

MISCELLANEOUS.

BISHOP FALLOWS'S TRIBUTE TO DR. BARROWS.

The following tribute was paid to the memory of the late Dr. Barrows by Bishop Fallows of Chicago, in a sermon at St. Paul's Church :

"The loss of this distinguished servant of Christ is to me a personal loss. We were brought into intimate relationship with each other mainly through the world's congresses and the Society of Christian Endeavor. The originator of these historic congresses was C. C. Bonney. He called together seven persons as the first committee to assist him in their organisation and development.

"Among this number were Dr. Barrows and myself. We were asked to select the congresses with which we desired to be particularly identified, as chairmen or presidents. Dr. Barrows chose religion and myself education. The whole world knows how ably Dr. Barrows, under the general direction of President Bonney, managed that wonderful gathering of the representatives of the varied faiths of mankind. And, although in some quarters grave doubts have been expressed as to the good effects upon Christianity of this commingling of the exponents of the numerous creeds whose salient features were presented, I firmly believe it has been to the advantage of Christian truth.

"Dr. Barrows was an earnest student in many directions. He laid under contribution the realms of history, sociology, science, and theology. He was a master of language, using words in a most felicitous manner in his fervid and ornate productions."

HOKUSAI. JAPANESE ARTIST.

Books on Japanese art have become fashionable of late, and we can only hail with pleasure the endeavor to reach out to other nations for the purpose of understanding and appreciating their way of looking at things and representing them in art. The taste of Eastern Asia is so different from ours that to connoisseurs not familiar with their style of painting, Japanese and Chinese pictures are apt to appear childish or unskilled. There is an almost utter neglect of perspective, and yet their paintings possess a charm which is difficult to imitate in our own more rigorously correct style.

Mr. C. J. Holmes's book on *Hokusai*¹ will prove a considerable help in making us more familiar with Japanese taste; and yet we ought to be on our guard not

¹*Hokusai*. By C. J. Holmes. New York: Longmans, Green & Co. London: At the Sign of the Unicorn. Pages, viii, 48. With 20 Plates. Price, \$1.00 net.

to take Hokusai as a representative of the whole of the artistic ideals of his country. Hokusai typifies the poorer classes of Japan, not the aristocracy, and he remained unknown until at his advanced age he had become famous in spite of his poverty and peculiar habits of life, which excluded him from the wealthier and more fashionable classes of society. He is interesting not only as a Japanese artist, but as a character of his own. No doubt he is an artist by God's grace. There are features of his mode of life for which precedents may be found in the history of the Western nation for he is a genius of a well defined type. Yet he stands forth both as a man and an artist, and considering all in all, his fate and work and ideals are peculiarly his own.

His family name is Katsu-shika, his given name being Tokimasa, while Hokusai is one of his most common artist pseudonyms, by which he has become generally known. Hokusai means "north house," and may have been assumed by him either from one of his favorite residences, or perhaps because he was born in a cottage bearing that name; Germans might translate it by *Nordhof*. His other artist signatures indicate either a poetical disposition or philosophical inclinations, for instance: Shunro, "the son of spring"; or Taito, "carrying the dipper" (viz., the constellation also called Ursa Major or the waggon); or Hokkey, "valley of the north"; or Hokuba, "horse of the north." Of a religio-philosophical nature are other of his signatures, such as Manrojin, which may be translated, "the religious old man," viz., "the old man of the swastika" (卐); or, Yitsu, "living out oneness"; or Sori, "he who takes reason for his foundation."

The pictures of Hokusai which Mr. Holmes reproduces are well chosen, but they might be more numerous, and further we miss his portrait, a want which we herewith supply. It is a simple outline picture, the original of which is in colors, drawn by his daughter and reproduced from a French biography of the artist.

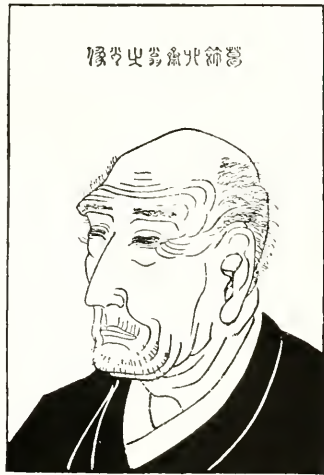
P. C.

PROFESSOR CHARLES WILLIAM PEARSON.

We have received from different parties communications concerning Professor Pearson's attitude, and we regret being unable on account of lack of space to publish them.

It is a matter of course that Professor Pearson's attitude is open to criticism from every position except his own. In our own opinion, he does not see the solution of the problem which is the cause of his theological difficulties. But his case is significant and created a sensation because it is a symptom of the times, and as such it is instructive, interesting, and noteworthy. It is for this reason that we published the essay which forced him to resign his position as professor of English literature at the Northwestern University.

As to the personality of Professor Pearson, we ought to bear in mind that in



HOKUSAI.