

Idealism Dominant In Fiume's Charter

Full Copy of D'Annunzio's Constitution Reaches Here and Reveals Last Word in Theories About Human Rights

By WILLIAM J. GUARD.

FOUR weeks ago the citizens of the city of Fiume, the picturesque little seaport at the head of the Quarnero gulf, the northeastern termination of the Adriatic Sea, upon which the whole world's attention was focussed by its virtual seizure of occupation a year ago from last month by Italy's aviator-warrior-legislator-governor Gabriele d'Annunzio, and a band of some 5,000 adventurous youths who actually deserted the regular Italian Army to enroll themselves as D'Annunzio's legionaries of Fiume of Italy, read on the walls a poster which said:

A Poster on Fiume's Walls.

The Commandante this evening at the Teatro Fenice will have the honor to read to the people the text of the draft of a new form of organization of the Free State of Fiume. Thus the citizens will be enabled to learn by the word of mouth of the Commandante the terms of the promised project, which afterward will be submitted to examination and approval of the city authorities.

Needless to say that Commandante is the man by which Fiume's Chief of State is known—a title by the way, which while it may invite the sneers of his enemies, is shared in by his followers and admirers.

At Fiume turned out that Monday evening, August 30, but it was only a small part of the crowd that could get into the theater, although it holds 4,000. Commandante d'Annunzio's appearance evoked the usual demonstration of enthusiasm, which was renewed when he concluded his introductory remarks with the words:

"For Fiume of Italy! For its annexation to our Italy! For the Regency of Carnaro! Alaba!"

Identically "Alaba" is the "rebel yell" of the D'Annunzio Legionaries. When or how it originated I do not know, but it is a very effective one. It is due probably to spontaneous emotional conviction.

Then came the important business of the evening—the public disclosure of the text of the proposed constitution—a constitution which it had been forecast was to be the very last word of the man who is the most *ultra-modern*, the most progressively liberal, the most *ultra-idealistic*, the most conservative-radical—in a word, the very *deus ex machina* in constitutions!

For only a few months ago, when I had the interesting opportunity to visit Fiume and talk with the Commandante, I had seen the beautiful palace where formerly Austro-Hungarian governors ruled as representatives of the fallen Hapsburg dynasty, did not our Hero, who has discarded the laurel and the lyre for the Senatorial toga remark with a smile:

"I have not faith in the constitution which I am sketching, because I have outlined it both to a Bolshevik and to a Pessimist (literally a 'shirk' or 'dog fish') as we Italians call our 'profiteers.' Both gave it their approval! What more could I or any one else ask?"

Here Follows D'Annunzio's Constitution.

A copy of D'Annunzio's eagerly awaited constitution has just arrived in New York, sent by the post-statesman's most eloquent and effective proponent in Italy, Benito Mussolini, the editor of the *Popolo d'Italia* at Milan. It is now and then some one or other of the Statesmen of the Union who claim that they need a new constitution and forthwith proceed to draft one. For this reason, if for no other, it may be worth while to summarize the articles of this thoroughly up to date document, conceived and cast into legal form by Italy's greatest living lawyer, and to see what it means for the world that he is quite as ready as an aerial warrior as he is daring in his flights of imagination.

The D'Annunzio constitution first of all enounces the basis of the State, which is to be known as the Italian Regency of the Quarnero and the seven peoples of Fiume, and the seven peoples of Fiume, which include all its railroads and the entire port to which may be added such adjacent communes, Laval and maritime and such islands whose traditions indicate their Italianism as desire to unite with the newly formed State.

The Government shall be a Government of the people—a true *res publica*—involving the largest possible liberty in its most varied forms "as it was understood and enjoyed," says the text. "In the four glorious centuries of Fiume's life as a Commune."

The sovereignty is recognized and confirmed by all citizens without regard of sex, race, language, social or other class or religion. Every form of religion is allowed and respected and permitted to erect church or temple, but no citizen can plead his faith as an excuse to escape his civic duties. The statutes also shall guarantee to all citizens of both sexes primary school instruction in well lighted, sanitary buildings; proper physical training, ample labor with minimum wages based on the cost of living; pecuniary assistance in case of infirmity and involuntary disoccupation; old age pensions, the use of wealth legitimately acquired, the inviolability of domicile, habeas corpus and compulsory damages in case of judicial errors or abuse of official authority.

"The State," continues the constitution (and just here it is difficult to see how the Bolshevik and the profiteer both could have approved) "does not recognize property as the absolute ownership by the person of the thing, but considers it as the most useful

of social functions. No property can be reserved to the individual, though it were his apart nor shall it be legal for any negligent proprietor to let it remain idle or use it disadvantageously to the exclusion of any other person. The sole legitimate title to ownership of any means of production or trade is labor. Labor alone is master of the substance rendered most fruitful and most profitable in the general interest."

The post of Fiume, the railroad station and the railroads within the territorial confines are declared the perpetual and inalienable property of the State, but ample concessions are made for the freedom of commerce, industry and navigation to foreigners on the same footing as to citizens. A National Bank of Carnaro will be established, which shall issue paper money and conduct all other operations of credit. The status and regulation of existing banks in Fiume will be duly established by law. Foreign capital will be liberally safeguarded.

"Three forces," says the constitution, "constitute the organization of the State as a whole. (1) The Citizens; (2) The Corporations; (3) The Communes." The first shall include all citizens born, naturalized by request or honorary. Twenty is the age of majority. Any one of such age or over is eligible for office. Among those to be deprived of civil rights are "incorrigibles, parasites and charges on the community, unless incapable because of illness or old age." (No vote for the "idle rich" or the lazy poor is D'Annunziana!)

"The State," in D'Annunzio's words, "is the common will and common and constant effort of the people toward a higher degree of material and spiritual vigor. Only the assiduous producer of the community's wealth and the assiduous creator of the community's power in the republic is a complete citizen. What ever may be the sort of work furnished—of a manual or industrial or artistic or directorial character—each shall be inscribed in one of the ten corporations."

Fiume's Ten Corporations.

Then D'Annunzio proceeds to define these corporations, to one of which every voter must belong or forfeit his civic rights.

1. Wage earners in industry, agriculture, commerce, transportation, and other small farmers who to their own work.

2. Technical experts and administrators in private companies or business proprietors (excluded).

3. Employees in commercial business who are not in the labor class.

4. Employers in industry, agriculture, commerce, transportation, and other small farmers who to their own work.

5. Intellectuals in the public service.

6. The intellectual power of the people (to quote the words of the constitution), "studious youth and the instructors, teachers and pupils of the public schools and students of the higher institutions of learning; sculptors, painters, decorators, architects, musicians, and all who devote themselves to the fine arts, scenic arts and ornamental arts."

7. All who belong to liberal professions who are not included in the sixth corporation.

8. Cooperating societies of production, of labor, of consumption, industrial and agricultural, and of the complete liberation of the spirit from painful anxieties and blood-sweat. It is represented in the civic sanctuary by a burning lamp bearing inscribed thereon an ancient Tuscan saying of the epoch of the Communes, a wonderful allusion to a spiritualized form of human labor: "Fatica senza Fatica! Work without Work! Perhaps it might be expressed, 'Work that is Joy.'"

Each of these corporations shall be self-governing and shall function as did the old guilds of the Middle Ages. Furthermore, each shall elect from its members at least five delegates to a legislative body to be known as the *Consiglio di Prolettori*, which shall not exceed sixty in number and whose term of office is two years. Twice a year they must meet to consider legislation dealing with commercial and maritime affairs, labor, public works, transportation, customs, tariff, banking, arts and trades.

Two Legislative Bodies.

The other legislative body of the Regency shall be known as the *Consiglio degli Ottimali*, elected for terms of three years by individual suffrage, in the proportional system, without class restriction, one representation for every thousand eligible voters. They shall handle questions dealing with the civil and penal code, the police, national defense, higher public instruction, the fine arts and relations between the State and the autonomous Communes into which the latter shall be subdivided. This body must meet at least once a year. Like the *Consiglio di Prolettori*, it must make its discussions and sessions as brief as possible—"con brevitas spicamento concisa," to quote D'Annunzio's actual phrase. It remains to be seen if this clause of the new Fiume constitution will equal in effectiveness or compare in popularity with the Eighteenth Amendment to our Constitution—which, let me hasten to say, has no counterpart in the D'Annunzio design.

Once a year the councils will hold a joint session, to be known as the *Arengo* del Carnaro, which shall deal with foreign relations, finance and the treasury, advanced education and any proposed reform or amendment of the constitution.

Executive power will be entrusted to seven Rectors, of whom the Rectors of Foreign Affairs, Finance and Public Instruction are elected by the joint assembly; the Rectors

of National Affairs, of Justice and of National Defense by the *Consiglio degli Ottimali*; the Rectors of Public Economy and of Labor by the Rectors of Foreign Affairs; the Rector of Foreign Affairs assumes the title of First Rector, becoming thereby head of the State—or, rather, as the constitution says, *primum inter pares*. The Rectors are chosen annually and may be re-elected, to succeed themselves but once, though again eligible after a year out of office.

In addition to these officials D'Annunzio creates a body known as the *Biumi Uomili*, who are elected by the voters of the communes and act as minor magistrates, another body, the labor judges, to settle disputes between employees and employers, as well as the usual civil and criminal law courts.

Should the Regency be in danger, the National Council—the Joint Assembly—may select a commandante who shall have dictatorial powers renewable or revocable at any moment, as was the case in ancient Rome. Any citizen is eligible. There shall be no standing army but universal military training for males, while all young women must take a course in hospital nursing and ambulance work.

Special attention is paid to education, for the Regency must be taught Italian, and children also must learn any other languages in use in their community—Croat, Slovene, Serb or German, as the case may be, but nothing must be neglected to maintain Latin culture, which is called the great humanizing force. Ample provision is made for schools of art of every kind and for the universities of the first rank. From such institutions questions of religion or politics are absolutely excluded.

Laws enacted by the Councils may be vetoed by a majority vote of the citizens.



RICHARD ORDYNSKI, POLISH PATRIOT

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An important body having supervision over all building operations and general material improvement in the city and State is the *College of Ediles*. The beautification of the city shall be their object, not forgetting such other important elements as sanitation, homes and work shops, clean streets and so on. They are to encourage the laboring element to look to the embellishment of their dwellings.

Finally D'Annunzio provides for the cultivation of Fiume's musical taste by instituting in each commune a Choral Corps and an orchestra, to be subordinated to the State, and a great rotunda is directed to be built for the use of these organizations.

The great choral and orchestral celebrations, concludes the constitution, "shall be totally free—as the fathers of the Church would say, free as the grace of God."

Such are the provisions in the D'Annunzio constitution of the State of Carnaro, whose freedom and autonomy the famous Duce-Aviator-Legislator-Warrior proclaimed September 8 last, three days before the anniversary of his entry with his legionaries.

Meanwhile the world at large and Italy and the Euro-Slavic nations are waiting to see just how the scheme will work and how much nearer it will bring a solution of the troublesome "Aldric question," at touching which Uncle Sam so painfully burnt his fingers. It will also be interesting to note just how long D'Annunzio's Bolshevik and Profiteer friends will continue to disfigure the work of the poet turned statesman, "admirable!"

Apollo metamorphosed into a Modern Moses should furnish the world with both entertainment and instruction.

Poland Welcomes America's Sympathy

Richard Ordynski, Noted Stage Director Who Fought Reds as a Private, Tells of His Country's Aspirations

I know how sympathetic everything from this great country is appreciated in Poland they might feel proud with reason. All sorts of propaganda, the aim of which was to make the Poles believe that America was the dollar nation and without high ideals, have been defeated there by this innate sympathy which renders an understanding between two distant nations possible. We have felt the great heart and charity of your country, but while we treasure it most highly we feel even stronger that America, with nothing to gain—but with no mercenary motive to exploit—looks upon our efforts for a honorable peace with a deep sympathy."

This was said by Richard Ordynski, a well known theatrical producer, who ended with last season a period of work in his profession here, and went back to Poland to do what he could for his own country in her hour of need.

Poland's Aims and Ideals.

"The fact of my having been in America so long that I ought to have learned the ways of the people, really to know them, made me almost an important person in the minds of my fellow Poles," he continued. "They are anxious to have America understand them and to realize that the Polish people and the Polish Government have no desire to wage a war of aggrandizement. The land yearns for peace. We know that we serve as a bulwark between civilization and Bolshevism. Throw it down and the Bolsheviks will overrun Germany and Italy. We fight for the prevention of that disaster simultaneously as we battle for our national safety."

"This has been said before, but I do not believe everybody in America has heard it. Poland is so far away, and what do you know about the Poles? The majority have heard the names of Paderewski and Marcella Sembrich; they have read a translation of two of the works of our novelists, but this is about all. Now, we have a great dramatic and poetic literature, but it is a closed book in America. And the ideals of our people never reach you."

"Poland sighs for peace. Grateful as she is for all America has done in charity for our people, it is not charity we ask now, but understanding. The Bolshevik element would prevent our ever arriving at it, and I am here to do what I can to offset their dangerous and vicious propaganda. I arrived on the 12th, have spent a week in Washington and return after a week in New York. I have spent my time telling those who are interested what the present condition of Poland is."

When Ordynski returned last spring to Poland it was with the intention of founding a great international theatre of drama, opera and the dance, which should function between the two countries, Poland and America. A project of building an immense theatre where these entertainments were to be shown here was one of the plans of those influential theatrical investors. But he had only to reach Warsaw to realize that all such plans were premature and that he, like all the rest of Poland's able patriots, had a first thing to do. That was to fight. Everything must wait until the murderous horde of savages from Russia, burning harvests, extirpating villages, killing women and children, drove back into their fastnesses.

Ordynski at the Front.

"I joined the army at once and, of course, as a private. I was at the front during our worst days, the beginning of the retreat and the loss of morale by our weary, disheartened soldiers. There is a great man in Poland, Pilsudski. He knew that the retreat must be protracted, but some steps must be taken to retarda life in the army."

"Then it was that I was sent for by the War Office and told of plans to harness the army. I related what I knew of the way American artists had done this for her soldiers in France, and the response was immediate. Every actor, singer, dancer, stage carpenter, scene painter—all the able bodied men of the theatres of Warsaw—mobilized at once. Their first wish was to fight the enemy and their second to bring cheer to the overburdened army. The two could very well be harmonized, and at once troupes of actors were sent to the front, to camps, to hospitals, prepared to entertain. The women of the companies went to work in canteens and in the hospitals. There was a full and enthusiastic endorsement by the theatrical professions of the War Office's ideas. And they were carried out."

"What was true of Warsaw was equally true of the theatres of the other cities, Cracow, Lemberg, Posen and Lodz. Soldiers were made of the younger actors, even boys going eagerly to the front and their officers finding themselves between the work of the soldier and that of the actor."

Actors Decline Pay.

"The Imperial Theatre in Moscow was taken over by the War Office and renamed the Municipal Theatre, a name that it will continue to bear. Opera and drama are given there, the former under the direction of Emil Mlynarski and the plays being directed by Jan Lorentowicz. The War Office offered to subsidize the house, but the actors declined to receive salary and gave their services freely. It was then decided to reserve at each performance 500 places for soldiers who were given free admission, and the other expenses of the house were made up by the sale of tickets. The house was packed for every performance."

"The actors of the Polish Theatre in Warsaw were not behind. They gave their services. In this house I produced Booth Tarkington's play 'Clarence,' which the author gave us free of royalty, and I am taking over Avery Hopwood's 'Fair and Warmer' to put it on at once."

"You see, we needed amusing plays for the soldiers. They delighted in Clarence, and felt that they were getting from it a genuine knowledge of the big heart of America. I have rarely seen a play received so enthusiastically. On odd nights when other plays were given the actors carried 'Clarence,' scenery and costumes and all, up to the lines to entertain the soldiers. The actors never complained of any hardship, however great, and no fatigue stood in the way of their giving the Polish troops of their best."

"This work will be continued even after the conditions of an armistice are arrived at, if the musical comedy performers among the agents of Lenine ever reach any, for it will be a long time before Poland will get back to a normal state of living."

"It is impossible for me to tell you so that you may understand the difficulties in our way. You do not appreciate, not having seen the effects of war, what happened to Poland when the armies of Germany and Russia were campaigning there. Immediately after the armistice of 1918 our people went to work. A great harvest was expected even that first year. It arrived this year, but do not forget that the vast eastern territory where grains grew and were approaching harvesting was utterly ruined by the Bolsheviks. Wherever they went they destroyed everything. 'Get to Warsaw!' was the cry of their leaders to the tired and stupid Russian soldiers, then the war will end and you will have everything you need to make you rich and happy."

"Thank God, they never reached Warsaw. The recognition and aid of the French nation prevented that. But meanwhile all eastern Poland had been turned into a desert. 'Agriculture has been carried on wherever possible, but our industries have perforce lagged, partly owing to the way the German armies left our industrial cities, Lodz, for instance, is a wreck. Every wheel that could turn was blown up, every transmission belt or other device was carried away, and these conditions have been for a time difficult to surmount. Lodz is but now being provided with tools to work with."

Poland's Housing Problem.

"The provision of Baldwin locomotives obtained for Poland on satisfactory credits through the instrumentality of Mr. Vauclaine was a tremendous lift, and Edward E. Bouton of Baltimore, who has been living in Poland for the last eleven months, has come to our aid with a housing scheme for employees which will considerably assist in one of our greatest difficulties."

"You may have your housing problem here, as I read you have, but it cannot compare with ours. The cities of Poland are overcrowded by the refugees through the war, until it is almost impossible to take even inadequate care of them. The expense of renting an apartment in Warsaw to-day would make an American gasp. Americans have aided us in finding means to house the people, and this is one of their most apparent aids. Through it the admiration of your countrymen has been enormously enhanced. A stranger only needs to be sociable that he is from America to find friends in Poland."

"One of our best friends has proved to be the American Minister, Hugh Gibson. The strength of the gratitude of we Poles to this fine character cannot be overestimated. He has been our friend in our deepest trials, and we should regret exceedingly to see him leave us. He understands the Poles' character and brings out in his official relations its best."

"We need friends because we need in our work of rebuilding a nation the confidence of other nations. And until the widespread propaganda which falsely says Poland is trying to increase her territories by any means, fair or foul, is contradicted by the speech of an authoritative kind, as well as by our actions, we must expect some persons to view incorrectly our situation. In a word it is this: We want a breathing spell to find ourselves, to raise up our down-trodden industries, to bring all the fruits of the earth out of our fields."

"America as Their Guide.

"America is this unhappy nation's guide in big as well as in small ways. In the liberty loan that we floated we imitated as well as we could what your country did to make your loans so successful. All any one with a plan for helping our loan along had to do was to point out that the method he suggested had been in its turn acceptable to the Americans, then it was adopted without further discussion."

Ordynski frankly said that one part of his work while in this country was to say these things. They were true and he felt that Americans would be glad to know that the new republic had taken their institutions for models. In reference to the theatrical situation he said:

Three Unusual Nature Stories, One Thrilling, the Others Odd

IN Japan there are established firms of firefly dealers, each employing sixty or seventy catchers, and exporting their catch chiefly to the large cities, where fireflies are adjuncts to all grades of social festivity, from the private garden parties of nobles, to an evening at a cheap ten-penny. Sometimes they are kept caged, sometimes released in swarms in the presence of the guests.

The firefly hunter starts forth at sunset with a long bamboo pole and a bag of netting. On reaching a suitable growth of willows near water he makes ready his net and strikes the branches twiddling with the insects, with his pole.

This jars them to the ground where they are easily gathered up. But it must be done very rapidly, before they recover themselves enough to fly. So the skilled catcher, springing no time to put them at once into the bag, uses both hands to pick them up, a tosses them lightly into his mouth! There he holds them unharmed until he can hold no more and only then transfers them to the bag.

He works thus until about 2 o'clock in the morning, when the insects leave the trees for the levy soil. He then changes his method. He brushes the surface of the ground with light broom to startle the insects into flight, then he gathers them as before. An expert has been known to gather 3,000 in a night.

Besides doing a business, firefly catching is a sport. Little girls pursue it with their fans, boys with wands to which a wisp of yarn is fastened. Nor do the elders disdain to join the sport. They also organize festival parties to visit certain spots, long known and famous, to witness the beautiful spectacle of the fireflies swarming. Special trains, carrying thousands of visitors, are run during the season to Uji, the most renowned, to behold the Hotaru-Kassen, or Firefly Battle.

Myriads of fireflies hovering over a gentle river so swarm and cling together that they appear at one time like a luminous cloud, again like a great ball of sparks. Cloud or ball, the wonder soon breaks and thousands of the fallen insects drift with the stream while new swarms form, reform and sparkle continuously above the water. So marvellous

is the sight that a Japanese poet wrote: "Do I see only fireflies drifting with the current, or is the night itself drifting, with all its swarming stars?"

A rule overgoutings, the fiercest of the ages, are caught young and tamed before they are shipped to Europe and the United States. One of these animals that arrived in London came with the best of characters. He was considered a very tame, steady going creature, and an expert was engaged to photograph him.

The man entered the orang's cage as he had entered many others. He had not expressed many plates before he saw that the animal was intent on mischief. He was a very powerful beast, and the man would have stood no chance at all if the orang had attacked him.

The man's only chance was to use the camera as a weapon. Making a sign to the keeper to keep silent, the photographer pointed his hand camera at the orang and with slow and steady step approached him. The keeper was outside the door ready to open it, but neither of them uttered a sound. The photographer was relieved to see the orang gradually retreat and at the same time to be able to rise from the crouched or menacing position he had taken. Once the creature was on the move the man knew he had a chance. He succeeded in working the orang around to the corner furthest from the door, which the keeper had silently and slowly opened. Still pointing his camera at the beast, the man very slowly backed out of the cage, the door was slammed to and he was safe.

THE mistral is a famous wind which blows cold and strong in Southeastern France. In the districts where it prevails the trees all lean toward the southeast and the gardens must be protected on the northwest side, from which the wind comes, by lofty walls.

One winter in Marseilles a carriage in which a woman was driving was blown bodily into a canal by the mistral and both the lady and the horse were drowned. In consequence of this accident and of other manifestations of the power of this destructive wind orders were issued that no vehicles should be allowed to drive along the canals or the waterfront of the harbor while a mistral was blowing.