

vate enterprise of Mrs. Bellamy Storer, is the only pottery in this country in which the instinct of beauty is paramount to the desire of profit. Here for a series of years experiments have been going on with clays and glazing, in regard to form and color, and in decoration purely for effect, which have resulted in pieces of marvellous interest and beauty. The effort has always been to satisfy a refined sense rather than to cater to a vicious taste, or one for startling effects already formed. I mean that the effort has not been to suit the taste of the market, but to raise that taste. The result is some of the most exquisite work in texture and color anywhere to be found, and I was glad to learn that it is gaining an appreciation which will not in this case leave virtue to be its own reward.

The various private attempts at art expression have been consolidated in a public Museum and an Art School, which are among the best planned and equipped in the country. The Museum Building in Eden Park, of which the centre pavilion and west wing are completed (having a total length of 214 feet from east to west), is in Romanesque style, solid and pleasing, with exceedingly well-planned exhibition-rooms and picture-galleries, and its collections are already choice and interesting. The fund was raised by the subscriptions of 455 persons, and amounts to \$316,501, of which Mr. Charles R. West led off with the contribution of \$150,000, invested as a permanent fund. Near this is the Art School, also a noble building, the gift of Mr. David Sinton, who in 1855 gave the Museum Association \$75,000 for this purpose. It should be said that the original and liberal endowment of the Art School was made by Mr. Nicholas Longworth, in accordance with the wish of his father, and that the association also received a legacy of \$40,000 from Mr. R. R. Springer. Altogether the association has received considerably over a million of dollars, and has in addition, by gift and purchase, property valued at nearly \$200,000. The Museum is the fortunate possessor of one of the three Russian Reproductions, the other two being in the South Kensington Museum of London and the Metropolitan of New York. Thus, by private enterprise, in the true American way, the city is graced and honored by art buildings which give it distinction, and has a school of art so well equipped and con-

ducted that it attracts students from far and near, filling its departments of drawing, painting, sculpture, and wood-carving with eager learners. It has over four hundred scholars in the various departments. The ample endowment fund makes the school really free, there being only a nominal charge of about five dollars a year.

In the collection of paintings, which has several of merit, is one with a history, which has a unique importance. This is B. R. Haydon's "Public Entry of Christ into Jerusalem." This picture of heroic size, and in the grand style which had a great vogue in its day, was finished in 1820, sold for £170 in 1831, and brought to Philadelphia, where it was exhibited. The exhibition did not pay expenses, and the picture was placed in the Academy as a companion piece to Benjamin West's "Death on the Pale Horse." In the fire of 1845 both canvases were rescued by being cut from the frames and dragged out like old blankets. It was finally given to the Cathedral in Cincinnati, where its existence was forgotten until it was discovered lately and loaned to the Museum. The interest in the picture now is mainly an accidental one, although it is a fine illustration of the large academic method, and in certain details is painted with the greatest care. Haydon's studio was the resort of English authors of his day, and the portraits of several of them are introduced into this picture. The face of William Hazlitt does duty as St. Peter; Wordsworth and Sir Isaac Newton and Voltaire appear as spectators of the pageant—the cynical expression of Voltaire is the worldly contrast to the believing faith of the disciples—and the inspired face of the youthful St. John is that of John Keats. This being the only portrait of Keats in life, gives this picture extraordinary interest.

The spirit of Cincinnati, that is, its concern for interests not altogether material, is also illustrated by its College of Music. This institution was opened in 1878. It was endowed by private subscription, the largest being \$100,000 by Mr. R. R. Springer. It is financially very prosperous; its possessions in real estate, buildings—including a beautiful concert hall—and invested endowments amount to over \$300,000. Its average attendance is about 550, and during the year 1887 it had about 650 different scholars. From tuition alone about \$45,000 were received,