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DESERET EVENING NEWS.

If You Are Just "Waking Up" To the Fact of Want Advertising—of its Possibilities for YOU—Why "Better Late Than Never!"

TRUTH AND LIBERTY.

PART TWO.

SATURDAY, MARCH 24, 1906. SALT LAKE CITY, UTAH.

FIFTY-SIXTH YEAR.

Saturday News Special Service From Lands Across the Sea

SHEEDY'S RESCUE OF AN OLD MASTER

The First Bonafide Reproduction Of the Famous Stolen Picture.

THE AUTHENTIC DETAILS.

How An American Recovered the Great Gainsborough Painting After Many Long Years.

ALGETRAS, Spain, March 8.—Thanks to Budget Meakin, who received it direct from Zeenat, in Morocco, I am able to send herewith the first reproduction that has yet been made of the remarkable panel painting by Correggio which was recently recovered from Raisuli, the Moorish brigand, by Patrick Sheedy, the famous Irish-American sportsman who created a sensation a few years ago by restoring to the Agnews another famous work of art, the long-lost "Duchess of Devonshire" by Gainsborough, which was stolen nearly 20 years ago.

The reproduction of the Correggio painting here sent was made at Zeenat, which is Raisuli's own village, at Sheedy's order by an amateur photographer and was forwarded to Budget Meakin, who, as perhaps the foremost living authority on business connected with the international conference here. It was, in fact, by means of a telegram sent to London by Mr. Meakin that the first inkling of Sheedy's strange quest in northern Africa and his eventual bargain with Raisuli reached the public; but beyond the fact that a masterpiece by Correggio had been recovered by the American "sport," authentic details have yet to be given. The following account, however, can be depended upon as accurate in every respect.

AN ANCIENT PAINTING.

Curious enough, it was the fame which he gained as the discoverer of the missing Gainsborough which detectives on both sides of the Atlantic had failed to locate which led to Sheedy's being told about the ancient panel painting by Correggio of which he has just become possessed. A foreign resident in the interior sent word to Sheedy that Raisuli held an ancient European painting on wood which the brigand chief believed to possess some considerable value. So to Morocco from Nice came the American discoverer of the Gainsborough to ascertain the truth about the new picture.

No one needs to be reminded, of course, that it was the notorious Raisuli who ventured to capture Mr. Perdicaris and other foreigners on the outskirts of Tangier and to hold them to ransom. Instead of being swept away when once his preposterous terms had been granted, Raisuli was perforce recognized as governor up to the very walls of Tangier, or over the district he had successfully raided, and there this interesting personality, erstwhile cattle thief and highwayman, foster brother and partner of a previous governor of Tangier, rules supreme and snaps his finger at treaty rights of foreigners. He was open to deal, however, with the individual "Nazarene" who would pay for the board he had inherited from his grandfather, Abdullah, along with a great deal as to its value. And at last the two came to terms—although the price finally paid to Raisuli by Sheedy has been kept a secret—and the American took the ancient Correggio away with him after having twice packed up and prepared to leave empty-handed in disgust at the extravagant terms upon which the brigand insisted.

Undoubtedly the Correggio came to Morocco at least a century ago, and probably much earlier than that, as

One of the Fathers of European Music

Leschetizky at Seventy-Five is Working Harder Than Most of His Colleagues of Fifty—Why He Declines a Glittering Offer From America—Time Isn't Necessarily Money or Work Necessarily Study.

Special Correspondence.

VIENNA, March 15.—Seventy-five years old last birthday, Theodore Leschetizky, the most famous pianoforte professor in the world, and master of Paderewski and some of the other of the greatest of pianists, is working harder every day than many of his colleagues 20 years younger. With eyes undimmed and his wonderful touch unimpaired, the professor teaches and studies and plays and composes with unabated vigor, in his charming villa in the "cottage" district of Vienna. In ordinary times most of his day is taken up with pupils, but just now he is working in another direction. He is going to Leipzig to play some pieces for a sort of mechanical piano on the lines of the piano, only, as is reported, much more won-

derful. He refused to entertain it. "I should much have liked to have gone to New York," he said to me, "but I am now too old to make such an entire change in my manner of life as such a move would involve. Ten years ago I might have accepted the offer. Now I must be content to watch the development of the institute from here. It will, I am sure, be very interesting, and of very great value to music and art in America."

Then he expressed his regret that he had never been able to go to America even for a holiday, but he could only get away from Vienna in the summer, when it would be altogether too hot for him to think of visiting the United States.

INTERESTED IN UNITED STATES. In Americans and everything con-

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THE NOTED EUROPEAN PIANIST AND HIS PRIVATE RESIDENCE.

derful. It is fitted with cylinders somewhat on the principle of the phonograph which are said to produce in a most wonderful manner the exact performance of the original player. Leschetizky has been engaged to play some of his own compositions, and also some of the great classic works for reproduction by these cylinders, and he is practicing as hard every day for this object as the most ambitious young student could do.

STILL COMPOSING.

In spite of lessons and practices the professor contrives to find time for composing and has just now completed a number of works which are in the hands of the publisher and will appear very shortly. There is a volume of Scherz, 24 preludes, all of these are, of course, for the pianoforte.

IF HE WERE YOUNGER.

Were he only a few years younger there is no doubt that Leschetizky would go to the United States. Several months ago he received a very flattering offer through Mr. Damosch to join the staff of the Carnegie Musical Conservatoire in New York. The remuneration suggested was very high, something like \$25,000, it is said, but the pro-

posed with their country Leschetizky feels the greatest interest. A large proportion of his pupils come from there and many of them have done him great credit. Although he has frequently complained that they are somewhat stiff and mechanical in their playing when they first come over, he gives them the greatest praise for their eagerness and capacity for study. "Study" not "work." For the latter word he abhors, declaring that it should not be used or even mentioned in connection with music. "There is no work in art," he says, "but study." And so when an eager, bright young American comes for his lessons and tells the professor how he has "worked hard" for five hours, he is frequently surprised and disappointed not to receive warmer commendation.

"TIME IS NOT MONEY."

There is another Anglo-Saxon point of view in which Leschetizky also absolutely refuses to share, viz: "Time is money." "No it is not," he says, "not in art. It is a mistake to suppose that the time occupied in smoking a cigarette, or in looking out of the window for 10 minutes, is all lost. It is nothing of the kind if the student

work of American composers with the closest attention, and thinks very highly of it, a testimony all the more valuable because he is not inclined to favorable opinions over modern composers.

MUCH THAT IS PROMISING.

"You Americans," he said, "seek and try and find something, the secessionist school also seek and try, but they find nothing—there is the difference. I find very much that is encouraging and promising in the music world in America—much more, I must confess, than I do in many parts of Europe. Too many musicians and composers here are like some of those modern artists who paint some skin and bones and say 'Here is a woman.' So with some of our modern composers particularly in the French 'impressionist' school they write something and call it music. But it is nothing of the kind."

And the professor struck a few banal notes on one of the two grand pianos in his teaching room and shrugged his shoulders contemptuously as he expressed himself regarding the French "impressionists" and their works.

MABEL ELLWOOD.

"But one day he happened upon Southey's excellent description of the Falls of Lodore—the way that the water comes down at Lodore. And he made up his mind that the Lodore Falls must be in many ways finer than Niagara, and, packing his trunk, he made a trip to Cumberland."

"After a journey of thousands of miles, he reached Cumberland, and he arrived at the place where he had been told that the Falls of Lodore were situated. But where were they? He could not find them; he could not hear their deep roar. Not a vestige could he behold of Southey's mighty torrent tumbling and thundering down the mountain side."

"Tired with his vain search, he sat down to rest, and while he rested, a young farmer approached."

"Young man," said the American, "where is this Lodore waterfall?"

"The young farmer frowned."

"You're sitting on it," he said."

THE USEFUL CAMEL.

As appears in the cut, a new use has been found for the patient and invaluable camel. In some of the cities of India he is utilized as a street



sprinkler. A large skin bag filled with water is laid across his back. This water bag has a nozzle at each end, and as the uncomplaining beast moves along the highway a native on either side manipulates the nozzle. For a limited area this substitute for the water wagon does very well.

A MOTOR MITRAILLEUSE.

The cut shows the motor armored mitrailleuse recently constructed by a French firm and now being tested by a commission appointed by the French minister of war. It is mounted on a thirty horsepower chassis and is per-



fectly armored in light steel, all the vulnerable parts being thoroughly protected. On the top of the car is a revolving turret which mounts a quick firing gun. The machine can attain a speed of twenty-eight miles an hour. If the test is favorable, the motor will be adopted as an adjunct to the French military system.

FINGER NAIL PORTRAITS.

Finger nail portraits, herewith depicted, is becoming quite a fad in England. In addition to the time-honored engagement ring it is becoming the fashion for affianced couples to have



Imprinted on the nail of the third finger of the left hand a miniature likeness of the chosen one. It is insurance of a broken engagement this indelible evidence would be very awkward.

THE WONDERS OF ANIMAL SURGERY.

Domestic Pets Treated According to the Latest Medical Practise.

SUBJECTED TO ANESTHESIA.

Every Appliance of Modern Science Called Into Requisition to Minimize Animal Pain.

Special Correspondence.

LONDON, March 15.—Dogs with false teeth and wooden legs and cats with glass eyes are the latest things in veterinary science. Modern medicine has lent itself, especially through Dr. Frederick Hobday, of London, to the treatment of animal suffering and every appliance that can add to the pleasures, subtract from the cares, or multiply the comforts of animal life—to put the case arithmetically—is now brought forward by the veterinarian. For example, the X-ray machine is now used to locate swallowed pins and needles in the bodies of afflicting kittens, while the inventor's skill has been called upon to manufacture feeding bottles for nursing puppies.

ACCOMPLISHES MARVELS.

Dr. Hobday—whose letters of F. R. C. V. S. and F. R. S. E. stand for the most eminent degrees in veterinary practice—accomplishes many marvels in his methods of treating animals. For instance, with reference to supplying glass eyes to the animal world, he has had some extremely successful results. The removal of the eyes of animals with the minimum of pain is accomplished by means of the usual anesthetics applied as in human cases; while local applications of cocaine are also utilized. After the eyes have been taken out, proper glass ones, suiting the kind of animal, are inserted and the animal goes about its ordinary avocations with apparent comfort.

As a matter of fact, the insertion of a glass eye in the orbit of an aristocratic pug or Blenheim spaniel gives it a rather distinctive effect—almost monocular in its impressiveness. Doubtless, before many years, it will be considered quite the thing for dogs belonging to the fashionable class to wear glass eyes merely for their decorative effect. There seems to be little attempt on the part of the surgeon to relieve pain by total amputation—as some animal lovers advocate in cases of severe injury—but he strives to foster the spark of life wherever it glimmers even so faintly.

SUPPLIES GLASS EYES.

In supplying cats and dogs with glass eyes, Dr. Hobday takes particular care to see that the two eyes of the animal match in color, size and other characteristics. Cats are given eyes that have elongated pupils, while any amount of variety is obtained with reference to dogs, great and small. What is remarkable in this connection is the fact that the animals manifest no discomfort in using these substitutes for vision; saying that they display great carefulness in avoiding danger to the artificial organ. As a means toward peace, it might not be a bad scheme for dogs and cats living in close proximity to wear glass eyes, which might prove a solution of the historic antipathy between the two animals. With some such common bond as a glass eye would afford, each animal would doubtless respect the affliction of the other and thus a sympathy might spring up and sympathy, it is said, is akin to love. The logic carries conviction on its face—or rather, in its eye.

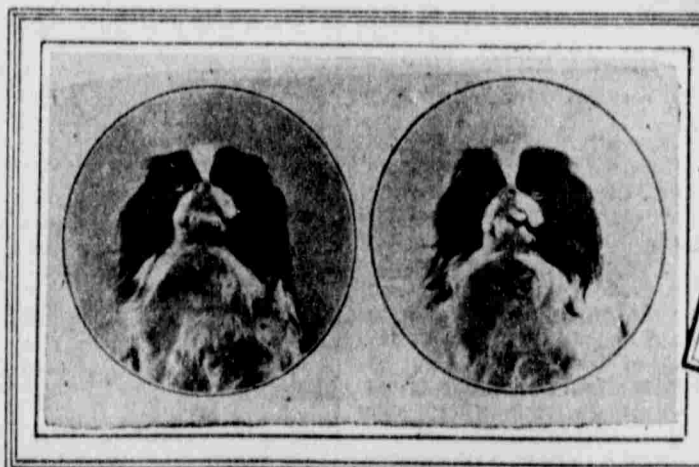
USES ANESTHETICS.

In the insertion of glass eyes into the visages of his cat and dog friends, the learned veterinarian employs anesthetics, of course. He has observed that the ordinary means of anesthesia work well with animals; but chloroform is more suitable to dogs than to cats; though the giving of chloroform to pugs is not so easy, owing to the blunt shape of the nose. A special cone-shaped muzzle, to which is connected



Painting By Correggio which "Pat Sheedy" Recently Bought From Raisuli The Moorish Brigand

THE FAMOUS GAINSBOROUGH AND MOORISH BIGAN PAINTINGS.



Japanese Chamel With and Without Glass Eye

WHAT CANINE SURGERY IS DOING FOR "MAN'S BEST FRIENDS."