A NEW BUILDING NEEDED.

WHAT THE EAST SIDE HOUSE HAS ACCOMPLISHED IN A DECADE.

Drawings have been made for the proposed enlarged building of the East Side House Settlement and its Webster Free Circulating Library, on the river bluff at East Seventy-sixth-st. Its trustees are appealing to the intelligent liberality of those who possess wealth and culture to contribute toward the necessary enlargement of a Settlement which in the ten years of its existence has proved a valuable organizing factor in society.

The East Side House fronts to the north and commands, because of the opposite open lots, which have been taken by the city for a public playground, a refreshing view of the river up to Ward's Island and Hell Gate. The east line of the main building and wing will face the river and stand immediately upon the so-called Exterior-st., which is to be the river front, a boulevard of granite wharfage following the river curves from Eighty-sixth-st. south.

Howells & Stokes, the architects, while profiting by the opportunity of the fine site for picturesque expression, have emphasized the true Settlement spirit, which resists even the appearance of anything institutional.

At first thought the situation of the East Side House seems to have been ill chosen. It is said that the river boundary restricts its field of work to a half circle neighborhood. But the tideflow of a great river and the panorama of commerce are unceasing attractions. To people whose homes are in tenement houses, whose labors are not contemplative, whose opportunities to enjoy nature are rare, a river bank affords pleasure, health and inspiration that neither indoor provision nor in-city-keep-off-the-grass park can give. Many who come with thought only of the river find on its bank a library of books and a museum to take them beyond river and sea, with gymnasium, games, teaching and companionship to be had at the same time. If they come for books, class or club they stay for what else is to be enjoyed in outside pleasure. Here is a partnership in Settlement business, the special partner contributing the rich capital of refreshing breezes from Sound and ocean and a beautiful, ever busy view of river and islands.

BEGINNING ACQUAINTANCES.

The opportunity, too, that the river grounds of the East Side House afford by means of swings, pavilion, benches, an inclosed swimming pool for boys, and even an ice water fountain for easy and natural acquaintance between the residents of the Settlement and outside neighbors is an advantage that is made good and constant use of. The quarter acre cared for and protected by the East Side House is the popular meeting place of its many neighbors.

Pleasant acquaintance thus made there with those whose home is the house admits the Settlement resident later into the tenement home, because he or she is invited and received not as one coming in performance of a church or charity mission but with friendly welcoming.

Other theories and practices of this Settlement are learned from its reports of last year and the year before. As instances, the following may be quoted:

The function of the Settlement is to bring together persons of separated lives, habits and thought; to bring them together upon the tentative basis of common inherent aim and fellow feeling; to evolve in practice to some encouraging, exemplary degree the association, comradeship and co-operation of the diverse atoms toward social unity.

The underlying hope which has rooted itself in this Settlement community, which makes the house what we hope to keep it—a neighborhood home, never an institution—and which is the basis for the right and abiding growth of any settlement is that all concerned, the people themselves, of the Settlement, the outside contributors who give money to it, the volunteer workers who come to add in the work, shall intelligently accept the truth, that what is attempted is copartnership in the service, social and economic, of the community at large. That whether one brings money alone and another culture to share with other people less fortunate, that whatever is brought must come not in gracious condescension, not as the serious performance of a duty to other men and women removed and deemed inferior in the world of humanity, but as the natural and enjoyed performance of due comradeship, which, rendered as a privilege and not as a tax, must conduce to the benefit of all.

WHAT THE LIBRARY ACCOMPLISHES.

In its nearly ten years of life the spirit of the Settlement has outgrown its body, and its body has far outgrown its clothes. It could double its work if properly housed. In every department, with its twenty-two clubs, associations and classes, growth, expansion and extension cry out for space and opportunity. In the library the need of room is, perhaps, most visible. Beginning in the spring of 1894, the circulation for 1900 has risen to 85,000, the membership to 11,350 and the number of volumes to 9,750. It has the beginnings of a museum of fine and useful arts, these possessions being employed to aid the public school classes in their studies of history, fine arts, geography, geology, physiology and natural history. The librarian's excellent work in this line, so helpful to teachers as well as to students, is capable of great expansion. Its fulfilment is only limited through lack of space.

Thus cramped, while opportunities of great and growing work are calling for accomplishment, the trustees of the East Side House ask the citizens of New-York who have riches, wisdom and love to help them command the $100,000 required to buy, build and equip to meet present and future demands. To those who would kindly and carefully consider the solicitation of the East Side House trustees, copies of the subscription form and building plans will be forwarded upon application to Everett P. Wheeler, president, No. 21 State-st., or to John Sabine Smith, treasurer, No. 39 Broad-st., or to Clarence Gordon, resident manager, at the Settlement, Seventy-sixth-st. and East River.

Bishop Potter wrote three years ago of Settlement endeavor:

> If any human agency is to reach, persuade and enlighten the multitude in our great cities, with whom finally so largely rest the choice of our rulers, the stability of the Republic and the progress of our civilization, I am increasingly persuaded that it is that which has shown itself inspired by a spirit so heroic and distinguished by methods so singularly wise and so exceptionally successful.

THE "OPEN DOOR" VIEWED FROM ABROAD.

"Le Mémorial Diplomatique," of Paris, publishes about American diplomacy in Chinese affairs one of those remarkable articles which, when printed in that organ, are considered as expressing the consensus of opinion of diplomats in Continental Europe. Here are translated a few lines from the semi-official article:

The Government at Washington has just published an interesting diplomatic correspondence about the negotiations which it had undertaken with the Powers in regard to the question of Chinese affairs. The result which has been obtained is particularly remarkable, and everybody is satisfied.

When the Powers put themselves at work, under a form more or less disguised, to divide China between themselves, the United States was noticed as showing a lively "disquietude." Americans had been for a long while interested in the trade of the Far East, and they were still more so after their war with Spain and the conquest of the Philippines. Well, they heard that Europeans, under the pretext of insuring to themselves "spheres of influence," took possession of large sections in the Middle Empire. They, the Americans, were justified, therefore, in fearing that those spheres should become some time real and simple protectorates, from which they would be excluded by means of prohibitive tariff duties. It is true that it became more and more evident that they might reassure themselves and not be so much afraid, for several symptoms indicated that the theory of the spheres of influence was losing some of its ground, and that European governments were beginning to change to the opposite theory of the "open door."

The Government at Washington, therefore, might have been reassured and settled. Still, it has preferred an excess of prudence to a too optimistic quietude, knowing how frequent are the fluctuations in international policy. It has required, in consequence, from the Powers, declarations more formal, by which they were to let the State Department know that they had no intention, either in their actual possessions in China, or in their eventual, possible and future sphere of influence, to establish a custom house or tariff regime, favoring their own people. The Powers could acquiesce to that request so much more easily since it did not hurt their own material interests, and since, on the other hand, they thus proved their goodwill to the Washington Government. As to France, our adhesion to the views of that Government was the first to be received at the State Department. Americans must have seen in it a new proof—quite superfluous, indeed—that we had been much maltreated by those who represented us as the envious adversaries of their country.

CITY HISTORY CLUB EXHIBITION.

The City History Club will hold its annual exhibition on the afternoons and evenings of Friday and Saturday, May 4 and 5, at the University Settlement, No. 184 Eldridge-st. A Reception Committee will be present on both days to welcome the guests and explain the work of the club. The notebooks, maps, charts and drawings prepared by the children will be shown, and there will also be examples of original work done by the teachers of the classes, as well as collections of pictures and graphic material used in class instruction. The public is cordially invited to inspect the work of the club during the last year.

A NEW SOCIAL CENTRE.

THE CANDY STORE AS A MEETING PLACE FOR THE BOYS OF THE EAST SIDE.

Benjamin Reich, in the annual report of the University Settlement, which has just been published, tells about the candy store as a factor in East Side life, as follows:

> To the boy home from work in the office or factory and to the schoolboy, with nothing to do in the evening, the candy store serves as a clubhouse, where he can meet old friends and make new ones, as well as a haven of refuge and a safe retreat from the "persecution" of the corner policeman. Here he finds what is lacking in his stuffy little home of two or three rooms—boys whose friendship he desires to cultivate, because he sees in them traits which appear to him to be more in keeping with his own notions of American ideas and ideals. Altogether, he finds in the candy store an agreeable change from his usual surroundings during the day. Not only are the candy stores used by individuals or groups, but likewise the members of some social or pleasure club, meeting in a little room above a dance hall once a week, discuss or wrangle over club business, the remainder of the week play cards in some favorite candy store nightly, smoke cigarettes and manage to pass a pleasant evening.
>
> The entire East Side is pretty well dotted with these stores. A careful census of the Tenth Ward alone shows the existence of fully fifty of them, nearly all of which have more or less of a clientele of these youngsters. Quite a number of these stores—some, true enough, not literally candy stores (they may be cigar stores or small lunch rooms)—are used as meeting places for clubs. It may be interesting to note by way of illustration that in one store alone—a cigar store—as many as eleven clubs have their meeting place. It is not at all unusual to see from twenty-five to fifty young men and boys loafing about this place in the evening.

MANY CLUBS MEET THERE.

The candy stores, however, are the true social centres. A counter along the length of the store, decked with cheap candies, and perhaps with cigars, some shelving behind filled with cigar and cigarette boxes, and invariably a soda water fountain, make up the entire furniture of the store, if we except a few cigarette pictures on the wall. Usually the proprietor lives with his family in the rear of the store. Some stores, making a pretence to stylishness, have partitioned off a little room from the store, to which they give the elegant name of "ice cream parlor," a sign over the door to that effect apprising you of its existence. One or two bare tables and a few chairs furnish the "ice cream parlor."

But this little room is very useful as a meeting place for a small club for boys, or as a general lounging room. Occasionally a dozen or more youngsters are entertained here by a team of aspiring amateur comedians of the ages of sixteen or seventeen, whose sole ambition is to shine on the stage of some Bowery theatre. The comedian or comedians will try their new "hits" on their critical audiences (and a more critical one cannot be found), dance, jig and retell the jokes heard by them in the continuous performances or vaudeville theatres.

It must be borne in mind, however, that the privileges accorded to them are not given out of goodness of the proprietor's heart. He exacts a small sum for the use of his cards, and if they play for money (as they often do) he must come in for his share of the winnings; the boys must also liberally patronize his goods and stand all the curses and kicks he chooses to inflict upon them. He is practically the tyrant of the place, and woe betide the person who gains his displeasure. It is no more than fair to state, however, that many candy store proprietors do not seek the patronage of the class of boys here referred to, for they must be constantly on guard that no mischief is done.

EFFECTS EVIL AND GOOD.

From the above somewhat short and meagre description the candy store may not appear to be an apparent evil, but there is no question that it has, in a large number of cases, led to evil effects. The boys congregating in these stores are of an age to be susceptible to either good or evil influences. They are under no restraining or uplifting influence whatever; as a matter of fact, the proprietors in many instances, if not indifferent to what is going on in their presence, encourage extravagance and viciousness so long as it does not interfere with their trade and custom.

Unless there are some outside factors at work to counteract the preponderating evil that the candy store exerts, the boy is bound to succumb to it. As he grows older and earns more money the candy store ceases to fascinate him; it loses its attraction, and, to use his own words, he finds it "too slow". The invitation of the barker of the Bowery concert hall to "come right in; a free show's going on," meets with a ready response. He is enchanted with the cheerfulness and brightness about him, and, with his friends, he finds the show more pleasing over his glass of beer than was ever the amateur performance over a glass of soda. He commences to frequent poolrooms and other more or less questionable resorts; stays out all night, and in the end makes the beer saloon or the poolroom his nightly headquarters.

Of course, it would be hardly fair to say that the candy stores are entirely responsible for this condition; but there is no doubt in the writer's mind that, if the boys were given better and healthier moral surroundings and better places to meet in than are afforded by the candy stores much of the evil would disappear. It is a fact, to the writer's own knowledge, that the work of the Settlement and kindred institutions in this direction, and the extension of the evening school and lecture system by the Board of Education, have perceptibly diminished the use of the candy stores for the purposes mentioned in this paper.

CERTAINLY.

From The Denver Post.

Festus Orastus Butt is a candidate for Speaker of the Arkansas House. His name and aspirations will make him the Butt of thousands of paragraphic jokes.

A STRONG CONSTITUTION.

From The Chicago Tribune.

"How are you, Uncle Si?" said the Editor of "The Oldville Weekly Bugle," grasping his oldest subscriber warmly by the hand. "You still appear to be well and hearty."

"Yes," replied Uncle Si. "I guess I'm about as tough as they make 'em. I've been readin' your paper mighty nigh forty year, and I'm alive yit."

"RIP VAN WINKLE."

THE MATERIAL FROM WHICH THE STORY AND PLAY ARE DERIVED.

The following account of "Rip Van Winkle," as a story and as a play, embodying all the material facts bearing on the subject, is given in "The Life of Joseph Jefferson," by William Winter—a book that, probably, is novel to playgoers of the present generation:

> The story of Rip Van Winkle is suffused with the wildness of gypsy life, and it arouses the imagination at the same time that it touches the heart. The familiarity and the ascendency with which, in the contemporary mind, it has been endued, are attributable less to Washington Irving's sketch than to the influence of the actor, by whom the name of Rip Van Winkle has been written on the tablet of human affection, all over the world. Irving's sketch, while felicitous both in atmosphere and style, is but a faint and dim foreshadowing of Jefferson's vital creation. The regnancy of Rip Van Winkle, the fact that the character has become a part of actual life, is due to the stage. It had existed for centuries; it never really lived until it was vitalized by the dramatic art. The legend is Greek. The original Rip was a Grecian youth, named Epimenides, who was sent into the mountains to hunt for a stray sheep, and who fell asleep in a cave, at midday, and slept for fifty-seven years; so that, when he returned, his home and his people were gone, and he was a stranger among strangers—until recognized by his younger brother, now become an old man. That legend appears again in remote German literature (see the tale of "Peter Klaus, the Goatherd," by Otmar). Washington Irving gave it a local habitation among the Catskill Mountains, and in that way it has been known to the reading world since "The Sketch-Book" was published, in 1819. Irving's narrative is brief, and Irving's vagabond is "a thirsty soul," who haunts taverns and who is by no means the romantic and poetic vagabond of Jefferson. The beauty of the sketch is felicity of description. The possible element in the legend that inspired Irving's fancy was the association of a spectral presence with the midnight storm among the mountains. No thought, in particular, was expended by him upon the character; and the commendation that has from time to time been bestowed upon Jefferson, for his fidelity to Irving, in the delineation of Rip Van Winkle, is therefore comical. The hero of the sketch is an amiable sot; the Rip embodied by Jefferson is a dreamlike, drifting, wandering poet of the woods. No two persons could be more unlike. Artistic minds everywhere have felt the influence of Jefferson's genius, and have been stimulated to take especial note of the subject, and to view it through a haze of the imagination. The actors, however, were first in the field.
>
> The first recorded play on the subject was produced at Albany, on May 26, 1828, and the first Rip was Thomas Flynn (1804-1849), the intimate friend of Junius Brutus Booth, and the man from whom the late Edwin Booth derived his middle name of Thomas (not Forrest, as often incorrectly stated). In my former account of the Jeffersons, 1881, I indicated Charles B. Parsons as probably the first representative of Rip Van Winkle upon the stage. That was an error; he was the second; and I am indebted to the research of that careful theatrical scholar, H. P. Phelps, of Albany, for the conclusive evidence that Flynn was the first.
>
> "The Albany Argus" of May 24, 1828, contained the following paragraph:—

MRS. FLYNN'S BENEFIT.

> This interesting and favorite actress (late Miss Twibell) takes her benefit on Monday evening next, when will be performed for the first time an entirely new melodrama, written by a gentleman of this city, and called Rip Van Winkle, taken from Washington Irving's novel of that name. The piece, we understand, has been several days in active preparation, and is pronounced by competent judges to be replete with wit and humor, which, added to the locality of the piece in a story which is familiar, cannot fail to draw a full house.
>
> "I can find no notice of its production,"—so Mr. Phelps writes to me,—"but it must have been played, for it is announced for the second and last time, May 28, 1828, in an advertisement in which it is called 'Rip Van Winkle, or the Spirits of the Catskill Mountains.'"
>
> The principal parts were cast as follows, and the cast was advertised:—

Derrick Von Slous	Parsons
Knickerbocker	Phillips
Rip	Flynn
Lowenna	Mrs. Flynn
Alice	Mrs. Forbes

> A prologue, by "a gentleman of this city," introduced the piece, with these propitiatory rhymes:—

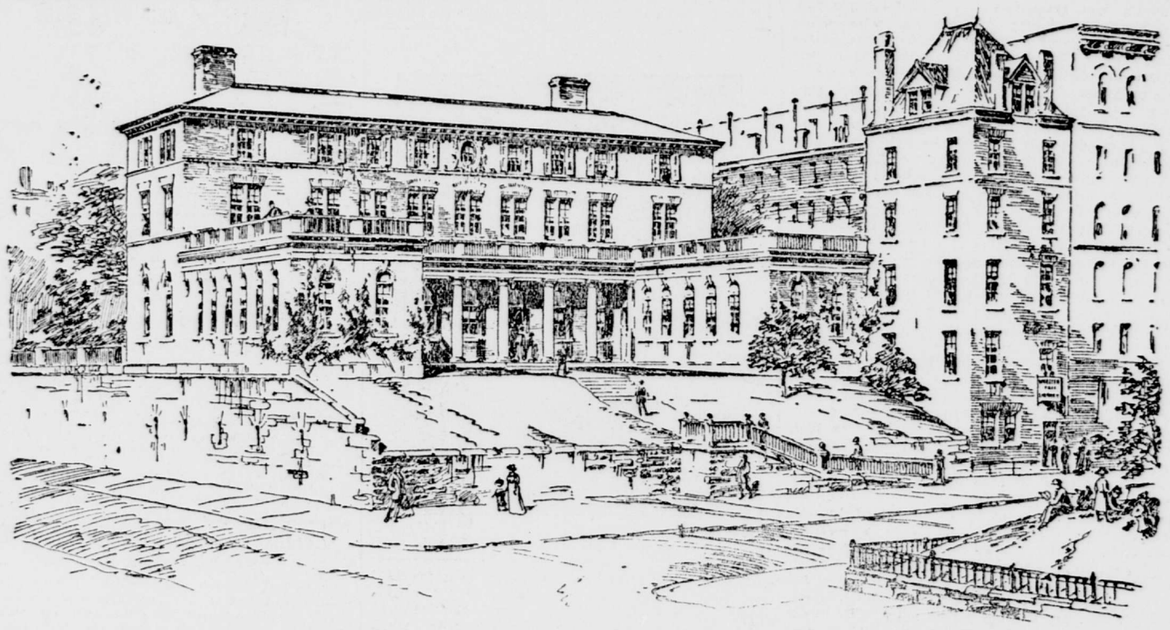
If scenes of yore, endeared by classic tales,
The comic muse with smiles of rapture hails;
If when we view those days of Auld Lang Syne
Their charms with home, that magic name, combine;
May we not hope, kind friends, indulgence here?
Say (for I speak to yonder fat mynheer),
Say, shall our burgomasters smile to-night?
Shall Sleepy Hollow's fairy scenes delight?
Shall they from woe-worn care divert one wrinkle
To crown our hero, far-fam'd Rip Van Winkle?
Shall Knickerbocker's sons, that gen'rous race,
Whose feelings always beam upon their face,
Excuse the efforts which the muse affords
And greet each buskin'd hero on these boards?
Shades of the Dutch! How seldom rhyme hath shown
Your ruddy beauties, and your charms full blown!
How long neglected have your merits lain,—
But Irving's genius bids them rise again.

To you, Albanians, grateful as we are,
We offer tremblingly our bill of fare.
Yours was the soil of Dutchmen. Here they trod,
When leaving Hudson's waves, fair freedom's sod.
'Twas here a Stuyvesant and Chrystyon came,
And kept their honor and their unstained name.
Oranje Boven be their motto, too,
And be their sons, like them, to freedom true.
Let, then, our generous friends one smile bestow!
Friends perched aloft and you, my friends, below,
Save us, we ask you, from the critic's paw:
We know your answer; 'tis a cheering Yaw.

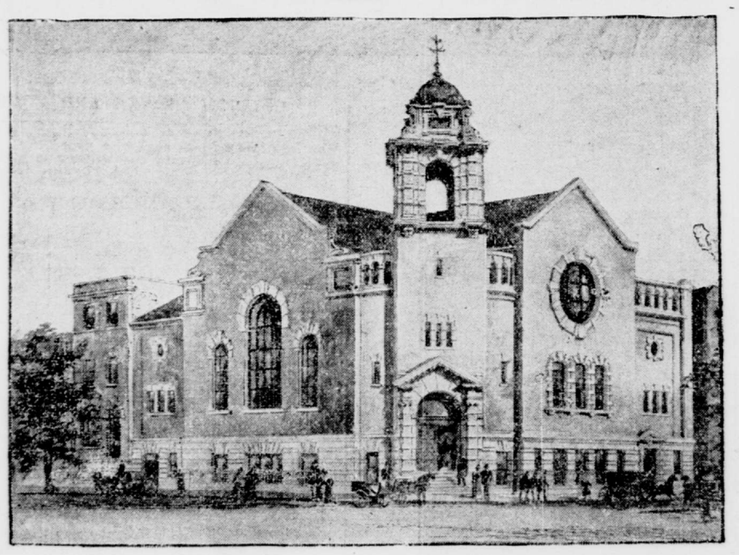
> The second representative of Rip, Charles B. Parsons, played it at Cincinnati, in the season of 1828-1829. The version that Parsons used was bought in New-York, in the summer of 1828, and carried to the West by the theatrical manager, N. M. Ludlow. Still another version was presented, on October 30, 1829, at the Walnut Street Theatre, Philadelphia, with William Chapman as Rip. Mrs. Samuel Chapman (Elizabeth Jefferson), Miss Jane Anderson (now, 1894, Mrs. Germon), and J. Jefferson, probably John, were in the cast. That piece is thought to have been one that was made in England by a dramatist named Kerr; but possibly it may have been another draft of the same play that Ludlow had produced in Cincinnati. James H. Hackett, afterward so widely celebrated as Falstaff, produced "Rip Van Winkle" at the Park Theatre, New-York, on April 22, 1830, and played the chief part. His version, which he again presented on August 10, 1830, at the Bowery Theatre, may have been written by himself; he was a good writer. On April 15, 1831, however, he acted Rip, at the Park, in a version "altered" by himself "from a piece written and produced in London." In 1832 he went to England,—making his second expedition to that country,—and at that time Boyle Bernard made a new draft of the play for him, in which he appeared in London; and upon his return to America he brought out Bernard's version at the New-York Park on September 4, 1833, and that he continued to present for several years. Bernard had made an earlier version for Yates, which was acted in 1831-'32 at the London Adelphi, with Yates, John Reeve, J. B. Buckstone, O. Smith, W. Bennett and Miss Novello in the cast. Flynn, acting at the Richmond Hill Theatre, New-York, played Rip on July 29, 1833, keeping, no doubt, the draft that he had originally offered at Albany. A version by John H. Hewitt, of Baltimore, was performed at the Front Street Theatre, in that city, in the season of 1833-'34, with William Isherwood as Rip. Charles Burke made a play for himself on the subject, and brought it forward at the Arch Street Theatre, Philadelphia, in 1849. Burke acted Rip, and Jefferson acted the innkeeper, Seth. Burke's version was subsequently amended and improved by him, and on January 7, 1850, he acted in it at the New National Theatre, New-York. Burke's play seems to have been based upon the earliest versions, used by Flynn and Parsons, but it was largely the work of his own hands. The material appears to have been viewed as common property. Flynn, Parsons, Chapman, Hackett, Yates, Isherwood, and Burke were predecessors of Jefferson as Rip Van Winkle; but when Jefferson arose he treated the part in an original manner, lifting it into the realm of poetry, and making it substantially a new character. Down to 1866 the best known and most widely accepted Rip Van Winkle was Hackett; but, in melancholy illustration of the mutability of human affairs, the fame of Hackett declined as that of Jefferson advanced, till at last there came a time when the old actor of Rip laid aside the part, and was content to sit among the admiring spectators of the favorite of a new age. Jefferson's performance is different from Hackett's and a greater work, but not less sad was the moral of that spectacle:—

'Tis certain, greatness, once fall'n out with fortune,
Must fall out with men too: What the déclin'd is
He shall as soon read in the eyes of others
As feel in his own fall. . . .
The present eye praises the present object.

> Thus through a period of more than two generations the stage has been illuminating and enforcing the romantic aspects of the story of Rip Van Winkle. It was the stage that suggested how much that theme contains. All the salient extremes of a representative picture of human experience are found in it:—fact and fancy; youth and age; love and hatred; loss and gain; mirth and sadness; humor and pathos; rosy childhood and decrepit senility; lovers with their troubles which will all be smoothed away, and married people with their anxieties which will never cease; life within doors, and life among trees and mountains; the domestic and the romantic; the natural and the preternatural; and, through all, the development and exposition of a humorous, cheering, romantic, restful human character. Such a theme cannot be too much commended to thoughtful consideration. It is prolific of lessons for the conduct of life. It teaches no direct moral; but its power is in its influence,—to lure us away from absorption in the busy world, and to make us hear again the music of running water and rippling leaves, the wind in the pine trees, the surf upon the beach, and, under all, the distant murmur of that great ocean to which our spirits turn and into which we must vanish.
>
> Jefferson, beginning with Burke's method, but soon veering into his own, had long acted Rip, though he did not become conspicuous in it till the time of his visit to England in 1865. The piece that he put into the hands of Boucicault, for revision, was the old piece made by Charles Burke; and further to stimulate the plan of that ingenious dramatist he indicated a plan for revising and rewriting it. In particular he suggested that the spectres, in the midnight encounter on the mountain, should maintain a cold and awful silence, and that only the environed and bewildered man should speak. Boucicault adopted that idea, and contributing the scheme of Gretchen's second marriage, and annexing a diluted paraphrase of the recognition of Cordelia, in "King Lear," he made a new version of the old play, and with that, Jefferson sought the favor of the London audience,—appearing at the Adelphi Theatre on September 4, 1865. His success was great, and it has ripened into a renown as wide as the world.



PROPOSED BUILDING FOR THE EAST SIDE HOUSE SETTLEMENT, SEVENTY-SIXTH-ST. AND EAST RIVER.



NEW STRUCTURE TO BE ERECTED FOR THE ALEXANDER AVENUE BAPTIST CHURCH.

A NEW CHURCH FOR THE BRONX.

BAPTISTS TO ERECT A MODERN STRUCTURE IN ALEXANDER-AVE.

Plans have been adopted for the building of the Alexander Avenue Baptist Church, to be erected on the site of their present church, Alexander-ave. and One-hundred-and-forty-first-st., The Bronx Borough. The architects are Ward & Davis, of No. 203 Broadway. The lot is 80 feet on Alexander-ave., by 106 feet on One-hundred-and-forty-first-st. The plan includes an auditorium, basement, Sunday school room and parsonage. The walls will be of gray mottled brick, and trimmed with Indiana limestone.

The auditorium is octagonal in form, with a panelled ceiling and slanting floor. The organ and choir will be to the left of the pulpit, and on about the same level. The baptistry will be exposed and located at the back of the pulpit, the approaches to it being screened.

The basement is arranged for a large, main Sunday school room, with eight classrooms, an intermediate department, an infant class and a Bible class room. The parsonage is planned to have ten rooms, with all modern improvements. The auditorium and Sunday school rooms will be heated and ventilated by the latest and most improved method, using the mechanical system.

The total cost of the building when completed, including furnishing, is estimated at $60,000.

WHERE IGNORANCE WOULD BE BLISS.

From The Lewiston Journal.

Speaking of cows—the man in the car the other day, he says to me:

"It will get so pretty soon that we shan't be able to eat a gol darned thing except grass and hard biled eggs. These fellers with these little peek glasses are finding more things in stuff that we eat than you can shake a stick at. I was reading the other day that pork—good pig pork at that—is full of tritchernoses, whatever they be. They've been findin' something the matter with most everything. I've been a sayin' to myself that when wuss comes to wust there's one thing that I can fall back on.

"I'd say: 'By gosh, there's my old Jersey cow. I guess them peek glass fellers can't find anything the matter with a good old Jersey. But what do ye think—what do ye think? Only last night I was readin' in the paper that Jersey cows have got more tukerbobbles in their milk than any other critter. Them fellers are fixin' it so that a man can't take any comfort in anything.'"

European Advertisements.

EUROPEANS AND TRAVELLERS will find the London office of The Tribune, 149 Fleet Street, a convenient place to leave their advertisements and subscriptions for The Tribune.

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BOOKSELLERS,
187, PICCADILLY, LONDON, W.
Their shop has been the resort of the fashionable world for a hundred years. A special catalogue "Americans in England" sent free.

TRIBUNE SPECIAL EUROPEAN COLUMNS.

European Advertisements.

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French Millinery And Costumes.
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Laces, Ribbons, Hosiery, Flowers And Dress Materials.

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Hotel Cecil, London.
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High-class Hairdressing by female experts. Manicure and Chiropody by New York operators. First and only "American Shaving Saloons" in Europe.

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SAVOY HOTEL, LONDON
HOTEL DE LUXE OF THE WORLD
The rooms are bright, fresh and airy, and delightfully quiet. Bathroom to every Suite.
SAVOY RESTAURANT.
The most famous Restraurant in Europe. The Orchestra plays during Dinner and the Opera Supper.

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BAILEYS HOTEL GLOUCESTER ROAD, SOUTH KENSINGTON.
Under Royal Patronage.
THE NEW LOUNGE—one of the finest examples of modern OAK CARVING extant. Self-contained Suites. Public Rooms opening on to pleasant private garden.
THE MOST COMFORTABLE HOTEL IN LONDON.

CLARIDGE'S HOTEL,
The Centre of Fashionable London
"The Last Word" of Modern Hotel Luxury. Charming suites with private entrance, bathroom, etc! Over 300 rooms. Nearly 100 bathrooms.
A magnificent Royal Suite.

CARLTON HOTEL, LONDON.
The perfection of Modern Hotels, with the finest location in London. The World wide reputation of Mr. C. Ritz, of the Hotel Ritz, Paris, who is Manager, and of M. Escoffier, who is acknowledged to be the most expert of European Chefs, and has charge of the Carlton Cuisine, assures perfection in each Department.

London. Hotel Metropole.

ALEXANDRA HOTEL (Hyde Park Corner), LONDON.
Finest position in London, overlooking Hyde Park and "Rotten Row."
Exclusive Patronage.
Re-decorated and re-furnished throughout.
Modern sanitation.
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