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MODERN SCULPTURE.

Great masters are sometimes a little dangerous, and especially when their greatness lies in daring to be original. Men like Whistler and Sargent are directly responsible for more foolish mediocrities than unaided Nature. One readily forgives them, it is true; but when the master himself proves disappointing one's feelings are stabbed with the keenest of weapons. The men who strive laboriously to be perfect are forgiven for failures, but not the dashing, daring craftsman who sets the rules of all the world at naught. Sooner or later the world must quarrel with him for defying its dignity even if it is sufficiently amazed at the moment to break into enthusiasm. For two reasons this quarrel must run its course: firstly, because men, individually or collectively, never forget a wound to their vanity, and because in the case of art the all-sufficient pompous vanity of the foot-rule artist has been lacerated more than once by the "moderns"; secondly, because all but the justest of people will press their resentment at imbecile imitation to its logical limit, will press it home upon the originator of a school of pretentious fribbles. So unfair an antipathy is naturally unwelcome to the creators of originality and to fair-minded spectators; but what can human nature, and the very heart of charity itself, do when the master falls short of his own true standard? The sin of the imitator recoils upon the master's head, and for his own small and natural offence he is punished with the neglect, and sometimes the contempt, of the influential majority. That has been the experience of almost every original genius, and must continue to be so until criticism is everywhere capable and just.

The progress of modern sculpture would seem to be not a little conditioned by these principles. Between the age of Pheidias and that of Michelangelo, and between the Renaissance and the Secessionist movements there has not been much, apart from ecclesiastical architecture, to rescue sculpture from commonplaceness and a certain barrenness of ideas. Fickleness of taste in the past we need scarcely exemplify, but what Secessionism in its less frenzied moods may do for art is still uncertain. It is, however, already apparent that it will do more than a little harm in spite of courage and conviction. With sculpture at any rate its influence must be revolutionary at the best. In its truest sense, Secessionism (as we understand it) is a development of the Impressionist school; that is, it tends to substitute not only the impression for the fact, but the idea for the form. Consequently, nothing but the finest taste and the most precise balance will fail to justify the bizarre so long as it accentuates character, individuality; and once it is accepted that the ugly and unregulated is allowed in art, there will not be a lack of artists to make art deliberately perverse. An eloquent caricature of Secessionism is obtained by the simple process of transforming objects which are naturally, as well as conventionally, dynamic, into objects which have become wilfully static, or vice versa. For some reason Germany seems to be particularly infected by this morbid soul-culture in form and colour. In sculpture the dare-devil artist who snaps his fingers at convention has been more hampered by his material, by the subjects considered proper to his art, and by the conventions of the past, than the draughtsman and the painter; but with perseverance magnificently misapplied he has overcome these obstacles and has succeeded in producing sculptures of striking uncommonness no doubt, but also of a restlessness, an incoherence, a sentimentality quite foreign to the ideas of any previous period. In France the innovation has to some extent been justified by fine technique, and by a sense of life and movement which would in paint-

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ing have produced the highest results; but in Germany the pose has been caught without the feeling, so that at times an unsightly figure literally sprawls across its pedestal. Impressionism is well enough when beauty of line and simplicity and dignity concentrate the attention that would otherwise have wandered over detail, and Secessionism is necessary to state neglected truth so strongly as to assure to it its proper place. The influence of M. Rodin, who is in most of his work above and beyond Impressionism or Secessionism by reason of his dignity and purpose, is as paramount as it is mischievous, and when he produces something thoroughly unsatisfactory, like his bust of Mr. Bernard Shaw, it is entirely immoral. That does not by any means prevent M. Rodin from being a great artist, but it makes possible the very modern paradox of a great artist who at the same time is a treacherous example. Perhaps only a Frenchman can philosophize convincingly in marble, and one must admit, in addition, that the prosiness of nineteenth century sculpture is an ample defence of the maddest extravagances committed on the wave of reaction. The present movement is already too extreme to seem permanent. It should cause no surprise if, before very long, a return is made to classical repose and balance; but meanwhile we cannot imagine what is to become of the numerous monstrosities erected during the last decade. In some way or another they must remain to torture the artistic conscience of civilized peoples.

"JUGGED" JOURNALISTS.

"Jugged" journalists used to be a popular phrase in London 25 years ago. It related to journalists who, from causes beyond their own control, were making a temporary but involuntary sojourn in what have since been described as "Northern latitudes". There seems to be a good deal of this kind of thing in Germany just now. One editor went to gaol a week ago, another lies under the shadow of State prosecution, and now a Berlin youth of 17, who edits the "Revolutionär", has just received a sentence of six months for sedition.



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THE EMPEROR AT HIGHCLIFFE.

After breakfast on Thursday morning His Majesty the Kaiser walked in the Park of Highcliffe with General v. Plessen and subsequently attended to affairs of state. Colonel Stuart Wortley, the owner of Highcliffe Castle, was invited to lunch with His Majesty.

TARIFF RECIPROCITY BETWEEN ENGLAND AND THE U. S.

It is reported from London that a commercial treaty has been signed by the Minister for Foreign Affairs, Sir Edward Gray, and the American Ambassador, Mr. Whitelaw Reid,—by which the duty on English works of art going into the United States is reduced to one quarter of the former tariff. On the other hand, samples belonging to American commercial travellers are allowed duty free into British ports.

THE UNREST IN INDIA.

THE RAILWAY STRIKE.

The strike of the East Indian Railway employes is becoming more threatening. It has been found necessary to send armed police to Asansol where plundering has taken place.

Later.
The situation is becoming more serious than before. As it is feared that the attitude of the European strikers will make it necessary to use force, the police have been strengthened and soldiers have been sent to Asansol.

The Manager of the East Indian Railway has declared that the Company will not be coerced by the strikers, who would have to suffer the consequences of their actions. Howrah and other railway centres are being guarded by armed police; but few local trains are running and these only under police protection. The postal service is only maintained by means of road vehicles. The populace is clamouring continually for Government measures to be taken.

A later telegram from Asansol reports that several engine-drivers have resumed work, and that the first train for Calcutta left yesterday. More are to follow. It appears that there is some hope of a speedy settlement of the dispute. This hope is hailed with great relief in Calcutta where, for nearly a week, business has been practically at a standstill.

THE END OF THE STRIKE.

A later despatch from Calcutta states that the Postal Administration has officially notified that the railway strike is at an end, and that the postal service will be resumed as usual.

AMERICAN NEWS.

CHARGE OF THEFT AGAINST BANK OFFICIALS.

The Frankfurter Zeitung reports from New York that proceedings have been instituted in Brooklyn

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