

The Daily Record

and THE DRESDEN DAILY.

No 548.

DRESDEN AND BERLIN, SATURDAY, NOVEMBER 23, 1907.

10 PFENNIGS.

The first Daily Paper published in Germany
in English.

Office: Dresden A., Steube Strasse 51. 'Phone: 1755.
Berlin W., Potsdamer Str. 10/11. 'Phone: VI 1079.

Subscription for Dresden and the whole of
Germany and Austria:

1 mark a month.

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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against the cashier and the directors of the Borough Bank, which was closed a short time ago; the charge is forgery and theft.

A BROOKLYN BANK REOPENED.

The Terminal Bank of Brooklyn opened its offices again on Thursday last.

EXPLOSION IN CANADA.

A terrible explosion took place in the vicinity of Dryden, Ontario, during the construction of a new line of the Pacific Railroad. Seven men were killed and four injured; further details are not to hand.

THE EXODUS FROM AMERICA.

It is reported from New York that applications for steerage passages back to Europe continue to pour in to the various steamship offices. The vessels are all booked up. The North German Lloyd steamer "Main" left New York on Thursday with 2,400 steerage passengers on board.

RENEWED EARTHQUAKES IN ITALY.

At three o'clock on Thursday morning another rather severe earthquake shock was felt about Ferruzzano. In Reggio and other villages, lighter shocks were experienced. At half past three in the afternoon a renewed shock was felt. The inhabitants are terror-stricken. Heavy rain is falling. Up to five o'clock on Thursday afternoon there had been no reports of damage.

NEWS FROM RUSSIA.

ANARCHIST PLOTS DISCOVERED IN ST. PETERSBURG.

On Wednesday night a number of domiciliary searches and many arrests were made; the police discovered a very dangerous revolutionary organization which was planning criminal outrages for the near future. A great many weapons as well as explosives and material for bombs were found.

BOMB OUTRAGE IN WARSAW.

A bomb was thrown into a clothes depot in Warsaw on Thursday. One man was killed and three persons severely injured.

THE RECENT EARTHQUAKE IN ASIATIC RUSSIA.

A special correspondent of a St. Petersburg journal, who was sent to Karatag, which on October 21 was the scene of an earthquake,—as reported in these columns—reached Denau, some hundred versts from Karatag on November 13, and from there reports that the town of Karatag was literally lifted up at 9 o'clock on the morning of the catastrophe by a severe subterranean shock, and recoiled in a mass of ruins. The houses which were mostly built of stone, buried from 3,000 to 4,000 people as they collapsed; only some 100 persons were able to save themselves. All the winter camps of the Nomads within a radius of 100 versts have been destroyed. The total number of deaths is calculated to be 10,000!

STUDENT DISTURBANCES IN SPAIN.

In Barcelona the students of pharmacy prevented other students from going to lectures on Thursday. The university and middle schools were closed. The university, under the guardianship of the police, was reopened yesterday.

H. Wirsing, Zahnarzt. Sidonien Strasse 10b, corner Prager Strasse. Tel. 9987.

THE STRIKE AT ROTTERDAM.

The Union of Dock labourers have decided to end the strike by accepting the conditions of the Society of Ship Owners.

SUDDEN DEATH OF A DANCER.

The serpentine dancer La Papinto had a stroke of apoplexy after having appeared on the stage of the Apollo Theatre in Düsseldorf on Wednesday night and fell dead just as she was entering her dressing room.

THE LANDSLIP AT GRASSE.

A telegram received at Paris from Grasse states that four workmen are still buried under the masses of earth but that the rescue operations have had to be suspended owing to fresh landslips which are constantly occurring. After many hours of sustained effort three workmen have been got out alive but severely hurt; it is hoped they may survive.

ANOTHER TRAIN ROBBERY.

A daring robbery was perpetrated on the Toulouse-Paris Express on Thursday last. The train had been stopped by a signal from the communication-cord and while the compartments were being searched to discover the cause, three men robbed the baggage-van of all valuables, and wounded the guard and baggage-man with revolver-shots. The assailants subsequently fled.

DRESDEN: LOCAL.

The Christian name of our valued musical critic Dr. *Neuhaus* at the foot of the critique on the concert of Nikolaus Medtner in our number of yesterday should have been *Max*, instead of *Richard*, as printed yesterday by an oversight which we regret.

The II. Symphony Concert Series B. Max Reger has hitherto refrained to a great extent from orchestral composition. His astonishing fertility as a composer, which has brought out many hundred works up to *opus* number 100, has shown itself in almost all the musical forms, in an enormous number of songs, pianoforte compositions, but particularly in organ pieces which in their grandeur, their wonderful construction and exuberantly full but always clear scoring, have indeed contributed most to cause Reger to be compared with Bach. But the chamber music works, in which Reger shows himself a master in the combination of several instruments already amount to a considerable number (54; 72-78); the first Violin Sonatas (op. 1 and 3), the Trio for pianoforte, violin and 'cello (op. 2), and the Sonata for violoncello (op. 5) were first attempts which long remained without successors. Thus Reger advanced by degrees and with a clear purpose, and when his first orchestral work the "Sinfonietta", appeared in 1905 no one was surprised because a symphonic work had long been looked for. One had only been extremely anxious to see how Reger would employ the customary orchestral combinations for the purposes of his own peculiar polyphonic style. Complementary parts are unknown to his style; with him each part has something to say for itself and holds on its own way with characteristic independence through the texture of the others. That work of this kind would not at once be approved is intelligible, and the attempt at homogeneous orchestration also accounts for the small amount of success that the "Sinfonietta" had two years ago in Berlin. When the "Serenade" came a year later, it showed that Reger had learnt a good deal. The special tonal charm of this second orchestral work is chiefly due to the three groups of instruments—two string choirs of which one plays *con sordino*, and a wind choir. But this strictly worked out grouping, charming as its effect is, is not a capricious experiment; Reger was compelled to adopt it because his instrument, the organ, with its tone groups led him to it. And just because this method is so natural, since it proceeded from Reger's individual self, it was certain to be successful. Not only Reger's specific art in polyphonic structure, but his sense of orchestral tone, has been formed through the organ. How entirely a matter of course that seems to be, and yet how new is the effect! His most recent work—"Variationen und Fuge über ein lustiges Thema von J. A. Hiller"—displays in wonderfully clear form all the experiences that the composer has as yet collected. Variations in the ordinary sense these variations are not. They do not conform to the theme in the number of bars, in the form of modulation, in the harmonisation or in the caesura. But with this freedom Reger escapes all academic speculation. Each variation is a free symphonic study of ever surprising inventiveness and structure. The sprightly theme, with its unsymmetrical shape by itself protects the composer from all danger of academic correctness, and thus rich in-

A. K. JANSON, American Dentist. Graduate from Chicago College of Dental Surgery, Dresden, Prager Strasse 10, I. Specialist in straightening teeth.

ventive powers can exhaust themselves in ever-new forms of expression. Each detail of the theme, which, in its original shape, seems so simple and uniform, is imbued with independent life, becomes a highly significant motive through the genial creative power of the composer. The whole seems in its marvellous fruitfulness and natural versatility like a pastoral glade, besprinkled with multitudinous blossoms and leaves. The whole work vibrates and sounds in such jubilating tones that one quite forgets what powerful technical genius has been required to produce the effect. Motives sound one by the other; they are transformed; they are interlaced with each other; they are enlarged, and then again beautified by a magnificent wreath of independent melodies. Soon the whole breathes of religious sanctity; then again you hear the storm rage; then you view the wood-elfins blithely pirouetting; sweet angel voices sing their eternal melodies; and then the powerful *finale* with its grand fugue, commencing with an independent theme, and then, despite its strict form, breathing the inexhaustible treasures of Reger's art and inventive faculty. Reger here shows himself master of orchestration of the first order: he does not use new instruments, he is content to utilize the apparatus of the grand orchestra; but to think what he achieves with these means; how he blends string and wood instruments; how ethereal and discreet the *piccato* of the harp irradiates the background of melody supplied by the instruments of wind and string. Hear the blasting tones of the trumpets and horns,

evolving from the sounding ocean of the other instruments!

The Orchestra, under the general direction of Herr von Schuch, scored a veritable triumph, such as it has hardly ever before experienced, and the enthusiastic applause accorded the composer, who was present, was justly shared with him by this band of Dresden artists.

By the side of this extraordinary work, the 'Cello Concerto in C, by d'Albert, had a difficult stand. However cleverly motives counteracted banalities contained in the work; however nobly the soloist of the evening, Herr Anton Hecking, from Berlin, brought all his ability and grand musical intelligence to the fore in the endeavour to lead the work to victory,—the result was but respectful acknowledgment.

Hector Berlioz's brilliantly played Overture "Le Corsaire" brought this significant evening to a close.—Dr. *Max Neuhaus*.

Miss Amy Castles, who is to sing at the II. Philharmonic concert on Tuesday next, is by birth an Australian and, like her renowned fellow artist Melba, comes from Melbourne. In her quite early youth connoisseurs were struck by the unusually beautiful quality of her voice; and at the express wish of the wife of the Governor of the colony she went to Paris, there to continue her studies. In order to place her finances on a sure basis, a concert was given in Melbourne for her benefit and with her cooperation. The result was so remarkable that not only a second and third but a dozen of concerts was given, which brought in for the young artist the modest sum of £6,000. After several years of study, Miss Castles took her way to London, where she had the satisfaction of meeting with the best of receptions on the part of the public and the press. A greater distinction than the appellation "Melba rejuvenated", which was given to her in virtue of her resemblance to the famous Diva, was not required; on the Continent also Miss Castles had a series of great successes. Within the last few weeks she has been the soloist at subscription concerts in Dortmund, Strassburg, Mannheim, Munich, and in the Opera House at Frankfurt. In Paris, where she sang a few days ago, her success was such that, in spite of her never having been on the stage before, the Director of the Monte Carlo Opera at once engaged her for the months of February and March in the coming season.

Stefi Beyer (violin), the other soloist at the Philharmonic concert, was born at Budapest in 1888. As a child of only 3½ years old, she showed a marked fondness for music and, although hardly able to reach the key-board of the pianoforte, would pick out songs and melodies on the treble and put a bass of her own to them. But still more marked was the interest which the child took in good music, the chamber music performed in the house of her father, and which exercised such a fascinating influence upon her that she would always leave her toys to listen to it. On her fifth birthday, at her earnest entreaty, Stefi received her first fiddle and bow and in a few weeks she played airs in such perfect tune that her parents thought it a duty to cultivate such talent. A short time afterwards Eugen Hubay, the teacher of Vecsey, interested himself in her, and on the 17th of December 1900, the little Stefi passed her test examination at the Vienna Conservatorium with brilliant success. Even at that early period of her life Richard Heuberger, the well known musical aesthete, wrote in his notice in the work on Stefi Beyer published by the *Neue Freie Presse*, "Any one who can sing a cantilene and phrase like that is a musician born; one cannot rid oneself of an impression of something mysterious and wonderful". Since then this young Hungarian violinist has had triumphs in her Hungarian home, as well as in France, Italy, and Belgium, and this season she is one of the artists most frequently seen in German concert halls. Her coming is everywhere looked forward to with eagerness.

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Beethoven Recital by Frederic Lamond. The inexhaustible poetry with which the eternal freshness of Beethoven's art raises us above the change of fashion and the stride of time, can only exert its influence in the most complete manner on us when we are enabled to enjoy it by itself, unfettered by extraneous impressions; and a day on which his wonderful art is imparted to us through the congenial spirit of such a man as Frederic Lamond is always a red-letter occasion in the gray, uniform, diuturnal procession of concerts. Moreover, the intense enjoyment which such a festival day brings us, compensates for many pangs of mental agony inflicted during the course of the winter by the vain virtuoso efforts of mediocrities. This also applies to days when Lamond seems to be labouring under a nervous agitation,

BERLIN

Talking Machines. Specialty: English & American records. A. Pergande, Maassen Strasse 20.
Fruit and Vegetables. August Knöpfel, Speyerer Str. 24.

BERLIN CURRENT ENTERTAINMENTS.

Table listing various theaters in Berlin and their current productions, including Royal Opera House, Berliner Theatre, and others, with showtimes and prices.

BERLIN: LOCAL.

Mrs. Cleves-Symmes, wife of Dr. Cleves-Symmes, announces an At home for Saturday, November 30th, in her residence Motz Strasse 29, in honor of Miss Valentine.

Miss Conrad, of Erie, Pa., who has studied music for two years with Professor Schmalfeld in Heilbronner Strasse, has met in Paris with a serious accident. A few days ago Miss Conrad, Mrs. Parker of New York, whom the young lady is visiting, and her son were returning to their apartment, 14 Rue de Longchamps, in an automobile cab, when another automobile dashed into the cab, at the Place de l'Alma. The cab was overturned and the driver thrown from his seat. Seriously bruised, the occupants were extricated through a window and taken home, where their injuries were attended to by a doctor. The driver escaped unhurt. The injured persons will claim damages.

A few days ago Mrs. Antonia Mielke, the famous opera singer and vocal teacher, died in a sanatorium from cancer of the breast. Frau Mielke was well-known to New York operagoers from the time, about ten years ago, when she appeared in Wagner rôles in the Metropolitan operahouse. At that time she was one of the shining stars of the famous assemblée of stars. Later Frau Mielke made a very successful concert tournee through the United States and finally returned to Berlin, where she established herself as a vocal culturist, in Landskauer Strasse. During the last months she has been suffering from the terrible sickness to which at last she succumbed. She reached the age of 53 years.

It will perhaps interest Americans living in Germany, to hear something of the wife of the next American Ambassador in Berlin. Mrs. David Jayne Hill who is the second wife of her husband, was Miss Julia Lewis Packer, before she married in 1886, and belongs to a wealthy family of Central Pennsylvania. Her uncle, Asa Packer, is the founder of Lehigh University. Mrs. Hill has a great taste for literature, speaks fluently German, French and Italian and arranged alternately German, French and Italian evenings, while her husband was Assistant Secretary of State in Washington. President Roosevelt quite frequently took part. In Washington, Geneva, where Mr. Hill was U. S. Minister Plenipotentiary, before he went to The Hague in the same quality, and in the Dutch capital the new ambassador has acquired great social abilities which will help her largely to fulfil the greater duties of her new position. Mr. Hill, by the way, has been working for many years at a comprehensive work giving the history of European diplomacy.

Kammersängerin Helene Staegemann will give her II. Folk-song recital in the Mozart Saal on Thursday December 12.

The second appearance of Madame Jane Hading at the new Royal Opera Theatre. La Rafale (the Bride of the Winds), drama in 3 Acts by Henry Bernstein.

The piece which Madame Jane Hading has brought with her across the Rhine is without artistic value. It is as intelligently constructed and as sharply calculated for effect as the other dramas of Bernstein. The subject is the love of the Countess Hélène de Bréchebel for the actor Robert de Chacéroy who, impelled to the crime by passion, embezzles 650,000 francs. Hélène, to save her beloved, sacrifices everything, leaves her parents and her husband, even gives herself to a cousin whom she does not like but who will on that condition alone advance the large sum required. But the rescue comes too late. Robert shoots himself at the moment that Hélène in all haste brings him the money.

The great art of Madame Hading pours a stream of life over the meagre work. The part of the woman passionately in love, to whom her love is her life, who can forgive her beloved everything except the betrayal of her love, who gives up all, even her own self, for him, was for the artist a field in which she could display the whole wealth of her feeling and passion. Madame Hading possesses the rare gift of throwing herself so fully into her rôle that one forgets he is sitting in a theatre, and the stage becomes to him the world and life.

Messrs. Tuguet (Lebourg) and Arnaud (Robert) showed power above the average and worthily supported Madame Hading.

The performance, which earned great applause, was witnessed by some of the Princes and Princesses of the Royal family.—Dr. A. S.

Monday evening's Tageblatt contains a small story entitled "The Messenger Boy as a Lightning Courier," according to which a London Messenger Boy was despatched to Berlin last week in order to submit an important document to a prominent London business man (at present in this city) for the purpose of affixing his signature, whereupon he (the lad) was to immediately return to the British metropolis; but having missed his train he stopped in Berlin over night and took the early morning Express for Flushing. I waive the question whether the story is true or not, though it does appear somewhat doubtful whether any one at home would employ a Messenger Boy for such an object; apart from the fact that it would mean an expense of—at the minimum—£5 while the postal authorities would have taken charge of the matter, at a smaller risk to the sender and certainly with equal, if not with greater speed, for less than 5/-.

Indeed, the longer one reflects upon it—the less probable does the story seem; but, as I said, that is not the point. The point is that the public messenger in England is a person in full enjoyment of the general confidence, while in Berlin he has not yet succeeded in establishing himself. Of course, he is but a newcomer. It is not yet a year since these lads in capes and caps—in comical imitation of their Cockney colleagues—first appeared in the streets of Berlin. Since then, their services have been made use of, without doubt, but surely more frequently as bearers of flowers, or to procure theatre-tickets than for any more serious purposes. The German is a trifle mistrustful at the start—and the Berliner as much as the native of any other part of the Empire—and, in consequence, whenever it has been a question of carrying out any weightier affair, our friends here have turned to their old love: the Dienstmann.

I spoke to one of these latter some time ago. It had just begun to rain, and being in a hurry I jumped on a passing bus.

Nur noch oben, came the conductor's laconic greeting, and accordingly I mounted to the top, and found myself in the company of a solitary passenger, a Dienstmann. He was a sorry looking individual, in shabby clothes, and the brightest thing about him was the strip of brass in front of his cap bearing his number.

The rain turned into a shower, and I offered him the protection of my umbrella.

"Hard times, my man, eh?" I asked as I glanced into his disconsolate features.

"Hard, indeed,—harder than ever," was the answer. "Before this, a fellow at least used to earn a couple of shillings per day—but now, it's getting worse and worse from day to day."

"Why, how's that?" I asked.

He looked at me as though he was tempted to inquire whether I had just dropped from the moon.

"Why, those boys—those monkeys—those 'messen-gher (sic!) boys'—and then he began to tell his tale of woe, how patrons were gradually dropping off one by one, until he and his likes would be obliged to look around for some other calling in order to support themselves and their families.

"Nee, diese naive Inrichtungen sind ganz scheen—aber nicht for unser Eenen..." were the last words I heard as we reached the Potsdamer Platz, and I descended.—The Man Abroad.

DRESDEN

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CHURCH SERVICES: DRESDEN. ALL SAINTS' (ENGLISH) CHURCH, Wiener Strasse. Saturday, November 23rd. 10.0 a.m. Matins. Sunday, November 24th. Sunday next before Advent: XXVI. Sunday after Trinity. 8.0 a.m. Holy Communion. 11.0 a.m. Matins and Sermon. 6.0 p.m. Evening-song and Litany. Monday, November 25th. 10.0 a.m. Matins.—Ladies' Work Society Meeting: Streblener Strasse 21. 10.30 to 1 o'clock. Tuesday, November 26th. 10.0 a.m. Matins. Wednesday, November 27th. 11.0 a.m. Matins and Litany. Thursday, November 28th. 8.0 a.m. Holy Communion. Friday, November 29th. 11.0 a.m. Matins and Litany. 5.0 p.m. Choir Practice. Saturday, November 30th. S. Andrew. Ap. and M. 8.0 a.m. Holy Communion. 10.0 a.m. Matins. Chaplain: The Rev. C. A. Moore, M. A., B. C. L., Hon. assistant Chaplain: The Rev. M. S. Farmer, M. A. THE AMERICAN CHURCH OF ST. JOHN, Reichs Platz 5, at the head of Reichs Strasse. Sunday, November 24th. Holy Communion 8.0 a.m. Sunday School 10.0 a.m. Morning Service and Sermon 11.0 a.m. Afternoon Service and address 5.30 p.m. Thursday, November 28th. Thanksgiving Day. Holy Communion 8.0 a.m. Service 11.0 a.m. Friday, November 29th. Litany 10.0 a.m. Woman's Auxiliary 10.30 a.m. The Rev. J. F. Butterworth, M. A., Rector. PRESBYTERIAN CHURCH, Bernhard Strasse 2, at corner of Bernhard and Winkelmann Strasse. Services every Sunday at 11.0 a.m. Communion on the first Sunday of the month. The Rev. James Ferguson, Corstorphine, Edinburgh, will conduct the Services during the month of November.

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