

proportions of the figure. Many such pieces were condemned and thrown out as "wasters," but if the eccentricity of the piece was but slight it was passed and retained.

One of the most charming tea-sets of Oriental Porcelain of the Jesuit period was distinguished by nearly every cup in the set having the more or less flattened form of circle, the diameter at the top being two and a-half inches at one part and close on three at another. And while one collector readily recognized the quaint interest and indefinable charm of these odd pieces, pronouncing them "delightful," another positively refused to consider them fit for being given a place in the China cabinet!

A present day writer, referring to a very valuable collection of old Chelsea China presented to the South Kensington Museum by Miss Emily Thomson, says: "Technically many of these pieces are very imperfect; the glaze on some is lumpy, and they are much fissured by cracks; the painting is crude; and yet for all this a plate of this ware, which has found its way by some oversight into an adjacent case, full of the finest Sevres of the best period, shines out from its surroundings like a jewel." That is the kind of criticism of "defective" pieces that one likes to meet with. It is really refreshing!

There is a specimen of that extremely rare faience called "Faience Oiron," or Henri II ware, in the form of an elongated Tazza, with a richly ornamented cover. Owing to undue