

"DIDO'S FEAST" AS A PLAY.

Boston University Women as the Players.

Beautiful Costumes and Perfect Pro- nunciation Were Features.

Girls Prove that They Can Get Along Without Male Help.

"Dido's Feast," a Latin play consisting of passages and scenes from the second and third books of Virgil's *Aeneid*, was given by the coeds of Boston university last evening in Jacob Sleeper hall.

It was the first Latin production ever attempted at the university, and although not presented on such an ambitious scale as that on which the coming presentation of "The Captives" of Plautus will be, owing to its many unique features and the fact that it was the initial effort of B. U. in Latin theatricals, "Dido's Feast" had been anticipated with more than the ordinary share of the interest generally attached to the dramatic enterprises of the students.

The scenery, the costumes, the accessories, the fair participants themselves, and the skill displayed in the management of the whole, combined to make the presentation such as to arouse the warm appreciation of the audience.

With some departure from the original and several new features introduced, the play was a repetition of the adaptation from the text made by Miss Mabel Barrows several years ago for the use of the girls' Latin school of this city.

When the curtain rose on the court of the famed queen of Carthage, the city "that stands opposite the Tiber's mouth," one of the prettiest scenes of the entire play met the gaze.

A chorus of slave girls gowned in the graceful and loose flowing garb of the women of the early Roman empire stood upon the stage chanting one of Horace's beautiful odes, and as they sang they moved their arms and bodies to and fro to the rhythmic accompaniment of a harp.

This opening chorus consisted of Miss Alma Whitman, Miss Grace Fox, Miss Ella Daniels, Miss Lucy Whittier and Miss Helen Armstrong. The harpist was Miss Edith Allen Howe. The music for the ode was composed by Howard T. Crawford '96.

The parts of *Aeneas* and *Dido* in this scene, as throughout the play, were admirably impersonated by Miss Ella Helen Small and Miss Bertha P. Marvel. The acting of the former as *Aeneas*, the principal role of the play, is worthy of special commendation. In appearance and makeup she looked the part of the Trojan hero as nearly as any athletic young woman of the period could simulate the carriage and bearing of a manly man. Her portrayal of the part was always consistent, and evidenced an intelligent appreciation of the character and qualities which went to make up the ideal hero of early Latin literature.

Miss Marvel also made a success of her part, her ease and grace adding much to the effectiveness of the stage pictures.

Miss Bertha J. Atwater as *Anchises* looked and played the role of the old man to perfection. Her clear and studded enunciation did much to enhance the purity and richness of the tongue, in the pronunciation of which she proved herself a mistress.

Miss Sarah E. Reed as *Helenus* and Miss Grace F. Seabury as *Andromache* are also worthy more than passing notice for the capable and efficient rendering of the roles assigned them.

It was the last scene of the play which proved the crowning feature of the evening. Here when the feast was over, and *Aeneas* had finished his story, was given as a beautiful finale a representation of a Roman slave dance. There was nothing in it suggestive of the sprightly gaiety or abandon of the modern dance. It was meant to illustrate an idea, a condition of life most familiar with the ancients, that of servitude.

There was the manifestation of a sad and touching resignation to fate in every movement of the body and gesture of the hand, and in this resembled more than anything else a series of *Delsarte* poses. The dance was prepared under the direction of Amie Payson Caul.

Among those who participated in this closing feature of the play were Miss Viola Brauerd, Miss Ethelwyn Wallace, Miss Katherine Chamberlain, Miss Edith Mayberry, Miss Grace Fox and Miss Stella Converse.

The piece moved forward with flattering swiftness and smoothness, for which pleasing fact Miss Alma Whitman of Roxbury, who, under the supervision of Prof Thomas B. Lindsay, the head of the Latin department, had the entire management of the production in charge, was responsible more than any other young woman.

Its success last evening was a proof of what energetic, enterprising and bright young college girls can accomplish in the histrionic field without the aid of the male students.

Mrs Thomas B. Lindsay, Mrs Edward H. Atherton and Mrs Robert Allison Ware were the patronesses.

Bliss P. Bultenhouse and an efficient corps of assistant ushers seated the large audience which crowded the hall.

All the parts, with the exception of the little *Ascanius*, were taken by young women. The cast:

- Aeneas*Miss Ella H Small
 - Anchises*Miss Bertha J Atwater
 - Helenus*Miss Sarah E Reed
 - Ascanius*Master Arthur D Whitman
 - Iulus Achates*Miss Moulton
 - Atlas*Miss Santom
 - Dido*Miss Bertha P Marvel
 - Creusa*Miss Lillian K P Farrar
 - Andromache*Miss Grace F Seabury
 - Venus*Miss Ella L Chase
 - Anna*Miss Ethel G Bri...
 - Iopas*Miss Edith A Howe
- Miss Ella Daniels, reader