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Bolshevist Portraits.

II.—TROTSKY.
(The Times.)

A more complete contrast than that which exists between Lenin and Trotsky it would be difficult to imagine. While Lenin might easily escape notice in a gathering of Sunday school teachers, Trotsky, with his long, prominent nose, his fierce, black eyes, his huge forehead surmounted by great masses of black, waving hair, his pointed beard and moustache, and his heavy, cruel, protruding lips, is the very incarnation of the revolutionary of the picture books.
Born in 1877 in the government of Kherson the son of a provincial chemist, Leiba Bronstein, or as he is now known to the world, Lev Davidovich Trotsky, is a Jew of the Jews. From his earliest years he has been in revolt against society, and as a boy of 15 we hear of his being expelled from school for desecrating an ikon. When only 22 he was arrested at Odessa on account of his connexion with the South Russian Workmen's League, and was banished for four years to Eastern Siberia. In the third year of his exile he escaped from the town of Yerkeleensk, to appear again in the revolution of 1905 as President of the Petrograd Council of Workmen at the early age of 28. After the collapse of the revolution he was again arrested. On this occasion he was deprived of all his rights as a citizen and was again exiled—this time for life—to Eastern Siberia. Here he lived at Berezof, the last resting-place of more than one great Russian statesman

who had lost the favour of his Imperial master or mistress. Trotsky, however, must have a genius for escape, for within six months of his arrival he once more evaded his guards and disappeared abroad.

During the succeeding 10 years he lived in turn in France, Switzerland, Austria, and Germany, supporting himself mainly by journalism, for which he has a decided bent. In Vienna he edited an Austrian Pravda, while in Germany he published his well-known history of the first Russian Revolution. Like Lenin, he has an excellent knowledge of German, speaks fluent French, and understands a little English. His powers of conversation, however, in the last-named language are decidedly limited.

HIS FIRST PARTY.

At the beginning of the war he was in Paris, where he edited a Russian Socialist paper called Nashe Slovo and the Golos. Unlike Lenin, Trotsky has not always been a Bolshevist, and his Paris articles were subjected to severe criticism from the pen of his present chief and colleague. After the great split in the Russian Social-Democratic Party Trotsky sided with the Mensheviks. A little later, however, not knowing which party was destined to come to the top, he formed a small party of his own, known as the "Trotskists," whose aim was to steer a middle course between the two currents of Menshevism and Bolshevism. Such opportunism was hardly likely to escape the notice of Lenin, who is, and always has been, just as severe in

his condemnation of the Socialist who does not agree with him as of the most rabid capitalist. In these circumstances it is not surprising to learn that Trotsky's original attitude to the war should have been regarded by Lenin as tainted with Chauvinism. In July, 1915, we find Lenin writing in Switzerland in his Social-Democrat as follows:—"Trotsky, as always, is in principle opposed to the Socialist-Chauvinists, but in practice he is always in agreement with them." A few months later he writes again:—"Judging Trotsky by his writings, we have come to the conclusion that his political interest, his political conduct, consists in avoiding a complete rupture with the Socialist Chauvinists and opportunists. In this respect the lessons of the war have taught Trotsky nothing. He remains a Trotskyist. Just as formerly he stood for cooperation with the Socialist 'compromisers,' so to-day he stands for co-operation with the Socialist patriots."

To-day, however, Trotsky has committed himself irrevocably to the Bolshevist cause, but it cannot be said that he has the same rigid political principles as Lenin. At times, too, in his impetuosity he has found it difficult to fall into line with Lenin's policy of reculer pour mieux sauter. (To go back in order to make a better leap.) While Lenin is almost temperamental, Trotsky is all fire, all passion. He has the temperament of the artist and delights in theatrical

heroics. While Lenin sneers at public honours, presumably on the grounds that there is no honour among thieves, and therefore none among capitalists, Trotsky makes great play with the word. He was defending Russia's "honour" at Brest. It pleased him to bandy paradoxes with the German Generals, and his sense of flattery was tickled when a well-known American declared in admiration that "if the German General Staff bought Trotsky, they bought a lemon." After Brest, however, the lemon was indeed sour. Trotsky's dignity had suffered an affront, and he returned to Petrograd full of wrath with Germany and breathing threats of revenge. At that moment he would willingly have died fighting if all Russia had been present to see him do it.

Impetuous and Hot-Headed.

When the Bolshevist Government left Petrograd in order to ratify the peace at the Moscow Congress, Trotsky remained behind to sulk in his den at Smolny. A few days later, however, his animosity was restored by the offer of the Commissariat for War—an office in which his boundless energy and organizing talents have been of the greatest service to the Bolshevists. Impetuous and hot-headed, he is apt, like the Queen in "Alice in Wonderland," to solve every

crisis with a wild shriek of "Off with his head!" On more than one occasion it has needed all Lenin's tact and discretion to rescue the Bolshevist banner from the rocks on to which Trotsky's fiery energy had driven it. As Tchitcherine said last July, "It is funny how the military idea has gone to Trotsky's head. A few months ago Lenin had to restrain him from making war on Germany. Now it is Lenin's cool brain that holds him back from declaring war on the Allies."

Among his colleagues Trotsky does not enjoy the same respect or admiration as Lenin, and in this connexion too much importance should not be attached to the frequent rumours of quarrels between the two men. They are probably untrue. Bolshevist comrades will always smile whenever one mentions the possibility of a Lenin-Trotsky split. Trotsky, after all, is only one of themselves. Lenin is of the gods.

This does not mean that Trotsky is to be considered as an insignificant factor in the Bolshevist movement. Originally useful as a journalist and a pamphleteer, he has become to-day the Bolshevist man of action, the Bolshevist Imperialist. The Red Army, such as it is, is largely his creation, and the methods, which he has employed in restoring some semblance of discipline, have been very different from the persuasive oratory of a Kerensky.

A Desperate Man.

As an orator Trotsky is a powerful demagogue, hissing out his words with a degree of hate which is not without effect. He is apt, however, to lose his temper in the face of opposition and to take refuge in mere abuse. Rumour has many unkind things to say about his private life and his commercial honesty. They may be untrue, but they give an illustration of the different estimate of the characters of Lenin and Trotsky which exists in the mind of the Russian people. Always neatly dressed and with carefully manicured nails, he is the best dressed of all the Bolshevist Commissaries. Vain and easily susceptible to flattery, he is by no means averse from publicity and is, or at any rate was, far more accessible to foreign journalists than his more famous colleague. To-day, he has imitated Kerensky's fashion of appearing at Red Army concerts or parades in a semi-uniform of khaki, and even his own friends have taunted him with Napoleonic designs.

When the world is going well with him, he can be very affable and, indeed, is not without a certain charm of manner. In this way he has been able at times to make a favourable first impression upon foreigners, one American in a fit of exuberance once describing him as "the greatest Jew since Christ." These impressions, however, do not stand the test of time. Behind those fierce, black eyes lurks the demon of suspicion and mistrust. It is this ever-present fear of treachery which inspires the terrible, pitiless cruelty of which he has been guilty. It was probably after much hesitation and with some misgivings that Trotsky finally threw in his lot with the Bolshevists. To-day, however, he knows that he has crossed the Rubicon to which there is no returning. More conscious of, less indifferent to, than Lenin to the fate that awaits him in the event of failure, he is prepared to sell his life dearly and to shrink before nothing in his attempt to carry Bolshevism by fair means or foul into the four corners of Europe.

The Majestic.

Nothing ut a guilty conscience or a bad case of indigestion will prevent anyone from enjoying the trip "Up the Road with Sallie." This five-part select picture was adapted by Julia Crawford Tveit from the novel by Francis Sterrett, and was directed by William D. Taylor. It belongs to the list of never-did-happen stories, but that doesn't detract from its amusing qualities. It is all breezy, good fun, thanks to the vivacity and youthful charm of the star and the clever way in which the story has been put together. Constance Talmadge is seen at her best as Sallie Waters, and there is an air of wholesomeness about the entire picture that gives it a most agreeable atmosphere.

"Up the Road with Sallie" opens with a short deathbed scene, but gets a flying start on its true mission of creating laughter and not tears when Sallie kidnaps her aunt and carries her off in a new motor car. The widow Nothing but a guilty conscience or life by a domineering and selfish husband, and her niece is determined that Aunt Martha shall have at least one pleasant adventure before she dies. A violent storm of five days' duration forces Sallie and her aunt to take refuge in a completely furnished house in which no one is living. Two gentlemen also take refuge in the same house. The women mistake them for burglars, and they arrive at the same conclusion in regard to the widow Gacet and her niece. In spite of this they all manage to make it a jolly house party, and when it breaks up there is more than a hint of a double wedding.

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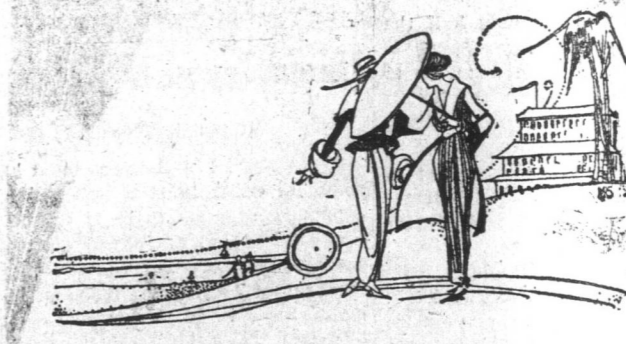
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Fads and Fashions.

Purple is one of the new colors in Jersey suits, but nothing is in more favor than Leather. Very few new stitches are seen in artistic embroideries, but the old cross-stitch still leads. A dress of dark blue taffeta is embroidered in eyelet design, and graded in corse velvet. A suit of marine serge is embroidered down the front with elaborate design in white silk. A dancing dress has a tucked white net skirt, and a rose-colored basque in the style of Directorate. Small boys wear suits of white

waists and colored trousers for all occasions. Little front and back panels on girls' and women's dresses are embroidered. Velvet bags have beaded effects produced by bands of small quantities of beading. Collars of draped black satin edged with white satin appear on low necked frocks. Trains have little rings attached which slip over the fingers when held off the ground. Although evening gowns are generally sleeveless, square tulle sleeves are seen on some. **MILNARD'S LINIMENT CURES COLDS, ETC.**

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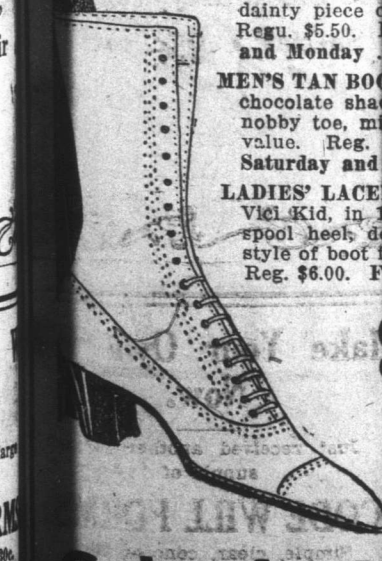
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