

Office:  
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# The Daily Record

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and THE DRESDEN DAILY.

THE FIRST DAILY PAPER IN ENGLISH PUBLISHED IN GERMANY.

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## A GREAT SYMPHONY ORCHESTRA.

(From our New York correspondent.)

The growing enthusiasm aroused in American musical circles by the splendid performances of the Boston Symphony Orchestra has had the effect of concentrating universal attention on this unique body of musicians, with the further result that an effort is now being made by influential music-lovers to obtain the granting of an annual sum by the State of Massachusetts to the Orchestra, which until the present day has owed its existence entirely to private munificence. The supporters of the movement claim that the Boston Symphony Orchestra may justly be regarded as a National institution, and one, indeed, of which every American possessed of an artistic soul should be highly proud. Its members are, it is true, almost all of foreign origin, but in answer to this it is remarked that all Americans and American institutions are ultimately derived from Europe, and the Orchestra in question is unquestionably playing a powerful part in creating a profound appreciation of good music amongst Americans. One journal of standing explains that what it means by calling the Boston Symphony Orchestra a National institution is simply this: that if a foreigner were to ask what would be regarded in America as approaching more nearly than anything else the highest American standards of musical excellence, he would not be misled if he were instructed to hear for a season the Boston Symphony Orchestra. This is all but universally acknowledged. It is justly looked upon as a very great distinction. When, therefore, a new conductor comes to direct that great orchestra, no one who cares how art prospers in the United States can remain entirely uninterested. This autumn Herr Max Fiedler, who has come to America from Hamburg, has succeeded to the office filled successively by Henschel, Gericke, Nikisch, Paur, Gericke again, and Muck. Unlike his predecessors, who, with the exception of Herr Henschel, have all been conductors of opera, Herr Fiedler has received the sum total of his experience in the concert room; yet no one of them, declares the musical expert of a New York weekly, has had a more dramatic conception of music than Herr Fiedler has displayed. Indeed, in dependence for effect upon strong contrasts and stirring climaxes, Herr Fiedler appears to differ from them all. He has already conducted a number of concerts in Boston and other cities, and he has created in the minds of different kinds of critical listeners much the same impression. That impression, says the critic in question, has proved unpleasant or the reverse in accordance with the listeners' musical taste.

In the course of a particularly able appreciation of Herr Fiedler's art, the *Outlook's* critic points out that there are two extremes toward the one or the other of which almost every conductor tends. The one delights in a great musical composition as a piece of fluid architecture; the other delights in it as the nearest possible approach to pure feeling. The one endeavours to make clear the texture of the counterpoint, the brilliance or mellowness of the instrumentation, the subtle melodies easily obscured by carelessness, the growth and relation of thematic elements, the proportion of parts, the stateliness or grace of the whole production as a work of fine art; the other endeavours to convey a mood, to enchant his hearers by the expressiveness of tone, to sway them by the ingratiating strains of the dance movement, to thrill them by the martial vigour of rhythm, to stir them by the power of tremendous climaxes—in brief, to distil in musical tone vaporous

## Madonna and Child

Oil painting, epoch 1560 to 1580.

An elderly English lady living at 12, Il. rechts, Fuersten Strasse, wishes to dispose of this valuable picture and a number of rare articles, privately, at very reduced prices.

They may be seen on Tuesdays and Fridays, between 4 and 5.30, or by appointment at other times. A photograph of the picture and a list of the articles are to be seen at the office of the *DAILY RECORD*.

emotion. Each extreme has the defects and the virtues of its quality. It was the good fortune of the Boston Symphony Orchestra to have, as virtually its organizer and its trainer in the early years of its existence, a conductor whose excellences were of the first type. Wilhelm Gericke instilled into that great body of players ideals of order, of balance, of perfection, that it has never lost. His successors maintained those ideals. One of the offshoots of that orchestra, the Kneisel Quartet, has, under the leadership of Herr Kneisel, formerly Konzertmeister of the Orchestra, been a consummate exponent of these same ideals in chamber music. America, however, has known conductors of the other type of ideals; notably M. Safonoff, the present conductor of the New York Philharmonic Orchestra. The difference between Herr Gericke and M. Safonoff is typified in the difference between the majestic structural beauty of Brahms's Second Symphony and the incoherent but whelming grief of Tschaiowsky's Symphony Pathétique. It will be interesting to American lovers of music to note the effect on an orchestra trained in the ways of Gericke of Herr Max Fiedler, a conductor who seems to lean rather to the methods of Safonoff.

## GENERAL NEWS.

### NEWS FROM ENGLAND.

#### GENERAL BOOTH'S COURAGE.

London, December 16.

General Booth, the Salvation Army leader, underwent an operation yesterday for cataract in the right eye, without taking an anæsthetic. The operation lasted 100 seconds.

#### BRITISH CONSUL'S DEATH.

Naples, December 16.

The death is announced of Mr. Eustace Neville-Rolfe, C.V.O., the British Consul-General here. Mr. Neville-Rolfe was born in 1845, and was educated at Eton and Trinity College, Cambridge. He entered the Consular service as British Consul at Naples in 1895, and was promoted Consul-General on the occasion of the visit of King Edward to Naples in 1903.

#### TORPEDO BOAT SUNK.

London, December 17.

The torpedo boat No. 59 has sunk off Bembridge, Isle of Wight. The officers and crew were saved. The mast and funnels of the vessel are showing above water.

### NEWS FROM AMERICA.

#### PRESIDENT AND CONGRESS.

Washington, December 16.

The Senate has referred the passage in the President's message to Congress, which calls the attention of Congress to the secret police, to the Budget Committee with instructions to make proposals thereon. Senator Bailey characterised the President's utterance on this subject as the greatest and most frivolous insult that has ever been offered to a public body.

#### THE GRIDIRON CLUB.

The following interesting account of the Gridiron Club's recent dinner at Washington is supplied by a New York press correspondent: The banquet took place amid merriment and harmony, unbroken apparently by any such incident as marked the last gathering, when President Roosevelt and Mr. Foraker came in conflict. The banquets of this exclusive body of Washington newspaper correspondents are supposed to be absolutely private. Yet every newspaper on the morning following the banquet had an exhaustive account of the proceedings. The President was there with Mr. Taft, Mr. Sherman, Mr. Fairbanks, Senators, Representatives, diplomats of the United States and other countries, well-known journalists, captains of finance and industry, and men of affairs generally—Mr. Harriman among them. At these gatherings the President is always lampooned and enjoys the fun of the trained wits of the Press.

A burlesque of the recent national campaign and the reading of the "roll call" of battle produced a number of men in tattered, battle-worn uniforms in answer. A portion of the roll call read thus:—

Private Taft.—Here.

Private Bryan.—Among the missing.

Private Roosevelt.—Still pursuing the enemy.

Colour-sergeant Hitchcock.—Here with the colours; also with the goods.

Private Von Yonson (meaning Governor Johnson of Minnesota).—Escaped without a scratch.

President Roosevelt's coming trip to Africa and his account of his experiences to be written at a dollar a word were items in the programme which transported the company to darkest Africa, where they saw a tent in a tropical jungle, and from it heard the click of a typewriter and the sound of furious dictation. It sounded like this:—

The lion is a wild and ferocious animal.—Eight dollars, shouted a man outside the tent with a bell punch, with which he registered each word and totalled the amount payable on each sentence.

It has a soft body and a hard face.—Seventeen dollars.

It is the king of beasts and its daughter is a Princess.—Twenty-nine dollars.

The lion roars like distant thunder.—Thirty-five dollars.

But it is nobody's business what its religion is.—Forty-four dollars.

The Standard Oil fine was not overlooked at the Gridiron banquet, nor was Mr. Taft.

#### THE REMINISCENCES OF CARL SCHURZ.

The third and last volume of the late Carl Schurz's reminiscences were published in New York last week. Mr. Schurz played a conspicuous and important part in American politics, and his career, set forth in his autobiography, is of unusual picturesqueness. His reminiscences throw an important light upon the politics of the United States. Unfortunately Mr. Schurz died before the book was completed. The latter part of the third volume has been written from his notes and memoranda by Mr. Frederick Bancroft, a well-known writer on historical and political subjects.

(Continued on page 2)



# BERLIN

Apparently there is some foundation for the rumours that a few discarded Imperial castles are to be put upon the market. Two at least of the innumerable royal residences and hunting-boxes scattered throughout Germany are, according to the *Information*, to be sold for what they will bring. These are the "Jägerhof," in Düsseldorf, and "Schloss Benrath," in the district of Düsseldorf, a pretty little castle of the Rococo period.

The reason for the alleged forthcoming sales is that the Emperor finds himself entirely unable to make any use of either of the castles, which are merely the cause of unprofitable outlay for purposes of up-keep. Schloss Benrath's location makes it out of the question for Court purposes, while the "Jägerhof" in Düsseldorf is said to be likewise absolutely useless owing to the entire absence of corridors or passage-ways in the building, and the very small size of the rooms. This castle is also said to have no claim to artistic distinction, so that the Emperor's reported intention to dispose of it seems perfectly rational, although quite contrary to German royal tradition.

It is said that six and a half million marks (£325,000) is asked by the Crown for Schloss Benrath, the purchase of which, it is reported, is already being considered by one of Germany's "captains of industry." No prospective purchaser is as yet announced for the "Jägerhof," which is offered at £200,000.

Yvette Guilbert appeared here in the Mozart Saal on Monday evening, after a prolonged absence from Berlin. She sang and declaimed her *chansons* before a crowded audience, who were, on Monday night as ever, unfaithfully carried away by her voice and unique charm. The *Lokal-Anzeiger* critic sees a great change in Yvette Guilbert since her last appearance here, and comments upon the fact as follows:—"What," he says, "has become of the Yvette Guilbert we used to know, with the *gamin* face, and the more than slender figure? What has become of the modest white frock, and those historic, shoulder-long black gloves? Now we have a woman of the world before us, a woman with bare arms, in a costly décolleté evening gown. Even her art, though it has lost nothing of its individuality, has become fuller, more developed. There is no longer the interesting angularity; the gestures are more graceful, rounder; the voice is richer. Yvette Guilbert has broadened her charms. But she still holds undisputed sway in her own domain. She is incomparable, absolutely incomparable, in her art of painting the picture of a soul, with its joys or its sufferings."

The concerts of Miss Norah Drewett, the popular Irish pianist, are always a social success, and that given on Monday evening in the Beethoven Saal was no exception to the rule. A large audience applauded with enthusiasm. Especial appreciation, it is fair to note, was forthcoming to the share of Alberto Curci, the musicianly young violinist who appeared in conjunction with Miss Drewett.

The programme was as follows:—

- (1) Sonata in E, for piano and violin . . . . . J. S. Bach.
- (2) Sonata, for piano . . . . . Beethoven.
- (3) "La Folia," for violin with piano accompaniment . . . . . A. Corelli.
- (4) Sonata, for piano and violin . . . . . César Franck.

Miss Drewett, who recently played at the Palace in Potsdam before the Crown Prince and Princess,

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looked exceedingly charming at the piano in an artistic gown of soft pink silk.

"Bismarck and the new Empire" was the subject of the weekly lecture delivered at the British and American Governesses' Home on Tuesday night by Miss Lake, the Directress. A particularly profitable evening was spent. Bismarck is naturally what the Germans call a "grateful" subject to the lecturer, and Miss Lake was fully equal to grasping the opportunity for an uncommonly interesting address. Bismarck's life was traced from childhood. That the boy was father to the man was conclusively shown by characteristic anecdotes of his straightforwardness, imperiousness and general unmanageableness as child and youth. An interesting light was thrown on the part played by Bismarck's mother, who had a most rigorous sense of discipline, in forming his character while still a child.

Besides its biographical interest the lecture possessed historical value in its account of the rise of the Empire under Bismarck, and in its outline of the nature of the enormous difficulties which he battled with and overcame. Bismarck's personal relations with the three Emperors, including the present Kaiser, were most interestingly portrayed.

The next of the lectures, which are dealing chronologically with "Modern History from 1850 to the Present Day," will be given on January 12. The subject will be, "The Congress of Berlin."

Americans recently registered at the Association of Commerce and Trade include:—

- C. A. Forster, and A. Macauley, of the Burroughs Adding Machine Co., Detroit; Franklin Graham, of Paris; C. N. Strotz, of New York (Hotel Esplanade, Berlin); Edith von Baur, of New York (Keith Strasse 16); Rob. A. Horbeson, of Kentucky (Nettlebeck Strasse 12/13); Carl A. Hall, of Michigan, engineer (Wilmsdorf, Holsteinische Strasse 14a).

Dr. and Mrs. Sol Ringolsky, who have for some time been members of the American Colony, are returning to the States by the "Vaterland" on January 9, after a tour through Holland and Belgium.

Mrs. Adah Bell, and Miss Bell, who have been staying at Miss Hunt's, Kleist Strasse 11, will sail for the States on January 16 on board the "Noordam" from Boulogne-sur-mer. Before leaving Europe they will make a four weeks' stay in Paris.

Dr. Losekam, and wife, of Washington, D. C., have returned from the United States to make a prolonged stay in Germany.

## BERLIN CONCERTS.

(From our Musical Correspondent.)

In the Blüthner Saal on Thursday evening, Dec. 10th, the Moscow Quartette (First violin, Prince Duloff) gave the first of two evenings with marked success. There was a large Russian element in the audience. I was only able to hear the Quartette in

one work—the Arensky Quartette in A-minor. The opening of this work they gave with great pathos and tenderness, and that curious melancholy and sad colouring so often underlying the works of Russian composers was well brought out. This quartette play with a splendid ensemble and balance of tone—especially in *pianissimo*. They also play with marked refinement and excellent intonation—a rare thing to hear a string quartette play in tune! Their other numbers were the Tchaikowsky Trio in A-minor and the Glazunoff Quartette in A-major.

On the same evening in the Beethoven Saal I heard Conrad Ansoerge in two out of the five Beethoven works he played. He was in splendid form, and is too well-known as a Beethoven exponent to need comment here. However, we cannot let his rendering of the Sonata op. 27—usually termed "Moonlight Sonata"—pass without referring to the reverence and purity with which he gave it. It became a veritable sermon in his hands; just as much so as the Raphael Sistine Madonna is. What poetry and beauty, too, lay in the opening movement; and the "Presto" was given with great passion and virtuosity—not always the case with Ansoerge. And how free from pianistic effects Ansoerge's playing is. He is the perfect combination of pianist and musician, and a model to students. He had a tremendous success, and though recalled again and again declined to give an encore. No doubt he thought five Sonatas sufficient even for the greatest Beethoven gourmand.

In the Philharmonie on Friday evening, Dec. 11th, Lilli Lehmann gave her second Lieder-Abend, and was heard in a programme somewhat unusual for her. One always associates Schubert, Schumann, Brahms, Wolf, etc., with her; here, however, we had only Händel and Franz. The first part was entirely devoted to the former composer, and the works chosen were mostly in the florid style. This only went to show what an eminent artiste she is. She sings equally well a heavy Wagner rôle, a coloratur Italian rôle, and German Lieder! Can one say the same of any other living singer? Nor is her coloratur of the usual aimless, flimsy character. Take, for instance, her rendering of the Aria from Joshua "O hätt' ich Jubal's Harf!" where there was always substance, and yet her runs were like strings of pearls combined with the most perfect grace and elegance. The Recitative from "Rodrigo" she sang with her customary nobility of style, ease, and dignity. From the Franz songs perhaps the finest were "Ja, du bist elend," given with much pathos and expression, and "Verfehlte Liebe" and "Im Herbst." The last two were unusually finely interpreted. In "This and That" (given in English—words by Robert Burns) she was winsome and naïve, and told the story admirably. The singing of "Ach, wenn ich doch ein Immchen wär" can only be summed up in the one word, charming. But why the accompanying coquetry? She is too great an artist for that.

On the same evening in the Mozart Saal a talented young pianist and composer, Francis Hendriks, and the violinist, Louis Siegel, gave their first Berlin concert. H. N.-S.

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## GENERAL NEWS.

(Continued from page 1.)

### THE VENEZUELAN IMBROGLIO.

New York, December 16.

Telegrams from Caracas report riots and plundering in consequence of the action of the Dutch warships. President Castro's friends did not escape injury either in person or property. Martial law has been proclaimed, and some arrests have been made. The demonstrations of the mob were directed, not against Holland but against President Castro and Vice President Gomez. Foreigners were not molested. The town had resumed its usual aspect at the time of the latest despatches.

New York, December 16.

The Associated Press reports also speak of demonstrations against President Castro. A raging crowd, say the reports, streamed through the streets, destroying the busts of President Castro in the clubs and other public buildings, and publicly burning all portraits of him amid shouts of applause. The printing offices of M. Castro's newspaper *El Constitucional*, and several drug-stores belonging to a friend of his, were destroyed. The streets are filled with the débris of furniture. The police did not interfere.

Other telegrams describe the town as having been from the earliest hours of daylight until 1 o'clock in the afternoon in the hands of the mob, which appeared to have no leaders. Troops were then called out and Vice President Gomez issued a proclamation

to the people, whereupon the mob quietly dispersed. A legal enquiry has been instituted into the conduct of the staff of *El Constitucional*, who are alleged to have fired on the mob and so caused the riots. *El Constitucional* has ceased to appear, and Caracas is without a newspaper.

### THE FRENCH NAVY.

Paris, December 16.

At today's sitting of the Senate, the House, after disposing of the budgets of the Minister of the Interior and the State Printing Department, proceeded to discuss the naval estimates. M. Lamarzelle (Right) asked whether, in view of the existing possibility of war, which was threatening on all sides, there was still time to reorganise the French navy. M. Lamarzelle held up to France the example of England thrilled by an admirable spirit of patriotism which had been evoked by Earl Roberts' speech. (Applause on the Right.) M. Picard, the Minister of Marine, praised the French navy, which had flourished under the Republic. (Interruptions from the Right. Senator Delahaye was called to order.) In the further course of his speech, the Minister of Marine said that every effort would be made to overtake the rivals of France. Large units would occupy a prominent place in next year's programme, but small ships would not be sacrificed. The Minister then explained the plan for the reorganisation of the navy which had been laid before the Chamber. The sitting was then made special, and the first three articles of the reorganisation programme were passed.

### THE FOREIGN LEGION MUTINY.

Paris, December 16.

A telegram from Saida states that the party of deserters from the Foreign Legion has surrendered to the gendarmerie in the Marhoum district. The gendarmerie also apprehended at Telagh five other deserters of the Legion who had not been concerned in stopping the train.

### THE FIRST TURKISH GENERAL ELECTION.

Constantinople, December 16.

Reliable reports of the elections are to hand from 205 constituencies. The results of these are that there have been returned to serve in the new Parliament: 161 Mahomedans, 28 Arabs, 24 Albanians, 3 Kurds, 41 Christians (of whom 23 are Greeks), 9 Armenians, 4 Bulgarians, 3 Servians, 1 Wallachian, 1 Maronite, 3 Israelites, and 1 Druse. From 13 Arabian and Kurd Sandjaks, as also from Dibra, no report has yet been received. In Constantinople 190 members of Parliament have already arrived; twenty of them are pronounced young Turks, and an equal number who are said to belong to the young-Turk party. Today's official Gazette publishes the programme for the opening of Parliament. The Sultan will drive through Pera. The very limited amount of space in the Parliament building is causing some difficulty in the arrangements. This want of space, combined with the present want of organisation in the arrangements for Parliamentary business, will make the work of the Parliamentary reporters anything but easy.

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# DRESDEN

Recent surveys of the Opera House, which was built from the designs of Gottfried Semper in the years 1871-8, have revealed the fact that extensive renovations are needed. Advantage will be taken of the opportunity to replace structural woodwork with iron, and to improve the technical apparatus. The matter was before the Saxon Landtag on Wednesday. The cost of the renovations is estimated at 1,700,000 marks, of which 150,000 marks will be contributed from the Royal civil list.

A very unpleasant incident happened at the Royal Opera during the recent performance of "Die Walküre." In the scene in which Brünhilde carries off Sieglinde and the latter should kneel before her in entreaty, the kneeling was omitted for once; an obvious difference of opinion arose between the two ladies and words of reproachful meaning which are not in the text were plainly heard in the auditorium. Frau Wittich was singing Brünhilde and Frau Krull Sieglinde. The reason for Frau Krull's unusual and, at sight, inexplicable conduct on this occasion appears to have been of a private nature; and it is, happily for the honour of art and the Royal Opera stage, as rare as it is reprehensible that private feelings should be allowed to interrupt and scandalise a public performance, particularly one of such imposing grandeur as was being enacted in this instance. It is therefore no matter of surprise that the incident should have been the subject of serious enquiry on the part of the Management. What its decision in the matter is, the public have yet to learn.

Dr. Richard Strauss' musical drama "Electra," which is awaited in all musical circles with keen expectation, is to be brought out at the Royal Opera here. The first performance is fixed for January 25 next.

The guards in the city today are furnished by the 1st Grenadier regiment No. 100, whose band plays about 12.30 p.m. at the Schloss Platz.

In the *Fundamt* of the *Königliche Polizeidirektion*, Schiess Gasse 7, found articles—such as jewellery, gold or notes, purses, umbrellas, sticks, boots, clothing, bunches of keys etc.—which have been lost in the streets or squares or left in droschkes, and been given up, are kept.

The public are hereby informed of the arrangements of the *Fundamt*, and in particular that it is advisable to enquire for lost articles frequently within twelve months after the loss.

Finders of articles are reminded that they are compelled by law to give immediate notice of the finding of any article of the value of from three marks upwards, at the *Fundamt* or at the office of the Police district in which the finder resides.

It is urgently recommended that the loser of an article should make enquiry at the *Fundamt* personally, and not by a deputy who is insufficiently and perhaps not at all acquainted with the lost property.

Special lost property offices are established:  
for the tram-lines at Georg Platz 5;  
for the omnibuses at Werder Strasse 35; and at the Hauptbahnhof.

### MUSIC AND ART NOTICES.

Tomorrow, Saturday, at 11.30, Miss Watson will give the last preparatory lecture in the series on Italian art in her rooms at Gutzkow Strasse 33, II. The lecture, which will be illustrated by photographs and prints, will be followed on Tuesday at the same hour by a visit to the gallery for further illustration by originals of the best masters of the period under consideration, the seventeenth century. The gallery possesses fine works of Guido Reni, Corovaggio, Dolci, Moratta, and their contemporaries.

An international Congress for applied photography in the sciences and technical work is to be held in July 1909 during the international Photographic Exhibition in Dresden. Comprehensive lectures will be delivered by prominent representatives of the various scientific and technical branches on the manifold ways and possibilities of employing photography in all the departments of public life. Further, discussions on various groups of subjects will be held by the delegates concerned. Discussions will also be held on the principles of colour, binocular sight and stereoscopy, photographic optics, microphotography, etc. Some questions of general practical interest will also be considered: such as the uniformity of the sizes of photographs and of diaphragms, the marking of the degree of sensitiveness of plates, etc. The establishment of an enquiry office for photography, which is likely to prove of the greatest interest for all scientific and technical circles, is also in view.

The preparations for the above Congress are in progress. At a meeting held on the 4th instant the Executive Committee was constituted, with Geheimrat Professor Dr. Miethke, of Berlin, and Hofrat Professor Dr. Eder, of Vienna, among its members. Dr. Luther, of the Royal technical high school, Dresden, is the Chairman of the preparations Committee. Consul General Klempner, of the Dresdner Bank, has undertaken the duties of Treasurer.

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## DRESDEN CURRENT ENTERTAINMENTS.

<b>Royal Opera House.</b>	
Tonight, beginning at 7, ending 8.45	
<b>III. Symphony Concert. Series B.</b>	
Soloist: Miss Kathleen Partow.	
For the first time.	
(1) Prologue "Antonius und Cleopatra," op. 24 Serge Wladimirovitch de Youferoff.	
(2) Concerto for violin and orchestra, op. 64 Mendelssohn-Bartholdy	
(3) Symphony No. 2, in G-minor. . . . . Mozart.	
Public rehearsal this morning at 10.30 p.m.	
Saturday night . . . . . Götterdämmerung . . . . .	at 6
Sunday night . . . . . Der Trompeter von Säckingen . . . . .	7.30
Monday night . . . . . Hänsel und Gretel . . . . .	6
<b>Royal Theatre Neustadt.</b>	
Tonight . . . . . Thummelumsen . . . . .	at 7.30
Saturday night . . . . . Jahrmärkt in Pulsnitz . . . . .	7.30
Sunday night . . . . . König Richard III. . . . .	7
Monday night . . . . . Die Liebe wacht . . . . .	7.30
Central Theatre . . . . . Variety Performance . . . . .	at 7.30
Victoria Salon . . . . . Variety Performance . . . . .	8

## CHURCH SERVICES: DRESDEN.

**ALL SAINTS' (ENGLISH) CHURCH,**  
Wiener Strasse.  
Friday, December 18th. *Ember Day.* 10.15 a.m. Holy Communion. 11.0 a.m. Matins and Litany.  
Saturday, December 19th. *Ember Day.* 10.0 a.m. Matins.  
Sunday, December 20th. *4th Sunday in Advent.* 8.0 a.m. and 10.0 a.m. Holy Communion. 11.0 a.m. Matins and Sermon. 6.0 p.m. Evensong and Litany.  
Monday, December 21st. *S. Thomas, Ap. and M.* 8.0 a.m. Holy Communion. 10.0 a.m. Matins.  
Tuesday, December 22nd. 10.0 a.m. Matins.  
Wednesday, December 23rd. 11.0 a.m. Matins and Litany.  
Thursday, December 24th. *Christmas Eve, or Vigil of the Nativity.* 10.0 a.m. Matins. 6.0 p.m. Festal or first Evensong of Christmas: Carols.  
Friday, December 25th. *Christmas Day.* The Nativity of our blessed Lord according to the Flesh: Offeratories for the Continental Chaplaincies' Aid Fund, the Poor and General Expenses.—8.0 a.m., 9.0 a.m. and 10.0 a.m. Holy Eucharist. 10.0 a.m. Matins and Sermon, Carols. 4.30 p.m. Evensong.  
Saturday, December 26th. *S. Stephen, The Protomartyr.* 8.0 a.m. Holy Communion. 10.0 a.m. Matins.  
Sunday, December 27th. *Sunday in the Octave of Christmas.* 8.0 a.m. and 12.0 m.d. (Choral) Holy Eucharist. 11.0 a.m. Matins and Sermon. 6.0 p.m. Evensong and Carols.  
Monday, December 28th. *Holy Innocents' Day.* 8.0 a.m. Holy Communion. 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.  
Friday, December 18th. Litany 10.0 a.m. Women's Auxiliary 10.30 a.m. Junior Auxiliary (special meeting) 3.0 p.m.  
Sunday, December 20th. *4th Sunday in Advent.* Holy Communion 8.0 a.m. Sunday School 10.0 a.m. Morning Service and Sermon by the Bishop in charge 11.0 a.m. Afternoon Service and address 5.30 p.m.  
Friday, December 25th. Holy Communion 8.0 a.m. and 11.0 a.m. Sermon by the Bishop in charge.  
The Rev. J. F. Butterworth, M. A., Rector.

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The Rev. T. H. Wright, Resident Minister.

**BRITISH AND AMERICAN REPRESENTATIVES.**  
**THE BRITISH LEGATION:** Wiener Strasse 38.—Minister Resident: Mansfeld de Cardonnel Findlay, Esq., C.B., C.M.G.  
**THE BRITISH CONSULATE:** Altmarkt 16.—British Consul: H. Palmié, Esq.  
**THE AMERICAN CONSULATE GENERAL:** Ammon Strasse 2, p. American Consul-General: T. St. John Gaffney, Esq.

### SHORT VERSUS LONG WORDS.

The great critics seem to be agreed that the shorter the word used to express a thought, the better it is expressed. Lincoln's Gettysburg speech contains only two words of as many as four syllables,—"proposition" and "altogether"—and it is a masterpiece. Shakespeare, when in his most lofty flights, employs short words. Nevertheless, he coined "honorificabilitudinitatibus" and put it into Costard's mouth in the last act of "Love's Labour Lost." But Costard was not a serious minded person.

The tendency of the English language is to short words, and it is to be learned that one must look for the real jaw-breakers that sometimes vie with German combinations and tax the ingenuity of dictionary makers to define. Philosophers and scientists run to polysyllables, and have probably exhausted the capabilities of Anglo-Saxon with the aid of Latin in the following:—

"Substitutionalist," "incomprehensibility," "intercommunicativeness," "transsubstantiationist," "transubstantiationableness," "disintellectualisation," "unexceptionableness," "disproportionableness," "velocipedestrianistical," and "proantitranssubstantiationist."

This last word contains thirty-two letters, and is doubtless the longest word in the language. It has six "t's" in it, while Costard's mongrel Latin invention has seven "i's." Its parts give the ideas of partisanship, opposition, change, and substance. It is a term used in theology, and means mild opposition to the doctrine of transubstantiation, the form given being the adjective.

The making of outlandish words for the sake of their comic effect was a frequent trick of the old writers, and Rabelais quite outdoes Shakespeare with a concoction of letters after this fashion: Antipericatametanaparbeugedamphicribrationes. It means nothing, being a mere combination of Greek prepositions; but it contains 45 letters, as against 27 in Shakespeare's conglomeration.

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## FRESH DISCOVERY OF "TURNERS."

London, December 16.

It would seem that the romance attaching to the life of that wayward genius, J. M. W. Turner, is destined to be continued in strange, unexpected ways in his pictures. Only three years ago, some half-century after the great artist's death, a score of his important works first saw the light of publicity; while now comes the news of the finding of 47 more of his paintings, many of which are of the greatest value. Thirty-seven of the new Turners are water-colours, and the remainder are oils. The former were almost literally "unearthed," for they were discovered in a portfolio at the back of one of some book-cases at the National Gallery when alterations were being made. The oil paintings were found wrapped up in brown paper and tied with string in a store-room which was being explored. The water-colours only needed slightly cleaning with bread, and the oils had suffered a few accidental damages, which Mr. Buttery, the official cleaner, soon repaired.

On paying a visit to the National Art Gallery today, a London press representative found the paintings suitably mounted and framed, hanging on screens in the Turner Room (Room XXII.). Already the news of the discovery had spread, and many people were admiring the pictures. Sir E. Grey was one of the earliest visitors.

Sir Charles Holroyd, the Director, under whose supervision the art treasures have been prepared for exhibition, expressed himself delighted with the find. "The water-colours especially," he said, "are some of the most beautiful paintings I have ever seen. The works are most interesting because they represent a style of Turner in water colour work with which we are least familiar. They are all dated within a few years of 1800, and are thus specimens of his early work. "What do I think of them as such? Well, to me they are excessively interesting as showing almost new possibilities in water-colour art. The works are executed in quite a different manner from any of his other works. Some of them are on a very large scale, and Turner has used all kinds of methods, such as scraping and washing out the lights, to an extent which makes them very interesting to an artist. I think the effect of some of these is perfectly magnificent, especially those which have been named 'Studley Royal' and 'A Study for an Historical Subject,' which is a view of mountains in Wales. One of the noblest of all is 'Fonthill Abbey.' As for the great water-colour, 'Scarborough Castle,' I think it is as dignified as a fine antique. The oils, too, have a remarkably interesting feature of their own. They are almost the only oils we have done by Turner direct from nature. Nearly all of them treat of the neighbourhood of Windsor, and, as you see, they are quite small."

An interesting sidelight on the eccentricity—and possibly the vicissitudes—of the great painter is revealed in the oil paintings. "They were discovered to have been done on thin mahogany veneer such as a cabinet-maker uses," said Sir Charles, "and it looks to me as if the artist had run short of material, and had bought some veneer from a local cabinet-maker in order to continue his work."

## THE ENGLISH POLITICAL SITUATION.

There is a disposition in some Unionist quarters, we read, to interpret the Prime Minister's recent speech at the Liberal Club as removing all reasonable probability of a dissolution in the spring. On this point a Unionist contemporary writes as follows:—"No view could, in our opinion, be more dangerous. The chances of a March dissolution remain just what they were, in spite both of the Premier's speech, and of Lord St. Aldwyn's somewhat premature praise of the Government for not running away from their Budget. The temptation to effect that retreat is extremely strong, and by no one is it, we believe, felt more keenly than by the Chancellor of the Exchequer himself. The Budget may be a "democratic" one, but it cannot possibly be popular, and to a good many Radicals there are great attractions in the manoeuvre of leaving their opponents to extricate the finances of the country from the muddle into which the present Administration has got them. Of course, there is always a certain dead weight of opinion in any Cabinet in favour of "hanging-on" as long as possible, but it is by no means certain that it will counterbalance the pull of the younger and more energetic members. Many of these see, or think they see, quite clearly that the party is doomed to defeat whenever a General Election comes, and that the longer it is put off the larger the Unionist majority will be. Men with comparative youth in their favour, and their careers before them, naturally favour a policy which gives them the best chance of returning to power while they are still in their prime. Their influence, therefore, must necessarily be on the side of an early dissolution."

After the new Register comes into force at the beginning of next year, a General Election may come at any moment, and the Unionist Party ought to be in a state of perfect readiness for the conflict.

## PARIS AND LONDON: WHICH IS DULLEST?

The question of the dullness of London as compared with Paris depends largely upon the point of view, and also upon the age of the disputant. London is dull for the man who arrives there for the first time knowing no one; it is not dull for the man who is armed with introductions and has an entrée into the club life of the place. On the

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other hand, Paris is extremely attractive to the casual visitor. Knowing no one, he may yet—seated on the "terrace" of some pleasant café—feel that he is entering into the life and movement of the city; moreover, museums, picture galleries, and exhibitions of that sort are more accessible in Paris than in London, where they are apt to be chilling and forbidding because of the air of aloofness from the interests of the world. Intellectual pleasures, too, of the highest kind are instantly available to the stranger—provided he has a thorough knowledge of the language. For instance, the most learned as well as the most fascinating lectures at the Sorbonne and Collège de France, delivered by eminent authorities, are open to any one. As to the amusements of Sunday, who can deny that London is deplorably lacking in that respect? The Sunday concerts are not the established feature they are in Paris, where symphonies of the most grandiose sort are often given; above all, there is the attraction of the theatres, open on the one night in the week when the very poor may enjoy them.

The lot of the poorest class is surely more enviable in Paris, at any rate in an artistic sense. Free spectacles at the Opera and the National Theatres and free access to the Louvre, Carvalet, Versailles, etc., do much to form taste amongst the lower strata of society. Again, the capacity of the poor for simple enjoyment is gratified by an "al fresco" meal in the Bois or by a sortie "en masse" to riverside stations, where the ostentatious object is fishing, but the real object a few hours of calm delight in the fresh air of a Sunday morning. The fact that the Parisian workman's life is brighter and more varied than that of a London workman is responsible, in a great measure, for the former's greater sobriety. Though every observer knows that London has greatly improved in this respect during the past few years, it is still possible to come across gin-sodden women entering the public-houses with babies in their arms. One might live a lifetime in Paris and never witness so grievous an instance of an utter lack of womanliness and self-respect. It would be ridiculous, of course, to attempt to prove moral superiority on the part of the French working classes; at the same time, the French bear an outward semblance of respectability and an appreciation of the higher things of life which are distressingly absent from London slums.

All this, of course, is rather far from the question, but the dullness of London, especially amongst persons deprived of intellectual resources, has an influence on mentality and on the general outlook of life. The so-called pleasures of Paris quickly pall—become impossible after a few months' residence—but if one is of a certain disposition the charm remains. That charm is difficult to analyse, but it is partly compounded of associations, historical and literary, partly the result of an atmosphere created by a class of Frenchmen who think high and live modestly, are absolutely free from pretension, and endowed with an intellectual candour and honesty which are a constant source of inspiration and refreshment. That is one reason why France must always remain delightful to certain Englishmen.

The dullness of London, on the other hand, speedily wears off, and the hospitality that is found in British homes offers, finally, a much more satisfactory solution to the foreigner than the more showy aspect of Paris. If the gaiety of Paris is superficial, remarks a press correspondent, so is the dullness of London.

## WOOD AS FOOD.

In one quarter of the earth at least wood, in a certain form, serves as a common and constant article of diet, and that is the northern coast of Siberia. At several points the natives eat wood, and eat it because they like it. Even when fish are plentiful, wood usually forms part of the evening meal of these natives, as testified by numerous travellers. Cleanly stripped larch logs near every hut in that region are silent witnesses to the general fondness for wood diet. The dish is prepared by scraping off thick layers immediately under the bark of the log. These are chopped fine and mixed with snow, the whole being boiled in a kettle. Sometimes a little fish roe, milk, or butter is mixed with the wood.

## MOVEMENT OF LINERS.

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## YESTERDAY'S REPORTS.

"Yorck," from Bremen for Australia, arrived Aden December 16th.  
"Lützow," from Hamburg for Japan, arrived Genoa December 16th.  
"Prinzregent Luitpold," from Bremen for Japan, passed Borkum-Riff December 16th.  
"Kaiser Wilhelm der Grosse," from Bremen for New York, left Cherbourg December 16th.  
"Neckar," from Bremen for Baltimore, passed Capes Henry December 16th.

## WEATHER FORECAST FOR TODAY

of the Royal Saxon Meteorological Institute.

South-easterly wind, bright, dry, slight frost at night.