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Today, the descendants of the mosaic artisans still practice the craft of their forefathers with traditional skill. Their work is eagerly sought by wealthy collectors the world over. These craftsmen seemingly can do anything with mosaic; they endlessly create jewelry, pictures, inlaid furniture architectural columns and mosaics for walls and floors—every one original because no mosaic can ever be an exact copy of another. Let us take the lovely mosaic bracelet as an example of Italian mosaic art. First, the artisan draws his design in reverse on a white sheet of special paper. Then he cuts and polishes particles of glass of the colors he wants. Now comes the intricate job of setting the pieces. Each "tessera" is painstakingly set in place on the paper with special glue; when the mosaic becomes "bound", the paper is washed away. If you give one of these lovely bracelets to your loved one, think of its heritage of glittering temple walls—of exquisite mosaic hand mirrors of Roman matrons—of handsome floors of ancient palaces. Perhaps you will even want to compare it with the fantastic mosaic bracelet of emeralds and rubies that Cleopatra wore as she sailed down the Nile with Mark Anthony! Even though your loved one may not be as famous as Cleopatra.

—E. BAIRD '57—

EDDIE'S IRREGULAR VERBALS

"I had my tongue tied around my eye teeth and I couldn't see what I was saying."

"The first derivative of a hen with respect to time must be dx ."
a nest

"I've got three fives in my hand, and none of them match."

At the end of a card game: "I think we ought to have a rest before I lay down."

During a card game: "There are more legs than feet under the table."

In an effort to silence a loquacious freshman: "Gee, you're talking early."

"I can't wear a double-breasted suit; I'm too short between my stomach and my chest."

"I heard in the paper that . . ."