



"Aindt it awful!"

—Sykes, in Philadelphia Ledger.

from the creation of an economic Pan-Germany. 5 The value of military Pan-Germany. 6 The importance of the vast economic profits which accrue to Berlin at the expense of Russia through the establishment of Pan-Germany. 7. The transfer to Germany of at least twenty-one billion francs of French credit (the funds owed to France by Russia and by Austria-Hungary, Bulgaria, and Turkey).

"The seizure by Berlin of Austria-Hungary, Bulgaria and Turkey, all essential elements of Central Pan-Germany," declares M. Cheradame, "was accomplished in three ways: militarily by the supremacy acquired by the German General Staff over the troops of the vassal states; financially, by means of the paper loans granted by Germany; and diplomatically, by the treaties signed in Berlin on January 11th, 1917, establishing the strongest sort of a German Protectorate over the Ottoman Empire."

Break Up the Concert—

CHARLES H. LEVERMORE, in the American Review of Reviews, propounds a plan for the future development of Central Africa, Asiatic Turkey and Persia, which he claims would establish a basis for a European Unity which would endure and completely break up that "Concert of Europe" which the struggle for supremacy has now so badly wrecked.

"From Morocco to Walfisch Bay the west coast of Africa has been the scene of a scramble between great Powers," says Mr. Levermore. "Asiatic Turkey with the Bagdad railway is the shining prize at which Germany aims through the 'Mittel Europa' scheme. Each power has sought colonies and spheres of influence for the exclusive benefit of its own business interests. What better way can be devised to prevent the recurrence of these 'wars of steel and gold,' as Mr. Brailsford has termed them, than by substituting for the rival economic ambitions of each people an agreement for the economic advantage of all? Let the great colonizing states follow the example of the American States who ceded their western lands to the Confederation.

"France, Great Britain, Germany, Belgium, Italy, and Portugal would then vest in an in-

ternational European Congress and its executive organs the title to practically the whole of Central Africa. The same Congress should assume the receivership for the bankrupt concerns of Turk and Persian. Russia, England, France, and Germany would then have the merit of yielding each a selfish advantage, in order to cement a European union and to promote the common welfare.

At once the European League of Nations would become the administrator of a great public domain of the world. It would derive therefrom a strength and importance at the moment almost incalculable. It would begin to strike roots, as under similar circumstances in North America, into a sentiment of unity and allegiance in a new brotherhood of States. It would establish complete freedom of trade for all nations throughout the whole extent of the common territory. It would naturally add to

the administration of the new domain, the responsibility for the neutralized straits, canals and other waterways in the old world, and for neutralized territories also.

The seat of such an international administration, congress, court, council and all, might well be moved from The Hague to Constantinople, the historic capital of world-empire.

Such a plan would solve the difficult problem of the control of the Dardanelles in the only rational way. City, straits and adjacent territories would alike be neutralized, and owned, not by Russian or Turk or German, but by the whole continent in league. For such an opportunity to do business freely in undeveloped parts of the earth, the great States might gladly surrender their mortgages on savage and half-civilized nations in Africa and Asia, and their extravagance of armament on both land and sea.

MUSIC AND PLAYS

CANADIAN SINGER STARS IN METROPOLITAN OPERA

FLORENCE EASTON—who remembers her when she came back to Canada some years ago as a young secondary star in the Savage Opera? And who further back still recalls her as a coy young soprano in the Dunn Avenue Methodist Church in Parkdale, Toronto? Many may recall this brilliant young Canadian singer—who may be unaware of the great progress she is now making in the Metropolitan Opera in New York. She is one of the bright particular stars in the new production of Liszt's, "St. Elizabeth," concerning which we summarize from the N. Y. Times:

"This work, performed for the first time in 1865 at Budapest, has been reproduced successively in many countries and many tongues. Let us hope that it may also meet with some sympathy in England," was the wish of Liszt himself, who, in 1886, the year of his death, heard his oratorio sung in London, both at the Crystal Palace and St. James' Hall.

There have been American performances of the "St. Elizabeth" music as an oratorio in English, and it was not unknown to Europe as offering operatic possibilities in Liszt's day. His contemporaries, indeed, described it as a "sacred opera" when it was given at a festival held in 1867 in commemoration of the founding and, more especially, the restoration of a place famous in Wagnerian music-drama, the castle of the Wartburg. The first performance in America in Operatic form took place on January 3 at the Metropolitan Opera House, where it was the second novelty of the season promised by General Manager Gatti-Casazza.

The original book by Otto Roquette is said to have been inspired by Moritz von Schwind's frescoes at the Wartburg, which depict the principal events in the life of the saint remembered for the "miracle of the roses." Joseph Urban, who has provided the scenic investiture of the opera also acknowledges the inspiration he has received from the paintings by von Schwind.

The stage adaptation to be used here is due to Liszt's countryman, Conductor Bodanzky, who has been assisted in the preparation of the work by Stage Director Richard Ordynski, while the chorus has been trained by Maestro Giulio Setti. The cast will be as follows: Elizabeth, Florence Easton; Sophie, Margarete Matzenauer; Ludwig, Clarence Whitehill; Herman, Carl Schlegel; A Hungarian Magnate, Basil Ruysdael; The Seneschal, Robert Leonard, and conductor, Arthur Bodanzky.

An official summary of the legend of St. Elizabeth is thus recounted briefly: Daughter of King Andreas II. of Hungary, Elizabeth was born in 1207. When a child four years old she was brought to the Wartburg as the affianced bride of Ludwig of Thuringia. Here the two children were brought up religiously as though brother and sister. At 17 years old, Elizabeth was married to Ludwig. Her beautiful nature revealed itself especially in her benefactions to the poor.

On one of her visitations of mercy, as shown in the second scene of the opera, her husband while hunt-

ing discovers her alone and far from the castle. His suspicions are aroused, and on asking what is in the basket she carries he receives the evasive reply that she has been "gathering flowers." Doubting her word, Ludwig seizes the basket, when, to his amazement, after she has confessed the innocent falsehood, there are disclosed the roses into which by a miracle had been transformed the bread and wine she has been taking to the poor.

Remorseful because he had mistrusted Elizabeth, Ludwig begs her forgiveness, and together husband and wife renew their pledges to each other. Soon after Ludwig decides to join the Crusades, and with his knights he takes leave after calling upon his subjects remaining at home to swear allegiance to Elizabeth and to himself during his absence.

Later come tidings of Ludwig's death on his way to the Holy Land. His mother, whose ambition is to be ruler in her son's stead, drives Elizabeth from the Wartburg, heedless of the storm which threatens death to the young widow and her children. Elizabeth takes refuge in a hospital which she has founded in her prosperity, passing her days in ministering to the wants of the poor and afflicted, till at last death claims her. A later scene of the saint's canonization is omitted, the closing picture of the opera being her apotheosis in a brief tableau.

(Concluded on page 25.)



FLORENCE EASTON, Canadian soprano, as she appears starring in Liszt's Music-Drama, St. Elizabeth, at the Metropolitan Opera, in New York.