

sand dollars, have come as gifts, the most considerable being the Longworth and Springer collections of paintings and drawings. With the exception of the Elkington reproductions of metal-work and Hellingford collection of arms and armor, there have been no purchases of consequence for a reason common to nearly all our museums with the exception of the Corcoran gallery. The income of this museum, derived from the West and Springer endowment funds, amounts to only about thirteen thousand dollars, less than that of the art school, a sum sufficient for its maintenance, but permitting little in the way of outside expenditures. But the noble spirit which the citizens of Cincinnati have shown promises to rescue this museum from the dependent condition of similar institutions. The museum which is powerless to exercise a right of selection may well fear "those bearing gifts." It is compelled to become a receptacle for all manner of odds and ends, prized, no doubt, by the donors, but in reality curiosities without educational value. Meantime the director may be fully aware of the suggestions supplied by such museums as those of South Kensington and Brussels. He may understand the value of such influences as are exerted by the collections in the Berlin and Munich industrial art museums, by the Museum of the Decorative Arts in Paris, by the recently established Museum of Comparative Sculpture at the Trocadéro Palace, and the gallery of photographs at the Louvre. Yet without an endowment fund providing for purchases his hands are tied.

The director of our Centennial Exhibition, General A. T. Goshorn, is the director of the Cincinnati museum and school, an assurance of their competent and harmonious administration. The lessons of the industrial art movement will not be lost upon Cincinnati if the director is sustained in the execution of his plans for the art school. These, as summarized in his last report, are "to secure instruction and training that will fit students for occupations requiring artistic skill, and to make practical applications of art to the ordinary uses of life. . . . The school must become an important factor in this region in the dissemination of art and in inducing its proper application to the industries." At the time when this report was in preparation, the editor of the "*Courrier de l'Art*" in Paris was commenting upon Cincinnati's new museum and school with the almost despairing exclamation, "Blind those who do not wish to comprehend that on all sides, in the entire universe, they wage obstinate war against the industrial art supremacy of France."

## II.

WITH the exception of the museum presented to the School of Fine Arts by Wayman and Isabella Crowe there has been no large gift to art in St. Louis. The school, which for seven years has been a formally recognized department of the Washington University, is without endowment. And yet a school which might easily have sunk into an inconsequential routine department, and a museum which might have become a storehouse for curiosities with ample precedent, have been made one harmonious instrument for the execution of a purpose as broad as that represented by South Kensington. It is here that the element of personality comes in. This must be emphasized in noting methods and results in St. Louis. In twelve years the director has built up a school whose aim is the widest development of individual abilities, and whose advantages leave nothing more to be obtained in this country; a school not merely academic, but constantly teaching the dignity and value of the application of art education to industry. This personal influence is felt in the corps of teachers, enthusiastic artists trained in the studios of Dupré, Gérôme, Boulanger, Yvon, Cabanel, Lefebvre, and Barth. It is to be recognized in the selections for the museum collections, the judiciously chosen casts, the autotypes and carbon prints, the examples of metal-work, potteries and wood-carving, all selected with a view to their educational value. It is not strange that this active personality has enlisted the practical sympathy of one citizen after another, and that outside aid has again and again been forthcoming, to supply this or that deficiency. The story of the St. Louis school shows that earnest and practical art-work is appreciated by those whom dilettanti rank as Philistines.

The class-work of the school is constantly supplemented by references to standards fixed by the great artists of the past. The museum collections are in actual use, not mere objects of wonder for the idle and curious. In the regular classes the first aim is to develop a truthful apprehension of construction, and then of values and relations. High finish is disregarded. In the elementary class the pupil first works outline and shaded drawings from objects whose contours are straight lines. He advances, after mastering difficulties due to the position of these objects, to simpler geometrical forms, the curves of Greek vases and models patterned after the antique. Then comes drawing from models of portions of the human figure, and models of natural objects like fruit and foliage and of architectural forms. In the antique class, a comprehensive