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SPECIMENS OF NEVERS WARE.

ALTHOUGH several attempts had from time to time been made in France to establish the art of making a ware similar to Italian majolica, it was not until the beginning of the seventeenth century that the manufacture of painted faience was commenced in good earnest under the patronage of the Duke Louis de Gonzaga. The seventeenth century witnessed the brilliant success of the Duke's scheme; fai-

on Italian majolica the ground is generally yellow and the figures blue. In the case of Nevers ware, too, the colours are not so intense, and the red or metallic lustre of the Italians was never employed, while the outlines are always in manganese violet and never in black or purple. The clay and glaze are particularly hard, the ware having been fired at a considerably higher temperature than was possible in the case of the majolica of Faenza and Savona.

Ambassador). Here is a little adventure of which he was the hero when he was journeying in Hertfordshire last summer. The chauffeur was driving. Mr Choate was sitting beside him, and Mrs Choate occupied a seat in the tonneau. I forget the name of the place to which the party was going, but they lost their bearings. No sign-posts were visible. The only indication of life was a disreputable-looking tramp sitting by the roadside some distance off, apparently oblivious to everything and everybody, as is the manner of his fraternity. "Let's ask the tramp," suggested Mr Choate to the driver; "perhaps he'll know the way." "I don't think so," replied the latter. "Tramps in the country invariably keep to the main roads and only know the way from one union to another." "Anyway, we'll ask him," said Mr Choate. The car pulled up. "Can you tell me the best road to —, my man?" said Mr Choate. "Yus!" said the tramp; "I'm going that way myself." The

a merry twinkle in his eye: "Get right alongside Mrs Choate." Mrs Choate, probably like the immortal parrot, thought a great deal, but she gathered her skirts together and made room for the tramp in the tonneau, where he lolled in luxurious ease until he was deposited at his destination.

## The Extravagant Sultan.

Turkey is one of the poorest countries in Europe, yet its ruler is one of the richest. His income stands third among ruling potentates. While his navy rusts into ruins, he is having built a yacht which is a miracle of beauty and art. All the principal rooms are panelled in the richest woods. The dining saloon is mahogany and amboyna; in the Sultan's cabin -atinwood



FIG. 1.—A PLATEAU.



FIG. 2.—A PILGRIM'S BOTTLE.

once making became the staple industry of the town of Nevers, and the place was noted for the production of beautiful pieces of pottery worthy to adorn the homes of the great and wealthy. Nevers has always been famous for the sand employed in the manufacture of pottery, and not only supplied the local potters, but was the principal source from which the factories of Lyons, Nantes, Rouen, Sinceny, and Lille obtained their sand.

The first pieces of Nevers ware were made about the year 1660, by an Italian named Scipion Gaubin, a native of Faenza. He did not carry on the work for long, and there are comparatively few specimens extant which belong to this period. The decorations consist of paintings representing mythological or Biblical incidents, and were copied from contemporary engravings. The Plateau shown in Fig. 1, and the Pilgrim's Bottle in Fig. 2, are examples of his style of decoration. The pieces of this period, in shape, manufacture, and decoration, are very similar to the majollicas of Faenza and Urbino, when those potteries were declining, but the painting is inferior owing to the absence of the special glaze employed by the Italians to impart additional brillance to their colours. This ware has often been assigned to the Italian potteries, but after a little study several points of difference between Nevers ware and Italian majolica will be apparent.

On Nevers ware the figures are always painted yellow on a blue ground, whereas



FIG. 3.—AIGUIERE.



FIG. 4.—A VASE.

## Mr. Choate and the Tramps.

Mr Choate's love for motoring is well known, and perhaps explains his boyish exuberance of spirits (remarks a London paper) when the popular American

tramp indicated the road, and explained the turnings. Just as the car was about to move off, however, he, noting on their motto, "Nothing ask, nothing get," said: "Give a poor man a lift, sir." "By all means," said the U.S. representative at the Court of St. James' with

holds the principal place, and the imperial suite is all cedarwood. The imperial suite has been furnished by one of the greatest London firms in eighteenth century Renaissance style, and every appointment is as perfect as money and taste can render it.