

WOULD HUMBLE MINISTER

Clericals in Bavarian Parliament Act in Arrogant Manner.

PRINCE REGENT STANDS PAT

Dissolution of the Diet Follows His Refusal to Permit His Minister to Be Humiliated—Clericals May Lose Power.

MUNICH, Bavaria, Dec. 2.—An incident in the Bavarian Parliament that seemed trivial at the time, followed by a bantering remark by the minister of communications, Herr von Frauendorfer, aroused a conflict between the cabinet and the clerical majority of the chamber that already has resulted in the dissolution of the Diet and precipitated a struggle which may end in the overthrow of the dominant party, and will have certainly an important effect on the elections to the new German Reichstag on January 12.

The clerical center, with nineteen of the 153 seats, has for more than two years ruled with a strong hand, dictating policies to successive ministries and riding roughshod over the minority of conservatives, liberals and radicals. Strong in the consciousness of its power and of the dependence of the ministry upon it, the party determined upon a lesson to the offending minister who was already under suspicion of leaning toward radicalism and even social democracy.

On the day following his retirement from the debate, the leader of the center delivered a stinging rebuke for his alleged discourtesy. Herr von Frauendorfer defended himself, whereupon the majority refused to debate the railroad budget so long as the minister remained in charge.

Out of consideration for the aged Prince Regent, already in his first year and whose health it was feared would suffer from a parliamentary career, and perhaps out of respect for the big center majority, the cabinet even then attempted a conciliation, but the center refused all overtures and demanded the head of the minister.

At this juncture the prince regent intervened, and, declaring in a public statement that the ministry must meet the situation without any concession for his age or health, so stiffened the backs of the cabinet that they accepted the challenge of the center and dissolved the Diet, even though confronted with the possibility of the return of an adverse majority.

Thanks to the attitude of the prince regent, who is very popular throughout the kingdom, and to the usual feeling against a party long in power, the dissolution has proved popular. The edition of dissolution was received with cheers by the liberal deputies and by the crowded galleries, and the ministers met a rousing reception from the crowds in the streets.

The minority parties are greatly encouraged at the manifestations of popular feeling, and though the programs of the conservative and liberal wings of Parliament are not dissimilar, it is possible that they will combine forces for the elections to defeat the common enemy, supporting in each contested district the candidate with the better chances against the center representative. To turn out the center majority, however, they must win twenty-seven seats, a big undertaking under the circumstances.

Population of Germany. The population of Germany on December 1, 1910, according to the final census report just issued, was 53,525,000, which is about 2,000 more than the preliminary report made last February. The increase since the census of 1905 was 4,254,504, or 7.6 per cent.

"Little boy," asked the well-meaning reformer, "is that your mama over yonder with the beautiful set of furs?" "Yes, sir," answered the bright lad. "Well, do you know what poor animal it was that had to suffer for that fur?" "Your mama might have those furs?" "Yes, sir—my papa."—The Housekeeper.

FEARFUL BURNING ITCH WAS CURED

By Cuticura Soap and Ointment. Another Man Had Itching on Scalp, Hair Fell Out, Leaving Bald Spots. Now Hair Has Grown, Thanks to Cuticura Soap and Ointment.

"I deem it my duty to tell about a cure that the Cuticura Soap and Ointment have made on myself. My trouble began in spots breaking out right in the edge of my hair on the forehead, and spread over the front part of the top of my head from ear to ear, and over my ears which caused a most fearful burning itch, or eczema. For three years I had this terrible itching, and tried a dozen doctors, but could not get any relief. I started to use the Cuticura Soap and Ointment, and in two months the itching was completely cured. Cuticura Soap and Ointment should have the credit due, and I have advised a lot of people to use them." (Signed) C. D. Tharrington, Creek, N. C., Jan. 26, 1911.

"I will say that I have been suffering with an itching on my scalp for the past few years. My hair fell out in spots all over my head. My scalp started to trouble me with sores, then the sores healed up, and crusts formed on the top. Then the hair fell out and left me three bald spots the shape of a half dollar. I went to more than a dozen doctors, but could not get any relief. I started to use the Cuticura Soap and Ointment, and in two months the itching was completely cured. Cuticura Soap and Ointment should have the credit due, and I have advised a lot of people to use them." (Signed) Edmund Stern, 236 Floyd St., Brooklyn, N. Y., Feb. 7, 1911.

Gossip of Music and Musicians

SOME ten or twelve years ago in the pages of the Musical Record of Boston an excellent musical journal published in those days, there appeared frequently writings of a brilliant nature from the pen of Mr. John F. Runciman, one of the most distinguished of the British critics of music and musical affairs.

Recently Mr. Runciman's name has been appearing more and more in the exchanges of opinion, and he is the same Runciman as of old, and we wonder where he has been keeping himself.

The Springfield (Mass.) Sunday Republican has quoted him recently on more than one occasion, and he certainly is frank in his opinion of Sir Edward Elgar and all the moderns. Of MacDowell he speaks kindly when he says that he was "possessed of every musical gift but genius."

Of Strauss and Reger, he says that they "seem to follow the market with close attention, and on Strauss' behalf the press is worked in England with consummate skill and amazing energy and pertinacity—not one newspaper is left untried, and in many of them, as I recently remarked in the Saturday Review, articles appear which ought to bear at the very least the name of 'The King.'" It is strange to find that the newspapers do give so much space to successful musicians who are quite able to pay for it, and charge them nothing for it, especially when they (the newspapers) receive from the musicians, as a rule, nothing but criticism and expressions of dissatisfaction.

But to resume—Mr. Runciman believes that Elgar "has given us nothing truly new, or genuinely great" in "The Apostles," a shabby failure; "The Kingdom," "a miserable failure." Sir Charles Stanford is not of much consequence to Mr. Runciman, for he is swiftly disposed of in these words: "Stanford need not be discussed; he is an old stager, and I think all serious musicians have made up their minds about him."

Whether one may or may not agree with Mr. Runciman on the above points does not matter so much; some will agree and some will not. But in any case, the following remarks about modern composition generally, will certainly be found worthy of engaging attention:—"Nothing seems to move anyone profoundly today; we dwell in a skeptical age, when it seems so much of a toss-up whether life is futile, or really worth going through with, that men seem unable to work themselves up over things that perhaps don't matter, into the spiritual state requisite for the production of great music. Our souls are more or less numb."

Mr. Runciman believes Sir Edward Elgar to be a devout person but denies that he is so influenced by his religious feelings that he emits music whether he wills it or not; he says that if this claim were a true one, "he would not fog off on us such incoherent twaddle as 'The Apostles.'"

Sir Edward, you know, is a mystic, and rather prides himself on his mysticism; over there in Worcester, England, his friends speak with bated breath, and all his actions are watched with intense interest; they never profane it by speaking of him as Elgar, as we do of Seidl, or Thomas, or Nikisch, or Stock, but it is always a respectful and reverential "Sir Edward" which one hears. The remembrance of a morning rehearsal in that great cathedral in Worcester, comes to the writer at this moment; the church, cold and slightly damp with that raw September air, which one feels so keenly in the British Isles, after having been accustomed to the genuine Western American sunshine of that beautiful month of ours; the large festival chorus was rehearsing the opera season open, and the organ brought down from London; here and there scattered through the church, persons who had rehearsal tickets, as we had, here and there an artist waiting for his part; there sat our old friend Charles W. Clark the baritone, book in hand waiting for his rehearsal of "Elgar"; then we became conscious of a figure of a man walking back and forward, up and down, across the cathedral, down the long aisles at the extreme sides of the large building, then back again, and from photographs already seen, it was quite easy to deduce the fact that the man was Sir Edward Elgar, and when we saw him then, we understood the meaning of the phrase "Elgar, the Mystic." Mr. Runciman is right in saying that "The Apostles" is "foggy," but what will we say of "The Kingdom?"

Continuing, Mr. Runciman sums up the others by saying that "The other composers do not even pretend to be deeply moved by life; they are simply trusting to their decorative invention to suggest to them the new—they forget that the only music that is great and endures, comes from the heart and soul."

"In due season," says Runciman, "things will alter; earnestness about life will again be possible, and then, depend upon it, great music will again be written—England may have her great musician."

Mr. Henderson of the New York Sun has had some very interesting things to say lately on a subject which interests those of us westerners who are not content to take everything the visiting prima donna or first gentleman gives us in the way of song recital, those of us who do not quite believe that because a singer is a great star attraction in Grand Opera, therefore she or he is a giver of good and perfect programs well and faithfully sung. It seems that there has been some dissatisfaction in New York over the fact that at the beginning of the season at the Metropolitan Opera some of the voices seem already tired. Here is the answer according to Mr. Henderson. He says that "the newspapers record every note into the auditorium or remain in the box, and there only, does the true art spirit exist. The experienced reader can count the number of recalls given in each place by the amount of flattery bestowed upon it by the darling of the lyric stage."

Many and many a time has the musical column of The Bee mentioned this point, namely the fact that each time an artist comes here and gives an interview in which she says that this town is the most musical she has ever sung in and that she

Will Play Here Tuesday



MISS MAUD POWELL.

loves so much the dear people of the west, she is simply saying the same thing which she says everywhere, and the people here, look up and smile awfully consciously, as though to say "Oh, you're right, and you're right in all the supposed compliment with avidity."

Once upon a time a minstrel, we forget his name, represented President Harrison in a minstrel show, he was dressed like the then president, and he made a speech in praise of local glories about all other places which concluded with the words, "I say this everywhere I go."

If the prima donna would end her interview with the same phrase, all would be well.

But as you were saying, Mr. Henderson—"Swinging round the concert circle brings in many additional dollars to the underpaid laborer in the world's vineyard. It is pretty pleasant for a poor prima donna who cannot make more than \$3,000 or \$4,000 a year in opera to pick up a comfortable \$4,000 or \$5,000 extra by whirling from Albany to San Francisco and back in a few weeks which ought otherwise have to be spent here (but would not) in arduous and unremunerative rehearsal."

"Of course one understands that it is all because they love dear America so much. They hasten to come over in the autumn and again to go back in the spring. It is interesting to watch them. Those who are going on concert tours arrive in New York just long enough before starting into the west to get all their baggage from the custom house authorities and to be thoroughly interviewed by those newspaper spies which make a specialty of giving opera singers every opportunity to say their silliest sayings. Those who are not going on concert tours reach dear old America about five or six days before the opera season opens. They are brought down from London; here and there scattered through the church, persons who had rehearsal tickets, as we had, here and there an artist waiting for his part; there sat our old friend Charles W. Clark the baritone, book in hand waiting for his rehearsal of "Elgar"; then we became conscious of a figure of a man walking back and forward, up and down, across the cathedral, down the long aisles at the extreme sides of the large building, then back again, and from photographs already seen, it was quite easy to deduce the fact that the man was Sir Edward Elgar, and when we saw him then, we understood the meaning of the phrase "Elgar, the Mystic." Mr. Runciman is right in saying that "The Apostles" is "foggy," but what will we say of "The Kingdom?"

"And then what happens? Some of them turn up at the opening of the opera season in fairly good condition, but others are quite unfit to begin the winter's labors. The cheerful public smiles resignedly at the increase of the price of orchestra stalls and battles madly for admission to the house, and often for what?"

"To hear a performance in which some of the singers are so fagged out vocally that they cannot project a sustained tone into the auditorium or remain in the neighborhood of the true pitch for three consecutive measures. Mr. Gatti-Casazza thinks this thing is 'getting monotonous.' So do others who are

obliged to hear his singers as often as he hears them. So too, do some of the subscribers. At any rate one who sits at the receipt of musical custom might after a night hears complaints made in audible tones.

"Let us hope that Mr. Gatti-Casazza will find a way to put an end to these before season hours. But at least one observer is harassed with doubts. Who is going to recompense these concert touring singers for the money they will not earn if they abandon their travels? Some one will have to. Any proposition to take this away from them will be as popular as a proposal to rob the tiger of his prey. Some method of reconciling them with their loss will have to be found."

"It might be a simple way out of the difficulty to add the amount to their opera salaries and add the cost of the increased expenditure to the price of orchestra stalls. Of course the public would grumble. The public always does. But nevertheless it pays and the opera house is always full."

Perhaps some day these singers will be rated at their artistic value and not at their commercial value, as at present many of them are. That remains with the people. They and they alone keep up the commercial value. As the people become more discriminating and more intelligent musically, things may change. Who can tell? Let us hope for it anyway. THOMAS J. KELLY.

Musical Notes.

Maud Powell, the renowned violinist, whose name is constantly coupled with the two masters of the bow, Elman and Kreisler, will give a recital next Tuesday evening at the First Methodist church under the auspices of Miss Florence Henderson. Miss Powell recently opened her season in New York with a brilliant recital at the Lyricum theater, presenting a program which was a work of art. The program which Miss Powell will present in Omaha is similar to it and will include several selections never heard here. W. J. Henderson of the New York Sun said of her recital: "It was a masterpiece. If Paganini himself had sprung upon the stage and filled the auditorium with the sound of good humor, Miss Powell's performance was one to cherish in the memory. Such exquisite phrasing, such clarity of intonation, such a combination of good humor and such flawless clearness and incisiveness of enunciation combined to make her presentation of the numbers (Mozart-Rondo) one of the gems of the recital." Her program: Concerto, Op. 21 (Grove)... Max Bruch Allegro appassionato. Adagio (Lilias art), "The Little Red

Rondo, G Major... Mozart Sonata, D Minor, op. 10 (piano and violin)... Mendelssohn and Mr. Liechowsky. Minuet... Beethoven. Scherzo... Chopin. Zephyr... Hubay.

Prelude... Chopin. Wedding Music... Grieg. Russian Cradle Song... Ciaikovski. Russian Airs... Wieniawski.

Mr. Waldemar Liachowsky at the piano. The Apollo club of Omaha will give its first concert of the season on Tuesday evening, December 12. The club will have its usual program, which will include a new song cycle, "In Fairland," by Orlando Morgan. The quartet will consist of Miss Zoe Price, soprano; Miss Agnes Mercedes Wickham, contralto; Margaret T. Swartz, tenor, and Mr. Henry S. Diabrow, baritone. Mrs. Fremantel at the piano.

The musical department of the Omaha Woman's club, Edith L. Wagener, leader, will meet on Thursday afternoon at 2:15 at the Metropolitan club. The following program has been arranged by Miss Joseph McHugh: French Music... Mmes. Auguste Mothe Borjani and Mes Yvonne (Aria from Le Cid)... M. Manent (b) Dimeux-Vous... H. de Fontenailles (c) Les Femmes d'Alger... De Busy Piano—The Snow is Dancing, The Shepherd's Pipe, Golliwols Cake-walk... De Busy Etude en forme de valse... Saint Saens Mr. Cecil Bryerman.

French Song—(a) Les Femmes d'Alger (b) Roses d'Ilyer... H. de Fontenailles (c) Sons les Oranges... Auguste Holmes (d) Frintemps... Paul Vidal Miss Sheppard. Mmes. Borjani, accompaniste.

Karel Havlicek, violin virtuoso, born in Omaha nineteen years ago, is visiting here. He has spent his childhood abroad 5, 4 years with the masters of Europe. The greater part of Mr. Havlicek's time was spent in Carlsruhe, where he studied with Royal Prof. Gustav Hollander, director of Stern's conservatory. Alexander Friedmann and Anton Wittek present concert master of the Boston Symphony orchestra. Mr. Wittek prescribes Mr. Havlicek's Carlsruhe debut in New York City, on May 24, 1911. Mr. Havlicek performed the Mendelssohn Concerto and was hailed by the leading musical critics as the American Kubelik. Mr. Havlicek will appear in recital at the First Baptist church Tuesday, December 12, assisted by Miss Louise Bromby of New York. Mmes. Auguste Borjani at the piano.

Boosters for Business—Bee Want Ads.

All in Readiness

Eighteen days in which to purchase the present that is going to please some loved one. The most acceptable Christmas gift, and the one that is a pleasure to every member and visitor to the home is a piano.

Our Christmas Stock is Complete

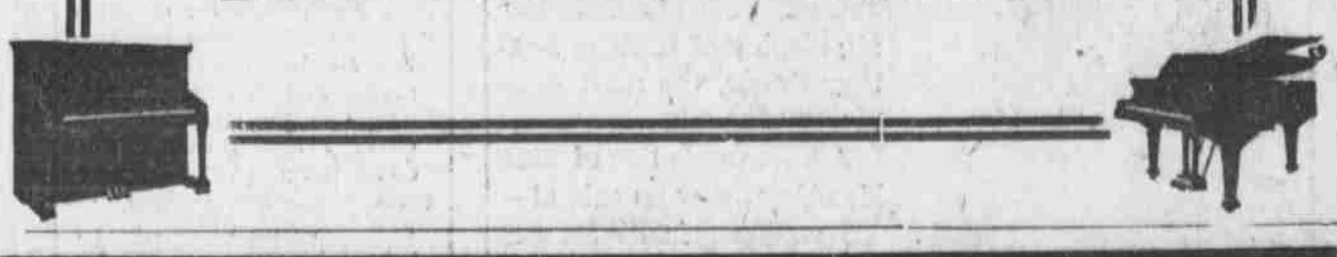
This year we are showing a more diversified lot of pianos than ever before. All the latest and most popular designs made up in all the different woods. We especially urge upon the musician, also the lovers of the beautiful, to visit this grand Christmas showing of high grade standard pianos.

We acknowledge no competitors when it comes to placing a low price on high-grade standard instruments. Buying in large lots for spot cash enables us to sell to the individual a higher grade instrument for less money than other dealers can afford.

Below we quote just a few of the bargains we are offering on both new and used to indicate what you may expect:

Table listing piano models and prices: Large oak, fine style... \$124.50; Ebony case, good condition... \$75.00; Haines Co., mahogany... \$100.00; Vose & Sons... \$125.00; Knabe, walnut... \$149.00.

HAYDEN BROS.



SALE OF THE "TELFHEYAN" RUGS

Starts Tomorrow—Monday—Morning Early

The Finest Collection of Oriental Rugs ever Shipped into the West

This collection includes rugs of rare antiquity—rugs that are eagerly sought for by collectors—the kind that are seldom offered at public sale. To make this sale possible we had to buy the whole \$40,000 collection, but we bought at a price that enables us to put quick selling figures on every rug in the entire stock. This is a most unusual chance to buy high class rugs at prices that you won't mind paying. We urge quick action, for, while the prices are made for the whole month of December, the prices quoted are very apt to make quick work of the entire stock.

Here's a partial list—showing more than ordinary value

Table with columns: No., Name, Reg. Price, Now, No., Name, Reg. Price, Now. Lists various rug items and their current sale prices.

The above is merely a suggestion as to the reductions which have been made. It should be remembered that the regular prices, for rugs of this character, are exceedingly low. The special prices for December will be found exceedingly interesting throughout the entire collection.

Orchard & Wilhelm Carpet Co.

Health and Beauty Advice

BY MISS MAE MARTIN.

L. T.: From what you say, I judge your trouble is not eczema, but a rash caused by the too profuse use of face powder, and the only remedy is to employ a good massage cream to thoroughly cleanse the skin of local impurities. A greaseless cream-jelly of exceptional value can be made at little cost by stirring two teaspoonfuls glycerine in a half-pint cold water, and adding one ounce salicylic. Let stand over night, then apply to face, neck and arms and massage in thoroughly. A few such treatments rid the skin of roughness, eradicate pimples and blackheads and dispel sallowness, while the complexion will take on a youthful tint and freshness.

Mrs. L. E.: I know it is discouraging to be over-fat, but this can be quickly remedied if you buy four ounces paraffin from your druggist and dissolve it in one pint-and-a-half hot water. When it cools take a tablespoonful before meals. Keep up treatment regularly until desired weight is reached. You will find this method will not injure or inconvenience you in any way, and it will not leave the skin flabby or wrinkled.

A. D. L.: The shiny, oily condition of your skin is due to excessive use of powder, which clogs pores and frequently causes pimples, blackheads and other complexion ousness. I would advise discarding powder and employing a plain astringent lotion. This is prepared by adding two teaspoonfuls glycerine to a half-pint hot water, and stirring in four ounces astringent. Apply sparingly to the skin, and rub lightly until it dries. You will find this nicer than powder as it is invaluable when the face is not rub off, and gives to the complexion a charm and richness impossible any other way.

Worried: That ugly growth of fuzz can be permanently removed from your chin by the application of a paste made with powdered delatone and water. After this has been on two or three minutes rub off and wash the skin and the hairs will have vanished. Druggists charge a dollar for an ounce package of delatone, but this cost is trifling.

Ruth M.: The insomnia and loss of appetite of which you speak are caused by an impoverished condition of the blood.

Read Mrs. Martin's book, "Beauty."—Advt.

With Happy Hooligan, Little Nemo, the Katzenjammer Kids and the whole interesting family

Advertisement for The King of Diaries, Laird & Lee's Diary and Time-Saver 1912 Edition, 15 Months' Diary. Includes details about the book's features and agents.