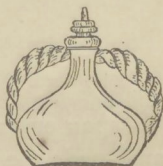


the specimens are no doubt as good, or better, than the old. They attracted much attention and command a high price. As examples of skill in sculpture or modelling, they are certainly not remarkable. They do not bear comparison with the exquisite relief figures of Wedgwood's establishment. They lack sharpness and distinctness of outline, and have a half-fired look, partially blended as they are with the background, evidently forming a part of the body of the ware, all being moulded in one piece and of the same material. Considerable attention has also been given at this establishment to the imitation of the celebrated productions of Urbino, Castel Durante, and of Gubbio.

The productions have been conspicuous at most of the great exhibitions, and have received many medals, notably at Paris in 1855, London in 1862, Paris in 1867. The proprietor was also honored in 1867 by appointment to membership of the Legion of Honor of France.

TORQUATO CASTELLANI, *Rome*. This exhibitor appears to devote his energies to the reproduction of choice examples of old Italian majolica and decorated pottery, chiefly bottles and urns. One of these, with massive twisted handles, is represented in outline. It was about 12 inches by 15 inches high, and was purchased by the St. Petersburg Museum for £7 15s.



MONACO. In the small building outside the Industry Palace, set apart for the products of this State, there were many specimens of decorated faience, in the old Dresden style. They were chiefly vases and baskets covered with colored flowers in relief.

INCISED OR SGRAFFIATO WARE. This name is applied to a species of decoration practised in Italy by the potters of the Renaissance period, or towards the beginning of the fifteenth century. It is also known as Perugia ware, having originated in the province of Perugia. The design is scratched out of a thin layer of light colored clay over a darker body beneath. The object is then glazed, and colors