Etiquette & Manners - 2

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Chapter XX.
Engagements

COURTSHIP

SO long as Romance exists and Lochinvar remains young manhood's ideal, love at first sight and marriage in a week is within the boundaries of possibility. But usually (and certainly more wisely) a young man is for some time attentive to a young woman before dreaming of marriage. Thus not only have her parents plenty of time to find out what manner of man he is, and either accept or take means to prevent a serious situation; but the modern young woman herself is not likely to be "carried away" by the personality of anyone whose character and temperament she does not pretty thoroughly understand and weigh.







In nothing does the present time more greatly differ from the close of the last century, than in the unreserved frankness of young women and men towards each other. Those who speak of the domination of sex in this day are either too young to remember, or else have not stopped to

consider, that mystery played a far greater and more dangerous rôle when sex, like a woman's ankle, was carefully hidden from view, and therefore far more alluring than to-day when both are commonplace matters.

In cities twenty-five years ago, a young girl had beaux who came to see her one at a time; they in formal clothes and manners, she in her "company best" to "receive" them, sat stiffly in the "front parlor" and made politely formal conversation. Invariably they addressed each other as Miss Smith and Mr. Jones, and they "talked off the top" with about the same lack of reservation as the ambassador of one country may be supposed to talk to him of another. A young man was said to be "devoted" to this young girl or that, but as a matter of fact each was acting a rôle, he of an admirer and she of a siren, and each was actually an utter stranger to the other.

FRIENDSHIP AND GROUP SYSTEM

To-day no trace of stilted artificiality remains. The tête-a-tête of a quarter of a century ago has given place to the continual presence of a group. A flock of young girls and a flock of young men form a little group of their own—everywhere they are together. In the country they visit the same houses or they live in the same neighborhood, they play golf in foursomes, and tennis in mixed doubles. In winter at balls they sit at the same table for supper, they have little dances at their own homes, where scarcely any but themselves are invited; they play bridge, they have tea together, but whatever they do, they stay in the pack. In more than one way this group habit is excellent; young women and men are friends in a degree of natural and entirely platonic intimacy undreamed of in their parents' youth. Having the habit therefore of knowing her men friends well, a young girl is not going to imagine a stranger, no matter how perfect he may appear to be, anything but an ordinary human man after all. And in finding out his bad points as well as his good, she is aided and abetted, encouraged or held in check, by the members of the group to which she belongs.





Suppose, for instance, that a stranger becomes attentive to Mary; immediately her friends fix their attention upon him, watching him. Twenty-five years ago the young men would have looked upon him with jealousy, and the young women would have sought to annex him. To-day their attitude is: "Is he good enough for Mary?" And, eagle-eyed, protective of Mary, they watch him. If they think he is all right he becomes a member of the group. It may develop that Mary and he care nothing for each other, and he may fall in love with another member, or he may drift out of the group again or he may stay in it and Mary herself marry out of it. But if he is not liked, her friends will not be bashful about telling Mary exactly what they think, and they will find means usually—unless their prejudice is without foundation—to break up the budding "friendship" far better than any older person could do. If she is really in love with him and determined to marry in spite of their frankly given opinion, she at least makes her decision with her eyes open.

There are also occasions when a young woman is persuaded by her parents into making a "suitable marriage"; there are occasions when a young woman persists in making a marriage in opposition to her parents; but usually a young man either belongs in or joins her particular circle of intimate friends, and one day, it may be to their own surprize, though seldom to that of their intimates, they find that each is the only one in the world for the other, and they become engaged.

FIRST DUTY OF THE ACCEPTED SUITOR

If a young man and his parents are very close friends it is more than likely he will already have told them of the seriousness of his intentions. Very possibly he has asked his father's financial assistance, or at least discussed ways and means, but as soon as he and she have definitely made up their minds that they want to marry each other, it is the immediate duty of the man to go to the girl's father or her guardian, and ask his consent. If her father refuses, the engagement cannot exist. The man must then try, through work or other proof of stability and seriousness, to win the father's approval. Failing in that, the young woman is faced with dismissing him or marrying in opposition to her parents. There are, of course, unreasonable and obdurate parents, but it is needless to point out that a young woman assumes a very great risk who takes her future into her own hands and elopes. But even so, there is no excuse for the most unfilial act of all—deception. The honorable young woman who has made up her mind to marry in spite of her parents' disapproval, announces to them,

if she can, that on such and such a day her wedding will take place. If this is impossible, she at least refuses to give her word that she will not marry. The height of dishonor is to “give her word” and then break it.

THE APPROVED ENGAGEMENT

Usually, however, when the young man enters the study or office of her father, the latter has a perfectly good idea of what he has come to say and, having allowed his attentions, is probably willing to accept his daughter’s choice; and the former after announcing that the daughter has accepted him, goes into details as to his financial standing and prospects. If the finances are not sufficiently stable, the father may tell him to wait for a certain length of time before considering himself engaged, or if they are satisfactory to him, he makes no objection to an immediate announcement. In either case, the man probably hurries to tell the young woman what her father has said, and if he has been very frequently at the house, very likely they both tell her mother and her immediate family, or, more likely still, she has told her mother first of all.



HIS PARENTS CALL ON HERS

As soon as the young woman’s father accepts the engagement, etiquette demands that the parents of the bridegroom-elect call at once (within twenty-four hours) upon the parents of the bride-to-be. If illness or absence prevents one of them, the other must go alone. If the young man is an orphan, his uncle, aunt or other nearest relative should go in the parents’ place. Not even deep mourning can excuse the failure to observe this formality.

THE ENGAGEMENT RING

It is doubtful if he who carries a solitaire ring enclosed in a little square box and produces it from his pocket upon the instant that she says “Yes,” exists outside of the moving pictures! As a matter of fact, the accepted suitor usually consults his betrothed’s taste—which of course may be gratified or greatly modified, according to the length of his purse—or he may, without consulting her, buy what ring he chooses. A solitaire diamond is the conventional emblem of “the singleness and endurability of the one love in his life,” and the stone is supposed to be “pure and flawless” as the bride herself, and their future together—or sentiments equally beautiful. There is also sentiment for a sapphire’s “depth of true blue.” Pearls are supposed to mean tears; emeralds, jealousy; opals, the essence of

bad luck; but the ruby stands for warmth and ardor: all of which it is needless to say is purest unfounded superstition.



In the present day, precious stones having soared far out of reach of all but the really rich, fashion rather prefers a large semi-precious one to a microscopic diamond. “Fashion,” however, is merely momentary and local, and the great majority will probably always consider a diamond the only ring to have.

It is not obligatory, or even customary, for the girl to give the man an engagement present, but there is no impropriety in her doing so if she wants to, and any of the following articles would be suitable: A pair of cuff links, or waist-coat buttons, or a watch chain, or a key chain, or a cigarette case. Probably because the giving of an engagement ring is his particular province, she very rarely gives him a ring or, in fact, any present at all.

The engagement ring is worn for the first time “in public” on the day of the announcement.

BEFORE ANNOUNCEMENT

Usually a few days before the formal announcement—and still earlier for letters written abroad or to distant States—both young people write to their aunts, uncles, and cousins, and to their most intimate friends, of their engagement, asking them not to tell anyone until the determined date.

As soon as they receive the news, all the relatives of the groom-elect must call on the bride. She is not “welcomed by the family” until their cards, left upon her in person, assure her so. She must, of course, return all of these visits, and as soon as possible.

If his people are in the habit of entertaining, they should very soon ask her with her fiancé to lunch or to dinner, or after the engagement is publicly announced, give a dinner or tea or dance in her honor. If, on the other hand, they are very quiet people, their calling upon her is sufficient in itself to show their welcome.

In case of a recent death in either immediate family, the engagement cannot be publicly announced until the first period of mourning is past. (It is entirely dignified for a private wedding to take place at

the bedside of a very ill parent, or soon after a deep bereavement. In that case there is, of course, no celebration, and the service is read in the presence of the immediate families only.)

The announcement is invariably made by the parents of the bride-elect. It is a breach of etiquette for a member of the young man's family to tell of the engagement until the formal announcement has been arranged for.

ANNOUNCEMENT OF ENGAGEMENT

On the evening before the day of the announcement, the bride's mother either sends a note, or has some one call the various daily papers by telephone, and says: "I am speaking for Mrs. John Huntington Smith. Mr. and Mrs. Smith are announcing the engagement of their daughter, Mary, to Mr. James Smartlington, son of Mr. and Mrs. Arthur Brown Smartlington, of 2000 Arcade Avenue."

If either the Huntington Smiths or the Arthur Smartlingtons are socially prominent, reporters will be sent to get further information. Photographs and details, such as entertainments to be given, or plans for the wedding, will probably be asked for. The prejudices of old-fashioned people against giving personal news to papers is rapidly being overcome and not even the most conservative any longer object to a dignified statement of facts, such as Mrs. Smith's telephone message.

It is now considered entirely good form to give photographs to magazines and newspapers, but one should never send them unless specially requested.

On the eve of the announcement, a dinner is sometimes given by the young girl's parents, and the news is told by her father, who at about salad course or dessert, proposes the health of his daughter and future son-in-law.

HOW A HEALTH IS PROPOSED

The host after directing that all glasses at the table be filled, rises, lifts his own glass and says: "I propose we drink to the health of my daughter Mary and the young man she has decided to add permanently to our family, James Smartlington."

Or:

"A standing toast: To my Mary and to her—Jim!"

Or:

"I want you to drink the happiness of a young pair whose future welfare is close to the hearts of all of us: Mary (holding up his glass and looking at her) and Jim!" (holding it up again and looking at him). Every one except Mary and Jim rises and drinks a swallow or two (of whatever the champagne substitute may be). Every one then congratulates the young couple, and Jim is called upon for a "speech"!

Generally rather "fussed," Jim rises and says something like: "I—er—we—thank you all very much indeed for all your good wishes," and sits down. Or if he is an earnest rather than a shy youth, perhaps he continues: "I don't have to tell you how lucky *I* am, the thing for me to do is to prove, if I can, that Mary has not made the mistake of her life in choosing me, and I hope that it won't be very long before we see you all at our own table with Mary at the head of it and I, where I belong, at the foot."

Or:

"I can't make a speech and you know it. But I certainly am lucky and I know it."

WHEN NO SPEECH IS MADE

The prevailing custom in New York and other big cities is for the party to be given on the afternoon or evening of the day of announcement. The engagement in this case is never proclaimed to the guests as an assembled audience. The news is "out" and everyone is supposed to have heard it. Those who have not, can not long remain ignorant, as the groom-elect is either receiving with his fiancée or brought forward by her father and presented to every one he does not know. Everybody congratulates him and offers the bride-to-be good wishes for her happiness.

A dinner or other entertainment given to announce an engagement is by no means necessary.

“Quiet people” very often merely write notes of announcement and say they will be at home on such an afternoon at tea time. The form and detail are exactly the same as on an habitual day at home except that the bride and groom-elect both receive as well as her mother.

PARTIES FOR THE ENGAGED COUPLE

If the families and friends of the young couple are at all in the habit of entertaining, the announcement of an engagement is the signal always for a shower of invitations.





The parents of the groom-elect are sure to give a dance, or a “party” of one kind or another “to meet” their daughter-to-be. If the engagement is a short one, their life becomes a veritable dashing from this house to that, and every meal they eat seems to be one given for them by some one. It is not uncommon for a bride-elect to receive a few engagement presents. (These are entirely apart from wedding presents which come later.) A small afternoon teacup and saucer used to be the typical engagement gift, but it has gone rather out of vogue, along with harlequin china in general. Engagement presents are usually personal trifles sent either by her own very intimate friends or by members of her fiancée’s family as especial messages of welcome to her—and as such are very charming. But any general fashion that necessitates giving engagement as well as wedding presents may well be looked upon with alarm by those who have only moderately filled pocketbooks!

ENGAGED COUPLE IN PUBLIC

There is said to be still preserved somewhere in Massachusetts a whispering reed through the long hollow length of which lovers were wont to whisper messages of tenderness to each other while separated by a room’s length and the inevitable chaperonage of the fiancée’s entire family.

From those days to these is a far cry, but even in this era of liberty and naturalness of impulse, running the gauntlet of people’s attention and criticism is no small test of the good taste and sense of a young couple.

The hall-mark of so-called “vulgar people” is unrestricted display of uncontrolled emotions. No one should ever be made to feel like withdrawing in embarrassment from the over-exposed privacy of others. The shrew who publicly berates her husband is no worse than the engaged pair who snuggle in public. Every one supposes that lovers kiss each other, but people of good taste wince at being forced to play audience at love scenes which should be private. Furthermore, such cuddling gives little evidence of the deeper caring—no matter how ardent the demonstration may be.

Great love is seldom flaunted in public, though it very often shows itself in pride—that is a little obvious, perhaps. There is a quality of protectiveness in a man’s expression as it falls on his

betrothed, as though she were so lovely a breath might break her; and in the eyes of a girl whose love is really deep, there is always evidence of that most beautiful look of championship, as though she thought: “No one else can possibly know how wonderful he is!”

This underlying tenderness and pride which is at the base of the attitude of each, only glints beneath the surface of perfect comradeship. Their frank approval of whatever the other may do or say is very charming; and even more so is their obvious friendliness toward all people, of wanting the whole world beautiful for all because it is so beautiful to them. That is love—as it should be! And its evidence is a very sure sign-post pointing to future happiness.

ETIQUETTE OF ENGAGED PEOPLE

It is unnecessary to say that an engaged man shows no attention whatever to other women. It should be plain to every one, even though he need not behave like a moon-calf, that “one” is alone in his thoughts.

Often it so happens that engaged people are very little together, because he is away at work, or for other reasons. Rather than sit home alone, she may continue to go out in society, which is quite all right, but she must avoid being with any one man more than another and she should remain visibly within the general circle of her group. It always gives gossip a chance to see an engaged girl sitting out dances with any particular man, and slander is never far away if any evidence of ardor creeps into their regard, even if it be merely “manner,” and actually mean nothing at all.

IN THE BACKWATERS OF LONG ENGAGEMENT

Unless the engaged couple are both so young, or by temperament so irresponsible, that their parents think it best for them to wait until time is given a chance to prove the stability of their affection, no one can honestly advocate a long-delayed marriage.

Where there is no money, it is necessary to wait for better finances. But the old argument that a long engagement was wise in that the young couple were given opportunity to know each other better, has little sense to-day when all young people know each other thoroughly well.

A long engagement is trying to everyone—the man, the girl, both families, and all friends. It is an unnatural state, like that of waiting at the station for a train, and in a measure it is time wasted. The minds of the two most concerned are centered upon each other; to them life seems to consist in saying the inevitable good-by.

Her family think her absent-minded, distrait, aloof and generally useless. His family never see him. Their friends are bored to death with them—not that they are really less devoted or loyal, but her men friends withdraw, naturally refraining from “breaking in.” He has no time between business and going to see her to stop at his club or wherever friends of his may be. Her girl friends do see her in the daytime, but gradually they meet less and less because their interests and hers no longer focus in common. Gradually the stream of the social world goes rushing on, leaving the two who are absorbed in each other to drift forgotten in a backwater. He works harder, perhaps, than ever, and she perhaps occupies herself in making things for her trousseau or her house, or otherwise preparing for the more contented days which seem so long in coming.

Once they are married, they no longer belong in a backwater, but find themselves again sailing in midstream. It may be on a slow-moving current, it may be on a swift,—but their barge sails in common with all other craft on the river of life.

Should a Long Engagement Be Announced?

Whether to announce an engagement that must be of long duration is not a matter of etiquette but of personal preference. On the general principle that frankness is always better than secretiveness, the situation is usually cleared by announcing it. On the other hand, as illustrated above, the certain knowledge of two persons’ absorption in each other always creates a marooned situation. When it is only supposed, but not known, that a man and girl particularly like each other, their segregation is not nearly so marked.

MEETING OF KINSMEN

At some time before the wedding, it is customary for the two families to meet each other. That is, the parents of the groom dine or lunch at the house of the parents of the bride to meet the aunts, uncles and cousins. And then the parents of the bride are asked with the same purpose to the house of the groom-elect.

It is not necessary that any intimacy ensue, but it is considered fitting and proper that all the members of the families which are to be allied should be given an opportunity to know one another—at least by sight.

THE ENGAGED COUPLE AND THE CHAPERON

The question of a chaperon differs with locality. In Philadelphia and Baltimore, custom permits any young girl to go alone with a young man approved by her family to the theater, or to be seen home from a party. In New York or Boston, Mrs. Grundy would hold up her hands and run to the neighbors at once with the gossip.

It is perhaps sufficient to say that if a man is thought worthy to be accepted by a father as his daughter's husband, he should also be considered worthy of trust no matter where he finds himself alone with her. It is not good form for an engaged couple to dine together in a restaurant, but it is all right for them to lunch, or have afternoon tea; and few people would criticize their being at the opera or the theater—unless the performance at the latter was of questionable propriety. They should take a chaperon if they motor to road-houses for meals—and it goes without saying that they cannot go on a journey alone that can possibly last over night.

GIFTS WHICH MAY AND THOSE WHICH MAY NOT BE ACCEPTED

The fiancée of a young man who is "saving in order to marry," would be lacking in taste as well as good sense were she to encourage or allow him extravagantly to send her flowers and other charming, but wasteful, presents. But on the other hand, if the bridegroom-elect has plenty of means, she may not only accept flowers but anything he chooses to select, except wearing apparel or a motor car or a house and furniture—anything that can be classified as "maintenance."

It is perfectly suitable for her to drive his car, or ride his horse, and she may select furniture for their house, which he may buy or have built. But, if she would keep her self-respect, the car must not become hers nor must she live in the house or use its furniture until she is given his name. He may give her all the jewels he can afford, he may give her a fur scarf, but not a fur coat. The scarf is an ornament, the coat is wearing apparel. If she is very poor, she may have to be married in cheese-cloth, or even in the dress she wears usually, but her wedding dress and the clothes she wears away, must not be supplied by the groom or his family. There is one exception: if his mother, for instance, has some very wonderful family lace, or has kept her own wedding dress and has no daughter herself, and it would please her to have her son's wife wear her lace or dress, it is proper for the bride to consent. But it would be starting life on a false basis, and putting herself in a category with women of another class, to be clothed by any man, whether he is soon to be her husband or not.

If the engagement should be so unfortunate as to be broken off, the engagement ring and all other gifts of value must be returned.

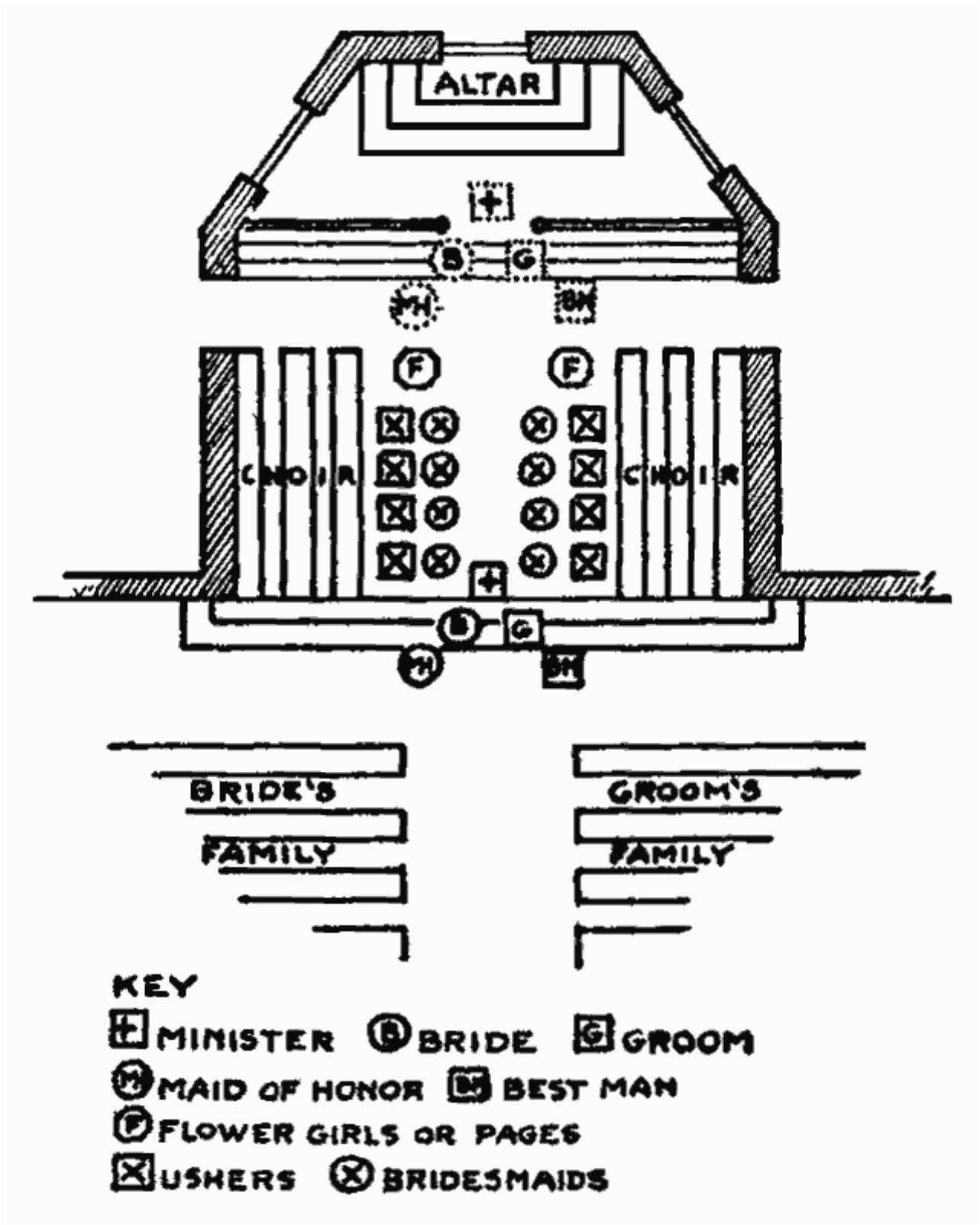
Chapter XXI.

First Preparations before a Wedding

TO begin with, before deciding the date of the wedding, the bride's mother must find out definitely on which day the clergyman who is to perform the ceremony is disengaged, and make sure that the church is bespoken for no other service. If it is to be an important wedding, she must also see that the time available for the church is also convenient to the caterer.

Sundays, and days in Lent, are not chosen for weddings, and Friday being a "fast" day in Catholic and very "high" Episcopal churches, weddings on that day, if not forbidden, are never encouraged. But the superstition that Friday and the month of May are unlucky, is too stupid to discuss.

Having settled upon a day and hour, the next step is to decide the number of guests that can be provided for, which is determined by the size of the church and the house, and the type of reception intended.


ALTAR
B
G
MH
BM
F
F
CHOIR
CHOIR
B
G
MH
BM
BRIDE'S
FAMILY
GROOM'S
FAMILY
KEY
MINISTER
BRIDE
GROOM
MAID OF HONOR
BEST MAN
FLOWER GIRLS OR PAGES
USHERS
BRIDESMAIDS

The bride-elect and her mother then go to the stationer and decide details, such as size and texture of paper and style of engraving, for the invitations. The order is given at once for the engraving of all the necessary plates, and probably for the full number of house invitations, especially if to a sit-down breakfast where the guests are limited. There are also ordered a moderate number of general church invitations or announcements, which can be increased later when the lists are completed and the definite number of guests more accurately known.



HER MOTHER CONSULTS HIS MOTHER

The bride's mother then consults with the groom, or more likely, with his mother, as to how the house-list is to be divided between them. This never means a completely doubled list, because, if the two families live in the same city, many names are sure to be in duplicate. If the groom's people live in another place, invitations to the house can be liberally sent, as the proportion of guests who will take a long trip seldom go beyond those of the immediate family and such close friends as would be asked to the smallest of receptions.

Usually if Mrs. Smith tells Mrs. Smartlington that two hundred can be included at the breakfast, Mrs. Smith and Mrs. Smartlington will each make a list of one hundred and fifty, certain that one hundred will be in duplicate.

Invitations to a big church wedding are always sent to the entire visiting list, and often the business acquaintances of both families, no matter how long the combined number may be, or whether they can by any chance be present or not. Even people in deep mourning are included as well as those who live thousands of miles away, as the invitations not merely proffer hospitality but are messengers carrying the news of the marriage.

After a house wedding, or a private ceremony where invitations were limited to relatives and closest personal friends of the young couple, general announcements are sent out to the entire visiting list.

HOW THE WEDDING LIST IS COMPILED

Those who keep their visiting list in order have comparatively little work. But those who are not in the habit

of entertaining on a general scale, and yet have a large unassorted visiting list, will have quite a piece of work ahead of them, and cannot begin making it soon enough.

In the cities where a Social Register or other Visiting Book is published, people of social prominence find it easiest to read it through, marking “XX” in front of the names to be asked to the house, and another mark, such as a dash, in front of those to be asked to the church only, or to have announcements sent them. Other names which do not appear in the printed list may be written as “thought of” at the top or bottom of pages. In country places and smaller cities, or where a published list is not available, or of sufficient use, the best assistant is the telephone book.

List-making should be done over as long a period and for as short sessions as possible, in order that each name as it is read may bring to memory any other that is similar. Long reading at a time robs the repetition of names of all sense, so that nothing is easier than to pass over the name of a friend without noticing it.

A word of warning: To leave out old friends because they are neither rich nor fashionable and to include comparative strangers because they are of great social importance, not alone shows a want of loyalty and proper feeling, but is to invite the contempt of those very ones whom such snobbery seeks to propitiate.

Four lists, therefore, are combined in sending out wedding invitations; the bride and the groom make one each of their own friends, to which is added the visiting list of the bride’s family (made out by her mother, or other near relative) and the visiting list of the groom’s family made out by his mother, or a relative. Each name is clearly marked, of course, whether for “house” or “church” invitation.

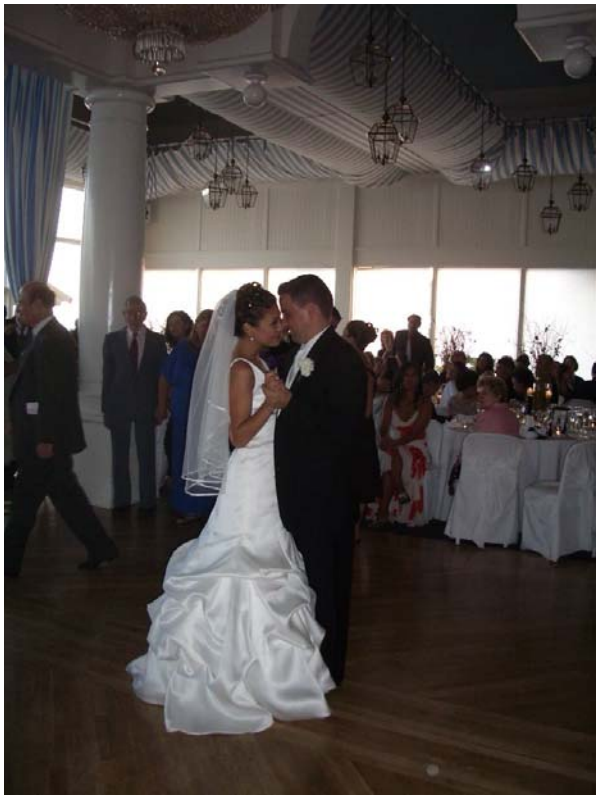
When the four lists are completed, it is the duty of some one to arrange them into a single one by whatever method seems most expedient. When lists are very long, the compiling is usually one by a professional secretary, who also addresses the envelopes, encloses the proper number of cards, and seals, stamps and posts the invitations. The address of a professional secretary can always be furnished by the stationer. Very often, especially where lists do not run into inordinate length, the envelopes are addressed and the invitations sent out by the bride herself and some of her friends who volunteer to help her.

THE MOST ELABORATE WEDDING POSSIBLE

This is the huge wedding of the daughter of ultra rich and prominent people in a city such as New York, or, more probably, a high-noon wedding out of town. The details would in either case be the same, except that the “country setting” makes necessary the additional provision of a special train which takes the guests to a station where they are met by dozens of motors and driven to the church. Later they are driven to the house, and later again, to the returning special train.









Otherwise, whether in the city or the country, the church (if Protestant) is decorated with masses of flowers in some such elaborateness as standards, or arches, or hanging garlands in the church itself, as well as the floral embellishment of the chancel. The service is conducted by a bishop or other distinguished clergyman, with assistant clergymen, and accompanied by a full choral service, possibly with the addition of a celebrated opera soloist. The costumes of the bride and her maids are chosen with painstaking attention to perfection, and with seeming disregard of cost.

Later, at the house, there is not only a floral bower under which the bridal couple receive, but every room has been turned into a veritable woodland or garden, so massed are the plants and flowers. An orchestra—or two, so that the playing may be without intermission—is hidden behind palms in the hall or wherever is most convenient. A huge canopied platform is built on the lawn or added to the veranda (or built out over the yard of a city house), and is decorated to look like an enclosed formal garden. It is packed with small tables, each seating four, six, or eight, as the occasion may require.

THE AVERAGE FASHIONABLE WEDDING

The more usual fashionable wedding is merely a modification of the one outlined above. The chancel of the church is decorated exactly the same, but except in summer when garden flowers are used, there is very little attempted in the body of the church other than sprays of flowers at the ends of the ten to twenty reserved pews, or possibly only at the ends of the first two pews and the two that mark the beginning of the ribboned section. There is often a choral service and a distinguished officiating clergyman. The costumes of bride and bridesmaids are usually the same in effect, though they may be less lavish in detail.

The real difference begins at the breakfast, where probably a hundred guests are invited, or two hundred at most, instead of from five hundred to a thousand, and except for the canopied background against which the bride and groom receive, there is very little floral decoration of the house. If a tent is built, it is left as it is—a tent—with perhaps some standard trees at intervals to give it a decorated appearance. The tables, even that of the bride, their garniture, the service, and the food are all precisely the same, the difference being in the smaller number of guests provided for.



A SMALL WEDDING

A small wedding is merely a further modification of the two preceding ones. Let us suppose it is a house wedding in a moderate-sized house.

A prayer bench has been placed at the end of the drawing-room or living-room. Back of it is a screen or bower of palms or other greens. One decoration thus serves for chancel and background at the reception. A number of small tables in the dining-room may seat perhaps twenty or even fifty guests, besides the bride's table placed in another room. If the bride has no attendants, she and the groom choose a few close friends to sit at the table with them.



Or, at a smaller wedding, there is a private marriage in a little chapel, or the clergyman reads the service at the house of the bride in the presence of her parents and his and a small handful of guests, who all sit down afterwards at one table for a wedding breakfast.

Or there may be a greater number of guests and a simpler collation, such as a stand-up afternoon tea, where the refreshments are sandwiches, cakes, tea and chocolate.

BREACH OF ETIQUETTE FOR GROOM TO GIVE WEDDING

No matter whether a wedding is to be large or tiny, there is one unalterable rule: the reception must be either at the house of the bride's parents or grandparents or other relative of hers, or else in assembly rooms rented by her family. Never under any circumstances should a wedding reception be given at the house of the groom's family. They may give a ball or as many entertainments of whatever description they choose for the young couple after they are married, but the wedding breakfast and the trousseau of the bride must be furnished by her own side of the house!

When a poor girl marries, her wedding must be in keeping with the means of her parents. It is not only inadvisable for them to attempt expenditure beyond what they can afford, but they would lay themselves open to far greater criticism through inappropriate lavishness, than through meagerness of arrangement—which need not by any means lack charm because inexpensive.

WEDDING OF A CINDERELLA

Some years ago there was a wedding when a girl who was poor married a man who was rich and who would gladly have given her anything she chose, the beauty of which will be remembered always by every witness in spite of, or maybe because of, its utter lack of costliness.

It was in June in the country. The invitations were by word of mouth to neighbors and personal notes to the groom's relatives at a distance. The village church was decorated by the bride, her younger sisters, and some neighbors, with dogwood, than which nothing is more bridelike or beautiful. The shabbiness of her

father’s little cottage was smothered with flowers and branches cut in a neighboring wood. Her dress, made by herself, was of tarlatan covered with a layer or two of tulle, and her veil was of tulle fastened with a spray, as was her girdle, of natural bridal wreath and laurel leaves. Her bouquet was of trailing bridal wreath and white lilacs. She was very young, and divinely beautiful, and fresh and sweet. The tulle for her dress and veil and her thin silk stockings and white satin slippers represented the entire outlay of any importance for her costume. A little sister in smock of pink sateen and a wreath and tight bouquet of pink laurel clusters, toddled after her and “held” her bouquet—after first laying her own on the floor!

The collation was as simple as the dresses of the bride and bridesmaid. A home-made wedding cake, “professionally” iced and big enough for every one to take home a thick slice in waxed paper piled near for the purpose, and a white wine cup, were the most “pretentious” offerings. Otherwise there were sandwiches, hot biscuits, cocoa, tea and coffee, scrambled eggs and bacon, ice cream and cookies, and the “music” was a victrola, loaned for the occasion. The bride’s “going away” dress was of brown Holland linen and her hat a plain little affair as simple as her dress; again her only expenditure was on shoes, stockings and gloves. Later on, she had all the clothes that money could buy, but in none of them was she ever more lovely than in her fashionless wedding dress of tarlatan and tulle, and the plain little frock in which she drove away. Nor are any of the big parties that she gives to-day more enjoyable, though perfect in their way, than her wedding on a June day, a number of years ago.



THE WEDDING HOUR

The fashionable wedding hour in New York is either noon, or else in the afternoon at three, three-thirty or four o’clock, with the reception always a half hour later. High noon, which means that the breakfast is at one o’clock, and four o’clock in the afternoon, with the reception at half after, are the conventional hours.



THE EVENING WEDDING

In San Francisco and generally throughout the West altogether smart weddings are celebrated at nine o’clock in the evening. The details are precisely the same as those of morning or afternoon. The bride and bridesmaids wear dresses that are perhaps more elaborate and “evening” in model, and the bridegroom as well as all men present wear evening clothes, of course. If the ceremony is in a church, the women should wear wraps and an ornament or light scarf of some sort over their hair, as ball dresses are certainly not suitable, besides which church regulations forbid the uncovering of women’s heads in consecrated places of worship.





THE MORNING WEDDING

To some, nine o’clock in the morning may sound rather eccentric for a wedding, but to people of the Atlantic Coast it is not a bit more so than an evening hour—less so, if anything, because morning is unconventional anyway and etiquette, never being very strong at that hour, is not defied, but merely left quiescent.

If, for any reason, such as taking an early morning train or ship—an early morning wedding might be a good suggestion. The bride should, of course, not wear satin and lace; she could wear organdie (let us hope the nine o'clock wedding is in summer!), or she could wear very simple white crêpe de chine. Her attendants could wear the simplest sort of morning dresses with garden hats; the groom a sack suit or flannels. And the breakfast—really breakfast—could consist of scrambled eggs and bacon and toast and coffee—and griddle cakes!

The above is not written in ridicule; the hour would be "unusual," but a simple early morning wedding where every one is dressed in morning clothes, and where the breakfast suggests the first meal of the day—could be perfectly adorable! The evening wedding on the other hand, lays itself open to criticism because it is a function—a function is formal, and the formal is always strictly in the province of that austere and inflexible lawmaker, Etiquette. And Etiquette at this moment says: "Weddings on the Atlantic seaboard are celebrated not later than four-thirty o'clock in the afternoon!"





WEDDING PRESENTS

And now let us return to the more particular details of the wedding of our especial bride.

The invitations are mailed about three weeks before the wedding. As soon as they are out, the presents to the bride begin coming in, and she should enter each one carefully in her gift book. There are many published for the purpose, but an ordinary blank book, nicely bound, as she will probably want to keep it, about eight to ten inches square, will answer every purpose. The usual model spreads across the double

page, as follows:

Present received date	*Article*	*Sent by*	*Sender's Address*	*Where Bought*	*Date of thanks written*
May 20	Silver Dish	Mr. and Mrs. White	1 Elinore Place	Tiffany's	May 20
May 21	12 Plates	Mr. and Mrs. Green	2 North Street	Collamore's	May 21

All gifts as they arrive should be put in a certain room, or part of a room, and never moved away until the description is carefully entered. It will be found a great help to put down the addresses of donors as well as their names so that the bride may not have to waste an unnecessary moment of the overcrowded time which must be spent at her desk.

THE BRIDE'S THANKS

The bride who is happy in receiving a great number of presents spends every spare moment in writing her notes of thanks, which must always be written by her personally. Telephoning won't do at all, and neither will a verbal "Thank you so much," as she meets people here and there. She must write a separate letter for each present—a by no means small undertaking! A bride of this year whose presents, because of her family's great prominence, ran far into the hundreds, never went to bed a single night before her wedding until a note of thanks was checked against every present received that day. To those who offered to help her through her overwhelming task, she, who is supposed to be very spoiled, answered: "If people are kind enough to go out and buy a present for me, I think the least I can do is to write at once and thank them." That her effort was appreciated was evident by everyone's commenting on her prompt and charming notes.

Notes of thanks can be very short, but they should be written with as little delay as possible. When a present is sent by a married couple, the bride writes to the wife and thanks both: "Thank you for the lovely present you and Mr. Jones sent me."

ARRANGING THE PRESENTS

Not so much in an effort to parade her possessions as to do justice to the kindness of the many people who have sent them, a bride should show her appreciation of their gifts by placing each one in the position of greatest advantage. Naturally, all people's tastes are not equally pleasing to the taste of the bride—nor are all pocketbooks equally filled. Very valuable presents are better put in close contrast with others of like quality—or others entirely different in character. Colors should be carefully grouped. Two presents, both lovely in themselves, can be made completely destructive to each other if the colors are allowed to clash.

Usually china is put on one table, silver on another, glass on another, laces and linens on another. But pieces that jar together must be separated as far apart as possible and perhaps even moved to other surroundings. A crudely designed piece of silverware should not be left among beautiful examples, but be put among china ornaments, or other articles that do not reveal its lack of fineness by too direct comparison. For the same reason imitation lace should not be put next to real, nor stone-ware next to Chinese porcelain. To group duplicates is another unfortunate arrangement. Eighteen pairs of pepper pots or fourteen sauceboats in a row might as well be labeled: "Look at this stupidity! What can she do with all of us?" They are sure to make the givers feel at least a little chagrined at their choice.

CARDS WITH PRESENTS

When Mrs. Smith orders a present sent to a bride, she encloses a card reading: "Mr. & Mrs. John Huntington Smith." Nearly every married woman has a plate engraved with both names, but if she hasn't, then she encloses Mr. Smith's card with hers.

Some people write "All good wishes" or "With best wishes," but most people send cards without messages.

DELAYED PRESENTS

If because of illness or absence, a present is not sent until after the wedding, a short note should accompany it, giving the reason for the delay.

WHEN THE PRESENTS ARE SHOWN

There is absolutely no impropriety in showing the presents at the wedding reception. They are always shown at country weddings, and, more often than not, at the most fashionable town houses. The only reason for not showing them, is lack of room in an apartment house. In a town house, an upstairs library, or even a bedroom, from which all the furniture has been removed, is suitable. Tables covered with white damask (plain) tablecloths are put like counters around the sides, and down the center of the room. The cards that were sent with the gifts are sometimes removed, but there is no impropriety in leaving them on, and it certainly saves members of the family from repeating many times who sent this one, and who sent that!

If the house is small so that there is no room available for this display at the wedding, the presents are shown on the day before, and intimate friends are especially asked to come in for tea, and to view them. This is not done if they are to be displayed at the wedding.

Very intimate friends seldom need to be asked; the chances are they will come in often, to see what has come since they were in last!

Wedding presents are all sent to the bride, and are, according to law, her personal property. Articles are marked with her present—not her future—initials. Mary Smith who is going to marry Jim Smartlington is fortunate as M. S. stands for her future as well as her present name. But in the case of Muriel Jones who is to marry Ross, not a piece of linen or silver in “Ross house” will be marked otherwise than “M. J.” It is one of the most senseless customs: all her life which will be as Muriel Ross, she uses linen and silver marked with a “J.” Later on many people who go to her house—especially as Ross comes from California where she will naturally be living—will not know what “J” stands for, and many even imagine that the linen and plate have been acquired at auction! Sounds impossible? It has happened more than once.

Occasional brides who dislike the confusing initials, especially ask that presents be marked with their marriage name.

The groom receives few presents. Even those who care about him in particular and have never met his bride, send their present to her, unless they send two presents, one in courtesy to her and one in affection to him. Occasionally some one does send the groom a present, addressed to him and sent to his house. Rather often friends of the groom pick out things particularly suitable for him, such as cigar or cigarette boxes, or rather masculine looking desk sets, etc., which are sent to her but are obviously intended for his use.

EXCHANGING WEDDING PRESENTS

Some people think it discourteous if a bride changes the present chosen for her. All brides exchange some presents, and no friends should allow their feelings to be hurt, unless they are very close to the bride and have chosen the present with particular sentiment. A bride never changes the presents chosen for her by her or the groom’s family—unless especially told that she may do so. But to keep twenty-two salt cellars and sixteen silver trays when she has no pepper-pots or coffee spoons or platters or vegetable dishes, would be putting “sentiment” above “sense.”



THE TROUSSEAU

A trousseau, according to the derivation of the word, was “a little trusse or bundle” that the bride carried with her to the house of her husband. In modern times the “little bundle” often requires the services of a van to transport.



The wrappers and underclothes of a young girl are usually very simple, but when she is to be a bride, her mother buys her, as lavishly as she can, and of the prettiest possible assortment of lace trimmed lingerie, tea gowns, bed sacques and caps, whatever may be thought especially becoming. The various undress garments which are to be worn in her room or at the breakfast table, and for the sole admiration of her

husband, are of far greater importance than the dresses and hats to be worn in public.

In Europe it is the custom to begin collecting linen for a girl's trousseau as soon as she is born, but the American bride cares nothing for dozens upon dozens of stout linen articles. She much prefers gossamer texture lavishly embellished with equally perishable lace. Everything must be bought for beauty; utility is not considered at all. No stout hand-woven underwear trimmed with solidly stitched needlework! Modern Miss Millions demands handkerchief linen and Valenciennes lace of a quality that used to be put as trimming on a ball gown, and Miss Smallpurse asks for chiffon and less expensive but even more sheer and perishable laces. Not long ago a stocking was thought fine if it could be run through a wedding ring; to-day no stocking is considered "fit to put on" for town or evening wear unless several together can slip through the measure once the test for one.

THE MOST EXTRAVAGANT TROUSSEAU

The most lavish trousseau imaginable for the daughter of the very rich might be supposed to comprise:



House Linen

One to six dozen finest quality embroidered or otherwise "trimmed" linen sheets with large embroidered monogram.

One to six dozen finest quality linen sheets, plain hemstitched, large monogram.

One to six dozen finest quality linen under-sheets, narrow hem and small monogram.

Two pillow cases and also one "little" pillow case (for small down pillow) to match each upper sheet.

One to two dozen blanket covers (these are of thin washable silk in white or in colors to match the rooms) edged with narrow lace and breadths put together with lace insertion.

Six to twelve blankets.

Three to twelve wool or down-filled quilts.

Two to ten dozen finest quality, extra large, face towels, with Venetian needlework or heavy hand-made lace insertion (or else embroidered at each end), and embroidered monogram.

Five to ten dozen finest quality hemstitched and monogrammed but otherwise plain, towels.

Five to ten dozen little hand towels to match the large ones.

One to two dozen very large bath towels, with embroidered monogram, either white or in color to match the border of towels.

Two to four dozen smaller towels to match.

One tablecloth, six or eight yards long, of finest but untrimmed damask with embroidered monogram on each side, or four corners. Three dozen dinner napkins to match. (Lace inserted and richly embroidered

tablecloths of formal dinner size are not in the best taste.)

One tablecloth five to six yards long with two dozen dinner napkins to match.

One to four dozen damask tablecloths two and a half to three yards long, and one dozen dinner napkins to match each tablecloth. All tablecloths and napkins to have embroidered monogram or initials.

Two to six medium sized cut-work, mosaic or Italian lace-work tablecloths, with lunch napkins to match.

Two to six centerpieces, with doilies and lunch napkins to match.

Four to a dozen tea cloths, of filet lace or drawn work or Russian embroidery, with tiny napkins to match. Table pieces and tea-cloths have monograms if there is any plain linen where a monogram can be embroidered, otherwise monograms or initials are put on the napkins only.

One or two dozen damask tablecloths, plain, with monogram, and a dozen napkins to match each.

In addition to the above, there are two to four dozen servants' sheets and pillow cases (cotton); six to twelve woolen blankets, six to twelve wool filled quilts, four to six dozen towels, and one or two dozen bath towels; six to twelve white damask (cotton or linen and cotton mixed) tablecloths and six to twelve dozen napkins, all marked with machine embroidery.

Two to six dozen kitchen and pantry towels and dishcloths complete the list.

Personal Trousseau

How many dresses can a bride wear? It all depends—is she to be in a big city for the winter season, or at a watering place for the summer? Is she going to travel, or live quietly in the country? It is foolish to get more "outside" clothes than she has immediate use for; fashions change too radically. The most extravagant list for a bride who is to "go out" continually in New York or Newport, would perhaps include a dozen evening dresses, two or three evening wraps, of varying weights. For town there would be from two to four street costumes, a fur coat, another long coat, a dozen hats and from four to ten house dresses. In this day of week-ends in the country, no trousseau, no matter how town-bred the bride, is complete without one or two "country" coats, of fur, leather or woolen materials; several homespun, tweed or tricot suits or dresses; skirts with shirt-waists and sweaters in endless variety; low or flat heeled shoes; woolen or woolen and silk mixture stockings; and sport hats.

If the season is to be spent "out of town"—even in Newport or Palm Beach—the most extravagant bride will find little use for any but country clothes, a very few frocks for Sunday, and possibly a lot of evening dresses. Of course, if she expects to run to town a great deal for lunch, or if she is to travel, she chooses her clothes accordingly.

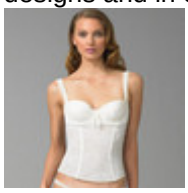


So much for the outer things. On the subject of the under things, which being of first importance are saved

for the last, one can dip into any of the women's magazines devoted to fashion and fashionables, and understand at first sight that the furnishings which may be put upon the person of one young female would require a catalogue as long and as varied as a seedsman's. An extravagant trousseau contains every article illustrated—and more besides—in quality *never* illustrated—and by the dozens! But it must not for a moment be supposed that every fashionable bride has a trousseau like this—especially the household linen which requires an outlay possible only to parents who are very rich and also very indulgent.

THE MODERATE TROUSSEAU

The moderate trousseau simply cuts the above list into a fraction in quantity and also in quality. There is nothing of course that takes the place of the smooth fineness of really beautiful linen—it can no more be imitated than can a diamond, and its value is scarcely less. The "linen" of a really modest trousseau in this day of high prices must of necessity be "cotton." Fortunately, however, many people dislike the chill of linen sheets, and also prefer cotton-face towels, because they absorb better, and cotton is made in attractive designs and in endless variety.



For her personal trousseau, a bride can have everything that is charming and becoming at comparatively little expense. She who knows how to do fine sewing can make things beautiful enough for any one, and the dress made or hat trimmed at home is often quite as pretty on a lovely face and figure as the article bought at exorbitant cost at an establishment of reputation. Youth seldom needs expensive embellishment. Certain things such a footwear and gloves have to be bought, and are necessary. The cost, however, can be modified by choosing dresses that one-color slippers look well with.

In cities such as New York, Washington or Boston, it has never been considered very good taste to make a formal display of the trousseau. A bride may show an intimate friend or two a few of her things, but her trousseau is never spread out on exhibition. There can, however, be no objection to her so doing, if it is the custom of the place in which she lives.

WHAT THE BRIDESMAIDS WEAR

The costumes of the bridesmaids, slippers, stockings, dresses, bouquets, gloves and hats, are selected by the bride, without considering or even consulting them as to their taste or preferences. The bridesmaids are always dressed exactly alike as to texture of materials and model of making, but sometimes their dresses differ in color. For instance, two of them may wear pale blue satin slips covered with blue chiffon and cream lace fichus, and cream-colored "picture" hats trimmed with orchids. The next two wear orchid dresses, cream fichus, and cream hats trimmed with pale blue hydrangeas. The maid of honor likewise wears the same model, but her dress is pink chiffon over pink satin and her cream hat is trimmed with both orchids and hydrangeas. The bouquets would all be alike of orchids and hydrangeas. Their gloves all alike of cream-colored suede, and their slippers, blue, orchid, and pink, with stockings to match. Usually the bridesmaids are all alike in color as well as outline, and the maid of honor exactly the same but in reverse colors. Supposing the bridesmaids to wear pink dresses with blue sashes and pink hats trimmed in blue, and their bouquets are of larkspur—the maid of honor wears the same dress in blue, with pink sash, blue hat trimmed with pink, and carries pink roses.





At Lucy Gilding’s wedding, her bridesmaids were dressed in deep shades of burnt orange and yellow, wood-colored slippers and stockings, skirts that shaded from brown through orange to yellow; yellow leghorn hats trimmed with jonquils, and jonquil bouquets. The maid of honor wore yellow running into cream, and her

hat, tho of the same shape of leghorn, was trimmed with cream feathers, and she carried a huge cream feather fan.

As in the case of the wedding dress, it is foolish to enter into descriptions of clothes more than to indicate that they are of light and fragile materials, more suitable to evening than to daytime. Flower girls and pages are dressed in quaint old-fashioned dresses and suits of satin with odd old-fashioned bonnets—or whatever the bride fancies as being especially "picturesque."

If a bridesmaid is in mourning, she wears colors on that one day, as bridesmaids' dresses are looked upon as uniforms, not individual costumes. Nor does she put a black band on her arm. A young girl in deepest mourning should not be a bridesmaid—unless at the very private wedding of a bride or groom also in mourning. In this case she would most likely be the only attendant and wear all white.

As a warning against the growing habit of artifice, it may not be out of place to quote one commentary made by a man of great distinction who, having seen nothing of the society of very young people for many years, "had to go" to the wedding of a niece. It was one of the biggest weddings of the spring season in New York. The flowers were wonderful, the bridesmaids were many and beautiful, the bride lovely. Afterwards the family talked long about the wedding, but the distinguished uncle said nothing. Finally, he was asked point blank: "Don't you think the wedding was too lovely? Weren't the bridesmaids beautiful?"

"No," said the uncle, "I did not think it was lovely at all. Every one of the bridesmaids was so powdered and painted that there was not a sweet or fresh face among them—I can see a procession just like them any evening on the musical comedy stage! One expects make-up in a theater, but in the house of God it is shocking!"

It is unnecessary to add—if youth, the most beautiful thing in the world, would only appreciate how beautiful it is, and how opposite is the false bloom that comes in boxes and bottles! Shiny noses, colorless lips, sallow skins hide as best they may, and with some excuse, behind powder or lip-stick; but to rouge a rose——!

THE COST OF BEING A BRIDESMAID

With the exception of parasols, or muffs or fans, which are occasionally carried in place of bouquets and presented by the bride, every article worn by the bridesmaids, flower girls or pages, although chosen by the bride, must be paid for by the wearers.

It is perhaps an irrefutable condemnation of the modern wedding display that many a young girl has had to refuse the joy of being in the wedding party because a complete bridesmaid outfit costs a sum that parents of moderate means are quite unable to meet for popular daughters. And it is seldom that the bride is herself in a position to give six or eight complete costumes, much as she may want all of her most particular friends with her on her day of days. Very often a bride tries especially to choose clothes that will not be expensive, but New York prices are New York prices, and the chic which is to make the wedding a perfect picture is the thing of all others that has to be paid for.

Even though one particular girl may be able to dress herself very smartly in homemade clothes of her own design and making, those same clothes duplicated eight times seldom turn out well. Why this is so, is a mystery. When a girl looks smart in inferior clothes, the merit is in her, not in the clothes—and in a group of six or eight, five or seven will show a lack of "finish," and the tender-hearted bride who, for the sake of their purses sends her bridesmaids to an average "little woman" to have their clothes made, and to a little hat-place around the corner, is apt to have a rather dowdy little flock fluttering down the aisle in front of her.

HOW MANY BRIDESMAIDS?

This question is answered by: How many friends has she whom she has "always promised" to have with her on that day? Has she a large circle of intimates or only one or two? Her sister is always maid of honor; if she has no sister, she chooses her most intimate friend.

A bride may have a veritable procession: eight or ten bridesmaids, a maid of honor, flower girls and pages. That is, if she follows the English custom, where every younger relative even including the little boys as pages, seems always to be brought into a perfect May-pole procession of ragged ages and sizes.

Or she may have none at all. She almost always has at least one maid, or matron, of honor, as the picture of her father standing holding her bouquet and stooping over to adjust the fall of her dress, would be difficult

to witness with gravity.

At an average New York wedding, there are four or six bridesmaids—half of the “maids” may be “matrons,” if most of the bride’s “group” of friends have married before her. It is, however, not suitable to have young married women as bridesmaids, and then have an unmarried girl as maid of honor.

BEST MAN AND USHERS

The bridegroom always has a best man—his brother if he has one, or his best friend. The number of his ushers is in proportion to the size of the church and the number of guests invited. At a house wedding, ushers are often merely “honorary” and he may have many or none—according to the number of his friends.

As ushers and bridesmaids are chosen only from close friends of the bride and groom, it is scarcely necessary to suggest how to word the asking! Usually they are told that they are expected to serve at the time the engagement is announced, or at any time as they happen to meet. If school or college friends who live at a distance are among the number, letters are necessary. Such as:

“Mary and I are to be married on the tenth of November, and, of course, you are to be an usher.” Usually he adds: “My dinner is to be on the seventh at eight o’clock at——,” naming the club or restaurant.

It is unheard of for a man to refuse—unless a bridegroom, for snobbish reasons, asks some one who is not really a friend at all.





BRIDE'S USHER AND GROOM'S BRIDESMAID

A brother of the bride, or if she has no brother, then her "favorite cousin" is always asked by the groom to be usher out of compliment to her.

The bride returns the compliment by asking the sister of the groom who is nearest her own age, to be bridesmaid, or if he has no sister, she asks a cousin or even occasionally shows her courtesy by asking the groom to name a particular friend of his. The bride in asking her does not say:

"Will you be one of my bridesmaids because Jim wants me to ask you." If the bridesmaid is not a particular friend of the bride, she knows perfectly that it is on Jim's account that she has been asked. It is the same with the bride's usher. The groom merely asks him as he asks all of the others.

When a foreigner marries an American girl, his own friends being too distant to serve, the ushers are chosen from among the friends of the bride.

BRIDEGROOM HAS NO TROUSSEAU

A whole outfit of new clothes is never considered necessary for a bridegroom, but shabby ones are scarcely appropriate. Whatever his wardrobe may stand in need of should be bought, if possible. He should have, not necessarily new, plenty of good shirts of all kinds, handkerchiefs, underwear, pajamas, socks, ties, gloves, etc., and a certain number of fresh, or as good as new, suits of clothes.

There was a wedding not long ago which caused quite a lot of derisive comment because the groom's mother provided him with a complete and elaborate trousseau from London, enormous trunks full of every sort of raiment imaginable. That part of it all was very nice; her mistake was in inviting a group of friends in to see the finery. The son was so mortified by this publicity that he appeared at the wedding in clothes conspicuously shabby, in order to counteract the "Mama's-darling-little-newly-wed" effect that the publicity of her generous outlay had produced.

It is proper and fitting for a groom to have as many new clothes as he needs, or pleases, or is able to get—but they are never shown to indiscriminate audiences, they are not featured, and he does not go about looking "dressed up."

THE WEDDING CLOTHES OF THE BRIDEGROOM

If he does not already possess a well fitting morning coat (often called a cutaway) he must order one for his wedding. The frock coat is out of fashion at the moment. He must also have dark striped gray trousers. At many smart weddings, especially in the spring, a groom (also his best man) wears a white piqué high double-breasted waistcoat, because the more white that can be got into an otherwise sombre costume the more wedding-like it looks; conventionally he wears a black one to match his coat, like the ushers. The white edge to a black waistcoat is not, at present, very good form. As to his tie, he may choose an “Ascot” of black and white or gray patterned silk. Or he may wear a “four-in-hand” matching those selected for the ushers, of black silk with a narrow single, or broken white stripe at narrow or wide intervals. At one of the ultra smart weddings in New York last spring, after the London fashion, the groom and all the men of the wedding party wore bow ties of black silk with small white dots.





White buckskin gloves are the smartest, but gray suede are the most conventional. White kid is worn only in the evening. It is even becoming the fashion for ushers at small country weddings not to wear gloves at all! But at every wedding, great or small, city or country, etiquette demands that the groom, best man, and ushers, all wear high silk hats, and that the groom carry a walking stick.

Very particular grooms have the soles of their shoes blacked with “water-proof” shoe polish so that when they kneel, their shoes look dark and neat.

WHAT THE BEST MAN WEARS

The best man wears precisely what the groom wears, with only one small exception: the groom’s boutonnière is slightly different and more elaborate. The groom and best man often wear ties that are different from those worn by the ushers, and occasionally white waistcoats. Otherwise the two principal men are dressed like the ushers.



WHAT THE USHERS WEAR

It is of greatest importance that in dress each usher be an exact counterpart of his fellows, if the picture is to be perfect.

Everyone knows what a ragged-edged appearance is produced by a company of recruits whose uniforms are odd lots. An after-effect of army training was evident at one or two smart New York weddings where the grooms were in each case ex-officers and their ushers turned out in military uniformity. Each of these grooms sent typewritten instructions to his ushers, covering every detail of the “equipment” exacted. Few people may have reasoned why, but scarcely any one failed to notice “what smart looking men all the ushers were.” It is always just such attention to detail that produces a perfectly finished result. The directions sent by one of the grooms was as follows:

“Wedding rehearsal on Tuesday, St. Bartholomew’s at 5 P. M.
Wedding on Wednesday at 4 P. M.
Please wear:
Black calfskin low shoes.
Plain black silk socks.
Gray striped trousers (the darkest you have).
Morning coat and single-breasted black waistcoat.
White dress shirt (see that cuffs show three-quarters of an inch below coat sleeves).
Stand-up wing collar.
Tie and gloves are enclosed.
Boutonnière will be at the church.
Be at the church yourself at three o’clock, sharp.”



THE HEAD USHER

Usually there is no “head usher,” but in certain localities courtesy designates the usher who is selected to take the bride’s mother up the aisle as the “head,” or “first” usher.

Very occasionally, too, a nervous groom appoints an especially “reliable” friend head usher so as to be sure that all details will be carried out—including the prompt and proper appearance at the church of the other ushers. Usually, the ushers divide the arrangements among themselves. The groom decides who goes on which aisle. One of them volunteers or is asked to look out for the bride’s coming and to notify the groom, another is especially detailed to take the two mothers up the aisle. But very often this arrangement is arbitrarily decided by height. If one mother is very tall and the other very short, they generally go up with different ushers, the tallest being chosen for the taller lady, and one of medium height for the shorter.

THE BRIDESMAIDS’ LUNCHEON

In many sections of America, especially in the country and in small towns, brides make an especial feature of asking their bridesmaids to a farewell luncheon. The table is elaborately decorated (invariably in pink with bridesmaids’ roses), there is a bride’s cake (lady cake) and there are favors in the cake, and mottoes, and altogether it is a “lovely party.” In New York there is nothing like that at all. If the bride chooses to give a luncheon to her bridesmaids on whatever day suits her best, there is no objection to her doing so, or in fact, to her inviting whom she pleases to whatever sort of a party her mother is willing she should give. It is not a question of approved etiquette but of her own inclination seconded by the consent of her mother!

If her mother “keeps open house,” probably they lunch with her many times before the wedding; if, on the other hand, it is not the habit of the family to have “people running in for meals,” it is not necessary that she ask them to lunch at all. But whether they lunch often or never, the chances are that they are in and out of her house every day, looking at new presents as they come, perhaps helping her to write the descriptions in the gift book, and in arranging them in the room where they are to be displayed.





The bride usually goes to oversee the last fittings of the bridesmaids' dresses in order to be sure that they are as she wants them. This final trying-on should be arranged for several days at least before the wedding, so there may be sufficient time to make any alterations that are found necessary. Often the bride tries on her wedding dress at the same time so that she may see the effect of the whole wedding picture as it will be, or if she prefers, she tries on her dress at another hour alone.

Usually her bridesmaids lunch quite informally with her, or come in for tea, the day before the wedding, and on that day the bride gives them each "her present" which is always something to wear. It may be the muffs they are to carry, or parasols, if they have been chosen instead of bouquets. The typical "bridesmaid's present" is a bangle, a breast pin, a hat pin, which, according to the means of the bride, may have great or scarcely any intrinsic value.

BRIDESMAIDS AND USHERS' DINNER

If a wedding is being held in the country, or where most of the bridesmaids or ushers come from a distance, and they are therefore stopping at the bride's house, or with her neighbors, there is naturally a "dinner" in order to provide for the visitors. But where the wedding is in the city—especially when all the members of the bridal party live there also—the custom of giving a dinner has gone rather out of fashion.

If the bridal party is asked to dine at the house of the bride on the evening before the wedding, it is usually with the purpose of gathering a generally irresponsible group of young people together, and seeing that they go to the church for rehearsal, which is of all things the most important. More often the rehearsal is in the afternoon, after which the young people go to the bride's house for tea, allowing her parents to have her to themselves on her last evening home, and giving her a chance to go early to bed so as to be as pretty as possible on the morrow.



THE BACHELOR DINNER

Popularly supposed to have been a frightful orgy, and now arid as the Sahara desert and quite as flat and dreary, the bachelor dinner was in truth more often than not, a sheep in wolf's clothing.

It is quite true that certain big clubs and restaurants had rooms especially constructed for the purpose, with walls of stone and nothing breakable within hitting distance, which certainly does rather suggest frightfulness. As a matter of fact, "an orgy" was never looked upon with favor by any but silly and wholly misguided youths, whose idea of a howling good time was to make a howling noise; chiefly by singing at the top of their lungs and—breaking crockery. A boisterous picture, but scarcely a vicious one! Especially as quantities of the cheapest glassware and crockery were always there for the purpose.

The breaking habit originated with drinking the bride's health and breaking the stem of the wine glass, so that it "might never serve a less honorable purpose." A perfectly high-minded sentiment! And this same time-honored custom is followed to this day. Toward the latter end of the dinner the groom rises, and holding a filled champagne glass aloft says: "To the bride!" Every man rises, drinks the toast standing, and then breaks the delicate stem of the glass. The impulse to break more glass is natural to youth, and probably still occurs. It is not hard to understand. The same impulse is seen at every county fair where enthusiastic youths (and men) delight in shooting, or throwing balls, at clay pipes and ducks and—crockery!

Aside from toasting the bride and its glass-smashing result, the groom's farewell dinner is exactly like any other "man's dinner," the details depending upon the extravagance or the frugality of the host, and upon whether his particular friends are staid citizens of sober years or mere boys full of the exuberance of youth. Usually there is music of some sort, or "Neapolitans" or "coons" who sing, or two or three instrumental pieces, and the dinner party itself does the singing. Often the dinner is short and all go to the theater.

GIFTS PRESENTED TO USHERS

The groom's presents to his ushers are always put at their places at the bachelor dinner. Cuff links are the most popular gift; scarf-pins in localities where they are still fashionable. Silver or gold pencils, belt buckles, key-rings in gold, key-chains in silver, cigarette cases, bill-folders, card-cases, or other small and personal articles are suitable.



The present to the best man is approximately the same, or slightly handsomer than the gift to the ushers.

THE REHEARSAL

The bride always directs her wedding rehearsal, but never herself takes part in it, as it is supposed to be bad luck. Some one else—anyone who happens to be present—is appointed understudy.

Nearly always a few especial friends happen in, generally those who are primed with advice as to how everything should be done, but the opinion of the bride or the bride's mother is final.

VITAL IMPORTANCE OF REHEARSAL

Most of us are familiar with the wedding service, and its form seems simple enough. But, unless one has by experience learned to take care of seemingly non-existent details, the effect (although few may be able to say why) is hitchy and disjointed, and all the effort spent in preparation is wasted. It is not that gauche happenings are serious offenses, no matter how awkward the incident. Even were the wedding party to get hopelessly entangled, no "crime" would have been committed; but any detail that destroys the smoothness of the general impression is fatal to dignity—and dignity is the qualification necessary above all else in ceremonial observances.

HOW THE PROCESSION IS DRILLED

The organist must always be at the rehearsal, as one of the most important details is marking the time of the wedding march. Witnesses of most weddings can scarcely imagine that a wedding march is a *march* at all; more often than not, the heads of ushers and bridesmaids bob up and down like something boiling in a pan. A perfectly drilled wedding procession, like a military one, should move forward in perfect step, rising and falling in a block or unit. To secure perfection of detail, the bars of the processional may be counted so that the music comes to an end at precisely the moment the bride and groom stand side by side at the chancel steps. This is not difficult; it merely takes time and attention.

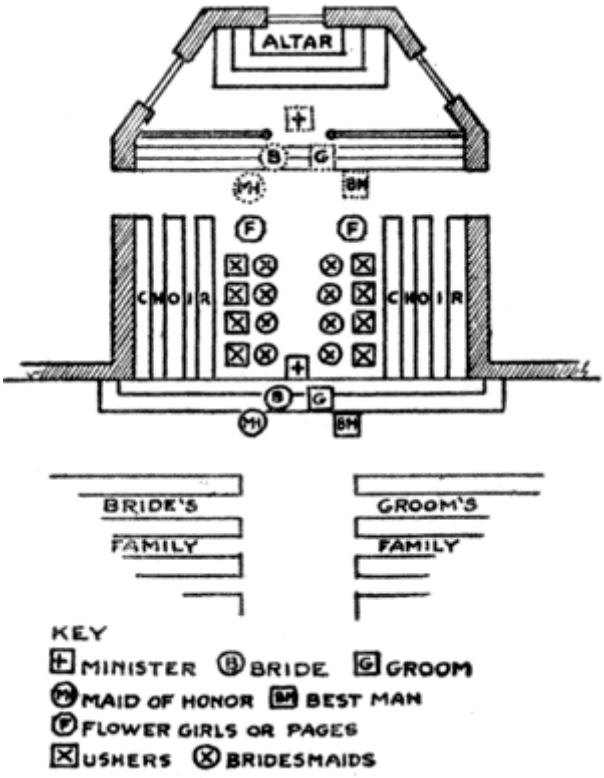
A wedding rehearsal should proceed as follows:

First of all, it is necessary to determine the exact speed at which the march is to be played. The ushers are asked to try it out. They line up at the door, walk forward two and two. The audience, consisting of the bride and her mother, and the bridesmaids, decides whether the pace “looks well.” It must not be fast enough to look brisk, or so slow as to be funereal. At one wedding the ushers counted two beats as one and the pace was so slow that they all wabbled in trying to keep their balance. The painfulness to everyone may be imagined. On the other hand it is unsuitable to “trot” up the aisle of a church.

The “audience” having decided the speed, and the organist having noted the tempo, the entire procession, including the bridesmaids and a substitute, instead of the real bride, on her father’s arm, go out into the vestibule and make their entry. Remember, the father is an important factor in the ceremony, and must take part in the rehearsal.

The procession is arranged according to height, the two shortest ushers leading—unless others of nearly the same height are found to be more accurate pacemakers. The bridesmaids come directly after the ushers, two and two, also according to height, the shortest in the lead. After the bridesmaids, the maid (or matron) of honor walks alone; flower girls come next (if there are any) and last of all, the understudy bride leaning on the arm of the father, with pages (if she has any) holding up her train. Each pair in the procession follows the two directly in front by four paces or beats of time. In the vestibule, every one in the procession must pay attention to the feet directly in front, the pacemakers can follow the army sergeant’s example and say very softly “left, left!” At the end the bride counts eight beats before she and the father put “left foot” forward. The whole trick is starting; after that they just walk naturally to the beat of the music, but keeping the ones in front as nearly as possible at the same distance.

At the foot of the chancel, the ushers divide. In a small church, the first two go up the chancel steps and stand at the top; one on the right, the other on the left. The second two go to a step or two below the first. If there are more, they stand below again. Chalk marks can be made on the chancel floor if necessary, but it ought not to be difficult, except for very little children who are flower girls or pages, to learn their position.



Or in a big church they go up farther, some of them lining the steps, or all of them in front of the choir stalls. The bridesmaids also divide, half on either side, and always stand in front of the ushers. The maid of honor’s place is on the left at the foot of the steps, exactly opposite the best man. Flower girls and pages are put above or below the bridesmaids wherever it is thought “the picture” is best.

The grouping of the ushers and bridesmaids in the chancel or lining the steps also depends upon their number and the size of the church. In any event, the bridesmaids stand in front of the ushers; half of them on the right and half on the left. They never stand all on the bride's side, and the ushers on the groom's.

ENTRANCE OF THE BRIDEGROOM

The clergyman who is to perform the marriage comes into the chancel from the vestry. At a few paces behind him follows the groom, who in turn is followed by the best man. The groom stops at the foot of the chancel steps and takes his place at the right, as indicated in the accompanying diagram. His best man stands directly behind him. The ushers and bridesmaids always pass in front of him and take their places as noted above. When the bride approaches, the groom takes only a step to meet her.

A more effective greeting of the bride is possible if the door of the vestry opens into the chancel so that on following the clergyman, the groom finds himself at the top instead of the foot of the chancel steps. He goes forward to the right-hand side (his left), his best man behind him, and waits where he is until his bride approaches, when he goes down the steps to meet her—which is perhaps more gallant than to stand at the head of the aisle, and wait for her to join him.

The real bride watches carefully how the pseudo bride takes her left hand from her father's arm, shifts her fan, or whatever represents her bouquet, from her right hand to her left, and gives her right hand to the groom. In the proper maneuver the groom takes her right hand in his own right hand and draws it through his left arm, at the same time turning toward the chancel. If the service is undivided, and all of it is to be at the altar, this is necessary as the bride always goes up to the altar leaning on the arm of the groom.

If, however, the betrothal is to be read at the foot of the chancel (which is done at most weddings now) he may merely take her hand in his left one and stand as they are.

THE ORGANIST'S CUE

The organist stops at the moment the bride and groom have assumed their places. That is the cue to the organist as to the number of bars necessary for the procession. After the procession has practised "marching" two or three times, everything ought to be perfect. The organist, having counted up the necessary bars of music, can readily give the leading ushers their "music cue"—so that they can start on the measure that will allow the procession and the organ to end together. The organist can, and usually does, stop off short, but there is a better finish if the bride's giving her hand to the groom and taking the last step that brings her in front of the chancel is timed so as to fall precisely on the last bars of the processional.

No words of the service are ever rehearsed, although all the "positions" to be taken are practised.

The pseudo bride takes the groom's left arm and goes slowly up the steps to the altar.

The best man follows behind and to the right of the groom, and the maid of honor (or "first" bridesmaid) leaves her companions and advances behind and to the left of the bride. The pseudo bride (in pantomime) gives her bouquet to the maid of honor; the best man (also in pantomime) hands the ring to the groom, this merely to see that they are at a convenient distance for the services they are to perform. The recessional is played, and the procession goes out in reversed order. Bride and groom first, then bridesmaids, then ushers, again all taking pains to fall into step with the leaders.

On no account must the bridesmaids walk either up or down the aisle with the ushers! Once in a while the maid of honor takes the arm of the best man and together they follow the bride and groom out of the church. But it gives the impression of a double wedding and spoils the picture.

OBLIGATIONS OF THE BRIDEGROOM

In order that the first days of their life together may be as perfect as possible, the groom must make preparations for the wedding trip long ahead of time, so that best accommodations can be reserved. If they are to stop first at a hotel in their own city, or one near by, he should go days or even weeks in advance and personally select the rooms. It is much better frankly to tell the proprietor, or room clerk, at the same time asking him to "keep the secret." Everyone takes a friendly interest in a bridal couple, and the chances are that the proprietor will try to reserve the prettiest rooms in the house, and give the best service.

If their first stop is to be at a distance, then he must engage train seats or boat stateroom, and write to the

hotel of their destination far enough in advance to receive a written reply, so that he may be sure of the accommodations they will find.

EXPENSE OF THE WEDDING TRIP

Just as it is contrary to all laws of etiquette for the bride to accept any part of her trousseau or wedding reception from the groom, so it is unthinkable for the bride to defray the least fraction of the cost of the wedding journey, no matter though she have millions in her own right, and he be earning ten dollars a week. He must save up his ten dollars as long as necessary, and the trip can be as short as they like, but convention has no rule more rigid than that the wedding trip shall be a responsibility of the groom.

There are two modifications of this rule: a house may be put at their disposal by a member of her family, or, if she is a widow, they may go to one of her own, provided it is not one occupied by her with her late husband. It is also quite all right for them to go away in a motor belonging to her, but driven by him, and all garage expenses belong to him; or if her father or other member of the family offers the use of a yacht or private railway car, the groom may accept but he should remember that the incidental and unavoidable expense of such a “gift” is sometimes greater than the cost of railway tickets.

BUYING THE WEDDING RING

It is quite usual for the bride to go with the groom when he buys the wedding ring, the reason being that as it stays for life on her finger, she should be allowed to choose the width and weight she likes and the size she finds comfortable.

THE GROOM’S PRESENT TO THE BRIDE

He is a very exceptional and enviable man who is financially able to take his fiancée to the jeweler’s and let her choose what she fancies. Usually the groom buys the handsomest ornament he can afford—a string of pearls if he has great wealth, or a diamond pendant, brooch or bracelet, or perhaps only the simplest bangle or charm—but whether it is of great or little worth, it must be something for her personal adornment.

FURTHER OBLIGATIONS OF THE GROOM

Gifts must be provided for his best man and ushers, as well as their ties, gloves and boutonnières, a bouquet for his bride, and the fee for the clergyman, which may be a ten dollar gold piece or one or two new one hundred dollar bills, according to his wealth and the importance of the wedding. Whatever the amount, it is enclosed in an envelope and taken in charge by the best man who hands it to the clergyman in his vestry-room immediately after the ceremony.

Chapter XXII.
The Day of the Wedding

NO one is busier than the best man on the day of the wedding. His official position is a cross between trained nurse, valet, general manager and keeper.

Bright and early in the morning he hurries to the house of the groom, generally before the latter is up. Very likely they breakfast together; in any event, he takes the groom in charge precisely as might a guardian. He takes note of his patient's general condition; if he is normal and "fit," so much the better. If he is "up in the air" or "nervous" the best man must bring him to earth and jolly him along as best he can.

BEST MAN AS EXPRESSMAN

His first actual duty is that of packer and expressman; he must see that everything necessary for the journey is packed, and that the groom does not absent-mindedly put the furnishings of his room in his valise and leave his belongings hanging in the closet. He must see that the clothes the groom is to "wear away" are put into a special bag to be taken to the house of the bride (where he, as well as she, must change from wedding into traveling clothes). The best man becomes expressman if the first stage of the wedding journey is to be to a hotel in town. He puts all the groom's luggage into his own car or a taxi, drives to the bride's house, carries the bag with the groom's traveling suit in it to the room set aside for his use—usually the dressing-room of the bride's father or the bedroom of her brother. He then collects, according to prearrangement, the luggage of the bride and drives with the entire equipment of both bride and groom to the hotel where rooms have already been engaged, sees it all into the rooms, and makes sure that everything is as it should be. If he is very thoughtful, he may himself put flowers about the rooms. He also registers for the newly-weds, takes the room key, returns to the house of the groom, gives him the key and assures him that everything at the hotel is in readiness. This maneuver allows the young couple when they arrive to go quietly to their rooms without attracting the notice of any one, as would be the case if they arrived with baggage and were conspicuously shown the way by a bell-boy whose manner unmistakably proclaims "Bride and Groom!"

Or, if they are going at once by boat or train, the best man takes the baggage to the station, checks the large pieces, and fees a porter to see that the hand luggage is put in the proper stateroom or parlor car chairs. If they are going by automobile, he takes the luggage out to the garage and personally sees that it is bestowed in the car.

BEST MAN AS VALET

His next duty is that of valet. He must see that the groom is dressed and ready early, and plaster him up if he cuts himself shaving. If he is wise in his day he even provides a small bottle of adrenaline for just such an accident, so that plaster is unnecessary and that the groom may be whole. He may need to find his collar button or even to point out the "missing" clothes that are lying in full view. He must also be sure to ask for the wedding ring and the clergyman's fee, and put them in his own waistcoat pocket. A very careful best man carries a duplicate ring, in case of one being lost during the ceremony.

BEST MAN AS COMPANION-IN-ORDINARY

With the bride's and groom's luggage properly bestowed, the ring and fee in his pocket, the groom's traveling clothes at the bride's house, the groom in complete wedding attire, and himself also ready, the best man has nothing further to do but be gentleman-in-waiting to the groom until it is time to escort him to the church, where he becomes chief of staff.

AT THE HOUSE OF THE BRIDE

Meanwhile, if the wedding is to be at noon, dawn will not have much more than broken before the house—at least below stairs—becomes bustling.

Even if the wedding is to be at four o'clock, it will still be early in the morning when the business of the day begins. But let us suppose it is to be at noon; if the family is one that is used to assembling at an early breakfast table, it is probable that the bride herself will come down for this last meal alone with her family. They will, however, not be allowed to linger long at the table. The caterer will already be clamoring for possession of the dining-room—the florist will by that time already have dumped heaps of wire and greens into the middle of the drawing-room, if not beside the table where the family are still communing with their eggs. The door-bell has long ago begun to ring. At first there are telegrams and special delivery letters, then as soon as the shops open, come the last-moment wedding presents, notes, messages and the insistent clamor of the telephone.

Next, excited voices in the hall announce members of the family who come from a distance. They all want to kiss the bride, they all want rooms to dress in, they all want to talk. Also comes the hairdresser to do the bride's or her mother's or aunt's or grandmother's hair, or all of them; the manicure, the masseuse—any one else that may have been thought necessary to give final beautifying touches to any or all of the female members of the household. The dozen and one articles from the caterer are meantime being carried in at the basement door; made dishes, and dishes in the making, raw materials of which others are to be made; folding chairs, small tables, chinaware, glassware, napery, knives, forks and spoons—it is a struggle to get in or out of the kitchen or area door.

The bride's mother consults the florist for the third and last time as to whether the bridal couple had not better receive in the library because of the bay window which lends itself easily to the decoration of a background, and because the room, is, if anything, larger than the drawing-room. And for the third time, the florist agrees about the advantage of the window but points out that the library has only one narrow door and that the drawing-room is much better, because it has two wide ones and guests going into the room will not be blocked in the doorway by others coming out.

The best man turns up and wants the bride's luggage.

The head usher comes to ask whether the Joneses to be seated in the fourth pew are the tall dark ones or the blond ones, and whether he had not better put some of the Titheringtons who belong in the eighth pew also in the seventh, as there are nine Titheringtons and the Eminents in the seventh pew are only four.

A bridesmaid-elect hurries up the steps, runs into the best man carrying out the luggage; much conversation and giggling and guessing as to where the luggage is going. Best man very important, also very noble and silent. Bridesmaid shrugs her shoulders, dashes up to the bride's room and dashes down again.

More presents arrive. The furniture movers have come and are carting lumps of heaviness up the stairs to the attic and down the stairs to the cellar. It is all very like an ant-hill. Some are steadily going forward with the business in hand, but others who have become quite bewildered, seem to be scurrying aimlessly this way and that, picking something up only to put it down again.

THE DRAWING-ROOM

Here, where the bride and groom are to receive, one can not tell yet what the decoration is to be. Perhaps it is a hedged-in garden scene, a palm grove, a flowering recess, a screen and canopy of wedding bells—but a bower of foliage of some sort is gradually taking shape.

THE DINING-ROOM

The dining-room, too, blossoms with plants and flowers. Perhaps its space and that of a tent adjoining is filled with little tables, or perhaps a single row of camp chairs stands flat against the walls, and in the center of the room, the dining table pulled out to its farthest extent, is being decked with trimmings and utensils which will be needed later when the spaces left at intervals for various dishes shall be occupied. Preparation of these dishes is meanwhile going on in the kitchen.

THE KITCHEN

The caterer's chefs in white cook's caps and aprons are in possession of the situation, and their assistants run here and there, bringing ingredients as they are told; or perhaps the caterer brings everything already prepared, in which case the waiters are busy unpacking the big tin boxes and placing the *bain-marie* (a sort of fireless cooker receptacle in a tank of hot water) from which the hot food is to be served. Huge tubs of cracked ice in which the ice cream containers are buried are already standing in the shade of the areaway or in the back yard.

LAST PREPARATIONS

Back again in the drawing-room, the florist and his assistants are still tying and tacking and arranging and adjusting branches and garlands and sheaves and bunches, and the floor is a litter of twigs and strings and broken branches. The photographer is asking that the central decoration be finished so he can group his pictures, the florist assures him that he is as busy as possible.

The house is as cold as open windows can make it, to keep the flowers fresh, and to avoid stuffiness. The door-bell continues its ringing, and the parlor maid finds herself a contestant in a marathon, until some one decides that card envelopes and telegrams had better be left in the front hall.

A first bridesmaid arrives. She at least is on time. All decoration activity stops while she is looked at and admired. Panic seizes some one! The time is too short, nothing will be ready! Some one else says the bridesmaid is far too early, there is no end of time.

Upstairs everyone is still dressing. The father of the bride (one would suppose him to be the bridegroom at least) is trying on most of his shirts, the floor strewn with discarded collars! The mother of the bride is hurrying into her wedding array so as to be ready for any emergency, as well as to superintend the finishing touches to her daughter's dress and veil.

THE WEDDING DRESS

Everyone knows what a wedding dress is like. It may be of any white material, satin, brocade, velvet, chiffon or entirely of lace. It may be embroidered in pearls, crystals or silver; or it may be as plain as a slip-cover—anything in fact that the bride fancies, and made in whatever fashion or period she may choose.

As for her veil in its combination of lace or tulle and orange blossoms, perhaps it is copied from a head-dress of Egypt or China, or from the severe drapery of Rebecca herself, or proclaim the knowing touch of the Rue de la Paix. It may have a cap, like that of a lady in a French print, or fall in clouds of tulle from under a little wreath, such as might be worn by a child Queen of the May.

The origin of the bridal veil is an unsettled question.

Roman brides wore "yellow veils," and veils were used in the ancient Hebrew marriage ceremony. The veil as we use it may be a substitute for the flowing tresses which in old times fell like a mantle modestly concealing the bride's face and form; or it may be an amplification of the veil which medieval fashion added to every head-dress.

In olden days the garland rather than the veil seems to have been of greatest importance. The garland was the "coronet of the good girl," and her right to wear it was her inalienable attribute of virtue.

Very old books speak of three ornaments that every virtuous bride must wear, "a ring on her finger, a brooch on her breast and a garland on her head."

A bride who had no dowry of gold was said nevertheless to bring her husband great treasure, if she brought him a garland—in other words, a virtuous wife.

At present the veil is usually mounted by a milliner on a made foundation, so that it need merely be put on—but every young girl has an idea of how she personally wants her wedding veil and may choose rather to put it together herself or have it done by some particular friend, whose taste and skill she especially admires.

If she chooses to wear a veil over her face up the aisle and during the ceremony, the front veil is

always a short separate piece about a yard square, gathered on an invisible band, and pinned with a hair pin at either side, after the long veil is arranged. It is taken off by the maid of honor when she gives back the bride's bouquet at the conclusion of the ceremony.

The face veil is a rather old-fashioned custom, and is appropriate only for a very young bride of a demure type; the tradition being that a maiden is too shy to face a congregation unveiled, and shows her face only when she is a married woman.

Some brides prefer to remove their left glove by merely pulling it inside out at the altar. Usually the under seam of the wedding finger of her glove is ripped for about two inches and she need only pull the tip off to have the ring put on. Or, if the wedding is a small one, she wears no gloves at all.

Brides have been known to choose colors other than white. Cloth of silver is quite conventional and so is very deep cream, but cloth of gold suggests the habiliment of a widow rather than that of a virgin maid—of which the white and orange blossoms, or myrtle leaf, are the emblems.

If a bride chooses to be married in traveling dress, she has no bridesmaids, though she often has a maid of honor. A "traveling" dress is either a "tailor made" if she is going directly on a boat or train, or a morning or afternoon dress—whatever she would "wear away" after a big wedding.

But to return to our particular bride; everyone seemingly is in her room, her mother, her grandmother, three aunts, two cousins, three bridesmaids, four small children, two friends, her maid, the dressmaker and an assistant. Every little while, the parlor-maid brings a message or a package. Her father comes in and goes out at regular intervals, in sheer nervousness. The rest of the bridesmaids gradually appear and distract the attention of the audience so that the bride has moments of being allowed to dress undisturbed. At last even her veil is adjusted and all present gasp their approval: "How sweet!" "Dearest, you are too lovely!" and "Darling, how wonderful you look!"

Her father reappears: "If you are going to have the pictures taken, you had better all hurry!"

"Oh, Mary," shouts some one, "what have you on that is

Something old, something new,
Something borrowed, something blue,
And a lucky sixpence in your shoe!"

"Let me see," says the bride, "'old,' I have old lace; 'new,' I have lots of new! 'Borrowed,' and 'blue'?" A chorus of voices: "Wear my ring," "Wear my pin," "Wear mine! It's blue!" and some one's pin which has a blue stone in it, is fastened on under the trimming of her dress and serves both needs. If the lucky sixpence (a dime will do) is produced, she must at least pay discomfort for her "luck."

Again some one suggests the photographer is waiting and time is short. Having pictures taken before the ceremony is a dull custom, because it is tiring to sit for one's photograph at best, and to attempt anything so delaying as posing at the moment when the procession ought to be starting, is as trying to the nerves as it is exhausting, and more than one wedding procession has consisted of very "dragged out" young women in consequence.

At a country wedding it is very easy to take the pictures out on the lawn at the end of the reception and just before the bride goes to dress. Sometimes in a town house, they are taken in an up-stairs room at that same hour; but usually the bride is dressed and her bridesmaids arrive at her house fully half an hour before the time necessary to leave for the church, and pictures of the group are taken as well as several of the bride alone—with special lights—against the background where she will stand and receive.

PROCESSION TO CHURCH

Whether the pictures are taken before the wedding or after, the bridesmaids always meet at the house of the bride, where they also receive their bouquets. When it is time to go to the church, there are several carriages or motors drawn up at the house. The bride's mother drives away in the first, usually alone, or she may, if she chooses, take one or two bridesmaids in her car, but she must reserve room for her husband who will return from church with her. The maid of honor, bridesmaids and flower girls go in the next vehicles, which may be their own or else are supplied by the bride's family; and last of all, comes the bride's carriage, which always has a wedding appearance. If it is a

brougham, the horses' headpieces are decorated with white flowers and the coachman wears a white boutonnière; if it is a motor, the chauffeur wears a small bunch of white flowers on his coat, and white gloves, and has all the tires painted white to give the car a wedding appearance. The bride drives to the church with her father only. Her carriage arrives last of the procession, and stands without moving, in front of the awning, until she and her husband (in place of her father) return from the ceremony and drive back to the house for the breakfast or reception.

If she has no father, this part is taken by an uncle, a brother, a cousin, her guardian, or other close male connection of her family.

If it should happen that the bride has neither father nor very near male relative, or guardian, she walks up the aisle alone. At the point in the ceremony when the clergyman asks who gives the bride, if the betrothal is read at the chancel steps, her mother goes forward and performs the office in exactly the same way that her father would have done.

If the entire ceremony is at the altar, the mother merely stays where she is standing in her proper place at the end of the first pew on the left, and says very distinctly, "I do."

AT THE CHURCH

Meanwhile, about an hour before the time for the ceremony, the ushers arrive at the church and the sexton turns his guardianship over to them. They leave their hats in the vestry, or coat room. Their boutonnières, sent by the groom, should be waiting in the vestibule. They should be in charge of a boy from the florist's, who has nothing else on his mind but to see that they are there, that they are fresh and that the ushers get them. Each man puts one in his buttonhole, and also puts on his gloves. The head usher decides (or the groom has already told them) to which ushers are apportioned the center, and to which the side aisles. If it is a big church with side aisles and gallery, and there are only six ushers, four will be put in the center aisle, and two in the side. Guests who choose to sit up in the gallery find places for themselves.

Often, at a big wedding, the sexton or one of his assistants guards the entrance to the gallery and admission is reserved by cards for the employees of both families, but usually the gallery is open to those who care to go up. An usher whose "place" is in the side aisle may escort occasional personal friends of his own down the center aisle if he happens to be unoccupied at the moment of their entrance. Those of the ushers who are the most likely to recognize the various close friends and members of each family are invariably detailed to the center aisle. A brother of the bride, for instance, is always chosen for this aisle because he is best fitted to look out for his own relatives and to place them according to their near or distant kinship. A second usher should be either a brother of the groom or a near relative who would be able to recognize the family and close friends of the groom.

The first six to twenty pews on both sides of the center aisle are fenced off with white ribbons into a reserved enclosure. The parents of the bride always sit in the first pew on the left (facing the chancel); the parents of the groom always sit in the first pew on the right. The right hand side of the church is the groom's side always, the left is that of the bride.

SEATING THE GUESTS

It is the duty of the ushers to show all guests to their places. An usher offers his arm to each lady as she arrives, whether he knows her personally or not. If the vestibule is very crowded and several ladies are together, he sometimes gives his arm to the older and asks the others to follow. But this is not done unless the crowd is great and the time short.

If the usher thinks a guest belongs in front of the ribbons though she fails to present her card, he always asks at once "Have you a pew number?" If she has, he then shows her to her place. If she has none, he asks whether she prefers to sit on the bride's side or the groom's and gives her the best seat vacant in the unreserved part of the church. He generally makes a few polite remarks as he takes her up the aisle. Such as:

"I am so sorry you came late, all the good seats are taken further up." Or "Isn't it lucky they have such a beautiful day?" or "Too bad it is raining." Or, perhaps the lady is first in making a similar

remark or two to him.

Whatever conversation there is, is carried on in a low voice, not, however, whispered or solemn. The deportment of the ushers should be natural but at the same time dignified and quiet in consideration of the fact that they are in church. They must not trot up and down the aisles in a bustling manner; yet they must be fairly agile, as the vestibule is packed with guests who have all to be seated as expeditiously as possible.

The guests without reserved cards should arrive first in order to find good places; then come the reserved seat guests; and lastly, the immediate members of the families, who all have especial places in the front pews held for them.

It is not customary for one who is in deep mourning to go to a wedding, but there can be little criticism of an intimate friend who takes a place in the gallery of the church from which she can see the ceremony and yet be apart from the wedding guests. At a wedding that is necessarily small because of mourning, the women of the family usually lay aside black for that one occasion and wear white.

In Front of the Ribbons

There are two ways in which people “in front of the ribbons” are seated. The less efficient way is by means of a typewritten list of those for whom seats are reserved and of the pews in which they are to be seated, given to each usher, who has read it over for each guest who arrives at the church. From every point of view, the typewritten list is bad; first, it wastes time, and as everyone arrives at the same moment, and every lady is supposed to be taken personally up the aisle “on the arm” of an usher, the time consumed while each usher looks up each name on several gradually rumpling or tearing sheets of paper is easily imagined. Besides which, one who is at all intimate with either family can not help feeling in some degree slighted when, on giving one’s name, the usher looks for it in vain.

The second, and far better method, is to have a pew card sent, enclosed with the wedding invitation, or an inscribed visiting card sent by either family. A guest who has a card with “Pew No. 12” on it, knows, and the usher knows, exactly where she is to go. Or if she has a card saying “Reserved” or “Before the ribbons” or any special mark that means in the reserved section but no especial pew, the usher puts her in the “best position available” behind the first two or three numbered rows that are saved for the immediate family, and in front of the ribbons marking the reserved enclosure.

It is sometimes well for the head usher to ask the bride’s mother if she is sure she has allowed enough pews in the reserved section to seat all those with cards. Arranging definite seat numbers has one disadvantage; one pew may have every seat occupied and another may be almost empty. In that case an usher can, just before the procession is to form, shift a certain few people out of the crowded pews into the others. But it would be a breach of etiquette for people to re-seat themselves, and no one should be seated after the entrance of the bride’s mother.

THE BRIDEGROOM WAITS

Meanwhile, about fifteen minutes before the wedding hour, the groom and his best man—both in morning coats, top-hats, boutonnières and white buckskin (but remember not shiny) gloves, walk or drive to the church and enter the side door which leads to the vestry. There they sit, or in the clergyman’s study, until the sexton or an usher comes to say that the bride has arrived.

THE PERFECTLY MANAGED WEDDING

At a perfectly managed wedding, the bride arrives exactly one minute (to give a last comer time to find place) after the hour. Two or three servants have been sent to wait in the vestibule to help the bride and bridesmaids off with their wraps and hold them until they are needed after the ceremony. The groom’s mother and father also are waiting in the vestibule. As the carriage of the bride’s mother drives up, an usher goes as quickly as he can to tell the groom, and any brothers or sisters

of the bride or groom, who are not to take part in the wedding procession and have arrived in their mother's carriage, are now taken by ushers to their places in the front pews. The moment the entire wedding party is at the church, the doors between the vestibule and the church are *closed.* No one is seated after this, except the parents of the young couple. The proper procedure should be carried out with military exactness, and is as follows:

The groom's mother goes down the aisle on the arm of the head usher and takes her place in the first pew on the right; the groom's father follows alone, and takes his place beside her; the same usher returns to the vestibule and immediately escorts the bride's mother; he should then have time to return to the vestibule and take his place in the procession. The beginning of the wedding march should sound just as the usher returns to the head of the aisle. To repeat: *No other person should be seated after the mother of the bride.* Guests who arrive later must stand in the vestibule or go into the gallery.

The sound of the music is also the cue for the clergyman to enter the chancel, followed by the groom and his best man. The two latter wear gloves but have left their hats and sticks in the vestry-room.

The groom stands on the right hand side at the head of the aisle, but if the vestry opens into the chancel, he sometimes stands at the top of the first few steps. He removes his right glove and holds it in his left hand. The best man remains always directly back and to the right of the groom, and does *not* remove his glove.

HERE COMES THE BRIDE

The description of the procession is given in detail above in the "Wedding Rehearsal" section.

Starting on the right measure and keeping perfect time, the ushers come, two by two, four paces apart; then the bridesmaids (if any) at the same distance exactly; then the maid of honor alone; then the flower girls (if any); then, at a *double distance,* the bride on her father's right arm. She is dressed always in white, with a veil of lace or tulle. Usually she carries a bridal bouquet of white flowers, either short, or with streamers (narrow ribbons with little bunches of blossoms on the end of each) or trailing vines, or maybe she holds a long sheaf of stiff flowers such as lilies on her arm. Or perhaps she carries a prayer book instead of a bouquet.

THE GROOM COMES FORWARD TO MEET THE BRIDE

As the bride approaches, the groom waits at the foot of the steps (unless he comes down the steps to meet her). The bride relinquishes her father's arm, changes her bouquet from her right to her left, and gives her right hand to the groom. The groom, taking her hand in his right puts it through his left arm—just her finger tips should rest near the bend of his elbow—and turns to face the chancel as he does so. It does not matter whether she takes his arm or whether they stand hand in hand at the foot of the chancel in front of the clergyman.

HER FATHER GIVES HER AWAY

Her father has remained where she left him, on her left and a step or two behind her. The clergyman stands a step or two above them, and reads the betrothal. When he says "Who giveth this woman to be married?" the father goes forward, still on her left, and half way between her and the clergyman, but not in front of either, the bride turns slightly toward her father, and gives him her right hand, the father puts her hand into that of the clergyman and says at the same moment: "I do!" He then takes his place next to his wife at the end of the first pew on the left.

THE MARRIAGE CEREMONY

A soloist or the choir then sings while the clergyman slowly ascends to the altar, before which the marriage is performed. The bride and groom follow slowly, the fingers of her right hand on his left arm.

The maid of honor, or else the first bridesmaid, moves out of line and follows on the left hand side until she stands immediately below the bride. The best man takes the same position exactly on the right behind the groom. At the termination of the anthem, the bride hands her bouquet to the maid of honor (or her prayer-book to the clergyman) and the bride and groom plight their troth.

When it is time for the ring, the best man produces it from his pocket. If in the handling from best man to groom, to clergyman, to groom again, and finally to the bride's finger, it should slip and fall, the best man must pick it up if he can without searching; if not, he quietly produces the duplicate which all careful best men carry in the other waistcoat pocket, and the ceremony proceeds. The lost ring—or the unused extra one—is returned to the jeweler's next day. Which ring, under the circumstances, the bride keeps, is a question as hard to answer as that of the Lady or the Tiger. Would she prefer the substitute ring that was actually the one she was married with? Or the one her husband bought and had marked for her? Or would she prefer not to have a substitute ring and have the whole wedding party on their knees searching? She alone can decide. Fortunately, even if the clergyman is very old and his hand shaky, a substitute is seldom necessary.

The wedding ring must not be put above the engagement ring. On her wedding day a bride either leaves her engagement ring at home when she goes to church or wears it on her right hand.

AFTER THE CEREMONY

At the conclusion of the ceremony, the minister congratulates the new couple. The organ begins the recessional. The bride takes her bouquet from her maid of honor (who removes the veil if she wore one over her face). She then turns toward her husband—her bouquet in her right hand—and puts her left hand through his right arm, and they descend the steps.

The maid of honor, handing her own bouquet to a second bridesmaid, follows a short distance after the bride, at the same time stooping and straightening out the long train and veil. The bride and groom go on down the aisle. The best man disappears into the vestry room. At a perfectly conducted wedding he does not walk down the aisle with the maid of honor. The maid of honor recovers her bouquet and walks alone. If a bridesmaid performs the office of maid of honor, she takes her place among her companion bridesmaids who go next; and the ushers go last.

The best man has meanwhile collected the groom's belongings and dashed out of the side entrance and around to the front to give the groom his hat and stick.

Sometimes the sexton takes charge of the groom's hat and stick and hands them to him at the church door as he goes out. But in either case the best man always hurries around to see the bride and groom into their carriage, which has been standing at the entrance to the awning since she and her father alighted from it.

All the other conveyances are drawn up in the reverse order from that in which they arrived. The bride's carriage leaves first, next come those of the bridesmaids, next the bride's mother and father, next the groom's mother and father, then the nearest members of both families, and finally all the other guests in the order of their being able to find their conveyances.

The best man goes back to the vestry, where he gives the fee to the clergyman, collects his own hat, and coat if he has one, and goes to the bride's house.

As soon as the recessional is over, the ushers hurry back and escort to the door all the ladies who were in the first pews, according to the order of precedence; the bride's mother first, then the groom's mother, then the other occupants of the first pew on either side, then the second and third pews, until all members of the immediate families have left the church. Meanwhile it is a breach of etiquette for other guests to leave their places. At some weddings, just before the bride's arrival, the ushers run ribbons down the whole length of the center aisle, fencing the congregation in. As soon as the occupants of the first pews have left, the ribbons are removed and all the other guests go out by themselves, the ushers having by that time hurried to the bride's house to make themselves useful at the reception.

AT THE HOUSE

An awning makes a covered way from the edge of the curb to the front door. At the lower end the

chauffeur (or one of the caterer's men) stands to open the carriage doors and give return checks to the chauffeurs and their employers. Inside the house the florist has finished, an orchestra is playing in the hall or library, everything is in perfect order. The bride and groom have taken their places in front of the elaborate setting of flowering plants that has been arranged for them.

The bride stands on her husband's right and her bridesmaids are either grouped beyond her or else divided, half on her side and half on the side of the groom, forming a crescent with bride and groom in the center.

USHERS AT THE HOUSE

At a small wedding the duty of ushers is personally to take guests up to the bride and groom. But at a big reception where guests outnumber ushers fifty or a hundred to one, being personally conducted is an honor accorded only to the very old, the very celebrated or the usher's own best friends. All the other guests stand in a long congested line by themselves. The bride's mother takes her place somewhere near the entrance of the room, and it is for her benefit that her own butler or one furnished by the caterer, asks each guest his name and then repeats it aloud. The guests shake hands with the hostess, and making some polite remark about the "beautiful wedding" or "lovely bride," continue in line to the bridal pair.

WEDDING CONVERSATION

What you should say in congratulating a bridal couple depends on how well you know one, or both of them. But remember it is a breach of good manners to congratulate a bride on having secured a husband.

If you are unknown to both of them, and in a long queue, it is not even necessary to give your name. You merely shake hands with the groom, say a formal word or two such as "Congratulations!"; shake hands with the bride, say "I wish you every happiness!" and pass on.

If you know them fairly well, you may say to him "I hope your good luck will stay with you always!" or "I certainly do congratulate you!" and to her "I hope your whole life will be one long happiness," or, if you are much older than she, "You look too lovely, dear Mary, and I hope you will always be as radiant as you look to-day!" Or, if you are a woman and a relative or really close friend, you kiss the groom, saying, "All the luck in the world to you, dear Jim, she certainly is lovely!" Or, kissing the bride, "Mary, darling, every good wish in the world to you!"

To all the above, the groom and bride answer merely "Thank you."

A man might say to the groom "Good luck to you, Jim, old man!" Or, "She is the most lovely thing I have ever seen!" And to her, "I hope you will have every happiness!" Or "I was just telling Jim how lucky I think he is! I hope you will both be very happy!" Or, if a very close friend, also kissing the bride, "All the happiness you can think of isn't as much as I wish you, Mary dear!" But it cannot be too much emphasized that promiscuous kissing among the guests is an offense against good taste.

To a relative, or old friend of the bride, but possibly a stranger to the groom, the bride always introduces her husband saying, "Jim, this is Aunt Kate!" Or, "Mrs. Neighbor, you know Jim, don't you?" Or formally, "Mrs. Faraway, may I present my husband?"

The groom on the approach of an old friend of his, says, "Mary, this is cousin Carrie." Or, "Mrs. Denver, do you know Mary?" Or, "Hello, Steve, let me introduce you to my wife; Mary, this is Steve Michigan." Steve says "How do you do, Mrs. Smartlington!" And Mary says, "Of course, I have often heard Jim speak of you!"

The bride with a good memory thanks each arriving person for the gift sent her: "Thank you so much for the lovely candlesticks," or "I can't tell you how much I love the dishes!" The person who is thanked says, "I am so glad you like it (or them)," or "I am so glad! I hoped you might find it useful." Or "I didn't have it marked, so that in case you have a duplicate, you can change it."

Conversation is never a fixed grouping of words that are learned or recited like a part in a play; the above examples are given more to indicate the sort of things people in good society usually say. There is, however, one rule: Do not launch into long conversation or details of *yourself,* how you feel or look or what happened to you, or what *you* wore when you were married! Your subject must not

deviate from the young couple themselves, their wedding, their future.

Also be brief in order not to keep those behind waiting longer than necessary. If you have anything particular to tell them, you can return later when there is no longer a line. But even then, long conversation, especially concerning yourself, is out of place.

PARENTS OF THE GROOM

The groom's mother always receives either near the bride's mother or else continuing the line beyond the bridesmaids, and it is proper for every guest to shake hands with her too, whether they know her or not, but it is not necessary to say anything. The bride's father sometimes stands beside his wife but he usually circulates among his guests just as he would at a ball or any other party where he is host.

The groom's father is a guest and it is not necessary for strangers to speak to him, unless he stands beside his wife and, as it were, "receives," but there is no impropriety in any one telling him how well they know and like his son or his new daughter-in-law.

The guests, as soon as they have congratulated the bride and groom, go out and find themselves places (if it is to be a sit-down breakfast) at a table.

DETAILS OF A SIT-DOWN BREAKFAST

Unless the house is remarkable in size, there is usually a canopied platform built next to the veranda or on the lawn or over the yard of a city house. The entire space is packed with little tables surrounding the big one reserved for the bridal party, and at a large breakfast a second table is reserved for the parents of the bride and groom and a few close, and especially invited, friends.

Place cards are not put on any of the small tables. All the guests, except the few placed at the two reserved tables, sit with whom they like; sometimes by pre-arrangement, but usually where they happen to find friends—and room!

The general sit-down breakfast—except in great houses like a few of those in Newport—is always furnished by a caterer, who brings all the food, tables, chairs, napery, china and glass, as well as the necessary waiters. The butler and footmen belonging in the house may assist or oversee, or detail themselves to other duties.

Small *menu* cards printed in silver are put on all the tables. Sometimes these cards have the crest of the bride's father embossed at the top, but usually the entwined initials of the bride and groom are stamped in silver to match the wedding cake boxes.

Example:



Bouillon
Lobster Newburg
Suprême of Chicken
Peas
Aspic of Foie Gras
Celery Salad
Ices
Coffee

Instead of bouillon, there may be caviar or melon, or grape fruit, or a purée, or clam broth. For lobster Newburg may be soft-shell crabs or oyster pâté, or other fish. Or the bouillon may be followed by a dish such as sweetbreads and mushrooms, or chicken pâtés, or broiled chicken (a half of a chicken for each guest) or squab, with salad such as whole tomatoes filled with celery. Or the chicken or squab may be the second course, and an aspic with the salad, the third. Individual ices are accompanied by little cakes of assorted variety. There used always to be champagne; a substitute is at best "a poor thing," and what the prevailing one is to be, is as yet not determined. Orange juice and ginger ale, or white grape juice and ginger ale with sugar and mint leaves are two

attempts at a satisfying cup that have been offered lately.

THE BRIDE'S TABLE

The feature of the wedding breakfast is always the bride's table. Placed sometimes in the dining-room, sometimes on the veranda or in a room apart, this table is larger and more elaborately decorated than any of the others. There are white garlands or sprays or other arrangement of white flowers, and in the center as chief ornament is an elaborately iced wedding cake. On the top it has a bouquet of white or silver flowers, or confectioner's quaint dolls representing the bride and groom. The top is usually made like a cover so that when the time comes for the bride to cut it, it is merely lifted off. The bride always cuts the cake, meaning that she inserts the knife and makes one cut through the cake, after which each person cuts herself or himself a slice. If there are two sets of favors hidden in the cake, there is a mark in the icing to distinguish the bridesmaids' side from that of the ushers. Articles, each wrapped in silver foil, have been pushed through the bottom of the cake at intervals; the bridesmaids find a ten-cent piece for riches, a little gold ring for "first to be married," a thimble or little parrot or cat for "old maid," a wish-bone for the "luckiest." On the ushers' side, a button or dog is for the bachelor, and a miniature pair of dice as a symbol of lucky chance in life. The ring and ten-cent piece are the same.

If a big piece of the wedding cake is left, the bride's mother has it wrapped in tin foil and put in a sealed tin box and kept for the bride to open on her first anniversary.

The evolution of the wedding cake began in ancient Rome where brides carried wheat ears in their left hands. Later, Anglo-Saxon brides wore the wheat made into chaplets, and gradually the belief developed that a young girl who ate of the grains of wheat which became scattered on the ground, would dream of her future husband. The next step was the baking of a thin dry biscuit which was broken over the bride's head and the crumbs divided amongst the guests. The next step was in making richer cake; then icing it, and the last instead of having it broken over her head, the bride broke it herself into small pieces for the guests. Later she cut it with a knife.

THE TABLE OF THE BRIDE'S PARENTS

The table of the bride's parents differs from other tables in nothing except in its larger size, and the place cards for those who have been invited to sit there. The groom's father always sits on the right of the bride's mother, and the groom's mother has the place of honor on the host's right. The other places at the table are occupied by distinguished guests who may or may not include the clergyman who performed the ceremony. If a bishop or dean performed the ceremony, he is always included at this table and is placed at the left of the hostess, and his wife, if present, sits at the bride's father's left. Otherwise only especially close friends of the bride's parents are invited to this table.

THE WEDDING CAKE

In addition to the big cake on the bride's table, there are at all weddings, near the front door so that the guests may each take one as they go home, little individual boxes of wedding cake, "black" fruit cake. Each box is made of white moiré or gros-grain paper, embossed in silver with the last initial of the groom intertwined with that of the bride and tied with white satin ribbon. At a sit-down breakfast the wedding cake boxes are sometimes put, one at each place, on the tables so that each guest may be sure of receiving one, and other "thoughtless" ones prevented from carrying more than their share away.

THE STANDING BREAKFAST OR RECEPTION

The standing breakfast differs from the sit-down breakfast in service only. Instead of numerous small tables at which the guests are served with a course luncheon, a single long one is set in the dining-room. (The regular table pulled out to its farthest extent.) It is covered with a plain white damask cloth—or it may be of embroidered linen and lace insertion. In the center is usually a bowl or

vase or other centerpiece, of white flowers. On it are piles of plates, stacks of napkins and rows of spoons and forks at intervals, making four or possibly six piles altogether. Always there are dishes filled with little fancy cakes, chosen as much for looks as for taste. There is usually a big urn at one end filled with bouillon and one at the other filled with chocolate or tea. In four evenly spaced places are placed two cold dishes such as an aspic of chicken, or ham mousse, or a terrine de foie gras, or other aspic. The hot dishes may be a boned capon, vol-au-vent of sweetbread and mushrooms, creamed oysters, chicken à la King, or chicken croquettes; or there may be cold cuts, or celery salad, in tomato aspic. Whatever the choice may be, there are two or three cold dishes and at least two hot. Whatever there is, must be selected with a view to its being easily eaten with a fork while the plate is held in the other hand! There are also rolls and biscuits, pâté de foie gras or lettuce and tomato sandwiches, the former made usually of split “dinner” rolls with pâté between, or thin sandwiches rolled like a leaf in which a moth has built a cocoon. Ices are brought in a little later, when a number of persons have apparently finished their “first course.” Ice cream is quite as fashionable as individual “ices.” It is merely that caterers are less partial to it because it has to be cut.

After-dinner coffee is put on a side table, as the champagne used to be. From now on there will probably be a bowl or pitchers of something with a lump of ice in it that can be ladled into glasses and become whatever those gifted with imagination may fancy.

Unless the wedding is very small, there is always a bride’s table, decorated exactly as that described for a sit-down breakfast, and placed usually in the library, but there is no especial table for the bride’s mother and her guests—or for anyone else.

THE BRIDAL PARTY EAT

By the time the sit-down breakfast has reached its second course and the queue of arriving guests has dwindled and melted away, the bride and groom decide that it is time they too go to breakfast. Arm in arm they lead the way to their own table followed by the ushers and bridesmaids. The bride and groom always sit next to each other, she on his right; the maid of honor (or matron) is on his left, and the best man is on the right of the bride. Around the rest of the table come bridesmaids and ushers alternately. Sometimes one or two others—sisters of the bride or groom or intimate friends, who were not included in the wedding party, are asked to the table, and when there are no bridesmaids this is always the case.

The decoration of the table, the service, the food, is exactly the same whether the other guests are seated or standing. At dessert, the bride cuts the cake, and the bridesmaids and ushers find the luck pieces.

DANCING AT THE WEDDING

On leaving their table, the bridal party join the dancing which by now has begun in the drawing-room where the wedding group received. The bride and groom dance at first together, and then each with bridesmaids or ushers or other guests. Sometimes they linger so long that those who had intended staying for the “going away” grow weary and leave—which is often exactly what the young couple want! Unless they have to catch a train, they always stay until the “crowd thins” before going to dress for their journey. At last the bride signals to her bridesmaids and leaves the room. They all gather at the foot of the stairs; about half way to the upper landing as she goes up, she throws her bouquet, and they all try to catch it. The one to whom it falls is supposed to be the next married. If she has no bridesmaids, she sometimes collects a group of other young girls and throws her bouquet to them.

INTO TRAVELING CLOTHES

The bride goes up to the room that has always been hers, followed by her mother, sisters and bridesmaids, who stay with her while she changes into her traveling clothes. A few minutes after the bride has gone upstairs, the groom goes to the room reserved for him, and changes into the ordinary sack suit which the best man has taken there for him before the ceremony. He does *not* wear his top

hat nor his wedding boutonnière. The groom's clothes should be "apparently" new, but need not actually be so. The bride's clothes, on the other hand, are always brand new—every article that she has on.

THE GOING-AWAY DRESS

A bride necessarily chooses her going-away dress according to the journey she is to make. If she is starting off in an open motor, she wears a suitably small motor hat and a wrap of some sort over whatever dress (or suit) she chooses. If she is going on a train or boat, she wears a "traveling" dress, such as she would choose under ordinary circumstances. If she is going to a near-by hotel or a country house put at her disposal, she wears the sort of dress and hat suitable to town or country occasion. She should not dress as though about to join a circus parade or the ornaments on a Christmas tree, unless she wants to be stared at and commented upon in a way that no one of good breeding can endure.

The average bride and groom of good taste and feeling try to be as inconspicuous as possible. On one occasion, in order to hide the fact that they were "bride and groom," a young couple "went away" in their oldest clothes and were very much pleased with their cleverness, until, pulling out his handkerchief, the groom scattered rice all over the floor of the parlor car. The bride's lament after this was—"Why had she not worn her prettiest things?"

The groom, having changed his clothes, waits upstairs, in the hall generally, until the bride emerges from her room in her traveling clothes. All the ushers shake hands with them both. His immediate family, as well as hers, have gradually collected—any that are missing must unfailingly be sent for. The bride's mother gives her a last kiss, her bridesmaids hurry down-stairs to have plenty of rice ready and to tell everyone below as they descend "They are coming!" A passage from the stairway and out of the front door, all the way to the motor, is left free between two rows of eager guests, their hands full of rice. Upon the waiting motor the ushers have tied everything they can lay their hands on in the way of white ribbons and shoes and slippers.

HERE THEY COME!

At last the groom appears at the top of the stairs, a glimpse of the bride behind him. It surely is running the gauntlet! They seemingly count "one, two, three, go!" With shoulders hunched and collars held tight to their necks, they run through shrapnel of rice, down the stairs, out through the hall, down the outside steps, into the motor, slam the door, and are off!

The wedding guests stand out on the street or roadway looking after them for as long as a vestige can be seen—and then gradually disperse.

Occasionally young couples think it clever to slip out of the area-way, or over the roofs, or out of the cellar and across the garden. All this is supposed to be in order to avoid being deluged with rice and having labels of "newly wed" or large white bows and odd shoes and slippers tied to their luggage.

Most brides, however, agree with their guests that it is decidedly "spoil sport" to deprive a lot of friends (who have only their good luck at heart) of the perfectly legitimate enjoyment of throwing emblems of good luck after them. If one white slipper among those thrown after the motor lands right side up, on top of it, and stays there, greatest good fortune is sure to follow through life.

There was a time when the "going away carriage" was always furnished by the groom, and this is still the case if it is a hired conveyance, but nowadays when nearly everyone has a motor, the newly married couple—if they have no motor of their own—are sure to have one lent them by the family of one of them. Very often they have two motors and are met by a second car at an appointed place, into which they change after shaking themselves free of rice. The white ribboned car returns to the house, as well as the decorated and labeled luggage, which was all empty—their real luggage having been bestowed safely by the best man that morning in their hotel or boat or train. Or, it may be that they choose a novel journey, for there is, of course, no regulation vehicle. They can go off in a limousine, a pony cart, a yacht, a canoe, on horseback or by airplane. Fancy alone limits the mode of travel, suggests the destination, or directs the etiquette of a honeymoon.

BRIDE'S FIRST DUTY OF THOUGHT FOR GROOM'S PARENTS

At the end of the wedding there is one thing the bride must not forget. As soon as she is in her traveling dress, she must send a bridesmaid or someone out into the hall and ask her husband's parents to come and say good-by to her. If his parents have not themselves come upstairs to see their son, the bride must have them sent for at once!

It is very easy for a bride to forget this act of thoughtfulness and for a groom to overlook the fact that he can not stop to kiss his mother good-by on his way out of the house, and many a mother seeing her son and new daughter rush past without even a glance from either of them, has returned home with an ache in her heart.

It sounds improbable, doesn't it? One naturally exclaims, "But how stupid of her, why didn't she go upstairs? Why didn't her son send for her?" Usually she does, or he does. But often the groom's parents are strangers; and if by temperament they are shy or retiring people they hesitate to go upstairs in an unknown house until they are invited to. So they wait, feeling sure that in good time they will be sent for. Meanwhile the bride "forgets" and it does not occur to the groom that unless he makes an effort while upstairs there will be no opportunity in the dash down to the carriage to recognize them—or anyone.

FLIPPANCY VS. RADIANCE

A completely beautiful wedding is not merely a combination of wonderful flowers, beautiful clothes, smoothness of detail, delicious food. These, though all necessary, are external attributes. The spirit, or soul of it, must have something besides; and that "something" is in the behavior and in the expression of the bride and groom.

The most beautiful wedding ever imagined could be turned from sacrament to circus by the indecorous behavior of the groom and the flippancy of the bride. She, above all, must not reach up and wig-wag signals while she is receiving, any more than she must wave to people as she goes up and down the aisle of the church. She must not cling to her husband, stand pigeon-toed, or lean against him or the wall, or any person, or thing. She must not run her arm through his and let her hand flop on the other side; she must not swing her arms as though they were dangling rope; she must not switch herself this way and that, nor must she "hello" or shout. No matter how young or "natural" and thoughtless she may be, she *must,* during the ceremony and the short time that she stands beside her husband at the reception, assume that she has dignity.

It is not by chance that the phrase "happy pair" is one of the most trite in our language, for happiness above all is the inner essential that must dominate a perfect wedding. An unhappy looking bride, an unwilling looking groom, turns the greatest wedding splendor into sham; without love it is a sacrament inadvisedly entered into, and the sight of a tragic-faced bride strikes chill to the heart.

The radiance of a truly happy bride is so beautifying that even a plain girl is made pretty, and a pretty one, divine. There is something glad yet sweet, shy yet triumphant, serious yet—radiant! There is no other way to put it. And a happy groom looks first of all protective—he, too, may have the quality of radiance, but it is different—more directly glad. They both look as though there were sunlight behind their eyes, as though their mouths irresistibly turned to smiles. No other quality of a bride's expression is so beautiful as radiance; that visible proof of perfect happiness which endears its possessor to all beholders and gives to the simplest little wedding complete beauty.

THE HOUSE WEDDING

A house wedding involves slightly less expenditure but has the disadvantage of limiting the number of guests. The ceremony is exactly the same as that in a church, excepting that the procession advances through an aisle of white satin ribbons from the stairs down which the bridal party descends, to the improvised altar. A small space near the altar is fenced off with other ribbons, for the family. There is a low rail of some sort back of which the clergyman stands, and something for the bride and groom to kneel on during the prayers of the ceremony. The prayer bench is usually about six or eight inches high, and between three and four feet long; at the back of it an upright on

either end supports a crosspiece—or altar rail. It can be made in roughest fashion by any carpenter, or amateur, as it is entirely hidden under leaves and flowers. On the kneeling surface of the bench are placed cushions rather than flowers, because the latter stain. All caterers have the necessary standards to which ribbons are tied, like the wires to telegraph poles. The top of each standard is usually decorated with a spray of white flowers.

At a house wedding the bride's mother stands at the door of the drawing-room—or wherever the ceremony is to be—and receives people as they arrive. But the groom's mother merely takes her place near the altar with the rest of the immediate family. The ushers are purely ornamental, unless the house is so large that "pews" have been installed, and the guests are seated as in a church. Otherwise the guests stand wherever they can find places behind the aisle ribbons. Just before the bride's entrance, her mother goes forward and stands in the reserved part of the room. The ushers go up to the top of the stairway. The wedding march begins and the ushers come down two and two, followed by the bridesmaids, exactly as in a church, the bride coming last on her father's arm. The clergyman and the groom and best man have, if possible, reached the altar by another door. If the room has only one door, they go up the aisle a few moments before the bridal procession starts.

The chief difference between a church and house wedding is that the bride and groom do not take a single step together. The groom meets her at the point where the service is read. After the ceremony, there is no recessional. The clergyman withdraws, an usher removes the prayer bench, and the bride and groom merely turn where they stand, and receive the congratulations of their guests, unless, of course, the house is so big that they receive in another room.

When there is no recessional, the groom always kisses the bride before they turn to receive their guests—it is against all tradition for any one to kiss her before her husband does.

There are seldom many bridal attendants at a house wedding, two to four ushers, and one to four bridesmaids, unless the house is an immense one.

In the country a house wedding includes one in a garden, with a wedding procession under the trees, and tables out on the lawn—a perfect plan for California or other rainless States, but difficult to arrange on the Atlantic seaboard where rain is too likely to spoil everything.

THE WEDDING IN ASSEMBLY ROOMS

Those whose houses are very small and yet who wish to have a general reception, sometimes give the wedding breakfast in a hotel or assembly rooms. The preparations are identical with those in a private house, the decorations and menu may be lavish or simple. Although it is perfectly good form to hold a wedding reception in a ballroom, a breakfast in a private house, no matter how simple, has greater distinction than the most elaborate collation in a public establishment. Why this is so, is hard to determine. It is probably that without a "home" atmosphere, though it may be a brilliant entertainment, the sentiment is missing.

THE SECOND MARRIAGE

The detail of a spinster's wedding is the same whether she marries a bachelor or a widower, the difference being that a widower does not give a "bachelor" dinner.

The marriage of a widow is the same as that of a maid except that she cannot wear white or orange blossoms, which are emblems of virginity, nor does she have bridesmaids. Usually a widow chooses a very quiet wedding, but there is no reason why she should not have a "big wedding" if she cares to, except that somber ushers and a bride in traveling dress, or at best a light afternoon one with a hat, does not make an effective processional—unless she is beautiful enough to compensate for all that is missing.

A wedding in very best taste for a widow would be a ceremony in a small church or chapel, a few flowers or palms in the chancel the only decoration, and two to four ushers. There are no ribboned-off seats, as only very intimate friends are asked. The bride wears an afternoon street dress and hat. Her dress for a church ceremony should be more conventional than if she were married at home, where she could wear a semi-evening gown and substitute a headdress for a hat. She could even wear a veil if it is colored and does not suggest the bridal white one.

A celebrated beauty wore for her second wedding in her own house, a dress of gold brocade, with a Russian court headdress and a veil of yellow tulle down the back. Another wore a dress of gray and a Dutch cap of silver lace, and had her little girl in quaint cap and long dress, to match her own, as maid of honor.

A widow has never more than one attendant and most often none. There may be a sit-down breakfast afterwards, or the simplest afternoon tea; in any case, the breakfast is, if possible, at the bride's own house, and the bridal pair may either stay where they are and have their guests take leave of them, or themselves drive away afterwards.

Very intimate friends send presents for a second marriage but general acquaintances are never expected to.

SUMMARY OF EXPENSES

All the expenses of a wedding belong to the bride's parents; the invitations are issued by them, the reception is at their house, and the groom's family are little more than ordinary guests. The cost of a wedding varies as much as the cost of anything else that one has or does. A big fashionable wedding can total far up in the thousands and even the simplest entails considerable outlay, which can, however, be modified by those who are capable of doing things themselves instead of employing professional service at every point.

THE PARENTS OF THE BRIDE PROVIDE

1. Engraved invitations and cards.
2. The service of a professional secretary who compiles a single list from the various ones sent her, addresses the envelopes, both inner and outer; encloses the proper number of cards, seals, stamps and mails all the invitations. (This item can be omitted and the work done by the family.)
3. The biggest item of expense—the trousseau of the bride, which may consist not alone of wearing apparel of endless variety and lavish detail, but household linen of finest quality (priceless in these days) and in quantity sufficient for a lifetime; or it may consist of the wedding dress, and even that a traveling one, and one or two others, with barest essentials and few accessories.
4. Awnings for church and house. This may be omitted at the house in good weather, at the church, and also in the country.
5. Decorations of church and house. Cost can be eliminated by amateurs using garden or field flowers.
6. Choir, soloists and organist at church. (Choir and soloists unnecessary.)
7. Orchestra at house. (This may mean fifty pieces with two leaders or it may mean a piano, violin and drum, or a violin, harp and guitar.)
8. Carriages or motors for the bridal party from house to church and back.
9. The collation, which may be the most elaborate sit-down luncheon or the simplest afternoon tea.
10. Boxes of wedding cake.
11. Champagne—used to be one of the biggest items, as a fashionable wedding without plenty of it was unheard of. Perhaps though, pocketbooks may have less relief on account of its omission than would at first seem probable, since what is saved on the wine bill is made up for on the additional food necessary to make the best wineless menu seem other than meagre.
12. The bride's presents to her bridesmaids. (May be jewels of value or trinkets of trifling cost.)
13. A wedding present to the bride from each member of her family—not counting her trousseau which is merely part of the wedding.
14. The bride gives a "wedding present" or a "wedding" ring or both to the groom, if she especially wants to. (Not necessary nor even customary.)

THE GROOM'S EXPENSES ARE

1. The engagement ring—as handsome as he can possibly afford.
2. A wedding present—jewels if he is able, always something for her personal adornment.
3. His bachelor dinner.
4. The marriage license.
5. A personal gift to his best man and each of his ushers.
6. To each of the above he gives their wedding ties, gloves and boutonnières.
7. The bouquet carried by the bride. In many cities it is said to be the custom for the bride to send boutonnières to the ushers and for the groom to order the bouquets of the bridesmaids. In New York's smart world, the bridesmaids' bouquets are looked upon as part of the decorative arrangement, all of which is in the province of the bride's parents.
8. The wedding ring.
9. The clergyman's fee.
10. From the moment the bride and groom start off on their wedding trip, all the expenditure becomes his.

WEDDING ANNIVERSARIES

1 year, paper
5 years, wood
10 years, tin
15 years, crystal
20 years, china
25 years, silver
50 years, gold
75 years, diamond

Wedding anniversaries are celebrated in any number of ways. The "party" may be one of two alone or it may be a dance. Most often it is a dinner, and occasionally, an afternoon tea.

In Germany a silver wedding is a very important event and a great celebration is made of it, but in America it is not very good form to ask any but intimate friends and family to an anniversary party—especially as those bidden are supposed to send presents. These need not, however, be of value; in fact the paper, wooden and tin wedding presents are seldom anything but jokes. Crystal is the earliest that is likely to be taken seriously by the gift-bearers. Silver is always serious, and the golden wedding a quite sacred event.

Most usually this last occasion is celebrated by a large family dinner to which all the children and grandchildren are bidden. Or the married couple perhaps choose an afternoon at home and receive their friends and neighbors, who are, of course, supposed to brings presents made of gold.

Chapter XXIII.
Christenings

A CHILD can, of course, be christened without making a festivity of it at all—just as two people can be married with none but the clergyman and two witnesses—but nearly every mother takes this occasion to see her friends and show her baby to them.

Invitations to a christening are never formal, because none but the family and a very few intimate friends are supposed to be asked. In this day invitations are nearly all sent over the telephone, except to those who are at a distance, or else friends are asked verbally when seen; but it is both correct and polite to write notes. Such as:

Dear Mrs. Kindhart:

The baby is to be christened here at home, next Sunday at half past four, and we hope you and Mr. Kindhart—and the children if they care to—will come.

Affectionately,
Lucy Gilding.

If a telephone message is sent, the form is:

"Mr. and Mrs. Gilding, Jr. would like Mr. and Mrs. Norman to come to the baby's christening on Sunday at half past four, at their house."

ASKING THE GODPARENTS

Before setting the date for the christening, the godmothers (two for a girl and one for a boy) and the godfathers (two for a boy and one for a girl) have, of course, already been chosen.

If a godfather (or mother) after having given his consent is abroad or otherwise out of reach at the time of the christening, a proxy takes part in the ceremony instead, and without thereby becoming a godfather. Since godparents are always most intimate friends, it is natural to ask them when they come to see the mother and the baby (which they probably do often) or to write them if at a distance. Sometimes they are asked at the same time that the baby's arrival is announced to them, occasionally even before.

The Gilding baby, for instance, supposedly sent the following telegram:

Mrs. Richard Worldly,
Great Estates.

I arrived last night and my mother and father were very glad to see me, and I am now eagerly waiting to see you.

Your loving godson,
Robert Gilding, 3d.

But more usually a godparent at a distance is telegraphed:

John Strong,
Equitrust, Paris.

It's a boy. Will you be godfather?

Gilding.

But in any case a formally worded request is out of place. Do *not* write:

"My husband and I sincerely hope that you will consent to be our son's godmother," etc. Any one so slightly known as this wording implies would not be asked to fill so close a position as that of godmother without great presumption on your part.

You must never ask any one to be a godmother or godfather whom you do not know intimately well, as it is a responsibility not lightly to be undertaken and impossible to refuse. Godparents should, however, be chosen from among friends rather than relatives, since the sole advantage of godparents is that they add to the child's relatives, so that if it should be left alone in the world, its godparents become its protectors. But where a child is born with plenty of relatives who can be

called upon for advice and affection and assistance in event of his or her becoming an orphan, godparents are often chosen from among them. Nothing could be more senseless, however, than choosing grandparents, since the relationship is as close as can be anyway, and the chances that the parents will outlive their own parents make such a choice still more unsuitable.

In France, the godmother is considered, next to the parents and grandparents, the nearest relative a child can have. In some European countries, the Queen or another who is above the parents in rank, assumes a special protectorate over her godchild. In this instance the godmother appoints herself.

In America a similar situation cannot very well exist; though on rare occasions an employer volunteers to stand as godfather for an employee's child. Godparents must, of course, give the baby a present, if not before, at least at the christening. The standard "gift" is a silver mug, a porringer, or a knife, fork and spoon, marked usually with the baby's name and that of the giver.

Robert Gilding, 3d
From his godfather
John Strong

Or the presents may be anything else they fancy. In New England a very rich godfather sometimes gives the baby a bond which is kept with interest intact until a girl is eighteen or a boy twenty-one.

TIME OF CHRISTENING

In other days of stricter observances a baby was baptized in the Catholic and high Episcopal church on the first or at least second Sunday after its birth. But to-day the christening is usually delayed at least until the young mother is up and about again; often it is put off for months and in some denominations children need not be christened until they are several years old. The most usual age is from two to six months.

If the family is very high church or the baby is delicate and its christening therefore takes place when it is only a week or two old, the mother is carried into the drawing-room and put on a sofa near the improvised font. She is dressed in a becoming negligé and perhaps a cap, and with lace pillows behind her and a cover equally decorative over her feet. The guests in this event are only the family and the fewest possible intimate friends.

THE CHRISTENING IN CHURCH

In arranging for the ceremony the clergyman, of course, is consulted and the place and hour arranged. If it is to be in church, it can take place at the close of the regular service on Sunday, but if a good deal is to be made of the christening, a week day is chosen and an hour when the church is not being otherwise used.



The decorations, if any at all, consist of a few palms or some flowering plants grouped around the font, and the guests invited for the christening take places in the pews which are nearest to the font, wherever that happens to be.

As soon as the clergyman appears, the baby's coat and cap are taken off (in any convenient pew, not necessarily the nearest one), and the godmother, holding the baby in her arms, stands directly in front of the clergyman. The other godparents stand beside her and other relatives and friends nearby.

The godmother who is holding the baby must be sure to pronounce its name distinctly—in fact it is a wise precaution if it is a long or an unusual one, to show the name printed on a slip of paper to the clergyman beforehand—as more than one baby has been given a name not intended for it. And whatever name the clergyman pronounces is fixed for life. The little Town girl who was to have been called Marian is actually Mary Ann!

As soon as the ceremony is over, the godmother hands the baby back to its nurse, who puts on its cap and coat, and it is then driven with all its relatives and friends to the house of its parents or grandparents, where a lunch or an afternoon tea has been arranged.

HOUSE CHRISTENING

Unless forbidden by the church to which the baby's parents belong, the house christening is by far the easier, safer and prettier. Easier, because the baby does not have to have wraps put on and off and be taken out and brought in; safer, because it is not apt to catch cold; and prettier, for a dozen reasons.



The baby in the first place looks much prettier in a dress that has not been crushed by having a coat put over it and taken off and put on and off again. In the second place, a baby brought down from the nursery without any fussing is generally “good,” whereas one that has been dressed and undressed and taken hither and yon is apt to be upset and therefore to cry. If it cries in church it just has to cry! In a house it can be taken into another room and be brought back again after it has been made “more comfortable.” It is trying to a young mother who is proud of her baby’s looks, to go to no end of trouble to get exquisite clothes for it, and ask all her friends in, and then have it look exactly like a tragedy mask carved in a beet! And you can scarcely expect a self-respecting baby who is hauled and mauled and taken to a strange place and handed to a strange person who pours cold water on it—not to protest. And alas! it has only one means.

The arrangements made for a house christening are something like those made for a house wedding—only much simpler. The drawing-room or wherever the ceremony is to be performed is often decorated with pots of pale pink roses, or daisies, or branches of dogwood or white lilacs. Nothing is prettier than the blossoms of fruit trees (if they can be persuaded to keep their petals on) or any other spring flowers. In summer there are all the garden flowers. In autumn, cosmos and white chrysanthemums, or at any season, baby’s breath and roses.

The “font” is always a bowl—of silver usually—put on a small high table. A white napkin on the table inevitably suggests a restaurant rather than a ritual and is therefore unfortunate, and most people of taste prefer to have the table covered with old church brocade and an arrangement of flowers either standing behind or laid upon it so that the stems are toward the center and covered by the base of the bowl.

If the clergyman is to wear vestments, a room must be put at his disposal.

At the hour set for the ceremony, the clergyman enters the room first and takes his place at the font. The guests naturally make way, forming an open aisle. If not, the baby’s father or another member of the family clears an aisle. The godmother carries the baby and follows the clergyman; the other two godparents walk behind her, and all three stand near the font. At the proper moment the clergyman takes the baby, baptizes it and hands it back to the godmother, who holds it until the ceremony is over.

THE CHRISTENING DRESS

The christening dress is always especially elaborate and beautiful. Often it is one that was worn by the baby's mother, father, or even its grand or great-grandparent. Baby clothes should be as sheer as possible and as soft. The ideal dress is of mull with much or little valenciennes lace (real) and finest hand embroidery. But however much or little its trimming, it must be exquisite in texture. In fact, everything for a baby ought to be hand-made. It can be as plain as a charity garment, but of fine material and tiny hand stitches. If the baby is very little, it is usually laid on a lace trimmed pillow. (This lace, too, must be valenciennes.)







The godmother or godmothers should wear the sort of clothes that they would wear at an afternoon tea. The godfather or fathers should wear formal afternoon clothes. The other guests wear ordinary afternoon clothes and the mother—unless on the sofa—wears a light-colored afternoon dress. She should not wear black on this occasion.

As soon as the ceremony is performed, the clergyman goes to the room that was set apart for him, changes into his ordinary clothes and then returns to the drawing-room to be one of the guests at luncheon or tea. The godmother hands the baby to the nurse, or maybe to its mother, and everyone

gathers around to admire it. And the party becomes exactly like every informal afternoon tea.

The only difference between an ordinary informal tea and a christening is that a feature of the latter is a christening cake and caudle. The christening cake is generally a white “lady” cake elaborately iced, sometimes with the baby’s initials, and garlands of pink sugar roses. And although according to cook-books caudle is a gruel, the actual “caudle” invariably served at christenings is a hot eggnog, drunk out of little punch cups. One is supposed to eat the cake as a sign that one partakes of the baby’s hospitality, and is therefore its friend, and to drink the caudle to its health and prosperity. But by this time the young host (or hostess) is peacefully asleep in the nursery.

Chapter XXIV.
Funerals







AT no time does solemnity so possess our souls as when we stand deserted at the brink of darkness into which our loved one has gone. And the last place in the world where we would look for comfort at such a time is in the seeming artificiality of etiquette; yet it is in the moment of deepest sorrow that etiquette performs its most vital and real service.

All set rules for social observance have for their object the smoothing of personal contacts, and in nothing is smoothness so necessary as in observing the solemn rites accorded our dead.

It is the time-worn servitor, Etiquette, who draws the shades, who muffles the bell, who keeps the house quiet, who hushes voices and footsteps and sudden noises; who stands between well-meaning and importunate outsiders and the retirement of the bereaved; who decrees that the last rites shall be performed smoothly and with beauty and gravity, so that the poignancy of grief may in so far as possible be assuaged.

FIRST DETAILS

As soon as death occurs, some one (the trained nurse usually) draws the blinds in the sick-room and tells a servant to draw all the blinds of the house.

If they are not already present, the first act of some one at the bedside is to telephone or telegraph the immediate members of the family, the clergyman and the sexton of the church to which the family belong, and possibly one or two closest friends, whose competence and sympathy can be counted on—as there are many things which must be done for the stricken family as well as for the deceased. (The sexton of nearly every Protestant church is also undertaker. If he is not, then an outside funeral director is sent for.)

If the illness has been a long one, it may be that the family has become attached to the trained nurse and no one is better fitted than she to turn her ministrations from the one whom she can no longer help, to those who have now very real need of just such care as she can give.

If the death was sudden, or the nurse unsympathetic or for other reasons unavailable, then a relative or a near friend of practical sympathy is the ideal attendant in charge.

CONSIDERATION FOR THE FAMILY

Persons under the shock of genuine affliction are not only upset mentally but are all unbalanced physically. No matter how calm and controlled they seemingly may be, no one can under such circumstances be normal. Their disturbed circulation makes them cold, their distress makes them unstrung, sleepless. Persons they normally like, they often turn from. No one should ever be forced upon those in grief, and all over-emotional people, no matter how near or dear, should be barred absolutely. Although the knowledge that their friends love them and sorrow for them is a great solace, the nearest afflicted must be protected from any one or anything which is likely to overstrain nerves already at the threatening point, and none have the right to feel hurt if they are told they can neither be of use nor be received. At such a time, to some people companionship is a comfort, others shrink from dearest friends. One who is by choice or accident selected to come in contact

with those in new affliction should, like a trained nurse, banish all consciousness of self; otherwise he or she will be of no service—and service is the only gift of value that can be offered.

FIRST AID TO THE BEREAVED

First of all, the ones in sorrow should be urged if possible to sit in a sunny room and where there is an open fire. If they feel unequal to going to the table, a very little food should be taken to them on a tray. A cup of tea or coffee or bouillon, a little thin toast, a poached egg, milk if they like it hot, or milk toast. Cold milk is bad for one who is already over-chilled. The cook may suggest something that appeals usually to their taste—but very little should be offered at a time, for although the stomach may be empty, the palate rejects the thought of food, and digestion is never in best order.

It sounds paradoxical to say that those in sorrow should be protected from all contacts, and yet that they must be constantly asked about arrangements and given little time to remain utterly undisturbed. They must think of people they want sent for, and they must decide the details of the funeral; when they would like it held, and whether in church or at the house, whether they want special music or flowers ordered, and where the interment is to be.

ON DUTY AT DOOR

A friend or a servant is always stationed in the hall to open the door, receive notes and cards, and to take messages. In a big house the butler in his day clothes should answer the bell, with the parlor-maid to assist him, until a footman can procure a black livery and take his or her place. A parlor-maid or waitress at the door should wear either a black or gray dress, with her plainest white apron, collar and cuffs.

MEMBER OF FAMILY IN CHARGE

A close friend or male member of the family should be—if not at the door—as near the front hall as possible to see the countless people with whom details have to be arranged, to admit to a member of the family anyone they may want to see, and to give news to, or take messages from, others.

As people come to the house to enquire and offer their services, he gives them commissions the occasion requires. The first friend who hurries to the house (in answer to the telephone message which announced the death) is asked to break the news to an invalid connection of the family, or he may be sent to the florist to order the bell hung, or to the station to meet a child arriving from school.

NOTICE TO PAPERS

The sexton (or other funeral director) sends the notices to the daily papers announcing the death, and the time and place of the funeral. The form is generally selected by a member of the family from among those appearing in that day’s newspapers. These notices are paid for by the sexton and put on his bill.

With the exception of the telephone messages or telegrams to relatives and very intimate friends, no other notices are sent out. Only those persons who are expected to go to the house at once have messages sent to them; all others are supposed to read the notice in the papers. When the notice reads “funeral private” and neither place nor time is given, very intimate friends are supposed to ask for these details at the house; others understand they are not expected.

HANGING THE BELL



As a rule the funeral director hangs crepe streamers on the bell; white ones for a child, black and white for a young person, or black for an older person. This signifies to the passerby that it is a house of mourning so that the bell will not be rung unnecessarily nor long.

If they prefer, the family sometimes orders a florist to hang a bunch of violets or other purple flowers on black ribbon streamers, for a grown person; or white violets, white carnations—any white flower without leaves—on the black ribbon for a young woman or man; or white flowers on white gauze or ribbon for a child.

CHECKING EXPENSES IN ADVANCE

It is curious that long association with the sadness of death seems to have deprived an occasional funeral director of all sense of moderation. Whether the temptation of “good business” gradually undermines his character—knowing as he does that bereaved families ask no questions—or whether his profession is merely devoid of taste, he will, if not checked, bring the most ornate and expensive casket in his establishment; he will perform every rite that his professional ingenuity for expenditure can devise; he will employ every attendant he has; he will order vehicles numerous enough for the cortège of a president; he will even, if thrown in contact with a bewildered chief-mourner, secure a pledge for the erection of an elaborate mausoleum.

Some one, therefore, who has the family’s interest at heart and knows their taste and purse, should go personally to the establishment of the undertaker, and not only select the coffin, but go carefully into the specification of all other details, so that everything necessary may be arranged for, and unnecessary items omitted.

This does not imply that a family that prefers a very elaborate funeral should not be allowed to have one; but the great majority of people have moderate, rather than unlimited means, and it is not unheard of that a small estate is seriously depleted by vulgarly lavish and entirely inappropriate funeral expenses. One would be a poor sort who for the sake of friends would not willingly endure a little troublesome inquiry, rather than witness a display of splurge and bad taste and realize at the same time that the friends who might have been protected will be deluged with bills which it cannot but embarrass them to pay.

HONORARY PALLBEARERS

The member of the family who is in charge will ask either when they come to the house, or by

telephone or telegraph if they are at a distance, six or eight men who are close friends of the deceased to be the pallbearers. When a man has been prominent in public life, he may have twelve or more from among his political or business associates as well as his lifelong social friends. Near relatives are never chosen, as their place is with the women of the family. For a young woman, her own friends or those of her family are chosen. It is a service that may not under any circumstances except serious ill-health, be refused.

The one in charge will tell the pallbearers where they are to meet. It used to be customary for them to go to the house on the morning of the funeral and drive to the church behind the hearse, but as everything tending to a conspicuous procession is being gradually done away with, it is often preferred to have them wait in the vestibule of the church.

Honorary pallbearers serve only at church funerals. They do not carry the coffin for the reason that, being unaccustomed to bearing such a burden, one of them might possibly stumble, or at least give an impression of uncertainty or awkwardness that might detract from the solemnity of the occasion. The sexton's assistants are trained for this service, so as to prevent in so far as is humanly possible a blundering occurrence.

MOURNING FOR FUNERAL

Among those who come to the house there is sure to be a woman friend of the family whose taste and method of expenditure is similar to theirs. She looks through the clothes they have, to see if there is not a black dress or suit that can be used, and makes a list of only the necessary articles which will have to be procured.



All dressmaking establishments give precedence to mourning orders and will fill a commission within twenty-four hours. These first things are made invariably without bothering the wearer with fitting. Alterations, if required, are made later.

Or the mourning departments of the big stores and specialty shops are always willing to send a selection on approval, so that a choice can be made by the family in the privacy of their own rooms. Nearly always acquaintances who are themselves in mourning offer to lend crepe veils, toques and wraps, so that the garments which must be bought at first may be as few as possible. Most women

have a plain black suit, or dress, the trimming of which can quickly be replaced with crepe by a maid or a friend.

Most men are of standard size and can go to a clothier and buy a ready-made black suit. Otherwise they must borrow, or wear what they have, as no tailor can make a suit in twenty-four hours.

“SITTING UP” NO LONGER CUSTOMARY

Unless the deceased was a prelate or personage whose lying-in-state is a public ceremony, or unless it is the especial wish of the relatives, the solemn vigil through long nights by the side of the coffin is no longer essential as a mark of veneration or love for the departed.

Nor is the soulless body dressed in elaborate trappings of farewell grandeur. Everything to-day is done to avoid unnecessary evidence of the change that has taken place. In case of a very small funeral the person who has passed away is sometimes left lying in bed in night clothes, or on a sofa in a wrapper, with flowers, but no set pieces, about the room, so that an invalid or other sensitive bereft one may say farewell without ever seeing the all too definite finality of a coffin. In any event the last attentions are paid in accordance with the wish of those most nearly concerned.

EXTRA WORK FOR SERVANTS

Kindness of heart is latent in all of us, and servants, even if they have not been long with a family, rise to the emergency of such a time as that of a funeral, which always puts additional work upon them and often leaves them to manage under their own initiative. The house is always full of people, family and intimate friends occupy all available accommodation, but it is a rare household which does not give sympathy as generously below stairs as above; and he or she would be thought very heartless by their companions who did not willingly and helpfully assume a just share of the temporary tax on energy, time and consideration.

CHURCH FUNERAL





The church funeral is the more trying, in that the family have to leave the seclusion of their house and face a congregation. On the other hand, many who find solemnity only in a church service with the added beauty of choir and organ, prefer to take their heartrending farewell in the House of God.

ARRANGING AND RECORDING FLOWERS

An hour before the time for the service, if the family is Protestant, one or two woman friends go to the church to arrange the flowers which are placed about the chancel. Unless they have had unusual practise in such arrangement they should, if possible, have the assistance of a florist, as effective grouping and fastening of heavy wreaths and sprays is apt to overtax the ingenuity of novices, no matter how perfect their usual taste may be.

Whoever takes charge of the flowers must be sure to collect carefully all the notes and cards. They should always take extra pencils in case the points break, and write on the outside of each envelope a description of the flowers that the card was sent with.

"Spray of Easter lilies and palm branches tied with white ribbon."

"Wreath of laurel leaves and gardenias."

"Long sheaf of pink roses and white lilacs."

These descriptions will afterwards help identify and recall the flowers when notes of thanks are sent.

As the appointed time for the funeral draws near, the organ plays softly, the congregation gradually fills the church. The first pews on either side of the center aisle are left empty.

THE PROCESSIONAL

At the appointed time the funeral procession forms in the vestibule. If there is to be a choral service the minister and the choir enter the church from the rear, and precede the funeral cortège. Directly

after the choir and clergy come the pallbearers, two by two, then the coffin covered with flowers and then the family—the chief mourner comes first, leaning upon the arm of her closest male relative. Usually each man is escort for a woman, but two women or two men may walk together according to the division of the family. If the deceased is one of four sons where there is no daughter, the mother and father walk immediately behind the body of their child, followed by the two elder sons and behind them the younger, with the nearest woman relative. If there is a grandmother, she walks with the eldest son and the younger two follow together. If it is a family of daughters who are following their father, the eldest daughter may walk with her mother, or the mother may walk with her brother, or a son-in-law. Although the arrangement of the procession is thus fixed, those in affliction should be placed next to the one whose nearness may be of most comfort to them. A younger child who is calm and soothing would better be next to his mother than an older who is of more nervous temperament.



At the funeral of a woman, her husband sometimes walks alone, but usually with his mother or his daughter. A very few intimate friends walk at the rear of the family, followed by the servants of the household. At the chancel the choir take their accustomed places, the minister stands at the foot of the chancel steps, the honorary pallbearers take their places in the front pews on the left, and the coffin is set upon a stand previously placed there for the purpose. The bearers of the coffin walk quietly around to inconspicuous stations on a side aisle. The family occupy the front pews on the right, the rest of the procession fill vacant places on either side. The service is then read.

THE RECESSIONAL

Upon the conclusion of the service, the procession moves out in the same order as it came in excepting that the choir remain in their places and the honorary pallbearers go first. Outside the church, the coffin is put into the hearse, the family getting into carriages or motors waiting immediately behind, and the flowers are put into a covered vehicle. (It is very vulgar to fill open landaus with displayed floral offerings and parade through the streets.)



FEW GO TO THE BURIAL

If the burial is in the churchyard or otherwise within walking distance, the congregation naturally follows the family to the graveside. Otherwise, the general congregation no longer expects, nor wishes, to go to the interment which (excepting at a funeral of public importance) is witnessed only by the immediate family and the most intimate friends, who are asked if they “care to go.” The long line of carriages that used to stand at the church ready to be filled with a long file of mere acquaintances is a barbarous thing of the past.

HOUSE FUNERAL

Many people prefer a house funeral—it is simpler, more private, and obviates the necessity for those in sorrow to face people. The nearest relatives may stay apart in an adjoining room or even upon the upper floor, where they can hear the service but remain in unseen seclusion.

Ladies keep their wraps on. Gentlemen wear their overcoats or carry them on their arms and hold their hats in their hands.

MUSIC

To many people there is lack of solemnity in a service outside of a church and lacking the accompaniment of the organ. It is almost impossible to introduce orchestral music that does not sound either dangerously suggestive of the gaiety of entertainment or else thin and flat. A quartet or choral singing is beautiful and appropriate, if available, otherwise there is usually no music at a house funeral.

HOUSE ARRANGEMENT

Some authorities say that only the flowers sent by very close friends should be shown at a house

funeral, and that it is ostentatious to make a display. But when people, or societies, have been kind enough to send flowers, it would certainly be wanting in appreciation, to say the least, to relegate their offerings to the back yard—or wherever it is that the cavilers would have them hid!

In a small house where flowers would be overpowering, it is customary to insert in the death notice: “It is requested that no flowers be sent,” or “Kindly omit flowers.”

Arrangement for the service is usually made in the drawing-room, and the coffin is placed in front of the mantel, or between the windows, but always at a distance from the door, usually on stands brought by the funeral director, who also brings enough camp chairs to fill the room without crowding. A friend, or a member of the family, collects the cards and arranges the flowers behind and at the side and against the stands of the coffin. If there is to be a blanket or pall of smilax or other leaves with or without flowers, fastened to a frame, or sewed on thin material and made into a covering, it is always ordered by the family. Otherwise, the wreaths to be placed on the coffin are chosen from among those sent by the family.

THE SERVICE

As friends arrive, they are shown to the room where the ceremony is to be held, but they take their own places. A room must be apportioned to the minister in which to put on his vestments. At the hour set for the funeral the immediate family, if they feel like being present, take their places in the front row of chairs. The women wear small hats or toques and long crepe veils over their faces, so that their countenances may be hidden. The minister takes his stand at the head of the coffin and reads the service.

At its conclusion the coffin is carried out to the hearse, which, followed by a small number of carriages, proceeds to the cemetery.

It is very rare nowadays for any but a small group of relatives and intimate men friends to go to the cemetery, and it is not thought unloving or slighting of the dead for no women at all to be at the graveside. If any women are to be present and the interment is to be in the ground, some one should order the grave lined with boughs and green branches—to lessen the impression of bare earth.

DISTANT COUNTRY FUNERAL

In the country where relatives and friends arrive by train, carriages or motors must be provided to convey them to the house or church or cemetery. If the clergyman has no conveyance of his own, he must always be sent for, and if the funeral is in a house, a room must be set apart for him in which to change his clothes.

It is unusual for a family to provide a “special car.” Sometimes the hour of the funeral is announced in the papers as taking place on the arrival of a certain train, but everyone who attends is expected to pay his own railway fare and make, if necessary, his own arrangements for lunch.

Only when the country place where the funeral is held is at a distance from town and a long drive from the railway station, a light repast of bouillon, rolls and tea and sandwiches may be spread on the dining-room table. Otherwise refreshments are never offered—except to those of the family, of course, who are staying in the house.

HOUSE RESTORED TO ORDER

While the funeral cortège is still at the cemetery, some one who is in charge at home must see that the mourning emblem is taken off the bell, that the windows are opened, the house aired from the excessive odor of flowers, and the blinds pulled up. Any furniture that has been displaced should be put back where it belongs, and unless the day is too hot a fire should be lighted in the library or principal bedroom to make a little more cheerful the sad home-coming of the family. It is also well to prepare a little hot tea or broth, and it should be brought them upon their return without their being asked if they would care for it. Those who are in great distress want no food, but if it is handed to them, they will mechanically take it, and something warm to start digestion and stimulate impaired

circulation is what they most need.

MOURNING

A generation or two ago the regulations for mourning were definitely prescribed, definite periods according to the precise degree of relationship of the mourner. One's real feelings, whether of grief or comparative indifference, had nothing to do with the outward manifestation one was obliged, in decency, to show. The tendency to-day is toward sincerity. People do not put on black for aunts, uncles and cousins unless there is a deep tie of affection as well as of blood.



Many persons to-day do not believe in going into mourning at all. There are some who believe, as do the races of the East, that great love should be expressed in rejoicing in the re-birth of a beloved spirit instead of selfishly mourning their own earthly loss. But many who object to manifestations of grief, find themselves impelled to wear mourning when their sorrow comes and the number of those who do not put on black is still comparatively small.

PROTECTION OF MOURNING

If you see acquaintances of yours in deepest mourning, it does not occur to you to go up to them and babble trivial topics or ask them to a dance or dinner. If you pass close to them, irresistible sympathy compels you merely to stop and press their hand and pass on. A widow, or mother, in the newness of her long veil, has her hard path made as little difficult as possible by everyone with whom she comes in contact, no matter on what errand she may be bent. A clerk in a store will try to wait on her as quickly and as attentively as possible. Acquaintances avoid stopping her with long conversation that could not but torture and distress her. She meets small kindnesses at every turn, which save unnecessary jars to supersensitive nerves.

Once in a great while, a tactless person may have no better sense than to ask her abruptly for whom she is in mourning! Such people would not hesitate to walk over the graves in a cemetery! And fortunately, such encounters are few.

Since many people, however, dislike long mourning veils and all crepe generally, it is absolutely correct to omit both if preferred, and to wear an untrimmed coat and hat of plainest black with or without a veil.

A WORD OF ECONOMY

In the first days of stress, people sometimes give away every colored article they possess and not until later are they aware of the effort necessary, to say nothing of the expense, of getting an entire new wardrobe. Therefore it is well to remember:

Dresses and suits can be dyed without ripping. Any number of fabrics—all woolens, soft silks, canton crepe, georgette and chiffon, dye perfectly. Buttonholes have sometimes to be re-worked, snaps or hooks and eyes changed to black, a bit of trimming taken off or covered with dull braid, silk or crepe, and the clothes look every bit as well as though newly ordered.

Straw hats can be painted with an easily applied stain sold in every drug and department store for the purpose. If you cannot trim hats yourself, a milliner can easily imitate, or, if necessary, simplify the general outline of the trimming as it was, and a seamstress can easily cover dyed trimmings on dresses with crepe or dull silk. Also tan shoes—nearly all footwear made of leather—can be dyed black and made to look like new by any first class shoemaker.

MOURNING MATERIALS

Lustreless silks, such as crepe de chine, georgette, chiffon, grosgrain, peau de soie, dull finish charmeuse and taffeta, and all plain woolen materials, are suitable for deepest mourning. Uncut velvet is as deep mourning as crepe, but cut velvet is not mourning at all! Nor is satin or lace. The only lace permissible is a plain or hemstitched net known as “footing.”

Fancy weaves in stockings are not mourning, nor is bright jet or silver. A very perplexing decree is that clothes entirely of white are deepest mourning but the addition of a black belt or hat or gloves produces second mourning.

Patent leather and satin shoes are not mourning.

People in second mourning wear all combinations of black and white as well as clothes of gray and mauve. Many of the laws for materials seem arbitrary, and people interpret them with greater freedom than they used to, but never under any circumstances can one who is not entirely in colors wear satin embroidered in silver or trimmed with jet and lace! With the exception of wearing a small string of pearls and a single ring, especially if it is an engagement ring, jewelry with deepest mourning is never in good taste.

WHEN A VEIL IS NOT WORN

Nor should a woman ever wear a crepe veil to the theater or restaurant, or any public place of amusement. On the other hand, people left long to themselves and their own thoughts grow easily morbid, and the opera or concert or an interesting play may exert a beneficial relaxation. Gay restaurants with thumping strident musical accompaniment or entertainments of the cabaret variety, need scarcely be commented upon. But to go to a matinee with a close friend or relative is becoming more and more usual—and the picture theaters where one may sit in the obscurity and be diverted by the story on the silver screen which, requiring no mental effort, often diverts a sad mind for an hour or so, is an undeniable blessing. An observer would have to be much at a loss for material who could find anything to criticise in seeing a family together under such circumstances.

One generally leaves off a long veil, however, for such an occasion and drives bareheaded, if it be evening, or substitutes a short black face veil over one’s hat on entering and leaving a building in the daytime.

MOURNING FOR COUNTRY WEAR

Except for church, crepe veils and clothes heavily trimmed with crepe are not appropriate in the country—ever! Mourning clothes for the summer consist of plain black serge or tweed, silk or cotton material, all black with white organdy collar and cuffs, and a veil-less hat with a brim. Or one may dress entirely in dull materials of white.

A WIDOW’S MOURNING

A widow used never to wear any but woolen materials, made as plain as possible, with deep-hemmed turn-back cuffs and collar of white organdy. On the street she wore a small crepe bonnet with a little cap-border of white crepe or organdy and a long veil of crepe or nun’s veiling to the

bottom edge of her skirt, over her face as well as down her back. At the end of three months the front veil was put back from over her face, but the long veil was worn two years at least, and frequently for life. These details are identical with those prescribed to-day excepting that she may wear lustreless silks as well as wool, the duration of mourning may be shorter, and she need never wear her veil over her face except at the funeral unless she chooses.

A widow of mature years who follows old-fashioned conventions wears deep mourning with crepe veil two years, black the third year and second mourning the fourth. But shorter periods of mourning are becoming more and more the custom and many consider three or even two years conventional.

THE VERY YOUNG WIDOW

The young widow should wear deep crepe for a year and then lighter mourning for six months and second mourning for six months longer. There is nothing more utterly captivating than a sweet young face under a widow's veil, and it is not to be wondered at that her own loneliness and need of sympathy, combined with all that is appealing to sympathy in a man, results in the healing of her heart. She should, however, *never* remain in mourning for her first husband after she has decided she can be consoled by a second.

There is no reason why a woman (or a man) should not find such consolation, but she should keep the intruding attraction away from her thoughts until the year of respect is up, after which she is free to put on colors and make happier plans.

MOURNING WORN BY A MOTHER

A mother who has lost a grown child wears the same mourning as that prescribed for a widow excepting the white cap ruche. Some mothers wear mourning for their children always, others do not believe in being long in black for a spirit that was young, and, for babies or very young children, wear colorless clothes of white or gray or mauve.

A DAUGHTER OR SISTER

A daughter or sister wears a long veil over her face at the funeral. The length of the veil may be to her waist or to the hem of her skirt, and it is worn for from three months to a year, according to her age and feelings. An older woman wears deep black for her parents, sisters and brothers for a year, and then lightens her mourning during the second year. A young girl, if she is out in society or in college, may wear a long veil for her parents or her betrothed, if she wants to, or she wears a thin net veil edged with crepe and the corners falling a short way down her back—or none at all.

Very young girls of from fourteen to eighteen wear black for three months and then six months of black and white. They never wear veils of any sort, nor are their clothes trimmed in crepe. Children from eight to fourteen wear black and white and gray for six months for a parent, brother, sister or grandparent. Young children are rarely put into mourning, though their clothes are often selected to avoid vivid color. They usually wear white with no black except a hair ribbon for the girls and a necktie for the boys. Very little children in black are too pitiful.

EXTREME FASHION INAPPROPRIATE

Fancy clothes in mourning are always offenses against good taste, because as the word implies, a person is in *mourning.* To have the impression of "fashion" dominant is contrary to the purpose of somber dress; it is a costume for the spirit, a covering for the visible body of one whose soul seeks the background. Nothing can be in worse taste than crepe which is gathered and ruched and puffed and pleated and made into waterfalls, and imitation ostrich feathers as a garnishing for a hat. The more absolutely plain, the more appropriate and dignified is the mourning dress. A "long veil" is a shade pulled down—a protection—it should never be a flaunting arrangement to arrest the amazed attention of the passerby.

The necessity for dignity can not be overemphasized.

BAD TASTE IN MOURNING

Mourning observances are all matters of fixed form, and any deviation from precise convention is interpreted by the world at large as signifying want of proper feeling.

How often has one heard said of a young woman who was perhaps merely ignorant of the effect of her inappropriate clothes or unconventional behavior: “Look at her! And her dear father scarcely cold in his grave!” Or “Little she seems to have cared for her mother—and such a lovely one she had, too.” Such remarks are as thoughtless as are the actions of the daughter, but they point to an undeniable condition. Better far not wear mourning at all, saying you do not believe in it, than allow your unseemly conduct to indicate indifference to the memory of a really beloved parent; better that a young widow should go out in scarlet and yellow on the day after her husband’s funeral than wear weeds which attract attention on account of their flaunting bad taste and flippancy. One may not, one must not, one *can not* wear the very last cry of exaggerated fashion in crepe, nor may one be boisterous or flippant or sloppy in manner, without giving the impression to all beholders that one’s spirit is posturing, tripping, or dancing on the grave of sacred memory.

This may seem exaggerated, but if you examine the expressions, you will find that they are essentially true.

Draw the picture for yourself: A slim figure, if you like, held in the posture of the caterpillar slouch, a long length of stocking so thin as to give the effect of shaded skin above high-heeled slippers with sparkling buckles of bright jet, a short skirt, a scrappy, thin, low-necked, short-sleeved blouse through which white underclothing shows various edgings of lace and ribbons, and on top of this, a painted face under a long crepe veil! Yet the wearer of this costume may in nothing but appearance resemble the unmentionable class of women she suggests; as a matter of fact she is very likely a perfectly decent young person and really sad at heart, and her clothes and “make up” not different from countless others who pass unnoticed because their colored clothing suggests no mockery of solemnity.

MOURNING WEAR FOR MEN

The necessity of business and affairs which has made withdrawal into seclusion impossible, has also made it customary for the majority of men to go into mourning by the simple expedient of putting a black band on their hat or on the left sleeve of their usual clothes and wearing only white instead of colored linen.

A man never under any circumstances wears crepe. The band on his hat is of very fine cloth and varies in width according to the degree of mourning from two and a half inches to within half an inch of the top of a high hat. On other hats the width is fixed at about two and a half or three inches. The sleeve band, from three and a half to four and a half inches in width, is of dull broadcloth on overcoats or winter clothing, and of serge on summer clothes. The sleeve band of mourning is sensible for many reasons, the first being that of economy. Men’s clothes do not come successfully from the encounter with dye vats, nor lend themselves to “alterations,” and an entire new wardrobe is an unwarranted burden to most.

Except for the one black suit bought for the funeral and kept for Sunday church, or other special occasion, only wealthy men or widowers go to the very considerable expense of getting a new wardrobe. Widowers—especially if they are elderly—always go into black (which includes very dark gray mixtures) with a deep black band on the hat, and of course, black ties and socks and shoes and gloves.

CONVENTIONS OF MOURNING FOR MEN

Although the etiquette is less exacting, the standards of social observance are much the same for a man as for a woman. A widower should not be seen at any general entertainment, such as a dance, or in a box at the opera, for a year; a son for six months; a brother for three—at least! The length of time a father stays in mourning for a child is more a matter of his own inclination.

MOURNING LIVERY

Coachmen and chauffeurs wear black liveries in town. In the country they wear gray or even their ordinary whipcord with a black band on the left sleeve.

The house footman is always put into a black livery with dull buttons and a black and white striped waistcoat. Maids are not put into mourning with the exception of a lady's maid or nurse who, through many years of service, has "become one of the family," and who personally desires to wear mourning as though for a relative of her own.

ACKNOWLEDGMENT OF SYMPATHY

In the case of a very prominent person where messages of condolence, many of them impersonal, mount into the thousands, the sending of engraved cards to strangers is proper, such as:

Mr. W. Ide Bonds
wishes gratefully to acknowledge
your kind expression of sympathy

or

Senator and Mrs. Michigan
wish to express their appreciation of
Miss Millicent Gilding's
sympathy in their recent bereavement

Under no circumstances should such cards be sent to intimate friends, or to those who have sent flowers or written personal letters.

When some one with real sympathy in his heart has taken the trouble to select and send flowers, or has gone to the house and offered what service he might, or has in a spirit of genuine regard, written a personal letter, the receipt of words composed by a stationer and dispatched by a professional secretary is exactly as though his outstretched hand had been pushed aside.

A family in mourning is in retirement from all social activities. There is no excuse on the score of their "having no time." Also no one expects a long letter, nor does any one look for an early reply. A personal word on a visiting card is all any one asks for. The envelope may be addressed by some one else.

It takes but a moment to write "Thank you," or "Thank you for all sympathy," or "Thank you for your kind offers and sympathy." Or, on a sheet of letter paper:

"Thank you, dear Mrs. Smith, for your beautiful flowers and your kind sympathy."

Or:

"Your flowers were so beautiful! Thank you for them and for your loving message."

Or:

"Thank you for your sweet letter. I know you meant it and I appreciate it."

Many, many such notes can be written in a day. If the list is overlong, or the one who received the

flowers and messages is in reality so prostrated that she (or he) is unable to perform the task of writing, then some member of her immediate family can write for her:

"Mother (or father) is too ill to write and asks me to thank you for your beautiful flowers and kind message."

Most people find a sad comfort as well as pain, in the reading and replying to letters and cards, but they should not sit at it too long; it is apt to increase rather than assuage their grief. Therefore, no one expects more than a word—but that word should be *seemingly personal.*

OBLIGATIONS OF PRESENCE AT FUNERALS

Upon reading the death notice of a mere acquaintance you may leave your card at the house, if you feel so inclined, or you may merely send your card.

Upon the death of an intimate acquaintance or friend you should go at once to the house, write, "With sympathy" on your card and leave it at the door. Or you should write a letter to the family; in either case, you send flowers addressed to the nearest relative. On the card accompanying the flowers, you write, "With sympathy," "With deepest sympathy," or "With heartfelt sympathy," or "With love and sympathy." If there is a notice in the papers "requesting no flowers be sent," you send them only if you are a very intimate friend.

Or if you prefer, send a few flowers with a note, immediately after the funeral, to the member of the family who is particularly your friend.

If the notice says "funeral private" you do not go unless you have received a message from the family that you are expected, or unless you are such an intimate friend that you know you are expected without being asked. Where a general notice is published in the paper, it is proper and fitting that you should show sympathy by going to the funeral, even though you had little more than a visiting acquaintance with the family. You should *not* leave cards nor go to a funeral of a person with whom you have not in any way been associated or to whose house you have never been asked.

But it is heartless and delinquent if you do not go to the funeral of one with whom you were associated in business or other interests, or to whose house you were often invited, or where you are a friend of the immediate members of the family.

You should wear black clothes if you have them, or if not, the darkest, the least conspicuous you possess. Enter the church as quietly as possible, and as there are no ushers at a funeral, seat yourself where you approximately belong. Only a very intimate friend should take a position far up on the center aisle. If you are merely an acquaintance you should sit inconspicuously in the rear somewhere, unless the funeral is very small and the church big, in which case you may sit on the end seat of the center aisle toward the back.

Chapter XXV.

The Country House and Its Hospitality

THE DIFFERENCE between the great house with twenty to fifty guest rooms, all numbered like the rooms in a hotel, and the house of ordinary good size with from four to six guest rooms, or the farmhouse or small cottage which has but one “best” spare chamber, with perhaps a “man’s room” on the ground floor, is much the same as the difference between the elaborate wedding and the simplest—one merely of degree and not of kind.







To be sure, in the great house, week-end guests often include those who are little more than acquaintances of the host and hostess, whereas the visitor occupying the only “spare” room is practically always an intimate friend. Excepting, therefore, that people who have few visitors never ask any one on their general list, and that those who fill an enormous house time and time again necessarily do, the etiquette, manners, guest room appointments and the people who occupy them, are precisely the same. Popular opinion to the contrary, a man’s social position is by no means proportionate to the size of his house, and even though he lives in a bungalow, he may have every bit as high a position in the world of fashion as his rich neighbor in his palace—often much better!

We all of us know a Mr. Newgold who would give many of the treasures in his marble palace for a single invitation to Mrs. Oldname’s comparatively little house, and half of all he possesses for the latter’s knowledge, appearance, manner, instincts and position—none of which he himself is likely ever to acquire, though his children may! But in our description of great or medium or small houses, we are considering those only whose owners belong equally to best society and where, though luxuries vary from the greatest to the least, house appointments are in essentials alike.

This is a rather noteworthy fact: all people of good position talk alike, behave alike and live alike. Ill-mannered servants, incorrect liveries or service, sloppily dished food, carelessness in any of the details that to well-bred people constitute the decencies of living, are no more tolerated in the smallest cottage than in the palace. But since the biggest houses are those which naturally attract most attention, suppose we begin our detailed description with them.

HOUSE PARTY OF MANY GUESTS

Perhaps there are ten or perhaps there are forty guests, but if there were only two or three, and the house a little instead of a big one, the details would be precisely the same.

A week-end means from Friday afternoon or from Saturday lunch to Monday morning. The usual time chosen for a house party is over a holiday, particularly where the holiday falls on a Friday or Monday, so that the men can take a Saturday off, and stay from Friday to Tuesday, or Thursday to Monday.



On whichever day the party begins, everyone arrives in the neighborhood of five o'clock, or a day later at lunch time. Many come in their own cars, the others are met at the station—sometimes by the host or a son, or, if it is to be a young party, by a daughter. The hostess herself rarely, if ever, goes to the station, not because of indifference or discourtesy but because other guests coming by motor might find the house empty.

It is very rude for a hostess to be out when her guests arrive. Even some one who comes so often as to be entirely at home, is apt to feel dispirited upon being shown into an empty house. Sometimes a guest's arrival unwelcomed can not be avoided; if, for instance, a man invited for tennis week or a football or baseball game, arrives before the game is over but too late to join the others at the sport.

When younger people come to visit the daughters, it is not necessary that their mother stay at home, since the daughters take their mother's place. Nor is it necessary that she receive the men friends of her son, unless the latter for some unavoidable reason, is absent.

No hostess must ever fail to send a car to the station or boat landing for every one who is expected. If she has not conveyances enough of her own, she must order public ones and have the fares charged to herself.

GREETING OF THE HOST

The host always goes out into the front hall and shakes hands with every one who arrives. He asks the guests if they want to be shown to their rooms, and, if not, sees that the gentlemen who come without valets give their keys to the butler or footman, and that the ladies without maids of their own give theirs to the maid who is on duty for the purpose.



Should any of them feel dusty or otherwise “untidy” they naturally ask if they may be shown to their rooms so that they can make themselves presentable. They should not, however, linger longer than necessary, as their hostess may become uneasy at their delay. Ladies do not—in fashionable houses—make their first appearance without a hat. Gentlemen, needless to say, leave theirs in the hall when they come in.

Travel in the present day, however, whether in parlor car or closed limousines, or even in open cars on macadam roads, obviates the necessity for an immediate removing of “travel stains,” so that instead of seeking their rooms, the newcomers usually go directly into the library or out on the veranda or wherever the hostess is to be found behind the inevitable tea tray.

GREETING OF THE HOSTESS

As soon as her guests appear in the doorway, the hostess at once rises, goes forward smiling, shakes hands and tells them how glad she is that they have safely come, or how glad she is to see them, and leads the way to the tea-table. This is one of the occasions when everyone is always introduced. Good manners also demand that the places nearest the hostess be vacated by those occupying them, and that the newly arrived receive attention from the hostess, who sees that they are supplied with tea, sandwiches, cakes and whatever the tea-table affords.

After tea, people either sit around and talk, or, more likely nowadays, they play bridge. About an hour before dinner the hostess asks how long every one needs to dress, and tells them the time. If any need a shorter time than she must allow for herself, she makes sure that they know the location of their rooms, and goes to dress.

A ROOM FOR EVERY GUEST

It is almost unnecessary to say that in no well-appointed house is a guest, except under three circumstances, put in a room with any one else. The three exceptions are:

1. A man and wife, if the hostess is sure beyond a doubt that they occupy similar quarters when at

home.

2. Two young girls who are friends and have volunteered, because the house is crowded, to room together in a room with two beds.
3. On an occasion such as a wedding, a ball, or an intercollegiate athletic event, young people don't mind for one night (that is spent for the greater part "up") how many are doubled; and house room is limited merely to cot space, sofas, and even the billiard table.

But she would be a very clumsy hostess, who, for a week-end, filled her house like a sardine box to the discomfort and resentment of every one.

In the well-appointed house, every guest room has a bath adjoining for itself alone, or shared with a connecting room and used only by a man and wife, two women or two men. A bathroom should never (if avoidable) be shared by a woman and a man. A suitable accommodation for a man and wife is a double room with bath and a single room next.

THE GUEST ROOM

The perfect guest room is not necessarily a vast chamber decorated in an historically correct period. Its perfection is the result of nothing more difficult to attain than painstaking attention to detail, and its possession is within the reach of every woman who has the means to invite people to her house in the first place. The ideal guest room is never found except in the house of the ideal hostess, and it is by no means "idle talk" to suggest that every hostess be obliged to spend twenty-four hours every now and then in each room that is set apart for visitors. If she does not do this actually, she should do so in imagination. She should occasionally go into the guest bathroom and draw the water in every fixture, to see there is no stoppage and that the hot water faucets are not seemingly jokes of the plumber. If a man is to occupy the bathroom, she must see that the hook for a razor strop is not missing, and that there is a mirror by which he can see to shave both at night and by daylight. Even though she can see to powder her nose, it would be safer to make her husband bathe and shave both a morning and an evening in each bathroom and then listen carefully to what he says about it!







Even though she has a perfect housemaid, it is not unwise occasionally to make sure herself that every

detail has been attended to; that in every bathroom there are plenty of bath towels, face towels, a freshly laundered wash rag, bath mat, a new cake of unscented bath soap in the bathtub soap rack, and a new cake of scented soap on the washstand.

It is not expected, but it is often very nice to find violet water, bath salts, listerine, talcum powder, almond or other hand or sunburn lotion, in decorated bottles on the washstand shelf; but to cover the dressing-table in the bedroom with brushes and an array of toilet articles is more of a nuisance than a comfort. A good clothes brush and whiskbroom are usually very acceptable, as strangely enough, guests almost invariably forget them.

A comforting adjunct to a bathroom that is given to a woman is a hot water bottle with a woolen cover, hanging on the back of the door. Even if the water does not run sufficiently hot, a guest seldom hesitates to ring for that, whereas no one ever likes to ask for a hot water bag—no matter how much she might long for it. A small bottle of Pyro is also convenient for one who brings a curling lamp.

In the bedroom the hostess should make sure (by sleeping in it at least once) that the bed is comfortable, that the sheets are long enough to tuck in, that there are enough pillows for one who sleeps with head high. There must also be plenty of covers. Besides the blankets there should be a wool-filled or an eiderdown quilt, in coloring to go with the room.

There should be a night light at the head of the bed. Not just a decorative glow-worm effect, but a light that is really good to lie in bed and read by. And always there should be books; chosen more to divert than to engross. The sort of selection appropriate for a guest room might best comprise two or three books of the moment, a light novel, a book of essays, another of short stories, and a few of the latest magazines. Spare-room books ought to be especially chosen for the expected guest. Even though one can not choose accurately for the taste of another, one can at least guess whether the visitor is likely to prefer transcendental philosophy or detective stories, and supply either accordingly.

There should be a candle and a box of matches—even though there is electric light it has been known to go out! And some people like to burn a candle all night. There must also be matches and ash receivers on the desk and a scrap-basket beside it.

In hot weather, every guest should have a palm leaf fan, and in August, even though there are screens, a fly killer.

In big houses with a swimming pool, bath-robes are supplied and often bathing suits. Otherwise dressing-gowns are not part of any guest room equipment.

A comfortable sofa is very important (if the room is big enough) with a sofa pillow or two, and with a light-weight quilt or afghan across the end of it.

The hostess should do her own hair in each room to see if the dressing-table is placed where there is a good light over it, both by electric and by daylight. A very simple expedient in a room where massive furniture and low windows make the daylight dressing-table difficult, is the European custom of putting an ordinary small table directly in the window and standing a good sized mirror on it. Nothing makes a more perfect arrangement for a woman.

And the pincushion! It is more than necessary to see that the pins are usable and not rust to the head. There should be black ones and white ones, long and short; also safety pins in several sizes. Three or four threaded needles of white thread, black, gray and tan silk are an addition that has proved many times welcome. She must also examine the writing desk to be sure that the ink is not a cracked patch of black dust at the bottom of the well, and the pens solid rust and the writing paper textures and sizes at odds with the envelopes. There should be a fresh blotter and a few stamps. Also thoughtful hostesses put a card in some convenient place, giving the post office schedule and saying where the mail bag can be found. And a calendar, and a clock that *goes!* Is there anything more typical of the average spare room than the clock that is at a standstill?

There must be plenty of clothes hangers in the closets. For women a few hat stands, and for men trouser hangers and the coat hangers that have a bar across the shoulder piece.

It is unnecessary to add that every bureau drawer should be looked into to see that nothing belonging to the family is filling the space which should belong to the guest, and that the white paper lining the bottom is new. Curtains and sofa pillows must, of course, be freshly laundered; the furniture, floor, walls and ceiling unmarred and in perfect order.

When bells are being installed in new houses they should be on cords and hung at the side of the bed. Light switches should be placed at the side of the door going into the room and bathroom. It is scarcely

practical to change the wiring in old houses; but it can at least be seen that the bells work.

People who like strong perfumes often mistakenly think they are giving pleasure in filling all the bedroom drawers with pads heavily scented. Instead of feeling pleasure, some people are made almost sick! But all people (hay-fever patients excepted) love flowers, and vases of them beautify rooms as nothing else can. Even a shabby little room, if dustlessly clean and filled with flowers, loses all effect of shabbiness and is "inviting" instead.

In a hunting country, there should be a bootjack and boothooks in the closet.

Guest rooms should have shutters and dark shades for those who like to keep the morning sun out. The rooms should also, if possible, be away from the kitchen end of the house and the nursery.

A shortcoming in many houses is the lack of a newspaper, and the thoughtful hostess who has the morning paper sent up with each breakfast tray, or has one put at each place on the breakfast table, deserves a halo.

At night a glass and a thermos pitcher of water should be placed by the bed. In a few very specially appointed houses, a small glass-covered tray of food is also put on the bed table, fruit or milk and sandwiches, or whatever is marked on the guest card.

THE GUEST CARD

A clever device was invented by Mrs. Gilding whose palatially appointed house is run with the most painstaking attention to every one's comfort. On the dressing-table in each spare room at Golden Hall is a card pad with a pencil attached to it. But if the guest card is used, a specimen is given below.

Needless to say the cards are used only in huge houses that, because of their size, are necessarily run more like a clubhouse than as a "home."

In every house, the questions below are asked by the hostess, though the guests may not readily perceive the fact. At bedtime she always asks: "Would you like to come down to breakfast, or will you have it in your room?" If the guest says, in her room, she is then asked what she would like to eat. She is also asked whether she cares for milk or fruit or other light refreshment at bedtime, and if there is a special book she would like to take up to her room.

The guest card mentioned above is as follows:

PLEASE FILL THIS OUT BEFORE GOING DOWN TO DINNER:

What time do you want to be awakened?
Or, will you ring?
Will you breakfast upstairs?
Or down?

UNDERSCORE YOUR ORDER:

Coffee, tea, chocolate, milk,
Oatmeal, hominy, shredded wheat,
Eggs, how cooked?
Rolls, muffins, toast,
Orange, pear, grapes, melon.

AT BEDTIME WILL YOU TAKE

Hot or cold milk, cocoa, orangeade,
Sandwiches, meat, lettuce, jam,
Cake, crackers,
Oranges, apples, pears, grapes.

Besides this list, there is a catalogue of the library with a card, clipped to the cover, saying: "Following books for room No. X." Then four or six blank lines and a place for the guest's signature.

AT THE DINNER HOUR

Every one goes down to dinner as promptly as possible and the procedure is exactly that of all dinners. If it is a big party, the gentlemen offer their arms to the ladies the host or hostess has designated. At the end of

the evening, it is the custom that the hostess suggest going upstairs, rather than the guests who ordinarily depart after dinner. But etiquette is not very strictly followed in this, and a reasonable time after dinner, if any one is especially tired he or she quite frankly says: “I wonder if you would mind very much if I went to bed?” The hostess always answers: “Why, no, certainly not! I hope you will find everything in your room! If not, will you ring?”

It is not customary for the hostess to go upstairs with a guest, so long as others remain in her drawing-room. If there is only one lady, or a young girl, the hostess accompanies her to her room, and asks if everything has been thought of for her comfort.

HOW GUESTS ARE ASKED AND RECEIVED

Many older ladies adhere to former practise and always write personal notes of invitation. All others write or telegraph to people at a distance, and send telephone messages to those nearby.

When a house is to be filled with friends of daughters or sons of the house, the young people in the habit of coming to the house, or young men, whether making a first visit or not, do not need any invitation further than one given them verbally by a daughter, or even a son. But a married couple, or a young girl invited for the first time, should have the verbal invitation of daughter or son seconded by a note or at least a telephone message sent by the mother herself.

Every one is always asked for a specified time. Even a near relative comes definitely for a week, or a month, or whatever period is selected. This is because other plans have to be made by the owners of the house, such as inviting another group of guests, or preparing to go away themselves.

WHO ARE ASKED ON HOUSE PARTIES

Excepting when strangers bring influential letters of introduction, or when a relative or very intimate friend recently married is invited with her new husband or his bride, only very large and general house parties include any one who is not an intimate friend.

At least seventy per cent. of American house parties are young people, either single or not long married, and, in any event, all those asked to any one party—unless the hostess is a failure (or a genius)—belong to the same social group. Perhaps a more broad-minded attitude prevails among young people in other parts of the country, but wilfully narrow-minded Miss Young New York is very chary of accepting an invitation until she finds out who among her particular friends are also invited. If Mrs. Stranger asks her for a week-end, no matter how much she may like Mrs. Stranger personally, she at once telephones two or three of her own group. If some of them are going, she “accepts with pleasure,” but if not, the chances are she “regrets.” If, on the other hand, she is asked by the Gildings, she accepts at once. Not merely because Golden Hall is the ultimate in luxury, but because Mrs. Gilding has a gift for entertaining, including her selection of people, amounting to genius. On the other hand, Miss Young New York would accept with equal alacrity the invitation of the Jack Littlehouses, where there is no luxury at all. Here in fact, a guest is quite as likely as not to be pressed into service as auxiliary nurse, gardener or chauffeur. But the personality of the host and hostess is such that there is scarcely a day in the week when the motors of the most popular of the younger set are not parked at the Littlehouse door.

PEOPLE WE LOVE TO STAY WITH

We enjoy staying with certain people usually for one of two reasons. First, because they have wonderful, luxurious houses, filled with amusing people; and visiting them is a period crammed with continuous and delightful experience, even though such a visit has little that suggests any personal intercourse or friendship with one’s hostess. The other reason we love to visit a certain house is, on the contrary, entirely personal to the host or hostess. We love the house because we love its owner. Nowhere do we feel so much at home, and though it may have none of the imposing magnificence of the great house, it is often far more charming.

Five flunkeys can not do more towards a guest’s comfort than to take his hat and stick and to show him the way to the drawing-room. A very smart young New Yorker who is also something of a wag, says that when going to a very magnificent house, he always tries to wear sufficient articles so that he shall have one to bestow upon each footman. Some one saw him, upon entering a palace that is a counterpart of the

Worldlys', quite solemnly hand his hat to the first footman, his stick to the second, his coat to the third, his muffler to the fourth, his gloves to the fifth, and his name to the sixth, as he entered the drawing-room. Needless to say he did this as a matter of pure amusement to himself. Of course six men servants, or more, do add to the impressiveness of a house that is a palace and are a fitting part of the picture. And yet a neat maid servant at the door can divest a guest of his hat and coat, and lead the way to the sitting-room, with equal facility.

Having several times mentioned Golden Hall, the palatial country house of the Gildings, suppose we join the guests and see what the last word in luxury and lavish hospitality is.

Golden Hall is not an imaginary place, except in name. It exists within a hundred miles of New York. The house is a palace, the grounds are a park. There is not only a long wing of magnificent guest rooms in the house, occupied by young girls or important older people, but there is also a guest annex, a separate building designed and run like the most luxurious country club. The second floor has nothing but bedrooms, with bath for each. The third floor has bachelor rooms, and rooms for visiting valets. Visiting maids are put in a separate third floor wing. On the ground floor there is a small breakfast room; a large living-room filled with books, magazines, a billiard and pool table; beyond the living-room is a fully equipped gymnasium; and beyond that a huge, white marble, glass-walled natatorium. The swimming pool is fifty feet by one hundred; on three sides is just a narrow shelf-like walkway, but the fourth is wide and is furnished as a room with lounging chairs upholstered in white oilcloth. Opening out of this are perfectly equipped Turkish and Russian baths in charge of the best Swedish masseur and masseuse procurable.

In the same building are two squash courts, a racquet court, a tennis court, and a bowling alley. But the feature of the guest building is a glass-roofed and enclosed riding ring—not big enough for games of polo, but big enough for practise in winter,—built along one entire side of it.

The stables are full of polo ponies and hunters, the garage full of cars, the boathouse has every sort of boat—sailboats, naphtha launches, a motor boat and even a shell. Every amusement is open-heartedly offered, in fact, especially devised for the guests.

At the main house there is a ballroom with a stage at one end. An orchestra plays every night. New moving pictures are shown and vaudeville talent is imported from New York. This is the extreme of luxury in entertaining. As Mrs. Toplofty said at the end of a bewilderingly lavish party: "How are any of us ever going to amuse any one after *this?* I feel like doing my guest rooms up in moth balls."

No one, however, has discovered that invitations to Mrs. Toplofty's are any less welcome. Besides, excitement-loving youth and exercise-devotees were never favored guests at the Hudson Manor anyway.

THE SMALL HOUSE OF PERFECTION

It matters not in the slightest whether the guest room's carpet is Aubusson or rag, whether the furniture is antique, or modern, so long as it is pleasing of its kind. On the other hand, because a house is little is no reason that it can not be as perfect in every detail—perhaps more so—as the palace of the multiest millionaire!

The attributes of the perfect house can not be better represented than by Brook Meadows Farm, the all-the-year home of the Oldnames. Nor can anything better illustrate its perfection than an incident that actually took place there.

A great friend of the Oldnames, but not a man who went at all into society, or considered whether people had position or not, was invited with his new wife—a woman from another State and of much wealth and discernment—to stay over a week-end at Brook Meadows. Never having met the Oldnames, she asked something about their house and life in order to decide what type of clothes to pack.

"Oh, it's just a little farmhouse. Oldname wears a dinner coat, of course; his wife wears—I don't know what—but I have never seen her dressed up a bit!'

"Evidently plain people," thought his wife. And aloud: "I wonder what evening dress I have that is high enough. I can put in the black lace day dress; perhaps I had better put in my cerise satin——"

"The cerise?" asked her husband, "Is that the red you had on the other night? It is much too handsome, much! I tell you, Mrs. Oldname never wears a dress that you could notice. She always looks like a lady, but she isn't a dressy sort of person at all."

So the bride packed her plainest (that is her cheapest) clothes, but at the last, she put in the "cerise."

When she and her husband arrived at the railroad station, *that* at least was primitive enough, and Mr.

Oldname in much worn tweeds might have come from a castle or a cabin; country clothes are no evidence. But her practised eye noticed the perfect cut of the chauffeur's coat and that the car, though of an inexpensive make, was one of the prettiest on the market, and beautifully appointed.

"At least they have good taste in motors and accessories," thought she, and was glad she had brought her best evening dress.

They drove up to a low white shingled house, at the end of an old-fashioned brick walk bordered with flowers. The visitor noticed that the flowers were all of one color, all in perfect bloom. She knew no inexperienced gardener produced that apparently simple approach to a door that has been chosen as frontispiece in more than one book on Colonial architecture. The door was opened by a maid in a silver gray taffeta dress, with organdie collar, cuffs and apron, white stockings and silver buckles on black slippers, and the guest saw a quaint hall and vista of rooms that at first sight might easily be thought "simple" by an inexpert appraiser; but Mrs. Oldname, who came forward to greet her guests, was the antithesis of everything the bride's husband had led her to believe.

To describe Mrs. Oldname as simple is about as apt as to call a pearl "simple" because it doesn't dazzle; nor was there an article in the apparently simple living-room that would be refused were it offered to a museum.

The tea-table was Chinese Chippendale and set with old Spode on a lacquered tray over a mosaic-embroidered linen tea-cloth. The soda biscuits and cakes were light as froth, the tea an especial blend imported by a prominent connoisseur and given every Christmas to his friends. There were three other guests besides the bride and groom: a United States Senator, and a diplomat and his wife who were on their way from a post in Europe to one in South America. Instead of "bridge" there was conversation on international topics until it was time to dress for dinner.

When the bride went to her room (which adjoined that of her husband) she found her bath drawn, her clothes laid out, and the dressing-table lights lighted.

That night the bride wore her cerise dress to one of the smartest dinners she ever went down to, and when they went upstairs and she at last saw her husband alone, she took him to task. "Why in the name of goodness didn't you tell me the truth about these people?"

"Oh," said he abashed, "I told you it was a little house—it was you who insisted on bringing that red dress. I told you it was too handsome!"

"Handsome!" she cried in tears, "I don't own anything half good enough to compare with the least article in this house. That 'simple' little woman as you call her would, I think, almost make a queen seem provincial! And as for her clothes, they are priceless—just as everything is in this little gem of a house. Why, the window curtains are as fine as the best clothes in my trousseau."

The two houses contrasted above are two extremes, but each a luxury. The Oldnames' expenditure, though in no way comparable with the Worldlys' or the Gildings', is far beyond any purse that can be called moderate.

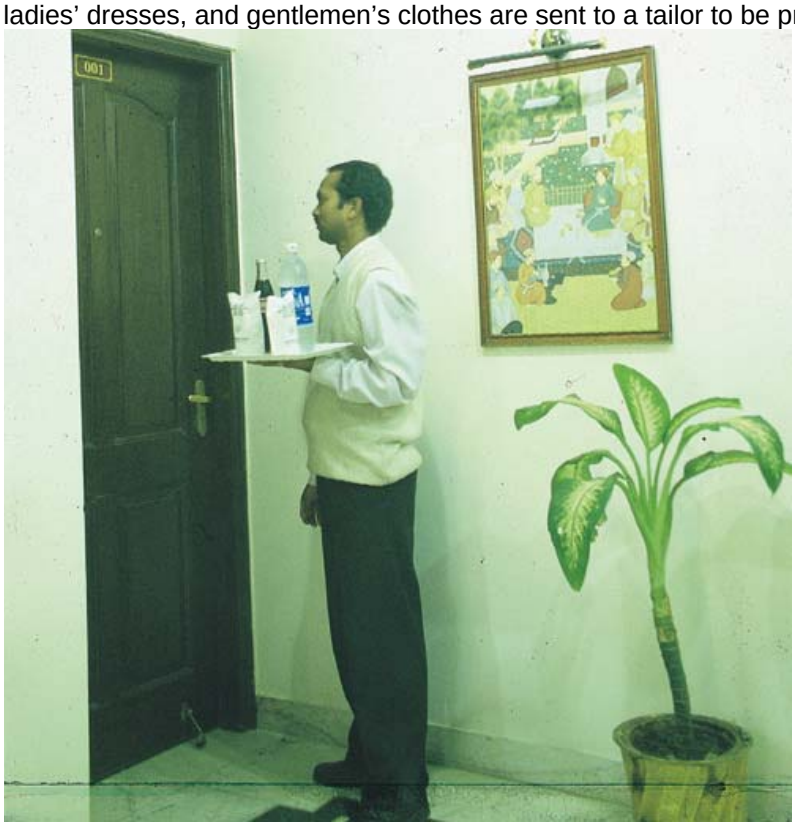
The really moderate purse inevitably precludes a woman from playing an important rôle as hostess, for not even the greatest magnetism and charm can make up to spoiled guests for lack of essential comfort. The only exceptions are a bungalow at the seashore or a camp in the woods, where a confirmed luxury-lover is desperately uncomfortable for the first twenty-four hours, but invariably gets used to the lack of comfort almost as soon as he gets dependent upon it; and plunging into a lake for bath, or washing in a little tin basin, sleeping on pine boughs without any sheets at all, eating tinned foods and flapjacks on tin plates with tin utensils, he seems to lack nothing when the air is like champagne and the company first choice.

GUEST ROOM SERVICE

If a visitor brings no maid of her own, the personal maid of the hostess (if she has one—otherwise the housemaid) always unpacks the bags or trunks, lays toilet articles out on the dressing-table and in the bathroom, puts folded things in the drawers and hangs dresses on hangers in the closet. If when she unpacks she sees that something of importance has been forgotten, she tells her mistress, or, in the case of a servant who has been long employed, she knows what selection to make herself, and supplies the guest without asking with such articles as comb and brush or clothes brush, or bathing suit and bath-robe.

The valet of the host performs the same service for men. In small establishments where there is no lady's maid or valet, the housemaid is always taught to unpack guests' belongings and to press and hook up

ladies' dresses, and gentlemen's clothes are sent to a tailor to be pressed after each wearing.



In big houses, breakfast trays for women guests are usually carried to the bedroom floor by the butler (some butlers delegate this service to a footman) and are handed to the lady's maid who takes the tray into the room. In small houses they are carried up by the waitress.

Trays for men visitors are rare, but when ordered are carried up and into the room by the valet, or butler. If there are no men servants the waitress has to carry up the tray.

When a guest rings for breakfast, the housemaid or the valet goes into the room, opens the blinds, and in cold weather lights the fire, if there is an open one in the room. Asking whether a hot, cool or cold bath is preferred, he goes into the bathroom, spreads a bath mat on the floor, a big bath towel over a chair, with the help of a thermometer draws the bath, and sometimes lays out the visitor's clothes. As few people care for more than one bath a day and many people prefer their bath before dinner instead of before breakfast, this office is often performed at dinner dressing time instead of in the morning.

TIPS

The "tip-roll" in a big house seems to us rather appalling, but compared with the amounts given in a big English house, ours are mere pittances. Pleasant to think that *something* is less expensive in our country than in Europe!

Fortunately in this country, when you dine in a friend's house you do not "tip" the butler, nor do you tip a footman or parlor-maid who takes your card to the mistress of the house, nor when you leave a country house do you have to give more than five dollars to any one whatsoever. A lady for a week-end stay gives two or three dollars to the lady's maid, if she went without her own, and one or two dollars to every one who waited on her. Intimate friends in a small house send tips to all the servants—perhaps only a dollar apiece, but no one is forgotten. In a very big house this is never done and only those are tipped who have served you. If you had your maid with you, you always give her a tip (about two dollars) to give the cook (often the second one) who prepared her meals and one dollar for the kitchen maid who set her table.

A gentleman scarcely ever "remembers" any of the women servants (to their chagrin) except a waitress, and tips only the butler and the valet, and sometimes the chauffeur. The least he can offer any of the men-

servants is two dollars and the most ever is five. No woman gets as much as that, for such short service.

In a few houses the tipping system is abolished, and in every guest room, in a conspicuous place on the dressing-table or over the bath tub where you are sure to read it, is a sign, saying:

"Please do not offer tips to my servants. Their contract is with this special understanding, and proper arrangements have been made to meet it; you will not only create 'a situation,' but cause the immediate dismissal of any one who may be persuaded by you to break this rule of the house."

The notice is signed by the host. The "arrangement" referred to is one whereby every guest means a bonus added to their wages of so much per person per day for all employees. This system is much preferred by servants for two reasons. First, self-respecting ones dislike the demeaning effect of a tip (an occasional few won't take them). Secondly, they can absolutely count that so many visitors will bring them precisely such an amount.

BREAKFAST DOWNSTAIRS OR UP

Breakfast customs are as varied in this country as the topography of the land! Communities of people who have lived or traveled much abroad, have nearly all adopted the Continental breakfast habit of a tray in their room, especially on Sunday mornings. In other communities it is the custom to go down to the dining-room for a heavy American (or English) meal. In communities where the latter is the custom and where people are used to assembling at a set hour, it is simple enough to provide a breakfast typical of the section of the country; corn bread and kidney stew and hominy in the South; doughnuts and codfish balls "way down East"; kippered herring, liver and bacon and griddle cakes elsewhere. But downstairs breakfast as a continuous performance is, from a housekeeper's point of view, a trial to say the least.

However, in big houses, where men refuse to eat in their rooms and equally refuse to get up until they feel like it, a dining-room breakfast is managed as follows:

CONTINUOUS BREAKFAST DOWNSTAIRS

The table is set with a place for all who said they were "coming down." At one end is a coffee urn kept hot over a spirit lamp, milk is kept hot under a "tea cosy" or in a double pitcher, made like a double boiler. On the sideboard or on the table are two or three "hot water" dishes (with or without spirit lamps underneath). In one is a cereal, in the other "hash" or "creamed beef," sausage, or codfish cakes, or whatever the housekeeper thinks of, that can stand for hours and still be edible! Fruit is on the table and bread and butter and marmalade, and the cook is supposed to make fresh tea and eggs and toast for each guest as he appears.

PREPARING BREAKFAST TRAY

The advantage of having one's guests choose breakfast upstairs, is that unless there is a separate breakfast room, a long delayed breakfast prevents the dining-room from being put in order or the lunch table set. Trays, on the other hand, stand "all set" in the pantry and interfere much less with the dining-room work. The trays are either of the plain white pantry variety or regular breakfast ones with folding legs. On each is put a tray cloth. It may be plain linen hemstitched or scalloped, or it may be much embroidered and have mosaic or filet lace.

Every bedroom has a set of breakfast china to match it. But it is far better to send a complete set of blue china to a rose-colored room than a rose set that has pieces missing. Nothing looks worse than odd crockery. It is like unmatched paper and envelopes, or odd shoes, or a woman's skirt and waist that do not meet in the back.







There is nothing unusual in a tray set, every china and department store carries them, but only in “open” stock patterns can one buy extra dishes or replace broken ones; a fact it is well to remember. There is a tall coffee pot, hot milk pitcher, a cream pitcher and sugar bowl, a cup and saucer, two plates, an egg cup and a covered dish. A cereal is usually put in the covered dish, toast in a napkin on a plate, or eggs and bacon in place of cereal. This with fruit is the most elaborate “tray” breakfast ever provided. Most people who breakfast “in bed” take only coffee or tea, an egg, toast and possibly fruit.

THE COURTEOUS HOST

Of those elaborate ceremonials between host and guest familiar to all readers of the Bible and all travelers in the East, only a few faint traces remain in our country and generation. It is still unforgivable to eat a man’s bread and remain his enemy. It is unforgivable to criticize your host, or in his presence to criticize his friends. It is unforgivable to be rude to any one under your own roof or under the roof of a friend. If you must quarrel with your enemy, seek public or neutral ground, since quarrels and hospitality must never be mingled.

The Spaniard says to his guest: “All I have is yours.” It is supposed to be merely a pretty speech—but in a measure it is true of every host’s attitude toward his house guest. If you take some one under your roof, he becomes part of, and sharer in, your life and possessions. Your horse, your fireside, your armchair, your servants, your time, your customs, all are his; your food is his food, your roof his shelter. You give him the best “spare” room, you set before him the best refreshments you can offer, and your “best” china and glass. His bed is made up with your best “company” linen and blankets. You receive your guest with a smile, no matter how inconvenient or troublesome or straining to your resources his visit may be, and on no account do you let him suspect any of this.



KEEPING ONE'S GUESTS OCCUPIED

In popular houses where visitors like to go again and again, there is always a happy combination of some attention on the part of the host and hostess, and the perfect freedom of the guests to occupy their time as they choose.

The host and the men staying in the house arrange among themselves to rest or play games or fish or ride or shoot clay pigeons or swim, etc. The hostess, unless at the seashore where people go bathing in the morning, generally leaves her guests to their own devices until lunch time, though they are always offered whatever diversions the place or neighborhood afford. They are told there is bathing, fishing, golf; and if they want to do any of these things, it is arranged for them. But unless something special, such as driving to a picnic or clambake, has been planned, or there is a tennis tournament or golf match of importance, the hostess makes her first appearance just before luncheon.

This is the same as any informal family meal. If there are thirty guests it makes no difference. Sometimes there are place cards—especially if other people have been invited in—sometimes people find places for themselves.

After luncheon something is usually arranged; perhaps those who play golf go out for their game, and others who do not play go to the country club at the hour the players are supposed to be coming in, so that they can all have tea together. Those who like motoring perhaps go for a drive, or to a neighbor's house for bridge, or neighbors come in for tea. There is always bridge, sometimes there is dancing. In very big houses musicians are often brought in after dinner, and dancing and bridge alternate till bedtime.

A houseful of young people very easily look after their own amusement. As said before, a big house is run very much like a country club, and guests are supposed to look after themselves.

Making an especial effort to entertain a guest who is to stay for a week or longer has gone out of custom in the fashionable world, except for an important personage. A visit from the President of the United States for instance, would necessitate the most punctiliously formal etiquette, no matter how close a friend of the family he may always have been. For such a visitor a hostess would either arrange a series of entertainments or none, according to her visitor's inclination.

A GUEST CAN LOOK AFTER HIS OWN COMFORT

The most trying thing to people of very set habits is an unusual breakfast hour. When you have the unfortunate habit of waking with the dawn, and the household you are visiting has the custom of sleeping on Sunday morning, the long wait for your coffee can quite actually upset your whole day. On the other hand, to be aroused at seven on the only day when you do not have to hurry to business, in order to yawn through an early breakfast, and then sit around and kill time, is quite as trying. The guest with the "early" habit can in a measure prevent discomfort. He can carry in a small case (locked if necessary) a very small solidified

alcohol outfit and either a small package of tea or powdered coffee, sugar, powdered milk, and a few crackers. He can then start his day all by himself in the barnyard hours without disturbing any one, and in comfort to himself. Few people care enough to “fuss,” but if they do, this equipment of an habitual visitor with incurably early waking hours is given as a suggestion.

Or perhaps the entire guest situation may be put in one sentence. If you are an inflexible person, very set in your ways, don’t visit! At least don’t visit without carefully looking the situation over from every angle to be sure that the habits of the house you are going to are in accord with your own.

A solitary guest is naturally much more dependent on his host (or her hostess), but on the other hand, he or she is practically always a very intimate friend who merely adapts himself or herself like a chameleon to the customs and hours and diversions of the household.

DON’TS FOR HOSTESS

When a guest asks to be called half an hour before breakfast, don’t have him called an hour and a half before because it takes you that long to dress, nor allow him a scant ten minutes because the shorter time is seemingly sufficient. Too often the summons on the door wakes him out of sound sleep; he tumbles exhausted out of bed, into clothes, and down stairs, to wait perhaps an hour for breakfast.

If a guest prefers to sit on the veranda and read, don’t interrupt him every half page to ask if he really does not want to do something else. If, on the other hand, a guest wants to exercise, don’t do everything in your power to obstruct his starting off by saying that it will surely rain, or that it is too hot, or that you think it is senseless to spend days that should be a rest to him in utterly exhausting himself.

Don’t, when you know that a young man cares little for feminine society, fine-tooth-comb the neighborhood for the dullest or silliest young woman to be found.

Don’t, on the other hand, when you have an especially attractive young woman staying with you, ask a stolid middle-aged couple and an octogenarian professor for dinner, because the charm and beauty of the former is sure to appeal to the latter.

Don’t, because you personally happen to like a certain young girl who is utterly old-fashioned in outlook and type from ultra modern others who are staying with you, try to “bring them together.” Never try to make any two people like each other. If they do, they do; if they don’t, they don’t, and that is all there is to it; but it is of vital importance to your own success as hostess to find out which is the case and collect or separate them accordingly.

THE CASUAL HOSTESS

The most casual hostess in the world is the fashionable leader in Newport, she who should by the rules of good society be the most punctilious, since no place in America, or Europe, is more conspicuously representative of luxury and fashion. Nowhere are there more “guests” or half so many hostesses, and yet hospitality as it is understood everywhere else, is practically unknown. No one ever goes to stay in a Newport house excepting “on his own” as it were. It is not an exaggerated story, but quite true, that in many houses of ultra fashion a guest on arriving is told at which meals he is expected to appear, that is at dinners or luncheons given by his hostess. At all others he is free to go out or stay in by himself. No effort is assumed for his amusement, or responsibility for his well-being. It is small wonder that only those who have plenty of friends care to go there—or in fact, are ever invited! Those who like to go to visit the most perfectly appointed, but utterly impersonal house, find no other visiting to compare with its unhampering delightfulness. The hostess simply says on his (or her) arrival:

“Oh, howdo Freddie (or Constance)! They’ve put you in the Chinese room, I think. Ring for tea when you want it. Struthers telephoned he’d be over around five. Mrs. Toplofty asked you to dinner to-night and I accepted for you—hope that was all right. If not, you’ll have to telephone and get out of it yourself. I want you to dinner to-morrow night and for lunch on Sunday. Sorry to leave you, but I’m late for bridge now. Good-by.” And she is off.

The Newport hostess is, of course, an extreme type that is seldom met away from that one small watering place in Rhode Island.

THE ENERGETIC HOSTESS

The energetic hostess is the antithesis of the one above, and far more universally known. She is one who fusses and plans continually, who thinks her guests are not having a good time unless she rushes them, Cook's tourist fashion, from this engagement to that, and crowds with activity and diversion—never mind *what* so long as it is something to see or do—every moment of their stay.

She walks them through the garden to show them all the nooks and vistas. She dilates upon the flowers that bloomed here last month and are going to bloom next. She insists upon their climbing over rocks to a summerhouse to see the view; she insists on taking them in another direction to see an old mill; and, again, every one is trouped to the cupola of the house to see another view. She insists on every one's playing croquet before lunch, to which she gathers in a curiously mixed collection of neighbors. Immediately after lunch every one is driven to a country club to see some duffer golf—for some reason there is never "time" in all the prepared pleasures for any of her guests to play golf themselves. After twenty minutes at the golf club, they are all taken to a church fair. The guests are all introduced to the ladies at the booth and those who were foolish enough to bring their purses with them from now on carry around an odd assortment of fancy work. There is another entertainment that her guests must not miss! A flower pageant of the darlingest children fourteen miles away! Everyone is dashed to that. On some one's front lawn, daisies and lilies and roses trip and skip—it is all sweetly pretty but the sun is hot and the guests have been on the go for a great many hours. Soon, however, their hostess leaves. "Home at last!" think they. Not at all. They are going somewhere for tea and French recitations. But why go on? The portrait is fairly complete, though this account covers only a few hours and there is still all the evening and tomorrow to be filled in just as liberally.

THE ANXIOUS HOSTESS

The anxious hostess does not insist on your ceaseless activity, but she is no less persistent in filling your time. She is always asking you what you would like to do next. If you say you are quite content as you are, she nevertheless continues to shower suggestions. Shall she play the phonograph to you? Would you like her to telephone to a friend who sings too wonderfully? Would you like to look at a portfolio of pictures? If you are a moment silent, she is sure you are bored, and wonders what she can do to divert you!

THE PERFECT HOSTESS

The ideal hostess must have so many perfections of sense and character that were she described in full, no one seemingly but a combination of seer and angel could ever hope to qualify.

She must first of all consider the inclinations of her guests, she must not only make them as comfortable as the arrangements and limits of her establishment permit, but she must subordinate her own inclinations utterly. At the same time, she must not fuss and flutter and get agitated and seemingly make efforts in their behalf. Nothing makes a guest more uncomfortable than to feel his host or hostess is being put to a great deal of bother or effort on his account.

A perfect hostess like a perfect housekeeper has seemingly nothing whatever to do with household arrangements which apparently run in oiled grooves and of their own accord.

Certain rules are easy to observe once they are brought to attention. A hostess should never speak of annoyances of any kind—no matter what happens! Unless she is actually unable to stand up, she should not mention physical ills any more than mental ones. She has invited people to her house, and as long as they are under her roof, hospitality demands that their sojourn shall be made as pleasant as lies in her power.

If the cook leaves, then a picnic must be made of the situation as though a picnic were the most delightful thing that could happen. Should a guest be taken ill, she must assure him that he is not giving the slightest trouble; at the same time nothing that can be done for his comfort must be overlooked. Should she herself or some one in her family become suddenly ill, she should make as light of it as possible to her guests, even though she withdraw from them. In that event she must ask a relative or intimate friend to come in and take her place. Nor should the deputy hostess dwell to the guests on the illness, or whatever it is that has deprived them of their hostess.

THE GUEST NO ONE INVITES AGAIN

The guest no one invites a second time is the one who runs a car to its detriment, and a horse to a lather; who leaves a borrowed tennis racquet out in the rain; who “dog ears” the books, leaves a cigarette on the edge of a table and burns a trench in its edge, who uses towels for boot rags, who stands a wet glass on polished wood, who tracks muddy shoes into the house, and leaves his room looking as though it had been through a cyclone. Nor are men the only offenders. Young women have been known to commit every one of these offenses and the additional one of bringing a pet dog that was not house trained.

Besides these actually destructive shortcomings, there are evidences of bad upbringing in many modern youths whose lack of consideration is scarcely less annoying. Those who are late for every meal; cheeky others who invite friends of their own to meals without the manners or the decency to ask their hostess’ permission; who help themselves to a car and go off and don’t come back for meals at all; and who write no letters afterwards, nor even take the trouble to go up and “speak” to a former hostess when they see her again.

On the other hand, a young person who is considerate is a delight immeasurable—such a delight as only a hostess of much experience can perhaps appreciate. A young girl who tells where she is going, first asking if it is all right, and who finds her hostess as soon as she is in the house at night to report that she is back, is one who very surely will be asked again and often.

A young man is, of course, much freer, but a similar deference to the plans of his hostess, and to the hours and customs of the house, will result in repeated invitations for him also.

The lack of these things is not only bad form but want of common civility and decency, and reflects not only on the girls and boys themselves but on their parents who failed to bring them up properly.

THE CONSIDERATE GUEST

Courtesy demands that you, when you are a guest, shall show neither annoyance nor disappointment—no matter what happens. Before you can hope to become even a passable guest, let alone a perfect one, you must learn as it were not to notice if hot soup is poured down your back. If you neither understand nor care for dogs or children, and both insist on climbing all over you, you must seemingly like it; just as you must be amiable and polite to your fellow guests, even though they be of all the people on earth the most detestable to you. You must with the very best dissimulation at your command, appear to find the food delicious though they offer you all of the viands that are especially distasteful to your palate, or antagonistic to your digestion. You must disguise your hatred of red ants and scrambled food, if everyone else is bent on a picnic. You must pretend that six is a perfect dinner hour though you never dine before eight, or, on the contrary, you must wait until eight-thirty or nine with stoical fortitude, though your dinner hour is six and by seven your chest seems securely pinned to your spine.

If you go for a drive, and it pours, and there is no top to the carriage or car, and you are soaked to the skin and chilled to the marrow so that your teeth chatter, your lips must smile and you must appear to enjoy the refreshing coolness.

If you go to stay in a small house in the country, and they give you a bed full of lumps, in a room of mosquitoes and flies, in a chamber over that of a crying baby, under the eaves with a temperature of over a hundred, you *can* the next morning walk to the village, and send yourself a telegram and leave! But though you feel starved, exhausted, wilted, and are mosquito bitten until you resemble a well-developed case of chickenpox or measles, by not so much as a facial muscle must you let the family know that your comfort lacked anything that your happiest imagination could picture—nor must you confide in any one afterwards (having broken bread in the house) how desperately wretched you were.

If you know anyone who is always in demand, not only for dinners, but for trips on private cars and yachts, and long visits in country houses, you may be very sure of one thing: the popular person is first of all unselfish or else extremely gifted; very often both.

The perfect guest not only tries to wear becoming clothes but tries to put on an equally becoming mental attitude. No one is ever asked out very much who is in the habit of telling people all the misfortunes and ailments she has experienced or witnessed, though the perfect guest listens with apparent sympathy to every one else’s. Another attribute of the perfect guest is never to keep people waiting. She is always ready for anything—or nothing. If a plan is made to picnic, she likes picnics above everything and proves her liking by enthusiastically making the sandwiches or the salad dressing or whatever she thinks she makes best. If, on the other hand, no one seems to want to do anything, the perfect guest has always a book she is

absorbed in, or a piece of sewing she is engrossed with, or else beyond everything she would love to sit in an easy chair and do nothing.

She never for one moment thinks of herself, but of the other people she is thrown with. She is a person of sympathy always, and instantaneous discernment. She is good tempered no matter what happens, and makes the most of everything as it comes. At games she is a good loser, and a quiet winner. She has a pleasant word, an amusing story, and agreeable comment for most occasions, but she is neither gushing nor fulsome. She has merely acquired a habit, born of many years of arduous practise, of turning everything that looks like a dark cloud as quickly as possible for the glimmer of a silver lining.

She is as sympathetic to children as to older people; she cuts out wonderful paper dolls and soldier hats, always leisurely and easily as though it cost neither time nor effort. She knows a hundred stories or games, every baby and every dog goes to her on sight, not because she has any especial talent, except that one she has cultivated, the talent of interest in everyone and everything except herself. Few people know that there is such a talent or that it can be cultivated.

She has more than mere beauty; she has infinite charm, and she is so well born that she is charming to everyone. Her manner to a duke who happens to be staying in the house is not a bit more courteous than her manner to the kitchen-maid whom she chances to meet in the kitchen gardens whither she has gone with the children to see the new kittens; as though new kittens were the apex of all delectability!

She always calls the servants by name; always says “How do you do” when she arrives, “Good morning” while there, and “Good-by” when she leaves. And do they presume because of her “familiarity” when she remembers to ask after the parlor-maid’s mother and the butler’s baby? They wait on her as they wait on no one else who comes to the house—neither the Senator nor the Governor, nor his Grace of Overthere!

This ideal guest is an equally ideal hostess; the principle of both is the same. A ready smile, a quick sympathy, a happy outlook, consideration for others, tenderness toward everything that is young or helpless, and forgetfulness of self, which is not far from the ideal of womankind.

THE GUEST ON A PRIVATE CAR OR YACHT

The sole difference between being a guest at a country house and a guest on a private car or a yacht, is that you put to a very severe test your adaptability as a traveler. You live in very close quarters with your host and hostess and fellow guests, and must therefore be particularly on your guard against being selfish or out of humor. If you are on shore and don’t feel well, you can stay home; but off on a cruise, if you are ill you have to make the best of it, and a sea-sick person’s “best” is very bad indeed! Therefore let it be hoped you are a good sailor. If not, think very, very carefully before you embark!

Chapter XXVI.
The House Party in Camp

“ROUGHING it” in the fashionable world (on the Atlantic coast) is rather suggestive of the dairymaid playing of Marie Antoinette; the “rough” part being mostly “picturesque effect” with little taste of actual discomfort. Often, of course, the “roughing it” is real, especially west of the Mississippi (and sometimes in the East too); so real that it has no place in a book of etiquette at all. In the following picture of a fashionable “camping party” it should perhaps be added, that not only the Worldlys but most of the women really *think* they are “roughing it.”





At the same time there is nothing that a genuine dependent upon luxury resents more than to be told he is dependent. It is he who has but newly learned the comforts of living who protests his inability to endure discomfort.

The very same people therefore who went a short time before to Great Estates, women who arrived with their maids and luggage containing personal equipment of amazing perfection and unlimited quantity (to say nothing of jewels worth a king’s ransom), and men who usually travel with their own man-servants and every variety of raiment and paraphernalia, on being invited to “rough it” with the Kindharts at Mountain Summit Camp, are the very ones who most promptly and

enthusiastically telegraph their delighted acceptance. At a certain party a few years ago, the only person who declined was a young woman of so little “position” that she was quite offended that Mrs. Kindhart should suppose her able to endure discomfort such as her invitation implied.

This year the Worldlys, the Normans, the Lovejoys, the “Bobo” Gildings, the Littlehouses, Constance Style, Jim Smartlington and his bride, Clubwin Doe and young Struthers make up the party. No one declined, not even the Worldlys, though there is a fly in the amber of their perfect satisfaction. Mrs. Kindhart wrote “not to bring a maid.” Mrs. Worldly is very much disturbed, because she cannot do her hair herself. Mr. Worldly is even more perturbed at the thought of going without his valet. He has never in the twenty years since he left college been twenty-four hours away from Ernest. He knows perfectly well that Ernest is not expected. But he means to take him—he will say nothing about it; he can surely find a place for Ernest to stay somewhere.

The other men all look upon a holiday away from formality (which includes valeting) as a relief, like the opening of a window in a stuffy room, and none of the women except Mrs. Worldly would take her maid if she could.

THE CLOTHES THEY TAKE

The men all rummage in attics and trunk-rooms for those disreputable looking articles of wearing apparel dear to all sportsmen; oil soaked boots, water soaked and sun bleached woolen, corduroy, leather or canvas garments and hats, each looking too shabby from their wives’ (or valet’s) point of view to be offered to a tramp.

Every evening is spent in cleaning guns, rummaging for unprepossessing treasures of shooting and fishing equipment. The women also give thought to their wardrobes—consisting chiefly in a process of elimination. Nothing perishable, nothing requiring a maid’s help to get into, or to take care of. Golf clothes are first choice, and any other old country clothes, skirts and sweaters, and lots of plain shirt waists to go under the sweaters. An old polo coat and a mackintosh is chosen by each. And for evenings something “comfortable” and “easy to put on” in the way of a house gown or ordinary summer “day dress.” One or two decide to take tea gowns in dark color and plainest variety.

All the women who sew or knit take something to “work on” in unoccupied moments, such as the hours of sitting silent in a canoe while husbands fish.

Finally the day arrives. Every one meets at the railroad station. They are all as smart looking as can be, there is no sign of “rough” clothes anywhere, though nothing in the least like a jewel case or parasol is to be seen. At the end of somewhere between eight and eighteen hours, they arrive at a shed which sits at the edge of the single track and is labelled Dustville Junction, and hurrying down the narrow platform is their host. Except that his face is clean shaven and his manners perfect, he might be taken for a tramp. Three far from smart looking teams—two buckboards and an express wagon—are standing near by. Kindhart welcomes everyone with enthusiasm—except the now emerging Ernest. For once Kindhart is nonplussed and he says to Worldly: “This isn’t Newport, you know—of course we can give him a bed somewhere, but this is really no place for Ernest and there’s nothing for him to do!”

Worldly, for the moment at a loss, explains lamely: “I thought he might be useful—if you could find some corner for him to-night, then we can see—that’s all right, isn’t it?”

Kindhart as host can’t say anything further except to agree. Everyone is bundled into the buckboards (except Ernest who goes on top of the luggage in the express wagon), and a “corduroy” drive of six or eight miles begins.

WHAT THE CAMP IS LIKE

Summit Camp is a collection of wooden shacks like a group of packing cases dumped in a clearing among the pine trees at the edge of a mountain lake. Those who have never been there before feel some misgivings, those who have been there before remember with surprise that they *had* liked the place! The men alone are filled with enthusiasm. The only person who is thoroughly apprehensive of the immediate future is Ernest.

In front of the largest of the shacks, Mrs. Kindhart, surrounded by dogs and children, waves and

hurries forward, beaming. Her enthusiasm is contagious, the children look blooming. That the "hardship" is not hurting them, is evident! And when the guests have seen the inside of the camps most of them are actually as pleased as they look. The biggest "shack" is a living-room, the one nearest is the dining camp, four or five smaller ones are sleeping camps for guests and another is the Kindharts' own.

The "living" camp is nothing but a single room about thirty feet wide and forty feet long, with an open raftered roof for ceiling. It has windows on four sides and a big porch built on the southeast corner. There is an enormous open fireplace, and a floor good enough to dance on. The woodwork is of rough lumber and has a single coat of leaf-green paint. The shelves between the uprights are filled with books. All the new novels and magazines are spread out on a long table. The room is furnished with Navajo blankets, wicker furniture, steamer chairs, and hammocks are hung across two of the corners. Two long divan sofas on either side of the fireplace are the only upholstered pieces of furniture in the whole camp, except the mattresses on the beds.

The guest camps are separate shacks, each one set back on a platform, leaving a porch in front. Inside they vary in size; most have two, some have four rooms, but each is merely one pointed-roofed space. The front part has a fireplace and is furnished as a sitting-room, the rear half is partitioned into two or more cubicles, like box-stalls, with partitions about eight feet high and having regular doors. In each of the single rooms, there is a bed, bureau, washstand, chair, and two shelves about six or seven feet high, with a calico curtain nailed to the top one and hanging to the floor, making a hat shelf and clothes closet. The few "double" rooms are twice the size and have all furniture in duplicate. There is also a matting or a rag rug on the floor, and that is all!

Each cottage has a bathroom but the hot water supply seems complicated. A sign says your guide will bring it to you when needed. Mrs. Worldly, feeling vaguely uncomfortable and hungry, is firmly determined to go home on the next morning train. Before she has had much time to reflect, Mrs. Kindhart reports that lunch is nearly ready. Guides come with canisters of hot water, and everyone goes to dress. Town clothes disappear, and woods clothes emerge. This by no means makes a dowdy picture. Good sport clothes never look so well or becoming as when long use has given them an "accustomed set" characteristic of their wearer. The men put on their oldest country clothes too. Not their fishing "treasures" to sit at table with ladies! The treasured articles go on in the early dawn, and the guides are the only humans (except themselves) supposed worthy to behold them!

Presently a gong is sounded. The Kindhart children run to the guest houses to call out that "the gong means dinner is ready!" And "dinner" means lunch.

DINING-ROOM DETAILS

In a short while the very group of people who only ten days before were being shown to their places in the Worldlys' own tapestry-hung marble dining-room at Great Estates by a dozen footmen in satin knee breeches, file into the "dining camp" and take their places at a long pine table, painted turkey red, on ordinary wooden kitchen chairs, also red! The floral decoration is of laurel leaves in vases made of preserve jars covered with birch bark. Glass and china is of the cheapest. But there are a long centerpiece of hemstitched crash and crash doilies, and there are "real" napkins, and at each plate a birch bark napkin ring with a number on it. Mrs. Worldly looks at her napkin ring as though it were an insect. One or two of the others who have not been there before, look mildly surprised.

Mrs. Kindhart smiles, "I'm sorry, but I told you it was 'roughing it.' Any one who prefers innumerable paper napkins to using a washed one twice, is welcome. But one napkin a day apiece is camp rule!" Mrs. Worldly tries to look amiable, all the rest succeed.

The food is limited in variety but delicious. There are fresh trout from the lake and venison steak; both well cooked in every way that can be devised appear at every meal. All other supplies come in hampers from the city. The head cook is the Kindharts' own, and so is the butler, with one of the chauffeurs (when home) to help him wait on table. They wear "liveries," evolved by Mrs. Kindhart, of gray flannel trousers, green flannel blazers, very light gray flannel shirts, black ties, and moccasins!

The table service, since there are only two to wait on twenty including the children, is necessarily somewhat "farmer style"; ice, tea, rolls, butter, marmalade, cake, fruit, are all on the table, so that people may help themselves.

THE AMUSEMENTS OFFERED

After luncheon Kindhart points out a dozen guides who are waiting at the boat-house to take anyone who wants to be paddled or to sail or to go out into the woods. There is a small swimming pool which can be warmed artificially. Those who like it cold swim in the lake. All the men disappear in groups or singly with a guide. The women go with their husbands, or two together, with a guide. Should any not want to go out, she can take to one of the hammocks, or a divan in the living-room, and a book.

At first sight, this hospitality seems inadequate, but its discomfort is one of outward appearance only. The food is abundant and delicious, whether cooked in the house or by the guides in the woods. The beds are comfortable; there are plenty of warm and good quality, though not white, blankets. Sheets are flannel or cotton as preferred. Pillow cases are linen, towels of the “bath” variety because washing can be done by “natives” near by, but ironing is difficult. Let no one, however, think that this is a “simple” (by that meaning either easy or inexpensive) form of entertainment! Imagine the budget! A dozen guides, teams and drivers, natives to wash and clean and to help the cook; food for two or three dozen people sent hundreds of miles by express!

It is true that the buildings are of the most primitive, and the furnishings, too. The bureau drawers do stick, and there is only “curtained” closet room, and mirrors are few and diminutive, and orders for hot water have to be given ahead of time, but there is no discomfort, except bathing in the cold! The huge fire, lighted early every morning by one of the guides in each guest house, keeps the main part fairly warm but the temperature of one of the bathrooms on a cold morning is scarcely welcoming.

CAMP MANNERS

People do not “dress” for dinner, that is, not in evening clothes. After coming in from walking or shooting or fishing, if it is warm they swim in the pool or have their guides bring them hot water for a bath. Women change into house gowns of some sort. Men put on flannel trousers, soft shirts, and flannel or serge sack coats.

In the evening, if it is a beautiful night, every one sits on steamer chairs wrapt in rugs around the big fire built out doors in front of a sort of penthouse or windbreak. Or if it is stormy, they sit in front of a fire, almost as big, in the living-room. Sometimes younger ones pop corn or roast chestnuts, or perhaps make taffy. Perhaps some one tells a story, or some one plays and everyone sings. Perhaps one who has “parlor tricks” amuses the others—but as a rule those who have been all day in the open are tired and drowsy and want nothing but to stretch out for a while in front of the big fire and then turn in.

The etiquette of this sort of a party is so apparently lacking that its inclusion perhaps seems out of place. But it is meant merely as a “picture” of a phase of fashionable life that is not much exploited, and to show that well-bred people never deteriorate in manner. Their behavior is precisely the same whether at Great Estates or in camp. A gentleman may be in his shirt sleeves actually, but he never gets into shirt sleeves mentally—he has no inclination to.

To be sure, on the particular party described above, Mrs. Worldly wore a squirrel fur cap in the evening as well as the daytime; she said it was because it was so warm and comfortable. It was really because she could not do her hair!

Perhaps some one asks about Ernest? At the end of two days of aloof and distasteful idleness, Ernest became quite a human being; invaluable as baiter of worms for the children’s fish-hooks, as extra butler, and did not scorn even temporary experiments as kitchen-maid. In fact, he proved the half-hearted recommendation that he “might be useful” so thoroughly that the first person of all to be especially invited for next year and future years, was—exactly—Ernest.

Chapter XXVII.
Notes and Shorter Letters

IN writing notes or letters, as in all other forms of social observance, the highest achievement is in giving the appearance of simplicity, naturalness and force.

Those who use long periods of flowered prolixity and pretentious phrases—who write in complicated form with meaningless flourishes, do not make an impression of elegance and erudition upon their readers, but flaunt instead unmistakable evidence of vainglory and ignorance.

EXECUTIVE MANSION

My dear.....

I warmly appreciate your kind message of congratulation which has given me a great deal of pleasure, and sincerely wish that it were possible for me to acknowledge it in a less formal manner.

Faithfully,

(*signed by hand*)



1001 Parkway
Rome, NY 12345
January 1, 2006

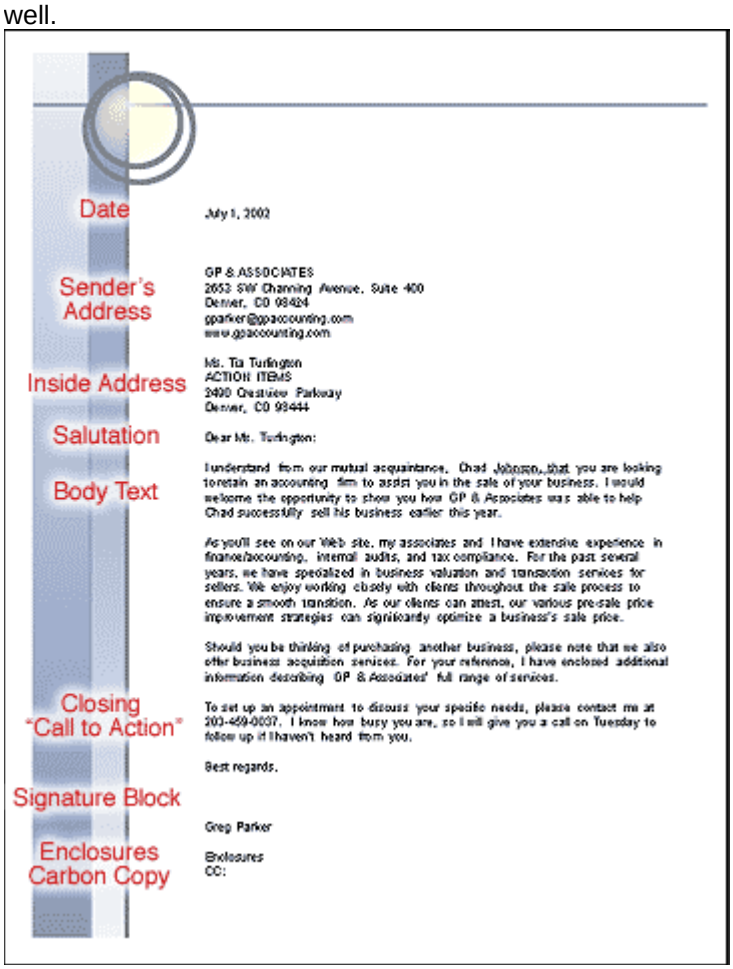
Dear Grandma,
Thank you for the cozy sweater. It will keep me warm when I go ice skating. I hope you come with me sometime!
Thanks again. You always pick the perfect gift!

Love,
Ana

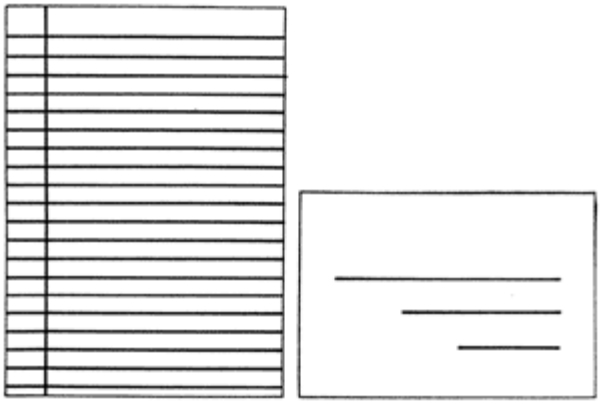
The letter you write, whether you realize it or not, is always a mirror which reflects your appearance, taste and character. A “sloppy” letter with the writing all pouring into one corner of the page, badly worded, badly spelled, and with unmatched paper and envelope—even possibly a blot—proclaims the sort of person who would have unkempt hair, unclean linen and broken shoe laces; just as a neat, precise, evenly written note portrays a person of like characteristics. Therefore, while it can not be said with literal accuracy that one may read the future of a person by study of his handwriting, it is true that if a young man wishes to choose a wife in whose daily life he is sure always to find the unfinished task, the untidy mind and the syncopated housekeeping, he may do it quite simply by selecting her from her letters.

HOW TO IMPROVE A LETTER'S APPEARANCE

Some people are fortunate in being able easily to make graceful letters, to space their words evenly, and to put them on a page so that the picture is pleasing; others are discouraged at the outset because their fingers are clumsy, and their efforts crude; but no matter how badly formed each individual letter may be, if the writing is consistent throughout, the page as a whole looks fairly well.



You can *make* yourself write neatly and legibly. You can (with the help of a dictionary if necessary) spell correctly; you can be sure that you understand the meaning of every word you use. If it is hard for you to write in a straight line, use the lined guide that comes with nearly all stationery; if impossible to keep an even margin, draw a perpendicular line at the left of the guide so that you can start each new line of writing on it. You can also make a guide to slip under the envelope. Far better to use a guide than to send envelopes and pages of writing that slide up hill and down, in uncontrolled disorder.

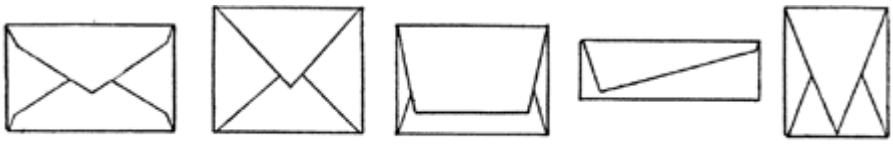


CHOICE OF WRITING PAPER

Suitability should be considered in choosing note paper, as well as in choosing a piece of furniture for a house. For a handwriting which is habitually large, a larger sized paper should be chosen than for writing which is small. The shape of paper should also depend somewhat upon the spacing of the lines which is typical of the writer, and whether a wide or narrow margin is used. Low, spread-out writing looks better on a square sheet of paper; tall, pointed writing looks better on paper that is high and narrow. Selection of paper whether rough or smooth is entirely a matter of personal choice—so that the quality be good, and the shape and color conservative.

Paper should never be ruled, or highly scented, or odd in shape, or have elaborate or striking ornamentation. Some people use smaller paper for notes, or correspondence cards, cut to the size of the envelopes. Others use the same size for all correspondence and leave a wider margin in writing notes.

The flap of the envelope should be plain and the point not unduly long. If the flap is square instead of being pointed, it may be allowed greater length without being eccentric. Colored linings to envelopes are at present in fashion. Thin white paper, with monogram or address stamped in gray to match gray tissue lining of the envelope is for instance, in very best taste. Young girls may be allowed quite gay envelope linings, but the device on the paper must be minute, in proportion to the gaiety of the color.



GOOD TASTE GOOD TASTE GOOD TASTE BAD TASTE BAD TASTE

Writing paper for a man should always be strictly conservative. Plain white or gray or granite paper, large in size and stamped in the simplest manner. The size should be 5 3/4 x 7 1/2 or 6 x 8 or 5 1/8 x 8 1/8 or thereabouts.

A paper suitable for the use of all the members of a family has the address stamped in black or dark color, in plain letters at the top of the first page. More often than not the telephone number is put in very small letters under that of the address, a great convenience in the present day of telephoning. For example:

350 PARK AVENUE

TELEPHONE 7572 PLAZA

DEVICES FOR STAMPING

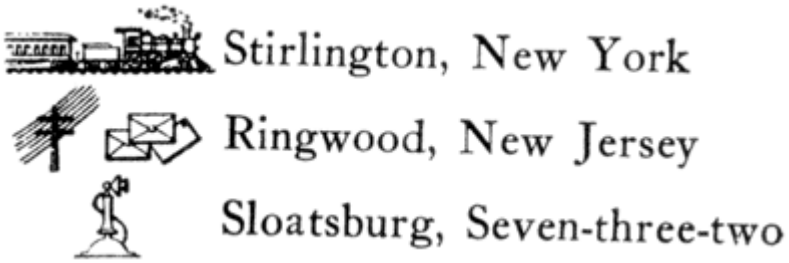
As there is no such thing as heraldry in America, the use of a coat of arms is as much a foreign custom as the speaking of a foreign tongue; but in certain communities where old families have used their crests continuously since the days when they brought their device—and their right to it—from Europe, the use of it is suitable and proper. The sight of this or that crest on a carriage or automobile in New York or Boston announces to all those who have lived their lives in either city that the vehicle belongs to a member of this or that family. But for some one without an inherited right to select a lion *rampant* or a stag *couchant* because he thinks it looks stylish, is as though, for the same reason, he changed his name from Muggins to Marmaduke, and quite properly subjects him to ridicule. (Strictly speaking, a woman has the right to use a "lozenge" only; since in heraldic days women did not bear arms, but no one in this country follows heraldic rule to this extent.)

THE PERSONAL DEVICE

It is occasionally the fancy of artists or young girls to adopt some especial symbol associated with themselves. The "butterfly" of Whistler for instance is as well-known as his name. A painter of marines has the small outline of a ship stamped on his writing paper, and a New York architect the capital of an Ionic column. A generation ago young women used to fancy such an intriguing symbol as a mask, a sphinx, a question mark, or their own names, if their names were such as could be pictured. There can be no objection to one's appropriation of such an emblem if one fancies it. But Lilly, Belle, Dolly and Kitten are Lillian, Isabel, Dorothy and Katherine in these days, and appropriate hall-marks are not easily found.

COUNTRY HOUSE STATIONERY: FOR A BIG HOUSE

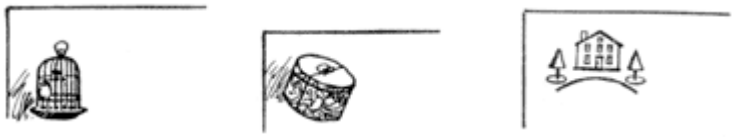
In selecting paper for a country house we go back to the subject of suitability. A big house in important grounds should have very plain, very dignified letter paper. It may be white or tinted blue or gray. The name of the place should be engraved, in the center usually, at the top of the first page. It may be placed left, or right, as preferred. Slanting across the upper corners or in a list at the upper left side, may be put as many addresses as necessary. Many persons use a whole row of small devices in outline, the engine of a train and beside it Ardmoor, meaning that Ardmoor is the railroad station. A telegraph pole, an envelope, a telephone instrument—and beside each an address. These devices are suitable for all places, whether they are great or tiny, that have different addresses for railroad, post-office, telephone [or] telegraph.



For the Little House

On the other hand, farmhouses and little places in the country may have very bright-colored stamping, as well as gay-lined envelopes. Places with easily illustrated names quite often have them pictured; the "Bird-cage," for instance, may have a bright blue paper with a bird-cage in supposed red lacquer; the "Bandbox," a fantastically decorated milliner's box on oyster gray paper, the envelope lining of black and gray pin stripes, and the "Doll's House" might use the outline of a doll's

house in grass green on green-bordered white paper, and white envelopes lined with grass green. Each of these devices must be as small as the outline of a cherry pit and the paper of the smallest size that comes. (Envelopes 3 1/2 x 5 inches or paper 4 x 6 and envelopes the same size to hold paper without folding.)



It is foolish perhaps to give the description of such papers, for their fashion is but of the moment. A jeweler from Paris has been responsible for their present vogue in New York, and his clientèle is only among the young and smart. Older and more conservative women (and, of course, all men) keep to the plain fashion of yesterday, which will just as surely be the fashion of to-morrow.

MOURNING PAPER

Persons who are in mourning use black-edged visiting cards, letter paper and envelopes. The depth of black corresponds with the depth of mourning and the closeness of relation to the one who has gone, the width decreasing as one's mourning lightens. The width of black to use is a matter of personal taste and feeling. A very heavy border (from 3/8 to 7/16 of an inch) announces the deepest retirement.

DATING A LETTER

Usually the date is put at the upper right hand of the first page of a letter, or at the end, and to the left of the signature, of a note. It is far less confusing for one's correspondent to read January 9, 1920, than 1-9-20. Theoretically, one should write out the date in full: the ninth of January, Nineteen hundred and twenty-one. That, however, is the height of pedantry, and an unswallowable mouthful at the top of any page not a document.

At the end of a note "Thursday" is sufficient unless the note is an invitation for more than a week ahead, in which case write as in a letter, "January 9" or "the ninth of January." The year is not necessary since it can hardly be supposed to take a year for a letter's transportation.

SEQUENCE OF PAGES

If a note is longer than one page, the third page is usually next, as this leaves the fourth blank and prevents the writing from showing through the envelope. With heavy or tissue-lined envelopes, the fourth is used as often as the third. In letters one may write first, second, third, fourth, in regular order; or first and fourth, then, opening the sheet and turning it sideways, write across the two inside pages as one. Many prefer to write on first, third, then sideways across second and fourth. In certain cities—Boston, for instance—the last word on a page is repeated at the top of the next. It is undoubtedly a good idea, but makes a stuttering impression upon one not accustomed to it.

FOLDING A NOTE

As to whether a letter is folded in such a way that the recipient shall read the contents without having to turn the paper, is giving too much importance to nothing. It is sufficient if the paper is folded *neatly,* once, of course, for the envelope that is half the length of the paper, and twice for the envelope that is a third.

SEALING WAX

If you use sealing wax, let us hope you are an adept at making an even and smoothly finished seal.

Choose a plain-colored wax rather than one speckled with metal. With the sort of paper described for country houses, or for young people, or those living in studios or bungalows, gay sealing wax may be quite alluring, especially if it can be persuaded to pour smoothly like liquid, and not to look like a streaked and broken off slice of dough. In days when envelopes were unknown, all letters had to be sealed, hence when envelopes were made, the idea obtained that it was improper to use both gum-arabic and wax. Strictly speaking this may be true, but since all envelopes have mucilage, it would be unreasonable to demand that those who like to use sealing wax have their envelopes made to order.

FORM OF ADDRESS

The most formal beginning of a social letter is “My dear Mrs. Smith.” (The fact that in England “Dear Mrs. Smith” is more formal does not greatly concern us in America.) “Dear Mrs. Smith,” “Dear Sarah,” “Dear Sally,” “Sally dear,” “Dearest Sally,” “Darling Sally,” are increasingly intimate.

Business letters begin:

Smith, Johnson & Co.,
20 Broadway,
New York.

Dear Sirs:

Or if more personal:

John Smith & Co.,
20 Broadway,
New York.

My Dear Mr. Smith:

THE COMPLIMENTARY CLOSE

The close of a business letter should be “Yours truly,” or “Yours very truly.” “Respectfully” is used only by a tradesman to a customer, an employee to an employer, or by an inferior, *never* by a person of equal position. No lady should ever sign a letter “respectfully,” not even were she writing to a queen. If an American lady should have occasion to write to a queen, she should conclude her letter “I have the honor to remain, Madam, your most obedient.” (For address and close of letters to persons of title, see table at the end of this chapter.)

CLOSE OF PERSONAL NOTES AND LETTERS

It is too bad that the English language does not permit the charming and graceful closing of all letters in the French manner, those little flowers of compliment that leave such a pleasant fragrance after reading. But ever since the Eighteenth Century the English-speaking have been busy pruning away all ornament of expression; even the last remaining graces, “kindest regards,” “with kindest remembrances,” are fast disappearing, leaving us nothing but an abrupt “Yours truly,” or “Sincerely yours.”

Closing a Formal Note

The best ending to a formal social note is, “Sincerely,” “Sincerely yours,” “Very sincerely,” “Very sincerely yours,” “Yours always sincerely,” or “Always sincerely yours.”

“I remain, dear madam,” is no longer in use, but “Believe me” is still correct when formality is to be expressed in the close of a note.

Believe me
Very sincerely yours,

or

Believe me, my dear Mrs. Worldly,
Most sincerely yours,

This last is an English form, but it is used by quite a number of Americans—particularly those who have been much abroad.

Appropriate for a Man

"Faithfully" or "Faithfully yours" is a very good signature for a man in writing to a woman, or in any uncommercial correspondence, such as a letter to the President of the United States, a member of the Cabinet, an Ambassador, a clergyman, etc.

The Intimate Closing

"Affectionately yours," "Always affectionately," "Affectionately," "Devotedly," "Lovingly," "Your loving" are in increasing scale of intimacy.

"Lovingly" is much more intimate than "Affectionately" and so is "Devotedly."

"Sincerely" in formal notes and "Affectionately" in intimate notes are the two adverbs most used in the present day, and between these two there is a blank; in English we have no expression to fit sentiment more friendly than the first nor one less intimate than the second.

Not Good Form

"Cordially" was coined no doubt to fill this need, but its self-consciousness puts it in the category with "residence" and "retire," and all the other offenses of pretentiousness, and in New York, at least, it is not used by people of taste.

"Warmly yours" is unspeakable.

"Yours in haste" or "Hastily yours" is not bad form, but is rather carelessly rude.

"In a tearing hurry" is a termination dear to the boarding school girl; but its truth does not make it any more attractive than the vision of that same young girl rushing into a room with her hat and coat half on, to swoop upon her mother with a peck of a kiss, and with a "——by, mamma!" whirl out again! Turmoil and flurry may be characteristic of the manners of to-day; both are far from the ideal of beautiful manners which should be as assured, as smooth, as controlled as the running of a high-grade automobile. Flea-like motions are no better suited to manners than to motors.

Other Endings

"Gratefully" is used only when a benefit has been received, as to a lawyer who has skilfully handled a case; to a surgeon who has saved a life dear to you; to a friend who has been put to unusual trouble to do you a favor.

In an ordinary letter of thanks, the signature is "Sincerely," "Affectionately," "Devotedly"—as the case may be.

The phrases that a man might devise to close a letter to his betrothed or his wife are bound only by the limit of his imagination and do not belong in this, or any, book.

THE SIGNATURE

Abroad, the higher the rank, the shorter the name. A duke, for instance, signs himself "Marlborough," nothing else, and a queen her first name "Victoria." The social world in Europe, therefore, laughs at us for using our whole names, or worse yet, inserting meaningless initials in our signatures. Etiquette in accord with Europe also objects strenuously to initials and demands that names be always engraved, and, if possible, written in full, but only very correct people strictly observe this rule.

In Europe all persons have so many names given them in baptism that they are forced, naturally, to lay most of them aside, selecting one, or at most two, for use. In America, the names bestowed at baptism become inseparably part of each individual, so that if the name is overlong, a string of

initials is the inevitable result.

Since, in America, it is not customary for a man to discard any of his names, and John Hunter Titherington Smith is far too much of a pen-full for the one who signs thousands of letters and documents, it is small wonder that he chooses J. H. T. Smith, instead, or perhaps, at the end of personal letters, John H. T. Smith. Why shouldn't he? It is, after all, his own name to sign as he chooses, and in addressing him deference to his choice should be shown.

A married woman should always sign a letter to a stranger, a bank, business firm, etc., with her baptismal name, and add, in parenthesis, her married name. Thus:

Very truly yours,
Sarah Robinson Smith.
(Mrs. J. H. Titherington Smith.)

Never under any circumstances sign a letter "Mr.", "Mrs.", or "Miss" (except a note written in the third person). If, in the example above, Sarah Robinson Smith were "Miss" she would put "Miss" in parenthesis to the left of her signature:

(Miss) Sarah Robinson Smith.

THE SUPERSCRIPTION

Formal invitations are always addressed to Mr. Stanley Smith; all other personal letters may be addressed to Stanley Smith, Esq. The title of Esquire formerly was used to denote the eldest son of a knight or members of a younger branch of a noble house. Later all graduates of universities, professional and literary men, and important landholders were given the right to this title, which even to-day denotes a man of education—a gentleman. John Smith, esquire, is John Smith, gentleman. Mr. John Smith may be a gentleman; or may not be one. And yet, as noted above, all engraved invitations are addressed "Mr."

Never under any circumstances address a social letter or note to a married woman, even if she is a widow, as Mrs. Mary Town. A widow is still Mrs. James Town. If her son's wife should have the same name, she becomes Mrs. James Town, Sr., or simply Mrs. Town.

A divorced woman, if she was the innocent person, retains the right if she chooses, to call herself Mrs. John Brown Smith, but usually she prefers to take her own surname. Supposing her to have been Mary Simpson, she calls herself Mrs. Simpson Smith. If a lady is the wife or widow of "the head of a family" she may call herself Mrs. Smith, even on visiting cards and invitations.

The eldest daughter is Miss Smith; her younger sister, Miss Jane Smith.

Invitations to children are addressed, Miss Katherine Smith and Master Robert Smith.

Do not write "The Messrs. Brown" in addressing a father and son. "The Messrs. Brown" is correct only for unmarried brothers.

Although one occasionally sees an envelope addressed to "Mr. and Mrs. Jones," and "Miss Jones" written underneath the names of her parents, it is better form to send a separate invitation addressed to Miss Jones alone. A wedding invitation addressed to Mr. and Mrs. Jones and family is not in good taste. Even if the Jones children are young, the Misses Jones should receive a separate envelope, and so should Master Jones.

ONE LAST REMARK

Write the name and address on the envelope as precisely and as legibly as you can. The post-office has enough to do in deciphering the letters of the illiterate, without being asked to do unnecessary work for you!

BUSINESS LETTERS

Business letters written by a private individual differ very little from those sent out from a business house. A lady never says "Yours of the 6th received and contents noted," or "Yours to hand," nor does she address the firm as "Gentlemen," nor does she *ever* sign herself "Respectfully." A business letter should be as brief and explicit as possible. For example:

Tuxedo Park
New York

May 17, 1922

I. Paint & Co.,
22 Branch St.,
New York.
Dear Sirs:
Your estimate for painting my dining-room, library, south bedroom, and dressing-room is satisfactory, and you may proceed with the work as soon as possible.
I find, on the other hand, that wainscoting the hall comes to more than I had anticipated, and I have decided to leave it as it is for the present.

Very truly yours,
C. R. Town

(Mrs. James Town)

THE SOCIAL NOTE

There should be no more difficulty in writing a social note than in writing a business letter; each has a specific message for its sole object and the principle of construction is the same:

* Date

Address (on business letter only)
Salutation:
The statement of whatever is the purpose of the note.

Complimentary close,
Signature.

* Or date here

The difference in form between a business and a social note is that the full name and address of the person written to is never put in the latter, better quality stationery is used, and the salutation is "My dear ——" or "Dear ——" instead of "Dear Sir:"

Example:

350 Park Avenue

Dear Mrs. Robinson:
I am enclosing the list I promised you—Luberge makes the most beautiful things. Mower, the dressmaker, has for years made clothes for me, and I think Revaud the best milliner in Paris. Leonie is a "little milliner" who often has pretty blouses as well as hats and is *very* reasonable.
I do hope the addresses will be of some use to you, and that you will have a delightful trip,

Very sincerely,
Martha Kindhart.

Thursday.

THE NOTE OF APOLOGY

Examples:

I
BROADLAWNS

Dear Mrs. Town:
I do deeply apologize for my seeming rudeness in having to send the message about Monday

night.

When I accepted your invitation, I stupidly forgot entirely that Monday was a holiday and that all of my own guests, naturally, were not leaving until Tuesday morning, and Arthur and I could not therefore go out by ourselves and leave them!

We were too disappointed and hope that you know how sorry we were not to be with you.

Very sincerely,
Ethel Norman.

Tuesday morning.

II

Dear Mrs. Neighbor:

My gardener has just told me that our chickens got into your flower beds, and did a great deal of damage.

The chicken netting is being built higher at this moment and they will not be able to damage anything again. I shall, of course, send Patrick to put in shrubs to replace those broken, although I know that ones newly planted cannot compensate for those you have lost, and I can only ask you to accept my contrite apologies.

Always sincerely yours,
Katherine de Puyster Eminent.

LETTERS OF THANKS

In the following examples of letters intimate and from young persons, such profuse expressions as "divine," "awfully," "petrified," "too sweet," "too wonderful," are purposely inserted, because to change all of the above enthusiasms into "pleased with," "very," "feared," "most kind," would be to change the vitality of the "real" letters into smug and self-conscious utterances at variance with anything ever written by young men and women of to-day. Even the letters of older persons, although they are more restrained than those of youth, avoid anything suggesting pedantry and affectation.

Do not from this suppose that well-bred people write badly! On the contrary, perfect simplicity and freedom from self-consciousness are possible only to those who have acquired at least some degree of cultivation. For flagrant examples of pretentiousness (which is the infallible sign of lack of breeding), see VIII¶9. For simplicity of expression, such as is unattainable to the rest of us, but which we can at least strive to emulate, read first the Bible; then at random one might suggest such authors as Robert Louis Stevenson, E. S. Martin, Agnes Repplier, John Galsworthy and Max Beerbohm. E. V. Lucas has written two novels in letter form—which illustrate the best type of present day letter-writing.

LETTERS OF THANKS FOR WEDDING PRESENTS

Although all wedding presents belong to the bride, she generally words her letters of thanks as though they belonged equally to the groom, especially if they have been sent by particular friends of his.

To Intimate Friends of the Groom

Dear Mrs. Norman:

To think of your sending us all this wonderful glass! It is simply divine, and Jim and I both thank you a thousand times!

The presents are, of course, to be shown on the day of the wedding, but do come in on Tuesday at tea time for an earlier view.

Thanking you again, and with love from us both,

Affectionately,

Mary.

Formal

I

Dear Mrs. Gilding:

It was more than sweet of you and Mr. Gilding to send us such a lovely clock. Thank you, very, very much.

Looking forward to seeing you on the tenth,

Very sincerely,
Mary Smith.

Sometimes, as in the two examples above, thanks to the husband are definitely expressed in writing to the wife. Usually, however, “you” is understood to mean “you both.”

II

Dear Mrs. Worldly:

All my life I have wanted a piece of jade, but in my wanting I have never imagined one quite so beautiful as the one you have sent me. It was wonderfully sweet of you and I thank you more than I can tell you for the pleasure you have given me.

Affectionately,
Mary Smith.

III

Dear Mrs. Eminent:

Thank you for these wonderful prints. They go too beautifully with some old English ones that Jim’s uncle sent us, and our dining-room will be quite perfect—as to walls!

Hoping that you are surely coming to the wedding,

Very sincerely,
Mary Smith.

To a Friend Who Is in Deep Mourning

Dear Susan:

With all you have on your heart just now, it was so sweet and thoughtful of you to go out and buy me a present, and such a beautiful one! I love it—and your thought of me in sending it—and I thank you more than I can tell you.

Devotedly,
Mary.

Very Intimate

Dear Aunt Kate:

Really you are too generous—it is outrageous of you—but, of course, it *is* the most beautiful bracelet! And I am so excited over it, I hardly know what I am doing. You are too good to me and you spoil me, but I do love you, and it, and thank you with all my heart.

Mary.

Intimate

Dear Mrs. Neighbor:
The tea cloth is perfectly exquisite! I have never *seen* such beautiful work! I appreciate your lovely gift more than I can tell you, both for its own sake and for your kindness in making it for me.
Don't forget, you are coming in on Tuesday afternoon to see the presents.

Lovingly,
Mary.

Sometimes pushing people send presents, when they are not asked to the wedding, in the hope of an invitation. Sometimes others send presents, when they are not asked, merely through kindly feeling toward a young couple on the threshold of life. It ought not to be difficult to distinguish between the two.

I

My Dear Mrs. Upstart:
Thank you for the very handsome candlesticks you sent us. They were a great surprize, but it was more than kind of you to think of us.

Very sincerely,
Mary Smith.

II

Dear Mrs. Kindly:
I can't tell you how sweet I think it of you to send us such a lovely present, and Jim and I both hope that when we are in our own home, you will see them often at our table.
Thanking you many times for your thought of us,

Very sincerely,
Mary Smith.

For a Present Sent After the Wedding

Dear Mrs. Chatterton:
The mirror you sent us is going over our drawing-room mantel just as soon as we can hang it up! It is exactly what we most needed and we both thank you ever so much.
Please come in soon to see how becoming it will be to the room.

Yours affectionately,
Mary Smith Smartlington.

THANKS FOR CHRISTMAS OR OTHER PRESENTS

Dear Lucy:
I really think it was adorable of you to have a chair like yours made for me. It was worth adding a year to my age for such a nice birthday present. Jack says I am never going to have a chance to sit in it, however, if he gets there first, and even the children look at it with longing. At all events, I am perfectly enchanted with it, and thank you ever and ever so much.

Affectionately,
Sally.

Dear Uncle Arthur:

I know I oughtn't to have opened it until Christmas, but I couldn't resist the look of the package, and then putting it on at once! So I am all dressed up in your beautiful chain. It is one of the loveliest things I have ever seen and I certainly am lucky to have it given to me! Thank you a thousand—and then more—times for it.

Rosalie.

Dear Kate:

I am fascinated with my utility box—it is too beguiling for words! You are the cleverest one anyway for finding what no one else can—and every one wants. I don't know how you do it! And you certainly were sweet to think of me. Thank you, dear.

Ethel.

THANKS FOR PRESENT TO A BABY

Dear Mrs. Kindhart:

Of course it would be! Because no one else can sew like you! The sacque you made the baby is the prettiest thing I have ever seen, and is perfectly adorable on her! Thank you, as usual, you dear Mrs. Kindhart, for your goodness to

Your affectionate,
Sally.

Dear Mrs. Norman:

Thank you ever so much for the lovely afghan you sent the baby. It is by far the prettiest one he has; it is so soft and close—he doesn't get his fingers tangled in it.

Do come in and see him, won't you? We are both allowed visitors (especial ones) every day between 4 and 5.30!

Affectionately always,
Lucy.

THE BREAD AND BUTTER LETTER

When you have been staying over Sunday, or for longer, in some one's house, it is absolutely necessary that you write a letter of thanks to your hostess within a few days after the visit.

"Bread and butter letters," as they are called, are the stumbling-blocks of visitors. Why they are so difficult for nearly every one is hard to determine, unless it is that they are often written to persons with whom you are on formal terms, and the letter should be somewhat informal in tone. Very likely you have been visiting a friend, and must write to her mother, whom you scarcely know; perhaps you have been included in a large and rather formal house party and the hostess is an acquaintance rather than a friend; or perhaps you are a bride and have been on a first visit to relatives or old friends of your husband's, but strangers, until now, to you.

As an example of the first, where you have been visiting a girl friend and must write a letter to her mother, you begin "Dear Mrs. Town" at the top of a page, and nothing in the forbidding memory of Mrs. Town encourages you to go further. It would be easy enough to write to Pauline, the daughter. Very well, write to Pauline then—on an odd piece of paper, in pencil, what a good time you had, how nice it was to be with her. Then copy your note composed to Pauline off on the page beginning "Dear Mrs. Town." You have only to add, "love to Pauline, and thanking you again for asking me," sign it "Very sincerely," and there you are!

Don't be afraid that your note is too informal; older people are always pleased with any expressions from the young that seem friendly and spontaneous. Never think, because you can not easily write a letter, that it is better not to write at all. The most awkward note that can be imagined is better than none—for to write none is the depth of rudeness, whereas the awkward note merely fails to delight.

EXAMPLES

From a Young Woman to a Formal Hostess After a House Party

Dear Mrs. Norman:

I don't know when I ever had such a good time as I did at Broadlawns. Thank you a thousand times for asking me. As it happened, the first persons I saw on Monday at the Towns' dinner were Celia and Donald. We immediately had a threesome conversation on the wonderful time we all had over Sunday.

Thanking you again for your kindness to me,

Very sincerely yours,
Grace Smalltalk.

To a Formal Hostess After an Especially Amusing Week-End

Dear Mrs. Worldly:

Every moment at Great Estates was a perfect delight. I am afraid my work at the office this morning was down to zero in efficiency; so perhaps it is just as well, if I am to keep my job, that the average week-end in the country is different—very. Thank you all the same, for the wonderful time you gave us all, and believe me

Faithfully yours,
Frederick Bachelor.

Dear Mrs. Worldly:

Every time I come from Great Estates, I realize again that there is no house to which I always go with so much pleasure, and leave on Monday morning with so much regret.

Your party over this last week-end was simply wonderful! And thank you ever so much for having included me.

Always sincerely,
Constance Style.

From a Young Couple

Dear Mrs. Town:

We had a perfect time at Tuxedo over Sunday and it was so good of you to include us. Jack says he is going to practise putting the way Mr. Town showed him, and maybe the next time he plays in a foursome he won't be such a handicap to his partner.

Thanking you both for the pleasure you gave us,

Affectionately yours,
Sally Titherington Littlehouse

From a Bride to Her New Relatives-in-Law

A letter that was written by a bride after paying a first visit to her husband's aunt and uncle won for her at a stroke the love of the whole family.

This is the letter:

Dear "Aunt Annie":

Now that it is all over, I have a confession to make! Do you know that when Dick drove me up to your front door and I saw you and Uncle Bob standing on the top step—I was simply *paralyzed* with fright!

"Suppose they don't like me," was all that I could think. Of course, I knew you loved Dick—but that only made it worse. How awful, if you *couldn't* like me! The reason I stumbled coming up the steps

was because my knees were actually knocking together! You remember, Uncle Bob sang out it was good I was already married, or I wouldn't be this year? And then—you were both so perfectly adorable to me—and you made me feel as though I had always been your niece—and not just the wife of your nephew.

I loved every minute of our being with you, dear Aunt Annie, just as much as Dick did, and we hope you are going to let us come soon again.

With best love from us both,

Your affectionate niece,
Helen.

The above type of letter would not serve perhaps if Dick's aunt had been a forbidding and austere type of woman; but even such a one would be far more apt to take a new niece to her heart if the new niece herself gave evidence of having one.

After Visiting a Friend

Dear Kate:

It was hideously dull and stuffy in town this morning after the fresh coolness of Strandholm. The back yard is not an alluring outlook after the wide spaces and delicious fragrance of your garden.

It was good being with you and I enjoyed every moment. Don't forget you are lunching here on the 16th and that we are going to hear Kreisler together.

Devotedly always,
Caroline.

From a Man Who Has Been Ill and Convalescing at a Friend's House

Dear Martha:

I certainly hated taking that train this morning and realizing that the end had come to my peaceful days. You and John and the children, and your place, which is the essence of all that a "home" ought to be, have put me on my feet again. I thank you much—much more than I can say for the wonderful goodness of all of you.

Fred.

From a Woman Who Has Been Visiting a Very Old Friend

I loved my visit with you, dear Mary; it was more than good to be with you and have a chance for long talks at your fireside. Don't forget your promise to come here in May! I told Sam and Hettie you were coming, and now the whole town is ringing with the news, and every one is planning a party for you.

David sends "his best" to you and Charlie, and you know you always have the love of

Your devoted
Pat.

To an Acquaintance

After a visit to a formal acquaintance or when some one has shown you especial hospitality in a city where you are a stranger:

My dear Mrs. Duluth:

It was more than good of you to give my husband and me so much pleasure. We enjoyed, and appreciated, all your kindness to us more than we can say.

We hope that you and Mr. Duluth may be coming East before long and that we may then have the pleasure of seeing you at Strandholm.

In the meanwhile, thanking you for your generous hospitality, and with kindest regards to you both, in which my husband joins, believe me,

Very sincerely yours,
Katherine de Puyster Eminent.

AN ENGRAVED CARD OF THANKS

An engraved card of thanks is proper only when sent by a public official to acknowledge the overwhelming number of congratulatory messages he must inevitably receive from strangers, when he has carried an election or otherwise been honored with the confidence of his State or country. A recent and excellent example follows:

EXECUTIVE MANSION

My dear.....

I warmly appreciate your kind message of congratulation which has given me a great deal of pleasure, and sincerely wish that it were possible for me to acknowledge it in a less formal manner.

Faithfully,

(*signed by hand*)

An engraved form of thanks for sympathy, also from one in public life, is presented in the following example:

Mr. John Smith

wishes to express his deep gratitude

and to thank you

for your kind expression of sympathy

But *remember:* an engraved card sent by a private individual to a personal friend, is not “stylish” or smart, but *rude.* (See also engraved acknowledgment of sympathy, XXIV¶87.)

THE LETTER OF INTRODUCTION

A letter of business introduction can be much more freely given than a letter of social introduction. For the former it is necessary merely that the persons introduced have business interests in

common—which are much more easily determined than social compatibility, which is the requisite necessary for the latter. It is, of course, proper to give your personal representative a letter of introduction to whomever you send him.

On the subject of letters of social introduction there is one chief rule:

Never *ask* for letters of introduction, and be very sparing in your offers to write or accept them.

Seemingly few persons realize that a letter of social introduction is actually a draft for payment on demand. The form might as well be: "The bearer of this has (because of it) the right to *demand* your interest, your time, your hospitality—liberally and at once, no matter what your inclination may be."

Therefore, it is far better to refuse in the beginning, than to hedge and end by committing the greater error of unwarrantedly inconveniencing a valued friend or acquaintance.

When you have a friend who is going to a city where you have other friends, and you believe that it will be a mutual pleasure for them to meet, a letter of introduction is proper and very easy to write, but sent to a casual acquaintance—no matter how attractive or distinguished the person to be introduced—it is a gross presumption.

THE MORE FORMAL NOTE OF INTRODUCTION

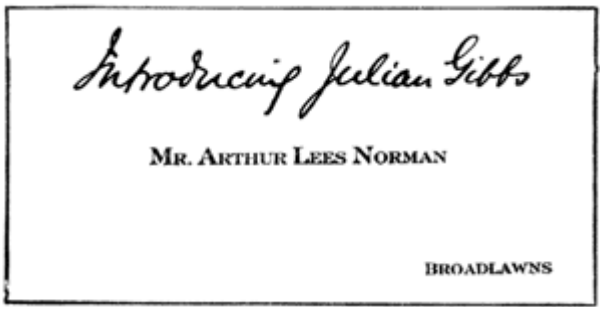
Dear Mrs. Marks:

Julian Gibbs is going to Buffalo on January tenth to deliver a lecture on his Polar expedition, and I am sending him a card of introduction to you. He is very agreeable personally, and I think that perhaps you and Mr. Marks will enjoy meeting him as much as I know he would enjoy knowing you.

With kindest regards, in which Arthur joins,

Very sincerely,
Ethel Norman.

If Mr. Norman were introducing one man to another he would give his card to the former, inscribed as follows:



Also Mr. Norman would send a private letter by mail, telling his friend that Mr. Gibbs is coming, as follows:

Dear Marks:

I am giving Julian Gibbs a card of introduction to you when he goes to Buffalo on the tenth to lecture. He is an entertaining and very decent fellow, and I think possibly Mrs. Marks would enjoy meeting him. If you can conveniently ask him to your house, I know he would appreciate it; if not, perhaps you will put him up for a day or two at a club.

Faithfully,
Arthur Norman.

INFORMAL LETTER OF INTRODUCTION

Dear Claire:

A very great friend of ours, James Dawson, is to be in Chicago for several weeks. Any kindness that you can show him will be greatly appreciated by

Yours as always,
Ethel Norman.

At the same time a second and private letter of information is written and sent by mail:

Dear Claire:

I wrote you a letter to-day introducing Jim Dawson. He used to be on the Yalvard football team, perhaps you remember. He is one of the best sort in the world and I know you will like him. I don't want to put you to any trouble, but do ask him to your house if you can. He plays a wonderful game of golf and a good game of bridge, but he is more a man's than a woman's type of man. Maybe if Tom likes him, he will put him up at a club as he is to be in Chicago for some weeks.

Affectionately always,
Ethel.

Another example:

Dear Caroline:

A very dear friend of mine, Mrs. Fred West, is going to be in New York this winter, while her daughter is at Barnard. I am asking her to take this letter to you as I want very much to have her meet you and have her daughter meet Pauline. Anything that you can do for them will be the same as for me!

Yours affectionately,
Sylvia Greatlake.

The private letter by mail to accompany the foregoing:

Dearest Caroline:

Mildred West, for whom I wrote to you this morning, is a very close friend of mine. She is going to New York with her only daughter—who, in spite of wanting a college education, is as pretty as a picture, with plenty of come-hither in the eye—so do not be afraid that the typical blue-stocking is to be thrust upon Pauline! The mother is an altogether lovely person and I know that you and she will speak the same language—if I didn't, I wouldn't give her a letter to you. Do go to see her as soon as you can; she will be stopping at the Fitz-Cherry and probably feeling rather lost at first. She wants to take an apartment for the winter and I told her I was sure you would know the best real estate and intelligence offices, etc., for her to go to.

I hope I am not putting you to any trouble about her, but she is really a darling and you will like her I know.

Devotedly yours,
Sylvia.

Directions for procedure upon being given (or receiving) a letter of introduction will be found at II¶71.

THE THIRD PERSON

In other days when even verbal messages began with the "presenting of compliments," a social note, no matter what its length or purport, would have been considered rude, unless written in the third person. But as in a communication of any length the difficulty of this form is almost insurmountable (to say nothing of the pedantic effect of its accomplishment), it is no longer chosen—aside from the formal invitation, acceptance and regret—except for notes to stores or subordinates. For example:

Will B. Stern & Co. please send (and charge) to Mrs. John H. Smith, 2 Madison Avenue,

1 paper of needles No. 9
2 spools white sewing cotton No. 70
1 yard of material (sample enclosed).

January 6.

To a servant:

Mrs. Eminent wishes Patrick to meet her at the station on Tuesday the eighth at 11.03. She also

wishes him to have the shutters opened and the house aired on that day, and a fire lighted in the northwest room. No provisions will be necessary as Mrs. Eminent is returning to town on the 5.16.

Tuesday, March 1.

Letters in the third person are no longer signed unless the sender's signature is necessary for identification, or for some action on the part of the receiver, such as

Will Mr. Cash please give the bearer six yards of material to match the sample enclosed, and oblige,

Mrs. John H. Smith. *

[*A note in 3rd person is the single occasion when a married woman signs "Mrs." before her name.]

THE LETTER OF RECOMMENDATION

A letter of recommendation for membership to a club is addressed to the secretary and should be somewhat in this form:

To the Secretary of the Town Club.

My dear Mrs. Brown:

Mrs. Titherington Smith, whose name is posted for membership, is a very old and close friend of mine. She is the daughter of the late Rev. Samuel Eminent and is therefore a member in her own right, as well as by marriage, of representative New York families.

She is a person of much charm and distinction, and her many friends will agree with me, I am sure, in thinking that she would be a valuable addition to the club.

Very sincerely,
Ethel Norman.

RECOMMENDATION OF EMPLOYEES

Although the written recommendation that is given to the employee carries very little weight, compared to the slip from the employment agencies where either "yes" or "no" has to be answered to a list of specific and important questions, one is nevertheless put in a trying position when reporting on an unsatisfactory servant.

Either a poor reference must be given—possibly preventing a servant from earning her living—or one has to write what is not true. Consequently it has become the custom to say what one truthfully can of good, and leave out the qualifications that are bad (except in the case of a careless nurse, where evasion would border on the criminal).

That solves the poor recommendation problem pretty well; but unless one is very careful this consideration for the "poor" one, is paid for by the "good." In writing for a very worthy servant therefore, it is of the utmost importance in fairness to her (or him) to put in every merit that you can think of, remembering that omission implies demerit in each trait of character not mentioned. All good references should include honesty, sobriety, capability, and a reason, other than their unsatisfactoriness, for their leaving. The recommendation for a nurse can not be too conscientiously written.

A lady does not begin a recommendation: "To whom it may concern," nor "This is to certify," although housekeepers and head servants writing recommendations use both of these forms, and "third person" letters, are frequently written by secretaries.

A lady in giving a good reference should write:

Two Hundred Park Square.

Selma Johnson has lived with me for two years as cook.

I have found her honest, sober, industrious, neat in person as well as her work, of amiable disposition a very good cook.

She is leaving to my great regret because I am closing my house for the winter.

Selma is an excellent servant in every way and I shall be glad to answer personally any inquiries

about her.

Josephine Smith.

(Mrs. Titherington Smith)
October, 1921.

The form of all recommendations is the same:

.... has lived with me .... months/years as .... I have found him/her .... He/She is leaving because ....

(Any special remark of added recommendation or showing interest)

....

(Mrs. ....)
Date.

LETTERS OF CONGRATULATION

LETTER OF CONGRATULATION ON ENGAGEMENT

Dear Mary:

While we are not altogether surprized, we are both delighted to hear the good news. Jim's family and ours are very close, as you know, and we have always been especially devoted to Jim. He is one of the finest—and now luckiest, of young men, and we send you both every good wish for all possible happiness.

Affectionately,
Ethel Norman.

Just a line, dear Jim, to tell you how glad we all are to hear of your happiness. Mary is everything that is lovely and, of course, from our point of view, we don't think her exactly unfortunate either! Every good wish that imagination can think of goes to you from your old friends.

Ethel and Arthur Norman.

I can't tell you, dearest Mary, of all the wishes I send for your happiness. Give Jim my love and tell him how lucky I think he is, and how much I hope all good fortune will come to you both.

Lovingly,
Aunt Kate.

CONGRATULATION ON SOME ESPECIAL SUCCESS

My dear Mrs. Brown:

We have just heard of the honors that your son has won. How proud you must be of him! We are both so glad for him and for you. Please congratulate him for us, and believe me,

Very sincerely,
Ethel Norman.

Or:

Dear Mrs. Brown:

We are so glad to hear the good news of David's success; it was a very splendid accomplishment and we are all so proud of him and of you. Please give him our love and congratulations, and with full measure of both to you,

Affectionately,
Martha Kindhart.

CONGRATULATING A FRIEND APPOINTED TO HIGH OFFICE

Dear John:

We are overjoyed at the good news! For once the reward has fallen where it is deserved. Certainly no one is better fitted than yourself for a diplomat's life, and we know you will fill the position to the honor of your country. Please give my love to Alice, and with renewed congratulations to you from us both.

Yours always,
Ethel Norman.

Another example:

Dear Michael:

We all rejoice with you in the confirmation of your appointment. The State needs just such men as you—if we had more of your sort the ordinary citizen would have less to worry about. Our best congratulations!

John Kindhart.

THE LETTER OF CONDOLENCE

Intimate letters of condolence are like love letters, in that they are too sacred to follow a set form. One rule, and one only, should guide you in writing such letters. Say what you truly feel. Say that and nothing else. Sit down at your desk, let your thoughts dwell on the person you are writing to.

Don't dwell on the details of illness or the manner of death; don't quote endlessly from the poets and Scriptures. Remember that eyes filmed with tears and an aching heart can not follow rhetorical lengths of writing. The more nearly a note can express a hand-clasp, a thought of sympathy, above all, a genuine love or appreciation of the one who has gone, the greater comfort it brings.

Write as simply as possible and let your heart speak as truly and as briefly as you can. Forget, if you can, that you are using written words, think merely how you feel—then put your feelings on paper—that is all.

Supposing it is a young mother who has died. You think how young and sweet she was—and of her little children, and, literally, your heart aches for them and her husband and her own family. Into your thoughts must come some expression of what she was, and what their loss must be!

Or maybe it is the death of a man who has left a place in the whole community that will be difficult, if not impossible, to fill, and you think of all he stood for that was fine and helpful to others, and how much and sorely he will be missed. Or suppose that you are a returned soldier, and it is a pal who has died. All you can think of is "Poor old Steve—what a peach he was! I don't think anything will ever be the same again without him." Say just that! Ask if there is anything you can do at any time to be of service to his people. There is nothing more to be said. A line, into which you have unconsciously put a little of the genuine feeling that you had for Steve, is worth pages of eloquence.

A letter of condolence may be abrupt, badly constructed, ungrammatical—never mind. Grace of expression counts for nothing; sincerity alone is of value. It is the expression, however clumsily put, of a personal something which was loved, and will ever be missed, that alone brings solace to those who are left. Your message may speak merely of a small incident—something so trifling that in the seriousness of the present, seems not worth recording, but your letter and that of many others, each bringing a single sprig, may plant a whole memory-garden in the hearts of the bereaved.

EXAMPLES OF NOTES AND TELEGRAMS

As has been said above, a letter of condolence must above everything express a genuine sentiment. The few examples are inserted merely as suggestive guides for those at a loss to construct a short but appropriate note or telegram.

Conventional Note to an Acquaintance

I know how little the words of an outsider mean to you just now—but I must tell you how deeply I sympathize with you in your great loss.

Note or Telegram to a Friend

All my sympathy and all my thoughts are with you in your great sorrow. If I can be of any service to you, you know how grateful I shall be.

Telegram to a Very Near Relative or Friend

Words are so empty! If only I knew how to fill them with love and send them to you.

Or:

If love and thoughts could only help you, Margaret dear, you should have all the strength of both that I can give.

Letter Where Death Was Release

The letter to one whose loss is “for the best” is difficult in that you want to express sympathy but can not feel sad that one who has long suffered has found release. The expression of sympathy in this case should not be for the present death, but for the illness, or whatever it was that fell long ago. The grief for a paralysed mother is for the stroke which cut her down many years before, and your sympathy, though you may not have realized it, is for that. You might write:

Your sorrow during all these years—and now—is in my heart; and all my thoughts and sympathy are with you.

HOW TO ADDRESS IMPORTANT PERSONAGES

	If you are speaking, you say:	Envelope addressed:	Formal beginning of a letter:	Informal beginning:	Formal close:	Informal close:	Correct titles in introduction:
The President	Mr. President And occasionally throughout a conversation, Sir.	The President of the United States or merely The President, Washington, D. C. (There is only one “President”)	Sir:	My dear Mr. President:	I have the honor to remain, Most respectfully yours, or I have the honor to remain, sir, Your most obedient servant.	I have the honor to remain, Yours faithfully, or, I am, dear Mr. President, Yours faithfully,	The President.
The Vice-President	Mr. Vice-President and then, Sir.	The Vice-President, Washington, D. C.	Sir:	My dear Mr. Vice-President:	Same as for President	Believe me, Yours faithfully,	The Vice-President.
Justice of Supreme Court	Mr. Justice	The Hon. William H. Taft, Chief Justice of the Supreme Court, Washington, D. C.	Sir:	Dear Mr. Justice Taft:	Believe me, Yours very truly, or I have the honor to remain, Yours very truly,	Believe me, Yours faithfully,	The Chief Justice or, if an Associate Justice, Mr. Justice Holmes.

Member of the President's Cabinet	Mr. Secretary	The Secretary of Commerce, Washington, D. C. or: The Hon. Herbert Hoover, Secretary of Commerce, Washington, D. C.	Dear Sir: or Sir:	My dear Mr. Secretary:	Same as above.	Same as above.	The Secretary of Commerce.
United States (or State) Senator	Senator Lodge	Senator Henry Cabot Lodge, Washington, D. C. or a private letter: Senator Henry Cabot Lodge, (His house address)	Dear Sir: or Sir:	Dear Senator Lodge:	Same as above.	Same as above.	Senator Lodge. On very formal and unusual occasions, Senator Lodge of Massachusetts.
Member of Congress (or Legislature)	Mr. Bell, or, you may say Congressman	The Hon. H. C. Bell, Jr., House of Representatives, Washington, D. C. or: State Assembly, Albany, New York.	Dear Sir: or Sir:	Dear Mr. Bell: or Dear Congressman:	Believe me, Yours very truly,	Yours faithfully,	Mr. Bell.
Governor	Governor Miller (The Governor is not called Excellency when spoken to and very rarely when he is announced. But letters are addressed and begun with this title of courtesy.)	His Excellency The Governor, Albany, New York.	Your Excellency:	Dear Governor Miller:	I have the honor to remain, Yours faithfully,	Believe me, Yours faithfully,	The Governor (in his own state) or, (out of it,) The Governor of Michigan.
Mayor	Mr. Mayor	His Honor the Mayor, City Hall, Chicago.	Dear Sir: or Sir:	Dear Mayor Rolph:	Believe me, Very truly yours,	Yours faithfully,	Mayor Rolph.
Cardinal	Your Eminence	His Eminence John Cardinal Gibbons, Baltimore, Md.	Your Eminence:	Your Eminence:	I have the honor to remain, Your Eminence's humble servant.	Your Eminence's humble servant.	His Eminence.
Roman Catholic Archbishop (There is no Protestant	Your Grace	The Most Reverend Michael	Most Reverend and dear	Most Reverend and Dear Sir:	I have the honor to remain,	Same as formal close.	The Most Reverend The Archbishop.

Archbishop in the United States.)		Corrigan, Archbishop of New York.	Sir:		Your humble servant,		
Bishop (Whether Roman Catholic or Protestant.)	Bishop Manning	To the Right Reverend William T. Manning, Bishop of New York,	Most Reverend and dear Sir:	My Dear Bishop Manning:	I have the honor to remain, Your obedient servant, or, to remain, Respectfully yours,	Faithfully yours,	Bishop Manning.
Priest	Father or Father Duffy	The Rev. Michael Duffy,	Reverend and dear Sir:	Dear Father Duffy:	I beg to remain, Yours faithfully,	Faithfully yours,	Father Duffy.
Protestant Clergyman	Mr. Saintly (If he is D.D. or LL.D., you call him Dr. Saintly.)	The Rev. Geo. Saintly, (If you do not know his first name, write The Rev. .... Saintly, rather than the Rev. Mr. Saintly.)	Sir: or My dear Sir:	Dear Dr. Saintly: (or Dear Mr. Saintly if he is not a D.D.)	Same as above.	Faithfully yours, or Sincerely yours,	Dr. (or Mr.) Saintly
Rabbi	Rabbi Wise (If he is D.D. or LL.D., he is called Dr. Wise.)	Dr. Stephen Wise, or Rabbi Stephen Wise, or Rev. Stephen Wise,	Dear Sir:	Dear Dr. Wise:	I beg to remain, Yours sincerely,	Yours sincerely,	Rabbi Wise
Ambassador	Your Excellency or Mr. Ambassador	His Excellency The American Ambassador, * American Embassy, London.	Your Excellency:	Dear Mr. Ambassador:	I have the honor to remain, Yours faithfully, or, Yours very truly, or, Yours respectfully, or very formally: I have the honor to remain, sir, your obedient servant.	Yours faithfully,	The American Ambassador.
Minister Plenipotentiary	In English he is usually called “Mr. Prince,” though it is not incorrect to call him “Mr. Minister.”	The Hon. J. D. Prince, American Legation, Copenhagen, or (more courteously) His Excellency, The	Sir: is correct but, Your Excellency: is sometimes used in courtesy.	Dear Mr. Minister: or Dear Mr. Prince:	Same as above.	Yours faithfully,	Mr. Prince, the American Minister, or merely, The American Minister as everyone is supposed to

	The title “Excellency” is also occasionally used in courtesy, though it does not belong to him. In French he is always called *Monsieur le Ministre.*	American Minister, Copenhagen, Denmark.						know his name or find it out.
Counsul	Mr. Smith.	If he has held office as assemblyman or commissioner, so that he has the right to the title of “Honorable” he is addressed: The Hon. John Smith, otherwise: John Smith, Esq., American Consul, Rue Quelque Chose, Paris.	Sir: or My dear Sir:	Dear Mr. Smith:	I beg to remain, Yours very truly,	Faithfully,	Mr. Smith.	

[* Although our Ambassadors and Ministers represent the United States of America, it is customary both in Europe and Asia to omit the words United States and write to and speak of the American Embassy and Legation. In addressing a letter to one of our representatives

in countries of the Western Hemisphere, “The United States of America” is always specified by way of courtesy to the Americans of South America.]

Foreign persons of title are not included in the foregoing diagram because an American (unless in the Diplomatic Service) would be unlikely to address any but personal friends, to whom he would write as to any others. An envelope would be addressed in the language of the person written to: “His Grace, the Duke of Overthere (or merely The Duke of Overthere), Hyde Park, London”; “Mme. la Princess d’Acacia, Ave. du Bois, Paris”; “Il Principe di Capri, Cusano sul Seveso”; “Lady Alwin,

Cragmere, Scotland," etc. The letter would begin, Dear Duke of Overthere (or Dear Duke), Dear Princess, Dear Countess Aix, Dear Lady Alwin, Dear Sir Hubert, etc., and close, "Sincerely," "Faithfully," or "Affectionately," as the case might be.

Should an American have occasion to write to Royalty he would begin: "Madam" (or Sir), and end: "I have the honor to remain, madam (or Sir), your most obedient." ("Your most obedient servant" is a signature reserved usually for our own President—or Vice-President.)

Chapter XXVIII.

Longer Letters

THE ART of general letter-writing in the present day is shrinking until the letter threatens to become a telegram, a telephone message, a post-card. Since the events of the day are transmitted in newspapers with far greater accuracy, detail, and dispatch than they could be by the single effort of even Voltaire himself, the circulation of general news, which formed the chief reason for letters of the stage-coach and sailing-vessel days, has no part in the correspondence of to-day.

Taking the contents of an average mail bag as sorted in a United States post-office, about fifty per cent. is probably advertisement or appeal, forty per cent. business, and scarcely ten per cent. personal letters and invitations. Of course, love letters are probably as numerous as need be, though the long distance telephone must have lowered the average of these, too. Young girls write to each other, no doubt, much as they did in olden times, and letters between young girls and young men flourish to-day like unpulled weeds in a garden where weeds were formerly never allowed to grow.

It is the letter from the friend in this city to the friend in that, or from the traveling relative to the relative at home, that is gradually dwindling. As for the letter which younger relatives dutifully used to write—it has gone already with old-fashioned grace of speech and deportment.

Still, people do write letters in this day and there are some who possess the divinely flexible gift for a fresh turn of phrase, for delightful keenness of observation. It may be, too, that in other days the average writing was no better than the average of to-day. It is naturally the letters of those who had unusual gifts which have been preserved all these years, for the failures of a generation are made to die with it, and only its successes survive.

Dear Derek

I am writing this note on behalf of the entire Dyck + Keller clan, & on ~~on~~ behalf of these two families Cliff + I want to thank you for a great time! We both do realize that it is only the immediate family that the true meaning + the vows shared between Mike + Jodyne have such a great impact, but we also realize that the music played during the reception was a very important part of the evening. From the phone calls we received on Sunday + Monday night after the reception

it was a great indication of the great time all of our guests had + for this we both truly do believe it was in part to the music that was played. For this we are truly grateful to you.

Mike, Jodyne, Cliff + I truly thank you for this "time of our lives".

Love,

Cliff + Pat

P.S. - Take your wife out for a dinner like we are sure that she will have many nights while you are out creating memories for all of us

Pat

The difference though, between letter-writers of the past and of the present, is that in other days they all tried to write, and to express themselves the very best they knew how—to-day people don't care a bit whether they write well or ill. Mental effort is one thing that the younger generation of the "smart world" seems to consider it unreasonable to ask—and just as it is the fashion to let their spines droop until they suggest nothing so much as Tenniel's drawing in Alice in Wonderland of the caterpillar sitting on the toad-stool—so do they let their mental faculties relax, slump and atrophy.

To such as these, to whom effort is an insurmountable task, it might be just as well to say frankly: If you have a mind that is entirely bromidic, if you are lacking in humor, all power of observation, and facility for expression, you had best join the ever-growing class of people who frankly confess, "I can't write letters to save my life!" and confine your literary efforts to picture post-cards with the engaging captions "X is my room," or "Beautiful weather, wish you were here."

It is not at all certain that your friends and family would not rather have frequent post-cards than occasional letters all too obviously displaying the meagerness of their messages in halting orthography.

BEGINNING A LETTER

For most people the difficulty in letter-writing is in the beginning and the close. Once they are started, the middle goes smoothly enough, until they face the difficulty of the end. The direction of the Professor of English to "Begin at the beginning of what you have to say, and go on until you have finished, and then stop," is very like a celebrated artist's direction for painting: "You simply take a little of the right color paint and put it on the right spot."

Internal Revenue Service

Date: August 24, 2004

Department of the Treasury
P. O. Box 2508
Cincinnati, OH 45201

Big Apple Greeter Inc.
c/o Lynn Brooks
1 Centre St.
New York, NY 10007

Person to Contact:
Schaquistia Bolton 31-08028
Customer Service Representative
Toll Free Telephone Number:
8:00 a.m. to 6:30 p.m. EST
877-829-5500
Fax Number:
513-263-3756
Federal Identification Number:
13-3733413

Dear Sir or Madam:

This is in response to your request of August 24, 2004, regarding your organization's tax-exempt status.

In November 1993 we issued a determination letter that recognized your organization as exempt from federal income tax. Our records indicate that your organization is currently exempt under section 501(c)(3) of the Internal Revenue Code.

Our records indicate that your organization is also classified as a public charity under sections 509(a)(1) and 170(b)(1)(A)(vi) of the Internal Revenue Code.

Our records indicate that contributions to your organization are deductible under section 170 of the Code, and that you are qualified to receive tax deductible bequests, devises, transfers or gifts under section 2055, 2106 or 2522 of the Internal Revenue Code.

If you have any questions, please call us at the telephone number shown in the heading of this letter.

Sincerely,

Janna K. Skufca

Janna K. Skufca, Director, TE/GE
Customer Account Services

HOW NOT TO BEGIN

Even one who "loves the very sight of your handwriting," could not possibly find any pleasure in a letter beginning:

"I have been meaning to write you for a long time but haven't had a minute to spare."

Or:

"I suppose you have been thinking me very neglectful, but you know how I hate to write letters."

Or:

"I know I ought to have answered your letter sooner, but I haven't had a thing to write about."

The above sentences are written time and again by persons who are utterly unconscious that they

are not expressing a friendly or loving thought. If one of your friends were to walk into the room, and you were to receive him stretched out and yawning in an easy chair, no one would have to point out the rudeness of such behavior; yet countless kindly intentioned people begin their letters mentally reclining and yawning in just such a way.

HOW TO BEGIN A LETTER

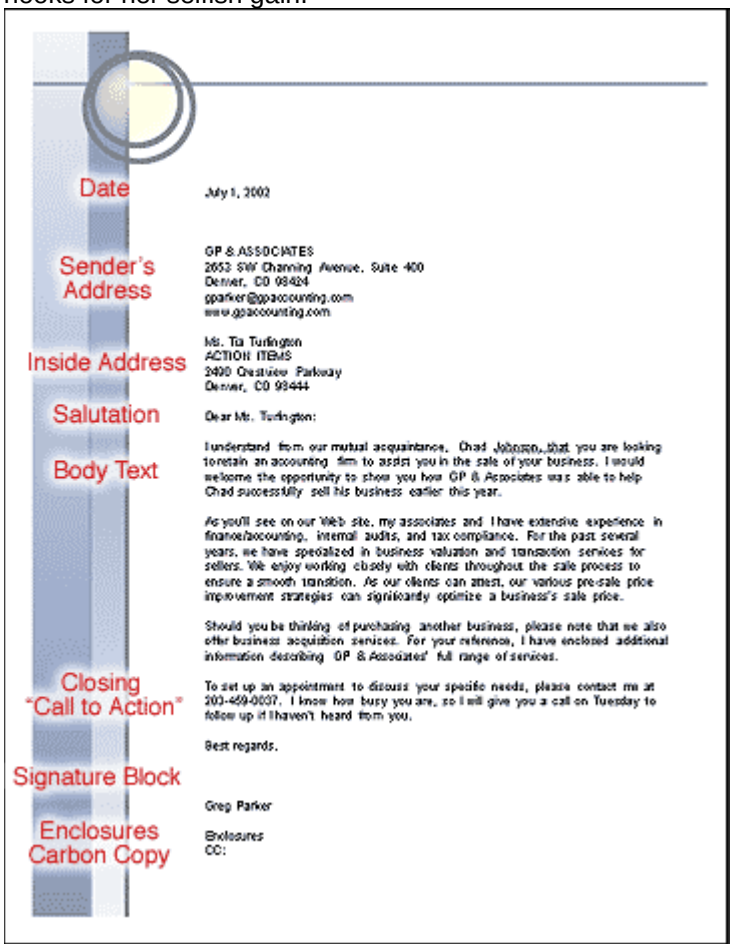
Suppose you merely change the wording of the above sentences, so that instead of slamming the door in your friend's face, you hold it open:

"Do you think I have forgotten you entirely? You don't know, dear Mary, how many letters I have written you in thought."

Or:

"Time and time again I have wanted to write you but each moment that I saved for myself was always interrupted by—*something."*

One of the frequent difficulties in beginning a letter is that your answer is so long delayed that you begin with an apology, which is always a lame duck. But these examples indicate a way in which even an opening apology may be attractive rather than repellent. If you are going to take the trouble to write a letter, you are doing it because you have at least remembered some one with friendly regard, or you would not be writing at all. You certainly would like to convey the impression that you want to be with your friend in thought for a little while at least—not that she through some malignant force is holding you to a grindstone and forcing you to the task of making hateful schoolroom pot-hooks for her selfish gain.



A perfect letter has always the effect of being a light dipping off of the top of a spring. A poor letter suggests digging into the dried ink at the bottom of an ink-well.

It is easy to begin a letter if it is in answer to one that has just been received. The news contained in it is fresh and the impulse to reply needs no prodding.

Nothing can be simpler than to say: “We were all overjoyed to hear from you this morning,” or, “Your letter was the most welcome thing the postman has brought for ages,” or, “It was more than good to have news of you this morning,” or, “Your letter from Capri brought all the allure of Italy back to me,” or, “You can’t imagine, dear Mary, how glad I was to see an envelope with your writing this morning.” And then you take up the various subjects in Mary’s letter, which should certainly launch you without difficulty upon topics of your own.

ENDING A LETTER

Just as the beginning of a letter should give the reader an impression of greeting, so should the end express friendly or affectionate leave-taking. Nothing can be worse than to seem to scratch helplessly around in the air for an idea that will effect your escape.

“Well, I guess I must stop now,” “Well, I must close,” or, “You are probably bored with this long epistle, so I had better close.”

All of these are as bad as they can be, and suggest the untutored man who stands first on one foot and then on the other, running his finger around the brim of his hat, or the country girl twisting the corner of her apron.

RANDY WILLIS
7825 – Rose Street New Rochelle, NY 10801
Residence: (555) 458 – 7859 ~ randywillis@internet.com ~ Cellular: (555) 598 – 1452

April 30, 2001

Mrs. Melanie Hammer, Manager
Powerful Recruiters Ltd.
8595 – Sunset Road
New Rochelle, NY 10801

Dear Mrs. Hammer:

Please accept this letter as resignation of my position as Recruiter, effective February 30, 2001. I am offering two weeks' notice – this will give you an opportunity to find a suitable replacement. If you would like, I am more than willing to provide training and orientation to the newcomer.

My decision to resign was finalized after long and careful consideration of all factors. I regret leaving friends here; however, I feel the change will be beneficial to my long-term career goals and objectives. I assure you that I will complete any outstanding projects and business affairs before my departure – the transition will be handled professionally to ensure no internal or external problems.

Again, it has been a pleasurable learning experience working as part of your team and I wish nothing but success for Powerful Recruiters Ltd.

Sincerely,

Randy Willis

Enclosure: Résumé

HOW TO END A LETTER

An intimate letter has no end at all. When you leave the house of a member of your family, you don't have to think up an especial sentence in order to say good-by. Leave-taking in a letter is the same:

"Good-by, dearest, for to-day

Devotedly,
Kate."

Or:

"Best love to you all,
Martin."

Or:

"Will write again in a day or two.

Lovingly,
Mary."

Or:

"Luncheon was announced half a page ago! So good-by, dear Mary, for to-day."

The close of a less intimate letter, like taking leave of a visitor in your drawing-room, is necessarily more ceremonious. And the "ceremonious close" presents to most people the greatest difficulty in letter-writing.

It is really quite simple, if you realize that the aim of the closing paragraph is merely to bring in a personal hyphen between the person writing and the person written to.

"The mountains were beautiful at sunset." It is a bad closing sentence because "the mountains" have nothing personal to either of you. But if you can add "—they reminded me of the time we were in Colorado together," or "—how different from our wide prairies at home," you have crossed a bridge, as it were.

Or:

"We have had a wonderful trip, but I do miss you all at home, and long to hear from you soon again."

Or (from one at home):

"Your closed house makes me very lonely to pass. I do hope you are coming back soon."

Sometimes an ending falls naturally into a sentence that ends with your signature. "If I could look up now and see you coming into the room, there would be no happier woman in the whole State than

Your devoted mother."

LETTERS NO ONE CARES TO READ

LETTERS OF CALAMITY

First and foremost in the category of letters that no one can possibly receive with pleasure might be put the "letter of calamity," the letter of gloomy apprehension, the letter filled with petty annoyances. Less disturbing to receive but far from enjoyable are such letters as "the blank," the "meandering," the "letter of the capital I," the "plaintive," the "apologetic." There is scarcely any one who has not one or more relatives or friends whose letters belong in one of these classes.

Even in so personal a matter as the letter to an absent member of one's immediate family, it should be borne in mind, not to write *needlessly* of misfortune or unhappiness. To hear from those we love how ill or unhappy they are, is to have our distress intensified in direct proportion to the number of miles by which we are separated from them. This last example, however, has nothing in common with the choosing of calamity and gloom as a subject of welcome tidings in ordinary correspondence.

The chronic calamity writers seem to wait until the skies are darkest, and then, rushing to their desk, luxuriate in pouring all their troubles and fears of troubles out on paper to their friends.

LETTERS OF GLOOMY APPREHENSION

"My little Betty ["My little" adds to the pathos much more than saying merely "Betty"] has been feeling miserable for several days. I am worried to death about her, as there are so many sudden cases of typhoid and appendicitis. The doctor says the symptoms are not at all alarming as yet, but doctors see so much of illness and death, they don't seem to appreciate what anxiety means to a mother," etc.

Another writes: “The times seem to be getting worse and worse. I always said we would have to go through a long night before any chance of daylight. You can mark my words, the night of bad times isn’t much more than begun.”

Or, “I have scarcely slept for nights, worrying about whether Junior has passed his examinations or not.”

LETTERS OF PETTY MISFORTUNES

Other perfectly well-meaning friends fancy they are giving pleasure when they write such “news” as: “My cook has been sick for the past ten days,” and follow this with a page or two descriptive of her ailments; or, “I have a slight cough. I think I must have caught it yesterday when I went out in the rain without rubbers”; or, “The children have not been doing as well in their lessons this week as last. Johnny’s arithmetic marks were dreadful and Katie got an E in spelling and an F in geography.” Her husband and her mother would be interested in the children’s weekly reports, and her own slight cough, but no one else. How could they be?

If the writers of all such letters would merely read over what they have written, and ask themselves if they could find pleasure in receiving messages of like manner and matter, perhaps they might begin to do a little thinking, and break the habit of cataleptic unthinkingness that seemingly descends upon them as soon as they are seated at their desk.

THE BLANK

The writer of the “blank” letter begins fluently with the date and “Dear Mary,” and then sits and chews his penholder or makes little dots and squares and circles on the blotter—utterly unable to attack the cold, forbidding blankness of that first page. Mentally, he seems to say: “Well, here I am—and now what?” He has not an idea! He can never find anything of sufficient importance to write about. A murder next door, a house burned to the ground, a burglary or an elopement could alone furnish material; and that, too, would be finished off in a brief sentence stating the bare fact.

A person whose life is a revolving wheel of routine may have really very little to say, but a letter does not have to be long to be welcome—it can be very good indeed if it has a message that seems to have been spoken.

Dear Lucy:

“Life here is as dull as ever—duller if anything. Just the same old things done in the same old way—not even a fire engine out or a new face in town, but this is to show you that I am thinking of you and longing to hear from you.”

Or:

“I wish something really exciting would happen so that I might have something with a little thrill in it to write you, but everything goes on and on—if there were any check in its sameness, I think we’d all land in a heap against the edge of the town.”

THE MEANDERING LETTER

As its name implies, the meandering letter is one which dawdles through disconnected subjects, like a trolley car gone down grade off the track, through fences and fields and flower-beds indiscriminately. “Mrs. Blake’s cow died last week, the Governor and his wife were on the Reception Committee; Mary Selfridge went to stay with her aunt in Riverview; I think the new shade called Harding blue is perfectly hideous.”

Another that is almost akin to it, runs glibly on, page after page of meaningless repetition and detail. “I thought at first that I would get a gray dress—I think gray is such a pretty color, and I have had so many blue dresses. I can’t decide this time whether to get blue or gray. Sometimes I think gray is more becoming to me than blue. I think gray looks well on fair-haired people—I don’t know whether you would call my hair fair or not? I am certainly not dark, and yet fair hair suggests a sort of straw color. Maybe I might be called medium fair. Do you think I am light enough to wear gray? Maybe blue would be more serviceable. Gray certainly looks pretty in the spring, it is so clean and

fresh looking. There is a lovely French model at Benson's in gray, but I can have it copied for less in blue. Maybe it won't be as pretty though as the gray," etc., etc. By the above method of cud-chewing, any subject, clothes, painting the house, children's school, planting a garden, or even the weather, need be limited only by the supply of paper and ink.

THE LETTER OF THE "CAPITAL I"

The letter of the "capital I" is a pompous effusion which strives through pretentiousness to impress its reader with its writer's wealth, position, ability, or whatever possession or attribute is thought to be rated most highly. None but unfortunate dependents or the cringing in spirit would subject themselves to a second letter of this kind by answering the first. The letter which hints at hoped-for benefits is no worse!

THE LETTER OF CHRONIC APOLOGY

The letter written by a person with an apologetic habit of mind, is different totally from the sometimes necessary letter of genuine apology. The former is as senseless as it is irritating:

"It was so good of you to come to my horrid little shanty. [The house and the food she served were both probably better than that of the person she is writing to.] I know you had nothing fit to eat, and I know that everything was just all wrong! Of course, everything is always so beautifully done at everything you give, I wonder I have the courage to ask you to dine with me."

THE DANGEROUS LETTER

A pitfall that those of sharp wit have to guard against is the thoughtless tendency toward writing ill-natured things. Ridicule is a much more amusing medium for the display of a subject than praise, which is always rather bromidic. The amusing person catches foibles and exploits them, and it is easy to forget that wit flashes all too irresistibly at the expense of other people's feelings, and the brilliant tongue is all too often sharpened to rapier point. Admiration for the quickness of a spoken quip, somewhat mitigates its cruelty. The exuberance of the retailer of verbal gossip eliminates the implication of scandal, but both quip and gossip become deadly poison when transferred permanently to paper.

PERMANENCE OF WRITTEN EMOTION

For all emotions written words are a bad medium. The light jesting tone that saves a quip from offense can not be expressed; and remarks that if spoken would amuse, can but pique and even insult their subject. Without the interpretation of the voice, gaiety becomes levity, raillery becomes accusation. Moreover, words of a passing moment are made to stand forever.

Anger in a letter carries with it the effect of solidified fury; the words spoken in reproof melt with the breath of the speaker once the cause is forgiven. The written words on the page fix them for eternity.

Love in a letter endures likewise forever.

Admonitions from parents to their children may very properly be put on paper—they are meant to endure, and be remembered, but momentary annoyance should never be more than briefly expressed. There is no better way of insuring his letters against being read than for a parent to get into the habit of writing irritable or fault-finding letters to his children.

THE LETTERS OF TWO WIVES

Do you ever see a man look through a stack of mail, and notice that suddenly his face lights up as he seizes a letter "from home"? He tears it open eagerly, his mouth up-curving at the corners, as he lingers over every word. You know, without being told, that the wife he had to leave behind puts all the best she can devise and save for him into his life as well as on paper!

Do you ever see a man go through his mail and see him suddenly droop—as though a fog had

fallen upon his spirits? Do you see him reluctantly pick out a letter, start to open it, hesitate and then push it aside? His expression says plainly: “I can’t face that just now.” Then by and by, when his lips have been set in a hard line, he will doggedly open his letter to “see what the trouble is now.”

If for once there is no trouble, he sighs with relief, relaxes, and starts the next thing he has to do.

Usually, though, he frowns, looks worried, annoyed, harassed, and you know that every small unpleasantness is punctiliously served to him by one who promised to love and to cherish and who probably thinks she does!

THE LETTER EVERYONE LOVES TO RECEIVE

The letter we all love to receive is one that carries so much of the writer’s personality that she seems to be sitting beside us, looking at us directly and talking just as she really would, could she have come on a magic carpet, instead of sending her proxy in ink-made characters on mere paper.

Let us suppose we have received one of those perfect letters from Mary, one of those letters that seem almost to have written themselves, so easily do the words flow, so bubbling and effortless is their spontaneity. There is a great deal in the letter about Mary, not only about what she has been doing, but what she has been thinking, or perhaps, feeling. And there is a lot about us in the letter—nice things, that make us feel rather pleased about something that we have done, or are likely to do, or that some one has said about us. We know that all things of concern to us are of equal concern to Mary, and though there will be nothing of it in actual words, we are made to feel that we are just as secure in our corner of Mary’s heart as ever we were. And we finish the letter with a very vivid remembrance of Mary’s sympathy, and a sense of loss in her absence, and a longing for the time when Mary herself may again be sitting on the sofa beside us and telling us all the details her letter can not but leave out.

THE LETTER NO WOMAN SHOULD EVER WRITE

The mails carry letters every day that are so many packages of TNT should their contents be exploded by falling into wrong hands. Letters that should never have been written are put in evidence in court rooms every day. Many can not, under any circumstances, be excused; but often silly girls and foolish women write things that sound quite different from what they innocently, but stupidly, intended.

Few persons, except professional writers, have the least idea of the value of words and the effect that they produce, and the thoughtless letters of emotional women and underbred men add sensation to news items in the press almost daily.

Of course the best advice to a young girl who is impelled to write letters to men, can be put in one word, *don’t!*

However, if you are a young girl or woman, and are determined to write letters to an especial—or any other—man, no matter how innocent your intention may be, there are some things you must remember—remember so intensely that no situation in life, no circumstances, no temptation, can ever make you forget. They are a few set rules, not of etiquette, but of the laws of self-respect:

Never send a letter without reading it over and making sure that you have said nothing that can possibly “sound different” from what you intend to say.

Never so long as you live, write a letter to a man—no matter who he is—that you would be ashamed to see in a newspaper above your signature.

Remember that every word of writing is immutable evidence for or against you, and words which are thoughtlessly put on paper may exist a hundred years hence.

Never write anything that can be construed as sentimental.

Never take a man to task about anything; never ask for explanations; to do so implies too great an intimacy.

Never put a single clinging tentacle into writing. Say nothing ever, that can be construed as demanding, asking, or even being eager for, his attentions!

Always keep in mind and *never for one instant forget* that a third person, and that the very one you would most object to, may find and read the letter.

One word more: It is not alone “bad form” but laying yourself open to every sort of embarrassment and danger, to “correspond with” a man you slightly know.

PROPER LETTERS OF LOVE OR AFFECTION

If you are engaged, of course you should write love letters—the most beautiful that you can—but don’t write baby-talk and other sillinesses that would make you feel idiotic if the letter were to fall into strange hands.

On the other hand, few can find objection to the natural, friendly and even affectionate letter from a young girl to a young man she has been “brought up” with. It is such a letter as she would write to her brother. There is no hint of coquetry or self-consciousness, no word from first to last that might not be shouted aloud before her whole family. Her letter may begin “Dear——” or even “Dearest Jack.” Then follows all the “home news” she can think of that might possibly interest him; about the Simpsons’ dance, Tom and Pauline’s engagement, how many trout Bill Henderson got at Duck Brook, how furious Mrs. Davis was because some distinguished visitor accepted Mrs. Brown’s dinner instead of hers, how the new people who have moved onto the Rush farm don’t know the first thing about farming, and so on.

Perhaps there will be one “personal” line such as “we all missed you at the picnic on Wednesday—Ollie made the flap-jacks and they were too awful! Every one groaned: ‘If Jack were only here!’“ Or, “we all hope you are coming back in time for the Towns’ dance. Kate has at last inveigled her mother into letting her have an all-black dress which we rather suspect was bought with the especial purpose of impressing you with her advanced age and dignity! Mother came in just as I wrote this and says to tell you she has a new recipe for chocolate cake that is even better than her old one, and that you had better have a piece added to your belt before you come home. Carrie will write you very soon, she says, and we all send love.

“Affectionately,
“Ruth.”

THE LETTER NO GENTLEMAN WRITES

One of the fundamental rules for the behavior of any man who has the faintest pretension to being a gentleman, is that never by word or gesture must he compromise a woman; he never, therefore, writes a letter that can be construed, even by a lawyer, as damaging to any woman’s good name.

His letters to an unmarried woman may express all the ardor and devotion that he cares to subscribe to, but there must be no hint of his having received especial favors from her.

DON’TS FOR CORRESPONDENCE

Never typewrite an invitation, acceptance, or regret.

Never typewrite a social note.

Be chary of underscorings and postcripts.

Do not write across a page already written on.

Do not use unmatched paper and envelopes.

Do not write in pencil—except a note to one of your family written on a train or where ink is unprocurable, or unless you are flat on your back because of illness.

Never send a letter with a blot on it.

Never sprinkle French, Italian, or any other foreign words through a letter written in English. You do not give an impression of cultivation, but of ignorance of your own language. Use a foreign word if it has no English equivalent, not otherwise unless it has become Anglicized. If hesitating between two words, always select the one of Saxon origin rather than Latin. For the best selection of words to use, study the King James version of the Bible.

Chapter XXIX.

The Fundamentals of Good Behavior

FAR more important than any mere dictum of etiquette is the fundamental code of honor, without strict observance of which no man, no matter how "polished," can be considered a gentleman. The honor of a gentleman demands the inviolability of his word, and the incorruptibility of his principles; he is the descendant of the knight, the crusader; he is the defender of the defenseless, and the champion of justice—or he is not a gentleman.

DECENCIES OF BEHAVIOR

A gentleman does not, and a man who aspires to be one must not, ever borrow money from a woman, nor should he, except in unexpected circumstances, borrow money from a man. Money borrowed without security is a debt of honor which must be paid without fail and promptly as possible. The debts incurred by a deceased parent, brother, sister, or grown child, are assumed by honorable men and women, as debts of honor.

A gentleman never takes advantage of a woman in a business dealing, nor of the poor or the helpless.

One who is not well off does not "sponge," but pays his own way to the utmost of his ability.

One who is rich does not make a display of his money or his possessions. Only a vulgarian talks ceaselessly about how much this or that cost him.

A very well-bred man intensely dislikes the mention of money, and never speaks of it (out of business hours) if he can avoid it.

A gentleman never discusses his family affairs either in public or with acquaintances, nor does he speak more than casually about his wife. A man is a cad who tells anyone, no matter who, what his wife told him in confidence, or describes what she looks like in her bedroom. To impart details of her beauty is scarcely better than to publish her blemishes; to do either is unspeakable.

Nor does a gentleman ever criticise the behavior of a wife whose conduct is scandalous. What he says to her in the privacy of their own apartments is no one's affair but his own, but he must never treat her with disrespect before their children, or a servant, or any one.

A man of honor never seeks publicly to divorce his wife, no matter what he believes her conduct to have been; but for the protection of his own name, and that of the children, he allows her to get her freedom on other than criminal grounds. No matter who he may be, whether rich or poor, in high life or low, the man who publicly besmirches his wife's name, besmirches still more his own, and proves that he is not, was not, and never will be, a gentleman.

No gentleman goes to a lady's house if he is affected by alcohol. A gentleman seeing a young man who is not entirely himself in the presence of ladies, quietly induces the youth to depart. An older man addicted to the use of too much alcohol, need not be discussed, since he ceases to be asked to the houses of ladies.

A gentleman does not lose control of his temper. In fact, in his own self-control under difficult or dangerous circumstances, lies his chief ascendancy over others who impulsively betray every emotion which animates them. Exhibitions of anger, fear, hatred, embarrassment, ardor or hilarity, are all bad form in public. And bad form is merely an action which "jars" the sensibilities of others. A gentleman does not show a letter written by a lady, unless perhaps to a very intimate friend if the letter is entirely impersonal and written by some one who is equally the friend of the one to whom it is shown. But the occasions when the letter of a woman may be shown properly by a man are so few that it is safest to make it a rule never to mention a woman's letter.

A gentleman does not bow to a lady from a club window; nor according to good form should ladies ever be discussed in a man's club!

A man whose social position is self-made is apt to be detected by his continual cataloguing of prominent names. Mr. Parvenu invariably interlards his conversation with, "When I was dining at the Bobo Gildings'"; or even "at Lucy Gilding's," and quite often accentuates, in his ignorance, those of rather second-rate, though conspicuous position. "I was spending last week-end with the Richan Vulgars," or "My great friends, the Gotta Crusts." When a so-called gentleman insists on imparting

information, interesting only to the Social Register, *shun him!*

The born gentleman avoids the mention of names exactly as he avoids the mention of what things cost; both are an abomination to his soul.

A gentleman's manners are an integral part of him and are the same whether in his dressing-room or in a ballroom, whether in talking to Mrs. Worldly or to the laundress bringing in his clothes. He whose manners are only put on in company is a veneered gentleman, not a real one.

A man of breeding does not slap strangers on the back nor so much as lay his finger-tips on a lady. Nor does he punctuate his conversation by pushing or nudging or patting people, nor take his conversation out of the drawing-room! Notwithstanding the advertisements in the most dignified magazines, a discussion of underwear and toilet articles and their merit or their use, is unpleasant in polite conversation.

All thoroughbred people are considerate of the feelings of others no matter what the station of the others may be. Thackeray's climber who "licks the boots of those above him and kicks the faces of those below him on the social ladder," is a very good illustration of what a gentleman is *not.*

A gentleman never takes advantage of another's helplessness or ignorance, and assumes that no gentleman will take advantage of him.

SIMPLICITY AND UNCONSCIOUSNESS OF SELF

These words have been literally sprinkled through the pages of this book, yet it is doubtful if they convey a clear idea of the attributes meant.

Unconsciousness of self is not so much unselfishness as it is the mental ability to extinguish all thought of one's self—exactly as one turns out the light.

Simplicity is like it, in that it also has a quality of self-effacement, but it really means a love of the essential and of directness. Simple people put no trimmings on their phrases, nor on their manners; but remember, simplicity is not crudeness nor anything like it. On the contrary, simplicity of speech and manners means language in its purest, most limpid form, and manners of such perfection that they do not suggest "manner" at all.

THE INSTINCTS OF A LADY

The instincts of a lady are much the same as those of a gentleman. She is equally punctilious about her debts, equally averse to pressing her advantage; especially if her adversary is helpless or poor.

As an unhappy wife, her dignity demands that she never show her disapproval of her husband, no matter how publicly he slights or outrages her. If she has been so unfortunate as to have married a man not a gentleman, to draw attention to his behavior would put herself on his level. If it comes actually to the point where she divorces him, she discusses her situation, naturally, with her parents or her brother or whoever are her nearest and wisest relatives, but she shuns publicity and avoids discussing her affairs with any one outside of her immediate family. One can not too strongly censure the unspeakable vulgarity of the woman so unfortunate as to be obliged to go through divorce proceedings, who confides the private details of her life to reporters.

THE HALL-MARK OF THE CLIMBER

Nothing so blatantly proclaims a woman climber as the repetition of prominent names, the owners of which she must have struggled to know. Otherwise, why so eagerly boast of the achievement? Nobody cares whom she knows—nobody that is, but a climber like herself. To those who were born and who live, no matter how quietly, in the security of a perfectly good ledge above and away from the social ladder's rungs, the evidence of one frantically climbing and trying to vaunt her exalted position is merely ludicrous.

All thoroughbred women, and men, are considerate of others less fortunately placed, especially of those in their employ. One of the tests by which to distinguish between the woman of breeding and the woman merely of wealth, is to notice the way she speaks to dependents. Queen Victoria's

duchesses, those great ladies of grand manner, were the very ones who, on entering the house of a close friend, said “How do you do, Hawkins?” to a butler; and to a sister duchess’s maid, “Good morning, Jenkins.” A Maryland lady, still living on the estate granted to her family three generations before the Revolution, is quite as polite to her friends’ servants as to her friends themselves. When you see a woman in silks and sables and diamonds speak to a little errand girl or a footman or a scullery maid as though they were the dirt under her feet, you may be sure of one thing; she hasn’t come a very long way from the ground herself.

Chapter XXX.
Clubs and Club Etiquette

A CLUB, as every one knows, is merely an organization of people—men or women or both—who establish club rooms, in which they meet at specified times for specified purposes, or which they use casually and individually. A club's membership may be limited to a dozen or may include several thousands, and the procedure in joining a club may be easy or difficult, according to the type of club and the standing of the would-be member.

Membership in many athletic associations may be had by walking in and paying dues; also many country golf-clubs are as free to the public as country inns; but joining a purely social club of rank and exclusiveness is a very different matter. A man to be eligible for membership in such a club must not only be completely a gentleman, but he must have friends among the members who like him enough to be willing to propose him and second him and write letters for him; and furthermore he must be disliked by no one—at least not sufficiently for any member to object seriously to his company.

There are two ways of joining a club; by invitation and by making application or having it made for you. To join by invitation means that you are invited when the club is started to be one of the founders or charter members, or if you are a distinguished citizen you may at the invitation of the governors become an honorary member, or in a small or informal club you may become an ordinary member by invitation or suggestion of the governors that you would be welcome. A charter member pays dues, but not always an initiation fee; an honorary member pays neither dues nor initiation, he is really a permanent guest of the club. A life member is one who pays his dues for twenty years or so in a lump sum, and is exempted from dues even if he lives to be a hundred. Few clubs have honorary members and none have more than half a dozen, so that this type of membership may as well be disregarded.

The ordinary members of a club are either resident, meaning that they live within fifty miles of the club; or non-resident, living beyond that distance and paying less dues but having the same privileges.

In certain of the London clubs, one or two New York ones, and the leading club in several other cities, it is not unusual for a boy's name to be put up for membership as soon as he is born. If his name comes up while he is a minor, it is laid aside until after his twenty-first birthday and then put at the head of the list of applicants and voted upon at the next meeting of the governors.

In all clubs in which membership is limited and much sought after, the waiting list is sure to be long and a name takes anywhere from five to more than ten years to come up.

HOW A NAME IS "PUT UP"

Since a gentleman is scarcely likely to want to join a club in which the members are not his friends, he tells a member of his family, or an intimate friend, that he would like to join the Nearby Club, and adds, "Do you mind putting me up? I will ask Dick to second me." The friend says, "I'll be very glad to," and Dick says the same. It is still more likely that the suggestion to join comes from a friend, who says one day, "Why don't you join the Nearby Club? It would be very convenient for you." The other says, "I think I should like to," and the first replies, "Let me put you up, and Dick will be only too glad to second you."

It must be remembered that a gentleman has no right to ask any one who is not really one of his best friends to propose or second him. It is an awkward thing to refuse in the first place, and in the second it involves considerable effort, and on occasion a great deal of annoyance and trouble.

For example let us suppose that Jim Smartlington asks Donald Lovejoy to propose him and Clubwin Doe to second him. His name is written in the book kept for the purpose and signed by both proposer and seconder:

Smartlington, James
Proposer: Donald Lovejoy
Seconder: Clubwin Doe

Nothing more is done until the name is posted—meaning that it appears among a list of names put

up on the bulletin-board in the club house. It is then the duty of Lovejoy and Doe each to write a letter of endorsement to the governors of the club, to be read by them when they hold the meeting at which his name comes up for election.

Example:

Board of Governors,
The Nearby Club.
Dear sirs:

It affords me much pleasure to propose for membership in the Nearby Club Mr. James Smartlington. I have known Mr. Smartlington for many years and consider him qualified in every way for membership.

He is a graduate of Yalvard, class 1916, rowed on the Varsity crew, and served in the 180th, as 1st Lieut., overseas during the war. He is now in his father's firm (Jones, Smartlington & Co.).

Yours very truly,
Donald Lovejoy.

Lovejoy must also at once tell Smartlington to ask about six friends who are club-members (but not governors) to write letters endorsing him. Furthermore, the candidate can not come up for election unless he knows several of the governors personally, who can vouch for him at the meeting. Therefore Lovejoy and Doe must one or the other take Smartlington to several governors (at their offices generally) and personally present him, or very likely they invite two or three of the governors and Smartlington to lunch.

Even under the best of circumstances it is a nuisance for a busy man to have to make appointments at the offices of other busy men. And since it is uncertain which of the governors will be present at any particular meeting, it is necessary to introduce the candidate to a sufficient number so that at least two among those at the meeting will be able to speak for him.

In the example we have chosen, Clubwin Doe, having himself been a governor and knowing most of the present ones very well, has less difficulty in presenting his candidate to them than many other members might have, who, though they have for years belonged to the club, have used it so seldom that they know few, if any, of the governors even by sight.

At the leading woman's club of New York, the governors appoint an hour on several afternoons before elections when they are in the visitors' rooms at the club house on purpose to meet the candidates whom their proposers must present. This would certainly seem a more practicable method, to say nothing of its being easier for everyone concerned, than the masculine etiquette which requires that the governors be stalked one by one, to the extreme inconvenience and loss of time and occasionally the embarrassment of every one.

As already said, Jim Smartlington, having unusually popular and well-known sponsors and being also very well liked himself, is elected with little difficulty.

But take the case of young Breezy: He was put up by two not well-known members, who wrote half-hearted endorsements themselves and did nothing about getting letters from others; they knew none of the governors, and trusted that two who knew Breezy slightly "would do." His casual proposer forgot that enemies write letters as well as friends—and that moreover enmity is active where friendship is often passive. Two men who disliked his "manner" wrote that they considered him "unsuitable," and as he had no friends strong enough to stand up for him, he was turned down. A gentleman is rarely "black-balled," as such an action could not fail to injure him in the eyes of the world. (The expression "black ball" comes from the custom of voting for a member by putting a white ball in a ballot box, or against him by putting in a black one.) If a candidate is likely to receive a black ball, the governors do not vote on him at all, but inform the proposer that the name of his candidate would better be withdrawn. Later on, if the objection to him is disproved or overcome, his name can again be put up.

The more popular the candidate, the less work there is for his proposer and seconder. A stranger—if he is not a member of the representative club in his own city—would have need of strong friends to elect him to an exclusive one in another, and an unpopular man has no chance at all.

However, in all except very rare instances events run smoothly; the candidate is voted on at a meeting of the board of governors and is elected.

A notice is mailed to him next morning, telling him that he has been elected and that his initiation fee and his dues make a total of so much. The candidate thereupon at once draws his check for the amount and mails it. As soon as the secretary has had ample time to receive the check, the new member is free to use the club as much or as little as he cares to.

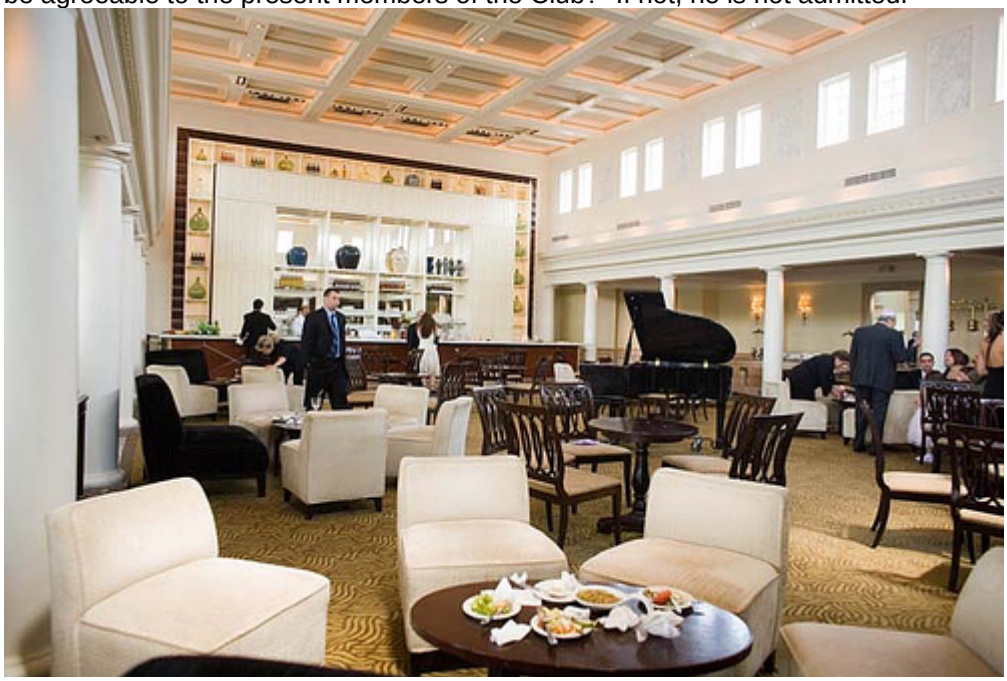
THE NEW MEMBER

The new member usually, but not necessarily, goes for the first time to a club with his proposer or his seconder, or at least an old member; for since in exclusive clubs visitors living in the same city are never given the privilege of the club, none but members can know their way about. Let us say he goes for lunch or dinner, at which he is host, and his friend imparts such unwritten information as: "That chair in the window is where old Gotrox always sits; don't occupy it when you see him coming in or he will be disagreeable to everybody for a week." Or "They always play double stakes at this table, so don't sit at it, unless you *mean* to." Or "That's Double coming in now, avoid him at bridge as you would the plague." "The roasts are always good and that waiter is the best in the room," etc.

A new member is given—or should ask for—a copy of the Club Book, which contains besides the list of the members, the constitution and the by-laws or "house rules," which he must study carefully and be sure to obey.

COUNTRY CLUBS

Country clubs are as a rule less exclusive and less expensive than the representative city clubs, but those like the Myopia Hunt, the Tuxedo, the Saddle and Cycle, the Burlingame, and countless others in between, are many of them more expensive to belong to than any clubs in London or New York, and are precisely the same in matters of membership and management. They are also quite as difficult to be elected to as any of the exclusive clubs in the cities—more so if anything, because they are open to the family and friends of every member, whereas in a man's club in a city his membership gives the privilege of the club to no one but himself personally. The test question always put by the governors at elections is: "Are the candidate's friends as well as his family likely to be agreeable to the present members of the Club?" If not, he is not admitted.





Nearly all country clubs have, however, one open door—unknown to city ones. People taking houses in the neighborhood are often granted “season privileges”; meaning that on being proposed by a member and upon paying a season subscription, new householders are accepted as transient guests. In some clubs this season subscription may be indefinitely renewed; in others a man must come up for regular election at the end of three months or six or a year.

Apart from what may be called the few representative and exclusive country clubs, there are hundreds—more likely thousands—which have very simple requirements for membership. The mere form of having one or two members vouch for a candidate’s integrity and good behavior is sufficient.

Golf clubs, hunting clubs, political or sports clubs have special membership qualifications; all good golf players are as a rule welcomed at all golf clubs; all huntsmen at hunting clubs, and yet the Myopia would not think of admitting the best rider ever known if he was not unquestionably a gentleman. But this is unusual. As a rule, the great player is welcomed in any club specially devoted to the sport in which he excels.

In many clubs a stranger may be given a three (sometimes it is six) months’ transient membership, available in some instances to foreigners only; in others to strangers living beyond a certain distance. A name is proposed and seconded by two members and then voted on by the governors, or the house committee.

The best known and most distinguished club of New England has an “Annex” in which there are dining-rooms to which ladies as well as gentlemen who are not members are admitted, and this annex plan has since been followed by others elsewhere.

All men’s clubs have private dining-rooms in which members can give stag dinners, but the representative men’s clubs exclude ladies absolutely from ever crossing their thresholds.

WOMEN’S CLUBS

Excepting that the luxurious women’s club has an atmosphere that a man rarely knows how to give to the interior of a house, no matter how architecturally perfect it may be, there is no difference between women’s and men’s clubs.

In every State of the Union there are women’s clubs of every kind and grade; social, political, sports, professional; some housed in enormous and perfect buildings constructed for them, and some perhaps in only a room or two.

When the pioneer women’s club of New York was started, a club that aspired to be in the same

class as the most important men's club, various governors of the latter were unflatteringly outspoken; women could not possibly run a club as it should be run—it was unthinkable that they should be foolish enough to attempt it! And the husbands and fathers of the founders expected to have to dig down in their pockets to make up the deficit; forgetting entirely that the running of a club is merely the running of a house on a large scale, and that women, not men, are the perfect housekeepers. To-day, no clubs anywhere are more perfect in appointment or better run than the representative women's clubs. In fact, some of the men's clubs have been forced to follow the lead of the foremost of them and to realize that a club in which members merely sit about and look out of the window is a pretty dull place to the type of younger members they most want to attract, and that the combination of the comfort and smartness of a perfectly run private house with every equipment for athletics, is becoming the ideal in club-life and club-building to-day.



GOOD MANNERS IN CLUBS

Good manners in clubs are the same as good manners elsewhere—only a little more so. A club is for the pleasure and convenience of many; it is never intended as a stage-setting for a "star" or "clown" or "monologist." There is no place where a person has greater need of restraint and consideration for the reserves of others than in a club. In every club there is a reading-room or library where conversation is not allowed; there are books and easy chairs and good light for reading both by day and night; and it is one of the unbreakable rules not to speak to anybody who is reading—or writing.



When two people are sitting by themselves and talking, another should on no account join them unless he is an intimate friend of both. To be a mere acquaintance, or, still less, to have been introduced to one of them, gives no privilege whatever.

The fact of being a club member does not (except in a certain few especially informal clubs) grant any one the right to speak to strangers. If a new member happens to find no one in the club whom he knows, he goes about his own affairs. He either sits down and reads or writes, or “looks out of the window,” or plays solitaire, or occupies himself as he would if he were alone in a hotel.

It is courteous of a governor or habitual member, on noticing a new member or a visitor, especially one who seems to be rather at a loss—to go up and speak to him, but the latter must on no account be the one to speak first. Certain New York and Boston clubs, as well as those of London, have earned a reputation for snobbishness because the members never speak to those they do not know. Through no intent to be disagreeable, but just because it is not customary, New York people do not speak to those they do not know, and it does not occur to them that strangers feel slighted until they themselves are given the same medicine in London; or going elsewhere in America, they appreciate the courtesy and kindness of the South and West.

The fundamental rule for behavior in a club is the same as in the drawing-room of a private house. In other words, heels have no place on furniture, ashes belong in ash-receivers, books should not be abused, and all evidence of exercising should be confined to the courts or courses and the locker room. Many people who wouldn’t think of lolling around the house in unfit attire, come trooping into country clubs with their steaming faces, clammy shirts, and rumpled hair, giving too awful evidence of recent exertion, and present fitness for the bathtub.

THE PERFECT CLUBMAN

The perfect clubman is another word for the perfect gentleman. He never allows himself to show irritability to any one, he makes it a point to be courteous to a new member or an old member’s guest. He scrupulously observes the rules of the club, he discharges his card debts at the table, he pays his share always, with an instinctive horror of sponging, and lastly, he treats everyone with the same consideration which he expects—and demands—from them.

THE INFORMAL CLUB

The informal club is often more suggestive of a fraternity than a club, in that every member speaks to every other—always. In one of the best known of this type, the members are artists, authors, scientists, sportsmen and other thinkers and doers. There is a long table set every day for lunch at which the members gather and talk, every one to every one else. There is another dining-room where solitary members may sit by themselves or bring in outsiders if they care to. None but members sit at the “round” table which isn’t “round” in the least!

The informal club is always a comparatively small one, but the method of electing members varies. In some, it is customary to take the vote of the whole club, in others members are elected by the governors first, and then asked to join. In this case no man may ask to have his name put up. In others the conventional methods are followed.



THE VISITORS IN A CLUB

In every club in the United States a member is allowed to “introduce” a stranger (living at least fifty miles away) for a length of time varying with the by-laws of the club. In some clubs guests may be put up for a day only, in others the privilege extends for two weeks or more.

Many clubs allow each member a certain number of visitors a year; in others visitors are unlimited. But in all city clubs the same guest can not be introduced twice within the year. In country clubs visitors may always be brought in by members in unlimited numbers.

As a rule when a member introduces a stranger, he takes him to the club personally, writes his name in the visitors’ book, and introduces him to those who may be in the room at the time—very possibly asking another member whom he knows particularly well to “look out” for his guest. If for some reason it is not possible for the stranger’s host to take him to the club, he writes to the secretary of the club for a card of introduction.

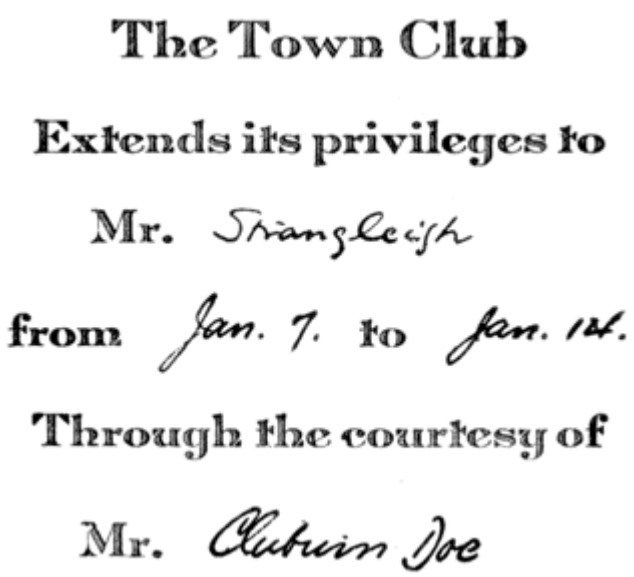
Example:

Secretary,

The Town Club.
Dear Sir:
Kindly send Mr. A. M. Strangleigh a card extending the privileges of the Club for one week.
Mr. Strangleigh is a resident of London.

Yours very truly,
Clubwin Doe.

The secretary then sends a card to Mr. Strangleigh:



Mr. Strangleigh goes to the club by himself. A visitor who has been given the privileges of the club has, during the time of his visit, all the rights of a member excepting that he is not allowed to introduce others to the club, and he can not give a dinner in the private dining-room. Strict etiquette also demands, if he wishes to ask several members to dine with him, that he take them to a restaurant rather than into the club dining-room, since the club is their home and he is a stranger in it. He may ask a member whom he knows well to lunch with him in the club rooms, but he must not ask one whom he knows only slightly. As accounts are sent to the member who put him up—unless the guest arranges at the club's office to have his charges rendered to himself, he must be punctilious to ask for his bill upon leaving, and pay it *without question.*

Putting a man up at a club never means that the member is "host." The visitor's status throughout his stay is founded on the courtesy of the member who introduced him, and he should try to show an equal courtesy to every one about him. He should remember not to obtrude on the privacy of the members he does not know. He has no right to criticise the management, the rules or the organization of the club. He has, in short, no actual rights at all, and he must not forget that he hasn't!

CLUB ETIQUETTE IN LONDON, PARIS AND NEW YORK

"In a very smart London club" (the words quoted are Clubwin Doe's) "you keep your hat on and glare about! In Paris you take your hat off and behave with such courtesy and politeness as seems to you an affectation. In New York you take your hat off and behave as though the rooms were empty; but as though you were being observed through loop-holes in the walls."

In New York you are introduced occasionally, but you may never ask to be introduced, and you speak only to those you have been introduced to. In London, you are never introduced to any one, but if the member who has taken you with him joins a group and you all sit down together, you talk as you would after dinner in a gentleman's house. But if you are made a temporary member and meet those you have been talking to when you are alone the next day, you do not speak unless

spoken to. In Paris, your host punctiliously introduces you to various members and you must just as punctiliously go the next day to their houses and leave your card upon each one! This is customary in the strictly French clubs only. In any one which has members of other nationalities—especially with Americans predominating, or seeming to, American customs obtain. In French clubs a visitor can not go to the club unless he is with a member, but there are no restrictions on the number of times he may be taken by the same member or another one.

UNBREAKABLE RULES

Failure to pay one's debts, or behavior unbefitting a gentleman, is cause for expulsion from every club; which is looked upon in much the same light as expulsion from the Army. In certain cases expulsion for debt may seem unfair, since one may find himself in unexpectedly straitened circumstances, and the greatest fault or crime could not be more severely dealt with than being expelled from his club; but "club honor"—except under very temporary and mitigating conditions—takes no account of any reason for being "unable" to meet his obligations. He *must*—or he is not considered honorable.

If a man can not afford to belong to a club he must resign while he is still "in good standing." If later on he is able to rejoin, his name is put at the head of the waiting list, and if he was considered a desirable member, he is re-elected at the next meeting of the governors. But a man who has been expelled (unless he can show cause why his expulsion was unjust and be re-instated) can never again belong to that, or be elected to any other, club.

Chapter XXXI.

Games and Sports

THE POPULARITY of bridge whist began a quarter of a century ago with the older people and has increased slowly but steadily until it is scarcely an exaggeration to say that those who do not play bridge, which means “auction,” are seldom asked out. And the epidemic is just as widespread among girls and boys as among older people. Bridge is always taken seriously; a bumble puppy game won’t do at all, even among the youngest players, and other qualifications of character and of etiquette must be observed by every one who would be sought after to “make up a four.”

PEOPLE CHARMING TO PLAY BRIDGE WITH





That no one likes a poor partner—or even a poor opponent—goes without saying.

The ideal partner is one who never criticises or even seems to be aware of your mistakes, but on the contrary recognizes a good maneuver on your part, and gives you credit for it whether you win the hand or lose; whereas the inferior player is apt to judge you merely by what you win, and blame your “make” if you “go down,” though your play may have been exceptionally good and the loss even occasioned by wrong information which he himself gave you. Also, to be continually found fault with makes you play your worst; whereas appreciation of good judgment on your part acts as a tonic and you play seemingly “better than you know how.”

PEOPLE DISLIKED AT THE BRIDGE TABLE

There is nothing which more quickly reveals the veneered gentleman than the card table, and his veneer melts equally with success or failure. Being carried away by the game, he forgets to keep on his company polish, and if he wins, he becomes grasping or overbearing, because of his “skill”; if he loses he sneers at the “luck” of others and seeks to justify himself for the same fault that he criticised a moment before in another.







A trick that is annoying to moderately skilled players, is to have an over-confident opponent throw down his hand saying: “The rest of the tricks are mine!” and often succeed in “putting it over,” when it is quite possible that they might not be his if the hand were played out. Knowing themselves to be poorer players, the others are apt not to question it, but they feel none the less that their “rights” have been taken from them.

A rather trying partner is the nervous player, who has no confidence in his own judgment and will invariably pass a good hand in favor of his partner’s bid. If, for instance, he has six perfectly good diamonds, he doesn’t mention them because, his partner having declared a heart, he thinks to himself “Her hearts must be better than my diamonds.” But a much more serious failing—and one that is far more universal—is the habit of overbidding.

OVERBIDDING

In poker you play alone and can therefore play as carefully or as foolishly as you please, but in bridge your partner has to suffer with you, and you therefore are in honor bound to play the best you know how—and the best you know how is as far as can possibly be from overbidding.

Remember that your partner, if he is a good player, counts on you for certain definite cards that you announce by your bid to be in your hand, and raises you accordingly. If you have not these cards you not only lose that particular hand, but destroy his confidence in you, and the next time when he has a legitimate raise for you, he will fail to give it. He disregards you entirely because he is afraid of you! You *must study the rules for makes* and *never under any circumstances give your partner misinformation;* this is the most vital rule there is, and any one who disregards it is detested at the bridge table. No matter how great the temptation to make a gambler’s bid, you are in honor bound to refrain.

The next essential, if you would be thought “charming,” is never to take your partner to task no matter how stupidly he may have “thrown the hand.”

DON’TS FOR THOSE WHO WOULD BE SOUGHT AFTER

Don’t hold a “post-mortem” on anybody’s delinquencies (unless you are actually teaching).

If luck is against you, it will avail nothing to sulk or complain about the “awful” cards you are holding. Your partner is suffering just as much in finding you a “poison vine” as you are in being one—and you can scarcely expect your opponents to be sympathetic. You must learn to look perfectly tranquil and cheerful even though you hold nothing but yarboroughs for days on end, and you must on no account try to defend your own bad play—ever. When you have made a play of poor judgment, the best thing you can say is, “I’m very sorry, partner,” and let it go at that.

Always pay close attention to the game. When you are dummy you have certain duties to your partner, and so do not wander around the room until the hand is over. If you don’t know what your duties are, read the rules until you know them by heart and then—begin all over again! It is impossible to play any game without a thorough knowledge of the laws that govern it, and you are at fault in making the attempt.

Don’t be offended if your partner takes you out of a bid, and don’t take him out for the glory of playing the hand. He is quite as anxious to win the rubber as you are. It is unbelievable how many people regard their partner as a third opponent.

MANNERISMS AT THE CARD TABLE

Mannerisms must be avoided like the plague. If there is one thing worse than the horrible “post-mortem,” it is the incessant repetition of some jarring habit by one particular player. The most usual and most offensive is that of snapping down a card as played, or bending a “trick” one has taken into a letter “U,” or picking it up and trotting it up and down on the table.





Other pet offenses are drumming on the table with one's fingers, making various clicking, whistling, or humming sounds, massaging one's face, scratching one's chin with the cards, or waving the card one is going to play aloft in the air in Smart Alec fashion as though shouting, "I know what you are going to lead! And my card is ready!" All mannerisms that attract attention are in the long run equally unpleasant—even unendurable to one's companions.

Many people whose game is otherwise admirable are rarely asked to play because they have allowed some such silly and annoying habit to take its hold upon them.

THE GOOD LOSER

The good loser makes it an invariable rule never to play for stakes that it will be inconvenient to lose. The neglect of this rule has been responsible for more "bad losers" than anything else, and needless to say a bad loser is about as welcome at a card table as rain at a picnic.

Of course there *are* people who can take losses beyond their means with perfect cheerfulness and composure. Some few are so imbued with the gambler's instinct that a heavy turn of luck, in either direction, is the salt of life. But the average person is equally embarrassed in winning or losing a stake "that matters" and the only answer is to play for one that doesn't.

GOLF

Golf is a particularly severe strain upon the amiability of the average person's temper, and in no other game, except bridge, is serenity of disposition so essential. No one easily "ruffled" can keep a clear eye on the ball, and exasperation at "lost balls" seemingly bewitches successive ones into disappearing with the completeness and finality of puffs of smoke. In a race or other test of endurance a flare of anger might even help, but in golf it is safe to say that he who loses his temper is pretty sure to lose the game.





Golf players of course know the rules and observe them, but it quite often happens that idlers, having nothing better to do, walk out over a course and “watch the players.” If they know the players well, that is one thing, but they have no right to follow strangers. A player who is nervous is easily put off his game, especially if those watching him are so ill-bred as to make audible remarks. Those playing matches of course expect an audience, and erratic and nervous players ought not to go into tournaments—or at least not in two-ball foursomes where they are likely to handicap a partner.

In following a match, onlookers must be careful to stand well within bounds and neither talk nor laugh nor do anything that can possibly distract the attention of the players.

The rule that you should not appoint yourself mentor holds good in golf as well as in bridge and

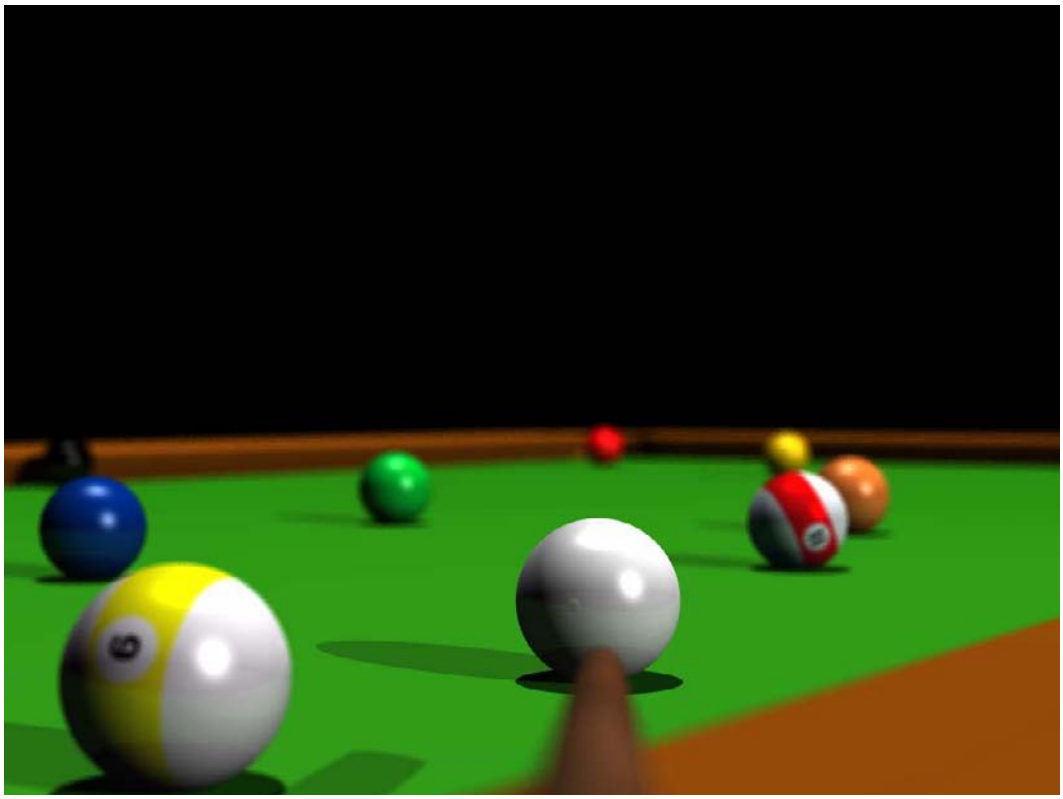
every other game. Unless your advice is asked for, you should not instruct others how to hold their clubs or which ones to use, or how they ought to make the shot.

A young woman must on no account expect the man she happens to be playing with to make her presents of golf-balls, or to caddy for her, nor must she allow him to provide her with a caddy. If she can't afford to hire one of her own, she must either carry her own clubs or not play golf.

OTHER GAMES AND SPORTS

There are fixed rules for the playing of every game—and for proper conduct in every sport. The details of these rules must be studied in the "books of the game," learned from instructors, or acquired by experience. A small boy perhaps learns to fish or swim by himself, but he is taught by his father or a guide—at all events, some one—how and how not to hold a gun, cast a fly, or ride a horse. But apart from the technique of each sport, or the rules of each game, the etiquette or more correctly, the basic principles of good sportsmanship, are the same.





In no sport or game can any favoritism or evasion of rules be allowed. Sport is based upon impersonal and indiscriminating fairness to every one alike, or it is not “sport.”

And to *be* a good sportsman, one must be a stoic and never show rancor in defeat, or triumph in victory, or irritation, no matter what annoyance is encountered. One who can not help sulking, or explaining, or protesting when the loser, or exulting when the winner, has no right to take part in games and contests.

“PLAYING THE GAME”

If you would be thought to play the game, meaning if you aspire to be a true sportsman, you must follow the rules of sportsmanship the world over:

Never lose your temper.

Play for the sake of playing rather than to win.

Never stop in the middle of a tennis or golf match and complain of a lame ankle, especially if you are losing. Unless it is literally impossible for you to go on, you *must* stick it out.

If you are a novice, don’t ask an expert to play with you, especially as your partner. If he should ask you in spite of your shortcomings, maintain the humility proper to a beginner.

If you are a woman, don’t ape the ways and clothing of men. If you are a man, don’t take advantage of your superior strength to set a pace beyond the endurance of a woman opponent.

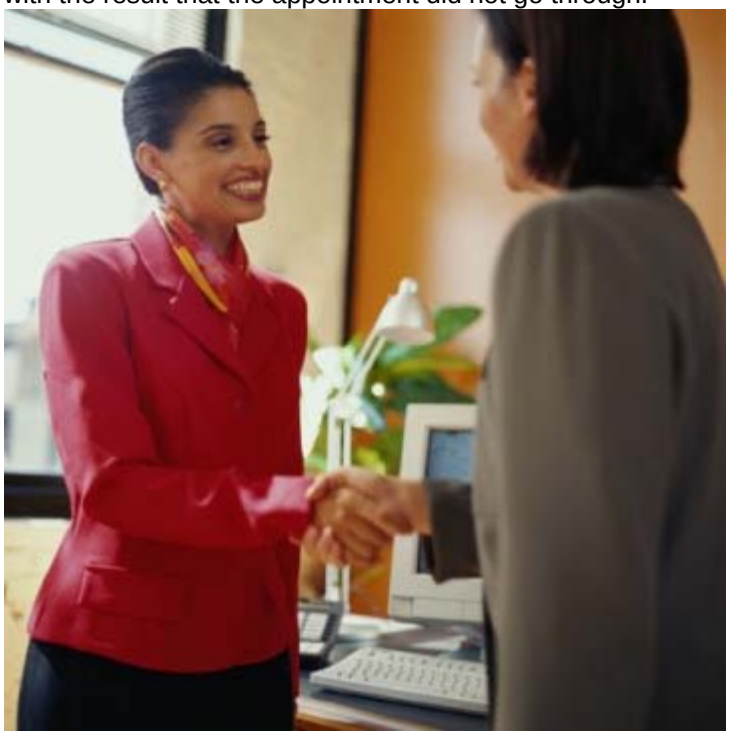
And always give the opponent the benefit of the doubt! Nothing is more important to your standing as a sportsman, though it costs you the particular point in question.

A true sportsman is always a cheerful loser, a quiet winner, with a very frank appreciation of the admirable traits in others, which he seeks to emulate, and his own shortcomings, which he tries to improve.

Chapter XXXII.

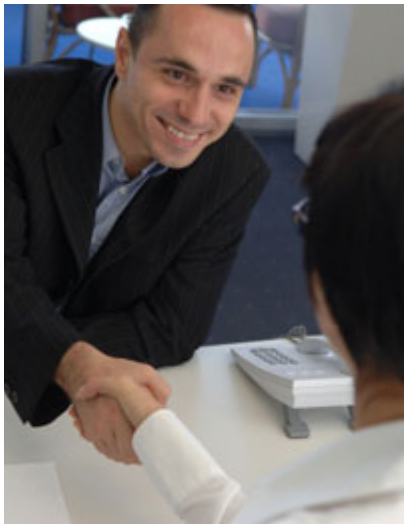
Etiquette in Business and Politics

A CERTAIN rich man whose appointment to a foreign post of importance was about to be ratified, came into the corridor of a Washington hotel and stopped to speak with a lady for a few moments. During the whole conversation he kept his hat on his head and a cigar in the corner of his mouth. It happened that the lady was the wife of a prominent senator, and she lost no time in reporting the incident to her husband, who in turn brought the matter to the attention of certain of his colleagues with the result that the appointment did not go through.









It is not unlikely that this man thinks “politics played against him,” whereas the only factor against him was his exhibition of ill-breeding which proved him unsuitable to represent the dignity of his country.

Etiquette would not seem to play an important part in business, and yet no man can ever tell when its knowledge may be of advantage, or its lack may turn the scale against him. The man who remains “planted” in his chair when a lady (or an older man) speaks to him, who receives customers in his shirt sleeves, who does not take off his hat when talking with a lady and take his cigar out of his mouth when bowing or when addressing her, can never be sure that he is not preparing a witness for the prosecution.

ETIQUETTE IN SMOKING

The above does not mean that a gentleman may never smoke in the presence of ladies—especially in the presence of those who smoke themselves—but a gentleman should not smoke under the following circumstances:

When walking on the street with a lady.

When lifting his hat or bowing.

In a room, an office, or an elevator, when a lady enters.

In any short conversation where he is standing near, or talking with a lady.

If he is seated himself for a conversation with a lady on a veranda, in an hotel, in a private house, anywhere where “smoking is permitted,” he first asks, “Do you mind if I smoke?” And if she replies, “Not at all” or “Do, by all means,” it is then proper for him to do so. He should, however, take his cigar, pipe, or cigarette, out of his mouth while he is speaking. One who is very adroit can say a word or two without an unpleasant grimace, but one should not talk with one’s mouth either full of food or barricaded with tobacco.







In the country, a gentleman may walk with a lady and smoke at the same time—especially a pipe or cigarette. Why a cigar is less admissible is hard to determine, unless a pipe somehow belongs to the country. A gentleman in golf or country clothes with a pipe in his mouth and a dog at his heels suggests a picture fitting to the scene; while a cigar seems as out of place as a cutaway coat. A pipe on the street in a city, on the other hand, is less appropriate than a cigar in the country. In any event he will, of course, ask his companion's permission to smoke.

MANNERS AND BUSINESS

If you had a commission to give and you entered a man's office and found him lolling back in a tipped swivel chair, his feet above his head, the ubiquitous cigar in his mouth and his drowsy attention fixed on the sporting page of the newspaper, you would be impressed not so much by his lack of good manners as by his bad business policy, because of the incompetence that his attitude suggests. It is scarcely necessary to ask: Would you give an important commission to him who has no apparent intention of doing anything but "take his ease"; or to him who is found occupied at his desk, who gets up with alacrity upon your entrance, and is seemingly "on his toes" mentally as well as actually? Or, would you go in preference to a man whose manners resemble those of a bear at the Zoo, if you could go to another whose business ability is supplemented by personal charm? And this again is merely an illustration of bad manners and good.





AN ADVANTAGE OF POLISH

One advantage of polish is that one's opponent can never tell what is going on under the glazed surface of highly finished manners, whereas an unfinished surface is all too easily penetrated. And since business encounters are often played like poker hands, it is surely a bad plan to be playing with a mind-reader who can plainly divine his opponent's cards, while his own are unrevealed.

Manners that can by any possibility be construed as mincing, foppish or effeminate are *not* recommended; but a gentleman who says "Good morning" to his employees and who invariably treats all women as "ladies," does not half so much flatter their vanity as win their respect for himself as a gentleman. Again, good manners are, after all, nothing but courteous consideration of other people's interests and feelings. That being true, does it not follow that all customers, superior officers and employees prefer an executive whose good manners imply consideration of his customer's, his company's and his employee's interest as well as merely his own?

PERFECT POLISH THAT IS UNSUSPECTED

The president of a great industry, whose mastery of etiquette is one of his chief assets, so submerges this asset in other and more apparent qualifications, that every plain man he comes in contact with takes it for granted that he is an equally "plain" man himself. He *is* plain in so far as he is straightforward in attitude and simple in manner. No red tape is required apparently to penetrate into this president's private office, whereas many "small" men are guarded with pretentiousness that is often an effort to give an impression of "importance."

In this big man's employ there is an especial assistant chosen purposely because of his tact and good manners. If an unknown person asks to see Mr. President, this deputy is sent out (as from most offices) to find out what the visitor's business is; but instead of being told bluntly the boss doesn't know him and can't see him, the visitor is made to feel how much the president will regret not seeing him. Perhaps he is told, "Mr. President is in conference just now. I know he would not like you to be kept waiting; can I be of any service to you? I am his junior assistant." If the visitor's business is really with the president, he is admitted to the chief executive's office, since it is the

latter's policy to see every one that he can.

He has a courteous manner that makes every one feel there is nothing in the day's work half so important as what his visitor has come to see him about! Nor is this manner insincere; for whatever time one sees him, he gives his undivided attention. Should his time be short, and the moment approach when he is due at an appointment, his secretary enters, a purposely arranged ten minutes ahead of the time necessary for the close of the present interview, and apologetically reminds him, "I'm sorry, Mr. President, but your appointment with the 'Z' committee is due." Mr. President with seeming unconcern, uses up most of the ten minutes, and his lingering close of the conversation gives his visitor the impression that he must have been late at his appointment, and wholly because of the unusual interest felt in his caller.

This is neither sincerity nor insincerity, but merely bringing social knowledge into business dealing. To make a pleasant and friendly impression is not alone good manners, but equally good business. The crude man would undoubtedly show his eagerness to be rid of his visitor, and after offending the latter's self-pride because of his inattentive discourtesy, be late for his own appointment! The man of skill saw his visitor for fewer actual minutes, but gave the impression that circumstances over which he had no control forced him unwillingly to close the interview. He not only gained the good will of his visitor, but arrived at his own appointment in plenty of time.

To listen attentively when one is spoken to, is merely one of the rules of etiquette. The man who, while some one is talking to him, gazes out of the window or up at the ceiling, who draws squares and circles on the blotter, or is engrossed in his finger-nails or his shoes, may in his own mind be "finessing," or very likely he is bored! In the first case, the chances are he will lose the game; in the second, lots of people are bored, hideously bored, and most often the fault is their own; always they are at fault who show it.

GOOD MANNERS AND "GOOD MIXERS"

When one thinks of a man who is known in politics and business as a "good mixer," one is apt to think of him as a rough diamond rather than a polished one. In picturing a gentleman, a man of high cultivation, one instinctively thinks of one who is somewhat aloof and apart. A good mixer among uncouth men may quite accurately be one who is also uncouth; but the best "mixer" of all is one who adjusts himself equally well to finer as well as to plainer society. Education that does not confer flexibility of mind is an obviously limited education; the man of broadest education tunes himself in unison with whomever he happens to be. The more subjects he knows about, the more people he is in sympathy with, and therefore the more customers or associates or constituents he is sure to have.

The really big man—it makes little difference whether he was born with a gold spoon in his mouth or no spoon at all—is always one whose interest in people, things, and events is a stimulating influence upon all those he comes in contact with.



He who says, "That does not interest me," or "That bores me," defines his own limitations. He who

is unable to project sympathy into other problems or classes than his own is an unimportant person though he have the birth of a Cecil and the manners of a Chesterfield. Every gentleman has an inalienable right to his own reserves—that goes without saying—and because he can project sympathy and understanding where and when he chooses, does not for one moment mean that he thereby should break down the walls of his instinctive defenses.

It is not the latter type, but the "Gentleman Limited" who has belittled the name of "gentleman" in the world of work; not so much because he is a gentleman, as because he is not entirely one. He who is every inch a gentleman as well as every inch a *man* is the highest type in the world to-day, just as he has always been. The do-nothing gentleman is equally looked down upon everywhere.

ETIQUETTE IN "REVERSE GEAR"

Etiquette, remember, is merely a collection of forms by which all personal contacts in life are made smooth. The necessity for a "rough" man to become polished so that he may meet men of cultivation on an equal footing, has an equally important reverse. The time has gone by when a gentleman by grace of God, which placed him in a high-born position, can control numbers of other men placed beneath him. Every man takes his place to-day according to born position plus the test of his own experience. And just as an unlettered expert in business is only half authoritative to men of high cultivation, so also is the gentleman, no matter how much he knows of Latin, Greek, history, art and polish of manner, handicapped according to his ignorance on the subject of another's expertness. Etiquette, in reverse, prescribes this necessity for complete knowledge in every contact in life. Through knowledge alone, does one prove one's right to authority. For instance:

A man in a machine ship is working at a lathe. An officer of the company comes into the shop, a gentleman in white collar and good clothes! He stands behind the mechanic and "curses him out" because his work is inefficient. When he turns away, the man at the lathe says, "Who was that guy anyway? What business has he to teach *me* my job?" Instead of accepting the criticism, he resents what he considers unwarranted interference by a man in another "class."

But supposing instead of standing by and talking about inefficiency, the "gentleman" had said, "Get out of there a moment!" and throwing off his coat and rolling up his silk shirt sleeves, he had operated the lathe with a smoothness and rapidity that could only have been acquired through long experience at a bench. The result would be that the next time he came on a tour of inspection that particular man (as well as all those who were witnesses of the former scene) would not only listen to him with respect but without resentment of his "class," because his expertness proved that he had earned his right to good clothes and silk shirts, and to tell those beneath him how work should be done.

The same test applies to any branch of experience: a man who knows as much about any "specialty" as an expert does himself, makes the "expert" think at once, "This man is a wonder!" The very fact that the first man is not making the subject *his* specialty, intensifies the achievement. Everything he says after that on subjects of which the second man knows nothing is accepted without question. Whenever you know as much as the other man, whether you are socially above, or below him, you are on that subject his equal; when you know more than he does, you have the advantage.

THE SELF-MADE MAN AND WORLD-MADE MANNERS

It is not in order to shine in society that grace of manner is an asset; comparatively few people in a community care a rap about "society" anyway! A man of affairs whose life is spent in doing a man's work in a man's way is not apt to be thrilled at the thought of putting on "glad" clothes and going out with his wife to a "pink" tea or a ball.

But what many successful men do not realize is that a fundamental knowledge of etiquette is no less an asset in business or public life, or in any other contact with people, than it is in society.

Just as any expert, whether at a machine bench, an accountant's desk, or at golf, gives an impression of such ease as to make his accomplishment seemingly require no skill, a bungler makes himself and every one watching him uneasy if not actually fearful of his awkwardness. And as

inexpertness is quite as irritating in personal as in mechanical bungling, so there is scarcely any one who sooner or later does not feel the need of social expertness. Something, some day, will awaken him to the folly of scorning as “soft,” men who have accomplished manners; despising as “effeminate,” youths who have physical grace; of being contemptuous of the perfect English of the well-bred gentleman; of consoling himself with the thought that his own crudeness is strong, and manly, and American!

THE “X” MARKERS

But let “success” come to this same inexpert man—let him be appointed to high office, let him then shuffle from foot to foot, never knowing what to do or say, let him meet open derision or ill-concealed contempt from every educated person brought in contact with him, let opprobrium fall upon his State because its governor is a boor, and let him as such be written of in the editorials of the press and in the archives of history! Will he be so pleased with himself then? Does any one think of Theodore Roosevelt as “soft” or “effeminate” because he was one of the greatest masters of etiquette who ever bore the most exalted honor that can be awarded by the people of the United States? Washington was completely a gentleman—and so was Abraham Lincoln. Because Lincoln’s etiquette was self-taught it was no less masterly for that! Whether he happened to know a lot of trifling details of pseudo etiquette matters not in the least. Awkward he may have been, but the essence of him was courtesy—unfailing courtesy. No “rough, uneducated” man has command of perfect English, and Lincoln’s English is supreme.

One thing that some Men of Might forget is that lack of polish in its wider aspects is merely lack of education. They themselves look down upon a man who has to make an “X” mark in place of signing his name—but they overlook entirely that to those more highly educated, they are themselves in degree quite as ignorant.

SONS OF SELF-MADE MEN

And yet, speak to self-made men of the need of the social graces for their sons, and nine out of ten stampede—for all the world as though it were suggested to put them in petticoats. Do they think a poor unlettered lout who shambles at the door, who stands unable to speak, who turns his cap in his hands, who sidles into the room, and can’t for the life of him get out again, well trained for the battle of life?





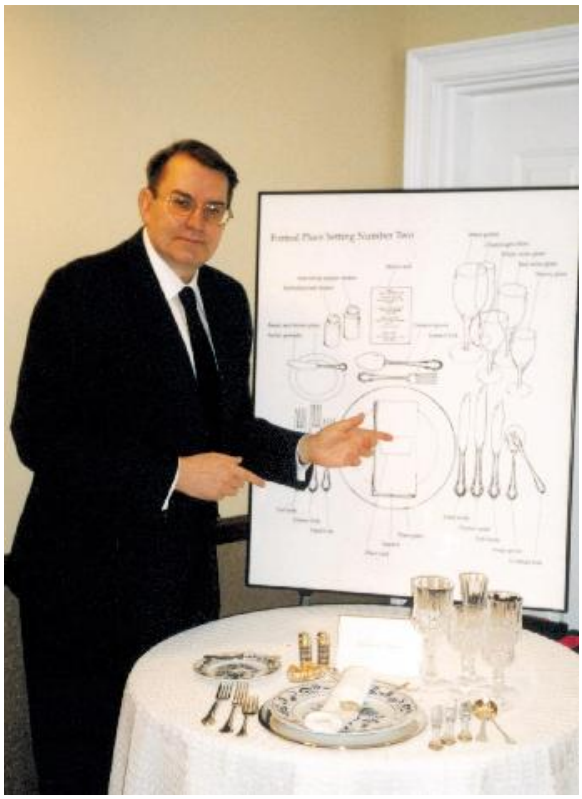
Picture that Mr. Strong Man who thrusts his thumbs into his armholes and sits tipped back in his chair with a cigar in the corner of his mouth and his heels comfortably reposing on his solid mahogany desk. This is not in criticism of his relaxation, it is his own desk and certainly he has a right to put his heels on it if he wants to; likewise thumbs and armholes are his own. It is merely a picture that leads to another: Supposing a very great man comes into Mr. Strong Man's office—one whom he may consider a great man, a president perhaps of a big industry or of a railroad, or a senator—and shortly afterwards, Strong Man's own son comes into the room. Would he like to see his son abashed, awkward, spasmodically jerky, like the poor bumpkin who came the other day to ask about removing the ashes, or worse yet, bold and boisterous or cheeky; or would he like that boy of his to come forward with an entire lack of self-consciousness, and as his father introduces him as "My Son!" have him put out his hand in frank and easy and yet deferential friendliness? And then saying quickly and quietly whatever it was he came to say, as quickly and quietly make his way

out again? Would he be sorry that the big man thought, “Fine boy that! Ability too!” Why would he think he had ability? Because the ease and dexterity with which he handled the social incident automatically suggests ability to handle other situations!

ETIQUETTE AND BUSINESS AUTHORITY

Another point: Does the self-made man stop to realize that his authority in business would be even greater than it is if he had the hall-marks of cultivation? For instance, when he comes in contact with college graduates and other cultivated men, his opinions gain or lose in weight exactly in proportion as he proves to be in their own “class” or below it.





A man unconsciously judges the authority of others by the standard of his own expert knowledge. A crude man may be a genius in business management, but in the unspoken opinion of men of education, he is in other contacts inferior to themselves. He is an authority they grant, but in limited lines only.

But when a man is met with who combines with business genius the advantage of polished manners and evident cultivation, his opinion on any subject broached at once assumes added weight. Doesn’t it?

Chapter XXXIII.

Dress

CLOTHES are to us what fur and feathers are to beasts and birds; they not only add to our appearance, but they *are* our appearance. How we look to others entirely depends upon what we wear and how we wear it; manners and speech are noted afterward, and character last of all.

In the community where we live, admirableness of character is the fundamental essential, and in order to achieve a position of importance, personality is also essential; but for the transient impression that we make at home, abroad, everywhere in public, two superficial attributes are alone indispensable: good manners and a pleasing appearance.

It is not merely a question of vanity and inclination. In New York, for instance, a woman must dress well, to pay her way. In Europe, where the title of Duchess serves in lieu of a court train of gold brocade; or in Bohemian circles where talent alone may count; or in small communities where people are known for what they really are, appearance is of esthetic rather than essential importance.



















In the world of smart society—in America at any rate—clothes not only represent our ticket of admission, but our contribution to the effect of a party. What makes a brilliant party? Clothes. Good clothes. A frumpy party is nothing more nor less than a collection of badly dressed persons. People with all the brains, even all the beauty imaginable, make an assemblage of dowds, unless they are well dressed.

Not even the most beautiful ballroom in the world, decorated like the Garden of Eden, could in itself suggest a brilliant entertainment, if the majority of those who filled it were frumps—or worse yet, vulgarians! Rather be frumpy than vulgar! Much. Frumps are often celebrities in disguise—but a person of vulgar appearance is vulgar all through.

THE SHEEP

Frumps are not very typical of America, vulgarians are somewhat more numerous, but the greatest number of all are the quietly dressed, unnoticeable men and women who make up the representative backbone in every city; who buy good clothes but not more than they need, and whose ambition is merely to be well enough dressed to fit in with their background, whatever their background may be.

Less numerous, but far more conspicuous, are the dressed-to-the-minute women who, like sheep exactly, follow every turn of latest fashion blindly and without the slightest sense of distance or direction. As each new season's fashion is defined, all the sheep run and dress themselves each in a replica of the other, their own types and personalities have nothing to do with the case. Fashion says: "Wear bolster cases tied at the neck and ankle," or "A few wisps of gauze held in place with court plaster," and daughter, mother, grandmother, and all the neighbors wear the same. If emerald green is the fashionable color, all of the yellowest skins will be framed in it. When hobble skirts are the thing, the fattest wabble along, looking for all the world like chandeliers tied up in mosquito netting. If ball dresses are cut to the last limit of daring, the ample billows of the fat will vie blandly with the marvels of anatomy exhibited by the thin. Comfort, convenience, becomingness, adaptability, beauty are of no importance. Fashion is followed to the letter—therefore they fancy, poor sheep, they are the last word in smartness. Those whom the fashion suits *are* "smart," but they are seldom, if ever, distinguished, because—they are all precisely alike.

THE WOMAN WHO IS REALLY CHIC

The woman who is chic is always a little different. Not different in being behind fashion, but always slightly apart from it. "Chic" is a borrowed adjective, but there is no English word to take the place of "elegant" which was destroyed utterly by the reporter or practical joker who said "elegant dresses," and yet there is no synonym that will express the individuality of beautiful taste combined with personal dignity and grace which gives to a perfect costume an inimitable air of distinction. *Une dame élégante* is all of that! And Mrs. Oldname is just such a person. She follows fashion merely so far as is absolutely necessary. She gets the latest model perhaps, but has it adapted to her own type, so that she has just that distinction of appearance that the sheep lack. She has even clung with slight modifications to the "Worth" ball dress, and her "wrapped" or fitted bodice has continued to look the smartest in every ballroom in spite of the Greek drapery and one-piece meal bag and all the other kaleidoscopic changes of fashion the rest of us have been through.

But the average would-be independent who determines to stand her ground, saying, "These new models are preposterous! I shall wear nothing of the sort!" and keeps her word, soon finds herself not at all an example of dignity but an object of derision.





FASHION HAS LITTLE IN COMMON WITH BEAUTY

Fashion ought to be likened to a tide or epidemic; sometimes one might define it as a sort of hypnotism, seemingly exerted by the gods as a joke. Fashion has the power to appear temporarily in the guise of beauty, though it is the antithesis of beauty nearly always. If you doubt it, look at old fashion plates. Even the woman of beautiful taste succumbs occasionally to the epidemics of fashion, but she is more immune than most. All women who have any clothes sense whatever know more or less the type of things that are their style—unless they have such an attack of fashionitis as to be irresponsibly delirious.




To describe any details of dress, that will not be as “queer” to-morrow as to-day’s fashions are bound to be, would seem at the outset pretty much like writing about next year’s weather. And yet, there is one unchanging principle which must be followed by every woman, man and child that is well dressed—suitability. Nor does suitability mean merely that you must choose clothes suitable to your age and appearance, and that you must get a ball dress for a ball, and a street dress to walk in; it means equally that you must not buy clothes out of proportion to your income, or out of keeping with your surroundings.

DISPROPORTIONATE EXPENDITURE IN BAD TASTE

About fifteen years ago the extravagance in women’s dress reached such a high-water mark that it was not unheard of for a New York woman to spend a third of her husband’s income on clothes. All women of fashion bought clothes when it would not have occurred to them to buy furniture—when it would have seemed preposterous to buy a piece of jewelry—but clothes, clothes, and more clothes, each more hand-embroidered than the last, until just as it seemed that no dress was fit to be seen if it hadn’t a month or two of some one’s time embroidered on it, the work on clothes subsided, until now we are at the other extreme; no work is put on them at all. At least, clothes to-day are much more sensible, and let us hope the sense will be lasting.



The war did at least make people realize that luxuries and trimmings could go too far. Ten years ago the American woman who lived in a little cottage, who walked when she went out or took the street car, wore the same clothes exactly that Mrs. Gilding wore in her victoria, or trailed over a Ming rug. The French woman has always been (and the American woman of taste is now) too great an artist to sit in a little room with its cotton-print slip covers, muslin curtains, and geranium pots on the window ledge, in anything strikingly elaborate and expensive. Charming as her dress may be in line and cut and color, she keeps it (no matter how intrinsically good it may be) in harmony with her geranium pots and her chintz.

On the other hand, clothes that are too plain can be equally out of proportion. Last winter, for instance, a committee of ladies met in what might safely be called the handsomest house in New York, in a room that would fit perfectly in the Palace of Versailles, filled with treasures such as those of the Wallace collection. The hostess presided in a black serge golf skirt, a business woman's white shirt-waist, and stout walking boots, her hair brushed flat and tidily back and fastened as though for riding, her face and hands redolent of soap. No powder, not a nail manicured. Had she been a girl earning her living, she could not have been more suitably dressed, but her millions and her palace background demand that her clothes be at least moderately in keeping.

One does not have to be dowdy as an alternative to being too richly dressed, and to define differences between clothes that are notable because of their distinction and smartness, and clothes that are merely conspicuous and therefore vulgar, is a very elusive point. However, there are certain rules that seem pretty well established.

VULGAR CLOTHES

Vulgar clothes are those which, no matter what the fashion of the moment may be, are always too elaborate for the occasion; too exaggerated in style, or have accessories out of proportion. People of uncultivated taste are apt to fancy distortions; to exaggerate rather than modify the prevailing fashions.

For example: A conspicuous evidence of bad style that has persisted through numberless changes in fashion, is the over-dressed and over-trimmed head. The woman of uncultivated taste has no

more sense of moderation than the Queen of the Cannibals. She will elaborate her hairdressing to start with (this is all right, if elaboration really suits her type) and then she will “decorate” it with everything in the way of millinery and jewelry that she can lay her hands on. Or, in the daytime, she fancies equally over-weighted hats, and rich-looking fur coats and the latest edition in the most conspicuous possible foot-wear. And she much prefers wearing rings to gloves. Maybe she thinks they do not go together? She despises sensible clothing; she also despises plain fabrics and untrimmed models. She also cares little (apparently) for staying at home, since she is perpetually seen at restaurants and at every public entertainment. The food she orders is rich, the appearance she makes is rich; in fact, to see her often is like nothing so much as being forced to eat a large amount of butter—plain.





Beau Brummel's remark that when one attracted too much notice, one could be sure of being not well-dressed but over-dressed, has for a hundred years been the comfort of the dowdy. It is, of course, very often true, but not invariably. A person may be stared at for any one of many reasons. It depends very much on the stare. A woman may be stared at because she is indiscreet, or because she looks like a left-over member of the circus, or because she is enchanting to look at.

If you are much stared at, what *sort* of a stare do you usually meet? Is it bold, or mocking, or is it merely that people look at you wistfully? If the first, change your manner; if the second, wear more conventional clothes; if the third, you may be left as you are. But be sure of your diagnosis of this last.

EXTRAVAGANCE NOT VULGARITY

Ostentation is always vulgar but extravagance is not necessarily vulgar—not by any means. Extravagance can become dishonest if carried beyond one's income.

Nearly everything that is beautiful or valuable is an extravagance—for most of us. Always to wear new gloves is an extravagant item for one with a small allowance—but scarcely vulgar! A laundry bill can be extravagant, flowers in one's city house, a piece of beautiful furniture, a good tapestry, each is an extravagance to an income that can not easily afford the expenditure. To one sufficient to buy the tapestry, the flowers are not an extravagance at all.





To buy quantities of things that are not even used after they are bought is sheer wastefulness, and

to buy everything that tempts you, whether you can afford to pay for it or not, is, if you can *not* afford it, verging on the actually dishonest.

DRESSES FOR DINNERS AND BALLS

Supposing, since clothes suitable to the occasion are the first requisite of good taste, we take up a few details that are apart from fashion.

A dinner dress really means every sort of low, or half low evening dress. A formal dinner dress, like a ball dress, is always low-necked and without sleeves, and is the handsomest type of evening dress that there is. A ball dress may be exquisite in detail but it is often merely effective. The perfect ball dress is one purposely designed with a skirt that is becoming when dancing. A long wrapped type of dress would make Diana herself look like a toy monkey-on-a-stick, but might be dignified and beautiful at a dinner. A dinner dress differs from a ball dress in little except that it is not necessarily designed for freedom of movement.

Hair ornaments always look well at a ball but are not especially appropriate (unless universally in fashion) on other occasions. A lady in a ball dress with nothing added to the head, looks a little like being hatless in the street. This sounds like a contradiction of the criticism of the vulgarian. But because a tiara is beautiful at a ball, or a spray of feathers, or a high comb, or another ornament, does not mean that all of these should be put on together and worn in a restaurant; which is just what the vulgarian would do. Whether, to wear a head-dress, however, depends not alone upon fashion but upon the individual. If the type of hair ornament at the moment in fashion is becoming, wear it, especially to balls and in a box at the opera. But if it is not becoming, don’t.




Cocktails at Sunset!



Ladies of fashion, by the way, do not have their hair especially dressed for formal occasions. Each wears her hair a certain way, and it is put up every morning just as carefully as for a ball. The only time it is arranged differently is for riding. An informal dinner dress is merely a modified formal one. It is low in front and high in the back, with long or elbow sleeves—or perhaps it is Dutch neck and no sleeves.

When trains are in fashion, all older women should wear them. Fashion or no fashion, no woman who has passed forty looks really well in a cut-off evening dress. An effect of train, however, can very adequately be produced with any arrangement or trimming that extends upon the floor.

The informal dinner dress is worn to the theater, the restaurant (of high class), the concert and the opera. Informal dinner dresses are worn in the boxes at the opera on ordinary nights, such as when no especially great star is to sing, and when one is not going on to a ball afterward, but a ball dress is never inappropriate, especially without head-dress. On gala nights, ball dresses are worn in the boxes and head-dresses and as many jewels as one chooses—or has.

THE TEA-GOWN

Every one knows that a tea-gown is a hybrid between a wrapper and a ball dress. It has always a train and usually long flowing sleeves; is made of rather gorgeous materials and goes on easily, and its chief use is not for wear at the tea-table so much as for dinner alone with one's family.

It can, however, very properly be put on for tea, and if one is dining at home, kept on for dinner. Otherwise a lady is apt to take tea in whatever dress she had on for luncheon, and dress after tea for dinner.





One does not go out to dine in a tea-gown except in the house of a member of one's family or a most intimate friend. One would wear a tea-gown in one's own house in receiving a guest to whose house one would wear a dinner dress.

WHEN IN DOUBT

There is one rule that is fairly safe to follow: When in doubt, wear the plainer dress. It is always better far to be under-dressed than over-dressed. If you don't know whether to put on a ball dress or a dinner dress, wear the dinner dress. Or, whether to wear cloth or brocade to a luncheon, wear the cloth.

ON THE STREET

Your tea-gowns, since they are never worn in public, can literally be as bizarre as you please, and if you are driving in a closed motor, you can also wear an "original" type of dress. But in walking on the street,—if you care to be taken for a well-bred person—never wear anything that is exaggerated. If skirts are short, don't wear them two inches shorter than any one else's; if they are long, don't go down the street dragging a train and sweeping the dirt up on the under-flouncings. (Let us hope *that* fashion never comes back!) Don't wear too much jewelry; it is in bad taste in the first place, and in the second, is a temptation to a thief. And don't under any circumstances, distort your figure into a grotesque shape.

COUNTRY CLOTHES

Nothing so marks the "person who doesn't know" as inappropriate choice of clothes. To wear elaborate clothes out of doors in the country, is quite as out of place as to parade "sports" clothes on the streets in town.







It is safe to say that “sport” clothes are appropriate country clothes—especially for all young people. Elderly ladies, needless to say, should not don “sporting eccentricities” nor wear sweaters to lunch parties; but sensible country clothes, such as have for many decades been worn in England, of homespun or serge or jersey cloth or whatever has replaced these materials, are certainly more appropriate to walk in than a town costume—even for a lady of seventy! Young people going to the country for the day wear sports clothes; which if seen early in the morning in town and again late in the afternoon, merely show you have been to the country. But town clothes in the country proclaim your ignorance of fitness. Even for a lunch party at Golden Hall or Great Estates, every one who is young wears smart country clothes.

SHOES AND SLIPPERS

Sport shoes are naturally adapted to the sport for which they are intended. High-heeled slippers do not go with any country clothes, except organdie or muslins or other distinctly feminine “summer” dresses. Elaborate afternoon dresses of “painted” chiffons, embroidered mulls, etc., are seen only at weddings, lawn parties, or at watering-places abroad.







A SUGGESTION TO THOSE WHO MIND SUNBURN

No advice is intended for those who have a skin that either does not burn at all, or turns a beautiful smooth Hawaiian brown; but a woman whose creamy complexion bursts into freckles, as violent as they are hideous, at the first touch of the sun need no longer stay perpetually indoors in daytime, or venture out only when swathed like a Turk, if she knows the virtue in orange as a color that defies the sun's rays. A thin veil of red-orange is more effective than a thick one of blue or black.

Orange shirt-waists do not sound very conservative, but they are mercifully conserving to arms sensitive to sunburn. Young Mrs. Gilding, whose skin is as perishable as it is lovely, always wears orange on the golf course. A skirt of burnt-orange serge of homespun or linen, and shirtwaists of orange linen or crepe de chine. A hat with a brim and a harem-veil (pinned across her nose under her eyes) of orange marquisette,—which is easier to breathe through than chiffon—allows her to play golf or tennis or to motor or even go out in a sailboat and keep her skin without a blemish.

Constance Style, who also has a skin that the sun destroys, wears orange playing tennis, but for bathing wears a high-neck and long-sleeved bathing suit and "makes her face up" (also the backs of her hands) with theatrical grease paint that has a good deal of yellow in it, and flesh color ordinary powder on top. The grease paint withstands hot sun and water, but it is messy. The alternative, however, is a choice between complexion or bathing, as it is otherwise prohibitive for the "sun afflicted" to have both.

RIDING CLOTHES

The distorted circus-mirror clothes seen on men who know no better, are not a bit worse than the riding clothes seen on actresses in our best theaters and moving pictures—who ought to know better. Nothing looks worse than riding clothes made and worn badly, and nothing looks smarter than they when well made and well put on.

A riding habit, no matter what the fashion happens to be, is like a uniform, in that it must be made and worn according to regulations. It must above all be meticulously trig and compact. Nothing must

be sticking out a thousandth part of an inch that can be flattened in.







A riding habit is the counterpart of an officer's uniform; it is not worn so as to make the wearer look pretty! A woman to look well in a habit must be *smart* or she is a sight! And nothing contributes so much to the "sights" we see at present as the attempt to look pretty instead of looking correct. The criticism is not intended for the woman who lives far off in the open country and jumps on a horse in whatever she happens to have on, but for those who dress "for looks" and ride in the parks of our cities, or walk on the stage and before the camera, in scenes meant to represent smart society!

To repeat, therefore, the young woman who wants to look pretty should confine her exercise to dancing. She can also hold a parasol over her head and sit in a canoe—or she can be pretty how and where she will, so long as it is not on a horse in the park or hunting-field. (To mention hunting-field is superfluous; the woman who can ride well enough to follow the hounds is too good a sportswoman, too great a lover of good form to be ignorant of the proper outline necessary to smartness of appearance in the saddle.)

In smartest English society it is not considered best form for a young girl to ride astride in the hunting-field or in the park after she is grown. A high-born English girl rides astride as a child, but as soon as she is old enough to be presented at Court, she appears at a Meet or in the "Row" in a lady's habit, trigly perfect in fit, and on a side-saddle. In America this is an extreme opinion, and it is only among the most fashionable that a young girl having all her life ridden in a man's saddle, finds the world a joyless place and parents cruel when she is no longer allowed to ride like a boy. But she becomes, in spite of her protests, "another who looks divine on a horse." And you can look divine too, if you choose! On second thoughts the adjective must be qualified. No one looks divine on a horse who is not thin as a shingle. But since diet produces a shingle shape and every one strong-minded (or vain) enough, can diet, you need only care enough to "count your calories" and be as slim as you please.

Next, the best habit possible. And best habits are expensive, and there are no "second best." A habit is good or it is bad. Whatever the present fashion may be, have your habit utterly conventional. Don't wear checks or have slant pockets, or eccentric cuffs or lapels; don't have the waist pinched in. Choose a plain dark or "dust" color. A night blue that has a few white hairs in the mixture does not show dust as much as a solid dark color, and a medium weight close material holds its shape better than a light loose weave.

You may wear a single white carnation or a few violets in your buttonhole—but no other trimming. Keep the idea of perfect clothes for men in mind, get nothing that the smartest man would not wear, and you can't go wrong. Get boots like those of a man, low-heeled and with a straight line from heel to back of top. Don't have the tops wider than absolutely necessary not to bind, and don't have them curved or fancy in shape. Be sure that there is no elbow sticking out like a horse's hock at the back of the boot, and don't have a corner on the inside edge of the sole. And don't try to wear a small size!

WHEN YOU PUT YOUR HABIT ON

First, hair: Never mind if you look like Mme. Recamier with your hair fluffed and like a skinned rabbit with it tight back, tight, flat back it must go. Brush it smooth as you can, braid it or coil it about level with the top of your ears and wind it in a door mat, not a knob in the back.

If you have a great quantity of hair, you should take all the inner part of it, coil it on top of your head so it will go under your hat out of the way. Then take the outer edge of it and braid or wind it as flat as possible. A large bun at the back of the head is almost as bad as hair drawn over the ears at the side. If you have short hairs likely to blow, you must wear a hunting hair net. And if it is bobbed, it must be drawn back into a silk riding net and made to look trim.

Correct riding clothes are not fashion but form! Whether coat skirts are long or short, full or plain, and waists wasp-like or square, the above admonitions have held for many decades, and are likely to hold for many more.

Gloves must be of heavy leather and at least two sizes bigger than those ordinarily worn.

A hat must fit the head and its shape must be conventional. Never wear a hat that would be incorrect on a man, and don't wear it on the back of your head or over your nose.

Wear your stock as tight as you comfortably can, not *too* tight! Tie it smartly so as to make it flat and neat, and anchor whatever you wear so securely that nothing can possibly come loose.

And if you want to see a living example of perfection in riding clothes, go to the next horse-show where Miss Belle Beach is riding and look at her!

WHAT CLOTHES TO TAKE FOR A WEEK-END

Unless fashion turns itself upside down (which it is, of course, perfectly capable of doing), elaborate clothes, except evening ones, are entirely useless, even in Newport. We have all of us abandoned Paris fashions for country wear in favor of those of England. The Valenciennes insertions and trailing chiffons of some years ago, still seen at watering-places in France, have been entirely superseded by country clothes.

In going to any fashionable house in the country, you should take a dinner dress for each evening, with stockings and slippers to match. You need a country dress for each day, or if the weather is uncertain, a thick one and two thin ones, with a long coat, and a dress suitable for church. This one can perfectly well be a country dress, but not a "sports" one.






QUINTESSENTIALLY







If you are not too young and are going to stay in an informal house where you will probably be the only guest, and where it is likely no one will be asked in, a tea-gown or two should be taken.

If you are going especially for a ball, but not given by your hostess, needless to say, you take a ball dress and an evening wrap. In the autumn or winter, a fur coat will do double service for coat and wrap.

Do not take a big trunk full of all the things you don't need. Don't take sports clothes for all occasions if you are not a sportswoman. But if you do ride, or play tennis or golf, or skate or swim, be sure to take your own clothes and *don't* borrow other people's. There are plenty of ingeniously arranged week-end trunks, very compact in size, that have a hat compartment, holding from two to six hats, and plenty of room for a half a dozen dresses and their accessories.

WHEN THE INCOME IS LIMITED

No one can dress well on nothing a year; that must be granted at the outset. But a woman who has talent, taste, and ingenuity can be suitably and charmingly dressed on little a year, especially at present.

First of all, to mind wearing a dress many times because it indicates a small bank account, is to exhibit a false notion of the values in life. Any one who thinks well or ill of her, in accordance with her income, can not be too quickly got rid of! But worthwhile people *are* influenced in her disfavor when she has clothes in number and quality out of proportion to her known financial situation.

It is tiresome everlastingly to wear black, but nothing is so serviceable, nothing so unrecognizable, nothing looks so well on every occasion. A very striking dress can not be worn many times without making others as well as its owner feel bored at the sight of it. "Here comes the Zebra" or "the Cockatoo!" is inevitable if a dress of stripes or flamboyant color is worn often. She who must wear one dress through a season and have it perhaps made over the next, would better choose black or cream color. Or perhaps a certain color suits her, and this fact makes it possible for her habitually to wear it without impressing others with her lack of clothes. But whether her background be black or cerise it should invariably blend with her whole wardrobe, so that all accessories can be made to do double or quadruple service.

Supposing you are a young woman with more beauty than wealth! Let us also suppose you have three evening dresses, a blue, a pink and a green. At the moment you can wear flesh-colored slippers and stockings with everything, which rather weakens the argument—however, a blue fan does not look well with a pink or a green dress, nor do the other combinations. Supposing, however, you had instead a cream-colored dress, a flesh-colored, and an orchid one. Flesh-colored slippers look much better with cream and orchid than with either green or blue, at any rate! A watermelon pink fan is lovely in night-light with all three; so is a cream one. Or perhaps by changing both fan and slippers, a different effect is produced, since the colors of your clothes are background colors.

But nothing really can compare with the utility and smartness of black. Take a black tulle dress, made in the simplest possible way; worn plain, it is a simple dinner dress. It can have a lace slip to go over it, and make another dress. With a jet harness—meaning merely trimming that can be added at will—it is still another dress. Or it can have a tunic of silver or of gold trimming; and fans, flowers and slippers in various colors, such as watermelon or emerald, change it again. In fact, a black tulle can be changed almost as easily as though done with a magician's wand.




To choose daytime clothes that go with the same hats, shoes, parasols, wrist-bags, and gloves, is equally important. A snuff-colored dress and a gray one need entirely different accessories. Russet shoes, chamois gloves, and sand-colored hat go also with henna, raspberry, reds, etc.; but gray must have gray or white shoes, gloves, and hat, which also go with blues, greens and violets.

DON'T GET TOO MANY CLOTHES

Choose the clothes which you must have, carefully, and if you must cut down, cut down on elaborate ones. There is scarcely anywhere that you can not fittingly go in plain clothes. Very few, if any, people *need* fancy things; all people need plain ones.

A very beautiful Chicago woman who is always perfectly dressed for every occasion, worked out the cost of her own clothes this way: On a sheet of paper, thumb tacked on the inside of her closet door, she put a complete typewritten list of her dresses and hats, and the cost of each. Every time she put on a dress she made a pencil mark. By and by when a dress was discarded, she divided the cost of it by the number of times it had been worn. In this way she found out accurately which were her cheapest and which her most expensive clothes. When getting new ones she has the advantage of very valuable information, since she avoids the dress that is never put on, which is a bigger handicap for the medium-sized allowance than many women realize.

WHAT TO WEAR IN A RESTAURANT

Restaurant dress depends upon the restaurant and the city. Because women in New York wear low-necked dresses and no hats, does not mean that those who live in New Town should do the same, if it is not New Town's custom. But you must *never* wear an evening dress and a hat! And *never* wear a day dress without one. If in the city where you live, people wear day clothes in the evening, you can only very slightly differ from them.





It is never good form to be elaborately dressed in a public place, except in a box at the opera or at a charity ball.

AT A WEDDING, A GARDEN PARTY OR AFTERNOON TEA

These are the occasions when elaborate day dresses are appropriate. But if you have very few clothes, you can perfectly well wear any sort of day dress that may be in fashion. A coat and skirt is not appropriate, since a skirt and shirt-waist is and always has been a utility combination. Unless, of course, the waist is of a color to match the skirt so that it has the appearance of a dress.

You need, however, seldom worry about your appearance because you are not as “dressed” as the others; the time to worry is when you are more dressed than any one else.

For a garden-party a country dress is quite all right; though if you have a very elaborate summer dress, this is the only time you can wear it!

















No one has to be told what to wear to church. In small country churches, at the seashore, people go to church in country clothes; otherwise, as every one knows, one puts on “town” clothes, and gloves.

At a formal luncheon in town, one sees every sort of dress from velvet to tailor-made. Certain ladies, older ones usually, who like elaborate clothes, wear them. But younger people are usually dressed in worsted materials or silks that are dull in finish, and that, although they may be embroidered and very expensive, give an effect of simplicity.

One should always wear a simpler dress in one's own house than one wears in going to the house of another.

A FEW GENERAL REMARKS

The fault of bad taste is usually in over-dressing. Quality not effect, is the standard to seek for. Machine-made passementerie on top of conspicuous but sleazy material is always shoddy. Cut and fit are the two items of greatest importance in women's clothes, as well as in men's. But fashion changes too rapidly to make value of material always wise expenditure for one of slender purse. Better usually have two dresses, each cut and made in the whim of the moment, than one which must be worn after the whim has become a freak. In men's clothes the opposite rule should be followed since good style in men's clothes is unchanging.

To buy things at sales is very much like buying things at an auction; if you really know what you want and something about values, you can often do marvellously well; but if you are easily bewildered and know little of values, you are apt to spend your good money on trash. A woman of small means must either be (or learn to be) discriminatingly careful, or she would better have her clothes made at home, or if she is of "model" type, buy them ready-made. The ready-to-wear clothes in the Misses' Department are growing every year better looking; unfortunately and for some inexplicable reason, the usual Women's Department does not compare in good taste in selection of models with the former, and it is unusual to find a dress that a lady of fashion would choose except among the imported models, for which store prices are as a rule higher than those asked by the greatest dressmakers. Evening clothes are still usually unbuyable by the over-fastidious, except for a certain flapper type (and an undistinguished one at that!), and the ultra-smart woman is still obliged to go to the private importers for her débutante daughter's ball-dresses as well as her own—or else into her own sewing-room.

FASHION AND FAT

For years the thin, even the scrawny, have had everything their own way. The woman who is fat, or even plump, has a rather hopeless problem unless fashion goes to Turkey for its next inspiration, which is so unlikely it is almost possible! Two things the fat woman should avoid: big patterns and the stiff tailor-made. Fat women look better in feminine clothes that follow in the wake, never in the advance, of modified fashion. Fat women should never wear elaborate clothes or clothes in light colors or heavily feathered hats.





The tendency of fat is to take away from one's gracility; therefore, any one inclined to be fat must be ultra conservative—in order to counteract the effect. Very tight clothes make fat people look fatter and thin people thinner. Satin is a bad material, since high lights are too shimmeringly accentuated.

Heavy ankles, needless to say, should never be clothed in light stockings and dark shoes; long, pointed slippers accentuate a thick ankle, and so does a short skirt that has a straight hem. A “ragged” edge is most flattering.

Dress, stockings and slippers to match are unavoidable in evening dress, but when possible a thick ankle should have a dark stocking—or at least a slipper to match the stocking.

People should select colors that go with their skin. And elderly women should not wear grass green, or Royal blue, or purple, or any hard color that needs a faultless complexion. Swarthy skin always looks better in colors that have red or yellow in them. A very sallow person in pale blue or apple green looks like a well-developed case of jaundice.

Pink and orchid are often very becoming to older women; and pale blue or yellow to those with fair skin. Because a woman is no longer young is no reason why she should wear perpetual black—unless she is fat.

CLOTHES FOR TRAVELING IN EUROPE

Ideal traveling clothes are those which do not wrinkle or show rain spots; and to find which these are it is necessary to take a sample of each material, sprinkle it with water, and twist it to see how much abuse it will stand. Every woman knows what she likes best, and what she considers suitable. Two alternating traveling dresses at least will be necessary, and two or three semi-evening dresses to put on for dinner. One very simple half-dinner dress of black, that has a combination of trimmings such as described earlier in this chapter, is ideally useful. Tourists do not put on evening clothes except in very fashionable centers, such as London, Paris, Monte Carlo or Deauville, and then only if staying at an ultra fashionable hotel. To be over-dressed is always in bad taste. So that unless you are going to visit or make several-day stops the one black evening dress suggested would answer every possible purpose.



If you intend staying for a long time in one place, you take all of your season’s clothes; and if you are going to visit in England, or to stay anywhere in the country, you will need country clothes, but not on ordinary touring. For motoring, space is precious, and clothes should be chosen with the object of packing into small dimensions. Motoring in Europe is cold. A very warm, long wrap is

necessary. An old fur one is much the best, and a small, close hat that does not blow.

CLOTHES AND PARIS

It is something like this: You have been hypnotized before, and you vow you won't be again! You make up your mind that you are going to get a black dress and a dark blue—and nothing else.

You enter the lower reception hall and mount the bronze balustraded stairs half way when already Mlle. Marie is aware of your approach. She greets you not only as though you are the only customer she has ever had, but as though your coming has saved—just saved in time—the prestige of the house.





She tells you breathlessly that you are just in time to see the parade of models; she puts you where you may have an uninterrupted view. She then begins her greetings all over again by asking not alone after all the members of your family and an extraordinarily long list of friends, but makes a solicitous inquiry after each dress that she has ever sold you. “Did Madame like her white velvet?” she coos. “Was it not most useful? Was not her black lace charming? And the bisque cloth—surely Madame had found great satisfaction in wearing the bisque cloth?” But your ears are as stone to her blandishments! As a traveling suit, bisque-colored cloth had *not* been serviceable! Black lace with a cerise velvet under petticoat might be effective at Armenonville, but it had seemed queer, to say the least, at the tennis match in August. No, you are at last immune from any of those sudden attacks of new fashion fever that result in loss of judgment. You open your little book and consult your list.

“I should like,” you say, “a navy blue serge trimmed with black braid or satin or something like that; a black crêpe de chine absolutely plain; I really need nothing else.”

You do not look at Mlle. Marie’s crestfallen face, you watch the procession of models. But the old spell works. Besides zebra stripes and gold shot with cerise and purple, you think an emerald green charmeuse is really a perfect substitute for the plain black crêpe de chine you had in mind. You show that you are hypnotized by remarking absently, “It is the color of the grass.”

Instantly, Mlle. Marie, the most skillful *vendeuse* in Paris, becomes radiant. “Listen, Madame,” she says to you in that insinuating, confidential, yet humbly ingratiating manner of hers. “Let me explain, Madame,—the idea of dress this year is altogether idyllic! Never has there been such charming return to nature. The great originator of our house has taken his suggestion—but yes! from the little animals of the fields and woods—from Nature herself! Our dresses this year are intended to follow the example of all the little animals dressed to match their backgrounds. Is not that thought exquisite? Is not that delicious? Is an emerald lizard conspicuous in the tropics? Is a zebra even seen in patches of sun and shade? And in the snow, think of all the little animals who put on white coats in winter! Obviously white is the color intended for winter wear. And for the spring, green. Emerald green assuredly. It is as Madame herself said, the color of the grass. The emerald charmeuse on a lawn in summer would be a poem of harmony. The cerise for afternoons at sunset; this orange shading into coral embroidery to wear beside the fire. The dark blue chiffon embroidered in silver is for night. All the colors that Madame at first found so bright—they are but the colors of a summer flower garden. What would Madame wear in a flower garden? Black crêpe de chine? Assuredly not! See this shell pink chiffon, how lovely it would look under trees of apple blossoms. Blue serge! Oh, what an escape. And now if Madame will permit me to suggest?—the green, but assuredly! and the orange and coral, and the pink chiffon garden dress, and the zebra, for travelling, and the blue and silver....”

However, to be serious, people do go to Paris and buy their clothes—beautiful clothes! Of course they do; especially those who go every year. But the woman who goes abroad perhaps every four or five years is apt to be deficient in a trans-Atlantic sense. “Match backgrounds, like charming little animals?” Never! Oh, a very big Never Again! And yet—the next time shall you not find it a temptation to go just out of curiosity to find out what the newest artfully enticing little tune of the Pied Pipers of Paris will be!

Chapter XXXIV.

The Clothes of a Gentleman

IT would seem that some of our great clothing establishments, with an eye to our polyglot ancestry, have attempted to incorporate some feature of every European national costume into a “harmonious” whole, and have thus given us that abiding horror, the freak American suit, You will see it everywhere, on Broadway of every city and Main Street of every town, on the boardwalks and beaches of coast resorts, and even in remote farming villages. It comes up to hit you in the face year after year in all its amazing variations: waist-line under the arm pits, “trick” little belts, what-nots in the cuffs; trousers so narrow you fear they will burst before your eyes, pockets placed in every position, buttons clustered together in a tight little row or reduced to one. And the worst of it is, few of our younger men know any better until they go abroad and find their wardrobe a subject for jest and derision.











If you would dress like a gentleman, you must do one of two things; either study the subject of a gentleman’s wardrobe until you are competent to pick out good suits from freaks and direct your

misguided tailor, or, at least until your perceptions are trained, go to an English one. This latter method is the easiest, and, by all odds, the safest. It is not Anglomania but plain common sense to admit that, just as the Rue de la Paix in Paris is the fountainhead of fashions for women, Bond Street in London is the home of irreproachable clothes for men.

And yet, curiously enough, just as a woman shopping in Paris can buy frightful clothes—or the most beautiful; a man can in America buy the worst clothes in the world—and the best.

The ordinary run of English clothes may not be especially good, but they are, on the other hand, never bad; whereas American freak clothes are distortions like the reflections seen in the convex and concave mirrors of the amusement parks. But not even the leading tailors of Bond Street can excel the supremely good American tailor—whose clothes however are identical in every particular with those of London, and their right to be called “best” is for greater perfection of workmanship and fit. This last is a dangerous phrase; “fit” means perfect set and line, not plaster tightness.

However, let us suppose that you are either young, or at least fairly young; that you have unquestioned social position, and that you are going to get yourself an entire wardrobe. Let us also suppose your money is not unlimited, so that it may also be seen where you may not, or may if necessary, economize.

FORMAL EVENING CLOTHES

Your full dress is the last thing to economize on. It must be perfect in fit, cut and material, and this means a first-rate tailor. It must be made of a dull-faced worsted, either black or night blue, on no account of broadcloth. Aside from satin facing and collar, which can have lapels or be cut shawl-shaped, and wide braid on the trousers, it must have no trimming whatever. Avoid satin or velvet cuffs, moiré neck ribbons and fancy coat buttons as you would the plague.









Wear a plain white linen waistcoat, not one of cream colored silk, or figured or even black brocade. Have all your linen faultlessly clean—always—and your tie of plain white lawn, tied so it will not only stay in place but look as though nothing short of a backward somersault could disarrange it.

Your handkerchief must be white; gloves (at opera or ball) white; flower in buttonhole (if any) white. If you are a normal size, you can in America buy inexpensive shirts, and white waistcoats that are above reproach, but if you are abnormally tall or otherwise an “out size” so that everything has to be “made to order,” you will have to pay anywhere from double to four times as much for each article you put on.

When you go out on the street, wear an English silk hat, not one of the taper crowned variety popular in the “movies.” And wear it on your head, not on the back of your neck. Have your overcoat of plain black or dark blue material, for you must wear an overcoat with full dress even in summer. Use a plain white or black and white muffler. Colored ones are impossible. Wear white buckskin gloves if you can afford them; otherwise gray or khaki doeskin, and leave them in your overcoat pocket. Your stick should be of plain Malacca or other wood, with either a crooked or straight handle. The only ornamentation allowable is a plain silver or gold band, or top; but perfectly plain is best form.

And lastly, wear patent leather pumps, shoes or ties, and plain black silk socks, and leave your rubbers—if you must wear them, in the coat room.

THE TUXEDO

The Tuxedo, which is the essential evening dress of a gentleman, is simply the English dinner coat. It was first introduced in this country at the Tuxedo Club to provide something less formal than the swallow-tail, and the name has clung ever since. To a man who can not afford to get two suits of evening clothes, the Tuxedo is of greater importance. It is worn every evening and nearly everywhere, whereas the tail coat is necessary only at balls, formal dinners, and in a box at the opera. Tuxedo clothes are made of the same materials and differ from full dress ones in only three particulars: the cut of the coat, the braid on the trousers, and the use of a black tie instead of a white one. The dinner coat has no tails and is cut like a sack suit except that it is held closed in front by

one button at the waist line. (A full dress coat, naturally, hangs open.) The lapels are satin faced, and the collar left in cloth, or if it is shawl-shaped the whole collar is of satin.

The trousers are identical with full dress ones except that braid, if used at all, should be narrow. “Cuffed” trousers are not good form, nor should a dinner coat be double-breasted.

Fancy ties are bad form. Choose a plain black silk or satin one. Wear a white waistcoat if you can afford the strain on your laundry bill, otherwise a plain black one. By no means wear a gray one nor a gray tie.















The smartest hat for town wear is an opera, but a straw or felt which is proper in the country, is not out of place in town. Otherwise, in the street the accessories are the same as those already given under the previous heading.

THE HOUSE SUIT

The house suit is an extravagance that may be avoided, and an “old” Tuxedo suit worn instead.

A gentleman is always supposed to change his clothes for dinner, whether he is going out or dining at home alone or with his family, and for this latter occasion some inspired person evolved the house, or lounge, suit, which is simply a dinner coat and trousers cut somewhat looser than ordinary evening ones, made of an all-silk or silk and wool fabric in some dark color, and lined with either satin or silk. Nothing more comfortable—or luxurious—could be devised for sitting in a deep easy-chair after dinner, in a reclining position that is ruinous to best evening clothes.

Its purpose is really to save wear on evening clothes, and to avoid some of their discomfort also, because they can not be given hard or careless usage and long survive. A house suit is distinctly what the name implies, and is not an appropriate garment to wear out for dinner or to receive any but intimate guests in at home. The accessories are a pleated shirt, with turndown stiff collar, and black bow tie, or even an unstarched shirt with collar attached (white of course). The coat is made with two buttons instead of one, because no waistcoat is worn with it.

FORMAL AFTERNOON DRESS

Formal afternoon dress consists of a black cutaway coat with white piqué or black cloth waistcoat, and gray-and-black striped trousers. The coat may be bound with braid, or, even in better taste, plain. A satin-faced lapel is not conservative on a cutaway, but it is the correct facing for the more formal (and elderly) frock coat. Either a cutaway or a frock coat is always accompanied by a silk hat, and best worn with plain black waistcoat and a black bow tie or a black and white four-in-hand tie. A gray silk ascot worn with the frock coat is supposed to be the correct wedding garment of the bride’s father. (For details of clothes worn by groom and ushers at a wedding, see chapter on weddings.)

Shoes may be patent leather, although black calf-skin are at present the fashion, either with or without spats. If with spats, be sure that they fit close; nothing is worse than a wrinkled spat or one that sticks out over the instep like the opened bill of a duck!





Though gray cutaway suits and gray top hats have always been worn to the races in England, they do not seem suitable here, as races in America are not such full-dress occasions as in France and England. But at a spring wedding or other formal occasions a sand-colored double-breasted linen waistcoat with spats and bow tie to match looks very well with a black cutaway and almost black trousers, on a man who is young.

THE BUSINESS SUIT

The business suit or three-piece sack is made or marred by its cut alone. It is supposed to be an every-day inconspicuous garment and should be. A few rules to follow are:

Don’t choose striking patterns of materials; suitable woolen stuffs come in endless variety, and any which look plain at a short distance are “safe,” though they may show a mixture of colors or pattern when viewed closely.











Don’t get too light a blue, too bright a green, or anything suggesting a horse blanket. At the present moment trousers are made with a cuff; sleeves are not. Lapels are moderately small. Padded shoulders are an abomination. Peg-topped trousers equally bad. If you must be eccentric, save your efforts for the next fancy dress ball, where you may wear what you please, but in your business clothing be reasonable.

Above everything, don’t wear white socks, and don’t cover yourself with chains, fobs, scarf pins, lodge emblems, etc., and don’t wear “horsey” shirts and neckties. You will only make a bad impression on every one you meet. The clothes of a gentleman are always conservative; and it is safe to avoid everything that can possibly come under the heading of “novelty.”

JEWELRY

In your jewelry let diamonds be conspicuous by their absence. Nothing is more vulgar than a display of “ice” on a man’s shirt front, or on his fingers.

There is a good deal of jewelry that a gentleman may be allowed to wear, but it must be chosen with discrimination. Pearl shirt-studs (real ones) are correct for full dress only, and not to be worn with a dinner coat unless they are so small as to be entirely inconspicuous. Otherwise you may wear enamel studs (that look like white linen) or black onyx with a rim of platinum, or with a very inconspicuous pattern in diamond chips, but so tiny that they can not be told from a threadlike design in platinum—or others equally moderate.

Waistcoat buttons, studs and cuff links, worn in sets, is an American custom that is permissible. Both waistcoat buttons and cuff links may be jewelled and valuable, but they must not have big precious stones or be conspicuous.

A watch chain should be very thin and a man’s ring is usually a seal ring of plain gold or a dark stone. If a man wears a jewel at all it should be sunk into a plain “gypsy hoop” setting that has no ornamentation, and worn on his “little,” not his third, finger.

IN THE COUNTRY

Gay-colored socks and ties are quite appropriate with flannels or golf tweeds. Only in your riding clothes you must again be conservative. If you can get boots built on English lines, wear them; otherwise wear leggings. And remember that all leather must be real leather in the first place and polished until its surface is like glass.

Have your breeches fit you. The coat is less important, in fact, any odd coat will do. Your legs are the cynosure of attention in riding.

Most men in the country wear knickerbockers with golf stockings, with a sack or a belted or a semi-belted coat, and in any variety of homespuns or tweeds or rough worsted materials. Or they wear long trousered flannels. Coats are of the polo or ulster variety. For golf or tennis many men wear sweater coats. Shirts are of cheviot or silk or flannel, all with soft collars attached and to match.

The main thing is to dress appropriately. If you are going to play golf, wear golf clothes; if tennis, wear flannels. Do not wear a yachting cap ashore unless you are living on board a yacht.

White woolen socks are correct with white buckskin shoes in the country, but not in town.

If some semi-formal occasion comes up, such as a country tea, the time-worn conservative blue coat with white flannel trousers is perennially good.

OTHER HINTS

The well-dressed man is always a paradox. He must look as though he gave his clothes no thought and as though literally they grew on him like a dog's fur, and yet he must be perfectly groomed. He must be close-shaved and have his hair cut and his nails in good order (not too polished). His linen must always be immaculate, his clothes "in press," his shoes perfectly "done." His brown shoes must shine like old mahogany, and his white buckskin must be whitened and polished like a prize bull terrier at a bench show. Ties and socks and handkerchief may go together, but too perfect a match betrays an effort for "effect" which is always bad.

The well-dressed man never wears the same suit or the same pair of shoes two days running. He may have only two suits, but he wears them alternately; if he has four suits he should wear each every fourth day. The longer time they have "to recover" their shape, the better.

WHAT TO WEAR ON VARIOUS OCCASIONS

The appropriate clothes for various occasions are given below. If ever in doubt what to wear, the best rule is to err on the side of informality. Thus, if you are not sure whether to put on your dress suit or your Tuxedo, wear the latter.

FULL DRESS

1. At the opera.
2. At an evening wedding.
3. At a dinner to which the invitations are worded in the third person.
4. At a ball, or formal evening entertainment.
5. At certain State functions on the Continent of Europe in broad daylight.

TUXEDO

1. At the theater.
2. At most dinners.
3. At informal parties.
4. Dining at home.
5. Dining in a restaurant.

A CUTAWAY OR FROCK COAT WITH STRIPED TROUSERS

1. At a noon or afternoon wedding.
2. On Sunday for church (in the city).
3. At any formal daytime function.
4. In England to business.
5. As usher at a wedding.
6. As pall-bearer.

BUSINESS SUITS

1. All informal daytime occasions.
2. Traveling.
3. The coat of a blue suit with white flannel or duck trousers for a lunch, or to church, in the country.
4. A blue or black sack suit will do in place of a cutaway at a wedding, but not if you are the groom or an usher.

COUNTRY CLOTHS

1. *Only* in the country.

To wear odd tweed coats and flannel trousers in town is not only inappropriate, but bad taste.

Chapter XXXV.

The Kindergarten of Etiquette

IN the houses of the well-to-do where the nursery is in charge of a woman of refinement who is competent to teach little children proper behavior, they are never allowed to come to table in the dining-room until they have learned at least the elements of good manners. But whether in a big house of this description, or in a small house where perhaps the mother alone must be the teacher, children can scarcely be too young to be taught the rudiments of etiquette, nor can the teaching be too patiently or too conscientiously carried out.

Training a child is exactly like training a puppy; a little heedless inattention and it is out of hand immediately; the great thing is not to let it acquire bad habits that must afterward be broken. Any child can be taught to be beautifully behaved with no effort greater than quiet patience and perseverance, whereas to break bad habits once they are acquired is a Herculean task.

ELEMENTARY TABLE MANNERS

Since a very little child can not hold a spoon properly, and as neatness is the first requisite in table-manners, it should be allowed to hold its spoon as it might take hold of a bar in front of it, back of the hand up, thumb closed over fist. The pusher (a small flat piece of silver at right angles to a handle) is held in the same way, in the left hand. Also in the first eating lessons, a baby must be allowed to put a spoon in its mouth, pointed end foremost. Its first lessons must be to take small mouthfuls, to eat very slowly, to spill nothing, to keep the mouth shut while chewing and not smear its face over. In drinking, a child should use both hands to hold a mug or glass until its hand is big enough so it can easily hold a glass in one. When it can eat without spilling anything or smearing its lips, and drink without making grease “moons” on its mug or tumbler (by always wiping its mouth before drinking), it may be allowed to come to table in the dining-room as a treat, for Sunday lunch or breakfast. Or if it has been taught by its mother at table, she can relax her attention somewhat from its progress. Girls are usually daintier and more easily taught than boys, but most children will behave badly at table if left to their own devices. Even though they may commit no serious offenses, such as making a mess of their food or themselves, or talking with their mouths full, all children love to crumb bread, flop this way and that in their chairs, knock spoons and forks together, dawdle over their food, feed animals—if any are allowed in the room—or become restless and noisy.







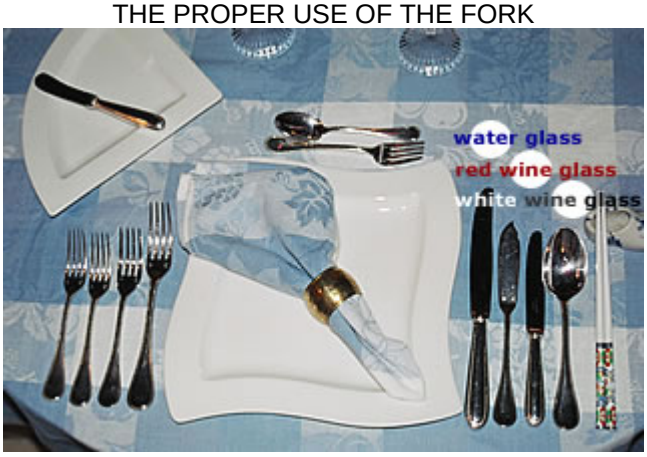


Once graduated to the dining-room, any reversion to such tactics must be firmly reprehended, and the child should understand that continued offense means a return to the nursery. But before company it is best to say as little as possible, since too much nagging in the presence of strangers

lessens a child's incentive to good behavior before them. If it refuses to behave nicely, much the best thing to do is to say nothing, but get up and quietly lead it from the table back to the nursery. It is not only bad for the child but annoying to a guest to continue instructions before "company," and the child learns much more quickly to be well-behaved if it understands that good behavior is the price of admission to grown-up society. A word or two such as, "Don't lean on the table, darling," or "pay attention to what you are doing, dear," should suffice. But a child that is noisy, that reaches out to help itself to candy or cake, that interrupts the conversation, that eats untidily has been allowed to leave the nursery before it has been properly graduated.

Table manners must, of course, proceed slowly in exactly the same way that any other lessons proceed in school. Having learned when a baby to use the nursery implements of spoon and pusher, the child, when it is a little older, discards them for the fork, spoon and knife.

THE PROPER USE OF THE FORK



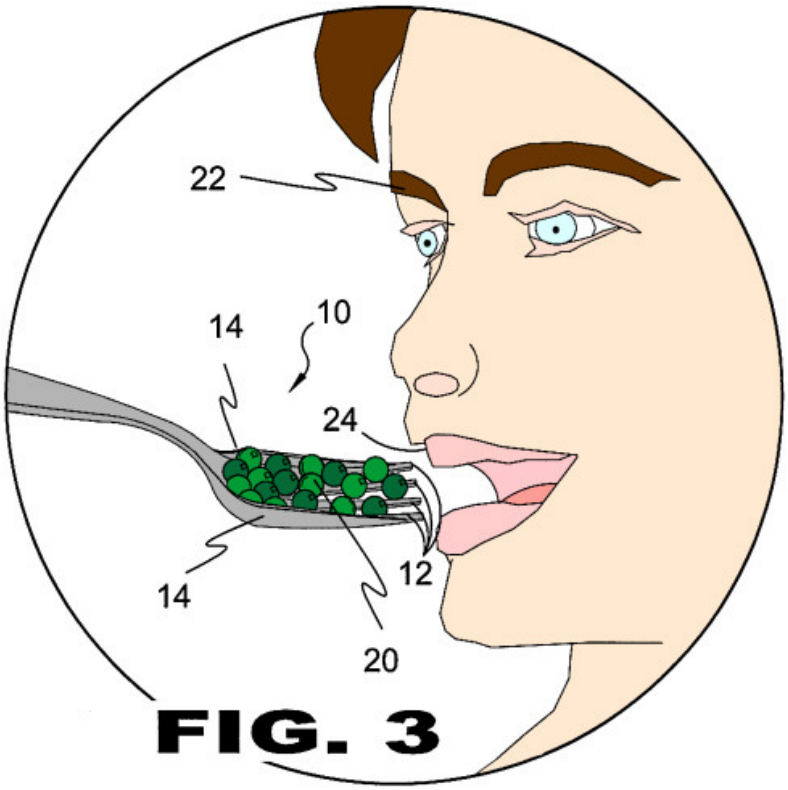


FIG. 3

As soon, therefore, as his hand is dexterous enough, the child must be taught to hold his fork, no longer gripped baby-fashion in his fist, but much as a pencil is held in writing; only the fingers are placed nearer the “top” than the “point,” the thumb and two first fingers are closed around the handle two-thirds of the way up the shank, and the food is taken up shovel-wise on the turned-up prongs. At first his little fingers will hold his fork stiffly, but as he grows older his fingers will become more flexible just as they will in holding his pencil. If he finds it hard work to shovel his food, he can, for a while, continue to use his nursery pusher. By and by the pusher is changed for a small piece of bread, which is held in his left hand and between thumb and first two fingers, and against which the fork shovels up such elusive articles as corn, peas, poached egg, etc.

THE SPOON



In using the spoon, he holds it in his right hand like the fork. In eating cereal or dessert, he may be allowed to dip the bowl of the spoon toward him and eat from the end, but in eating soup he must dip his spoon away from him—turning the outer rim of the bowl down as he does so—fill the bowl not more than three-quarters full and sip it, without noise, out of the side (not the end) of the bowl. The reason why the bowl must not be filled full is because it is impossible to lift a brimming spoonful of liquid to his mouth without spilling some, or in the case of porridge without filling his mouth too full. While still very young he may be taught never to leave the spoon in a cup while drinking out of it, but after stirring the cocoa, or whatever it is, to lay the spoon in the saucer.

A very ugly table habit, which seems to be an impulse among all children, is to pile a great quantity of food on a fork and then lick or bite it off piecemeal. This must on no account be permitted. It is perfectly correct, however, to sip a little at a time, of hot liquid from a spoon. In taking any liquid either from a spoon or drinking vessel, no noise must ever be made.

THE FORK AND KNIFE TOGETHER.





In being taught to use his knife, the child should at first cut only something very easy, such as a slice of chicken; he should not attempt anything with bones or gristle, or anything that is tough. In his left hand is put his fork with the prongs downward, held near the top of the handle. His index finger is placed on the shank so that it points to the prongs, and is supported at the side by his thumb. His other fingers close underneath and hold the handle tight. He must never be allowed to hold his fork emigrant fashion, perpendicularly clutched in the clenched fist, and to saw across the food at its base with his knife.

THE KNIFE



The knife is held in his right hand exactly as the fork is held in his left, firmly and at the end of the handle, with the index finger pointing down the back of the blade. In cutting he should learn not to scrape the back of the fork prongs with the cutting edge of the knife. Having cut off a mouthful, he thrusts the fork through it, with prongs pointed downward and conveys it to his mouth with his left hand. He must learn to cut off and eat one mouthful at a time.

It is unnecessary to add that the knife must *never* be put in his mouth; nor is it good form to use the knife unnecessarily. Soft foods, like croquettes, hash on toast, all eggs and vegetables, should be cut or merely broken apart with the edge of the fork held like the knife, after which the fork is turned in the hand to first (or shovel) position. The knife must never be used to scoop baked potato out of the skin, or to butter potato. A fork must be used for all manipulations of vegetables; butter for baked potatoes taken on the tip of the fork shovel fashion, laid on the potato, and then pressed down and mixed with the prongs held points curved up.

When no knife is being used, the fork is held in the right hand, whether used “prongs down” to impale the meat or “prongs up” to lift vegetables.

To pile mashed potato and other vegetables on the convex side of the fork on top of the meat for two or more inches of its length, is a disgusting habit dear to school boys, and one that is more easily prevented than corrected. In fact, taking a big mouthful (next to smearing his face and chewing with mouth open) is the worst offense at table.

When he has finished eating, he should lay his knife and fork close together, side by side, with handles toward the right side of his plate, the handles projecting an inch or two beyond the rim of the plate. They must be placed far enough on the plate so that there is no danger of their over-balancing on to the table or floor when removed at the end of the course.

OTHER TABLE MATTERS

The distance from the table at which it is best to sit, is a matter of personal comfort. A child should not be allowed to be so close that his elbows are bent like a grasshopper’s, nor so far back that food is apt to be spilled in transit from plate to mouth. Children like to drink very long and rapidly, all in

one breath, until they are pink around the eyes, and are literally gasping. They also love to put their whole hands in their finger-bowls and wiggle their fingers.

A baby of two, or at least by the time he is three, should be taught to dip the tips of his fingers in the fingerbowl, without playing, draw the fingers of the right hand across his mouth, and then wipe his lips and fingers on the apron of his bib.

No small child can be expected to use a napkin instead of a bib. No matter how nicely behaved he may be, there is always danger of his spilling something, some time. Soft boiled egg is hideously difficult to eat without ever getting a drop of it down the front, and it is much easier to supply him with a clean bib for the next meal than to change his dress for the next moment.

Very little children usually have “hot water plates” that are specially made like a double plate with hot water space between, on which the meat is cut up and the vegetables “fixed” in the pantry, and brought to the children before other people at the table are served. Not only because it is hard for them to be made to wait, and have their attention attracted by food not for them, but because they take so long to eat. As soon as they are old enough to eat everything on the table, they are served, not last, but in the regular rotation at table in which they come.

TABLE TRICKS THAT MUST BE CORRECTED

To sit up straight and keep their hands in their laps when not occupied with eating, is very hard for a child, but should be insisted upon in order to prevent a careless attitude that all too readily degenerates into flopping this way and that, and into fingering whatever is in reach. He must not be allowed to warm his hands on his plate, or drum on the table, or screw his napkin into a rope or make marks on the table-cloth. If he shows talent as an artist, give him pencils or modeling wax in his playroom, but do not let him bite his slice of bread into the silhouette of an animal, or model figures in soft bread at the table. And do not allow him to construct a tent out of two forks, or an automobile chassis out of tumblers and knives. Food and table implements are not playthings, nor is the dining-room a playground.

TALKING AT TABLE



When older people are present at table and a child wants to say something, he must be taught to

stop eating momentarily and look at his mother, who at the first pause in the conversation will say, “What is it, dear?” And the child then has his say. If he wants merely to launch forth on a long subject of his own conversation, his mother says, “Not now, darling, we will talk about that by and by,” or “Don’t you see that mother is talking to Aunt Mary?”

When children are at table alone with their mother, they should not only be allowed to talk but unconsciously trained in table conversation as well as in table manners. Children are all more or less little monkeys in that they imitate everything they see. If their mother treats them exactly as she does her visitors they in turn play “visitor” to perfection. Nothing hurts the feelings of children more than not being allowed to behave like grown persons when they think they are able. To be helped, to be fed, to have their food cut up, all have a stultifying effect upon their development as soon as they have become expert enough to attempt these services for themselves.

Children should be taught from the time they are little not to talk about what they like and don’t like. A child who is not allowed to say anything but “No, thank you,” at home, will not mortify his mother in public by screaming, “I hate steak, I won’t eat potato, I want ice cream!”

QUIETNESS AT TABLE

Older children should not be allowed to jerk out their chairs, to flop down sideways, to flick their napkins by one corner, to reach out for something, or begin to eat nuts, fruit or other table decorations. A child as well as a grown person should sit down quietly in the center of his chair and draw it up to the table (if there is no one to push it in for him) by holding the seat in either hand while momentarily lifting himself on his feet. He must not “jump” or “rock” his chair into place at the table. In getting up from the table, again he must push his chair back quietly, using his hands on either side of the chair seat, and *not* by holding on to the table edge and giving himself, chair and all, a sudden shove! There should never be a sound made by the pushing in or out of chairs at table.



THE SPOILED CHILD

The bad manners of American children, which unfortunately are supposed by foreigners to be

typical, are nearly always the result of their being given “star” parts by over-fond but equally over-foolish mothers. It is only necessary to bring to mind the most irritating and objectionable child one knows, and the chances are that its mother continually throws the spotlight on it by talking to it, and about it, and by calling attention to its looks or its cunning ways or even, possibly, its naughtiness.

It is humanly natural to make a fuss over little children, particularly if they are pretty, and it takes quite superhuman control for a young mother not to “show off” her treasure, but to say instead, “Please do not pay any attention to her.” Some children, who are especially free from self-consciousness, stand “stardom” better than others who are more readily spoiled; but in nine cases out of ten, the old-fashioned method that assigned children to inconspicuous places in the background and decreed they might be seen but not heard, produced men and women of far greater charm than the modern method of encouraging public self-expression from infancy upward.

CHIEF VIRTUE: OBEDIENCE

No young human being, any more than a young dog, has the least claim to attractiveness unless it is trained to manners and obedience. The child that whines, interrupts, fusses, fidgets, and does nothing that it is told to do, has not the least power of attraction for any one, even though it may have the features of an angel and be dressed like a picture. Another that may have no claim to beauty whatever, but that is sweet and nicely behaved, exerts charm over every one.

When possible, a child should be taken away the instant it becomes disobedient. It soon learns that it can not “stay with mother” unless it is well-behaved. This means that it learns self-control in babyhood. Not only must children obey, but they must *never* be allowed to “show off” or become pert, or to contradict or to answer back; and after having been told “no,” they must never be allowed by persistent nagging to win “yes.”

A child that loses its temper, that teases, that is petulant and disobedient, and a nuisance to everybody, is merely a victim, poor little thing, of parents who have been too incompetent or negligent to train it to obedience. Moreover, that same child when grown will be the first to resent and blame the mother’s mistaken “spoiling” and lack of good sense.

FAIR PLAY

Nothing appeals to children more than justice, and they should be taught in the nursery to “play fair” in games, to respect each other’s property and rights, to give credit to others, and not to take too much credit to themselves. Every child must be taught never to draw attention to the meagre possessions of another child whose parents are not as well off as her own. A purse-proud, overbearing child who says to a playmate, “My clothes were all made in Paris, and my doll is ever so much handsomer than yours,” or “Is that real lace on your collar?” is not impressing her young friend with her grandeur and discrimination but with her disagreeableness and rudeness. A boy who brags about what he has, and boasts of what he can do, is only less objectionable because other boys are sure to “take it out of him” promptly and thoroughly! Nor should a bright, observing child be encouraged to pick out other people’s failings, or to tell her mother how inferior other children are compared with herself. If she wins a race or a medal or is praised, she naturally tells her mother, and her mother naturally rejoices with her, and it is proper that she should; but a wise mother directs her child’s mental attitude to appreciate the fact that arrogance, selfishness and conceit can win no place worth having in the world.

CHILDREN AT AFTERNOON TEA

A custom in many fashionable houses is to allow children as soon as they are old enough, to come into the drawing-room or library at tea-time, as nothing gives them a better opportunity to learn how to behave in company. Little boys are always taught to bow to visitors; little girls to curtsy. Small boys are taught to place the individual tables, hand plates and tea, and pass sandwiches and cakes. If there are no boys, girls perform this office; very often they both do. When everybody has been helped, the children are perhaps allowed a piece of cake, which they put on a tea-plate, and sit down, and eat nicely. But as the tea-hour is very near their supper time, they are often allowed

nothing, and after making themselves useful, go out of the room again. If many people are present and the children are not spoken to, they leave the room unobtrusively and quietly. If only one or two are present, especially those whom the children know well, they shake hands, and say “Good-by,” and walk (not run) out of the room.

This is one of the ways in which well-bred people become used from childhood to instinctive good manners. Unless they are spoken to, they would not think of speaking or making themselves noticed in any way. Very little children who have not reached the age of “discretion,” which may be placed at about five, possibly not until six, usually go in the drawing-room at tea-time only when near relatives or intimate friends of the family are there. Needless to say that they are always washed and dressed. Some children wear special afternoon clothes, but usually the clean clothes put on at tea-time go on again the next morning, except the thin socks and house slippers which are reserved for the “evening hour” of their day.

CHILDREN’S PARTIES

A small girl (or boy) giving a party should receive with her mother at the door and greet all her friends as they come in. If it is her birthday and other children bring her gifts, she must say “Thank you” politely. On no account must she be allowed to tell a child “I hate dolls,” if a friend has brought her one. She must learn at an early age that as hostess she must think of her guests rather than herself, and not want the best toys in the grab-bag or scream because another child gets the prize that is offered in a contest. If beaten in a game, a little girl, no less than her brothers, must never cry, or complain that the contest is “not fair” when she loses. She must try to help her guests have a good time, and not insist on playing the game she likes instead of those which the other children suggest.

When she herself goes to a party, she must say, “How do you do,” when she enters the room, and curtsy to the lady who receives. A boy makes a bow. They should have equally good manners as when at home, and not try to grab more than their share of favors or toys. When it is time to go home, they must say, “Good-by, I had a very good time,” or, “Good-by, thank you ever so much.”

THE CHILD’S REPLY

If the hostess says, “Good-by, give my love to your mother!” the child answers, “Yes, Mrs. Smith.”

In all monosyllabic replies a child must not say “Yes” or “No” or “What?” A boy in answering a gentleman still uses the old-fashioned “Yes, sir,” “No, sir,” “I think so, sir,” but ma’am has gone out of style. Both boys and girls must therefore answer, “No, Mrs. Smith,” “Yes, Miss Jones.” A girl says “Yes, Mr. Smith,” rather than “sir.” All children should say, “What did you say, mother?” “No, father,” “Thank you, Aunt Kate,” “Yes, Uncle Fred,” etc.

They need not insert a name in a long sentence nor with “please,” or “thank you.” “Yes, please,” or “No, thank you,” is quite sufficient. Or in answering, “I just saw Mary down in the garden,” it is not necessary to add “Mrs. Smith” at the end.

ETIQUETTE FOR GROWN CHILDREN

Etiquette for grown children is precisely the same as for grown persons, excepting that in many ways the manners exacted of young people should be more “alert” and punctilious. Young girls (and boys of course) should have the manners of a gentleman rather than those of a lady; in that a gentleman always rises, relinquishes the best seat and walks last into a room, whereas these courtesies are shown to, and not observed by ladies (except to other ladies older than themselves).

In giving parties, young girls send out their invitations as their mothers do, and their deportment is the same as that of their débutante sister. Boys behave as their fathers do, and are equally punctilious in following the code of honor of all gentlemen. The only details, therefore, not likely to be described in other chapters of this book, are a few admonitions on table manners, that are somewhat above “kindergarten” grade.

THE GRADUATING TESTS IN TABLE MANNERS

A young person may be supposed to have graduated from the school of table etiquette when she, or he, would be able to sit at a formal lunch or dinner table and find no difficulty in eating properly any of the comestibles which are supposed to be “hurdles” to the inexpert.

CORN ON THE COB

Corn on the cob could be eliminated so far as ever having to eat it in formal company is concerned, since it is never served at a luncheon or a dinner; but, if you insist on eating it at home or in a restaurant, to attack it with as little ferocity as possible, is perhaps the only direction to be given, since at best it is an ungraceful performance and to eat it greedily a horrible sight!

ASPARAGUS

Although asparagus may be taken in the fingers, don’t take a long drooping stalk, hold it up in the air and catch the end of it in your mouth like a fish. When the stalks are thin, it is best to cut them in half with the fork, eating the tips like all fork food; the ends may then be taken in the fingers and eaten without a dropping fountain effect! Don’t squeeze the stalks, or hold your hand below the end and let the juice run down your arm.

ARTICHOKES

Artichokes are always eaten with the fingers; a leaf at a time is pulled off and the edible end dipped in the sauce, and then bitten off.

BREAD AND BUTTER

Bread should always be broken into small pieces with the fingers before being eaten. If it is to be buttered (at lunch, breakfast or supper, but not at dinner) a piece is held on the edge of the bread and butter plate, or the place plate, and enough butter spread on it for a mouthful or two at a time, with a small silver “butter knife.” Bread must never be held flat on the palm of the hand and buttered in the air. If the regular steel knife is used, care must be taken not to smear food from the knife’s side on the butter. Any food that is smeared about is loathsome. People who have beautiful table manners always keep their places at table neat. People with disgusting manners get everything in a horrible mess.

THE MANAGEMENT OF BONES AND PITS

Terrapin bones, fish bones and grape seed must be eaten quite bare and clean in the mouth, and removed one at a time between finger and thumb. All spitting out of bones and pits into the plate is disgusting.

If food is too hot, quickly take a swallow of water. On no account spit it out! If food has been taken into your mouth, no matter how you hate it, you have got to swallow it. It is unforgivable to take anything out of your mouth that has been put in it, except dry bones, and stones. To spit anything whatever into the corner of your napkin, is too nauseating to comment on. It is horrid to see any one spit skins or pits on a fork or into the plate. The only way to take anything out of your mouth is between first-finger and thumb. Dry grape seeds or cherry pits can be dropped from the lips into the cupped hand. Peaches or other very juicy fruits are peeled and then eaten with knife and fork, but dry fruits, such as apples, may be cut and then eaten in the fingers. *Never* wipe hands that have fruit juice on them on a napkin without first using a finger bowl, because fruit juices make indelible stains.

BIRDS

Birds are not eaten with the fingers in company! You cut off as much of the meat as you can, and leave the rest on your plate.

FORKS OR FINGERS

All juicy or “gooey” fruits or cakes are best eaten with a fork, but in most cases it is a matter of dexterity. If you are able to eat a peach in your fingers and not smear your face, let juice run down, or make a sucking noise, you are the one in a thousand who *may,* and with utmost propriety, continue the feat. If you can eat a napoleon or a cream puff and not let the cream ooze out on the far side, you need not use a fork, but if you can not eat something—no matter what it is—without getting it all over your fingers, you must use a fork, and if necessary, a knife also!

All rules of table manners are made to avoid ugliness; to let any one see what you have in your mouth is repulsive; to make a noise is to suggest an animal; to make a mess is disgusting. On the other hand, there are a number of trifling decrees of etiquette that are merely finical, unreasonable, and silly. Why one should not cut one’s salad in small pieces if one wants to, makes little sense, unless one wants to cut up a whole plateful and make the plate messy! A steel knife must not be used for salad or fruit, because it turns black. To condemn the American custom of eating a soft-boiled egg in a glass, or cup, because it happens to be the English fashion to scoop it through the ragged edge of the shell, is about as reasonable as though we were to proclaim English manners bad because they tag a breakfast dish, called a “savory” of fish-roe or something equally inappropriate, after the dessert at dinner.

Many other arbitrary rules for eating food with fork, spoon or fingers, are also stumbling-blocks rather than aids to smoothness. As said above, one eats with a fork or spoon “finger-foods” that are messy and sticky; one eats with the finger those which are dry. It is true that one should not eat French fried potatoes or Saratoga chips in fingers, but that is because they belong to the meat course. Separate vegetable saucers are never put on a fashionable table, neither is butter allowed at dinner. Therefore both must be avoided in company, because “company” is formal, and etiquette is first aid always to formality. But if a man in his own house likes butter with his dinner or a saucer for his tomatoes, he is breaking the rule of fashion to have them, but he is scarcely committing an offense! In the same way, if he likes to eat a chicken wing or a squab leg in his fingers he can ask for a finger-bowl. The real objection to eating with the fingers is getting them greasy or sticky, and to suck them or smear one’s napkin is equally unsightly.

ON THE SUBJECT OF ELBOWS

Although elbows on the table are seen constantly in highest fashionable circles, a whole table’s length of elbows planted like clothes-line poles and hands waving glasses or forks about in between, is neither an attractive nor (fortunately) an accurate picture of a fashionable dinner table. As a matter of fact, the tolerated elbow-on-table is used only on occasion and for a reason, and should neither be permitted to children nor practised in their presence.

Elbows are universally seen on tables in restaurants, especially when people are lunching or dining at a small table of two or four, and it is impossible to make oneself heard above the music by one’s table companions, and at the same time not be heard at other tables nearby, without leaning far forward. And in leaning forward, a woman’s figure makes a more graceful outline supported on her elbows than doubled forward over her hands in her lap as though in pain! At home, when there is no reason for leaning across the table, there is no reason for elbows. And at a dinner of ceremony, elbows on the table are rarely seen, except at the ends of the table, where again one has to lean forward in order to talk to a companion at a distance across the table corner.

Elbows are *never* put on the table while one is eating. To sit with the left elbow propped on the table while eating with the right hand (unless one is alone and ill), or to prop the right one on the table while lifting the fork or glass to the mouth, must be avoided.

Chapter XXXVI.

Every-Day Manners at Home

JUST as no chain is stronger than its weakest link, no manners can be expected to stand a strain beyond their daily test at home.

Those who are used to losing their temper in the bosom of their family will sooner or later lose it in public. Families which exert neither courtesy nor charm when alone, can no more deceive other people into believing that either attribute belongs to them than they could hope to make painted faces look like “real” complexions.









A mother should exact precisely the same behavior at home and every day, that she would like her children to display in public, and she herself, if she expects them to take good manners seriously, must show the same manners to them alone that she shows to “company.”

A really charming woman exerts her charm nowhere more than upon her husband and children, and a noble nature through daily though unconscious example is of course the greatest influence for good that there is in the world. No preacher, no matter how saint-like his precept or golden his voice, can equal the home influence of admirable parents.

It is not merely in such matters as getting up when their mother or other older relatives enter a room, answering civilly and having good table manners, but in forming habits of admirable living and thinking that a parent’s example makes or mars.

If children see temper uncontrolled, hear gossip, uncharitableness and suspicion of neighbors, witness arrogant sharp-dealing or lax honor, their own characters can scarcely escape perversion. In the same way others can not easily fail to be thoroughbred who have never seen or heard their parents do or say an ignoble thing.

No child will ever accept a maxim that is preached but not followed by the preacher. It is a waste of breath for the father to order his sons to keep their temper, to behave like gentlemen, or to be good sportsmen, if he does or is himself none of these things.

In the present day of rush and hurry, there is little time for “home” example. To the over-busy or gaily fashionable, “home” might as well be a railroad station, and members of a family passengers who see each other only for a few hurried minutes before taking trains in opposite directions. The days are gone when the family sat in the evening around the fire, or a “table with a lamp,” when it was customary to read aloud or to talk. Few people “talk well” in these days; fewer read aloud, and fewer still endure listening to any book literally word by word.

Railroad station reading is as much in vogue as railroad station bolting of meals. Magazines—“picture” ones—are all that the hurried have time for, and even those who profess to “love reading” dart tourist-fashion from page to page only pausing at attractive paragraphs; and family relationships are followed somewhat in the same way.

Any number of busy men scarcely know their children at all, and have not even stopped to realize that they seldom or never talk to them, never exert themselves to be sympathetic with them, or in the slightest degree to influence them. To growl “mornin’,” or “Don’t, Johnny,” or “Be quiet, Alice!” is very, very far from being “an influence” on your children’s morals, minds or manners.

HOME EDUCATION

A Supreme Court Justice whose education had been cut short in his youth by the Civil War, when asked how, under the circumstances, his scholastic attainments had been acquired, answered: “My father believed it was the duty of every gentleman to bequeath the wealth of his intellect, no less than that of his pocket, to his children. Wealth might be acquired by ‘luck,’ but proper cultivation was the birthright of every child born of cultivated parents. We learned Latin and Greek by having him talk and read them to us. He wrote doggerel rhymes of history which took the place of Mother Goose. He also told us ‘bed-time stories’ of history, and read classics to us after supper. When there was company, we were brought down from the nursery so that we might profit by the conversation of our betters.”







Volumes full of “manners” acquired after they are grown are not worth half so much as the simplest precepts acquired through lifelong habits and through having known nothing else.

THE OLD GRAY WRAPPER HABIT

How many times has one heard some one say: “I won’t dress for dinner—no one is coming in.” Or, “That old dress will do!” Old clothes! No manners! And what is the result? One wife more wonders why her husband neglects her! Curious how the habit of careless manners and the habit of old clothes go together. If you doubt it, put the question to yourself: “Who could possibly have the manners of a queen in a gray flannel wrapper? And how many women really lovely and good—especially good—commit esthetic suicide by letting themselves slide down to where they “feel natural” in an old gray flannel wrapper, not only actually but mentally.

The woman of charm in “company” is the woman of fastidiousness at home; she who dresses for her children and “prinks” for her husband’s home-coming, is sure to greet them with greater charm than she who thinks whatever she happens to have on is “good enough.” Any old thing good enough for those she loves most! Think of it!

A certain very lovely lady whose husband is quite as much her lover as in the days of his courtship, has never in twenty years allowed him to watch the progress of her toilet, because of her determination never to let him see her except at her prettiest. Needless to say, he never meets anything but “prettiest” manners either. No matter how “out of sorts” she may be feeling, his key in the door is a signal for her to “put aside everything that is annoying or depressing,” with the result that wild horses couldn’t drag his attention from her—all because neither she nor he has ever slumped into the gray flannel wrapper habit.

So many people save up all their troubles to pour on the one they most love, the idea being, seemingly, that no reserves are necessary between lovers. Nor need there be really. But why, when their house looks out upon a garden that has charming vistas, must she insist on his looking into the clothes-yard and the ash-can?

She who complains incessantly that this is wrong, or that hurts, or any other thing worries or vexes

her, so that his inevitable answer to her greeting is, “I’m so sorry, dear,” or “That’s too bad,” or “Poor darling, it’s a shame,” is getting mentally into a gray flannel wrapper!

If something is seriously wrong, if she is really ill, that is different. But of the petty things that are only remembered in order to be told to gain sympathy—beware!

There is a big deposit of sympathy in the bank of love, but don’t draw out little sums every hour or so—so that by and by, when perhaps you need it badly, it is all drawn out and you yourself don’t know how or on what it was spent.

All that has been said to warn a wife from slovenly habits of mind or dress may be adapted to apply with equal force in suggesting a rule for husbands. A man should always remember that a woman’s regard for him is founded on her impressions when seeing him at his best. Even granting that she has no great illusions about men in general, he at his best is at least an approximation to her ideal—and it is his chief duty never to fall below the standard he set for himself in making his most cogent appeal. Consequently he should continue through the years to be scrupulous about his personal appearance and his clothes, remembering the adage that the most successful marriages are those in which both parties to the contract succeed in “keeping up the illusion.” It is of importance also that he refrain from burdening his wife with the cares and worries of his business day. Many writers insist that the wife should be ready to receive a complete consignment of all his troubles when the husband comes home at the end of the day. It is a sounder practise for him to save her as much as possible from the trials of his business hours; and, incidentally, it is the best kind of mental training for him to put all business cares behind him as he closes the door of his office and goes home. When it is said that a husband should not fling all the day’s trifling annoyances into the lap of his wife without reflecting that she may have some cares of her own, there is no intention to indicate that a wife should not have a thorough understanding of her husband’s affairs. Complete acquaintance and sympathy with his work is one of the foundation stones of the domestic edifice.

THE FAMILY AT TABLE

Whether “there is company” or whether the family is alone, the linen must be as spotless, the silver as clean, and the table as carefully set as though twenty were coming for dinner. Sloppy service is no more to be tolerated every day at home than at a dinner party, and in so far as etiquette is concerned, you should live in exactly the same way whether there is company or none. “Company manners” and “every-day manners” must be identical in service as well as family behavior. You may not be able to afford quantities of flowers in your house and on your table, or perhaps any, but there is no excuse for wilted flowers or an empty vase that merely accentuates your table’s flowerlessness. There are plenty of table ornaments that need no flowers. In the same way the compotiers can be filled with candies or conserves of the “everlasting” variety; silver-foiled chocolates or nougat, or gum drops or crystalized ginger or conserved fruits—will keep for months! But the table must be decorated and a certain form observed at the dinner hour; otherwise gray flannel wrapper habits become imminent. Letters, newspapers, books have no place at a dinner table. Reading at table is allowable at breakfast and when eating alone, but a man and his wife should no more read at lunch or dinner before each other or their children than they should allow their children to read before them.





THE TABLE NOT A PLACE FOR PRIVATE DISCUSSION

One very bad habit in many families is the discussion of all of their most intimate affairs at table—entirely forgetting whoever may be waiting on it; and nine times out of ten those serving in the dining-room see no harm (if they feel like it) in repeating what is said. Why should they? It scarcely occurs to them that they were “invisible” and that what was openly talked about at the table was supposed to be a secret!

Apart from the stupidity and imprudence of talking before witnesses, it is bad form to discuss one’s private affairs before any one. And it should be unnecessary to add that a man and his wife who quarrel before their children or the servants, deprive the former of good breeding through inheritance, and publish to the latter that they do not belong to the “better class” through any qualification except the possession of a bank account.

Furthermore, parents must never disagree before the children. It simply can’t be! Nor can there be an appeal to one parent against the other by a child.

“Father told me to jump down the well!”

“Then you must do it, dear,” is the mother’s only possible comment. When the child has “jumped down the well,” she may pull him out promptly, and she may in private tell her husband what she thinks about his issuing such orders and stand her own ground against them; but so long as parents are living under the same roof, that roof must shelter unity of opinion, so far as any witnesses are concerned.

Chapter XXXVII.

Traveling at Home and Abroad

TO do nothing that can either annoy or offend the sensibilities of others, sums up the principal rules for conduct under all circumstances—whether staying at home or traveling. But in order to do nothing that can annoy or give offense, it is necessary for us to consider the point of view of those with whom we come in contact; and in traveling abroad it is necessary to know something of foreign customs which affect the foreign point of view, if we would be thought a cultivated and charming people instead of an uncivilized and objectionable one. Before going abroad, however, let us first take up the subject of travel at home.

Since it is not likely that any one would go around the world being deliberately offensive to others, it may be taken for granted that obnoxious behavior is either the fault of thoughtlessness or ignorance—and for the former there is no excuse.

ON A RAILROAD TRAIN

On a railroad train you should be careful not to assail the nostrils of fellow passengers with strong odors of any kind. An odor that may seem to you refreshing, may cause others who dislike it and are "poor travelers" to suffer really great distress. There is a combination of banana and the leather smell of a valise containing food, that is to many people an immediate emetic. The smell of a banana or an orange, is in fact to nearly all bad travelers the last straw. In America where there are "diners" on every Pullman train, the food odors are seldom encountered in parlor cars, but in Europe where railroad carriages are small, one fruit enthusiast can make his traveling companions more utterly wretched than perhaps he can imagine. The cigar which is smoldering has, on most women, the same effect. Certain perfumes that are particularly heavy, make others ill. To at least half of an average trainful of people, strong odors of one kind or another are disagreeable if not actually nauseating.

CHILDREN ON TRAINS

People with children are most often the food-offenders. Any number not only let small children eat continuously so that the car is filled with food odors, but occasional mothers have been known to let a child with smeary fingers clutch a nearby passenger by the dress or coat and seemingly think it cunning! Those who can afford it, usually take the drawing-room and keep the children in it. Those who are to travel in seats should plan diversions for them ahead of time; since it is unreasonable to expect little children to sit quietly for hours on end by merely telling them to "be good." Two little girls on the train to Washington the other day were crocheting doll's sweaters with balls of worsted in which were wound wrapped and disguised "prizes." The amount of wool covering each might take perhaps a half hour to use up. They were allowed the prize only when the last strand of wool around it was used. They were then occupied for a while with whatever it was—a little book, or a puzzle, or a game. When they grew tired of its novelty, they crocheted again until they came to the next prize. In the end they had also new garments for their dolls.

LADIES DO NOT TRAVEL WITH ESCORTS

In a curiously naïve book on etiquette appeared a chapter purporting to give advice to a "lady" traveling for an indefinite number of days with a gentleman escort! That any lady could go traveling for days under the protection of a gentleman is at least a novelty in etiquette. As said elsewhere, in fashionable society an "escort" is unheard of, and in decent society a lady doesn't go traveling around the country with a gentleman unless she is outside the pale of society, in which case social convention, at least, is not concerned with her.

Ladies are sometimes accompanied on short, direct trips by gentlemen of their acquaintance, but not for longer than a few hours.

If a lady traveling alone on a long journey, such as a trip across the continent, happens to find a gentleman on board whom she knows, she must not allow him to sit with her in the dining-car more often than a casual once or twice, nor must she allow him to sit with her or talk to her enough to give a possible impression that they are together. In fact she would be more prudent to take her meals by herself, as it is scarcely worth running the risk of other passengers' criticism for the sake of having companionship at a meal or two. If, on a short trip, a gentleman asks a lady, whom he knows, to lunch with him in the dining-car, there is no reason why she shouldn't.

THE YOUNG WOMAN TRAVELING ALONE

In America, a young woman can go across every one of our thousands upon thousands of railed miles without the slightest risk of a disagreeable occurrence if she is herself dignified and reserved. She should be particularly careful if she is young and pretty not to allow strange men to "scrape an acquaintance" with her. If a stranger happens to offer to open a window for her, or get her a chair on the observation platform, it does not give him the right to more than a civil "thank you" from her. If, in spite of etiquette, she should on a long journey drift into conversation with an obviously well-behaved youth, she should remember that talking with him at all is contrary to the proprieties, and that she must be doubly careful to keep him at a formal distance. There is little harm in talking of utterly impersonal subjects—but she should avoid giving him information that is personal.

Every guardian should also warn a young girl that if, when she alights at her destination, her friends fail to meet her, she should on no account accept a stranger's offer, whether man or woman, to drive her to her destination. The safest thing to do is to walk. If it is too far, and there is no "official" taxicab agent belonging to the railroad company, she should go to the ticket seller or some one wearing the railroad uniform and ask him to select a vehicle for her. She should never—above all in a strange city where she does not even know her direction—take a taxi on the street.

REGISTERING IN A HOTEL

A gentleman writes in the hotel register:

"John Smith, New York."

Under no circumstances "Mr." or "Hon." if he is alone. But if his wife is with him, the prefix to their joint names is correct:

"Mr. and Mrs. John Smith, New York."

He never enters his street and house number. Neither "John Smith and Wife" nor "John Smith and Family" are good form. If he does not like the "Mr." before his name he can sign his own without, on one line, and then write "Mrs. Smith" on the one below. The whole family should be registered:

John T. Smith,	New York
Mrs. Smith, and maid (*if she has brought one*)	"
Miss Margaret Smith,	"
John T. Smith, Jr.,	"
Baby and nurse,	"

Or, if the children are young, he writes:
Mr. & Mrs. John T. Smith, New York, 3 children and nurse.

A lady never sings her name without "Miss" or "Mrs." in a hotel register:
"Miss Abigail Titherington" is correct, or "Mrs. John Smith," never "Sarah Smith."

LADIES ALONE IN AMERICAN HOTELS

If you have never been in a hotel alone but you are of sufficient years, well behaved and dignified in appearance, you need have no fear as to the treatment you will receive. But you should write to the hotel in advance—whether here or in Europe. In this country you register in the office and are shown to your room, or rooms, by a bell-boy—in some hotels by a bell-boy and a maid.

One piece of advice: You will not get good service unless you tip generously. If you do not care for elaborate meals, that is nothing to your discredit; but you should not go to an expensive hotel, hold a table that would otherwise be occupied by others who might order a long dinner, and expect your waiter to be contented with a tip of fifteen cents for your dollar supper! The rule is ten per cent, beginning with a meal costing about three or four dollars. A quarter is the smallest possible tip in a first class hotel. If your meal costs a quarter—you should give the waiter a quarter. If it costs two dollars or more than two dollars, you give thirty or thirty-five cents, and ten per cent on a bigger amount. In smaller hotels tips are less in proportion. Tipping is undoubtedly a bad system, but it happens to be in force, and that being the case, travelers have to pay their share of it—if they like the way made smooth and comfortable.

A lady traveling alone with her maid (or without one), of necessity has her meals alone in her own sitting-room, if she has one. If she goes to the dining-room, she usually takes a book because hotel service seems endless to one used to meals at home and nothing is duller than to sit long alone with nothing to do but look at the tablecloth, which is scarcely diverting, or at other people, which is impolite.

ON THE STEAMER

In the days when our great-grandparents went to Europe on a clipper ship carrying at most a score of voyagers and taking a month perhaps to make the crossing, those who sat day after day together, and evening after evening around the cabin lamp, became necessarily friendly; and in many instances not only for the duration of the voyage but for life. More often than not, those who had "endured the rigors" of the Atlantic together, joined forces in engaging the courier who was in those days indispensable, and set out on their Continental travels in company. Dashing to Europe and back was scarcely to be imagined, and travelers who had ventured such a distance, stayed at least a year or more. Also in those slower days of crawling across the earth's surface by post-chaise and diligence and horseback, travelers meeting in inns and elsewhere, fell literally on each other's neck at the sound of an American accent! And each retailed to the other his news of home; to which was added the news of all whom they had encountered. It is also from these "traveling ancestors" that families inherit their Continental visiting lists. Friends they made in Europe, in turn gave letters of introduction to friends coming later to America. And to them again their American hosts sent letters by later American friends.

But to-day when going to Europe is of scarcely greater importance than going into another State, and when the passenger list numbers hundreds, "making friends with strangers" is the last thing the great-grandchildren of those earlier travelers would think of.

It may be pretty accurately said that the faster and bigger the ship, the less likely one is to speak to strangers, and yet—as always—circumstances alter cases. Because the Worldlys, the Oldnames, the Eminents,—all those who are innately exclusive—never "pick up" acquaintances on shipboard, it does not follow that no fashionable and well-born people ever drift into acquaintanceship on European-American steamers of to-day—but they are at least not apt to do so. Many in fact take the ocean-crossing as a rest-cure and stay in their cabins the whole voyage. The Worldlys always have their meals served in their own "drawing-room" and have their deck chairs placed so that no one is very near them, and keep to themselves except when they invite friends of their own to play bridge or take dinner or lunch with them.

But because the Worldlys and the Eminents—and the Snobsnifts who copy them—stay in their cabins, sit in segregated chairs and speak to no one except the handful of their personal friends or acquaintances who happen to be on board, it does not follow that the Smiths, Joneses and Robinsons are not enlarging their acquaintance with every revolution of the screws. And if you happen to like to be talked to by strangers, and if they in turn like to talk to you, it can not be said that there is any rule of etiquette against it.

DINING SALOON ETIQUETTE

Very fashionable people as a rule travel a great deal, which means that they are known very well to the head steward, who reserves a table, or they engage a table for themselves when they get their

tickets. Mr. and Mrs. Gilding for instance, if they know that friends of theirs are sailing on the same steamer, ask them to sit at their table and ask for a sufficiently large table on purpose. Or if they are traveling alone, they arrange to have one of the small tables for two, to themselves.

People of wide acquaintance in big cities are sure to find friends on board with whom they can arrange, if they choose, to sit on deck or in the dining saloon, but most people, unless really intimate friends are on board, sit wherever the head steward puts them. After a meal or two people always speak to those sitting next to them. None but the rudest snobs would sit through meal after meal without ever addressing a word to their table companions. Well-bred people are always courteous, but that does not mean that they establish friendships with any strangers who happen to be placed next to them.

In crossing the Pacific, people are more generally friendly because the voyage is so much longer, and on the other long voyages, such as those to India and South Africa, the entire ship's company become almost as intimate as in the old clipper days.

THE TACTICS OF THE CLIMBER

There are certain constant travelers who, it is said, count on a European voyage to increase their social acquaintance by just so much each trip! Richan Vulgar, for instance, has his same especial table every time he crosses, which is four times a year! Walking through a "steamer train" he sees a "celebrity," a brilliant, let us say, but unworldly man. Vulgar annexes him by saying, casually, "Have you a seat at table? Better sit with me, I always have the table by the door; it is easy to get in and out." The celebrity accepts, since there is no evidence that he is to be "featured," and the chances are that he remains unconscious to the end of time that he served as a decoy. Boarding the steamer, Vulgar sees the Lovejoys, and pounces: "You must sit at my table! Celebrity and I are crossing together—he is the most delightful man! I want you to sit next to him." They think Celebrity sounds very interesting; so, not having engaged a table for themselves, they say they will be delighted. On the deck, the Smartleys appear and ask the Lovejoys to sit with them. Vulgar, who is standing by (he is always standing by) breaks in even without an introduction and says: "Mr. and Mrs. Lovejoy and Celebrity are sitting at my table, won't you sit with me also?" If the Smartlys protest they have a table, he is generally insistent and momentarily overpowering enough to make them join forces with him. As the Smartlys particularly want to sit next to the Lovejoys and also like the idea of meeting Celebrity, it ends in Vulgar's table being a collection of fashionables whom he could not possibly have gotten together without just such a maneuver.

The question of what he gets out of it is puzzling since with each hour the really well-bred people dislike him more and more intensely, and at the end of a day or so, his table's company are all eating on deck to avoid him. Perhaps there is some recompense that does not appear on the surface, but to the casual observer the satisfaction of telling others that the Smartlys, Lovejoys and Wellborns sat at his table would scarcely seem worth the effort.

THOSE ACQUISITIVE OF ACQUAINTANCE

There is another type of steamer passenger and hotel guest who may, or may not, be a climber. This one searches out potential acquaintances on the passenger list and hotel register with the avidity of a bird searching for worms. You have scarcely found your own stateroom and had your deck chair placed, when one of them swoops upon you: "I don't know whether you remember me? I met you in nineteen two, at Countess della Robbia's in Florence." Your memory being wofully incomplete, there is nothing for you to say except, "How do you do!" If a few minutes of conversation, which should be sufficient, proves her to be a lady, you talk to her now and again throughout the voyage, and may end by liking her very much. If, however, her speech breaks into expressions which prove her not a lady, you become engrossed in your book or conversation with another when she approaches. Often these over-friendly people are grasping, calculating and objectionable, but sometimes like Ricki Ticki Tavi they are merely obsessed with a mania to run about and see what is going on in the world.

For instance, Miss Spinster is one of the best-bred, best-informed, most charming ladies imaginable. But her mania for people cannot fail on occasions to put her in a position to be

snubbed—never seriously because she is too obviously a lady for that. But to see her trotting along the deck and then darting upon a helpless reclining figure, is at least an illustration of the way some people make friends. It can't be done, of course, unless you have once known the person you are addressing, or unless you have a friend in common who, though absent, can serve in making the introduction.

As said in "Introductions," introducing oneself is often perfectly correct. If you, sharing Miss Spinster's love of people, find yourself on a steamer with the intimate friend of a member of your family, you may very properly go up and say, "I am going to speak to you because I am Celia Lovejoy's cousin—I am Mrs. Brown." And Mrs. Norman, who very much likes Celia Lovejoy, says cordially, "I am so glad you spoke to me, do sit down, won't you?" But to have your next chair neighbor on deck insist on talking to you, if you don't want to be talked to, is very annoying, and it is bad form for her to do so. If you are sitting hour after hour doing nothing but idly looking in front of you, your neighbor might address a few remarks to you, and if you receive them with any degree of enthusiasm, your response may be translated into a willingness to talk. But if you answer in the merest monosyllables, it should be taken to mean that you prefer to be left to your own diversions.

Even if you are agreeable, your neighbor should show tact in not speaking to you when you are reading or writing, or show no inclination for conversation. The point is really that no one must do anything to interfere with the enjoyment of another. Whoever is making the advance, whether your neighbor or yourself, it must never be more than tentative; if not at least met halfway, it must be withdrawn at once. That is really the only rule there is. It should merely be granted that those who do not care to meet others have just as much right to their seclusion as those who delight in others have a right to be delighted—as long as that delight is unmistakably mutual.

STEAMER TIPS

Each ordinary first class passenger, now as always, gives ten shillings ($2.50) to the room steward or stewardess, ten shillings to the dining-room steward, ten shillings to the deck steward, ten shillings to the lounge steward. Your tip to the head steward and to one of the chefs depends on whether they have done anything especial for you. If not, you do not tip them. If you are a bad sailor and have been taking your meals in your room, you give twenty shillings ($5.00) at least to the stewardess (or steward, if you are a man). Or if you have eaten your meals on deck, you give twenty shillings to the deck steward, and ten to his assistant, and you give five to the bath steward. To any steward who takes pains to please you, you show by your manner in thanking him that you appreciate his efforts, as well as by giving him a somewhat more generous tip when you leave the ship.

If you like your bath at a certain hour, you would do well to ask your bath steward for it as soon as you go on board (unless you have a private bath of your own), since the last persons to speak get the inconvenient hours—naturally. To many the daily salt bath is the most delightful feature of the trip. The water is always wonderfully clear and the towels are heated.

If you have been ill on the voyage, some ship's doctors send in a bill; others do not. In the latter case you are not actually obliged to give them anything, but the generously inclined put the amount of an average fee in an envelope and leave it for the doctor at the purser's office.

DRESS ON THE STEAMER

On the *de luxe* steamers nearly every one dresses for dinner; some actually in ball dresses, which is in worst possible taste, and, like all overdressing in public places, indicates that they have no other place to show their finery. People of position never put on formal evening dress on a steamer, not even in the *à la carte* restaurant, which is a feature of the *de luxe* steamer of size. In the dining saloon they wear afternoon house dresses—without hats—for dinner. In the restaurant they wear semi-dinner dresses. Some smart men on the ordinary steamers put on a dark sack suit for dinner after wearing country clothes all day, but in the *de luxe* restaurant they wear Tuxedo coats. No gentleman wears a tail-coat on shipboard under any circumstances whatsoever.

TRAVELING ABROAD

Just as one discordant note makes more impression than all the others that are correctly played in an entire symphony, so does a discordant incident stand out and dominate a hundred others that are above criticism, and therefore unnoticed.

In every country of Europe and Asia are Americans who combine the brilliancy which none can deny is the birthright of the newer world, with the cultivation and good breeding of the old. These Americans of the best type go all over the world, fitting in so perfectly with their background that not even the inhabitants notice they are strangers; in other words they achieve the highest accomplishment possible.

But in contrast to these, the numberless discordant ones are only too familiar; one sees them swarming over Europe in bunches, sometimes in hordes, on regular professionally run tours. This, of course, does not mean that all personally conducted tourists are anything like them. The objectionables are loud of voice, loud in manner; they always attract as much attention as possible to themselves, and wave American flags on all occasions.

The American flag is the most wonderful emblem in the whole world, and ours is the most glorious country too, but that does not mean that it is good taste to wave our flag for no reason whatever. At a parade or on an especial day when other people are waving flags, then let us wave ours by all means—but not otherwise. It does not dignify our flag to make it an object of ridicule to others, and that is exactly the result of the ceaseless flaunting of it by a group of people who talk at the top of their voices, who deliberately assume that the atmosphere belongs to them, and who behave like noisy, untrained savages trying to "show off." In hotels, on excursions, steamers and trains, they insist on talking to everyone, whether everyone wants to talk or not. They are "all over the place"—there is no other way to express it—and they allow privacy to no one if they can help it.

Numberless cultivated Americans traveling in Europe never by any chance speak English or carry English books on railroad trains, as a protection against the other type of American who allows no one to travel in the same compartment and escape conversation. The only way to avoid unwelcome importunities is literally to take refuge in assuming another nationality.

Strangely enough, these irrepressibles are seldom encountered at home; they seem to develop on the steamer and burst into full bloom only on the beaten tourist trails—which is a pity, because if they only developed at home instead, we might be intensely annoyed but at least we should not be mortified before our own citizens about other fellow-citizens. But to a sensitive American it is far from pleasant to have the country he loves represented by a tableful of vulgarians noisily attracting the attention of a whole dining-room, and to have a European say mockingly, "Ah, and those are your compatriots?"

Some years ago, a Russian grand duke sitting next to Mrs. Oldname at a luncheon in a Monte Carlo restaurant, said to her:

"Your country puzzles me! How can it be possible that it holds without explosion such antagonistic types as the many charming Americans we are constantly meeting, and at the same time—" looking at a group who were actually *singing* and beating time on their glasses with knives and forks—"those!"

A French officer's comment to an American officer with whom he was talking in a club in Paris, quite unconsciously tells the same tale:

"You are *liaison* officer, I suppose, with the Americans? But may I be permitted to ask why you wear their uniform?"

The other smiled: "I am an American!"

"You an American? Impossible! Why, you speak French like a Parisian, you have the manner of a great gentleman!" (*un grand seigneur,*) which would indicate that the average American does not speak perfect French nor have beautiful manners. There is much excuse for not speaking foreign languages, but there is no excuse whatever for having offensive manners and riding rough-shod over people who own the land—not we, who seem to think we do.

As for "souvenir hunters," perhaps they can explain wherein their pilfering of another's property differs from petty thieving—a distinction which the owner can scarcely be expected to understand. Those who write their names, defacing objects of beauty with their vainglorious smudges and

scribblings, are scarcely less culpable.

In France, in Spain, in Italy, grace and politeness of manner is as essential to merest decency as being clothed. In the hotels that are “used to us” (something of a commentary!) our lack of politeness is tolerated; but don’t think for a moment it is not paid for! The officer referred to above, who had had the advantage of summer after summer spent in Europe as a boy, was charged just about half what another must pay who has “the rudeness of a savage.”

But good manners are good manners everywhere, except that in Latin and Asiatic countries we must, as it seems to us, exaggerate politeness. We must, in France and Italy, bow smilingly; we must, in Spain and the East, bow gravely; but in any event, it is necessary everywhere, except under the American and British flags, to *bow*—though your bow is often little more than a slight inclination of the head, and a smile—and to show some ceremony in addressing people.

When you go into a shop in France or Italy, you must smile and bow and say, “Good morning, madam,” or “Good evening, monsieur,” and “Until we meet again,” when you leave. If you can’t say “Au revoir,” say “Good afternoon” in English, but at all events say *something* in a polite tone of voice, which is much more important than the words themselves. To be civilly polite is not difficult—it is merely a matter of remembering. To fail to say “good morning” to a *concierge,* a chambermaid, or a small tradesman in France, treating him (or her) as though he did not exist, is not evidence of your grandeur but of your ignorance. A French duchess would not *think* of entering the littlest store without saying, “Good morning, madame,” to its proprietress, and if she is known to her at all, without making enquiries concerning the health of the various members of her family. Nor would she fail to say, “Good morning, Auguste,” or “Marie,” to her own servants.

EUROPE’S UNFLATTERING OPINION OF US

For years we Americans have swarmed over the face of the world, taking it for granted that the earth’s surface belongs to us because we can pay for it, and it is rather worse than ever since the war, when the advantages of exchange add bitterness to irritation.

And yet there are many who are highly indignant when told that, as a type, we are not at all admired abroad. Instead of being indignant, how much simpler and better it would be to make ourselves admirable, especially since it is those who most lack cultivation who are most indignant. The very well-bred may be mortified and abashed, but they can’t be indignant except with their fellow countrymen who by their shocking behavior make Europe’s criticism just.

Understanding of, and kind-hearted consideration for the feelings of others are the basic attributes of good manners. Without observation, understanding is impossible—even in our own country where the attitude of our neighbors is much the same as our own. It is not hard to appreciate, therefore, that to understand the point of view of people entirely foreign to ourselves, requires intuitive perception as well as cultivation in a very high degree.

AMERICANS IN EUROPEAN SOCIETY

It is only in musical comedy that one can go into a strange city and be picked out of the crowd and invited to the tables of the high of the land, because one looks as though one might be agreeable! To see anything of society in the actual world it is necessary to have friends, either Americans living or “stationed” or married abroad; or to take letters of introduction. Taking letters of introduction should never be done carelessly, because of the obligation that they impose. But to go to a strange country and see nothing of its social life, is like a blind person’s going to the theater, and the only way a stranger can know people is through the letters he brings.

Under ordinary circumstances no knowledge whatsoever beyond the social amenities the world over are necessary. A dinner abroad is exactly the same as one here. You enter a room, you bow, you shake hands, you say, “How do you do.” You sit at table, you talk of impersonal things, say “Good-by” and “Thank you” to your hostess, and you leave.

The matter of addressing people of title correctly is of little importance. The beautiful Lady Oldworld (who was Alice Town) was asked one day by a fellow countryman, what she called this person of title and that one, and she replied:

"I'm not sure that I know! Why should I call them at all?" which was a perfectly sensible answer. One never says anything but "you" to the person spoken to; and it might be an excellent thing not to know how to speak about anyone with a title, as it would prevent one's mentioning them.

Having gone into the subject thus far, however, it may be added that if at a dinner you are put next to a Duke, if it is necessary to call him anything except "you," you would say "Duke." Unless you are waiting on the table instead of sitting at it, you would not say, "Your Grace" and not even *then* "My Lord Duke." Neither, unless you are a valet or a chambermaid, would you say "Your Lordship" to an Earl! If you are a lady, you call him "Lord Arlington." If you know him really well, you call him "Arlington." To a knight you say, "Sir Arthur," which sounds familiar, but there is nothing else you can call him.

In England a stranger is not supposed to introduce anyone, so that titles of address are not necessary then either; but if you happen to be the hostess and French or Americans are present, who like introductions, you introduce Sir Arthur Dryden to the Duke and Duchess of Overthere, or to Prince and Princess Capri. In talking to her, the latter would be called "Princess" and her husband "Prince Capri" or "Prince" or by those who know him well, "Capri."

PRESENTATION AT COURT

Frequently American men are presented at the British Court at levees held by the King for the purpose. Such men are of course distinguished citizens who have been in some branch of public service, or who have contributed something to art, science, history or progress.

An American lady to be eligible for presentation at a foreign Court should be either the wife or daughter of a distinguished American citizen or be herself notable in some branch of learning or accomplishment.

It is absolutely necessary that such a candidate take letters of introduction to the American Ambassador,* or Minister if in a country where we have a Legation instead of an Embassy. She would enclose her letters in a note to the Ambassadress asking that her name be put on the list for presentation. The propriety of this request is a very difficult subject to advise upon, in that it is better that the suggestion come from the Ambassador rather than from oneself. It is, however, perfectly permissible for one whose presentation is appropriate, but who may perhaps not know the Ambassador or his wife personally, to do as suggested above. It must also be remembered that rarely more than three or perhaps five persons are presented at any one time, so that the difficulty of obtaining a place on the list is obvious. [* In South America alone, where out of courtesy to those who also consider themselves "Americans," the Embassies and Legations of our country are known as those of The United States of America. But in all other countries of the world we are known simply as "Americans"—it is the only name we have. We are not United Staters or United Statians—there is not even a word to apply to us! To speak of the American Minister to this country or that, and of the American Embassy in Paris for instance, is entirely correct.]

An American lady is presented by the American Ambassadress (or the wife of the American Minister) or by the wife of the Chargé d'Affaires if the Ambassadress be absent; or occasionally by the Doyenne of the diplomatic corps at the request of the American Embassy.

It would be futile to attempt giving details of full court dress or especial details of etiquette, as these vary not alone with countries, but with time! If you are about to be presented, you will surely be told all that is necessary by the person presenting you. These details, after all, merely comprise the exact length of train or other particulars of dress, the hour you are to be at such and such a door, where you are to stand, and how many curtsies or bows you are to make. In all other and essential particulars you behave as you would in any and every circumstance of formality. In general outline, however, it would be safe to say that on the day of the ceremony you drive to the Palace at a specified hour, wearing specified clothes and carrying your card of invitation in your hand. Your wraps are left in the carriage (or motor-car), you enter the Palace and are shown into a room where you wait, and *wait* and WAIT! until at last you are admitted to the Audience Chamber where you approach the receiving Royalties; you curtsy deeply before them and then back out.

Or else—you stand on an assigned spot while the King or Queen or both make the tour of those waiting, who curtsy (or bow) deeply at their approach and again at their withdrawal.

If you are spoken to at length, you answer as under any other circumstances, exactly as a polite child answers his elders. You do not speak unless spoken to. If your answer is long you need say nothing except the answer; if short, you add “Sir” to the King and “Madam” to the Queen. This seemingly democratic title is as a matter of fact the correct one for all Royalty. “Yes, sir.” “Very much indeed, Madam.” “I think so, Madam.”

FOREIGN LANGUAGES

In the Latin countries, grace and facility of speech is an object of life-long cultivation—and no one is considered an educated person who can not speak several languages well. Those who speak many fluently, by the way, are seldom those who constantly interlard their own tongue with words from another.

Not to understand any foreign languages would be a decided handicap in European society, where conversation is very apt to turn polyglot, beginning in one tongue and going on in a second and ending in a third. So that one who knows only English is often in the position of a deaf person, even though Europeans are invariably polite and never let a conversation run long in a language which all those present do not understand. It might easily happen that a French lady and an American, neither understanding the tongue of the other, meet at the house of an Italian, where there is also an Italian monolinguist, so that the hostess has to talk in three languages at once.

It is unreasonable to expect the average American to be a linguist; we are too far removed from foreign countries. As a matter of fact, if you would make yourself agreeable, it is much better (unless your facility was acquired as a child or you have a talent amounting to genius for accent and construction), to make it a rule when you lunch or dine with Europeans to talk English, since all Latins acutely suffer at hearing their language distorted. English, on the other hand, is not beautiful in sound to the foreign ear; it is a series of esses and shushes, lumped with consonants like an iron-wheeled cart bumping over a cobble-stoned street. The Latin’s accent in English is annoying even to us at times, but the English accent in French, Italian or Spanish is murderous! Furthermore, the Latin passionately loves his language in the way the Westerner loves his city; he simply can not endure to have it abused, and execrates the person who does so. And, proportionately, he loves the few who prove they share his love by speaking it creditably.

TO IMPROVE ONE’S ACCENT

If you want to improve your accent, nothing can so help you as going to the theater abroad until your ears literally absorb the sounds! All people are imitative. There are few who do not gradually lose the purity of a good foreign accent when long away from Europe, and all speak more fluently when their ears become accustomed to the sound.

The theater is not only the best possible place to hear correctly enunciated speech, but a play of contemporary life is equally valuable as a study in manners. There is also a suavity of grace in the way Europeans bow and stand and sit, and in the way they speak, that is unconsciously imitated. These “manners” need not—in fact, should not—be gushing or mincing, but you gradually perceive that jerking ramrod motions and stalking into a drawing-room like a grenadier are less impressive than awkward.

THE SPOILED AMERICAN GIRL

The subject of American manners, as they appear to Europeans, cannot be dismissed without comment on a reprehensible type of American girl who flourishes on shipboard, on tours, and in public places generally—but most particularly in the large and expensive hotels of Continental resorts.

If she and her family have a “home,” they are never in it, and if they have any object in life other than letting her follow her own unhampered inclinations, it is not apparent to the ordinary observer. Such a girl is always overdressed, she wears every fashion in its extremest exaggeration, she sparkles with jewelry, and reeks of scent, she switches herself this way and that, and is always

posing in public view and playing to the public gallery. She generally has a small brother who refuses to go to bed at night, or to stop making the piazza chairs into a train of cars, or to use the public halls as a skating rink. When he is not making a noise, he is eating. And his “elegant” sister looks upon him with disdain.

Sister, meanwhile, jingling with chains and bangles, decked in scarfs and tulle and earrings, leans on or against whatever happens to be convenient, flirting with any casual stranger who comes along. She invariably goes to her meals alone—evidently thinking her parents should be kept apart from her. She is never away from the Kurhaus or Casino, abroad or the hotel lobby in America. She is nearly always alone, and the book she is perpetually reading is always opened at the same page, and she is sure to look up as you pass. She is very ready to be “picked up” and to confide her life’s history, past, present and future, to any stranger, especially a young one of the opposite sex. She is rude only to her mother and father. She is also (we know, but Europe doesn’t) a perfectly “good” girl. Her lack of etiquette is shocking, but her morals are above reproach. She does not even mean to be rude to her parents, and she has no idea that the things she does are exactly those which condemn her in the opinion of strangers. If she were constantly with, and obviously devoted to her mother, she would make an infinitely better impression, both as to good form and as to heart, than by segregating herself so that she can be joined by any haphazard youth who strolls into view, and thereby cheapening not only herself but the name of the American girl in general.

Curiously enough, if she marries in Europe, she is apt to “settle down” and become an altogether admirable example of American-European womanhood, because she is sound fruit at heart—merely wrapped in tawdry gilt paper trimming by her adoring but ignorantly unwise parents who, in their effort to show her off, disguise the very qualities which should have been accentuated.

LADIES TRAVELING ALONE IN EUROPE

Europeans can not possibly understand how any lady of social position can be without a maid. A lady traveling alone, therefore, has this trifling handicap to start with. It is a very snobbish opinion, and one who has the temerity to attempt traveling all by herself has undoubtedly the ability to see it through. She need after all merely behave with extreme quietness and dignity and she can go from one end of the world to the other without molestation or even difficulty—especially if she is anything of a linguist.

In going from one place to another, it is wiser to write as long as possible ahead for accommodations—possibly giving the name of the one (if any) who recommended the hotel. But in going far off into Asia or other “difficult” countries, she would better join friends or at least a personally conducted tour, unless she has the mettle of a Burton or a Stanley.

MOTORING IN EUROPE

Motoring in Europe is perfectly feasible and easy. A car has to be put in a crate to cross the ocean, but in crossing the channel between England and France, no difficulty whatever is experienced. All information necessary can be had at any of the automobile clubs, and in going from one country to another, you have merely to show your passports at the border properly viséd and pay a deposit to insure your not selling the car out of the country, which is refunded when you come back.

Garage charges are reasonable, but gasoline is high. Roads are beautiful, and traveling—once you have your car—is much cheaper than by train.

Once off the beaten track, a tourist who has not a working knowledge of the language of the country he is driving through, is at a disadvantage, but plenty of people constantly do it, so it is at least not insurmountable. With English you can go to most places—with English and French nearly everywhere. The Michelin guide shows you in a little drawing, exactly the type of hotels you will find in each approaching town and the price of accommodation, so that you can choose your own stopping places accordingly.

“And etiquette?” you ask. There is no etiquette of motoring that differs from all other etiquette. Except of course not to be a road hog—or a road pig! People who take up the entire road are not half the offenders that others are who picnic along the side of it and leave their old papers and food

all over everywhere. For that matter, any one who shoves himself forward in any situation in life, he who pushes past, bumping into you, walking over you, in order to get a first seat on a train, or to be the first off a boat, any one who pushes himself out of his turn, or takes more than his share, anywhere or of anything—is precisely that sort of an animal.

ON A CONTINENTAL TRAIN

Europeans usually prefer to ride backwards, and as an American prefers to face the engine, it works out beautifully. It is not etiquette to talk with fellow passengers, in fact it is very middle-class. If you are in a smoking carriage (all European carriages are smoking unless marked “Ladies alone” or “No smoking”) and ladies are present, it is polite to ask if you may smoke. Language is not necessary, as you need merely to look at your cigar and bow with an interrogatory expression, whereupon your fellow passengers bow assent and you smoke.

THE PERFECT TRAVELER.

One might say the perfect traveler is one whose digestion is perfect, whose disposition is cheerful, who can be enthusiastic under the most discouraging circumstances, to whom discomfort is of no moment, and who possesses at least a sense of the ridiculous, if not a real sense of humor! The perfect traveler furthermore, is one who possesses the virtue of punctuality; one who has not forgotten something at the last minute, and whose bags are all packed and down at the hour for the start. Those who fuss and flurry about being ready, or those whose disposition is easily upset or who are inclined to be gloomy, should not travel—unless they go alone. Nothing can spoil a journey more than some one who is easily put out of temper and who always wants to do something the others do not. Whether traveling with your family or with comparative strangers, you must realize that your personal likes and dislikes have at least on occasion to be subordinated to the likes and dislikes of others; nor can you always be comfortable, or have good weather, or make perfect connections, or find everything to your personal satisfaction; and you only add to your own discomfort and chagrin, as well as to the discomfort of every one else, by refusing to be philosophical. Those who are bad sailors should not go on yachting parties; they are always abjectly wretched, and are of no use to themselves or any one else. Those who hate walking should not start out on a tramp that is much too far for them and expect others to turn back when they get tired. They need not “start” to begin with, but having once started, they must see it through.

There is no greater test of a man’s (or a woman’s) “wearing” qualities than traveling with him. He who is always keen and ready for anything, delighted with every amusing incident, willing to overlook shortcomings, and apparently oblivious of discomfort, is, needless to say, the one first included on the next trip.

Chapter XXXVIII.

The Growth of Good Taste in America

GOOD taste or bad is revealed in everything we are, do, have. Our speech, manners, dress, and household goods—and even our friends—are evidences of the propriety of our taste, and all these have been the subject of this book. Rules of etiquette are nothing more than sign-posts by which we are guided to the goal of good taste.

Whether we Americans are drifting toward or from finer perceptions, both mental and spiritual, is too profound a subject to be taken up except on a broader scope than that of the present volume. Yet it is a commonplace remark that older people invariably feel that the younger generation is speeding swiftly on the road to perdition. But whether the present younger generation is really any nearer to that frightful end than any previous one, is a question that we, of the present older generation, are scarcely qualified to answer. To be sure, manners seem to have grown lax, and many of the amenities apparently have vanished. But do these things merely seem so to us because young men of fashion do not pay party calls nowadays and the young woman of fashion is informal? It is difficult to maintain that youth to-day is so very different from what it has been in other periods of the country's history, especially as "the capriciousness of beauty," the "heartlessness" and "carelessness" of youth, are charges of a too suspiciously bromidic flavor to carry conviction.

The present generation is at least ahead of some of its "very proper" predecessors in that weddings do not have to be set for noon because a bridegroom's sobriety is not to be counted on later in the day! That young people of to-day prefer games to conversation scarcely proves degeneration. That they wear very few clothes is not a symptom of decline. There have always been recurring cycles of undress, followed by muffling from shoe-soles to chin. We have not yet reached the undress of Pauline Bonaparte, so the muffling period may not be due!

However, leaving out the mooted question whether etiquette may not soon be a subject for an obituary rather than a guide-book, one thing is certain: we have advanced prodigiously in esthetic taste.

Never in the recollection of any one now living has it been so easy to surround oneself with lovely belongings. Each year's achievement seems to stride away from that of the year before in producing woodwork, ironwork, glass, stone, print, paint and textile that is lovelier and lovelier. One can not go into the shops or pass their windows on the streets without being impressed with the ever-growing taste of their display. Nor can one look into the magazines devoted to gardens and houses and house-furnishings and fail to appreciate the increasing wealth of the beautiful in environment.

That such exquisite "best" as America possessed in her Colonial houses and gardens and furnishings should ever have been discarded for the atrocities of the period after the Civil War, is comparable to nothing but Titania's Midsummer Night's Dream madness that made her believe an ass's features more beautiful than those of Apollo!

Happily, however, since we never do things by halves, we are studying and cultivating and buying and making, and trying to forget and overcome that terrible marriage of our beautiful Colonial ancestress with the dark-wooded, plush-draped, jig-sawed upstart of vulgarity and ignorance. In another country her type would be lost in his, forever! But in a country that sent a million soldiers across three thousand miles of ocean, in spite of every obstacle and in the twinkling of an eye, why even comment that good taste is pouring over our land as fast as periodicals, books and manufacturers can take it. Three thousand miles east and west, two thousand miles north and south, white tiled bathrooms have sprung like mushrooms seemingly in a single night, charming houses, enchanting gardens, beautiful cities, cultivated people, created in thousands upon thousands of instances in the short span of one generation. Certain great houses abroad have consummate quality, it is true, but for every one of these, there are a thousand that are mediocre, even offensive. In our own country, beautiful houses and appointments flourish like field flowers in summer; not merely in the occasional gardens of the very rich, but everywhere.

And all this means? Merely one more incident added to the many great facts that prove us a wonderful nation. (But this is an aside merely, and not to be talked about to anyone except just ourselves!) At the same time it is no idle boast that the world is at present looking toward America; and whatever we become is bound to lower or raise the standards of life. The other countries are

old, we are youth personified! We have all youth's glorious beauty and strength and vitality and courage. If we can keep these attributes and add finish and understanding and perfect taste in living and thinking, we need not dwell on the Golden Age that is past, but believe in the Golden Age that is sure to be.