

THE DISPATCH.

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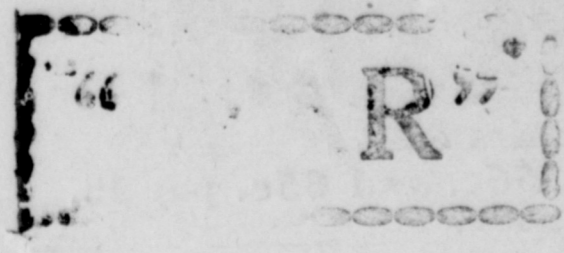
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STORY BY

BARON VON SUTTLER

Canadian, American, British and Colonial Toronto

man... has... oraz... l... We... long... carr... had... had... were... "Not... here... meet... when...

It was true. He had arrived the evening before, having been transported with other wounded from Bohemia. A slight bullet wound in the leg was all, and he was never in danger.

But joy was hardest of all to bear. The terrors of the day before did not more completely rob me of my senses. I had to be lifted from the carriage to bed, and for several hours lay in delirious unconsciousness. When I found myself conscious in my own bed, I believed I had only wakened from a terrible dream, and had never been away. My aunt recalled me to realities:

"Quick, Martha, get up. Frederick is dying with impatience to see you."

"Frederick, Frederick." All these days I had called this name with pain, and now it was with a cry of joy. It was not a dream—I had been away, and come back, and would see my husband.

Alone I went to his room, and san-

sobbing upon his breast: "Frederick!"

"Martha!"

CHAPTER IV.

Thus for the second time my beloved husband was restored to me from the dangers of war.

Who was I, that this tide of woe should have passed over and left me safe and happy on the shore, when so many thousands had sunk beneath the flood of misery? Happy indeed were those who were simple-hearted enough to lift up their glance to heaven and express their deep gratitude to the Almighty Guide, and feel that for this special blessing a divine Providence had chosen them. Those who speak such gratitude think they are humble, but they do not realize how arrogant and self-important they really are. When I thought of the poor wretches and the broken hearts and the mourning mothers and wives, I could not be so immodest as to take all this as a favor sent from God to me. I remembered how our housekeeper swept one day from a closet a swarm of ants. Fate had in just such a way swept over the fields of Bohemia. The poor workers had been ruthlessly scattered, crushed, and killed—only a few were unhurt. In the case of the ants, would it seem reasonable and just to imagine those few remaining ones would send up prayers of gratitude to the housekeeper?

However great was our joy of reunion, I could not unload the burden of sorrow and suffering I had seen. Though I could not help and nurse and endure like those other courageous women, yet I felt a compassion toward my brother men that I could never drown in selfish contentment again. I would settle this account with the world some day.

Yet, though I could not feel triumphant and grateful, I could love with a hundred-fold more tenderness than ever before. "Oh, Frederick, Frederick," I would repeat with tears and caresses, "have I found you at last?" "Yes, and you rushed off to find me and nurse me—was that not heroic and foolish of you, Martha?"

"Fish, I agree. I imagined I hear you call. But heroic, no! If you only could know how cowardly I was in the face of misery! If you had been lying there I could have been brave. Such horrors as I have seen I shall never forget. Oh, this world is so beautiful, and how can men make it so terrible? A world in which we two can find such happiness and fill with such unchanging love, how can any one spoil it by stirring up such flames of hate to bring death and agony?"

"I have seen horrible things too, Martha—one thing I shall never forget. Who do you suppose sprang at me during our cavalry engagement at Sadowa? Gottfried von Tessow."

"Aunt Cornelia's son?"

"Yes; he recognized me in time, and dropped his sword, which he held ready to sink into my skull."

"Where was his duty? How could he spare his King's and country's enemy? How dare he think first of friend or cousin?"

"The poor boy! His arm dropped, and suddenly a sabre swung from the office next to me, who wished to defend my life—and Frederick covered his face with his hands."

"Kill!" I asked, shuddering. He nodded.

"Mamma, mamma," came from the next room, and Lilli appeared with my little Rudolf. I rushed to him, and eagerly pressed him to me. "Ah, poor poor Aunt Cornelia."

It looked as though the war was practically over. The quarrel with France and Italy ceased when Austria abandoned Venice. Prussia offered liberal terms, and our emperor was anxious lest Vienna, his capital, should be besieged. Prussia's other German allies, and the every into Frankfurt, make a certain admiration which success always brings, and imbued the Austrians with the feeling that Prussia might be destined to perform certain historical mission in her victories.

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 out weigh all other considerations as to make the list of truly successful schools of any kind very few in number. It is rather a matter of the TEACHER.

The secret of Mrs. Adney's widely known success is that resolved upon having the best instruction in any best she had the wisdom to select or the good fortune to be directed to the BEST TEACHERS IN AMERICA. She has the faculty of imparting what they taught her. William Mason was our first 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 Gonzal Nones, 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 was introduced under Mr. A. A. Patton, a distinguished French singer and teacher, who with the finest credentials that he could offer, came to New York to make his debut where German influence controlled everything. He had a number of members to press critic, 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 he was introduced at the N. Y. Vocal Institute, under the talented Mr. Tubbs, editor of The Vocalist, and derived many ideas, and a 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 that which 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' life that 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, the 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.

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now shy or you to give us such a fright! To go right into the midst of those savage enemies and needle-guns—the worst might have happened; but never mind, the doctor said I should not scold you." "How is my boy, my Rudolf?" "He is crying for you, and hunting all over the place. But you seem strangely indifferent about the rest of us." "How are they all? Has Conrad written?" "The family is all well, and a letter came from Conrad yesterday. So Lilli is happy, and you, too, will see Tilling back safe and sound. There is nothing good to report from the political centre. Have you heard of the great calamity?" "I have seen and heard nothing but calamity and misery." "Oh, beautiful Venice has been given handed over on a platter—to the intriguing Louis Napoleon, and in spite of winning the victory of Custoza. Venice as well as Lombardy lost! Don't that gives us peace in the south, and Napoleon on our side, and a chance to revenge ourselves yet on the Prussians. But you are not listening, so I will obey Frederick's orders, and see that you rest." "Martha, Martha, he is here, I have seen my sisters from the chateau, and they rushed to meet me." "Who?" "Frederick."