

(continued from previous page)

Fuji — "Divine Fire" — "The clouds themselves can hardly climb its height . . . I find no word to tell of it, no name to call it by. . . O Peak of Fuji, in Suruga Land, Fuji-no-yama, I could stand and gaze on thee forever and forever," wrote a Japanese poet of the 7th Century. Mt. Fuji (12,467 feet—about the same height as Mt. Cook, and with a circumference of more than 60 miles) has not been active for more than 200 years, but from old Japanese prints it would seem there was a time when eruption of smoke and steam was usual. Sacred since ancient times, Mt. Fuji was not climbed by a woman until 1868 when the wife of the British Minister in Japan was allowed to make the ascent. It is estimated that before the war about 100,000 people a year made a pilgrimage to the summit.

You don't sit and gaze forever and forever because dinner is ready and the end of that long journey not far off. Within an hour you are passing through the outer suburbs of Tokio; the twilight shows buildings and houses jam-packed, but the streets are wider and cleaner than you have noticed before. Soon, through the gloom, you catch sight of massive buildings, with neon lighting running up and down modern theatres, with modern cars moving as fast as the train. This, Tokio, is the third largest city of the world, with a population twice as great as the whole of New Zealand's. As you step from the carriage and wait for your luggage you are weary, and there is soot on your face and hands. But your need for sleep and a bath is forgotten in an excitement you haven't felt since that day long ago when you first came from the country where you were born to all the life and movement of a city.

Reciprocity in Culture

"WE are at the dawn of our artistic development," said Dorothy Helmrich, New South Wales president of CEMA, on her return to Australia from Britain. "For one thing, Australia will be the first country to have a resident representative of the British Council. . . . The British Council will award, through CEMA, an annual scholarship to the most gifted Australian in any one art. It will carry travel costs, fees, and maintenance. The Council will arrange an exchange by which nearly in 1948 an exhibition of Scottish art will be taken around Australia, and in return we will send a representative Australian art exhibition to Scotland, which, after being shown in Edinburgh, will be taken all over the country.

"The British Council," said Miss Helmrich, "has just cabled me that their first contribution to Australia will arrive early in the new year. It will be the Wakefield collection of oil paintings and prints. Also they are negotiating with the Old Vic. Company, headed by Laurence Olivier and Ralph Richardson, to visit Australia next autumn. . . .

"We should certainly have six permanent symphony orchestras instead of two. Then we have not nearly enough theatres, and what we have need modernising; and our national galleries are only good in parts. We must have the support of our Governments and of private people to realise the same vital living as they have in Britain."

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