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Continued from page 7

"WAR"

A SERIAL STORY BY

BARONESS BERTHA VON SUTTNER

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I spent a week in Berlin, the sister of Frederick's mother, two sisters had greatly resembled each other, and I was able to find the beauty of character of the one from the other. Frau Cornelia von Tessau, the widow of a Prussian general, was the mother of an only son, just about to become a lieutenant, and a touching affection existed between them, such as I hoped my son and I might experience some day.

Our wedding tour, extending to the Rhine and to Switzerland, brought many charming revelations. I discovered many new qualities in my husband. I found him full of liveliness and quick appreciation of everything beautiful in nature and art, and discovered also that he was a perfect master of the French and English languages. Our two months passed only too swiftly, and the first unpleasant moment was when the official paper came retelling us to duty.

We joined Frederick's regiment at Olmütz where we retired completely from the military circle and devoted our free time wholly to each other. I exchanged the first necessary calls, and soon found I could not endure the usual gossip of the set. We took up a course of scientific reading between us, keeping up the liveliest sympathy in the advancement of thought of the world, and the philosophical questions of the day. We discussed the future of our boy, and planned above all that he should not be a soldier.

Christmas took us back to Vienna, the family being quite reconciled to our marriage, for they were compelled to admit that at least we were very happy. Conrad was still a constant visitor, and I could see that he had made some progress with his studies. Christmas eve was very gay, and above all gifts were showered upon little Ru-

do. A large company had gathered in the drawing-room, among the rest, our old friends, the Minister of the Interior and Dr. Bresser.

"It is true, your Excellency," the Doctor asked, "that another war is threatening."

"Yes," answered the statesman, "there is indeed a dark and portentous cloud on the political horizon."

I shrank with terror, crying aloud, "What! How! What can it mean?"

"Denmark has certainly gone too far."

"Oh, Denmark? Then the storm does not threaten us," I said, relieved. "But the prospect of any war is distressing, yet I am glad it is Denmark rather than Austria."

"Never fear," said my father, to comfort me, "if Austria is drawn into it, we do not risk anything. In defending the rights of Schleswig-Holstein we do not involve Austrian territory."

"Do you imagine, father, that I would consider the question of territories for a moment, when I only fear the one thing, and that is the danger of those I love!"

"My child, you cannot consider the fate of the individual where the fate of the nation is concerned. The men that are lost are of little consequence in comparison to the main question whether our country shall lose or win. I say if we cross swords with the Danes we can only extend our influence in the German Alliance, and it is my dream that the Hapsburgs may recover the German Imperial crown to which they are entitled. A war with Denmark would be a fit opportunity to wipe out the loss of 39 in Lombardy, and who knows, we might even gain power enough to reconquer that province."

I glanced across the room where Frederick was joking with the young people, and a violent pain shot through me. My all would be crippled, or perhaps shot dead. One child, yet unborn, would be fatherless, all our fresh happiness would be blotted out. All this in one side of the scale, and in the other Austria, and the German Alliance, the liberation of Schleswig-Holstein, with fresh laurels for the army—a lot of new phrases for school-boy orations and army proclamations. Thousands and thousands of other individuals would have their happiness staked as well as mine, both in ours and the enemy's country. Could it not be avoided, this monstrous thing? If all were to combine, all the wise, the good, and just, could it not be averted?

"Tell me, your Excellency," I asked. "Has it gone so far that the statesmen and diplomatists cannot ward it off?"

"Do not believe, dear Baroness, that it is our business to maintain eternal peace? It would be a beautiful mission, certainly, but impracticable. It is ours to watch the interests of our states and dynasties, and never allow their power to be diminished but strive in every way to maintain our supremacy and honor and revenge insults."

"In fact the principle of war is to injure the enemy whether you are right or wrong?"

"Exactly."

"And so they hack away at each other. It is horrible."

"But it is the only way out. How else can quarrels be decided?"

"As are the quarrels between individuals."

"By tribunals? But there are none over the nations."

"And Dr. Bresser came to my help: 'No, savages have not; hence nations in their intercourse cannot claim to be civilized, and it will take a long time before an International Tribunal is constituted.'"

"We shall never get there," interrupted my father. "Such things must always be fought out, for the stronger nations would never submit to arbitration. They will only set themselves right by fighting, even as gentlemen do, when they are offended."

"The duel is barbarous and immoral."

"You never will be able to alter it."

"Still, your Excellency, I would never defend it."

"What think you, Frederick?" my father turned to my husband. "Should a man take a slap in the face and carry the matter to a law court, and get five florins damages?"

"I should not do so."

"You would challenge the insult?"

"Of course."

"Aha, Martha! Aha, Doctor," cried my father victoriously. "Did you hear? Telling who hates war, is an advocate of duelling?"

"No, I do not admit that. But in certain cases I should resort to it, even as I have gone to war under certain conditions. Our conduct must correspond to the current notions of honor. Some day the insult will turn back upon the person inflicting it as the disgraced one, and it will be considered immoral to seek revenge, as it is in other questions considered wrong to take the law into one's own hands."

"We will have to wait a long time for that day," my father broke in. "As long as an aristocracy exists—"

"That will not be for ever," muttered the Doctor.

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THE WOODSTOCK SCHOOL OF MUSIC was started by Mrs. Adney simply as a Name under which the scope of work of the most successful teacher of music in this Province might be extended. We shall not here refer to the course of study offered, except in a passing way, but to those more personal matters which so far outweigh all other considerations as to make the list of truly successful schools of any kind very few in number. It is a matter of the TEACHER.

The success of Mrs. Adney's widely known success is that resolved upon having the best instruction at any cost she had the wisdom to select or the good fortune to be directed to the BEST TEACHERS IN AMERICA, and has the faculty of imparting what they taught her. William Mason was our greatest teacher of Piano and admitted as the equal of the best of Europe. He was a pupil of the immortal Liszt. Her lessons over an extended period, were cheap at the dollar price. Previously, she had instruction from Gonzales, a distinguished graduate of the Paris Conservatory, where Prof. Le Couppay was instructor on Piano. This world's greatest music school also perpetuates the musical theories of Liszt. These ideas lead to a technique in contrast with that of the dry, mechanical German technique. We criticize German execution, not German music. The influence, however, of this nation of musicians is such that their "method" is the one nearly everywhere met with. Combining Mason's "Touch & Technique" with the thus rarely taught "Conservatoire method," it is worthy of note that Mrs. Adney's steady use of "Le Couppay" has exhausted the American edition, and a new one is being printed for her use.

In Voice, Mr. Adney was in a sense almost equally fortunate. After some instruction from a famous (that is to say, well advertised) teacher, whose method was not as great as his celebrity, and his charges, she took lessons under Mr. A. A. Patton, a distinguished French singer and teacher, who with the finest credentials that France had to offer, came to New York to make his debut where German influence controlled everything from orchestra members to press critic, and it being shortly after the Franco-Prussian War, his reception was so hostile that he abandoned his intended career in Grand Opera, and retired to the routine work of a teacher. Later she studied at the N. Y. Vocal Institute, under the talented Mr. Tabbs, editor of The Vocalist, and derived many ideas that have proven of great value here. So it happened that, by accident or otherwise, Mrs. Adney acquired the method in singing of the great Garcia, and the almost equally famous Shakespeare—the only method of voice production and that which has produced the great singers of Italian and French Opera.

When deciding to carry on her well known private work in Piano, Singing, Music Theory, etc., under the name at the head of this section, it was with the idea of extending its scope as opportunity might offer. It perhaps did not occur that Woodstock could not maintain a "Victoria Conservatory of Music," which during her three years after its establishment became an institution of such recognized importance in the music world of Canada, that a special publication entitled "Musical Toronto" gave her and her work extended space. Perhaps it was because one of her pupils, solely instructed by her, went to the Toronto College of Music and in the same year took the Gold Medal in Piano. Two other pupils, one fifteen and one thirteen years of age, after studying with Mrs. Adney entered one of the foremost Conservatories in Europe and began immediately to play in public recitals. The head master writing to their parents said "they have had the perfection of piano forte training and are artists already." Today her work has become so well recognized in the United States, that she has been invited to become a member of the International Musical Society, formed thirteen years ago by the very leading musical professors and patrons of the world, and only seeking membership of those identified with "advanced musical research and its results."

There is a point relating to "Diplomas," "Graduation," etc., upon which Mrs. Adney needs again to remind the public. Except for theoretical studies such as harmony, this school gives no "Diplomas," has no "Graduates." In all practical, artistic work, the only test of proficiency recognized among artists is that of the actual work itself, except for the degree of Doctor of Music, for which only the masters ever qualify, and which is recognition of exceptional proficiency and musical learning. For all others the only recognized test is ability to perform, from memory, to say, two recitals, a program of pieces of certain grades of difficulty, one of ordinary music, and one from the representative works of the great Masters. The program itself is the "certificate" and no teacher of high standing ever offers anything else; and whatever institutions hold forth as an inducement the prospect of a "Diploma" for a certain length of time in study, it may be taken as certain that the actual teacher is indifferent—any person whom the institution finds it convenient from time to time to employ. Even a school or institution becomes famous only through some exceptional TEACHER in it. An artist of real distinction offers only his program: no one asks or cares WHAT school he studied at, but who was his TEACHER. The aim of this school is not to grind out graduates with diplomas: we offer the best musical instruction, in our lines, that can be obtained in the Maritime Provinces, if not in Canada, and better than will be obtained by going to any but the few greater masters in the large cities of the United States.

Thus Woodstock offers advantages for musical study that one may go to any city in Canada, or to New York or London, and perchance not get. Mrs. Adney did not in the first instance select Woodstock, as furnishing the full scope for her exceptional talents as a teacher, but she has made it and the work done here by pupils who are now successful teachers in various parts of United States and Canada, a credit to Town and Province.

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