

Art is detail. Any man knows that Lear should be "a fond and foolish miserable old man," but it takes Henry Irving to make him such. The first balcony student goes to see a literary presentation, not a stage one. He goes for new points and side lights on a character, not to see an artistic creation. He goes to the theatre to analyze, not to feel. If the actor does not play his particular idea of Shakespeare, he is angry and declares the actor a fool. It is strange how the scholarly gentlemen of the world have appropriated Shakespeare. As I once heard an actor say, "Shakespeare was a player and he wrote for players, not for colleges. He belongs more to the meanest wretch who rants in melodrama than to the most learned doctor in the world." He is the players' Bible. He is the one thing in their lives that looks up and out, and they worship him with a zeal that is almost fanaticism. To an actor a Shakespearian role means what a degree does to a student. Not long ago I was complimenting an actor in a farce comedy on his success in his part, and he interrupted me by saying hastily:

"Oh, I wasn't always in farce comedy. I have done the legitimate; I played Peter in "Romeo and Juliet" one season—with Mather." He had played Peter. But on further talk with him I found that he knew the whole play by heart and most of Shakespeare's plays, and that he had sounder ideas of the character than most schoolmen. A Shakespearian actress of great merit once told me that there was not a woman on the stage who did not spend most of her leisure reading Shakespeare and longing to play Shakespearian roles. She said that Laura Burt confessed to her that her dream and desire was to play Juliet, and that she was always careful as to how much wine she took for fear she might grow too stout for the part; Laura Burt, who rides Queen Bess in "Old Kentucky" and accepts racing saddles and riding whips from the Kansas City Jockey Club. Among the people that live Shakespeare, there is a devotion that

the people who study Skakespeare know not of.

The student who really knows most about the theatre and whose judgment is worth most, is the student who goes to everything. Who is not relect, who can laugh over Fanny Rice and lose his head and heart over Julia Marlowe and cry over Clara Morris. He has the stage feeling and the stage knowledge, and he can give better students than he, pointers on the theatre. From those resonant heights of the third gallery he looks down upon comedy and tragedy, mirth and pathos and is moved and placed by it all, regardless of whether the interpretation is according to Hoyle. Booth used to say that the critics he feared most were the critics of the third gallery. They sit upon the lofty heights and look down upon a gas light world that laughs and weep to please them, just as the gods of old when worn out by ennui used to look down upon the ludicrous tragedies and the stern comedies of mortals. If the student goes to the theatre at all, he should go to enjoy himself, not to be instructed. He should yield himself to every turn of the play as a dancer does to every change of the music. If things don't please him, then he had better keep quiet. His criticism will not effect the standard of work on the stage to any great extent, nor influence the managers in their choice of stars for next season. Talking will not make Cora Tanner any thinner or Bernhardt any fatter or Maggie Mitchell any younger.

#### POINTERS.

College students wanting employment for the summer should address P. W. Ziegler & Co. Box 1801 St. Louis, Mo., who offer great inducements for special work to which students are well fitted, and which pays \$75 to \$150 per month.

Thompson, the optician, can fit you out in spectacles better than anycody in the city, 1241 O street.