



The Elizabethan.

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THE 'TRINUMMUS.'

FOR the fifth time the 'Trinummus' of Plautus has been represented at Westminster. It is now nearly twenty years since that play superseded the 'Eunuchus' of Terence on the Westminster stage, and occupied the place which the latter used to hold among the four comedies to which our attention is successively directed; and thus, according to rule, the 'Trinummus' should be approaching its sixth representation (it having been originally produced here in 1860) instead of having only just completed its fifth; but since 1869 it has twice taken five years instead of four to come round in due course, the Play having been omitted in 1870 and in 1876. It has therefore had the less opportunity of becoming familiar to its audiences, and of surmounting the prejudices against which it has had to contend; and some years must yet elapse before it will have any chance of being favourably compared in the estimation of a Westminster audience with the 'Andria,' the 'Adelphi,' or the 'Phormio.'

It is neither our province nor our intention here to discuss the vexed question of the substitution of the 'Trinummus' for the 'Eunuchus.' The latter play had long been a favourite at Westminster, where it had in all probability been constantly acted from the foundation of the School; and its famous 'ragged regiment' scene was perhaps the most generally popular of any ever produced upon our stage. Nor was this the only objection entertained towards its removal from our list of plays. The editors of *Lusus Alteri Westmonasteriensis* remark in their preface, 'The natural interest felt by parents in witnessing the representation by their sons of the same characters which were sustained by themselves or their ancestors, has rendered the *personæ* of Terence a sort of hereditary legend in the families of Westminster men, and created a lasting attachment to the performance of the works of that author.' Thus we see that with the removal of the 'Eunuchus' from the stage perished all associations connected with it; while the 'Trinummus,' its substitute, had of necessity to form these associations for itself—a work which could only be accomplished by the

assistance of time. And time, we think, is doing its work, for there can be no doubt that as the 'Trinummus' has become better known it has also acquired greater popularity. Its *dramatis personæ* are few in number: there cannot be more than fifty people alive who have ever acted in the 'Trinummus' at Westminster—until December last there could not have been more than forty; the influence exerted by old histrionic associations must therefore be small in the extreme; and yet it is doubtless the fact that each time the 'Trinummus' comes round, it is greeted by a more appreciative audience than witnessed its last performance. The 'Trinummus' will no doubt in a few years' time have its own traditions and associations to assist its successful representation; and even now it is as familiar to most young Old Westminsters as our three other plays are. It is of course more unpopular with men whose immediate connection with Westminster dates back previously to the year 1860, and who have on that account had the less opportunity of becoming at all intimately acquainted with the innovation, which was never brought prominently under their notice during their own school life. But that even among this generation of Old Westminsters the dislike to the 'Trinummus' is rapidly becoming a thing of the past, is proved, we think, by the fact that no one, as had sometimes previously been the case, declined the customary invitation to be present at the last Play, because Plautus and not Terence was to be represented.

Plautus, however, was not an entire stranger to our boards even before 1860. Records exist of at least five representations of Plautus previous to that date. According to our above-quoted authority, the *Lusus Alteri*, there have been three performances of the 'Amphitryon,' two of which have been assigned conjecturally to the years 1704 and 1731; the third took place in 1792. The 'Aulularia' was acted in 1796, and a portion of the 'Rudens' in 1798. The 'Trinummus' was selected from among its fellows, we believe, not so much on account of any intrinsic merit of its own, as because it appeared to be best adapted for performance on the Westminster stage. Its plot is not of an intricate description. Charmides, a wealthy Athenian, has been compelled, by the state of his affairs in general, and by the misconduct and extravagance of his spendthrift son, Lesbonicus, in particular, to go abroad to repair his fortunes. He has not been heard of since his departure to achieve that laudable object; but before he went he disclosed to his faithful friend

Callicles an important secret, namely, that he had buried in his house a considerable sum of money that it might be kept out of the way of his prodigal son. This young gentleman, his father being at a safe distance, goes rapidly from bad to worse, and having dissipated all his other means, is finally driven to sell the paternal mansion, being all unconscious of the buried treasure. Callicles, aghast at this step, can think of no better plan than purchasing the house himself, by which arrangement the money at least will be safe. This he accordingly does, Lesbonicus taking up his abode in some adjacent back premises. Such is the state of affairs at the opening of the play, when we are first introduced to Luxury, who herself introduces her daughter Want into the back premises of Lesbonicus. Megaronides then arrives upon the stage—a well-meaning old gentleman, but somewhat given to prolixity—and he relates to Callicles, with much candour, the light in which the good people of Athens look upon the purchase of the house; for they have jumped at the conclusion that Callicles has in that transaction consulted his own interests in preference to those of his absent friend Charmides. To such an extent indeed does Megaronides work upon Callicles' feelings by his stories, that the latter lets him into the secret of the treasure; whereupon Megaronides, after profuse apologies to his friend, indulges in the famous tirade against scandalmongers and busybodies which brings Act i. to a close. In the next Act, a young man of the name of Lysiteles appears; whom a contemporary styles as 'historically interesting, dramatically intolerable—the most canny, cold, and insufferable prig that ever aired his prudential virtues before an edified public.' He certainly does talk a good deal about himself both in soliloquy and to his old father Philto, whom he eventually induces (much against the poor old gentleman's will) to go to Lesbonicus, whose penniless sister Lysiteles wishes to marry, that if possible he may obtain Lesbonicus's consent to the arrangement. This plan, however, Lesbonicus is too proud to hear of; until, recollecting that he has one field left out of all his property, he announces his intention of bestowing that upon his sister as her dower. Philto consents; but Stasimus, the slave of Lesbonicus, seeing starvation imminent if this project is carried out, calls Philto aside and favours him with a monstrous description of the evils which beset man, beast, and crops alike on that particular field, in hopes of frightening him away from it. We pass on to Act iii., where we find Callicles much disturbed at the

idea of his friend's daughter being thus sent away dowerless; he accordingly goes off to consult the infallible Megaronides. In the meantime Lysiteles endeavours by every argument in his power to win Lesbonicus over to his own views; and the latter remaining obdurate, poor Stasimus gives up all hope, and makes up his mind that foreign service is the only resource left for his master and himself. But by this time Callicles has found Megaronides and told his story; whereupon they return together to the scene, and Megaronides, not without pluming himself considerably on his own ingenuity, details his plan for the solution of the difficulty—which is, that Callicles should dig up some of the buried treasure, and therewith furnish the dowry, while Megaronides himself goes to the forum and there hires a Sycophant, who is to be appropriately attired in an outlandish garb, and duly instructed in the part he has to play as a messenger from Charmides, from whom, in order that the suspicions of Lesbonicus may not be aroused, they are to pretend that the money has been sent.

Act iv. opens, when who should unexpectedly turn up but the long-lost Charmides himself, in a great state of exultation at the success of his business transactions abroad, and at his peaceful passage home; for which he returns thanks profusely to Neptune, and is about to enter the house which he fondly imagines to be his own, when he is much astounded at an extraordinary apparition who coolly swaggers on to the stage, clad in a most fantastic costume, not the least peculiar part of which is an enormous broadbrimmed hat, or *petasus*, which, as Charmides forthwith remarks, gives the wearer somewhat the appearance of a mushroom gone mad. This is no other than the Sycophant hired by the astute Megaronides; and much pleased the Sycophant is at the idea of his thus arriving from several countries where he has never been, as the intimate friend of a man whom he has not only never seen, but of whose very existence he is not altogether certain. Having satisfied himself as to which is Charmides' house, he approaches the door, much to the horror of the proprietor thereof, who thereupon accosts him, and has the satisfaction of hearing the trickster's story. He conceives himself at once master of the situation, and amuses himself for some time at the Sycophant's expense; till the latter arouses the older sinner's avarice, by announcing the fact that he is the bearer of money 'to Callicles from Charmides.' Charmides on this announces his identity and claims the money; but the Sycophant turns the tables on him,

firstly by informing him that the story of the money is a pious fraud, and in the second place by professing not to believe that he is the person who he claims to be. The infuriated Charmides orders him to leave the premises; which the rascal does after freely abusing the man who has balked him. Stasimus now turns up slightly inebriated; he has been drowning his sorrows with some boon companions, who have stolen his ring; and he gives vent to much maudlin moralising on the depravity of the age, till he recognises his old master, to whom he relates the popular version of the story of Callicles's conduct. Charmides nearly faints with grief and dismay; but Callicles, roused by the noise, comes forth in a state of undress from his excavations in search of the money, and takes his friend into the house to explain matters generally. Act v. is occupied by the explanation of the mystery of the Sycophant to Charmides (who professes himself much pleased at the joke) and by the formal betrothal of Lysiteles to Charmides's daughter; while Lesbonicus is requested to behave himself for the future, and to marry the daughter of Callicles, which he obligingly professes his willingness to do.

The great drawbacks to the play are the long unbroken dialogues and soliloquies in which it abounds, and which require careful handling to make them go off at all well upon the stage. The best written and most amusing scene of all is that between Charmides and the Sycophant (act iv. scene 2); and it was no doubt through consciousness that this scene was the strongest point in his adaptation of Philemo's comedy 'The Treasure,' that Plautus altered the name from 'Thesaurus' to 'Trinummus,' making the great event of the play not the buried treasure, but the encounter with the rascally Sycophant. But though this is the great comic scene of the play, many telling passages also fall to Stasimus, Megaronides, and Callicles; and there is much scope for acting in the shorter, though not less important part of Philto. The young men, as in all the plays, have hard work, and parts that are apt to become thankless and uninteresting unless carefully studied; and we doubt the existence of any passage in any of our plays more difficult accurately to render than is the long and trying soliloquy of Lysiteles in act ii., scene i., which always taxes the powers of its exponent to the utmost.

We need not here do more than briefly allude to the Prologue and Epilogue. The former was, as usual, written by the Head Master; it touched generally on the events of the past year at home and abroad, and con-

tained a feeling allusion to the death of W. Ritchie. The Epilogue was composed by the Rev. Henry Bull, and represented Callicles as an antiquarian, in proud possession of treasures from the excavations at Troy. He is visited by Charmides, to whom the treasures are exhibited; but the conversation of the two old friends is interrupted by the appearance of the Sycophant, who is much interested in one of the relics, which he purloins accordingly. The police are summoned by the distracted Callicles, but are not forthcoming. Lysiteles then arrives from Pompeii, and produces *his* spoils, which Callicles regards with much contempt, when the trio are disturbed by the advent of four ghosts, who, after a little blue fire, slow music, sepulchral groans, and other such 'business,' turn out to be Æneas, Hector, Agamemnon, and Priam, the latter of whom, after highly complimenting Callicles, delivers the accustomed peroration.

[A special critique upon the late production of the 'Trinummus,' furnished to us by our esteemed correspondent E. G. H., whose former notices of our plays will be remembered with pleasure by our readers, will be found in another column.]

THE FIRST NIGHT.

THE Play of 1879—the 'Trinummus' of Plautus—was acted for the first time on Thursday, December 11. The performance on the first night was graced by a larger attendance than usual of enthusiastic ladies.

By a slight mistake at the beginning, the ovation, if we may so call it, which, as all Westminster know, belongs peculiarly to the Head Master, was given to the wrong person—an error which was, however, amply atoned for on the appearance of the rightful recipient. The curtain rose soon after seven o'clock, and the Play went off, somewhat contrary to expectation, in a very satisfactory and creditable manner. The house was crammed, and the audience was more appreciative than first-night audiences generally are. The appearance of the 'homo fungino genere' was productive of much laughter; and the old men used their sticks in a less ludicrous manner than heretofore. During the performance of the National Anthem, which, as usual, brought matters to a conclusion, a slight mishap befel the Sycophant, who, while endeavouring to doff his hat out of respect for 'our gracious Queen,' disarranged his wig, to his own discomfort and the amusement of the audience.

THE SECOND NIGHT.

The attendance of old O.W.'s on the second night was strangely below the mark, and the consequence was, the body of the theatre was comparatively empty. The young O.W.'s, on the other hand, were in strong force, but showed a tendency to leave their seats and gravitate towards the 'gods.'

Sir Robert Phillimore was in the chair, supported on either side by Mr. Justice Manisty and Canon Farrar. There were also present Sir H. Lopes, Canon Liddon, Mr. J. G. Talbot, Professor Stanley Leathes,

the Public Orator of Cambridge, Canon Jeffreys, Mr. C. B. Phillimore, Mr. Wickham, the Rev. Charles Evans, Sir Rutherford Alcock, Dr. Walter Phillimore, Mr. W. Stebbing, Mr. and Mrs. Theodore Martin.

The Prologue, which is printed in full elsewhere, was a happy union of the pathetic and the laughable, and was very warmly received, more especially the lines referring to the Hon. S. Vereker's death at Isandula, and Mr. Parnell's agrarian agitation in Ireland. In the opening Act of the Play, Megaronides and Callicles received general applause, as did also the famous scene between Charmides and the Sycophant. The Epilogue, which followed, turned on Dr. Schliemann's excavations at Troy, and proved more taking than was anticipated. The Sycophant, who appeared in an undeniably loud suit of dittoes, had a short but amusing part. The ghosts were quite an original idea, and the slow music which accompanied their entrance made their appearance the more effective. A refractory curtain at the end, however, tended rather to increase than diminish the unfavourable impression produced by the too frequent need of the prompter's assistance.

THE THIRD NIGHT.

The third night was a great improvement every way on the second. The body of the theatre was as full as it could be of old O.W.'s and other distinguished guests; among whom we may mention the Earl of Devon, in the chair, Lord Justice Baggallay, Mr. Justice Denman, Lord W. Lennox, Sir P. Colquhoun, Dr. Duckworth, Canon Prothero, Dr. Haig Brown, the Consul-General for Switzerland, and others.

We were also glad to observe that the benches assigned to the young O.W.'s remained full all through the evening. The Prologue met with, if possible, greater approval than on the second night. When the curtain rose on the 'Trinummus,' Megaronides and Callicles again shone brilliantly. Stasimus' acting received greater acknowledgment than on the previous nights. Charmides and the Sycophant repeated the success they had achieved on the second night, and quite brought the house down. In the Epilogue the parts were better known, and consequently acted with greater *éclat* than on the Tuesday, and the final fall of the curtain was tyrannically clapped.

Play Notes.

A DECIDED improvement, which we hope to see continued in future, was made this year in the arrangement of the House on the First or Ladies' Night. An extra quantity of ladies' tickets were issued, and the following steps were taken for the accommodation of the recipients of them. The Senior Town Boys were placed, not in the front rows of the O.W. pit, as heretofore, but at the end of the young O.W. pit next the stage; the rest of the young O.W. pit, the ladies' pit proper, and the O.W. pit were completely filled by ladies. No alteration was made with respect to the masters' pit, seniors' pit, or gods; on the other nights the ladies, as usual, occupied their own pit.

We have to thank the papers this year for very favourable *critiques* on the Play generally. That wonderful organ *The Daily Telegraph* was in especial 'form'; it found fault, however, with the too frequent recurrence of the same play upon our boards, and recommended to our notice the 'Miles Gloriosus' and the 'Captivi.' We fear we shall have to disappoint *The Daily Telegraph*. Its crowning triumph, however, was on the morning after the third night's performance, when, much to every one's surprise, it produced a translation of the Epilogue in English verse! Another triumph of journalism was achieved by *The Illustrated Sporting and Dramatic News*, whose 'Captious Critic,' according to his own account, 'in answerum to the invitationi of an unknown benefactorum wentit to seeum the Latini playum of 'Trinummus,' by dear old Plautus, at the Westminster Schoolium.' He then proceeds to explain that he did not understand much Latin, and had left in a train some notes of his own, together with 'the programmeium of the Orgium,' and a criticism out of which he had intended to purloin a few ideas; and that therefore he is forced to leave his readers rather in the dark as regards the real merits and demerits of the performance. He appends, however, five rather amusing sketches, which prove him a clever draughtsman if an indifferent Latinist. The first represents nothing more nor less than a playticket 'arranged' as a drop curtain slightly raised, so as to show several pairs of legs and sandals beneath it. The second is entitled 'A Controllor of the *Clague*,' which in Westminster language means a godkeeper; but here the 'Captious Critic' is 'out of it;' for godkeepers do not wear buckles, stockings, and knee-breeches, and most assuredly no Queen's Scholar ever put on a gown like that which adorns the gentleman in the sketch. The third sketch represents one of the young men without his *chlamys*, and is entitled 'Something rather classic;' the fourth, 'Something rather more classic,' represents one of the old men without his *pallium*; and the fifth, 'Something most classic,' portrays a most extraordinary figure with a laurel wreath on its head, which certainly never appeared on our stage, nor, we should think, on any other. Exhilarated by this triumph of imagination, the 'Captious Critic' warms to his work, and feelingly dilates upon 'the *clague*,' 'the rows of fair women and faded blue-stockings;' 'the music of "Madame Favart," "H.M.S. Pinafore," and other highly classical operas;' 'the costumes,' likewise 'highly classical,' &c. Altogether the production is decidedly amusing.

TRINUMMUS. 1879.

LUXURIA	R. H. COKE.
INOPIA	F. E. LEWIN.
MEGARONIDES	E. C. BEDFORD.
CALICLES	W. F. G. SANDWITH.
LYSITELES	C. W. R. TEPPER.
PHILTO	H. R. JAMES.
LESBONICUS	H. C. BENBOW.
STASIMUS	H. W. DE SAUSMAREZ.
CHARMIDES	W. A. PECK.
SYCOPHANTA	F. W. BAIN.

Prologus ad Trinumnum.

JAM nostra scenæ fabula post biennium
 Reddita videtur—annus namque proximus
 Vetuit incepta ad exitum perducere :
 Omnem apparatus, fine in ipso muneris,
 Disjecit immaturum regiæ domus
 Funus—ubi¹ matrem liberis, sponsam viro
 Natam Reginæ abripuit mors nostræ suam.
 O quantus ille venit omnibus dolor !
 Nec levior illa plaga, quæ puerperam²
 Has inter ædes dulcem, fidam, amabilem
 Corripuit improvisa : cujus in schola
 Vivit memoria, in³ longos et vivet dies.

Sed fabula quamvis eadem redeat, atque adhuc
 In vetere veterum mores hic vivant domo,
 Quot atque quales attulit tempus vices !
 È nostris prædam vindicat sibi plurimam
 Mors, nec puerili parci immitis choro :
 Nam quamvis multos lugeamus, haud tamen
 Nos ullus propius tangere potuit dolor
 Quam³ qui sodali venit abrepto modo,
 Sùbitus quem casus atque inopinus perculit,
 Insigne carumque inter æquales caput.
 Tum bella nobis mota vidit India,
 Vidit quoque eheu ! non sine sanguine Africa ;
 Unus ibi e nostris, nuper hinc missus puer,⁴
 Discrimine in supremo non sui memor,
 Equum jam nactus, spem salutis unicum,
 Commilitoni mox petenti tradidit
 Moriturus ipse, jaculis et vitam dedit.

Domi etiam haud pauca provenere incommoda :
 Quippe arvis cæli nocuit inclementia :
 Nocent et turbæ, terris ut in Hibernicis
 Novus iste Gracchus sævit, ac spreta fide
 Leges pro libitu ferre vult agrarias,
 Dum rapere properat quæ sacrum quæ publicum.
 Sed vix nunc talia tempus fert : illud magis
 Monitos velim vos, hodie ut liceat auribus
 Vestris placere, ceu prius, notos sales :
 De more Plautus huc redit : quod si nimis
 Properanti deest quid huic leporis Attici,
 Suam tamen habet vim, suas facetias,
 Agi ut sit dignus, dignus et spectarier.

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¹ H. R. H. PRINCESS ALICE OF HESSE.

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Epilogus ad Trinumnum.

Callicles in a room with table covered with relics of Troy.

(*Charmides enters as a visitor.*)

CHARM. Mensibus exactis te lætus, amice, reviso ;

Salvos sis! CALL. Salve et tu! valeasque precor!

CHARM. Cuinam inopi nuper succurreris, ut tuus est mos?

(*Looking at the relics*)

Quænam hæc sunt! Saxum ah! volvere visus idem!

Thesaurusne alter curæ est? CALL. Bona verba! latrones

Ne fortè introëant, objice claude fores!

Alta recluserunt grandem mihi viscera terræ

Thesaurum, cui par exstat in Orbe nihil!

Sectetur *superas* quivis excelsior *Artes**

Sed mavult mea mens *inferiora* sequi.

Ecce! ego celati catus indagator, ad imum

(*Taking up the spade*)

Vi validà effodiens usque ligone solum,

Nactus sum— CHARM. (*interrupting*)

Quid ais? quid tandem es nactus? An aurum?

CALL. Aurum? CHARM. Ubinam in terris? quæso?

CALL. Ubi Troja fuit!

CHARM. Troja vetus! Num tu violaveris *Ἴλιον ἱερὸν*?

Proh facinus! pœnas Dîs, miserande, dabis!

CALL. Reliquias veneror! Gens Antiquaria summo

Nos apud, antiquum est quicquid, honore colunt.

CHARM. An tu 'Archæologista' audis? CALL. (*contemptuously*)

Longo intervallo

Propositum nostrum discrepat, et ratio!

Indocti doctique en! miscellanea turba,

Auctumno festos jam referente dies,

Prædictum in vicum soliti concurrere! Primò

Collaudant sese; glorificatur opus.

Jentaclo raptim sumpto, rhedisque paratis,

Ecce! hilarem pergunt carpere ritè diem.

Invitant circùm docto loca digna notatu;

'Castra'—'Pavimentum'—seu 'Mediæva' Domus—

Anxia præcipuè at Templis data cura sacratis,

Quoque anno fuerint condita, consulitur.

Tandem (præscriptæ hic *finis* chartæque, viæque!)

Hospitio fessos excipit Amphitryon.

Hic estur, bibiturque, adsunt joca, blanditiæque!

Deinde redux lætus quisque cubile petit.

Felix iste labor levis, et conjuncta voluptas!

Cuinam explorandi non modus iste placet?

Respice me contrà, ac nostrum perpende laborem

Jure equidem Alcides alter habendus ero!

CHARM. Verum ais: Investigandi, dignissimus es, quem

Ipsa Professorum seligat Oxonia!

CALL. Ah! lepidus certè es—sed nunc age, singula

lustres; (*takes up a relic*)

* High art.

Pelidæ immitis perspice relliquias.

Omnia contrectes, moneo, reverentèr; Homeri

Custodit gazas umbra verenda meas.

Ecce! manus Hecubæ colus hæc fortasse gravabat;

Pulchram Helenæ faciem reddidit hoc speculum!

Resplendens auro en! diadema *βοώπιδος Ἥρης*!

CHARM. Iram ut molliret, Jupiter anne dedit?

CALL. Suspitor id! CHARM. (*seeing the strange figure*)

Quidnam hoc monstri est?

CALL. *Γλαυκῶπις Ἀθήνη!*

Civibus hæc sueta est invigilare suis!

CHARM. Omnem aurita sonum faciliè haurit! lumina partes

Eòas spectant Hesperiasque simul!

Quid monitum exierit labris? CALL. Verum colite

Æquum,

Trojani; fictum rejiciatis *Æquum*!

CHARM. Ah! si auscultâssent! Effossa hæc omnia?—

[*Enter SYCOPHANT*] CALL. Sycophanta iterùm?

SYCO. Vobis me licet insinuem!

Perpulcra hæc sanè! Primò id *δέπας ἀμφικύπελλον*

(*taking it up*)

Arridet mî: ex hoc Hectora magnanimum

Et socios, credo, potâsse; est aureum, opinor—

CALL. Immo auri! SYCO. Ergo ipsum est aureum,

eritque meum.

(*Sycophant runs off with cup*)

CALL. Furcifer, ac nebulo! Cruce tu— SYCO. (*re-*

appearing on the other side) Valeatis, amici!

Ne me curetis! *Tuta παλιδρομία* est!

CALL. Ocius insequere hunc! Custodes Urbis, adeste!

CHARM. Nusquam sunt! ut mos, deseruere vias!

Area subtùs habet!

[*Enter Lysiteles in tourist's dress.*]

LYS. Pater alter, et optime Custos,

Salvete ambo! CALL. Adsis salvus! at unde venis?

LYS. Nuper, ut audistis, gens Pompeiana notavit

Funestum ludis, lætitiâque diem,

Quo quondam flammis, cinerumque Urbs imbris atris,

Heu miserum! ex oculis abruta desperiit.

Scilicèt hoc munus monti, cultumque propinquo

Deberi— CHARM. Fumo ah! festa Vesevus agit!

LYS. Centum oratores verbis commenta disertis

Certatim texunt ingeniosa satis.

Agmine dein facto immenso, juvenesque senesque

Congestum invadunt, effodiuntque solum,

Quisque sibi cupidus Thesauri— CALL. Offenderis

illic

Tute aliquid? LYS. Dîs sit gratia! Multa tuli

(*Opening his Gladstone bag*)

En! Culter—lampas figlina! et fictilis olla!

Quique cibos avibus semina saccus habet!

Femineus pecten, speculumque, et fibula vestis—

Et, coma quâ nimium fusa prematur, acus!

CALL. Gestabantur heri hæc! Pretii, me judice, constant

Exigui! LYS. Exigui? CALL. Res tibi habeto tuas!

(*Scornfully*)

Bis mille annorum! Tantillum ah! temporis! ex quo

Tristi ista urbs fato *semi*-sepulta fuit!

Trojæ ter tumulus superadditus; auspice sed me,

Nunc exstat prisçâ grandior Umbra loci.

LYS. Nomen et umbra mera est;

[*Enter four ghosts in succession.*]

Quid monstri hoc stringit ocellos

Spectanti? CHARM. Haud umbras dixeris hasce

meras!

CALL. (*recovering from fright*). Insolitæ Facies? Quapropter adestis? et unde?

1ST GHOST. Auras ex Orco reddimur in superas :

(All pointing to CALLICLES)

Tu hoc effecisti ; tibi enim, Vir Magne, vetustæ
Soli concessum est pandere claustra domûs.

CALL. Quum data sub dio vobiscum est copia fandi,
Distinguant quæ vos nomina, nôsse velim.

1ST GHOST. Sum pius Æneas ! 2ND GHOST. Adsum
fortis-simus Hector !

3RD GHOST. Quod Priami Regis restitit, aspicitis.

CALL. Quis tu tam procerus. 4TH GHOST. "Αναξ ἀνδρῶν
'Αγαμέμνων !

(Pointing to treasures)

Quippe Mycenæus nunc comes Iliaco est !

CALL. Illustres animæ ! Vestram si hæc dextra quietem
Turbârit, veniam terque quaterque rogo.

3RD GHOST. Noli te incuses ! repetitis ictibus aures

Mulcebat nostras gratus, ut antè, sonus

Ad Scæam Portam bellantium ; hoc crede, favemus

Omninò cœptis, annuimusque tuis !

(CALLICLES bows)

Macte esto ! et rebus tu lucem immitte reclusis,

Antiquæ interpretes funditus Historiæ !

Vosmet apud, Graias aiunt sordescere Musas ;

Sed per te justus restituetur honores.

Personâ propriâ per te manifestus Homerus

Corda hominum numeris tempus in omne reget ;

Illabefacta manens certam retinebit ubique

Trojæ divinæ fabula nota fidem.

CALL. Colloquio indignus tali queis vocibus utar ?

Quas ego— 3RD GHOST (interrupting). Te servum
novimus esse probum !

Nunc igitur condas mandatum in corde supremum !

CALL. Me parere decet ! sed dare jussa tuum est !

3RD GHOST. Thesaurum, Busbeio olim curante, repôs-
tum

Ædibus his, fido semper amore tene !

Quæ custodisti, tradenda nepotibus olim

Immutata putes ! CALL. Spondeo ! 3RD GHOST. Jam
satis est.

Grata sient aliis hodierna reperta Sophorum ;

Erudiant meliùs mille novos—δλόγους ;

Hic saltem, Regina suas quæ struxit Athenas,

Scenâ ipsâ Genium commemorante loci,

Perpetuò labentem annum nox Attica claudat

Artibus et redeant Sacra peracta Bonis !



We reprint from the *Daily Telegraph* of Dec. 19
a translation, or rather adaptation, of the Epilogue in
English verse.

The Epilogue.

The curtain rises and discovers CALLICLES in a room
with table covered with relics of Troy.

(Charmides enters as a visitor.)

CHAR. Time speeds ; once more I visit you, old friend.
Good day.

CALL. I bid you too good day, with pleasure.

CHAR. What is your task ? What now your noble end ?
(Looking at the relics.)

Stones, eh ? What ! have you found another treasure ?

CALL. Hist ! not so loud. Dishonest folks may hear.

I've found a treasure, yes ; no other nation

Can equal me in this art ; though I fear

High art is not exactly my vocation.

(Showing his spade.)

In this, the emblem of my craft, behold !

I've found—just look about you and you view it.

Found—

CHAR. Bless my stars ! You don't mean you've got gold ?
Where were your diggings ?

CALL. "Ubi Troja fuit."

CHAR. What you've been excavating in old Troy ?
'Twere sacrilege to lay a hand upon her.

CALL. Not so. I venerate the post, my boy,
And antiquaries here have special honour.

CHAR. So you're an archæologist.

CALL. (contemptuously) But not

Of that rude sort who, every autumn tide,
Invade, a motley crew, some ancient spot,
Spout, eat, and drink, and to show-places ride.

Far different my pursuit. Like Hercules

I've laboured—of that fact you'll be confessor.

CHAR. You have, indeed. You'll get the post with ease
When Oxford chooses her Research Professor.

CALL. Look here. (Taking up relic.) Not all in vain
I've been a roamer.

Helen and Hecuba with these once wove ;

See Juno's diadem described by Homer,

CHAR. Given to sooth her wrath divine—by Jove !

And you dug up all these ?

Enter the SYCOPHANT.

CALL. (angrily) Now then, what's up ?

SYC. It's only me. I hope I don't intrude.

Ah ! here I see the well-known golden cup.
(Takes it.)

CHAR. It's gold ?

SYC. To doubt its genuineness were rude.
(He runs off with it.)

CALL. He's bolted with my treasure. Hi ! Police.

CHAR. Best spare your breath. They're never in the
street.

Another area holds them.

[Enter LYSITELES, in tourist's dress.]

LYS. Pray you, peace.

My good old friends.

CALL. Whence come you, us to greet ?

LYS. I like to keep *au courant* with the age.

Classics are now the fashion ; so you see I

Have fallen in with the prevailing rage,

And gone to join the high jinks at Pompeii.

A hundred orators, with tallest speech,

To neighbouring Vesuvius gave a wiggling,

And then we foreign tourists all and each

Incontinently fell ourselves to digging.

CALL. You found ?

LYS. (opening his Gladstone bag) Look here !

My treasures. Such a lot !

Their number and their value quite oppresses.

See here a comb, a mirror—a teapot—

And pins wherewith fair Troja bound false-
tresses.

CALL. They're Brummagem ; mere things of yesterday,
A trifling sum indeed their value measures.

LYS. Trifling and Brummagem ! What is't you say ?

CALL. A fig for all such good-for-nothing treasures.

Two thousand years ! Call that antiquity !

Besides, 'twas but half-buried—fatal omen !

Look at the mighty shade evoked by me—

LYS. Shady, indeed. 'Umbra,' alone—and 'nomen.'

[Enter Four Ghosts.]

CHAR. You spoke of shades. Behold them !

CALL. (recovering from fright) Whence and why
Show you these unfamiliar spirit faces ?

1st GH. You have evoked us—upward made us fly

From Orcus and the other wicked places.

CALL. Since spirit faces own a spirit voice,

I'd like to know the name of each tall spectre.

1ST GH. Pius Æneas—therein I rejoice.
 2ND GH. I am the spirit of the crested Hector.
 3RD GH. In me, inquiring mortal, you behold
 All that remains of what was kingly Priam.
 CALL. And you, tall spectre, may I make so bold?
 4TH GH. I'm Agamemnon, king of men, sir, I am.
 CALL. Illustrious shades! I really much regret
 I should have broken in on your repose.
 3RD GH. Spare your excuse. We felt as we were yet
 Hard by the Scæan gate, to hear your blows.
 We like it. We are with you as you seek
 The classic muse to win with these new wooings.
 Go on, and study, spade in hand, the antique.
 Let in the daylight on our old-world doings.
 We'd got to deem of late in English schools
 Hellenic studies almost a misnomer.
 Troy's story is revived. You'll not be fools
 So long as in this way you study Homer.
 CALL. How can I answer such a flattering speech?
 What words—
 3RD GH. Shut up. We've said you give us pleasure.
 Now hear my final mandates, and to each
 Obedient be.
 CALL. I will.
 3RD GH. Old Busby's Treasure
 Keep still religiously.
 CALL. I promise.
 3RD GH. Here,
 Where Athens lives upon our mimic scene,
 Still when the circling years bring Christmas cheer,
 Be it as it in ancient days hath been.
 Whate'er newfangled notions may prevail
 Within the walls of other schools and colleges,
 Each taking wind out of the other's sail,
 In teaching poor young England all the 'ologies,'
 Close in the waning year with Attic nights,
 And with old lore the youthful genius nourish,
 So, shining brightly 'mid more modern lights,
 Old Westminster may still securely flourish.

FIELDS.

SCHOOL v. OLD WESTMINSTERS.

THIS match, as usual, was played on the morning after the third Play night, when two full teams appeared on the ground; this is not usual. The ground was very hard and slippery, but both sides seemed very well contented with the elements, and before half-time the Patriarchs were accredited with the first and last goal of the match from the foot of E. H. Alington. After half-time the game was still continued with unabated energy, but the training and condition of the School was not so conspicuous as usual; of course the frozen state of the ground was greatly against a light eleven. After an hour and a quarter's play the School were unable to equalise matters, and were thus defeated by the aforesaid goal to *nil*. For O.W.'s Alington, Vidal, and Bailey were most brilliant, while most of the School forwards worked hard, and Whitehead and Robson were invaluable behind, and the other backs were also very useful.

OLD WESTMINSTERS.

H. D. S. Vidal (captain), N. C. Bailey, H. S. Jackson, B. M. H. Rogers, G. A. Bolton, E. H.

Alington, E. U. Eddis, P. G. L. Webb, O. R. Borro-daile (goals), and E. Newman.

WESTMINSTER SCHOOL.

H. C. Benbow (captain), W. F. G. Sandwith and H. N. Robson (backs), A. C. Whitehead and R. C. Batley (half-backs), R. T. Squire, A. A. Sikes, G. Stephenson, F. W. Bain, W. Stephenson, W. W. Bury.

The Play.

To the Editor of 'The Elizabethan.'

SIR,—Requested as I again am to review the production of a Roman comedy upon your historic stage, I address myself to the task with singular satisfaction. The work upon which I am called upon to pronounce judgment has on this occasion been happily a complete one, no untoward incident has occurred to interrupt or mar its progress: the Play has run its regular course, and the caste of 1879 must for better or worse be held to have done all that young Westminster could do '*historiam veterem atque antiquam sustinere.*' The main difficulty with which they had to contend both internally and externally was, it must be frankly admitted, the circumstance that Plautus and not Terence was the author with whose composition they had to deal. At first sight and to the uninitiated this may appear a trivial distinction, and even to those who read Latin comedy from a purely scholastic point of view it may seem strange that two writers who professedly drew their materials from the same sources should require considerable differences of dramatic treatment. When, however, it is remembered that Plautus wrote for an earlier, less refined, and less fastidious age, and that his aim was rather to paint humanity in the colours which would attract the multitude than to delineate it in the fine strokes and delicate tints which would only be appreciated by the comparatively few, we may well understand that the actor has a somewhat different creation of character to represent; and—to use the current philosophical slang of the period—has, in short, to exhibit human nature rather in its objective than in its subjective aspect. The perverse and unaccountable destiny, moreover, which has deprived us of the admirable productions of Menander, as well as of the other writers of the new school of Greek comedy, has left it, and probably will leave it for ever, a moot point as to how far their Roman successors were indebted to them for the *matériel* of their dramas, and what use they made of the same when so obtained. So far as Plautus and Terence are concerned, nothing indeed can be more candid than the admissions of their indebtedness to their Greek originals. In the very prologue to the play now under consideration, the author simply says that he translated it from Philemon, and Terence makes the same acknowledgment to Menander in his prologue to the 'Andria,' coupling it with a justification of the practice founded upon the example of his illustrious predecessors Nævius, Plautus, and Ennius. These frank admissions, however, do not altogether dispose of the above mentioned difficulty, since the whole history of literature proves that the most evident differences of treatment may exist under the guise of a translation, and nowhere are they more likely to be found than in the translation of dramatic compositions particularly—as in the case of the Roman comedies and of many of our own from the French and other sources—when they are translated not with the object of simply giving a faithful version in another tongue, but

for the purpose of delivery on the stage amidst another people and in another age. Above and beyond these considerations there exists another misfortune in regard to the text of Plautus, which must always render it less easy to enunciate in its entirety than that of Terence—viz. that it has not descended to us in nearly so pure and correct a condition. It is evident that one main reason for this was that Plautus, like Shakespeare, seems strangely to have thought but little of the ultimate fate of his productions, and to have concentrated all his energies upon their immediate effect. Could either the one or the other have realised the fact that they were writing 'not for an age, but for all time,' there can be no doubt that we should have received the text of their dramas in a very different state to what we now find it. At the same time, from the very circumstance that Plautus followed upon the lines of his Greek models, and did not—or, perhaps, could not—trust himself to the inspirations of his own genius, as is so marvelously seen in the creations of the pre-eminent English dramatist, we have his pieces in a much better *acting* shape than is now generally found to be the case with Shakespeare. In the 'Trinummus,' at any rate, so little redundancy is discovered, that a well-known German commentator actually proposes the insertion of a number of additional lines after the '*Et salve, et saluum te advenisse gaudium*' of Callicles, in scene 4, act v., when it is manifest to common sense, as well as to the instructed critical eye, that such an introduction would not only be needless, but would weaken the dramatic effect, the audience being already in possession of the facts alluded to, and Callicles, with true dramatic propriety, afterwards saying, '*Intus narrabo tibi et hoc et alia.*'

Looking at the 'Trinummus' as a dramatic composition, we cannot but be struck with the simplicity of the plot and the total absence of what is called sensational incident. No modern playwright would venture to launch a piece upon the boards trusting to such elements alone for its success. Even Sheridan—perhaps the greatest master of what may be called the *English 'New Comedy'*—in his justly celebrated work, 'The School for Scandal,' could not resist the introduction of the sensational screen scene, purely for the purpose of dramatic effect. In comparing, however, the results of ancient and modern work in this branch of literature, we must not forget the great linguistic advantage possessed by the Greek and Latin dramatists in consequence of the vastly superior force and terseness of the languages at their command. How self-evident is this contrast in the instances before us may be at once seen by the almost total failure of all attempts to translate the works of Plautus and Terence into English from a dramatic point of view. What is graphic or vivid, witty or sententious in the original, too often turns out comparatively flat and insipid in the English version, and certainly could not be spoken with a tithe of the effect upon the stage. And it is this consideration which especially, Sir, induces me to urge upon all future Westminsters who may have the good fortune to perform in these plays, or even—for I esteem that a piece of good fortune also—to witness their performance, that they should, as it were, imbibe them from the Latin text alone, and not through any English medium. Treat them as a vernacular, and the increased force and beauty of expression observable is astonishing! For young scholars this is, of course, difficult, but by proceeding on these lines the success of the play must always be a matter of greater certainty. That there is a moral object and design not merely in the sentiments put into the mouths of the several characters, but in the development of the plot itself must be evident to every reader of the 'Trinummus' who takes the trouble to penetrate the significance of the text. The proofs of the first part of this proposition are so profusely scattered over the Play that it is

scarcely necessary to produce them; and *after* the words of the famous monument erected to Wren, we may say '*si quaeris testimonium, circumspice.*' The graphic and vigorous denunciation, however, of the scandal and scandalmongers by Megaronides, at the close of the first act; the superiority of frugality when compared with dissipation, as shown so convincingly by the young Lysiteles in his long soliloquy at the beginning of act ii.; the vigorous condemnation of the vices and follies of the age delivered by the sententious but well-meaning Philto in his conversation with his son in scene 2, act ii.; the reproachful address of Lysiteles to his spendthrift friend Lesbonicus, in scene 2, act iii.; and even the mock solemnity with which the half-drunken Stasimus rails against the prevalent corruption of manners and disregard of honour and rectitude,—are such conspicuous instances of the intention of the dramatist to make his characters the direct vehicles of moral instruction, that they must not be passed over unnoticed. The triumph of virtuous resolution is also fully evinced in the final success of Callicles, notwithstanding his temporary annoyance from the suspicions to which he was subjected; and the misery of reckless conduct is amply shown by the pain experienced by Lesbonicus when he discovers that his wasteful expenditure has inflicted a wound upon the pride of his family, and that he must either suffer the social indignity of giving his sister in marriage to Lysiteles *sine dote* or else sell his last remaining property, '*solus superfit præter vitam reliquis,*' in order to raise the means of giving her a dowry!

In respect of the particular nature of the several characters it may be as well to say a few words before remarking upon the mode in which they were individually represented. A striking peculiarity in this play consists in the introduction of two allegorical personages in the Prologue, who initiate the audience not indeed into the argument, but into the state of affairs which lead up to it. A finer dramatic picture than that presented by the respective impersonations of Luxury and Want, as mother and daughter—the latter being the inevitable offspring of the former—can hardly be imagined, displaying, as it does, by a *coup d'œil*, the chief moral scope of the piece. To expect that this picture could be adequately given as a *tableau vivant*, especially when it had to be illustrated by the appropriate delivery of what is really as much a personal address to the audience as a part of the piece, was, perhaps, to expect more than could be achieved at Westminster, especially when the principal histrionic ability had of course to be employed upon the embodiment of the leading characters in the play. The most, therefore, which can be said for Mr. R. H. Coke as Luxuria is that his enunciation of the lines allotted to the *rôle* was smooth and even, and that on the third night he imparted a little more of that life to his part which it had previously lacked, and in some measure got rid of the stiffness by which it had before been encumbered. Of Mr. F. E. Lewin as Inopia I can only repeat what has already been said by a critic in *The Globe*, that he looked his part and spoke his solitary lines with emphasis and discretion. To render Megaronides upon the strict lines of Plautus must always be a hard task, since it involves more than one change of manner. Entering upon the scene as the indignant castigator, brimful of reproaches, his anger not only subsides before the explanation of Callicles, but he confesses himself to have become all at once a changed man—'*verbis paucis quam cito alium fecisti me*'—and, after the exit of Callicles, acknowledges that he has been greatly in the wrong in relying upon the scurrilous gossips—'*Qui omnia se simulant scire, nec quidquam sciunt.*' Upon his second appearance, however—viz. in act iii. scene 3, Megaronides has become the crafty adviser who plans the scheme for hiring the Sycophant and so deluding Lesbonicus and shutting the mouths of the busy-

bodies. Under all its aspects Mr. E. C. Bedford gave a most creditable representation of the character. In the opening scene, indeed, he was excellent, and sustained the sparkling dialogue with great vivacity, and in the third act he was scarcely, if at all, inferior, whilst his delivery of the soliloquy at the close of act i.—particularly on the last night—was marked by several skilful histrionic touches. Of Callicles—familiarly known as the ‘Good man pained’—it is sufficient to say that he has not only to meet Megaronides upon his own ground, but has further to uphold and justify his conduct to Charmides himself in the fifth act, and to be the chief agent in bringing about the *denouement*. Be the requirements of the ‘part,’ however, what they might, there can be no doubt that Mr. W. F. G. Sandwith ably fulfilled them. In appropriateness of gesture, correctness of intonation, and suitability of facial expression, he was almost all that could be desired, and his enunciation of the lines in scene 2, act i, beginning with ‘*fecisset edepol,*’ and ending with ‘*malas famas jerunt,*’ was a wellnigh perfect specimen of histrionic elocution. In Lysiteles, the virtuous youth, Mr. C. W. R. Tepper had a trying *rôle* to deal with, and one scarcely within his powers, the splendid soliloquy at the commencement of act ii., with which the *rôle* opens, being in itself a most formidable ordeal not merely for a young and amateur performer, but for any performer whatever. To do justice to Mr. Tepper, it must be admitted that, however unsuccessful he might have been in the enunciation of this soliloquy upon the first two nights, he attained a much higher standard upon the last representation; and in the rest of his ‘part,’ particularly when he is called upon to persuade his father to consent to his marriage with the sister of Lesbonicus, *sine dote*, and when he recalls his careless friend to a sense of his duty, he exhibited much more force than he had previously done. In regard to the character of Philto, ethically considered, I must record my conviction that it was the intention of our author that the moral sentiments put into its mouth should be genuine expressions of the mind, and not mere commonplaces of paternal advice or senile opinion. Viewed in this, as I cannot but think, just and proper light, nothing could be better than the manner in which they were rendered by Mr. H. R. James, both his acting and delivery being throughout of the most careful, telling, and conscientious description. In his sudden burst at ‘*sine dote uxoremne*’ he provoked loud applause; and if he did not gain equally demonstrative approval for his calm and pathetic delivery of the beautiful passage ‘*di divites sunt,*’ &c., it was certainly not from any lack of appreciation on the part of his more discerning auditors. The reckless but withal good-hearted Lesbonicus was by no means inadequately impersonated by Mr. H. C. Benbow, the depression of spirit arising from an ultimate consciousness of the fatal effects of his extravagance being very naturally shown. As a slave, the Stasimus in the ‘*Trinummus*’ is visibly less subtle if not more audacious than his antitypes in the Terentian Comedies, and Mr. H. W. De Sausmarez may therefore fairly be pardoned for at first taking a too objective view of his part—an error which he laudably succeeded in correcting in his final performance, giving, as he then did, with much point and effect the amusing passage in which he paints the evils inherent in his master’s estate, in order to dissuade Philto

from accepting it. Charmides, as the joyous and successful returning merchant-venturer, as the anxious and solicitous parent—first delighted with the news that his children are alive and well, and then plunged into the depths of despair upon hearing that his property had been utterly squandered by his prodigal son, and recovering his equanimity only upon discovering how faithfully his friend Callicles had guarded his interests—was delineated throughout by Mr. W. A. Peck with an earnestness and truthfulness which merits the warmest encomiums—his embodiment being alike natural and effective, both in the comic and pathetic passages. Never, probably, since the introduction of the ‘*Trinummus*’ at Westminster in 1860, has the celebrated colloquy between Charmides and the Sycophant been more effectively rendered than it was by Mr. Peck and Mr. F. W. Bain in the recent presentment of the play. The zest with which Charmides resolves to outwit the Sharper, and the cool audacity and subsequent bitter indignation of the latter were admirably given, Mr. Bain preserving a natural air during his performance which much enhanced its dramatic value. Taking then, Sir, into account the undeniable fact that it is always uphill work to play Plautus before a Westminster audience, I must think that the Queen’s Scholars ought to be eminently satisfied with the result of their histrionic labours in 1879. That they satisfied their successive audiences was abundantly evident from the approval manifested; that they satisfied their critics in the ‘*Press*’ was equally evident from the unanimously favourable terms in which the Play was noticed; and that they have not dissatisfied their critic in the *Elizabethan* may be readily gathered by his now recorded opinion, even though in dramatic, as in all other efforts, he would venture to remind them that their motto should ever be ‘*Excelsior!*’ Trusting that this may be remembered in the ‘*Andria*’ of 1880,

I am, Sir, yours faithfully,

E. G. H.

NOTICES TO CORRESPONDENTS.

All contributions for insertion in the March number of *The Elizabethan* should be sent in before February 22, to the Editor, S. Peter’s College, Westminster.

All other communications must be addressed to the Secretary of *The Elizabethan*, and on no account to the Editor or printers.

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