

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.

#### I.

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



expression of an art sentiment which has existed for over forty years. The feeling has been fostered by the large German population of the city, and strongly directed by German influence, if one may judge by the continuous devotion to the Düsseldorf cult in pictorial art. Cincinnati was the first of the Western cities to become known as a home of picture-collectors, and it holds the first place at the present time in the amount of its recent gifts to art. After a generation of desultory picture-collecting came an art school which struggled into existence seventeen years ago, with half a dozen pupils, the scant income from fees eked out by private generosity. From this beginning has grown up a school attended by over four hundred pupils, and employing a corps of ten teachers. Its independence is assured by a yearly income of fifteen thousand dollars from the Joseph Longworth endowment fund. Its new home promises to be the best American art-school building. At the National Academy in New York most of the pupils are confined to two imperfectly lighted rooms in the basement and one other. The Cincinnati art students will have the liberty of a building considerably larger than the entire Academy.

All this has come about after dreary periods of the disappointment and discouragement which are the lot of missionaries in art as in science or religion. Once the doubtful experiment was tried of placing the school under the control of the city fathers by uniting it with the University of Cincinnati. The result hardly encouraged a desire for a government paternal in its care of art. The real father of the school was the late Joseph Longworth, a name intimately associated with the growth of art in Cincinnati. From him came the first important recognition which the school obtained, probably the first large gift to art made in the city. It was his intention to endow the school more liberally on condition that its control should be transferred to the Museum Association. Within thirty days after his death his son Nicholas Longworth carried out this intention. The transfer was effected early in 1884, and the school endowed with a fund of \$371,000. And finally—for the record of art in this fortunate city is a record of acts of splendid munificence—there came to the school from Mr. David Sinton a gift of \$75,000 for a new building, and, added to the golden shower, a legacy of \$20,000 from the late Reuben R. Springer. We speculate upon the emotions of the school's principal as he contrasts this era of great things with the days of struggle, of the half dozen pupils, of aldermanic patronage. Yet all this time the school, under the charge of Mr. Noble,

has faithfully offered instruction not only to pupils from the city but to others from all the country around.

The new school building, like the art museum, stands upon the crest of Mt. Adams, three hundred and fifty feet above the Ohio, a site given by the city in a park which probably is better entitled to the name of Eden in June than when I saw it under a leaden February sky. Below in the south-west lay an "impression" of Cincinnati. Spires and gables with vague outlines underneath peered through sad-colored clouds of soft-coal smoke, nothing defined except the massive shoulders of outlying hills. Perhaps this "impressionistic" view from the windows of the art school may offset too great emphasis upon definition in the classroom. The building will combine Romanesque arches with gables and dormers in lighter vein, but in general it will harmonize with the more consistently Romanesque museum near by. The walls of both are of blue limestone, the roofs of red Akron tiles. Of light and air and floor-space the art school should have an abundance. The ground plan is 82 feet by 106, or 141 including the lecture-room, and there will be three floors, the first two containing generous rooms for primary, modeling, and wood-carving classes, the uppermost affording a noble hall a hundred feet in length for classes in drawing from casts and from the costumed model. On the same floor will be ten studios, an excellent feature, which should encourage teachers and advance students to independent work. With all these opportunities, and with tuition fees a matter of the least consequence, the responsibility of him to whom much was given is certainly heavy upon this school.

At present, in addition to the usual academic curriculum, there are departments of wood-carving, decorative designing, and metal-work, and in the modeling department some attention is given to industrial work. With a school increasing and prospering as this has done in a city of comparatively small size, there is a natural tendency toward self-glorification, and it may not be easy for a stranger to measure justly the amount of its productiveness. The principal of the school would probably lay the greatest stress upon the results accomplished by the academic classes, the fidelity of drawings from the antique, and the accuracy of life-studies, which certainly attest the earnestness of the pupils. Those who take up the study of art as an amusement are probably in the majority here as elsewhere. Some become teachers of drawing, and a few professional artists are numbered among the graduates, one of whom, Mr. Charles H. Niehaus, the sculptor of a statue of Garfield, has



recently received a commission for an equestrian statue of Robert E. Lee. A score or more of artists have gone out from Cincinnati to win no inconsiderable degree of public recognition; many of them have never been connected with the school as pupils, and unfortunately none of the younger men who are known in our exhibitions and in the work of other schools have been retained as teachers.

But some of the graduates have applied their training to various forms of industrial work. The designers and decorators in the Rookwood Potteries have been drawn from the art school; its pupils helped to do the wood-carving upon the great organ in the Music Hall; in the adjoining Odeon the ceiling and proscenium arch were decorated by their hands; and some of them have been engaged in frescoing and mural painting within the new museum. There is nothing of all this beneath the dignity of an artist, nothing to prevent the worker from painting ideal pictures or modeling statues if he will. Yet few art schools emphasize the truth that the principles of pure and applied art are the same, and that the training is the same up to a certain point. It is our pitiful fashion to rank as artist only the painter of pictures or sculptor of statues. Perhaps it is through impatience at such narrowness that the vulgar have so misused the word.

No application of art can be more appropriate than wood-carving and the modeling and decorating of pottery in a city where the manufacture of furniture is a large industry, and where beds of native clay are within easy reach. The father of Cincinnati wood-carving, Mr. Henry Fry, has for years trained pupils in the old apprentice fashion, hardly dignifying with the name of school the workshop where he and his son, Mr. William Fry, have wrought in the spirit of true artist artisans. Instruction in wood-carving by Mr. Benn Pitman has for some years formed a department of the School of Design. "When it became publicly known that there was to be a grand organ placed in the new Music Hall, and that the screen was to be built at home, all these people — men and women, boys and girls — with whom life had become so much more beautiful and attractive by reason of their art-studies, came quickly forward and said: 'Let us make the designs; let us carve the panels, frames, friezes, capitals, and finials of the organ screen. We will work with hands and brains and heart, and offer the results of our labor as our contribution toward the people's organ.'" So designs for Morning, Evening, and Noon, with trumpet and passion flowers, hawthorn, oak-leaves, wistaria, and lilies, and a multitude of other graceful shapes,

were wrought out for the decoration of "the people's organ." Mr. William Fry led the work, aided by his daughter and father; and under Mr. Pitman's care, "more than a hundred ladies who were or had been students of the carving classes" of the School of Design began work upon carvings for the organ screen. Mr. Springer's generosity was shown again in an offer of prizes for the best carvings; but the offer was hardly needed, I fancy, to quicken the zeal of the workers. There is something very pleasant in this picture, something which brings back to us a little of the spirit of the cathedral-building age. What worthier ambition could they have than the development of a Cincinnati school of wood-carvers, to be known like the schools of the middle ages? Whatever may be said of our changed conditions and the spirit of the modern time, if there is to be any abiding vitality in our art it must come partly from the encouragement of efforts like these.

It is only a few years since the manufacture of pottery on a scale of any importance was begun in Cincinnati, but Cincinnati pottery has already more than a local reputation. Here, as in every phase of the city's growth in art, the influence of woman should be recognized. The Woman's Pottery Club, organized many years since, has proved to be something more than "amusement for the idle rich." Modeling in clay and china-painting were introduced into the School of Design in its early days. To a member of the club, Miss Louise McLaughlin, is assigned the credit of rediscovering the Haviland process of decoration under the glaze. Another member, Mrs. Maria Longworth Nichols, who for some time supported a pottery school, founded the Rookwood Potteries — an example of the influence of international expositions. The Japanese collections at our Centennial Exhibition suggested to Mrs. Nichols the idea of developing possibilities latent in the clays of the Ohio Valley. At first the work of these potteries was imitative, naturally enough. After a period of Haviland work with Japanese modifications, came an attempt at a distinctive style, but more or less assimilation has been unavoidable. At present one characteristic of these potteries is the unusual variety of clay bodies and glazes. Another is the absence of restrictions upon the artists. They are not bound, as in purely commercial enterprises, to the production of a given amount of work, but are left free and encouraged in every way to produce individual work. There must be something more than the copying of Royal Worcester or Barbetine, and there must be less deference to taste for showy decoration, if we are to have American pottery which



shall be valued for its art. A vase perfect in the quality and color of its ground is of a very different rank from the imperfect piece which challenges the eye by a mass of gaudy floral ornamentation. The perfection and strengthening of the ground and simplicity of decoration, where decoration is called for, are the expressed aims of these potteries. There have been some essays in solid colors, with glazes of considerable beauty, after the standards set by the greatest ceramists of the world, the Oriental artists. Examples of this work are kept before the designers, as M. Haviland keeps them in his private collection, representing standards which have not yet been reached. The graduates of the art school in these potteries may or may not be called artists; but there are plenty of painters of pictures who are doing far less to spread a love of art.

The Cincinnati Museum has its record yet to make. The new building in Eden Park is the result of recent efforts, although a fruitless attempt to raise funds for a museum was made ten years ago, and the Woman's Art Museum Association existed long before plans were considered for the present building. But it was left for a man who knew little of art, who "simply acted upon what he heard talked of about him," to make the first decisive move. It was in September, 1880, that the "talk" was crystallized into shape by an offer from the late Charles W. West of \$150,000 for a museum building, conditional upon the raising of a like sum by subscriptions. There was a prompt response. The first report of the Museum Association, for 1882, contains a list of four hundred and fifty-five subscribers, who gave from \$5 to \$10,000 each, the total, including the gift of Mr. West, amounting to \$316,000. The city gave a building site, and the next question was answered by Mr. West. "We have money enough to build our museum," he said, "but how shall we support it?" The answer was an endowment of \$150,000, a gift made known at the opening of temporary exhibition rooms in 1882. Like the memory of Peter Cooper in New York, the memories of Longworth, West, and Springer will be kept alive by their benefactions to their city.

The new museum building has a substantial, simple character, and the rounded bluffs of the vicinity are surroundings not ill adapted to the Romanesque. The present building represents only the central pavilion and west wing of the future museum as pictured in the dreams of its friends. But the present dimensions, 214 feet in length by 107 in width, furnish enough floor-space for immediate needs. A touch of impressive effect is given by a

spacious arched entrance, opening into a lofty hall with a double stairway, buttressed with blocks of Missouri granite. For the rest there are the usual work-shops and rooms for casts in the basement, a sculpture gallery, rooms for textile fabrics and four for Elkington reproductions on the first floor, and black-and-white and oil galleries on the second. The black-and-white room contains a collection of nine hundred drawings by C. F. Lessing — one of the distinctive features of the museum collections. There is said to be no such collection of black-and-white work by the prolific Berlin academist in any other museum, and the contemplation of his careful drawing and sturdy realism is expected to prove invaluable to art students. Couture, beloved of Boston art students, would be a heretic here.

The paintings represent German art, with the exception of some copies of "old masters," a few American pictures, and three or four French works of the academic order. Here are the Achenbachs, Hubner, Lessing, Humbert, Robbe, and Verboeckhoven, but one looks vainly for examples of the progressive French painters from Delacroix down. Was it a Cincinnati collector who declared that he had never seen a French picture to which he would give house-room? And was it one of his fellow-citizens who solemnly led a wondering visitor to a painting by Verboeckhoven, saying with impressive gesture, "That, sir, that is not a sheep. It is a Madonna!" Like the Pennsylvania Academy of Fine Arts, the museum has an example of the uproarious heroics in which our grandfathers delighted, an "important" painting by Benjamin West, "Ophelia before the King." At present there is in the museum another example of the English historico-heroic school by Benjamin Robert Haydon, "Christ's Entry into Jerusalem," the only one of his pictures probably in this country. More cheerful than West's disheveled Ophelia is the aspect of a sunny corner room devoted to the "Hillingford collection of armor," comprising half a dozen suits and eighty or ninety arms. A collection of two hundred pieces of pottery, increasing from year to year, illustrates the progress of work at the Rookwood Potteries. These examples have been given by the Woman's Art Association, and there are a few pieces from the Kezonta Potteries. A somewhat scanty supply of casts includes a few from groups modeled by pupils of the art school, who are also represented by a few paintings in the galleries. Some sculptures, tapestries, and coins attest the generosity of the museum's friends.

Nearly four-fifths of the museum collections, now valued at one hundred and fifty thou-



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.

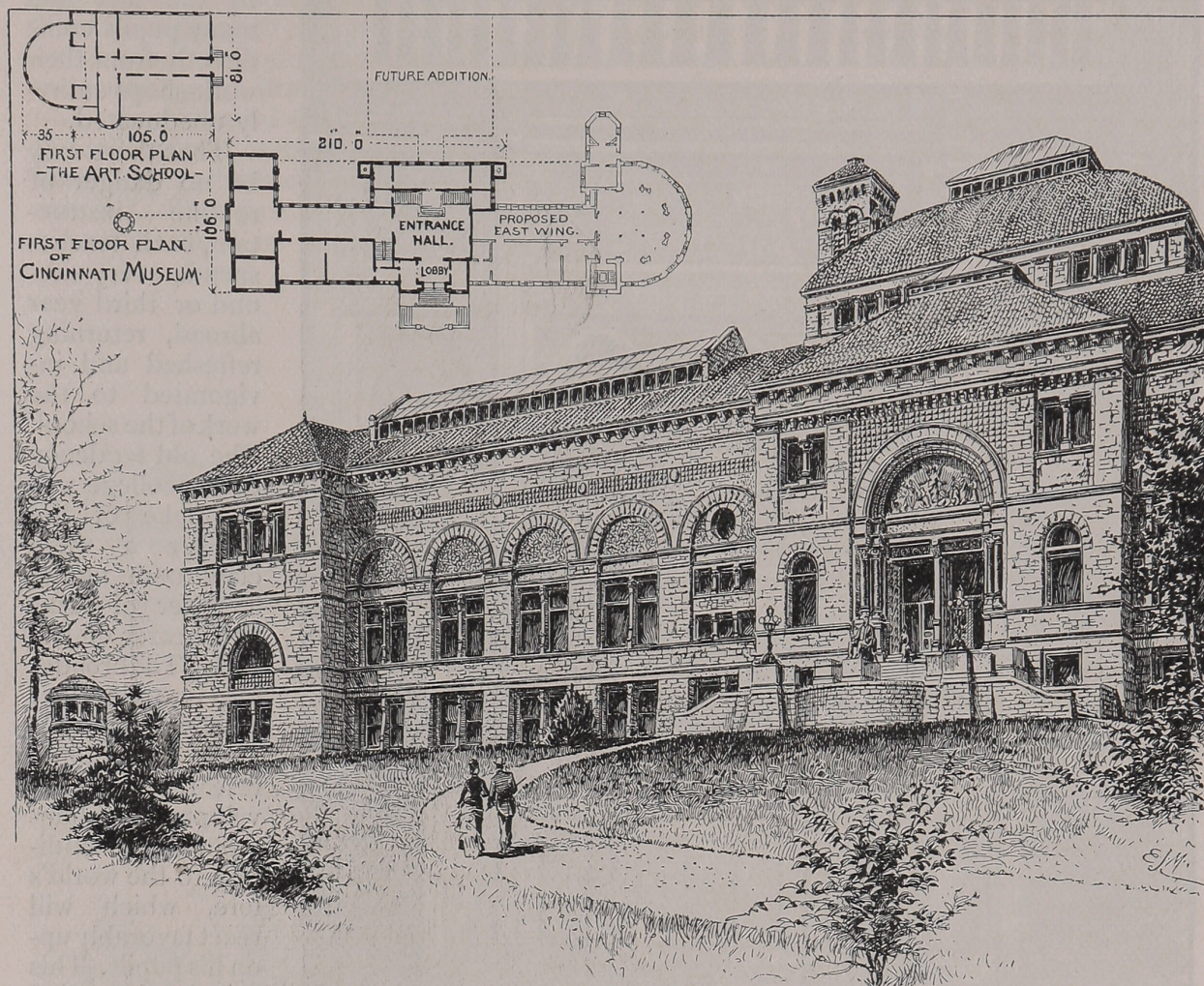
The director of our Centennial Exhibition, General A. T. Goshorn, is the director of the Cincinnati museum and school, an assurance of their competent and harmonious administration. The lessons of the industrial art movement will not be lost upon Cincinnati if the director is sustained in the execution 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





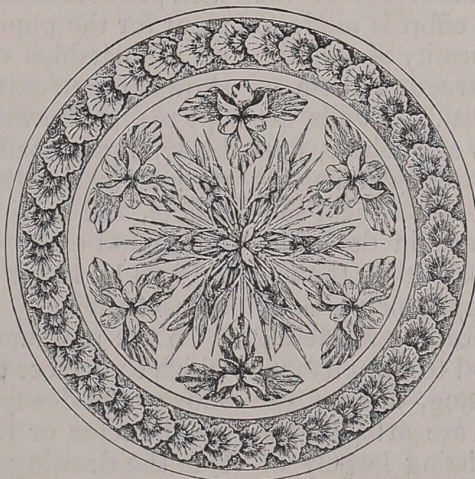
ART SCHOOL AND MUSEUM, CINCINNATI, OHIO.

method of drawing and the education of the eye are the desired ends, rather than pictorial finish and the mere training of the hand. At the same time no chance is allowed for "accidental effects," and all stump processes are

discarded. Close observation, patience, and perseverance are necessary here, and the eye is taught comprehension of general laws of construction as well as of lines and superficial forms. Gérôme's plates are constantly referred



CARVED PANEL—HAWTHORN.



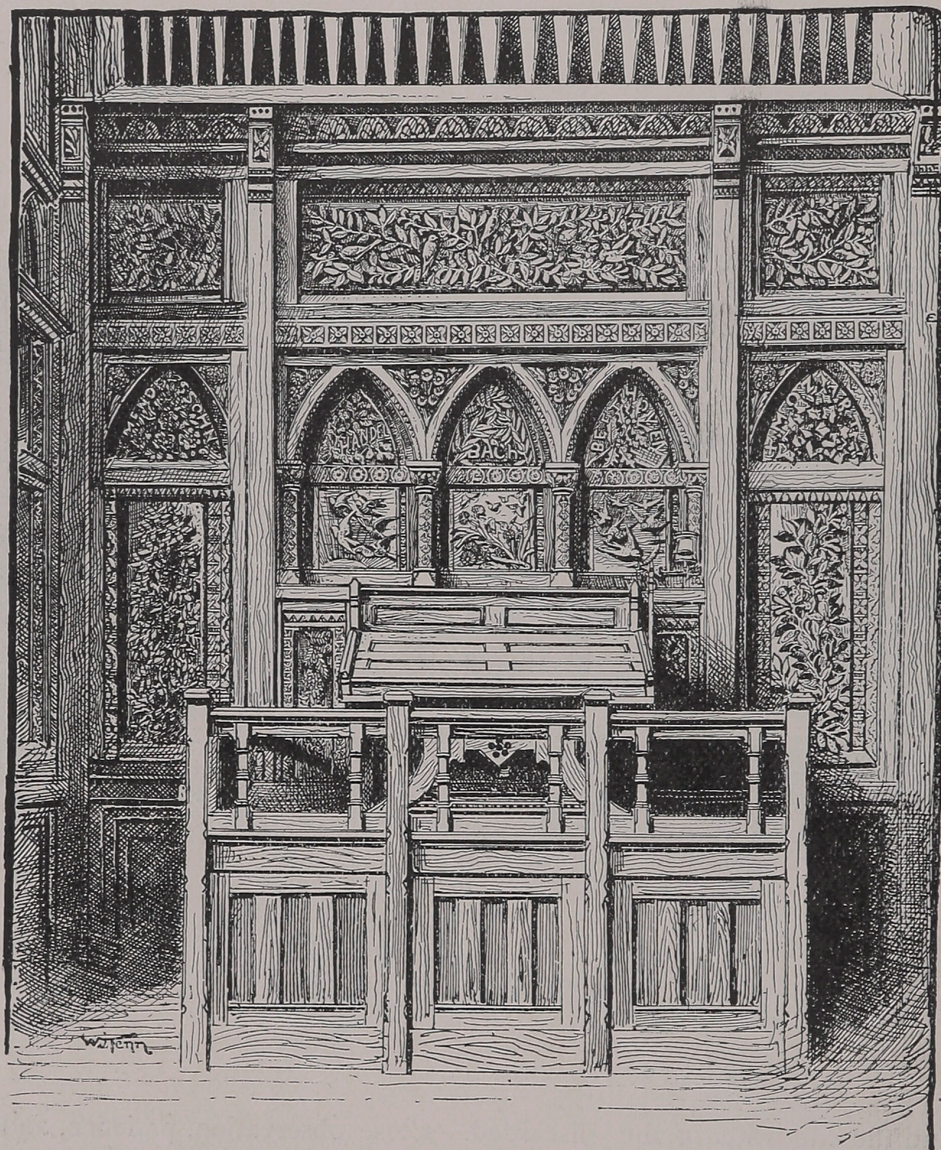
DESIGN FOR AN ETCHED SALVER.



CARVED PANEL—SWAMP ROSE.

BY STUDENTS OF THE CINCINNATI ART SCHOOL.





WOOD-CARVING ON ORGAN IN MUSIC HALL, CINCINNATI, BY PUPILS OF THE ART SCHOOL.

to in the work, and in the life class more attention is given to drawing than to painting. "In all cases the careful study of the model and a conscientious search for contours and construction requiring continual use of the mind are insisted upon. No effort is made to bring the students to a uniformity of method, except to the extent of instructing them to see forms as they really exist." Pupils are taught to view their subjects as a whole, thus properly subordinating parts and details. At the same time there is urged upon them self-reliant and conscientious care in determining and working out each part, that the eye may grasp and the hand reproduce exactly what is seen in the natural form. Modeling in the day classes is intended to supplement work in drawing and painting, but for the night pupils, most of whom are artisans, the work is more specific, consisting largely of forms used in exterior decoration and in architecture. In mechanical drawing more or less outside theoretical instruction is necessitated

by the fact that many pupils come directly from their work-shops entirely uneducated.

That there may be no danger of routine instruction, each teacher spends every second or third year abroad, returning refreshed and invigorated to the work of the school. The old tendency of the college was to make of the teacher a mere class-room figure, a setter of tasks and hearer of lessons. The broader idea is to allow that teacher opportunities for original research, for a development of himself and an addition to the world's lore, which will react favorably upon his pupils. This principle is applied at the St. Louis School of Fine Arts. The teachers are allowed to

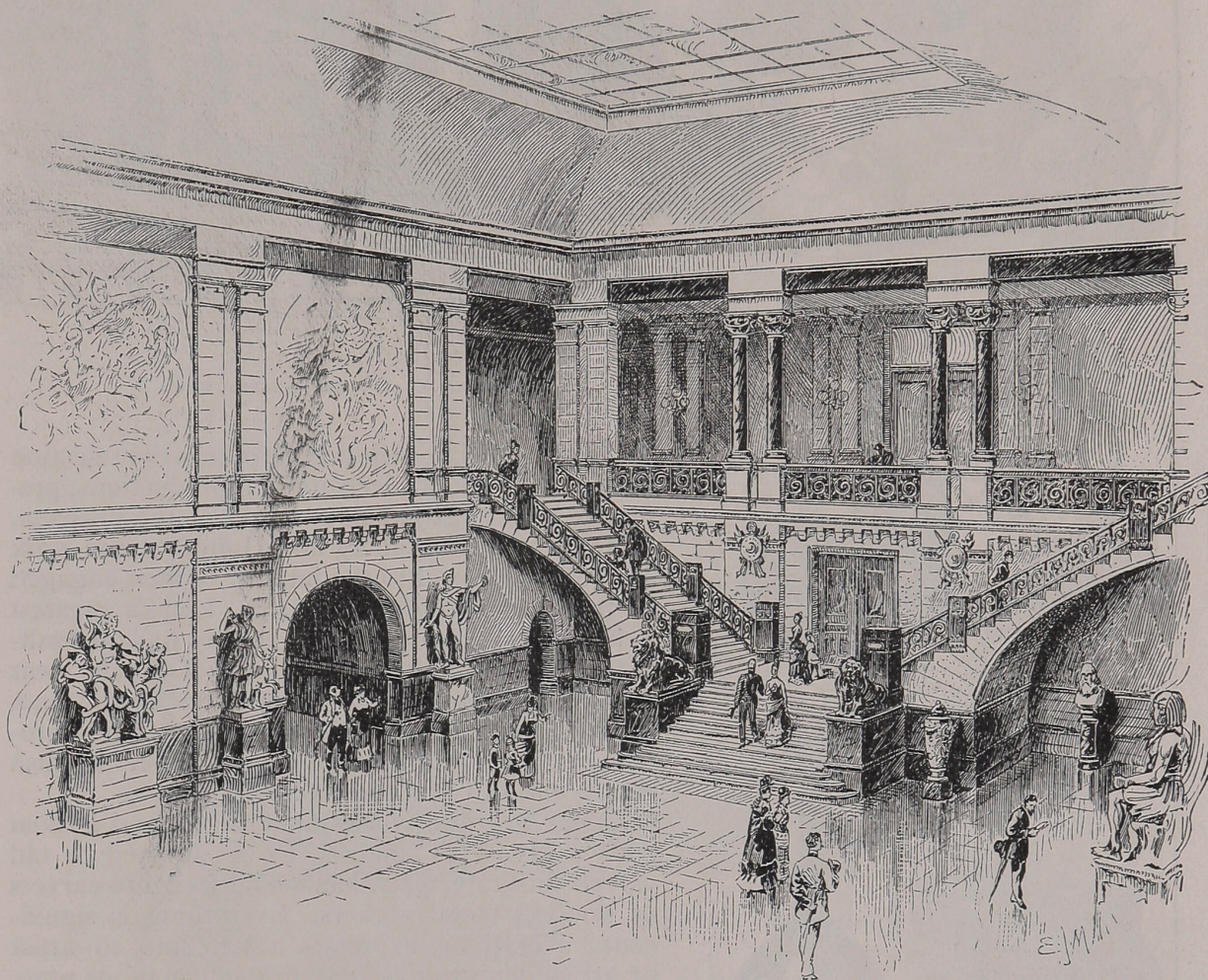
develop themselves abroad. At home they are encouraged to "bring out the best that is in them"; and to secure favorable conditions for their creative work, they are to be provided with private studios. There is like encouragement for the pupils. No promises are made, no scholarships offered, but the pupil who shows himself extraordinarily deserving is very apt to find the way clear for a continuance of his studies abroad. These are but a few illustrations of the director's influence within the school, and outside upon men willing to help on a good cause presented in concrete form. By and by larger gifts will open a wider field of usefulness.

In the museum the pupils find models by which to correct their faults. Suppose a pupil shows a tendency to mere drawing for effect: the director or teacher presently places beside the drawing an autotype or carbon print which points a moral; and so with drawings overwrought in details. There are several hundred autotype reproductions of sketches,



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



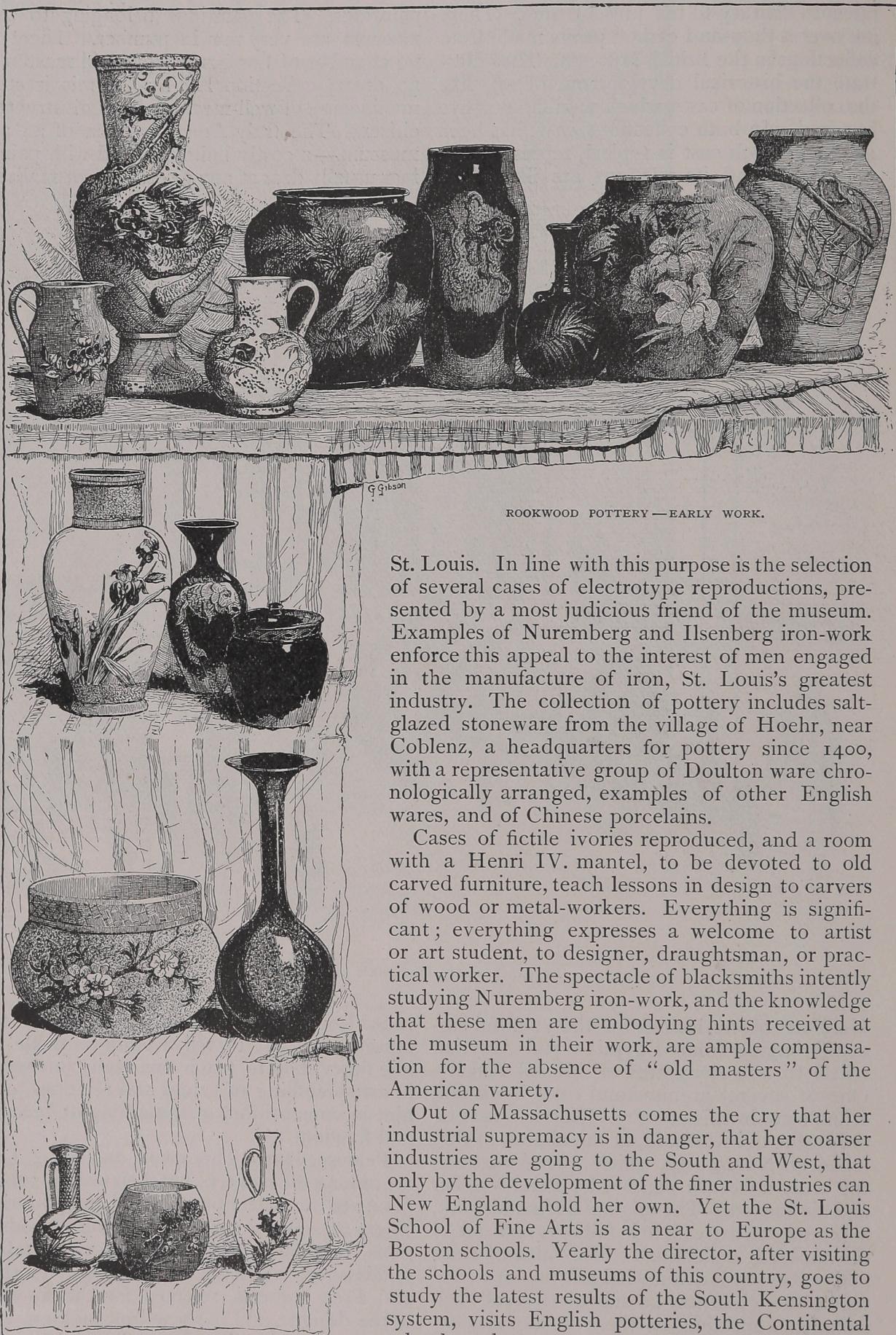
ENTRANCE HALL, CINCINNATI MUSEUM.

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





ROOKWOOD POTTERY — EARLY WORK.

St. Louis. In line with this purpose is the selection of several cases of electrotype reproductions, presented by a most judicious friend of the museum. Examples of Nuremberg and Ilseberg iron-work enforce this appeal to the interest of men engaged in the manufacture of iron, St. Louis's greatest industry. The collection of pottery includes salt-glazed stoneware from the village of Hoeher, near Coblenz, a headquarters for pottery since 1400, with a representative group of Doulton ware chronologically arranged, examples of other English wares, and of Chinese porcelains.

Cases of fictile ivories reproduced, and a room with a Henri IV. mantel, to be devoted to old carved furniture, teach lessons in design to carvers of wood or metal-workers. Everything is significant; everything expresses a welcome to artist or art student, to designer, draughtsman, or practical worker. The spectacle of blacksmiths intently studying Nuremberg iron-work, and the knowledge that these men are embodying hints received at the museum in their work, are ample compensation for the absence of "old masters" of the American variety.

Out of Massachusetts comes the cry that her industrial supremacy is in danger, that her coarser industries are going to the South and West, that only by the development of the finer industries can New England hold her own. Yet the St. Louis School of Fine Arts is as near to Europe as the Boston schools. Yearly the director, after visiting the schools and museums of this country, goes to study the latest results of the South Kensington system, visits English potteries, the Continental schools and museums, notes the work of artist artisans at Bruges, Nuremberg, Ilseberg; and after

LATE WORK.



this glimpse of art industry as well as art abroad, he returns to apply these first lessons at St. Louis, and to teach them in lectures delivered throughout the West. "As Cardinal Wiseman expressed it, 'Thus we find art and industry hand in hand, stimulating and supporting each

can hope for no monopoly of the finer industries. "The work to be done in the West," to quote Professor Ives again, "is not to bring French or other paintings before the public, but to do something with raw material. Nearly all the useful ores, with iron at the head,



PROPOSED EAST WING OF CINCINNATI MUSEUM.

other.' To bring about this relation between art and industry through the medium of our schools and museums of art is the work to which we in the West should give our energies." With such doctrines preached and practiced up and down the West, the East

are found in Missouri. "What the school and museum must help in doing is the working up of these ores with brains, so that the work shall be recognized, and a school founded, like those of the Nuremberg and Belgian iron-workers."

The force of this is being grasped by more





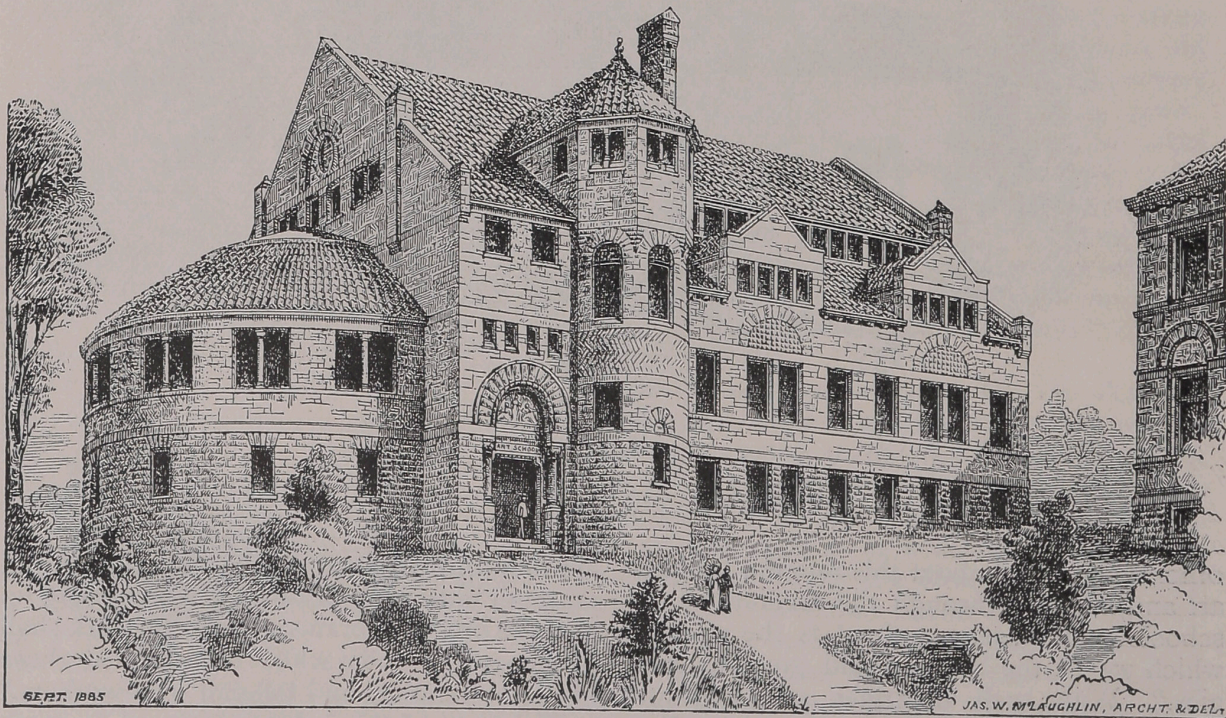
STATUE OF GARFIELD, CINCINNATI.  
DESIGNED BY CHARLES H. NIEHAUS.

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

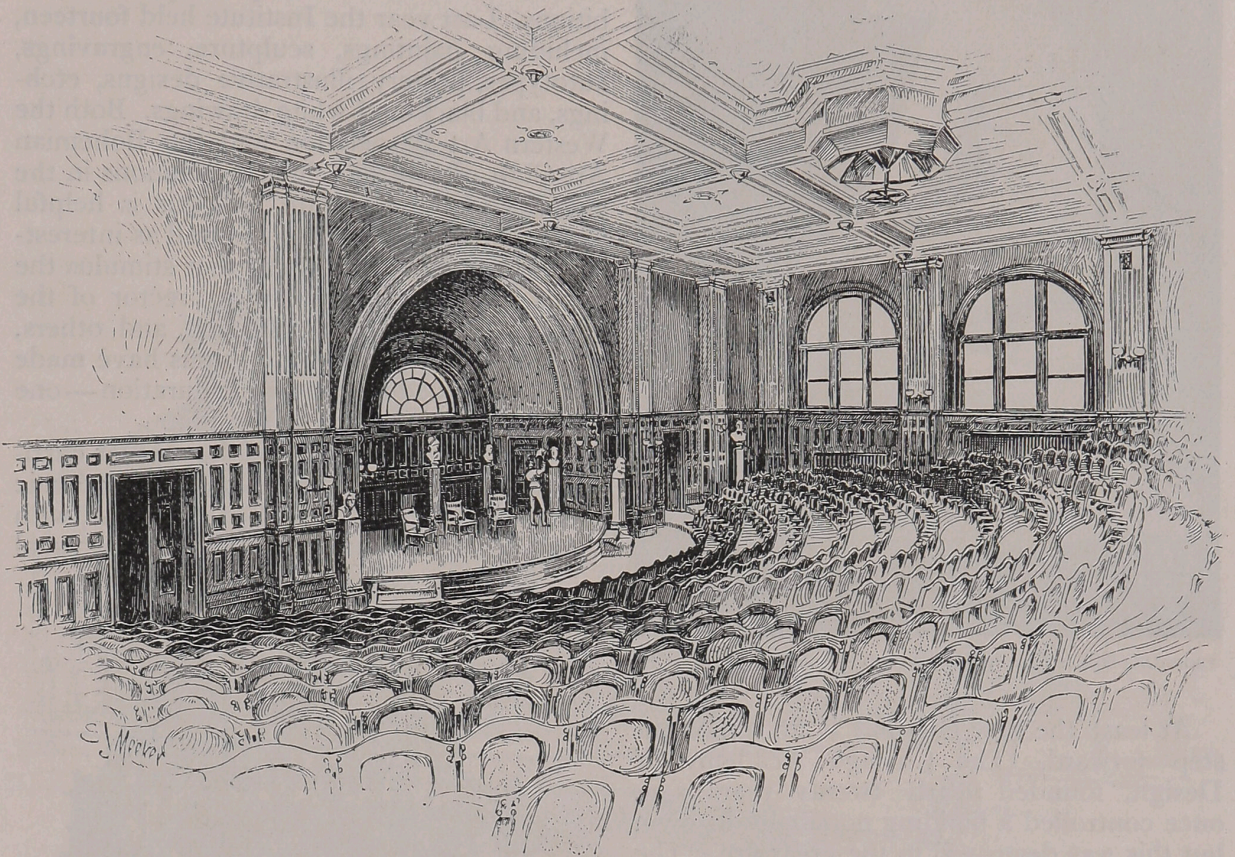


DESIGN FOR SINTON BUILDING FOR THE CINCINNATI ART SCHOOL.



marvelous development, its still more marvelous uprising since its destruction fifteen years ago, are explanation enough, perhaps, for the preoccupation of its citizens with individual material interests. "What has been done for art?" one asks. "What gifts have you made? What facilities for education in art have you placed within the reach of your people?" And the answer is, "Wait. We are young.

sentative art institution of the city is without any endowment, and its usefulness is limited by the want of funds. It has received no large gifts either of money or collections. Yet the Art Institute of Chicago is attended in the course of the year by some four hundred pupils, and is soon to take possession of a new building, which with the land represents a value of two hundred and fifty thousand



LECTURE ROOM, ST. LOUIS MUSEUM.

This ground was cleared of Indians hardly fifty years ago. Look at our business streets and avenues of private residences. Remember our population of three-quarters of a million and our vast business interests. Remember that the men whom you meet have been working night and day for fifteen years to build this great city up from ashes. Their energies have been absorbed in material things. The next generation will have money and time for something else. The change is coming; indeed, it is already felt. In Chicago we act quickly. The art in the air will materialize into gifts and endowments, and all at once Chicago will be the art center, as she is now the business center, of the West."

All this is characteristic. The influence of local pride will count for something. Chicago will not long allow herself to lag behind St. Louis and Cincinnati. At present the repre-

sentative art institution of the city is without any endowment, and its usefulness is limited by the want of funds. It has received no large gifts either of money or collections. Yet the Art Institute of Chicago is attended in the course of the year by some four hundred pupils, and is soon to take possession of a new building, which with the land represents a value of two hundred and fifty thousand dollars. This is the result of a "business management." The money has been obtained from gifts, chiefly of a thousand dollars each, from membership fees, and from loans upon bonds secured by mortgages on the property. Interest upon these bonds and the running expenses are to be met for a time by renting parts of the building to various societies. Membership fees and dues are to cover the expenses of exhibitions. The school is dependent upon its tuition fees. In short, both museum and school are independent and self-supporting. Thanks to the prudence of business men, the Art Institute has maintained itself successfully during the seven years since its incorporation. Through the energetic efforts of the president, Mr. Charles L. Hutchinson, the credit of the Institute is firmly established, and its future seems certain even without the outside help which is needed to increase its usefulness.





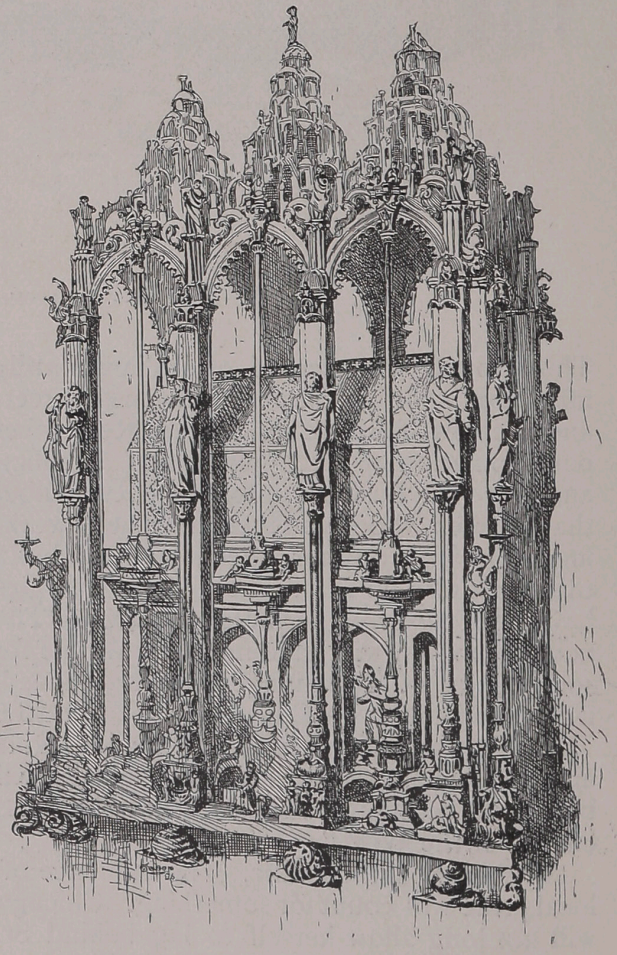
PRODIGAL SON, ST. LOUIS. DESIGNED BY R. P. BRINGHURST.

At least the new building is an important step forward. The Chicago Academy of Design, founded nearly twenty years ago, once controlled a building nominally its own, but this was destroyed in the great fire. The Academy, in which Mr. Leonard W. Volk was a leader, was primarily an association of artists. It maintained a school, and owned some small collections. But when the business men who were members left the organization in 1879 to found the Academy of Fine Arts, now called the Art Institute, the life of the old Academy seems to have departed, although it is still a chartered and officered association. It was in 1882 that the Institute was established on its present site, where the museum occupied an old building, and one was afterward erected for the school. The latter remains. The substantial brown-stone building now going up stands on the corner of Michigan Avenue and Van Buren street, fronting a narrow park along the lake front.

The plans for the interior include a lecture-room, several galleries, and other exhibition rooms, with studios and rooms for modeling and carving, and others to be temporarily occupied by the Decorative Art Society and

various clubs. The entire building is designed for the use of the Art Institute. Only a part of the exhibition space will be occupied by the hundred or so casts, and the few oil-paintings and autotypes belonging to the Institute, the nucleus of a collection. American art has found early representation in "Les Amateurs," by Mr. Alexander Harrison, and "The Beheading of John the Baptist," by Mr. Charles Sprague Pearce. But the galleries will be filled for the most part by loan exhibitions. Last year the Institute held fourteen, including paintings, sculpture, engravings, autotypes, pottery, illustrative designs, etchings, and black-and-white drawings. Both the Western Art Association and the Bohemian Art Club of Chicago held exhibitions in the galleries of the Institute. All this is helpful to the pupils of the school, as well as interesting to the public. For further stimulus the pupils have lectures by the director of the Institute, Mr. W. M. R. French, and others, and two or three times the pupils have made sketching expeditions of some duration—one to the Natural Bridge in Virginia.

These are aids outside of the regular curriculum of the school, which is mainly academic like the leading art schools of the East, with which it claims equality. There are the usual

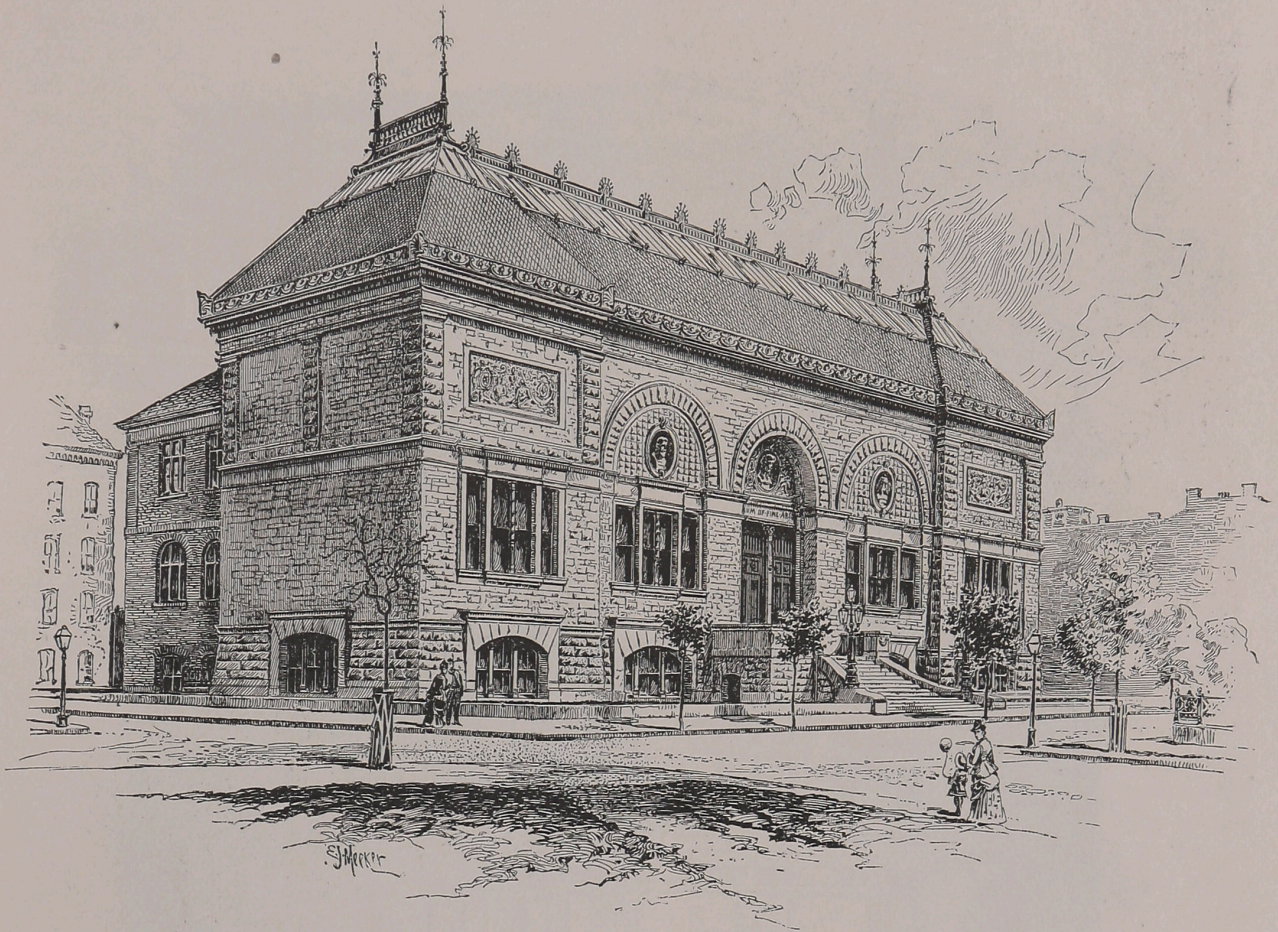


CAST SHRINE FROM NUREMBERG, IN ST. LOUIS.



grades and classes, with a somewhat unusual range of mediums, which includes pastel drawing, monotypes, and etching. Nothing seems to be omitted which pertains to academic art education, and there is also a class in decorative designing. The teachers for the most part have been trained at Munich, but practices which originated in French ateliers, like the use of Julian's flats, and drawing from blocks to get ideas of construction, are com-

the school as yet have taken little part in the decorative art work of the city. He had been able to find but one competent American designer, and that one, significantly enough, was a graduate of the St. Louis school. The Chicago Pottery Club, which includes several graduates of the school among its members, has held several exhibitions of merit. But there has been no application of art to pottery or metal-work on a large scale.



ST. LOUIS MUSEUM OF ART.

mon here as in most modern schools. As to the pupils, it would be unfair to judge so young a school by the achievements of its graduates. Their history is like that of the graduates of other American schools. Most of them study art for amusement, or as an accomplishment. Some become teachers. Not more than one or two per cent., I am told, become professional artists. As to results obtained in the application of art to industry, there is still less to be said. The night classes, as in Cincinnati and St. Louis, are attended by many lithographers, draughtsmen, and engravers, and the influence counts for something. The head of a large firm of designers and decorators is teacher of a night class. His testimony is that pupils of

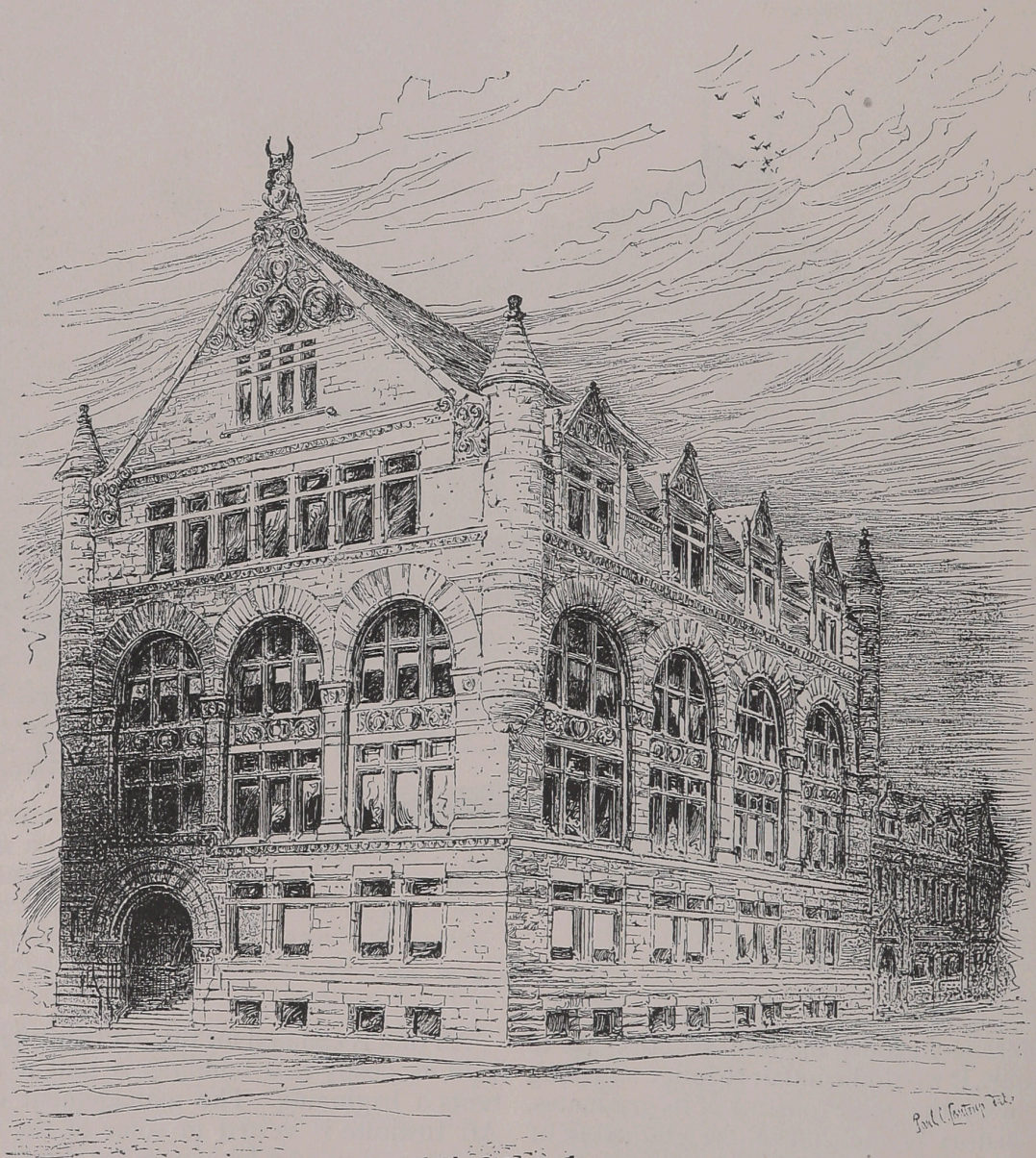
All that is claimed for the Art Institute, even with its costly new building, is that it represents a beginning. The management of the Art Institute is vested in some of the active business men who have won for their city its great material prosperity. This is surely a fortunate omen. Moreover, whatever facilities these men may procure will be discreetly utilized. The director of the school wisely recognizes the value of individuality, and this he aims to encourage while maintaining regularity and discipline. He looks forward to keeping his pupils for four years, teaching them to use their hands and eyes, and at the same time equipping them with a truly liberal education obtained through artistic channels. More



than this, he intends to make the study of applied art a department coördinate with the academic.

Such are the present conditions of art in Chicago, but these conditions will soon change. The founding of the Manual Training School, the great bequest for the Newberry Library, and the establishment of the Armour Memorial are signs of the direction

ton is building a public art gallery, where paintings already collected will be housed, and where loan exhibitions from time to time will tell of current movements in the world of art. Milwaukee's private galleries contain some paintings which Eastern collectors unwillingly relinquished, and this store of pictorial art should profit the students of the Milwaukee Art School. In Minneapolis a



CHICAGO ART INSTITUTE.

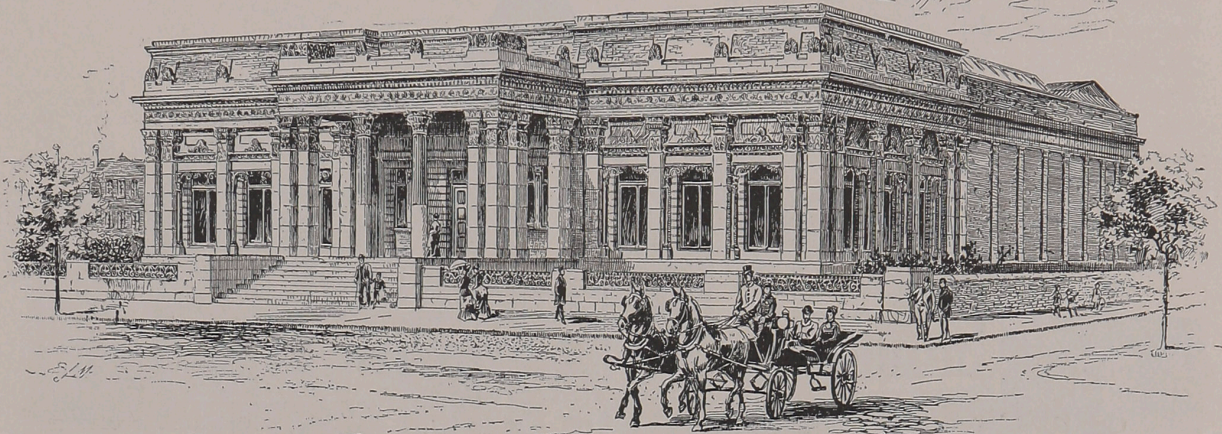
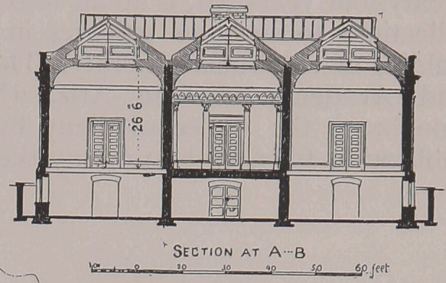
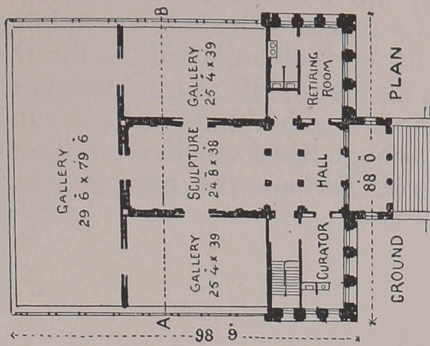
in which men's minds are turning, and these examples are sure to inspire others.

#### IV.

THESE are not sporadic instances of practical interest in art. The same thing is going on in other cities and in towns throughout our West. In Milwaukee Mr. Frederick Lay-

strong movement for advanced art education, headed by a local Society of Fine Arts, has resulted in the establishment of an academic school under a member of the Society of American Artists. Detroit, if Detroit may be included in the West, stands ready to build an art museum,—success reached at last after three years of persistent, energetic efforts. The idea was suggested by the interest





LAYTON ART GALLERY, MILWAUKEE.

shown in the Detroit Art Loan Exhibition of 1883.

"If people are so hungry for art as to travel hundreds of miles and pay fifty thousand dollars to see this exhibition, let us bring art within their reach." Such was the thought of those who watched the throng of visitors from distant country towns, some of whom probably then saw their first oil-painting. Yet it was said that there were more inquiries for *THE CENTURY* collection of drawings than for the paintings, a significant hint as to the influence of what may be termed applied art, a hint which would admit of amplification, were it permitted here. All sorts of visitors there were, from the artist to that venerable woman who eyed *THE CENTURY* drawings suspiciously through her glasses, and asked, "Are all them pictures a hundred years old?" But there was clearly something done in the way of education as well as in satisfying curiosity. Then came the Museum of Art Association incorporated in February, 1884. For a building site \$40,000 was raised in cash, and after many delays and discouragements the sum of \$100,000 for a building was completed at midnight of March 20, 1886. This, too, in a city which beside New York, the home of the languishing Grant Monument

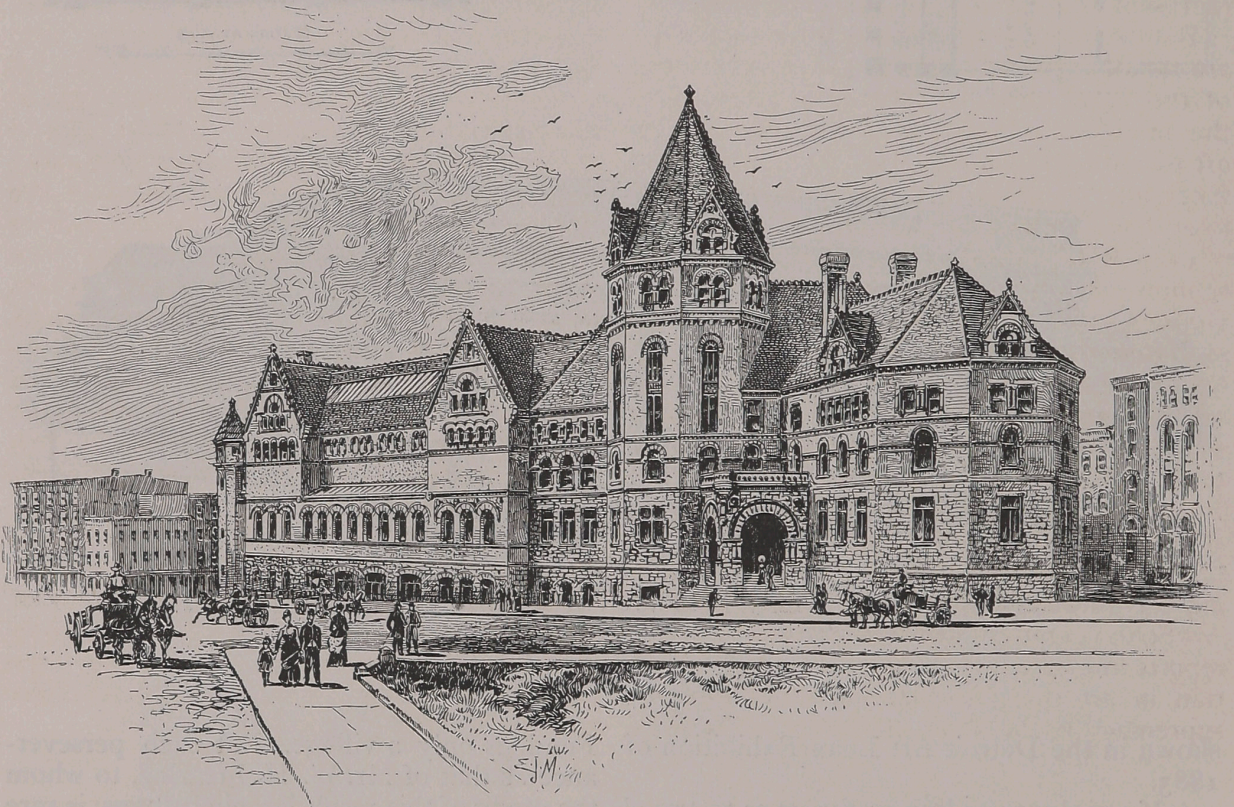
Fund, is only a village. But such perseverance as that of Mr. W. H. Brearley, to whom the credit of this result largely belongs, is rare even in the metropolis. Building and site are thus provided for, and Mr. James E. Scripps has pledged \$50,000 for the purchase of works of art. A beginning has already been made with "old masters," which appear to be favored by Mr. Scripps, and with a few other paintings, among them Rembrandt Peale's "Court of Death" and Mr. F. D. Millet's "Cenone." A friend of the museum has pledged \$10,000 for a collection of casts, and if the maintenance of the museum is assured by endowments, its future is certainly full of promise. Already the eyes of the faithful see in the building only a wing of a museum of vast extent. Let us hope that the building, whatever it may be, will not be given over entirely to "old masters," but will contain collections from which Detroit's stove-molders, lithographers, and other artisans may gain ideas which will tell in the quality of their work. All this can be done at small expense, without neglect of "high art," and with evident profit both to handicraftsmen and to the pupils of the future art school whose training may be utilized in these crafts.

In Buffalo, which can hardly be classed as a



Western city, the Fine Arts Academy, now twenty-four years old, is about to transfer its collections to spacious galleries in the new building of the Buffalo Library. The Cleveland Academy of Fine Arts, which was brought to the notice of many by a little publication filled with sprightly sketches by

metal-work by the Navajos for hundreds of years, there is a school with some art-training included in its curriculum. And as for the Pacific slope, its metropolis at least boasts of societies of artists, exhibitions, schools, and collections, although San Francisco is without an art museum. Perhaps the new Stanford



BUFFALO LIBRARY AND ART BUILDING.

its students, is among many other promising beginnings. From those who are directing education in art in the larger Western cities, one hears of active art societies up and down the middle West, in Indianapolis, Springfield, Jacksonville, and Omaha. In Cairo, Dickens's "Eden," a society holds forth upon art and the architecture which Martin Chuzzlewit may have seen in his fevered dreams. In a town three years old, beyond the Missouri, the director of a Western museum gave a lecture which he had delivered in that home of sages, Concord, Massachusetts. "I could see no difference in the way my lecture was received," he said afterward. "My audience appeared to be as intelligently interested and appreciative as my audience in Concord." In villages of Dakota and western Nebraska this missionary of art found not only eager but discriminating hearers. And so this undercurrent might be traced across the continent by its occasional manifestations. In the far South-west, where a rude art has been applied to pottery by the Pueblos and to

University may prove to be the center of art education upon the Pacific coast.

#### V.

EASTERN advantages are obvious enough, and yet if one cares to follow out comparisons it will be found that the activity represented in the building up of Western art museums and schools during the last six years has had no counterpart in the East.\* Whatever gropings in the dark there may be for a time, this

\* There have been no such gifts to the cause of art education in the East as in the West during this time. There has been no such building up of art museums and art schools. Even the museums in existence in Boston and New York are suffering severely for lack of support, and not an art school in New York is equipped to the satisfaction of its friends. On the other hand, the largest private and public collections are in the East, and the most important exhibitions and sales are held here, or, to localize the term further, in New York, which is the center for artists and art societies, and offers the best picture market. Any detailed exposition of the East's advantages seems to me as unnecessary as general eulogy of the arts of



Western art movement has gone far enough to insure certain definite results. The importance of art, however the word may be defined, has been publicly recognized. Art collections of various kinds are placed within the reach of the people at large. Facilities for education in art have become accessible. If there were nothing more than this, the results would represent at least an elevating influence.

But this movement comes at a time when we are rapidly accepting the ideas that training of the hand should accompany training of the brain, and that educated application of art to industry is a valuable economical end. England, Belgium, Germany, and France later, have learned the lesson, and the agents of even Russia are studying the museums and schools of applied art which are in every German city. In the fifteen years since Massachusetts took the hint from South Kensington and made drawing a part of her common-school curriculum, these ideas have taken shape in one way or another, West as well as East. All this has met with opposition, of course, as the Boston artists ridiculed the adoption of South Kensington theories and practices. Yet Massachusetts is now building an ampler home for her State Normal Art School, and her publicists in speeches and reports are demanding more popular education in art that the State may not lose her supremacy in the finer industries. The same

demand is felt and has been answered in a greater or less degree in many of our cities. It is this demand based upon the practical value of art-training in industrial work which will broaden the usefulness of the Western art museums and schools.

But there is something more than the familiar argument of money value, the dwelling upon the differences in the compensation of clay-shoveler, brick-maker, tile-maker, potter, and sculptor. It is not merely on account of higher wages that this training is so necessary, but to awaken in our people a love of art if only in its simplest forms, an appreciation of beauty of line or color though it may exist in the humblest article in daily use. With this love of beauty aroused by familiarity with the work of our artist artisans, we may hope for the growth of that National Art which, as William Morris rightly said, must, if it deserves its name, take its roots among the people. The collecting of paintings and the making of Artists (with a capital A) have been our first consideration. Now we are beginning at the beginning, and something is being done to make art tell in the daily lives of the people about us. The task of the West is to help in substituting a vital principle for the idea of art as something "appealing only to the connoisseur, unintelligible to the masses, who pass before it as though it were some splendid idol weird and dumb."

*Ripley Hitchcock.*

painting and sculpture. But the expenditure of fortunes for paintings which go to private galleries is not so healthful a sign of interest in art as the unselfish activity in behalf of art education which is now

to be noted in the West, but not in the East. At present the East seems content with its earlier achievements, but this apathy can hardly be expected to last.

## JOHN BURROUGHS AND HIS LAST TWO BOOKS.

"WHAT crop have I sowed in Florida or in California, that I should go there to reap?" questions the author of "Signs and Seasons,"\* urging closer and more expectant study of nature on the home ground. Yet have we good reason to rejoice that Mr. Burroughs decided he had sowed some crops in Great Britain, which required his going there to gather the increase. We who remained at home have been richly benefited by his husbandry in "Fresh Fields."\* From no writer British born and bred, and from no previous accounts of our visiting countrymen, have we gained so complete a view of the characteristic differences between nature in England

and in America, as we obtain from Mr. Burroughs's vivid pages. What emphasized impressions we receive of Great Britain's moist and teeming fertility, when he compares the undulating lines of the landscape to the effect produced by a deep snowfall, every projecting crag clothed as with clots of green fleece; when he records the novel spectacle of mowers at work in a grassy forest; or when he recounts his experience in climbing some of the Scotch mountains, where not rocks and precipices but swamps impeded the ascent. To his eye the pastoral fields are "stall-fed," and the very hillsides are "wrinkled and dimpled like the forms of fatted sheep." It is worth a volume of technical information about the geology

\* Houghton, Mifflin & Co., Boston.



of the British Isles to be told that the building stone is of such softness that one with a pen-knife might cut out the key of the arch of the old Brig o' Doon, and that the secret of nature in England is "granite grown ripe and mellow, and issuing in grass and verdure." He carries the New World along with him into the Old, and compares the two in detail. He notes the greater horizontal spread of leafage under the less fervid sun of England; the bumble-bee is more hirsute than its American cousin; the trout are less beautiful than those in the brooks at home; the wild flowers are more abundant, but inferior to our own in point of variety and delicate sylvan grace; he hears "little birds with big voices," brilliant songsters, but wanting in the qualities of wildness and plaintiveness which distinguish the songs of our native birds.

Some time since Mr. Burroughs took to task several of our poets for certain alleged infractions of the letter of the law according to the naturalist's rubric. It is pleasant to find this flagellator of the peccant muses relaxing from his severity, as appears by some later comments on the subject. If any one have doubts as to Mr. Burroughs's genial attitude toward the poets, let it be observed with what zest the descriptions of the British nature-loving bards are verified by our rambler through their haunts. Wordsworth's golden daffodils, Tennyson's speedwell's darling blue, Burns's modest crimson-tipped flower, Wordsworth's skylark, and even poor Keats's nightingale wooing to oblivion, are tenderly identified with the living bloom or bird. Yet withal, our pride for what is our own in nature receives a justifiable gratification when Mr. Burroughs confesses to have found the British muse of rural poetry "a gentle, wholesome, slightly stupid divinity of the fields"; and when, touching upon the vaster woodland privilege of our poets, he attributes to such of our nature-poetry as is not imitative a "piny, woodsy flavor that is unknown in the older literatures." It is for the grateful reader, inhaling the pungent and invigorating aroma of "A Spray of Pine," to add John Burroughs to the number of our poets who have caught the desiderated balsamic flavor. Poet also, in spirit if not in metrical form, when he chants of the sea — its sounds, waves, breath, and its dual nature of suavity and

cruelty. His resonant notes on this theme make a great proportion of the scannable rhapsodies we have heard about the sea seem thin and artificial.

It is not alone the wholesome and alluring tang of wildness, nor the fine observing faculty bent upon nature and her operations, nor yet the sturdy and stirring quality of his style, that so wins us to Mr. Burroughs. 'Tis the strong heart-beat, the generous glow of sympathy felt in all he writes, that completes the charm for us. The author of "Winter Neighbors," who, sitting in his rustic study, and hearing the soft foot of the little gray rabbit under the floor, thinks he feels her good-will and hopes that she feels his, surely meets all requisitions of the great prayer test —

"He prayeth best who loveth best  
All creatures great and small."

He would seem a true naturalist, in the royal sense of the word, who reckons man as the crowning-piece of his studies in nature. Burroughs should be loved wherever home and homely life are loved, for the beautiful things he says in "Roof-Tree" about the new house and its building,—"Another four walls to keep the great cosmic out-of-doors at bay," and "The heart moves in long before the workmen move out."

It is a fashion to speak of Thoreau and Burroughs in one connection; but when we have taken account of a common love of nature, a common assiduity and painstaking in natural-history study, there remains a wide world of difference in the moods and motives of the two. Thoreau, it will be remembered, had lost a bay horse, a hound, and a turtle-dove, clew to which no inquiring of travelers availed to discover. Burroughs has no fugitive or fugacious property of this sort. He is rich in tangible, present having. Thoreau heard for years a night-warbler whose species he was unable (or cared not) to distinguish. There will always be a few who, listening at the suggestion of Thoreau, will catch the strains of this Arabian bird embosomed in night and austere serenity, but more will hear with Burroughs the multitudinous carols in the sunny fields, or along the border of the breezy woods.

*Edith M. Thomas.*

