

**THE END OF THE HOUSTON RIOT**

By order of a military court martial thirteen Negro soldiers of the Twenty-fourth United States Infantry died at dawn on December 11.

By the same court martial forty-one other Negro soldiers were sentenced to life imprisonment, four others to confinement for shorter periods, and five acquitted.

The crime with which all these men were charged was implication in the riots at Houston, Texas, on August 23. The findings of the court martial were approved by the Commanding General of the Southern Department on the day before the sentences were carried into effect. In time of war departmental commanders have the power to inflict the death penalty without referring sentences to the President for review.

The court martial which condemned these thirteen Negroes to death performed a service not only to the army but to the country as a whole. This uncompromising decision should help in establishing a realization of the seriousness of all offenses against military discipline in time of war and in allaying all suspicion that the army is not prepared to treat any offenders against civil order within its ranks without fear or favor. We do not believe that the color of the convicted men in any way contributed to the drastic quality of the sentences imposed. The men who paid with their lives the penalty for mutiny died because they were a disgrace to the uniform of the United States, and not because of prejudice or racial hatred.

There is no body of people in the country who ought more fully to concur in the sentence of the Houston court martial than the thousands of Negroes who are at present, as officers and men, taking up those military tasks which are at once the prerogative and the duty of free citizens in a free country. Upon the thousands of Negroes rests the high duty of proving that the men who died at Houston were traitors, not only to the Government, but to the ideals of the Negro race.

Is it too much to ask that the same stern military justice which the Army has meted out to its own rebellious soldiers be applied to the German spies now comfortably residing in internment camps or waiting upon the slow peace-time processes of our civil courts?

**THE WAR EMERGENCY FOOD SURVEY**

Congress authorized the Secretary of Agriculture last August to investigate the facts relating to the ownership, production, transportation, and distribution of food products and agricultural machinery throughout the country. The law which gave this power to him also required any person to answer all the questions of the Secretary of Agriculture touching upon his knowledge of the subject investigated.

The survey provided for in this law will be based on the amount of provisions on hand December 31, 1917. It is hoped, by means of this survey, to secure accurate statistics in regard to more than one hundred important foods and food materials held in the United States. The figures secured will be used as a basis for an intelligent production campaign to assure next year a sufficient supply of food for all purposes, and for determining the quantities of foodstuff now on hand which may be safely exported to our allies.

The Department of Agriculture expects to distribute during the month of December nearly a million copies of a questionnaire—enough to reach practically all concerns having food or food materials on hand. Returns from this questionnaire will be checked up by personal canvass in certain designated localities and among several thousand selected families. The figures secured through this survey ought to prove of tremendous value in determining exactly where food shortages exist and where

such shortages have been artificially stimulated for the sake of profit. And with these figures in the possession of the Department of Agriculture the activities of the Food Administration can be intelligently directed towards the proper conservation and distribution of the food supplies of the country.

**REMBRANDT**

An exhibition of some 170 etchings by Rembrandt selected from the J. Pierpont Morgan collection is in progress at the Public Library, New York City, and will be on view until the end of March.

On another page there are illustrations of two of the etchings in the collection. The one at the top is known as the "Hundred Guilder Print." It has been so called since the early part of the eighteenth century, from the fact that it brought at some auction the then unheard-of price of 100 guilders (about \$40). Mr. Morgan bought the print at the auction of the Huber collection about eight years ago for \$12,300—said to be the highest price, with one exception, ever paid for an etching.

The opportunity thus afforded of closer acquaintance with one of the world's supreme artists should not be missed, particularly as the present exhibition consists of a selection of Rembrandt's best plates in wonderfully clear impressions. It affords occasion to see the technical progress of the art; in some instances the same plate appears in several stages, showing the additions and changes made by the etcher.

The popular attraction of such an exhibition is of course not shown by the presence of technicians and artists and connoisseurs, but by that of the man in the street. No painter or etcher, we believe, has ever appealed more to the untutored mind than has Rembrandt. Every one's instinct for color and for light and shade finds expression in his canvases and plates.

More than that, in every one's mind there must be some conviction that the ordinary and humble incidents of daily life may be translated into grandeur. This is exactly what Rembrandt does.

We are not surprised, then, that, in the opinion of such an authority as is Dr. Frank Weitenkampff, chief of the Art and Print Department of the New York Library, exhibitions of Rembrandt's etched work are as interesting, desirable, and inevitable as are the performances of Shakespeare's plays or Beethoven's symphonies. It is indeed true. Rembrandt not only shared the insight of Shakespeare and Beethoven into the human heart; he also had their genius to throw about every effort the atmosphere of idealism.