

mal meetings in New York in 1890 and 1891. The book is published by the Class Committee of Richard C. Morse, Buchanan Winthrop, and Pierce N. Welch, with of course, the coöperation of the Class Secretary, James H. Crosby.

An Interesting Decennial Record.

Charles Hitchcock Sherrill, Yale '89, has just published the Decennial Record of his class. The book contains the data in a very complete form, which such a book should contain, the Secretary having been quite unusually successful in following up even the most elusive members of the Class. Aside from that, his own editing of it and especially the history of the Decennial meeting gives to it its own character, which it would be quite rash to attempt to describe in ordinary literary terms. It cannot be classified because it is entirely of its own class. It makes exceedingly good reading. The book has over 130 pages and is bound in cloth. There are two illustrations.

Notes.

Arthur Colton, '90, has a story, which is not a bad story and which has, of course, some nice touches, in the current number of *East and West*. It is called "Block Pond Clearing."

Mr. Colton has just published, through the Doubleday & McClure Co. a story, "Bennie Ben Cree," which will be reviewed in a later issue.

The press notices of "Boys and Men" have been almost universally favorable. The *Boston Herald* is particularly strong and has this sentence: "While the story has the spell of college atmosphere all the way through, its power lies peculiarly in the author's analysis of men."

Andrew Carnegie on Trusts.

A director of the Standard Oil Company has recently published in the *Independent* an article declaring trusts to be good for the workingman. To the *May Century*, Andrew Carnegie of the Carnegie Company, which rivals the Standard Oil for first place among the world's great corporations, will contribute an essay taking the same ground. In this article, which bears the title "Popular Illusions about Trusts," the great steel manufacturer argues that the evils of trusts are generally self-corrective; that no trust can live long unless it secures a virtual monopoly of the commodity it deals in; and that "the only people who have reason to fear trusts are those who trust them." In the same magazine "The Real Danger of Trusts"—their menace to the independence of the individual and the state—will be pointed out in an editorial.

Williams spent \$4,206.58 on football last year. Of this \$1,870 was specially subscribed.

Notre Dame of Paris.

[From the TenEyck prize essay of Arthur Huntington Gleason.]

It is the great glory of architecture that to no imperial genius belongs the credit of the finest work. The poem is thrown off at white heat by the lonely rhapsodist. The cathedral was built as the coral reef is built. It was a splendid piece of anonymous work, the slow accretion of hundreds of laborers, independent and equal, with all the years of the future thrown open to them. They elaborated the veriest trifle and toiled over each detail, for work to them was joyous. All Paris built. Indeed, there can be no true architecture unless the nation labors. The seven lean centuries that have followed those years of superb production prove that noble structures may not be made by a few hired specialists.

The Cathedral of Paris is an embodiment of the building spirit of the times. It is no isolated wonder, the record of a forced enthusiasm. But, just as pure religion and undefiled is this, that a man live out daily the high aspirations of his Sabbath moods, so the constructive style of the cathedral was one with that of shop and home. Paris was filled with the pointed arch. The saints that walk in long procession over that portals of Notre Dame graced each household of the land. Every meanest alley had a "Gothic profile."

New Haven as a "Dog".

[Burton J. Hendrick, Yale '95, in *New York Evening Post*.]

From the nature of the case, the city of New York can seldom be the "dog." The "dog" is usually a provincial town, not too small to discount its value as a theatrical critic, and not too large to make its judgment final. Certain New England cities of the first class are in high favor at the present time. New Haven, Conn., for example, is an ideal "dog." It is so near to New York that it is an easy matter for a metropolitan company to slip down and hold a dress rehearsal under the guise of an initial performance, so far that the denunciatory cries of the gallery gods, in case of failure, do not readily penetrate to upper Broadway. From all of which the uninitiated will have grasped the idea of what the "dog" is, and what that piquant phrase, "trying it on the dog" signifies. The "dog" is a small town, with good theatrical facilities and some though not acute theatrical taste, which the manager selects for the trial performance of a new play. It is first, and frequently the last judge of the forthcoming drama. It is the histrionic Rhadamantus, before whom the leading managers and actors of the day do abject reverence. A play that was not unambiguously approved may still be successfully staged in the metropolis, but in the main the "dog" settles the matter. It is essentially the devourer of bad plays.

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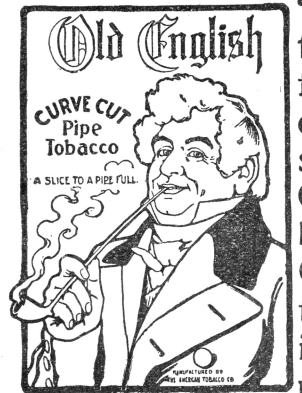
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