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JAN.—APRIL, 1928.

TWO-MONTHLY.

"Life that vibrates in every breathing form,

"Truth that looks out over the window sill,

"And Love that is calling us home out of the storm."

—Gore-Booth, *The Shepherd of Eternity*.

## SUFFRAGE ACTIVE IN JAPAN

THE question of woman suffrage is now given serious consideration by the Seiyukai and the Minseito, both of which have already appointed special investigation committees to make a full study of the question from all angles and to offer suggestions which might be made into planks for the platforms of the respective parties.

It is the opinion of the Seiyukai leaders that in order to regain its lost popularity, the party must announce new attractive policies as soon as it can by the opening of the next regular Diet session if possible. The question of granting women the right to vote is locked upon as one of these new and attractive policies which is likely to place the Seiyukai in a more favorable position than at present.

Seiyukai officials have already sent out questionnaires to all of its Diet members to sound their views on the proposed platform.

Minseito leaders are studying the same question, as well as those of proportional representation, and the lowering of the age limit (now 25 years) of men voters. The consensus of opinion among the leading Minseito members favors the lowering of the age limit for men voters but advises careful procedure in regard to the matter of woman suffrage.

It is the view of many Minseito members that before full suffrage can be granted to women in this country, they ought to display their political ability in local governments, such as town, city, and prefectural assemblies. One of the Minseito members is now making a tour of Europe and America studying these problems, and his reports

are expected to be given due consideration in solving the problems at home.

—*Japan Advertiser*, 18 June, 1928.

[Little divides the Japanese, any more than the modern English and American parties. At the last General Election, their programmes were practically identical. The Seiyukai may perhaps roughly be compared with the Conservatives, being a party traditionally connected with the agricultural interest, whilst the Minseito (late Kenseikai) relies more on the towns. In view of the fact that the most of optimistic feminists have always regarded the suffrage as a thing of the far future—say twenty years hence at the least—the intelligence that the question is being seriously considered by all politicians shows how extremely rapidly events and thoughts are moving in Japan.

—EDS.]

## VOTES FOR WOMEN

The universal suffrage system of Japan is for the exclusive purpose of men and it cannot be called perfect. The manhood suffrage is still primitive and subject to various limitations. In order to make the system perfect political rights should be extended to women. Universal suffrage for men only is distinctly in contravention of our constitutional guiding principles.

Government is by no means a difficult thing. It is intelligible to all persons who can comprehend the reports of newspapers. Women are thoroughly qualified, like men, to have political rights granted. Opposition arises from old-fashioned

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ideas adherent to arbitrary government by men. Half the members of the nation are women and their exclusion from government is contradictory to the spirit of universal suffrage.

The question referring to political rights for women has long been solved in Europe except for France, Italy, Spain, Portugal and Rumania. Great Britain is called a nation of conservative mind, but British women above the age of 30 have been granted political rights since the past 10 years. The Baldwin Government is going to lower the age limit to 21. In England women are eligible for membership of Parliament. Japan must not be an imitator, but it is stupid to go against the trend of the times.

The Imperial Diet cannot keep its doors closed permanently against women. When manhood suffrage was first moved, nobody expected that it would take form in the course of a few years. The people of this country are, as a whole, sagacious and wise, and know how to go with the times. A number of Diet members pay little attention to women's political rights, but the moment they realize the necessity, they will discard their opposition and declare themselves supporters of the movement.

We have a desire to see women interested in their political movement. They must make themselves a driving force, and bear in mind that heaven helps those who help themselves. The political rights of women implies the equality of the sexes in politics. They must gain these rights by their own exertions.

—*Tokio Kokumin*, 9 March 1928.

## THE HERON.

Knee deep she stood in all her slender grace,  
Grey and most beautiful in the morning light;  
Her gaze low bent upon the waters' race,  
Marking the twinkling rivulet's delight.

So still she was, so silent, so superb,  
Like an earth-fettered shape of April cloud,  
Before the shining screen of willow-herb  
That bent its blossom like a courtier bowed.

But sudden came a change: her regal head  
She raised from meditation, and her eyes  
Sought the low meadow where the cattle fed,  
Stirring the moorhens and the dragon-flies;

Then spread her wings and over the high trees  
Swayed like a ghost into the morning breeze.

JAMES PARISH IN G. K.'s.  
—*Weekly*, January 21, 1928.

## NEW PHYLLIS.

Slim, beautiful Thing  
By the still willows,  
Lolling beside me,  
Your cream arms stretching  
Into the deep grass,  
With the winds at play  
Round your Naiad form,  
Ere they softly pass.  
Beautiful, slim Thing!  
Nor Helen of Troy,  
Nor gorgeous Phryne  
Rivalled your Spring.

\* \* \* \* \*  
Spices from the East  
And flowers from all lands  
Have been robbed to give  
Their scents, for a feast  
To spread about you.  
Men and women toil'd  
That gossamer sheathes  
Of the rainbow's hue  
Might weld your beauty  
To the green of fields  
And to sunset skies.  
O Heart of Beauty,  
Surely, once of old,  
Some Circassian slave,  
Belov'd of a King,  
Tinged your skin with gold:  
Strange birds of the air  
Snatched the lightning cloud,  
And gather'd its flame  
To adorn your hair:  
And the fishes brought  
Jewels no man had seen  
From the sapphire sea,  
So your eyes were wrought:  
While the pine-trees wail  
To a star-dimmed moon—  
Because, not alone,  
Are they slender, frail.



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Queer, wonderful Child,  
With your shingled head,  
And long silk-clad legs;  
Dear Sprite of the Wild.  
Slim, beautiful Thing,  
Now Helen weeps  
For her Lover's death,  
Which your arrows bring. A. R. U.—IN  
—G. K's Weekly, 12 May, 1923.

QUATRAINS.

I was, before the Mountains and the Sea:  
All things sprang forth from out my  
flaming Heart:  
And in my vividness they have such part,  
That I half fancy they created me.

And You created them; and You and I  
Sang all together at the shattering birth:  
Now we must question, why we did and sigh,  
Imprisoned in the fortress of our Earth.

Was it in wonder? Was it in redeeming?  
Why did we glide from Being into Seaming?

What sport for goddesses!—to play with Sin:—  
To match themselves with Evil—and to win!  
Aëta, in *The Japan Advertiser*.

A LADY'S STRANGE VIEWS ON MARRIAGE.  
(From the *Carlisle Journal*.)

In the Probate Court on Tuesday, 27 February, 1917 Mr. A. Culshaw and Mr. Lancelot Graham sought probate of a will made in 1913, by Miss Frances Graham, who died in August, 1915, leaving estate worth over £100,000. There were several defendants, but the only one who put in a hostile defence was the Hon. Sybil T. Macnaghten, who pleaded that the will was not duly executed, and that at the time it was made the testatrix was not of sound understanding. She propounded a will, dated August 24th, 1910.

Mr. Hume Williams, K. C., M. P., for the executors, the plaintiffs, said the testatrix was 45 when she died at Malta, where she had gone to do work in connection with the war. She was deeply pious, and her piety took the practical, form of doing good work among the sailors at the Liverpool Docks and preaching continence and sobriety. Mrs.

Macnaghten was the daughter of testatrix's first cousin, Colonel Henry Graham. At the time of the 1910 will under which she benefitted, she was unmarried, but in 1912 she married Captain Macnaghten, the son of a Law Lord. Her case was that Miss Graham was suffering from the insane delusion that it was morally degrading and wrong for a woman to marry a man, and Mrs. Macnaghten alleged that it was because of this delusion that Miss Graham excluded her from benefitting under the will of 1913. It was not necessary for the trustees to show reasons for the exclusion of Mrs. Macnaghten, but, in fact, Miss Graham knew that Colonel Graham had come into a sum of £14,000, and there had been differences between Colonel Graham's family and the testatrix. The testatrix was deeply attached to the Church of England, and entertained the most bitter animosity against Roman Catholics, Dissenters, and Freemasons. In that respect she was undoubtedly narrow minded. It was undoubtedly true that she had a great dislike of sexual things. She never blamed the woman, but she detested the man. Her diary contained entries such as these:—

"The whole idea of breeding fills me with disgust, I had an opportunity of speaking to Mr. R. against the brutish violence of the man, who curses his wife with a child." In another place, she said she would have liked a clergyman very much, but she found he had two children under two years old.

The Bishop of Carlisle was then called. He said he was Vicar of St. James's, Mosley Hill, Liverpool, when Miss Frances Graham was a child, and had known her ever since. The testatrix had certain obsessions, but she was one of the most level-headed woman he ever came across. On one occasion he asked her if she were ever going to get married and she said, "I don't know. I only know one thing. I will never marry a Radical." (Laughter.) He had heard her talking of marriage in the highest and most sacred way, but she had a horror of carnal marriage. He saw no trace of a delusion that proper marriages were degrading and wrong. Indeed, she used to go to marriages.

Mr. Tindal Atkinson, K. C., in cross-examination (on behalf of Mrs. Macnaghten), inquired as to the nature of the obsessions of which witness had

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spoken.—Witness: She had strong political obsessions.

You call that an obsession?—Perhaps I do so because I could not change her views. (Laughter.)

Is there anything else?—She had strong ecclesiastical views.

Do you know that in consequence of a series of sermons on purity this lady withdrew every subscription to every society with which the preacher was associated?—No. Until this morning I had not the slightest idea of it.

Counsel read the following entries from testatrix's diary:—

To Mosley Church on December 25. Mercifully spared any bestiality from the vicar, as he was ill. December 27.—M—gave us the bestial Psalms. His Lordship asked which Psalm was referred to.

Mr. Hume Williams: Psalm cxxvii.

Mr. Tindal Atkinson—Everybody would recognise that as a beautiful Psalm.

Witness—Everybody does not. Malthusian disciples want to leave that out. We think with you that it is one of the most beautiful Psalms.

Do you think that she was simply a Malthusian?—On this question she approached that.

Counsel read another entry: "We can't get the insults in the infamous Marriage Service altered."

Witness—I have heard a great deal about that from other ladies, but I have never heard it suggested that because of that they were not capable of making their will.

His Lordship—I suppose she means that part of the Marriage Service which speaks of the procreation of children.

Witness—There are several things. Ladies object to obey. They don't do it, but they promise they will. The other objection is to the preface to the Marriage Service in which there are things which are true, but not delicate. Witness added that another obsession on the part of the lady was "women's rights."

Mr. Tindal Atkinson said that between 1910 and 1913 there was no cause of quarrel between Miss Graham and Mrs. Macnaghten. Without being intimate, they had been on very good terms. It was said that Mrs. Macnaghten was casting an unfounded slur on the testatrix. He would submit that it was not unfounded. On the subject of

marriage, the views of Miss Graham were inhuman; they were so fantastic, and in a sense so horrible, as to show that on that particular subject she was not to be trusted. Was this a monomaniac? That was the first question. The next question was whether this condition of mind could not reasonably be supposed to have operated against Mrs. Macnaghten when the testatrix made the will of 1913. Mrs. Macnaghten was not married at the date of the previous will.

Mrs. Macnaghten, the defendant, stated that she was on very friendly terms with Miss Graham. In 1914 Miss Graham told witness that she thought it was very degrading to have babies. Witness said she thought Miss Graham was wrong, and the latter said: "I don't think we will discuss it any longer."

Archdeacon Spooner, Rector of Walton, Liverpool, said that after a sermon by Archdeacon Madden testatrix wrote withdrawing all her subscriptions to the Societies with which he was connected, "in consequence of the dishonour the Archdeacon had done to her sex." The sermon to which she objected, explained witness, was one given to men, urging on young men the purity of life.

The Rev. Thomas Williams, chaplain of the Garston branch of the Mersey Mission to Seamen, said Miss Graham was a woman of strong opinions, but clear intellect. She was the most brilliant woman he ever knew.

The jury found that the 1913 will was duly executed, the testatrix at the time being of sound mind.

His Lordship pronounced accordingly.

CHINESE GIRL.

AGAINST the strict old traditions of her ancestors that the home is the place for Chinese women to preside over, Miss Dorothy C. Gee, born in China, has won success and presides over one of San Francisco's busiest financial institutions.

Miss Gee, still under 30 years of age, is manager of a large branch bank in the city's large Chinese community and is known as "the Chinese woman financial wizard of Chinatown."

She was born in China but came to America when a little child. Her father has been associated with San Francisco business enterprises for



many years and her younger brother is a student of Columbia University, New York, preparing for a professional career.

Of her own success as bank manager Miss Gee is exceedingly modest and deprecatory.

"I hitched my waggon to a star, as you say, and have been doing what I wanted to do," she said. "Against the traditions of my family I was permitted to enter the business world because I cared so much about it."

In 1921 Miss Gee spent six months in China and, like many Chinese educated in this country, is intensely interested in aiding her native land.

"We who have received modern business training will be able to help some day," she explained. "We hope to combine the progressive spirit of the western world with the great traditions and culture of ancient China. The country is now waking from its lethargy and some day soon will take its rightful place in the community of nations."

Millions of dollars in deposits have been made by the thrifty San Francisco Chinese clientele of the bank Miss Gee presides over since her tenure of office. Simple coolies and timid women coming in to make their first deposits are given the same friendly welcome and advice as the prosperous merchants who come in with their bags of silver and bills and their portfolios of drafts and cheques.

"They like to bank where they feel at home," said Miss Gee. "Many scarcely know the name of the company they are dealing with, but they know us who are here. We make it a point to be able to call every customer by name. All of us like to be recognized and remembered."

—*Japan Paper.*

#### NO DIFFERENCE

How two men won second and third prizes respectively in an ankle competition for women is being retailed with considerable gusto at Watford.

It was a big social affair, at which the elite of Watford, including two hundred girls, were present. The ankle competition was one of the features of the evening, and a hundred shapely ankles were shown beneath a curtain which obscured the identity of the competitors.

At last the judges singled their selection down to five—only three prizes were to be awarded—

and everyone waited breathlessly while the judges finally decided on the three winners.

The curtain was raised. To the astonishment of everybody who had not been behind the scenes two of the three prize winners were revealed as men.

They had borrowed silk stockings and high heeled shoes from their sisters and entered the competition as a joke.

—*Japan Times.*

#### JAPANESE ART.

JAPANESE art in its various forms is suffering a decline, due to the rapid absorption of foreign ideas, declares H. H. Raymond, a resident of Kobe for many years. While disclaiming the thought that the salient features of true Japanese painting, architecture and other forms of art have been submerged, the speaker pointed to the dangers confronted in assimilating Western methods, which tend to rob the art of this country of its great charm of simplicity and originality.

His address is given in full:—"Japanese art has wide ramifications and there are many who have specialized in the study of one or other of its numerous branches, such as color prints, porcelain, kakemono or silk embroidery. There is, however, a broad phase of the subject which hitherto has been little touched upon, but nevertheless is of considerable interest, particularly to those who are domiciled in this country and, therefore, intimately concerned with its future development. I refer to the effect upon Japanese art of the wave of foreign ideas, culture or progress—call it what you will—which is sweeping over this country.

"It is the custom, almost universal, for writers and speakers about Japanese art to employ the language of unreserved laudation and to invest the subject with all the romance and poetic imagery of which their vocabulary is capable. Undoubtedly this universal adulation has a firm basis of justification, and therefore some temerity is required to review the subject from another aspect and to frankly point out the decline which is apparent in Japanese art and the injurious effect of a too keen desire to rapidly assimilate extraneous ideas.

"Candid criticism is not calculated to enhance the popularity of a critic, but sometimes our most

sincere friends are those who, being aware of our shortcomings, are not afraid to point out the pitfalls into which a continuance upon a chosen path may lead us. I hope, therefore, it will not be considered unfriendly, particularly by those of my hearers who are Japanese, if I give outspoken expression of opinion upon a subject of such importance as the present trend and probable future of the art of Japan.

"In pictorial art the work of the old masters of Japan is essentially individual and unique in relation to the art of other countries. It is characterized by originality and beauty of design, refinement of line but nevertheless vigorous drawing, and where color is used, a wise discernment of the value of contrasting effects. Their work, moreover, possesses that indefinable quality of artistic charm and appeal which is certainly inspirational although to some extent dependent upon the factors of technique referred to. There still remain a few Japanese artists who possess the genius which endows their production with some of the qualities of the work of the old masters, but the undoubted trend of modern painting is ill-considered imitation of foreign schools and methods, and the fatal result is evidenced upon the wall of the current art exhibitions of this country.

"That which is purely individual in Japanese pictorial art seems doomed to pass out of existence, the present day work of Japanese painters being generally—I will not say universally—a horrible crudity of bad drawing and worse composition, in which raw garish greens and rawer reds fight for supremacy and in which the utilization of color values as means for producing perspective effects is either overbold or entirely misunderstood. There are Japanese artists, some of them students of foreign art schools, who, working along foreign lines, are responsible for excellent and interesting production, but of course their work cannot be claimed as Japanese, although it may replace something of the ancient art spirit of the country. The main aspiration of the current school of Japanese painters appears to be emulation of foreign artists, the imitation of foreign technique and the employment of foreign media; and no matter how opinion may differ as to the advantage or otherwise of the change, the fact remains that Japanese pictorial

art must soon be displaced by a composite something fundamentally alien and foreign.

"The romantic beauty of the ancient buildings of this country is universally acclaimed. Many of the old temples, with their deep, sombre overhanging roofs, casting mysterious shadows, the hand wrought metal work of strange design, their unpainted timbers mellowed by time and the artistic harmony of a natural setting of foliage and rocks, form pictures of surpassing beauty unique in character and ineffable from the memory of those who have the temperament for their appreciation. Fortunately, this side of the art life of Japan has been little affected by foreign influence, and new temples recently erected follow as closely as possible the traditions of the old master builders. It is possible that the young people of this country entertain wrong ideas of the significance of their castle and temple buildings relative to the architecture of foreign countries.

"We will continue to consider the purely aesthetic side of the matter—the practical factors of convenience and hygiene being quite another story—and it appears from that point of view alone that much of the many millions of yen spent during the last few years in building construction have been sadly misapplied. Cities have been practically rebuilt in haphazard fashion, one building after another often with the crudest idea of design and without regard to architectural inter-relationship; the result is that many streets present a strange hotch-potch and jumble. A travesty of the art of many periods and often of no period at all! There are innumerable such examples in Kobe; many of them are an outrage to the artistic sense of those who pass along the streets. The location of the worst of them might be indicated were it not that so many architects and designers are in fault that it would be uncharitable to particularize.

"In some countries the civic administrations possessing the necessary legal authority have appointed building committees composed of experts to whom all plans must be submitted and who have power to reject designs of proposed buildings which do not conform to the architectural scheme of the locality in which it is proposed to erect them. Possibly such a supervision has up to now



been impracticable here because of the scarcity of experts in foreign style architecture, but the lack of some such provision has been of great disadvantage to the modern street architecture of Japan. It would not have mattered so much that the contiguous buildings erected in a street were each of different character, providing that every building in itself were true to some type of construction, but unfortunately the majority of them are out of conformity with any canon of architectural art and it is even more unfortunate that most of them are built of long enduring materials such as stone, brick and ferro-concrete and, therefore, would cost almost as much to demolish as the building cost to erect.

"When designing modern business buildings, it possibly is difficult to embody the spirit of Japanese art, but it is not so difficult in the case of domestic architecture even when all modern requirements of light, air and general sanitation have to be provided for: therefore, it is a matter of regret that such a large number of new private residences have been erected on foreign plans, which have nothing to commend them; and that even those erected in Japanese style too often possess some addition of foreign character which makes them unsightly. Fortunately Japan so far has made but little use of corrugated iron, which is such a prominent feature of building construction in many countries and such a hideous disfigurement to a landscape. A word of warning, however, is necessary, for this material is being used in a few places even by the Government, and its utility and cheapness make it a strong competitor against artistic materials when times are bad and first cost the most important consideration. If its use should become widely distributed, the unique and picturesque character of Japanese farm and village scenery will be seriously affected and Japan, as a tourist resort, will have lost a great deal of its attraction.

"We are sometimes told that it is now impossible to make the glazes and the mineral color bases by which the old-time masters produced the wonderful depth and brilliancy of the reds, greens and blues of porcelain decoration. This statement, however, is difficult to believe. It seems very unlikely that the preparation of these materials

should be a lost art in Japan, in view of the fact that in other countries the glazes used to-day are equal, and probably superior, to those used by porcelain decorators of any period. Unfortunately, the spirit of commercialism and the desire to attain 100 percent efficiency in rapidity of production have overshadowed art, and very little, if any, of the porcelain produced to-day is from the aesthetic point of view comparable to that made by the old masters. Japan has succumbed to the lure of maximum production; the trail of the stencil and transfer is over all ceramic art. Artists who excelled in decoration have had to give place to workmen of little skill beyond the ability to effect a large output. The present ambition of porcelain makers appears to be competition with foreign factories in the production of articles of foreign style and design at sufficiently low cost to atone for their lack of artistry. The result may swell the figures of the Government export returns, but it is disastrous to the ceramic art of Japan.

"Now a few words about dress! It is probable that never in the history of the world has there been a more beautiful costume than that worn by the women and children of Japan. The Grecian costume with its graceful lines and clinging draperies is generally regarded by artists as the nearest approach to the artistic ideal, but it is questionable whether it is more beautiful than the Japanese costume. However, the Japanese national dress is yet another phase of art which is likely to wilt under the invasion of foreign ideas. The fact is so obvious that elaboration is scarcely necessary. So far as city life is concerned, the true Japanese kimono will within a few years be as rare in the streets as are the fan and paper lantern, once an important part of the equipment of the native policemen. In this instance it is the men who have led the fashion, but there is every evidence that women are going in the same direction. School-girls are now wearing shoes and hose, and a hybrid raiment which is possibly very convenient but has nothing of the beauty of the Japanese costume, and many thousands of women are every year adopting semi-foreign dress.

"Art must yield to modern ideas of utility, and the inevitable result will be the substitution of the kimono by something far less beautiful. By the

way, you will have noticed that the fan has waned in popularity in Japan. The younger generation of Japanese had little use for the fan even during the hottest days of last summer; possibly the very wide use of electric fans is gradually effecting displacement of the paper fan which hitherto has been an important feature in Japanese art.

"Now in regard to carving and sculpture. There may be no evidence of decline in the artistry of carving upon wood, ivory and the like in conventional design, but it is a surprising fact that the Japanese people, so skilled in carving and sculpture where the motive is purely conventional or romantic, should so lamentably fail in the sculptured portrayal of human subjects. The statues of heroes and statesmen set up in public places throughout Japan, are, almost without exception, a libel upon the personality of the gentlemen whose memory they are intended to perpetuate. The same thing is noticeable in the modern statues and statuettes exhibited in art exhibitions in this country. When the motive of sculpture is romantic and symbolical, some laxity is permissible regarding fidelity in the presentation of the human form, but in the case of statues and the like, there must be some relation to truth or the work fails to come within the realm of art.

"There is, as you know, a school of sculpture in Europe which aims at the attainment of what painters term 'first impression' and which believes that a highly labored finish is usually derogatory to artistic effect. The work of adherents to this school is characterized by breadth and freedom and the surface is often left unfinished with the marks of the sculptor's tools clearly discernible. The aim of these artists, however, is essentially sincere, and if a human figure is the subject represented, the work will, in regard to form and proportion, be related to humanity. Japanese artists who follow this school—and there appears to be a large number of them—have failed to realise the necessity of the embodiment of truth, and their work shown in recent exhibitions indicates that the art of sculpture here has gained nothing from foreign association. The work of foreign sculptors of this school, now so much affected in Japan, may be termed a rugged and possibly brutal presentment of the truth, whereas imitation of that technique by Japanese

sculptors has all the ruggedness and brutality but an utter lack of essential fidelity.

"I hope that the views I have expressed will not appear unduly pessimistic. Japan is striving for place alongside the leading nations of the world, most of whom, through centuries of disputation and by much vexation of spirit, have arrived at approximate universality in style of living, dress and aesthetic ideas. It follows, as a matter of course, that Japan, when adopting the ideas of her friends, must stand aloof upon her own art plane, or by absorption of their art ideas, so dilute her own art that it will cease to be individual. It also follows as a natural corollary that foreign art must in return be reacted upon by the art of Japan.

"Therefore, just as Occidental art has borne, in more or less degree, the impress of the arts of many ancient races, so the Occidental art of today begins to reflect, and to-morrow will more clearly reflect, the influence of the art of the Orient; and thus that which is pure and beautiful in Japanese art will not be lost, but will be embodied in the universal art of centuries to come."

—Japan Advertiser.

#### MECHANICAL CIVILIZATION

The greater part of the United States of America (says Mr. Theodore Dreiser in the *New York Independent*) is not able to think. It has material prosperity, beautiful homes, machinery galore, and yet the majority of its people have the mentality of a European or Asiatic peasant. They are concerned with their little marriages, their little deaths. National or artistic problems have no place in their lives.

Take any large, successful organisation. Listen to their talk. When they do not talk business, their conversation is like that of children, boys of nine or ten. They know nothing of art, of science, of religion. Literature is the last thing they know anything about. Make an intelligent remark to them and they look like a pancake because it happened that you did not tell them a funny story. This country has wealth and leisure that is staggering. But its people simply do not think. They are carried away by nuts and fool ideas. You can slam its young people into universities, with their classrooms and laboratories, and when they come out, all they can talk about is Babe Ruth. It is a



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hopeless country for intellectuals and thinking people. The only thing they can do is to make an existence among themselves, to have a freemasonry of their own from which the rest are excluded.

Some time ago says James Truslow Adams, I asked a professor in one of the oldest and largest Eastern universities what his institution did for the thousands of young people who passed their four years there. His answer, after some deliberation, was, "We turn out, as far as I can see, a low-grade standardized product, like Ford cars, with just about as much thinking capacity." The civilization with which the American Cinema is deluging the world apparently leaves much to be desired. It is little use to have a mechanical house maid if one has the soul of a "Jiggs" or a "Gump." At the centenary celebrations of the Institution of Civil Engineers, the most interesting event was the delivery of a lecture by Sir Alfred Ewing, one of the most distinguished of living engineers.

"Can," he asked, "the recent astounding pace of discovery and invention be maintained? Or does a time approach when engineers will sit down like so many Alexanders to lament a too completely conquered world of mechanical things, just as a time comes to geographers when there are no more regions to explore? Transport, especially by air, may be made less perilous and more convenient. Communication may be extended to include vision; that is half done already, and I confess to no enthusiasm for the other half. Power will certainly be more generally distributed.

"But can we expect the engineers of the coming century to bring about developments in the application of natural resources comparable to those of the past hundred years? I am, as I said, no prophet, but I doubt it. To me it seems more likely that there will be something of a lull in the revolutionary fervor of the engineer. Social changes—drastic social changes—may be looked for, but not, I think, so directly consequent on his activities as in the century now ending. It may very well happen that the mental energy of mankind now flowing so strongly in this channel of ours will seek and find outlets in other directions. While as engineers we may regret such an issue, we cannot but admit that it may prove beneficial to

the human race, since beyond question there is grave need for progress of quite a different kind.

"For the fact remains that all our efforts to apply the sources of power in nature to the use and convenience of man, successful as they are in creating for him new capacities, new comforts, new habits, leave him at bottom much what he was before. I used as a young teacher to think that the splendid march of discovery and invention, with its penetration of the secrets of nature, its consciousness of power, its absorbing mental interest, its unlimited possibilities of benefit, was, in fact, accomplishing some betterment of the character of man. I thought that the assiduous study of engineering could not fail to soften his primitive instincts, that it must develop a sense of law and order and righteousness.

"But the war came, and I realised the moral failure of applied mechanics. It was a shock to find that a nation's eminence in this department of intellectual effort did nothing to prevent a reversion to savagery, conscienceless, unbridled, made only the more brutal by its vastly enhanced ability to hurt. I saw that the wealth of products and ideas with which the engineer had enriched mankind might be prostituted to ignoble use. It served to equip the nations with engines of destruction incomparably more potent and ruthless than any known before. We had put into the hand of civilization a weapon far deadlier than the weapons of barbarism, and there was nothing to stay her hand.

"Civilization, in fact, turned the weapon upon herself. The arts of the engineer had, indeed, been effectively learnt, but they had not changed man's soul. In our diligent cultivation of these arts we engineers have perhaps forgotten that progress in them has far outstripped the ethical progress of the race. We have given the child a sharp-edged tool before he has the sense to handle it wisely. We have given him the power to do irreparable mischief when he hardly knows the difference between right and wrong.

"Does it not follow that the duty of leadership is to educate his judgment and his conscience? Collective moral sense, collective political responsibility, the divine maxim to do to others as we would that they should do to us—these are lessons

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In respect of which all the nations, even the most progressive, have still much to learn.

"There are people who talk glibly of the next great war. I wonder if they know how near in the last war the world came to destruction through misapplying the endowment which it owes to the engineer. Do they realise that with added experience and further malignant ingenuity the weapons of a future war will be more than ever deadly, more than ever indiscriminate, and the peril to civilization will be indefinitely increased?

"Surely, it is for the engineer, as much as any man, to pray for a spiritual awakening, to strive after such a growth of sanity as will prevent the gross misuse of his good gifts. For it is the engineer who in the course of his labors to promote the comfort and convenience of man, has put into man's unchecked and careless hand a monstrous potentiality of ruin."

### THE BURDEN OF SCIENCE.

[ TO THE EDITOR OF "THE OUTLOOK." ]

SIR,—The worship of science has become to-day a blind and abject idolatry. A man of science has only to invent a softer cushion or a swifter vehicle than those in present use, and he is hailed as illustrious and a king of men. In the last sixty years the tree of knowledge with its dead fruit has been preferred to the tree of life; and the accumulation of barren facts set above the dreaming of dreams or of the seeing of visions until science has proclaimed in the market-place that beauty does not exist, that a heap of offal is in fact as beautiful as a lily of the valley, that as a quality of matter it is entirely non-existent, being wholly subjective and a figment of man's fancy. Unable to include it in their system of blind law where-with they affect to explain the universe, unable to perceive it because in their narrow materialism it can have no place, the priests of science shut their eyes and declare that it is not. Certainly, science has toiled early and late to destroy beauty and banish it from human life. It has given us machine-carving and the Post-Impressionists!

In every hotel in the kingdom the tired traveller, as he mounts to his bedroom, is brought face to face with the inevitable machine-carved furniture which insults his taste and depresses his soul. He turns to the wall and is confronted with some me-

chanical "processed" pictures; he looks at the fireplace and is called upon to endure one of the million machine-made grates with its insufferable cast-iron carving. No wonder so many people kill themselves in hotel bedrooms!

Science has invented the spectroscope, and has told the world that light can be by it divided into its component colours; and off rush the Post-Impressionists and dab little blobs of the blazing colours of the spectrum contiguously all over a canvas, and ask us to endorse their method as their last word in knowledge and truth and to discard as ignorant the masterly technique of Alfred Parsons and the lovely harmonies of Sir Alfred East. Men of science have for years steadily opposed and ridiculed classical education, knowing that scholarship leads men to take a wide view of human life, to perceive the glory, magnificence, and permanence of literature, to value at its essential insignificance, and to perceive the sterilising effect of a training of the mind in which poetry, imagination, sentiment, and emotion have no place. Science proudly tells the sanguine youth that music is merely a series of consecutive vibrations of the gases composing the air; that painting is merely a series of contiguous pigments; that poetry is an arrangement of words separated into parcels of similar length; and that his noblest ambition should be to make his mind into an apparatus for accumulating facts with which to climb to other facts, and that mere knowledge is the summit of human ambition.

The encroachment of science and the resultant weakening of the hold of human letters upon mankind has naturally synchronised with a decay of taste and a rise of vulgarity, the most insufferable outbreak of which has been the organised attempt to destroy the spelling of the English language, and substitute some form of symbol for our words which would seem to suggest that speech is nothing better than the sounds emitted by apes. The spelling of every English word carries with it to the eye of every gentleman educated properly, and to every person of the slightest cultivation, the pedigree and history of language and of former races of mankind that used it in distant ages in the past. The Greek, Latin, Celtic, Saxon origin of our English words stand patently revealed in their spelling, imparting a romance and beauty to the study and practice of writing and diction that



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should be sacred and precious to every one of the slightest refinement and taste. The Americans have begun to carry these assaults upon the language into practice, and by a perfectly needless and entirely vulgar deletion of the "u" in the words "honour," "favour," and the like, have obliterated the felicitous evidence embalmed in the proper spelling that these words came to England through the Norman French. "We have long preserved our Constitution," said Dr. Johnson, "let us make some struggles for our language."

Science has created the Black Country. A supreme achievement! Science has taken the ingenious craftsmen who flourished from one end of England to the other in the seventeenth and eighteenth century and degraded them into the things we know and with cruel accuracy describe as mechanics. War which was once waged with nobility and magnificence, when armies went into battle with colours flying and all the pomp and valour of magnanimous wrath, when the historian looking back upon the scene of Albuera could exclaim, "And then was seen with what a strength and majesty the British soldier fights—" War, which was once thus glorious, has been turned by science into a grotesque and brutal contest of cunning, where the combatants, concealed in dirt-coloured clothes, hiding behind ditches three or four miles apart, fire at each other with smokeless powder from silent guns. Before science laid its blighting hand upon the great emprise of war, men rode to battle or fought face to face; now, they do it on their bellies in the mud.

Darwin applied the dolorous blight of science to the human race, and man, once the supreme work of God at the head of His universe, has been dejected to an accidental development of an arboreal ape. The Victorian age rapturously hailed this final degradation of mankind, and buried the man who had defiled it in Westminster Abbey! One of the effects of the universal and blatant intrusion of science into our lives and the pusillanimous submission of the age to its insufferable claims has been a total disappearance of repose. We live in a tumult of jingling telephone bells and raucous motor-horns; we leap from city to city and from continent to continent at demoniac speed; no one has time to read and the largest circulation is the

reward of the smallest snippets. Repose is indispensable for the cultivation of the mind and of breadth of vision, for the production of all work of permanent value, for the decent observation of the fair amenities of civilised life, and for the acquisition and practice of good manners. To be in a hurry is generally to be superficial, to be narrow, to be rude.

In its final desolating advance upon us science has spared us nothing; it has shattered for us the beautiful legends of the Bible, and has advanced on their ruins to the interrogation of the very existence of God. Life itself, which was once an everpresent miracle, it has reduced to a mere manifestation of a blind law; light, which was once a glorious essence daily sustained by the living God for the benefit of the world, it has declared to be merely the impingement of the vibrations of an imponderable æther. Thought, which was once the panoply of an immortal soul, it has pronounced to be no more than a particular condition of some grey matter in the cranium. A few there are a dwindling band, who have retained the old and beautiful ideals of life in a faithless world, who have valued things spiritual above things material who have kept the essential vulgarity of science out of their lives.

He who from his youth has recognised that to feed his mind solely on the dead fruit of knowledge is to invite permanent mortification of the brain, who has heard the voice of his heart crying to him that one movement of charity is greater than all the knowledge in the world, who has listened to the music of the poets, the wisdom of the philosophers, and the exhortation of the saints, will learn what no science can ever teach him: he will learn the art of life; he will acquire the gift of sympathy; he will display loving kindness to those about him; he will be filled with joy, wonder, and gratitude for the beauty of the world and beneficence of God, and with a mind stored with the greatest and best that has been said by the wisest and holiest of all the ages, he will shed around him the radiance and peace that become the inevitable attributes of his being.—I am, Sir, yours, &c.,

STEPHEN COLERIDGE.



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### NOTICE

OWING to the continued high level of prices, it has been decided to go to press three times in 1928 as in recent years, instead of six times. For convenience of reference, each issue will be treated as a double number, comprising the two issues which would otherwise have appeared separately. It is hoped that normal conditions will be resumed in due course.

### Please Write!

We would again venture very warmly and cordially to urge those who respond to the ideal of freedom advocated by this little paper to do us the favour of intimating their concurrence with us. Votes are to be had for the asking—seats in legislatures are open—but there is a vista before us of a spiritual progress which far transcends all political matters. It is the abolition of the “manly” and the “womanly.”

Will you not help to sweep them into the museum of antiques?

Don't you care for the union of all fine qualities in one splendid ideal? If you think it magnificent but impracticable, please write to tell us so, and say why! Send a line to-day.

### TO OUR FRIENDS.

**U**RANIA denotes the company of those who are firmly determined to ignore the dual organization of humanity in all its manifestations.

They are convinced that this duality has resulted in the formation of two warped and imperfect types. They are further convinced that in order to get rid of this state of things no measures of “emancipation” or “equality” will suffice, which do not begin by a complete refusal to recognize or tolerate the duality itself.

If the world is to see sweetness and independence combined in the same individual, *all* recognition of that duality must be given up. For it inevitably brings in its train the suggestion of the conventional distortions of character which are based on it.

There are no “men” or “women” in Urania.

*“All eisin hôs angloi.”*

A register is kept of those who hold these principles, and all who are entered in it will receive this leaflet while funds admit. Names should be sent to J. Wade, York House, Portugal Street, London, W. C.; E. Roper, 14 Frognal Avenue, London, N. W.; D. H. Cornish, 33, Kildare Terrace, Bayswater, London W.; T. Baty, Temple, London, E. C.

**Will those who are already readers and who would like us to continue sending them copies, kindly do us the favour of sending a post-card to one of the above addresses? We should much appreciate suggestions and criticisms.**

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