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The Esthonian Review



*A monthly literary Periodical
devoted to the interests of
Esthonia and to general
progressive topics of the day.*

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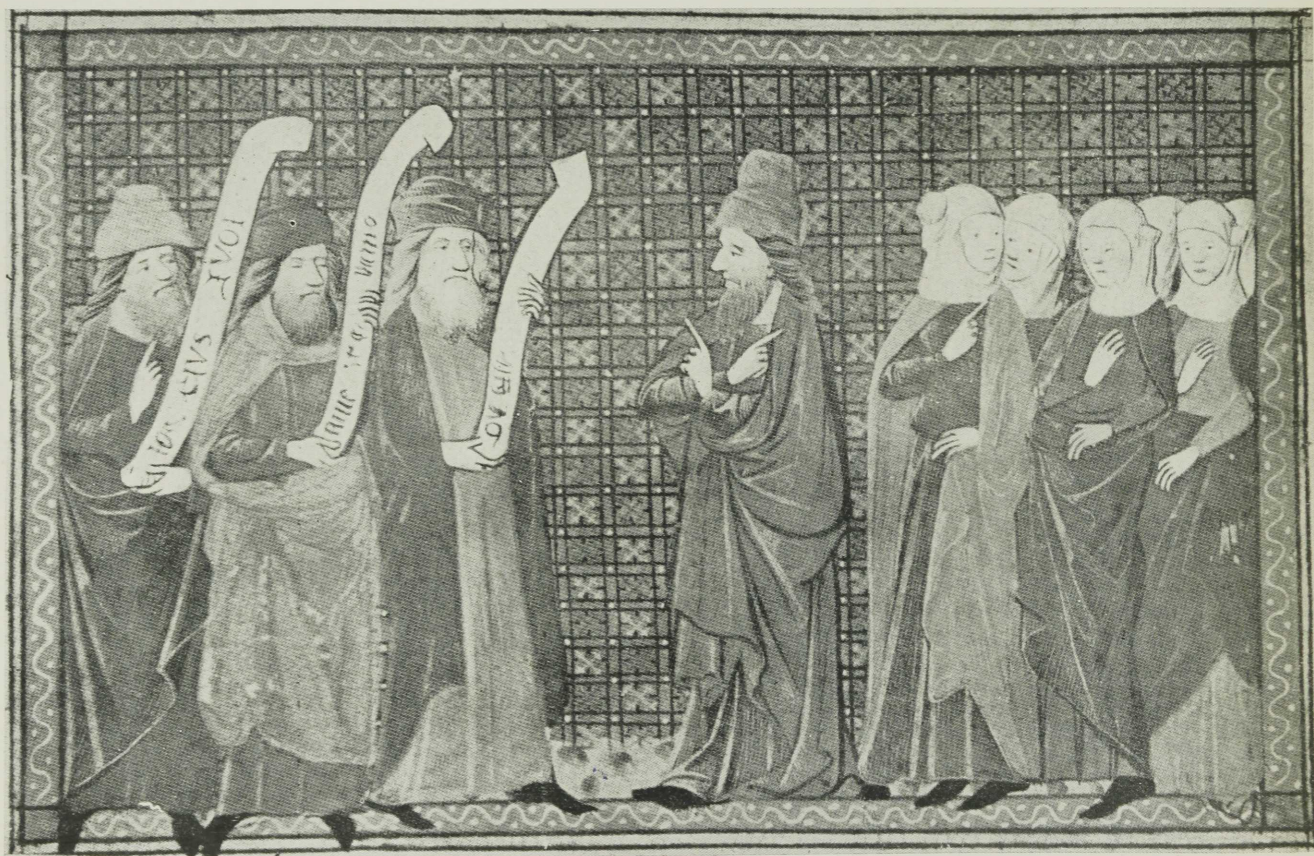
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ILLUSTRATIONS FROM DIANE de POITIER'S BIBLE.
(See Page 102).



The Esthonian Review.

Founders and Joint Editors :

A. STANLEY and R. STANLEY EDWARDS-SCOTT.

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Editors in Council.

The following letter has been received by the Editors, and will be replied to in next month's issue by "Outsider":—

96, Ludgate Hill, E.C.

DEAR SIR,

In reading No. 2 of the ESTHONIAN REVIEW I was struck by an interesting example of conflicting corolaries.

"He is a wise man who knows his limitations." The gentleman who wrote an article on "Flying and the Baltic Ports" is obviously a wise man, for by very virtue of his *nom de plume* does he show a modest wisdom and knowledge of his aeronautical qualifications—yet would he have been much wiser had he selected to write on some less technical subject—say "Bubble-blowing—Male v. Female"—for in several statements is he grossly inaccurate. In his first brief paragraph, Mr. Outsider refers to Labour as the chief influence retarding the advancement of commercial aviation. Heaven knows there is enough trouble in Britain at the moment which can be blamed on to Labour without accusing it of this!—rather would one cite the Government as the culprits in this instance. Had the aeronautical constructors; the qualified pilots; the inventors and designers; and the civil experts and authorities been allowed a free hand, substantial sums of money might have been raised for the promotion of Civil and Commercial Aviation, but no; the Government, foreseeing that they would be out of a good thing, decided that they must have a finger in the pie, with the inevitable and inevitably disastrous result that "a policy was adopted" (which, being interpreted, meaneth: that Mr. Dilly and Mr. Dally were allotted a new term of office), and that private aeronautical enthusiasts, whose financial support might have been counted upon had things been different, only put their hands in their pockets with the object of making sure that their money remained there—intact! Now that the Government's habitual and exorbitant wastage of public funds on aeronautical work during the time before the Peace broke out is coming to light, I think any daily newspaper will prove this point for me better than I can do it myself.

In his next paragraph, Mr. Outsider says: "Indications point to the airship as the most useful means of transport for passengers and light merchandise." Now I do not agree with one word of this. In answering this assertion, I shall split my statement up into three separate parts for the sake of lucidity. These parts shall be: (1) The aeroplane's advantages over the airship as a means of transport for passengers; (2) Ditto as a means of transport for light merchandise; and (3) the advantages of the airship over the aeroplane as a means of transport for heavy merchandise.

(1) When once our aeroplane and airship designers are permitted to carry on with their work, unhampered by Government interference, it is assured that aeroplanes will be developed far quicker than will airships, and the heavier-than-air craft will thereby be enabled to carry a greater number of passengers aloft at a time than will their cumbersome rivals the gas-bags. Therefore, by employing aeroplanes in preference to airships, the transport companies will save money on each ascent made. Then again, when the first novelty of flying has worn off, and we settle down seriously to develop passenger services, by this time I aver that they who fly will do so more for the sake of speed and time to be saved than for any other reason; and, of course, it is common knowledge that aeroplanes are more than twice as fast as airships. Another consideration which the aircraft owner cannot afford to disregard is expense incurred by crews. Obviously, the aeroplane requires a smaller crew than does an airship; being less clumsy and tiring to navigate, and more compactly power-distributed.

(2) The chief advantage in this case is the aeroplane's extra speed, and the ease with which it can take a forced landing. Quite apart from questions of the comparative ease of navigation, its very size renders the aeroplane much handier in emergencies. In fact, the aeroplane is much more generally considered the "delivery-van" of the future than is the airship. There is a certain very well-known aircraft constructor who has given all his best designers instructions to concentrate and work together until they have succeeded in bringing out a thoroughly reliable "freight-machine." When I met this gentleman a couple of weeks back, he informed me with beaming countenance that the machine is nearly ready, and he hopes that he and the designers will all make a lot of money out of their protégé.

(3) When it comes to the question of the transportation of heavy merchandise, I am for the gas-bag every time. Naturally with the additional lifting capacity of 3,000,000 cubic feet of gas, the airship can, with greater ease and less strain, carry heavier cargoes far greater distances than can the aeroplane. True, it is a slower form of transport; but, for heavy freights, it is also surer.

The only other statement made by Mr. Outsider that I wish to contend is the first one of his last paragraph where he says: "The main requisite of aerial transport, a sufficient margin of safety is rapidly being attained" When one is assured by records which one knows to be "uncooked," that since the Armistice there has been, on an average, one casualty to every 69,000 square miles flown, one begins to think that a "reasonable margin of safety" has been attained. The main requisite of aerial transport now, is *reduction in cost on running*.

This is chiefly why I back the aeroplane against the airship. To compare the cost of upkeep for the two:

An airship station demands a much larger aerodrome; a larger hangar; a far greater personnel (to hang on to guy-ropes, etc.); and a more sheltered position than does an aeroplane landing ground.

When not running, the aeroplane costs practically nothing. With an airship either it has to be constantly inflated and deflated—a costly procedure, now) or it does as the old "Beta" did—namely, leak to the extent of approximately £18 per hour; for not only does the gas escape through pin-pricks, etc., in the envelope, but it actually *evaporates through the envelope*.

No; I think I had rather Mr. Outsider financed me in aeroplanes, than that I finance him in airships—"but that," as Kipling would say, "is another story"—

With no animosity, but lots of sympathy,

I am, Dear Sir,

Truly yours,

"D. MOBB RAFF."

P.S.—Have just noticed a note by you to the effect that "Outsider" is an authority on flying matters, having for years past been connected with one of the principal flying papers—is not this a "printer's error"?—D.M.R.

Esthonia and Poland.

By BERNHARD LINDE.

There was a time when Esthonia was incorporated in The Kingdom of Poland. If this relationship had lasted longer the memory of it would no doubt have been as pleasant as that of Esthonia's relationship with Sweden.

Later on, Poland was also oppressed by Russian Rule, under which regime the Poles had to suffer perhaps more than other nations which were incorporated in the Russian Empire. The Esthonians watched with astonishment the perseverance with which the Poles fought the "Katzapoffs" (Russians), and regarded Poland as leader of the universal struggle against the Russian yoke.

Contemporary Polish literature evoked enthusiasm in Esthonian literary circles and among its admirers were many who were led to seek a further acquaintanceship with the chef-d'oeuvres of the Polish romantic period. These days of Poland are wonderfully described in the works of Slovatzky and Litzkevitch.

Literature was the first mutual interest of Esthonia and Poland. Now, where we Esthonians welcome the Rebirth of Poland—where the "White Eagle" proudly crowns the Parliamentary Building in the wonderful city of Warsaw—we feel that the time has come to establish intimate political connections between these two free countries.

We emphatically affirm that between Poland and Esthonia prevail the same interests, not only as regards the foes we have in common (the Germans from the West and the Russians from the East) but on general topics also, for between these two countries conflicting interests absolutely do not exist.

At the present moment a big task confronts Poland—the establishment of a wall between Europe and actual (not geographical) Asia. I believe I am not mistaken in stating that the administrative spirit of Poland with its well organised governing machinery will be of fundamental importance to the union of those nations which begin from the Black Sea, Ukraine, and touching Poland reach the Baltic Sea with the bordering states of Lithuania, Latvia, Esthonia and Finland. The Esthonians do not for a moment believe that those discrepancies which have arisen between the Ukraine and Lithuania on the one side and Poland on the other side are impossible to settle in a friendly manner, just as a solution of those small differences existing between Latvia and Esthonia will undoubtedly be found.

If Poland is to be the foundation stone of this alliance, a significant task lies with the participating nations, especially with Finland and Esthonia. In the first place these latter will have to resist the avalanches of Russian Imperialism as they are geographically so close to Petrograd. Whether it be the imperialism of the Russian Bolsheviks or that of the reborn Bourgeoisie in Russia, the danger which confronts these two newly-established nations remains the same. It is merely a question of the lesser evil, Bolshevism or Monarchism.

The Blow from Russian Imperialism on Lithuania, Poland and The Ukraine will be less violent since the "interests" of Russia principally affect the two northern countries.

Should it prove possible, however, for Russian imperialism to swallow up Finland, Esthonia, and Latvia, the threat to Poland becomes indeed a very serious one. At the present moment Poland, Finland and Esthonia have the greater power of resistance in view of their stronger interior organisations. From these nations the initiative will have to come in order to establish the alliance and to obtain a satisfactory result it is essential in the first instance to form a close relationship between Poland, Finland and Esthonia.

We welcome the first steps taken by Poland and Esthonia to unite both political and economical aims. We are convinced that these attempts will be succeeded by others, thus establishing a genuine alliance.

Some products of the Polish industry will find a ready market in Esthonia—in fact, they always had a market in Esthonia. Esthonia on the other hand can supply Poland with such merchandise as up to the present is either not produced at all or is only produced in sufficient quantities in Poland itself, as for instance stationery or printing paper.

During the great war the writer had ample opportunity of coming into closer contact with the Polish population and wishes to point out those national characteristics which made him personally love and admire this Polish-Slavonic race. Catholicism left such deep marks on them, that they differ much from the Russian Slavs—especially in respect of the Russian inconsistency and inclinations to self-complacency.

This can also to a certain extent be said of the Polish character, but is greatly subdued by their high culture and by their greater working capacity.

The Polish character enables a closer understanding to be established between these two nations than between Esthonia and Russia. Their national characteristics and culture are also noticeable in art and literature which consequently renders these also acceptable to the Esthonians. Where symptoms of analogy exist the establishment of closer union in political and economic matters is simplified. This should be followed up, especially in the case of Poland and Esthonia, where this union is rendered imperative by outside circumstances.

The Arrow of Gold.

By JOSEPH CONRAD.

Reviewed by HELEN DE VERE BEAUCLERK.

Youth has always been one of Joseph Conrad's favourite themes. In that unforgettable book which bears the word as its title, and again in his latest work, the "Arrow of Gold," he expresses his sympathy for and understanding of youth and youthfulness, its wonder, its beauty and its poignant melancholy. Youth's errors and enthusiasms, its love of clear black and white, and its hatred of the eternal compromise that makes life more often gray, have charmed him; and so vividly does he depict that charm, that even those of us who have no real youth to regret must sigh a little at the passing of its magic. Mr. Conrad knows that youth's sorrows do not last for ever—he is no sentimentalist—but he knows also that to the young, sorrow and joy are both eternal, and it is this intensity of feeling that he so brilliantly describes.

In his love for youth, Conrad reveals that sense of the universal which is one of the most haunting qualities of his genius, and which gives us also as we read, a sense of the hidden but all-pervading mystery that is in life. He says of Dona Rita, the tawny-headed heroine of the "Arrow of Gold," that she has "something of the woman of all time," and in her, in her young lover, in Mills the philosophic and Therese the fanatical, we see this same universality, a beauty, a horror and a sadness, which has been since the world began and will be till the end of things.

And through his other, still greater love, the sea, Conrad has been able to translate for our delight the infinity of great horizons. There is always the sea or the forest, the wide spaces of the earth, behind and about him; infusing into every minute complication of soul, a vastness as of humanity. In most of Conrad's books, the sea is definitely part of his story. In "Chance," its murmur is ever present, like the deep swell of an organ. In "Youth," in the "Typhoon," in the "Shadow Line," it encircles and enfolds us. In other books it is less apparent and in the "Arrow of Gold" it—as indeed all the practical motive of the book—is kept in the background, painted in with quick, suggestive strokes, which may make it at first sight appear unimportant, but which yet convey an impression as vital as the dim rivers and mountains of an old Italian portrait.

The tale itself is simple enough. Against this background—composed of sea and ships and fine deeds in the cause of a Royal Pretender—stand out a young adventurer, a seductive lady who has lovers but has not had love, and her dread of that unknown passion, met until now disguised as a tame and faintly ridiculous drawing-room pet, a half-despicable, half-repellent mongrel, whose approach has nevertheless warned her of the existence of its divine counterpart. The sinister Blunt and his so practical mother, the wretched Jose, all the characters are vivid, and if any fault can be found with them, it is that they are over vivid, drawn perhaps with almost too much wealth of light and shade, a trifle over dramatic.

But we deal with Romance (Youth is the theme), and for all his comprehension of life as it is, Conrad is incurably romantic. The bare bones of his matter would appeal to a school boy; it is the flesh and the manner of the work which pleases the more civilised palate, the indescribable flavour of artistry. It is not only his choice of words or his syntax—but a vitality, a strength, that makes his charm. One does not sit and gape at the prodigious antics, the acrobatic display of a Henry James. One does not lie down, as it were, and wallow in the flowers and spices of a Walter Pater. Yet his style is stimulating, as neither of these are; creative of a beauty that is more of the colour than of line, of subtle meaning more even than of subtle expression. He explores the most obscure convolutions of psychology as a bee explores a flower, and though the honey he extracts therefrom may be sweet or bitter, humorous or cruel, it is always precious. He outlines in exquisite detail the thousand intricacies of thought and feeling. He is Slav and he has subtlety; he is English and he has breadth. If the presence of the quality of music is, as we are told, that which best defines true art, Conrad reveals it. Leaving aside the question of mere melody of words, his work is most truly suggestive, evocative. In the concrete realm of everyday thought, he strikes one of the truest chords, the chord of love, pity and understanding, for a world which is equally compounded of good and evil. In the abstract realms of art, he sings a song that makes us raise our heads as though to listen to an echo of far-off things, immeasurably old, mysterious.

History of Esthonia.

(Continued.)

HISTORY OF REVAL.

TRANSLATED FROM THE FRENCH.

From the Bulletin de L'Esthonie (Paris).

On the 15th of June, 1219, Waldemar the Second, King of the Danes and the Wendes, took possession of the bay of Reval, and destroyed the fortress of Lindanisse, an old Esthonian Chateau which crowned the rugged cliffs skirting the bay.

The Esthonians were a warlike people, as hardy and redoubtable at sea as were the Normans. Returning from their voyages across the Baltic, they were accustomed to take shelter in the towers of Lindanisse, whence they commanded a view of the sea, and could, on clear days, watch the coasts of Finland. There, also, they placed the tomb of the giant Kalew, their national hero.

In the twelfth century there appeared south of the fortress, which was flanked by forests and lakes, a company of knights, bearing the ensign of the Sword and Cross on their white mantles. These proved to be the advance guard of the Bishop of Riga, Albert de Buxhowden, the founder of the Order of the Glaive-bearers. The knights of this warlike bishop invaded the territories of the Esthonian peoples, whom they hoped to convert at the point of the sword. The Esthonians appealed to the Russians to safeguard

their liberty. At this juncture, Bishop Albert enlisted the aid of the powerful King Waldemar, who appeared with his fleet in the bay of Reval. Legend has it that in the thick of the battle, a huge purple flag, bearing the sign of the white cross, fell from the heavens, redoubling the courage of the combatants. The white cross on a purple ground has since been adopted as the Danish flag and also as the coat of arms of the town of Reval. After the demolition of the fortress Lindanisse, the Danes built a new castle on the same site, which they named after the country surrounding Reval, and which the Esthonians still call Tallina, that is "Danish Town." The battle raged around Reval and the Esthonians were eventually forced to abandon the surrounding country to King Waldemar. After a short domination by the order of the Glaive-bearers (which soon became amalgamated with the Teutonic Order), the Finns remained in undisputed possession. Labourers and merchants seeking fortune in a new field, and accompanied by their wives and children, all wore the emblem of the cross as did the knights. They established themselves at the foot of the castle. A bishopric was created at Reval, to the upkeep of which the Esthonians had to contribute. Churches and convents were built, and one of the former was dedicated to St. Nicholas, patron saint of the seafarers. Subsequently, ramparts and towers were erected to divide the castle from the town, as the newly-arrived settlers wished to establish their independence by protecting themselves against the whims of the King's vassals. An aristocrat of the Glaive-bearers reigned over the settlement, with the help of a Danish Governor.

In the fourteenth century, a large number of corporations were formed in the town, which had for object the assistance of the people. Among these was the Table Corporation, which represented the poor on fete days, and received, in their name, gifts in kind. Commerce developed, little by little, and Reval was already established as go-between for Eastern Europe and the barbaric plains of greater Russia.

But it was a German town which was in process of formation. Impatient under the German yoke, the Esthonians were waiting outside the gates, ready to sieze the first opportunity of re-conquering the rock of Kalew. During the night of 22nd April, 1343, 10,000 Esthonians rose up and massacred, during their march on Reval, all the Germans who crossed their path. The Governor sent for the Master of the Teutonic Order, who arrived post-haste, and several battles took place on the road to Reval. The decisive battle being fought on 14th May, 1343, in front of Reval, when 3,000 Esthonians met their death. Military predominance was then established for the Teutonic Order, which took possession of Reval and of all Esthonian territories for a sum of 19,000 marks. The privileges of cavaliers and of citizens were confirmed and an officer of the Teutonic Order was installed in the Castle. Reval remained in the hands of the Order for 215 years, during which time she developed more and more the characteristics of a German town, especially after the great fire which raged in 1433.

As in a German town, the houses were of wood, with high eaves and with stone porches, in which the inhabitants sat and chatted of an evening. As in a German town, there were fetes at which much beer was drunk. As in a German town, there were ramparts, strong towers, erected by proud and wary merchants against possible peasant risings, or the unwelcome visits of greedy neighbours.

Half-way through the sixteenth century, reform penetrated to Reval. The Esthonians rose once more, prompted by their long-cherished desire for liberty, but as Poland wished to extend her dominions and, to this end interested herself in Esthonia's affairs, Esthonia, to maintain her position, was forced to subjugate herself to Sweden.

Reval's history is again mixed with that of the soldiers of Gustavus-Adolphus, and with that of Charles the Twelfth, the armies of whom, attracted by the "open window to Europe" presented by Reval, ravaged the neighbourhood till the days of Peter the Great. Reval resisted, as she had the sea as a last means of escape, but the onslaught continued, and 15,000 persons were killed. It was impossible to bury the corpses. On 29th

September, 1710, the Russians entered Reval. Peter the First enlarged the port, and during a sojourn spent in Reval, caused a castle to be built there, and a park to be laid out near the town, which park he christened the "Katharinental." Russian power, at first used in such manner as to conciliate the townsfolk, subsequently proved to be an impediment to progress. But slowly, and in secret, the seeds of a great reform which was to blossom forth later, were sown.

The Esthonians, in the previous century, had founded primary schools, and these were still kept up by them. In 1839, the Esthonian Economic Union was founded, and in 1842 the Esthonian Literary Society. The first number of the "Reval Gazette" appeared in 1860. The Esthonians organised private schools, having for especial object the fostering of Esthonian culture. In 1883, Reval had three classical colleges, two modern colleges, five girls' high schools and numberless private educational houses. Industry progressed likewise, and distilleries and cement factories were opened. The Baltic Port—Petrograd railroad was built in 1870. Reval, which was the nearest port to Moscow, Russia's central distributing station, became the chief port for the exportation of Russian cereals to British and German markets. But after 1880, the business of Russianising Esthonia was again begun, and, impeded by force the progress of Esthonian activities in Reval. Meanwhile, certain municipal reforms having been sanctioned, a percentage of Esthonian members were admitted to the representation of the town, where they proved their energy and foresight.

Economic life resumed its smooth course. In 1910, 513 vessels, representing a ballast value of 25,000,000 roubles passed into the port of Reval, and the port is capable of greater development yet. Esthonian life began to flourish again, Reval showing signs of re-occupying her position as centre of Esthonian culture. Before the revolution, the construction of the great theatre, "Estonia" had exemplified the people's desire to honour and re-develop their ancient cults. After 700 years of subjugation, Reval is on the eve of re-occupying her place in Esthonian and International life.

The Port of Reval.

The independence of Esthonia opens a new era for the port of Reval, as for all Esthonia. Reval, now freed from foreign domination is ready to become the chief centre of international transit between Russia and Eastern Europe, and one may hope that this excellent natural port, which is large and deep, offering safe shelter against North and West winds, and is never ice-bound, will become the best of the Baltic ports.

The Esthonian Government has decided to enlarge the existing harbour, and to complete the construction of a "New Harbour," which was commenced by the Russians with the view of establishing a naval base. They propose also to construct a modern free port in the bay of Telliskoppel, which is excellently situated for the purpose.

Banks.

Reval, finding herself in a favourable situation from a commercial point of view, and having a big future before her, has recently founded many Esthonian banks and commercial enterprises. The following are the most important:—

The Bank of Esthonia, founded in 1919, with a capital of 10,000,000 marks.

The Bank of the Town of Reval, founded by the town of Reval in 1915, authorised to use, as guarantee of its credit, the municipal property of Reval.

The Esthonian Bank, founded in 1912, the most important commercial bank.

The Society of Credit of Reval, principally used by merchants and small shopkeepers.

The Bank of Credit of the Shopkeepers of Reval.

All these banks, in addition to the usual bank operations, have commercial dealings.

Besides these Esthonian banks, the Credit Lyonnais, the Commercial Bank of Riga and the Commercial Bank of Azov and Don have branches in Reval. There are also, in Reval, many banks belonging to the German-Balts and to the Barons.

Commercial Enterprises.

Among the most important commercial enterprises of Reval, one may mention Joh. Pitka and Company, with a capital of ten million marks, of which, owing to the war, only two to three millions have been spent.

This important society possesses, near the port, a large building site, where it is proposed to erect modern warehouses, etc. The business of this society, which is already active, consists of exportation, importation, transport, warehousing of goods, freight, buying and selling of boats and steamers, the material and furnishing for steamers, etc.

The Esthonians have bought up the Russian Salvage Society of the Baltic, which is now called the "Baltic Salvage Society," of which Baron Franklin was director until 1915. This Society possesses a flotilla of about twelve salvage boats.

The Social headquarters of the Union of Co-operative Dairy Societies is at Reval. It controls all milk and by-products of milk in Esthonia, and it exports great quantities to Petrograd, Finland and Denmark. Part of these products are re-exported from Denmark to Great Britain.

The Esthonian Society of Export and Import, with a capital of three million marks, was founded in Reval last month by M. Uibopu, director of the Esthonian Bank, and W. Puck, who was Minister of Commerce in the last Ministry, to prevent the invasion of German capital, and to strengthen the relations with England and other nations of the Entente.

The above-mentioned enterprises are the most important in the country, but there exist also many important firms which are in the hands of the German-Balts, and many small enterprises belonging to the Esthonians.

Industrial Enterprises.

Among the most important enterprises and factories of Reval one must mention :—

The Cotton Mills of the Baltic, the capital of which is almost entirely English, owing large factories, four or five kilometers from Reval, extremely well-equipped for certain special work.

The Ropemakers of Reval (old established firm, J. Carr the only ropemaker in Reval). Also English.

The Meyer Society of Chemical Manufactures (Russian and German Baltic capital), the only one in Russia able to prepare chemical products which are difficult to obtain without resorting to German industries.

There exist also many paper pulp factories, of which the most important are the firms Osse and Co., whose capital is Russian and German, and E. J. Johannson, whose capital is Esthonian.

Dock Yard for Naval Construction.

The principal shipping yards are the Russian docks for maritime construction of the Baltic at Telliskoppel (French capital), Bekker and Co.'s works of Maritime construction at Tellisner (The major part of whose capital is Russian).

The three shipyards created in 1914 and 1915 are very important and well-equipped. The two first suffered much during the German occupation, and have been partially stripped of their movable machinery.

The dry docks belonging to the port of Reval must also be mentioned. They are very spacious and are provided with all the necessary materials for the repair of any merchant vessels or men-of-war which may have come to grief. These docks have been built and utilised by the Russian Admiralty for the Navy, but they will be primarily utilised for the needs of the Merchantile Marine.

The Society Joh. Pitka and Co. is now constructing a floating workshop for maritime repairs, which will render great service to Reval, where many vessels come for repair, having been damaged by ice in the Baltic. Reval possesses also four pontoons capable of carrying about 1,600 tons.

The Press.

The principal journals of Reval are the *Pawaleht* the *Sotsialdemouat* the *Waba Maa* and the *Tallinna Teataja* which have large circulations amongst commercial Esthonians.

Commercial Relations.

With the object of furnishing Esthonia with imports needed by the population the Esthonian Government has established at the Esthonian Legation (167 Queen's Gate, S.W.) a "Commercial Agency of the Esthonian Government" and also a "Maritime Section" which arranges all matters of transport by sea, freight, insurance, etc.

In Paris under the auspices of the "Esthonian Delegation" the Franco-Esthonian Office is about to open at 10, Rue Auber, a bureau of "Economic Information" (Telegraphic address : FRANCOESTO, PARIS. Telephone : Louvre, 20-12).

French merchants and traders will find at this bureau exact information on all articles which are likely to find a sale in Esthonia, and of those which may be procured from there, Esthonia exports, lint, carving and building wood, printing paper, cement, etc.

A direct service of boats from Dunkirk to Reval is under discussion, and a monthly service already exists between Newcastle and Reval. There is a regular daily service between Reval and Helsingfors (Finland).

The Forests of Esthonia.

Esthonia has always possessed great forests, and has still several of importance. About 20% of Esthonia is forest land. When forestry is systematically organised, Esthonia will be able to produce 600,000 stères of wood a year, a third of which would be fuel, two-thirds building wood and wood suitable for paper pulp.

At one time, neither the Government nor private owners interested themselves much in their forests, and the exportation of wood was insignificant. This may be explained by the absence of railroad communications between the interior and the commercial ports. But, during the last fifty years, interest in forests has been steadily growing, the Government has commenced to co-operate in the exploitation of the Crown forests, confiding the work to experimental engineers. A regular cutting of trees resulted, and natural and artificial plantation was introduced. The draining of the forests was commenced, and was very successful. Unwooded spaces disappeared, and for many years private owners have taken the greatest care of their forests. Thanks to all these measures, one now finds well-cared-for forests in Esthonia, each foot of ground being made use of. Every year, wood from Esthonia has greater value in the world's markets, also the technical industries have commenced to make use of the hitherto unknown wood. When, at the end of the previous century, important railways were constructed, linking up the interior with the ports, many buyers came to Esthonia to export wood.

There are in Esthonia three categories of Proprietors of forests : The Government, the large independent proprietor, and the small independent proprietor.

One hundred thousand arpents of forest belong to the crown. Up to now they have been cut regularly. Much precious building material is found in these forests. The soil is sandy, which increases the value of the wood.

Six hundred and twenty thousand arpents of forest belong to the large individual proprietors. In this case, the method of cutting most advantageous to the proprietor has always been used, unfortunately often devastating the forests. The law of 1888 has not limited this abuse.

The small independent proprietor has not, up to now, artificially renewed his forest, but he has cared lovingly for each tree. The extent of these forests is not known ; in any case they may be an important asset in the future.

Beside the forests above mentioned, there is much lightly wooded land, alternating with plains and pasture land.

Causerie.

Pages devoted to topics for the leisure hours, of interest to thinking men and women.

Mozart, 1756-1791.

By M. S. PRICHARD.

When in the month of June, 1781, Mozart applied for his discharge from the service of Hieronymus, Graf von Colleredo, Archbishop of Salzburg, he was met with a storm of abusive words. With these I need not offend your ears; they are recorded in history. But he was also literally kicked out of the room by the Archbishop's secretary. This treatment in a way typified his rejection by the whole German world.

Mozart had been for a year master of concerts and organist to the court and cathedral of his eminence, a man of great wealth, with 200 horses in his stables. The bishop allowed him a salary of forty pounds annually. Theretofore he had received from him an honorarium of a guinea a year as assistant to the previous organist.

Mozart was at the moment of his dismissal no novice in music. He was in his twenty-sixth year, and had already won for himself a European reputation. As musical composer he had written operas and masses, orchestral and instrumental pieces. He was also an accomplished performer on the violin, the viola, the harpsichord, and the organ; he had received training in singing and he was an orchestral conductor. Such was his sensibility that as a child he could distinguish the variation of an eighth in a musical tone, and his nervous constitution was delicate to the point that he fainted on hearing the sound of a trumpet. It had been foretold of him that he would be the greatest composer that had ever lived; it had been declared that if he cared he could be the first violinist in Europe; of his piano-playing it was said that it went to the heart, and it is reported that a brother-musician said of his improvising that if he might have had the fulfilment of one wish on earth it would have been to hear Mozart improvise once more on the piano; those who never had heard him could not have the faintest idea of what it was.

Yet this was the man who was receiving forty pounds a year from a Tyrolese princeling, to be fed with his servants and insulted by them, to have his permission to travel refused on the ground that the bishop could not bear people going about begging in that way, to be told by the Emperor that there were too many notes in the *Seraglio* ("Exactly as many as are necessary," was Mozart's reply), and as a recompense for giving mankind his *Don Giovanni* to be appointed to an inferior musical post at the court, as private imperial composer, with wages between 31s. and 32s. weekly, and nothing found.

Johannes Chrysostomus Wolfgangus Theophilus Sigismundus Mozart, better known to us as Wolfgang Amedeo Mozart, was of foreign origin. He was probably of Czech descent. The features revealed in the paintings of him no less than the type of the family face in the portraits in the Mozart House in Salzburg, confirm the supposition that he was no Teuton, and the nature of his music alike in the richness of its effect and in its overwhelming appeal to the heart convince us that in him we are dealing neither with German outlook nor with German origin. Beethoven realized Mozart's exotic nature and expressed this differentiation adroitly, when he said of the *Magic Flute*, Mozart's last operatic work written within three months of his death, that for the first time Mozart had shown himself a truly German composer. The musical setting to this fanfaronade of a libretto with its wholly deplorable spectacular scenario, disjointed plot and dialogue in ill-taste, does not seem to me to be distinctively German.

Mozart was no beginner, I said, at 25. In fact, he had gained his livelihood as a musician ever since the age of six. He composed his first opera at the age of eleven, and his second, which is still often performed, in the same years. His earliest Mass is of the same or earlier date. At the age of 14, he wrote from memory the score of Allegri's famous *Miserere*, after hearing it once performed in the Sistine Chapel at Rome, and thus frustrated the Papal embargo on the music, which decreed the penalty of excommunication against any performer who should dare transmit the MS. to the outside world. A few months later he had won the title of composer from the Accademia Filarmonica of Bologna, and a year later had added to it the coveted distinction, duly obtained after examination, of *maestro di cappella*, confirmed on him by the same society, although he was five years short of the lowest age limit contemplated by the academy's statutes.

Yet he was never to win regard among his fellow subjects in Austria as an exceptional man, not to mention as a genius or as a unique vessel of inspiration. From the time of his eviction by the Archbishop until his death, ten years later, Mozart had to fight on rejected, almost despised—earning barely enough to continue to breathe and enrich humanity with his deathless wealth. He gave music lessons, he gave concerts—at one period no less than twenty-two in six weeks—at a time of intense creative pressure, when he was playing new music as fast as he wrote it. He might have followed his devoted friend Haydn to England, but he stayed behind face to face with accumulating doubts and debts in a society of material aims, where consequently intrigue flourished as no other product. He drank the cup to the dregs. His indefeasible gentleness and amiability made him the butt of the ravening and unscrupulous. It was to help the out-at-elbows Schickaneder whose name lives as a synonym for the parasitic and overreaching impresario that Mozart wrote his last opera, but never received a half-penny's reward for it.

The scene of Mozart's death, which may be recounted even once again, if indeed not the cause itself of his decease, is associated with another of these exploiters. Mozart breathed his last on 5th December, 1791. Five months earlier a stranger had called upon him and without revealing his name had commissioned the master to compose for him the music for a Requiem Mass. Mozart accepted the offer and set to work. The circumstances of the order grew to seem more and more mysterious to him; at a loss to realize for whom he was composing the music, he came to cherish the illusion that he was writing his own burial service. A second demand to know when the work would be finished, converted Mozart's suspicion into a certainty, and the individual became for him the premonitor of his early end.

Mozart was taken ill towards the close of November. On the evening of the 4th of December, he lay in bed, but was able to take part with some of his friends in a vocal rehearsal of a portion of the *Requiem* music. He took the alto part in the quartette. At the last verse but one of the *Dies Irae*, he broke down with tears at the thought that the flower of his genius was at the point of falling, that he must die and leave the *Requiem* unfinished.

Lacrimosa dies illa
Qua resurget ex favilla
Judicandus homo reus.

He died a few hours later. Events showed that the *Requiem* had been ordered by a local nobleman, whose desire to remain unknown shall be respected by me. The work was completed by Mozart's pupil Süssmayer, and delivered to the purchaser. A short while later it was performed at the German purchaser's desire, and as his own composition. He had chosen Mozart's genius as a substitute for his own insufficiency.

Even after Mozart's death, his body was the object of sordid indifference. One of the singers in that tragic last concert agreed to defray the expenses of the poorest class of funeral. After a pitiable service in a church, the procession set out to the Graveyard beyond the boundary of Vienna. But it was raining. The mourners, therefore, at the

city gate, determined to abandon the corpse which was left to find its way as best it might to the cemetery alone. The coffin was laid in the common pauper's grave and forgotten. Years later, when it was desired by the city to pay homage to the great artist and erect a monument over his body, the remains of his corpse could not be found, but basing their choice upon the recollection of a retired labourer, who, fifty years earlier had helped dig graves at the time of Mozart's death, the authorities selected some body or another to lie at the foot of the obelisk. There, in the cemetery of Vienna, lie placed in one group, the bodies of Gluck, Beethoven, Schubert, Brahms, Strauss, and Mozart ; but the body of Mozart is a substitute.

It is a pleasure to turn from a recital of these mean and unworthy details to cast a glimpse at Mozart's relations with other people.

Joseph Haydn made his acquaintance at the time he left the Archbishop. Henceforward their affection and support were mutual. It was upon hearing a string quartette by the master that Haydn remarked to Mozart's father, "I declare to you before God as a man of honour that your son is the greatest composer that I know, either personally or by reputation." Haydn left Vienna which received him only a little less coldly than Mozart to fulfil engagements in London, where immediate acceptance was awaiting his genius. Mozart's desire to go there and to Paris had been warm enough already to encourage him to take up English and French in order that he might renew his acquaintance with people for whom he cherished a true fondness. But he was to die where he was.

It is natural that Mozart's music awoke an immediate response among the Slavs. Haydn himself, whose music was based on slavish foundations, was by birth and tradition a Croat. It was in consequence of the ovation accorded Mozart when *Le Nozze di Figaro* was given at Prague, the capital of Bohemia, that Mozart consented to write an opera specially for that city. This was *Don Giovanni*. This work, which vies with the *Requiem* for the honour of being the greatest glory of modern Christendom, was actually composed at Prague for the Czechs. It achieved there a rapturous success. Repeated at Vienna, it was heard with indifference.

Toward the close of his life Mozart received flattering promises of employment from Hungary and Holland, and let me recall the frank offer of Frederick William the Second, King of Prussia, himself a virtuoso, to appoint Mozart his master of music at a decent salary. Mozart declined out of consideration for the Viennese emperor, who showed signs almost of collapse at the thought of being deprived of him, and appealed to Mozart for pity's sake not to abandon him. Had he gone, it is possible that Berlin would have accepted Mozart and atoned for his rejection at Vienna, Munich, Frankfurt, Mannheim and Leipzig. I do not know.

That Mozart should have been and would have been accepted at Paris is not to be doubted. He passed six months of his twenty-third year there, but did not come provided with proper introductions, and arrived at a time when the Austrian veteran Gluck had enough rivals already not to show enthusiasm at the approach of another. Mozart left without ever having entered truly into French musical life at a moment when he felt, nevertheless, that a way was opening before him. His mother died there, his father was clamouring for him to come back, he was in love with Aloysia Weber at Mannheim, who, by the by, was preparing to jilt him on his return. The circumstances, it must be confessed, did not afford a favourable opportunity for a boy who did not yet even speak the French language.

Mozart had as a stripling worked with a success in Italy, and as a child had been hailed with acclamation in England. At Rome the Pope had decreed him the title *cavaliere*. He had written two of his early operas for Milan and conducted them there in triumph. But the chief pleasure to himself and the truest recognition of his merit in Italy was the acknowledgement of his worth by Padre Martini of Bologna, then the chief musical

authority in the country, and Dean of the Faculty, as he may be called, of all European music. Mozart had also been enthusiastically acclaimed at Turin, Naples, Florence and in other Italian towns.

Let me add a word as to Mozart's relations with England. He had passed more than a year in London on his second tour of foreign courts when he was eight years of age. He had played in public and to the court here, had received fifty guineas from the Queen for some violin sonatas dedicated to her. His father gave the boy's published music to the British Museum, while Mozart himself composed by request a four-part motet—"God is our Refuge and Strength"—and gave the MS. to the same institution, where it is preserved to this day. Some time later he made the acquaintance of an English boy of his own age, Thomas Linley, then fourteen years old, who was studying the violin at Florence. It was Linley's sister, a great beauty, who later became the wife of Rich. Brinsley Sheridan. Thomas Linley, whose own extravagant loveliness is mirrored for us in Gainsborough's portrait of him in the Dulwich Picture Gallery, was endowed, not only with rare charm but with an exceptional mind. "He was a true genius," Mozart said of him in later years. The two were inseparable friends, and we know that they parted in tears when Mozart left Florence. They corresponded subsequently. Had he lived, Mozart's ties with England would have been drawn tighter, but in his twenty-second year Linley was drowned.

We may regard Mozart as an accepted artist, that is a judgment from which in this aeon, at least, no appeal is threatened or to be feared. Let us now discuss for a moment what this opinion means, and on what it is based by those who reject from the point of view of art the music of many of Mozart's successors. What is "the little more, and how much it is! And the—little less, and what worlds away," which makes some of us regard Mozart's music and that of Beethoven, for example, as two antithetical expressions?

It is not Mozart's cleverness or technical skill which attracts us. We are all clever. Cleverness is but the ordinary application of the intellectual faculty which guides us in our action on matter. All objects are interesting and all men are clever—at least, I have never met one who was not, though we are all capable of very foolish actions. The true test of the artist is not his skill; without skill he would not arise for consideration at all; his skill goes without saying. The first performance of *Don Giovanni* was on 29th October 1787. On 28th October, at midnight, the overture was not yet written. Mozart put himself to the task at that hour, and had finished it at seven o'clock in the morning. Of these seven hours he gave two to sleep. Such a labour is titanic. The majestic composition was played the same evening without rehearsal. But it is not this surprising ability which awakens our love for the artist. Ability comes by dint of constant application. What is it that impels this application? What counts is not our ability, but how our ability is oriented. What is that force behind the ability which is directing it in a way which compels the response of others?

In the same way we do not admire Mozart for his knowledge and studiousness. Two years before his death he visited Leipzig and entered Bach's church, the Thomas-Kirche. They showed him some of the master's compositions. Mozart at once plunged into an examination of them, exclaiming, "Here is something from which one may still learn." Mozart's diligence was his earliest characteristic, he was an earnest worker at the age of three, and he persevered until his last day. But it is not this quality either which secures our adhesion to Mozart.

Is it beauty which is the determining element? We may say of much music and certainly of Mozart's that it is beautiful. But there are kinds of beauty. What is beauty? I reply: We speak of beauty when we have experienced a particular assistance in our efforts. When the circumstances are such that their effect upon us is to facilitate our action by raising our tone or tension until our difficulties fade away, then we say that those circumstances are beautiful. A person is beautiful for us whose form has the power of awakening

in us freedom of response in our mutual converse. A day is beautiful when its effect upon us is to increase the ease of our re-action to the daily demands made upon us therein. A poem is beautiful when it is constructed in a fashion to enable us to fuse our mind immediately with the poet's and enter readily into his movement, which results in presenting ideas to us. Similarly music is beautiful when it puts us in that frame of mind in which we find ourselves emancipated from possible difficulties, and find that we are free to perform the task to which the music is attached, and overcome the obstacles in our path.

Both the music of Beethoven and that of Mozart are beautiful. But there are degrees of beauty, or, rather, varying qualities of beauty. There are different beauties. It has been observed that under the influence of Beethoven we feel proud and overbearing. Beethoven was proud and overbearing himself. While Mozart inspires us with the goodness, loving kindness and forbearance of his own divinity, Beethoven, on the contrary excites in us a lively sense of our personal importance and strength. The reason offered for preferring Mozart is that his music binds us to others in that concerted advance of which Life's progress seems to consist, while Beethoven in contradistinction isolates us in a haughty attitude of superiority to others and fashions our minds towards a rejection of Life's claim on our service. Beethoven's music is that of romanticism and individualism, Mozart's that of action and co-operation. I believe that Mozart awakens in us a far deeper self than any called forth by Beethoven. Mozart makes us forget ourselves and project ourselves with all our attention upon the object of our work ; he makes us identify ourselves with our action at our highest pressure. Under the influence of Mozart the lover thinks of his beloved : enthralled by Beethoven he thinks of himself. That is the point. With Mozart we forget our body ; our whole reality is transferred forward ; with Beethoven it will be found that our effort is self-centred, we idealize ourselves and assist at our own apotheosis.

Granted that it is possible to distinguish one quality of beauty from another, what is the test of excellence ? I reply that the test is not in the experience of beauty but in the work which we are accomplishing. The test of that is a spiritual conviction. The criterion is not an outward one. Our difficulty is that we ask for an external touchstone, we wish a material measure, one which we can apply to phenomena. That we shall never find. We are here out of the range of matter and science, as well as language. The proof is in feeling and conviction, but nothing upon which it is easy to work, for it is nothing to which words apply directly. The proof is in feeling and in the resulting experience, but there is nothing to weigh, nothing for the intelligence, nothing to which to apply the canons of cause and effect. More than to invite others to share the experience and encourage them in the effort there is nothing to be done. We have the inner assurance of growth, our understanding is immediate and unshakeable, but that is all.

The deepest beauty is that which arouses the profoundest emotion, the beauty which is accorded to the most fundamental creation. It is at this point, perhaps, that beauty loses itself in joy. The final judgment of beauty must express itself in terms of action. It is impossible *in fact* to abstract beauty from action. Even at the strictest concert, the audience is acting, even if it be that its action is confined to listening to the music. Such a term as *aesthetic valuations* has for me, as a simple citizen, the mere worth of a verbal expression. Music has no magic of its own, no value for its own sake, no mystic worth whatever. The question of art is a fervently practical one. We do not tolerate music because we have a special side of the mind to which music makes appeal. We need music as much as we need bread, in order to maintain our action. The mistake is to suppose that we want abstract music. I have no more sympathy with the mere composer of music than with the painter of aimless pictures. Let the unattached artist or composer of social Bohemia with his counterpart the virtuose performer, make a quartette together with the dilettante appreciator or connoisseur, and the omniscient critic. They are creatures of a day, froth and weed, and should resolve themselves with good sense into more serviceable

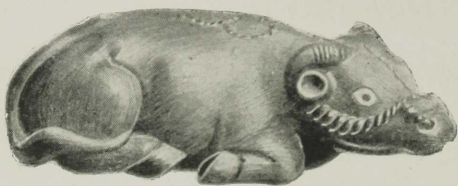
citizenship. "I say to you," said Emerson, "there is no end to which your practical faculty can aim so sacred or so large, that, if pursued for *itself*, will not at last become carrion and an offence to the nostril."

Mozart did not belong in the aesthetic group. Mozart was the son of a cathedral and court-musician. He had to compose his masses for definite purposes and his lighter compositions for precise occasions. He wrote to satisfy practical demands and wholly according to the executants and the conditions of the moment. He left no unwieldy Masses in C or D which could never be used in a church. His Masses, as is right, do not lend themselves naturally to stage performances, but those who have naturally followed services where his music is employed are often aware afterwards that during the ceremony they have transcended their every day nature. Mozart had to satisfy a bishop who wished no mass, music and all, to exceed in duration three quarters of an hour. His *Requiem* was meant for ritual use and still serves its purpose. It was used, for instance, at Haydn's funeral.

All artists must follow Mozart in this ; they must attach themselves to practical life and be useful ; they must give up producing work which has not its aim in application to common sense ; let them attach themselves at the point where their offices are acceptable to their fellows and let them help others with their talents. But if, on the other hand, they follow the example of the conventional artist, if they write according to rules or see satisfaction in exhibitions or feats, they will help no one and will only bury themselves beneath the inapplicability of their endeavours.

The greatness of Mozart lies in this then, that he awakens in us and brings into action and into existence even, very deep veins in our being ; he summons up in us the hidden and even uncreated wealth of our unconsciousness ; he opens the doors to those of our qualities with which, if we season our action, we fulfil Life's will. Without action to which these ministrations may attach, his music would be useless. Now, it is significant that Mozart felt a preference for religious compositions, he rejoiced in choral writing and regarded the organ, which of all instruments is the one most detested by the virtuoso, as the chief among them. "The organ is ever for my eyes and ears the king of all instruments," he wrote at the age of twenty-one. Mozart was religious by temperament. He confesses, "I have God ever before my eyes. I recognize his almighty power ; I fear His wrath ; I recognize also His love and mercy toward His creatures." The action toward which his genius propelled Mozart was religious. It was the religious sentiment involved in the *Magic Flute* which attracted his enthusiasm toward that ill-constructed work. If his setting of the great bass arias in that opera airs cause to vibrate within us the sincerest chords of our being it is because the considerations conveyed by their words stirred the religious depths of Mozart's soul. Truly the saying that with such outpourings one might found a religion may be applied here. It would be to turn life topsy-turvy if we should listen to his tones rather than respond to the evocation of the ensemble of which they are part and parcel. The fruit of Mozart's ripest years was religious. I do not speak only of the *Requiem*. That adventurous spirit Da Ponte might seek to write a comic opera out of the tale of *Don Giovanni* of which Mozart composed the music four years and a half before his death, but Mozart felt in it the recital of the eternal resistance of man's body to his soul which constitutes the tragedy of life. At the touch of his wand, what was designed as a farce, changed into a religious epic whose solemnity can only be compared with the exalting power which flows from the noblest of Christian rites. I do not go to *Don Giovanni* to listen to the music. The statue of the Commendatore, which descends from his monument and appears in the last scene to exact *Don Giovanni's* life, is as real to me as he was that evening in Seville ; and I am only conscious of the contrast between my trepidation and the hero's foolhardiness.

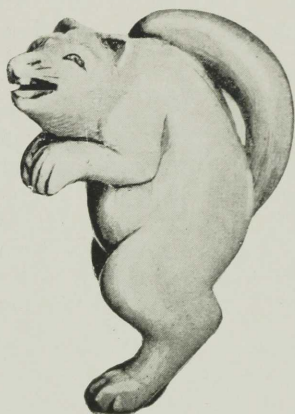
I say that the importance of art is in attaching us constantly to the cause of action. Is not religion in this regard the action of action ? Religion determines for us our relation



No. 1.



No. 2.



No. 3,—Little Tanuki standing
"begging."



No. 4.—Yama Uba carrying
Kintoki.



No. 5.—Sage with a Kirin.



NEDDA PINNA, a famous Esthonian Actress.



An Esthonian Beauty in National Costume.

to Life itself ; its rites and offices are constructed to adapt us to the constant becoming of the infinite within us. The artist, being one who feels that reality flaming within him, who can set us on fire from the light of his altar, is the right hand of ritual ministration. Without religion there is no art. Without art religion fades to logical disquisition. Religion must ever be the final arbiter of truth, goodness and beauty.

Fancy is free to picture a future where our own national religion will once again recognize the value of form in its service ; will abandon the ceremonial of Geneva or the lack of ceremonial ; will replace ecclesiastical trade furnishings by the work of artists ; will evict doggerel rhymes set to tunes, and will once again summon to its service as to their natural centre the poet, the musician and all other artists who, to be inspired, must be innately religious. Philosophy and art are more closely bound up with prayer and love and with one another than we are prone to think. The sooner they recognize their intimate attachment to one another and join hands again, the better for Life and for us all. Life will then spring ahead and grant us revelations which are only awaiting voices to announce them and ears to hear. Art will find its right as squire and chamberlain of Life recognized, and will attend its lordly master in all his undertakings. Is it not the lack of this organization which leads to the rejection of Mozarts and Shelleys ? They come and go. Those who live in the past cannot be expected to recognize them in our midst. The tide of religion which should welcome them with sympathy and understanding and bear them gallantly on its flood is ever at the ebb. Art should no longer be kicking its heels at the Palace gate advancing imaginary rights or false reasons to justify its truancy or rejection. The true post for art is under the shadow of the church.

Netsuke.

By TERENCE BEDDARD.

Japanese art is only beginning to receive the attention it deserves. While the influence of Chinese art is expressed in the work of English craftsmen as early as Chippendale, the masterpieces of Japan have, till recently, been neglected by collectors. It must be remembered that Japan was far more jealous of foreign influence than China ; indeed the Dutch were the only nation who succeeded in making any impression upon this conservatism. The mineral wealth of Japan, in which gold was no more valuable than silver, produced in their isolation an artificial difference in value from that which obtained in the rest of the world—consequently when Japan threw open her gates to European traders, and Western values began to be appreciated, countless works of art were destroyed, for the sake of the bullion they contained.

But it is in carving in wood and ivory that the Japanese artist is supreme, and these carvings have fortunately escaped the destruction of the gold and silver work of old Japan.

The oldest of these ivory carvings were almost invariably figures representing some deity. Every house had its miniature god, Kwannon, Benten, Hotei, etc. But when the demand ceased the craftsmen turned their attention to the ornament in wood or ivory, which slipped through the belt, held the " inro " (medicine case), or tobacco case, suspended by cords passed through the two holes, which appear in all true Netsukes. This name is often given in error to any small Japanese carving, but only those with two special holes pierced for holding the cords are properly called netsuke. The point to remember is that as these ornaments were to be worn as a button or attachment to the belt, the true netsukes will be found free from corner points likely to catch or break off. Those most prized by collectors are smooth and of simple form—the fine old ivory, yellowed with age, and satin-soft to the touch.

These precious curios are becoming more and more scarce. They can be identified by marks of rubbing, the friction caused by constant use, and the marks of cords in the holes worn at their edges.

The oldest are generally of wood, most often the core of the cherry tree which has acquired a rich brown tone.

The first illustration shows an old piece in wood having all the points of a true netsuke, compact, smooth, and serviceable.

Netsukes have also been made of porcelain, or may be carved in jade, onyx, or crystal. Walrus tusks were used earlier than ivory, which had to be imported, and ivory netsukes were not made in any quantity before the eighteenth century. The Japanese employ the very best ivory, having that rich, milky tone, to which time gives the soft yellow, that the collector soon learns to recognise as the hall mark of his best specimens.

Beginners should be warned that modern netsukes are produced in immense numbers, rubbed and stained to give the appearance of age. They imitate the old carvings, although the originals were never duplicated by the masters who produced them. In no branch of curios is it more necessary to handle many pieces in order to learn their points. Age can only be determined by years of careful inspection of genuine old pieces and comparisons should be made between these and modern "fakes." The things to look for are first, form—the connoisseur knows at a glance the design of an old master from that of a modern craftsman: then colour—a full strong yellow or brown is usually the result of much saturating in tea or other treatment: then feel—there is something smooth and soft and satisfying about an old carving, which no new one gives to the practised hand.

A beginner generally prefers ornate and elaborately carved specimens to those simple and unornamented, and this is because he does not realise that the merit of a netsuke does not lie so much in clever craftsmanship and a strict attention to minute detail, as in the suggestion of life and force given by the completed whole.

It is for this reason that modern carvings are more popular than real old masterpieces, because an indiscriminating eye prefers a piece, which though in detail anatomically correct yet in every other sense is dull and lifeless.

Illustration No. 2 is an example of the latter kind, which, though delicately and elaborately carved, is really without artistic value.

Illustration No. 3, a specimen from the author's collection, though lacking the ornateness and finish of the former specimen, is full of life, vigour, and artistic feeling.

Nos. 4 and 5.—In conclusion here are two good examples of the more valuable, because really old, nestuke.

The ivory is soft as satin and coloured, where it has rubbed the clothing, a deep rich yellow, the edges are rounded, and the holes (at the back) worn and stained by the cord. It will be noticed that the face of the child carried by the old witch woman is worn quite flat.

It is impossible, in so short an article as this, to draw more than the bare outline of this fascinating hobby.

An Illuminated French Manuscript Bible.

(From Diane de Poitiers's Library.)

By LEON MAURICE ETTINGHAUSEN.

I have recently been privileged to make a careful examination of DIANE DE POITIER'S French Bible.

It is a magnificent Manuscript, with Miniatures, in the highest style of French Illuminating Art of the Period, and is bound in three volumes large folio.

The Title in French is:—*Bible Historiaux, ou les Hystores Escilastres traduite du Latin en Francois*. It is on vellum, and was written early in the fifteenth century, in French, in bold Gothic letters, double columns, 45 lines, with catchwords, red rubrics.

The three volumes contain 197 miniatures, 202 large ornamental initials, and hundreds of smaller letters in gold and colours.

Many of the pages have rich half or whole borders of Floreate Scrolls, Natural Flowers and Fruits, interspersed with figures of Animals, Grotesques, etc.

On the first page of the first volume in the lower margin of the border are two Coats of Arms and the motto "Et puis hola." These Coats of Arms and Motto are repeated in a great number of the borders.

The Armorial Bearings (azure a chief or six bezants argent) are those of Aymar de Poitiers, father of Jean de Poitiers, Duc de Valentinois, and grandfather of the famous Diane de Poitiers. Aymar de Poitiers, legatee and nephew of Jean le Meingre, was a son of Geoffrey le Meingre, and nephew of Marshal de Boucicaut, who died as a prisoner of war, at Methley, near Leeds, in 1421. The motto "Et puis hola" is that of Jean le Meingre, the last of the Boucicauds, who lived and died near Avignon.

This motto can be found in the splendid Fourteenth Century Hours of Marshal de Boucicaut, now in the Musée Jacquemart-André, founded by Madam l'André, in her beautiful private residence in the Boulevard Haussmann, Paris.

Aymar de Poitiers inherited all Marshal de Boucicaut's manuscripts, and these eventually went to Diana de Poitiers, who housed them in her famous Chateau d'Anet, where they remained till 1724, when, after the death of Anne de Bavière, Princess de Condé, the library was sold.

A catalogue of the Anet Library is printed by Quentin Bauchart in "*Les femmes Bibliophiles*," and there this manuscript is undoubtedly recorded—evidently there were three somewhat similar manuscripts in the library when sold in 1724, but the one now in question was that which Diana possessed, as it contains the Armorial Bearings of her grandfather—it is probably No. 3 or 4 in the printed catalogue. The MS. has since then (about the middle of the nineteenth century) been rebound by Bedford and divided into three volumes.

A few lines may be of interest concerning Diana de Poitiers, and the following is taken from Dibdin's *Bibliographical Decameron*:—"Diana of Poitiers . . . of whom I would wish to say a few words in commendation. The *Dictionnaire Universel*, etc., (1810 vol. xiv, pp. 202-205,) has made something like the "amende honorable" for its meagre notice of Grolier, in the comparatively copious article respecting the fair lady who is the theme of our present discourse and of our lasting bibliomaniacal admiration. I will endeavour to exhibit the 'multum in parvo,' in my detail of her book-passion: although a pretty little duodecimo, in the form of ANA, might be put forth respecting both Diana and her love of virtue. My friend Mr. D'Israeli, will, I trust, take this lady 'in hand': as he is infinitely better calculated to render her justice than a grave and reverend bibliographer. Diana, Duchess of Valentinois, was married, in her fourteenth year, to Louis de Breze, grand seneschal of Normandy: by whom she had two daughters. Breze left her a widow in 1531: but it is not true, as impudently insinuated by Voltaire, that, during the life of Francis I she obtained the remission of the capital punishment about to be inflicted upon her father, by the surrender of her own charms to the French Monarch. Nor is there better foundation for a loose remark in the *Abrégé de la Vie de Cl. Marot*, Vol. 1, p. 145 (prefixed to that poet's works) that in consequence of some sinister allusion to a character called Luna, by Marot, the poet was thrown into prison by the orders of Diana. So easy is it to heap scandal on a character once tainted with impropriety of conduct: The Calvinists, who were generally 'good haters,' were the authors of the anecdote respecting Marot. Diana was forty when she was the professed mistress of Henry II—that Monarch being at the time only eighteen years of age. She ruled him for twenty years with an entire ascendancy: but it has been urged that, although on the one hand Henry lost, in the society of his accomplished mistress, that violence and even brutality of disposition for which he was distinguished yet on the other hand he contracted a love of expense, of show, and extravagance, which deranged his finances, and shook the credit of his government. There is one piece of extravagance of which she was probably guilty, and from

which the most virtuous bibliomaniac will readily grant her absolution. It is the suggestion (I verily believe it came from her) of having one copy of every book, to which the royal privilege was extended, printed on Vellum. and handsomely bound—to be deposited in the Royal Library. This edict was issued by Henry in 1556, but Diana assuredly was 'at the bottom of it.' The Authors of the *Essai Historique sur la Bibliothèque du Roi*, p. 26, are both particular and commendatory thereupon.

In 1552 Henry employed Philibert de Lorme to build the famous Chateau d'Anet, for his mistress. There are several bird's eye views of this building in the 'Plus Excellens Bastimens de France' of Androuet, 1576, folio: and Le Noir, in his *Monumens Francois*, has exhibited specimens of some of the furniture in the castle: to which said castle on the death of Henry, 1559 our Diana of Bibliomaniacs wholly retired till her death in 1566. Let us here relate two interesting anecdotes (upon the authority of Brantome) respecting Diana—not 'of Ephesus' but of 'Poitiers.' Just before the expiration of Henry, Catherine de Medici (who both hated and persecuted her pretty lustily) sent to her to surrender the crown jewels, etc. On the message being delivered—'Is His Majesty dead?' said she; 'No Madam,' replied the messenger, 'but he cannot live out the day.' 'Very well,' she rejoined: 'I am as yet under the command of no other—and I wish my enemies to know that I shall fear them as little after the death, as I have during the life of the monarch. If I have the misfortune of surviving him a long time, my heart will be too much occupied with the loss I have sustained, to make me sensible of their persecutions. I will not deliver up the jewels.' Brantome saw her 'about six months' before her death—'and even then she was so beautiful, that a heart of stone would have softened at the sight of her. She had at that time broken her leg, by a fall from her horse—' upon which she was sitting with her wonted grace and dexterity, when it tripped and fell with her in the streets of Orleans. Such an accident, added to her other afflictions, seemed sufficient to alter her lovely countenance: but not at all—her beauty, her grace, and her fine figure were the same as ever. Pity it is that the earth should cover so beauteous a form. She was extremely debonnaire, kindhearted, and charitable: and the French should pray to God that they may never have a royal mistress of a worse, and less beneficent character than Diana.' Thus narrates the gossiping Brantome."

Diana was the contemporary and perhaps the rival of Grolier.

Upon her death she left the Chateau d'Anet to her daughter, the Duchess of Vendome, who, in her turn, bequeathed it to Anne de Baviere, daughter of Edward de Baviere, Prince Palatine of the Rhine, at whose death, in 1724, it was sold by auction.

Dibdin mentions that Monsieur de Sardie at that auction bought the manuscript of "Livres Histories de la Bible"—probably this copy.

The miniatures in the text are mostly squares, measuring $3\frac{1}{2}$ by 3 inches, on chequered ground of various colours, some being on rich grounds of gold.

The miniature before the Psalms is a grand one, measuring $8\frac{1}{2}$ by 8 inches, representing the Deity in gorgeous robes, adored by angels, appearing to David: in the border is the legend "Et puis hola" repeated several times, and below, the coat of arms.

The page before the Proverbs has four miniatures, divided by decorated gold arches, the whole measuring 8 by $8\frac{1}{2}$ inches, in the border the legend "Et puis hola" is repeated, and the arms are below.

The miniature before the Prophecies of Jeremiah represents the Deity appearing to the Prophet, a nimbed figure of a woman in the clouds below, and measures 8 by $7\frac{1}{4}$ inches.

Before the "Lamentations" is a large miniature, $7\frac{1}{2}$ by 8 inches, representing Jeremiah before the damaged walls of a City, with the coat of arms in the bottom border.

The beginning of the Book of Daniel has four miniatures, separated only by thin gold-lines, depicting the Refusal of the Prophet to worship Nebuchadnezzar's Idol, The Three Children in the burning Fiery Furnace, Belshazzar's Feasts, and Daniel in the Lion's Den, the arms and motto repeated in the borders.

Before the Prophecies of Zachariah, the miniature measures 8 by 5 inches, and represents the Prophet preaching to the People, with the Deity in the clouds above.

Before the Book of Maccabees is a grand decorated arched miniature measuring 8 by 8 inches, apparently representing The Death of Philip of Macedon, who lies on a bed beneath a canopy surrounded by tall courtiers in gorgeous robes.

Before the Gospel of S. Mathew is a large miniature 8½ by 8 inches, depicting a beautiful figure of the Madonna and infant Jesus, seated on a purple throne, surrounded by kings and nobles, the prominent king playing on the harp, with the legend "Et puis hola" in large gold letters.

Other miniatures in the Gospel of S. Mark represent : The Miraculous Feeding of the Five Thousand People (a remarkable group) : The Betrayal of Christ : and The Agony in the Garden.

Before the Gospel of S. Luke are represented in two compartments : The Annunciation and the Birth of the Virgin.

At the beginning of S. Paul's Epistles is a large miniature, 6¾ by 8 inches, depicting S. Paul in a decorated pulpit delivering his Epistles to the representatives of the different Churches, each with a white paper on which are inscribed the names of the churches to which the Epistles were sent.

At the beginning of the First Epistle to the Thessalonians is a large miniature 8 inches square, with a deflected arch, in which is represented a group of figures in turbans, the foremost of which is presenting a book, bound in green velvet with gold clasps, to a kneeling young man : on the right an altar and a shrine of relics.

Before the Acts of the Apostles is a large miniature, 8 by 5½ inches, representing The Ascension of Christ, the Twelve Apostles with the Virgin adoring.

All the miniatures are remarkable for their design and execution, the costumes, grouping, harmonious colouring, architectural details and perspective, and indicate work of a first-rate artist of the period.

"Nunc est bibendum."

By R. BASSET SCOTT.

The foreigner who believes that the Englishman takes his pleasures sadly should visit the University of Oxford during term-time. Probably he has met only mature specimens of the Anglo-Saxon, weighed down by a sense of Imperial Responsibility and the prospect of having to ask for soap in an unknown tongue. The young of the race are habitually frivolous. Only in the presence of the Great God Sport are they reverent, even awestruck. But no true Englishman ever confused Sport with mere pleasure, nor would the foreigner do so, could he follow the experiences of eight free-born lusty young men from the day when they hand themselves over body and soul to a taskmaster harsher than ever ruled in Egypt to the moment six weeks later that sees them, scantily clad and universally execrated, fail to drive a boat quite so fast up a narrow river as eight other exactly similar young men are doing. That is Sport, whose worshippers live in a kind of perpetual Lent. Then there is Work. She has her holy days, but they are few and far between and easily forgotten of all save the ultra-zealous. The true pleasures of life we have always with us at Oxford, and they fill up all the hours that can be spared from Sport and that other great deity, Talk. Every generation has its special form of them, which it fondly believes to be entirely original and unsurpassably amusing, but the true story of their birth is lost in the

mists of antiquity. Certainly it took place when Saturnian Work reigned undisputed and almost alone in Olympus. Sport, the young upstart Jupiter to be, was still making mud-pies in his native gutter.

I conceive the scene to have been somewhat as follows:—Congregation*, having rejected by a comfortable majority a revolutionary proposal to abolish compulsory Coptic for Law Students, were refreshing themselves with small beer and smaller gossip on current University topics. "Beshrew me, Master Warden," says the Chancellor, a low-born favourite owing his high position to Royal jobbery, to the ruler of Merton College, "but some of thy young varlets are over-forward. But yestreen one of my outriders was struck by an arrow shot from a scholar's hand as we passed thy gates. Scholar, forsooth! An he spend his time thusly, the King's service will lose a clerk, though mayhap it gain a man-at-arms. What sayest thou, old beanski?" "In truth, my noble Lord," replies the Warden, "they be saucy knaves. Oft have I admonished them that they waste not the golden hours of youth in such profitless ploys, but turn them rather to the study of the illustrious Vergil his works." "Admonition, good Master Warden, cutteth no ice. (Make a note of that saying, Master Secretary. It will please his gracious Majesty, though his wit be less nimble than mine.) There is an ancient and honourable adage that fitteth the case. My Latin is grown rusty, but methinks it runneth closely hereto. 'Parce baculum et spolia puerum.' (Here the Warden was observed to writhe in anguish, and the Latin Orator was carried out by sympathetic friends.) 'Spare the rod and spoil the child.' True, Master Warden, it is very true. Retribution is the spur of memory. And overseers to that end must be appointed. See ye to it, my masters, see ye to it, lest I carry word of your shortcomings to his gracious Majesty, who himself careth for his wayward children and chastiseth them as a father."

Such a hint was too broad to be ignored. "Overseers," entitled proctors, were set up and a code of commandments and prohibitions, with suitable punishment for violation thereof, was devised and promulgated. The triumphant march of civilisation, as exemplified in the evolution of the chorus girl and the motor-cycle or in the notable discovery that the moral value of alcoholic liquor varies inversely with the square of its distance from mid-day, has necessitated numerous additions to the original text, but no excisions have been permitted. Certain practices, however, held of old to be immoral, are now, I regret to say, winked at, such as the wearing of radiant garments and the filthy habit of blowing the smoke of the tobacco plant through the mouth or nostrils.

Nevertheless the Pleasures of Oxford stand broadbased upon the good old Anglo-Saxon principle that the whole-hearted enjoyment of anything depends upon your liability to punishment if caught doing it. Thus the joy of a chorus melodiously informing the world at large that the domicile of none of the choristers will see him again before the dawn or that the corpse of one John Brown remains in a state of decomposition in its appointed sepulchre, is greatly enhanced by the knowledge that a proctor may be advancing up an adjacent side-street and will not fail to show in a most practical manner the soulless distaste for nocturnal music that characterizes his kind. Yet even a proctor, though in this some malecontents will disagree with me, is human and receptive of reasonable explanations. But here let me give a word of warning to the novice. Do not try him too highly. You may perchance persuade him that your presence at Epsom (and consequent absence from Oxford) on Derby Day was occasioned solely by an inherited interest in the development of bloodstock and that your pleasure in the success of the favourite was correspondingly disinterested, but do not, I pray you, tell him that the fluffy-haired lady whom he found you helping out of a punt at 11.30 p.m., is your Godmother. For then shall your last state be worse than the first.

* A body composed of the resident Officials and Masters of Arts of the University.

The Blue Bird.

AN EXAMPLE OF ESTHONIAN POETRY.

(Taken from "The Hero of Esthonia," by W. F. Kirby, and reprinted here by the kind permission of Messrs. George Routledge and Son, Ltd., the publishers.)

Siuru, bird and Taara's daughter,
 Siuru, bird of azure plumage,
 With the shining silken feathers,
 Was not reared by care of father,
 Nor the nursing of her mother,
 Nor affection of her sisters,
 Nor protection of her brothers ;
 For the bird was wholly nestless,
 Like a swallow needing shelter,
 Where her down could grow to feathers
 And her wing-plumes could develop ;
 Yet did Ukko wisely order,
 And the aged Father's wisdom
 Gave his daughter wind-like pinions,
 Wings of wind and cloudy pinions,
 That his child might float upon them,
 Far into the distance soaring.
 Siuru, bird and Taara's daughter,
 Siuru, bird of azure plumage,
 Sailed afar into the distance
 And she winged her way to southward,
 Then she turned again to northward,
 And above three worlds went sailing.
 One of these the world of maidens,
 One where dwell the curly-headed,
 One the home of prattling children,
 Where the little ones are tended.
 Siuru bird outspread her pinions,
 Wide her silken plumes expanding,
 Soaring far aloft to heaven.
 To the fortress of the sunlight,
 To the lighter halls of moonlight,
 To the little gates of copper.

Siuru bird outspread her pinions,
 Wide her silken plumes expanding,
 Soaring far into the distance,
 Till she reached her home at evening ;
 And her father asked his daughter,
 " Whither have thy pinions borne thee ?
 Whither didst thou take thy journey ?
 Tell me what thy eyes have witnessed."

Siuru heard and comprehended,
 And without alarm she answered,
 " Where my pinions have conveyed me,
 There I scattered feathers from me ;
 Where I sailed above the country,

There I scattered silken feathers ;
 Where I shook and flapped my pinions,
 From my tail I dropped the feathers ;
 What I saw with marten keenness,
 Might be told in seven narrations,
 Or in eight tales be recounted.
 Long I flew on path of thunder,
 On the road way of the rainbow,
 And the hailstone's toilsome pathway ;
 Onwards thus I sailed lighthearted,
 Heedless, far into the distance,
 And at length three worlds discovered.
 One the country of the maidens,
 One the world of prattling children,
 Where the little ones are tended,
 There it is they rear the fair ones,
 Slender-grown and silky headed."

" What thou heardest ? speak and tell me ;

What thou sawest, let us hear it."
 " What then heard I, sire beloved,
 What beheld, O dearest father ?
 There I heard the sport of maidens,
 There I heard their mirth and sadness,
 Jestings from the curly-headed,
 From the little infants wailing.
 Wherefore, said the maidens, jesting,
 Do the curly-headed children
 Dwell in solitude and lonely,
 Living thus apart from nurses ?
 And they asked in every quarter,
 Are no youths in starry regions,
 Youths of starry birth or other,
 Who might dwell among the maidens,
 And amuse the curly-headed ? "

Uuko heard her words, and answered,
 " Soar away, my dearest daughter,
 Steer thy flight again to southward,
 Sailing far away till evening,
 Turning then unto the northward,
 Come before the doors of Ukko,
 To the western mother's threshold,
 To the northern mother's region ;
 Seek thou there the youths to woo them,
 Youth that may release the maidens."

A Wedding on Kihnu Island.

By P. N. KUEMME.

Present-day customs in Esthonia are the outcome of old-established traditions handed down from generation to generation. These old customs, by gradual evolution, resolved themselves into their present form, and the further from large cultural centres a village may be situated, the more reminiscent of the old days are its local habits and customs.

In the summer of 1918, I had the opportunity of witnessing a marriage ceremony on the isle of Kihnu, where the present-day customs hardly differ at all from those of the earliest times. Kihnu lies 10 miles to the South-West of Esthonia, and has a population of about 1,000 souls who have retained the customs, national costumes and language of their ancestors. The language is pure and absolutely free of foreign adoptions, and in sound is harmonious (sweet). The wedding ceremonial as practised on Kihnu Island is distinct from that prevalent in any other part of Esthonia, and is reminiscent of the days when it was usual for the young bridegroom to kidnap his bride.

With much ceremony, the bridegroom-to-be, accompanied by two friends who act as advance-guards, and followed by his suite, rides on horseback to the hamlet where lives his fiancée. Nearing his destination, he sends his two friends on in advance to ascertain that no danger threatens. On their return, with the news that all is well, he and his suite, accompanied by the returned "advance guard," rides up to the house of his betrothed, where he is received by her relatives and refreshed with home-made beer. The feast commences in the early morning, and about noon the bride collects her trousseau and the presents she has received from the bridegroom's relatives, and in company with her fiancée and his suite, rides forth to his native hamlet. The procession is picturesque and unique. First comes the bridegroom's two friends, firing volleys from their rifles as they ride, next the bride and bridegroom followed by the bride's trunk, which is carried by friends, and contains all her valuables and the wedding presents or *Weimewakk*, as they are called. The relatives of both bride and bridegroom walk behind the trunk and the rear of the procession is brought up by children of the village.

Arrived at the bridegroom's house, the bride is veiled to hide her confusion and made to sit in a corner of the room, where she is immediately surrounded by sentries. This custom is a relic of the kidnapping days, when a guard was necessary to prevent her relatives and friends of the bride from escaping with her before the conclusion of the ceremony.

During this time, dancing has commenced in the courtyard. I shall never forget the wonderful spectacle which this wedding-dance presents. In the foreground dancing girls in their beautifully coloured National dress of red and black, their necks and bosoms decked with beads, ribbon and silver ornaments, their feet clad in light clippers and white stockings, red-striped. With them, their more somberly-clad cavaliers in black-flecked suits, so strangely reminiscent of the sea-lion skins for which the island is famous. In the background, line upon line of fir trees, their trunks gleaming white in the sunlight.

While the guests make merry, drinking, dancing, chatting and jesting, the poor bride sits in her corner and eats nothing, nor takes any part in the proceedings. On the table are great dishes of ham, salmon, fried potatoes, turnips and other delicacies, and pitchers of the home-brewed beer so beloved of Esthonians. (German soldiers, who, at the time of the wedding I witnessed, were stationed on the island to supervise the commandeering of fish, were so enthusiastic about the feasting and strong beer, that one of their comrades of the military liason threw over his duties to dance and drink all night among the guests.) According to an old tradition, no knives, forks, or spoons are supplied to the guests, and they are expected to bring their own. The picturesque atmosphere created, is added to by the singing of folk songs and the telling of tales among the relatives and friends at table. They amuse themselves turn and turn about with songs, stories, jokes and witticisms.

Towards evening, the bride, her face still veiled, is led towards the trunk containing the wedding gifts. She raises the lid and selects a random from the parcels therein, throwing gloves, stockings, or shambols, whatever the trunk may contain, into the centre of the room, and calling with each new article selected the name of one of the relatives. The gifts are picked up by the children among the guests and carried to the relative whose name has been called.

Afterwards, the garbing ceremony is performed, and the bride is arrayed in a high coniform head-dress, decked with gay ribbons, and her neck and bosom are decorated with silver ornaments, with beads and with more ribbons. The brideman invites her to dance and the couple, followed by the guests, whirl round the courtyard to the strain of a waltz. The feast lasts at least two days and two nights, and the richer the family, the longer its duration. During the German occupation, the ceremonies were confined to the minimum time, but normally a week of feasting is quite the usual.

The friend who was with me was delighted with the Kihnu Island ceremony, and announced his intention of celebrating his own wedding there. This delightful island with its primitive population is likely to become a great favorite with visitors to Esthonia.

Economisation of Fuel.

By R. STANLEY-EDWARDS SCOTT.

(Ex-Member of the Publicity Staff Coal Mines Department, Board of Trade.)

Last winter, the fuel shortage in Britain was grave, far graver than the average person realised. According to all reports, the situation during the coming cold season threatens to be more critical still. As coal is a commodity used in every industry, public institution and private house, a report of the measures previously taken to economise fuel in this country will probably prove of interest to readers here and abroad.

Houses of Parliament and Coal Shortage.

The electric lighting installation throughout the Houses of Parliament (with the single exception of the Debating Chambers of the Lords and Commons, where a strong light was needed for the Members and Reporters), was fitted with low candle-power lamps. The alteration effected a lighting economy of from 25 to 50 per cent. Many lights in the already dimly-illuminated corridors and galleries were dispensed with altogether, giving the House a somewhat gloomy appearance, which was accepted with a good grace by all concerned, who realised the necessity for the strictest economy.

There is no public building so difficult to estimate for as the Houses of Parliament, where it is impossible to tell from month to month how many debates will take place.

As a result of striving for economy in fuel, the House was left absolutely without coal on one occasion, every bunker in the place being empty before fresh supplies arrived.

Experiments were made with a mixture of coal and coke for the steam heating system, but the result was found to be unsatisfactory and detrimental to the apparatus, so had to be abandoned in favour of unmixed coal. Whenever possible, the House rose early in order to economise light and fuel.

Mr. Lloyd George, always economical, further cut down the fuel and lighting arrangements at 10, Downing Street.

Tramways Coal-Saving Bonus.

The L.C.C. Tramways Department distributed a bonus of £1,614 3s. 8d. among their drivers and conductors in one quarter. This sum represented half the price of fuel for power saved during the quarter ending 25th September, and was awarded in connection with a scheme for inducing the men to co-operate in the economising of fuel and light.

During that period, 1,175 tons of coal were saved, which represents a reduction of nearly 5 per cent on the average consumption. The cars ran 12,110,824 miles at a consumption of 26,142,671 units of electricity, effecting a saving of 1,348,899 units. The financial saving was £3,228 7s. 4d., half of which went to the men whose efforts had been largely responsible for this economy. Drivers and conductors saved power by exercising care in the manipulation of switches and levers used in starting, accelerating and stopping the cars, and in the judicious use of lighting apparatus.

The example of the L.C.C. might, with advantage, be followed by all large tramway systems.

Office "Coal Controllers" of the L.C.C.

On one occasion last winter, when the gas rations were on the point of being exceeded at the L.C.C. offices, Spring Gardens, the whole supply was cut off, with the result that the canteen had to be closed, and no meals were obtainable in the building. This drastic cure for extravagance had an immediate effect.

As a further example of the L.C.C.'s vigorous fuel saving activities, arrangements were made (which all large establishments may advantageously copy), for one employee in each Department of its various offices, to undertake the duty of Coal Controller for his own section. His business was to see that the strictest economy was observed in the use of fuel, that all unnecessary electric light bulbs were removed, that gas was sparingly used where there were no fires, and that all lights were extinguished when not required for business purposes.

Nearly all the L.C.C. offices heated by open fires were provided with "Victory" grates banked up with firebricks; no fires were lit unless the inside temperature fell below 54 degrees Fahrenheit; no fires were kindled before the actual arrival of the employees, and stoking was so arranged that the fires died down before the workers left. Arrangements were made for two or more Departments, where the staffs were considerably depleted, to work together in one room in order that a single fire might do the work of several. All unnecessary lifts were closed, and those still in use had their service restricted to the use of workers on the top floors.

Fuel Economy in Banks.

All the principal banks in the country joined the ranks of fuel economisers. A bank, the premises of which cover an area of 2½ acres opposite the Mansion House, and the female employees of which alone number over 1,200, had its entire gas plant removed in order to save fuel. Hot water or steam radiators were installed throughout, enabling open fires to be entirely dispensed with, except in those rooms occupied by all-night workers. The canteen-club made economies, low candle-power lamps replaced those of higher voltage, and waiting rooms were unlighted except after dusk.

The London and South Western Bank in Fenchurch Street had all large stoves removed and substituted by small ones. An order was issued forbidding all stoking of fires after 2.30 p.m. and urging employees to turn off unnecessary lights. The bank ordered 20 tons less coal than hitherto thought necessary and managed on the reduced ration.

At Barclay's, the same rigorous economising went on. Old-fashioned stoves were replaced in this, among other banks, by slow combustion radiators stoked with coke, by which a temperature of between 55 and 60 degrees Fahrenheit was maintained.

In Private Houses.

Many of the large West-end houses were practically shut up last winter to save coal and light, and the occupants confined themselves to one small sitting room and a minimum number of bedrooms.

Lord Balfour of Burleigh, for instance, acted as an enthusiastic coal controller in his own household at Cadogan Square. "For the past two months," he told a press representative, "I haven't had the kitchen fire going in my house, and have still kept within my gas ration. As that was before the coal was rationed, I suppose I'll get no credit for it, so I'd better double my efforts now. We have closed up the dining and drawing rooms and have meals in my study, where we also spend the evening. When my daughters are at home they have a small fire in their sitting room. Lady Balfour has sometimes a fire in her bedroom, and apart from that, our house is fireless. We have used less coal each year for the past three years and now we've even cut down our hot baths."

Lady Lietrim's Plan.

One of the simplest and best ways that householders can adopt to ensure that their coal rations will not be exceeded is to weigh them out every day. This is the coal saving plan adopted last year by the Countess of Leitrim.

"Each day's fuel ration," she explained to a press representative, "is carefully weighed and may in no circumstance be exceeded. It works out at 49 pounds a day in summer and 56 in winter."

The Countess managed to limit herself to that small ration by the greatest household economy at her home in Cadogan Square. "The hot water system is for the most part suspended," she stated, "and cans of water are carried to the bedrooms from the kitchen. One gas fire lit for three hours daily, and one coal fire started in time for tea in one small room, where all meals and recreation are taken, constitutes the entire heating of the living rooms. The hot-water pipes for central heating are cut off, and an anthracite stove in the hall substituted. All unnecessary electric bulbs have been removed from passages and staircases, an economy which is being adopted by many of my friends. Instead of 26 tons of fuel, 70,000 feet of gas or 450 units of electricity hitherto considered the minimum possible for running the house, 17 tons of fuel and 420 units of electricity and very little gas are being managed with this year."

Communal Housing.

Several well-known London families contrived to economise fuel and labour and at the same time to ameliorate the Housing shortage by collecting various relatives and friends in one large house, there to pass the winter. The houses of the various shareholders in this communal establishment were let off to others unable to find accommodation. The ladies of the party took turns with the housekeeping, and it was found possible to run the one large family at well under a quarter of the cost of the separate households, while one fire and one allowance of gas did the work of six.

In the Theatres.

Theatres and music halls all over the country loyally helped the Coal Controller to save Coal and Light. Many of them succeeded in cutting down their consumption by between 40 and 50 per cent both in the auditorium and on the stage, with no apparent diminution, in the latter case, or the necessary "glare" on the Actors.

Sir Alfred Butt, who controls eight theatres in London and others in the provinces, jointly with Mr. Walter De Frece, for the Variety Theatres Controlling Company, in Manchester, Southampton, Liverpool, Wolverhampton, Colchester, Brighton, Newcastle, Leeds, Sheffield, Preston and other provincial towns substituted 16 candle power electric

bulbs for 40 candle power lights previously used, and removed all superfluous light in corridors. In the auditorium of these theatres, no lights were used while the play was on. The lamps on the footlights and on the battens which light up the stage from above at the Palace Theatre, were reduced considerably, with no apparent diminution in "glare." There used to be 800 lights on each batten.

All electric heaters in the actors' dressing rooms were removed, warmth being supplied by steam only.

Mr. Oswald Stoll, who is Chairman of the Joint Committee of the Entertainments Industry, and controls 35 theatres and cinemas in London, Manchester, Bristol and Chatham reduced the lighting behind and in front of the curtains to a minimum. Throughout the whole of his theatres, one-third of the electric bulbs were removed, and the candle power of the remainder reduced. Auditorium lighting was practically unused during performances, and external lighting largely dispensed with. Gas and steam pressure was reduced by 50 per cent. A single pilot lamp was used for setting the scenes, in place of full battens. Gas radiators were in some instances used in the actor's dressing rooms in order to dispense with fires. At the London Coliseum, the reduction in electricity consumption in one form and another amounted to about two-thirds, and great reductions in heating were made.

Coal Economy Exhibition. Lectures and Demonstrations on Trafalgar Square.

On Monday, 25th November last, a great Fuel Economy Exhibition was opened by Mrs. Lloyd George on Trafalgar Square, organised by Lady Rhondda's "Win the War" Committee. The object was to show people how to economise their coal and light rations by making use of the means to hand without having resource to expensive patent appliances. No materials were used which could not easily be obtained in an ordinary household.

The Exhibition was open for a week, and on each day an expert lectured on practical means of economising. In addition, there were demonstrations of the manufacture and use of hayboxes with substitutes for the hay, then so difficult to obtain, and in the home manufacture of firebricks, at a total cost of 10s. per ton, out of coal dust and ordinary dustbin rubbish, which, in the ordinary way the householder pays to have removed; in papier mache cookery, in confining the entire week's cooking to two mornings, in French fireless cookery, and in the most economical ways of washing and ironing. People were also shown how to make firebrick moulds, and how to block up their grates and to convert them into "Victory" Grates.

There was an expert in daily attendance who answered questions from the public.

The Mayors of Provincial Towns were invited to attend the Exhibition with a view to organising similar demonstrations on their own Market Squares, and to instituting local enquiry bureaux where coal queries might be dealt with and practical help in economising given.

Three prizes of £10 10s. 0d. each were offered by Lady Rhondda for the best ideas on the following subjects:—

- (1) The most economical way of securing a hot water supply for the household.
- (2) The most economical way of cooking for a family of four.
- (3) The most economical way of keeping a house warm.

In the Churches.

Instead of having meetings every week night for religious, educational, and social purposes, many non-conformist churches concentrated all their work into three nights instead of six, and some managed even with two. The saving was very considerable, for there were thousands of churches and chapels where the premises were normally used every night.

Enquiries at the headquarters of the Wesleyan-Methodist and Congregational bodies showed that, as a result of Sir A. Stanley's appeal, in several towns where the nonconformist population numbered less than 5,000, Methodists, Congregationalists and Presbyterians amalgamated for public worship by holding their services alternately in each church. The meetings usually held in various church halls during the week were similarly amalgamated. Light and heat were reduced in the London and Provincial churches, schools and mission houses to a minimum. Shorter sermons and shorter services were general, 60 minutes being the average length of the services throughout the country.

The Archbishop of Canterbury's Action.

In response to the appeal of the President of the Board of Trade, the Archbishop of Canterbury actively interested himself in the endeavour to effect saving of fuel used for the warming or lighting of Churches, so far as this could be done without undue interference with arrangements for public worship. The Archbishop published an appeal in his Diocesan Gazette, and in many other Dioceses similar steps were taken, asking that local fuel controllers should be consulted with regard to possible economising, that a vigilant guard over waste should be exercised, that lights should be lowered during sermons, and that when possible, concentration should take place. In many instances, daylight services were substituted for evensong.

Hospital Economies.

Lord Knutsford gave an interesting account of fuel and light saving effected at the London Hospital. As an example of the large saving which can be accomplished by the exercise of thoughtfulness and re-organisation in large institutions, the economy campaign at the London is notable and well worthy of imitation.

"It should be distinctly understood," said Lord Knutsford, "that economy has been effected without any lowering of the standard of treatment. For instance, there has been, and there can be no question of reducing the large amount of electric current which is essential for X-ray treatment, Tynauer baths and Finsen lamp treatment. But as the result of organised effort, in which the entire staff are co-operating loyally, we have cut down light and fuel consumption in many other directions. The electricity consumption has been reduced from 170,000 units to 132,000 units. This includes the lighting of out-patient departments, theatres and wards.

The following are some of the directions in which economy has been exercised:—

All baths have been marked with "high-water marks," above which the water is not to run.

The hot water central heating system has been improved and rendered more efficient. A new boiler has been installed in the laundry, obviating the loss which was entailed by leading steam through 300 yards of piping.

Unnecessary bedside lights have been removed. Many electric lights have been cut out, some wholly, and others replaced by lamps of low candle power.

All cooking is done by gas.

Clinical photography has been discontinued to economise current.

Sterilisers are only used at certain hours of the day.

Separate meters have been installed in every department and are read weekly. By this means extravagance is immediately traceable and should such occur, a notification is sent to the Head of the Department requiring him to cut down consumption and the meter is examined to see that the instruction is carried out.

An economy leaflet has been issued to each sister and nurse, and to each outgoing patient.

The dental school has been partially closed.

Russian Politics in the North-West.

By IGOR.

The chief and ever-present feature of Russian political life is the absolute lack of co-ordination between the various parties. It would seem that none of them are willing to surrender, even temporarily, the lightest of their narrow party tenets. The fact that the salvation of Russia is at stake makes no difference. The motto is, "If Russia is to be saved, it must be saved in our way." Unless this is agreed to, the inevitable result is dissension and intrigue.

Every neutral and Allied capital in Europe has been the scene of Russian attempts at union. In nearly all of them, cabinets have been formed which entitled themselves some kind or other of Russian Government. They enjoy a certain amount of sympathy, but little active support, till the next one comes along, and robs them of their positions. Probably in no capital has "cabinet making" been so rampant as in Helsingfors.

For the benefit of those who are not very versed in Russian political parties, one may say that the present movement for the restoration of Russia is more or less under the auspices of three groups, viz., the "Right Centre," the "National Centre," and the "Left Centre." Observe that they are all "centres." There is no party would dare to call itself extreme. There is little difference, however, between them and the party grouping in the old Duma. The Right Centre consists of members of the old Rights, Nationalists, and Oktiabrists; the National Centre is mainly Cadet; while the Left Centre is inevitably Socialist.

If there is little co-ordination between these groups, there is a certain contact, which resolves itself into representatives of groups being present at certain meetings of any other group. True, a group is likely to withdraw its members at any time, but they speak to one in the street, and that is a very great improvement over old Russian political life.

The first political group to commence its activities in Finland was that of the Right Centre. If foresight in politics was not one of its gifts, as witness the Russian debacle, which could have been avoided, there was a certain horse sense, which told its members that their lives would be safer if they left Russia speedily. The most prominent among these were M. Trepoff, the former Russian Prime-Minister, and Prince Volkonsky, the Vice-Chairman of the Duma.

The first labour of M. Trepoff was to gain the recognition of the then unrecognised Finnish Government. This was not specially difficult, as General Mannerheim, an old Russian General, and aide-de-camp to the ex-Emperor was the ruler of Finland, and M. Enkel, the former Russian Minister for Finland was Minister for foreign affairs. So, for a time M. Trepoff and the Right Centre prospered. Incidentally they promised to recognise Finland's independence, and to concede the whole of Karelia.

Finland was not inclined to regard these promises very seriously, still they cost nothing, and might come in useful some day. It is fairly clear that M. Trepoff worked in close contact with the Germans, his object being to get the Germans to stamp out the Bolsheviks. Indeed, had it not been for the determination of the German Higher Command to hurl all its forces against the Western Front in the summer of 1918, a determination which ended in the Armistice and the loss of the whole campaign, it is more than likely the Germans would have acceded to his wishes. The Bolsheviks would have been wiped out, and there would have been a very strong Russian contingent in the German Army for the summer campaign of 1919. This would at least have increased the Allies' difficulties considerably.

Although this plan of M. Trepoff's never matured, it proved one thing, however, namely, his real statesmanship. It was the only way to remove the Bolsheviks definitely and

speedily, and the rank and file of the Russian people were so sick of misrule and politics, they would have welcomed any government which would ensure them a quiet life and a sufficient quantity of food.

It must not be supposed that M. Trepoff had a clear field to himself. There were other groups which also claimed to supply the one and only Russian Government "of the future." Moreover, it was a tenet of new Russian politics, that no minister who had held a post under the Old Regime should take part in the erection of a new Russia. Misfits of the Provisional Governments might take a large part, but no Tzarist Minister, no matter how clever or democratic, need apply. Besides, the plan of M. Trepoff had failed owing to the Germans losing the war.

Quite unobtrusively, a group of Russian merchants and financiers began to move in Finland. A series of informal meetings took place in Helsingfors, which ended in the convening of a congress in Vyborg, for the nominal purpose of electing a committee to assist Russians residing in Finland. But much more ambitious plans were in view, viz., to bring about a union of Russians, political and otherwise, living in Finland and Scandinavia. The candidate proposed for the post of leader was Prince Volkonsky, the former Vice-President of the Duma. Although he had been associated with M. Trepoff, it was thought that he was not so deeply compromised as the latter; moreover his former post in the Duma gave him a certain reputation of being democratic. Complications were furnished by the arrival of Professors Kartashoff and Struve, who were known to be in close touch with Denikin and Koltchak. One thing was decided beforehand, that M. Trepoff was definitely finished with. The Allies would have nothing to do with any organisation of his, so, as a sop, he was elected an honorary member of the committee, but naturally declined.

As many uninvited Russians took part in the Vyborg Congress, it was impossible to discuss important matters openly, therefore a committee was elected with large powers. High politics, though not specifically mentioned, came within these powers. The members of the Congress returned from Vyborg with the feeling that the first step had been taken towards the union of the Russians in Finland.

Shortly after, the committee began its labours in Helsingfors, but those members who intended to pull the wires in favour of Prince Volkonsky had a slight surprise, for Professor Kartashoff was elected to the post of Chairman of the Committee. It was a distinct blow to those followers of M. Trepoff, who foresaw in Prince Volkonsky one who would continue the former policy. There was so much in favour of Professor Kartashoff, however, that the result could hardly have been otherwise. Still, the first seeds of dissension were sown here. The position was still further complicated by the presence of General Yudenitch in Helsingfors. He was not a member of the Committee, and one was puzzled to know what his exact status was. There was constant contact between him and members of the Committee, however, and it was generally thought that he would have command of the troops and direct military operations against the Bolsheviks. Where these troops were to be raised, drilled and equipped was hardly considered at that time, but one felt that they would be.

The Finnish Government was not very disposed to assist the Russian Committee in its political aspirations; it frankly preferred a Bolshevik Government in Russia to one which might be inclined to limit Finland's independence. This was increased by the fact that the German Minister in Helsingfors, Count Bassevitz was advocating a similar policy. He foresaw that a Democratic Russia was inevitably bound to dislike and oppose an autocratic Prussia. So, although M. Trepoff had been discarded, his followers enjoyed a good deal more favour from the Finnish Government than the members of the democratic Russian Committee.

A considerable role in this game was played by Dr. Kai Donner, brother of the Finnish Minister in London. Dr. Donner was responsible for the raising of the Finnish "Jagers"

who fought for Germany during the war, and afterwards aspired to run the country along German lines. There was a contact between the Germans, Jagers and some of the Russians that was rather disconcerting, and as was stated in the House of Commons, there was clear proof of complicity between the Germans and the Bolsheviks. So the efforts of the Russian Committee were exceedingly hampered.

While these labours were going on inside the Committee, General Yudenitch was carrying on negotiations with the Finnish and Esthonian Governments. After a considerable amount of pressing, the Finnish Government gave permission for the registration of all Russians of military age residing in the country. Notices were published in the various newspapers and posted up in the various towns. These bore the signature of "The Senior Russian Chief," as the Finns very childishly refused General Yudenitch permission to sign his name after these notices. No reason was ever given for this refusal, so it must be ascribed to Finnish mentality.

Negotiations with Esthonia, on the part of the Russians, were truly comic. The Russians had no troops, arms or munitions, and they attempted to lay down the law to a Power that had. Thus, General Arsenieff was sent over to Reval to negotiate for Esthonian support. The first question, the Esthonian Government naturally asked was, "What about Esthonia's independence?" General Arsenieff, of course, knew nothing about that. He was then asked the question, "If Esthonia assisted to restore Russia, and General Arsenieff was then ordered to advance against Esthonia, what would the General's action be?" His literal answer was, "Turn my bayonets against Esthonia." A more naive answer could scarcely be imagined, so it was not surprising the Esthonian Government wished him good-bye politely.

General Arsenieff did not seem in any way dismayed by the failure of his mission, as soon after, we find him busily intriguing with Peter Durnovo, a former Russian Guards officer, who was openly talked about in Helsingfors as being one of the leading German agents. The plan this time was to get rid of General Yudenitch as commander of the Russian troops. So the fray raged afresh in this direction. A certain piquancy was added daily by the rumours that the Finnish Government had ordered such and such a one to leave the country. No one appears to have gone, however.

It must not be thought that no work was being done by the Russian Committee. Other negotiations had been opened up with Esthonia regarding joint action, and Finland had been divided up into districts for purposes of recruiting, as the Finnish Government had given permission to raise a Russian army of 250 men in Finland. What these 250 men were to do is not clear, but it was all that the Finns permitted. Also the delegates who went to Reval were not so naive as General Arsenieff, so there were a few positive results.

A little later, a certain M. Ivanoff appeared on the scene with a manifesto, calling on the Russians to unite on democratic lines. He declared in favour of the independence of Esthonia, and whatever authority he may have possessed, he showed a certain grasp of things as they really were.

The great weakness of the Russian position was that there was no one strong, or prominent enough, to voice a policy likely to be ratified by a future Russian Constituent Assembly. There was no one with such authority that he could cede portions of the former Russian Empire. States such as Esthonia and Finland, which were de facto independent, and had won their independence, could hardly be expected to put themselves and their dearly purchased liberty at the mercy of some future assembly.

Moreover, it must be admitted that the vast majority of the Russians had absolutely no sympathy with the idea of a free Esthonia. The League of Nations might compel Russia to agree to the recognition of Finland, but an independent Esthonia? The amusing thing was that Esthonia was free and independent, and intended to remain so. The Russians were faced by facts, not by theories or fetishes, so they were naturally at a loss. Russians are past masters at the art of theorising.

And so this hopeless game of intrigue dragged along. Figures rose and fell, names came to the front and disappeared, till one grew bewildered trying to keep track of them all. Two main tendencies predominated, however, Allied and German orientation. If one got a little under the surface, one found the same figures. The German group consisting of Volkonsky, Arsenieff, Durnovo and a few others, all leading up to M. Trepoff. The real Russians were headed by Professor Kartashoff. Let me state here that the brightest figure in all this miserable business was that of Professor Kartashoff. No more honourable man could be found anywhere, and there was an honesty and dignity about him that attracted one intensely. If there was a fault to be found with Professor Kartashoff, it was probably that he was too much of a Cadet to cut himself adrift from Miliukoff's policy of a growing Russia. As his note to the Allies in 1917 showed, Miliukoff was just as much in favour of Russia gaining the Dardanelles as any minister of the Old Regime had ever been. So he could hardly be expected to acquiesce in the disintegration of the Russian Empire, and his follower, Professor Kartashoff no more so. That is nothing against the man, however, who was the very soul of honour and political integrity, but it was the probable cause of his failure politically.

It may well be imagined that this game of jack-in-the-box failed to meet with the approval of the Allies. They wished to see a proper union among the Russians, and an authoritative body with whom they could consult. Month after month went by aimlessly, affairs becoming more and more involved, with no more hope of union than before. At last the Allies took matters into their own hands, and tried a hand at "cabinet making" themselves.

Only the other day it was reported in the newspapers that a new North-West Russian Cabinet had been formed, presided over by M. Lianozoff. General Yudenitch held the portfolio of Minister of War, but the name of Professor Kartashoff was absent from the list.

It would be somewhat naive, however, to expect very much from this new cabinet. With the single exception of General Yudenitch, it does not contain a single name that carries weight among the Russians, and the greatness of General Yudenitch's political influence may well be doubted. Moreover there is considerable doubt as to this cabinet's bona-fides with regard to Esthonia's independence, or even its authority for conceding it. Likewise, it is exceedingly improbable that there is immediate contact between the new cabinet and Koltchak and Denikin, whose authorised representative in Helsingfors was undoubtedly Professor Kartashoff. So even now the way out from the vicious circle of intrigue is doubtful.

Another fact that tends to alarm is the dissolution reigning among the Russian troops operating on the Esthonian front. This is proved by the Russian general, Rodzianko requesting General Laidoner, the former Esthonian commander to resume his command. And the Russians are still quibbling regarding Esthonia's independence.

Recent fighting has proved no reliance can be placed on the Russian troops operating on the North-West Front, and there only appear to be two ways out of the situation created. The first, that the Allies should immediately acknowledge Esthonia's independence, compel the Russians to agree, and take the necessary steps to improve the morale and equipment of the Russian troops. The onslaughts of the Bolsheviks could then be easily stopped. The second is by no means so pleasant. It is for Esthonia to accept Trotsky's offer and conclude at least an armistice with Soviet Russia. In any case, Esthonia cannot be expected to go on sacrificing her sons indefinitely. Moreover, among a people so mentally developed as the Esthonian, the question of Bolshevik propaganda enjoying much success need hardly be considered.

These questions require speedy and careful consideration, and to an unprejudiced person, seem to demand that the Allies should exercise pressure on those Russian elements, whom they are supporting, to acknowledge what cannot be denied Esthonia's independence.

Special Commercial Section.

India's Interest in Esthonia.

By WILLIAM JONATHAN.

The European war has altered the map, has made new friends between peoples previously strangers, will open new fields for commerce, and cement by the aids of expanding trade, what diplomatists with all their subtle ability would shudder to contemplate and tremble to perform.

Esthonia, like India, is an agricultural country, but what a difference in size. India has a surveyed area of 619,520,804 acres, of which 221,778,167 acres are sown with crops, 85,079,169 acres under forest, etc. The principal crops being :—rice, 78,679,425 acres, wheat, 23,871,366 acres, barley, 8,012,987 acres ; jawar, 23,050,921 acres ; bajra, 14,343,377 acres ; ragi, 4,338,380 acres ; maize, 6,735,325 acres ; grain, 13,558,533 acres ; fruits and vegetables, 8,307,725 acres ; sugar, 2,550,608 acres ; coffee, 91,003 acres ; tea, 593,364 acres ; linseed, 2,450,779 acres ; sesamum, 4,135,086 acres ; rape and mustard, 4,075,575 acres ; other oilseeds, 3,574,149 acres ; cotton, 11,435,135 acres ; jute, 2,349,381 acres ; indigo, 351,265 acres ; opium, 182,030 acres ; tobacco, 1,027,038 acres ; fodder crops, 7,076,258 acres, etc., etc. Compare these huge areas under crops with the size of Esthonia and the work of the agriculturalist is herculean.

As regards population, Esthonia has 2,000,000, and India a population of 315,000,000, speaking 264 languages and having some 12 great religions. As to occupations, pasture and agriculture supports 224,695,000 ; mining and minerals, 529,609 ; industries, 35,323,041 ; transport and railways, 5,028,978 ; commerce and trade, 17,839,102 ; public administration, 10,912,123 ; domestic service, 4,599,000, etc., etc.

India being a non-manufacturing country in the European sense has to purchase its goods from outside countries. During last year, the imports were valued Rs. 1690,330,610, or an increase of Rs. 186,079,503 over the previous year. The principal imports being :—fish, fruits, vegetables, grain, flour, liquors, provisions, spices, sugar, tobacco, coal, gum, resins, raw hides and skins, wood, timber, textile materials, tallow, wax, seeds, oils, metallic ores, cutlery, hardware, implements, furniture, cabinetware, glassware, earthenware, machinery, iron, steel, paper, railway plant, yarns, live animals, chemicals, dyes, carriages, motor cars, etc., etc. and any useful European article, modern and up-to-date. This merchandise was imported from United Kingdom, 54% ; British Colonies, 10% ; Japan, 12% ; United States, 8% ; France, 1% ; Italy 1% ; China 1% ; Russia, $\frac{1}{10}$ %, etc., etc.

As regards the exports of Indian merchandise, during the year, these were valued, Rs. 2,392,962,718, or an increase of Rs. 58,618, 179 over the previous year. The exports consisted of :—sugar, tea, grain, pulse, flour, raw hides and skin, textile materials, dyes, leather, tanned hides and skins, yarn, cotton and woollen goods, etc., etc. During the war, whilst shipments were stopped, the United States and Japan have considerably increased their import and export trade with India. Of the exports of Indian merchandise, the United Kingdom took 26% ; the British Colonies, 27% ; Japan, 14% ; United States, 12½% ; France, 3½% ; Italy, 3½% ; China, 2% ; Russia, $\frac{1}{10}$ %, etc.

India is a country of merchants, open to buy and ready to sell. What can Esthonia export to India and import from there in return ? The shipping in the Baltic is getting free, and vessels will be sailing to Indian ports. The number of vessels entered and cleared at Indian ports during 1917-18 were 11,459, aggregating 10,867,863 tons. Of these, Norwegian represented 210 ; Swedish, 48 ; Russian, 21, etc., etc.

The Baltic trade for 1917-18 appears in official returns as :—

Sweden exports to India, iron and steel, £54,000 ; matches, £167,000 ; paper and paste-board, £201,000 ; other articles, £96,000. Total, £518,000. Whilst Sweden imported from India raw cotton, rice, wheat, *nil*, owing to lack of shipping during the year.

Norway exports to India, carbide of calcium, £1,000 ; iron and steel, nails, screws, rivets and washers, £45,000 ; matches, £46,000 ; condensed milk, £5,000 ; paper and paste-board, £307,000 ; wood pulp, *nil* ; timber, £15,000 ; other articles, £15,000. Total, £434,000. Whilst Norway imported from India, rice, £21,000 ; raw hides, £3,000 ; linseed *nil* ; raw cotton, £5,000 ; raw jute, £25,000 ; other articles, £69,000. Total, £123,000.

Russia exports to India, mineral oils, *nil* ; tea chests, £87,000 ; other articles, *nil*. Whilst Russia imported from India, raw cotton, £178,000 ; raw jute, *nil* ; jute goods, £25,000 ; rice, *nil* ; tea, £266,000 ; other articles, £22,000. Total £491,000.

The trade between the Baltic and India now that Peace has been declared, is capable of great expansion. All price lists and catalogues should be in the English language, and quotations in £ s. d. Goods should be quoted *f.o.b.* a European port, and in introducing merchandise to the Indian market, merchants should be informed if the vessels go direct from Baltic ports to India, or if via British ports with transhipment. The merchant in India is severely practical and the less trouble he is put to the better he trades.

During June, timber was imported :—1,013 cubic tons, deal and pine wood, value Rs. 258,488 ; 5,573 cubic tons, teak wood, value Rs. 1,131,449 ; and 1,402 cubic tons, other timber, value Rs. 177,032.

During the same month, tobacco was imported to the extent of 266,598lbs. cigarettes, 3,569lbs. cigars, 7,988lbs. unmanufactured tobacco, and 39,560lbs. other sorts of tobacco.

As regards Indian hemp, the true hemp plant *Cannabis sativa* (Russian hemp) is not grown in India. Practically the whole export of Indian hemp consists of the fibre of *Crotalaria juncea* (San hemp). The fibre of *Hibiscus cannabinus*, known as "brown hemp" or "Bimlipatam jute," is included under "jute raw" in official returns. This fibre is exported from Madras. Sann hemp is a widely spread Indian crop. Hemp covers an area of 785,300 acres, with an outturn of 524,012,100lbs. of fibre. Last year 489,420cwts. raw hemp were exported, value Rs.146,79,622. Export trade is handled between October and May. Sann hemp was used as a substitute for flax when the shortage of flax took place. The future prospects of the Indian hemp trade are good.

Note.—The value of the rupee is 1s. 4d.* and the anna, a penny. Rs. 15 equals £1 sterling. A lakh (or lac) of rupees is Rs. 100,000, and a crore of rupees 100 lakhs.

The Imperial maund is 82½lbs. avoird.

According to the Esthonian Government Regulation dated 15th August, 1919, the following goods can now be imported into Esthonia without Import Licence :—Iron, steel, nails, agricultural machinery and implements, manufacturing machinery and tools, grain, sugar, salt, kerosin, benzene, petrol, naptha, mazut, lubricating oils, coal, boots, boot leather, chrome leather and sole leather, manures, grass and garden seeds, woollen, cotton and linen cloth.

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