

THE TRIBUNE'S FOREIGN NEWS.

The Financial World.

POOR GET PENSIONS

OPERA SEASON OPENS

PARIS IS PARALYZED

HOLIDAY DRAMA

MOST ANCIENT MAN

NEW SYSTEM IN EFFECT.

ECLECTIC ACADEMY SHOW

SNOW AND SALT DID IT.

Pantomime in London—"Pinky" and "Peter Pan."

NOT THE MISSING LINK.

Will Ultimately Cost England £7,500,000—500,000—500,000 Beneficiaries.

Round of Hunt and County Balls—The Month's Weddings.

Refuse Removers on Strike—11,000 Horses Dead—Hospitals Filled.

London December 24. Mr. Barrie has refined the art of amusing children of all ages.

Paris, December 22. Professor Perrier, curator of the Museum of Natural History, his colleague Professor Marcelin Boule, the eminent paleontologist, and a score of geologists, together with the members of the Academy of Science, have completed their examinations of the skull and part of the skeleton, at first supposed to be fossil remains of the "missing link," recently dug up by three priests and archeologists, MM. J. and A. Bouysse and L. Bardon, in a prehistoric cave at La Chapelle-aux-Saints, near Tulle, in the department of La Corrèze.

(Special by French Cable to The Tribune.) London, Jan. 2.—What Liberal enthusiasts describe as the humanization of the national system of poor relief has gone into effect. Persons over seventy who have never received poor law relief and have below the required standard of actual income are now drawing a weekly pension of five shillings as a matter of national right. Estimates differ, but the number of pensioners will largely exceed half a million, and this system of relief will ultimately cost £7,500,000. It is admitted by the officials in charge of the administration of the new act that second class paupers who are unable to take care of themselves will require special treatment and a large financial outlay. This will involve a differentiation between worthy objects of public charity and vagrants, beggars and criminals who can but will not work. When the whole system of poor law administration has been revised there is the additional question of the relief of the unemployed. Liberal reformers will not lack for occupation for the next half century in working out these social problems. For one thing follows another when state relief is regarded as a matter of human right and the question is not raised whether every one is not under a moral obligation not only to work, but also to provide by thrift against the emergencies of sickness, the disability of old age and the lack of employment. The ultimate method of financing these policies causes little perplexity among tariff reformers or labor leaders. Mr. Chamberlain's followers assert that whatever revenue is needed can be obtained by tariff legislation. Ramsay MacDonald's men will propose at the January conference of the Labor party the confiscation of the larger incomes by super-taxes and increased estate duties and new methods of taxing state conferred monopolies and land values. Cautious Liberals are content with forecasts for a single year, which will cover the existing pension system. They find ground for encouragement in revenue and trade returns, and estimate that the deficit will not exceed £10,000,000, and that a substantial portion of it will be covered by reduced charges for the national debt. They expect in this way to squeeze through the next fiscal year without introducing revolutionary principles of finance which will tempt the Lords to throw out the entire budget. How the process of humanizing poor relief by pensioning off everybody can be indefinitely carried out under free trade they cannot explain. I. N. F.

(Special by French Cable to The Tribune.) London, Jan. 2.—January brings the usual round of hunt and county balls for the smart people in the country houses and the season of opera at Covent Garden. The opera is under the patronage of the King and Queen, but appeals mainly to music lovers, especially as the series of Ring performances is conducted by Hans Richter. Three theatres change their programmes next week. Mr. Maughan providing Marie Tempest with a new comedy and Anthony Hope Hawkins reappearing as a dramatist with "Lady Ursula." The society gossips are already naming the debutantes and brides for early courts. There are children's plays at several country houses in place of the usual society theatricals. What are described by society writers as the big weddings of the month are the Earl of Granard's in New York and Lord Charles Fitzmaurice's in Calcutta. There will be an interesting but quiet American wedding on Monday for which the bridegroom has arrived to-day. Burlington House was crowded this afternoon for a private view of what is really an eclectic academy. Struggling artists have been grumbling for many years over the winter shows of old masters, on the ground that they discourage the sale of current art. They now have their way, for ten galleries are filled with three hundred and sixty modern works, of which the great majority are British. The late George McCulloch, who made a fortune in New South Wales mines, was a munificent patron of current art, and his collection has been lent by Mrs. McCulloch for the winter exhibition. Nearly all the leading painters who have exhibited their work for the last twenty years at Burlington House are represented. It is a miniature Academy, with not more than half a dozen works above the line and without walls clustered with pictures. While there is considerable rubbish, it is a fairly representative collection of academic art, with perhaps forty or more French and German paintings. The spectators to-day have seen nearly all these pictures at summer shows, but never under equally favorable conditions. Among the American works are Whistler's "Palmarosa" and portrait by himself, Sargent's "Salmon Fishing in Norway" and portrait, George McCulloch's "Lear and Cordelia" and "Richard and Lady Anne" and Shannon's "Magnolia" and "Fairy Tales." Another art show is that of the Institute of Painters of Water Colors, with nearly seven hundred drawings and sketches from seventy artists. The studies of men like Edward J. Gregory are as striking as finished works. There is a good show of drawings by Turner, Muller, Fielding and other masters at the Ryder Gallery, with Gainsborough etchings. "Punch" has also opened a pageant of comic drawings at the Leicester Gallery, with a long list of artists in a half century of review. Tenniel's "Dropping the Pilot," which Lord Rosebery has lent, is perhaps the best known masterpiece, and the collection as a whole is an immitable display of black and white art. I. N. F.

(Special by French Cable to The Tribune.) Paris, Jan. 2.—A moderate eight hours' snow-fall has completely paralyzed the Paris street cleaning department. The boulevards and principal thoroughfares are covered three inches deep with melting snow, mud and filth, and owing to the strike of refuse movers the sidewalks are lined with dustbins and dirt boxes, and in many instances their contents have been dumped pell-mell into the streets. Never in modern times has Paris been in such a nasty condition as in the last four days, and the state of the streets here this morning is worse than anything recorded in New York during the fifty street cleaning regime some twenty years ago. M. de Pontiche, director of the street service, when the snowstorm came adopted the usual Parisian remedy of causing salt to be sprinkled all over the streets to melt the snow, which could then flow into the sewers. Forty thousand pounds of salt were thus thrown on the snow in the Place de l'Opera, and the result is a nauseating liquid mud that freezes at night and melts in the daytime. This mixture has already caused the death of 11,000 horses, is filling the hospitals with hundreds of victims of sore throat, lung diseases and rheumatism, and is destroying boots and shoes with wholesale rapidity. M. de Pontiche has himself rushed off to the South in despair. To-day mass meetings of indignation are being held, and the public excitement is so great that Paris seems almost on the verge of a revolution. The municipal administration refuses to allow the porters and volunteer street sweepers to clear away the snow and accumulating filth, and as the "Gaulois" to-day points out, the authorities decline to distribute brooms to the public for fear if they once got hold of them they would make such a drastic sweep that none of the municipal functionaries would remain in office. The newspapers publish lampoons of M. de Pontiche, whose portraits appear with the title of "The Paris Mud King." Parisians declare that they pay \$70,000,000 each year for city tax rates, and of this \$2,900,000 is set apart for keeping the streets clean. Immediate reform is insisted on. Meanwhile, matters are getting worse owing to rain and hail. Pedestrians wade about in three inches of mud on the sidewalks, and sink ankle deep in filth when they try to cross the streets. Traffic is almost impossible, except by the metropolitan subway and by the taxicabs, which are the only means of public conveyance. Indeed, the present collapse of the street cleaning department has been a triumph for the taxicabs, which dash merrily through snow and mud with rapidity exceeding the old-fashioned American sleighs, but they splash mud, snow and salt half a dozen yards each side of them and inundate helpless pedestrians. C. I. B.

London December 24. Mr. Barrie has refined the art of amusing children of all ages. While "Peter Pan" remains unique and imitable, the pantomimes are not so coarse as they were. As musical comedies and picture plays they have improved in quality and the plots or schemes have become more consistent. "Dick Whittington" at Drury Lane is a medley of song, dance, farce, clowning and spectacle, but there is an intelligible story in the illustrations of the medieval shops of Chesham, the dream of Highgate Hill, the voyages to Phantasia and the state entry of the Lord Mayor of London. "Cinderella" at the Adelphi, while conspicuous for beautiful stage effects, especially in the great white scene, is a play well acted, with Miss Phyllis Dare as the heroine, and the familiar story effectively reproduced with farcical touches. "Little Red Riding Hood" at the Lyceum is more of a variety show, with a most diminutive actress in the name part and an abundance of holiday clowning. "Little Lord Fauntleroy" is revived at the Court Theatre, with the little boy who recently appeared in Paris as the clown in Mr. Barrie's "Pantoloon" in the principal part and with Miss Eva Moore as the Hon. Mrs. Errol. Mr. Tree at His Majesty's has provided a substitute for pantomime and a rival attraction to "Peter Pan." This is "Pinky and the Fairies," by Mr. Graham Robertson, with music by Mr. Frederic Norton. It is not another Barrie, although it reveals a sympathetic knowledge of the humors and fancies of childhood. "Alice in Wonderland" may have suggested the natural method of determining the relations between children and fairies. There is no mystery about them. The fictions of the nursery are accepted as realities and reproduced in a straightforward way. Pinkie and Tommy, living with their sleepy Uncle Gregory and their prim aunt, Imogen and Caroline, have friendly and intimate intercourse with the sylvan elves Pickle, Whisper and Twinkle, whom the elders cannot see in the garden. Pinkie's cousin Mollie, who has let down her skirt at seventeen, is still young enough to see the fairies, and is included in the invitation from the Fairy Queen to a woodland party. The three guests are received at court with special favor and allowed to summon favorites whom they want to see, and Cinderella drives up in a crystal coach and four, followed by Beauty and the Beast, the Giant Killer and Jack of the Beanstalk and the languishing Sleeping Beauty. After the woodland ball Cinderella and the Sleeping Beauty redeem their promise of calling upon the children at the villa and astonishing their staid, prosaic protectors, and, with the assistance of the fairy elves, the pretty cousin is enabled to elope with an ineligible lover before Pinkie resumes her piano practice as a signal for the final fall of the curtain. This is a scheme so readily understood that the dulcified child in the audience follows it without whispered cues, and it lends itself to artistic embellishment by scene painter and costumer. To the garden scene, where the elves play tricks and the embassy from the fairy court delivers with mock ceremonial the invitation to the ball, is added a moonlit forest glade of wondrous beauty, where a tiny fairy is enthroned in the heart of a lily and where radiant shapes are fitting among the oaks to the music of a tinkling waterfall. Rarely has a more refined spectacle been seen on the London stage, and the byplay is as natural as the adventures of Alice in Wonderland. Pinkie and Tommy are not frightened by anything that they see, for they are at home in fairyland. Their presentations in the sylvan court under the stars are taken as seriously as any function at Buckingham Palace, and their pleasure in meeting their nursery favorites is unaffected and artless. If the two Jacks come to blows when their identity is mistaken it is comely for which they are prepared, and they are not astonished when Cinderella, and drives off ignominiously in a pumpkin. Even the Beast becomes marriageable when Beauty tenderly addresses him as Algebron, and when the other fascinating Beauty after the ball falls into a trance on Uncle Gregory's shoulder, which can be more natural than the artifice of the awakening by the stodgy stock broker's kiss! The principal acting is done by three children, who are entirely at home behind the footlights. Little Iris Hawkins sings and dances with artless grace as Pinkie, and Philip Tongue, without a trace of stage fright, is an admirably boyish Tommy, speaking every line so that it can be distinctly heard. Even more precocious is the performance of the tiny eight-year-old pupil of Miss Elise Clerc as the Fairy Queen, who dances a pas seul with the confidence of a veteran and takes her recalls with all the etiquettes of an experienced comedienne. Miss Ellen Terry, who appears as the sunny Aunt Imogen, must be reminded of her own introduction to stage work when she witnesses the triumph of this infant prodigy. She joins Mr. Volpe and Miss Haviland heartily in the holiday sport, and, while she has nothing to do at all worthy of her powers, she is a mirth provoking figure in her rustling silk and bristling curls. Miss Marie Lohr is the fairy, mischievous Cinderella, and Miss Viola Tate the statuesque Sleeping Beauty—very tuneful when she is awake—and Miss Stella Campbell is a charming Mollie. The performers join in the humors of musical comedy and take their numbers as best they can, Miss Terry among others. The tinkling music cleverly suggests fairyland, and is a melodious accompaniment for a charming holiday play. Mr. Barrie's "Peter Pan," while growing up, now that he is in his fourth year at the Duke of York's, is as fascinating as ever. Miss Pauline Chase has mastered all the subtleties of the part and is the embodiment of grace and sportive mischief. Her substitute, Miss Gertrude Lang, gives an excellent performance and has established herself at once as a popular favorite. Mr. Robt. Harwood repeats his exploits as the Pirate and it is now as finished and versatile as Mr. Du Maurier's was two years ago. The other performers with few exceptions are the same as in previous seasons, and each has been received like an old friend, with rounds of applause on the opening night. A more delightful holiday play cannot be devised, even by Mr. Barrie himself, and it promises to go on every winter for half a century. It is fairyland refracted through the mind of childhood, and is helping to keep everybody young. It is also setting a higher standard for holiday entertainment and banishing coarseness from pantomime. I. N. F.

Paris, December 22. Professor Perrier, curator of the Museum of Natural History, his colleague Professor Marcelin Boule, the eminent paleontologist, and a score of geologists, together with the members of the Academy of Science, have completed their examinations of the skull and part of the skeleton, at first supposed to be fossil remains of the "missing link," recently dug up by three priests and archeologists, MM. J. and A. Bouysse and L. Bardon, in a prehistoric cave at La Chapelle-aux-Saints, near Tulle, in the department of La Corrèze. The skull and bones have been brought to Paris, and were exhibited at a meeting of the Academy of Science. They were found in a quadrangular pit or grave situated in a cave at about three metres from its entrance. The skeleton rested on its side, with the legs drawn up and tightly folded. After careful research the scientists felt convinced that the grave had been made by human hands, that the body had been the object of ceremonial burial—the earliest instance of the kind recorded—and that the skull and skeleton were those of "the most ancient man in the world." The fact of ritual burial makes it probable that those who buried this prehistoric man were "endowed with sentimentality and perhaps religion." Professor Perrier, at the meeting of the Academy of Science, placed the skull found at La Chapelle-aux-Saints on a long table side by side with skulls of a chimpanzee, gorilla, primitive Australian, copies of the skull of the primitive man found in the Neanderthal, near the Rhine. In the early 60's, a copy of the frontal bones and the primitive skull dug up at Spy, in Belgium, and the top of the skull of the pithecanthrope found in Java in 1893 by Dr. E. Dubois. Each of these specimens was placed in front of skulls of modern Parisians. This arrangement greatly facilitated the comparative study of the La Chapelle-aux-Saints skull. It was with almost mathematical precision, shown that the newly discovered skull had its place between the skull of the pithecanthrope of Java and that of the primitive Australian. This is of great importance because scientists have not yet decided whether the pithecanthrope skull is that of a very highly developed monkey or of the absolutely primitive man. Long discussion ensued as to whether the La Chapelle-aux-Saints skull was that of a human being, a monkey, or of the famous "missing link." The members of the Academy of Science are unanimous in their opinion that the skull and skeleton of La Chapelle-aux-Saints are those of a man, but of a man of the very lowest degree, and also that they are the oldest, as well as the most complete, of all the human fossils known. At one time it was thought, and Virchow was of this opinion, that the Neanderthal type was pathologic. The French scientists consider that neither the Neanderthal man, nor that of Spy, nor the La Chapelle-aux-Saints man, is pathologic, but are all representatives of normal proto-human races, probably of two races, one being the lower race, that of the pithecanthrope, and the other being a slightly higher race, that of Neanderthal and of La Chapelle-aux-Saints. As compared with contemporary skulls, that of La Chapelle-aux-Saints has characteristics of a simian type. The absence of the forehead gives a flat, bestial appearance. An enormous development of the arches of the eyebrows surmounts deep tubular orbits. The backward position of the occipital hole shows that the head was not placed in a vertical position on the vertebral column, but was bent forward. The prehistoric Corrézien must have walked about with his eyes constantly looking at the ground. The front part of the skull shows a marked projection of the lower jaw, which together with a retreating chin gives the appearance of a snout. The wide but short nose is separated from the forehead by a deep depression. The upper jaw reaches forward abruptly without being hollowed out, between the nasal and the cheek bones, by a furrow, as is the case with human skulls of to-day, and which, in living heads, causes the wrinkle extending from the lobes of the nostrils to the commissure of the lips. Professor Brandler points out that it is this wrinkle or fold that by its mobility and rapidly changing aspects, conveys to our physiognomy the expressions of gayety or of sadness. The absence of this facial line in the La Chapelle-aux-Saints skull shows that it belonged to a man who could not smile. Many of these osteological characteristics are of the simian type, but there are many others, such for instance as the marked capacity of the cranium, that are essentially human. The evidences of human burial also indicate that the skull and bones were those of a very primitive man, and not of a monkey nor of the "missing link." Geologists have been able to determine the period of the burial of the La Chapelle-aux-Saints skeleton. It was found in a tomb, some distance in the interior of a grotto. In this grotto a number of bones of animals were found, such as those of the rhinoceros, tichorinus, reindeer, hyena, mountain rat and wolf. Three yards from these animal fossils the tomb was found containing the human skeleton and skull. At the foot of the tomb there were the bones of the hind leg of a gigantic bovine beast with its hoof. Professor Marcelin Boule thinks it very likely that this was put there in accordance with the primitive custom of placing provisions in a burial place. The grotto bears no signs of ever having been used as a human habitation. The pieces of silex found near the skeleton are of the finest Mousterian age. Moreover, the debris of fauna are of the same period. From these data French scientists decide that the skeleton of the La Chapelle-aux-Saints tomb is of the Mousterian epoch, when the climate of the region was not tropical, but temperate, or almost frigid, forming part of the pleistocene period, that came immediately after the last era of the glacial extension. The skull and skeleton are consequently, in the opinion of Professor Perrier and his colleagues, the most ancient human bones known to exist. C. I. B.

(Special by French Cable to The Tribune.) London, Jan. 2.—The revival of Gluck's opera "Orpheus" at the Opera Comique is so far the most successful feature of the lyric stage offered in the present season. The work is given with all the original ballet dances and divertissements, and is beautifully mounted. It was the occasion for the debut of Mile. Alice Raveau, the young graduate of the Conservatory of Music who won three first prizes last summer. Mile. Raveau, in the opinion of the leading Parisian critics, has the finest contralto voice of any of the French singers, with the possible exception of Mme. Delna, and her singing and acting of the character of Orpheus gives her a foremost place here. Her voice is extremely warm and sympathetic. She is rather below the average height, but has a most remarkable dramatic expression, and great things are expected of her. C. I. B.

(Special by French Cable to The Tribune.) Paris, Jan. 2.—The present collapse of the street cleaning department has been a triumph for the taxicabs, which dash merrily through snow and mud with rapidity exceeding the old-fashioned American sleighs, but they splash mud, snow and salt half a dozen yards each side of them and inundate helpless pedestrians. C. I. B.

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PRODUCTION OF "ORPHEE"

WRIGHT LEAVING FRANCE

RELICS OF REVOLUTION.

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HUNTING NEW PLANET.

GOODS MAY BE TRANSSHIPPED AT CURAÇAO—BUCHANAN IN COUNCIL.

REAR ADMIRAL C. H. ARNOLD, CAPTAIN CAPERTON AND TEN OTHER OFFICERS OF THE BATTLESHIP MAINE WERE THE GUESTS AT DINNER LAST NIGHT IN THIS CITY OF JOHN BREWER, THE AMERICAN DIPLOMATIC AGENT HERE, WHO HAS BEEN IN CHARGE OF THE ARCHIVES OF THE AMERICAN LEGATION SINCE MINISTER W. W. RUSSELL LEFT HERE FOR NEW YORK.

PARIS MUSEUM GETS MARIE ANTOINETTE'S PINCUSHION.

GOMEZ REVOKES DECREE.

(Special by French Cable to The Tribune.) London, Jan. 2.—Announcement of the discovery of a new planet by Professor Pickering, of Harvard University, has not surprised British astronomers of the first rank. Professor Forbes and other mathematicians have been convinced for a long time that there was some cause of disturbance beyond Uranus and Neptune by which comets have been influenced within the range of the solar system. Every effort will be made by British astronomers to confirm Professor Pickering's discovery, and telescopes are now focussed upon the constellation of Gemini. I. N. F.

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