

The fox (knowing the force of publicity) barks not when he would steal the lamb. In these days any business venture which is a fight shy of publicity is open to natural suspicion.

DESERET EVENING NEWS.

Job said: "The ear trieth words as the palate tasteth meat." And in these days of printing, and of advertising, the word "eye" may be substituted for "ear."

TRUTH AND LIBERTY.

SATURDAY, SEPTEMBER 9, 1905. SALT LAKE CITY, UTAH.

FIFTY-FIFTH YEAR.

PART TWO.

The Saturday "News" Special Foreign Service.

A BREEZY LETTER FROM "LADY MARY"

A Young Society Woman in Royal Household Believed to Have Eloped.

RACY BITS OF LONDON GOSSIP.

Fierpont Morgan Notified by Scotland Yard to Prevent Raid on His Art Treasure House.

Special Correspondence.

LONDON, Sept. 1.—At Buckingham Palace it is believed that a young society woman who for nearly a year has held a responsible position in the royal household, has eloped with a French chef, recently engaged at the palace on the recommendation of the Duchess of Marlborough. The lady is the daughter of an ex-officer in the British army, and is well known for her many accomplishments. She and the chef have now been missing for several days, but the affair has been so carefully hushed up at the palace that so far not a word about it has become public.

CAME FROM AMERICA.

The chef came to England from America only a short time ago, having been employed for the past four years at one of the leading hotels in New York. He was known to the Duchess of Marlborough through whose influence he found temporary employment at Buckingham Palace during the absence on vacation of one of the permanent staff. Their respective duties brought the young woman and the chef together rather frequently. One evening last week the Frenchman went to dress for the theater, while the lady was supposed to have gone for a walk, as was her custom, in the private grounds attached to the palace. Neither has been heard of since that evening, and there is nothing to show that they provided themselves with any luggage, all their belongings having been left behind. The lady has an income of £500 a year, but she cannot be described as pretty. The gay Leithair, on the other hand, is a dashing fellow, a brilliant flatterer, and is spoken of generally as a man any woman might fall in love with.

WONDERFUL WARDROBE.

When the Duchess of Marlborough goes to America with her two little boys in the fall, she will take with her a wonderful wardrobe, for this time she means to do a good deal of entertaining on her own account. The majority of the duchess's gowns come from Paris or at least from French houses in London, and she has a very delicate taste of her own and does not allow her maid to dictate. Even when she was arranging for the family portrait, which was one of the pictures of this year's academy, she held her own in the matter of her costume with the great Sargent, who has so often laid down the law, even to royalists.

OUR OWN DUCHESS.

According to present arrangements the duchess means to be in America about three months. Hitherto her few visits "home" have been very brief owing to the fact that her children are such a necessity to her and she will not be separated for any length of time from them. As they will be with her on this occasion, there will be no necessity to hurry.

It is to be hoped that the next time she returns from America she will not have the experience she had the last time. By some accident no one at home knew the time of her arrival of

the boat train at Euston station, so there was no carriage sent to meet her. She waited patiently for some time and it was promptly whispered on the platform who she was when, in the amazingly short time that crowds take to collect in London, one gathered and she was surrounded in a moment. "I felt like a thief," said the duchess explaining the affair afterwards. Eventually she succeeded in getting a handson and leaving all her luggage and her maid behind her, literally fled.

MORGAN IS ANXIOUS.

Quite recently, J. Pierpont Morgan was warned by the London Yard authorities that they had under observation certain suspicious looking individuals who had been noticed on more than one occasion making a careful survey of his new residence and treasure house in Prince's Gate. The police believed them to be part of an American confidence gang which recently reached London from the United States, and the millionaire was requested to assist the authorities in guarding against them. Acting on this advice, Mr. Morgan lost no time in securing the services of two smart detectives, one being English and the other French. These two men are now installed in the household, one doing duty during the day and the other at night. All the valuable gold and silver articles are the special objects of their charge, and they are also asked to patrol the various corridors and stairs during the hours they are on duty. A system of burglar alarm bells has been introduced under the supervision of these men, and other methods of protection are employed which are known only to Mr. Morgan himself and to the detectives. Perhaps Buckingham Palace itself is not half so well safe-guarded against intruders as the millionaire's residence is at the present moment.

SAW WEST END MANSION.

When Henry R. Eastman of Topeka and New York passed through London a few days ago with his wife and family, he inspected a number of West End mansions with the view of securing one for next year's London season. Mrs. Eastman is an enthusiastic society woman, fond of sport and all forms of outdoor exercise. Paris has hitherto had the greatest attraction for her when away from home, though she has been an occasional visitor to Cannes and Monte Carlo.

While many of the American women who go house hunting in London complain of the high rents for the accommodation provided, this hostess declared that London houses were cheaper than those in New York or Paris. Mrs. Eastman left London for Brighton on Aug. 1, where she and her children propose to stay for two weeks. Mr. Eastman has gone to Scotland to arrange some shooting, and he proposes to call on Andrew Carnegie at St. Andrew's to seek his advice on the best moor. He will also call on Mr. Phipps at Beauchamp Castle.

A FAVORITE CHILD.

I hear that the latest addition to the family of the Prince and Princess of Wales is already the favorite child of the mother. It is not on record, as far as England is concerned, that a royal baby so young as Prince John has been asked to travel close on 400 miles to see its mamma. But this is what the youthful prince has had to do. A special train, which must at the lowest estimate have cost its father £2,500, has whirled Prince John from Sandringham to the north of Scotland to the scene of the grouse shooting. To the great surprise, too, the youngster is being fed on goat's milk, in obedience to the advice of the royal doctors. The other children of the Prince and Princess of Wales have been nursed in various ways, but none of them has ever had such a powerful stimulant as goat's milk. Goats are kept at Sandringham for the purpose, and Prince John's goat has enjoyed the unaccustomed luxury of having a special carriage to himself all the way to Scotland. This goat's own babies (twins) were immediately transferred to a foster mother when it became known that the young prince must not be brought up on the democratic bottle of condensed milk. Two nurses and a devoted maid accompanied the young prince while the goat's wants were in the safe keeping of the train's guard.

LADY MARY.



The Foremost Woman Painter of Germany

Grete Waldau's Talents Have Won Her Unusual Marks of Favor From the Kaiser and Have Been Recognized by the State—Parents Intended Her for a Teacher And Master Said She Could Never Learn to Draw.



GRETE WALDAU, GERMANY'S FOREMOST WOMAN PAINTER IN HER STUDIO.

Special Correspondence.

BERLIN, Sept. 1.—The studios of the German woman artists present almost invariably the same scenes. Any number of pleasing pictures, pretty artistic studies of flowers or still life, gentle landscapes and well ordered interiors adorn the walls, while velvet draperies embroidered in bizarre designs and a variety of feminine hummeries are scattered about. Or, if the occupant be one of those who takes herself more seriously, there will be a few more or less well executed portraits to be viewed from the regulation distance, or genre studies in the same impressionistic style.

It is, therefore, something of a surprise that awaits the visitor to the studios of Frau Grete Waldau, the foremost woman painter in Germany, who has won this high position in the most difficult of all the branches of art—that which is known as architectural painting. Her ateliers, which occupy the top floor of a house in one of Berlin's most exclusive streets, are furnished in massive style, there being little or nothing in the way of decoration, but the artist's own works, which are many in number, representing mainly city buildings or streets, church interiors or sketches of architectural details, give insight into the tireless diligence of the artist, while testimonials and a warmly expressed personal telegram from the German emperor show that her work has won for her both royal and official recognition.

TEACHER'S WILD PREDICTION.

Like her great predecessor, the national historical painter, Menzel, Frau Grete Waldau is a native of the picturesque Silesian capital, Breslau, famous for its varied architectural beauties, many of which have remained undisturbed from the early centuries in the modern commercial city. Born the daughter of a highly respectable municipal officer, Grete Waldau was brought up, as are so many of the daughters of good German families of moderate means, for the profession of teaching. All her inclinations toward an artistic career were rudely crushed in her school days. On one occasion the drawing teacher seized the pencil from her hand and threw it angrily on the floor, shouting that he would waste no more time on such a stupid scholar, that she would never be able to draw and she had better go home.

HER FIRST PICTURE.

The little girl obeyed meekly, but her purpose, confessed only to herself, never wavered and when, some time later in the response to her earnest request, her mother, ever her closest and best friend, permitted her to buy a box of paints, the eager young artist seated herself before the Roman portal in the ancient Magdalene church in the evening sunshine, and painted her first picture, which was received with such favorable criticism, when it was exhibited.

Entered the Academy.

She entered the Academy of Art in her native city and later went to Nuremberg, where she placed herself under the celebrated architectural painter, Ritter, but her own joyous and exuberant love of the glory and brilliant colors that her young eyes saw in nature around her could not agree with the "gray theories" of the old technique, and she left him to follow nature for her teacher. The next few years were devoted to traveling and independent study in Russia, Holland, France and England, the faithful Breslau returning ever to her native city for motifs, proving with each new work her broadened views and ripening talent.

HER FIRST WORK.

Her first important work was the Lorenz church, in Nuremberg, which is in the possession of the King of Roumania. Then followed a number of church interiors, the mural decorations in the palace of a Polish magnate, and in the postoffice in Oldenburg, for which latter the young artist was awarded her first honor, the Grand Duke of Oldenburg's gold medal for art and science.

HER CAPITAL STUDIO.

After exhibiting in Vienna, London, Munich and Berlin the artist, whose works, owing to her untiring energy and zeal, followed each other in incredibly quick succession, came to the capital and established her studio, exhibiting at the same time the picture that won for her the position of the first woman artist in Germany. It was the high altar of the ancient Cistercian abbey in Grunau, Silesia. The critics were unanimous in their praise of it, recognizing another Menzel in the work of the younger artist, no mediocre talent could have overcome the technical difficulties of reflex light falling on the rich creamy marble pillars, the fine carving on the choir stalls and the plastic figures of angels. In addition to this the work showed strong individuality, and a youthful enthusiasm free and untrammelled by schools or traditions. This work turned the attention of the German emperor, ever alert to find such subjects as show his enthusiastic interest in the practical art of signs of the late zeal in the Fatherland, to the young artist, and it was at his invitation that she was given the state commission for two colossal pictures for the Deutsche Halle at the Paris exposition of 1900. Thus she was the first woman in Germany to receive commissions for works of art from the government.

CRADLE OF PRINTING.

She chose a view of "golden" Mainz, the cradle of printing, and one of Leipzig, the chief commercial center of the trade. The paintings were executed in the short space of two months, and won for the artist the award of a gold medal. Since then the emperor and empress have taken great interest in Grete Waldau and her work. Not infrequently she is summoned to the imperial palace where the emperor points out to her some piece which he likes, or discusses another which would present technical or other difficulties. Such

was the case with a special view in Lubeck from the steps of the Rathaus, which he laughingly said would be too difficult in perspective for her, although she thought it presented unusual opportunities for architectural painting. Frau Grete Waldau traveled at once to the Hanseatic town, and inspected the ground, made her sketches with her faithful ruler and shortly afterward sent the picture to the palace. The emperor expressed his pleasure and bought the work at the same time being the artist in an order of honor. She is the only woman artist in Germany upon whom such royal favor has been conferred. Three other paintings of Frau Grete Waldau are in the emperor's possession.

BUSY YEARS.

The last few years have been busy ones to Grete Waldau, the fourteenth century Rathaus in Breslau, the Rathaus in Posen, by special wish of the emperor, being among her principal works. Then followed the second state commission for the German Industrial hall at the St. Louis exposition, and the restoration of the most remarkable paintings in a woman; two of these showed the mammoth Krupp works at Essen, the other two the Koughshutte iron foundries in Silesia. A less conscientious and thorough artist would have contented herself with theatrical effects of glaring lights, stage figures, men in leather clothing, with blackened faces and sword arms in the foreground and half hidden in the thick convenient shadows. But, true to her instincts which always lead her to choose the difficult rather than the easy, Grete Waldau, with an audacity seldom found in a woman, selected the massive Krupp machines at work, and the high cranes of the Koughshutte foundries emitting smoke and flame which lights up the snow on the buildings around with a sharp and lurid glare. These pictures called forth the warm praise of the critics, as well as of the German emperor, who, with his father, is a frequent visitor to her atelier. He has the same keen eye as the emperor and is as outspoken in his criticism as well as just and appreciative in his praise.

STEAMSHIP PAINTINGS.

A heliogravure of this relictage, one of Berlin's monumental buildings, which was also sent to St. Louis, has since been bought by the city. An important commission from the North German Lloyd Steamship company for four interior views of the Imperial palace for their new steamers, has consumed a large part of the last year. The emperor has taken great interest in these works, and as soon as he heard of the commission sent for Frau Grete Waldau to consult with her about the best views, selecting the motifs for each painting and placing the different angles at her disposal for certain hours of each day.

HER LATE.

Her last commission was one that has given her peculiar pleasure. It came from the city of Oldenburg and was for a view of the Schloss Gode to be presented to the crown prince as a wedding gift. The Schloss is a favorite of the crown prince and it was originally intended that the honeymoon should be spent there, but owing to the epidemic of the diphtheria epidemic, the prince and princess were obliged to spend the honeymoon in Silesia. The plan was altered. The career of Grete Waldau furnishes not only one more convincing proof that industry is the best part of good luck, but also that in the face of the strongest opposition and prejudice even a German woman can stand and contend with men in their own special field.

J. MARLIN BEATTIE.

If, under such exceptional circumstances, considerable portions of the coal could be sold at a profit in the American market. In the working of the mines the latest and most economical methods and labor-saving devices will be employed with the result that the coal will be mined much cheaper than is ordinarily done in England. The mines, whose purchase the syndicate is now considering, will cost at the lowest estimate \$12,000,000.

HATS IN PARLIAMENT.

Revival of a Practice That Was General Two Centuries Ago.

Few visitors to either house of parliament for the first time fail to experience a sensation of surprise as they see a number of gentlemen sitting on the benches wearing their hats. The wearing of the hat in parliament has sometimes been regarded as a sign of the independence of the chamber to which the benighted members belong, and has sometimes been regarded as an evidence of the absence of restraint among members, which forms a traditional privilege.

The custom, however, argues no assertion of independence or absence of ceremony or want of respect. It is merely a survival of a custom once general of the wearing of the hat by men within doors, just as ladies of the present day do not take off their bonnets when paying visits to their friends. Hats, two centuries ago, were worn, as they are in parliament today, in private houses, even at dinner times, and by a fashion still more curious, at church. Peppa complains in his diary of a strange cold in his head by knocking off my hat at dinner," and Col. James Turner, the Jack Sheppard of the Restoration, assured the people from the scaffold of his pious horror of the appearance of levity. "I never durst see a man in church with his hat on," he averred, "it trouble me very much."

The speaker of the house of commons, whose wig is merely a relic of the universal habit of wearing wigs at the time of the restoration by members of the upper classes, used, before the introduction of the wig, to wear his three-cornered hat in the house, but could not wear it while addressing the house without a breach of etiquette. Mr. Speaker Oudlow wore the three-cornered hat over his wig. The speaker always brings a cloth-covered hat with him into the house of commons and holds it in his hand when summoned to the house of lords. The speaker's hat is still a use. It is customary for the speaker, when addressing the house to ascertain whether there be a quorum, to point to such member with the hat as he is called.

There are occasions, however, when a member must be uncovered. In both houses any member who speaks rises in his place and stands uncovered. Members, moreover, who enter or leave the house during a debate must be uncovered. The only occasion in both houses of parliament when a member speaks sitting and covered is on a question of order which has arisen during a division when the doors are closed. The practice on these occasions of addressing the house "seated and covered" is due to the fact that a member addressing the house thus when other members are moving about and uncovered would be more likely to attract the attention of the speaker, or to catch his eye, to use the parliamentary phrase.

There are, however, occasions on which every member of the house of lords and the house of commons is uncovered. When a message from his majesty the king to either house is delivered, and the minister charged with the message informs the house that he has a message from his majesty, signed by himself, while the message is being read by the lord chancellor in the house of lords or by the speaker in the house of commons all the members of the house are uncovered.

There are other occasions on which every member of either house of commons or lords is uncovered. All the members present in both houses are uncovered on the announcement of the death of the German Emperor Frederick in 1888 and new heads are covered when the virtues of respect paid to the memory of men who have filled great positions in parliament—London Times.

CRIME SHATTERS A BRIGHT CAREER.

All Italy Horrified by Cifarliello, Famous Sculptor, Murdering His Wife.

JUST AT ZENITH OF CAREER.

His Statue of King Humbert Recently Unveiled—Shot His Wife Because Of Her Faithlessness.

ROME, Aug. 29.—Sculptor has all Italy been so stupefied by a tragic event as this country is at present over the murder of his wife by Filippo Cifarliello, the sculptor. Cifarliello, who is one of the foremost men of his time in Italy, has been rising steadily for years, but recently reached the zenith of his career when he executed the monument to King Humbert, unveiled at Turin by the present King of Italy. The striking qualities of the work aroused intense enthusiasm. This King, personally, congratulated the sculptor, and an artist's shoulder high by the crowd amid ringing cheers. It is probable, however, that his hour of triumph was poisoned in its buds by the domestic bitterness which has ruined his life for some many years, and which has now ended in a shocking tragedy.

WIFE WAS FAITHLESS.

Cifarliello shot his wife, who had been unfaithful to him, at the Pension Mascotte, situated at Posillipo, the famous suburb of Naples, which is the center of one of the most beautiful regions in the world. Signora Cifarliello, who was possessed of rare beauty, was a singer in a French cafe-concert at the time when the Italian sculptor fell in love with and married her. They were 12 years ago. Cifarliello was passionately in love with his wife, whose maiden name was Marie de Ibrahim, and a portrait bust which he made of her is one of his finest works. Infidelity after infidelity, however, was committed by Signora Cifarliello, the affair which led her husband to kill her having been with one of the sculptor's intimates.

Cifarliello had had his suspicions for some time, which had grown more definite within the past fortnight at the beginning of which he left home, where he has a studio, and went for a holiday to the Pension Mascotte, near Naples. There he was joined by his wife almost immediately. A few days later, however, Cifarliello went on to the Vesuvius Hermitage for a few days, when his wife remained behind, for the express purpose, it is believed, of carrying out the intrigue in which she was engaged. Cifarliello, however, returned unexpectedly and surprised the pair together, an angry scene followed, after which he was told that Signora Cifarliello vowed to follow him to the earliest train next morning, and in the meanwhile, bought a small revolver.

WOMAN FOUND DEAD.

At 4 in the morning, however, several pistol shots were heard in the room occupied in the Pension Mascotte by the sculptor and his wife, and when the door was forced the woman was found dead with three bullet wounds in her breast and one in her arm. At her feet was the small revolver she had bought, of which, however, all the chambers were loaded, and further off lay another with which the dead had been committed. Signor Cifarliello, in a frenzy, was calling for medical aid and declaring that it was he who had shot his wife. "But she wished it," he said, "she forced me to it."

On learning that his wife was dead the sculptor made for the window with the intention of flinging himself out, but was seized by the hotel servants, and held until the appearance of the police.



CHARLES R. FLINT.

FLINT HAS LONG TALK WITH CZAR.

Charles R. Flint, of New York, was summoned to the czar's residence, and discussed with him for a considerable length of time the industrial conditions of Russia, with particular reference to American business interests in that country. The presentation was suggested by Ambassador Meyer at the suggestion of Russian Minister Kokovtsov, who was on a mission to the United States to encourage the investment of American capital. Flint is particularly active in his efforts to secure a passport for the United States, and is in the United States, together with Russian agents, to discuss the possibility of direct peace negotiations, has distinctly improved Russian feeling towards America, which bids fair to stimulate industrial enterprise in which Americans are associated with Russians.

SEEKING ENGLISH COAL MINES.

Special Correspondence.

LONDON, Sept. 1.—Some time ago it was reported here that an American syndicate was operating in Lancashire with the view of buying up some half a dozen coal mines in the immediate neighborhood of Manchester. The negotiations fell through for want of sufficient capital, but now the same syndicate is seeking to acquire a few mines in another part of the country. This time

the promoters will have the financial backing of J. Pierpont Morgan and a few of his London friends who are associated with him in the North East London "tube" scheme. Harry P. Whitney is also one of the leading spirits of the syndicate.

The operation of this "tube" railway, the bill for which, after a long and bitter fight against it, passed the House of Lords last month, will necessitate a vast electrical power station. That of course, will require large quantities of coal. And if the syndicate is able to obtain the coal at first cost,

from its own mines, a great initial saving will be effected in this heavy item of expense.

In another way, it is believed by those financially interested in the project, the mines could be made profitable. Many of the cotton cargo steamers and cattle boats that reach Liverpool and Manchester have to return to America in ballast. It is proposed to load them up with coal which they could carry at nominal cost. This, it is said, would be a benefit on the American steamers. It is even suggested that despite the high American tar-

It has been rumored that King Peter of Serbia has fallen in love with Princess Lwoff, a painter. Ever since his first wife, Princess Zorka of Montenegro, died, the king has shown very little interest in the fair sex, but a new queen will soon rule in the Konak, and now it is more than likely that Princess Lwoff is better known to the king, whose Queen Draga was assassinated. The princess, in the last fifteen years, has painted almost every crowned head she was divorced from two years ago. Then, once more free, she married Prince Lwoff, but this second marriage did not last long. Soon after King Peter was placed upon the throne he had her and she was with him, and it was while sitting for her last portrait.