

ment is not the German style; and further I have more than once heard Germans commenting upon this curious custom of the English, and they appear rather astonished at the idea than otherwise. It is the smoke only that seems to disturb our fair countrywomen, but this needs no comment, for I imagine the offensive character of the cheap German weed, is as well known else where as in Dresden. They are however gradually getting accustomed to it and are very fairly tolerant, except towards their own countrymen, of the clouds that get nightly puffed into their faces from neighbouring tables.

Let us now for a moment look in upon the Opera: here most of the best and expensive seats are occupied by Americans and English, all applauding the Dresden favourite, be he or she ever so flat or coarse in tone, as if they had never listened to a prima donna at Her Majesty's or Covent Garden. We all of us rave over Wagner, even though we have heard him only once or twice. Long and intelligent study, and a natural as well as national sympathy with this wonderful composer justifies German enthusiasm, but for us, novices, nothing seems too wild, nothing too fanciful, or boisterous: it is Wagner, it is German, therefore excellent. I believe that at most of these public entertainments we are not popular. Most classes eye us somewhat jealously, as having tended to raise the prices of admission — for instance, as long as it was customary for concert goers at the Gewerbehaus to take their evening