

w the great art
own at No. 1. It
n of a white ele-

a later period of
s still living but



AN.

leave no worthy
ark green glaze
rs and leaves.

t, very rare spe-
tters of a hun-



charming frolic
nes on a warm

ut eighty years
ive period, but-



OLD SATSUMA.

terflies and sprays of flowers on a white
stone ground, highly glazed—very hand-
some.

No. 5, Bird's-egg shaped teapot, ground
pretty bird's-egg blue. Old Girlöjin, the
God of long life, with head high where
brains have extended it while striving
to grant long life to his worshippers,
the middle figure is the God of Glory,
the left hand figure, the God of Content-



OLD G. JIN.

ment. On the other side is Bentin, the
Goddess of Love, the God of Daily Food
with the choice fish Tai and the God of
Riches with his hammer and bag upon
which, when he knocks, whatever his
devotees pray for is supposed to come
out.

No. 6, Chinese Cock in old blue, the

OR



CHINESE COCK

base forms a field upon which the fowl
stands. Date unknown, but very old.

No. 7, is a dingy piece of pottery, the



IMPERIAL CHRYSANTHEMUM AND CREST.

color of old Brown Bronze, but it has
an exceedingly curious history. It bears
the Imperial chrysanthemum crest and
the triple leaf of the Imperial family.
These pieces were used for one day only
and then broken; it was treason, and
brought death to possess one in the old
days. How this piece escaped is not
known, but when a Japanese native sees
it he regards it with a feeling of rever-
ence and a bow.

This piece follows the fashion and
taste of the Imperial family, which was
then simple, although elaborately deco-
rated pottery was used by the people be-
yond the pale.

Prof. E. Morse, the great authority up-
on art pottery, will lecture at the art
gallery with special reference to this
collection, on Friday, Dec. 15, at 8.15
o'clock.