Those who, like the Theatre-goer, find peculiarly offensive on the stage the use of the calcium light, with its brilliant, sharply outlined spot of light jerked about to follow the leading actor, can enjoy to the full the subdued, suffused illumination of Mr. Irving's scenes. Notably delicate is the lighting of that scene of the Merchant into which Mr. Irving puts so much unexpected power. On the night of Bassanio's feast, Shylock, in a mood of mingled tenderness and foreboding, leaves Jessica to lock up and watch his home:

"Let not the sound of shallow foppery
Enter my sober house."

After his departure there is a frolicking rush of maskers and capering pantaloons across the stage; gondolas pass under the bridge, and strains of gay music swell and die on the ear. Then Lorenzo and his companions with mirth and passion hurry Jessica away in her boy's disguise. At last the scene dark and deserted. Shylock returns, carrying a lantern. As he descends the steps of the bridge the calcium follows him steadily, keeping him in a little circle of light, which his lantern seems to spread about him, to show the way.

Equally notable in the same play is the careful adjustment of Shylock's make-up to every scene. His clothing is at first bare and plain, his head is covered with the yellow-striped Jewish cap. Later, he departs to the feast clothed in more gorgeous scarfs and turban. After, in his frenzy, pursued by the outcry of the children in the streets, he comes, capless, with bare arms, tumbled locks and disordered dress, to exclaim on his ducats and his (laughter; and lastly appears in court in austerer garb than ever, with his hair wet and smoothed down over his forehead and eyes.

Further of note in Mr. Irving's acting is his striking use of inarticulate sound. In the Merchant, for instance, Shylock accompanies the protests of Bassanio and the resigned farewell of Antonio in the court with a low undertone of sneering contempt that changes once into the fiercely aspirated exclamation, "These be the Christian husbands!" and again into a pitiful, frightened, almost animal whine when judgment falls upon him. He stumbles from the court with a long, exhausted, gasping breath wrung by a tortured spirit from his lips.

Mr. Irving holds the record for the longest run of any Shakespeare play. He gave Hamlet for two hundred consecutive nights in the season of 1874-75, and Macbeth for the same period in 1888-89.

A correspondent, resenting the Theatre-goer's charge of improbability in the play, Quality Street, questions the probability of As You Like It and the Merchant of Venice. Dramatic probability is, of course, a purely relative affair. All the conventions of stage speech are not only improbable but impossible, yet we lose little of the illusion because the actors speak in verse or in soliloquies and "asides," audible to every person in the theater. More offensive are improbabilities of plot, which must be obscured either by having the improbable incidents merely assumed or related,—never acted,—so that we need believe only with our ears and not with our eyes, or by placing the whole play in a poetically fanciful and imaginative atmosphere. This last is Shakespeare's method in both plays mentioned. Most offensive improbability of all is improbability of character. Given the circumstances, however unlikely, the character must act as such a person under such circumstances would. Dramatic probability, after all, is required to create illusion only for the moment. We may afterward protest and disbelieve as we will, but during the play we must never raise the question.

Now, Quality Street protected itself by no romantically improbable atmosphere. Phoebe seemed to me a character somewhat improbable and inconsistent, and even during the performance the mist of illusion often dissolved and sometimes vanished. Phoebe's extravagant adventures we might perhaps have accepted if they were not visibly presented, or if they were placed in some imaginary time and country; but they become aggressively improbable when shown before our sight as occurring in Georgian England.

1905 Class Meeting.

There will be a meeting of the Class of 1905 in Huntington Hall, at 11:30, Saturday, March 8. A manager for the baseball team will be chosen, and the report of the class treasurer and of the football manager will be received. The matter of holding a class dinner, and other important business, will be considered.

Chess Club Meeting.

There was a meeting of the Chess Club on Friday last. C. B. Cox, '03, was elected president, G. D. Wilson, '03, vice-president, and H. M. Edmonds, '05, treasurer and secretary. A chess tournament is now in progress.