



The Elizabethan.

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THE 'PHORMIO.'

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THE merits and demerits of the 'Phormio,' the 'Andria,' and the 'Adelphi' have been so frequently and so fully discussed in the pages of *The Elizabethan*, as each Christmas brings one or another of Terence's three great plays before our notice, that it is exceedingly difficult to exhibit them in a new light, or one in which they have not hitherto been regarded and treated of in our columns. The 'Phormio,' though certainly not the best of Terence's plays, is perhaps only second to the 'Adelphi,' both in the intrinsic merit of the humour of the dialogue, and in its capability of captivating the goodwill of such a mixed audience as would fill the benches of a vast Roman theatre. Modern experience shows us sufficiently that different styles of drama, or even different scenes in the same play, will win the approbation of different classes of an audience, the pathos or subtlety exciting the interest or amusement

of the educated, and the more sensational parts rousing the enthusiasm of the less refined; and so, doubtless, it was at Rome. In the Roman audience there must have been many who would prefer the subtle and good-natured sarcasm of Micio to the swaggering bravado of Phormio, the beautiful description of Chrysis's death in the 'Andria' to the scuffle scene of the 'Phormio,' and *vice versa*. It may be that a literal translation or even a modernised form of a Latin comedy with its quiet humour would excite but little if any interest for an English audience of the present day, partly, of course, owing to the restrictions of unity which bound the ancient comedians; but we cannot give the ancients credit for better taste, when we learn that on one occasion the author and actors found themselves the sole occupants of the theatre, on the announcement of the arrival of a troupe of rope-dancers. So we must not think that it was the merit of the dialogue alone which had charms for the Roman audience: any such idea would be speedily dispelled by the perusal of Horace's well-known lines:

Actor

Quum stetit in scenâ, concurrat dextera lævæ.
 'Dixit adhuc aliquid?' 'Nil sane!' 'Quid placet ergo?'
 'Lana Tarentino violas imitata veneno!'

So there must have been many who would not appreciate the subtle dialogue, however cleverly written; and to win the approbation of those less refined, it would be necessary that the play should be well put on the stage, and that it should combine the quiet with the boisterous, the pathetic with the sensational; and in this respect we think the 'Phormio' may be said to hold a high position among Terence's comedies. The most sentimental speeches of Antipho do not indeed equal the exquisite pathos of Pamphilus in the 'Andria'; the most ludicrous troubles of the henpecked Chremes are not perhaps on a par with the amusing witticisms of the jovial Micio; nor do the most violent bursts of passion from Demipho surpass the indignant sentiments of Demea; the Geta, moreover, of the 'Phormio' has less of the cunning and independence which are the characteristic features of the Syrus and Davus of the two other plays; but the combination of all these qualities in a lesser degree, together with the exaggerated bravado of Phormio, and that independence of his, and readiness for action in the most trying circumstances, which features in the other plays are thrown into the character of the slave, produce an effect which, as a whole, may perhaps be said to equal that produced by the 'Andria,' while in broader farce the so-called Baby Scene has an excellent parallel in the Lawyers' absurdities in the present Play. A humorous view, indeed, runs through the whole piece; for during the comparatively long absence of Phormio from the stage, when the interest of the audience might be inclined to flag, a new character is introduced in the person of Dorio, whose sullen moroseness is well calculated to cause laughter, and the amusement is greatly enhanced by the self-satisfaction with which he regards his own disreputable sentiments. The author, moreover, in this play has scored a great point by keeping his best scenes for the end, an instance in which it offers a very favourable contrast to the 'Adelphi,' the merits of which, however, in other respects are so superior that it has been undeniably pronounced the best of Terence's plays.

The plot of the 'Phormio' is as follows: The brothers Demipho and Chremes go abroad, the former to Cilicia, the latter to Lemnos, where he has surreptitiously married a second wife, by whom he has a daughter. This daughter, having arrived at a marriageable age, he is very anxious to get off his hands, and, to prevent awkward

questions arising, the simplest way appears to be to marry her to his brother's son Antipho, and it is to make arrangements to this end that he takes his journey to Lemnos. On their departure the two old gentlemen leave their respective sons, Antipho and Phædrîa, in charge of Geta, an old slave of Demipho, who, in spite of his most sincere wishes to be faithful to his master, soon finds it to the interest of his own shoulder-blades to let the young men have their own way. Antipho at first remains harmless, but Phædrîa immediately falls in love with a music-girl, Pamphila, who, however, being the property of a slave merchant, Dorio, has to be bought with a good round sum, which, of course, the old gentlemen have taken good care not to leave with their sons, and consequently nothing remains for him but to get the most of her company that he can by conducting her to and from school. While they are all three waiting for her one day in a neighbouring barber's shop, a young man dashes in with a harrowing account of the distress of a young girl, whose mother has just died, which story rousing their curiosity, they all start off to visit her and offer their assistance. The young man's details of her beauty appear by no means to have been exaggerated, and Antipho falls in love, and, on hearing that she is an Athenian of good family, is the more anxious to marry her, but is afraid of his father. The assistance of Phormio is here called in, who, by private agreement with Antipho, invents a relationship between him and the girl, and claims the exaction of the law which compels them to marry. The opening scenes of the play are occupied by Geta giving a description of the above facts to his friend Davus. The former then goes off to the Piræus and returns to Antipho and Phædrîa with the news of Demipho's return. Antipho, after various attempts to appear composed, is startled by the appearance of Demipho himself, and rushes off, leaving his friends to fight the battle alone, which they find no easy matter, for Demipho is mad with rage at the news of his son's marriage, and, after a long dispute, they separate in the same state of mind as before.

In the Second Act Phormio appears, and, after enlarging to Geta on the advantages of his character and profession, is surprised by the entrance of Demipho, with his three advisers, Hegio, Cratinus, and Crito. An amusing scene now takes place, where Geta, knowing his master is listening behind his back, pretends to stand up for him against the insinuations detrimental to his character made by Phormio. On Demipho discovering himself, the farce is

continued by Geta; and Phormio, finding all other attempts unavailable, takes Demipho on his own ground by flying into a passion and then leaves him; the lawyers then give their conflicting advice on the principle of *suis cuique mos*, and Demipho goes off, more puzzled than ever, to wait till his brother returns. Here Antipho sneaks back, reasonably ashamed of himself for leaving his friends to fight it out for him, and receives what encouragement Geta can give him; they then see Phædría coming *ab sua palæstrâ*, Dorio's house, with Dorio himself, who has shamelessly broken his promise to wait till a certain day, and has sold the girl. Antipho adds entreaties, and Geta abuse, which, in combination with Phædría's tears, succeed in persuading Dorio to wait till the next day, and the three are now left in a fix as to how to procure the thirty minæ in that time.

In the next Act, Demipho comes on with Chremes, who returned, on finding his wife had left Lemnos for Athens, and that they had crossed each other on the voyage. Geta now arrives with the news that Phormio is willing to marry Phanium for thirty minæ, which, of course, is really to pay Dorio for Pamphila, and which, after some objections on the part of Demipho, he extorts from the old man, after which he has to reassure Antipho, who is naturally not a little displeased with the idea, and then conducts Demipho to make further arrangements with Phormio. Meanwhile Chremes stumbles on Sophrona, his daughter's nurse, and after mutual expressions of surprise, it turns out that it is his daughter whom Antipho has married, which is the very end he wished to bring about, and that his Lemnian wife is dead.

In the Fourth Act Chremes rushes out from visiting Phanium, with his mouth full of the news to tell Demipho, and, finding him outside, begins his story, but abruptly pulls himself up on discovering Nausistrata, his Athenian wife, is present; and here is an amusing scene, caused by Chremes endeavouring to explain the matter to Demipho without letting it out to Nausistrata. Here Phormio comes on to the stage again, having bought Pamphila for Phædría, and Geta describes to him and Antipho how he overheard the story of Phanium, and thus the young men's troubles are ended.

But now a new difficulty arises. Demipho demands his money back from Phormio, who of course objects; and on the old man offering persuasive violence, as a last resource he calls Nausistrata out of the house, and tells her the whole story, to the embarrassment of Chremes. After some difficulty a reconciliation between

husband and wife is effected; Phormio, as his payment, demands a dinner, and all ends happily.

The Prologue, written, as usual, by the Head Master, after apologising for any deficiencies which might appear in the character of Geta, on the ground of the short time that he had to get up his part, touched lightly on the obituary of Old Westminsters for the year, and the honours won by four O.W.W. in the Egyptian War, and mentioned the departure of the Judges from Westminster. The late additions to the School property formed an excellent subject for conclusion, together with a wish that the School might prove itself worthy of these new advantages.

The Epilogue, written by the Rev. H. L. Thompson, was on the familiar subject of Æstheticism. Chremes has fled from Nausistrata with Geta, and become æsthetic. After admiring the beauty of a Japanese fan, a doubtful-coloured shawl, and a broken willow-pattern plate, he tries in vain to convert Phormio, a soldier returned from Egypt, and Demipho, a fox-hunting squire, who both disgust him with their *coccineæ vestes*; and the former, in addition, by his musical propensities. They are disturbed by the appearances of Nausistrata with the three lawyers, and Davus, a policeman. Chremes hides under the shawl, but betrays himself by a sneeze, is pulled out, and handcuffed, *clausuræ impatiens*. Nausistrata is much disgusted by the news of his popularity with the fair sex, as Geta reports him to be the idol of twenty lovesick maidens; and the curtain drops on a farewell to the audience by Demipho.

The text of the Prologue and Epilogue will be found on another page.

(Our esteemed friend, E. G. H., has, as usual, favoured us with a critical review of the Play and the acting in a letter, which will be found on another page of this number.)

FIRST NIGHT.

The pressure on the tickets this year was greater than usual, owing probably to the success of the 'Adelphi' last year, and on the first night, December 14, we were not disappointed in our expectations of a full house. For the first night the Play was undeniably a great success, the only hitch being a delay in the appearance of Dorio. His fiendish aspect, however, when he did show himself, might have been sufficient grounds for his bashfulness and apparent reluctance to put in an appearance. There was some disturbance, too, in the gods, caused by mock enthusiasm at the acting, and an objectionable style of applause.

SECOND NIGHT.

There was a slight falling-off of the usual number of O.W.W. this night, which is usually considered essentially the Old Westminsters' night. The theatre was, however, well filled, and there were several visitors standing in the entrance after all the seats had been filled. The Prologue was spoken on this and the last night by the Captain on crutches, owing to a recent accident which he had met with. The Epilogue was given, as last year, on all three nights.

Among the guests of the evening were Sir Robert Phillimore, in the chair; the Earl of Devon, Sir James Paget, Sir James Hanmer, Mr. Justice North, Mr. Justice Pearson, Mr. Justice Kay, Canon Liddon, Canon Farrar, Canon Duckworth, Canon Barry, Lord Justice Cotton, the Rev. H. L. Thompson, Major-General Coxe, Sir Farrer Herschell, and Baron Salvyns, the Belgian Ambassador.

THIRD NIGHT.

An ill-omened fog, which extended over London on this night, Wednesday, December 20, was probably the cause of the empty seats which were very conspicuous. Among the guests were the Dean of Westminster, in the chair; Sir Patrick Colquhoun, Vice-Admiral Phillimore, Mr. Justice Grove, Mr. Justice Chitty, Colonel Burnaby, and Dr. Butler.

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CRITICAL REVIEW

OF

THE PLAY.

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To the Editor of 'The Elizabethan.'

STR,—The 'Phormio' of 1882 may fairly be held to be the full and ripened fruit of the 'Phormio' which blossomed so promisingly in 1878. Happily for Terence—happily for Westminster—it was not 'a frost, a killing frost,' which then nipped the young performance in its bud; it was only a mantle of snow which descended upon its vernal bloom, to be dissolved by the influence of the brighter days in reserve for a more fortunate *Caste*. Verily, a certain halo of dramatic light appears ever to gather round the graphic scenes of this brilliant Play. From its opening to its close we seem, as it were, to breathe the very atmosphere of Comedy. The parasite who forms the title-*rôle* of the piece, *per quem res geretur maxumè*, as says the original Prologue, is himself no vulgar or ordinary personage; He is a fine and finished gentleman, the boon companion of the elegant Athenian Youth. True, that for comic purposes Geta describes him as the *Homo confidens*, and he calls himself the *hominem edacem*; but his indirect account of himself, as going to his host's entertainment, *asymbolon unctum atque lautum e balneis, otiosum ab animo*, is all in keeping with his refined social position. His tactics also and conduct are those of an equal, not of an inferior; and, though he condescends to intrigue with Geta, he maintains

his dignity with Demipho. But it is best to let the Drama speak for itself, and follow its own development, whilst we weigh, at the same time, the illustrative ability of its several exponents. Davus, the off-slave—if I may so call him—opens the piece with a soliloquy rich in keen satire—almost equally as applicable in our time as in his own—upon the iniquity and absurdity of expecting poor domestics to offer gifts utterly disproportionate to their means upon the marriages of their masters' sons, and upon the birth and birthdays of a son and heir. The chief difficulty in the delivery of this soliloquy—as, indeed, in that of all skilfully and naturally constructed ones—is the acquirement of the faculty of expressing the rapid transitions of thought and feeling, and of giving them all their due strength and proportion, so as to preserve the perfect harmonical balance. This was evidently beyond the reach of Mr. R. H. Williams, but it was only through want of strength, and not through want of intention, that he did not succeed. As a foil to Geta, in the next very long scene, Mr. Williams did much better, but hardly realised the comic humour of the remarks with which Davus occasionally relieves Geta's story. Taking the part of Geta as did Mr. F. G. Trevor, almost at the eleventh hour, and in consequence of the unfortunate accident which the Captain met with whilst playing at football—a game, by the way, from which the members of the caste ought to abstain for at least a month before the Play—it seems somewhat hard to judge him by the standard with which we measure the performances of those who had had full time to prepare—and this the more particularly as he had to undertake the longest and perhaps the most difficult part in the piece. So zealously, however, and devotedly did Mr. F. G. Trevor throw himself into his *rôle*, that he really makes little claim upon our critical indulgence. In his first long and trying colloquy with Davus, his chief fault was an occasional deficiency in vocal modulation and flexibility of manner; but he was particularly happy in his introduction of the name and character of the parasite, and his *Est parasitus quidam Phormio, Homo confidens*, and the subsequent break, *qui illum Dii, omnes perduint*, were justly applauded.

The advent of Mr. S. H. Clarke as Antipho, in Scene 3, speedily showed that he had formed a just conception of the character; and had he been supported by a Phædrina of equal delicacy and sensibility of tone, the scene would have been charmingly rendered; but Mr. P. M. Francké, called upon as he was to replace Mr. Trevor at a very short notice, had had scarcely time to soften down a certain roughness and unevenness of enunciation, or to catch the rhythmical flow of the Terentian sentences. These defects, however, were not so visible in his subsequent scenes, and his great passage in his colloquy with his uncle, when he advocates the cause of Antipho, viz., *Si est, patruè, culpam ut Antipho in se admiserit, &c.*, was very fairly delivered upon the second and third nights. From the beginning of Scene 4, Mr. F. G. Trevor more manifestly warmed to his work, and his *Satis pro imperio quisquis es* was a decided hit. He never, however, quite succeeded in the conclusion of this scene when giving

advice to Phædria how to address his uncle—more strength as well as humour being wanted.

From the first moment of the entrance of Mr. M. R. Bethune as Demipho, it was clear that the young actor had in no small degree grasped his author's intention, and that he possessed the requisite power to convey it to the audience. The angry indignation felt by the old man, upon learning the news of his son's supposed imprudent marriage, was vigorously depicted in voice, face, and gesture, and the energetic uplifting of the stick when he reached the exclamations, *O facinus audax! O Geta Monitor!* went far to vindicate the continuance of that traditionary Westminster property. Mr. Bethune's delivery of the important passage beginning *Incertum est, quid agam*, containing, as it does, moral reflections skilfully interwoven with shrewd humour, and forming the basis of Geta's subsequent parody, was an evidence of his careful study—the break from the irritable to the reflective mood being excellent—the touch of feeling at the *filiî peccatum* not being forgotten, and the *Quidquid præter spem eveniat*, &c., being rendered with a sufficient admixture of subtlety.

Of Mr. F. G. Trevor in the celebrated ensuing caricature, *O Phædria, incredibile est, quanto herum anteo sapientiâ*, &c., I can only remark that his method improved every night, and that, if it was not fully appreciated by the audience, the fault scarcely lay altogether at the door of the actor. And here, if I may be so bold as to do so, I would venture to interpose the dictum that if a great drama is to be properly understood, either at Westminster or elsewhere; an obligation of previous study lies upon the audience as well as upon the *Caste*. The fine genius of a Terence, a Molière, and à fortiori of a Shakespeare, can never be properly apprehended on the stage unless their text has been already lovingly and diligently read and re-read in the closet. Still, it is no doubt the peculiar function of the actor to so expound his author's meaning, that it shall at once be clear to his hearers; he must be able to run through the whole compass of human passion, and make every chord vibrate in the heart of the listener. A too general failure to accomplish this paramount object is the chief reason why the Shakespearian dramas do not find acceptance with the modern public, unless placed upon the boards with all the resources of decorative art. The 'one touch of nature' which would 'make the whole world kin' is too often, alas! either not understood or not achieved; and we have, as its substitute, accessories and properties excellent as auxiliary effects, but utterly inadequate to supply the place of consummate embodiment and perfect enunciation. Plausible objections are sometimes taken to the effect that 'every shred of meaning must not be worried out of a line,' and that 'points must not be made of the commonplaces of conversation,' but those who take such objections surely forget that in a really great drama every line has its due weight and significance, and that the so-called commonplaces of conversation are only found in it where they have a point and purpose of their own.

With Act II. may be said to begin the serious business of the piece, since Phormio himself then first

appears upon the stage. Mr. O. Scoones's rendering of this celebrated part must to a certain extent remain an open question. His gesture and facial expression were good, both in direct action and in by-play; his enunciation was generally clear, and in his chief points, particularly in his first colloquy with Demipho, he was singularly effective; but, notwithstanding all these excellencies, there was something wanting to constitute the complete Phormio. Was it a lack of *nonchalance* or of *bouhomie*, of the self-assurance of the schemer, or of the fascination of the diner-out? Be this as it may, Mr. Scoones, beyond doubt, gave an embodiment which largely satisfied both his auditory and his critics, and his *Vide avaritia quid fecit*, his *Primus esses memoriter progeniem vestram usque ab avo atque atavo proferens*, and his *Si tu illam attigeris secus*, &c., justly procured for him repeated plaudits. Of what is called 'The Lawyers' Scene,' viz., that in which Demipho asks the advice of his friends from the Forum, I will simply remark that Mr. H. F. Hawkins very graphically filled the part of Hegio, and that Mr. G. C. Ince as Cratinus, and Mr. J. R. Pryce as Crito, would have done better than they did, had they remembered that a small part may often become a great one through the skill and study of its exponent. The scene which next demands our attention is the Dorio Scene, so called as being the only one in which Dorio the slave-dealer appears. Aided by a peculiarly repugnant make-up, Mr. A. G. L. Rogers contrived to render this part quite a special feature in the performance, and in the coarse-minded raillery of Phædria in the *Ego te complures, adversum ingenium meum, menses tui pollicitantem, et nil ferentem, flentem*; in the mandatory reproach, *Da locum melioribus*, and in his jocular *Sic sum! si placeo, utere*, displayed an unctuous humour which will not be easily forgotten at Westminster. As Phædria in this and the subsequent scene, Mr. P. M. Francké attained a higher level of acting, and pictured the mental misery and final relief of the young Athenian with considerable truth and delicacy. With Act IV. in the books—though for stage purposes it was combined with Act III.—Chremes, the absent brother, arrives from Lemnos, bringing with him the rents of his legitimate wife's—Nausistrata's—estates, out of which, by a doubly felicitous dramatic stroke, Terence makes him, first, contribute to the dowry demanded by Phormio for taking his as yet undiscovered daughter from Antipho; and then, through the device of Phormio himself, actually contribute to the purchase of the *Citharistria* as a wife for his own son Phædria. The Chremes of Mr. B. A. James, though occasionally marred by an apparent artificiality of utterance, was on the whole a very natural and most amusing portrait of the conscience-stricken old culprit. In some points, as in the *Rogas? Senectus ipsa est morbus*, which the actor very properly delivered as a satirical reference to Demipho for asking what complaint had delayed Chremes; in the *mulier mulieri magis congruet*, a fine natural touch; in the *sepultus sum* and *obsecro ne facias* in Scene 6, Act V., when Phormio ironically rallies Chremes on his secret marriage in Lemnos, and especially in the *Egon' timeo*,

when the same occurs before Nausistrata in Scene 7 of this Act, and in the *et præter spem*, when the mind of Chremes is at length set at rest, Mr. B. A. James won merited cheers. On his delivery of the magnificent passage at the end of Scene 6, Act IV., when he has suddenly and most unexpectedly discovered that it is his own lost daughter who is accidentally wedded to Antipho, it is perhaps necessary to make a special observation. It is possible, no doubt, to treat this passage as a mere burst of surprise and satisfaction, but to those who 'read between the lines,' and sympathise with the lofty feeling of the Author—be it Terence or Apollodorus himself—it cannot but be perceptible that here we have one of those grand flashes of thought which, as it were, link natural and revealed religion, and prove that, even in the midst of heathen darkness, there existed the illuminating rays of an ancient faith. Mr. B. A. James did wisely, therefore, in endeavouring to bring out the beauty, force, and grandeur of the sentiment, so as to elevate it beyond the range of ordinary Comedy. But I have anticipated the chronological order of the Drama, and must return to say something of the Sophrona of Mr. A. S. Waterfield, and of the Nausistrata of Mr. R. C. M. Symns. The task of presenting the Old Nurse was perhaps easier than that of impersonating the fine lady; but the merits of the two performances were pretty evenly balanced. Mr. A. S. Waterfield made his chief comic hit, viz. the *Quid? non, obsecro, es, quem semper te esse dictitasti?* with excellent effect, but was scarcely perhaps throughout quite cognisant of the Terentian humour as exhibited in the person of the agitated old woman. In her first colloquy with Demipho, in Scene 2, Act V., the Nausistrata of Mr. Symns was somewhat too tame and stiff—his *virum me natam vellem* especially requiring more force; but in the last scene of Act V., and particularly on the third night, the youthful actor much more fully threw himself into his part, used the fan more dexterously, and made several of his points tell well with the audience, his manner being especially good in the *immo, ut meam jam scias sententiam*, &c., where he gave a very humorous slow of feminine authority. The description of his over-hearing scene by Geta, and the scuffling scene between the two old men and Phormio, were both very fairly done—the latter affording, with the simultaneous entrance of Nausistrata, as invoked by the parasite, one of the best situations in the Play. And thus ended the 'Phormio' of 1882. As a whole, it was quite as well performed as were the Plays of the four preceding years. Still 'Excelsior' must be the motto of every successive *Caste* at Westminster, if it be really the intention to render the exquisite Comedies of Terence and Plautus in a style worthy of their authors. No time or pains must be grudged in rehearsal, and no effort must be spared to impregnate the minds of the actors with the true spirit and meaning of the text. Upon these foundations alone can any adequate dramatic interpretation be built, and upon these alone must the future fame of the Play rest as a genuine classical revival.—I am, Sir, yours faithfully,

E. G. H.

PHORMIO, 1882.

DAVUS	R. H. WILLIAMS.
GETA	F. G. TREVOR.
ANTIPHO	S. H. CLARKE.
PHÆDRIA	P. M. FRANCKÉ.
DEMIPHO	M. R. BETHUNE.
PHORMIO	O. SCONES.
HEGIO	H. F. HAWKINS.
CRATINUS	G. C. INCE.
CRITO	J. R. PRYCE.
DORIO	A. G. L. ROGERS.
CHREMES	B. A. JAMES.
SOPHRONA	A. S. WATERFIELD.
NAUSISTRATA	R. C. M. SYMNS.

PROLOGUS IN PHORMIONEM.

Veniam precatum prodeo. Nuperrime
 Casu infelici claudicans, ne claudicet
 Fabula, laboro. Quas tuleram, Getæ mei
 Partes tironi tradidi, vixdum satis
 Exercitato. Lenes ergo iudices
 Estote, quæso, ut semper. Diversas tamen
 Quas dederit annus leviter ut tangam vices—
 Veteres alumnos, ceu prius, raptos nece
 Lugemus—at non plurimos, nec singulos
 Vobis memorandos. Etsi enim patriæ recens
 'Honor est a Nilo' partus, haud sine sanguine,
 Funera nostrorum bello ibi nulla vidimus :
 At vivis auctum Schola suis gaudet decus.
 *Insignia honoris nempe quatuor novi
 Juncta ornamentis adnumerat prioribus.
 Domi nova tempus attulit compluria.
 Hinc quippe jam vox litium ac strepitus fori
 Vicinus omnis exsulat procul, in novas
 Translatus ædes. Noster haud posthac puer
 Linguam audiendis acuet causis, civica
 Jura aut percipiet auribus; sed Judicium
 Amplissimum illum, ut ante, oramus ordinem
 Nostris frequens ut adsit in spectaculis,
 Solitoque actores adjuvet suffragio.
 Porro autem hic ipsa in sede sacrata Schola
 Arctis tot annos terminis coercita,
 †Monachorum ut olim cubiculum usui suo

OBITUARY OF O.W.W.

Right Hon. Thomas Egerton, EARL OF WILTON, formerly Steward of the Household, and Commodore of R. Y. S.; Rev. J. M. HEATH, M.A., formerly Fellow and Tutor of Trinity College, Cambridge; Rev. F. E. PAGET, Rector of Elford, author of 'Tales of the Village'; A. BENTHALL, Esq., M.A., Barrister-at-law, Secretary in the Post Office; Rev. H. R. PECELL, M.A., Prebendary and Chancellor of Brecon; J. R. D. TYSSEN, F.S.A.; Captain C. A. D. TYSSEN, formerly 1st Dragoon Guards; M. W. HALLETT, Esq.; Rev. E. N. DICKENSON, formerly H.M. Chaplain, Bombay Presidency; J. MURE, Esq., formerly H.M. Consul in the Balearic Islands; T. B. WHALLEY, Esq.

* Col. WILLIAM HOWLEY GOODENOUGH, C.B., Royal Artillery; Col. CHARLES FREDERICK GREGORIE, C.B., Royal Irish Regiment; Lieut.-Col. JOHN UPPERTON, C.B., Bengal Staff Corps; Lieut.-Col. JAMES GALLOWAY, C.B., Bombay Staff Corps.

† On December 3rd, 1591, it was 'decreed by Mr. Dean and the Prebendaries present, that the old Dorter and the Great Room before it shall be converted, the one to a Library, and the other to a School for the Queen's Scholars, to be repaired and furnished for their good uses upon contribution of such Godly-disposed persons as have and will contribute thereunto.'

ACTS OF CHAPTER.

Antiquum aptavit, sic novas adsciscere
 Videtis ædes. Scilicet hocce sæculum
 Tot erudiri discipulos in artibus
 Quot e magistris nemo didicerit, jubet :
 Et ceteræ id se facere prædicant scholæ.
 *Opus ergo est nobis pluscula supellectile,
 Ut Phormioni ;—spatio opus't, ut multiplex
 Justo procedat ordine institutio :
 Hæc nunc ut fiant jam provisum est. Id modo
 Restabit, istis ut se pueri commodis
 Dignos ostendant, illud et fama approbet
 Popularis, atque vester accedat favor.

EPILOGUS IN PHORMIONEM.

PERSONÆ.

CHREMES . . . an old Gentleman of uncertain but
 æsthetic principles.
 GETA . . . his artistic Companion.
 PHORMIO . . . a Guardsman returned from Egypt.
 DEMIPHO . . . a Fox-hunting Squire.
 NAUSISTRATA . . . Chremes' unæsthetic Wife, from
 whom he has fled.
 HEGIO . . . }
 CRATINUS . . . } three Lawyers engaged by Nausistrata
 CRITO . . . } to recover her husband.

PERSONA MUTA.

DAVUS . . . a Policeman.

[Chremes has fled from Nausistrata and his home, and, with Geta as his companion, has become a votary of Æstheticism.]

SCENE—*An artistically furnished room. Enter*
 CHREMES and GETA *in æsthetic dresses.*

CHREMES. Non jam me sæva lacerat Nausistrata lingua,
 'Arma virumque canens,' arma viro minitans.
 Hic loca tuta patent, Lemnoque remota et Athenis,
 Ut vitam alterna conjuge liber agam.
 Nec mihi deficit amor, cui virgo invita calescit
 Plurima, lecta cohors. GETA. Quot numerare
 juvat?

CHREMES. Viginti, quas unus et idem corripit ignis ;
 Ipse puellaris sum Cynosura chori.

GETA. O mira Æsthesis, castæ gratissima menti,
 Solamen miseris confugiumque viris !
 Lux et dulcedo, præsentia numina, nostris
 Non dedignantur consuluisse focis,
 Luciditasque (novum liceat procudere nomen)
 Assidet, et partes consiliantis agit.
 Dulce, sequi mediæva, diesque requirere priscos,
 Dulce, hodierna queri degenerasse nimis.

CHREMES. Dulce, subinde meum speculo submittere
 vultum.

(*Looking at himself in a mirror.*)

GETA. Pulcher in æternum redditus arte senex !

CHREMES. Carmine dulce frui, verbisque interprete
 dignis,

Vatis et arcanos explicuisse modos.

GETA. Contemplare, precor, dona hæc, fragrantia, pura,
 Omnia pernimia laude colenda, Chreme.

(*He shows various things.*)

En tibi mystica res Japonica ! (*holding up a*
Japanese fan) Nescio cujus

Divini certe grande opus artificis.

Porro autem hæc tenui sublustria serica filo !

CHREMES. Te verè agnosco, Morrisiane color !

Quid simile est, quæso, toto quid in orbe secun-
 dum?

GETA. Eximiam gazam, myrrhina vasa, vide.

Aspice quassatam hanc patinam, *πλέον ἤμιον*
παντός,

Qualis forma insit, cæruleusque nitor !

CHREMES. O Geta, si patina hac valeam modo vivere
 dignus,

Cælestes videor tangere posse plagas !

GETA. En statua hæc (*showing a bust*). Vultum finxit
 mea dextra decentem

Atque humeros. CHREMES. Quid ? Tu solus id
 omne ? (*GETA, mysteriously.*) Tace !

Quod potui, feci : sed pallida sæpe resurgens

Umbra minutatim molle refinxit opus.

CHREMES. Sed quisnam accedit ? Monstrum, cui lumen
 ademptum

Culturæ ! Vestes, mi Geta, coccineas !

(*Enter PHORMIO, in Guard's uniform, and whistling.*)

Excrucior. PHORMIO. Salvete ambo—quæ causa
 timoris ?

CHREMES. Sibilat. Horresco ! GETA. Phormio ! tune
 venis ?

CHREMES. Hei mihi ! mentem animumque color *pri-*
marius angit ;

Displicet iste habitus, displicet iste sonus.

PHORMIO. Quid ? Vobisne, precor, lex nostris nota
 Theatris,

Militis ornatum dedecus esse, placet ?

Non jam sum Parasitus edax, sed splendidus heros,

Quem reducem ex acie multa puella fovet.

Bella sub Eois quis nescit solibus acta,

Virtutemque virum, consiliumque ducis ?

Nostraque uti pubes primis se gesserit armis

Pro patria cupiens non sine laude mori.

CHREMES. Pro patria ! Patriam leve vulgus forsan
 amârit,

Sed sapiens patria Cosmopolita caret !

(*A Horn is heard.*)

CHREMES. Discrucior !—miseras stridens tuba percutit
 aures ;

(*Enter DEMIPHO, in Hunting-dress.*)

Atque iterum vestes aspice coccineas !

Disperii ! cur has, audax venator, in ædes

Ingrederis, culturæ mystica templa Deæ ?

DEMIPHO. Defessus sitiensque adsum cervisia quærens.

CHREMES. Bassica, si sitias, pocula amara fuge.

Respue crassa venena, liquores spirituosos.

GETA. Aut, si quid sumas, hæc bona vina bibe.

(*Offering champagne.*)

CHREMES. Desine barbaricis telis atque artibus uti,

Et dimitte canes, et fera membra doma.

Exue vulgares vestes, vulgaria verba,

Culturæque novas me duce carpe vias.

DEM. Eloquere. Hic sedeam.

(*He sits down resignedly, and takes out his cigar-case.*)

GETA. Suxisse cigarია noli.

Lucida fumoso corpore mens aberit.

* For new laboratory and class-rooms.

(CHREMES and GETA stand one on each side of DEMIPHO.)

CHREMES. Pallidulus, tristis, macer, atque famelicus
esto,

Si cupias famam constabilire tuam.

GETA. Sis gravis inessu, et, si possis, luscitiosus,
Augeat et visum Binocularare jubar.

CHREMES. Aurea cæsaries humeros et tempora velet.

GETA. Si natura negat, tonsor id efficiet.

Sic oculi, sic nempe manus (*showing him*), sic ora
tenenda.

DEM. Anglo-Saxonico more modoque, puto.

CHREMES. Solis ama flores; manibus da lilia plenis,
Verbaque sollenni mystica voce tona.

GETA. Ne venerare Deos. Si quando ad templa Dianæ
Veneris, i retro. Tu tibi numen eris.

CHREMES. Vin' Criticus fieri? Sandro et Leonardo
colendi.

DEM. Et Raphael? CHREMES. Raphael! Quid, male
sane, refers?

Omnia sub Raphaele cadunt. Ars lapsa retrorsum
Nil nisi quod pravum est et triviale creat.

GETA. Neve Academiae Regalis in atria vadas.
Sedibus ex istis territa Musa fugit.

Sed Lindseianas transi securus in aulas,
Excultæque artis regnum ideale vide.

CHREMES. Sic sapiens, justus, felix et pulcher in uno
Despicias homines despiciasque Deos.

DEM. (*rising*). Frater, si qua istis insit sapientia nugis,
Insipienti vitam degere malo meam.

Cur tribuit vires, sensum et Natura virilem,
Si non his donis utier expediat?

Me juvat et canibus magnos circumdare saltus,
Et celeri cervos æquiparare fuga.

Me juvat hos artus multo durare labore.
Ut mens in sano corpore sana sit.

Neu pudeat Superos venerari: omine freta
Divino, vigit maxima Roma diu.

Vobis desidiæ cordi: vobisque relinquo
Femineas artes, femineasque comas!

PHORMIO (*who espies NAUSISTRATA approaching*).

Femineasque iras! (*To CHREMES*.) Furiis accensa
tibi uxor

Instat, caudicis et comitata tribus.

CHREMES. Hei mihi! nulla fuga est. Quin istas fer,
Geta, vestes.

Me totum obvolve, os, crura, pedesque. Tace!

(*CHREMES is covered up. Enter NAUSISTRATA, the three Lawyers, and DAVUS as Policeman. NAUSISTRATA searches for CHREMES and discovers him.*)

NAUS. Siccine agis, bone vir, sic vivis? Adeste, Patroni,
Quo melius nostrum conspiciatis herum.

(*To CHREMES*.) O redeas mecum, dulces repetasque
Penates.

CHREMES. Vade retro, mulier! Pestis acerba, retro!

NAUS. (*To the Lawyers*.) Hic vir, hic est, cui me prima
formosa juvena,

Me vitamque meam, casta puella, dedi.

Huic condonavi secreti crimen amoris,
Lemniacam uxorem, conjugiumque duplex.

Quo pretio? Me spernit adhuc, me spernit et odit,

Muneraque hæc potius quantulacunque placent.
Cur mihi, cur patinam hanc (*holding up the china
plate*) poscentem sulfura, præfert?

Displicitne ætas formaque? CRITO (*after looking
at her*). Res dubia est.

NAUS. Et jam nunc quot habet sponsas? Quin tu, Geta,
narra.

CHREMES. Obsecro, ne dicas. GETA. Si tibi vera loquar,
Viginti: sed corda Platonius ignis adurit.

NAUS. Viginti! Decies en duplicatus amor!
Cæruleo-barbate senex! Si lege liceret,

Quam vellem faciem *vivisecare* tuam.
Quid faciam (*to the Lawyers*)? Quid jam miseræ
suadetis, amici?

Insanit forsân. Quæ medicina mali?

HEG. Si sit, ut apparet liquido, lunaticus errans,
Comprenum et vinctum lex cohibere jubet.

CRAT. Si non insanit, corpus cohibere mariti
Difficile est. NAUS. Dicas tu, Crito.

NAUS. Dixistis probè. At ipsa incertior. Hem, quid
agendum est?

Hoc tantum præstat, simplice lege frui.

(*Speaking to DAVUS*.)

I, lictor, constringe manus. Sic vinctus abito.
In nostras ædes fer, rape; ne mora sit.

CHREMES. (*Resisting*.) Hem, perii! Date opem, cives!
PHOR. Frustra vocitabis!

Civibus et patria Cosmopolita caret.

(*To the audience*.)

Prævaluit sensus majoris partis et ecce,
Clausuræ impatiens, frena clausat herus.

DEM. At vobis, credo, jam nunc clausura placebit;
Et ludo finem nox ferat innocuo.

Artibus haud istis laudem tulit Anglia belli,
Romanoque patet latius imperium.

Artibus haud istis multos celebrata per annos,
Non humili crevit nomine nostra Domus.

Immemor O! nunquam pubes virtutis avitæ
Imminuat priscum desidiosa decus.

Hoc precor, atque omnes vos nostra incepta Patroni
Rite secundetis plausibus unanimis.

NOTICES.

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All other communications must be addressed to the Secretary of *The Elizabethan*, St. Peter's College, Westminster, and on no account to the Editor or printers.

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Floreat.