

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-