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Amazing Facts In Diary Of German

Private Becker, Once Professor of Latin at Bonn, Gives Vent to Feelings Against Officers: Brutal, Cowardly Heartless

London, Oct. 29.—The Times publishes this morning extracts taken from the diary of Private Becker, of the 6th Company of the Ersatz Battalion of the Third Foot Guards of the Landwehr, Professor of Latin at the Gymnasium of Bonn. The writer throughout makes complaints of brutalities practised by German officers and non-commissioned officers on soldiers. On August 7, when on the Russian front, Becker wrote:

March of 17 to 18 miles. Everywhere graves, bodies of horses unburied or only half covered flies, death. One lives like a beast in the filth. Disgusting conduct of officers. Officers divide presents from home among themselves. They take away tent canvas from the

men and have fine tents put up for themselves in which to wrap themselves up comfortably. They go on a spree steal bread and wine out of wagons, and all the while they are drawing big rations."

On August 9 Becker wrote: "We are now three miles from the front. The Third Company has come back. All the men I know in it were either wounded or killed. They are horribly tired and their morale is low."

August 10—"Drill night under canvas. It is a trifle in itself, but the endless threats or punishment for the smallest blunders makes life unbearable. In the presence of the haughty and independent attitude of the non-commissioned officers, the men seem

like mere ciphers."

August 13.—"Everybody is fed up with the war, and especially with the whole of the military regime. It was five o'clock in the afternoon before we got anything to eat, for we had to march past before Prinz Eitel Frederick. The Prinz looked well and seemed in good spirits. He might almost have been having a treat."

August 14.—In action. Awful fire. The regiment lost about 170 men. "It is stupid to attack so strong a position," muttered Captain B. All the same it did not prevent him from firing on his own men."

August 15.—In pursuit of the Russians. Worn out by excitement and hunger. Exuberant cheerfulness of the officers. Colonel, Major, Captain, laugh boisterously, their faces beaming and shining with fat. For us hardships dirt and hunger. We are treated like criminals and worse. All of a sudden for nothing one is threatened a beating. The commissioned ranks, from Major Sillfrid downward, set the example. Everybody is discouraged. Men of peaceful nature are crushed, the passionate desire for peace amounting to physical pain."

August 25.—Lieut. Reinicke is never there when the firing is going on. When the danger is over he rushes impetuously to the front. The whole company laughs at it. He is a grotesque sight."

August 29.—As soon as the attack opened, the officer commanding the company Lieut. Reinicke stayed behind and nothing more was seen of him. Not only so, but the section of leaders and non-commissioned officers stayed behind the section, and groups advanced without leaders. Indescribable jumble. We had heavy losses, but one no longer notices them."

September 21.—When the diarist was transferred to the French front, he wrote: "Lieut. Reinicke has got the Iron Cross. It is the triumph of this vile regime of masters and slaves. As a result of our marches in Poland, many of us have sore feet."

"Every-day the Color-Sergeant checks some of the lame men, threatens them,

and puts them on extra fatigue, and even those who have swollen feet, of which the battalion doctor has advised them to be careful, are made to march incessantly. And if they flinch they are threatened with extra drill in the afternoon."

September 27.—One gets stunted intellectually. One has no longer a single idea except to keep going physically. Always the same longing for peace, and before my eyes the spectre of the French front close at hand with the horrors of its artillery fire. Lieut. Reinicke has been drunk since yesterday."

Serbia Seriously Threatened

London, Nov. 4.—The gradual enveloping movement whereby the Austro-Germans and Bulgarians hope to surround the retreating Serbian army, and cut off its line of retreat into Montenegro, is brought into clearer view by despatches printed in the morning papers. If Berlin telegrams received by way of Amsterdam are correct, the Bulgarians now are threatening Pristina, which provides an opening into Montenegro, probably less than seventy miles wide, for the Serbian retreat.

At the other end of their long, crescent shaped front, the Bulgarians are within sight of Nish, from the top of the watershed between the Surljig and Nishava rivers, twelve miles from Nish. On Plesh Mountain, they are within gunshot of the Nish electric works at Svetapetka in the valley below.

Heavy fighting is reported near Bela Palanka, a little further east.

In the centre of the crescent, the threatened Bulgarian advance from Veles towards Monastir, has been arrested by the timely arrival of allied reinforcements, but news of a Bulgarian column creeping around by way of Kalkandelen and Krushevo to take Monastir in the rear, has thrown the inhabitants of that city into a fresh panic.

The most important feature of the Austro-German advance is considered to be the strengthening of their hold on Western Moravia by the capture of Uzice, on the railroad, which is the chief trans-Siberian line. Uzice and Pristina may be regarded as the northern and southern points of the pincers, which the enemy is endeavoring to close on the Serbian army.

Paris, Nov. 4.—The first British contingent arrived on Friday at Guevgueli, in the Serbian theatre, according to a Havas despatch filed Saturday at Saloniki, but delayed. The British force will act as a separate unit, but in collaboration with the French troops Guevgueli is just across the Greek border, forty miles northwest of Saloniki. General M. P. E. Sarraill, commander of the Allies' expeditionary forces in Serbia, returned Friday from a hasty inspection of the front, from Guevgueli to Krivolak. He was favorably impressed with the French positions, which are strongly held in the heights of Babrovo, Gradek, Demir and Kapou.

The French forces advancing northwest from the Greek frontier have not yet effected a junction with the hard-pressed Serbian army in the vicinity of Veles. The fighting in this district has been desperate, and the Serbs once recaptured Veles after it had fallen to the Bulgars, only to lose it again on October 31. This town, 23 miles southeast of Uskup, is on the railroad to Saloniki.

Rome, Nov. 3, via Paris, Nov. 4.—Albanians living in the Suhagora and Krushevo district of Serbia have revolted according to a Dorazzo despatch to the National Agency. A desperate battle between Serbian troops and rebels was fought north of Tirana. The anti-Serbian movement has spread into Northern Albania.

Peace Cries

(Montreal Week's Witness)

But there is an old proverb that it is darkest just before dawn. While we watch and wonder at many things we have no question at all as to how it will all end. The United States has no question—never had, or she would have buckling on her armor double quick. We have always been sure that the time would come when the much inflated German bubble would collapse. The welkin already rumbles all over with peace talk—made in Germany. The German papers cannot keep it out of their well disciplined columns. German, a wounded citizens battered and goaded to their death by ruffian officers are crying to heaven for peace with a great and bitter cry. Glad indeed would the government be if it could end the war with what it to day possesses. That is what it has been trying all



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WOODSTOCK SCHOOL OF MUSIC

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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-weight 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 Couppay 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 Couppay" 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 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. It perhaps did not occur that Woodstock could not maintain a Victoria Conservatory of Music, which during 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." Truly 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, 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 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 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 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: to offer the best musical instruction, in our lines, that can be obtained in the Maritime Provinces, if not in Canada, and that 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. Mr. 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.