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# The Daily Record

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## GENERAL NEWS.

### NEWS FROM ENGLAND.

#### ROYAL VISIT TO GERMANY.

According to latest advices, the Prince and Princess of Wales will leave London for the visit to Germany on Wednesday next, departing by special train at 9.30 a. m., for Calais via Dover.

#### SOUTHAMPTON BANK ROBBERY.

Details of a daring and cleverly planned bank robbery which took place on Thursday at Southampton are just to hand. During a lull in business a cab containing two men drove up to the docks branch of Lloyds Bank, and one of the men alighted and entered the building. He presented a card to the clerk who was in sole charge of the branch, and told him it belonged to the man remaining in the cab.

"My friend wishes to cash a draft," he explained, "but he is suffering from gout and cannot leave the cab. Will you go out and speak to him?" The clerk went to the cab, and in his absence the stranger helped himself to £1,000 in notes and gold.

Although the clerk was only absent for a couple of minutes, the thief had disappeared before he returned. He at once discovered his loss and rushed to the door, but the cab and the man with the draft had also vanished.

The police and the head office were informed by telephone of the robbery, and an eager search for the thieves was begun, but no trace of them has yet been found. The men are said to have called at the local head office of the bank on the previous day.

#### WARRIORS FROM MOROCCO.

The liner "Gertrude Woermann" arrived at Dover on Friday and landed 13 of Raisuli's warriors, who have come over to appear at the London Hippodrome. The Moors said they hated the ship, all of them had been sick for six days and had only eaten soup, as they would not touch European meat. They were dressed in native costume, their legs being bare, and they felt the cold terribly, especially as it was snowing hard when they arrived. Tomorrow the band will leave for London. They were met today by Mr. Fred Trussell, who said that when he went over to try and persuade Raisuli himself to come to England and failed, he had a rare job to get his followers. Three times they returned to their camp.

#### A NAVAL CAPTAIN MISSING.

A correspondent of *The Times* reports from St. Thomas (W. I.) as follows: The British cruiser "Seylla," at present lying off Granada, one of the Antilles, is without a commander. On Wednesday evening last, the captain and one sailor were returning in a boat to their ship but apparently lost their way, as nothing has since been seen of them. A coasting steamer went in search of the boat while daylight lasted, but without result. The "Seylla" is now actively engaged in the search for its missing captain, but grave doubts are entertained for the safety of the boat's occupants.

#### BRITISH DISPUTE WITH URUGUAY.

*Reuter* reports from Buenos Ayres that the British Government has formally protested against the demand of Uruguay, who claims jurisdiction over the waters of the La Plata stream, beyond the three-mile limit.

#### RESURRECTION OF THE INVASION BOGEY.

Speaking before some volunteers at Carlisle on Friday evening, Mr. Haldane, Minister of War, said that had the Territorial Army scheme been in force at the time of the Boer War, Great Britain would have had a sufficiency of men, with a military training of six months, to prevent invasion by an army of 100,000 soldiers.

### NEWS FROM AMERICA.

#### ADMIRAL EVANS' POSITION.

Advices from Magdalena Bay state that the battleships are in the pink of condition after their long voyage from Hampton Roads. Invaluable data have,

it is announced from Washington, been obtained by the experience of the cruise, and officers and men alike have derived the greatest benefit professionally and personally from it. Everybody is, therefore, more than satisfied, including Mr. Root, the Secretary of State, who has expressed the opinion that the political results alone will prove to be worth ten times the amount of money actually spent.

It is confirmed that Rear-Admiral Evans will hand over the command of the squadron to Rear-Admiral Sperry when the ships reach San Francisco, which, according to present intentions, will be on or about May 7. The New York correspondent of the *Globe* says it is denied from Washington that Rear-Admiral Evans will be made a Vice-Admiral on retirement from the command as a special mark of recognition of his services in taking the battleships from Hampton Roads to San Francisco. His abilities are freely recognised, but it is pointed out that he has done no more than his duty. As a matter of fact this question of special promotion has been raised not by the Rear-Admiral himself, but by indiscreet friends, and without adequate cause. If it comes to a question of special credit the friends of Rear-Admiral Thomas will have something to say. That officer, it is claimed, has done quite as much as his immediate commander towards the triumphant success of the great cruise, and has also borne on his shoulders three-fourths of the actual hard work, which Admiral Evans was unable to undertake owing to prolonged ill-health.

Target practice in Magdalena Bay will be completed by April 4. Thereafter the squadron will call at San Diego, California, Los Angeles and San Francisco. The start will be made for the Far East under the command of Rear-Admiral Sperry on May 10.

#### A CALIFORNIAN PRODIGY.

In California a wonderful boy designer has been discovered. He is 14 years of age, and has come into prominence by an allegorical picture. It represents the U. S. Armada steaming through the Golden Gate with a figure of Uncle Sam drawing aside curtains which appear in the design. California, represented by a woman's figure, stands across the channel, stretching out welcoming arms. A bear and an eagle are near by, the eagle by Uncle Sam, the bear crouching low at California's feet. A cluster of poppies branch over the water. The *San Francisco Call* says it is probable that copies and postcards of the poster will be printed and distributed in place of the one officially chosen.

#### SPANIEL AND LOCKET.

The pawnshops of New York were ransacked recently by detectives in search of a diamond-studded locket of antique workmanship which disappeared in a mysterious way from a reception in the upper West side of the city. When the visitors had gone the locket, which had been shown as a curiosity, could not be found, and the police seemed baffled. A few days ago a pet Blenheim spaniel belonging to the house showed signs of discomfort, and on examination a hard lump was discovered in his coat, and firmly embedded in this, with the hair caught by the tiny prongs, was the locket. Its owner now blames a veterinary surgeon who had advised her not to have her pet washed in cold weather.

#### WELL-KNOWN BANKER DEAD.

The death occurred on Wednesday of Mr. George Griswold Haven, one of the best-known bankers of New York. Deceased was president and director of the Metropolitan Opera Company, and a former trustee of the Mutual Life Insurance Company, as well as director of numerous other corporations.

#### FREE HAND FOR THE SHIPPING COMBINE.

The London papers publish a telegram from Washington, according to which the Interstate Commerce Commission has decided that the freight tariff of the combine, to which preference had been given by the Cosmopolitan Shipping Company, as against the Hamburg-American, North German Lloyd, Wilson, and Scandinavian-American Companies, is not subject to the jurisdiction of the Commission—even if preference had been proven—as such jurisdiction did not extend beyond the coast.

(Continued on page 3.)

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# BERLIN

The Boys' Club of the American colony had a basket-ball match last Thursday, in the hall of the Young Men's Christian Association in Wilhelm Strasse. Mrs. Alzheimer, the mother of one of the boys, had donated silver medals for the winning sides. There were two games played, one for the small and one for the older boys. The winning team of the small boys consisted of Paul Weiss, Allen Goldsmith, Allen Carper, Forster McClennan, Arthur Tinker, and Edde Wisser. The winning team of the older boys were Paul Rambaw, Allen Pease, Ronald Webster, Bob Eirish, Paul Weiss and Allen Goldsmith.

Among the American singers engaged for the Wagner performances of the coming grand opera season in Covent Garden, London, are Mrs. Osborne-Hannah of Leipzig, wife of the American Consul at Magdeburg, and Mr. Putnam Griswold of Berlin. The season will begin about the end of April and will include performances in German of *Die Walküre*, *Götterdämmerung*, *Meistersinger*, *Tristan*, *Tannhäuser* and *The Flying Dutchman*, under the conductorship of Dr. Hans Richter; also, one performance of Gluck's *Armida*. In addition, there will be French and Italian opera.

The new portrait of the German Emperor in the robes of a doctor of Oxford University, of which we spoke recently, is finished and will be exhibited in the Art Gallery of Herr Schulte, Unter den Linden, as soon as the painter, Herr Schwarz, has made some slight changes suggested by the Emperor himself. Director Schulte was personally asked by the Emperor to come to the palace and inspect the picture, which will be taken to his gallery, but not before Her Majesty the Empress has approved of it. After having been exhibited in Berlin the picture will be sent to Düsseldorf and Cologne for exhibition, as it is the Emperor's desire for it to be viewed by as many people as possible. He stated that in this way the picture would hardly be delivered to Oxford University before next Autumn, but he wished his countrymen to see him in the picturesque garb of an honorary doctor of such a celebrated university as Oxford.

German newspaper circles have during the last few days, enjoyed a rare spectacle, which even had an international aspect, as the representatives of the foreign Press stood by their German colleagues. The parliamentary reporters left the journalistic box of the Reichstag on Thursday evening in a body, and stayed out, refusing to report the proceedings until they had received justice and protection against the discourteous behaviour of some members of the Diet. On Friday, when the session opened, the box which used to be crowded on such important days when the Colonial Budget was debated, was empty. Only two official reporters and two representatives of the parliamentary bureau of the Centre party, who refused to stand by their colleagues, were there; just enough to emphasise the absence of the others. These assembled in their large reading-room and discussed eagerly, but in a very dignified manner, the peculiar situation in which they found themselves. Briefly told it was as follows: On Thursday afternoon, during a speech by Herr Erzberger, of the Centre party, many members of the Reichstag and one reporter in the Press box had laughed when he made a statement. This angered the members of the Centre party, and one of them, known for his coarseness—although, in civil life he holds a high judicial office—called the newspaper men by a name which cannot be repeated in print. The reporters immediately sent a protest to the President of the Reichstag, but he, instead of calling the disorderly member to order, censured the Press gallery for demonstrating, and only added his regret that perhaps a member of the House had used an unparliamentary expression, which he had not heard. Thereupon the reporters left the gallery in a body. On Friday the President, when seen by another delegation, stated that he had not been fully informed as to what had happened, but that it was now too late to do anything more. This remark was considered by the journalists as adding insult to injury, as President Count Stolberg himself has repeatedly called members to order a long time after the fault they had committed, because he had not been informed earlier.

During the long debate, the representatives of one influential paper after another read statements to the effect that they would refuse to report the proceedings of the Reichstag until the Press had received satisfaction. The Press News Associations followed suit, and it was unanimously agreed that they would fight the matter out to the bitter end. There were seven American and English correspondents present. These held a hurried confab and as a result, on their behalf, the President of the Foreign Press Association of Berlin, Dr. Shaw, read a statement, explaining that they did not wish to interfere with the domestic affairs of the German Press, but that they felt it their duty to express to their German colleagues their full sympathy in this fight for professional honour. This statement

was received with loud cheers by all those present. Meanwhile, excitement among the "Volksvertreter" ran high. The speakers, including the Colonial Secretary Herr Dernburg, did not like the idea of speaking only to themselves. They felt rather uneasy at the thought that the newspaper-reading public, after all, might not consider it as a great loss to be spared the reading of their words of wisdom. But the culprit among them remained stubborn and would not consent to withdraw and apologise. So the Saturday papers contained no reports of the proceedings. It is expected that a solution of the trouble, satisfactory to the newspaper men, will be found soon, as the strike cannot go on for ever. It is even said that Prince Bülow may take a hand in settling the dispute, as he intends to speak on foreign affairs and international relations next Monday or Tuesday, and certainly desires his remarks to be given publicity. But it is refreshing and encouraging to see that the newspaper men stood together and fought bravely against parliamentary ruffianism.

On the 1st of April—the anniversary of the birthday of the first Imperial Chancellor, the great Prince Bismarck—bonfires are lighted every year in honour of his memory, and wreaths are laid on hundreds of monuments of the Prince, in stone or bronze, throughout the German Empire. One of the finest and most artistic of those monuments is the one that was erected by the *Deutsche Corpsstudentenschaft* on the Rudelsburg, near Kösen, and which represents the Prince as a student of 18, in a sitting posture, wearing his club colours, his stick in his hand and his dog at his feet. The attitude and features, the abundant curly hair, the youthful energy of the figure, are strikingly life-like and characteristic. There are only three busts from this monument in existence: one in the Bismarck museum at Schönhausen, one in the possession of the *Corpsstudenten*, and the third in the so-called Bismarck-Zimmer of the firm Eugen Steinert, Berlin W., Kurfürstendamm 22, whose wine-parlours have on that account become famous.

It is well worth a visit to this establishment to compare the bust of the great Chancellor at the age of 18 with an *alto-relievo* of the Prince in the last year of his life, which is also in the firm's possession.

Ferruccio Busoni, who gave a pianoforte recital in the Beethoven Saal a short time ago, has long been known as an innovator among his contemporaries. There is, however, a great difference between a real innovator, a pathfinder, a man of progress, and an oddity. And it seems to me, unfortunately, that Signor Busoni, in his concerts, inclines rather to the latter category than to the former. I say unfortunately, because Signor Busoni is not obliged to withdraw from the Earth. With his incomparable feeling for form, his gigantic technique, his altogether extraordinary musical gifts, he might take one of the first places among the artists of the present day. It is only to be regretted that this gifted musician lapses into a style which has little in common with real, true art. We hope that he will himself see this in a short time, and we shall rejoice if he soon returns to sound art, and once more devotes his great abilities to its service. He played on the evening referred to six new pianoforte pieces of his own: *Elegies*—"Nach der Wendung", "All Italia", "Meine Seele bangt und hofft zu Dir", "Turandot's Frauengemach", "Die Nächtlichen", and "Erscheinung". Besides these, he played: "Prélude, Aria, et Finale" by César Franck; "Fantasie für die linke Hand allein", by Alkan; a new and as yet unpublished setting of "Venezia e Napoli"; and a manuscript Rhapsody by Liszt.

The notice "Felix Mottl in Berlin" filled the great hall of the Philharmonie on Friday with a devout crowd who had come there in joyful anticipation of hearing the famous Munich master. The presence of the Crown Prince and Princess lent social *éclat* to the concert. And indeed no one should have been disappointed in his expectations. It was a pure and quite extraordinary enjoyment which was provided for us. Herr Mottl's art is pure and true, and springs from his inmost soul. He produced Beethoven and Wagner—the *Egmont* Overture, the *Eroica* Symphony, the *Vorspiel* and *Finale* of *Tristan*, and the Overture to *Tannhäuser*. Impressions such as we here received, particularly from the *Eroica* Symphony, proceed only from a favoured nature which draws from its own depths, whose only aim it is to realise the intentions of the great musicians and the ideas that are contained in their works, to communicate these to the audience with the mind of the composers but in the light of his own experience. Felix Mottl is a divinely favoured conductor, and there are only a few such. We must look at him with admiration—with admiration, we candidly confess, not unminged with envy. If Weingartner finally quits Berlin, there will be an hiatus in the musical life of the capital which to all appearance

could only be filled temporarily and with difficulty. I do not wish to place men like Leo Blech and Richard Strauss in the shade, as that would be absurd, but with their style of art they could not fill Weingartner's place; and the vexation of that impossibility is increased by the thought that such enjoyment as was afforded by Felix Mottl is of a kind that we can rarely obtain, that we must be content with hearing him once a year, and that we are not even certain of that.

On Saturday Hans Hermanns (pianoforte) and Alfred Saal (cello) gave a concert in the Beethoven Saal with the Philharmonic orchestra. Herr Saal played a Concerto by Händel with orchestral accompaniment, a work that is not of any great importance; but it nevertheless gave Herr Saal an opportunity of letting the audience hear his fine singing tone which spoke very much for his musical feeling. Herr Saal also played a Violoncello Concerto by Hans Kötcher, which the composer conducted. The difficulty of writing a piece at once full of meaning and effective for such a solo instrument as the violoncello is well known. To combine both those qualities is what only a musician of great ability can do; as a rule I find that one of the two is sacrificed to the other. In the work in question the superficially effective has the preference; the musical value is but little apparent. The themes are not powerfully conceived, they are not made sufficiently prominent; the solo instrument, excepting in a few detached *cantilene* phrases, is employed to but little advantage. The composer would do well to alter the title and, omitting all mention of a solo instrument, to call the work simply a "symphonic poem"—Herr Hermanns played a *Burleske* in D-minor for pianoforte and orchestra by Richard Strauss, and the Concerto in D-flat by Chr. Sinding. I was disappointed with the Strauss piece. It is an empty composition, poor in character, confused, and very disquieting. Apparently the composer did not here intend to produce an effect of sunny humour but one of subtle grotesqueness, with bizarre combinations of sound and distorted harmonies. So it was a relief to hear the Sinding Concerto, which shows, in spite of some trivial melodic passages, that one may be modern without being odd; and that one may express one's thoughts and feelings—such as joy, yearning, grief, blissfulness—as well in one way as in the other. The thing is to have the thoughts and feelings. Herr Hermanns played the pieces with a refined and poetic touch, exact rhythm, and technical mastery. And it is wonderful that the public, which so often squanders its applause, could not make up its mind to give this artist a well-deserved proof of its admiration. G. M. A. G.

## WITH MATHILDE MARCHESI

By Max Olitski.

There are few names in the history of the teaching of singing that have been for decades so famous throughout the musical world as that of Marchesi, because her renown and her method stand alone. Only a short time ago the name was in all the newspapers of the world when the husband of this renowned lady, Salvatore Marchese della Rajata, a well-known singer and teacher of singing, died. Her married life had been a very long and happy one and she alluded in the most touching manner to her husband's death. It is to Dr. James v. Bleichroeder that I owe the opportunity of making the acquaintance of Madame Marchesi, who is on a visit to the Baroness v. Bleichroeder, at her handsome villa in the middle of the "Tiergarten." Madame Marchesi is in high health and spirits, and is assisted by the Baroness in receiving the many visitors who call daily. On being presented I found the former—an old lady with a sweet countenance, finely-cut profile, grey hair, and piercing eyes—simply dressed, in mourning, in company with her graceful hostess, whose natural charms were set off by a rich pink silk dress trimmed with lace. The Baroness was a pupil of Madame Marchesi, and possesses a fresh, pure soprano voice that, thanks to the Marchesi method, is equally perfect throughout the whole compass. A young lady who was present, a former pupil of Madame, asked permission to sing. Madame gladly assenting, the lady began an aria which she has often sung on the stage. Madame stopped her, and begged her to sing it as in a concert room and not on the stage—"You sing like a cat on the house-tops, and you wink your eyes. You must not force the voice, the melody must always be pure. You must never wink the eyes in the concert-room; the feeling must be in the eyes—all affectation must be avoided." The young lady continued to sing, Madame Marchesi moving in sympathy with each syllable and marking the bars with foot and hand. A *crescendo* she marked with emphatic gestures, adding her voice to it now and then. Suddenly she interrupted the singer "Don't act in the concert-room, stand still!" The singer con-

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tinued her aria and, coming to a *cadenza*, ended it with a long-sustained shake. Madame Marchesi folded her hands, leant back in her chair, and pretended to yawn. "Ah, that was tiresome! My dear child, every shake is tiresome if it is held on too long. One must exercise tact in singing as in other things." Madame then executed a shake, which was copied by her former pupil who then went on singing. Unfortunately her hat, which she had not taken off, fell over her eyes. The lady, in replacing it, was adjusting her hair, when Madame remarked "I must have Nature. Even when at practice, one must not stop to arrange the hat and hair?"—The footman brought in a visitor's card. "Into the adjoining room" was the Baroness' direction to the man; and she then, at Madame Marchesi's request, prepared to sing some songs, strictly conforming, however, to Madame's order: "Stand in the centre of the room." The songs "Du bist wie eine Blume" and "Waldeinsamkeit" were sung with such charm of voice and style and such purity of tone that we begged for an encore, which was conceded by the amiable hostess in the form of a French Valse, sung with natural *piquanterie* and sweetness. The servant again brought in a visiting card. "Julius Lieban," read the Baroness aloud; then, turning to Madame Marchesi, "Do you know, *Mutchen*," she said, "this is our famous Lieban, who is the greatest *Mime* in the world". The little great Lieban approached Madame and, presenting her with a handsome bouquet, addressed her thus: "Do you know, Madame, I am still very grateful to you, because it was you once upon a time in Vienna told me that I had not a baritone voice and that I must sing tenor. I have therefore to thank you for what I am today. Yes, Madame, that was 33 years ago, when I was your pupil at Vienna." Madame Marchesi could not recall the matter until Herr Lieban proceeded to exhibit his art. Schubert's "Bild" was the song he sang, with such simplicity of style, deep feeling, and warmth of tone that Madame, touched by the pathetic song, drew Herr Lieban to her and out of gratitude kissed him on the cheek. "That is art in song, dear child," she said, turning to the young lady who had sung first, "from that man you may learn." Some conversation then took place on the decline of singing in Germany and Italy, and continued until it was time to go. I shall always be grateful to the hospitable Baroness for having enabled me to make the acquaintance of the greatest teacher of singing in the world.

Concerts arranged by the firm of Hermann Wolff for the coming week are as follows:  
 Sunday, March 22. At the Saal Bechstein at 7.30, III. subscription concert for the benefit of the "Pensionszuschusskasse des Central-Verbandes deutscher Tonkünstler und Tonkünstlervereine",

Numerous authorities have held that there was actual need of a *Pneumatische Kuranstalt* (pneumatic sanatorium) such as has now been opened in Berlin, Neue Winterfeldt Strasse 20, in conjunction with a stationary clinique, on the latest system, as in Reichenhall and Ems. Experience of years has proven pneumatic chambers to be a direct curative which, independent as it is of climate, beneficially affects the organisms.

In these pneumatic chambers—which are simply small rooms fitted with every comfort—compressed air is breathed under high pressure. The effect of this air is partly mechanical, in so far as it favourably influences the circulation by means of pressure on the blood-vessels, and enables the lungs to capacitate an abnormal quantity of air by increasing the elasticity of those organs. The effects are also of a physiological nature, inasmuch as the increased respiration also augments the amount of oxygen inhaled, a process which produces organic changes and generally contributes to physical well-being. All authorities consider the favourable results of this high-pressure



respiration most efficacious for asthma, chronic bronchitis, and the sequels of pleurisy. Similar beneficial results have, of late years, been attained in cases of anaemia, certain forms of heart disease, and some chronic female complaints.

The Spring is the critical season in which the respiratory organs are most subject to disorders, and only a chosen few of the patients are in a position to make a lengthy sojourn in a warm climate. The pneumatic chambers, therefore, enable the less favoured sufferers to find relief,—if not cure. The course is nominally four weeks, each sitting lasting one hour and three-quarters. The sittings may be taken in series or singly; the prices are moderate. In order to extend the beneficial scope of the pneumatic treatment, and for the accommodation of severely indisposed patients, an experienced person has opened in the same building a stationary clinique, in which all such patients are received. The institution is open daily from 8 a.m. to 8 p.m., and is under the direction of Dr. Franz Rosenfeld, specialist for diseases of the nose, throat and lungs. Address: Neue Winterfeldt Strasse 20.

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assisted by Frau Lolo Barnay (song) and the Sevcik-Quartet from Prague.

At the Singakademie at 12 noon, matinée of Dr. Hermann Brause.

At the Konzertsaal der Kgl. Hochschule für Musik at 7.30, concert of the *St. Ursula-Mädchenchor* directed by Eduard Goette and assisted by Elfriede Goette.

At the Philharmonie at 6.30 popular concert of the Philharmonic orchestra. Director Dr. Ernst Kunwald.

Monday, March 23. At the Saal Bechstein at 8 o'clock vocal concert of *Eugenie Dusseau-Bormann*. At the piano *Eduard Behm*.

At the Beethoven Saal at 8 o'clock, IV. vocal concert of *Franz Naval*. At the piano *Otto Bake*.

At the Singakademie at 8 o'clock, for the benefit of the Kolonial-Frauenschule in Witzhausen,

II. lecture, "Die Stellung des Menschen in der Natur", of Professor Dr. Reinke from Kiel.

At the Philharmonie at 7.30, concert of the Philharmonic orchestra. Director: Dr. Ernst Kunwald. Soloists *Ferruccio Busoni* and *Franz von Vecsey*. (Continued on page 7.)

**LATEST ARRIVALS IN BERLIN**  
up to the 21st of March 1908.

HOTEL BRISTOL.  
 Mr. Charles Brown, Reading U. S. A. Mr. Bergheim, London. Mr. Bayliss, London. Mr. Bruggemayer, London. Mr. Combres de Familie, Mexico. Mr. Max Capps, New York. Mr. I. J. Cole, New York. Mr. George Doran, Toronto. Mr. C. Draycott, London. Mr. J. P. Triel, Chicago. Mr. Ernst Feist, London. Mr. O. W. Green, London. Mr. Abel King, New York. Mr. C. E. Law, London. Mr. Morris-Bell, London. Mr. R. Mair, Chicago. Mr. W. von Offenheim, London. Mr. I. J. Pigott, New York-City. Mr. A. Rendtorff, London. Mr. Richardson, London. Mr. W. R. Smith, Buffalo U. S. A. Mr. Charles Woodward, U. S. A.

**GENERAL NEWS.**  
(Continued.)

**THE INVINCIBLE TRUSTS.**

The suit brought by the Pennsylvania Sugar Refining Company for 30 million dollars damages against the Sugar Trust, on the ground of infringement of the Anti-Trust law, has been dismissed.

**AN INVITATION BY JAPAN.**

The Japanese Ambassador, says a Washington telegram, has communicated to State Secretary Root an invitation by Japan to the U. S. Atlantic Fleet to visit one of the Japanese harbours during the return journey. Mr. Root, on behalf of the American Government, accepted the invitation, and it is expected that the ships will visit Yokohama.

**ANOTHER PRESIDENTIAL MESSAGE.**

A Washington despatch says that in a few days President Roosevelt will issue another message to Congress, suggesting the drafting of a new law to improve upon the Sherman Anti-Trust law.

**THE REICHSTAG AND THE JOURNALISTS.**

The journalists of the Reichstag have received communications from the *Daily Express*, *Daily Telegraph*, *Daily Mail* and *Standard* to the effect that in case the disputed question is not settled, they will refrain from publishing reports of the Reichstag proceedings in regard to foreign policy on Monday next. It is probable that most of the other English journals will adopt a similar course. The representatives of the *Figaro*, *Matin* and *Temps* are in line with the English Press, and state that unless full satisfaction is accorded the aggrieved journalists they will likewise ignore Monday's proceedings in the Reichstag.

**NEWS FROM FRANCE.**

**MORE AEROPLANE TRIUMPHS.**

At Paris on Friday, Mr. Henry Farman broke his own record and succeeded in accomplishing with his original, slightly altered, aeroplane a flight of 2,700 meters over the Issy manoeuvring grounds, without once touching the earth. The well-known aeronaut M. Delagrangé also made a series of successful flights, covering several hundred meters, in the course of which he succeeded, for the first time in making quarter-circle turning evolutions.

**RUSSIAN NEWS.**

**ADMIRAL ROJESTVENSKY INTERVIEWED.**

The St. Petersburg correspondent of the *Petit Parisien* has interviewed Admiral Rojestvensky on the question of the construction of powerful fleets. The Admiral is the hero of the Dogger Bank incident, and commanded the Fleet which the Japanese so signally defeated.

Admiral Rojestvensky said the plan of the Ministry of Marine, which comprises the construction of several armoured cruisers capable of meeting those of Japan, does not find favour with M. Isvolsky. Suppose the building of these warships was begun, Japan would immediately take the offensive, and deprive Russia of North Saghalien and the mouths of the Amur and Oussuri rivers, and of Kamschatka.

If such a conflict were to break out Russia could not rely on France, which was bound by the entente cordiale and could not fight against Japan, the ally of England.

**MOROCCAN AFFAIRS.**

**THE END IN SIGHT?**

In a message from Tandraat, dispatched on the 13th inst., a correspondent of the *Matin* says that the rapid movements of the French troops during the fighting on the 10th inst. greatly impressed the Moors, whose only idea now is to fire off their last cartridges and quit the occupied territory. Describing his interview with Gen. D'Amade, the correspondent of the *Matin*, who was accredited by Mulei Hafid to the French general, says that although his statements were favourably received, Gen. D'Amade declared that as long as he met with resistance, and the tribesmen continued to fire on his troops he would continue his measures of repression.

It is stated that as a proof of his sincerity Mulei Hafid offered Gen. D'Amade immediately to withdraw the two mahallahs now in the Shawia country if the French commander wished him to do so. One of these mahallahs, three or four thousand strong, which is at Talluit, four hours' march from Settat, would in this case be ordered to fall back on Wed Rebia, while the other, composed of from eight to ten thousand men, camped in the M'Draka country, would retire in the direction of Mequinez.

The *Eclair* says it is in a position to state that the plans decided upon between the Government

and Gen. Lyautey and M. Regnault comprise the occupation of Saffi and Asemmur at the earliest possible moment, and the dispatch of a mahallah from Rabat to Fez.

The special correspondent of the *Paris Matin* reports from Dar Uled Fafina, under date of the 15th inst., that in an engagement which took place on that date several encampments of the Schauja tribe were shelled with shrapnel at a range of three kilometers, 1,500 Moroccans, including women and children, being killed.

**THE ABRUZZI MARRIAGE.**

The *Corriere Della Sera* of Rome officially confirms the announcement of the forthcoming marriage of the Duke of the Abruzzi to Miss Katherine Elkins, and adds that Miss Elkins will be made a Royal Highness in her own right. Any sons born of the marriage will be Princes of the Italian Royal House, and the right of succession to the Italian Throne will remain with them.

To those desirous of exercising their grey matter we have pleasure in submitting the following original problem:

1	2	3
4	5	6
7	8	9

Rearrange the figures from 1 to 9 in the squares so that, read horizontally, vertically and diagonally, each line will total 15.

We shall publish the solution in our next issue, on Tuesday next.

**MOVEMENTS OF LINERS.**

North German Lloyd S. S. Co., Dresden office:  
FR. BREMERMAN, Prager Strasse 49.

**YESTERDAY'S REPORTS.**

"Prinz Heinrich," from Japan for Bremen, left Antwerp March 20th.  
 "Prinzess Irene," from Genoa for New York, left Naples March 20th.  
 "Friedrich der Grosse," from New York for Genoa, left Naples March 20th.  
 "Prinzess Alice," from Hamburg for Japan, arrived Yokohama March 21st.

# DRESDEN

King Friedrich August yesterday honoured the art-exhibition of Emil Richter, Prager Strasse, with a visit, in order to look at the works of Hugo Charlemont, of Vienna. His Majesty particularly admired the views of Brioni; and then inspected paintings by Ernst Burmester, E. Richard Dietze, as also the bronzes of Carl Brose.

Following Litany at the American church rectory Friday afternoon, Miss Amy Duryee, who is especially interested in mission work among the "Kentucky Mountaineers," gave a very interesting address on this subject. Miss Duryee said in part: The so-called mountaineers of Kentucky constitute a population of about 3,000,000 souls, distributed over a mountainous area, formed by the Alleghany range, not only in Kentucky, but also in six neighbouring States. The negro is not an inhabitant of these regions.

While these mountaineers are nearly 200 years behind the times, they are yet of good Revolutionary stock, Americans of an earlier time cut off from the influences of modern civilization. But that they are awakening to the great world outside there can be no doubt. The great trouble is that those who become aroused go away, get an education, and then stay away amid the attractions of the outer world. But occasionally there is met at least a potential exception to this rule, as is evinced by the story of the little mountain lass who was asked what of all things she would wish if she were assured her wish would come true. She responded she would wish that she might learn to read and write. When further asked what she would then do with her knowledge, she said, "Pass it on." The prevailing illiteracy is emphasized by the fact that not more than 50 per cent. of the voting population can read or write. Examples of sacrifice for an education are not wanting, as in the case of the hard-working mother who was known to be accumulating a fund with which, at the end of a year, she hoped to buy a real stove. The year rolled around, but the old-fashioned fireplace continued to do duty, as before, and the stove was still a dream. When the mother was asked what had become of the stove fund, she answered, "O, that's gone through my son's head." He had gone away to get "book larnin," as the natives say.

Both the primitive contentment with things as they are and the genuine hospitality of these people is aptly shown by the story of the man who was dwelling in a two-room house with a family of fifteen children. A friend suggested to him that he ought to enlarge his domicile, but he protested, "Why should I? There is one room for the family and another for strangers."

In spite of their homespun, their family feuds, their murders, their illicit whiskey stills, these folk preserve in a high degree the good old virtues of loyalty and hospitality, and are withal very susceptible to religious influences. In this latter regard, Miss Duryee emphasized that religious teachers going among them should be qualified for more than evangelical work, should also be a help in the practical education of the people.

Miss Duryee told of the good work being done by the sending, through proper channels, of boxes of cast-off clothing, old literature, and other odds and ends. For the preservation of the peoples' self-respect these goods are not given away, but a nominal exchange is made for farm produce. One little girl who, after delivering some peas and corn, was given her choice of the contents of one of these boxes, chose a cheap little Perry picture of the Christ of Guido Reni. This instance suggested to one lady present at the lecture that the Alleghany mountains would be a good destination for the many illustrated magazines which, after glancing through, we thoughtlessly cast aside.

Misses Amy, Annie, and Mary Duryee, sisters of Mrs. J. F. Butterworth, are spending a few weeks as guests at the rectory of the American church.

Prof. Kunick, in attendance at Leipzig University, is spending a part of his Lenten vacation as the guest of Mr. and Mrs. T. H. Norton.

This evening's Organ Recital at the American Church of St. John is the Annual Benefit of the popular Organist Mr. W. Herbert Williams. The programme contains only compositions by Mr. Williams and is as follows:

- (1) Organ: "Fantasia in D-minor".
  - (2) Two sacred Songs:
    - a. "Come unto me".
    - b. "Two men went up into the Temple to pray".
  - (3) Organ: "Allegretto in A".
  - (4) Violin and Organ: "Andante religioso".
  - (5) Organ: "Basso ostinato".
- Soloists: Miss ELSEBETH WINTON, violin.  
Mr. CHARLES ROBERTSON, bass.

We beg to draw the special attention of our readers to the complete plot of *Der Ring des Nibelungen* which we print on page 6 of the present issue. This, no doubt, will be welcome to

those of our readers who are about to enjoy the cycle, beginning with *Das Rheingold* tomorrow.

The II. concert of Wilhelm Backhaus. For the second time Herr Wilhelm Backhaus has done what no other concert-giver has succeeded in doing this winter; for his concert on Friday evening every place in the large hall of the Vereinshaus had again been sold days in advance. To his case the saying that the prophet is without honour in his own country does not apply at all. He is now reckoned as one of "the best", not only in England where he resides, but in his small homeland Saxony. In Leipzig stood his cradle, and there his parents and nine brothers and sisters live in simple retirement. His talent was inherited from his mother, who possesses unusual musical gifts, and laid the foundation-stone of her remarkable son's career. Professor Teichmüller, and afterwards M. d'Albert—the latter for quite a short time—trained and perfected the young man's surprising powers, and now he wins the hearts of his hearers wherever he goes. Specially dear recollections will bind him to Dresden: as the enthusiastic receptions he met with last winter when he played in two concerts for the *Volkssingakademie*, of which a sister of his is a member, will have been to his simple musical nature a greater and purer pleasure than Orders and honours from crowned heads, or than the demonstrative applause of habitual concert-goers. At his concert on Friday one could again enjoy his artistic earnestness and his astonishing technical feats; and his exposition of the music-architecture of Bach was a model performance of the very first rank. Demoniac fervour is not one of his characteristics, but in subtle shades of touch and in the clear setting-out of a work he is so bewitching that one scarcely notices that want. The applause that greeted him when he had completed his programme—applause so rapturous that he was induced to play four extra numbers—will have assured him that his III. concert on the 7th of April will also be "sold out". M. N.

**The International Pharmacy**  
**Reichs-Apotheke**  
Grande Pharmacie Internationale  
**THE LEADING PHARMACY FOR FOREIGNERS**  
Dresden, Bismarckplatz 10, Next to the Hauptbahnhof.

At the Conservatorium on Friday evening an operatic performance took place which served a number of the pupils of the singing school as a useful test of their dramatic and vocal talent. The great majority of the young ladies and gentlemen had already taken part in the previous concerts or in the grand operatic performance that was given at the Residenz Theatre a short time ago, so that for one who had been present on those occasions there were no surprises. Great geniuses were conspicuous by their absence now as then, but the Director of the institution will have had the satisfaction of seeing and making sure that the studies are pursued with zeal and diligence. Fräulein Sewald and Fräulein Roth, both pupils of Frau Söhle, were perhaps the most satisfactory figures in the *ensemble*, although Fräulein Roth—as *Frau Fluth* in Nicolai's "Die lustigen Weiber von Windsor"—was often out of tune, and has not yet mastered the florid passages; in that respect she was surpassed by Fräulein Sewald. Both ladies showed much dramatic talent, and their movements on the stage were very graceful. Fräulein Müller again displayed more of her deficiencies than of her merits, but her representation of *Frau Reich* was a great advance upon her previous performance. Of the gentlemen, Herr Kipper was the most remarkable. His acting indeed lacks elegance, and that defect was particularly noticeable in his *Don Juan*. As *Herr Fluth* in the "Lustige Weiber" he sang and acted more freely and sympathetically. His baritone voice is full-toned and of a pleasant *timbre*, but marred by many faults of attack and vocalisation. His master, Herr Eduard Mann, will have much work with him before he has imparted to him the necessary stage polish. Herr Scheder's grotesque exaggerations as *Masetto* in Mozart's *Don Juan* were very silly. In addition to that he falls into the bad habit of the beginner in singing and acting to the stage floor. He was as little *au fait* in the lightness of recitative as was his partner; but his bass voice, which is being trained in the right way by Herr Porth, does not sound bad. As *John Falstaff* he was much better, his heaviness of movement being very suitable to the part. The audience, which filled every place in the small hall, was very animated and applauded the performers heartily. M. N.

**Hermann Moellering**  
**and Bertha Moellering**  
Nöbner Str. 8, I, Dresden A. **Osteopaths**

The sixth (last) Petri-Quartet-Evening takes place tomorrow, Monday, at the Palmengarten, beginning at 7 p.m. The following Beethoven quartets will be played: E-minor, op. 52 No. 2; A, op. 18 No. 5; C-sharp minor, op. 131.

On the occasion of the Lehmann-Osten Choir's Soirée (concert and ball) at the Exhibition Palace on Friday evening next, beginning at 8 p.m., the Lehmann-Osten Choir, conducted by Herr Paul Lehmann-Osten, will be assisted by the following soloists: Frau Garcia-Ricardo, of Berlin, (song); Frä. Martha Berthold (pianoforte), Herr Max Schlegel (violin-cello) and Herr Otto Müller, junior (accompanist).

Mr. Percy Sherwood's courses of lectures on "Parsifal" commence on Wednesday and Thursday next. Particulars may be obtained at Villa Sherwood, Schweizer Strasse 16.

The exhibition, at the art-gallery of Emil Richter, Prager Strasse, of portraits and landscapes by the two Dresden painters Ernst Burmester and Ernst Richard Dietze, and of sculptures by Carl Brose, also of Dresden, is attracting a great many visitors; and a special exhibition of "Views from Brioni," by Hugo Charlemont, finds much favour with all. This collection comprises 67 oil paintings and water-colours, representing views of the islands of Brioni off the Istrian coast of the Adriatic. The preface to the catalogue adds to the interest of the pictures and explains the landscapes. The island was visited in 1838 by King Friedrich August II. of Saxony. Some of these attractive and highly finished pictures have already been sold.

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

The guards in the city today are furnished by the I. Grenadier regiment Nr. 100, whose band will play in the Neustadt about 12.30 p.m. Tomorrow the guards will be furnished by the XII. Infantry regiment Nr. 177, whose band will play in the Schloss Platz about 12.40 p.m.

**CONVERSATION IN THE SCHLOSS STRASSE.**  
"Why, Paul, what on earth is the matter with you? You came prancing down this highly respectable and sedate thoroughfare like one possessed. Are you well?"

"Perfectly well, *mon vint*. But you see I have been out of town all week and have nearly expired for lack of a decent drink. Arrived at the Hauptbahnhof I am making a bee-line for the inimitable *Stadt Gotha*, and unless you are coming along there too, please don't detain me."

"Oh, is that the cause of your excitement? Well, I can entirely sympathise with you as I have been in the same situation myself. When away from Dresden I am positively homesick for the *Stadt Gotha*. By all means let us hasten towards the common goal, there to quench our thirst with beer, the like of which cannot be found in all Christendom."

Whoever has lost or left anything in the streets or squares of this city should enquire for the same at the *Fundamt* (lost property office) of the *Königliche Polizeidirektion*, Schiess Gasse 7.

## CHURCH SERVICES: DRESDEN.

**ALL SAINTS' (ENGLISH) CHURCH, Wiener Strasse.**  
Sunday, March 22nd. *3rd Sunday in Lent.* 8.0 a.m. and 12.0 m.d. (Choral) Holy Communion. 11.0 a.m. Matins and Litany. 6.0 p.m. Evensong and Sermon.  
Monday, March 23rd. 10.0 a.m. Matins.  
Tuesday, March 24th. 10.0 a.m. Matins.  
Wednesday, March 25th. *Annunciation of the Blessed Virgin Mary.* 8.0 a.m. Holy Communion. 11.0 a.m. Matins and Address.  
Thursday, March 26th. 8.15 a.m. Holy Communion.  
Friday, March 27th. 10.15 a.m. Holy Communion. 11.0 a.m. Matins and Address. 5.0 p.m. Choir Practice.  
Saturday, March 28th. 10.0 a.m. Matins.  
Chaplain: The Rev. C. A. Moore, M. A., B. C. L.

**THE AMERICAN CHURCH OF ST. JOHN, Reichs Platz 5, at the head of Reichs Strasse.**  
Sunday, March 22nd. *3rd Sunday in Lent.* Holy Communion 8.0 a.m. Sunday School 10.0 a.m. Morning Service and Sermon 11.0 a.m. Afternoon Service and recital (organ recital for benefit of organist) 5.30 p.m.  
Tuesday, March 24th. Service 4.0 p.m.  
Thursday, March 26th. Service 4.0 p.m.  
Friday, March 27th. Litany 3.0 p.m. followed by Address on Christian Work in the Hawaiian Islands, by Miss von Holt.  
The Rev. J. F. Butterworth, M. A., Rector.

**PRESBYTERIAN CHURCH, Bernhard Strasse 2, at the corner of Bismarck and Winckelmann Strasse.**  
Services every Sunday at 11 a.m. Communion on the first Sunday of the month.

Until further notice the services will be conducted by the Rev. D. R. Henderson, M. A., Minister of the Parish of Lecropt, Bridge of Allan, Scotland.

**POLITICS AS A PROFESSION.**

It is held that my friend Badger went into politics in order to escape from his domestic life. He married a woman of character and ambition—he was only twenty-five at the time, and did not know what he was doing. Let that be his defence. She was neither beautiful nor amiable, but she was tolerably well off, and Badger was terribly hard up. He had a bill to meet; his bank refused the overdraft he asked for; his friends all declared themselves in a quandary similar to his own. In a word, Badger was driven into it. He took his courage in both hands, bought a bouquet with his last guinea, borrowed a fiver from his landlady, proposed, and was accepted.

"I am the happiest man in all the world," he said gallantly, and his face fell two inches. (When Badger was quite a little boy his mother would speak proudly of him as a "thorough little gentleman;" and, though we did our best to kick this stupid habit of politeness out of him at school, it has stuck to him like a mustard plaster.) Anyway, his face fell never to arise again.

That was just thirteen years ago. Badger is thirty-eight today and looks just fifty-four. He has streaks of grey hair; his lips which used to have a smile for every face, especially if it happened to appear under a structure of straw and imitation roses, hang like a blood-hound's; and his forehead is not unlike the careworn brow of that noble animal. There is, moreover, something in his eye, something dim, filmy, weary, sick, which almost makes me weep.

"Poor Badger!" say all his friends, "Poor Badger!"

I am not quite certain how the idea of politics entered his head, but it is usually put down to the interference of Sir Godfrey Pomp who, on the strength of being Badger's godfather, has given him more bad advice in twenty years than any six solicitors could give in a lifetime. Sir Godfrey exists primarily for his stomach, subsequently for his money and his vanity, and ultimately, as he will assure you, for his country—only, in telling you this, he reverses the true order of his delights, and indeed omits all but the last, which he puts first. He is one of those well-glossed hypocrites who enjoy life by sleeping through its critical moments. I need scarcely add that he has a rotundity of frame, a fertility of complexion, and a sonorousness of voice such as you may find wherever slothfulness and self-indulgence go to make the basis of complacency.

Sir Godfrey attends political meetings, and by preference takes the chair—a position which, combining as it does restfulness with honour, is well suited to his obesity of temperament. He is reckoned a man of influence, and would indeed be influential had he the energy to be pushful. As it is, he merely repels antagonistic forces without troubling to take an active part in making mischief. But somehow he pushed poor Badger into the thick of it.

Imagine the wretched creature, his face as grey as the sole of my boot, and radiating something of the same intellectual vivacity, his eyes as frightened as a rabbit's, trembling, perspiring, chattering, feeling his tongue too big for his mouth and his hands too big for his body, with his nerves like barbed wire made red-hot, his head like a bomb about to burst. In front of him a gaping audience—young men and old men, girls, boys, babies, women, and old women (of both sexes, as someone once said), and here and there a policeman's helmet: behind him the vermilion disk of Sir Godfrey's face, the straight black brows of his wife's sinister countenance, tight-skinned over the square bones, and her unyielding eyes; and then a mass of black coats, collars, cuffs, cravats, relieved by patches of rustling silk and bonnets whose nod is like the menace of some evil spirit.

Truth is stranger than fiction, but this fact is stranger even than the proverb—Badger got into Parliament. It nearly frightened him out of his life.

You must remember that for thirteen unlucky years he had not been his own master. A man who potters about at home, having married an angel, is apt after some years to become a bore, a fool, or an imbecile. When, however, a man marries not an angel but an ogre, he becomes either a wild beast or a worm whom it would be a charity for a self-respecting mortal to crush out of existence. But there is little charity in this world: Badger lived year after year, worn, aimless, spiritless, lank and lean, and the furrows deepened in his cheeks.

Badger sits in the House, and he looks more than ever like a coroner with a conscience; only there is in it a touch of pity, too, for he seems to be sitting on his own corpse.

His wife watches him day by day from the gallery, and watches him with the eyes of a tiger. She belongs to that genus; so, at any rate, her best friends (who ought to know) have always assured me. She is proud of her husband, and out of fear for her he has raised his voice in the council chamber of the nation.

Badger has a certain amount of common-sense, and a good deal of reading. (He has been reading hard for thirteen years in the hope of court- ing forgetfulness: he had no hope of winning.) He

is also an unpretentious man, and quite honest. There is something about him that men like, and after all, the House is composed of men, more or less like you and me. The House liked Badger. With one eye on the Speaker, and another on the grille, he gave utterance to his views. The House applauded; the newspapers made a fuss. Mr. Badger has become a regular speaker, and Mrs. Badger sighs proudly behind the grille, although little Lady Peckington scowls (it suits her rather) and calls her a great, selfish orang-outang.

Badger is a public man, but he cares not for publicity. He wants rest, peace, independence. He is twice a slave—at home and to the nation. He is a marked man. When the Liberals go out he is sure of a place in the Ministry; all his acquaintances beam on him. How little they know!

I don't know why, but I cannot help thinking of his epitaph. What will they put there? "To the memory of John Augustus Badger, M.P. &c. &c." It reads well, and would look well. Will he be Prime Minister before he dies, or is he going to commit suicide? I wonder.

C. M. K.

**DRESDEN**

A German lady, bright and clever, experienced in nursing, seeks a position as **travelling companion**, or as **companion** to a lady or gentleman. Address L. 112 at the office of this paper.

**FOR SALE.** A carved oak cabinet formerly in the possession of the late Queen Carola. Apply from 10—12 a. m. Münchener Strasse 21, I. Etage left.

**Young German lady gives lessons** in fine needle work and German conversation—at pupil's residence or while walking. Addr. J 110 office of this paper.

**PIANO LA**



**Recital**  
every Tuesday, Wednesday and Friday  
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Tinned Meat, Fish and Vegetables.  
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English Pickles and Sauces.  
**Wines, Liqueurs, &c.**

**PARIS DRAMATISED.**

**A SUCCESSFUL NEW YORK PRODUCTION.**  
Probably the most noteworthy event of New York's present opera season was the production early in January of *Louise*, a musical romance by Gustave Charpentier. The performance, which took place at the Manhattan Opera House, was an enormous success, and the Press criticisms were unanimously favourable.

Among other journals, the *Outlook* gives the following picturesque description of the piece: The real subject of the opera is neither a man nor a woman, but a city—Paris. From the beginning to the end it is the city that acts, that sings, that speaks, before the audience. Like some divinity, it has its slaves and its votaries. These it rules by compulsion and allurements. Within its power it holds their destinies; for their struggles in rebellion it brings tragic suffering; for acquiescence it brings buoyant gaiety. What fate is to the Greek drama, the Bohemia of Paris is to the people who live on the stage in *Louise*. The story is a simple one. A Parisian working-girl, *Louise*, captures the eye and then what might be called the heart of *Julien*, an artist; she in turn surrenders to him. The girl's mother scolds, her father tries affectionately to dissuade. Her resistance to the artist, however, gradually weakens. The call of the city, made vocal by the cries of the street venders, reinforces his suit. At last, as she is at work with her shopmates in a sewing establishment, she hears his voice in serenade. She can no longer control her desire. Amid the jeers of the girls she flies with him. Together they live on the slopes of Montmartre. The city, their divinity, lies before them. Night falls. Bohemians and grisettes gather in masquerade. A mob of onlookers collect. With wild shouts and songs the roysterers bedeck *Louise* as Queen of Bohemia. Suddenly *Louise's* mother, broken in spirit, appears. She tells of the father's illness and pleads for her daughter's return. She promises her liberty. *Louise* goes with her. Then comes the tragedy. The father treats her as a child. She has tasted freedom and is unresponsive. Pathetically, naïvely, he sings to her the old-time lullaby. Her only response is an ecstatic call for *Julien* and for the city. The father, angry, bids her go, and drives her before him. *Louise*, frightened, makes her escape. The father, come to his senses, repents; he calls for *Louise*. There is no answer. Overcome with sorrow, he breaks down. Suddenly rage seizes him again; but this time it is against the alluring city. He rushes toward the open window, and with shaking fist cries out with hatred, "Oh, Paris!"

**SHIPPING NEWS.**

Norddeutscher Lloyd S. S. Co. of Bremen, Dresden office.  
Next Departures for New York:  
S. S. "Kaiser Wilhelm der Grosse", via Southampton and Cherbourg, March 24th.  
S. S. "Chemnitz", direct, March 28th.  
S. S. "Kronprinzessin Cecilie", via Southampton and Cherbourg, March 31st.  
S. S. "Seydlitz", direct, April 4th.  
For Baltimore:  
S. S. "Chemnitz", via New York, March 28th.  
S. S. "Breslau", direct, April 9th.  
S. S. "Cassel", direct, April 23rd.  
S. S. "Köln", direct, April 30th.  
For Galveston:  
S. S. "Köln", via Baltimore, April 30th.  
S. S. "Frankfurt", via Baltimore, May 28th.  
For China and Japan:  
S. S. "Prinz Eitel Friedrich", from Genoa, March 25th.  
S. S. "Bülow", from Hamburg, March 26th.  
S. S. "Prinz Heinrich", April 8th.  
S. S. "Kleist", from Hamburg, April 23rd.  
For Australia:  
S. S. "Gneisenau", March 29th.  
S. S. "Zieten", April 15th.  
S. S. "Seydlitz", May 13th.  
When American Mails are due in Dresden:  
By S. S. "St. Paul", March 23rd (American Line).  
By S. S. "Kronprinzessin Cecilie", March 26th (Nordd. Lloyd).  
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# DRESDEN

## DRESDEN CURRENT ENTERTAINMENTS.

**Royal Opera House.**  
Tonight, beginning at 7.30, ending 10.15

**Der Freischütz.**  
Romantic Opera in three acts by Friedrich Kind.  
Music by Carl Maria von Weber.

**Cast:**  
 Ottokar, Bohemian prince ..... Herr Kiess.  
 Kuno, Head forester ..... Herr Nebuschka.  
 Agathe, his daughter ..... Fräul. Seebe.  
 Annschen, her cousin ..... Fräul. v. d. Osten.  
 Kaspar, first huntsman's boy ..... Herr Wachter.  
 Max, second " ..... Herr Grosch.  
 Samiel, the black Hunter ..... Herr Büssel.  
 An Hermit ..... Herr Hummel.  
 Kilian, a rich peasant ..... Herr Erl.  
 Princely foresters ..... Herr Lindner.  
 Bridesmaid ..... Herr Markgraf.  
 ..... Herr Ernst.  
 ..... Fräul. Keldorfer.

**PLOT.** Agathe is loved by Max, but their marriage depends on the victory of the latter at a shooting contest. He has been shooting badly and his evil genius, Caspar, persuades him to get some enchanted bullets which must be moulded at midnight in the haunted Wolf's Glen. Agathe is warned of approaching evil by the Hermit. She endeavours to restrain Max from going to the Glen. Caspar, whose soul is forfeited to Samiel (Satan) on the following night, promises to give him Max' life, if he himself be spared for a few more years. Samiel agrees, promising him more enchanted bullets, which Caspar moulds in Max's presence in the Wolf's Glen during a terrific hurricane. At the shooting match Max is told to fire at a white dove. Agathe endeavours to stop him, but he fires and she falls apparently lifeless; but she has only swooned and the bullet has killed Caspar, Samiel having power over its direction. Max confesses that he has trafficked with the Evil one, but the Prince, at the Hermit's entreaty, promises him pardon after a year's probation.

Composer: Carl Maria von Weber, born 1786, died 1826.

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Tomorrow, Monday, beginning at 7.30, ending after 9.45

## Das Rheingold.

Prologue to the Trilogy: "Der Ring des Nibelungen".  
By Richard Wagner.

**Cast:**  
 Wotan, Gods ..... Herr Perron.  
 Donner, ..... Herr Kiess.  
 Froh, ..... Herr Grosch.  
 Loge, ..... Herr Seubach.  
 Alberich, Nibelungs ..... Herr Plaschke.  
 Mime, ..... Herr Rüdiger.  
 Fasolt, Giants ..... Herr Frank a. G.  
 Fafner, ..... Herr Rains.  
 Fricka, Goddesses ..... Fräul. v. Chavanne.  
 Erda, ..... Fräul. Seebe.  
 Woglinde, Rhine-maidens ..... Frau Nast.  
 Wellgunde, ..... Fräul. v. d. Osten.  
 Flosshilde, ..... Fräul. Gaehde a. G.

Tuesday night	Die Walküre	at 7.30
Wednesday night	Carmen	" 7
Thursday night	Lohengrin	" 6.30
Friday night	Siegfried	" 6
Saturday night	Mignon	" 6
Sunday night	Tiefland	" 7.30
Monday night	Götterdämmerung	" 6

## Royal Theatre Neustadt.

Tonight	Zweimal zwei ist fünf	at 7.30
Monday night	Dr. Klaus	" 7.30
Tuesday night	Die Nibelungen	" 7
Wednesday night	Vater und Sohn	" 7.30
Thursday night	Kimiko Terakoya	" 7.30
Friday night	Kimiko Terakoya	" 7.30
Saturday night	Hedda Gabler	" 7.30
Sunday night	Kimiko Terakoya	" 7.30
Monday night	Brand	" 7.30

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## Residenz Theatre.

This afternoon	Bruder Straubinger	at 3.30
Tonight	Ein Walzertraum	" 7.30
Monday night	Herzogin Crève	" 7.30
Tuesday night	Die Glocken von Cornville	" 7.30
Wednesday night	Ein Walzertraum	" 7.30
Thursday night	Die Glocken von Cornville	" 7.30
Friday night	Das Jungfernstift	" 7.30
Saturday night	Ein Walzertraum	" 7.30

## Central Theatre.

This afternoon	Der Rastelbinder	at 3.30
Tonight	Der fidele Bauer	" 7.30
Monday night	Der fidele Bauer	" 7.30
Tuesday night	Der fidele Bauer	" 7.30
Wednesday night	Der fidele Bauer	" 7.30
Thursday night	Der fidele Bauer	" 7.30
Friday night	Der fidele Bauer	" 7.30
Saturday night	Der fidele Bauer	" 7.30

Victoria Saloon ..... Variety Performance ..... at 8.

## WEATHER FORECAST FOR TODAY

of the Royal Saxon Meteorological Institute.

Dry; mostly bright; moderate north-easterly wind; frost at night; rather warm in the middle of the day.

Concert Agency H. Bock.

Tuesday, April 7th in the Vereinshaus, Zinzendorf Str. 17.

## III. Piano recital

Wilhelm

# Backhaus

PROGRAMME:

**Bach:** Italian Concerto.  
**Beethoven:** Sonata in E-flat, op. 31 Nr. 3.  
**Chopin:** Ballade in G-minor, op. 23.  
 Fantasie-Improvisation in C-sharp minor, op. 66.  
 Two Mazurkas: op. 59 Nr. 2; op. 56 Nr. 1.  
 Six Etudes: op. 25 Nr. 1 & 2; op. 10 Nr. 8; op. 25 Nr. 7; op. 25 Nr. 9; op. 25 Nr. 11.  
**Chopin:** Nocturne in F-sharp, op. 15 Nr. 2.  
 Scherzo in C-sharp minor, op. 39.  
**Schumann:** Novelette in E, op. 21 Nr. 7.  
 Kreisleriana, op. 16 Nr. 1 & 2.  
**Mendelssohn-Liszt:** Wedding-march and Dance of the Fairies from "Midsummer-Night's Dream".

Concert Grand: D. Bach.

Tickets at 1, 2, 3 and 4 marks from H. Bock, music-seller to the Court, Prager Strasse 9.

## Lehmann-Osten-Chor

Friday, March 27th 1908, at 8 p.m.

## Ausstellungs-Palast

(entrance Lenné Strasse)

## Entertainment

(concert and ball)

for the benefit of the "Freistellenfonds" of the Ehrlich School of Music.

The following will assist: **Gracia Ricardo**—Berlin (song), **Martha Berthold** (piano), **Max Schlegel** (cello), **Paul Lehmann-Osten** and **Otto Müller jr.** (accompaniments) and the **Lehmann-Osten-Chor**.

Extra members (yearly fee 5 marks) have free access to all entertainments.

Tickets from 1 to 3 marks at Ehrlich's Musikschule (Walpurgis Strasse 18, telephone 374).

## DER RING DES NIBELUNGEN.

### THE STORY.

#### DAS RHEINGOLD.

The Rhine-maidens, who guard the gleaming Rhine-gold, are swimming about in the river and teasing Alberich the dwarf. The latter sees the gleam of the Rhine-gold, and hearing that anyone who forswears love and forges a Ring out of the gold, will be all-powerful, seizes the gold and disappears. Wotan, chief of the Gods, has employed Fasolt and Fafner, the giants, to build him a castle, Walhalla, promising them, as a reward, Freia, the Goddess of youth. The giants having completed their task demand their reward, but Wotan, who had never meant to keep his word, since it was Freia who, with her golden apples, gave the Gods their eternal youth, summons the fire-God Loge to his aid, and is told of Alberich's theft. The giants agree to accept the Nibelung's hoard, but take away Freia as a hostage. The Gods immediately become old and wrinkled. Loge and Wotan descend to Nibelheim, and, by inducing Alberich to turn into a toad, in order to prove to them the power of the Tarnhelm, a cap which enables the wearer to assume any shape he likes, overpower him, and rob him of his treasure, including the Tarnhelm, and the magic Ring. Alberich curses them, foretelling the approaching doom of the Gods. But Wotan and Loge, undismayed, return to earth with the treasure and the giants bring back Freia; they plant two spears in the ground, and placing Freia between them, declare she must be entirely hidden by the treasure piled up in front of her. To do this it is necessary for both the Tarnhelm and the Ring, which Wotan only yields with great reluctance and after having been warned by Erda, the earth-mother, to be added to the pile. Freia is released, but Alberich's curse begins to work at once. Fafner kills Fasolt to obtain sole possession of the hoard. The Gods joyfully pass over a rainbow bridge to Walhalla, while in the distance are heard the wails of the Rhine-maidens, lamenting the loss of the gold committed to their charge.

#### DIE WALKÜRE.

Sigmund, one of the Wolsungs, protégé of Wotan, flying from his bitter enemies, enters the hut of Hunding, who is one of his deadliest foes, in a state of exhaustion. Sieglinde, Hunding's wife, gives him refreshment. Hunding returns and finding Sigmund, tells him that, though he will not harm him while he is under his roof, he will fight him on the next day. Sieglinde, who has fallen in love with Sigmund, gives her husband a sleeping draught and then, in a passionate interview with Sigmund, discovers that he is her brother, and shows him a sword planted in a tree by Wotan. Sigmund pulls out the sword and they flee. Wotan charges Brünnhilde, his daughter by Erda the earth-mother, one of the Walkyries, or shield-maidens, who convey the bodies of dead heroes to Walhalla, to assist Sigmund in his fight with Hunding, but Fricka, Wotan's wife and the protectress of marriage-laws, intervenes, and Wotan is forced to countermand his orders to Brünnhilde. Sigmund, still flying from Hunding, is warned of his approaching death by Brünnhilde, but he scoffs at the idea of being taken to Walhalla if Sieglinde may not accompany him, and Brünnhilde, admiring his courage, determines to disobey Wotan. She stands by Sigmund in the fight, but Wotan breaks Sigmund's sword, and he is killed by Hunding, who also falls dead before Wotan's glance of wrath. Brünnhilde flies on her horse Grane with Sieglinde, and joins her sister Walkyries, imploring them to save Sieglinde. They refuse, fearing Wotan's wrath, but Brünnhilde, telling Sieglinde she will bear a son, sends her to hide in the forest where Fafner, the giant, in the guise of a dragon, guards the Rhine-gold, after giving her the fragments of Sigmund's sword. Wotan arrives in terrible wrath, and to punish Brünnhilde for her disobedience, deprives her of her immortality, dooming her to a magic sleep and to be the prey of any man who shall awaken her. Deeply moved by the parting with his favorite daughter, he accedes to her last request that none but a hero shall be permitted to awaken her, and summoning Loge, he bids him surround Brünnhilde's rocky couch with a wall of flame.

#### SIEGFRIED.

Some years have elapsed and Siegfried, the only son of Sieglinde, has been brought up in the forest by the dwarf Mime, Alberich's brother. He questions Mime, whom he instinctively hates, about his mother. The former gives him the fragments of Siegmund's sword, and Siegfried, bidding Mime weld them anew, rushes into the woods. Wotan, disguised as the Wanderer, appears and tells Mime that only he who has never known fear can forge the sword. Mime attempts to forge the sword himself but fails and Siegfried forges it himself, while Mime promises to teach him what fear is by taking him to the wood where Fafner is guarding the gold; at the same time Mime prepares a poisonous drink which he purposes to give to Siegfried when once the dragon is killed, that he may himself obtain the Ring. Wotan warns Fafner of Siegfried's approach. Siegfried arrives and kills the dragon, and in doing so gets a drop of its blood on his finger. Tasting it, he understands the language of the wood-bird, which tells him to seek for the Tarnhelm and the Ring, and warns him that Mime is going to try to poison him; Siegfried obtains the Ring and kills Mime. The bird then tells him of the sleeping Brünnhilde and he sets out to find her, preceded by the bird. Wotan in vain seeks counsel of Erda, the earth-mother, how to avert the impending doom of the Gods, and attempting to bar Siegfried's way with his spear, Siegfried shatters it with his sword, and Wotan retires to Walhalla to await the "Twilight of the Gods". Siegfried plunges through the fire and awakens Brünnhilde, who, discovering that he is Sieglinde's son, yields herself to him.

#### GÖTTERDÄMMERUNG.

The Norms are discovered alone weaving the fate of the world. When the cord breaks they fly, as the dawn of another world is upon them. Siegfried, wishing to accomplish great deeds, takes farewell of Brünnhilde, entrusting her with the Ring. In the hall of the Gibichungs on the Rhine, Hagen, son of Alberich, is scheming to regain the Ring. He suggests to his half brother Günther to give Siegfried a draught which will make him forget Brünnhilde (of whose existence Günther is ignorant), and set him free to marry Gutrune, Günther's sister. All turns out as Hagen wishes: Siegfried arrives, drinks the potion and promises to win Brünnhilde for Günther. Waltraute, the Walkyrie, implores Brünnhilde to restore the Ring to the Rhine-maidens, to save Wotan and Walhalla. Brünnhilde refuses and soon after, Siegfried arrives in Günther's shape, mistakes the Ring, and after keeping vigil all night with his sword between him and her, leads her away to Günther. Alberich appears to Hagen and urges him to kill Siegfried. Siegfried comes back and is welcomed by all, but Brünnhilde recognises the Ring on his finger, and accuses him of having betrayed his friend Günther by offering her violence. Brünnhilde discloses to Hagen that Siegfried has one vulnerable spot, namely in the back. The Rhine-maidens in vain ask Siegfried for the Ring. When resting from hunting, Hagen brings back Siegfried's memory by another potion. Siegfried tells the story of his life. Hagen kills him. The body is brought to Günther's hall where Hagen quarrels with Günther and kills him. Siegfried's body is placed on a pyre, onto which, when it is lighted, Brünnhilde, after singing a farewell to her dead lover, and proclaiming the end of the old regime and the dawn of a new world ruled by Love, leaps upon the pyre to perish with her dead lover. The Rhine overflows its banks, washes the pyre away and the Rhine-maidens snatch the Ring. Hagen rushes into the Rhine to get the Ring and is drowned. Walhalla is seen enveloped in flames.

Composer: Richard Wagner, born 1813, died 1883.

### TO CHECK NAIL-BITING.

Dr. Disburg, a Paris physician, has invented a cure for nail-biting in children. It consists of a bit which prevents the jaws closing, and the inventor suggests that it might be used with advantage by many adults.

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(Continued from page 3.)

Tuesday March 24. At the Saal Bechstein at 7.30, pianoforte recital of **Annie E. Wakeman**. At the Beethoven Saal at 8 o'clock, II. vocal recital of **Paula Weinbaum** with the kind assistance of Professor **Robert Kahn**.

At the Singakademie at 8 o'clock, VI. and last subscription concert (Schubert) of the **Waldemar Meyer-Quartet** assisted by **Waldemar Lütseh** and **Gustav Krüger** (double-bass).

At the Philharmonie at 7.30, popular concert of the Philharmonic orchestra. Director: Dr. **Ernst Kunwald**.

Wednesday March 25. At the Saal Bechstein at 7.30, pianoforte recital of **Gertrud Scheibel**. At the Beethoven Saal at 8 o'clock, III. and last concert of **Alfred Wittenberg** assisted by **Richard Rössler**.

At the Blüthner Saal at 8 o'clock, pianoforte recital of **Günther Freudenberg**.

At the Philharmonie at 7.30, popular concert of the Philharmonic orchestra. Conductor: Dr. **Ernst Kunwald**.

Thursday, March 26. At the Saal Bechstein at 8 o'clock, II. Chamber Music concert of the String Quartet Rosé from Vienna.

At the Beethoven Saal at 8 o'clock, III. song recital of **Julia Culp**; at the piano **Erich J. Wolff**.

At the Singakademie at 8 o'clock, concert of **Marix Locoosohn** (cello) and **Adolf Rebner** (violin) with the Philharmonic orchestra. Conductor: Dr. **Ernst Kunwald**.

At the Choralion Saal at 8 o'clock, compositions and musical poems of **G. Münzer** assisted by **Eugen Brieger**, **Severin Eisenberger** and **Alexander Sebald**.

Friday, March 27. At the Saal Bechstein at 7.30, I. pianoforte recital of **Ad. Borchard**.

At the Beethoven Saal at 8 o'clock, II. pianoforte recital of **Ferruccio Busoni**.

Saturday, March 28. At the Saal Bechstein, at 8 o'clock, III. Chamber Music concert of the String Quartet Rosé from Vienna.

At the Singakademie, at 8 o'clock, popular pianoforte recital of **Conrad Ansoerge**.

At the Theatersaal der Kgl. Hochschule für Musik, at 8 o'clock, concert of **Nellie Curzon Smith** (piano) assisted by **Karl Klingler**.

Sunday, March 29. At the Saal Bechstein, at 12 noon, matinée of **Etelka Gerster's** Gesangsschule.

At the Philharmonie, at 12 noon, public rehearsal of the X. and last Philharmonic concert. Conductor: **Arthur Nikisch**.

At the Singakademie, at 8 o'clock, III. lecture of the Professor **Dr. Reinke** from Kiel, "Der Kampf der Weltanschauungen" for the benefit of the Kolonial-Frauenshule in Witzenhäusen.

At the Philharmonie, at 6.30, popular concert of the Philharmonic orchestra. Conductor: Dr. **Ernst Kunwald**.

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