serious to allow of burlesque. After the first night several lines had to be omitted on account of our reverses in South Africa.

We have been honoured with a letter purporting to come from the nether world, and signed by 'the Shade of Ovid.' He complains bitterly of the Westminster pronunciation of such words as *bonus*, *etiam*, *locus*, and the like. Perhaps there are many who agree with him thus far, but in his list of 'false quantities,' as perpetrated at the Play, he mentions *irritum* as one. He would have us call it *irritum*! Poor Ovid!

Our readers will notice that no translation of the Prologue and Epilogue is published this year. In returning to this state of things, we are acting by the advice of several O.W.W. In the case of the Epilogue especially, it is much fairer to the author; for the most skilful translation is unable to bring out many of the points, and a very good Epilogue may thus be made to appear at best indifferent.

Although they do not deal with the 'Adelphi' in any way, we print the following as perhaps they may be of interest to our readers.



The following appear in manuscript at the end of a copy of the *Ignoramus* (ed. 1731), now in the possession of Mr. J. T. Curry, of Liverpool:—

Prologue to *Ignoramus* in 1730, when it was acted before His Royal Highness the Duke.

Ye judges say if we can merit praise  
 Who dare desert the words of antient days;  
 Oft has our Scene maintained the classick cause  
 And Roman wit been stamp't with your applause,  
 When Terence shew'd his manly pleasant strain  
 Or Plautus touch'd you on the laughing vein;  
 Time after time have they engaged your ear  
 And now for once an humble modern hear.  
 Ev'n his perhaps is no inferior flame;  
 True wit, like Nature, will be still the same;  
 And since your Highness condescends to grace  
 Our concourse here and dignify the place;  
 Since, sir, your smiles instruct our hearts to glow  
 Our studies cheer and bid our pastimes flow,  
 'Twas ours to choose a play, 'twas ours to see  
 It should be sprightly hum'rous, just and free  
 And what but *Ignoramus* could it be?  
 That fam'd burlesque of Latinizing Law,  
 Your great forefather oft with pleasure saw;  
 That Prince who first o'r Britain rais'd his throne  
 And view'd her mighty empire; all his own;  
 Or more, to make his worth and glory shine  
 Who join'd the Brunswick to the British line;  
 From thence what blessings to our country sprung  
 Be those the theme of every other tongue;  
 Enough for us to hail our rising ray,  
 And boast the honour we enjoy to-day.

Prologue to *Ignoramus* when it was acted at the request of the Lawyers.

Pacificus Britonum gestat dum sceptrum Iacobus,  
 Regiaque ingenuis lucibus aula vacat,  
 Carmina Iobnsoni demulcent principis aures,  
 Scenaeque Ionesii stat decorata manu.  
 Prodit in Angliacis novus *Ignoramus* Athenis,  
 Personam et lepidam non sine laude gerit.  
 Turbantur pauci queis crimine frigida mens est,  
 Verique impatientis conscia turba fremit.  
 Umbram tum Legista suam damnavit et odit,  
 Et viva archetypas ussit imago togas.  
 At nunc *Ignoramus* adest meliore sub astro  
 Prodire in scenas quem iubet ipsa Themis.  
 Rideri legum patriaeque opprobria gaudet,  
 Et sibi non nocuus poscit amica sales.  
 Adsunt caudicis linguas animisque faventes,  
 Et placide agnoscunt barbara verba fori.  
 Fabula iam repetita togam delectat utramque,  
 Regalique aulae legiferaeque placet.  
 Scilicet in tota nunc *Ignoramus* arena,  
 Praeterquam ludens histrio, nullus adest.

## OBITUARY OF O.W.W.

The Rev. HENRY CADWALLADER ADAMS, aged 81. Admitted 1830; subsequently went to Winchester; formerly Fellow of Magdalen Coll., Oxon., and Vicar of Old Shoreham, Sussex.

ROBERT BURGESS ANGELL, Esq., aged 21. Admitted 1891.

CHARLES EDMUND BANKS, Esq., aged 67. Admitted 1847.

WILLIAM WARWICK BATCHELOR, Esq., aged 25. Admitted 1884; Assistant Conservator, Madras Forest Department.

SANDFORD BERE, Esq., aged 36. Admitted 1876; Q.S. 1877; Assistant Commissioner, Burmah.

CUTHBERT EDWARD BIDDULPH, Esq., aged 48. Admitted 1864; Q.S. 1865; Special Assistant Commissioner, Secunderabad.

THOMAS BLACKALL, Esq., M.D., aged 85. Admitted 1829.

The Right Honourable WILLIAM BALIOL BRETT, VISCOUNT ESHER, aged 83. Admitted 1830; rowed in the Cambridge University Eight 1837-39; M.P. for Helston, 1866-68; Solicitor-General, 1868; Justice of the Common Pleas, 1868-75; Judge of the High Court of Justice (Queen's Bench Division), 1875-76; Lord Justice of Court of Appeal, 1876-97; Master of the Rolls, 1883-97.

The Rev. RICHARD GREGORY CHALK, aged 76. Admitted 1837; Q.S. 1838; Rector of Wilden, Beds., from 1849.

The Rev. WILLIAM FREDERICK CHAMBERS, aged 70. Admitted 1842; Vicar of North Kelsey, Lincs., 1854-82.

THOMAS SOMERS COCKS, Esq., aged 84. Admitted 1828; M.P. for Reigate, 1847-57; formerly a Banker.

WALTER CAREW COCKS, Esq., aged 74. Admitted 1836; Q.S. 1838; Auditor of the India Office, 1874-94.

DAVID JOSIAH DRAKEFORD, Esq., aged 34. Admitted 1880.

Colonel the Honourable EMELIUS JOHN WELD-FORESTER, aged 83. Admitted 1827; formerly in the Grenadier Guards; served in the Afghan War, 1838-42.

HEDLEY TURNER PLIMSAUL FOSTER, Esq., aged 35. Admitted 1876; Solicitor.

JOHN CHRISTIAN FRASER, Esq., aged 43. Admitted 1870.

HAROLD HERBERT GLYN, Esq., aged 21. Admitted 1892.

Major-General ANDREW PELLETT SCRIMSHIRE GREEN, aged 77. Admitted 1831; formerly in the Royal Artillery.

HENRY BARRETT-LENNARD, Esq., aged 81. Admitted 1825 K.S. 1833.

The Rev. JOHN PRIMATT MAUD, aged 75. Admitted 1838; Q.S. 1838; Vicar of Ancaster, Lincs., 1862-95; formerly Captain 5th Madras Native Infantry; served in the second Burmese War and the Indian Mutiny.

The Right Honourable Sir JOHN MOWBRAY, Bart., D.C.L., aged 83. Admitted 1829; of the Inner Temple, Barrister-at-Law; Hon. Fellow of Hertford College, Oxon., and Hon. Student of Christ Church; M.P. for Durham (city), 1853-68; for Oxford University, 1868-99; Judge-Advocate-General, 1858-59, 1866-68; Chairman of Committee on Standing Orders and of Committee of Selection from 1874; Father of the House of Commons since 1898.

FREDERICK WILLIAM OLIVER, Esq., aged 63. Admitted 1848; Q.S. 1849; a Member of the Oxford University Cricket Eleven, 1856-7; Solicitor.

HERVEY CHARLES PECHELL, Esq., aged 57. Admitted 1856.

TREVOR JOHN CHICHELE PLOWDEN, Esq., aged 89. Admitted 1824; formerly in the Bengal Civil Service.

The Rev. EDWARD JOHN RANDOLPH, aged 84. Admitted 1826; K.S. 1828; Chancellor and Prebendary of York Minster; Rector of Dunnington, Yorks, since 1845.

JOHN JAMES RANDOLPH, Esq., aged 82. Admitted 1828; K.S. 1829; Student of Christ Church, Oxon., 1834-41; Chancellor's Prize for Latin Verse, 1st Class Classics and 2nd Class Mathematics, 1837; Senior Fellow of Merton College, Oxon.; of Lincoln's Inn, Barrister-at-Law.

The Rev. JOHN ELLIS ROBINSON, aged 91. Admitted 1819; K.S. 1821; Vicar of Chieveley, Berks, 1837-82.

RICHARD HUGH SNELL, Esq., aged 87. Admitted 1825; K.S. 1826; formerly in the Bengal Civil Service.

REGINALD SOUTHEY, Esq., M.D., aged 64. Admitted 1848; 1st Class Natural Science (Oxford University), 1857, and Radcliffe Travelling Fellowship, 1860; formerly Physician to St. Bartholomew's Hospital, and late Commissioner in Lunacy.

Sir HENRY EDWIN WEARE, K.C.B., aged 73. Admitted 1837; Q.S. 1840. Lieutenant-General in the Army (retired); served in the Punjab Campaign, 1848; the Crimean War, 1854-6, and the New Zealand War, 1863-6.



## 'ADELPHI,' 1899.

DEMEA . . . . .	<i>P. F. Lock.</i>
MICIO . . . . .	<i>W. R. Le G. Jacob.</i>
SYRUS . . . . .	<i>E. G. S. Ravenscroft.</i>
SANNIO . . . . .	<i>F. T. Harrison.</i>
AESCHINUS . . . . .	<i>G. N. Ford.</i>
CTESIPHO . . . . .	<i>A. C. L. Wood.</i>
SOSTRATA . . . . .	<i>G. K. A. Bell.</i>
CANTHARA . . . . .	<i>H. D. G. Law.</i>
HEGIO . . . . .	<i>A. S. Gaye.</i>
GETA . . . . .	<i>A. A. Milne.</i>
DROMO . . . . .	<i>H. A. Roberts.</i>

## PROLOGUS IN ADELPHOS.

MENANDRI cives, nullum non prave loqui  
 Rati e Menandro qui non edoctus foret,  
 Agendis exercebant pueros fabulis  
 Menandri, ut nervos discerent Menandricos  
 5 Vocesque et motus sumerent iustos sibi.  
 Quae ut Graeci factitarant, Graecorum aemuli  
 Romani hoc aestimabant se exemplo fore  
 Latinores, si ad Terenti fabulas  
 Magistras se applicassent eloquentiae.  
 10 Adeo ex antiquo haec venit declamatio  
 Quam agimus Terenti. Edvardus<sup>1</sup> non auctor fuit,  
 Nedum illa Eliza Edvardi quae sanxit data.  
 Illud autem certe effecere ut qui saecula  
 Permulta mos perstiterat, is iam regio  
 15 Exinde impulsu staret inveterator.  
 Haec hactenus de more ; nunc quae ex more  
 adest  
 Occasio, inde exorsus ea aggredior loqui  
 Quae vos a vostro dicta voltis Prologo.  
 Adstare videor unde productast via,  
 20 In quam ipse nunc accingor me capessere,  
 Et contemplari hanc qui institerunt iam viam,  
 Observans casus qui sient euntibus.  
 En ! iuvenem,<sup>2</sup> qui inibi posuit haut pridem pedes,  
 Iam cerno placidis antideuntem passibus

25 Permultos, qui illuc quamvis egressi prius  
 Ab illo antiri gaudent quem agnorint suom  
 Genitumque a stirpe quoium qui nomen ferunt  
 Suo quisque tempore ita se committunt viae  
 Ut qui Fortunae vim adferant. Alter<sup>3</sup> quoquest  
 30 Qui annis provectus vegeto vadebat gradu  
 In hoc quod finxi itinere. Nunc desidero.  
 Iter confecit ; non apparet iam in via.  
 Huius quom paucis mentionem fecero,  
 Quas vos in quovis homine laudi ducitis  
 35 Eas res videritis hoc repostas in viro.  
 Non hercle singularis inerat Mobrio  
 Vis ingeni, at virorum qui in re publica  
 Cum eo simitu sustinebant munera  
 Adaeque nemo solida et antiqua fide  
 40 Populum adiuvabat. Certe is adiutor fuit  
 Quem merita propter auro expensum oportuit.  
 Praeoccupavit iuvenis quas fert plurimis  
 Senectus artes, consilium ac sapientiam ;  
 Quod contra induxit animum raro unquam senex,  
 45 Esse aliquid iuvenes, lege neque ea vivier  
 Patribus ut fiant inferiores filii,  
 Is non modo animum induxit, verum etiam sibi  
 Persuasit iuvenum plus parari gloriae  
 Cupidine ac spe quam senum prudentia.

<sup>1</sup> In his researches in the Abbey muniments Mr. Edward Scott, the Keeper of the Manuscripts in the British Museum, has discovered evidence for what was before conjectural, that the Grammar School of Westminster has existed from the time of Edward the Confessor.

<sup>2</sup> John Swinnerton Phillimore, aet. 26, Professor of Greek in Glasgow University.

<sup>3</sup> The late the Right Hon. Sir John Robert Mowbray, Bart., D.C.L., P.C., b. June 3, 1815 ; adm. 1829 ; abiit 1833 ; obiit April 22, 1899.



EPILOGUS IN ADELPHOS.

1899.

PERSONAE.

GETA . . . . .	<i>A sailor</i> . . . . .	A. A. MILNE.
DROMO . . . . .	<i>A policeman</i> . . . . .	H. A. ROBERTS.
MICIO . . . . .	<i>An admiral</i> . . . . .	W. R. LE G. JACOB.
SOSTRATA . . . . .	<i>His wife</i> . . . . .	G. K. A. BELL.
CANTHARA . . . . .	<i>A New York belle</i> . . . . .	H. D. G. LAW.
CTESIPHO . . . . .	<i>A yachtsman</i> . . . . .	A. C. L. WOOD.
SANNIO . . . . .	<i>An innkeeper</i> . . . . .	F. I. HARRISON.
DEMEA . . . . .	<i>A Little-Englander</i> . . . . .	P. F. LOCK.
SYRUS . . . . .	<i>An agitator</i> . . . . .	E. G. S. RAVENSCROFT.
AESCHINUS . . . . .	<i>A soldier</i> . . . . .	G. N. FORD.
HEGIO . . . . .	<i>An editor</i> . . . . .	A. S. GAYE.

Scene—TRAFALGAR SQUARE : NELSON DAY, (PERHAPS) A THICK FOG.

[Enter GETA with a wreath, looking vainly for the Nelson Column.]

GE. Iactor ego in tenebris; nec lux electrica fulget :  
Lictoremst satius quaerere, si quis adest.

[He whistles and DROMO appears.]

Dic, sodes, ubi sit mihi Nelsoniana Columna ;  
Haec nostro heroi ponere sarta volo.

DR. An nescis ubi sis ?

GE. Ego vero.

DR. (*pointing vaguely to the sky*) En, aspice, qua stat  
Dux ipse ante oculos.

GE. Ei mihi, nil video.

Officium ut faciant omnes petit Anglia—At ecce  
[Enter MICIO, CTESIPHO, SOSTRATA and CANTHARA.]

Nobile nautarum par, comitesque duae :  
(*pointing to Micio*) Nonne hic Pinniferae dux  
navis ?

So., CA. (*together*) Et ecce sorores

Cum consobrinis adsumus atque amitis !  
Oscula—sic mos est—petimusque damusque  
vicissim.

CA. Adsum, en, Eboraci bella puella Novi !

MI. (*to GETA*) Adsumus ut vestrum navalem heroa  
colamus,  
Anglosaxonicae pignus amicitiae.

So. Sanguis aqua, ut perhibent, est densior.

MI. Ergo Britannum  
Americus cupio dux decorare ducem.

(*to CTESIPHO*) Sed loca tam spatiosa tuis  
caruisse tabernis !

CA. Liptona cum sociis hic habitare decet.

[CTESIPHO produces a packet of tea, which CANTHARA  
takes.]

Te, veniente die, te, decedente, bibamus.

CT. Nec tecum possum vivere nec sine te.

MI. (*emptying the packet*) Dic potius te non sine  
charta vivere posse.

CA. Portus Bostonici num meminisse iubes ?

CT. Iam —(*producing a jam-pot*)

So. Quid 'iam' ?

CT. Mihi iam damnantur putrida poma,  
Et fraga humano non satis apta cibo.

[Enter SANNIO wildly, tearing his hair.]

SA. Ferte mihi auxilium ! Domus est ubi, Mansio  
vestra ?

Qua Dominus Maior ? ferte mihi auxilium !

MI. Quid clamas ? quisve es ?

SA. Caupo sum Gallus ; at ex quo  
Reginae vestrae stat petere Italiam,  
Nemo cliens, hospes nemost mihi ; perdita res  
est.

CT. (*sternly*) Reginam nostram carpere parce bonam ;  
Reptilium potius scriptorum supprime turbam,  
In nos quae saniem et dira venena vomit.  
Corrige, sis, mores. Quaerenda pecunia  
primumst :

Num res exhibitas nos revocare cupis ?

SA. Perfide !

CT. Ni tua vox in gutture pressa silebit,  
Nequitiae poenas, Anglophobista, dabis.

[Enter DEMEA.]

DE. (*unctuously*) Quis furor, o cives, quae mentem  
insania mutat ?

Non nostraest patriae civis hic : ergo bonus.  
Gallia, si Gallos liceat conferre Britannis,  
Optima ; sed semper prava Britannus agit.

MI. (*contemptuously*) Tune Britannus ?

DE. Ego, et ploro.

[Enter AESCHINUS suddenly.]



- AE. Latet anguis in herba,  
Pro ! boa, cui patriam dedecorare placet.
- So. Quis novus hic hospes ? quam forti pectore et  
armis !
- AE. Reginae miles gloriol esse meae.
- DE. Foede homicida, tace.
- AE. Te constituentibus ista  
I narra, ut noscas qui videaris homo.
- DE. (*changing his tone*) Quam semel imposuit  
dextram, ne Taurus aratro  
Nunc retrahat.
- CA. Certe taurus Hibernus adest.
- DE. Bella iniusta mihi, tamen haud iniusta videntur.
- AE. O duplex ! homines num potes esse duo ?
- DE. Nil desperandum nostro duce et auspice nostro,  
Qui sedet expectans felis ubi saliat.
- [Enter SYRUS.]
- SY. An vos Concilium, miseri, contemnitis illud  
Pacificum ?
- AE. Contra bellane bella paras ?
- [Enter HEGIO *with a mob.*]
- HE. Nunc omnes veniant: putribus ne parcite malis.  
(*aside*) Vendere nam chartam hanc putria  
mala valent.
- MI. Sic iterum putri nunc bellum orditur ab ovo.
- HE. Editor, en, flavus—natus in America !  
Commoda sed chartae mea qualia quantaque  
monstro :  
Tu, Rudyarde, mihi carmina iussa paras.
- MI. (*to AESCHINUS*) Gratulor, o mendice absenti  
mente ! Ducis tu  
Filius, an regis ?
- SY. Filius ille coqui.
- HE. Cetera quid memorem ? Superest Steevonius  
heros,  
Scribere qui poterit, te remanente, librum.
- CT. Vir nostri similis (nempe haec laus optima)  
salve !  
Mox omnes populi scripta tua ista legent.
- HE. (*slyly*) Sic erit ; hunc populum nos novimus,  
Arcades ambo :  
Vendere te navis, me mea charta potest.
- MI. πολλά μεταξύ πέλει κύλικος καὶ λίπτροι.
- CT. Eheu,  
Saepius ! America et poculum adhuc retinet.  
Ast iterum experiar, caveatque Columbia ;  
Falsa  
Rupes forsā erit non ita falsa mihi.
- CA. (*advancing*) Nos semper laeti talem excipiemus  
amicum.
- AE. (*admiringly*) O salve, Eboraci pulchra puella  
Novi !  
Ut vidi, ut perii ! ut me gravis abstulit ardor !  
Vin tu Khakifero nubere ?
- CA. Nempe volo.
- AE. Mox de te recinam ' Virgo, quam pone reliqui.'  
CA. Vae mihi, vae miserae ! quam procul Africa  
abest.
- AE. (*consolingly*) Africa sed Rhodio stat iam  
coniuncta Colosso,  
Iamque per Ugandam ferreus ardet equus.
- CA. (*cheerfully*) Et sine ferratis (Marconi gratia !)  
chordis  
Me tibi, teque mihi mittere verba licet.
- AE. Nec deerunt celeres, quae portent scripta,  
columbae ;  
Nam cuncta in bello, cuncta in amore decent.
- So. (*weeping*) Te, canis, occisum, Mafekingia victima  
ploro :  
Demitto lacrimas et tibi, fracte lebes.
- SY. Sed mihi mulorum stat honos et gratia vivax,  
Quorum orobat dominis mens fugitiva suis.
- HE. O scelus, ignarum verae virtutis Hibernae !  
Solum perfidia praedite Dillonica !  
Et qui te in robur rapiat, venit, ecce, Robertus !
- [*Re-enter DROMO.*]
- DR. Omnibus ablatis stat via inanis equis.
- SY. (*eagerly*) Estne hoc ? (DROMO *nods*)  
Ergo hostem timeat Pretoria  
nullum :  
Quo fieri hoc possit discere visne modo ?  
Nempe hoc : tinnitu audito, mihi crede,  
manuque  
Audeat extensa pergere nullus equus.
- DE. En quos sacra fames auri atque ignobile bellum  
Cogit—
- AE. At hoc tandem visne tacere modo ?  
[AESCHINUS and CTESIPHO sit on DEMEA.]
- DR. Consedere duces.
- DE. (*rising and rubbing his eyes*) Caelum fulgere  
videtur  
Omne Leonidibus ; sidera tot video.
- AE. Sed nunc, tempus adest, abeo : me patria poscit.
- HE. (*giving Aeschinus a Union Jack*) Et signum  
in quo sol non cadit, ecce, geras.  
Hoc signo vinces. Hoc tota Britannia Maior  
Undique per terras servat, honorat, amat :  
Hoc Australasiae nati Canadaeque sequuntur  
Sponte sua, proles matris amantis amans.
- AE. Non alias cupimus terras, non quaerimus aurum ;
- GE. Undique sit cunctis ius modo semper idem.
- AE. Parcere subiectis, sed debellare superbos,
- GE. Hic labor, hoc opus est ; et peragetur opus.
- HE. (*advancing towards the audience*)  
Florent pace ioci ; sed nunc bella horrida pacem  
Eiciunt ; dudum contegit illa caput.  
Forsan et esse nefas videatur tempore moesto  
Iungere ridiculis seria tanta iocis.  
Sed tamen (haud magnumst) pueris ignoscite,  
amici,  
Reddite et hoc nostra pro pietate, precor.  
Militiam nostros iam nunc videatis alumnos  
Velle pati duram, pro patriaque mori.  
In patriam populumque Domus non nostra  
carebit  
Officio : tantum nunc pia verba sonent ;  
' Semper alumnorum tollatur in aethera virtus,  
Semper prole recens floreat ipsa Domus !'



## THE 'ADELPHI,' 1899.

*To the Editor of the 'Elizabethan.'*

SIR,—The 'Adelphi' is a play about which there are widely differing opinions at Westminster. Some critics unhesitatingly pronounce it by far the dullest of the four plays, complaining that many of the scenes are insufferably tedious, while there is no pre-eminently 'great' scene to relieve the monotony. Others assert that this play is undoubtedly the best of the four. They support its claims to superiority by demonstrating that it does not depend like the others upon one particularly brilliant scene, but that the interest, which lies in the contrasted types of two pairs of brothers, is sustained throughout with much lively dialogue, full of subtle humour and many modern touches. Whichever of these two opinions may be used as a premise, they both point to the same conclusion, namely, that the 'Adelphi' is a play which requires unusually good, all-round acting to be a success at Westminster. The cast of 1899 did not fall far short of attaining this all-round excellence. At all events, the actors succeeded in amusing the audience; and if they did not meet with an enthusiastic reception on the first night, it was largely due to the fact that the thermometer had retired to appalling depths, and howling blasts raged round the auditorium. These atmospherical conditions may also have affected the stage, and probably account for a rather disappointing first performance. The second night showed considerable improvement; but on the third night the Play went with a wonderful swing throughout, all the actors being thoroughly at home in their parts, and receiving the unstinted applause they deserved. The usual faults were visible in various degrees in nearly all the parts—awkward entrances and exits, unnatural agitation, clumsy gestures of the hands, and a lack of spontaneity. But these are flaws in every play. We may set against them the usual merits of clear elocution and perfect knowledge of the text. As a whole the 'Adelphi' of 1899 was by no means below the Westminster standard, and there were no flagrantly weak spots.

The play opens with a long soliloquy by Micio, the easy-going bachelor. Mr. W. R. le G. Jacob made it dull, except for his 'Quod fortunatum isti putant, uxorem nunquam habui.' In the later scenes he was rather unnatural, and sometimes very exaggerated. He did not make a sufficiently good contrast to Demea. He improved considerably towards the end, but his gestures of annoyance were excessively comic. His elocution was very distinct, and he brought out his points well, especially 'Di bene vortant,' 'Communia esse amicorum inter se omnia,' 'Anum decrepitan ducam?' 'Istinc liberum?'

Mr. P. F. Lock made a very fair Demea. He

played up excellently to Syrus, and his scenes with him in Acts III. and IV. were the best things in the Play. His outbursts of indignation against Micio, and his simulated change of character, were equally well done. He was not quite word-perfect, but it is only fair to state that he had been 'out of school' with a severe cold. His best points were: 'Defessus sum ambulando,' 'Eugae, jam lepidus vocor,' 'Suo sibi gladio hunc jugulo,' and 'Optumam quidem mulierem.'

It is not often that the part of a slave is so well filled as that of Syrus by Mr. E. G. S. Ravenscroft. He forsook the noisy, clumsy drollery that is so often seen in the slave's part at Westminster, and brought out the quiet subtle humour of the crafty slave of Micio with great skill. On the first night he opened in a somewhat disappointing manner; but, gaining confidence, he improved rapidly right up to the end. On the second and third nights he was excellent throughout, especially in Act III., Scene 3, where Syrus parodies Demea; and in Act IV., scene 2, where he sends him off on a wild goose chase to find Micio. His expressions of surprise at Demea's change of character were very natural; and he did not overdo the 'drunk' scene, in which he very skilfully regulated the tone of his voice, raising it at the end of the sentence on such words as 'molliter,' 'lubuit,' 'sapientia.' At his exit ('sic agam') he evoked loud applause. He was irresistible when begging for his wife's liberty. Perhaps his best points were: 'Injeci homini scrupulum' (which for some reason is omitted in the Acting Edition), 'I sane; ego te exercebo hodie ut dignus es, silicernium,' and the single word, 'Abit.'

Mr. F. I. Harrison gave us two quite different representations of Sannio. On the first night he was not at all fierce; Syrus might say with truth, 'mitis est.' On the other nights he was much fiercer, but he brought out his sentences too slowly and deliberately, and occasionally laid the emphasis on the wrong words. However, he made the part amusing. The 'Hem!' was as comic as usual.

Mr. G. N. Ford showed considerable promise. His Aeschinus was a manly performance, and he made a good contrast to Ctesipho. His entrances were weak, and he did not know what to do with his hands. The long and difficult soliloquy in Act IV. was creditably given. We shall look forward to Mr. Ford next year.

Army examinations prevented Mr. A. C. L. Wood from taking a more important part than that of Ctesipho, but he succeeded in making this weak-minded young gentleman into a real and interesting person. His 'O mi Aeschine' was delicious. It was disappointing not to see him again in a longer part.

Mr. G. A. Bell made a rather uninteresting Sostrata, though, to tell the truth, there is not much in the part. His grief did not seem to be very acute.

Mr. H. D. G. Law was thoroughly at home in the part of Canthara, and made an excellent lady's maid.



He saved the opening scenes of Act III. from hopeless dullness.

Mr. A. A. Milne was somewhat stiff as the confidential slave Geta. Walking steadily to and fro across the front of the stage is apt to become rather a comic method of displaying agitation. His 'Ruerem, agerem, raperem, tunderem, et prosternerem,' was very well given.

Mr. A. S. Gaye has achieved the rare distinction of appearing in the same play in two separate years. His 'Au ! Au ! mi homo' in the part of Canthara in 1895 is still ringing in the ears of many who heard it. This year he took the part of Hegio (his brother's part in 1895), and made a very dignified old gentleman; he seemed genuinely shocked and distressed at Aeschinus' behaviour. At times both Mr. Gaye and Mr. Milne could not be distinctly heard at the back of the audience.

Mr. H. A. Roberts has every reason to be satisfied with his performance of Dromo.

The Prologue, which seemed longer than usual, consisted of some scholarly lines by the Headmaster. It was not very ably given by the Captain on the first night. Now that it has been given a fair trial, can we say that the recitation of the Prologue has proved a successful innovation? It is rather much to expect the Captain, who generally has his hands full at the Play, to learn some fifty Latin Iambic lines at very short notice; and it is doubtful if the ladies, to whom the first night is chiefly devoted, are very edified by the Prologue.

The Epilogue was from the pen of Mr. M. L. Gwyer, and on the first two nights did not meet with the reception it deserved. Seldom has an 'Epilogue' gone so badly as on the first night this year. This was partly due to the audience, which was chiefly concerned in keeping itself warm; partly to

the actors, who made very little effort to bring the jokes out; and partly to the jokes themselves, some of which were very deep. On the third night, however, the Epilogue was as successful as its predecessors—and this is no little praise. It was frequently interrupted by long rounds of applause. The lines inserted on the third night were very popular, though 'Bobs' is a curious Latin formation. Mr. Law was very amusing as 'Eboraci pulchra puella Novi,' and Mr. Bell's 'get up' was nothing if not striking. Mr. Harrison was far better in the Epilogue than in the Play; his French-Latin was very clever. Mr. Wood had a good deal to do with the success of the Epilogue on the third night, when all the actors, and not the least the 'crowd,' ably performed what was required of them. The Captain spoke the concluding lines eloquently.

The 'Lux Electrica' was a great improvement on the gas, especially for the footlights, though it helped to make Dormitory colder than ever on that awful first night.

I will conclude this feeble attempt at criticism with three questions: Why were the drop scene and curtain so badly managed? Why were the intervals between the Acts so long? And why did individuals in nineteenth century attire so frequently appear at the back of the stage? Believe me, Sir,

Yours faithfully,  
UNCLE.

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#### NOTICE.

*Photographs of the cast of the 'Adelphi' may be had on application to THE CAPTAIN, St. Peter's College, Westminster. Price 4s.*

**Moorat.**