

avail themselves of the opportunity of using him as the medium for this intercommunication.

Finally, with regard to the illustrations and the lessons they teach, the reader will note that vases have been selected wherever this has been possible. Generally speaking the vase, being an ornamental and purely decorative object, has received from the Chinese potter that artistic—one is almost tempted to say that reverential—treatment which embodies all that is best in his ceramic art. For the rest, it may be that the mythological aspects of the Oriental decoration, its divinities and their attributes, have received unusual attention. The Buddhist faith, here feebly exposed, embodies the highest truths, and Taoism, the more popular religion, cannot be neglected by any student of Oriental porcelain. The Japanese section is not illustrated. Japanese collectors are keen in collecting old Chinese specimens.