

cide, it is social suicide. It is little to say that you cannot afford to fight: you cannot live apart; you must live for one another. That is the way you were made to live; and you will never have anything but trouble and sorrow till you learn that way and walk in it. The stars in their courses will fight against you until you make peace with one another. Have we not had more than enough of war and its dismal noises and its spectral train of woes; more than enough of silent looms and fireless forges; of children's faces

pale with hunger, and women's sunken eyes; of hearts made fierce and hard by long-cherished enmities; of class arrayed against class and neighbor against neighbor? Oh, put it all away from you — the hate, the suspicion, the scorn; stand here together, brethren as you are, helpers of one another as you must be, and promise one another that you will do what you can, every one of you, to bring the day when between Labor and Capital there shall be no longer war, but peace for evermore."

Washington Gladden.



THE WESTERN ART MOVEMENT.

WHERE the vineyards of Nicholas Longworth clothed the hilltops above Cincinnati within the memory of living men now stands a spacious art museum, and close beside it there will be an art-school building more generously appointed than any other in our land. In St. Louis, where French traders gathered with their furs since the opening of the century, a new art museum supplements the work of a school whose pupils profit by the latest lessons of South Kensington and German art centers, as well as by the academic teachings of Paris. Chicago, with citizens still living who watched the Indians depart, is building for her Art Institute a new museum. The money is ready for art museums in Milwaukee and Detroit. The Minneapolis Society of Fine Arts has established an art school of ambitious plans. The "first white male child born in Kansas" is trustee of a State Art Association, and men who fought for "free soil" are now collecting autotypes and casts. These plain facts have an eloquence of their own. Their story is told again in the art societies, exhibitions, and lectures of minor cities throughout the middle West and beyond. History has recorded the period of chasing or being chased by the red man, of clearing forests and breaking prairies, the marvelous growth of agriculture, commerce, and manufactures, and the resultant wealth. But of the working of that most abstract of all ideas, the art feeling, little has been told. And now it is suddenly made manifest that the most active among the current phases of that formative condition which we call American art is the movement in progress throughout our West.

If this active interest in art were shown

only in the buying of costly paintings for private galleries, and the building of wonderful examples of architecture for private occupancy, it would have a very minor significance. These are the usual accompaniments of prosperity, too often the outward and visible signs of a theory of art as something concerning only a favored few, as represented only by paintings and statues in Dives's galleries. But the Western art movement with which we have to do is an expression of a broader and sounder idea. Some of our Western legislators have been sturdily defending the thirty per cent. duty upon works of art, doubtless in the firm belief that art is an extravagant luxury. But meantime the constituents of these gentlemen have proved their conviction that art not only gives pleasure to the many, but has such practical value as to be worth the investment of much money and time. The work has been done by an army of citizens without thought of private advantage. These museums and schools are of the people and for the people, at least in theory. There will be discouraging mistakes and experimental gropings, just as there have been museums which have become mere storehouses of curiosities, and schools enslaved by routine. But the West is progressive, eager to learn, and willing to profit by the lessons of past failures. Her substantial beginnings are the partial realization of ambitious plans.

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OVER a million dollars have been given to the art school and museum of Cincinnati within the last six years. This, like the foundation of the College of Music, is the ripened