

## THE DISPATCH.

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### Use Steel Breastplate.

Paris, Oct. 27.—The Journal de Information states that the French infantry have recently gained much ground in the Argonne region through the use of steel breastplates, which although unable to resist point-blank bullets, are nevertheless impenetrable at a range which permits troops to pause before the last rush with the bayonet.

The Journal de Rennes announces that the Russian government decided to adopt the breastplate, at the outbreak of the war, and placed immense orders with a factory at St. Hilaire de Harcourt which had the exclusive manufacturing rights.

The French government has also now ordered large quantities, and has released the reservists employed in the factory, which is busy night and day.

### LATER.

London, Oct. 31.—A despatch to the Post from Sydney, N. S. W., says it is reported that the German cruiser Scharnhorst Genisau has been captured as a result of the failure of her coal supply. There is no official confirmation of the report to be had here.

### The Secret Of Mons.

(Toronto Globe.)

A fuller light will one day reveal the inner history of the present campaign from the moment the British expeditionary force landed in France till its decimated ranks reached the shelter of the Marne after the retreat from Mons. Sir John French in his first despatch lifted a corner of the curtain when he complained of the failure of a French cavalry commander to lend aid to the British flank when called upon to do so. Various reports have gone abroad as to what actually transpired when Kitchener crossed to Paris. The following account from an Italian weekly, The Roman Review, seems to be well informed, and throws further light on the first stages of the war when the British force—numbering, it is said in the first phase of the war, under eighty thousand men of all ranks—saved the day for Paris and France and civilization.

"The British are a people splendidly disciplined. Not a complaint was heard when it appeared manifest that the British remained alone, from Mons to the Marne, to fight the battle for France. There were no public recriminations nor journalistic lamentations; Lord Kitchener went to Paris in strict incognito, and his interference lost nothing of its potency on this account. The Minister Messimy received his bonge. General Pau was called on to do a work of a very different urgency than that of sentimental wanderings in Alsace a greater harmony between the allied troops, was assured between the heroic British army corps were flanked by soldiers of the first order. A new spirit was infused into the French army, discouraged by the timid attitude of the reserves who, by a great mistake, had been sent to sustain the first shock of the enemy; and the spirit infused was the spirit of victory. This is the secret history of

## WOODSTOCK SCHOOL OF MUSIC

The most successful Music School in Canada

THE WOODSTOCK SCHOOL OF MUSIC was started by Mrs. Adney simply as a Name under which the scope of work of the most successful teacher of music in this Province might be extended. We shall not here refer to the course of study offered, except in a passing way, but to those more personal matters which so far outweigh all other considerations as to make the list of truly successful schools of any kind very few in number. It is altogether a matter of the TEACHER.

The secret of Mrs. Adney's widely known success is that resolved upon having the best instruction at any cost she had the wisdom to select or the good fortune to be directed to the BEST TEACHERS IN AMERICA, and has the faculty of imparting what they taught her. William Mason was our greatest teacher of Piano and admitted as the equal of the best of Europe. He was a pupil of the immortal Liszt. Her lessons, over an extended period, were cheap at six dollars apiece. Previously, she had instruction from Gonzalo Nunez, a distinguished graduate of the Paris Conservatory, where Prof. Le Coupey was Instructor on Piano. This world's greatest music school also perpetuates the musical theories of Liszt. These ideas lead to a technique in contrast with that of the dry, mechanical German technique. We criticize German execution, not German music. The influence, however, of this nation of musicians is such that their "method" is the one nearly everywhere met with. Combining Mason's "Touch & Technique" with the thus rarely taught "Conservatoire method," it is worthy of note that Mrs. Adney's steady use of "Le Coupey" has exhausted the American edition, and a new one is being printed for her use.

In Voice, Mrs. Adney was in a sense almost equally fortunate. After some instruction from a famous (that is to say, well advertised) teacher, whose method was not as great as his celebrity, nor his charges, she took lessons under Mr. A. A. Patton, a distinguished French singer and teacher, who with the finest credentials that France had to offer, came to New York to make his debut where German influence controlled everything from orchestra members to press critics, and it being shortly after the Franco-Prussian war his reception was so hostile that he abandoned his intended career in Grand Opera, and retired to the routine work of a teacher. Later she studied at the N. Y. Vocal Institute, under the talented Mr. Tubbs, editor of The Vocalist, and derived many ideas that have proven of great value here. So it happened that, by accident or otherwise, Mrs. Adney acquired the method in singing of the great Garcia, and the almost equally famous Shakespeare—the only true method of voice production and the method that has produced the great singers of Italian and French Opera.

When deciding to carry on her well known private work in Piano, Singing, Musical Theory, etc., under the name at the head of this section, it was with the idea of extending its scope as opportunity might offer. It perhaps did not occur that Woodstock could not maintain a Victoria Conservatory of Music, which during her three years after its establishment became an institution of such recognized importance in the music world of Canada, that a special publication entitled "Musical Toronto" gave her and her work extended space. Perhaps it was because one of her pupils, solely instructed by her, went to the Toronto College of Music and in the same year took the Gold Medal in Piano. Two other pupils sisters, one fifteen and one thirteen years of age, after studying with Mrs. Adney entered one of the foremost Conservatories in Europe and began immediately to play in public recitals. The head master writing to their parents said "they have had the perfection of piano forte training and are artists already." Today her work has become so well recognized in the United States, that she has been invited to become a member of the International Musical Society, formed thirteen years ago by the very leading musical professors and patrons of the world, and only seeking membership of those identified with "advanced musical research and its results."

There is a point relating to "Diplomas," "Graduation," etc., upon which Mrs. Adney needs again to remind the public. Except for theoretical studies such as harmony, this School gives no "Diplomas," has no "Graduates." In all practical, artistic work, the only test of proficiency recognized among artists is that of the actual work itself, except for the degree of Doctor of music, for which only the masters ever qualify, and which is recognition of exceptional proficiency and musical learning. For all others the only recognized test is ability to perform, from memory, to say, two recitals, a program of pieces of certain grades of difficulty, one of ordinary music, and one from the representative works of the great Masters. The program itself is the "certificate" and no teacher of high standing ever offers anything else; and whatever institutions hold forth as an inducement the prospect of a "Diploma" for a certain length of time in study, it may be taken as certain that the actual teacher is indifferent—any person whom the institution finds it convenient from time to time to employ. Even a school or institution becomes famous only through some exceptional TEACHER in it. An artist of real distinction offers only his program: no one asks or cares WHAT school he studied at, but who was his TEACHER. The aim of this school is not to grind out graduates with diplomas: we offer the best musical instruction, in our lines, that can be obtained in the Maritime Provinces, if not in Canada, and better than will be obtained by going to any but the few greater masters in the large cities of the United States.

Thus Woodstock offers advantages for musical study that one may go to any city in Canada, or to New York or London, and perchance not get. Mrs. Adney did not in the first instance select Woodstock as furnishing the full scope for her exceptional talents as a teacher, but she has made it and the work done here by pupils who are now successful teachers in various parts of United States and Canada, a credit to Town and Province.

Harmony, History and Theory of Music taught in classes which are free to pupils of the school. Ensemble classes taught by Mrs. Adney are also free.

Prospectus on application.

MRS. ADNEY will open a branch of her MUSIC TEACHING, at Florenceville, and if sufficient encouragement is received will have a CHORAL CLASS for both School Children and Adults. APPLY TO

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the campaign, which no English newspaper has revealed."

Politics played too large a part in the opening moves of the French War Office, and the shake up of the cabinet marked a new departure in the plan of campaign that has led to vastly different results. This war has astonished the nations of Europe in the revelation it affords of the sterling qualities of the British people. To nations steeped in militarism and accepting conscription as a necessary step toward the creation of an efficient army, the spectacle of Kitchener quietly recruiting and training a million men after the war has started has inspired a wonderful confidence in the resourcefulness and staying powers of the phlegmatic British. Their serenity in the dark days of reverse, their methodical preparations for completing the downfall of Prussianism, and the vastness of the undertaking by a nation of shopkeepers, has touched the imagination and kindled the enthusiasm of onlookers, nations such as Italy, and given

### Try The DISPATCH

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them a clearer insight into British character when tested in the fiery furnace of a supreme European crisis.

### Raid on Calais now Wrecked.

London, Nov. 3.—Telegraphing from Calais a correspondent of the Daily Mail says

"The British wedge, which the Crown Prince Rupprecht of Bavaria and Grand Duke Albrecht of Wurtemberg tried to break between them, still puts forward a veritable bayonet thrust at the heart of the German lines at Ypres and has finally wrecked the raid on Calais. In the last three weeks, the Germans who had advanced fifteen miles from Ostend, have been beaten back five miles with losses estimated at from thirty-five thousand to fifty thousand men."

"According to a naval officer I have seen the losses to the British fleet during the bombardment did not exceed a score of killed and about fifty men wounded."

London, Nov. 3.—In an official statement issued by the Press Bureau, today, it is stated that the allies in France have been on the offensive against the Germans since Oct. 20th. The Germans on the immediate British battle front are declared to be only partly trained men who are suffering greatly from lack of food.

London, Nov. 3.—"One of the supreme battles of the war was waged on Sunday," says the correspondent of the Daily Mail in Northern France, "when the Germans concentrated their forces in a mighty attempt to capture Ypres. Under cover of a furious cannonade, they hurled vast masses of troops against the allies' lines. The imperial order was to take Ypres at all costs, and the German commanders were prodigal of life in their endeavors to fulfil this imperial command. The losses of both sides were enormous. The battle raged during the whole day, but Ypres is still untaken."

"It is reported that the German Emperor himself was present to stimulate his troops."