



The Elizabethan.

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THE 'ADELPHI.'

THAT election, to whose lot it falls to act the 'Adelphi' of Terence, may always congratulate themselves on having got the best of the four comedies which form our somewhat limited Westminster cycle. It was, to go over old ground, the author's last play, written before his voyage to Greece, and was acted for the first time at the funeral games of Æmilius Paulus, in the year 160 B.C. As it is his last play, so it bears many marks of the enlarged experience and knowledge of dramatic construction gained by the poet since his first attempt, the 'Andria'; and although it cannot be considered to be as happy as that play in those proverbial expressions which have made his name famous, yet the action is more united and consequent, the dialogue more sparkling, and the whole play more perfect as a comedy than any other of his previous works, or, in a smaller circle, than any of the remaining three which we act at Westminster, the 'Andria,' the 'Phormio,' or the 'Trinummus' of Plautus.

That it is a greater favourite than the two latter, whether on its own merits, or in point of popularity, is a fact which we think no one will even for an instant be prepared to deny. The 'Trinummus,' being the production of Plautus, has another obstacle to favour in its comparatively recent introduction to our *répertoire* in place of the old 'Eunuchus,' which was in many points objectionable. Not that Plautus is an utter stranger to our boards: those who consult the *Lusus*. Alt. West. will find that occasionally certain plays of his have been given of old time. But, as the 'Trinummus' is a novelty, there are but very few O.W.W. living who can possibly have acted in it; which is the same thing as to say that there are but few to whom it can be as equally interesting a spectacle as the other three always are, and in whom it can revive old memories of the past. This is, however, an objection which time will remove. But there is, we may briefly notice, without going deeply into the question, a wide difference between the two authors. The characteristic of Terence's style is that subtle

humour with which he invests all his characters, and particularly his slaves, whereas the fun of Plautus is of a much broader description. Thus, while to an outside or casual observer Plautus's plays may appear equally amusing, yet to all who have made a careful study of, or who have played any character in, a play of each of these authors, the interest will always preponderate in favour of Terence. The 'Andria' is, perhaps, the one which many will put forward as equalling, if not surpassing, the 'Adelphi' (and it is curious to note that these two are respectively his first and last plays). Certainly there is much to be said for it, containing, as it does, so many amusing and lively incidents. When did the baby scenes fail to draw laughter even from a non O.W.W. audience? What interest is not shown in the summary removal of Davus, and, in a different degree, in the death-bed scene described by Pamphilus, so unmatched for pathos and genuine feeling! But against this, when we take into consideration the faithful and admirably drawn contrasts of character, as exhibited in the 'Adelphi,' the hopes and fears of the two young men, the neat and artistic introduction of scenes, the great knowledge of human nature displayed, and the unflagging vivacity of the dialogue, we think that the 'Adelphi' undoubtedly carries off the palm, and is fairly entitled to the name of the masterpiece of Terence.

Were any proof required for this superiority, it would be found in the fact that the play has been taken to form the groundwork of many a modern play, not only in England, but on the continent; of which the best known are Sheridan's 'School for Scandal,' and Molière's 'Ecole des Maris.' It may, doubtless, be contended that Terence ought not to be allowed to usurp the entire credit of this, inasmuch as he derived the play almost entirely from Menander and Diphilus, from whom he obtained all the comic scenes, interesting situations, and amusing traits, which make the 'Adelphi' what it is, and without which it could claim to be but a sorry production. But if we look closer into the matter, and investigate the truth by comparing his other works, we notice that Terence's peculiar charm is, as we remarked above, a vein of subtlety which runs, like the string joining the separate beads on a necklace, throughout the whole, invisible to all save those who make close scrutiny, yet necessary to the preservation and arrangement of the entire play. This it is which makes the rose-coloured glass in which seen, *tanquam in speculum*, the 'Adelphi' gains

its favour and popularity; this is the poet's own, which lends to the borrowed incidents a humorous colouring, and completes the picture. What would be the character of Demea without its comic side? What would the slave, the genius of comedy, do in tragedy? Many great poets have borrowed their subject; it is the genius of the borrower which blends together, and stamps the work with its impress.

Considered otherwise than in a dramatic light, there is nothing which can be of greater value to a future scholar than the familiarising himself with the Latin of Terence. It has been said that the Latin of Plautus is better. 'If the Muses,' said Ælius Stolo, 'ever spoke Latin, it would be that of Titus Maccius.' But we do not want the Muses everywhere. We want, besides the language of poetry, a medium whereby to express our commonplaces, and no better example in the Latin tongue can be found than that of the writings of Terence. And the best illustration of his style is his masterpiece, the 'Adelphi.'

There is, besides, an additionally interesting element in this very play on the question of style. The poet himself confesses, in answer to accusations made by his detractors, that he got material assistance in writing his comedies from noblemen, Lælius and Scipio, to wit; that what his enemies made a point to ruin his play, he gloried in as its greatest merit. Would it not, as the poet astutely opined, confer a great and lasting interest to the play, to think that the handiwork of the conqueror of Carthage was to be discerned therein? Surely, yes. Right in this, as in all other particulars, the poet did but add to his fame by the confession, and to the interest of this particular play.

It is, however, a strange thing, and an illustration, moreover, of the rule that things go by contraries, that at Westminster, of all schools in the world, where the influence of Busby and his magic rod are paramount, the 'Adelphi' should hold the first place in favour, whose core and key-note are stated briefly in the well-known lines of Micio in the beginning of the play:

Errat longe, mea quidem sententia,
Qui imperium credat gravius esse, aut stabilius,
Vi quod fit, quam illud, quod amicitia adjungitur.

The plot of the Play is briefly as follows: There are two brothers, Demea and Micio: the former, an old tartar, lives in the country, and has two sons, Æschinus and Ctesiphon, the second of whom he trains up with rod and precept in the way he should go, and entrusts the other to his brother Micio, who lives in town, an easy-

going old bachelor. *He* brings up his adopted son in quite a different way, regards all his extravagances, not a few, as the effervescence of young blood, and lets *Æschinus* have his fling. *Demea*, horrified by the reports of his townson's escapades, is continually objurgating *Micio* for his slackness and neglect, who meets all remonstrances with good-humoured allowance for faults. The Play opens with *Micio* soliloquising upon *Æschinus'* late conduct and absence from home. While thus engaged, *Demea* comes upon him, and falls to abusing him as usual for a new sin of *Æschinus*, the carrying off of a *psaltria*. Finally, he goes off, persuaded his brother is ruining the young fellow. The Second Act gives the story *Demea* has just heard. *Sannio*, a *mercator*, after being hardly used by *Æschinus* for interrupting him in carrying off the *psaltria*, his property, gets further ill-treatment at the hands of *Parmeno*, but is persuaded by *Syrus'* adroit wheedling to swallow injuries and put up with half his price. The entrance here of *Ctesipho* reveals to the audience that he has kicked over the traces, and that it is for him, in spite of his pa's good training, that *Æschinus* has carried off the girl, and not for himself. After a warm meeting of the brothers, *Ctesipho* goes in to see his *psaltria*, while *Æschinus* departs to the Forum to settle the claims of *Sannio*. In the meantime, be it understood, *Æschinus* has fallen in love with a young lady called *Pamphila*, daughter of *Sostrata*. The Third Act opens, and discloses *Sostrata* and *Canthara*, her old nurse, bewailing their poverty, and speculating on the absence of *Æschinus*, whom they believe to be their only hope. This illusion is rudely dispelled by the entrance of *Geta*, who, after pouring out an excited invective against *Æschinus* and all connected with him, tells the miserable *Sostrata* of his apparent perfidy with the music girl. After some hesitation, *Sostrata* determines to lay bare the whole matter. The stage cleared, enter *Demea* in a fume, having heard rumours of *Ctesipho's* being concerned in the carrying off. Here *Syrus*, encountering him, by adroit flattery disarms his suspicions, and persuades him that *Ctesipho* is safe at the country house. Upon preparing to go thither, *Demea* meets *Hegio*, a fine old Athenian gentleman, and friend of *Sostrata* and her family, who, having learned from *Geta* of the wrong done them by *Æschinus*, now comes to demand reparation from *Demea*. This promised, *Hegio* goes to visit *Sostrata*, while *Demea* goes away to find *Micio*, and pour out the vials of his wrath upon him. When he has gone, *Ctesipho* and *Syrus* come on and consult

as to the best means to shelter the former from *Demea's* ire, but are surprised and nearly caught by that old gentleman returning without having found *Micio*; he has also met a bailiff, who tells him that *Ctesipho* is not in the country. The latter, however, escapes into the house, and *Syrus*, by a clever exercise of ingenuity, send, off *Demea* with a long and circumstantial account on a wild-goose chase after *Ctesipho*, while he himself goes in for a drink.

Hegio and *Micio*, on the Fourth Act opening appear, when the latter offers ample reparation to *Hegio*, tells him the truth of the music girl's story, saying that she is a *civis*, whereon *Hegio* goes in to see her, and *Micio* goes to acquaint *Sostrata*, and set her mind at rest. At this point comes in *Æschinus*, in an agony of doubt and apprehension, having been sent away by *Pamphila*; and *Micio*, coming out and finding him, at first feigns ignorance, and then puts him in a flood of joy by telling him the whole state of the case, and giving him permission to marry. Here enters *Demea*, weary and footsore, after perambulating the whole city to no purpose. Goaded almost to desperation by the cool nonchalance of his brother, whom he now meets, he falls on *Syrus* in a happy state of intoxication, and learns by an accident the presence of *Ctesipho* in the house. He forces his way in, while *Syrus* stumbles away to sleep off his drink in a corner. On bursting out in a paroxysm of fury, *Demea* is met and quelled by the calm arguments of *Micio*, who informs him who the *psaltria* really is, and extracts a reluctant assent to the marriage.

Up to this point all the Play is straightforward, but with the Fifth Act comes the much vexed question, Is the change in *Demea's* character feigned or real? Not having time or space to debate this here, we merely express our opinion that it is prompted by sarcasm and interested motives, and proceed. The curtain rises, and *Demea*, after some deliberation, astounds everyone by his sudden liberality and change of character. He promises much to *Syrus* and *Geta*, chains to himself *Æschinus* by befriending the family of *Sostrata*, and finally hoists *Micio* with his own petard by lavish expenditure and reckless generosity. *Hegio* is rewarded with a farm, *Syrus* is freed, and *Demea*, after having, with some absurdity, forced *Micio* to marry *Sostrata*, brings the curtain down with an explanation of his conduct.

The Prologue was, as usual, delivered before the curtain on the second and third nights by F. W. Bain, the Captain of the School, and was well worthy to precede the best of Terence's

plays. It compared the Play to the *ludi funebres* performed of old over the body of a fallen hero ; and after briefly alluding to the O.WW. who had passed away during the year, in most beautiful terms paid a tribute to the memory of the late Dean. The new Dean was then welcomed, and, in conclusion, all O.WW., notably Sir Robert Phillimore, were thanked for their kind care and devotion to the interests of the School.

The Epilogue (unwisely, in the opinion of some, who thought the subject of too serious a nature to bear jest ; but there is a comic side to everything) dealt with Irish questions. Demea, a landlord, enters reading the Meteorological Report, and grumbling that he cannot get his rents paid ; he sends Ctesipho, who comes in just then, all unwillingly, to collect them for him. While the latter is still in doubt, Æschinus, a flash city clerk, enters, and persuades him to come and seek his fortune in town. When they are gone, Sostrata and Canthara run in, alone and unprotected, much alarmed by the appearance of the excited Geta, a tenant under the Land League, who comes in storming against those who pay rent, and particularly Syrus, a tenant under the Land Act, who enters at this juncture, and confronts the angry Geta. Sostrata and Canthara make good their escape, and Sannio, a sort of 'Captain Moonlight,' enters, and, after cautioning Geta, tries to intimidate Syrus, but to no purpose, who points out Micio as going to settle matters for him. Micio enters, having walked all over his brother's farm before breakfast. His soliloquy is cut short by the appearance of Demea and Hegio, an undecided M.P., who has received a threatening letter, written by Sannio, but who has always with him as guard a retired prize-fighter, Parmeno, now become a 'reverend gentleman.' At the mention of Parmeno, Sannio rapidly departs, and Geta is persuaded by Syrus to join the Land Act faction. Micio reduces Syrus's rent, and Demea is about to make an outcry unto Jupiter, when enter Æschinus and Ctesipho, who has profited by his introduction to the City. Conversation is interrupted by the appearance of Dromo with a huge package for Demea, as compensation for losses, and after much amusing speculation as to infernal machines, &c., therein contained, Syrus produces a model of Ashburnham House, which completely brought down the house, and imparted an insecure tremor to the 'gods' ; and the deafening applause was repeated after the few concluding lines spoken by Syrus, wishing prosperity to the School in an enlarged state. The '*Floreat*' brought down the curtain, and put

a finish to a Play which was said by many O.WW. to be inferior to none that have ever preceded it.

[On another page will be found a letter from our much-esteemed friend E. G. H., containing a critical review of the Play and its performance, individually and collectively, by the actors of 1881.]

THE FIRST NIGHT.

The 'Adelphi' of 1881 was represented for the first time on Thursday, December 15. The house was crammed, or, as a daily paper elegantly expressed it, 'the pack was tighter than is in the memory of many O.WW.' The Epilogue was this year given on all three nights, which partly explains the full house, and the unusual demand for ladies' tickets. The change gave universal satisfaction, and helped to take the annually increasing strain off the last two evenings. The Play was very fairly performed for the first night, with the exception of the Fifth Act, which, presenting, as it does, unusual difficulties, was scarcely up to the mark. The only serious hitch, however, was caused by the non-appearance of Geta in that Act. The Epilogue was, somewhat unexpectedly, admirably played, and a complete success, the production of Ashburnham House being received with a storm of applause.

THE SECOND NIGHT.

O.WW., both young and old, mustered in great force on the second evening, which was, owing to the lateness of the term, that of Monday, December 19, instead of the customary Tuesday. The convenience of the audience was consulted on the last two evenings by commencing at 7.30 in place of 7, which innovation was doubtless much appreciated. Around the Earl of Devon, who was in the chair, were Sir Robert Phillimore, Bart., Sir Hardinge Giffard, Sir Richard Harington, Canon Liddon, Canon Hall, Canon Duckworth, Canon Jeffreys, Mr. Justice Grove, Professor Bonney, Dr. Currey, the Rev. H. M. Ingram, and the Rev. H. Y. Thompson. The Prologue, which appears in another column, was well received. The Play was in many respects a great improvement on the first night, notably in the make-up of many of the actors, with the exception of Syrus, whose appearance was utterly spoiled by addition of a beard and ill-advised wig, whereby was marred the whole effect of his acting. There was, however, we are informed, too much 'cultivation of Terpsichore on the stage between the Acts, to the detriment of Mnemosyne,' which should be avoided in future.

THE THIRD NIGHT.

There was no falling off in the attendance on this night, which was that of Wednesday, the 21st December. The chair was taken by the Very Rev. the Dean. Among the visitors present were the Bishop of London, the Right Hon. Hugh Childers,

M.P., the Rev. Canon Ellison, Mr. Justice Cave, Mr. Justice Chitty, Sir Edward Kay, Sir R. Lingen, Sir P. Colquhoun, the Right Hon. Cecil Raikes, Mr. Talbot, M.P., Mr. Francis Jeune, and the Headmasters of Marlborough, Charterhouse, Radley, Shrewsbury, and Bedford.

There was immense improvement in the Play observable in every point, and a much higher standard was reached in the acting. Syrus, who had happily returned to his original 'make-up,' made a great hit in the famous 'direction' scene, and evoked much laughter by his 'drunken' business. The two old men were also very good, notably Micio in his scene with Æschinus in the Fourth Act. The Epilogue once more proved a complete success, and the *furor* which greeted the production of the House put an excellent termination to the Play of 1881.

ADELPHI. 1881.

MICIO	H. W. WATERFIELD.
DEMEA	W. C. DALE.
SANNIO	O. SCOONES.
ÆSCHINUS	F. G. TREVOR.
SYRUS	F. W. BAIN.
CTESIPHO	E. HARRINGTON.
SOSTRATA	G. V. SAMPSON.
CANTHARA	B. A. JAMES.
GETA	H. T. CLARKE.
HEGIO	R. H. COKE.
DROMO	R. G. E. FORSTER.

Persona Muta.

PARMENO	H. F. HAWKINS.
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The Play.

To the Editor of 'The Elizabethan.'

SIR,—In their highly creditable production of the 'Adelphi' of Terence, in December, 1881, the Queen's Scholars at Westminster have—if I may so speak—well-nigh accomplished the feat of quadrating their dramatic circle. Their performance of the 'Phormio' in 1878, though, owing to painful circumstances still dwelling in the memory, it did not extend beyond a single night, left, nevertheless, a vivid impression upon the minds of those who witnessed it, and was allowed to be perhaps the best 'first night' upon record; their presentation of the 'Trinummus' in 1879 was acknowledged on all sides to have been a signal success; whilst that of the 'Andria' in 1880 was of so remarkable a character as to constitute it an exceptional year in the annals of the Westminster Play! The first question, then, which naturally arises in the mind of one who is entrusted with the honourable duties of the critic is, did the latest presentment reach the same standard of histrionic excellence as that attained by its immediate predecessors? Judging that presentment as a whole, I think this question may fairly be answered in the

affirmative. There may not have been seen so 'bright and particular a star' as that which shone in the Geta of 1878; there may not have been a scene quite so triumphantly comic as that between the Sycophant and Charmides in 1879; there may not have been a caste which acted so evenly and perfectly together as that which illustrated the 'Andria' of 1880; but there was an evident determination on the part of every actor to do his best, and the result was a performance which, if it did not rise above, at any rate did not fall below the high level of the three preceding years. To institute any fair comparison, indeed, one must go back to the 'Adelphi' itself, as played in 1877, and call to mind how considerable an advance even that was upon its predecessor in 1872—an advance marked not so much by particular acting, as by general co-operation. A similar advance was, I think, fairly exemplified by the representation in December last, and the unanimous voice of the critical press may be accepted as the best evidence of the same. In estimating, however, the merits or defects of the said representation, I feel sure, sir, that you will not wish me simply to follow in the wake even of the ablest of the critics alluded to, but will desire that I should take an independent standpoint of my own and endeavour, to the best of my ability, to deliver judgment therefrom, though before attempting to do so, it may perhaps be expected of me to say something concerning the 'Adelphi' itself as an acting drama.

On former occasions, when privileged to exercise a similar critical function in your columns, I have, I believe, spoken at length of the scope and intent of the other plays in your *répertoire*, but have not as yet touched therein upon the 'Adelphi.' To affirm that it is its author's masterpiece—*i.e.*, if his extant works really comprise, as is commonly believed, all that he wrote, or at least perfected—is only to affirm what all the best-qualified critics have stated to be their opinion. We can well afford, I think, to go a step further, and express a conviction that it is *κατ' ἐξοχήν*, a type of legitimate comedy. The elements are not only well chosen, but consummately worked out, whilst in conformity with the usual manner of Terence, great moral lessons are taught without the appearance of any didactic effort. Thus in the well-known opening soliloquy of Micio, whilst the plot and situation are gradually unfolded, the grand theme of government by love rather than by fear is fully discussed, and an evident bias in favour of the former is indicated by the dramatist. In the *dénouement*, however, which is perhaps one of the finest and most subtle specimens of dramatic art anywhere to be found, he allows it to be shown, that, whatever might be his own partiality for a lenient control, it was quite easy and possible for such leniency to degenerate into licence, and that in this case the voice of stern rebuke, however unpalatable it might seem at the time, was yet often to be welcomed as a saviour from misery and ruin. Yet no sacrifice of the comedy is made in order to teach this great truth: on the contrary, it is conveyed in so exquisitely comic a form as to be equally amusing to the dullest and most uninstructed, as well as to the most acute

and most cultivated intellect. While the ordinary observer, indeed, is intensely delighted to see the apparently complete change in Demea's disposition, and its happy effect in making things pleasant all round, even to the extent of inducing his gay old bachelor brother to settle down as a sober married man, the penetrating critic is just as much charmed to see how Demea is made simply to feign this change in order to turn the tables upon his unsuspecting brother, and to rally Æschinus and Syrus in the most humorous manner. The chief difficulty, indeed, in delineating the character of Demea, and therefore in adequately presenting the Fifth Act of the comedy, consists in the concealment by Demea of the unreality of this change of temperament from the *dramatis personæ* on the stage, and in his simultaneous revelation of it to the audience. Not that his humour is supposed to remain unappreciated altogether, as the frequent exclamations of Æschinus and Syrus prove, but only that its ironical application to Micio seems to escape their observation. And well it might do so, since they are both entirely absorbed by their own unexpected good fortune. Not till the curtain is about to fall, and the plot is fairly worked out, does the author allow Demea to show his cards, and then in a few pregnant lines he exposes the entire situation, and explains to Micio and his household how easy it is to win a transient popularity if one will only abandon the rigid rules of truth and justice, and condescend to flattery, prodigality, and cajolment. This he declares, in reply to his brother's direct queries, to have been the main object of his pretended change, viz.:

Ut id ostenderem, quod te isti facilem et festivum putant,
Id, non fieri ex verâ vitâ, neque adeo ex æquo et bono,
Sed ex assentando, indulgendo, et largiendo, Micio.

Next only to the moral comes the dramatic interest of the piece, and this is exhibited in a succession of scenes of unflagging interest and piquancy. Not, however, to create a necessity for going over the same ground a second time, I will, sir, endeavour to link the play with its performance, and to consider the subject and manner of the action at one and the same time.

Reference has already been made in my letter to the theme which occupies the opening soliloquy, and I will simply, therefore, now remark that Mr. H. W. Waterfield, as Micio, enunciated its finely balanced phrases with singular felicity of expression, his only failure consisting in a lack of rising power as he approached the climax of the argument. In his ensuing scene with Demea—Mr. W. C. Dale—Mr. Waterfield gave admirable effect to the comic passages, especially evoking a burst of laughter in his

Fores effregit? restituentur: discidit
Vestem? resarcietur,

as he accompanied the words with appropriate action. His rendering also of the amusing little soliloquy at the end of this scene, in which Micio 'takes stock,' so to speak, of the entire situation, and shapes his course accordingly, was a clever display of reflective power.

Unhappily, Micio was scarcely supported by a sufficiently strong Demea throughout this trying colloquy, though it must be admitted that Mr. Dale improved in this as in most other respects with each succeeding representation. The rush of Sannio, the slave merchant, upon the stage, and his mixed feelings of indignation and fear, were capitably portrayed by Mr. O. Scoones, though his audience seemed too generally to fail to recognise the humour of Terence in putting such a doleful and innocent appeal into the mouth of such an unmitigated rascal—an appeal, indeed, which was only paralleled in audacity by Sannio's declaration that he was a trader of the highest loyalty and good faith.

At ita, ut usquam fuit fide quisquam optumâ.

Mr. F. G. Trevor's manner as Æschinus, in encountering him, was right in its conception, but hardly marked enough, and somewhat recalled to my mind the judgment passed upon the last exponent of the character at Westminster, by a discerning critic in the columns of your Play Number of 1877, viz.: 'That he had a tendency to adopt a menacing tone in his first dialogue with Sannio instead of maintaining a lofty hauteur'—an observation which I would only alter by substituting the word contemptuous for 'lofty,' since the humour of the author is throughout visible even in the language addressed by Æschinus to the Slave Dealer in this scene. The only fault which could be found with Mr. Scoones was his occasionally too rapid utterance; but when he really threw his heart into his work, as he did in his *Quid! si ego tibi illam nolo vendere? Coges me?* he undoubtedly scored one of the best hits in the piece. The entrance of Syrus—Mr. F. W. Bain—in the next scene was of course the signal for the commencement of the chief comic action, and excellently supported as he was in it by Mr. Scoones, the whole scene was rendered in a manner worthy of Westminster and of Terence. The *Timet; injecti scrupulum homini* of Syrus, as dexterously thrown out aside to the audience by Mr. Bain, elicited much laughter, as did also the promise of Sannio to recompense Syrus if he took care of his interests. Bright and lively as the words put into his mouth was the appearance of Mr. E. Harington, when he came upon the stage as Ctesipho, and if his action could only have been a little more under control, and he could have been responded to by a more sympathetic Æschinus, the scene would have been most satisfactorily rendered. Syrus, however, again came to the rescue here, and his parting conversation with Ctesipho brought the curtain down amid much merriment.

The new feature contributed to the Play by the entrance of the ladies in Act III. is always in itself a moment of interest, but I can hardly say that the short scene between Sostrata and Canthara, as respectively impersonated by Mr. G. V. Sampson and Mr. B. A. James, was quite up to the mark. The memorable voice of last year's falsetto was wanting to imitate the ring of the old nurse, and the natural tones of the young actor were not loud enough to be

distinctly audible. Labouring, however, as Mr. B. A. James was, under the drawback of a cold, and of the nervousness natural to a first appearance, every allowance must be made for his delivery, and it must be noted in his favour that his stage-form was very good. Much dash and spirit were exhibited by Mr. H. T. Clarke, as Geta, in his energetic soliloquy at the beginning of the following scene, and though somewhat too square and angular in his earlier action, he was eminently successful in his method of rendering his *Sublimem medium arriperem et capite pronum in terram statuerem, ut cerebro dispergat viam*. The subsequent dialogue between Geta and Sostrata requires so much histrionic ability to bring out its full effect, that it can hardly be a matter of surprise that its exponents did not do it full justice, but in her famous pathetic passage which ensues thereon, Sostrata did not suffer in Mr. G. V. Sampson's hands. His embodiment, indeed, of the matron is much to be commended, and had he not, as occurred, according to your above-mentioned critic, in 1877, looked 'so hopelessly youthful,' the fault not of himself, but of his 'make up,' he would have given a portrait of the character to which little exception could have been taken. The celebrated third scene of Act III., in which Syrus attempts to cajole Demea into the belief that his son Ctesipho is still a model of propriety, and that even he, Syrus himself, is a reluctant witness of the follies of Micio and Æschinus, to a certain extent plays itself, but, nevertheless, was much heightened in effect by the method pursued by Mr. F. W. Bain, who gave the 'cringing servility' no less than the 'ironical politeness,' or rather with a truer aim assumed the tone of mock gravity, which is the very key-note of the rendering. The introduction of Hegio in Scene IV. of this Act brings into the piece a more venerable element, and this was worthily represented by Mr. R. H. Coke, who, both in look and manner, afforded an excellent picture of the high-minded gentleman of the *ancien régime*, the *homo antiquâ virtutē ac fide*. An occasionally too monotonous accent constituted his almost only defect, but this was amply redeemed by his affecting delivery of the exquisitely pathetic passage, *cognatus mihi erat*, &c., which scarcely received its due recognition from the audience. And here, indeed, sir, I am compelled to remark, *en passant*, that a little more discrimination might have been used in concerting the celestial cheers, since, as it was, they not seldom broke in on such odd occasions as almost to justify the Epicurean belief that the Gods were perfectly unconscious of, or indifferent to, affairs that went on below. The first scene in Act IV. was fairly given, albeit that Ctesipho was a little too rapid in utterance, and the humour of the *virtutes narro*, &c., was scarcely extracted. The return of Demea in Scene II. causes a fresh departure on the part of Syrus, who has now to set his wits to work again in order to deceive the unhappy old fellow, affording the author an opportunity of exhibiting one of his happiest comic touches, by making Syrus send Demea on a fool's errand all over the city to find Ctesipho. In this, as it is familiarly called, the "Portico passage," Mr. Bain was very suc-

cessful, and Mr. Dale also made his best point therein in his *Id quidem angiportum non est pervium*, while Mr. Bain gained a round of applause for his *I sane*, &c., as addressed to the departing Demea. The conference between Micio and Hegio in the following scene went somewhat heavily, as Mr. Waterfield was evidently reserving himself for his afterwork. Of the famous *Discrucior animi* soliloquy of Æschinus, I can but say that Mr. Trevor exerted himself to the utmost to do it justice, but his unfortunate defects of style rendered the task almost impossible, though in his approach to the door of Sostrata's house, and in his delivery of the *Horresco semper, ubi pultare hasce occipio miser*, he afforded an excellent idea of the combined timidity and resolution of the agitated lover.

Fortunate would it have been, both for himself and for the Play, could Mr. Trevor have equally well represented the conflicting emotions by which Æschinus is affected in his charming colloquy with Micio in the marvellous fifth scene of this Act. I use, sir, the word 'marvellous' advisedly, for I much doubt whether, in the whole range of the ancient and modern drama, any scene could be found to surpass the one of which I am treating in refined humour, pathetic expression, and depth of personal sentiment. Every touch in it evinces the hand of a master, and though it can scarcely be doubted that to the supreme genius and pure Greek taste of Menander we primarily owe its well-nigh matchless beauty, yet we must remember that its superb Latin setting is due to Terence, and that had he not bequeathed it to us in his own brilliant adaptation, it would have been lost to us for ever. That Mr. Waterfield caught the true Terentian spirit in his illustration of the character of Micio in this Act, must, in all fairness, be admitted. He was excellent alike in banter and in pathos, and could Mr. Trevor have thoroughly acted up to him, the greatest success in the Play would have been secured. Despite, however, the comparative want of delicacy of expression in Æschinus, the rendering of the scene gave much satisfaction, and the *Æschine, audivi omnia, et scio* of Mr. Waterfield drew forth deserved cheers. In respect to the scenes which followed, part of which were amalgamated with Act V., Mr. Dale was, perhaps, at his best in his *Defessus sum ambulando*, &c., and Mr. F. W. Bain—especially on the first and third nights—was peculiarly happy in his embodiment of Syrus, in the well-known drunken scene, steering clear as he did of the opposite extremes of coarseness and tameness, and exhibiting a sufficient amount of self-consciousness to illustrate the sententious witticisms which the author places in his mouth. The colloquy, also, between Micio and Demea, during which they mutually rally each other, was capitally given by Messrs. Waterfield and Dale. The *Tu inter eas restim ductans saltabis*, and its retort, *Et tu nobiscum una, si opus sit*, being a most natural piece of comic business. Mr. H. T. Hawkins as The *Muta Persona* in Sc. I. Act II. must also not be forgotten, since both in bearing and facial expression he gave a graphic portrait of the gladiatorial slave, whilst Mr.

K. G. E. Forster as Dromo did his utmost to alarm Syrus and provoke Demea by emphasizing the summons of Ctesipho.

Without again, then, dwelling upon Act V., except to say that a very marked improvement in the mode in which it was rendered was visible on the second and third nights, I will simply close my review of the 'Adelphi' of 1881 by some brief friendly counsel as to the future presentment of Latin comedy at Westminster. It seems to me, then, sir, if I may venture to say so, that three courses are open to you. The first and most obvious is to treat the Play as simply a scholastic exercise, in which dramatic effect, even if not comparatively disregarded, should, at any rate, be subordinated to textual accuracy. The second would be to proceed strictly upon the old Westminster lines, to adhere, as closely as possible, to established precedent in the impersonation of character, and to endeavour to make the traditional points according to the ancient custom of your stage. The third, and, I trust, the one which your successors will continue to pursue, is that which has evidently been adopted in recent years, viz., to combine with those already mentioned an earnest, persevering, and profound desire to study and develop the true meaning of the author, and to render his text—be it that either of Terence or Plautus—not simply as a display of scholarship; not simply as a vehicle of Westminster tradition; not simply as a proof of amateur histrionic skill; but on the broader and grander basis of a loving revival of some of the masterpieces of classical comedy. That such may be the spirit which shall henceforth animate each successive *Caste* of Queen's Scholars is the sincere wish of yours faithfully,

E. G. H.

PROLOGUS IN ADELPHOS. 1881.

LUDOS agentes hodie nos hic funebres
Spectatis, Romæ qualis mos fuit vetus :
Ut Græcia olim ludicro certamine
Virtute functo justa solvebat duci :
Sic nos. Nec nominatim ploramus Scholæ,
Ut sæpe, alumnos, vario vitæ munere
Quos belli insignes quosque pacis artibus
Anni peracti rapuerint casus—licet
Heu nimis opima ceciderit virum seges :
Nec flore ut primo prænitens Oxoniæ
Virilis ævi spes recens exstincta sit.
Hoc tempore unam præter omnes næmiam
Deposcit annus : ille quod decesserit
Nostro Decanus unicus Collegio,
Cunctis amandus, præsidium et decus domus ;
Calamo felici oblivionis e situ
Præterita sollers suscitare sæcula :
In pueros quam benignus—Benefactor Scholæ :
Quam suavis in colloquio, quâ facundiâ
Ârdente ! puro pectore, intactâ fide :
Iniqui impatiens semper ac veri tenax,
Vindex per omnia intrepidus causæ bonæ :
Occidit ! an usquam huic invenire sit parem ?
De more jam tamen in locum demortui
Suffectus alter, et suo venit nomine
Verendus—ipse alibi Magister optimus,

Nostræ Patronus nunc Scholæ : dignissimus
Amici amicus qui succedat muneri ;
Salvere quem jubemus, atque benevolum
Longos in annos auguramur omine
Affore secundo. Et vos salutatos velim—
*Te quem per omnem nostra fortunam domus
Fidum adiutorem vidit : cujus munere
Ditata crevit, gratiasque debitas
Tibi reddere gestit, titulis et nuper novis
Honoris aucto gratulari :—vos quoque
Actæ qui memores sub Lare hoc puertiae
Pro nostris semper indefessi commodis
Quam dederat curam jam rependitis Scholæ ;
Vestram quippe operâ vivimus—Terentius
Vestro favore noster in scenam redit,
Placuitque semper ; nunc quoque ut placeat precor.

* Right Hon. Sir ROBERT J. PHILLIMORE, Bart., D.C.L.

EPILOGUS IN ADELPHOS. 1881.

PERSONÆ.

DEMEA	a distressed Landlord.
MICIO	a Sub-commissioner of the New Land Court.
SANNIO	a 'No-rent' conspirator.
ÆSCHINUS	a 'City man.'
CTESIPHO	a rustic youth.
SOSTRATA	a matron.
CANTHARA	her attendant.
GETA	a tenant depending on the Land League.
SYRUS	a tenant depending on the Land Act.
HEGIO	an undecided M.P.
DROMO	a servant.

Persona Muta.

PARMENO a reclaimed prize fighter.

(Enter DEMEA, with a big umbrella, reading the weather forecast.)

DEMEA. 'Cæli anceps facies—imbres fortasse locales'—
Est, qua nuper eram, scilicet iste locus.
'Tum venit Hesperis nova mox depressio ab oris'—
Istis cur liceat nil sibi habere mali ?
Quis ferat annonas isdem et servire procellas ?
Sum dudum factus 'sævus agrestis' homo.
Vix satis in pluvias ita protegor; (*putting up umbrella*)
in peregrinos

Quis scit an auxilium lex rediviva ferat ?
(Enter CTESIPHO.) Sed quis adest ? CTESIPHO (*aside*).
Pater est, perii !

DEMEA. Cur, Ctesipho, cessas ?
Te quæro. CTESIPHO (*aside*). Hoc metui : spes mihi
nulla fugæ.

DEMEA. Debita non reddunt mihi vectigalia : sunt qui
Se, sua ni minuam, reddere velle negent.

Hæc—ego nam impavidus—tu collecturus abito—
CTESIPHO. At tracenti sunt, obijciuntque minas.

DEMEA. Ille diu vivit, mortem cui quisque minatur.
CTESIPHO. Lege ista vitæ sors tibi longa manet.

DEMEA. Quin tu prorsus abi. Precibus credo esse
Senatum

Orandum ut nova lex protegat agricolas.
Inque senatorum numero valet Hegio noster,
Virtute antiquâ præditus atque fide.

[*exit* DEMEA.]
CTESIPHO. Hei mihi, quid faciam infelix ?

(Enter ÆSCHINUS.) O mi Æschine! ÆSCHINUS. Quid fit.
Tristis es. CTESIPHO. Ah! quem sors opprimit
atra. ÆSCHINUS. Quid est?
CTESIPHO. Rus abeo infelix. ÆSCHINUS. At me via
ducit in Urbem:
Nil garrere vacat; (*looking at watch*) dic cito, si quid
habes.

CTESIPHO. Me collecturum sibi vectigalia mittit
(Ipse ea non audet poscere, credo) pater.
ÆSCHINUS. Debita nonne homines solvunt? CTESIPHO.
Vix omnia quisquam;
Forsitan hic reddat dimidium, ille nihil.
Nec patrem amant homines, nec amat pater ipse
tenentes.

Vidi ego, dum incedit per sua rura senex,
Quidam ut nescio quid post sepe in mente *revolvens*
Staret: ad hunc propius noluit ire pater,
Etsi aderam custos. Nunc quis custodiet ipsum
Custodem? ÆSCHINUS. Id nunc fit militis auxilio.
CTESIPHO. Sed pater expectat dum Lex sibi protegat aera.
ÆSCHINUS. 'Rusticus expectat'—taliam mitte sequi:
Et tibi divitiæ sunt mecum ex Urbe petendæ.
(*takes him by the arm.*)
CTESIPHO (*resisting*). Quid Romæ faciam? Nescio.
ÆSCHINUS. Non taceas? (*leads him reluctantly off.*)

(Enter SOSTRATA and CANTHARA.)

SOSTRATA. Æschine! me miseram, solæ sumus. Æs-
chine noster!
Cur fugis?—occurrit quis furibundus homo?

(Enter GETA.)

GETA. Quis ferat hoc? quis non insaniat? hoccine
sæclum!

Hæreo utrum solvam debita, an ejiciar?
Non faciam: at nil dat Syrus et se jactat inultum,
Dum sibi vectigal judiciale rogat.
Vah! quibus illius lacerabo armenta modis! Sed
Testis adest. SOSTRATA. Ego pol nescio quo
fugiam.

Quid fecisti, aut quid facies? GETA. O Sostrata,
salve!

Num tibi *femineum fœdus agreste* placet?
SOSTRATA. Non placet. GETA. At placuit misero mihi:
quippe vetabat

Conjurata cohors poscere legis opem.
Ergo ejectus ero. Qui uti vult lege—caveto.
Si me lædet lex, occidet ille Syrus.

SOSTRATA. Quorsum istuc? tibi quid nocuit? GETA.
Non talia curo:
Ulcisci satis est—en tamen ipse Syrus.

(*Rolls up his sleeves as SYRUS enters.*)

SOSTRATA. Cessas quærere opem? SYRUS. Quid agam?
GETA. O infamia sæcli!
Legibus huc audes currere fretus? SYRUS. Ita est.
GETA. Legesne observare? SYRUS. Volo. GETA. Quod
fœdere agresti
Est vetitum? SYRUS. Quin tu, fur manifeste, tace.

(Enter SANNIO *unseen* by GETA.)

GETA. Te prius exstinguam. SOSTRATA. Quid nunc
fiet?
CANTHARA. Fugiendum est.
Au, au! vis fieri testis? Eamus. [*Exeunt* SOS-
TRATA and CANTHARA.
SANNIO (*collaring* GETA). Ohe!
Jam satis: hæc nocti, non convenit ira diei;
Tutus in incautos, dum juvat umbra, fremas.

SYRUS. Quis vir? Sannio ni fallor. SANNIO. Ne
nomina quæras:
Me metuunt pecudes, et pecudum domini.
Nocte domos viso *ductor sub lumine luna.*
Hem! trepidas? SYRUS. Nolim, te superante,
mori.
Quingentos colaphos prius experiar. SANNIO.
Minitaris?
SYRUS. Num videor munus surripuisse tuum?
Nil agis, O bone vir. Venit ecce huc Micio, quem
jam

Lex dare vectigal judiciale jubet.

(Enter MICIO.)

MICIO. O quanto Minor afficitur sudore Triumvir!
Quot repi impransus millia longa hodie!
His oculis sum fratris agros scrutatus—at ecceum
Ipsum: et qualia fert Hegio consilia?

(Enter DEMEA and HEGIO.)

DEMEA. At si nos protecta vetas commercia velle,
Æqua tamen posco: hæc vox mihi dulce sonat.
Ultero qui lædunt cur nos patiamur inulti?
En tibi *mercator liber at æquus ego.*

HEGIO. Rectius hoc dicis: quæ libera sunt nisi et
æqua?
MICIO (*tapping him on shoulder*). Hem!

Num te, vir sapiens, æqua rogare decet?
Hæccine credis? HEGIO (*hesitating*). Non; mihi
sed *pia opinio* menti—

MICIO. Erubuit. Salva est res. HEGIO. Sed opinor ego
Hunc nimis irasci. Nam scis, mi Demea, quot
sint

Boycottati homines; est tibi sors levior.

DEMEA. Nil horum nôsti. HEGIO. Quid ais? non
taliam nôrmi?

Nescis quæ imponat publica vita viro.
Nulla dies capiti quo non mors imminet atra;
Mane minax quædam semper epistola adest.
Hanc liet auscultes; (*reads*)—'Si tuque tuique
valetis

Est bene: cras idem, mortuus, Hegio, eris.'

SANNIO (*aside*). Ipse ego quam scripsi! DEMEA. Proh
Jupiter! hoccine mores!

Tu quid ages? HEGIO. Mihi adest fortis ubique
comes,

Olim qui laudem meruit, qui præmia pugnâ,
Dedidit pugnas nunc reverendus homo—
Cui modo ne referant priscos nova præmia mores!

DEMEA. Nomen dic. HEGIO. Nomen? Parmeno.
SANNIO. Is est, perii.

(SANNIO *tries to skulk off* as PARMENO *enters.*)

GETA. Hem! quid agis? SANNIO. Mitte inquam me.
[*exit.*]

GETA. Me deserit. SYRUS. Heus tu!
Istum ne cures: me duce plura feres.

(To MICIO.) Si placet, expecto mihi vectigalia dum tu
Constituas. MICIO. Verum est; quin properato
opus est.

Auxilium poscunt avide bis mille tenentes;
His metuo ne non morigerare vacet.

(Enter *hastily* a number of tenants and solicitors.)

SYRUS (*to* GETA). Hui! viden', ut currunt? GETA. Cur
non ego legibus utar?
Nam domino certe jus minus inde siet.
Post quoque me nummos si poscat, vis mihi præsto
est.

MICIO. Accede huc, Syre. (*To DEMA.*) An huic, frater,
ades dominus
Terrarum? DEMA. Sic est. MICIO (*to SYRUS*).
Quot habes tu jugera? SYRUS. Ego unum.
MICIO (*to DEMA*). Quid capere inde soles tu? DEMA.
Soleamne? Nihil.
GETA. Proh di immortales! minuendum est! SYRUS.
Spero equidem, nam
Jam dudum nunquam solvere tanta queo;
Et nunc, ni fallor, miseri pars maxima fundi
Ecce hæret pedibus, Micio docte, tuis.
DEMEA. O hominem audacem! MICIO. Responde,
DEMEA, numquid
Huic fundo jactas te tribuisse boni?
DEMEA. Solum quod frustra volui scelus ejicere illud.
MICIO. Vectigal minuam. SYRUS. O Micio, vir bonus
es.
DEMEA. Hei mihi! quid faciam? (*Enter ÆSCHINUS and
CTESIPHO.*)
CTESIPHO. Pater O lepidissime, salve!
Jam fortuna mihi ridet in Urbe bona.
DEMEA. Tun' Urbem nosti? ÆSCHINUS (*bowing*). Est
qui pauca negotia novit.
DEMEA. Quid fecisti? CTESIPHO. Id adhuc non satis
esse mihi
Certum confiteor. Centena at millia nummum—
Nescio pol quoties—id meminisse reor.
ÆSCHINUS. Pol rudibus *speculatio et angulus* ardua
res est.
(*Enter DROMO, struggling with a big package.*)
Hem! quænam tentas pondera ferre, Dromo?
Succurras illi tu Parmeno. DEMA. Micio nosti
Hoc quid sit? MICIO. Quid fers—dic, Dromo.
DROMO. Nescio qui
Hoc domino donum jusserunt tradere. MICIO.
Quales?
Quâ facie? DROMO. Vultus tot quot erant homines.
SYRUS. Vah! stultissime, abi. ÆSCHINUS. Quam grandi
est machina mole!
DEMEA. Machina! num *infernum* huic tu genus esse
putas?
ÆSCHINUS. Idne times? MICIO. Propius ne accedas,
Æschine. DEMBA. Cessas
Prætorem urbanum arcessere? MICIO. Quid fieri
In re tam dubiâ suades? HEGIO. Ego censeo
humandam.
MICIO. Euge! quis incipiat? Quis mihi fossor adest?
HEGIO. Vellem equidem, mihi sed sola experientia defit.
(*CTESIPHO puts his ear to the box.*)
DEMEA. Ctesipho abi istinc. CTESIPHO. Me judice
bombus inest.
ÆSCHINUS. Res liquet. GETA. O cælum! SYRUS. O
gens ignavissima, numquid
Vos pudet? An capsam hanc me resererat?
MICIO. Frugi homo es. HEGIO. Intrepidusque idem.
DEMEA. Vitalis at ut sis
Id metuo! ÆSCHINUS. Adstemus. (*DEMEA
seizes hold of CTESIPHO.*) CTESIPHO. Brachia mitte,
pater
MICIO. Quis scit an hocce tuis sit *compensatio* damnis?
SYRUS. Hem! (*they start away*). Nihil est (*they return*).
Pol adest dos inopina! OMNES. Quid est?

ÆSCHINUS. Optimaque. CTESIPHO. Et felix. SYRUS.
Simulacrum vera sequantur.

(*produces model of Ashburnham House*)

Ecce! Latine hanc rem vertere nil opus est.

SYRUS (*coming forward*).

Hoc erat in votis, ut tandem latius iret

Ambitus, est nobis qua nimis arcta domus:

Augurium fausti, speramus, cernitis ævi,

Ædium uti veterum clarior exstet honos,

Dignior inque dies puerorum turba frequenter

Adfluat ad notos erudienda Lares.

Hoc, Patrone, tuis sit compensatio curis,

Te fautore vetus crescat ut usque Schola:

Vicini officiis semper certemus, et omnes

Mutuus unanimâ compe jungat amor.

Vos, quibus hæc nova sunt nostri spectacula ludi,

Vos, quibus hæc redeunt annua festa die,

Omina nunc resono feliciter addite plausu

Quale decus non nos sed Schola nostra petit.

FLOREAT.

Play Notes.

In the Play No. of *The Elizabethan* for 1877, in which year the 'Adelphi' was last acted, a letter from 'Epicurus' advocating the alteration of the hour of commencement from 7 to 7.30, meets with much sarcastic comment. We hope that 'Epicurus,' if still in the flesh, witnessed the change this year with much satisfaction, and had opportunity to render himself *omnium rerum satur* before attending the Play.

We think, however, that another change might be made with advantage in the way we put the 'Adelphi' on the stage. Surely Hegio's attire was too splendid to be in harmony with his character. He was certainly, in appearance at least, not the 'pauper' he is supposed to be. We hope that the Play for the forthcoming year will correct this mistake.

The critiques given in the daily and weekly journals this year were unanimously favourable; of which we are not a little proud, and for which we would convey them our best thanks; albeit we derived not a little amusement from perusal of one of them which shall be nameless, wherein the knowledge displayed was startling. We are therein informed that 'the play selected for this year is the "Adelphi," which has temporarily taken the place of such orthodox favourites as the "Andria," or the "Trinummus" of Plautus.' Much amusing confusion was made with regard to the Prologue and Epilogue.

There were also some sketches in the *Illustrated Sporting and Dramatic News*, which could scarcely be said, however, to be striking portraits of the characters they were intended to represent.

floreat.