CHANGE OF SENTIMENT IN FAVOR OF VESTED CHOIRS AND BIG CHORUSES IS COMING OVER CITY CHURCHES.

SOME BOY SINGERS WHO HAVE WON FAME IN METROPOLITAN CHURCHES.

Reading from left to right the names are Arthur Bradley (photograph by Rockwood); Leonard McGee (photograph by Gessford); Earl Gullick (photograph by Rockwood); Harold McGee (photograph by Gessford); Thomas Kerfut (photograph by Gessford).

with the other two in popularity, and a miscellaneous set of leading men in each junior class goes there.

The "Skull and Bones" society hall is in High-st., opposite the campus, and to gain an election to its rolls is regarded as the most signal honor at Yale. Like its fellows it is not a fraternity. The junior societies are chapters of university societies located in scores of other colleges, but the three Yale senior societies have no counterpart elsewhere, except, perhaps, in the "Hasty Pudding Club," at Harvard. And, unlike most other societies, there is little of the "club" about them. Even in the scientific department of the university there is a different style of society. The three senior halls are solidly closed buildings, shut off from public view of the interior. What goes on within has long been one of the mysteries of undergraduates who have not had the honor of belonging. "Scroll and Key" men on meeting nights leave the society hall at midnight in a body, and march to the campus, where, after singing their song, they disband. But the other two societies have no public functions.

The "Skull and Bones" house was built in 1856, and is the most massive society hall at Yale. The society, the most famous at Yale, was organized in 1832 by fifteen members of the class of '33, among them General Russell, the valedictorian of the class, and Judge Alphonso Taft, of Cincinnati. Among the many "Bones" men who have since become well known in their various professions are H. C. Kingsley, treasurer of the college, '34; Thomas A. Thacher, '35, William M. Evarts, '37; Professor Benjamin Silliman, '37; Donald G. Mitchell (Ik Marvel), '41; Governor Henry B. Harrison, '46; President Timothy Dwight, '49; Ambassador Andrew D. White, '53; Senator Chauncey M. Depew, '56; President Cyrus Northrup, '57; General John T. Croxton, '57; Eugene Schuyler, '59; Edward Rowland Sill, '61.

"Scroll and Key," whose house is in College-st., was founded nine years after its neighbor, in 1841, by a dozen members of the class of '42. The present hall, one of the most costly and elaborate society houses in America, was dedicated in 1869 at midnight of Thursday, November 25. The legal name of the society is the "Kingsley Trust Association," incorporated in 1869 by John Addison Porter, '42; William L. Kingsley, '43; Homer Sprague, '52; Charlton T. Lewis, '53; Edward G. Mason and Mason Young, '60, among others.

"Wolf's Head," whose hall is in Prospect-st., was founded in 1883, and the hall was built in the same year. Though it has had a much shorter career than the other two senior societies, "Wolf's Head" has steadily increased in rank until now it stands on a par with the others.

"Tap Day" has become one of the recognized functions of undergraduate life at Yale, and although there is now and then heard loud protest against the public "slapping" of elected men, and the consequent tragedies that result when "sure" men are passed over, it is safe to say that undergraduate sentiment will continue its existence for generations to come.

As the senior societies are the end and aim of half the class each year, it is natural that the competition for election should permeate the whole undergraduate life. And it does, from the day the freshmen learn that, far ahead in their college course, such an election is coming. This brings about a vast amount of rivalry, but it also brings about much competition of the right sort, and it is altogether one of the very best things that is unique in Yale life. Yale's society system has been assailed time and again, and formerly, when the sophomore societies were in existence, there was reason for it. But there is very little that can be criticised in it to-day. It is a system that has made Yale life what it is, and that lends the peculiar distinction to Yale life that it has over most all colleges.

At Yale "competition" is the key word of the society system. It crowns a man with social honor after he has shown that he is good for something. In this way it has built up both the democracy of which Yale so justly boasts and the undergraduate judgment of men, which is even more conducive to healthy student life. It is rare that a man makes "Skull and Bones" who is not in every way fitted to go there. Of course there are mistakes, good men are left out and ordinary men elected. But they are rare. This week will see another election, and at the end of it will be heard a few criticisms and some denunciations of the society elections, but on the whole there will be, as there is every year, a firm undergraduate support of the selections made.

SALON OF FRENCH ARTISTS.

EXHIBITION BY SOCIETY OF WHICH BOUGUEREAU IS PRESIDENT.

Paris, May 2.

The annual exhibition of the Society of French Artists, of which M. Bouguereau is president, was opened in the Grand Palace of the Champs-Elysées three days ago. The principal features of this official Salon have already been described by cable, but the public has now had time to single out certain works of special interest, and in Paris it is the popular voice, rather than the verdict of special critics, that most influences painters and sculptors and indicates the trend of ideas likely to influence their future work.

The great mural paintings by Edouard Détaille designed for the Hotel de Ville, "The Enlisting of the Volunteers in 1792" and the "Reception of the Imperial Guard at La Villette after the Campaign of Poland in 1807," are certainly the most impressive works in the Salon. The latter picture represents Frochot, Prefect of the Seine, and the members of the City Council of Paris offering to the united color bearers of the Imperial Guard golden crowns for the regimental eagles.

In the "Enlisting of the Volunteers in 1792" Détaille portrays the crystallization of the revolution into organized force. The nation's peril is signalled by discharges of alarm guns fired by a battery of artillery at "action front" on the bank of the Seine. Citizens of every age crowd forward on the Pont Neuf to enlist and form the arcules that afterward fought at Valmy, Fleurus, Lodi, Arcola and Rivoli. Martial enthusiasm and thirst for glory are depicted in every face. These, "1792" and "1807," are the pictures of the year. They are masterpieces. They are opposite each other in a spacious room, arranged like the Council Hall of the Hotel de Ville, where they will be permanently placed.

The Salon this year is particularly rich in portraits.

The portrait of M. Edmond Rostand, by Eugene Pascau, is a brilliant piece of work, representing the dramatist in his study, with the head reclining on the right arm supported by a reading desk. In the right hand is a cigarette. The light is yellow, and the subject wears a yellow silk shirt and brown velvet coat, with a bright yellow flower in the buttonhole.

Gérôme's superb bronze eagle, with broken wing, clutching a broken flagstaff, which is to be placed on the battlefield of Waterloo in commemoration of the French dead, dominates the sculpture section of the Salon. The Pasteur monument, by Paul Richer, to be erected at Chartres, is surmounted by a vigorous bust, beneath which are seven figures and a flock of sheep, all in bass-relief. A peasant holds one of the animals by the shoulder and the left hind leg, while a veterinary is about to insert the inoculating syringe, preventive of the dreaded "charbon." It is a pastoral work of strength and force. "The Child and Dog," by Michel de Tarnowsky, is a pleasing composition, and the bust of Consul General Gowdy, by the same sculptor, is a truthful likeness. Rechon's heroic group for the Pantheon, ordered by the government to replace the rejected work of Falguière, is almost Homeric in conception and execution. The grouping is effective, and there are movement and animation.

C. I. B.

HIS PRACTICE WANING.

From The Chicago News.

"There is a doctor who is going to give up his profession and learn the trade of machinist."

"What is the cause?"

"Why, the increasing number of automobiles."

"But I thought the more automobiles the more doctors?"

"Not in all cases; he is a horse doctor."

CHOIRS AND CHOIR BOYS.

GROWING FASHION OF YOUTHFUL SINGERS IN VESTMENTS FOR RENDERING CHURCH MUSIC.

On the first Sunday in May congregations look for new faces in church choirs. Often there is no change, but if the music committees have any changes to make they make them then. Most of the high priced soloists and quartet choir singers are employed under yearly contracts, which begin and end in May. During the summer many of the churches are closed, but the salaries of the singers go on, as does that of the pastor. In other churches, where the assistant pastor and special supplies preach short sermons to small congregations, temporary singers are employed, that the regular choir members may enjoy a vacation.

This year the demand for soloists and quartet choir singers has not been so great as usual, and there is a tendency to pay lower salaries. This is due, it is said, to the growing popularity of the vested choir. One, or at most two, expensive soloists suffice for most churches, when backed by a large chorus. This has increased the opportunities and demand for trained choirmasters, especially for men who have the power of controlling children. The greater part of the work falls upon the choirmaster, and with fifty or a hundred voices to care for his duties are vastly increased. Other denominations besides Protestant Episcopal and Roman Catholic have fallen in with the vested choir idea; even some Baptist and Methodist churches have superseded their quartets with choir boys dressed in vestments.

"A great many things can be said in favor of the vested choir," declared a well known New-York choirmaster yesterday, "especially of a choir of children. The musical qualities of a well trained chorus of young voices are more pleasing to most churchgoers than the music of more developed professional voices. For poor churches the vested choir is a godsend. In most congregations enough children with good voices can be found to form the choir. The women of the church can make the simple black and white garments at a small expense. The use of vestments is greatly to be recommended where the choir is composed of children. It keeps parents from satisfying their vanity by overdressing the children, which cannot fail to be a source of jealousy and trouble. The children take a greater interest in the church services from their active participation in them. Again, the interest of parents is aroused, and they come to church more often. These are some of the reasons why the vested child choir

Reading from left to right the names are George G. Rockwood (photograph by Rockwood); Harry Smith (photograph by Dana); Charles Meehan (photograph by Dana); George Bagdasarion (photograph by Rockwood); Allen Fenno (photograph by Rockwood); Cyril Tyler (photograph by Falk).