

MISCELLANEOUS.

LAO-TZE BY CHOU FANG.

In the collection of Charles L. Freer, of Detroit, there is a valuable picture of Lao-tze by Chou Fang, a famous painter of the age of the T'ang dynasty (618-907). Chou Fang was also called Chung-lang and King-hüan. See Professor Hirth's *Scraps from a Collector's Note Book*, page 91. From Prof. H. A. Giles's *Introduction to the History of Chinese Pictorial Art*, (pages 65-66) we quote the following notes:

"Chou Fang flourished as an artist under the Emperor Tê Tsung, A. D. 780-805. His elder brother had accompanied Ko-shu Han on his victorious campaign against the Turfan, when the Chinese army captured the 'Stone Fortress,' the *λίθινος πύργος* of Marianus of Tyre and of Ptolemy, recently identified by Dr. Stein. On his return, he was able to put in a good word for his younger brother, and the latter was summoned to court, and ordered to execute a painting of a religious subject in a temple which the Emperor had just restored. 'No sooner had he begun to paint than the people of the capital flocked in to watch him, fools and wise alike, some pointing out the beauties of his work, and others drawing attention to its shortcomings. He made changes accordingly, and by the end of a month or so there was not a dissentient voice to be heard, everybody uniting in praise of the painting, and declaring it to be the masterpiece of the day.'

"Among his other great pictures may be mentioned 'Moonlight on the Water,' 'The Goddess of Mercy,' 'Vaisravana' (whose features were revealed to him in a dream), and also a portrait of Chao Tsung, son-in-law to the great general Kuo Tzü-i. A previous portrait of him had been executed by Han Kan, and the old father-in-law 'had the two placed side by side for comparison, but could not decide between them. When his daughter came to see him, he said, Who are these? Those are the Secretary, she replied. Which portrait is most like? he continued. They are both very like, she said, but the later one is the better picture. What do you mean by that? he asked. The earlier portrait is the Secretary so far as form and features go, answered his daughter; the later artist has caught in addition the very soul of the man, who seems to be laughing and talking before us.'

"The *Hsüan ho hua p'u* enumerates the titles of seventy-two of his pictures in the Imperial collection (12th cent.).

"In the very early years of the 9th century, according to one authority, there appeared certain men from the Hsin-lo nation, who 'bought up at a high price several tens of Chou Fang's pictures, and carried them away to their own country.' This entry is of some importance, Hsin-lo being an old king-

dom in the south-west of Korea, from which country Japan is said to have received her first lessons in Chinese art. Huang Po-ssü, the art-critic, points out that Chou Fang made his name first of all by Buddhistic pictures, and that later on his Taoist pictures were among the finest of his day. 'But now,' he adds, 'we see nothing save his men and girls, which is very much a matter for regret.'

This artist also painted a picture of Confucius and another of Lao-tze as *T'ai Shang Lao Chün*, "the Great Exalted Ancient Sage," under which title he has been deified as the chief Taoist deity.

Our frontispiece, a reproduction of Mr. Freer's Chou Fang, represents Lao-tze as playing on a stringed instrument, and so far as we know this is the only picture in which he is so portrayed. Apparently the artist has in mind that a man whose main intention was to harmonize the soul by insisting on its attainment of unity must have been a lover of music. Lao-tze says in the tenth chapter of his *Canon of Reason and Virtue*: "Who by unending discipline of the senses embraces unity cannot be disintegrated." Usually he is painted as seated on an ox, indicating his journey into the distant west.

In this picture the sage, with a distant and thoughtful expression in his eye, is sitting cross-legged, the lute on his knees. His attendant, a boy of about fifteen, is squatting on his heels. Lao-tze is surrounded by scrolls, a gourd bottle, a fan, a bag, a back-scratcher in the shape of an ivory hand on a stick, and other objects.

The Open Court Publishing Company has in preparation a new and thoroughly revised edition of Dr. Paul Carus's translation of *The Canon of Reason and Virtue*, which it is expected will appear in the spring.

BOOK REVIEWS AND NOTES.

ERINNERUNGEN EINER ERZIEHERIN. Nach Aufzeichnungen von * * * mit einem Vorwort herausgegeben von Prof. Ernst Mach. Vienna: W. Braumüller, 1912. Pp. 318.

That Professor Mach considers these "Recollections of a Governess" of sufficient interest to encourage their publication and to introduce them to the public himself is sufficient guarantee of their enjoyable character. In themselves these sketches portray a life experience of remarkable courage. Many details would be unspeakably pathetic were it not for the strength and bravery with which obstacles were overcome and defeat turned into victory. The chapter which records the author's experiences in Croatia reads quite like a sensational novel. The interest in the volume will be especially great just now because of the romantic picture another chapter gives of life and loyalty in Montenegro. We do not know the exact date of the author's sojourn there but suppose it was some time during the last two decades of the nineteenth century.

The book contains many charming anecdotes about children in connection with the author's intimate acquaintance with them. In a chapter on "The Psychology of the Child," she has collected a number of notes from her own experience supplemented by comments on various writers who have made a study of the child-mind. These notes bear on the following general topics: Natural ability and education, cunning and persistence, vanity and the instinct of self-preservation, the child as poet, evolution, pity, memory, falsehood,