

Calendar.

THURSDAY, DECEMBER 10.

- 4-15 P.M. GYMNASIUM CONTEST. Running High Jump. One point for each inch over four feet six inches.
- 4-30 P.M. GEOLOGY LECTURE. Second of the series being given by Dean Shaler.

FRIDAY, DECEMBER 11.

- 8 P.M. TECH vs. HARVARD. Chess match at the Harvard Union.

SATURDAY, DECEMBER 12.

- 1-40 P.M. HARE AND HOUNDS RUN. Leave North Station for Melrose.
- 6 P.M. REGULAR INFORMAL DINNER at the Union. Tickets twenty-five cents, from Mr. Powers.

TUESDAY, DECEMBER 15.

- 4-30 P.M. GEOLOGY LECTURE. Third of the series being given by Dean Shaler.
- 8 P.M. ELECTRICAL ENGINEERING SOCIETY Smoker at the Union. Dr. Pritchett will speak on his experiences while in Germany.

WEDNESDAY, DECEMBER 16.

- 7 P.M. Y. M. C. A. MEETING, 240 West Newton Street.
- 8 P.M. CLASS OF 1898 REUNION at the Union.

THURSDAY, DECEMBER 17.

- 12 M. CHRISTMAS TECH placed on sale in Rogers Corridor.
- 4-15 P.M. GYMNASIUM CONTEST. Putting Sixteen-pound Shot. One point for each four inches over twenty-nine feet.
- 4-30 P.M. GEOLOGY LECTURE. Fourth and last of the series being given by Dean Shaler.

FRIDAY, DECEMBER 18.

- 8 P.M. AMERICAN CHEMICAL SOCIETY Meeting at the Union.
- 8 P.M. M. I. T. GLEE, BANJO, AND MANDOLIN CLUBS Annual Winter Concert and Dance, New Century Building, Huntington Avenue. Tickets for concert fifty cents, for concert and dance one dollar.

Electrical Engineering Society.

Tuesday evening, Dec. 15, President Pritchett will address the Electrical Engineering Society at a Smoker to be held at Tech Union. President Pritchett will give an account of his recent trip abroad, and will undoubtedly give the Society a most valuable and interesting account of the Berlin-Zosser high-speed railroad.

An account of last evening's meeting will be given in the issue of next week.



Mr. Irving's *Dante* was obviously a concession to popular demand for novelty, to the actor's resemblance to the poet, and to his long acknowledged mastery of stage craft. The play was entirely melodramatic and an unscrupulous travesty of the historic character; but the stage business—particularly of the *Inferno*—was delightful, both for scenic beauty and for its amazing dexterity.

The matter of staging Shakspeare is at the moment interesting, when, in London, especial treatment of the historical plays adapts them to modern theatrical pageantry, much as Mr. Mansfield adorned his *Henry V.*; and, here in Boston we have seen the highly developed ingenuity of the modern stage realize so brilliantly the fairy world of the *Midsummer Night's Dream*. What way of playing him is fairest to Shakspeare? Now and then the plays are given, as nearly as may be, as the Elizabethan companies gave them, without scenery, on the bare projecting platform; and such performances are exceedingly interesting, because such a realization of the conditions Shakspeare worked in throws much light on matters otherwise puzzling in his plays. But successfully as we may reproduce a Shakspearean stage, we cannot reproduce the Shakspearean audience, and these performances, though interesting, always seem queer enough to our modern point of view to distract our attention from the play to the circumstances of the performance. Correspondingly, of the modern spectacular productions, it is delightful to see effects of scenery and costume as beautiful as we can make them, illustrative of Shakspeare text; but the play is ultimately the thing. So the justest kind of presentation seems to be that, for instance, of Mr. Irving's *Merchant of Venice*, elaborated with all the care and elegance we can spend—familiar to our audiences in the use of finished scenery and historically accurate costume, but never elaborated into a "show" at the expense of the play, never obscuring the power of the dramatist or the faithful service of the actors who render the parts.