

Financial Success Of Chantecler Assured

THE WOMAN

Extreme Fashions In Tulle Hats On The Way

Then Finds Fault With Her, Declares Dr. Edwin E. Slosson in Lecturing Before New York Audience.

New York, Feb. 16.—Dr. Edwin E. Slosson, literary editor of "The Independent," who as a little child, used to accompany his mother to the polls in Kansas and later, as a benedict, used to vote with his wife in Wyoming, pointed out a few things germane to the "woman's movement" last night before the New York Fellowship of the Christian Socialist League of America. The occasion was a dinner at Kath's, in Park Place.

He began by saying he would define woman's rights as her duties and opportunities for her doing them. He said there had been no ideal age in the past from which they had been handed down as inalienable. "I doubt," said he, "if there ever was a natural man, and I am quite sure that natural women never existed. But just as you can't study zoology by contemplation of a cage of apes, so you can't find from a study of the women of today what they can and what they can't do."

"Women usually are not regarded as human beings, but as women," he said, "and the chivalrous attitude toward women consists in talking to them as if they were angels and treating them as if they were fools. To find out what women are capable of doing they should have the fair sex with them and demonstrate their ability or lack in every line."

"The right to work I would define as a fundamental right. Another is the right to marry, that is, when an opening offers. In many places custom or law prevents this. Here in New York young women are not allowed to marry when teaching school. I think it would be better, if there must be a rule, that only married women should be allowed to teach. Just as, if there must be a rule, I prefer the Russian rule that a parish priest shall have a wife to the Catholic rule that he shall not."

"When we pick out the brightest young men for certain fellowships and prescribe that they shall not marry in a given term of years, we are picking out the healthiest, likeliest youths for the army and navy and forbid them to marry and when we choose the brightest, most intellectual young women as teachers and prevent them from marrying, we are committing a crime against the future of the race."

Dr. Slosson considered man an inconsistent being because he had moulded women to suit his taste and then found fault with her for her limitations. He showed that man had ennobled her in any guise of spelling or syllabic sound of "coc." This act weighed heavily upon the audience at the dress rehearsal and at the premiere on Monday.

The fourth act, too, displaced part of the audience, and was slightly biased. This has also been shortened. Altogether the amelioration in the act of the piece has effected an economy of about 35 minutes of time.

As to the definite fate of Chantecler a bon mot of Alfred Capa, the eminent dramatist, is perhaps the most apt comment that has been made.

"We shall know after the two hundredth performance," said he, "whether Chantecler is really a success or a failure."

Its Chances in America.

I put the question today to one impressionable Paris, who has a most intimate knowledge of the theatrical preferences of the American public. "Chantecler," he said, "with all the unprecedented acclaim which preceded its production, it, of course, a financial success, but it is not, and never will be in its correct sense of the phrase, an artistic success. After the first furor over its fantastic novelty has ceased it will be dropped from the repertoire and it is not likely to be again to be presented on the stage. This opinion is not in derogation of its wonderful merit as a poem."

Furthermore, I don't think that it can be produced successfully in America. It is not possible to translate and to adapt it so that an English-speaking public would appreciate its Parisian beauties and "chance d'opéra," that are so captivating for the French. Then our American theatre-goers demand dramatic action and real human feeling. In those "Chantecler" is painfully deficient. The marvels of scenery and costuming of which it is the occasion are undeniable, but similar effects have long been produced in Christmas pantomimes and in such plays as "A Midsummer Night's Dream," although never, possibly, on so great a scale.

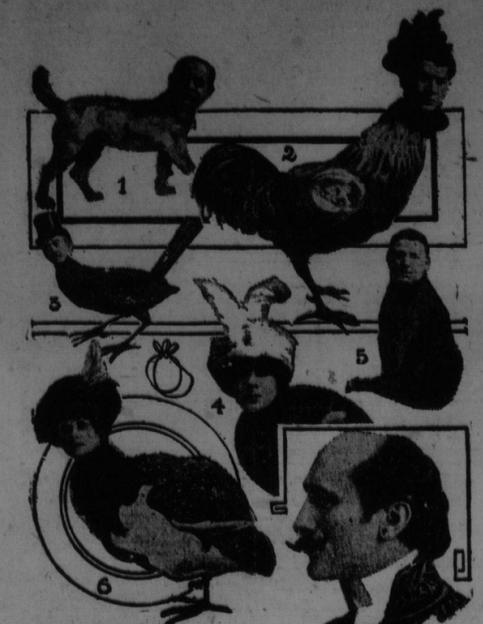
There are no intelligent criticisms of the production in Paris which have not been marked by malice, like a certain one in a German newspaper. For instance, they have failed to recognize its profound symbolism and its splendid lyrical merit of style. The obscenity of some of the important declamatory passages is certain to detract from the last in the enjoyment of the poem in book form, by the way, is promised for the end of this month.

Features Dropped.

Many legends, more or less curious, about "Chantecler" were not realized in its production. One of those was the effect of the benedictism which lay an egg on the stage in full view of the audience. It has been said that Simone categorically refused to comply in this respect with the poet's instructions. Another was that in the fourth act a rat was to bite the leg of the peasant. This ungallant incident was also suppressed. There was to be a scene in the production in which the French called the "succes de curiosite" will remain at its height for several weeks.

Rostand Makes Changes.

M. Rostand who, in spite of his realism, has an admirable sense of the practical exigencies of the theatre, has applied himself with feverish energy since he dress rehearsal to con-



CHARACTERS IN THE FAMOUS BARNYARD PLAY IN PARIS:—1—M. GAI-PAUL, THE BLACKBIRD. 2—MME. SIMONE, THE HENPECKED. 3—M. CHABERT, THE CAT. 4—FOWL. 5—M. ROSTAND, THE AUTHOR, IN THE LOWER RIGHT-HAND CORNER.

Curiosity Aroused by Rostand's Drama Insures a Good Run With Big Receipts --- Poetic and Literary Value Likely To Be Lost in Translation --- Author Cuts Many Lines.

Paris, Feb. 16.—No modern spectacle has had a more searching initial test before the public than "Chantecler." It was all the more severe in that the public had so long been bombarded in Paris with conjectures, newspaper inventions, essays, squibs and burlesques on the theme of the piece.

This initial test at the Porte Saint-Martin Theatre was in three parts. First was the dress rehearsal on Sunday night at which the audience was doubtless the most brilliant that has been gathered in Paris on such an occasion since the factitious splendors of the Second Empire; then, followed on Monday the real premiere performance, designated by the letter A, and on Tuesday the other so-called premiere distinguished by the letter B.

The vanity and self-esteem of hundreds of persons in Paris, who are accustomed to being invited to all first performances, but many of whom have sent word to the management at an early date that they could not be present, had, in this instance, to be most carefully considered. It was certain that this time nobody, except under stress of genuine necessity, would forego the opportunity of "assisting" at this unique episode in the history of the spectacular and poetic arts.

MM. Hertz and Jean Coquelin, the directors of the Porte Saint-Martin, notwithstanding certain resentments which they had expressed, more or less covertly, during the last preparatory weeks, appeared to realize fully that they could not afford to make any new enemies in connection with this piece before it was finally launched. Therefore, those present at what I have termed the three initial performances may be safely said to have superlatively represented of the cultivated taste and practiced judgment of Paris in matters theatrical and literary.

A Divided Paris Verdict.

The result is as singular as it is interesting. The verdict of the selected public appeared after due analysis, to be threefold. Of the tremendous poetic success of Edmond Rostand there was never for an instant the slightest doubt; of the spectacular success of the staging of the piece there could be no doubt; of the success in theatrical form in general, there was every doubt; or, to reverse the order of expression, there was hardly any doubt of the failure of the production in the strict dramatic sense except insofar as the curiosity of the general public may render it the source of great pecuniary profit to the author and his associates.

Those who have seen the play of course put emphasis on those elements in it, answering to their individual prejudices or predilections. There has been presented, therefore, at each performance, the remarkable case of a house divided on many points against itself, but united in common recognition of the powerful and profound impression produced by the piece as a whole, in the effecting of which only a master mind could have been equal to the task.

"Chantecler" will have a run of probably more than 100 nights at the Porte Saint-Martin to overflowing audiences, and there is a strong evidence of an almost equal curiosity in the provincial towns of France and in the capitals of most of the other continental countries. The monetary fruits of the production in Paris are already of amazing proportions. What the French call the "succes de curiosite" will remain at its height for several weeks.

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Hats and semi-bonnets of tulle are said to be on the way to popularity. Here's one for theatre or party wear which indicates the tulle which is covered with shirred tulle, and an enormous puff of the tulle decorates one side.



PARIS FLOODS WITH WOMEN OF HISTORY BORN TO WEALTH

Mons. Flammarion Writes of Gifts Lavished On Some Women Their Whole Lives Through---A Succession of Contribution Parties.

Paris, Feb. 16.—The flood of women of history born to wealth which is now sweeping Paris, is a phenomenon which has not been witnessed since the days of the French Revolution. The flood is now sweeping Paris, is a phenomenon which has not been witnessed since the days of the French Revolution. The flood is now sweeping Paris, is a phenomenon which has not been witnessed since the days of the French Revolution.

Mons. Flammarion writing to the European Edition of the New York Herald, commenting upon their causes.

"To him that hath shall be given," thought to read "to her that hath shall be given," for it is upon the daughter of the house, if she is born to wealth, that presents are lavished from her debut into the social world and afterward.

While still a little girl every visit she makes means a souvenir of some kind, and occasionally some old relative who is pious and wealthy will give a silver cup or other treasured article if she will learn "a chapter by heart." This is possibly done with the ulterior motive of keeping her quiet. When the departure for boarding school is imminent a veritable avalanche of mementoes comes down upon her, and her sailing for foreign shores means another generous donation of necessities for travelling that can be stowed away in very small spaces. At the time of the coming out reception she reaps a goodly harvest in the way of bits of lace, odd pieces of jewelry and acres of other trinkets and treasures that have been jealously guarded by venerable aunts, and even great-aunts, for this very occasion, and among the assortment will surely be found some lovely and quaint fan that could unfold tales of other parties in bygone days if it had the power of speech.

The announcement of the engagement, however, brings her the gifts that hold the most sentiment, for all that comes to her is doubly dear, and this friends and relatives always bear in mind. It is custom long established to have a wedding chest, to which the nimble fingers of friends contribute, whether the bride be rich or poor. This a store of lingerie and household goods, each one in turn, when she realizes that she will need it all, she realizes that she will need it all, she realizes that she will need it all.

The layette gives occasion for another contribution party. Only the finest and best are chosen for the occasion, and when not able to do the delicate needlework themselves they send the tiny garments to some convent, and there are several near New York where embroidery is done.

Take it all in all, the popular girl has even more than she wants of this world's goods given to her her whole life through, and all her friends are glad when special occasions make it possible for them to give her tokens of affection which will be also useful.

POLITICAL AMNESTY FOR BARCELONA REBELS

Madrid, Feb. 16.—Premier Canalejas has announced that he is preparing a decree for amnesty for the prisoners of the Barcelona rebellion. It is reported also that the Spanish Government has decided to pardon Prince Pignatelli and the other officers arrested at the time of the manifestations against the Government on Jan. 13 last.

Large meetings of Catholics are being held throughout Spain to protest against the re-opening of lay schools, three of which were opened today at San Sebastian, Santiago and Almeria. At Santiago a letter received from Pope Pius was read. Pablo Iglesias, the Socialist leader at a meeting here in favor of granting amnesty to 600 Barcelona prisoners, predicted the assassination of former Premier Antonio Maura, if that statesman were returned to power. The Herald claims to possess information showing that several prelates, notably the bishop of Madrid, knew in advance of the downfall of the Muret y Prendergast ministry.

The flood of 1658 holds the record for height. None of those which have taken place since that date have equalled or surpassed either it or the present flood, as one may see from the following little comparative note, based on the records of the Pont de la Tournelle:

1648, 7m. 66cm.; 1653, 5m. 81cm.;
1740, 7m. 60cm.; 1802, 7m. 45cm.;
1876, 6m. 69cm.; 1883, 6m. 24cm.;
1896, 6m. 55cm.; 1910, 8m. 42cm.

The year 1910, therefore, will retain a gloomy fame in meteorological and historical annals owing to the phenomenal elevation of the Seine and to the devastating floods which resulted from it. But, contrary to an opinion rather widespread at the moment, it is not due either to the appearance of Drake's comet, discovered on January 16, at Johannesburg, nor to the approach of Halley's comet, which is at present wandering at a distance of 252,000,000 kilometers from us. These hairlike bodies can exert no action on our meteorology and likewise have no influence on earthquakes. The great comet of 1811, as well as that of 1858, having coincided with warm years and an excellent wheat crop, these two facts have been associated and the conclusion has been drawn that comets have the power to warm our atmosphere. That was purely an accidental coincidence.

Origin of the Floods.

Floods never have any other origin than rain from the skies flowing on too freely after they fall, or the melting of snow when it is both very abundant and comes down suddenly. The water which falls in the basin

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