

be hoped that this interest will continue and insist that those who are ultimately responsible for the shameful and contemptible dishonesty shall receive signal punishment.

CHICAGO The Anti-Saloon League
"WET" OR "DRY"? of Illinois is showing
its daring by carrying
the fight for prohibition into the city of
Chicago. At the election of April 5, at
which members of the City Council are
to be chosen, the electors will have a
chance to vote for the complete suppression
of the liquor traffic in that city. This
vote will be taken under the provisions of
the so-called local option law passed by
the Legislature of Illinois in 1907, under
the operation of which saloons have been
driven from many of the cities and vil-
lages of the State, among them cities of
such size as Rockford and Decatur. The
submission of the question required the
filing with the election officials of a peti-
tion bearing the signatures of twenty-five
per cent of the voters. The city is now in
the midst of an exciting campaign. The
interest in the contest is evidenced by the
fact that in the one day allowed for the reg-
istration of voters whose names were not
already on the lists, over 112,000 new
names were added. This is a far larger
registration than on corresponding days in
previous years. If the proposition carries,
it will be unlawful within thirty days
thereafter for the city of Chicago to con-
tinue to grant licenses of any kind for the
sale of liquor, except by druggists under
very rigid restrictions. The serving of
liquor by hotels and clubs will be included
in the interdiction. The champions of
the anti-saloon proposition have not pro-
fessed belief that it will actually carry, but
they do expect a surprisingly large vote.
Many persons doubtless will support the
anti-saloon proposition by their ballots on
election day, as a protest against abuses
connected with the sale of liquor, who
might not do so if they thought their votes
might actually mean the adoption of com-
plete prohibition for Chicago. Local op-
tion ought to be applied to cities as well
as to towns and rural regions; but in a
city of such size as Chicago it ought to be
applied by districts within the city. Some
apprehension is felt lest the raising of the

prohibition issue may exercise a detrimental effect upon the selection of candidates for Aldermen, and thus give Chicago a setback in its Council, which has been growing steadily better for a number of years past. Such agencies as the Municipal Voters' League and the principal newspapers are striving to avoid such an outcome by urging voters to disregard the exciting issue of prohibition in marking their ballots for candidates.

A NATIONAL COMMISSION OF THE FINE ARTS

It is a satisfaction to chronicle the passage through the House of Representatives of Mr. McCall's bill to establish a Commission of Fine Arts. We wish it quick passage in the Senate. It carries out much of President Roosevelt's idea in creating, as he did, a Council of Fine Arts. Mr. Roosevelt was the first President to recommend the establishment by legislation of such a commission. But, perhaps aware that his recommendation would not be enacted into law, he himself created by Executive order a National Council of Fine Arts, consisting of thirty members. Some Congressmen declared themselves hostile to the Council because, as they alleged, it was named in violation of law. Others said that the President's order establishing the Council abridged the power of Congress to legislate! Still others said that in establishing a Fine Arts Council by Executive order the President had forestalled Congress, and had made it appear that in no other way could the establishment of such a body be caused. Finally, it was urged that the commission had no legal power and could act merely as advisory to the Executive. While of course it could have no legal authority unless that was conferred by legislation, it could and did have great aesthetic influence and moral authority, and hence The Outlook commended President Roosevelt's action. Bills had just been introduced, however, by Senator Newlands and Representative Bartholdt providing that the office of the Supervising Architect of the Treasury should hereafter be known as the Bureau of Arts and Public Buildings, and that the Supervising Architect should be termed the Director of Arts

and Public Buildings. It was proposed to authorize the President to appoint, subject to confirmation by the Senate, an Advisory Council of ten members, to be known as the Council of Arts, their duties being to aid the Director of Arts and Public Buildings by their advice. This year Mr. McCall, of Massachusetts, introduced a bill which reduced the more elaborate bills of last year to their lowest terms. According to the McCall bill, the President is authorized to appoint, *not* subject to confirmation by the Senate (an improvement over the former bills), seven artists of repute as a Commission of Fine Arts. This Commission is to have authority to decide upon the location of statues and monuments in the public squares, streets, and parks of the District of Columbia. The Commission is also to advise in the selection of models for statues and monuments erected under the authority of the United States, and in the selection of artists for their execution, and generally to advise upon questions of art. In last year's bills, as in the McCall bill, the members of the Council were to serve without compensation, but the expenses necessarily incurred were to be paid from the Treasury. It is expected that most of the members of the proposed Commission will be chosen from the members of the Roosevelt Council. On account of the hostility of the House to commissions, it was supposed that the McCall bill had not much chance of passage. The gratification at the result, therefore, will be all the greater.

ARCHITECTURAL BAD MANNERS

The need of such a Commission has long been evident, not only with regard to the subjects specified above, but especially with regard to landscape and architecture. The laying out of parks is the fundamental and most important element on which the character of design of buildings and statuary is, or should be, based. Architecture is the next most important element. Probably in order to pass any bill through the House it was necessary to omit these two subjects. Should they be inserted in the bill as it is now before the Senate, it would be interesting to observe whether, in conference, the House might not be brought to include

landscape at least. Reactionary opposition would very likely be centered on architecture, for our Federal edifices have been only too often monuments of Congressional patronage. At the present time the Government owns more than six hundred public buildings. They have probably cost five hundred million dollars. Not only have they cost too much; many of them are architecturally deficient. Take such structures as the State, War, and Navy Building in Washington, the New York, Boston, and Washington Post-Offices, and other architectural aberrations which remind one more of children's block houses than the serious attempt by mature men to erect something which would not offend good taste either in line or proportion. Again and again the American Institute of Architects has recommended the establishment of some advisory council on the just ground that the Government is really bound to give the people the best artistic product that can be had for their money. We trust that the result of these efforts will be a disinterested tribunal of acknowledged authorities in art which will save the Government not only money now wasted, but, what is really of more account, an exhibition of architectural and sculptural bad manners.



THE NEW EXHIBITIONS AT THE METROPOLITAN MUSEUM

The opening of the Metropolitan Museum's new wing is an important event. The wing comprises a large central hall surrounded by two stories of smaller galleries, making in all twenty-five exhibition rooms. It will be known as the wing of decorative arts. It houses examples, dating from the twelfth to the nineteenth century, of work in wood, metal, glass, tapestry, and pottery. Of these the work in wood will probably have the widest popular appeal, for the exhibition is specially interesting in furniture. The Directors of the Museum have wisely heeded the warnings of those whose wood carvings, imported from abroad, have suffered from the frequent changes of temperature characteristic of our climate. Accordingly, the new wing is to have an equable climate of its own, not varying much from 64° Fahrenheit and 65° humidity. Folding doors separate the wing from the rest of