

# LINE, HOPE AND FAITH

## How Lina Cavalieri, "Most Beautiful Woman of Europe," Has Won Her Way to Fame and Fortune by Hard Work.

### AS AIDED BY HER SISTER'S DEVOTION

#### Love Affair with Prince Alexander Baratinski the Beginning of Resolve to Give Up Easy Life and Fit Herself for the Trying Roles Written by the Most Famous Masters of Music—Now the Idol of Adoring Paris.

Paris—That "the most beautiful woman of Europe" may be discontented with her job is shown by the extraordinary case of Lina Cavalieri. As a music hall star of the first magnitude she was flattered and feted, she had but to show her beautiful person and warble a few ditties to earn heavy money. The world had practically told her that her livelihood was self-manifest without talent.

Lina Cavalieri tossed aside the brilliant stucco and plucked the hard road leading to grand opera. When Parisians learned it they shrugged at the "unpractical choice" and as good as forgot her. Now she has just given them a mighty jolt by coming back as a grand opera star, with a sumptuous engagement at the Paris opera itself, and furthermore she has just bought a splendid mansion in the Avenue de Messine. But why she grew discontented with being "the most beautiful woman of Europe," and how she threw up the music hall stucco on the off-chance of succeeding in grand opera remains a secret.

The secret spring of Lina's change of base began with a great hope, continued through a great despair, and ended in a great resolution. The hope and the despair were those of worldly love. But the devotion was that of a sister.

Nothing could be more striking than the contrast between the lives chosen by the two girls. When their widowed mother died in Rome in 1859 Ada was 15 years of age and Lina 17. As there were no relatives and the property was small, friends put them in a convent school of aristocratic complexion, whose side specialty was the edu-

cation of poor girls of good family for governesses and companions. On account of her age, Lina at a time in the school was short. One in the world, it did not take her long to decide against the teaching career. "Besides her beautiful person, she had a pretty voice; and even had the voice been less her first appearance on the music hall stage left no doubt as to the kind of success she might expect. It was at this time that Lina Cavalieri gave her friendship to Prince Alexander Baratinski, second son of a con-

siderable Russian house and a young man about Paris. Prince Alexander came to have immense admiration for the talent, the voice, the beauty and the goodness of the girl. "You must cultivate that voice," he told her. "You are wasting yourself on the music hall stage, which is not worthy of you. Take up opera!" he advised her.

On Road to Grand Opera. Like the camel that is being loaded, Lina grunted in spirit. Like the camel, she was slow in getting started. But, still like that reliable creature, once started, she kept going. In 1886, she was no more of a musical center than the Theater Royal of Lisbon as Nedda in "Pagliacci."

Unhappily, the Lisbon public is a hard one. When it pays for grand opera it insists on having something near perfection. The debutante was young, exceedingly lovely, with a sweet voice, but she showed inexperience. She did not display nervousness due to emotion over some levity-misunderstanding. One would prefer to think so for the judging of Prince Alexander.

The first night the Lisbon public made no sign. The second night it simply chased the whole company from the stage of the Theater Royal. "Alas for work, for hope, for love!" There was not in front of the curtain

Here the devoted sister intervened with force from her humble employment at Genoa. This beautiful for governess. Lina's constant school three years after her elder sister had quitted it. Ada Cavalieri to give her the family name adopted and made famous by the others had to face the same hard proposition that confronted Lina.

She was quite as beautiful as Lina. Indeed—she shall form it out for not already heard it—the sisters look so much alike that photographs of one have been mistaken for the other. Also, she had a voice. Yet she never hesitated. She had been educated for a governess. It was correct and honorable to be a governess. And a governess she would be. Even after she had lost her first three places by a strange and unique fault she never wavered.

Surely, it was a unique fault. "This young girl is too beautiful to be a governess," wrote her first employer to the governess of the school as she returned her. "Her conduct has been irreproachable. She is goodness itself, intelligent, patient and with a talent for teaching. Yes, it will not keep her. Her presence cannot but prove a danger in a household."

At last a good and generous lady—her employer's mother—was so kind as to give her a place. She was the wife of a foreign count. Ada Cavalieri had watched her brilliant sister's triumphs with uneasy contentment that grew to terror. She had fought with Lina to give up the music hall career. She had never ceased bombarding her with letters of expostulation. Later on she compromised.

Mrs. Mariani-mani she began to hope. And when at last Lina was to make her debut in grand opera at Lisbon, she was waiting anxiously to see the result.

When she learned the pitiful result Ada Cavalieri took a great deal of comfort. Quitting her place at Genoa she hurried to Paris. She settled down beside her wounded and reckless sister. Did she try to comfort her? How could she, the born old maid comfort her? But it is certain that the frigid Ada wrestled with the fiery Lina seven days—and triumphed.

Groaning in spirit like the camel, Lina again renounced the easy life and money of the music halls. Again she took up the burden of grand opera. Love, with great shining eyes, no longer beckoned her. But on and on she bore the burden, with her sister always by her. How she finally succeeded is well known.

In 1901 she was staging the principal part of Mimi in Puccini's "La Boheme" at no less an opera house than the San Carlo of Naples. Next she achieved a brilliant engagement for an entire season at the Imperial theater of Warsaw—singing Violetta in "Traviata," "Marguerite in "Faust," Mimi in "La Boheme"—and taking her revenge on the cruel Lisbon public by an overwhelming triumph as Nedda.

Ada Cavalieri never defended herself properly. He may have been too chivalrous or he may have had no excuse. Baratinski led to his yacht. Simply that. Cavalieri moved with dignity to the railway station. On her lonely trip from Lisbon to Paris by the Sud Express, accompanied only by a faithful maid, she was assailed by thoughts which know what bitter thoughts may have been? Ah, work that had all gone for nothing! Really, it is not of more pathetic figure than that of the disabled and lonely girl returning to Paris.

A few weeks later in Paris she learned that Prince Alexander had sold his Paris apartment to be sold out by the sheriff. The young folk never met again. Prince Alexander shortly afterward married the young Princess Youtieva, morganatic daughter of the deceased Czar Alexander I. Living with her mother in his Parisian society, and Lina Cavalieri remained "the most beautiful woman of Europe."

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Urged Sister Onward. "If you will not give up the stage, be a real artist!" was her final appeal. When Lina had begun studying with

Three living years confirmed this success, and artistic and social satisfactions of grand opera ceased to cost her anything financially. On the contrary, she had never done so well in the halls. At the Theater of Ravenna, at the Grand Theater of Palermo, at the Opera of St. Petersburg, and notably made famous by the others had to face the same hard proposition that confronted Lina.

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ADA CAVALIERI

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THE PRINCE WAS DEVOTED TO HER

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## The Place of the "Three R's" in Modern Education

By WILLIAM H. MAXWELL, Superintendent of New York City Schools.

THE public schools have been a good deal criticised for what is said to be a neglect of the "Three R's" and the tendency to special courses. As a matter of fact, the so-called "Three R's" have probably never been more carefully taught than now. I know that there are many people who would return to the barren instruction of 60 years ago, despite modern educational methods. It is said that children to-day do not spell and cipher as well as those of half a century ago, and that has been the lamentation over the change.

There was 51 per cent. in arithmetic the contrast was even more remarkable. Sixty years ago 29 per cent. of the class had solved the problems correctly, while in 1906 65 per cent. were correct.

So much for Springfield. The tests made in Brooklyn, N. Y., were in more striking. The questions were given to boys and girls in the eighth year of the elementary schools. In the Brooklyn test there was not a pupil who missed a word nor one who spelled but one word correctly. Again, in the test in 1846 some 27 per cent. missed 17 words or more, while in the Brooklyn test but a trifling more than one per cent. spelled so badly. The figures speak for themselves.

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## SYMPTOMS—SOME OF THE TROUBLES OF A PHYSICIAN.

A physician was talking about his patient's symptoms.

"Young strong people don't give me enough symptoms when they are ill," he said. "In the middle-aged and old age I give me too many. Think about their health all the time, studying their condition all the time, the doctor and the middle-aged discover a symptom in every muscle, in every organ, in every limb. Thus they conclude—"

"The average sufferer of 50 or so will pour upon my head a deluge of symptoms like this: 'I feel miserable all the time, I have a headache over my next, I've a gnawing pain in my hip and side and back, and an ailment in the middle of the stomach, with a shooting, neuragic headache over the eye. I have a queer taste in my mouth, a dizziness when I stoop over, and a dim vision up and down the right side, along with a kind of numbness. I cough a lot, my throat's sore, and I've the caracae. Appetite's fair, but I can't get to proceed.'" etc."

St. Louis Globe-Democrat.

Disappointed.

Why—did you allow him to care on the gas?

Edith—Oh, merely out of curiosity. I wanted to see if he would try to kiss me."

Why—And was your curiosity satisfied?

Edith—I should say not! He only kissed me once.—Chicago Daily News.

Like the Indians.

Bill—I see that dried fishes are exported in large quantities from this country to England. They are chiefly dried in the southern and western states, and used in the making of chicken feed.

Bill—I looks very much then as if you were going to be a dead one.—Vancouver Statesman.

How do you like your new house?"

"Well," answered Mr. Cimroz, "it leaves mother and the girls. But there are so many pictures and statues and things that I feel we ought to run a raffle in front of each wall, and hand 'em off label on it."—Washington Star.

The Form.

The Tink's book that makes you think she's been used to good society?

The Cranky Woman—Well, dear, if you notice, she always says "Thank you" to the servants and when she kisses you she never makes you feel as if she meant it."

His Impression.

"I shall go to the arctic regions," said the dauntless explorer.

"Well," answered Col. Stillwell, of Kentucky, "I can't say I care for the arctic regions. My impression of them is a place with a whole lot of fat and nothing worth drinking to put it in."—Washington Star.

Her Lovely Sunday.

"I had a lovely Sunday," twittered Mrs. Trotter to her friend on Monday.

"I want to church and heard the sweetest strains from my little things—it so fine that I'll."

Really, within my memory I never, I've no doubt.

And when some a thing occurred that certainly did tickle me, I thought the sweetest girl man for to get to my nicks!"

Cleveland Leader.

When She Just Really Know Him.

"When did you first become acquainted with your husband?"

"The first time I asked him for money after we were married."—Life.

But the facts are quite different. It is not generally known that actual tests have been made by submitting the examination questions of 60 years ago to the children of to-day in similar grades. In the test made in Springfield Mass., it was found that whereas in 1846 there were but 40 per cent. who spelled in the test correctly, in 1906