MME. SARAH MORALIZES.

Essay from Her Pen on the Influence of the Theatre.

When Miss Rachel Challice was commissioned by the Editor of "The Cornhill Magazine" to obtain from Madame Sarah Bernhardt an article on the moral influence of the theatre, and to translate it for publication in his pages, her heart beat with a high emotion. She proceeded to Paris filled with a sense of her heroine's fame, deeply touched by recollection of "the wonderful way in which, at her own expense, she fitted up the Odéon as a hospital in the time of the Franco-German War in 1870," and excited over the triumphs in Berlin and elsewhere from which the celebrated actress had just returned. Within less than twenty-four hours after Madame Bernhardt had alighted at the Gare du Nord, her "original looking little carriage was at her door, and her chestnuts soon deposited her on her favorite scene of activity—her own theatre." Miss Challice lost no time. "There I found her," she says, "under the electric lights in her beautiful rooms of cream and gold, showing no sign of fatigue, and evidently the mainspring of the many matters incidental to the opening of the theatrical season on the morrow. As I watched her in her long white clinging ermine trimmed dress, calm and collected, giving orders on every point, I could but recognize that the genius which is surrounded by adoring hearts, flowers, jewels, and rich draperies has also its practical part to play." Never shall Miss Challice forget the first night, with its storm of welcome. In the salon of Madame Sarah the sight of Monsieur Victorien Sardou seemed to her "a fitting frame to this great tableau of theatrical success, and as the great actress graciously received the homage of applause from her friends between the acts, the fine intellectual rugged face of the great author also expanded in grateful acknowledgement to the grand interpreter of his artistic pen." But what of the article? "Never, never has Madame done such a thing," said her secretary; "articles have been written *on* her, but never *by* her—it is impossible in her busy life for her to find the time to write herself." Nevertheless, she found the time, and the article is spread before us in "The Cornhill Magazine." Madame Bernhardt begins it by saying:

I have often heard people deny the moral influence of the theatre, but I find it undeniable. This influence has existed from all time, and never in my opinion has it been anything but beneficial. Beneficial it must always be to see the evolution of the human soul, and the more intelligently this evolution of the human soul is shown the more effectual is the lesson drawn by those privileged to witness it.

We all know that a single illustration is worth more than a hundred axioms, and if only from this point of view the theatre is a potent school of morality; and the awakening of sympathy by seeing the drama of the lives of others prevents the stultification arising from a self-centred life.

In spite of the tendency of certain littérateurs to lower this sublime art, it remains erect, alive, poetic, enchanting, evoking, and instructing. Yes, I maintain it is, above all, instructing, for the theatre is not only a delightful pleasure—it is vivid and conclusive—vivid by force of the mises en scène, which intensify the emotions, and conclusive with the action, which marks a fact so much more than merely reading of it.

The theatre is the temple of all the arts which beautify life, and it is in this that its power lies. For whereas a library, a picture gallery, or a concert hall, each enthroning its respective art, has each its particular admirers, the theatre by the service of literature, the fine arts and music has a stronger claim upon human sympathy, and thus obtains a wider hearing.

To me the theatre seems like a kaleidoscope whose moving facets show an attentive public the baseness, the crimes, the vices, the weaknesses of humanity, the faults of civilization and the absurdities of society. And it is this same movement, which whilst showing the evil shows the cause of the evil, that is such a fascinating feature of the theatre. Thus the spectator, being brought face to face with his conscience, profits by the lesson given, and such spectators can be numbered by thousands.

She admits that all spectators do not profit by the teaching of the theatre in the same degree. The public, in her opinion, is composed of heterogeneous elements, the intellectual, the sceptic, the simple, the material and the impersonal. But she maintains that all find some instruction. "Everything is relative, is it not?" she asks, and continues:

Then there is the public, so impersonal and impulsive when it is a question of art that it never errs. Pliable and easily led in matters of politics or religion, it is incapable of discovering truth for itself, it has no capacity for search, but it has a true instinct for the recognition of what is presented as true, and this recognition, I repeat, is unerring with respect to art. Hence it is the public which profits the most by the benefits and the evocative instruction of the theatre. It harnesses itself to the chariots of the elect and transports them through the winds and storms of opposition to the peaceful plains of approbation. The public represents the mind in its natural condition—generous, ingenuous, susceptible, and open to every noble and idealistic appeal. Free of all arrière-pensées of jealousy or malice, it responds at once to the appeal of a fine sentiment. The public is always the first to recognize a great actor, and the way in which it enters into a piece is so pure, so amusing, so perfect. The evidence of its acceptance of the lesson of the drama is seen in the simple way it hisses vice, applauds virtue, and bewails misfortune.

Then what intense pleasure we have in seeing an historical piece well played! Not only do the characters act, walk and talk before our eyes in the costumes they wore at the time, but we see them surrounded by the objects which were dear to them, and moving about amid furniture familiar to their age. Seeing an historical character represented thus in his own atmosphere is naturally of tenfold more interest than merely reading in a history a bald account of the life of the person in question. The mere mention of the deed which made him celebrated makes but little impression on us, and it would require much research to form a correct idea of his habits, character and tastes, whereas the immediate insight given thereto on the stage makes us at once feel in sympathy with him.

The historical characters in such well known plays as Sardou's "La Patrie" and "Les Premières Armes de Figaro," seen upon the stage in the environment of their period, have a very real effect upon us.

Do not, however, think that I mean that the teaching of the theatre is superior to the teaching of classes and books: no—I simply mean that the dramatic art is the supplement of history and philosophy, and it is a powerful aid to the development of the love of the good and the beautiful to which history and philosophy introduce us.

At this point we begin to wish that, instead of generalities like the foregoing, we might have some discourse based on the author's own experience. We do not get just what we want, but presently Mme. Bernhardt announces that she is passionately attached to all the arts, declares that she longs for more time in which to pursue them, and then gives us a little autobiographical matter, as follows:

But the theatre is the love of my life, for I find the theatre the meeting place of all the arts. As a complete human being represents the faculties of all the senses, so a good theatre represents the service of all the arts. I first realized my taste in this direction when I was quite a young girl at school, for when there was any talk of one of those little representations common to a convent pension I felt in the seventh heaven of delight. The drawbacks and difficulties of the pension vanished. I lived only in the character I had to represent, I was another being. I know now that these sentiments were the first signs of my innate love for the stage, for indeed my vocation must have been innate, as it received no encouragement from my family. Quite the contrary, and it was rather with the disapproval of my people that I made my debut as Iphigénie at the Comédie Française with Madame Devoyard as Clytemnestre. I knew nobody in the company beyond Coquelin, who was as kind to me then as he had been at the Conservatoire. I do not recollect experiencing any strong emotions beyond that of great fear, but I remember that when I held up my long thin arms for the sacrifice the audience burst out laughing.

Even now when I play I feel nervous, particularly when it is a new piece. For there is something terrifying in feeling you have to gain the sympathy of a whole audience by sheer force of will. The applause is then a real tonic to my power, and fortified by the feeling that my sentiments are shared, I proceed with fresh courage, and my fear of failure vanishes. Well do I remember the thrilling feeling of my first real theatrical triumph. It was at the Odéon, when I was Zacharie in "Athalie," and the part appealed to all the religious and patriotic sentiments of my soul. The glow of my enthusiasm kindled the audience until it burst into a very fire of sympathetic applause, which warmed my heart and made it beat with satisfaction at having made a real sensation. Such success irradiates many days of work, and work there ever must be for an actress, without always any ultimate certainty of success. Filled with enthusiasm for the role of Anne Damby in Alexandre Dumas's "Kean," then in preparation at the Odéon, I learned the part, and then at the suggestion of Duquesnel, one of the managers of the theatre, I bearded Dumas in his den to ask him for the role. The great man listened, looked at me, and said I would do very nicely, but unfortunately he had promised the part to another, and even to another in default of her. Then I said: "As you have promised the part to two, you may just as well promise it to three." Knowing the part well, I then proceeded to recite it to him, and I begged to be allowed at least to rehearse the part, if only for a week. Finally Dumas relented sufficiently to let me rehearse the role for a few days. That was my chance, and, as fortunately my conception of the part produced quite a sensation at the rehearsals, I was finally engaged for the run of the piece, and I was declared to be a great success.

The theatre is a necessity—it has existed from all time under different aspects. As all souls feel the need of praying to God or to a god, so all minds need an expression of their dreams, legends and past history. We have to go very far back to find in antiquity the first vestiges of the theatre, for even amid savage folk we see the need of expression.

I was once at a fête given in my honor by the wild Iroquois in Canada. Nothing could have been more expressive than this war-dance, with its cries, howls, shouts of victory, sobs, wails of the vanquished, and feints of slaughter and butchery. The whole was accompanied by awful sounds from the most primitive musical instruments, but the music was expressive even in its frightfulness, lugubriousness and stridency. . . . All those who were with me at this savage fête seemed, like me, to have a sudden vision of a struggle between Europeans and Iroquois, in which, of course, the Europeans were vanquished, tortured and finally massacred.

Well, this savage mimicry was so effective, there was so much hostility in the danse Macabre of these poor creatures, it was so expressive of the past, the dark and lowering glances of this band of savages betrayed such a deep hatred of us, that the pity with which they inspired me soon took a higher and a nobler form. How these poor Indians must have suffered to hate so much! And all that I knew of the dreadful war waged against them, the robberies, oppressions and perjuries of their conquerors, rose up before me until the revenge of their hatred seemed to be but just. It was thus that I learned a lesson from the artistic, albeit coarse, representation of these unhappy creatures.

In the midst of her enthusiasm it occurs to the writer that the influence of the theatre is not always sound after all. She quotes Victor Hugo's declaration that "never should the people leave the theatre without taking away with them some profound moral lesson," and she goes on to observe that "if writers were more in accord with Victor Hugo's ideal we should not see so many pieces which do so much harm, as they familiarize the mind with vice without showing its immorality." But she soon glides away from this aspect of her subjects, and returns to her rather vague generalities, saying:

The theatre is a need of all nations, of all races, of all beings. One must love the theatre. All young and vigorous races love it. Look at young America—she adores the theatre and the theatre loves her.

All celebrated artists, all littérateurs and interpreters of art drift to that land of liberty, beauty and life. I know many people say that when there we pick up more dollars than laurels, but they are mistaken—it is quite a false idea. The Americans are good judges and reckoners, and they do not cast away their money recklessly upon littérateurs, musicians and dramatists without an adequate return for their money; and they are devoted to the theatre. They are the ever rejuvenating public. They form endless audiences. The great cities are countless, the small towns are larger than our great towns—and they represent the youth, the enthusiasm and the force of fresh blood. They never hesitate to rush at a new emotion—they never weigh the "for" and the "against." The fact is everything—they see first and judge afterward; and they return constantly, or never come back again, according to whether they have been pleased or not. The English people—this race of strength and reserve—they also love the theatre, and they take it very much au sérieux. They give themselves some trouble to go and see a piece of particular interest, they discuss it, they think about it, and they really consider it an important matter.

No country has been more sympathetic to me than England, and in spite of the coldness of which the English are accused, I have had no cause to complain of any want of warmth in my receptions. The English, too, are faithful in their attachments, and once they discover power in an artist they are true to their admiration for this power, and, speaking from my own experience, England always seems with regard to me to exhibit the perfect entente cordiale between the French and English which the society of that name strives to express, at whose soirée I assisted in London. Nothing is more touching than the proud and ardent affection of the English for Shakespeare. This fine race never hesitate to class their poet with all the great men of all nations, and doubtless they are right, and I myself am one of his greatest admirers, for was he not the great initiator of the present power of the stage? "Shakespeare is often felt to be the invisible and latent link between us and other lands," said a well known Englishman to me one day, and I think that this superior man was right. It is sad, very sad, to have to say that the Latin races are those who have the least love for the theatre, and it may be due to the indisputable fact that these same races are struggling against decadence.

The Spanish, French and Italians do not take the theatre seriously enough. Personally I like the Spanish, but I cannot say that they take a serious interest in the theatre. Spain always had a great attraction for me, and suddenly, when I was quite a girl, I determined to go off there to escape the dull role of a Russian princess, who had nothing to do but eat and drink, in "Un Mari qui lance sa Femme," by Raymond Deslandes, at the Porte St. Martin Theatre. It was the day following the first performance. I had a maid as my companion, and I locked my mother in her room to prevent her stopping my departure. I was wild to see Madrid and its wondrous picture galleries. Want of funds obliged our return home at the end of two months, but that visit to Spain always remains in my mind as a pleasant recollection. Subsequently I have been to the Peninsula professionally, and always have I been charmed with the courtesy of the Spaniards and the beauty of their country.

The French seem to like going to the theatre merely to amuse themselves, if it is not a question of going elsewhere. They go to see each other, to admire the actors, to see the dresses, to chat with their friends, but as to a real passion for the theatre they are destitute of it. They do not concern themselves seriously with the quality of a drama or a piece, at least, unless they have some purely personal interest in it.

Nevertheless, France retains the place of honor for literary works, albeit the sowers of fresh ideas have often to seek the fruit of their seed in other lands.

With regard to the want of dramatic interest shown in France it must be remembered that the attention of the French has been distracted these latter years by what is called the New Theatre, the Realistic Theatre and the Naturalist Theatre, and even the Theatre "Rosse."

The Realistic Theatre is not worth talking about—it is beneath consideration. The mere affectation of its title shows that it wishes to be a theatre of scandal, and it only appeals to the worst and lowest passions.

Moreover, those who supply this demand are not real litterateurs; no, indeed, they are degenerates. They cast upon paper the secretions of their narrow minds and their corrupt hearts. Fortunately, their divagations die soon, killed by their own poison.

But I must touch upon the Naturalist Theatre. That I do not despise, certainly not; I even think it has been necessary for the exhibition of much literary and dramatic talent. It is certainly not the theatre that I prefer, but first class works have issued from this new school, which will not live as it is; nevertheless, this school has contributed to the renovation of the theatre. De Curel, Brieux, De Goncourt, Lucien Descaves, Octave Mirbeau, Jean Julien and Courteline are all men of power, and their works are works of force and thought. But it must be confessed that their theatre is not always naturalist in the real sense of the word. Brieux certainly remains purely realist, with a surprising verve and grandeur. I am not attracted by this theatre, but I recognize its honesty, and I approve of its just and vigorous onslaughts on the hypocrites.

There are minds distorted enough to think the theatre immoral—but nothing is more untrue.

The theatre, on the contrary, as I have tried to show, is a Moral Influence. It makes us realize the roads of virtue and vice, although there are some who even think it wrong to take young girls to see certain pieces—"La Dame aux Camélias," par exemple.

One day when I mentioned this to a charming lady of our Faubourg Saint-Germain, she said, "Oh! but my daughter knows the piece"——

"How, Madam?" I asked; "has she read it?" "Oh, no," was the reply in a shocked tone, "but she has heard 'La Traviata.'" "But," I returned, "it seems to me that is just the same." "Indeed, it is not," was the rejoinder, "for the music so corrects the realism of the piece that my daughter did not realize that what she heard sung could really take place."

Could anything be more mistaken than this lady's notions? If the young girl had been prevented by the music from taking count of the story of "La Traviata," so much the worse for her, and it would have been well to take her to see "La Dame aux Camélias," where this would not be the case, for the tragedy of the sufferings and the death of the heroine is a lesson by which any young girl should profit. I have been asked if I do not think that the glamour of the stage and the acting might blind a young girl to the instruction of the piece, and I reply "No," emphatically "No." The more powerfully the piece is represented the more potent is the lesson.

Mme. Bernhardt has no patience with the people who maintain that religious things should not be put upon the stage, and considers it very fortunate that "great minds" have not been arrested by the false ideas of the narrow minded. She recalls that when Edmond Harancourt read his "Passion" to her, she was struck with admiration, and exclaimed, "That must be played, it is splendid. I must, indeed, I must have that work introduced to the public." She relates that they had many struggles to placate the public, nevertheless. They could not at first give the work in its proper form, so "after a thousand difficulties, some funny, some discouraging, we finally arranged for a reading of the piece on a Good Friday in the entr'acte of one of the Concerts Lamoureux at the Cirque d'Hiver, at Paris."

The hall was filled with unsympathetic spirits who had only come to crush what they considered a scandalous venture. Many kind friends begged me to abandon the idea, saying, "You will never accomplish it." "Oh, I promise you we will read 'The Passion' of Harancourt to the very last line." But it was indeed before a very chilly audience of unresponsive faces that I commenced reading this work of faith and beauty. Ill-natured whispers accompanied the most beautiful lines. But, thanks to my being a woman, I was not interrupted. However, when it came to the artist's turn to read the words spoken by Jesus, the audience broke loose—cries, catcalls, cock crows, wild beast roars filled the air. But we went on imperturbably exchanging the phrases. But at last, in a momentary lull, a farceur cried out in the tone of a clown: "We are at the Cirque. We want miousic! miousic!" And the audience, tired of screaming, began to laugh with the sudden comprehension that laughter is more discouraging for the artist than hisses. For one moment I thought all was lost. But then Edmond Harancourt leaped from his place, and dashing on to the platform with his face white with passion, he cried: "You came here knowing that a piece in verse called 'La Passion' would be read, you have paid well for it, and you shall hear it to the end, or you shall go," and kissing my hand he said: "Merci, Madame, merci."

The effect was magical. The public, restrained by this logic and cowed by this faith, was silent, and listened without further manifestations. The trial was made, the deed was done.

This bold venture was much talked of. The new idea was much disputed, but the work was beautiful and forcible. It breathed an atmosphere of grandeur and faith. Victory remained with the victors. Three years later "La Passion" was represented at the theatre with all fitting mise en scène, costumes, etc.; and at the same time Edmond Rostand's "La Samaritaine"—a gospel in three pictures in verse—winged its glorious triumphant course upon the world. The day of its first representation was a day of emotion never to be forgotten.

Christian love filled the hall with infinitely pure joy, beneficent tears flowed, I felt myself transported into another world, for I uttered beautiful words, and my heart beat with those of others. I wept tears, real tears, tears that wash away and efface forever the stains on our souls and our lives—too long alas! for the evil we have done, and too short for the good we would wish to do.

The public, transported, echoed every line with their sympathy. Catulle Mendès, who will shortly publish an admirable work in verse called "Sainte Thérèse"—Catulle Mendès stood uttering cries of enthusiasm. And the day was indeed a memorable one for me. For if it took me back for a moment to the recollections of my childhood, when I raved in mystic and ignorant adoration for "le petit Jésus," it showed me more than ever the forcible power of the literary works repesented in our temple, for, indeed, the theatre is a very Temple of Art, as the church is the Temple of Faith.

Our Roman Catholic religion has always had an immense charm for me, and I am still a very sincere member of the faith, although I have not time to follow all its practices. It appeals to me both emotionally and æsthetically, and as a young girl I had serious thoughts of becoming a réligieuse. It seemed an outlet for my soul, overflowing with exalted sentiment, in spite of my wayward and passionate temperament.

Saint Augustin, the patron saint of the convent, was my ideal, and that and my devotion to the Virgin made my religion very real. Moreover, the artistic beauties of the Church and its cult were and are still an abiding charm to me. It is for this reason that pieces of a mystic or religious nature, like "La Passion" and "La Samaritaine," commend themselves to me as illustrative of religious facts which appeal to our deepest feelings. They thus evoke my keenest sympathy and demand all that is exalting in dramatic art.

ART DUTY TWICE ABOLISHED.

William A. Coffin Tells of Former Efforts to Have Tariff Repealed.

American artists consider the present time particularly opportune for a renewal of the movement for a repeal of the tariff on works of art. They assert that they certainly not only need no protection against the works of the old masters, but that they need those works, and heartily desire the bringing into this country of as many such as may be procured. Artists can see no possible interest that could be harmed, and many that could be helped, by the placing on the free list of all works of art created fifty years before the date of importation.

William A. Coffin, who has been active for years in trying to bring about the total abolition of any tax whatever on the importation of works of art, said yesterday to a Tribune reporter:

In the present discussion in the press of the tariff on works of art imported to the United States from foreign countries I notice that most of the comments appear to ignore the efforts that have been made by the artists in years past to obtain the abolition of this duty. It seems to be considered like a new issue, whereas the history of the agitation for the removal of the duty goes back at least twenty years. The fact is that we have been successful in bringing the matter to an issue more than once in Congress, and twice obtained the total abolition of the duty on all foreign works of art, both ancient and modern.

As I speak from memory, I cannot give the years, but I know that I have been a member of three committees of artists who went to Washington to address the Committee on Ways and Means and the Senate Finance Committee. On one of these occasions we had hearings when the Mills bill was in preparation. In this instance art was placed on the free list, but the Mills bill never became a law. Another time, when the late President McKinley was chairman of the Ways and Means Committee, Mr. Carlisle was one of the minority members, and my recollection is that Mr. Bryan was also a member, we succeeded in having art placed on the free list. On another occasion we were successful in having art placed on the free list in the House bill, but the Senate bill retained the old duty of 30 per cent. When it came to conference the matter was compromised. The duty was cut in half, making it 15 per cent, and this rate of duty prevailed for some years.

We disbanded our organization, known as the National Free Art League, when art was finally placed on the free list. This was, I think, in the Wilson bill. When the Dingley Tariff bill was in preparation we had advices from friends in Washington interested in the cause of free art that it would be quite useless to send a delegation to the capital, because, even if we obtained a hearing, there was no probability whatever of preventing a duty being placed on art. The duty in the Dingley bill, the present tariff, is 20 per cent on paintings, and, as I understand, 15 per cent on importations from certain European countries under the favored nation clause.

I have seen this duty referred to frequently of late as being 40, 30, 25 per cent and other figures equally wide of the mark. The point, however, is that there is a duty on works of art imported from abroad, which the artists, as a whole, I am sure, would be glad to see abolished. The bill introduced in the present Congress by Mr. Lovering, of Massachusetts, is excellent, so far as it goes, and I trust there may be favorable action on it. By the provisions of this bill works of art, paintings and sculptures only would be admitted free of duty, provided they were produced at least fifty years ago or earlier. This would permit the American owners of valuable pictures of the early schools now held in London or Paris because of the large amount of duty on their high valuation to bring them here and exhibit them for the pleasure and instruction of all art lovers and art students.

My experience in this whole matter is that it is not so much that public opinion is opposed to making art free as it is that there is indifference on the subject. It is not generally considered, except by comparatively few people, that the subject is one of great importance. The campaign of education continuously carried on would seem to be the only way to bring about the abolition of the duty again, once and for all. When it is understood that the value of works of art is educational and that they are not to be considered as luxuries only within the reach of the rich, we may hope to see the duty removed. Certain it is that the duty places the artists of the United States in a false position, for under it they appear to be protected, while they do not wish any sort of protection whatever, but ask only for a fair field and no favor.

Concerning the competition on the part of native artists with foreign artists, it may be well not to lose sight of the fact that the intelligent buyer of pictures, for instance, purchases a picture for the name signed on it. It is not a question of buying ne picture, or another one "just as good," but of buying a certain canvas solely because it is the product of some particular artist.

Thomas W. Wood, formerly president of the National Academy of Design, declared that old masters should certainly be imported free, and that it was unwise to put a duty on them because they were a benefit to the art education of the country. Mr. Wood, however, did not see the necessity of importing some of the modern pictures, especially some of "the dreadful stuff of the French painters," free of duty. Mr. Wood added:

I have always liked the idea of a specific duty on art. Then there would be no chance for swindling. A specific duty of, say, $100 would give an opportunity to import valuable things and would keep out imitations. Many forgeries of old English art have been imported. If we had free trade it would be all right to have free art, but so long as we have a tariff for protection the artists should be protected as much as the manufacturers.

A LITTLE FOR HIMSELF.

Bookkeeper—I would like a little more salary, sir. You see, I'm married now, and——

Employer—Need the increase for your family?

Bookkeeper—No, sir; for myself. You see, my wife knows just what I'm getting now.—(Puck.

DIPLOMATIC HUMBUG.

There Are No Secrets of State Nowadays.

From The London Mail.

Lord Newton, who for some years held the post of attaché in the diplomatic service, principally as secretary at the embassy in Paris, shocked the old fashioned members of the House of Lords with iconoclastic views on official secrets. "There are, in fact," he said, "no such things as official secrets. They do not exist. The dispatch boxes which follow the foreign representative wherever he goes, and are guarded as if they contained earthshaking mysteries, rarely contain anything which the world does not know. The boxes which are carried by king's messengers to the uttermost parts of the world contain very little that is really secret, and most of the facts may be expected to appear in the press the next day."

These "revelations" were made while inviting the Secretary for Foreign Affairs to make a statement with reference to Sir Horace Rumbold's recent article in "The National Review," and to explain that there was no imputation on the character of the ex-Ambassador at Vienna. Lord Lansdowne justified the answer given by the Under Secretary in the House of Commons on November 13, in which the publication was described as indiscreet and reprehensible. The book of reminiscences written by Sir Horace Rumbold might be described as innocuous, but "The Review" article contained an account of a conversation with the Emperor of Austria and communications with the Austro-Hungarian Government on a subject of importance and delicacy affecting the name of Queen Victoria.

Sir Horace's dispatches on these subjects were marked "confidential," and the Foreign Office itself would not have been justified in publishing them without the consent of the Austro-Hungarian Government. If that was necessary for the Foreign Office it should also have applied to Sir H. Rumbold, who ought to have asked the consent of the Foreign Office. The Foreign Office is about to issue a new regulation which will make it clear that members of the diplomatic service must not publish observations on service matters or information obtained in the course of their official duties without the consent of the Foreign Office, and, further, that the obligation of secrecy continues equally after retirement.

THE GUINEA.

From The St. James's Gazette.

The question why professional fees should be in guineas and not in sovereigns has been asked often, and no more satisfactory answer can be got than that it is a survival of the days when a coin of guineas was well known in these islands. A writer in "The Lady" has been looking into the history of the guinea. Sir Robert Holmes, one of the most picturesque figures in the annals of the Isle of Wight, was really responsible for it. Half soldier, half sailor, half English, half Irish, wholly loyal to the crown, the merry, stalwart, filibustering hero was equally popular with both the Charleses and was made Governor of the island by Charles II. Sir Robert it was who in 1666 captured a golden prize in Schelling Bay that consisted of bullion and gold dust from Cape Coast Castle, in Guinea. This rich prize was coined into gold pieces stamped with an elephant, and to commemorate the capture these pieces of money were called guineas.

Sir Robert seems to have had plenty of these golden coins. At Yarmouth, Isle of Wight, so long the site of the Governor's house, shrimpers and lobster catchers still look out for the stray gold pieces he was wont to scatter, or that may have been lost or hidden in the smuggling raids so common in his day. The guinea is not nearly so antique as many of the coins now in circulation. The simple, respectable sovereign is more than a century older, and dates from the time of Henry VII. The guinea displaced it, but sovereigns were recoined in the early part of the last century, and soon after that they completely ousted the guinea piece.

CURIOUS INN SIGNS.

From The London Globe.

Within a few miles of Stafford are two inns which are never spoken of by their proper signs. The Red Lion becomes in local parlance the Romping Cat, while the Royal Oak is dubbed the Why Not.

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72 WEST 55TH-ST.—Attractive warm room, second floor, with board, in refined family, for young ladies studying music, art, etc.; cultured surroundings; references.

BILLIARD AND POOL TABLES.

MANUFACTURERS of billiard and pool tables; high grade bowling alley builders; lowest prices. MARX BROS., 24 Union Square.

BUSINESS CHANCES.

WANTED.—General agency for good selling household article; will invest small capital in paying proposition; services. H., 785 Broad-st., Newark, N. J.

I WILL make a new automatic motor of enormous power; under perfect control; wanted backing to make it a financial success. Address INVENTOR, Box 12, Tribune office.

SANITARIUM FOR SALE.—City; well established; capable of great development; terms reasonable. SANITARIUM, Box 64, Tribune Uptown Office, 1,364 Broadway.

I WISH a companion with money to start a business. G. N., Box 98, Tribune Uptown Office, 1,364 Broadway.

CARPET CLEANING.

J. & J. W. WILLIAMS
53 W. 54TH ST. Tel. 366 Columbus.
CARPET CLEANING. Established 1875.

CAREFUL CARPET CLEANING CO.—Cleans by compressed air, steam, hand or on floor. 1,558 Broadway. 421 East 48th-st. COE & BRANDT. Tel. 132 38th.

CAST OFF CLOTHING.

HIGHEST PRICE paid for ladies', gentlemen's and children's discarded Clothing, fine Evening and Street Costumes, Jewelry, Bric-a-Brac, Furs, etc. Mr. or Mrs. M. NAFTAL, 744 6th-ave.; telephone 1,018 B 38th.

DESKS AND OFFICE FURNITURE.

ROLLTOP DESKS
OFFICE FURNITURE in great variety of style and price.
T. G. SELLEW, 111 Fulton St.

DRESSMAKING.

DRESSMAKER.—Prominent; fashionable; first class designer; evening and tailor made gowns a specialty; out by the day. MISS EHRGOOD, 269 West 38th.

EMBROIDERING LACE, mending fine lingerie, marking of trousseaux, layettes; curtains mended and cleaned equal to new; satisfaction guaranteed; prices reasonable; established eight years. FELICE CONSTANT CO., 945 6th-ave., near 54th-st.

DETECTIVE AGENCIES.

ALL legitimate detective service confidentially transacted in all sections; licensed, bonded. MANHATTAN DETECTIVE AGENCY, 35 West 21st-st.

EMPLOYMENT AGENCIES.

ST. BARTHOLOMEW'S EMPLOYMENT BUREAU, 211 East 42d-st. First class domestics are supplied; also managing housekeepers, matrons, governesses, tutors, etc.

FIRST CLASS Swedish help, male and female, at SAMPSON & NELSON'S, 412 4th-ave. Telephone, 1802 Madison Square.

FOR SALE.

TYPEWRITERS.—Cheapest place in the world; cash or installments; all makes; your rental money will purchase typewriter here; free instructions. 361 Fulton-st., Brooklyn.

FURNISHED ROOMS.

PERFECTLY HEATED, lighted and ventilated room, with full hotel service, $20 per month; a larger room, $30 per month; one block from 5th-ave. entrance to Central Park. ROLAND, 56 East 59th-st.

244 WEST 112TH-ST.—Handsomely furnished parlor, connecting bedroom, overlooking Central Park; telephone; hall service; every convenience; gentlemen, $5.00 weekly; Sunday or evenings. DAX.

244 WEST 112TH-ST.—Handsomely furnished parlor, connecting bedroom, overlooking Central Park; telephone; hall service; every convenience; gentlemen, $5.00 weekly; Sunday or evenings. DALE.

1,137 MADISON-AVE., near 85th-st.—Ground floor; comfortable steam heated parlor and bedroom; absolutely clean; nicely furnished; running water; porcelain bath. ORBAN.

220 WEST 24TH-ST.—Large and neatly furnished rooms, suitable for two; hot and cold water; adjoining bath; $5 to $7; central locality.

THE SCUCHMAN, 126-128 East 12th-st.—Gentleman can obtain a comfortably furnished room in an elegant apartment, with private family; references exchanged. QUAY.

129 EAST 58TH-ST.—2 handsome furnished rooms and bath, near all streetcar lines.

LAWYERS.

SMITH & ENGEL, reliable lawyers, 309 Broadway, New-York; accidents, domestic difficulties quickly adjusted; consultation free.

MACHINERY.

AT REDUCED PRICES.—500 second hand wood and iron working machines; fully guaranteed; machinery bought and exchanged. GEO. B. EDDY, 398 Madison-st.

LOST.

ANY PERSON holding or laying claim to bankbook No. 19,581 of the United States Savings Bank is notified to present it at the bank as a new book is about to be issued.

BANKBOOK No. 406,851 of the Union Dime Savings Institution is missing. Any person having a claim to it is hereby called upon to present the same within ten days or submit to having said passbook cancelled and a new one issued.

PICTURES FRAMED, REGILDED.

PICTURES FRAMED, paintings restored, engravings cleaned, frames and furniture regilded. SCHOEN, 318 East 33d-st.

PAWNBROKERS' SALES.

L. L. FIRUSKI, Auctioneer, 70 Bowery, sells, 10 a. m.:
Jan. 7—By New Amsterdam Loan Office, 764 Amsterdam-ave., diamonds, watches.
Jan. 8—By Wm. Simpson, 91 Park Row, diamonds, watches, jewelry, all pledges prior Nov. 1, 1901, and all Nos. to 71,000, and all goods reserved from previous sales.
Jan. 14—By Wm. Simpson & Co., 181 Bowery, diamonds, watches, jewelry and all pledges prior to Nov. 1, 1901, to No. 57,333 and all goods reserved from previous sales.
Jan. 14—By M. & E. Bruckheimer, 2,108 3d-ave., clothing, etc., pledged prior Jany. 4, 1902.

JOS. SHONGOOD & SONS, Auctioneers; salesrooms, No. 94 Bowery.
Jan. 8—Men's and women's clothing, etc.; H. S. Isaacs, 2,438 8th-ave.
Jan. 8—Jewelry, watches, diamonds and goods of every description pledged prior to Nov. 11, 1901, up to No. 67,800; also all goods held over and unsold, to close estate of Lenox Loan Co., 343 Grand-st.
Jan. 9—Clothing, etc., pledged prior to Jan. 5, 1902; D. Silberstein's Sons, 10 6th-ave.; Silberstein Bros., 2,457 8th-ave.
Jan. 12—Jewelry, watches, diamonds, etc.; L. Rosenthal, 103 West 31st-st.
Jan. 13—Clothing, H. M. Wolfe; Josephs & Co., Jersey City., Cirker & Co., Brooklyn.

ELI SOBEL, Auctioneer, salesrooms 98 Bowery, sells, 10 a. m.:
Jan. 7—Jewelry, watches and diamonds; Y. Gluck & Son, 1,429 3d-ave.
Jan. 8—Jewelry, watches and diamonds; Joe Sobel, 1,704 3d-ave.
Jan. 9—Jewelry, watches, diamonds, all goods pledged prior Dec. 30, 1901, from No. 11,000 to 20,000, and all goods reserved from previous sales; C. Sobel, 89 1st-ave.; S. Wronker & Son, 1537 1st-ave.
Jan. 12—Clothing; Isaacs & Kleinbaum, Brooklyn.
Jan. 13—Jewelry; M. & J. Gritlefield, Brooklyn.

CENTRAL AUCTION CO., M. Sheehan, Auctioneer, 152 and 154 Canal-st.
Jan. 9—By Thos. Corley, 553 West Broadway, diamonds, jewelry, etc., pledged to Jan. 1, 1902.
Jan. 9—By M. Lavery, 594 9th-ave., clothing, pledged to Jan. 1, 1902.
Jan. 12—By H. McAleenan, 1,330 Broadway, diamonds, jewelry, etc., No. 1 to 35,-600, in 1901, and goods held over.
Jan. 13—By Alex. Schlang, 1,856 3d-ave., diamonds, jewelry, etc., pledged to Jan. 1, 1902.

SEWING MACHINES.

$24.50 BUYS THE NEW HIGHEST GRADE 4-drawer drop head, oak cabinet Genuine SINGER Sewing Machine; $20.00 for the New Home or Domestic; $21.00 for the White; Standard, $22.00; Wheeler & Wilson, $24.00; Minnesota, $15.20; Burdick, $12.85; Seroco, $8.95. For free sewing machine catalogue and most liberal free trial offer cut out and mail this notice to SEARS, ROEBUCK & CO., Chicago.

SCULPTURE STUDIO.

DIRECTED by Prof. RAFFAELLO RAINERI, 173 West 45th-st., formerly of Palermo, Italy; interior decorations, figures and classic mythology; also reproductions of antique furniture work in wood, maple, plaster, and modelling.

HELP WANTED.

Male.

ATTENTION MEN!—By doing an easy work, you can travel to England for $5 to $7, Germany $10, and South Africa $25; also return passage. Apply ATLANTIC SHIPPING OFFICE, 115 1st-st., New-York.

ENGRAVER.—First class Steel and Copper Plate Engraver, on Script and Block Lettering. Also good Die Sinker. Yearly contract. COLUMBIA ENGRAVING CO., Boston.

ENERGETIC gentleman, with capacity to handle a number of agents, in and out of town, is offered an exceptional opportunity for money making; permanent. 1931 Broadway, Room 306, corner 65th-st.

EARN $100 monthly corresponding for newspapers; $5 per column for work in spare time; experience unnecessary. We will help you get started. If you write plainly and desire permanent, profitable employment, send for particulars. PRESS SYNDICATE, Lockport, N. Y.

WANTED.—March 1st, young married man on dairy farm; must be a good butter maker and understand handling and feeding Jersey cattle and thoroughbred hogs; state experience and wages. H. C. YOUNG, Lincoln, Neb.

WANTED.—Young man (single), to work on dairy farm; steady employment; must be a good milker and understand general farm work; state wages. H. C. YOUNG, Lincoln, Neb.

WANTED.—Capable newspaper and book canvassers; one of the most attractive propositions ever presented in New-York. Apply to WILLIAM H. GUTELIUS, Tribune Office.

HELP WANTED.

Female.

ENERGETIC lady, with capacity to handle a number of lady agents, in and out of town, is offered exceptional opportunity in respectable and permanent business. 1931 Broadway, Room 306, corner 65th-st.

LADIES EVERYWHERE, copy letters home evenings and return to us; we pay $20 thousand cash; new plan; steady work. Send addressed envelope full particulars. GUARANTEE CO., Dept. W. 72, Philadelphia, Penn.

LADIES, writing at home evenings, $7 per week. Particulars free to all. Send addressed envelope. FILBERT, Dept. W. 72, Box 1,411, Philadelphia, Penn.

LADIES to do plain sewing at home; steady work, good pay. Materials sent everywhere free. Send addressed envelope for particulars. D UPONT, Dept. W. 72, Lock Box 1,382, Philadelphia, Penn.

WORK WANTED.

Female.

BOOKKEEPER and TYPEWRITER.—By competent woman. Address R. J., 21 Bible House, New-York.

CASHIER.—Experienced, desires position. R. LANGER, 48 East 98th-st.

COMPANION or NURSE.—By middle aged woman of experience. Mrs. SHAW, 426 Central Park West.

FACIAL MASSAGE.—Scalp and electric treatment at ladies' residences; French creams; price moderate. LILLY, 31 West 99th-st.

GOVERNESS.—By Parisian visiting; kindergarten, conversation, history, college preparation, English, German, piano. 406 West 57th-st., 6th floor.

STENOGRAPHER, TYPEWRITER.—Experienced, seeks position. Miss M. M'CORMACK, 434 East 15th-st.

WORK WANTED.

Male.

SPECIAL RATE TO UNEMPLOYED.
24 words, 3 times........15 cents
7 time rate..............30 cents

ACCOUNTS investigated, books opened and closed, partnership accounts transferred to corporation books, Surrogate accounts, statistics, etc.; 30 years' experience; highest testimonials. H. R. MENSING, Expert Accountant, 231 Broadway.

A RELIABLE MAN, who understands machinery, wishes to represent a first class concern in New-York and vicinity; connection is desired only where executive ability, salesmanship count; salary or commission. Address W., 25 East 14th-st.

ADVERTISEMENTS and subscriptions for The Tribune received at their Uptown Office, No. 1,364 Broadway, between 36th and 37th sts., until 9 o'clock p. m. Advertisements received at the following branch offices at regular office rates until 8 o'clock p. m., viz.: 254 8th-ave., s. e. cor. 23d-st.; 153 6th-ave., cor. 12th-st.; 92 East 14th-st.; 257 West 42d-st., between 7th and 8th aves.

WORK WANTED.

Male.

AT ANYTHING.—Brass fitter on church goods; handy with tools; all kinds repair work; strong, temperate; best of reference. A. HETTINGER, 127 1st-ave.

BOOKKEEPER, ACCOUNTANT, 32, thoroughly experienced; capable any capacity or system; 5 years with present employer; highest references and bond. A. L. H., 22 West 16th-st.

BOY, 16, wants to learn electrician's trade. CARL WEBER, 136 East 48th-st.

BOY, 15, to learn photographic business. 1,364 Avenue A.

BOY, 18, strong, handy with tools, to work at anything, no objection to hard work; outside work preferred; good references; wages $9. COSTELLO, 266 1st-ave.

BOY, 17, to operate telephone switchboard and do general office work; good references. GEORGE H. ALLEN, 123 West 62d-st.

CARPENTER.—First class, on estate, institution, office building, apartment, factory or shop; wages moderate if permanent; city references. JENSEN, 327 East 33d-st.

CLERK.—Shipping or stock clerk; young married man; energetic and a hustler; thoroughly capable, with excellent references, or would take a place as collector for real estate office, or at any work of that kind. JOHN E. BOURKE, 181 W. 101st-st.

CARPENTER.—Refined young hustler; good appearance and habits; outside man; private party or estate, renting, collecting, repairs, etc.; small salary. WILLING, 852 Columbus-ave.

CHAUFFEUR, for electric automobile; good, careful man; no objection to long hours. Apply to F. H. MILLER, 537 East 15th-st.

ENGINEER, MACHINIST.—Own firing; many years' experience; factory or hotel; city or country; good references. Address ENGINEER, 89 Tompkins-ave., Brooklyn.

ENGINEER, machinist and electrician; refrigeration and general engineering; repairs as far as facilities will allow; first class reference and license; factory or business building; city or country. GEO. E. O'NEILL, 311 East 27th-st.

FRENCH GRADUATE, two years' references from French public school, in reliable school. Call or address D., 740 North Broadway, Saratoga, N. Y.

FIREMAN.—German, as fireman. A. R., 32 Rector-st.

GENTLEMAN, of good habits, good address and strong personality, who knows how to approach the best men, desires engagement; can influence the investment of large sums of money, sell bonds or stocks, or double any large business of merit. Box 483, Equitable Building.

INTELLIGENT young colored man desires position in downtown store or office; capable with elevator, etc.; references. J. E. ALLEN, 213 West 60th-st., care Johnson.

LADIES, do you want parquet floors in good condition? If so, write to me. I guarantee first class work. E. MEYER, P. O. Box 103, Port Chester, N. Y.

MIDDLE AGED MAN, intelligent, active, competent, reliable worker, handy with carpenter's tools, etc., seeks situation and home with employer. Address J., 1,152 Myrtle-ave., Brooklyn.

MAN (30) wishes position on gentleman's place; care of horses and cows; country preferred. FRED A. TRABOLD, 17 Lawrence-st.

PAPERHANGER; no cheap jobs; will go to country, take charge, or small jobs in city; references. Address SALNER, 650 Melrose-ave.

PAINTER and PAPERHANGER.—First class; also fair grainer and varnisher; take charge of any job; twenty years' references; anywhere $2. PAINTER, 59 Ashland Place, Brooklyn.

PORTER.—German, as porter. A. B., 32 Rector-st.

PORTER.—I would like a place. BAILEY, 881 Third-ave.

PORTER, ETC.—Young Swedish man; speaks little English; as porter in store, waiter or useful man about house or hotel; good appearance; willing and obliging; references. 3 Fourth Place, Brooklyn, second floor.

PORTER, ETC.—Experienced man, handy man; can buy or sell; will guarantee satisfaction to employer. Address WILLING, 436 W. 27th-st.

PORTER.—Young colored man; strong and reliable; experienced and educated; first-class city references; good worker. AUGUSTUS, 130 W. 30th-st.

PRIVATE SECRETARY.—To literary man, theatre manager, professor or professional man, by literary man awaiting university appointment, with acquaintance from residence and study with all European countries, their languages and literatures. SECRETARY, Tribune Uptown Office, 1,364 Broadway.

STRONG YOUNG MAN at anything; can furnish best of references. WM. MEYERS, 336 Sumpter-st., Brooklyn.

TAILOR.—First class on ladies' and gent's garments, wants work home. SCHILLING, 347 West 16th-st.

YOUNG MAN, at anything; aged 22. WALLACE THOMAS, 719 Glenmore-ave., Brooklyn.

YOUNG MAN, 24, in private house, or work of any kind. O. BERGMANN, care of Mrs. Hess, 317 East 83d-st.

YOUNG MAN, at anything; experienced driver; can give security; best references. GEORGE HONEYMAN, 125 East 63d-st.

YOUNG MAN, 28, in private family; is a first class horseman; handy with tools; six years' experience. Address LUNDGREN, 334 Bergen-st., Brooklyn.

YOUNG MAN, 22, quick and accurate at figures, extensive experience, office assistant, bill and entry clerk; excellent credentials. SAMUEL BACHENHEIMER, 26 Avenue D.

YOUNG MAN, 22, at anything. CHARLES L. SHERMAN, 89 West Washington Place.

YOUNG MAN wishes to work at anything; reference. Address J. HAYES, 1,561 3d-ave.

YOUNG MAN, aged 19, at anything; good reference. BERNARD FAGAN, 3,034 3d-ave.

YOUNG MAN, 20, at anything; experienced in shipping department; first class reference. JOHN FREDERICKS, 605 Water-st.

YOUNG MAN, 22, good education, ambitious, with a mercantile house, where hard and faithful work will be appreciated. FAITHFUL, Box 20, Tribune Office.

DOMESTIC SITUATIONS WANTED.

Male.

BUTLER.—Colored; good appearance; excellent private family reference; willing and obliging; will go anywhere. EARNEST, 165 West 53d-st. Tel. 2,291B Columbus.

BUTLER.—In private family or boarding house; competent, reliable and highly recommended colored man; disengaged, highest references; strictly sober, obliging. MEANS, 926 6th-ave.

CARETAKER.—By German couple, middle aged, to take care of gentleman's country place; wife laundress; own furniture. W. SIEBERT, 484 East 74th-st.

COACHMAN.—Single; thoroughly understands his duties; good city references; sober, willing, obliging. F. W., Box 33, Tribune Uptown Office, 1,364 Broadway.

COACHMAN.—Ten years' best city reference; two last employers can be seen. Address J. C., Box 40, Tribune Uptown Office, 1,364 Broadway.

COACHMAN.—Thoroughly understands care horses, harness carriages; sober, reliable; city or country; best reference; last employer can be seen. COACHMAN, 731 3d-ave.

DOMESTIC SITUATIONS WANTED.

Male.

COACHMAN.—Married; tall; where first class driver and caretaker of fine horses, harness and carriages is required; never used liquors in his life; best city references. F. A., 875 7th-ave.

COACHMAN.—Single; understands horses and carriages; careful driver; care grounds, furnace, generally useful; moderate wages; country preferred; reference. Address SCOTCHMAN, Box 14, Tribune Office.

COACHMAN, USEFUL MAN.—Understands care horses, carriages; steam or hot air furnaces; milker; good references; single Scotchman. COACHMAN, 549 Pearl-st.

COACHMAN.—Experienced man; thoroughly understands care of fine horses and cariages; ten years with last employer. P. N., care Rubber Tire Co., 60 Schermerhorn-st., Brooklyn.

COACHMAN. — Smart groom; English horseman; 31; medium size; competent in all branches; furnaces; generally useful; private; city or country; expectations reasonable. KELSALL, 239 West 66th-st.

COACHMAN.—Married; thoroughly understands care of fine horses, harness, carriages; good, careful driver; willing and obliging; care furnaces and be generally useful; best personal references; country preferred. Address 2,730 Broadway; ring janitor's bell.

FARM MANAGER of gentleman's estate; thoroughly versed in high class agriculture and managing of stock, cattle and horses; poultry culture, model farms, roadmaking, draining, nursery work, landscape gardening and every detail of first class estate; married; no children; best of references. Address P. O. Box 51, Highland, N. J.

FARM MANAGER, SUPERINTENDENT.—American, married, no children; thoroughly experienced in all branches of farm work and gardening; also in clearing wood and timber land and building up run down place; accurate in accounts and systematic in management; good references as to character and ability. Address, giving full particulars, Box 541, Mamaroneck, N. Y.

GARDENER and FARMER, married, as foreman or manager of gentleman's farm or country seat; can run greenhouses. J. C. LICKEL, Dobbs Ferry, N. Y.

GROOM.—Understands all about horses, harness, carriages; married, 36; first class references. ALFRED READ, 161 East 69th-st.

GROOM.—By young man who understands the care of horses, carriages and harness; best reference. Address P. IDE, Box 37, Tribune Uptown Office, 1,364 Broadway.

JAPANESE CHEF.—Highest class family or clubhouse; best reference. YAMU, 584 Columbus-ave.

MIDDLE AGED MAN, at anything; to take care of a farm; has had charge of horses and cows before. FRED. A. SCHMIDT, 128 Liberty-st.

USEFUL and good houseman or hotel porter; waiting; sober, willing, neat, obliging; good references; German, 32. USEFUL, 226 Thompson-st.

USEFUL MAN—COOK and LAUNDRESS.—By man and wife; wife as cook and laundress; man to tend furnace and do kitchen work. Address G. C., 208 East 48th-st.

USEFUL MAN.—By German, 37; speaks English, as all around man in store, hotel or factory; small wages; good worker. O. R., 462 Pearl-st.

USEFUL MAN.—By Swede; city or country; understands housework; care of horses and cows; best reference. PETTERSSON, 4 Chatham Square.

VALET, ATTENDANT.—27; educated, sober, graduate; experienced massuer, thoroughly understands his duties; speaks fluently several languages; first class city references. B., 239 East 39th-st.

VALET, &c., 28; experienced, sober, discreet and trustworthy; excellent presser, packer and traveller; holds highest English and best city (personal) references; moderate wages. EARNEST, Box 344, Tribune Uptown Office, 1,364 Broadway.

DOMESTIC SITUATIONS WANTED.

Female.

COOK.—By Scotch Protestant; young; particularly neat; thoroughly competent; three years' reference; assist laundry; city or country. COLLIER, 122 West 23d-st., first floor.

COOK.—In small restaurant or small family; middle aged. MAYER, 346 East 78th-st.

COOK.—First class; best reference; wages $40. C. R., 2 East 42d-st., care Mrs. Lemcke.

COOK, &c.—Good plain cook, assist washing; Protestant; has good reference. 1,615 Park-ave., near 115th-st.

COOK, &c.—A good reliable, middle aged German girl as plain cook or general houseworker in small family. 227 East 42d-st., 3d floor.

COOK, &c.—Respectable German woman, middle aged, good cook and houseworker, in small family. Call or write G. BOWEN, 138 Graham-ave., Brooklyn.

COOK and LAUNDRESS.—By North of Ireland Protestant woman; good baker; neat and obliging; references. H. S., 234 West 35th-st.

COOK.—Economical and trustworthy; capable taking chef's place; would go South; city reference. 346 West 42d-st., care of Dempsey.

COOK.—Swedish, first class, and a competent lady's maid; best reference. 2,218 Broadway, corner 79th-st.

CHAMBERMAID.—By young woman; first class; willing to assist with any other work; best city reference; willing to go to the country. S. A., Box 54, Tribune Uptown Office, 1,364 Broadway.

CHAPERONE, HOUSEKEEPER.—By cultured, refined lady; good traveller and packer; healthy and cheerful; undoubted references given. COMPETENT, Box 69, Tribune Uptown Office, 1,364 Broadway.

HOUSEKEEPER.—By woman, with boy nine years old, in widower's family; city or country. Address Mrs. DANIELS, 407 West 35th-st.

HOUSEWORK.—German, 22; Catholic, as houseworker. H. E., 32 Rector-st.

HOUSEWORK.—By respectable woman; excellent cook and baker; reference. FLEMING, 469 Columbus-ave.

HOUSEWORK.—Colored girl; light housework; one or two ladies in flat; reference. M. DRAPER, 523 West 48th-st.

HOUSEWORK.—By competent young cook and laundress, or general housework; also chambermaid and waitress; city or country; separate or together; two years' references. 395 6th-ave., second floor.

HOUSEWORK, in small family. PAWLOSKY, 406 East 15th-st.

LADY'S MAID or family seamstress; understands her duties in both capacities; good hairdresser, dressmaker and packer; best city references. Address 466 West 34th-st.

LADY'S MAID and COMPANION.—By North German; good sewer; generally handy; highest city reference. F. F., 806 Columbus-ave.

MAID and SEAMSTRESS.—By a girl; or would do chamberwork and sewing. Call 216 East 45th-st., Clark's bell.

NURSE or maid, by a refined North German; full charge of children; understands kindergarten; teaches German; wages $25; best references. W. H., Box 79, 1364 Broadway.

REV. EPPS, 50 West 135th-st.—Reliable colored help direct from the South a specialty. Tel. 2,744 B Harlem.

WORKING HOUSEKEEPER.—By American woman; good plain cook; washing and ironing. F. J., Box 23, Tribune Uptown Office, 1,364 Broadway.

WAITRESS in small private family; best of references. Call 318 East 32d-st.