


DRESDEN: LOCAL.

Her Majesty the Queen Dowager Carola, in her untiring zeal for the relief of the sick and needy, is pleased to come before the public with an original idea. In order to provide means for the care of consumptive patients, she will afford the world a glimpse at a department of her private life as to which she has until now maintained a womanly reserve, namely her artistic accomplishments. It has long been known to a privileged few that Her Majesty wished to excel in painting, and that she worked indefatigably at her easel. She has now decided to publish a number of her works, and these are to be brought out, printed in three colours, by the Dresden firm Römmler and Jonas. In order to give an extensive circulation to these prints, and so to give every one an opportunity of sharing in the good work by purchasing the reproductions, the prints are to be in the cheapest possible form—that of post-cards. The first series of six pictures will appear in that form in a few weeks. A second series of the same number has, at the instance of Queen Carola, been devoted to the same purpose by Her Royal Highness Princess Mathilde, who is also skilled in painting; and the Queen hopes to induce other princely personages to aid the cause with selections from their private folios of sketches; so that the world may see and know that the interest taken in art among the highest social circles is not only a receptive, but also an active interest.

On Tuesday, November 26, at 11.30 Miss Watson will lecture in the picture gallery on the Venetians—Tintoretto, Veronese and Sotto—basing the discourse upon the paintings of these masters as here represented.

The Wednesday morning lecture which will be held at the same hour in Miss Watson's rooms at Gutzkowstrasse 33, II. will be devoted to the life and worth of the greatest Italian artist of the nineteenth century, Giovanni Segantini. The lecture will be illustrated by black and white and coloured prints.



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Herr Alfred Thiemann, a former pupil of the Royal Conservatorium has been appointed conductor of the orchestra of the Danzig Stadttheater.

THE "GALERIE ARNOLD".

It was ever a matter for astonishment that Dresden, whose magnificent Royal picture gallery is a cause of envy to the whole world, whose renowned Academy of Fine Art furnishes such a complete technical institution for artists, and whose Exhibition Palace sometimes, — if, alas! too seldom — presents an unparalleled survey of International art,—that this same Dresden hitherto lacked a salon worthy of its great reputation as an art centre, where one could continually renew acquaintance with, and enjoy the works of modern exponents of colouring. The space formerly assigned for this purpose was totally inadequate, both in respect to size and illumination, and it was therefore a joyfully hailed event when, about a year ago, the cultured owner of the Arnold'sche Kunsthandlung, Herr Ludwig Gulbier, established an exhibition salon in the Schloss Strasse, as an annex to his art emporium, such as no other city possesses. The original small "Salon Arnold" has now been transformed into the "Galerie Arnold", which was erected with refined but simple magnificence by the capable architect Herr Wilhelm Kreis. At present an exhibition is being held in this "Galerie" by the two principal Viennese art unions, one of which has its headquarters in the Künstlerhaus, while the other is a branch which separated from the first about ten years ago and called itself the "Sezession." At first there existed a bitter feud between these two groups in Vienna, but as time went on the animosity was somewhat lessened; members of the one joined the other, and now the Dresden "Galerie Arnold" can boast of having arranged a reconciliation festival by throwing open its hospitable precincts to both societies. Surely this is a good omen for the artistic aims and objects of the new undertaking! Any meritorious work is to be accepted, regardless of the source whence it emanates.

True, not every specimen is perfect in the Exhibition now in progress; but under any circumstances, there is such a superabundance of artistic power and ability displayed in the whole collection that the few defects are of minor significance.—The two portraits by Rudolf Bacher show strong observant talent and great individuality; especially



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does the one in which a gentleman's figure is silhouetted against the luminous background of an open door, give evidence of artistic contrasts, while the simplest colours are used in the delineation. A very capably executed bronze bust by the same artist testifies to his dual facility in wielding the brush and the chisel. Rudolf Dettmar has not been quite so happy in his subjects, and his colouring is not what it might be, although he appears to strongly incline to Stuck, and still more to Böcklin. His "Storm", in spite of the violent distortion of the allegorical figures, shows too little animation; and his "Krieg", in which the two horses, with their spectre-like appearance producing an extraordinarily fantastic effect, loses much of its power by reason of the array of insignificant countenances appearing between the two central figures. Doubtless his two landscapes are the most effective of this artist's works. Josef Engelhard displays an entire sequel of characteristics in the few examples by which he is represented. "Im Prater", in addition to showing fine individuality, has all the charm whereby the artist is indubitably recognised as a true Viennese. His other works unmistakably reflect French influence, notably "Die Tänzerin", which, so far as colour and temperament go, is his strongest work; and the "Theaterloge", wherein the brilliance of the light above the dancing couples is most effective, is also worthy of admiration. The colouring in his "Cigarrenarbeiterinnen" and the pastel portrait are beautifully toned down. Herr Otto Friedrich is only represented by one picture, "Eitelkeit", in which the finely variegated colouring exerts more charm than the rather paltry subject. Fascinating in its effect is the "Mondnacht" by Ernst Stöhr; in spite of the romantic and allegorical conception, the technique of the *pointilliste* is displayed in this picture with immense success, and the illuminative intensity is marvellously enhanced by this characteristic. Pity it is that Ernst Stöhr cannot free himself of a certain rigidity which is also very disturbing in his "Sommernachmittag". The poetry of nature is wonderfully conceived by Anton Nowak in the "Strasse am Waldrand". The effective art of internally illuminating his pictures is typically represented by Ludwig Wieden in "Sonnenuntergang"; whereas Ludwig Sigmundt destroys with cheap colour effects all his good intentions. Ferdinand Krus exhibits some lovely interiors and landscapes, without, however, showing any specially marked individuality, more of which is to be detected in Alois Hänisch's "Stilleben". Franz Hohenberger also distinguishes himself by strong individualism, but detracts from his work by a hardness of outline in his landscapes. His "Chinesin", however, is an example of excellent artistic ability. Ferdinand Andri is characterised as a strong personality by his sturdy peasant types exhibiting true rustic poetry. Among other pictures worthy of mention we may include those by Oswald Roux, Leopold Stolba and Ferdinand Schmutzer. Two etchings by the latter are beautifully executed.

Vienna is also showing signs of an awakening to life in plastic art. Anton Hanak is perhaps gifted with the most exact eye for large effects, albeit Hugo Kühnelt achieves the greatest success

Pension Ripberger, Bismarck Platz 16.

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with his "Die Schmachende", which savours somewhat of Klinger's art. Many other artists represented in this collection, such as Alfonso Cassiani, Ivan Mestrovic, Josef Müllner, &c. &c. seem called upon to sustain and improve the reputation of their native city in the world of art.—Dr. Max Neuhaus.

A football event of first-rate importance is to come off at 2 o'clock this afternoon on the ground near the Nossener Brücke, the bridge crossing the Chemnitz line and the railway goods depot, in the prolongation of Nürnberger Strasse. The Dresden Sport Club will play the Berlin Football Club "Preussen", whose team, at the beginning of this season, at Berlin, beat a weakened eleven of the D. S. C. by 9 goals to 1. The "Preussen" Club is a strong one, including several Englishmen—among them Dutton, a dashing centre forward, and Mills, an uncommonly safe back. The Dresden Club will this time put its best men in the field, and hopes to carry the "black and red" colours to victory. The names of the Dresden eleven are: Hansch (goal); C. Richter and Quin (backs); F. Richter, Ugi, Geyer (half-backs); Ester, Neumann, Morrier, R. Richter, Hähnel (forwards). In reserve Schmidt and Assmann.

Perfumes.

Georg Häntzschel
2, Struve Strasse 2.

We beg to draw our readers' attention to the trunk warehouse of Mr. O. Herrmann situated quite close to the "Hauptbahnhof" on the Bismarck Platz 1a, 6th shop. This firm lays special value on supplying its customers with trunks and bags which will resist even the roughest handling, and as Mr. Herrmann has had practical experience of making these articles in England, France and Germany he also puts the most modern styles, suitable for all purposes, on the market.

CONVERSATION IN THE SCHLOSS STRASSE.

"Hallo, Paul! — what's the news? I've been so busy of late I haven't had time to read the papers."

"Oh! the papers, you know, are full of the Emperor's visit to England and of all the feasting at the Guildhall."

"For my part, I can't see what they find in all this eating and speech-making. What did they drink, do you know?"

"Everything, I believe, except what's good. Now if they only had had the sense to import some good beer from the Stadt Gotha —"

"Things would have gone still more merrily than they did, eh!"

"But, we have the Stadt Gotha at any rate, so we are better off than they. Come along and have a glass now."

The guards in the city today are furnished by the 1. Grenadier regiment Nr. 100, there will be no band Tomorrow the same regiment will furnish the guards, and the band will play in the Schloss Platz about 12.40.

CHURCH SERVICES: DRESDEN.

ALL SAINTS' (ENGLISH) CHURCH, Wiener Strasse.
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. Evensong and Litany.
Monday, November 25th. 10.0 a.m. Matins.—Ladies' Work Society Meeting: Streblener Strasse 21. 10.30 to 1 o'clock.
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.

LATEST ARRIVALS IN DRESDEN

up to the 23rd of November 1907.

Mr. F. O. Vaille, Denver, P. Ripberger.
Mrs. F. O. Vaille, Denver, P. Ripberger.
Miss H. W. Vaille, Denver, P. Ripberger.
Miss A. W. Vaille, Denver, P. Ripberger.
Miss R. Wallace, Springfield, P. Ripberger.
Miss L. B. White, New York, P. Ripberger.

WEATHER FORECAST FOR TODAY

of the Royal Saxon Meteorological Institute.
Moderate north-easterly winds, changeable weather with snow and frost.