



The Elizabethan.

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THE 'TRINUMMUS.'

THE 'Trinummus,' the only play of Plautus which has obtained a permanent footing on the Westminster stage, has always been the least popular with O.W.W. of those four which for some years past have been represented in regular rotation in the Dormitory. It was substituted, as the concluding speech of this year's epilogue reminds us, by the late Head Master, on account of its freedom from anything which could offend the taste of a modern audience, for the favourite 'Eunuchus,' said, by those who know it well, to be the masterpiece of Terence. The conservative feeling of Westminster is no doubt the main cause of the unpopularity of the 'Trinummus,' as compared with the plays of Terence; but it is also partly due to the dullness of many of the scenes, and the absence of action in the earlier acts of the drama. Yet to those who have studied the 'Trinummus,' as actors at Westminster, the play is not without a charm of its

own; and they will probably agree with us that it is not nearly so uninteresting as is usually said, and that, if it is approached in an unprejudiced spirit, there is a great deal of interest and humour in the characters, and in many of the episodes of the play.

The following is the plot of the 'Trinummus':—

In the 'Trinummus' the stock characters of Roman comedy—the pair of fathers and the pair of sons—are represented by Charmides, father of the dissipated Lesbianicus, and Philto, whose son is the more respectable Lysiteles.

Charmides was, as usual, an Athenian citizen of substance and position; but the extravagance of Lesbianicus had led him to undertake a voyage to Seleucia for the purpose of repairing his losses. He had committed his spendthrift son and his unmarried daughter to the care of his friend Callicles; and, before sailing, had secretly buried within his house a thousand pieces of gold. Lesbianicus, however, having spent all the money that could be otherwise raised, put up the house for sale. Callicles, to whom alone the secret of the treasure had been entrusted,

bought it for a small price, and took up his abode therein.

Act I. Scene 1.—At this point the action of the play commences. Megaronides, an outspoken friend of Callicles, has heard of the apparent baseness of his conduct, and comes to reproach him—a task which he undertakes with some zest.

Act I. Scene 2.—Callicles, in self-defence, is forced to reveal the secret of the buried treasure; and the wrath of Megaronides is instantly diverted against the busybodies who circulate such scandals.

Act II. Scene 1.—Act II. introduces us to Lysiteles, a young Athenian of good position, who has fallen in love with the sister of Lesbonicus. In a lyrical monologue he moralises on the ruinous results of dissipation, and resolves to lead a steady life.

Act II. Scene 2.—With commendable patience he endures what is meant to be an edifying lecture from his father; and his dutiful protestations induce Philto to allow, and indeed to forward, his marriage with the sister of Lesbonicus, even without a dowry.

Act II. Scene 4.—Philto accordingly makes this proposal; but Lesbonicus, much to the disgust of his faithful slave Stasimus, insists, as a condition of the match, that a piece of land, the last remnant of his fortune, should be given as his sister's portion. Stasimus, by audacious fictions, endeavours to persuade Philto to reject the land, and no final arrangement is concluded.

Act III. Scene 1.—When the curtain rises at the next Act, Callicles is informed by Stasimus of the proposed marriage, but can hardly believe the story, and goes off to ask the advice of Megaronides.

A despondent soliloquy of Stasimus is interrupted by the approach of Lysiteles and Lesbonicus, both much agitated. An animated dialogue follows.

Act III. Scene 2.—Lysiteles endeavours to prevail on Lesbonicus not to insist upon the dowry, forcibly depicting the impending ruin of the family. But Lesbonicus is proud and obstinate; he cannot endure the thought of what his fellow-citizens might say, were his sister, without a penny of her own, to marry so rich a man; and at last breaks away abruptly, followed by Lysiteles, Stasimus being left alone to paint, in a few graphic touches, his probable future as a soldier's man-of-all-work.

Act III. Scene 3.—Meanwhile Callicles, acting on the advice of Megaronides, determines to provide a dowry for the young lady from the hidden treasure. The difficulty is how to do so without arousing the suspicions of Lesbonicus, who would quickly make away with the remaining money if he became aware of its existence. Megaronides hits on the following device. A man is to be hired to personate a messenger from Charmides. The impostor is to pretend that he brings letters and a remittance in money for Callicles; and then all will be easily done. This plan is at once carried into effect.

Act IV. Scene 1.—Charmides, however, unexpectedly appears in person, having just landed at the Piræus after a bad passage. He dilates in some sonorous lines on the perils of the deep, and is just about

to enter his house when he encounters the sham messenger, the Sycophant, inquiring for the house of Lesbonicus.

Act IV. Scene 2.—In an amusing scene, Charmides, whose suspicions are at once aroused, questions the Sycophant as to his name and business. The Sycophant replies with evasive answers and preposterous absurdities, though he makes no secret of his pretended errand. When challenged, he cannot give the name of 'his friend,' who had entrusted the '1,000 gold pieces' to his charge; but even that only for a moment disturbs his self-assurance. At length Charmides discloses his identity, and demands the money. The Sycophant is at first incredulous, and, when finally convinced, covers his retreat with brazen impudence.

Act IV. Scene 3.—A second time is Charmides checked on the threshold of his house by the approach of Stasimus, who, being in great trouble about Lesbonicus, has added one more to his misfortunes by losing his ring at a wine shop. The master amuses himself for a few minutes with the half-drunken platitudes of his slave before Stasimus is aware of his presence. Then all the bad news comes upon him at once.

The recklessness of his son, the ruin of his property, the sale of his house, the supposed treachery of his friend—all these calamities overcome him, and he well nigh faints away.

Act IV. Scene 4.—The loud voices in the street bring out Callicles, spade in hand, from digging up the treasure. Charmides is quickly reassured and praises his friend's fidelity.

Act V. Scene 1.—In the last act Lysiteles congratulates himself on his good fortune (Act V. Scene 2) and introduces himself to Charmides as a would-be son-in-law.

Charmides readily consents to the marriage, and gives the 1,000 gold pieces as the dowry.

Act V. Scene 3.—The play ends happily with the forgiveness of Lesbonicus and his dutiful acceptance of the daughter of Callicles, and 'whomsoever else you shall enjoin,' as a wife.

This account of the plot is taken from that which appears in the new edition of the Play, and which was handed round at the performances.

The Prologue was written by Mr. C. E. Freeman, and was fully worthy to succeed those of Dr. Scott; and all who remember the unrivalled compositions of the late Head Master will know that no higher praise could be given to any prologue. After touching on the obituary of O.W.W. for the year, and especially commemorating the death of Bishop Short, it went on to dwell in language of singular grace and beauty on the retirement of Dr. Scott from the Head-Mastership, which he had held for nearly thirty years. This subject occupied the rest of the Prologue, the text of which, and also of the Epilogue, will be found on another page of this number.

The Epilogue was written by Mr. E. V. Arnold (Captain 1874-5).

The plot is as follows :

A Chorus of Labourers is discovered outside a public-house.

To them enters Stasimus, once a labourer also, who had enlisted for service in Egypt, and congratulates himself on his safe return.

Callicles, a country gentleman, next appears, spade in hand, as hard times have compelled him to work.

He asks for advice in his difficulties, but is interrupted by Lesbonicus and Lysiteles, now undergraduates, who enter in high dispute as to the merits of their respective Universities.

Lysiteles claims King Alfred as the founder of Cambridge, and boasts of superiority in athletics. Lesbonicus goes back to Brutus as the founder of Oxford, and boasts of victories in the boat-race. The old epigrams are quoted about the king sending a troop of horse to Oxford and a present of books to Cambridge; and 'The Birds' are pitted against 'Agamemnon.'

The dispute is broken off by the appearance of Philto and Megaronides, who air their respective hobbies.

Philto complains to them of the bad weather, which he thinks to be aided and abetted by Dr. Scott's brother at the Meteorological Office.

Lesbonicus proposes 'Art' as a panacea for all ills; Lysiteles suggests that the Chorus should find work in clearing out the Cam; Philto advances his Tunnel scheme; Megaronides his Canal.

The Chorus is divided in opinion, when Charmides appears, a British general, who complains that he is quite sick of honours and society, and the Lord Mayor's turtle-soup (or, as Stasimus suggests, 'conger-soup'), and proposes to join the brotherhood of labourers.

Then enters the Sycophant, who tries to beguile Chorus with 'bogus' telegrams, but is promptly suppressed at a word from Charmides, who had known him in Egypt.

The Epilogue concludes with a farewell to the late Head Master and good wishes for his successor.

A new edition of the play was used this year, edited by the Master of the Q.S.S. and Mr. Freeman.

FIRST NIGHT.

The performance on December 13 was very successful for a first night, and went off without any hitch beyond a delay in the appearance of Callicles in the Epilogue.

SECOND NIGHT.

Though this is usually considered the Old Westminster's night, the gathering of O.W.W. was unusually small, and the theatre seemed singularly empty. The chair was taken by the Earl of Devon, and among the guests were Sir

Patrick Colquhoun, Sir Rutherford Alcock, Sir Joseph Fayrer, Admiral Sir G. G. Wellesley, Vice-Admiral Phillimore, Bishop Kingdon, Mr. Ritchie, M.P., Archdeacon Farrar, Canon Duckworth, Mr. Justice Watkin Williams, the Master of the Charterhouse, and the late Under Master. We greatly missed Sir Robert Phillimore, who has been for twenty years an unfailing guest at the play, but was prevented by illness from attending this year's performance. We trust that he will recover, and be able next year and for many years to come to honour the Dormitory with his presence at our annual festival.

THIRD NIGHT.

The second night was not more remarkable for the fewness of O.W.W. present than this for the great numbers in which they mustered. A more appreciative audience we have never known at Westminster, and the applause was so intelligent and so frequent as to seem to contradict the common opinion about the unpopularity of the 'Trinummus.' The Dean was in the chair, and among other distinguished persons present were Lord Justice Bowen, Mr. Justice North, Mr. J. G. Talbot, M.P., Mr. Ince, Q.C., M.P., the Rev. Dr. Wace (the new Principal of King's College, London), the Rev. Dr. Haig-Brown (Head Master of Charterhouse), the Rev. Dr. Moss (Head Master of Shrewsbury), and the Rev. J. Marshall.

So ended the play of 1883.

Play Notes.

Great success attended the repetition by Charmides on the third night of the play of the now ancient joke, '*Strenue runne in Pireum.*'

It is not a little curious to note how soon this jest, which originated as a *lapsus lingue* in 1869, has become an old custom, which Westminster Q.S.S. would unwillingly let drop.

The effect of the scene in which this phrase occurs was greatly heightened by the accident which happened to Charmides's moustache. We cannot call an event which produced such delight among the audience a hitch. Indeed, some have even said that it was the greatest hit of the evening.

To the Editor of 'The Elizabethan.'

SIR,—The 'Trinummus' of 1883 will be memorable in the annals of the Westminster Play as having been, in some sense, the starting-point of a new era. A new Head Master has succeeded to the chair of Camden, of Busby and of Vincent, and has seen his reign inaugurated by the annual festival of

the School. The 'Trinummus' itself has appeared under new conditions, a new acting edition of the text having been placed in the hands of the actors, which has, it is to be hoped, brought the play, as performed at Westminster, more nearly to the original form in which it first appeared at the Megalesian games. Those who read these lines will perceive yet another new thing—though one, I trust, that is merely temporary. They will miss in this letter the familiar hand of your esteemed correspondent E. G. H., whose annual *critique* of the play has become a Westminster institution to all readers of *The Elizabethan*. They will regret to hear that the state of his health has this year prevented his fulfilling his accustomed rôle; and while they sympathise with him, they will, perhaps, compassionate me, who more than a month after the last performance of a play which I had witnessed with anything but a critical eye, am called upon, at very short notice, to supply his place as best I can. This must be my apology for my shortcomings; combined with the fact that I write almost entirely from memory, and cannot lay claim to anything more than a superficial acquaintance with the merits and demerits of the 'Trinummus.'

Though it does not come strictly within my sphere to do so, I must crave your indulgence for a word on the subject of this year's Prologue; by which I do not mean the allegorical prelude to the 'Trinummus,' but the Prologue proper, delivered by the Captain of the School. It would be mere presumption in me to praise the elegance of its style; its merits as a composition received ample recognition in the daily papers, which justly observed that it was well worthy to rank with the best compositions of the late Head Master. That this is no small praise will be allowed by all who know the brilliant series of Westminster Prologues written by Dr. Scott, which remind those who read them of the well-known lines:—

'Nequiret ipse, quamvis sit redux, magis
Terentianus esse vel Terentius.'

It is rather of the subject of the Prologue that I would speak—and the main subject is a worthy one—of Dr. Scott himself. All who know him regretted his inevitable absence from what was the first Westminster Play for nearly thirty years over the production of which he had not watched; but all who heard the heartfelt applause which greeted every line of the Prologue which spoke of his unflagging energy for his School, and his unselfish devotion to her interests, knew that, though for a short time he was prevented from appearing as her honoured guest, it would be long before his many services to her would be forgotten. In the play itself, as it chanced, there were lines which recalled him to the memories of those present. I allude to the passage in Act I., in which Megaronides tells how

'Adesurivit et inhiavit acrius
Lupus: observavit dum dormitaret canes:
Gregem univorsum voluit totum avortere.'

When those who are acquainted with the last few

years of the history of the School heard Callicles reply

'Fecisset edepol, ni hæc præsensisset canes,'

I am mistaken if the hearts of some of them did not go out towards Dr. Scott, the 'acer defensor Domus.'

It is now my duty to speak of the 'Trinummus' itself; and I do so the more reluctantly because I know that my opinion is heretical. I know, however, that I do not stand alone in it even at Westminster; and for a confirmation of my views I can go back to Rome itself. Most of us in the course of our passage through the shell heard the well-known sneer of the refined Horace on the subject of Plautus's plays; and we were taught, if we did not know it already, that his decision had been pretty generally reversed by the verdict of posterity. Still, those of us who know something of the 'Trinummus' (and of the 'Trinummus' alone) were tempted to think that there might be something in Horace's opinion after all; and I remember a theory, founded, I fear, on no good authority, to the effect that Horace had on one occasion witnessed a performance of the 'Trinummus,' and had been so bored that he not only avoided the theatre when Plautus was announced thereafter, but, having been thus prevented from becoming acquainted with that author's other works, penned his celebrated criticism under the influence of unpleasant recollections of a single play. I hope, then, that I have made it clear that I am not so audacious as to follow Horace in his unsparing denunciation of Plautus and all his works; what I do venture to assert is this, that the 'Trinummus,' as compared with Plautus's other surviving plays, is decidedly uninteresting; that the daily papers are wrong in quadrennially stating that it ranks in the estimation of a Westminster audience with the 'Andria,' the 'Adelphi,' and the 'Phormio'; and that it requires really skilled handling on the part of the cast to make it go at all well on the Westminster or any other stage. I will go further and say that, when the play is on the stage, the interest is apt to flag in the long acts which lead up to the dénouement; that the scene commonly known as the Sycophant scene is the only one in the play which reaches the highest level of Plautine comedy; and that, making every allowance for the mutilated condition in which some critics suppose Act IV. to have come down to us, there is evidence to show that the latter part of the play was scamped in its workmanship.

The 'Trinummus,' however, when we consider its fitness for representation on an English stage, possesses one great advantage over its fellows. It is eminently moral. I do not only mean that there is scarcely any need of a pruning-knife to cut away or tone down objectionable passages, but that the whole play absolutely bristles with moral sentiments to an extent that at times is positively wearisome. We (I mean the average members of the audience) are very soon tired of the prudential virtues of Lysiteles; we are apt to become bored even by Stasimus when he gives vent, as he does in Act IV. Sc. 3, to mere maudlin moralising; and if we appeal from the last-named character when painfully drunk to Philto, who is at least as

painfully sober, we are met by a regular Gatling battery of pious platitudes. The students of Girton, we are told, lately performed a Greek tragedy; in case they ever turn their attention to Latin comedy, the 'Trinummus' will certainly be the play selected for representation by the well-regulated female mind. Pallas Athene herself might enact the part of Philto, owl and all. And the worst of it is that all this very heavy material has to be met by the actors as well as by the audience. Happily the burden does not fall equally on all of them. Callicles is a really delightful character, and the more so because he does not think it necessary to parade his virtues. Megaronides is straightforward, and does not stand on too high a level. The part of Charmides is a happy mixture of the comic and the pathetic. Stasimus is only moral when intoxicated. The Sycophant is never moral at all. Lesbonicus, at any rate, has no humbug about him; whatever may be his faults, he is always a gentleman. We could wish, however, that Plautus had not thought it necessary to engage him in the last few lines of the play to a young woman whom the audience have never heard of, especially if we are to assume that she shared the qualities which Callicles in the opening scene attributes to her mother. In these days it is certainly Lesbonicus, and not his father, who would have gone abroad; and, making all allowance for the sincerity of Lesbonicus's repentance, he does not strike us as a man who is likely to turn out a success in that domestic paradise where (as a rule) there is weeping and cutting of teeth.

I have, perhaps, said enough to show that a cast which plays the 'Trinummus' has uphill work before it. I need only add, what all know, for the purpose of completing my argument—namely, that the long dialogues, in which a third person so seldom intervenes, must never, when in the hands of the actors, be allowed to fall flat, but that every possible point must be extorted from them; and that the long soliloquies, which are apt to become even more uninteresting, will always tax the powers of their exponent, however able, to the utmost. For an audience of average calibre cannot be expected to take much interest in the not very original remarks made by Lysiteles on the subject of love, with which Act II. opens; and they are apt to become impatient during the prolix thanksgiving to Neptune, with which Charmides begins Act IV., while all who hear him are thirsting for the arrival of the Sycophant. And when Charmides has seen the Sycophant safely off the premises, all real interest is over, and the rest of the play in inferior hands readily becomes a very dead-alive performance.

Inferior handling, however, was certainly not the characteristic of the 'Trinummus' of 1883. The performance, as a whole, was above the average; the entire caste had evidently worked at the play in a painstaking and conscientious manner, and they scarcely allowed a point to escape them. Their audiences, perhaps, did not fully appreciate some parts of the performance at their proper value. For instance, the passage—perhaps the most beautiful in the play—beginning 'Di divites sunt: deos decent opulentia et factiones,' admirably delivered as it was

by Philto on all three nights, failed to obtain at the hands of the audience the recognition which it certainly deserved. Again, perhaps the best hit in Stasimus's part—the *parentes liberis parâ προσδοκίαν*, in Act IV., Scene 3—was on one night, at least, passed over almost without notice. Further instances might be given. Strange to say, hardly one of the cast was quite letter-perfect even on the third night; and several of the actors appeared to strain their voices in an unnecessary manner. With the exception of a bad hitch at the beginning of the Epilogue on the first night, and an unlucky accident to Charmides's moustache on the third, the arrangements worked admirably.

I now come to the most invidious part of my task, and the part to which I feel myself most unequal—namely, the duty of criticising the individual merits of the *dramatis personæ*. I shall endeavour to guide myself as far as possible, not merely by the opinions of the press, but also by the verdicts pronounced in Dormitory on the play nights themselves. And if I seem hypercritical, I would beg those whom I offend to remember that

'Amicum castigare ob meritam noxiam
Immense est facinus; verum (I trust) in ætate utile
Et conducibile.'

Those who act on the Westminster stage have to stand the fire of a criticism, which is somewhat searching at times, in the columns of the London press, which pays Westminster actors a decided compliment in not meting out to them the indiscriminate laudation which generally is half contemptuously bestowed on theatrical amateurs, but in expecting from them something above the ordinary level of amateur performances. Those who have stood that fire, scathed or unscathed, need hardly fear a friendly critic who speaks from the pages of *The Elizabethan*.

To begin, then, with the two allegorical personages who speak Plautus's Prologue. Mr. A. S. Waterfield, as Inopia, would, in my opinion, have done better to leave his pocket-handkerchief, as former Inopias have done, behind the scenes; firstly, because the introduction of that useful article in the hands of a walking allegory is rather contrary to dramatic propriety; secondly, because a pocket-handkerchief is, as a rule, rather conspicuous by its absence in cases of extreme destitution; thirdly, because there is not the slightest reason for Inopia's being plunged in such depth of woe, inasmuch, as was observed by a critic in the *Globe*, 'Plautus seems to have induced her with a state of happy unconsciousness and ignorance as regards the future.' With this one exception, Mr. Waterfield did all that could be expected of him in his very brief part. Luxuria, in the person of Mr. C. F. Rogers, delivered her address to the audience with much graceful persuasion. Mr. Rogers looked his part; and altogether the impersonation was a happy one, and was duly appreciated by the audiences on all three nights.

I now come to the play itself. The Megaronides of Mr. J. A. R. Brookes was a success. Mr. Brookes appeared to have some difficulty in modulating his voice, and was at times a little stiff—but only at

times, and then only a very little more so than the nature of his part demanded. His *pièce de résistance* was of course his attack on the *scurræ* at the end of Act I., in which he was at his best, bringing the house down on the third night. Mr. C. J. Shebbeare, as Callicles, was thoroughly at home throughout a long and trying part, in which he never allowed himself to flag. He was perhaps at his best in his scene with Megaronides, in Act I.; and in his appeal, '*Hascin' mi propter res malas famas ferunt,*' he reached real pathos. If he had a fault it lay in this—that he retained rather too much composure when he found himself the butt of the Athenian busybodies; in the words of a critic, he 'might have made "the good man pained" a trifle more visible.' If anything could cure people of the impression that Lysiteles was a hopeless prig, it would be the treatment that this difficult part received at the hands of Mr. S. H. Clarke, who grappled as successfully as anyone could with the difficulties presented by the thankless soliloquy at the beginning of Act II. This act, which runs a terrible danger of falling flat in inefficient hands, improved with each performance, and reached a really high standard. Much of its success was owing to the excellent manner in which Mr. C. C. J. Webb played the part of Philo. Mr. Webb was fortunate in a good make-up, and wisely resisting all temptation to indulge in burlesque, threw himself into his part with a dry humour which at times was irresistible. His horror-stricken outcry of '*Sine dote uxoremne*' was greeted with a roar of laughter; Mr. Clarke here and elsewhere playing up to him admirably; while in the latter part of the act, Mr. Webb was spiritedly supported by Messrs. Lowe and Bethune, as Lesbonicus and Stasimus. So successful, indeed, were all four characters, that Act II., on the third night, was pronounced by competent critics to be by far the most finished part of the performance.

Mr. H. P. Lowe threw himself into the part of Lesbonicus with a spirit and *abandon* that did him great credit. A weak Lesbonicus is very apt to make a weak '*Trinummus*'; but Mr. Lowe showed himself a tower of strength, as those who acted with him must soon have found. Mr. Lowe's weak points were his manner of receiving Stasimus's asides and his by-play, which was rather jerky; but a little trouble will soon correct faults which perhaps were the result of a nervousness which certainly was not apparent in other parts of the impersonation, and we shall expect great things from Mr. Lowe in the play of 1884. As Stasimus Mr. M. R. Bethune made a decided hit. He was prudent in refraining from exaggerating his part, although so much of the comic business was in his hands; and the frequent applause he received, particularly during the latter half of Act II., abundantly testified the approbation of his audiences. He was weakest in his drunken scene; one of the most difficult passages in the play, be it observed, to interpret properly.

On the Charmides of Mr. P. Druitt I do not like to pronounce very positively, inasmuch as widely differing opinions have been given about it. Mr.

Druitt did quite enough to show that he was a really admirable actor, but fault was found, I think justly, with his conception of the part of Charmides. Charmides can hardly be considered as a dotard, but rather as a practical man of business, who on his own ground is equal to any number of Sycophants. Mr. Druitt's impersonation, clever as it was, favoured the former interpretation. His by-play was capital when he did not burlesque it; but his make-up was a great deal too old—possibly to give point to the Sycophant's remark, '*ad istanc capitis albitudinem.*' Mr. Druitt was good throughout in the pathetic portions of his part, but not equally so in the comic. Credit must be given him for the originality with which he struck out and sustained his own line, but he missed by doing so several very effective points in his scene with the Sycophant. Mr. F. H. Collier, who had to sustain the last-named part, had plenty of humour, but was hardly sufficiently off-handed, and had a tendency to drawl. Several of his points were really admirably given, but his exit was mismanaged, which was a pity, as, if properly done, it might be made very effective.

One word on the fourth scene in Act IV. Whether a passage has been lost there or not, I have no hesitation in saying that the sudden withdrawal of Callicles and Charmides to the back of the stage, where the explanation is supposed to take place in an aside, was a most awkward expedient, and one which, I trust, will not be repeated in future. The difficulty, if there be a difficulty, is not so great as to justify such a clumsy way of getting out of it; and surely it is sufficiently met by the subsequent words of Callicles, '*Intus narrabo tibi et hoc et alia.*' The audience do not want to hear all the story over again; but, if Callicles has explained everything in an aside on the stage, why should he invite Charmides to listen to it again behind the scenes? The somewhat sudden conversion of Charmides to renewed faith in his old friend's fidelity might easily be accounted for by the joy which Callicles manifests on seeing him—a joy which a guilty man would hardly have expressed so readily.

I have nothing more to add, except it be this, that of late years it has been increasingly manifest that the Westminster Play is the subject of a really careful labour, which not only heightens the merits of each individual performance, but adds to the long-established value of the institution as an educational factor. That such a state of things may be zealously maintained it is the duty of the Queen's Scholars to strive. They are, perhaps, not aware of the interest which Old Westminsters and others take in their work upon the stage. I can only assure them that that interest is great. And should any mistrustful person say of me in the words of Charmides, '*Hic homo solide sycophanta est,*' I cannot better close this letter and the subject than by adopting the Sycophant's *alias*, and subscribing myself

Yours faithfully,

'PAX.'

PROLOGUS IN TRINUMMUM,

1883.

Mutare multa tempus et casus novos
 Adferre fas est : vicibus alternis eunt
 Amara lætis mixta, gaudio dolor.
 Et rite, nobis festus ut reedit dies,
 Plorare alumnos more fit, quos debita¹
 Acerba mortis abstulit necessitas.
 Senem illum verbis dulcem prosequar piiis
 Ex quatuor comitibus unum, qui simul
 Commune munus impigri susceperant :
 Australiæ Africaeque longinquis locis
 Qui fundamenta jecerant Ecclesiæ.
 Insignis inter socios, in fidelibus
 Fidelis, tandem patriæ redditus sæ
 Placida labores morte finivit graves.
 Nec cæteros tacerem, ni luctus recens
 Majorque adesset cura, quod nuperrime
 Scholæ magister ille præstantissimus²
 Honoris annum pæne post tricesimum
 Sese abdicarit, integris jam viribus,
 Pietate abreptus ; cujus et laudes velim
 Memorare, quales tempus ac locus sinit,
 Non quales meruit : unica ut sollertia
 Puerorum mentes cultor erudiverit,
 Novumque veterum scriptis inspirans decus
 Latinam ut illustrarit eloquentiam,
 Et quidquid Græcis gloriæ insit artibus :
 Ut literarum amator et scientiæ
 Parem ipse amorem cæteris incenderit :
 Ut eo fovente nostra creverit Schola,
 Adauca pueris undique adfluentibus.
 Quam promptus in consiliis, qua prudentia
 Perfecit auctor, quanto sermonis fuit
 Nitore ! et æmulari Plautinos sales
 Peritus, ideo laude vel dignissimus,
 Quod impiger, laboris prodigus sui,
 Largus, benignus, acer defensor Domus,
 Commune proprio semper prætulit bonum.
 Cui fausta nos precamur omnia, quem Schola
 Amica amicum, memorem mutuo memor,
 Absens absentem diligit, desiderat ;
 Et prole felix tot virorum illustrium,—
 Hæc quorum famam testificantur mœnia,
 Hæc quorum terra relliquias complectitur—
 Ut filium jam mater adscribit choro.

¹ Right Rev. Augustus Short, first Bishop of Adelaide.² Rev. C. Broderick Scott, D.D.OBITUARY OF OLD WESTMINSTERS SINCE
THE PLAY, 1882.

JAMES ARTHUR WILSON, M.D., M.A. Oxon., late Senior Physician of St. George's Hospital, Election 1808, Double First Class, 1815, Radcliffe Travelling Fellow, 1821, aged 87 ; GEORGE E. POLLARD, Esq., Election 1867, aged 30 ; CHARLES C. MACNAMARA, Esq., B.A. Oxon., Barrister-at-Law, Election 1872, aged 25 ; G. B. WINGFIELD DIGBY, Esq., T.B., aged 85 ; CUTHBERT E. ELLISON, Esq., M.A. Camb., Barrister-at-Law, late Police Magistrate for Lambeth, Election 1832, aged 65 ; Sir THOMAS TYRINGHAM BERNARD, Bart., Lieut.-Col. of Royal Bucks Yeomanry, High Sheriff of Bucks, 1816, M.P. for Aylesbury, 1857-65, T.B., aged 92 ; FREDERICK P. TOMLINSON, Esq., Barrister-at-Law, T.B., aged 37 ; Rev. JOHN ALINGTON, M.A. Oxon., for 49 years Rector of Candlesby, Lincoln, T.B., aged 81 ; HENRY FREDERICK TURLE, Esq., late Editor of 'Notes and Queries,' T.B., aged 47 ; Colonel EDWARD T. SHIFFNER, late 54th Regiment, Election 1842, aged 55 ; Rev. WILLIAM FRANCIS HOTHAM, M.A., Oxon.,

EPILOGUS AD TRINUMMUM, 1883.

DRAMATIS PERSONÆ.

MEGARONIDES . . . a Manchester Merchant.
 CALLICLES . . . an Agriculturist.
 LYSITELES . . . a Cambridge Undergraduate.
 PHILTO . . . a Railway Director.
 LESBONICUS . . . an Oxford Undergraduate.
 STASIMUS . . . a Soldier returned from Egypt.
 SYCOPHANTA . . . an Adventurer.
 CHARMIDES . . . a British General.
 CHORUS : CALLIAS, CHARES, CALLIPPUS, CALLIDEMIDES,
 CHARICLES, and other labourers formerly employed
 by Callicles.

AD TRINUMMUM.

Enter CHORUS.

CALLIAS. Fossores sumus. CHARES. Is labor est—
 CALLIPPUS. Hoc robore dignus !
 CHARICLES. Nudus ara, nudus—(*pointing to the shirt-
 sleeves*) CALLIAS. Nudus, amice, bibe !
 (*They seat themselves on a form : beer is
 brought out to them.*)
 CHARES. Quando ex Ægypto Stasimus, collega, redibit ?
 CALLIP. Protinus.

(A loud laugh behind the scenes.)

CHARIC. Iste sonus non procul esse docet.

(Enter STASIMUS.)

STAS. Qua te lætitia, exoptata Britannia, rursus
 Conspicio, atque albo quæ juga sole nitent !
 Mi placet ars belli—sed non plebs squalida Nili :
 Miles ego, haud pacis tutor adesse volo.
 Immensum pelagus terrasque videre remotas
 Magnum est : exclamo sesquipede auctus (*draw-
 ing himself up*), io !
 Ludibrio tamen immodice jactantibus undis
 Sufficit—experto crede—jacere semel.
 Nunc mihi terra pedem sustentat firma : (*sways
 violently to one side, planting his legs far
 apart.*) Quid istud ?
 Agnoscunt iterum munera sueta pedes.
 (*Seeing the drinking party.*)
 O fortunati nimium—salvete, sodales ! (*embraces.*)

for 30 years Rector of Buckland, Reigate, formerly Fellow of All Souls', Election 1833, aged 64 ; Right Rev. AUGUSTUS SHORT, D.D. Oxon., 1st Bishop of Adelaide, formerly Tutor and Censor of Christ Church, Public Examiner, 1833-4, Bampton Lecturer, 1846, Election 1816, aged 81 ; FRANCIS L. LEEMAN, Esq., B.A. Cantab., T.B., aged 29 ; EGERTON VENABLES-VERNON-HARCOURT, Esq., M.A. Oxon., late Registrar of the Diocese of York, Busby Trustee, Double First Class, 1824, Election 1818, as Egerton Venables-Vernon, aged 79 ; MAURICE CHARLES MERTTINS SWABEY, Esq., D.C.L. Oxon., late Chancellor of the Dioceses of Oxford and Ripon, Commissary of the Dean and Chapter of Westminster, Author with Dr. Tristram of the well-known 'Reports,' Election 1835, aged 62 ; Rev. CHARLES RANKEN, M.A. Oxon., Election 1810, aged 87 ; GRAHAM FRANCIS MOORE-MICHELL-ESMEAD, Esq., Barrister-at-Law, Election 1820, as Graham Francis Moore, aged 77 ; FRANCIS MARCET, Esq., F.R.S., Election 1817, aged 80 ; Hon. and Rev. EDWARD SOUTHWELL KEPPELL, M.A. Cantab., for 59 years Rector of Quidenham, Norfolk, formerly Deputy-Clerk of the Closet to Her Majesty the Queen, Hon. Canon of Norwich, T.B. aged 83.

CALLIAS. Salve. CHARES. Ut nos Stasimum jam rediisse
juvat!
STAS. Acer sum— CALLIPPUS. Fugitor— CHARICLES.
Cum conjux instat— STAS. Onusque
Ferre capax tergo— CALLIAS. Vinaque ventre
(*offering him beer*). STAS. Bonum est.

(*Enter CALLICLES, in shirt-sleeves, with a large spade.*)

Sed quis adest? CHARES. Herus est. STAS.
Quantum at mutatus ab illo!
CALLIPPUS. Salve. CALL. Et tu. STAS. Salvus sis
mihi, resque tuæ.
CALL. Posce nihil: dono nulli nihil. STAS. O! *nihil-*
ista es?
Dic mihi, quid tecum est? οἴχ'ερ' amictus, here.
Sum Stasimum. CALL. Quid, num ipse redisti?
(*shaking hands.*) STAS. Ipsissimus: at nil
Argento dives, dives honore, rogo.
Quam debes, certe, dabis, optime, *semicoronam*.
Sed quid ais? tristis stas. Iterumne fodis?
Ne pete thesauros: irritamenta malorum
Sunt—olim hoc didici—quæ effodiuntur opes.
Sis modo miles! CALL. Agricultorem tempora

sæva
Hæc, Stasime, haud ludis apta iocisque, pre-
munt.

Quod sero cunque, tribus tantis minus evenit—
STAS. Illud

Dixi: pendebis mox, here; quære fugam!

CALL. Emigrabimus (CHORUS *applauds*): hic maneo, quos
consulam, amicos.

STAS. Me rogites: aliquid tu cere—suggere—brum.

Stultus ego haud minus ac tu. Nos recreare
bibendo

Proderit: hæc domus est publica. CALL. Eas:
maneo hic.

(*STASIMUS seats himself at the beer-table. CALLICLES*
paces the stage in deep thought. Enter LYSITELES and
LESBONICUS, in dispute.)

LYS. Ad Camum duxit primos Aluredus alumnos,
Rex bonus, offa bonum si negat esse coquum.

LESB. Fundator nobis Trojanis Brutus ab oris:
Hic tulit Hispanos, lumina clara, senes.

CALL. Quid, juvenes? Isis præestet Camusne vicissim
Certatis? Judex, si placet, æquus ero (*joins*
them).

LESB. Nobis rex equites—sane negleximus illud—
At vobis dedit—hoc defuit ante—libros.

LYS. Vos bene cognovit vim pro ratione tenere;
Nos ratio contra, haud vis alia ulla, movet.

LESB. Remorum Oxonius—certum est—certamine præ-
stat:

Ut per aquas fusco navis honore volat!

CALLIAS. Ipse decem posui a Camo. CHARES. Ast ego
ab Iside centum.

CALLIPUS. Dives ero, quisquis vicerit, arte mea.

LYS. Multipliciter excellit, concedas, Granta palæstra;
Aptior hæc longo curriculoque brevi.

LESB. Cassandram nostram, dic, quis non horruit? LYS.
Immo

Ecquis non nostras, te rogo, risit Aves?

LESB. Lux electrica nos—CALL. Jamjam concede. LESB.
Quid illud?

CALL. Longa patri *ratio* vix placitura manet.

CALLIAS. Quis venit?

(*Enter PHILTO and MEGARONIDES with ornamental*
spades, typical of the Channel Tunnel and Manchester
Ship Canal.)

CHARES. Hic maior Mancastri—CALLIPPUS.
Rexque viarum
Ferrearum ille, locis scit simul esse decem.

MEG. Non contemnendum vetus illud 'Aqua optima
rerum,'

Nec minimam in nostra senseris urbe sitim.

Gens sicca, ebibimus primum *Cottonopolite*

Quidquid fons puræ et porrigit amnis aquæ:

Tum regio didicit nobis servire remota,

Liquida nec cessant ferre tributa lacus.

Deest navalis adhuc via: nondum 'excelsior'
unda

It maris: hoc etiam pala magistra docet.

PH. Orator veluti *Clarus*, nunquam mare amavi;

Est cordi gemina urbs, non gemina illa raris.

Sit propria hæc Anglis tellus, ut proxima Gallis,

Quod subter medium est, hoc *speculator* habet

Sive senatores cænant seu jurgia ducunt,

Sub pelago jungent ranaque bosque manus.

CALL. Salve, Philto, et tu quem versu dicere non est,

Salve; consilium, est seria causa, date.

Sol olim, Eois e sedibus editus, orbem

Rexit, et agricolis aurea sæcla dedit:

Exacto, Hesperiiis accessit *Δίως* ab undis

Nosque, viri cari fratre juvante, premit.

Hic sævo imperio et multo gravat imbre colonos.¹

Vos quo se vertat nostra, docete, fuga!

STAS. Consilium belli est; collegæ, attendite (*stands at*
'attention'; the rest group themselves on both
sides of the stage, assuming more or less suc-
cessful military attitudes). LESB. Quid fit?

Et nostra intererit; da mihi pauca loqui.

(*Clears his voice and assumes oratorical attitude.*)

Arte labor dulcis; caret arte Britannia, dives

Argento; vestrum est hoc, vocat Isis, opus.

Cedant arva hortis tandem, pulsoque Philistro

Gratia, perpetuo vere, quæque siet.

CALLIAS. Ver placet—CHARES. Atque quies. CALLIPPUS.

Ubi merces nostra? CHARICLES. Cibusque?

LESB. Accedent violæ, lilia, myrtus, aquæ;

Tum virtus sua erit merces! (*is laughed down.*)

LYS. Fossoribus usus

Ad Camum est; transit qua freta nota Charon

Portitor—haud primus præclari heu! nominis
ille—

Pons crescit: tum spes nostra, cloaca, venit:

Butyra ibi longa, et Cantabrigiense tomaclum

Hospitio, et pressi copia lactis erit.

CALLIAS. Hoc melius. CHARES. Tun'is? CALLIP. Ne det

fortuna—CHARIC. Quid? CALLID. Istic

Vina vetat *legio cærulea*, potat—aquam.

PHIL. Nugatum satis est; etiam qui junior, errat.

Nos audi: magnum est quod meditamur opus.

Utile erit, terram terræ conjungere—MEG. Sic

est.

PHIL. Ut nova sit plaustris—MEG. Navibus immo via.

CALL. Quid facietis? et hic audit vir honestus, et ille:

Et patriæ, et lucrum quærit uterque sibi.

MEG. Vos mecum via Londinio-zephyro-borealis

Mox feret. PHIL. At mecum Londini-euro-nota.

¹ Mr. R. H. Scott, of the Meteorological Office.

CALLIAS. Quid fiat? CHARES. Plus hic promittit—
CALLIPPUS. Amœnius ille.

(The CHORUS divide into two parties on the sides of
PHILTO and MEGARONIDES respectively.)

CHARICLES. Sic sese hemichorus scindit ab hemichoro.

(Enter CHARMIDES.)

CHAR. Quid faciam; tædet vitæ me, et tædet honorum:
Inter collegas tædet adesse pares:

Tædet, quo dominus major me invitat, adesse,
Est et *turturæ* juris in urbe nimis.

STAS. Gerræ! congeries congrorum incongrua jus est,
Nec minimum frustum *turturis* invenias.

CHAR. (to PHILTO and MEG.) Si quæ vos voltis, nondum
peragenda putamus,

Quæ tamen hic spirat vis, animique placent.
Namque ut Romanus quondam bellator, et idem
Fossor erat, virtus hic viget, atque labor.

Ægyptus poscit me vosque. STAS. Ego in
urbe manebo:

Civica contemni *jura* dapesque nefas!

CHAR. Hæc, infelici tot bello heu! passa, Canalem
Terra novum, pacis nunc sibi poscit opus.

Non ego jam miles, sed gloriior esse *laborans*:

Omne meum, omne tuum nostrum erit! (*he
distributes his sword, cocked hat, etc.,
among the Chorus*). CHOR. Heia! placet.

CHAR. O! Fratres, salvete, novi, me adsciscite fratrem!

CALLIAS. (*boxing his ear*) Esto liber! CHAR. Ehem!

(Enter SYCOPHANT.)

Quis venit? hinc, scelus, i.

SYC. Credin' heri natum aut iniussu matris abesse?

Tam modo—id æstimo non—Americanus ait.

Quos ego non vidi, montes, silvasque, lacusque,

Quas statuas, picta et carbasa, templa, fora!

Oceanum terrasque *Coquo* duce et auspice visi,

Forsan eam ad cælum mox soliumque Jovis.

CALLIAS. Hic festivus homo est. CHARES. Pudet hunc
audire—CALLIPPUS. Jocosus

Quid non scit? CHARICLES. Vobis volt dare
verba, cave.

SYC. Quin cives migratis, ubi integra Canada terris,
Africa ubi gemmis atque adamante nitet?

τηλεγραφήματα quin legitote novissima: (*aside*) *boga*;
Crevit ut e verbis fabula tanta tribus!

(*Produces a bundle of papers.*)

Quisque obolum pendat; sic noverit omnia. CHAR.
Castris

Quem prius extrusi: quin fuge, ne mora sit.

Tun' æra elicies, ficta spe, furcifer, auri?

Ægypti posthac sis, scelerate, memor.

SYC. Di male te perdant! (*to the audience*) me pauca
audite loquentem

Vos, spectatorum circule magnanimùm.

CHAR. (*who has meanwhile recovered his military bearing*) Auferte hunc jubeo. STAS. Fiet. CHAR. Pro-
perate.

(STASIMUS attempts to carry off SYCOPHANT, he is kept
back by the CHORUS, who dislike the new tone of
CHARMIDES: he changes it.)

CHAR. Quirites!

(*Aside*) Hoc titulo plebem conciliare decet.

(SYCOPHANT is carried off.)

Sic vos huc iterum, veteresque novique patroni,
Invitat solitis Plautus adesse iocis.

Sed dolet excussum sese rectore, Trinumnum²

Qui præscena in nostra jussit habere locum.

Qui præsens vetuit sese laudari, absens

Audiet, hoc nolit, verba, velitve, tria.

Illum æquatus³ 'Ager Vincens,'⁴ Tamesisque celebri

Remige, et⁵ ingenius artibus usa Domus,

Auctorem agnoscit, majorque⁶ frequentia, et⁷ æqui

Fines, nec minimum⁸ Bibliotheca nova.

Illum inter doctos, patriæ tot lumina, alumnos

Illustrem mater vindicat alma chorum:

Nec minus instantem, puero ut non unicus esset

Ut legat et scribat connumeretque labor;

Immo ut sit corpus durum patiensque laborum,

Sit mens maiorum dictaque et acta tenens:

Se regat ipse puer, propriique oblitus, honesta

Commoda totius corporis arte petat.

Sic nova si antiquis caute conjungere fas est,

Incrementa domus quis fore magna neget?

Is vivat vigeatque, loco qui accedit; et usque

Hæc Schola clara novis floreat auspiciis.

(*To the actors*) Ite intro ad calicem; haud sine
libertate Decembri

Ludimus: (*to the audience*) et plausum vos veniam-
que date.

² 'Trinummus' substituted for 'Eunuchus,' 1857.

³ Raising and levelling of 'Fields.'

⁴ Restoration of 'Water.'

⁵ Introduction of Music and Drawing.

⁶ Numbers of the School doubled under Dr. Scott.

⁷ Settlement of School property, 1868.

⁸ The movement for a Library set on foot by Dr. Scott before his resignation.

floreat.