



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 Ilsenberg 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, Ilsenberg; and after

LATE WORK.