THROUGH the efforts of advanced thinkers, art is coming to be regarded as a necessity of popular use and of daily life. The word has assumed a new sense, and in the benefits represented by the word all sorts and conditions of men are growing more and more anxious to participate. The sense of form and the feeling for color are being diffused among the people, and, while the taste of the masses is still crude and barbarous, there is yet to be felt everywhere a promise of beauty to come, as subtile as the spring quality of light and air on a day of early March.

In our own country, the cause of art is theoretically victorious. It is conceded that this great source of happiness must be granted freely to the people. Municipal councils, tax-payers, and the working classes for once concur: givers and beneficiaries being equally eager to enjoy results which, primarily immaterial, are known by the far-seeing to be thoroughly practical.

Under our existing conditions of life, it might at first seem as useless to attempt to establish a new system of art as to pour new wine into old bottles, or to patch old garments with new cloth; while to advocate an art for the people in presence of certain conservatives is to speak in an unknown tongue. But the movement is not only initiated; it is already strong, and, as it develops, it will procure the contentment, improve the health, increase to an incalculable degree the pleasure of the masses, and so, indirectly, but powerfully, contribute to the permanence of our democratic institutions.

It is not sufficiently recognized that the United States, as one result of their short corporate existence, possess an art-history showing as distinct phases as that of any other civilized country; the only differences between the histories compared being length, value, and originality of development.

In the first period of American independence there existed an aristocratic art: somewhat weak according to our present standards, and given to Italianisms; yet always remaining refined, and accomplishing much good, not only during the period of its activity, but also by its influences upon subsequent times. The "Athenaeums" and the "Academies," founded in the early days, bear witness by their very
names to the aristocratic type of art in whose interests they were established, as well as do the statues and pictures constituting their treasures which, in the majority of instances, we no longer value absolutely, but simply as historical documents.

The next period, broadly speaking, began at the close of the Civil War; for, until that time, aristocratic art had survived, much as an aged person slowly declines and reaches his end amid luxurious surroundings. The social consequences of the long civil strife were most disastrous: the number of the rich was greatly multiplied, and wealth came into the hands of those who used it like workmen ignorant of the power of edged tools. Art passed into a new phase, from aristocratic becoming capitalistic. It was vulgarized, but not diffused among the people. Its expressions in both the fine and the decorative branches, may be compared with the false luxury of the Second Empire in France. In our own country, personal ambitions, untempered by experience, and by that sane judgment which results from culture, passed all legitimate bounds; the desire to possess objects of ornament beyond the reach of the many, seized the newly enriched, who neither knew nor cared anything of the real functions of art. These conditions reacted unhappily upon the producing sources. Architects, sculptors, and painters, in many cases, deliberately betrayed the honor of their professions, in order to flatter their patrons by offering them striking and showy works; in many cases, also, they were forced partially to sacrifice their artistic integrity in order to provide themselves with the means of subsistence. A wave of ugliness swept over the country, threatening to destroy with its untamed violence all the old landmarks set up in the interests of order, harmony, and beauty. The spirit of annihilation was in the air. As, in the Reign of Terror, the fact of being noble in itself constituted a crime, so, in this age of new capital, the fact that a house, an object of use or ornament was old, caused it to be condemned, mutilated, or destroyed. The face of Nature herself was disfigured, without regret and ignorantly. In both town and country an indescribable architecture rose to flaunt its misshapen forms: creating sky-lines which refused to be brought into harmony with anything that had previously existed, or projecting confused, illogical masses of ill-used structural material against the divine green tranquility of the trees.

But the capitalistic age of American art was soon ended, owing to
the very progressiveness, the strong vitality of the nation. If we take specific instances of this stage of American art, we shall find how quickly it was passed, and with how little pleasure it is remembered; how truly, in short, it may be compared with that awkward, unlovely age of the individual, which is placed between childhood and early maturity. For example, the Venetian palace set upon the terra-firma of the New York streets, at the death of its first owner, found no covetous private purchaser, and, after having furnished much food for discussion as to the use to which it should be put, passed into the state of a clubhouse. So, also, the trivial Italian statues purchased at great sums by the "shoddy" millionaires, were not slow in descending from their pedestals in luxurious drawing-rooms, to mingle, on their proper level, with the frippery of the auction mart. Finally, the typical pictures of that time, have, in great measure, lost their charm for both buyers and spectators. The harem scenes and almehs, the combats of bulls and cocks, which once offered a frank testimony to the tastes of the rich men of whose private galleries they constituted the chief treasures, have disappeared we know not where, or else are so overwhelmed by the majority of worthier subjects as to be rendered quite unobtrusive.

From these superficial indications alone, in the absence of important evidences by which we are daily met, we might conclude that the capitalistic age of American art has ended, and a new period begun. Logically, also, if our eyes were blinded to our surroundings, we might deduce the character of the stage now in progress, since history repeats itself. The sequence of aristocratic and capitalistic could be followed by no other phase than that of democratic art.

It becomes, therefore, the duty of every well-instructed, well-intentioned person to do his part toward developing this phase, and making it lasting; toward preventing its freedom from degenerating into license, excess and anarchy. The work is a great one, and can only be accomplished by constituted authorities. Yet to be thoroughly successful, it must enlist the active interest and cooperation of every individual designed to be aided by it.

As the highest examples as yet reached by the new phase of American art, we have the sculptured monuments and the single statues, together with the great libraries and court houses, which, in recent years, have been erected in certain of our large cities. Then, as the
most typical example of all, we may accept the Public Library of Boston, which justifies the legend set above its portal: "This is the light of all citizens." And to watch the continuous throng mounting and descending its steps is to become convinced of the true democracy of the place. There, in procession, pass the rich, elegant man of leisure, the worn scholar, the "American in process," as some one has pertinently called the poor Irishman and the Scandinavian, the Hebrew and the Italian, who have escaped from the taxes, tyranny, or persecution of their own governments, to install themselves in the unfavored quarters of the Puritan City. To each of these representative individuals, bent upon his own errand, the magnificent art of the place speaks a specific language. The rich and cultured man demands it as his daily food. The scholar greets it as a solace offered to him in reward of his close, fatiguing labor. To the poor outcast it is synonymous with his idea of shelter and comfort: a luxury from which he can not be deprived, and in which he has the right of participation to an equal degree with the millionaire.

The same popular enjoyment of art may be observed in progress at the Art Museum, standing in the same city square, when Sunday, or a holiday, comes to release the masses from their ordinary toil. A similar pleasure, also, although it proceeds from a different source, is awakened in the poor man's mind by his participation in the benefits of those park systems which, in recent years, have been developed in many of our cities. But out of the enjoyment afforded by all these splendid and beautiful creations—the dignified structures with their imposing decorations, the extensive, costly parks with their carefully-tended trees and flowers, their water-pools, fountains, and statues—there arises a feeling quite other than that of pure aesthetic gratification, but one which is equally pleasurable and legitimate. It is a feeling akin to self-respect, and proceeds from the consideration paid to the desire for ownership resident in every human being, by the authorities who create these places of public instruction and recreation. It is a sense of compensation which calms the resentment awakened in the mind of the poor by the sight of the rich man's walls and gratings, which from the very fact they enclose, guard and secrete, create in the excluded a sentiment of distrust and of wrongs to be righted.

But once placed in the possession of the advantages arising from
equally distributed means of culture and rational amusement, the right-minded poor man acknowledges the efforts made by those directing the public affairs of his community, or country, to secure his comfort, advancement, and happiness. He ceases to reflect upon the inequality of human conditions and destinies; so transferring his mental energy—some portion of which before was wasted in sterile envy and hatred—to the realization of productive thoughts.

It is, of course, much to be regretted that the right-minded poor man, even in our free country, has companions in estate, who do not share his conceptions of society, of right and of wrong. But the opinion may be ventured that the multiplication of parks, libraries, and museums, the destruction of the slum through the advancement of the cause of municipal art, would, in the end do more to correct criminals of the Czolgosch type, to prevent their insanity and crimes, and finally to eliminate their species, than all the statutes and electric chairs that can be devised by legislators and scientists: since the latter exemplary methods attack but surface manifestations, while the former correctional means strike at the very root of the evil.

But still more radical measures than have yet been mentioned, must be undertaken for the diffusion of art—the producer of beauty, health and happiness—among the people. In other words, the children must be placed and guided in the right path, until they are strong and intelligent enough to direct themselves. But this does not mean that they should necessarily be made to follow courses in art-history adapted to their age and understanding; that they should invariably be taught to recognize by name certain renowned statues or pictures which have little significance, until the learner can supply for himself the background of racial life and of events, against which to study them. On the contrary, it does mean that they should be given by the most skilful instructors obtainable such notions of form, of color, of the conventions of artistic composition, as will constitute a fund of information upon which they may draw throughout their lives, as upon a well-placed capital; never impairing the principal, yet always sure of a sufficiency with which to meet the demands of the moment. Such knowledge of form, color and the conventions of composition will enable its possessors to select and to arrange tastefully their personal belongings, be these few or many. By this means, the children of the poor will be taught economy, while the children of the rich will
be equally taught to avoid superfluity; since each object will then be made to pass the test of beauty and adaptability to purpose, and the care given to the thing in itself, as well as to its proper placing, will, in a remote sense, create the responsibility and the happiness of parent- hood. The same knowledge, implanting in its possessors sound principles of criticism, will give them a security of opinion in matters of everyday occurrence that will become a force making for stability of character. Finally, this so much to be desired training will gradually create a public of critics who shall act as disinterested censors of public works, able to detect false art, and to prevent dishonesty and fraud on the part of the authorities entrusted with their erection.

To labor for the attainment of these ends is the task lying before our national school-system, and to judge from the ideas and work of the pupils, as also from the publicly expressed views of their instructors, the realization of the plan is no impossible or remote Utopia; significant results having been attained already, with the promise of full accomplishment before many generations of school-children shall have passed.

To ensure the lasting success of democratic art the same ideas must penetrate what we may name the American palace, and the city-slum, that they may work from opposite directions toward the same end. General knowledge of artistic principles must be diffused; a single standard of criticism must be established; the right of the people to beautiful parks, inspiring public buildings, well-planned streets, and healthful houses must be practically acknowledged. Something akin to the conditions which have twice before obtained in the history of civilization, must be reëstablished: that is, the preponderance of the civic spirit. And this last must be maintained in the strictest modern sense. The city must not be allowed to absorb the rights of the individual by robbing the private house in its exigent demands for beauty and space; as it did in classic times, when the homes, excepting those of the very richest men, were bare and small, and the life of the bathhouse, the public square and street was more agreeable than that of the residence; or yet, as the city again robbed the home in the Middle Ages; this time depriving it not only of space, but also of light, air and cleanliness, that ecclesiastical and civic art might be given room in which to display their splendor, and wealth sufficient to insure it.

The home as the greatest of social factors must then become a focus
of art, but art in the new sense; each home, according to its resources, presenting to its occupants lessons and examples of beauty that shall render it a place of constant attractions, rather than one from which to escape as soon as it has provided the necessities of food and shelter. In this way, the poor home will no longer differ from the rich in kind, but only in degree. Taste will supply the place of luxury. Good form and color will pursue their educative work among the children; a minimum of expense being sufficient to assure satisfying and beautiful results. The anecdotes of the artistic and moral effect of a single pot of flowers, or of a well-chosen picture, so familiar in Hull House or other "settlement" experiences, have a deep meaning which neither educators nor philanthropists can afford to ignore; but the spirit of reform must be more radical, and proceed by principle, rather than by palliative measures. The work of the home must precede that of the school; while the school-house must become a place of beauty, not second, but equal to the public museum and library; not necessarily representing the lavish expenditure of money, but eloquently witnessing the broad intelligence, the care and the absolute honesty which presided over its planning and construction. Such schools and such homes are possible in every city, every village and every hamlet of our country. To assure them will require a strong continuous effort, but we shall not be isolated, since other nations have already engaged in the same generous work. In the proper embellishment and decoration of the school, France and Sweden have forestalled us, or, at least, have made their initial attempts. Let us briefly consider what has been accomplished in each of these countries.

IN Paris, during the month of June of the current year, the general association of the educational press of France held an exposition, which, according to a recent writer in the review, Art et Décoration, gave the preliminary idea of a series of similar enterprises designed to advance the movement of "Art in the School."

This writer, M. Paul Vitry, expresses the opinion that "although the artistic results attained by this exposition were neither so complete nor so perfect as might have been expected, the enterprise in itself was a most useful one, for the following well-defined reasons: first, to show the poverty of the available resources; second, to prepare the way for future expositions; finally, to attract toward the question involved the
attention of those who advocate the integral education of our pupils; as well as to awaken the interest of those who desire that ideas of art should penetrate the minds and fill the lives of the people."

"In truth, what surer means are there of quickening, or of reforming the popular taste than thus to begin at the base? What more rapid way is there of suppressing those social scourges which exist in the love of false luxury, in the indifference to ugliness, and in pretentious fastidiousness, than to influence directly the minds of those who will be the men of to-morrow?"

"The projectors of this enterprise very justly excluded from the exposition all question of the teaching of drawing; admitting only decoration and pictures adaptable to school purposes. Indeed, it is less essential for the child to learn to create, than to learn to feel; the important thing is to make him understand the beauty of things, to fill his mind with ideas of taste and harmony. The remainder will come later, if there be occasion for it."

M. Vitry continues that there are two distinct divisions of educational material adapted to use upon the walls of the school-room. The first of these divisions includes everything which seeks to teach specifically, to demonstrate some precise point. The material of this division must be presented in plain and persuasive form, showing sharply defined design, and, if possible, lively, harmonious color. But all this should be reserved for special use, constituting a kind of exposition in the school, and owing its effectiveness precisely to the fact that it is often renewed, since walls permanently hung with tables of the metric system, with reproductions of natural history specimens, or with excerpts from anti-alcoholic statistics would in time become hateful to the scholars whom they imprisoned.

"To serve the purposes of permanent decoration, something must be chosen which shall rest the eyes and make the room cheerful. Beside, the arrangement on the wall should be well coördinated, harmonizing with the dimensions of the free spaces and with the lines of the architecture, however modest it may be, without crowding, or disorder."

"These mural pictures, which are usually impressions in colored lithography, can and should remain simple, even conventional in their methods of treatment; since the child, far from being repelled by conventionality, willingly accepts its principles. To recognize the truth
of this statement, one has but to recall the primitive art of all peoples, and the observation of kindergartners that the child repeats in himself the history of the human race. It is plain that he is a primitive artist in his manner of rendering the appearances of the things about him, just as he understands these same things in an elementary way. He is satisfied by simple drawing and flat colors frankly applied.”

“The question may well be asked as to what subjects are appropriate for these pictures, or fixed decorations. It may be answered by saying that, first of all, Nature should be offered to the eyes of the child. So, the pictures on the school-room walls will complete the lesson afforded by the windows opened upon the country. When figures are introduced into the landscape, or when they form the chief features of the picture presented, they must show exactitude of line and simplicity of gesture: two qualities which impress the mind of the child and cause him to seize in the act the operation of the artist who, himself, so to speak, catches in flight a detail of life and fixes it in his work.”

“The lesson above all others to be impressed upon the minds of children is that art is nothing mysterious, exceptional and rare, which is to be confined in museums; which is taught in schools hard of access, and sold, at high prices, in special shops; that to love art is not to have a few bibelots, more or less rare or strange upon the chimney-piece, and a few pictures in gold frames upon the walls.”

“On the contrary, children must be taught that art is something which may be realized in individual life, by first making it penetrate into school life. They must be convinced that cleanliness, order and logic are artistic qualities; that the simplest object can contain more of the art-spirit than many museum specimens. They must be taught that our ancestors translated their thoughts and expressed their needs in forms constituting the treasure of the art of the past, which commands our deep respect; but that we ought ourselves to be able to express our ideas in an original form, which shall be beautiful, because sincere and logical, and because it will be the very essence of our life.”

It is also from a French writer (M. Avenard, in Art et Décoration for October, 1904), that we gain an idea of Art in the School as it exists in Sweden. In that country the movement was initiated fifteen years since, when a rich merchant of Göteborg, the second city of the kingdom, commissioned the eminent painter Larsson to decorate the
three stories of the principal staircase of a girls' school, with the history of the Swedish woman from primitive times down to our own day.

Following this initiative, other private individuals contributed to the mural decoration of other places of public instruction, and in 1897, a national society was founded, in order to propagate the scheme upon a definite basis. Since that time, the movement has assumed great activity, and has extended to the gymnasia, in which, as well as in the primary schools, important and artistically beautiful frescoes have been executed, dealing with subjects—landscapes, national customs and historical events—calculated to develop an intense love of country in the minds of the pupils who are brought into daily contact with them. This Society, therefore, although operating in a comparatively poor country, has already, in its short existence, attained more ambitious results than have yet been reached in France. But comparisons in this respect between the two countries are scarcely justified, since in France the movement is confined to the places of primary instruction, and the attempts at mural decoration to the most modest expenditure.

To follow the initiative of France, Sweden, and other European countries in all that regards "art in the school," but, at the same time to pursue original methods, is the plain duty of American educators. It is difficult to conceive of the inspiring effect which would be produced upon the pupils, if our school-rooms contained mural decorations appropriate to the subjects there taught. It is now frequent to find in our high schools so-called Greek, Latin, French and German rooms, which, devoted to the teaching of these languages, are decorated with photographs of the Acropolis, the Forum, the cathedrals of Paris, Amiens and Cologne, and with casts of noted statues. But while these objects have a most refining influence, and, in a measure, reproduce the desired "local color," they are not integral parts of the room; they are often ill-adapted to the architecture, or the lack of it, which forms their background; they are confusing by reason of their grouping, or their numbers. This want of harmony constantly to be detected by the eye of the artist, gradually and permanently affects the minds of the students, who at last characterize the decorations as tiresome, and cease to prize their educative worth. The oppo-
site result is to be assured by mural decorations, which fill certain spaces determined by necessities of construction; which produce no "spots" upon the field of vision; which, in some mysterious way, counterfeit life, or rather present its essence or principle, as can be done by no other form of art.

No one will deny the tranquilizing effect of the "Wood Sacred to the Muses" on the walls of the amphitheatre of the Sorbonne, which has no appearance of applied pigment, but seems rather to be an opening, an escape broken into another and more enchanting world. A similar effect—to judge from the illustration used by M. Avenard in his article already quoted—has evidently been attained by the idyllic landscape recently frescoed in the lecture-room of a gymnasium (university preparatory school) at Stockholm.

We can imagine, with great pleasure, similar pictures appearing upon the interior walls of our own secondary schools, having as their first function to soothe the eye with their harmonies of line, composition, and color; having also the mission to inspire enthusiasm in the subject which they present in condensed form. We can imagine, for example, the "Latin room" of a high school decorated with wall-scenes which should typify the pastoral poems of Virgil—the Eclogues and the Georgics—with, perhaps, a frieze formed of Roman letters spelling a quotation from Tennyson, who, in one of his finest lyrics, apostrophized Virgil as

"Thou that singest tilth and woodland,  
Hive, and horse, and herd,  
All the charms of all the Muses,  
Often flowering in a lonely word!"

Or again, we might imagine otherwise the decorations of a room devoted to the same study: such as should appeal more directly to boy students. And here might be copied the mural painting of "Cicero denouncing Catiline in the Roman Senate," which offers so imposing an effect in the Chamber of the Italian Parliament. It is not too much to say that the figures in dramatic action, the vivid presentation of an epoch-making scene, would inspire the brilliant minds, awaken the dull, and make light the difficulties of a dead language by showing the constructions and words to be but ashes which conceal and conserve the living fire of the human spirit.

But such schemes demand for their execution the maximum of
skill, the background of a suitable and somewhat costly building, and an expenditure of money that is possible to be made only in a comparatively restricted number of instances.

On the other hand, following the French, rather than the Swedish precedent, it is easy, in all respects, to decorate, in a pleasing and adequate manner, the walls of the primary public school. A plan is, therefore, here presented as offering certain essentials which should not be disregarded. A set of three designs, intended to be executed in a single room, illustrates the primitive and necessary arts by presenting little scenes of activity, which can not fail to interest and amuse young children, as well as to prove instructive to them.

Arranged in friezes, each one of which illustrates an art by showing its successive processes, these pictures will tend to produce consecutive thought in the child, and to correct the natural impulse which he obeys in passing rapidly from object to object, gaining no ideas and fatiguing both himself and his elders. They will lead him to ask, on seeing a finished thing, whence it comes and for what use it is intended. Another point to be observed in the pictures is that only children are represented as pursuing the arts which are illustrated. Here, the substitution of adult figures would cause a great decrease in charm, since child attracts child almost as strongly as, in the animal world, species attracts species. Furthermore, the little workmen are clothed with a degree of picturesqueness which separates them from ordinary American children, and yet not so strikingly as to deflect the minds of the pupils from the work to the costume. At the same time, the hats and caps adapted to the kind of labor, and the little studies of feet in wooden shoes, are so various as to form a lesson in themselves. The primitive character, the conventions which one of the French writers previously quoted, cites as necessary to all art in the primary school,
are here carefully preserved; as are also balance and symmetry of composition to a degree which recalls the classic friezes and those of their most successful modern imitator, Thorwaldsen. If the allusion be permitted in the case of things so modest, what we may call the Pompeian quality is further accentuated by such touches as the donkey at the mill, the rack of vases, the figures of the potter at his wheel, and the vase-decorator at his table; while the character of an old German wood-cut is given to the frieze of the wood-workers by the forest, the violence of the attitudes, and the absence of the small decorative elements, which appear in the two other compositions. Altogether it may be claimed that the effect of these friezes upon the eyes of children would be most beneficial as a lesson in art; that the impression of the clean-cut definite forms, of the strength indicated by the activity of the scenes, of the harmony produced by balance and symmetry, acting first upon the eye and following the avenue of sense, will quickly reach the brain, disposing it to work under the most agreeable conditions.

Decorative scenes, such as the foregoing, are adapted to the purposes of the school, to service during such hours of children’s lives as are devoted to laying the foundation of their mental capital. But mural pictures of another nature can be devised, which may serve an equally valuable, although a quite different end, in the education of
children. In the latter class of pictures, the scenes illustrated should be made to appeal to the imagination, rather than to excite the reasoning faculties; since they are intended to decorate nurseries and sleeping rooms: places from which the seriousness of fact should be excluded, and where fancy should be allowed its short-lived power.

A subject suitable for such treatment occurs in the legend of Ole Luk-Oie (Shut-Eye), the Danish dream-god, as told by Hans Andersen, and as it appears in many editions of that admirable story-teller’s works. According to the popular tradition, the god, clad in a workman’s blouse, wearing a knitted cap, and carrying an umbrella under either arm, appears each night at the bedside of every child in Denmark, acting a part similar to that played by our own “sand man.” If the child has been good-humored and obedient throughout the day, his friend Ole, after having soothed him to sleep, raises above him an umbrella decorated with delightful and constantly renewed scenes, in which he may participate as an actor. If, on the contrary, he has done wrong during the day just ended, the child lies all night beneath the other whirling umbrella; seeing nothing but a confused mass of undefined objects, going upon no interesting journeys, and deprived of all pleasant intercourse with the gift-bestowing Ole.

The decorative scheme as here presented shows a continuous frieze, which can be equally well produced in several mediums, and may be
adapted to rooms of different heights by simply varying the width of the band. As we have already noted, more detail and ornament are admissible here than in the school friezes, and the formal character of the latter, produced by balance and symmetry, is replaced in these pictures by freer and lighter treatment.

The first division of the design is supposedly placed at the right of a door. It is Monday night, little Hjalmar the Dane, is already in his bed, and the dream-god has accomplished a miracle by turning the plants in the flower-pots into great trees, which stretch out their long arms and transform the room into a perfumed paradise of blossoms and fruit.

On Tuesday night, Ole touches with his magic instrument a landscape hanging on the wall of Hjalmar’s bedroom. The picture becomes the real country, and the boy, lifted into the frame, plays in the fields, runs to the river-bank, and embarks upon a boat drawn by swans, in which he makes a journey of marvelous adventure.

On Wednesday night, Hjalmar, dressed in his holiday garments, sails away with Ole in a great and wonderful ship, bound for the warm countries. During the voyage, a long line of storks crosses the ship’s course, and one of the birds, growing weary, falls upon the deck, where he remains to become the child’s companion, telling him strange tales of Egypt and its river Nile, so beloved of all storks.
ART IN THE HOME AND IN THE SCHOOL

On Thursday night, Ole brings Hjalmar an invitation to a mouse-wedding, to which he goes in state, having been first reduced to the height of a tin soldier of whom he wears the uniform. Seated in his mamma’s thimble, he is drawn by a mouse-coachman through the crevices of the house-walls, meeting on his passage a long procession of mice who are also hastening to the marriage feast.

On Friday night, Hjalmar is again bidden to a wedding: this time that of his sister’s doll Bertha, who, in company with her beloved Hermann, is pictured as promenading in the cabbage garden, in place of taking a bridal journey, after the ceremony performed by Ole Luk-Oie.

On Saturday night, the dream-god spreads a Chinese umbrella over the boy, telling him that, upon this occasion, pictures must fill the place of stories, since he himself must polish the stars for Sunday: a process which he accomplishes by loosening them from the mosaic of the sky, rubbing them bright, and resetting them again in their own places. Overhearing these statements, Hjalmar’s grandfather speaks from the portrait on the wall, to condemn the fanciful tale which has been substituted for useful facts, and Ole in anger, flies away with his umbrella. In this act he is pictured in the frieze, as skimming over the roofs and turrets of the city on his way to the stars.
ART IN THE HOME AND IN THE SCHOOL

On Sunday night, Ole comes in graver mood to tell Hjalmar the story of his twin-brother, called by the same name, who is also a dream-god, differing from himself in that he comes but once to any child, and knows but two stories: the one so beautiful that it can not be expressed in any language of the world; the other so fearful that the one to whom it is told faints with horror. Finally, Ole, the nightly visitor, lifts Hjalmar to the window, in order to show him his brother who is passing on his fleet white horse, clothed in black garments shining with silver, and carrying in his arms and on the croup of his saddle a company of children.

This tale of the dream-god, so fitted to the childish understanding and so adaptable to decorative treatment, is here offered as a mere suggestion of what may be accomplished with small effort for the pleasure and instruction of children in the ordinary homes of our country.