

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