

a few years ago, came from the sudden discovery by an elderly amateur of the play, amateur also of the handsome *jeune premier* that the young man was false to him, despite a large subsidy. Four young Parisian actors of distinction are notoriously uranian. Another *artiste* on the French stage who has been called "the handsomest actor in France" is homosexual. One of the most distinguished of the protagonists in classic-romantic productions: also his colleague who just now is perhaps the most notable young comedian of Paris; another comedian adored by the smartest sets—all are homosexual. The most distinguished romantic actor on the German stage is uranian. The same may be said of a world-famous Austrian romantic actor, and of a dozen stars of the English stage—including one of an unusual popularity and beauty. But these are only types. Their like are legion. The late Viennese singer Theodore Reichmann had a long and successful life and career that was a tissue of homosexuality—either as to its romance or crude materialism. Reichman left a long and minute diary, not likely to be published complete, so much would it displease Austrian censorship, and interest social Vienna.

Far less mysterious (indeed hardly any mystery) is the neurotic power of the spoken dramatic stage, compared with musical drama—music. But sexual excitement is often the essence of greater or lesser theatricism. Obviously plastic in the every-day theater, as on the operatic stage (but to more variety) the physical beauty of men, as of women, is minutely enhanced. The physique must be part of the attractive thrill. All the senses of sexual enjoyment and of a vague or vivid physical desire can be stirred for the Uranian as he sits in his stall—in silence.

The Intellectual, Aesthetic and Artistic Uranian.

The philosopher may question whether a woman of robust, aggressive, fairly masculine mentality be not always con-

trary to true femininism. Certainly the student of the Uranian-problem will often class personalities about him with the Intersexuals. Independent intellectual careers exert an "asexual" effect. "Learned women" have been happy wives and mothers, but these types are in the minority. Women of abnormal intellectualism are likely by temperament to be averse to marriage, or indifferent to it. From that attitude to an absolute similesexualism the degrees are few, particularly if intimacies of school-life and collegedays have given women ideas of uranian relationships. When woman muscularizes her mind beyond the harmonious vigor to make her man's companion, without her being his rival, her natural quality of sexual sentiment often suffers. There is small sensibility in her toward the normal, passionate love which attracts man and surrenders to him, in the highest type of intellectual-masculine women. She is less a heart than a brain.—a sexless mind.

The types, biographies and psychology of the intellectual and aesthetic Uranian suggest a volume, not yet written: a capital study for some Uranian. Distinguished and royal women have been mentioned in an earlier chapter: types whose masculinity sets them apart from their apparent sex, whether they are as warriors, sovereigns and stateswomen. The less aristocratic, and robustly male Uranian is a wide study, impossible in this work.

Anna Maria Schurmann. A striking example is met in Anna Maria Schurmann, the Hollander, who attracted world-wide notice during the middle of the Seventeenth Century. She was a precocious girl, with an intellectual maturity early famed in Cologne, where she was born in 1607. A brother being a student at the University of Utrecht, Anna became his fellow-student, and graduated with high distinction. Her first literary successes were in the way of Latin poems; but soon such diversions were left behind. She continued her scientific, classical and artistic education.

partly to assist her brother in his career (he was a remarkable scholar) partly in zeal of learning; and her abilities presently became universally applauded. She read, spoke and wrote some fourteen languages, with ease and precision, including Greek, Latin, most of the current European tongues and several Oriental ones. She compiled a grammar of the Ethiopic language simply as part of her study of it. She mastered philosophy, theology, and was "a library of scientific knowledge." She wrote forceful treatises; advanced important theories; being one of the earliest women-writers of Germany to discuss the wider relations of women to intellectual and moral life; like the famous Italian *sarantes* Lucretia Marinelli, Novella d'Andrea and the celebrated Frenchwoman, Marie de Jars-Courtenay. Anna Maria Schurmann also travelled widely, everywhere received by learned and distinguished men of science and literature. She became the object of pilgrimages of respect and curiosity on the part of the wise, the noble and the eminent. Christina of Sweden made her visit to Anna Maria a particular object. With her severer pursuits, Anna had pleasure and facility in the arts. She drew and painted, especially portraits, with superiour skill, carved in wood and stone, and embroidered elegantly. This last was one of her few specially feminine occupations; she was averse to the toilette, to cooking and household cares. In her later life she maintained close friendship with Labadie, the Calvinist theologian. (Its course was wholly intellectual.) With her mental distinction, Anna Maria Schurmann possessed high moral qualities, and generously sacrificed herself for others. She never married. No heart-romance appears in her history. She was of strikingly masculine exterior, and had the air, the voice and tastes of men. She had friendships only with men; or—significant trait — with gentle, feminine and unintellectual women. She died in 1678, at an advanced age, with the wide recognition of learned Europe. If we cannot include her among among Uraniads, she is apart from true wo-

mankind; a neighbour of the second Intersex.

#### Uraniads in Earnest Professional Activities.

In the Intellectual Uraniad class, we can include many keenly professional women who quit the sphere of private and domestic life for practical science, higher educational work, or for solidier departments of literature; as women-poets, women-critics, women-novelists, editors, preachers, musicians, painters, architects. A proportion of specially serious-minded women, administrative in commerce and finance are Uraniads in temperament rather than "real" women. Frequently their sexual life accords. Many such women live together, where no other family-ties bind them to a less emancipated life. The intellectual Uraniad faces boldly the clamorous struggles in great literary and commercial commercial capitals of the world. She resorts to the great artistic and educational centers, for aesthetics and for a free life. London, Paris, New York, Berlin, Vienna and Munich are familiar with her. The Bourses and Wall Street and Capel Court often take note of her. In the bustling United States, many an Uraniad is "the right hand *man*" of the private-office, counting-room, shop and factory.

#### Literary Uraniads.

In social studies, essays, verse, and fiction the women-writers whose works have untemine aspects are endless. They occur especially in Anglo-Saxon, French, German and Scandinavian literatures. The personal or literary type of George Sand has little that is graciously womanish in it, though no feminosexual legend whatever attaches to the authour of "Consuelo." The English novelist George Eliot, though her sexual intimacy with Lewes contradicts her 'unfeminism,' was intellectually more intersexual than really womanly. Her long *liaison* with Lewes was not robustly sexual-passional on her side; and her marriage to another man (much her junior) later in her life was considerably a step of intellectual and social policy. On the other hand, no

one can properly include the famous Mary Somerville as at all uraniad, save by her vigorous mind for the abstract.

Suggestive friendships of uraniad force and constancy are many among women of the intersexual type. In numerous cases their literary records are striking. Thus we remember from youth, the history of the famous "Two Ladies of Langollen", whose romantic retreat to a rural life, in the end of the eighteenth century, was so remarked. A biographical record of a long relationship, that seems to have had a strongly psychic Uranianism, an intersexual quality in it, came a few years ago from an American lady, Miss A. C. Wood, in a volume "The Story Of A Friendship": sketching the personality and life of Miss Irene Leache, a Virginian lady with whom Miss Wood had been intimately associated for more than thirty years. Their companionship was of exceptional closeness, excluding approach of any counter-sentiment to interrupt its passional quality. Miss Leache had a nature of classic breadth and depth in its acceptances; was mystic, perceptive by intuition and virile; was, in fact, one of those magnetic types whose educative currents of mind impress themselves on even casual acquaintances. Her outward type — judging from her portrait — was equally of classic suggestiveness in the gentle gravity of the countenance, the philosophic repose of features, and the profound eyes.

The literature of Uranianism, whether due to uraniad authors or quite impersonal as a study, including a large number of books by male writers, is a large aggregate. Much of it (indeed most of it) is in French, and by Frenchmen or Frenchwomen. By far the greater part of it depicts whatever is vitiating, grossly sexual, neurotic, "realistically" physical and repulsive. Hundreds of novels have the feminosexual instinct as their theme, but to call them "literature" is a politeness. Two studies — so to say — presenting typical aspects, with more or less

decency, are "Madame Adonis" by "Rachilde" and "Zéboim" by Souillac. The story "Deux Amies" is also — conspicuous. Pierre Louys touches on the theme in his "Aphrodite" with delicate art. But there is not space or utility in entering here into the bibliography of uraniadism. The German literary catalogue is growing annually longer and of more acceptable traits in this curious field of fancy or fact. In English, there is chiefly pornography — of crudest kind.

**The French Theater and Uranianism.** It is not likely that the acting-stage will ever allow to uraniadism as openly suggestive doings — not merely hints of the feminine intersex — as are permitted to Uranianism: at least not such as some Paris theaters and music-halls have tolerated. In the autumn of 1908, was played at a well-known house, a piece called "L'Après-Midi Byzantine", by the well-known Parisian author and critic, Nozière. An openly sexual suggestiveness of the kind in question was an essential episode (as well as hinted homosexuality) which two actresses played as if — *con amore*. In the same season, came before a Paris police-court the cases of the proprietor of the "Little Palace" Theater, and of some others concerned in the affair (including four or five actresses) for "outrages to the public decency", by a far too realistic pantomime named "Griserie d'Ether." In this spectacle, Mademoiselle Bouzon and Mademoiselle Lepelly ... "interprétaient une scène d'ivresse et de passion lesbienne... renversées sur un fauteuil" ... in a semi-nude condition, and "se pressent contre elles, en caressant les seins, et en laissant les mains s'égarer plus bas..." The manager of the theater was fined and imprisoned — not heavily — for this scandalously uraniad audacity. The actresses were not punished.

**The Uranian and Aesthetics.** Quite as the Uranian turns himself instinctively to the arts, so do we find the refined Uranian in a grateful atmosphere when she is

painter, sculptor, musician, actress, or busied in some one of the callings that are practical but æsthetic. Certain commercial occupations gratify her sense of the beautiful and give her opportunity to be creative in it. They also keep her in close contact with lovely femininity. Of course, this type is widely removed from the unidealistic sorts in feminine intersexualism.

An interesting suggestion of the intersexual painter is met in the famous Madame Elizabeth Vigée-Lebrun (1759-1842) not only lauded as a portraitist, but of notable intellectuality in many branches of letters and science. Mme. Lebrun married; but for reasons explicitly apart from sexual interests. As to their entire dismissal of them she had a solemn understanding with her elderly husband, before and after the ceremony. Dargenville remarks of her slyly—"I could well say of her, as of Madame Dacier, that under their traits as two illustrious women one saw two great — men."

An interesting recent example in æsthetics—productively was Rosa Bonheur; a man in appearance, with not a little of the male in her vigorous artistic personality. Numerous such artists will recur to those who are familiar with the *salons* of to-day.

In music, we find often (as in the foregoing study of the Uranian) that the æsthetic Uraniad is passionately musical. Uraniad passions are met often in those female musicians conspicuous for bodily abnormality, and masculinity. They occur in the instances of female tenors, female baritones, female basses, such as are heard in "freak" concerts, or as artistic "curios" under more dignified conditions. A Berlin physician, who has a particular clientage among musical professionals, says that experience has led him to the conclusion that the contralto voice in a woman indicates an abnormal sexualism more than does

a higher vocal *timbre*; that the deeper the female voice, the more to be suspected is intersexualism.

On the stage occur types of the masculine-feminine: presumptive or known Uraniards. Sometimes theatrical life offers a type of woman, who in spite of a normally sexual past seems more a man than many men, in her force of intellect, in her dismissal to the secondary plane most sentimental feminine interests. Such is Sarah Bernhardt; who has, with advancing years identified herself more and more with male roles, masculinizing her life, and uniting in her many-sided personality aspects of the intellectual and the physical of two sexes. In fact, this great actress's real sexual history is considerably uraniad; more than is well-known. A strongly uraniadistic actress (psychically) was the noted American tragedian, Charlotte Cushman. Like Sarah Bernhardt she was acceptable in male roles; at her best only in the severer and almost unfeminine characters, her bodily personality being rather virile than female. The French and Italian theatrical stage has a large contingent of uraniads of mark. One distinguished actress of Italy; also a South-Italian dramatic contralto; also a distinguished vocal instructress; a great German dramatic teacher; three female painters; a Scandinavian sculptress—all recur to the writer of these pages as being identified more or less as Uraniards. A noted female sculptor who died about a decade ago in Rome, was not only of masculine nature and physique, but carried far enough her sexual indifference to everything male to embarrass occasionally her friends. Sometimes she admitted visitors to her atelier while working from nude male models. On one such occasions her calmness was amusing. A distinguished sculptor, a man, was present, though the model was nude. The model, a robust young Trastevere lad of some fourteen years, became sexually excited. Somehow timid of a change of pose or expecting his agitation to subside, he remained conspicuously—priapian. Miss X—, without interrupting her chat,

walked to the other side of the room, caught up a large jug of cold water, poured it gently and slowly over the youth, talking away gaily all the time, and sat down to continue her study of his outstretched thigh when he was in — repose!

**The Uraniad and Artistic "Trades".** In the ornamental trades and callings, such as dressmakers, milliners, dealers in fine underwear and hosiery, costume-designers and so on, the Uraniad has a large field. Here she can come unsuspected into intimate bodily contact with beautiful women. *Jenne filles appetissantes* innocently can titillate daily her sexualism. Professional acquaintances second it. The professions of mantua-making, millinery, corset-ateliers and so on are recognized as screens for the Lesbian bawd in many great cities, especially Paris. The smart "hat-parlours," the rooms of *corsetières*, the establishments of discreet masseurs, etc. are made useful for similisexualism between women; even to being recognized as rendezvous. Scandals of a sort imaginable have often darkened such establishments, not suspected save by the inner circles of *initïées*; thus emphasizing to us the fact that what the poet calls the "eternal womanly" often is anything but such in the beckonings-on of the mysterious intersexual passions.

## CHAPTER X.

### The Uranian and Uraniad as Degenerates, as Criminals and as Social and Legal Victims: Types and Biographies.

**Misleading Uses of the Word "Degenerate."** Within a few years, particularly through many printed "disclosures" of similisexualism, in London New York and Paris, in club-life and other social fraternities, we have seen the word "degenerate" in frequent employ. So used, it has acquired a meaning inexact for close students of similisexual problems. The American and the English newspapers especially have aided in misusing "degenerate" as a common vocable. The work of psychiatric specialists, should teach thoughtful men and women that the similisexual instincts — Uranianism, homosexuality, even feminosexualism and Uranialism — do not necessarily mean clear physical, intellectual or moral degeneracy.

The similisexual passion is a sex-determinant, — without the stigma of sex-decadence as its necessary consequence. It is a concurrent quality in all sorts and conditions of human beings, good and bad, moral and immoral, superior or inferior, as to physiques and minds. As we have seen, Uranians and Uraniards may be (in a great proportion are) perfectly developed and normal; they often are striking examples of "model" humanity in many traits. The intersexual instinct mixes in temperaments of the more or less perfect or imperfect, of the noble or ignoble. It can appear in types richly endowed with bodily vigour and sexual force, possessed of an aggressive mental, physical and ethical superiority. Or else it can be blended with effeminacy and a shameful un-virility. It can join to