

A SAFEGUARD OF PEACE

British Solidarity Over Preserving the Monroe Doctrine.

London, December 24. British solidarity respecting the preservation of the Monroe Doctrine is one of the strangest anomalies of the Venezuelan affair. When the dual alliance for maritime police work was announced there was serious misgiving in England had been drawn into a European conspiracy against the United States, and even when evidence was supplied that the Washington Government had been consulted at every stage there were protests against a coalition which might ultimately raise the Monroe question in a subtle and dangerous way. The British Foreign Office promptly supported the German Emperor's suggestion that the best method of dispensing with a guarantee for the payment of the award would be the choice of President Roosevelt as arbitrator; yet many writers were convinced that England had been committed to an ulterior attack upon the Monroe Doctrine, which a "crowned intriguer" was seeking to subvert after effectually discrediting American prestige in Brazil and the Spanish republics. The worst possible construction was placed upon what was obviously an ingenious attempt on the part of the German Emperor to demonstrate his friendliness to the American people. The pessimists were convinced that he was a conspirator against the peace of the Western Hemisphere, and that he had succeeded in making easy dupes of Mr. Balfour and Lord Lansdowne and in committing them in advance to an insidious plot against an important British interest—the Monroe Doctrine!

These vagaries of British distrust of Germany are not without value and utility when the Monroe Doctrine is accepted as an Anglo-American affair. I was so eighty years ago when a British statesman, George Canning, either suggested the idea or encouraged John Quincy Adams to prepare the first draft of the famous declaration of President Monroe. It remained an Anglo-American interest even when historians like Mr. Froude drew a parallel between it and the Papal bull which proclaimed that Spaniards alone should own territory west of the Atlantic the continent discovered by them. If European holdings in the Western Hemisphere had not been increased since 1823, neither have British dependencies and colonies been menaced by invasion and attack from any quarter. The Monroe Doctrine has indirectly protected British possessions in the West Indies, even when Brother Jonathan was lampooned as a raggart who was assuming to own a continent and to order its political destinies. In no other quarter of the British Empire has there been the same degree of tranquillity and exemption from foreign attack as in Canada, Newfoundland and the British possessions in the West Indies, Guiana and Honduras. There have been little and big, in Asia and Africa, but there has been only one insurrection, and that a trivial one, in British America. Mr. Canning forecast that the "New World would be called into existence to redress the balance of the old world" has been fulfilled, and the Monroe Doctrine has remained a substantial British interest as well as the chief canon of American diplomacy.

The conversion of Englishmen to this view of the Monroe Doctrine began with the first Venezuelan affair, when the right of the United States to intervene in the settlement of the Guayaquil boundary and to arrange the conditions of arbitration was definitely recognized. The Clifton-Bulwer treaty was revised in a spirit of mutual accommodation, and the Monroe Doctrine has been described repeatedly by "The Times" and other influential journals as a policy to which Great Britain has no right to take exception, and which the English people have no interest in obstructing. Here is a characteristic passage from "The Manchester Guardian" respecting Lord Salisbury's motive in adopting a conciliatory course in the first Venezuelan affair: "It was a great thing to have one continent—half a world, indeed—removed from the reach of warlike international rivalry or territorial greed, and to decide that this advantage was more than worth a few square miles of territory or a little unsettled account. In other words, he accepted the Monroe Doctrine not as an American, but as an English interest. He had other reasons, no doubt, notably the wish to be on good terms with the United States, but more important than these was his conviction that peace in the New World was a paramount British interest as well as an American one." "New converts are apt to be zealous, and consequently there is a fine glow of enthusiasm when English writers accept their full share, not of responsibility, but of interest and benefit in the Manning-Monroe Doctrine!"

Having discovered what has been tolerated plain for eighty years, namely, that England and the United States have a joint interest in keeping the Western Hemisphere out of the range of European jealousies and strife, the Lancashire journal throws out dark hints that Germany is plotting against both nations when it proposes the President's name as an arbitrator, and that the political security of the world will be greatly diminished by the Venezuelan settlement, even if the creditors' claims are collected. The argument is that the German Emperor has raised the Monroe question in compelling the American Government either to take a more active part in the control of the South American States or to allow European nations to do it for themselves, and that there are more ways of gaining a political foothold in a country than by sending armies to conquer it. If Venezuela pays the claims after the processes of arbitration the American Government will lose its popularity, and Caracas will be convinced that the Monroe Doctrine has been leased to German bankers. If the awards are repudiated the United States will either have to collect the money or allow Great Britain and Germany to get it for themselves; and it is difficult to draw the line between control of finances and acquisition of political influence, as has been shown in the recent history of Egypt. The conclusion to which this English argument leads is that the British Government has acted most unwisely in assisting Germany to raise the Monroe question and to force the United States to assume responsibility for the Spanish republics.

British suspicion becomes a mania when the German Emperor's preference for President Roosevelt as an arbitrator is represented in this way as an insidious plot against Anglo-American interests in the American Continent. King Edward has recently acted as arbitrator in determining the boundary between Chili and the Argentine; but no German writer has suggested that the Monroe Doctrine was compromised by the pains taken by two Spanish republics to have their dispute settled in London rather than in Washington. If the German Emperor has nominated President Roosevelt as an arbitrator, rather than slighted it, and is in a better position than the British Government in the Chilean Argentine affair. The Monroe question was raised, not when the comparative merits of The Hague tribunal and of the President's personal arbitration were considered, but when the American Government was consulted at an early stage of the negotiations by three European governments in these proceedings, and Washington has been the capital where the enforcement of the law of international dis-

ART EXHIBITIONS.

The National Academy of Design.

The seventy-eighth annual exhibition of the National Academy of Design opens this morning at the Fine Arts Building. It is made up of about four hundred pictures which have been judiciously hung, and leave, when taken together, a very pleasant impression. Analysis of the collection discloses an improvement in the average rather than any great number of individual triumphs. Indeed, the really memorable pictures are few and far between. However, if the spectator is not often deeply impressed he is frequently interested. The figure pieces, for example, include a number of creditable performances. Almost on the threshold of the exhibition one encounters the picture by Mr. E. I. Couse, "Indian Brave Recording General Mackenzie's Flight with Cheyennes," a composition with more vitality in it than usually goes with studies of our aborigines, picturesquely conceived and well executed. There is a certain freshness in this canvas for all that it treats an old theme. Deserving of praise for much the same reason is Mr. Foote's "An Afternoon in the Fifties," wherein old fashioned costume is effectively handled, good lighting and suave color making up for a rather feeble picture here and there in the drawing. Mr. Emil Herings' big canvas, "The Gamblers," is admirable for vigor in the modelling of stalwart figures, but it is too sensational. To turn the Crucifixion into a bit of genre on a large scale may seem to the artist to be clever, but his work lacks a bad taste in the mouth. He might better have put his technical aptitude at the service of another idea.

A composition that promises well, but which in the long run fails to justify itself, is Mr. Loeb's long panel, "The Joyous Life," in which a company of maidens in classical draperies dance riotously across a sunny landscape. The movement of the figures is good, and they are skilfully placed in an attractive scene, but in the sweet color and in the commonplace style this recalls nothing so much as a pretty Christie card. Mrs. Sewell's "The Sacred Hecatombe," in which a kindred motive is treated on a larger scale, though unfortunately brittle in color, has an engaging buoyancy and considerable decorative charm, and she well deserved the T. B. Clarke prize which she has received. Again and again pictures here please and disappoint in the same moment. Thus Mr. Hawthorne's "Girl in Yellow" exhibits a vivacity in design and drawing which is discounted by trashy color; Mr. Mora and Mr. Henri, in their full length studies of women in dark costume, inspire admiration for their cleverness, but wake regret that they are more Whistlerian than original; and Mr. Church, attacking a graceful theme in his "Undine," loses a good effect by making his work too painterly. There is a discomforting sense of imitation in "The Snack," by Alice Mumford; but if this artist has taken a hint from Velasquez, she has at any rate put it to good purpose. There is quality in her color; she makes us feel vaguely that some day she will produce original and beautiful work. Miss Abbot's "Italian Boy," a winning piece of portraiture, is also promising, though it is to be hoped that she will strike in the future a fresher note of color. There are several capital examples of academic art here, conspicuous among them being the "Day Dreams" of Mr. G. R. Barse, who has put his familiar models in new positions upon this occasion, and has drawn them with more freedom than usual. A handsome figure is added and authoritatively presented in "The Surprise," by Mr. Cox, and Mr. Kline has made a good decoration, drawn with a certain largeness of feeling, and very agreeable in color, in his "Leda and the Swan," in which the second Halgarter prize has justly been awarded. The first Halgarter prize, by the way, has gone to Mr. H. M. Walcott, for a picture of little children on a lawn, "At the Party," we fall to see just why. There is a hint of individuality in the color, but the style is heavy, and the design is without charm. Two other panels by Mr. F. D. Marsh, "The Builders" and "Pittsburg," deserve commendation for the picturesque manner in which interesting subjects are handled in them, though this artist does not seem, as yet, to have quite found himself, his color being much in need of clarification. The romantic sentiment in "The Rendezvous," by Mr. F. B. Williams, is appealing; there is cleverness in Mr. Curran's "Hollyhocks and Sunshine," in Mr. King's "Meditation," in Mr. Anderson's "Thistles," and in Mrs. Prewitt's "The Little Boat"; but with these productions we drift into the company of works that, if on the whole, meritorious, possess no very serious significance.

In portraiture the exhibition maintains an encouraging standard. Mr. Vinton's portrait of Mr. Henry E. Howland, Mr. Fowler's portrait of President Hadley, Mr. Beckwith's large portrait of Captain McDougall all show thorough craftsmanship. Mr. Chase has produced one of his most interesting canvases in his portrait of the conductor, Mr. Paur; Mr. Smedley works skilfully, and with a touch of Sargent's splomb, in his "Portrait of L. J. McC.", and though we deplore the unhealthy flesh tints in Mr. Kendall's "Portrait of Mr. Bell," we confess that there is something very taking in the general effect of this work. An individual style and an charming color scheme combine to give the "Portrait of Miss Squire," by E. Mars, an honorable station in the show, and we may speak with equal cordiality of the delightful "Little Miss Churchill" by Mrs. Cox, a portrait fresh in color and peculiarly sympathetic in spirit. In color and peculiarly sympathetic in spirit. We may mention favorably also Mr. Weil's portrait of Albert P. Ryder, coarse in texture, but painted with a powerful accent, and the two portraits sent by Mrs. Heustis. The full length of a feminine model by Mr. Rice asserts itself, but in frivolous and shallow fashion. There are, alas, too many other canvases presented of which the same may be said. In landscape there is a great deal that arrests attention agreeably enough, but there is not much that lingers in the mind. Mr. Shurtleff's "Summer-time in Keene Valley" is a weighty composition, noble in spirit and adequate in execution; there is a fine dignity, with some tenderness also, about Mr. Carlsen's "May Afternoon"; there are some poetic notes by Mr. Will Robinson, Mr. Minor, Mr. W. L. Lathrop and Mr. Alexander Harrison, and there are useful contributions by Messrs. Henri, Groll, Bogert, C. J. Taylor, Charles Lasar and F. C. Frieske, but little further to call for notice. 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