

The eye may be trained, but the understanding never. The absence of a catalogue handicaps and indeed baffles the amateur. But if the knowledge previously obtained is sufficient to enable him to master the subject, the style, form, and colour, nothing can give more pleasure than the investigation of such a collection which has been brought together at a vast expense of time, money, and knowledge. In the British Museum the descriptive labels are helpful.

In this book the reader will find some statements repeated perhaps over and over again. When we chat about anything we do repeat the points on which we want information, or in which we may be specially interested. The information is concise, so that, section by section, the range of Oriental porcelain will pass before the student, the chief consideration which regulates the letterpress being the space at our disposal.

Naturally the labour bestowed on repression is considerable. When we consider the National Collections of England, France, and Germany alone we find material for many volumes. Perhaps of all the museums that of Limoges, where the Jacquemart and Gasnault collections are so well cared for, is one of the most instructive, and the lover of old Oriental could not do better than spend a holiday at this delightful old French town with the object of really learning what these two friends teach.

With regard to books of reference, all of the recognised authorities have been studied, especially the Jacquemart and Gasnault catalogues and descriptions, and the *Petit Guide Illustré au Musée Guimet*. The visitor to Paris should make a point of visiting this museum, so little known, so intensely