

Almost every day, certainly once a week, we have reason to congratulate ourselves upon the fact that the artists of New York were powerful enough, organized enough, and determined enough, to get into the charter that provision which provides for a Municipal Art Commission. Every artist or art lover who helped to get that provision in the charter is entitled to congratulate himself, and to be congratulated by his friends. What would have happened, without such a provision, to all schemes of municipal embellishment we may well see from the Horganization and Slatterification of such schemes of municipal embellishment as were not provided for beforehand, and were not expressly subjected to the review of this commission.

The Mayor appointed a very good commission; an achievement which may be attenuated by the fact that according to the charter and the subsequent proceedings had thereunder, he could not have appointed a very bad one. The Art Commission is, naturally, considering the pressure of bad architects, sculptors, and painters upon the municipality, an instrument of more force for resisting evil than for doing good.

But, just at this moment, we have no doubt that the Art Commission has been forceful for positive good. It has authorized the erection, at the intersection of Morningside Park and Manhattan Avenue, of a replica of the monument of "France and America," or WASHINGTON and LAFAYETTE, by BARTHOLDI, which Mr. JOSEPH PULITZER presented to the City of Paris, and which Mr. CHARLES BROADWAY ROUSS has gone to the expense of reproducing for the City of New York.

Without doubt the "international" idea involved is very fine. That the artistic work is a worthy embodiment of the idea is guaranteed to us not only by the reputation of the sculptor, and by the solicitude of the original donor not to be represented in the city of his frequent sojournings by an unworthy work, but also by the well-known fact that the City of Paris does not allow inartistic monuments to be set up in its public places. Everybody who knows the ground selected for the reproduction of the monument in New York knows that the point selected for this monument really clamors for a public monument of some kind. And those who do not know this of their own knowledge will willingly accept the favorable verdict on the monument and the site of the Municipal Art Commission. It seems to us that everybody concerned—Mr. BARTHOLDI, Mr. PULITZER, Mr. ROUSS—is very much to be congratulated upon the embellishment of New York by a worthy and expressive public monument.