



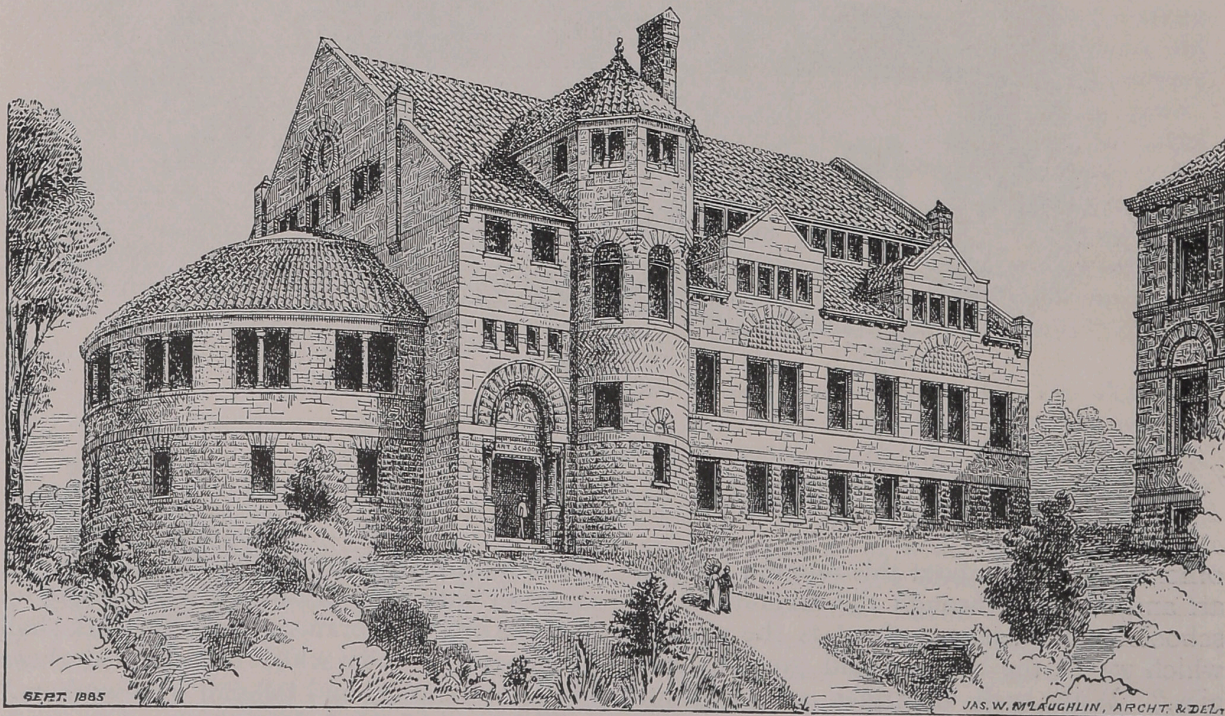
STATUE OF GARFIELD, CINCINNATI.
DESIGNED BY CHARLES H. NIEHAUS.

and more people through the West. Some of the examples of art in the museum were given by a man who had refused to do anything of the kind for a time, supposing that the museum was only for pictures. But when he learned the director's ideas his gifts came at once. Yet in the museum there

are always good pictures, few though they be, with loan exhibitions from time to time. In the way of academic education the school aims to do all that any school can do in this country. But these distinctions in terms are confusing. What the St. Louis school aims to do is to give the best possible training in art which within certain limits is equally of use in painting pictures or decorative designing, in modeling statues, or in the designing-rooms of a stove-foundry. The collections in the museum and the pecuniary resources of the school are not large, but the work already done shows how much can be accomplished despite limited opportunities, with a catholic and wisely ordered purpose.

III.

IN its relations to art the Western metropolis resembles to an extent the metropolis of the East. Chicago contains more professional artists than any other Western city, and this implies a picture market of some consequence. Various art associations center in the city, and there are frequent exhibitions of considerable importance. Of imposing business blocks and costly residences there is no lack, but—and here again the resemblance to New York comes in—there is a curious apathy regarding the advancement of the cause of art education. The unselfish public spirit which, as in Cincinnati, manifests itself in the building of art museums and the generous endowment of art schools, is not yet awakened in Chicago, although all this may be close at hand. The youth of the city, its



DESIGN FOR SINTON BUILDING FOR THE CINCINNATI ART SCHOOL.