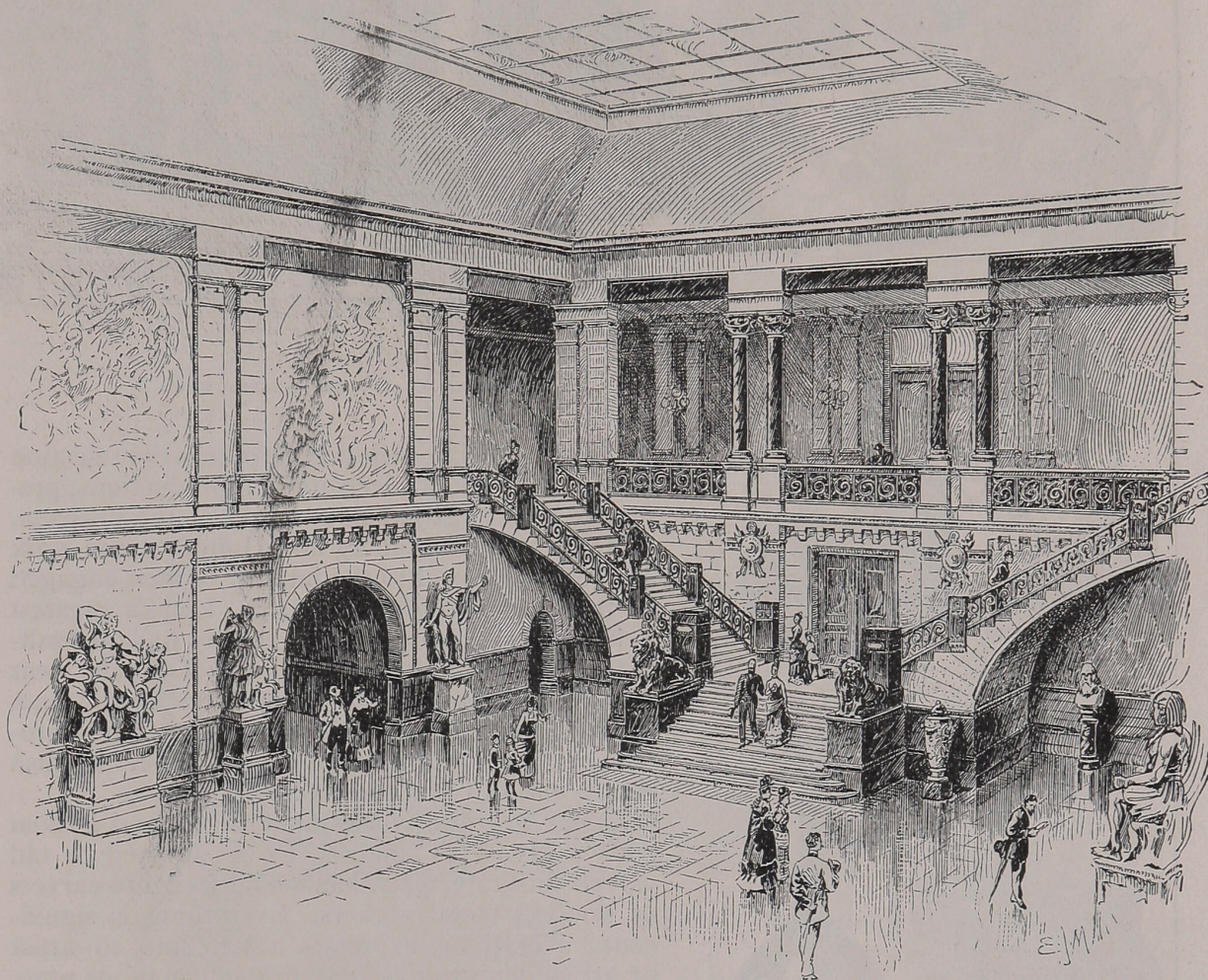


studies, and paintings by masters from the fifteenth century to the present time. There are over a thousand carbon prints made from collections in the British Museum. They illustrate the historical development of art, like the collection of casts, which number over five hundred. In both collections waste has been avoided. Each cast is typical, representative of a time, and its relations are illustrated.

to be reached by casts, autotypes, and oil-paintings. The paintings belonging to the museum are very few in number. There is no chamber of horrors except "old masters," no dreary collection left by the misdirected munificence of well-meaning but uninstructed citizens. The truly American idea of an art museum—a costly building filled with paintings usually dear at any price—is not realized



ENTRANCE HALL, CINCINNATI MUSEUM.

Here are object lessons for the youthful student, ranging from Egyptian and Assyrian reliefs to the sculptures of Michel Angelo. One of several architectural casts is without a duplicate in this country. This is a cast of the shrine of St. Sebald, in the church of that name at Nuremberg, which was wrought in the early sixteenth century by Peter Vischer and his fivesons. The original is of metal-work, a branch of art which is fully recognized in the museum collections. The value of casts and autotypes is acknowledged in our museums, although it may be difficult to recall such complete collections as these in any city except Boston. But the plan of selection followed here has included other ends than those

in St. Louis. The paintings selected for the museum are not to tell a story or tickle an idle fancy, but to teach one really interested in art something of values and relations, or a hint in composition, or something of breadth and freedom.

Pelouse, Harry Thompson, and Louis Loir are among the painters, but their work is subordinate to the collections of metal and potteries. There are several cases of cast-iron reproductions, of armor of the German and Italian renaissance, of Roman, Oriental, Gothic, and French forms, selected for the fineness of the designs, and to show iron-molders and foundrymen what has been done with common iron, of poorer quality than that used in