

A decorative border with intricate floral and scrollwork patterns in a dark green color, framing the central text.

Book of Etiquette

The Project Gutenberg EBook of Book of Etiquette, by Lillian Eichler

Copyright laws are changing all over the world. Be sure to check the copyright laws for your country before downloading or redistributing this or any other Project Gutenberg eBook.

This header should be the first thing seen when viewing this Project Gutenberg file. Please do not remove it. Do not change or edit the header without written permission.

Please read the “legal small print,” and other information about the eBook and Project Gutenberg at the bottom of this file. Included is important information about your specific rights and restrictions in how the file may be used. You can also find out about how to make a donation to Project Gutenberg, and how to get involved.

****Welcome To The World of Free Plain Vanilla Electronic Texts****

****eBooks Readable By Both Humans and By Computers, Since 1971****

*******These eBooks Were Prepared By Thousands of Volunteers!*******

Title: Book of Etiquette

Author: Lillian Eichler

Release Date: December, 2004 [EBook #7029] [Yes, we are more than one year ahead of schedule] [This file was first posted on February 24, 2003]

Edition: 10

Language: English

Character set encoding: Latin-1

***** START OF THE PROJECT GUTENBERG EBOOK BOOK OF**

ETIQUETTE ***

This eBook was produced by Bruce Loving

BOOK OF ETIQUETTE

BY LILLIAN EICHLER

VOLUME II

ILLUSTRATED

COPYRIGHT, 1921

CONTENTS

PART III

I. SERVANTS

The Servant in the Household A Word to the Mistress A Word to the Servant How to Address Servants The Child and the Servant The Invisible Barrier When the Servant Speaks The Servants of a Big House The Butler Correct Dress for the Butler The Second Man The Chauffeur Duties of the Chauffeur The Valet The Page The Maid-Servants Lady's Maid The Nurse-Maid Duties of HouseMaid In Conclusion.

II. DINNERS

About the American Hostess Planning the Formal Dinner Arranging the Table Starting at the Center Some Important Details Table Etiquette Table Service Use of the Napkin The Spoon at the Dinner Table The Fork and Knife Finger Foods Table Accidents The Hostess When the Guests Arrive The Successful Hostess The Guest Comments on Food Second Helpings The Menu Special Entertainment When to Leave Taking Leave Inviting a Stop-Gap Simple Dinners Inviting Congenial Guests When There are no Servants Hotel Dinners Dress for Dinner

III. LUNCHEONS

Purpose of the Luncheon Informal Luncheons About the Table The Formal Luncheon The Table for the Formal Luncheon Hostess and Guest Formal and Informal Breakfasts Dress for Luncheons and Breakfasts

IV. TEAS AND OTHER ENTERTAINMENTS

Evolution of the Afternoon Tea The Simpler Tea The Formal Tea The Tea Table Dress at Tea Time The Garden Party Receiving the Guests On the Lawn Dress

for Garden Parties and Lawn Festivals Woman's Garden Costume The Man at the Garden Party House Parties Sending the Invitation When the Guests Arrive Entertaining at the House Party Hostess and Guests at the House Party "Tipping" the Servants

V. WHEN THE BACHELOR ENTERTAINS

When the Bachelor is Host Welcoming the Guests The Bachelor's Dinner Tea at a Bachelor Apartment The Bachelor Dance Theater Parties Yachting Parties

VI. MUSICALES AND PRIVATE THEATRICALS

Preparations for the Musicale The Afternoon Musicale The Evening Musicale Card Parties at the Musicale Duties of Guests at Musicales Dress at the Musicale Arranging Private Theatricals The Players The Guests Host and Hostess

VII. DANCING

Dancing as a Healthful Art Dance-Giving No Longer a Luxury The Debut Dance Costume Balls Subscription Dances The Ballroom Music at the Dance Dance Programs Dinner Dances Dressing Rooms The Dance When the Lady is Asked to Dance "Cutting In" Dancing Positions When the Guest Does Not Dance Public Dances A Plea for Dancing The Charm of Dress in Dancing At the Afternoon Dance Gentlemen at the Dance Dress for the Ball Dress of the Debutante Wraps at the Ball Ball Dress for Men For the Simple Country Dance

VIII. GAMES AND SPORTS

Why the World Plays Fair Play Indoor Games Chess Bridge Billiards and Croquet Outdoor Games Lawn Tennis Golf Some Important Rules about Golf Football Automobile Etiquette Automobile Parties Riding Bathing Sports Clothes in General

PART IV

I. SPEECH

Conversation The Charm of Correct Speech Courtesy in Conversation The Voice
Ease in Speech Local Phrases and Mannerisms Importance of Vocabulary
Interrupting the Speech of Others Tact in Conversation Some Important
Information What to Talk About

II. DRESS

The First Impression Men's Dress Women's Dress The Story of Dress The Dawn
of Fashion The Fashions of To-day Harmony in Dress Importance of Color The
Charm of Personality Gaudiness versus Good Taste "Extravagance the Greatest
Vulgarity" Inappropriateness in Clothes The Eccentric Dresser Comfort in
Clothes If One is Not Average Tall and Short People The Well-Dressed Woman
Not a Slave to Fashion The Well-Dressed Man The Charm of Old Age The
Elderly Woman Imitation and Over-Dressing The Older Gentleman A Trip to the
South For the Gentleman

III. THE BUSINESS WOMAN

Woman in the Business World Self-Confidence The Slattern Following the
Fashions Gaudy Attraction The Business Suit The Business Dress and Coat An
Appeal to Business Women

IV. ON THE STREET

The True Etiquette Poise in Public The Charm of Courtesy Ladies and
Gentlemen When to Bow in Public Walking in Public Stopping for a Chat When
Accidents Happen Accepting Courtesies from Strangers Raising the Hat How to
Raise the Hat In the Street Car Entering the Car In the Taxicab Some Social

Errors

V. AT THE THEATER AND THE OPERA

Dress at the Theater and Opera Entering the Theater Arriving Late About Wraps
Order of Precedence Before the Play When the Curtain is Drawn During the
Performance The Offending Hat Applause During Intermission Leaving the
Theater

VI. HOTEL ETIQUETTE

At the Hotel The Woman Guest Receiving Masculine Guests Making Friends at
the Hotel How to Register In the Public DiningRoom Hotel Stationery
Regarding the Servants Leaving the Hotel

VII. TRAVEL ETIQUETTE

The Restless Urge of Travel The Customs of Countries The Traveler's Wardrobe
In the Train In the Sleeping Car Train Courtesy The Woman Traveler The
Woman who Travels with an Escort In the Dining-Car Children on the Train In
the Taxicab Bon Voyage Gifts On Board the Ship Courtesy of the Ship The
Woman Crossing the Ocean A Concert at Sea At the Journey's End At Hotel and
Restaurant At Tea-Room and Roof-Garden To Those Who Love to Travel

VIII. TIPPING

An Un-American Custom Lavish Tipping In DiningRoom or Dining-Car At the
Hotel The Taxi-Driver On the Train Crossing the Ocean Tips in Foreign
Countries

IX. ETIQUETTE ABROAD

The American in Foreign Countries On English Soil Addressing Royalty Other English Titles -And Still Other Titles Addressing Clergy Abroad Lawyers, Statesmen and Officials-How to Address Them At the Court of England What to Wear to Court The King's Levees In France Addressing Titled People in France Certain French Conventions Dinner Etiquette French Wedding Etiquette Balls About Calls and Cards Correspondence The American in Germany The Perfect American Tourist

APPENDIX Foreign Words in Frequent Social Usage

LIST OF ILLUSTRATIONS

READY FOR TEA Frontspiece Page TABLE SET FOR DINER THE PUNCH TABLE THE BUFFET LUNCH

PART III

Repose and cheerfulness are the badge of the gentleman—repose in energy. The Greek battle pieces are calm; the heroes, in whatever violent actions engaged, retain a serene aspect; as we say of Niagara, that it falls without speed. A cheerful, intelligent face is the end of culture, and success enough. For it indicates the purpose of nature and wisdom attained. —Emerson

CHAPTER I

SERVANTS

THE SERVANT IN THE HOUSEHOLD

“A mouse can look at a king, but a king won’t often look at a mouse” says the old proverb. Which is, sadly enough, the state of affairs between servants and mistresses in many households.

A great many people feel somehow that those who labor in the capacity of servants are inferior. But in most cases, it is those who place servants on a lower plane who are themselves inferior. We owe those who take a part in the household affairs of our homes, more than the wages we pay them. We owe them gratitude, courtesy, kindness. Many elaborate dinners would be failures if it were not for the silent members of our households. Many formal entertainments would be impossible without their help. They hold a certain place of importance in the home and it should be recognized in the social world as a place worthy of every courtesy and respect.

For those who are fortunate enough to have servants to help with domestic tasks, it is extremely important that the correct etiquette of servants be thoroughly known and understood. And those who serve as butlers and maids and valets must also know the little rules of good conduct that govern their duties and responsibilities. The information contained in the following paragraphs is meant for both the servant and the mistress, and we hope that both will find it valuable.

A WORD TO THE MISTRESS

In the home where guests are frequently entertained and where the hostess holds many formal social functions, servants are essential.

Every family that can afford to do so, should have one, or two, or more servants according to social requirements and the appointments of the house. They should be well instructed in their duties and they should be expected to carry them out faultlessly. Untidy, noisy, ill-trained servants reflect upon the manners and

conduct of the mistress herself.

The most common method of engaging a servant is through an agency. Here different types of men and women can be found, and the mistress of the household may be fortunate enough to find one suited to her requirements. Sometimes she secures a maid or butler by the recommendation of some other housekeeper. This method is usually more satisfactory than any other because it puts things on a rather friendly basis from the start.

But whether the maid or butler be engaged by recommendation or through an agency, it is important that it be clearly understood from the beginning just what his or her duties will be. And the mistress should not engage a servant unless she feels sure that he will be able to fill the position satisfactorily, for it is both an expensive and provoking process to change servants frequently.

The first few days in a new home are always difficult for the servant. The mistress should be patient and considerate and do all she can to make the newcomer feel at ease in her new surroundings. Her directions should be requests, not commands, and she should overlook blunders for they may be the result of the servant's unfamiliarity with the household and its customs.

After the servant has been in the household three weeks or a month, the mistress has every right to expect him to carry out his duties correctly. But we are all human, and we all make mistakes. When a servant blunders through carelessness a reprimand may be necessary, but to scold in loud, angry tones is most ill-mannered. The well-bred woman will never forget that there is as much demand for courtesy and kindness in her relations with her servants as in any other relation in which she is placed. There is absolutely no reason why "please" and "thank you" should be omitted when we speak to the people who live in our homes and labor for our comfort and happiness.

A WORD TO THE SERVANT

Among real Americans, with their democratic views, there can be no objection to the word "servant." It is a noun, a name, to denote people in a certain occupation; just as "brokers" and "salesmen" and "housewives" denote certain people in other occupations. Therefore the servants who read these sentences, and the women who have servants in their households, should interpret the word

in the spirit it is written, that of true American courtesy and respect.

Domestic service requires a certain character lacking in most other professions. As a servant, you care for the things of others and it should be done with as much attention and regard as if they were your own. You attend to your duties day after day, persisting in work which may sometimes become monotonous and which would be easy enough to shirk, but which you do for the comfort and pleasure of your mistress. You find yourself in the position of keeping other people's property attractive, putting other people's visitors at ease and being economical with other people's money. And we repeat again that it requires a certain high stamp of character that is not found in most professions.

Tidiness is very important in both men and women servants. The maid who serves at the dinner table must wear a fresh new blouse and a crisp apron. Soiled finger-nails or unclean hands are inexcusable. The well-trained servant presents always an immaculate, well-groomed appearance.

It hardly seems necessary to mention that the servant must be scrupulously honest. Perhaps, in their capacity in the home, they are exposed to unusual temptations, but that is just the reason why they should refrain from dishonesty of any kind, even the slightest lie. Gossip about the family life of the people they are serving should also be avoided by servants.

The servant should remember that whether she be maid or mistress, she can be *cultured*. The well-bred, well-trained maid is never sullen or perverse. Nor is her manner servile or haughty. She is respectful to her employers, but she does not cringe. She does her duties carefully, conscientiously and thoroughly, and she carries out the commands of her mistress without question. If, however, a maid thinks that a certain task could be done much more quickly and satisfactorily in another way, she may suggest it to her mistress and request her permission to do it in that way. If she is reprimanded for a mistake, she should not become rude or angry, but remain calm and answer quietly. It will not be long before her mistress, if she is the right sort of mistress, recognizes her superior qualities, her good manners and conscientious work, and will respond by treating her in like manner.

Undue familiarity from the maid is not to be countenanced. But many times a certain understanding friendliness develops between a "faithful maid and a kind and courteous mistress." a friendship in which rigid class distinctions are not

sufficient to form a barrier.

Let those of us who are servants remember that it is only in helping others that true happiness is found, and that the world is quick to recognize and reward true, loyal, sincere service.

HOW TO ADDRESS SERVANTS

Household servants are usually addressed by their first names. It is indeed bad form to address a servant by some abbreviated nickname, such as Lizzy for Elizabeth or Maggie for Margaret. The full first name should be used. A pleasant "Good morning, Margaret," starts the day right, both for the mistress and the maid. In England the surname is preferred but they do not have to contend with all the foreign importations in the way of names that we have here in America. It is certainly better to call John Soennichsen John, than to use his surname.

A butler or chauffeur is usually addressed by his surname unless he is a man who has served the family for many years.

The golden rule of "Thank you" is just as golden when it applies to our servants. It is only the extremely discourteous man or woman who will address servants in a peremptory, rude tone. And it is especially ill-bred and unkind to be overbearing to servants in the presence of guests, or to scold one servant in the presence of another.

THE CHILD AND THE SERVANT

Insolence to servants on the part of children is as much a reflection on the manners of the parents, as it is upon the breeding of the children. The child that hears the servants addressed in rude, haughty manner will quite naturally adopt the same manner towards them. And no one, child or adult, can be considered well-bred unless he or she is courteous and kind to everyone, especially to those whose social position is inferior.

In the park, recently, a little tot of six years or thereabouts had a bag of peanuts which she offered to two little playmates and also to their mother who was

sitting near by. Seeing that she did not offer her governess some peanuts, the woman inquired, "Why don't you offer Miss Taylor some?" To which the youngster immediately replied, "Oh, she's only my governess."

This is the result of wrong principle in the home. No child is born a snob. No child is born haughty and arrogant. It is the home environment and the precedent of the parents that makes such vain, unkind little children as the one mentioned above. It is actually unfair to the young children in the home to set the wrong example by being discourteous to the servants. They will only have to fight, later, to conquer the petty snobbishness that stands between them and their entrance into good society.

THE INVISIBLE BARRIER

In the sixteenth century French women servants were arrested and placed in prison for wearing clothes similar to those worn by their "superiors". It developed that they had made the garments themselves, copying them from the original models, sometimes sitting up all night to finish the garment. But the court ruled that it made no difference whether they had made them themselves or not; they had worn clothes like their mistresses', and they must be punished! We very much wiser people of the twentieth century smile when we read of these ridiculous edicts of a long-ago court, but we placidly continue to condemn the shop-girl and the working-girl if she dares to imitate Parisienne importations.

It is very often the same in the household. We ridicule the "class systems" of other countries, yet we deliberately build up a barrier between ourselves and those who work for us. Perhaps there must be some such barrier to keep the social equilibrium; but is there any reason why it should be unkind and discourteous?

The mistress should not, of course, confide in her servants, gossip with them, discuss her affairs with them, enter their quarrels and take sides with them. But she can be cheerful, polite, considerate; and invariably she will find that this kind of treatment will bring an immediate response even from the most sullen servant.

WHEN THE SERVANT SPEAKS

In answering the mistress or master of the household, it is customary for the servant to say, "Yes, madam," or, "Yes, Sir." Old servants, who have been for many years in the employ of the same people, may omit the "madam" and use the name, in this manner—"Yes, Mrs. Brown." Such slovenly expressions as "No'm" or "Yessir" show lack of good training on the part of the servant, and poor judgment on the part of the mistress.

Brevity and civility are the two most important virtues of the speech of the man or maid servant who answers inquiries at the door, admits guests and takes messages. In the latter case, when a servant takes a message for one of the members of the household, a polite "Thank you, madam" is essential. If there is a doubt as to whether or not the hostess is at home, the well-trained servant admits the visitor, asks her to have a seat, and says, "I will inquire." He returns to say either that Madam is not at home, or that she will be down directly. When announcing guests, the butler should ask, "What name, please?" not in the indifferent, sing-song manner so characteristic of butlers, but in a cordial, polite tone of voice, and with a genial smile. Having been given the names of the visitors, he announces them in clear, distinct tones. These announcements are made while the guests are entering the drawing room. A mother and two daughters are announced as: "Mrs. Smith, the Misses Smith." If the given names of the young ladies are called, the form of announcement is: "Mrs. Smith, Miss Smith, Miss Alice Smith," the eldest daughter of a family being given the privilege to use the title "Miss Smith." In announcing a gentleman and his son, the butler says: "Mr. Blank, Mr. Francis Blank."

THE SERVANTS OF A BIG HOUSE

The small household must choose servants according to convenience and requirements. Where there are three or four grown-up daughters and the home is a small one, one maid and one butler are sufficient. But in a very large house with numerous rooms, where many social functions are held and many house parties are given by the hostess a full corps of servants is required. Each one should have certain, definite tasks to perform every day. In the luxurious American home, seven servants are usually employed. They are a butler, a chauffeur, a parlor maid, a cook, a laundress, a nurse-maid and a chambermaid.

A lady's maid and a valet are sometimes added. A footman, laundry-maid and scullery-maid are also added, sometimes, to the corps of servants. But this list may be increased or diminished according to the requirements of the individual family. For instance, a second-man may be placed under the direction of the butler; a gardener and his assistants may be charged with the care of the environs; while grooms may be employed to care for the horses in the stables. But usually these additional servants are the luxuries of the extremely wealthy and should not be indulged in by those who cannot afford them. In the home where there are several men servants and several women servants, it is the best plan for the wife to supervise the duties and responsibilities of the women, leaving the men to be directed by her husband. It is important, though, for the mistress of the house not to give counter commands to servants who are under her husband's supervision, for this may cause a friction that is not conducive to the best service on the part of the help.

THE BUTLER

The duties of the butler confine him to the drawing-room and diningroom. The diningroom, however, is his particular domain; he sees that everything is in order, that the table is laid correctly, the lighting effect satisfactory, the flowers arranged, and in short that the room and appointments are in perfect readiness for a punctual meal. In this work a parlor maid assists him by sweeping and dusting, and a pantry-maid helps him by keeping everything immaculate and in readiness in the pantry. The butler serves at breakfast, luncheon and dinner.

Where there is a second-man, he may assist the butler with the serving at dinner; and at large entertainments the maid who assists in the pantry may also be requested to serve. The butler also is in charge of the afternoon-tea duties, in homes where this custom prevails. He brings in the tray, arranges it for the hostess and sees that everyone is served. Where there are only a few servants, the butler may be expected to help with the dishes, polish the silver and assist in the pantry. But if there are maid servants, and a second-man to do the heavier work, then he is expected to serve in a small measure as the valet for the master of the house. He lays out his evening clothes, brushes and presses the garments worn in the morning, and draws his bath. Sometimes, when his domestic duties are very light, the butler is requested to serve as footman to the mistress when she goes riding in the afternoon. An important duty of the butler is to answer the

door bell whenever it rings. He must see that the front door and the hall is in order and well-swept, and that the drawing-room door is locked every night after the family has retired. A great deal of the comfort and pleasure of the family depends upon the manner in which the butler attends to his duties.

CORRECT DRESS FOR THE BUTLER

Neatness of attire is extremely important. The butler should be clean-shaven, and he should not fail to be fresh-shaven every day. His hair should not be closely cropped, but cut loosely, and it should be well-brushed at all times. Well-kept nails are, of course, very important not only for the butler but for anyone who serves at the table or has anything to do with the food. As nearly as possible, the butler's costume should parallel the following description, but each passing season finds some minor detail slightly changed, and each new season finds a slight variation from the costume of the season before. So the best thing to do is to find out definitely from a reliable clothier or from the men's furnishing department of a large department store, just what the butler's costume of the present time consists of. Ordinarily, the butler wears white linen in the morning, with black or dark gray trousers, a black waistcoat that buttons high, and a swallowtail coat. It is also permissible for him to wear a short roundtail coat in the morning hours; it is similar to the gentleman's tailless evening coat, but it is not faced with silk. A black or dark tie and black shoes complete the outfit, which is worn until after the midday meal. If guests are to be entertained at luncheon, the butler wears his afternoon and evening livery. Otherwise he dons it only after luncheon or about three o'clock in the afternoon. It consists of complete black evening dress similar in cut and style to that worn by gentlemen. There are no braidings or facings, though the material of the suit may be every whit as excellent in quality as that worn by the master of the house. The butler does not wear a white waistcoat, a watch chain, or jeweled studs with his afternoon or evening livery. Nor may he wear a boutonniere or an assertive tie or patent leather shoes. And it is extremely bad taste for him to use perfume of any kind. He wears white linen with plain white studs in the shirt front, a standing collar, white lawn tie and plain black shoes. His watch is slipped into his waistcoat pocket without chain or fob. White gloves are no longer the custom for men servants in the private home. When acting as footman to his mistress in the afternoon, the butler wears the livery described for the second man. In cold weather he is supplied with a long footman's coat; and he is also supplied with a

top hat and gloves, all matching in color and style those worn by the chauffeur.

THE SECOND MAN

The second man may be employed exclusively for the house, or he may be employed solely to serve as footman, sitting next to the chauffeur when the mistress is motoring. In the latter case he wears the regular livery matching that worn by the chauffeur. But usually a second man is expected to help in the house besides serving as footman. He assists the butler by answering the door bell whenever the other is busy or occupied elsewhere. He washes dishes and windows and polishes the silver. He tends to the open fireplace in winter, and to the arranging of the flowers in the summer. The veranda, front steps and courtyard are also in his care. And when there are guests for dinner, or at a large entertainment, he helps serve at the table. The livery of the second man is the same indoors all day; he does not change for the evening. It consists of coat and trousers of one solid color determined by the heads of the house. It is usually a very dark green, brown, gray or blue, and the outside edge of the trouser leg is piped in some contrasting color. The coat is usually swallowtail in cut, and is ornamented with brass or silver buttons on the tails, on the cuffs and down the front. Lately this vogue of the brass and silver button is disappearing. The color worn by the second man should be the predominating color worn by all the other liveried servants in the household. It is certainly not good form to have the chauffeur wear one color of livery, and the footman next to him wear livery of an entirely different color and cut. With his livery described above, the second man wears a waistcoat of Valencia, striped in the two colors that appear on the coat and trousers. It is usually cut V shape, disclosing white linen in which are fastened two plain white studs, a standing collar, and a white lawn tie. When he serves as footman, the second man may either be requested to don complete car livery, or he may wear a long footman's overcoat; top hat and gloves over his house livery. A clean shaven face and well-brushed, close-clipped hair are pleasing characteristics of the second man. Untidiness, ill-kept hands and nails, and the use of jewelry or perfume should not be tolerated in the second man, whether he serves only as footman, or in the house. When he helps the butler at the dinner table, he should be especially immaculate in appearance.

THE CHAUFFEUR

The gallant coachman of a decade ago has given way to the chauffeur of to-day. But we find that his livery is no less important. It is governed by a very definite convention. In winter, for instance, the chauffeur wears long trousers of melton or kersey or similar material and a double-breasted greatcoat of the same material. The collar and cuffs may be of a contrasting color or of the same color as the rest of the material. He wears a flat cap with a stiff visor and a band of the same contrasting color that appears on the collar and cuffs of the coat. Dark gloves and shoes are worn. Sometimes, instead of long trousers, the chauffeur wears knee-trousers with leather leggings. If desired, a double row of brass, silver or polished horn buttons may decorate the front of the greatcoat, but this must be determined by the prevailing custom. If the weather is extremely cold, the chauffeur should be provided with a long coat of goat or wolf-skin, or some other suitable protection against the cold and wind. During the summer months, the chauffeur usually wears gray or brown cords, developed in the conventional style. His cap and gloves match.

DUTIES OF THE CHAUFFEUR

The complete care of the car or cars devolves upon the chauffeur. He must see that it is always spotless and shining, that it is in good condition and will not break down during a trip, and that it is in readiness whenever the owners want to use it. When the mistress goes motoring, the chauffeur stands at the door of the car until she enters, arranges the robes and sees that she is comfortable before taking his own place. Upon receiving her orders, he touches the rim of his cap. It is not necessary, however, upon reaching the destination for the chauffeur to descend and open the door for his mistress. His place is at the wheel and that is where he remains. But if there is a second man to assist the chauffeur, who accompanies him on every trip as a motor footman, he should descend and stand at attention while the mistress emerges from the car. The footman dresses like the chauffeur. He leaves cards when the mistress makes her social calls, and he rings house bells for her. He is also expected to be useful in performing personal service for the masculine members of the household. Very often it happens that a tourist, instead of hiring a car and chauffeur when he reaches a strange country, desires to take his own car and chauffeur with him. He must be sure to arrange beforehand to have the man admitted to the foreign country, for negligence may

cause him much delay and trouble when he reaches the borderline. He must also arrange for the sleeping and eating facilities of his chauffeur when they stop for a day or two in a town or village. It is not right to expect him to eat with the servants, nor will he wish to eat at the same table with his employer. It is wisest to give him an allowance and permit him to eat and sleep where he pleases.

THE VALET

The business of the valet is to attend to all the comforts and desires of the master of the house. He takes no part in the general housework, except in an emergency. The valet does not wear livery. Indoors, in the evening and during the day, he wears dark gray or black trousers, white linen, a high-buttoned black waistcoat and a plain black swallowtailed coat or one cut with short rounded tails. He wears a dark tie and dull leather shoes. He may also wear an inconspicuous pin in his tie and simple cuff-links; but a display of jewelry is not permissible. It may happen that a butler is ill or called away, or that there is a shortage of servants during a large entertainment. In this case the valet may be called upon to serve as a butler, and he then wears complete butler's dress, with the long-tailed coat. When traveling with his employer, the valet wears an inconspicuous morning suit of dark gray, brown or blue tweed in the conventional style. He completes this outfit with a black or brown derby hat and black leather shoes. The duties of the valet are as follows: he brushes, presses, cleans, packs or lays out the clothes of his employer, draws the water for his bath, and assists him to dress. He keeps his wardrobe in order and packs and un-packs his trunks whenever he is traveling. He does all his errands, buys his railway and steamship tickets, pays his bills, and carries his hand-luggage when they are traveling together. Sometimes he shaves him, orders his clothes, and writes his business letters. But these duties are expected only of accomplished valets. He does not, however, make the bed or sweep or dust his employer's room.

THE PAGE

The page is a very convenient servant to have when there is no second-man or when there are no men-servants at all. His duties are many and varied. He runs errands for everyone in the house, assists the parlor-maid, looks after the open

fire places and opens the door to callers. Sometimes he even serves as a sort of miniature footman, sitting next to the chauffeur in complete footman livery. The livery for the page boy is the same during the day and evening. It is a simple, neat coat and trousers of dark cloth piped with the contrasting livery color of the family in which he serves. The coat fits the body snugly, and ends at the waistline except for a slight point at back and front. Metal buttons set as closely together as possible fasten the coat from top to bottom. The trousers are piped or braided in the contrasting color down the outside of the leg. White linen should show at the wrists and above the high collar of the coat, but there should be no tie. Black calf skin shoes complete the outfit, and when the page is out of doors, he wears a round cap to match his suit. The bullet-shaped metal buttons down the front of the coat, and three of the same buttons sewed on the outside seam of the cuffs, have earned for the page the rather appropriate name of "Buttons."

THE MAID-SERVANTS

Whether there is only one maid-servant in the house, or many, their duties should be clearly defined and understood. It is the only way to avoid quarreling and misunderstanding among the servants themselves. Let each one understand from the very first day he begins work just what his duties are. In this case as in many another an ounce of prevention is worth a pound of cure. If there are quarrels among the servants the mistress should not interfere nor take sides. If possible she should remove the cause of the friction, and for a serious fault she should discharge the one that is causing the disturbance.

The services of the waitress are confined to the drawing-room floor. She serves breakfast, luncheon and dinner, and afternoon tea where it is the custom. This is assuming, however, that there is no butler in the home. In this case she attends to all the other duties that would ordinarily fall upon him. She answers the doorbell, polishes the silver, helps with the washing of the dishes and sees that the table is correctly laid for each meal.

The parlor maid is a luxury enjoyed only by families of great wealth. She is expected to devote her time and attention wholly to the drawing-room and diningroom, assisting the waitress in the pantry and keeping the library and drawing-room in order. But in the average comfortable home of America there are usually only two maids, a housemaid and a waitress (with perhaps the

additional services of a cook) and these two maids have the care of the dining, living and bedrooms divided between them.

The dress of the housemaids is very much alike. The waitress, or parlor maid, wears a plain, light-colored dress in the morning with a rather large apron, and a small white cap. The chambermaid's costume is very much the same. In the afternoon the parlor maid or waitress changes to a black serge dress in winter, or a black poplin in summer, with white linen cuffs and collars and a small white apron. [The costumes for maid-servants change frequently, only in slight details, but enough to warrant specific research at the time the servant is outfitted. A large department store, or a store devoted exclusively to the liveries of servants, will be able to tell you exactly the correct costumes for maid-servants at the present time. Or you may find the desired information in a current housekeeping magazine.]

The maid-servants never wear jewelry or other finery while they are on duty. One very simple brooch, or perhaps a pair of cuff links, is permissible; but bracelets, rings and neck ornaments are in bad taste. Elaborate dressing of the hair should also be avoided, and careless, untidy dressing should never be countenanced.

LADY'S MAID

The lady's maid does not take part in the general housework. Her duties are solely to care for the wardrobe of her mistress, to assist her at her toilette, to draw her bath, to lay out her clothes and keep her room tidy. But she does not sweep or dust the room or make the bed—these are the duties of the chambermaid. If she is an accomplished maid she will probably do a great deal of sewing, and perhaps she will massage her mistress' hair and manicure her nails. But these duties are not to be expected; the mistress who finds her maid is willing to do these things for her, is indeed fortunate.

A black dress in winter, and a black skirt and waist in summer, worn with a small, dainty white apron comprises the costume of the lady's maid. Stiff white cuffs and collar add a touch of prim neatness which is most desirable. At the present time, the tiny white cap formerly worn by lady's maids has been almost entirely dispensed with.

When traveling with her mistress, the lady's maid should wear only very simple and inconspicuous clothes. A tweed suit worn with a neat blouse, or a tweed coat worn over a simple dress, is the best form. Anything gaudy or elaborate worn by a lady's maid is frowned upon by polite society.

THE NURSEMAID

The nurse-maid should be very particular about her dress. She should always be faultlessly attired, her hair neat and well-brushed, her entire appearance displaying a tidy cleanliness.

In the house the nurse-maid wears a simple dress of wool or heavy material with a white apron and white collar and cuffs. In warmer weather she wears linen or poplin with the apron and collar and cuffs. Outdoors, she wears a long full cloak over her house dress.

DUTIES OF HOUSEMAID

The cook, who is always dressed spotlessly in white, does nothing outside the kitchen unless special arrangements have been made to the contrary. She keeps the kitchen tidy and clean, cooks the meals, helps with the dishes and perhaps attends to the furnace.

The waitress opens and airs the living-rooms, dusts the rooms and gets everything in readiness for breakfast. It is customary to excuse her as soon as the principal part of the breakfast has been served, so that she may attend to her chamber-work and be ready to come down to her breakfast by the time the family has finished. However, before she goes to her own breakfast, she is expected to clear the diningroom table and take the dishes into the kitchen.

If the waitress does not help with the chamber-work, this duty falls entirely upon the chambermaid. She must make the beds, sweep and dust the bedrooms, and keep them immaculate. The mistress should inspect the chamber-work occasionally for servants must not be permitted to feel that carelessness in details will be overlooked. And the mistress should also take care of her own linen closet, unless she has a very trustworthy and competent servant; for linens

should be worn alike, and not some worn constantly and others allowed to lie forgotten in corner of the closet.

IN CONCLUSION

A good servant—and by “good” we mean a man or woman who goes about duties cheerfully, is respectful and willing, who is neat, well-mannered and well-trained must be treated in the right manner if he or she is to remain such. There are so many blunders the mistress can make, so many mistakes that bring the wrong response from those who are temporarily a part of her household.

For instance, a haughty, arrogant manner towards a servant who is sensitive will by no means encourage that servant to do his or her best work. And on the other hand, a servile manner towards a good servant one is afraid of losing, encourages that servant to take liberties and become unduly familiar.

It is as difficult to be a good mistress as it is to be a good servant. Both duties require a keen understanding and appreciation of human nature, a kindliness of spirit and a desire to be helpful. Both the servant and the mistress have their trials and troubles, but they should remember that it is only through mutual helpfulness and consideration, an exacting attention to duties and responsibilities, a wise supervision and a faithful service, that harmony and happiness can be reached in the home. And both should bear in mind that this harmony and happiness is something worth-while striving for, something worth-while being patient and persistent for.

There is an old proverb which literally translated means, “By the servant the master is known.” It is a good proverb for both the servant and the mistress to remember.

CHAPTER II

DINNERS

ABOUT THE AMERICAN HOSTESS

The greatest pride of the American hostess is her formal dinner. And it is to her credit that we mention that she can hold her own against the most aristocratic families of Europe.

There is a story told of a well-known New York society matron who gave a formal dinner party on every occasion that warranted it, no matter how trivial, for the reason that it gave her keen pleasure and enjoyment to do so. At one of her dinners recently a famous world-touring lecturer was the guest of honor—and the hostess was as happy and proud as it is possible for a hostess to be. Especially was she proud of the delectable menu she had ordered prepared for the occasion.

But much to her chagrin, she noticed that her distinguished guest was not eating the tempting hot dishes—only the vegetables, and relishes and fruits. She did not wish to appear rude, but she could not wait until dinner was over before asking him why he was not eating. “I am a vegetarian,” he answered, “and I never indulge in meats.”

The hostess-of-many-dinners had an inspiration. Here was an opportunity to give a unique dinner—and nothing could be more delightful for her. A week later, she sent out invitations to all her friends requesting their presence at another formal dinner to be held in honor of the visiting lecturer. This time it was a vegetarian dinner. Suffice to say that it was a huge success.

Such is the hospitality of our American hostesses that they will concede to every whim and desire of their guests. They must be pleased at all costs. The dinner is not a success unless each guest leaves a little happier than when he came and incidentally a little better pleased with the person who happens to be giving the dinner.

PLANNING THE FORMAL DINNER

First in importance, of course, is when shall the formal dinner be held? Any evening of the week may be selected—although Sunday is rarely chosen. The hour is usually between seven and eight o'clock. Invitations should be mailed a week or ten days before the date set for the dinner. The hostess may use her own judgment in deciding whether the invitations should be engraved on cards, or handwritten on note paper. The former is preferred for an elaborate dinner, the latter for a small one.

It must be remembered in inviting guests to dinner, that it is a breach of etiquette to invite a wife without her husband, or the opposite. A married couple must always be invited together. If there are other members of the family who are desired as guests at the dinner, separate invitations must be sent to them. A dinner card is always addressed to a husband and wife, and individually to single persons.

For the convenience of the host, it is a point of courtesy for every recipient of an invitation to dinner, to answer promptly. A good rule is to decide immediately upon receiving it whether or not you will be able to attend, and follow it with a cordial answer within the next twenty-four hours. If you find that you must refuse, there must be a very good reason for doing so.

In planning the dinner party, the hostess must go over her list of friends and carefully select six or eight who would naturally be most congenial together. The number may even be as low as four, and while there can be no absolute limit to the number one may invite, there must never be more than the hostess can handle easily. If the guests are chosen carefully, with a regard for their likes and dislikes, the dinner is bound to be a happy one.

ARRANGING THE TABLE

To set the formal dinner table correctly is an art in itself.

The appointments of the modern dinner table are a delight. Services are of silver and china is of the finest. Both the square or round table are appropriate, the latter being the most popular since it is easier to make attractive. A mat of asbestos or a thickness of canton flannel is first spread on the table. Over this comes the snowy, linen table-cover, falling gracefully over the sides with the four points almost touching the floor. A place is laid for each guest. The most fashionable method is to have a large lace or embroidered doily in the center of

the table, and smaller ones indicating the position of the guests. A centerpiece of glass, china, silver, is usually used, over the doily or without it, and on top of this, flowers. Delicate ferns are sometimes used instead of flowers, although roses (hot-house roses when no others are obtainable) are always the favorite at an elaborate dinner.

STARTING AT THE CENTER

When the center ornament has been adjusted, it may be used as a mathematical base for all the rest of the table appointments. Candlesticks, either of silver or bronze, are artistic when placed at equal distance around the flowers. They diffuse a soft light upon the table, and by being an incentive to the recalling of old memories, they invoke conversation when there is danger of its lagging. It is one of the charms of candlelight—thus power to bring up pleasant reminiscences. Between these stately guardians of the floral centerpiece may be placed small dishes containing preserved ginger, macaroons or bonbons.

Salt-cellars and pepper-boxes are next located on the table, and the places are laid for the guests. The proper number of forks is placed to the left. The knives and spoons are placed at the right. They are placed in the order in which they are to be used. Not more than three forks should ever appear on the table at one time. If others are needed they should be placed with their respective courses. A small square of bread, or a roll, is in the center, covered with the folded napkin, and a little to the left are the several glasses.

Care must be taken in arranging the dinner table to have both sides balanced. There is an old maxim that says, "There must be a use for everything" and this holds especially true of the table of good taste. It must not be littered with useless articles, no matter how artistic or odd, for they hamper the movements of the guests and make things unnecessarily crowded. Butter rarely appears on the table at the formal dinner; and condiments are brought in by the servant only as they are needed.

SOME IMPORTANT DETAILS

Menu-cards are no longer used at the formal dinner, unless it is in celebration of some auspicious occasion and honored guests are present. In this case, the hostess has the menus printed or engraved in a delicate script and has one placed beside the plate of each guest. A favorite fashion is to have them printed in

French. Sometimes one of these cards serves for two guests, although the hostess who takes a pride in her dinners will provide each guest with one, as it serves as an appropriate souvenir of the occasion.

The lighting effect of the diningroom is important. Instead of the candles on the table there may be an electric cluster high above the table, or small candle-power electric lights on the walls. These latter produce a soft effect which is most pleasing. Glaring lights of any kind should be avoided. Candles and electric lights should never be used in conjunction.

There is nothing more conducive to thorough enjoyment of an evening, to the thorough enjoyment of a menu, than when table and appointments are perfect and artistically simple. The hostess should give as much time and thought to the preparation and arrangement of the table, as she does to the planning of the menu. She will find that her guests will appreciate novel lighting effects, surprising color tones, unusual serving innovations. And she will find that a correctly laid table will add surprisingly to the entire success of her dinner party.

TABLE ETIQUETTE

The importance of correct table etiquette cannot be overemphasized. Nothing is more vulgar, than clumsy, awkward movements at the table, and it is certainly a sign of ill-breeding deliberately to fail to act in accordance with the rules of table etiquette. The rules of dinner etiquette should be studied carefully and just as carefully followed, if one wishes to be—and everyone does—a lady or a gentleman.

Perhaps the most important thing is one's bearing at table. Very often you see a seemingly cultured gentleman in a hotel diningroom or restaurant playing with the table silver or absent-mindedly clinking glasses together. This may be overlooked in the restaurant, but at a formal dinner it is essentially bad form. When the hands are not being used, they should rest quietly in the lap—never should the elbows be rested on the table. The chair should be neither too near nor too far from the table; both are ungraceful and awkward.

TABLE SERVICE

The dinner napkin is from twenty to twenty-four inches across. It is folded square unless the table is somewhat crowded, when it may be folded diagonally (after having been folded square) so as to give more space around the board. If

the napkins are monogrammed the monogram should be placed so as to be in plain view.

At a formal dinner the first course is on the table when the guests enter the diningroom. It consists of oysters, a canape, a fruit cocktail, grapefruit or something else of the same kind. Oysters on the half-shell are served bedded in crushed ice in a soup plate. This is placed on the service plate. A cocktail is served in a cocktail glass which is placed on a doily-covered plate which in turn is placed on the service plate. The silver for the first course may be on the table beside the soup spoon or it may be served with the course.

The waiter removes the first course entirely before the soup is placed. He stands at the left of each guest and removes the plates with his left hand. The soup in soup plates (not in a tureen) is placed on the service plates and when this course is over service plates as well as soup plates are removed and the entree is served. If the plates for it are empty they are placed with the right hand but if the entree is already on them they are placed with the left. If empty plates are supplied the waiter passes the entree on a platter held on a folded napkin on his left hand, using his right hand to help balance it. Each guest serves himself.

At the conclusion of this course the plates are removed and empty warm plates placed for the meat course. The meat should be carved before it is brought to the table and after the waiter has served each person he serves the vegetables. If there is only one waiter it is more convenient to have the vegetables placed on the table in large vegetable dishes from which each guest serves himself. After the vegetables have gone around once they are removed but they may be passed once or twice again before the conclusion of the meal.

The salad follows. It may be served on each plate (and this is surely the more artistic way) or it may be served from a platter. After the salad the table is cleared of all plates that have been in use, of salt and pepper shakers or cellars and is crumbed before the dessert is brought in.

Usually the dessert which is nearly always ice-cream or something else frozen is served in individual dishes. Small cakes are passed with it. Other desserts besides ice-cream are served in much the same way.

When the dessert has been removed, finger-bowls half filled with water and placed on a small doily-covered plate are set before each person.

Coffee may be served at the table but it is more often served in the drawing-room.

USE OF THE NAPKIN

What can be more unsightly than a napkin tucked carefully in the top of one's waistcoat? And still, how often one sees it done among men who believe that they are impressively well-bred! The proper way to use a napkin, whether it is at a formal dinner, or in a restaurant, is to unfold it only half, leaving the center fold as it is, and lay it across the knees. It may be used constantly during the meal, whenever the guest finds need for it, but it must never be completely unfolded.

When rising from the table, the napkin is placed as it is on the table. It is never folded again into its original form, as that would be an assumption on the part of the guest that the hostess would use it again before laundering. A reprehensible habit is to drop the napkin carelessly into the finger-bowl, or over the coffee cup. It should be laid on the table, at the right of the finger-bowl.

THE SPOON AT THE DINNER TABLE

Spoons are used when eating grapefruit and other fruits served with cream. Jellies, puddings, custards, porridges, preserves and boiled eggs are always eaten with spoons. Also, of course, soup, bouillon, coffee and tea. In the case of the three latter beverages, however; the spoon is used only to stir them once or twice and to taste them to see that they are of the desired temperature. It is never allowed to stand in the cup while the beverage is being drunk. Nor is it permissible to draw up a spoonful of soup or coffee and blow upon it; one must wait until it is sufficiently cooled of itself. In taking soup, the correct way to use the spoon is to dip it with an outward motion instead of drawing it towards one. The soup is then imbibed from the side, not the end.

THE FORK AND KNIFE

In using the fork and knife, one can display a pleasing grace, or just the opposite—awkward clumsiness. It depends entirely upon how well one knows and follows the correct rules. The first rule to be remembered is that a knife is never used for any other purpose than cutting food. It is unforgiveable to use a knife to convey food to the mouth— unforgiveable and vulgar. The knife is held in the right hand and the fork in the left. When the desired morsel of food is cut, the

knife is laid aside temporarily and the fork is shifted to the right hand.

The knife and fork should never be held in the same hand together, and when not being used, one or both of the utensils should rest on the plate. They should never be allowed to rest against the edge of the plate with the handles on the table; when one is through with both the knife and fork, they should be placed entirely on the plate, their tips touching at the center, their handles resting against the edge. They are never placed back again on the table.

The foods eaten with the fork are meats, vegetables, fish, salads, oysters and clams, lobster, ices, frozen puddings and melons. Hearts of lettuce and lettuce leaves are folded up with the fork and conveyed uncut to the mouth. If the leaves are too large to be folded conveniently, they may be cut with the blunt edge of the fork—never with a knife.

FINGER FOODS

Various foods are eaten with the fingers instead of fork or spoon. Bread, for instance, is never cut but always broken into small pieces and lifted to the mouth with the fingers. Butter is seldom provided at the formal dinner, but if it is, each little piece of bread is buttered individually just before it is eaten. Crackers and cake are eaten in the same way; although some cakes and pastries are eaten with the fork. Those that can be eaten daintily with the fingers such as macaroons, lady-fingers, cookies, etc., should be eaten so while layer cake and elaborate pastries should be eaten with the fork.

Corn on the cob is without a doubt one of the most difficult foods to eat gracefully. And yet it is too delicious to forego the pleasure of eating it at all. It is entirely permissible to use the fingers in eating corn, holding it lightly at each end; sometimes a napkin is used in holding it. Many a foresighted hostess, when serving corn on the cob, provides each guest with a short, keen, steel-bladed knife with which the kernels may be cut from the cob easily. This is by far the most satisfactory method.

French artichokes are also difficult to eat. The proper way is to break them apart, leaf by leaf, dip the tips in the sauce and lift them to the mouth with the fingers. The heart is cut and eaten with a fork.

Lobster claws may be pulled apart with the fingers. Shrimps also, when served whole in their shells, may be separated, peeled and eaten with the fingers. Fruits

such as oranges, apples, grapes, peaches and plums are all eaten with the fingers. Celery, radishes and olives are similarly eaten. Sometimes there are other relishes on the dinner table, and the guest must use his common sense to determine whether they are eaten with the fork or fingers. Bonbons, of course, are always eaten with the fingers.

Whenever fruits are served the finger-bowl should follow. It is always used at the completion of the dinner. The bowl is half filled with tepid water and set upon a plate. A fragrant leaf may be added to the water. The fingers are dipped lightly into the bowl, one hand at a time, and then dried on the napkin. It is a mark of ill breeding to splash the water about, to put both hands into the bowl at once, or to wet the entire palm of the hand. Only the finger tips should touch the water.

TABLE ACCIDENTS

“Accidents will happen”—at the dinner table as well as anywhere else. The duty of the guest and the hostess both is to see that no confusion and embarrassment follows.

If a spoon or fork or napkin is dropped, the proper thing to do is to allow the servant to pick it up; the well-trained servant will not return it, but place it aside and give the guest another one. If a glass or cup is dropped and broken, embarrassed apologies will not put it together again, but a word of sincere regret to the hostess will relieve the awkwardness of the moment, and will be as gratifying to her as profuse apologies. If the article broken is a valuable one, the guest may replace it by sending, a day or two later, another one as nearly like it as possible. A cordial note of regret may accompany it.

Sometimes a cup of coffee or a glass of water is overturned at the table. This is, of course, a very serious and unpleasant accident, but there is no necessity in making matters worse by fussing about it and offering several exaggerated apologies. A simple word or two to the hostess will suffice; but it is really quite important that one should be careful not to let an accident of this kind happen too often, otherwise one will soon acquire the reputation of being a clumsy boor.

There is certainly no reason to feel embarrassed when an accident occurs at the dinner table that is, of course, if it was not due to carelessness. It is not the accident itself that will cause the guests and the hostess to consider one ill-bred,

but continued mention of it and many flustered apologies. “I am sorry” or “How careless of me!” are sufficient offers of regret—the matter should then be forgotten.

THE HOSTESS

Important indeed are the duties of the hostess, for it is upon her that the ultimate success of the dinner depends. It is not enough to send out the invitations, plan a delectable menu and supervise the laying of the table. She must afford pleasant diversion and entertainment for her guests from the minute they enter her home until they are ready to leave. The ideal hostess is the one who can make her guests, one and all, feel better satisfied with themselves and the world in general when they leave her home than they did when they arrived.

WHEN THE GUESTS ARRIVE

The duty of receiving and welcoming the guests rests with the host and hostess. They receive in the drawing-room until fifteen or twenty minutes after the time mentioned in the invitations. Then, even if there is still a guest or two missing, it is customary for dinner to be served. Only on one occasion does this rule vary; if the dinner is being held in honor of some celebrated guest, it may not be served until he has arrived.

The hostess, in inviting her guests, should be sure that there is an equal number of men and women. Husbands and wives should never be sent into the diningroom together. The usual order of precedence is as follows: The host leads with the lady who is to sit at his right; if the dinner is in honor of a married couple, the host goes in to dinner with the wife of the honored guest; the hostess ending the “procession” with that lady’s husband. When there are no guests of honor the host takes the eldest lady present. Usually a lady visiting the house for the first time is the first to enter the diningroom. If there is one more woman than men in the party, the customary thing is for the hostess to enter the diningroom alone after all her guests have entered it. She must never take the other arm of the last gentleman.

The seating should be arranged by placing cards bearing the names of each guest next to each plate if the party is a large one. This method may be pursued if the party is small, though, in this case it is quite possible for the hostess to indicate gracefully the place where she wishes each guest to sit. The guests who enter the

diningroom together sit side by side; the hostess always waits until everyone is seated, before she takes her place and motions that the dinner is to proceed.

When a guest arrives late, the hostess must endeavor to make him feel at ease and unembarrassed. If the guest is a woman, she rises, greets her cordially and conducts her to her place without mentioning her lateness. If it is a man, she merely bows and smiles without rising and immediately starts a lively discussion or interesting conversation to draw attention away from the late arrival. In this manner he is put at ease, and the incident is promptly forgotten.

THE SUCCESSFUL HOSTESS

The hostess must see that all her guests are comfortable and well taken care of. She must stimulate conversation and help things along by herself relating amusing little anecdotes or experiences. She must not introduce any topic, however, that would in the least detail suggest scandal or gossip.

Nothing is more delightful, at the dinner table, whether formal or informal, than the interesting little chats between old friends and new acquaintances. Special musical programs always please dinner guests, and when held after dinner are usually appreciated. In selecting musical numbers the hostess should bear in mind the personal likes and dislikes of her guests. Music during the meal if it is soft enough not to interfere with conversation is pleasing, though it is not essential. The musicians should be hidden behind palms.

Happy is she, who, at the conclusion of the formal dinner, can say to herself that everything was as it should be; that each of the guests had an enjoyable time; that the entire dinner had been a success. And she may claim the success of the evening as her own, for it is upon the hostess that each phase of successful dinner-giving devolves, even when most of the actual entertaining is done by one or more of the guests.

THE GUEST

When Gung-Yee-Far-Choy (the Chinese two-week New Year) comes, our yellow cousins make their formal visits. It is a time of extreme convention, and despite the seeming revelry and celebration, the strictest rules are observed. The calls are made according to the caller's rank. One pays visits to those superior, receiving in turn those inferior. It is perplexing to know just how they decide which is superior and which inferior in each case. Perhaps it is their Oriental instinct.

But the American guest does not have to determine whether he is superior to his host and hostess—or the opposite. It is already decided for him, by the laws of etiquette. For the guest at the formal dinner must accord every respect and honor to his host and hostess not in the servile manner of the coolie towards the mandarin, of course—but in the captivating and charming manner that bespeaks the fine lady and gentleman.

COMMENTS ON FOOD

Men and women of cultivation rarely make comments on food except to praise. It is better to accept a little of each course on one's place and eat a bit of it although one does not particularly care for it, than to refuse it entirely. A highly amusing story is related of a guest who was invited to a formal dinner given by a prominent New York woman who had gained a reputation for the savory qualities of the soups she served. On this occasion she was especially proud of her Grun Yung Waa (Bird's-Nest Soup)—and really, from all reports, it must have been remarkably delicious. But the guest we are writing about, sniffed at the soup disdainfully and asked, "Is this some of that new canned soup they are advertising?" The hostess blushed—as any conscientious hostess would—and the next time she issued invitations for dinner, she somehow forgot to include the guest who read the advertisements so diligently.

SECOND HELPINGS

A guest at a formal dinner should never ask for a second helping of any dish. This holds equally true for an elaborate luncheon. However, the host or hostess may offer to provide a second helping to any one of the guests who has disposed of his first helping. In this case, the guest may acknowledge it with a smile, or if his appetite is entirely satisfied, he may refuse it with a polite word of thanks.

To insist, on the part of the host, after the guest has refused a second helping, is overdoing the bounds of hospitality, and perilously borders on the verge of incivility.

THE MENU

The hostess must be careful not to apologize profusely for things which are not as she would like to have them; it is better form completely to ignore the fact that the salad is not crisp enough or that the entree is too highly seasoned. The entire time spent at table should be no more than an hour and a half. An hour is

usually sufficient if the courses are served with expedition. But there must be no semblance of haste.

Good cook books are full of suggestions for delectable menus and for the order of service. The butler or maid takes complete charge and it is better to have a less elaborate dinner than to have so many courses that he or she cannot manage without haste, noise, or confusion. The order of service depends upon the number of courses. The cook book will help here, also. Generally speaking, oysters on the half shell buried in ice, a cocktail, or a fruit cup constitutes the first course. This is followed by soup, game or fish, a salad, the roast and vegetables, dessert and coffee.

In presenting the first course the lady at the right of the host is served first. After that the order is varied so that the same person will not be served last every time. The butler serves dishes from the left and removes them from the right. No plates for any course are removed until everyone has finished. It is not necessary to wait until everyone is served to begin eating but it is most vulgar to show undue haste.

It is the duty of the butler to keep the glasses filled with water and to see that nuts, bonbons, etc., are passed frequently.

When fruit is served, the butler places a glass dessert plate on which is an embroidered doily and finger-bowl, before each guest, and next to it a small fruit knife. Then the fruits are offered to each guest; and when the hostess is quite sure that everyone has finished, she makes the sign for retiring. The usual manner of doing this, is to catch the eye of the lady who is the partner of her husband for the evening, nod and smile to her, and they both rise together, followed immediately by the other women guests. They adjourn to the drawing-room, where coffee is served and light conversation ensues until the men join them. The latter, in the meanwhile, remain in the diningroom to smoke their cigars and drink their coffee. Usually they will leave their original seats and move up to the end of the table, gathering around the host, whose duty it now is to entertain them and to keep pleasant conversation going. Fifteen minutes is an ample time for the gentlemen to smoke and chat by themselves. Then they are expected to join the ladies in the drawing-room.

SPECIAL ENTERTAINMENT

Some hostesses like to provide special entertainment for their guests—professional dancers, elocutionists, or singers. But here “circumstances must alter cases.” As a matter of fact, not very much entertainment is really required, for if the guests are congenial, they will no doubt enjoy conversation among themselves. It is, of course, not necessary to limit one’s conversation to the lady or gentleman with whom one’s lot has been cast for the evening. However, special attention should be paid to that person.

WHEN TO LEAVE

It is only an extremely rude and discourteous guest who will leave immediately upon the conclusion of the dinner. The correct thing to do, when invited to a dinner that begins at eight o’clock is to order one’s car to appear at the door at ten-thirty. In most cases, however, when the guests are brilliant and pleasant, and when conversation holds one in spite of the desire to leave, it is customary to remain until eleven o’clock when the party will, no doubt, break up entirely.

In these days of gay festivities and continual hospitalities, it is not unusual for a popular guest to be invited to two receptions in one evening. Even this urgent responsibility, however, does not warrant the guest’s hurrying away while the dinner is still serving—though it may be the last stages. The courteous way is to wait until all the guests have adjourned to the drawing-room, remain fifteen or twenty minutes conversing with one’s partner or other guests, and then with a fitting apology and brief explanation, order one’s car. If this is followed, the hostess cannot feel any dissatisfaction or resentment; but the guest who insists on rushing away, shows ill-breeding and inconsideration.

TAKING LEAVE

The lady, whether she be wife, sister or fiancée, is the first to express a desire to depart. When she does, she and the gentleman will seek out the host and hostess, thank them cordially for their hospitality, and take their leave. Here are some accepted forms that may be used with variations according to the guest’s own personality:

“Good-night, Mrs. Carr. I must thank you for a perfectly delightful evening.”

To which the hostess will no doubt answer something to this effect:

“We were glad to have you, I’m sure, Mrs. Roberts.”

Here is another manner in which to extend one's thanks, and how to accept them:

“Sorry we must start so soon, Mrs. Carr. Thank you so much for your kindness.”

“Good-night, Mrs. Roberts. I hope to see you soon again.”

It is also very important to bid one's partner for the evening a cordial good-night. In fact, it is a flagrant breach to leave without having thanked one's partner—and a gentleman will never do it. A word or two is all that is necessary.

The hostess, in taking leave of her guests, will gratefully acknowledge their thanks and say a word or two expressing her pleasure at their presence. It is not civil or courteous on the part of either host or hostess to attempt to prolong the presence of any guest after he has made it known that he wishes to depart.

INVITING A STOP-GAP

If the hostess finds, almost at the last moment, that one of her guests is unavoidably detained and will not be able to attend the dinner, she may call upon a friend to take the vacant place. The friend thus invited should not feel that he or she is playing “second-fiddle” and the fact that she was not invited at first should not tempt her to refuse the invitation which would be a serious discourtesy, indeed. Quite on the contrary, she should accept cordially, and then do her utmost to make her (or his, as the case may be) presence at the dinner amiable and pleasant.

The invitation is usually in the form of a handwritten note, explaining the reason for its last-minute arrival, and frankly requesting the presence of the lady or gentleman in the place of the one who cannot appear. The answer should be brief but sincere; there must be no hint in it that the recipient is not altogether pleased with the invitation and with the idea of dining in someone's else place. To refuse an invitation to serve as a stop-gap, without an acceptable reason for doing so is an inexcusable violation of the rules of good breeding.

Of course, it is not always agreeable to the hostess to call on one of her friends to attend her dinner in the place of someone else; but it is certainly a better plan than to leave the guest out entirely, and have one more lady than gentleman, or vice versa. If the note is cordial and frankly sincere, a good friend will not feel any unreasonable resentment, but will, in fact, be pleased to serve.

SIMPLE DINNERS

The simple dinner, perfectly achieved, is as admirable a feat as the elaborate dinner, perfectly achieved. The hostess who has attained the art of giving perfect dinners, though they are small, may well be proud of her attainment.

If the cook knows how to cook; if the maid is well trained, and correctly attired in white cap and apron and black dress; if the table is laid according to the rules of dinner etiquette; if the welcome is cordial and the company congenial—the simple dinner may rank with the most extravagant and elaborate formal dinner. The cover may contain fewer pieces and the menu may contain fewer courses, the setting may be less fashionable, though not less harmonious, and still the dinner may be extremely tempting and enjoyable.

INVITING CONGENIAL GUESTS

Perhaps it is more important to select the guests wisely at a small informal dinner than it is at a formal one. As there are usually only four or six guests, they will undoubtedly become well acquainted by the time the dinner is over, and in order to have agreeable conversation it is necessary that they be congenial.

In a week or two, one generally forgets just what food was eaten at a certain dinner—but if the guests were all amiable and pleasing, the memory of conversation with them will linger and be constantly associated with the hostess and her home. Many a hostess would be happier (and her guests, too) if less time were paid to the planning of a menu, and more time spent in choosing guests who will be happy together.

WHEN THERE ARE NO SERVANTS

There is no reason why lack of servants should prevent one from entertaining friends and extending one's hospitality. The ideal hostess is not the one who tries to outdo her neighbor—who attempts, even though it is beyond her means, to give elaborate dinners that vie favorably with those given by her neighbors. The simplest dinner has possibilities of being a huge success, if it is given in the spirit of true cordiality.

For instance, a dinner which the writer attended recently was given by a young woman who did not have any servants. There were six guests who all had mutual interests and with very little help from the hostess they were not long in finding

them.

The table was laid for eight. A silver bowl containing delicate ferns graced the center. The lights were shaded to a soft radiance. The entire diningroom had an atmosphere of quiet and restfulness about it. Each guest found, upon taking his place for dinner, a tall fruit glass at his cover, containing crushed grapefruit and cherries. When this first course was finished, the hostess placed the glasses on a serving table and wheeled it into the kitchen. The kitchen adjoined the diningroom, which of course facilitated matters considerably. And yet it was sufficiently separated to exclude all unpleasant signs of cooking.

There was no confusion, no haste, no awkward pauses. Somehow, the guests seemed to forget that maids or butlers were necessary at all. The quiet, calm poise of the hostess dominated the entire party and everyone felt contented and at ease.

There was a complete absence of restraint of any kind; conversation flowed smoothly and naturally, and in the enjoyment of one another's company, the guests were as happy and satisfied as they would probably have been at an elaborate formal dinner.

A table service wagon is most useful for the woman who is her own maid. It stands at the right of the hostess and may be wheeled in and out as she finds it necessary, though for the informal dinner it should not be essential to move it once it is in place. In the drawer should be found one or two extra napkins and extra silver for each course in case of accident or emergency. The coffee service may be placed on top of the table with the dishes for the several courses arranged on the shelves of the table from top to bottom in the order in which they are to be used. The table should not be too heavily loaded. It is much more useful when things are "easy to get at."

If your home is small and inconvenient, if you become easily flustered, if you don't find intense pleasure in making others happy, then don't invite friends to dinner—and discomfort. But if you are the jolly, calm, happy sort of a hostess, who can attend to duties quickly and yet without confusion, if you have a cozy little home and taste enough to make it attractive—then give dinners by all means—and your guests will not object to their simplicity.

HOTEL DINNERS

With the servant problem growing more complex every year, more and more hostesses are turning to hotels to provide their special dinners. These cannot rival a successful dinner at home but often they are much easier to arrange and even the most conservative of hostesses may entertain dinner guests at a hotel. Private diningrooms are a luxury but much more charming than the public room. The latter is, of course, the one used by the large majority of people.

Most hotels provide comfortable lobbies or lounges in which guests may wait for each other. But if the hotel is a big one and crowded it is pleasanter to meet elsewhere and arrive together.

The etiquette of the hotel diningroom is that of the home diningroom. Nothing should ever be done to draw attention to the group of people who are dining there. Quiet behavior is more than ever valuable.

DRESS FOR DINNER

For an informal dinner a woman may wear a semi-evening dress of the sort suitable for afternoon while her partner wears the regular dinner jacket. For a formal affair formal décolleté dress with the hair arranged somewhat more elaborately than usual is required. Jewels may be worn. Gloves are always removed, never at a dinner should they be tucked in at the wrists. Men, of course, wear full evening dress to a formal dinner.

In hotels and other public diningrooms there is more freedom of choice as to what one shall wear but it is in bad taste to attire oneself conspicuously. A woman dining alone should always wear her hat into the diningroom even if she is a guest of the hotel.

It is amazing how much the little niceties of life have to do with making a dinner pleasant, and in every home the family should “dress for dinner” even though this may not mean donning regulation evening dress. Formal or informal, in the intimacy of the family circle or in a large group of friends the meal should be unhurried and calm.

CHAPTER III

LUNCHEONS

PURPOSE OF THE LUNCHEON

In England, and especially in London, the luncheon is held in quite as high esteem as our most formal dinners. For it is at the luncheon, in England, that distinguished men and women meet to discuss the important topics of the moment and exchange opinions. It is indeed easy to understand why this would be a delightful meal, for there is none of the restraint and formality of the late dinner. But in America, perhaps because most all of our gentlemen are at business “down-town” during the day, perhaps because we disdain to ape England’s customs, the luncheon has not yet reached the point where it rivals the formal dinner. And yet it holds rather an important place all its own.

The “place” is distinctly feminine. The ladies of America have taken the luncheon in hand and developed it into a splendid midday entertainment and means of hospitality. The gentlemen are of course welcome; but they are rarely present. It is usually among themselves that the ladies celebrate the ceremony of the luncheon—both formal and informal—and that it has survived, and is tending to become permanently popular, is sufficient proof of its success. It is often preceded or followed by cards or other simple entertainment.

INFORMAL LUNCHEONS

Invitations may be sent only a few days before the day set for the luncheon, and are usually written in the first person instead of the third which is the convention for more elaborate functions. The hour of luncheon is stated, but need not be as rigidly followed as the dinner hour. If guests are reasonably late they may be excused, but the late dinner guest is correctly considered discourteous. Lord Houghton, famous in England’s social history, used to word his invitations simply “Come and lunch with me to-morrow” or “Will you lunch with me Tuesday?” He rarely mentioned the hour. Incidentally, Lord Houghton’s unceremonious luncheons earned for him widespread comment, and they had much to do with the ultimate popularity of the informal luncheon in England.

The informal luncheon lost none of its easy congeniality in traveling across the ocean. There is a certain friendliness that distinguishes this meal from all others. Sometimes, in fact, the hostess dispenses with the ceremony of service altogether, and her guests help themselves from the buffet or side-table. If such is the case, the luncheon consists of cold meats, ham, tongue, roast beef, etc.; salads, wine jellies, fruits, cakes, bonbons and coffee. The most usual way, however, is to serve a more substantial luncheon, retaining just that degree of dinner formality that is so gratifying to the social sense.

ABOUT THE TABLE

Often the informal luncheon is served on the bare table, making use of numerous lace or linen doilies instead of the usual table-cloth. (This does not hold true of the formal luncheon and may not be true even of the informal one.)

The menu must be appropriate to the season. Tea or coffee are never served in the drawing-room after the informal luncheon. If at all, they are served right at the table at the conclusion of the meal.

The informal luncheon guest never remains long after the luncheon unless the hostess has provided special amusement. If the luncheon lasts an hour the guests may sit around and chat with the hostess for about a half hour; but they must remember that she may have afternoon engagements, and it would be exceedingly inconsiderate and rude on their part to delay her.

THE FORMAL LUNCHEON

The formal luncheon is very much like the formal dinner, except that it is not so substantial as to menu. The table is laid the same, except that linen doilies are used in preference to table-cloths. The latter are in good form, however, and it is merely a matter of taste in the final selection. Then too, there is never any artificial light at a luncheon, whether it be simple or elaborate.

The formal luncheon usually opens with a first course of fruit— grapefruit, ordinarily, but sometimes chilled pineapple or fruit cocktails. When the fruit glasses are removed, bouillon in two-handled cups is served. Sometimes a course of fish follows, but it is really not essential to the luncheon and most hostesses prefer to omit it. An entree is next served—chicken, mushrooms, sweetbreads or beef according to the taste and judgment of the hostess; and usually a vegetable accompanies it.

A light salad, prepared with a regard for harmony with the rest of the menu, is always acceptable at the luncheon. Desserts may be the same as those served for dinner, jellies, frozen puddings, ice-cream, tarts, nuts, *etc.* It is not customary to retire to the drawing-room for coffee; it is good form to have it served at the table. If the weather is tempting, and if the hostess is so inclined, coffee may be served on the porch. However, these lesser details must be decided by personal taste and convenience.

It may be taken for granted that the hostess would not give a formal luncheon if she had afternoon engagements. For that reason, the guests may stay later than they would at an informal luncheon. Sometimes music is provided, and often there are recitations and dramatic readings. Usually the hour set for a ceremonious luncheon is one-thirty o'clock; it is safe to say, then, that three o'clock or half-past three is ample time to take one's departure.

THE TABLE FOR THE FORMAL LUNCHEON

The appointments of the formal luncheon table are, as was pointed out above, almost identical with those of the dinner table.

In the first place, butter may be served with the formal luncheon and rarely with dinner. Thus we find tiny butter dishes added at the left of each luncheon cover. These plates are usually decorative, and sometimes are made large enough to contain both the bread and butter, instead of just the butter alone. Another difference, though slight, - cut-glass platters for nuts and bonbons take the place of the silver platters of dinner.

Candles are not used; nor is any other artificial light whenever it can be avoided.

The formal luncheon offers an ideal time for the hostess to display her finest china, her best silver. It is an occasion when dignity and beauty combine with easy friendliness to make the event memorable, and the wise hostess spares no effort in adding those little touches that go so far towards making any entertainment a success. Menu cards and favors, of course, are "touches" that belong to the dinner table alone; but flowers, service and general setting of the diningroom are details that deserve considerable attention and thought.

HOSTESS AND GUEST

The primary requisite of a successful luncheon is harmonious and agreeable

relationship between hostess and guests. This holds true both of the formal and informal luncheons, though particularly of the former. One cannot possibly enjoy a luncheon—no matter how carefully the menu has been prepared, no matter how delightful the environment—if there are awkward lapses in the conversation; if there are moments of painful, embarrassing silence; or if the conversation is stilted, affected or forced.

Spontaneity of conversation and ease of manner, together with a hostess who knows how to plan delightful little surprises, and simple though delicious menus,—these are the secrets of successful luncheon-giving. And if they cannot be observed, the hostess had better direct her energies toward strictly formal entertainments; the luncheon is not one of her accomplishments.

The hostess receives in her drawing-room. She rises as each guest enters the room, greets her, or him, as the case may be, with outstretched hand, and proceeds with any necessary introductions. As soon as all the guests have arrived, she orders luncheon served, and she herself leads the way to the diningroom. The guests may seat themselves in the manner that is most congenial; but in arranging the formal luncheon, the hostess usually identifies the correct seat with a small place card. If there is a guest of honor, or a lady whom the hostess wishes to show deference to, she is given the place to the right of the hostess.

If there are gentlemen at the formal luncheon, including the hostess' husband, they do not remain at the table to smoke and chat as they do after dinner, but leave the diningroom with the ladies. Neither do they offer the ladies their arms when entering or leaving the diningroom. If the host is considerate, and is fortunate enough to have a porch, she will suggest that the gentlemen have their cigars on the porch.

A well-bred guest will never take advantage of the leniency toward late-comers to the luncheon. It is *always* rude to keep people waiting; but it is doubly so to be lax in one's punctuality because one rule is not as exacting as another. The guest must also bear in mind that a great part of the enjoyment of the luncheon devolves upon his or her own cordiality and friendliness. Every guest must feel it a duty to supply some of the conversation, and if he is not naturally conversant, it might be wise to decide upon and remember several interesting little anecdotes that the company will enjoy hearing. No one can be excused from silence or lack of interest at the luncheon.

To the hostess, then, goes the responsibility of providing the means of enjoyment; to the guests goes the responsibility of utilizing this means, and cooperating with the hostess in making the entire thing a success. There are huge social possibilities in the luncheon, and it is rapidly becoming one of America's favorite functions. With both hostess and guest observing their duties, it must inevitably be a triumph that will vie with the important dignity of the formal dinner itself.

FORMAL AND INFORMAL BREAKFASTS

Breakfast to some people may mean a hastily swallowed cup of tea or coffee, and a bit of roll or cake. The early breakfast, of course. But to many there is a later breakfast that is as elaborate as it is tempting.

The formal breakfast may be held any time between ten and twelve-thirty. A fruit course opens the menu, with a mild hors d'oeuvre following. Soup is never served. After the fruit, fish, broiled or saute is served, and sometimes deviled lobster if it is preferred. In England, steamed finnan haddie is the favorite breakfast fish.

The personal tastes of the guests must be taken into consideration in deciding upon the main course. Lamb or veal chops are acceptable, and egg dishes are always welcomed. They may be accompanied by mushrooms, small French peas or potatoes. For the next course, chicken meets with favor especially if it is broiled or fried with rice. Dessert of frozen punch, pastry or jellies follows immediately after the chicken; and coffee, in breakfast cups, concludes the meal. And of course, the hot muffins and crisp biscuits of breakfast fame are not forgotten-nor the waffles and syrup, either, if one is partial to them.

For an informal breakfast, the menu is correspondingly less elaborate. Once again it begins with fruit, and it may be followed by the good old-fashioned course of ham or bacon and eggs with johnny-cake and potatoes; or the simple breakfast may be started with cereal, served with cream, and followed with broiled finnan haddie and baked potatoes. Eggs, quail or chops, and a crisp salad is another menu often adapted to the late informal breakfast. Desserts should be simple; sweets are seldom indulged in at breakfast. Buns with marmalade or honey are always acceptable, and frozen puddings seem to be a just-right finish to a delicious breakfast.

The informal breakfast is given at ten or eleven o'clock in the morning. It is never very elaborate; it is, in fact, one of the simplest, yet most dignified of informal meals.

DRESS FOR LUNCHEONS AND BREAKFASTS

Whether she is hostess or guest the woman at a breakfast or luncheon should wear an afternoon gown of silk, crepe-de-chine, velvet, cloth or novelty material. In the summer preference may be given organdies, georgettes, *etc.* The simpler the affair the simpler the costume should be.

Men may wear the cutaway coat if the luncheon is a formal one while for simpler affairs the sack coat or summer flannels, when the season is appropriate, may be worn.

CHAPTER IV

TEAS AND OTHER ENTERTAINMENTS

EVOLUTION OF THE AFTERNOON TEA

Of course one cannot mention the words “afternoon tea” without immediately associating it with merry England. For it was there that, over two hundred years ago, a dreamy-eyed Dutchman (dreamy-eyed because he had lived many years in China) brought with him from the Orient a peculiar little leaf which, with a little hot water and sugar, made a delicious drink. At first lordly Englishmen would have none of him—but he didn’t care. He exhibited the powers of the little leaves, made his tea, and drank it with evident relish. Others were curious; they, too, drank, and once they started it was difficult to do without it.

Someone spread the rumor that this new drink from China contained drugs and stimulants—and no sooner was this rumor spread than everyone began drinking it! Even the ladies and gentlemen of better society finally condescended to taste “the stuff”—and lo! before they realized it, it had been unconsciously adopted as their very own beverage! Through two generations the idea of the afternoon tea has been perfected, until to-day we have cosy, delightful, ceremonious five-o’clock teas that are the pride of the English and the joy of everyone who follows the custom.

And so we find the afternoon tea enjoying a vogue of unrivaled popularity here in America. When a debutante daughter is to be introduced to society, the mother plans an elaborate afternoon tea (and they can certainly be elaborate!) When guests from out-of-town are visiting, the hostess can think of nothing more appropriate than a chummy tea to introduce them to her friends. So charming a way of entertaining is the afternoon tea that it has usurped the evening reception almost entirely, except when the occasion requires special formality.

THE SIMPLER TEA

Then, too, there is the simpler tea so dear to the hearts of our hospitable ladies of good society. It was George Eliot who earnestly inquired, “Reader, have you ever drunk a cup of tea?” There is something undeniably heart-warming and

conversation-making in a cup of steaming hot tea served with delicious cream; it is an ideal prescription for banishing loneliness. Perhaps it is not so much the tea itself, as the circle of happy friends eager for a pleasant chat.

As the simple tea does not require very much preparation or planning, we will discuss it briefly here and take up only the formal tea in detail. The simple tea may be served for any guest who chances in between four or six o'clock in the afternoon. Sometimes a hostess devotes a stated time each day or on certain days in the week which are known to her friends, to tea, and she lets her friends know just what the hour is and that they are welcome to join for a bite and a little chat whenever they feel so inclined. There may be one or several little tea tables which are brought into the drawing-room when the guests are ready for tea. Covering each one is a dainty lace or linen doily, or an embroidered tea-cloth. If tea tables are not available, one large table may serve the purpose, but it also must be covered with small doilies at each cover instead of one large table-cloth.

The hostess and one or two of her friends may serve. The tea is made at the table and served with very small, dainty sandwiches and all kinds of quaintly-shaped cakes. Bonbons, salted nuts and sometimes ices are also served.

If the hostess does not own dainty tea equipage, the beverage may be made in the kitchen and brought in ready to serve, fragrant and steaming. The custom of the afternoon tea is confined almost wholly to women, though it is not bad form by any means to have gentlemen present for tea.

A tea wagon offers the most attractive service for an afternoon tea. It should not be in the room where the hostess receives but should be wheeled in from an adjoining room (the diningroom usually). The maid, if there is one, performs this service, the hostess herself if there is no maid. The table should not be overcrowded and if there is not ample room for sandwich trays these should be brought in separately.

The china should be thin and of the same general kind though not necessarily of the same pattern. There should be sugar—preferably block sugar with tongs, a pitcher of cream, slices of lemon, mint leaves and cloves. If the hostess makes the tea herself she adds sugar, cream, lemon or whatever else the guest may desire before she passes the cup. The hostess who cares about her reputation for hospitality will perfect herself in the gentle art of making delicious tea before the day comes for her to prove herself before her guests.

THE FORMAL TEA

When the afternoon tea becomes formal and ceremonious it takes the place of the customary “at home.” Invitations must be sent a week or ten days in advance, and if one is unable to attend, a polite note of explanation must be sent. However, no answer is necessary if one intends to be present.

With this more pretentious affair, the refreshments are served in the diningroom instead of in the drawing-room or outdoors as is sometimes done at simpler teas. The hissing urn always holds the place of honor (except on very warm days when iced tea or iced coffee may be served). Trays of thinly sliced bread are on the table, and dainty sandwiches in large variety. Fruit salads are never amiss, and strawberries with cream are particularly delightful when in season. Then, of course, there are cakes and bonbons and ices, although the latter are usually confined to warm days.

At a ceremonious tea, the hostess stands near the drawing-room door to greet each guest as she arrives. If her daughters receive with her, they stand to her right, and help in making any necessary introductions. As many guests as can be conveniently entertained may be invited to the formal tea; but the refreshments must never be so substantial that they will interfere with dinner. In fact, the tea must be kept true to its name, for if other eatables besides those fashionable to the tea are served, it is a reception in substance if not in name.

When one wishes to invite eighteen or twenty friends, and does not wish to undertake the trouble or expense of a dinner, the “high tea” is in order. It is usually held on a Sunday evening. At these “high teas” small tables are invariably used, four guests being placed at each table. It is customary to allow the guests to form their own quartettes, for in this manner they will usually find table companions who will be congenial—and a most unfortunate occurrence at a “high tea,” or in fact any reception, is a seating arrangement untasteful to the guests themselves. The little tables are covered with snowy tea cloths and decorated with a sprig of flowers in a colored vase occupying the position of honor.

THE TEA-TABLE

Perhaps more important than the tea itself, is the appearance of the tea-table. The well-equipped table is adorned with fine china and gleaming silver, and there are

always a few flowers to add to the beauty of the setting. Ferns may be used instead of flowers, but there must be no elaborate ribbons or decorations such as appear on the dinner-table.

As a matter of fact, the tea-table should always present an appearance of unpremeditated simplicity. It must never seem as though it had been especially prepared and planned for the occasion. Candles, dimmed with pale shades, may be on the table when the day is gloomy and dark. In winter, for instance, when the days are shorter, softly-glowing candles aid considerably in the cheerful ness of the afternoon tea. Tea napkins are used instead of those of regular dinner size.

A pretty manner of serving sandwiches or cakes is to have them in silver-rimmed wicker baskets which can be passed easily from one guest to another. If the tea is informal, wicker chairs and tables may also be used. This is especially pleasing and appropriate when the tea is served on the porch or in the garden.

DRESS AT TEA TIME

Tea time is always the fashionable time of the day and there is sufficient variety in appropriate materials and style for a woman to find a gown that is more than ordinarily individual and becoming. For an informal tea the hostess may wear a clinging gown of silk but she should not dress very sumptuously for her guests will come simply attired and it is hardly hospitable to be a great deal more elaborately dressed than they. Afternoon frocks of silk, velvet, cloth, etc., or of summer materials are suitable for the guest. When the weather demands it she wears an attractive wrap.

In selecting dresses for teas, and, indeed for all occasions, it is well to remember that the more ornamentation there is the less elegance there will be. The materials should be rich but not showy—the best-dressed person is the one who calls least attention to his or her clothes.

One may wear jewels but not heavy necklaces or glittering brooches or other flashing stones. If the affair is a formal one the hair may be as elaborately marcelled as for the evening. In this case the gown should be a rich creation of the kind suitable only for such events.

If the tea is given for a debutante it may be a very festive occasion and *decollete* gowns may be worn. Dark colors are rarely worn and the debutante herself should be a fairy dream in a lovely creation of silk, georgette, crepe-de-thane, or

something else equally girlish and appropriate.

Elderly women wear black lace or satin though certain shades of brown and blue and nearly all shades of gray are irreproachably good taste if—and this “if” is an important one—they are becoming.

THE GARDEN PARTY

Charming indeed is the simple entertainment of the garden party. It is an undebatable fact that informal entertainments are always more enjoyable than those that are strictly formal, and the easy harmony of the garden party is certainly informal to an acceptable degree.

Someone once said of the lawn fete (which is merely another name for a garden party) that “a green lawn, a few trees, a fine day and something to eat” constitute a perfect garden party. To this we add, that the guests must be carefully selected and the grounds must be attractive.

The garden party must be held in the open air; refreshments are served outside and the guests remain outside until they are ready to depart. At Newport, where garden parties are quite the vogue, the invitations are sent weeks in advance, and, if the weather is bad, the party is held indoors. But ordinarily it must be held entirely on the grounds. A large porch is a great advantage, for if there is a sudden downpour of rain, the guests may repair to its shelter.

There are many opportunities for the hostess to show consideration and hospitality at the garden party. Easy chairs arranged in groups or couples under spreading trees always make for comfort. Some hostesses have a tent provided on the lawn for the purpose of serving the refreshments—a custom which earns the approbation of fastidious guests who search the food for imaginary specks of dust when it is served in the open.

RECEIVING THE GUESTS

Invitations to garden parties may be sent ten days to two weeks in advance, and a prompt reply of acceptance or regret is expected. The hostess receives on the lawn—never in the house. The guests, however, drive up to the door of the house, are directed upstairs to deposit their wraps (if they wish they may keep them with them), and then are shown to the part of the grounds where the hostess is receiving. A servant should be in attendance to see that each guest is properly

directed, unless the grounds where the hostess is receiving are visible from the house.

After being greeted by the hostess, guests may wander about the grounds, stopping to chat with different groups, and seeking the refreshment table when they are weary. The hostess must be sure that her lawns are faultlessly mowed, and that the tennis courts are in order. Lawn tennis has had a large share in the making of the garden party's popularity, and the wise hostess will always be sure that her courts are in readiness for those who enjoy the game.

Cold refreshments are usually served at the garden party. Salads, ham and tongue sandwiches, fruits, jellies, ices, cakes, candies and punch are in order. Particular care must be taken in serving the refreshments to avoid any accidents or mussiness. There is nothing more disturbing to both hostess and guest than to have a glass of punch or a dish of strawberries overturned on a lawn, and pains should be taken to avoid accidents of this kind.

ON THE LAWN

Music is a pleasing feature at the garden party. A pretty custom, now enjoying vogue among the most fashionable, is to have the orchestra hidden by a clump of trees or shrubbery, but near enough to be heard distinctly. In the outdoors music is never too loud to interfere with conversation, and it is always a source of keen enjoyment to the guests. Also, it adds a solemn charm to the natural beauties of the occasion.

In planning a garden party, it is best to hire all the glass, silver and china from the caterer, as there is always considerable breakage no matter how careful the servants may be. If the hostess does use her own china and glassware, she must never use her best unless she is willing to take the risk of having it broken. Undoubtedly, the garden party is troublesome, but it offers possibilities of tremendous enjoyment and amusement, and when properly arranged is always a success.

The correct time for a garden party is between three and six in the afternoon. Sometimes it lasts until seven if the day is long and the guests are congenial. It rarely lasts into the evening, however, unless it is in celebration of some special event. Sometimes evening lawn receptions are held, and they are remarkably pretty. An appropriate time to hold an evening garden party is in celebration of a

summer wedding anniversary. The grounds are brilliantly lighted with many-hued Japanese lanterns or tiny colored electric lights twining in and out among the trees. Benches and chairs are set in groups or pairs underneath the trees. Music is usually on the porch instead of on the grounds. The house is open, and the younger guests may dance if they wish. Supper is served either outdoors or indoors as convenient. Altogether the garden party, whether held in the afternoon or evening, is a picturesque, charming and delightful affair and deserves the wide popularity it is enjoying both in America and England.

DRESS FOR GARDEN PARTIES AND LAWN FESTIVALS

Summer frocks, in their airy flimsiness and gay colors are ideally fitted for the colorful background of a garden or lawn party. And the lady's escort, in his white trousers and dark sack coat adds still further a note of festivity.

For the garden party, the woman wears her prettiest light-colored frock and flower-trimmed hat. Gay parasols may be carried if they match, or harmonize with, the rest of the costume. Light shoes are more attractive than dark ones with light frocks.

A garden party might be compared with a drama, the costumes of the guests deciding whether or not it would be termed pure romance or light comedy. Here, amidst summer flowers, woman's natural beauty is heightened, and the wrong color schemes in dress, the wrong costumes for the setting, jar as badly as a streak of black paint across the hazy canvas of a landscape painting by an impressionist.

WOMAN'S GARDEN COSTUME

Organdie seems to be the material best suited for the garden-party frock. For the younger person there could be no prettier frock for garden or lawn party, or indeed for any outdoor afternoon occasion.

For the older woman, a dress of dotted Swiss, pierette crepe, or French lawn is becoming. The color should be light and attractive, but the style may be as simple as one pleases. Lilac is a pretty color for the older woman, and sunset yellow is becoming both to age and youth alike, when it is appropriately combined with some more somber shade.

There are several color combinations that are very beautiful in lawn and garden

settings. We will mention them here, as they might be valuable in selecting frocks for such occasions as mentioned. Violet and orange, both pale and not vivid, offer a delicate harmony of color that is nothing short of exquisite. Old rose and Nile green are equally effective. Orchid, for the person whose complexion can bear it, may be combined with such vivid colors as red, green and blue, presenting a contrast so strong and clear and beautiful that it reminds one of a glorious sunset. Black satin, for the elderly person, is quite festive enough for the garden party when it is combined with a pretty shade of henna or old blue or some other bit of color.

Styles may be simple, but colors must always be gay and rich as the colors from Nature's own palette. And the hat that is broad-brimmed and massed with bright flowers, is a fitting complement for such a costume.

THE MAN AT THE GARDEN PARTY

Of course the decorative art of dress has for a long time been entrusted wholly into the hands of woman, but man may be just as attractive on festive occasions, if he follows the rules of correct dress. For him there is less color to be considered, but just as much effect.

The younger man is well-dressed for the garden party when he wears a suit of white flannel or serge with colored or white linen, a bright tie, straw or panama hat, and oxfords of white or black, or a combination of white and black. Loose jackets of black and white striped flannel may also be worn with white duck trousers, if one is young. Then there are the attractive light suits of gray twillett that are so effective when worn with a white waistcoat and bright tie.

For the older man, a jacket of black and white homespun is extremely appropriate. It is smart when worn with a waistcoat of white flannel, white shirt and collar and gayly figured tie of silk foulard. Trousers of white flannel would complete this excellent costume for the elderly man, and with a panama hat that boasts a black band, and black-and-white oxfords he is ready for the most exclusive garden or lawn party.

HOUSE PARTIES

No one should attempt a house party whose home is not comfortably large enough and who is not able to provide every convenience for the guests. One need not necessarily be a millionaire to hold a successful house party, but it is

certainly necessary to have a spacious home and sufficient means to make things pleasant for the guests every minute of the time that they are in the house.

While the success of a house party rests directly on the host and hostess, it also depends largely upon the guests themselves. They are expected to contribute to the entertainment. They may be good conversationalists, or witty humorists, or clever in arranging surprises. A man or woman who is jolly, eager to please is always invited to house parties and welcomed by both hostess and guests with equal pleasure and cordiality.

SENDING THE INVITATION

The invitations to house parties are important. While it is complimentary for a guest to be invited to “spend a few days with me next week” he or she will undoubtedly be ill at ease during the visit and fearful of encroaching upon the hospitality of the hostess. It is always more considerate and better form to state the definite duration of the visit, for instance, mentioning that a train leaves the guest’s town at eleven-thirty on a certain day, and that another train leaves for that same guest’s town, at a certain hour on the day he is to leave. Thus gives the guest clearly, and without discourtesy, the precise time he is expected to remain at the home of the hostess, and he may remain the full time without any vague premonitions of undesired presence. If the hostess did not state the time of arrival and departure the guest should in her acceptance give suggestive dates leaving them subject to change at the discretion of the hostess. Any other plan is embarrassing to both hostess and guest since neither can make plans for the future until she finds out what the other intends to do.

The usual duration of house party visits are three days—often they last for a week end—although some continue a week or even longer. The lady of the house usually writes a note in the name of her husband and herself both, inviting Mr. and Mrs. Blank to her house for three days or three months as she (the hostess) pleases. A clear explanation as to how to reach the house is given, and also the necessary information regarding trains and schedules.

These invitations must be answered promptly and if for any reason the invited one cannot attend, the reason should be given. If there is any doubt as to how to get to the house of the hostess; questions may be asked in the answer to the invitation, and the hostess must answer them at once.

WHEN THE GUESTS ARRIVE

If the hostess cannot be present to receive her guests, the duty devolves upon the daughter of the house or an intimate friend. As soon as a guest arrives he is shown to his room for after the long railroad trip one is usually dusty, tired and not in the mood for conversation or pleasantries. A bath, a nap, and a cup of coffee or tea, or, if the weather is warm, an iced drink are most welcome.

The taxi fare from the station may be paid by either hostess or guest. The former may consider that the other is her guest from the moment she arrives and the latter may include this item in her traveling expenses. Generally speaking, the hostess bears all of the expenses of the guest while she is in her home but special services such as laundry work, pressing, etc., may be paid for by the guest herself.

It is bad form to invite numerous friends and then to crowd them two in a room to make a place for all. Of course a mother and daughter may be asked to share the same room if individual beds are provided; but two women, meeting at the house party for the first time, cannot be expected graciously to accept and enjoy sharing the same bed and room together.

The furnishing of the guest chamber may be modest, but it must always be neat and comfortable. To make the visit a pleasant one, the room that the guest will occupy during his stay must be one that invites memory—one that by its very cheerfulness and comfort remains fondly in one's memory. The personal tastes of the guests themselves should be ascertained in assigning rooms to them; some may like a sunny room, others may not be able to endure it; and the considerate hostess will so arrange that each one of her guests is pleased.

There are numerous little services that the hostess must make sure are provided for her visiting guests. Scissors, thread and needles should be in one of the dressing-table drawers; stationery, pens, ink, and a calendar should be in the writing-desk. Books, chosen especially for the occupant, should be scattered about. The thoughtful hostess will make a round of the rooms before the arrival of the guests and make sure that every detail is attended to. Fresh flowers should be placed in the vases.

It is the duty of the guest to see that her room is kept in order. If there is no maid she should attend to it herself and in any case she should keep her own things in

place and watch carefully to see that the room is at all times exquisitely neat.

ENTERTAINING AT THE HOUSE PARTY

At eight o'clock, or a little later if it is more convenient, all the guests meet in evening dress at dinner. It is then that the necessary introductions are made and the guest of honor, if there is one, is presented. Plans may be made for the next day or two, the hostess offering suggestions and deferring to the wishes of her guests when they have attractive plans to submit. The hostess also informs the guests at what time breakfast and luncheon is served. It is not obligatory for every guest to be present at luncheon, but it is strictly so at dinner.

The considerate hostess, while endeavoring to fill every moment of her guests' stay with her, with pleasure and happiness, does not overdo it to the extent that they will have no time for writing their correspondence, reading a bit, or taking their customary nap. Unfortunately many of our hostesses who entertain lavishly at house parties and spare no expense or effort in making the party a brilliant success, spoil it all by trying to crowd too much entertainment into the day, forgetting that their guests need a little time to themselves.

In planning entertainments for the morning, the hostess must remember that breakfast will be preferred late, and that the women guests, especially, may prefer to forego breakfast entirely and keep to their rooms until just before luncheon. Thus it is always best to start any entertainment in the afternoon. Long drives through the country, tennis, hockey, golf, card parties—all these are appropriate for the afternoon.

The evening is usually devoted to some special entertainment prepared sufficiently in advance to render it an important occurrence. A dance after dinner, a fancy dress ball, or private theatricals are suitable; and often long moonlight drives, ending with a jolly little picnic, are planned with great success.

HOSTESS AND GUESTS AT THE HOUSE PARTY

The first duty of the hostess is personally to meet or have her husband meet the guests as they arrive at the railroad station. It is better form to have him meet them while she remains at home to receive them.

There are several important rules that the guest must observe. In the first place,

he must not fail to arrive and depart at the exact time signified in the invitation. If a train is missed, the correct thing to do is wire immediately so that the host and hostess will not be awaiting the arrival in vain. Another important rule for the guest is rigidly to follow and adhere to the laws and the customs of the house: thus if smoking is not allowed in the bedrooms, the gentlemen must be sure to refrain from so doing and each guest should adapt his hours to those of the host and hostess.

One of the most difficult of guests to entertain is one who is peculiar about his eating. It is an awkward situation and the guest if he can should eat what is set before him. If this is impossible he may speak quietly with his hostess, explain the situation and make special arrangements for food that he can eat. This is excusable if he is on a diet prescribed by a physician but not if he is simply expressing a fastidious preference. So many people are vegetarians nowadays that the hostess will make provision for them and she should in planning her menus consult the individual tastes of the guests who are under her roof.

Perhaps a guest is unwisely invited to a house-party where someone he or she particularly dislikes is also a guest. In this case it is a mark of extreme discourtesy to complain to the host or hostess, or in any way to show disrespect or dislike towards the other guest. To purposely ignore him or her, obviously to show one's prejudice, is very rude. It is most disconcerting to the host for either of them to show discontent or to leave the house party because of the unwelcome presence of the other. It is best for them to be formally courteous to each other and not in any way to interfere with the enjoyment of the other members of the house party or of the host and hostess who are responsible for it.

To return to the hostess, she has two very important duties—not to neglect her guests, but to provide them with ample amusement and entertainment, and again, not to weary them by too much attention. She may go out during the day if she pleases, either to visit friends or to do shopping, but she must always be at home for dinner. And she must not go out so often that the guests will begin to feel slighted.

The good-natured and hospitable host and hostess will put at the disposal of their guests their entire house and grounds, including their books, horses, cars, tennis courts and golf links. The duty of the guest is to avail himself of these privileges with delicacy, neither abusing them nor hesitating to use them at all. There are some guests who have a tact of perception, an ease and poise of manner, a savoir

faire and calm, kind disposition that makes them welcome everywhere. They are never petty, never disagreeable, never quarrelsome, never grouchy. It is a pleasure to include them in the house party—and they are invariably included.

“TIPPING” THE SERVANTS

The question of feeing or “tipping” the servants has always been a puzzling one. It may be of advantage here to give an approximate idea of what the fees should be and to whom they should be given. Attending circumstances, of course, always govern the exact conditions. Very often guests, both men and women, unable to estimate correctly what amount is befitting the servants’ services, tip lavishly and without any regard for services. This borders on the ostentatious, and hence, may be considered vulgar.

Here are the recognized tips expected of a single woman: for the maid who keeps her room in order, one dollar or a dollar and a half. (These figures are based on a period of a week’s stay). If this maid has also helped the guest in her dressing, and preparing the bath for her, two or two and a half dollars are the customary fee. A tip of from one to two dollars must be given to the maid who waits on the guest at the table, and if a chauffeur takes her from and to the station, a dollar is his usual fee.

A bachelor is expected to be somewhat more generous with his tips. The boy who cleans and polishes his boots and shoes receives a fee of fifty or seventy-five cents.

When a married couple is visiting, they usually divide the tips between them. The wife gives the maid a dollar or a dollar and a half, and the husband tips the men servants. The butler should receive two dollars at least, and if he has rendered many special services both to the man and his wife, he should undoubtedly receive two or three dollars more. On some occasions the cook is remembered, and the gentleman sends her a dollar or two in recognition of her culinary art. It must be remembered, however, that there are no established rules of tipping, and no precedent to go by. One must be guided by the extent of his income and by the services rendered.

One more word in closing this chapter. Not everyone can afford to give elaborate house parties. But this need not interfere with one’s hospitality. The host or hostess who is discouraged from offering friends simple entertainment because

of someone's else magnificent parties, should cease being discouraged and take pride and pleasure in the knowledge that they are entertaining their friends as hospitably as they can. To do a thing simply and sincerely is infinitely finer than to do a thing extravagantly merely for the sake of ostentation and display.

In homes where there are no servants the guests should take part in the work around the house unless the hostess shows distinctly that she prefers for them not to do it. After the visit the guest may send some little gift in appreciation of the hospitality enjoyed. A bit of household linen, a book, flowers, or candy are most appropriate. This is one case where an unsuitable gift is inexcusable for ample opportunity has been given the donor to study the needs and desires of the hostess.

Within ten days after her departure the guest should write a bread-and-butter letter to her hostess. This is simply a grateful expression of appreciation for the hospitality which she enjoyed during her visit. Great care should be taken to avoid stilted forms.

CHAPTER V

WHEN THE BACHELOR ENTERTAINS

WHEN THE BACHELOR IS HOST

Until very recently, the bachelor was rarely a host, was rarely expected to entertain. In fact, some people considered it unconventional to attend a bachelor entertainment. But with the tremendous increase of bachelor apartments and bachelor hotels and even bachelor clubs, it is now quite the usual custom for him to entertain friends at dinner parties, theater parties, teas and in almost any other way which strikes his fancy.

However, no bachelor should invite guests to his home unless he has a full retinue of servants to care for their wants. There should be no confusion, no awkwardness. If he is a professional man—an artist, author or musician—he may entertain guests at his studio without servants, except perhaps one to attend to the buffet supper which is most usual at such functions. But that is the only exception; a large entertainment in a bachelor's establishment requires as careful preparation as a fashionable social function in a well-regulated household.

When an unmarried man gives house parties, dinners or entertainments of any kind whatever, he always asks a married woman of his acquaintance to act as chaperon. She should be the first person invited, and the usual method of invitation is a personal call at her home.

WELCOMING THE GUESTS

The host receives his guests at the door, welcoming each one with outstretched hand, and introducing immediately to the chaperon or chaperons those guests whom they do not already know. When the reception is a particularly large one, a man servant usually awaits the guests at the door and the host receives in the drawing-room.

The question has arisen on various occasions, whether or not the bachelor is expected to provide dressing-rooms for his guests. If as many as thirty or forty are expected the bedrooms may be made to serve the purpose of dressing-rooms for the evening. The matter is one entirely dependent upon circumstances and

convenience when the entertainment is held in the home of the bachelor himself; but when a large entertainment is given in a hall, dressing-rooms are of course essential.

Very often, when the reception is held in the bachelor's own apartments, where there is only one servant, the chaperon is asked to pour the tea while the host himself serves it. This is a very pretty custom; it certainly lends dignity and impressiveness to the bachelor entertainment to see a charming, matron at the head of the table. And having the bachelor himself serve the refreshments, a certain companionship and friendliness is created among the guests.

THE BACHELOR'S DINNER

Although he is not expected to retaliate in the matter of invitations to dinners and luncheons, the bachelor often gives dinner parties. For the host is no less eager to entertain than the hostess, and many unmarried men find keen pleasure in gathering their friends about them for a pleasant evening.

In detail, the bachelor's dinner, formal or informal, is very much like the ordinary dinner. The same holds true of the luncheon or supper party. The menu may be identical, if he pleases; but often an elaborate Chinese, French or Italian menu is decided upon as a novelty.

If the guests are all gentlemen, one butler may attend to all their wants, including the serving of the courses. But if there are ladies in the party, the chaperon must be present, and perhaps one or two white-capped maids to serve the dinner.

If the dinner is given in honor of a lady, her seat is always at the right of the host at the table. If there is no guest of honor, this place is filled by the matron who is serving as chaperon.

It is she who makes the first move to leave the diningroom.

The host must extend cordial thanks to the chaperon when she is ready to depart. It is usually upon her good judgment and influence that the success of the dinner depends, and surely the host owes her a debt of gratitude if everything has run smoothly and pleasantly. He also bids his guests a cordial adieu and graciously accepts their thanks for a pleasant evening.

Music is often provided for the entertainment of the guests after a dinner-party. It

is not unusual for the host to obtain the services of well-known professional singers and players for the evening.

TEA AT A BACHELOR APARTMENT

The bachelor who feels that he must be hospitable to his friends and entertain them at his home, may safely choose the afternoon tea without apprehension as it is the simplest of entertainments. Of course a chaperon is necessary, as she is at all his entertainments; but there is less restraint and less formality at a tea than at almost any other social function.

Invitations should be issued a week or ten days before the day set for the tea. Guests may include both sexes; but if there are only gentlemen, they may be invited verbally. The tea is served in the diningroom, or if he wishes, the host may have small tea tables laid out in the drawing-room. A silver tea service is always attractive and pleasing, and the host may pour the beverage if the guests are all gentlemen. If ladies are present, either the chaperon may pour, or a servant. Refreshments should consist of delicate sandwiches, assorted cakes and wafers, salted almonds, confections and tea. If there are some among the guests who do not drink tea, chocolate may be served.

As they depart the bachelor host accompanies each one of his guests to the door bidding him or her a cordial goodby. The chaperon must be especially thanked for her service and shown particular deference. Indeed, her host should accompany her after the reception, to her own door if she is without car or escort.

THE BACHELOR DANCE

Wealthy bachelors find pleasure and diversion in giving huge balls and dances. Dinner or a midnight supper may be a delightful adjunct to the dance. A fashionable ball of this kind is sometimes given for the important purpose of introducing a young sister or another relative to society.

The ball is rarely, if ever, held in the bachelor's own apartments. He hires a hall for the occasion, and arranges with several of his married friends to act as chaperons. They also receive with him and help him introduce the guests. As these arrive, they divest themselves of their wraps, in the dressing-rooms provided for the purpose, and then are received in the ballroom by the host and the chaperons. Introductions are made, and the music and dancing begins.

There are not very many bachelors who can entertain in this lavish fashion; but the simpler entertainments, if they have the correct spirit of cordial hospitality, go a long way in establishing the desired relationship between the host and his friends. After all, it is the little things that count; and little courtesies may fittingly repay elaborate ceremonials and fashionable functions, if they are offered in sincere friendliness and warmth.

THEATER PARTIES

Always a favorite with the bachelor, the theater party has recently become his main forte. First in importance, of course, is the selection of a play, a matter which is largely determined by the kinds of visitors the host intends to invite. There is nothing more disturbing than to invite one's friends to a play, and then to feel that they have not enjoyed it. In selecting something light and amusing, or else the performance of some celebrated star, the host is comparatively sure of pleasing most of his guests.

Another important point is to bring together only congenial people for the theater party. One person out of harmony with the rest will spoil the whole evening as certainly as a sudden summer shower spoils the most elaborately planned garden party. It is important to select only those people whose tastes and temperaments blend.

Invitations are informal. A brief, cordial note handwritten on personal stationery is preferred, although some men like to use their club stationery. The name of the play may be mentioned in the invitation. An immediate response is expected, as the host must be given sufficient time to choose another guest, if for some reason, the one invited cannot attend. Men and women may be invited to the theater party, and if there are married couples in the party, a chaperon is not particularly necessary.

YACHTING PARTIES

When a bachelor invites several men and women friends to dine on his yacht, or to take a short cruise, it is absolutely bad form to omit the chaperon. She must be a married woman, and she may join the party with or without her husband. Another important point regarding yachting parties; the host must supply a gig or rowboat to carry his guests to and from the shore, and he must stand on the gangway to greet each one as he arrives, and assist him to the deck of the yacht.

In giving entertainments, the bachelor must remember that no special social obligations are expected of him. He need not be lavish in his dinners and parties, unless he wishes to and can afford it. Simple entertainments, given the spirit of good fellowship and hospitality, are always appreciated and tend to substantially strengthen friendships.

CHAPTER VI

MUSICALES AND PRIVATE THEATRICALS

PREPARATIONS FOR THE MUSICALE

The only time that music is not subordinated to other purposes of the evening's gathering, is at the musicale. Here it is the sole entertainment of the evening, and it reigns supreme.

In preparing for a musicale, invitations should be engraved and issued at least ten days in advance of the time chosen for the occasion. In inviting her guests, the hostess must be sure that she includes only those among her friends and acquaintances who understand and appreciate good music, and who enjoy it for itself alone. It is not wise to include people who are not fond of music (if there really are any such people!) for they are likely to be bored, and instead of listening quietly to the selections, talk and fidget and so disturb the other guests who are anxious to give their undivided attention to the musicians.

The invitations to a musicale require prompt answers. The third person should be used in both invitations and answers, as the occasion is strictly a formal one.

The drawing-room, in which the musicale is ordinarily held, should be bare of all unnecessary furniture save the piano, chairs for the performers, and seats for the guests. Programs may be printed sufficiently in advance to distribute at the musicale; they always serve as appropriate mementos.

THE AFTERNOON MUSICALE

The usual time for the afternoon musicale is from four to six. It is considerably less formal than a similar affair in the evening, although still requiring strictly formal third-person etiquette in invitations and replies.

It is usual, in issuing invitations for musicales, whether held in afternoon or evening, to have the word "Music" engraved in the lower left-hand corner. If a famous musician is to play his name may appear on the invitation.

The musical selections include various numbers to suit the tastes of the hostess,

and those of her guests if she happens to know what they are. Sometimes there are vocal selections in addition to the instrumental selections. All professional singers and players are paid for their services, unless they themselves offer them free. It is very bad form indeed, to invite a singer or player as a guest, and then expect him to give his services. And yet it is done so often, by hostesses who think that they are following the dictates of etiquette to the highest letter of its law! If the performers are friends of the hostess she should present each one with a gift of some sort as an expression of her gratitude for their services.

The lighter music should always be played first, retaining the important numbers for the end. Many hostesses, when they have a famous professional for the afternoon's entertainment, start the musicale with singing or playing by unimportant persons, and end it with the performance of the celebrated professional. It is always pleasing to the guests—and also the professional himself.

The hostess, in receiving her guests, stands in the drawing-room and greets each one as he or she arrives. When the music begins, she seats herself near the door, and whenever a tardy guest arrives, sees that he is comfortably seated. Incidentally, it is bad form to come late to a musicale; it is disturbing to the performers and guests alike.

Guests do not remain long after the afternoon musicale. The chairs are removed from the drawing-room and ices, punch, little cakes and bonbons are served. As the guests leave, it is customary for them to thank the hostess for her entertainment.

THE EVENING MUSICALE

Similar in general aspect is the evening musicale and yet there are several details that are strikingly different.

It may be held any time in the evening. Again the hostess receives in the drawing-room, and again the selections may be either vocal or instrumental. But the general appearance of the entire affair is more ceremonious, more formal. And after the musicale, instead of simple refreshments, an elaborate supper is usually given.

This supper may consist of jellied bouillon, roast meats, salads, ices, confections, punches and coffee. If an important singer or player contributes to the share of

the evening's entertainment he is invited to join the guests. After supper the guests converse for a half hour or so, and depart.

CARD PARTIES AT THE MUSICALE

Very often, instead of giving a dinner, a hostess will arrange several small tables at which four guests can be comfortably seated. She will serve light refreshments, such as dainty sandwiches, salads, muffins, bouillon and perhaps ices or coffee. After the light repast, the tables will be cleared and cards brought out.

If the hostess decides to have cards, after the musicale, she must mention it in the invitation. The guests may attend only the musicale, if they wish, and leave when the other guests begin the card game. But if the musicale is held in the evening, and supper is served, the guest who remains must also remain for the card games as a matter of courtesy and politeness. If he does not wish to play he may watch the others and join in the conversation during the intervals between games.

DUTIES OF GUESTS AT MUSICALES

The one important rule of conduct at the musicale is to maintain absolute silence during the selections. It is an unforgivable breach of etiquette to speak, fidget or otherwise disturb the guests while the numbers are being performed. Encores are permissible, but loud applause is undeniably vulgar. Silence, interest and attention characterize the ideal guest at the private concert.

Another duty of the guest is to be prompt. It is very disagreeable to the performers, and to the hostess, to have guests arrive late and disturb everyone. However, if one is unavoidably late, to offer profuse apologies, while the musicians are performing, is to make matters worse by prolonging the disturbance. Instead the guest should nod, take his or her seat, and after the musicale, seek out the hostess and offer apologies for not having been on time.

In taking leave of the hostess, cordial thanks for her entertainment are in order. Remarks about the playing of the guests are not very good form, especially if they are in adverse criticism. A word of sincere praise, however, is never amiss.

DRESS AT THE MUSICALE

Dress at the musicale is essentially what it would be if the occasion were an elaborate reception, and if it is given in the evening formal evening dress is worn. In the summer this convention may be set aside in favor of comfort.

ARRANGING PRIVATE THEATRICALS

Everyone enjoys private theatricals, amateur and otherwise—the hostess, the guests, and the actors and actresses themselves. It is an ideal means of entertainment.

In arranging a private theatrical, which is almost invariably an amateur venture, the first important thing to do is to find a play which is adapted to that talent which is available. It is wise to appoint a committee to read numerous plays and select for final consideration those that seem best fitted to the type of actors and actresses available. If one of the young men is naturally witty and bubbling over with hilarity and good fun, he must not be given a part that necessitates grave and solemn behavior. If he, and the other actors, are given parts not suited to them, the play is doomed to failure before it is even staged.

Unless the performers have had some experience in theatricals it is best to choose a comedy—for even a Greek tragedy in all its poignant simplicity may become a farce in the hands of unskillful actors.

Rehearsals are of vital importance. The members of the cast must rehearse and rehearse and rehearse again until they know their parts perfectly. They must be punctual and regular in their attendance of the rehearsals; continually to miss them is to spoil the play and a lack of preparation on the part of one actor is unfair to the others, for ultimate success depends on each one of the players.

The performance is usually given in the drawing-room of the host who issues the invitations, which, by the way, must be sent out two or three weeks in advance. The host must arrange for stage, lighting effects, seating facilities and all the other incidental details.

THE PLAYERS

In assigning parts care must be taken, as was pointed out above, in selecting that character which is most in accord with the player's own character. This is so important that it cannot be overemphasized. And when finally the correct part is chosen for him, he must learn his lines so thoroughly that he will be able,

figuratively, to “say them in his sleep.”

Costumes for the play may be obtained from any theatrical supply house. They must be of the style prevalent at the date of the play; Colonial clothes in a Mid-Victorian setting foredoom the play to failure. A curtain may also be hired from a theatrical supply house, but it is very simple to adjust one made at home by means of brass rings such as are used in hanging portieres. There should be a separation in the center so that the curtain may be drawn back from both sides.

Footlights may consist of a row of small electric lights, or a row of reflector lamps will impart the desired effect to the improvised stage. For wings, large Japanese screens will do or they, too, may be hired from the people who supply the costumes.

To give the effect of lightning, a magnesia torch is most effective. Thunder is simulated by beating slowly on a bass drum. Hoof beats seem quite real when produced by beating two coconut shells on marble.

The danger of stage fright can be lessened and almost obliterated after a sufficient number of rehearsals, and with that poise and self-confidence that comes with true culture, one should be able to stand before the largest audience without embarrassment or nervousness. It is one of the rewards of correct training.

THE GUESTS

As in the musicale, silence is essential. There is nothing more disconcerting to actors than to notice whispering, giggling or lack of interest in the audience. Whether the play is worthy of interest or not, courtesy towards guests and performers demands the appearance of interest.

Guests must answer invitations promptly. In fact, in almost every detail, attending a theatrical given in the home of a friend requires the same etiquette as is observed at a fashionable evening musicale. In departing, the hostess must be cordially thanked for the pleasant evening, and if the actors are friends of the assemblage and join the guests after the play, they, too, must be thanked for their share of the entertainment.

HOST AND HOSTESS

The host and hostess usually receive together at private theatricals. They stand together at the door of the drawing-room, welcome each guest and make the necessary introductions. When the curtain is drawn, they take seats near the back and rise to greet any delinquent guest.

After the play a supper may be served. If the actors are friends they join in the supper. But sometimes these private theatricals are not amateurish, but given by professionals, in which case the etiquette is somewhat different, and the performers may or may not be invited, as the hostess chooses.

Engraved cards are issued, and in the lower left-hand corner appears the name of the play and the leading actor (if he happens to be a celebrity). The guests are expected to arrive at a definite hour, and lateness in this case is inexcusable. If the professional players do not offer their services free, they must receive remuneration for them.

CHAPTER VII

DANCING

DANCING AS A HEALTHFUL ART

Dancing is an art. More than that, it is a healthful art. In its graceful movements, cadenced rhythms, and expressive charms are evident the same beautiful emotions that are so eloquently expressed in music, sculpture, painting. And it is through these expressions of emotion, through this silent poetry of the body that dancing becomes a healthful art, for it imparts to the body—and mind—a poise and strength without which no one can be quite happy.

It is because the vital importance of dancing on the Mind and body has been universally recognized, that it has been added to the curriculum of public schools in almost every country. We find the youngsters revelling in folk-dances, and entering dancing games with a spirit that gives vigor to their bodies, balance and grace to their movements.

Consider, for a moment, the irresistible witchery of music, of rhythmic cadences. We hear the martial note of the drum, and unconsciously our feet beat time. We hear the first deep chords of the orchestra, and involuntarily our fingers mark the time of the measure. With the soft, mellow harmony of triplet melodies we are transported to the solemn vastness of a mountain beside a, gayly rippling stream. With the deep, sonorous bursts of triumphant melody, we are transported to the ocean's edge, where the rumbling of the waves holds us in awed ecstasy. Thoughts of sorrow, of gladness, of joy, of hope surge through us and cry for expression. Dancing is nature's way of expressing these emotions.

Then let us dance, for in dancing we find poise and strength and balance. Let us dance for in dancing we find joy, pleasure, hope. It is the language of the feelings, and nature meant it for the expression of those feelings.

It is only when dancing is confined to hot, crowded rooms where the atmosphere is unwholesome, that it loses its healthful influence on mind and body. But where there is plenty of room and fresh air, plenty of good, soul-inspiring music—we say dance, young and old alike, dance for the keen pleasure and joy of the

dance itself, and for the health that follows in its wake!

DANCE-GIVING NO LONGER A LUXURY

The day of the strictly formal dance, entailing elaborate suppers, pretentious decorations and large orchestras has passed. In its place is the simple, enjoyable, inexpensive dance which is at once the delight of the guests and the pride of the hostess.

Simplicity is the keynote of the modern ball. A piano and two stringed instruments usually comprise the entire orchestra. The charm of the home is no longer spoiled by over-decoration; a vase or two containing the flowers of the season offer the sole touch of festivity. There are, of course, numerous personal innovations that may be instituted; but as the guests are assembled for dancing, space and a good floor and plenty of fresh air are the primary and paramount requisites.

Light refreshments have taken the place of the large suppers of not so long ago. Hostesses no longer feel overburdened with a sense of obligation. The dance has become simple and inexpensive; and because it is also so thoroughly enjoyable and healthful, it has become a favorite sport, especially during the cooler months.

THE DEBUT DANCE

Perhaps the most important dance of all is that given in honor of the *debutante*. No matter how large or formal a dance may be, it is never called a "ball" in the invitation. The latter is used only in case of a large public dance or function. The usual "at home" form of invitation is used, and in the lower left-hand corner the word dancing is printed. The name of the young debutante may be included if it is so desired, although it is not essential. But if it is an evening occasion, the name of both host and hostess must appear on the invitation.

Whether the dance is held in her own home or in a hall hired for the occasion, the hostess receives and welcomes each guest. She may be assisted by several of her friends who are well-known in society. Her daughter stands beside her and is introduced to those of her mother's guests whom she has not already met.

The debutante has her first partner selected for her by her mother. She may not dance with one man more than once on the occasion of her introduction to

society. But she is expected to dance every dance, returning to receive guests during the intervals. Sometimes the young debutante has several of her chums receiving with her for the first half hour. She offers her hand to every guest who arrives, and introduces in turn the friends who are assisting her.

The father of the debutante may receive with his wife, but his duty is more to see that all the women have partners, and that the chaperons are taken into supper. He also sees that the gentlemen do their duty as dancers instead of remaining in the dressing room to smoke and chat. The hostess does not dance at all, or if she does, it is usually late in the evening. She remains at her post at the door, welcoming guests and seeing that all shy men get partners and all the young girls have a good time. One paramount duty of the hostess is so to arrange her invitations that there will be very many more men than women; this eliminates the chance of there being any unhappy wallflowers. Another consideration is to arrange the chairs in informal little groups instead of close to the walls in a solemn and dreary line.

COSTUME BALLS

The costume ball is conducted very much on the same order as the formal ball. The invitations are issued two or three weeks before the date set for the dance, and as for the debut dance, the word ball does not appear on it. Instead the words “Costumes of the Twelfth Century” or “Shakespearean Costumes” or whatever may be decided upon are printed in the lower left-hand corner of usual “at home” cards.

In selecting a fancy costume, one must be careful to choose only what is *individually* becoming. It must be in perfect harmony with one’s personality. To assume a character that is in every way opposed to one’s own character is unwise and ungratifying. A sedate, quiet young miss should not choose a Folly Costume. Nor should a jolly, vivacious young lady elect to emulate Martha Washington, And furthermore, a character must not be merely dressed—it must be lived. The successful costume ball must be realistic;

SUBSCRIPTION DANCES

What is the purpose of the subscription dance? The question is a common one. And the answer is simple.

A subscription dance is given for the same reason that any other dance is given

—to be surrounded by one's friends, to enjoy music and dancing, and generally to have a "good time" It is conducted very much on the order of the formal dance, except that it is semi-public and is usually held in a public hall. There is no host or hostess, of course; their place is held by an appointed committee or by the patronesses of the dance. They stand at the door of the ballroom to welcome guests, and they may either offer their hands or bow in greeting. It is the duty of the patronesses to introduce those of the guests who are not already acquainted.

Each subscriber to the dance has the privilege of inviting a certain number of friends to the function. Or, if the membership decide to give several periodic dances, he is entitled to invite a certain number of friends to each one of them. The invitations are issued two weeks ahead and require a prompt acceptance or regrets.

Sometimes elaborate suppers are served at the subscription dance, the money for the expenses having been appropriated from the subscription fees for the entertainment. Or simple refreshments, such as dainty sandwiches, salads, ices, cakes and punch, may be served at small, round tables.

In departing, it is not considered necessary to take leave of the patronesses. However, if they are on duty at the door, a cordial word or two of consideration for their efforts may be extended.

THE BALLROOM

Everything in the ballroom should suggest gayety, light and beauty. The floor, of course, is the most important detail. A polished hardwood floor offers the most pleasing surface for dancing. If the wood seems sticky, paraffine wax adds a smoothness that actually tempts one to dance.

Flowers are always pleasing. Huge ferns may grace unexpected corners and greens may add a festive note, if the hostess so desires. But there must not be an obvious attempt at decoration.

Rather nothing at all, than so very much that it borders on the ostentatious.

In fact, the dance is tending more and more to become a simple and unpretentious function. The elaborate decorations and fashionable conventions that attended the minuet and quadrille of several decades ago have given way to a jolly informality which makes the dance so delightful and popular a way of

entertaining.

MUSIC AT THE DANCE

The music, of course, is important; A piano and one or two stringed instruments are sufficient. The musicians should be hidden behind a cluster of palms, or placed in a balcony.

Ordinarily the selections are arranged previously by the hostess. She must also arrange for encores, and should make provision for special selections which the guests may desire.

DANCE PROGRAMS

The dance program is rarely used now except at college dances, or army and navy dances. It has lost prestige with the passing of the old-fashioned ball. But sometimes there are special occasions when the hostess wishes to have programs, in which case they serve not only as pretty and convenient adjuncts to the occasion, but as appropriate mementos.

Gilt-edged cards attached with a silk cord and provided with a tiny pencil are pretty when an attractive little sketch or a bit of verse enlivens the front cover. Each dance is entered on the program—and many a delightful memory is kept alive by glancing at these names days after the dance was held. These programs may be filled beforehand or they may be filled at the dance.

DINNER DANCES

At the dinner dance, the hostess issues two sets of invitations, one for those whom she wishes to invite for dinner and dance both, and one for those whom she wishes to invite to the dance only. For the former the ordinary dinner invitation may be issued, with the words “Dancing at Nine” added in the left-hand corner. For the latter, the ordinary “at home” invitation with the same words “Dancing at Nine” added also in the left-hand corner is correct form.

Often the hostess has a buffet supper instead of a dinner. All the guests partake of this refreshment. On a long table, decorated with flowers, are salads, sandwiches, ices, jellies and fruits which may be partaken of throughout the

entire evening. Sometimes hot bouillon is also served, and very often a midnight supper is given at which hot courses are in order.

If a dance is scheduled to be held in the ballroom of a hotel, the guests who are invited to dinner may be served in the diningroom of that hotel. The small tables are usually decorated with lamps and flowers for the occasion, and the dinner may be ordered by the hostess several days in advance.

DRESSING ROOMS

Whether the dance be large or small, dressing rooms, or coat rooms, as they are sometimes called, are essential for the convenience of the guests. There must be one for the gentlemen and one for the ladies, each properly furnished.

It is usual to have a maid servant in attendance in the dressing room set apart for the ladies. She helps them relieve themselves of their wraps when they arrive, and to don them again when they are ready to depart. A dressing-table, completely furnished with hand-mirror, powder, perfume and a small lamp, should be provided. A full-size mirror is always appreciated. Sometimes, when a great number of guests are expected, a checking system is devised to simplify matters and aid the maid in identifying the wraps.

The men's dressing room may be provided with a smoking table supplied with all the necessary requisites for smoking, matches, ash-trays, cigar-cutters, *etc.* Here also a servant is usually on hand to offer the gentleman his service wherever it is needed.

THE DANCE

There is a lesser formality, a greater gayety in the ballroom of to-day. The dance-card and program are no longer enjoying unrivaled vogue as they did when our grandmothers' danced the waltz and cotillon. The pauses between dances are shorter. Something of the old dignity is gone, but in its place is a new romance that is perhaps more gratifying. It is not a romance of the Mid-Victorian period, or a romance that carries with it the breath of mystery. It is a strangely companionable and levelheaded romance which pervades the ballroom and makes everyone, young and old, man and woman, want to get out on the floor and dance to the tune of the pretty melodies.

But the ballroom of good society, must retain its dignity even while it indulges in

the new “romance of the dance.” It must observe certain little rules of good conduct without which it loses all the grace and charm which are the pride and inspiration of the dancing couples. There is, for instance, the etiquette of asking a lady to dance, and accepting the invitation in a manner graciously befitting the well-bred young lady of the twentieth century.

WHEN THE LADY IS ASKED TO DANCE

Before asking anyone else to dance, the gentleman must request the first dance of the lady he escorted to the ball, Then he takes care that she has a partner for each dance, and that she is never left a wallflower while he dances with some other lady.

At the conclusion of the dance, the gentleman thanks the lady for the dance and goes off to find his next partner. The lady does not seek her partner for the next dance, if she has promised it to anyone, but waits until he comes to claim her. A man should never leave a woman standing alone on the floor.

“CUTTING IN”

A modern system of “cutting in” seems to be enjoying a vogue among our young people. While a dance is in progress, a young man may “cut in” and ask the lady to finish the dance with him. If the dance has not been very long in progress, and the young lady wishes to continue it, she may nod and say, “The next time we pass here” The dance continues around the room, and when the couple reach the same place again, the lady leaves her partner and finishes the dance with the young man who has “cut in.”

Perhaps this custom of “cutting in” carries with it the merest suggestion of discourtesy, but when we consider the informal gayety of the ballroom, the keen and wholehearted love of dancing, we can understand why the privilege is extended. Like many another privilege, it becomes distasteful when it is abused.

It is not good form for a couple to dance together so many times as to make themselves conspicuous.

Men should not neglect their duty as dancers because they prefer to smoke or simply to act as spectators.

DANCING POSITIONS

Dancing has been revolutionized since the day when the German waltz was first introduced to polite society. And it is safe to say that some of our austere granddames would feel righteously indignant if they were suddenly brought back to the ballroom and forced to witness some of the modern dance innovations!

There seems to be an attempt, on the part of the younger generation (although the older generation is not so very far behind!) to achieve absolute freedom of movement, to go through the dance with a certain unrestrained impulsiveness unknown to the minuet or graceful quadrille. These newer dances and dancing interpretations are charming and entertaining; and yet there is the possibility of their becoming vulgar if proper dancing positions are not taken. The position is especially important in the latest dances.

In guiding a lady across the polished floor to the tune of a simple waltz or a gay fox-trot, the gentleman encircles her waist half way with his right arm, laying the palm of his hand lightly just above the waist line. With his left hand, he holds her right at arm's length in the position most comfortable for both of them, taking special care not to hold it in an awkward or ungainly position. His face is always turned slightly to the left, while hers usually faces front or slightly to the right. The girl should place her left arm on her partner's right arm. She must follow him and not try to lead the dance herself.

When the dance requires certain swaying movements, as almost all modern dances do, the lady inclines her body in harmony with that of her partner, and if the proper care is taken to retain one's poise and dignity, not even a most exacting chaperon can find fault with the new steps.

WHEN THE GUEST DOES NOT DANCE

Always at a dance, formal or informal, there are guests who do not dance. Usually they are men, for there is rarely a woman who does not know the steps of the latest dances—that is, if she ever does accept invitations at all. But “the guest who does not dance” is one of the unfortunate things the hostess has to put up with at every one of her dances.

And there is rarely ever an excuse for it. Every man who mingles in society at

all, who enjoys the company of brilliant women and attractive young ladies, who accepts the invitations of hostesses, is failing in his duty when he offers as an excuse the fact that he doesn't know how to dance for there are sufficient schools of dancing in every city and town where the latest steps can be learned quickly.

If for any reason, a gentleman does not know how to dance, and does not want to learn, he may make up for it by entertaining the chaperons while their charges are dancing—conversing with them, walking about with them and escorting them to the refreshment table, and altogether show by his kind attentiveness that he realizes his deficiency and wishes to make up for it. To lounge in the dressing-room, smoking and chatting with other gentlemen is both unfair to the hostess and essentially rude in the matter of ballroom etiquette. The true gentleman would rather decline an invitation than be unfair to his hostess and her guests in this respect.

PUBLIC DANCES

Very often public dances are given in honor of some special occasion or a celebrated guest. They are very much like private dances, except that a specially appointed committee fulfills the position and duties of the hostess. At most public balls, the committee is composed of men and women who wear badges to indicate their position, and who stand at the door to receive and welcome each guest. These men and women do not dance the first dance, but wait until later in the evening when they are quite sure that all the guests have arrived; and then they are always back at their duty during the intervals between dances.

Guests arriving at a public dance greet the patronesses with a smile of welcome and a word or two, but rarely offer their hands to be shaken unless the ladies serving as patronesses take the initiative. They may stay for one or two dances, or throughout the whole evening, as they prefer; and when departing, it is not necessary to seek out the patronesses and bid them good-by.

Engraved invitations are usually issued three weeks before the date set for the ball. On these cards the names of the patronesses are also engraved. If the entrance to the ball is by purchased ticket, such as is always the case when the ball is given for some charity, the invitations must be preserved and shown at the entrance.

Sometimes a supper is included in the arrangement of the public ball, and in

such case a caterer is engaged to attend to all details, including servants. A buffet supper is always the most pleasing and satisfactory as the guests may partake of the foods when they desire and there is no confusion or interruption to the dance. Hot bouillon, various meats, salads, cakes, ices, fruits and confections are an ideal menu. Coffee or punch is sometimes added.

When a public ball is given in honor of some special person, that person must be met on his arrival and immediately introduced to the women on the reception committee and escorted to the seat reserved for him. He must be attended throughout the evening, introduced to everyone he does not know, and all his wants carefully taken care of. When he departs, he must be escorted to his carriage, and if he is a celebrated personage thanked for his presence—although truly cultured gentlemen prefer not to have this honor paid them.

A public ball is either a tremendous success or a miserable failure. There is no in-between. And the success or failure rests solely on the good judgment and influence of the ladies and gentlemen of the committees, including, of course, those who receive. To mingle freely among the guests, to join in the conversation, to introduce guests to each other and find partners for the “wallflowers” all these little services tend to arouse a spirit of friendliness and harmony that cannot but result in an evening that will be long remembered in the minds of every guest.

A PLEA FOR DANCING

Lately there has been a great deal of unfavorable criticism directed against the modern dances. There have been newspaper articles condemning the “latest dance fads” as immoral and degrading. There have been speeches and lectures against “shaking and twisting of the body into weird, outlandish contortions.” There have been vigorous crusades against dance halls. And all because a few ill-bred, fun-loving, carefree young people wrongly interpreted the new dances in their own way and gave to the steps the vulgar abandon appropriate only to the cheap vaudeville stage or the low dance hall.

Dancing, even the shoulder-shaking, oscillating dancing of to-day, is really not intended to be vulgar or immoral at all, despite the crusades of the anti-immorality dancing committees! What is dancing, after all, if not the expression of one’s ideals and emotions? It is only the man or woman with a vulgar mind, with base ideals, who will give a vulgar interpretation to a dance of any kind.

But the essentially fine girl, the really well-bred man, the people who, by their poise and dignity have earned for America the envied title of “Republic of the Aristocrats”—they dance these latest creations for the sheer joy of the dance itself, reveling in its newness, enjoying the novelty of its “different” steps, seeing nothing in its slow undulations or brisk little steps, but art—a “jazzy” art, to be sure, but still the beautiful art of dancing.

And so we plead—let the younger generation enjoy its giddy waltzes and brisk-paced fox-trots and fancy new dances just as grandmother, when she was young, was allowed to enjoy the minuet and the slow waltz. They are different, yes, and rather hard to accept after the dignified dances of not so long ago. But they are picturesque, to say the least, and artistic. The gracefully-swaying bodies, keeping step in perfect harmony to the tunes of the newer symphony orchestras, are delightful to watch; and in good society, young men and women can always be trusted to deport themselves with utter grace and poise.

The minuet was decidedly graceful. The old German waltz with its dreamy, haunting melody was beautiful as it was enjoyable. But they have been relegated into the days of hoop skirts and powdered wigs. To-day the “jazzy” dances are in vogue, and society in its lowest and highest circles is finding intense pleasure in the whirling, swirling dances decreed by fashion as her favorites. Why complain? Perhaps in another year or two, these giddy-paced dances will be “out of style” and in their stead will be solemn, slow dances more graceful and stately than even the minuet of yore.

THE CHARM OF DRESS IN DANCING

Immediately after the Reign of Terror, France was plunged into a reckless round of unrestrained gayety that can come only from love of life and youth and laughter long pent-up. It was as though an avalanche of joy had been released; it was in reality the reaction from the terrors and nightmares of those two years of horror. The people were free, free to do as they pleased without the fear of the guillotine ever present; and all France went mad with rejoicing.

It was then that dancing came into its own. Almost overnight huge dance halls sprang up. The homes of wealthy aristocrats who had been sacrificed to the monster guillotine, were converted into places for dancing. Every available inch of space was utilized for the dance. And the more these freed people danced, the more their spirits soared with the joy of life and living, until they found in the

dance itself the interpretation of freedom and all that it means.

A biographer who was an eye-witness of this madcap Paris, wrote in detail about the dance and the dress of these people. He told how they dressed in the brightest clothes they could obtain, for maddened with happiness as they were, they instinctively felt that bright clothes would enliven their spirits. And they did!

“The room was a mass of swirling, twirling figures,” the biographer writes, “men, women and children in weird, vivid clothes. It seemed natural that they should be dancing so wildly in their wild costumes; in their sabots and aprons of two months ago they would not have been able to take one step.”

It is, then, the spirit of clothes that imparts to one the spirit of the dance. We have mentioned these facts about the Reign of Terror to show what effect clothes do have on the spirit, and incidentally to show what the ballroom owes to dress. For it is undoubtedly the gayly-colored dance frock of the miss of the twentieth century, and the strikingly immaculate dance suit of her partner that gives to the ballroom to-day much of its splendid brilliance.

AT THE AFTERNOON DANCE

There can be no comparison between the mad dance of freed France and the simple, graceful dance of to-day. Yet we can see the effect of clothes in relation to both.

It is not often that dances are held in the afternoon, but when the occasion does arise, dress is just as gay and colorful as one can wear without being gaudy. The decorous effect of these bright-colored costumes is what brings the “giddy kaleidoscopic whirl of colors and costumes, modes and manners” that the historian speaks of when he mentions the ballroom.

For the afternoon dance, we would suggest that the very young person choose the fluffiest and most becoming style which fashion permits. Trim it gaily, but above all, make it youthful—for youth and dancing are peculiarly allied.

The older woman will want a gown that is more suited to her years. It may be of taffeta, Canton crepe or crepe-de-chine; but satin is one of the materials that is preferred for more formal occasions than the afternoon dance. The colors may be somber, to match one’s tastes, but the trimming should have a note of gayety.

Décolleté is never worn at the afternoon dance. Short sleeves may be worn if Fashion favors them at the time, and the neck of the gown is also cut on the lines that agree with the prevalent mode. But it is extremely bad taste, even for a very celebrated guest of honor, to attend the afternoon dance in a sleeveless, décolleté gown.

A late custom seems to favor the wearing of satin slippers to match the gown. It is not by any means bad taste, but patent leather or kid pumps are preferred for the afternoon, reserving the more elaborate satin pumps for evening wear. Long white silk or kid gloves and a light-colored afternoon wrap complete the correct dress for the afternoon dance. The hat, of course, depends on Fashion's whim at the moment.

GENTLEMEN AT THE DANCE

In summer, the gentleman may wear a complete suit of gray with a white duck waistcoat and light linen to the afternoon dance, completing his costume with black patent leather shoes or oxford ties, light gray gloves, and straw hat with black and white band. But whether it be for summer or winter, the dark suit is always better taste.

It may be of serge, twillett or homespun, preference being given always to the conventional navy blue serge. Double-Breasted models are appropriate for the young man; single-breasted for the older. Light linen and bright ties are in full accordance with the gay colors worn by the women at the dance. The coat may be the ordinary unlined, straight hanging overcoat of thin material in a light color, or it may be an attractive full belted raglan coat of tan or brown fleece. In either case it is worn with the conventional afternoon hat of the season.

DRESS FOR THE BALL

When the dance is held in the evening, it often assumes an air of formality.

It is at the ball that such important events as introducing one's daughter to society or celebrating the graduation of one's son from college, takes place.

Of course, one wears one's most important jewels to the ball, and indulges in a headdress that is a trifle more elaborate than usual. The event is a brilliant one, and if gaudiness and ostentation are conscientiously avoided, one may dress as elaborately as one pleases.

This does not mean, however, that the woman whose purse permits only one evening gown, need feel ill at ease or self-conscious at the ball, for simplicity has a delightful attractiveness all its own, and if the gown is well-made of excellent materials, and in a style and color that is becoming, one will be just as effectively dressed as the much-bejeweled dowager.

DRESS OF THE DEBUTANTE

A gown is chosen with much premeditated consideration for so momentous an occasion as being ushered into society. The young lady does well to seek the advice of her friends who are already in society, and of her modiste who knows by long experience just what is correct and becoming. But perhaps we can give some advice here that will be helpful.

A delicately tinted gown, in pastel shades, or one that is pure white is preferred for the happy debutante. Tulle, chiffon, net and silk georgette are the most popular materials. The style should be youthful and simple, preferably bordering on the bouffant lines rather than on those that are more severely slender. The neck may be cut square, round or heart-shaped, and elbow-length sleeves or full-length lace sleeves are preferred. The sleeveless' gown is rarely worn by the young debutante.

The debutante who wears many jewels displays poor taste. Just a string of softly glowing pearls, or one small diamond brooch, is sufficient. Her hair should be arranged simply in a French coil or youthful coiffure, and should be wholly without ornamentation. Simplicity, in fact, is one of the charms of youth, and the wise young person does not sacrifice it to over-elaboration, even on the day of her debut.

WRAPS AT THE BALL

The woman wears her most elaborate evening wrap to the ball. Soft materials in light shades are suggested, with trimmings of fur for the winter months. A wrap of old blue or old rose velvet with a collar of white fur is becoming and attractive when it is within one's means. But the simple wrap of cloth, untrimmed, is certainly better taste for the woman whose means are limited. However, discrimination should be shown in the selection of lines and colors. A simple wrap, well-cut, and of fine material in a becoming shade, is as appropriate and effective as a wrap completely of fur. For the woman who must

dress economically a dark loose coat of black satin is serviceable for many occasions.

Hats are never worn to the ball. A shawl or scarf of fine lace may be thrown over the hair and shoulders. Or a smaller shawl may be tied merely around the head. Satin pumps are worn, usually with buckle trimmings; and long gloves of white silk or kid, or in a color to match the gown, complete the outfit.

BALL DRESS FOR MEN

Nothing less strictly formal than the complete full dress suit is worn by the gentleman at the evening ball. His costume strikes a somber, yet smart, note.

Whether it be summer or winter, the gentleman wears the black full dress coat, lapels satin-faced if he so desires, and trousers to match. Full rolled waistcoat, small bow-tie and stiff linen are all immaculately white. Patent leather pumps and black silk socks complete the outfit.

In summer, the gentleman wears over his full dress suit a light unlined coat, preferably black in color. If the lapels of the suit are satin-faced, the coat lapels may correspond. White kid gloves are worn, and a conventional silk hat. In winter, the coat may be a heavy, dark-colored raglan, although the Chesterfield overcoat more suits his dignified dress. With it he wears white kid gloves and a high silk hat or felt Alpine as he prefers.

FOR THE SIMPLE COUNTRY DANCE

There can be nothing more picturesque and delightful than some of the pretty little social dances held in the smaller towns. Sometimes they are held in the afternoon; more often in the evening, but always they are a source of keen enjoyment both to the participants and to those who “look on.”

We are going to tell you about a dance held recently in the home of a social leader in a typical small town. Everyone of any consequence whatever attended, and the occasion proved one worthy of remembrance in the social annals of the town. There were perhaps one hundred and fifty women and one hundred men. Three rooms in the hostess' home were thrown open into one huge ballroom. The dancing began at eight o'clock in the evening—rather early for the city, but unusually late for this country town.

To a visitor from so gay a metropolis as New York, the simplicity of the women's dress was a pleasing change. They were in evening dress, yes, but a strangely more conservative evening dress than that described previously for the formal ball. There were no sleeveless gowns, no elaborate décolletés. Taffetas, chiffons and silk brocades were developed simply into gowns of dignified charm. One did not notice individual gowns, for no one woman was dressed more elaborately than another. This is what everyone should strive for: simplicity with charm and a complete absence of all conspicuousness.

Fashion has been condemned. Women have been ridiculed for their "extreme tastes." As a matter of fact, civilization owes dress a great debt, and women have an inherent good taste. And both these facts are forcibly proved at the country dance, where simplicity and harmony of color combine to give an effect that is wholly delightful and charming.

The lesson we might take from this is that simplicity in dress has more beauty and effect than elaborate "creations."

CHAPTER VIII

GAMES AND SPORT

WHY THE WORLD PLAYS

All the world loves to play. In childhood, it is the very language of life. In youth, it vies with the sterner business of young manhood or womanhood. When we are older and the days of childhood are but a fading memory, we still have some “hobby” that offers recreation from our business and social duties. It may be golf or tennis or billiards; but it is play—and it is a relaxation.

It is a fundamental law of nature that we shall play in proportion to the amount of work we do. The inevitable “tired business man” finds incentive in the thought of a brisk game of golf after closing hours. The busy hostess looks forward to the afternoon that she will be able to devote exclusively to tennis. The man or woman who does not “play” is missing one of the keenest pleasures of life.

But there is an etiquette of sport and games, just as there is an etiquette of the ballroom and dinner table. One must know how to conduct oneself on the golf links and at the chess table, just as one must know how to conduct oneself at dinner or at the opera. And in one’s play, one must remember that touching little fable of the frogs who were stoned by boys, in which the poor little creatures cried, “What is play to you is death to us.” Be kind, unselfish and fair. Do not sacrifice, in the exciting joyousness of the game, the little courtesies of social life. Remember Burns’ pretty bit of verse—we cannot resist the temptation of printing it here:

“Pleasures are like poppies spread,
You seize the flower, its bloom is shed;
Or, like the snowfall on the river,
A moment white, then melts forever.”

FAIR PLAY

Nothing so quickly betrays a person as unfairness in games. It hardly seems necessary to mention it, to caution anyone against it. Yet so many people are prone to believe that the courtesies we observe in social life, may be entirely forgotten in the world of sport and pleasure—and that with them, we may forget

our scruples. “Cheating” is a harsh word and we do not want to use it. But what other word can be used to describe unfairness, to describe selfish discourtesies?

“Fair play is a jewel.” This proverb has been handed down to us among other old sayings of the Danish, and Denmark loves its games and sports as few other countries do. It was here that the game of Bridge first had its inception. It was here that the game of “Boston” first won prominence. Many of the games and sports practiced in America to-day had their origin in Denmark. And it was that country that gave to us the golden proverb, “Fair play is a jewel.”

We could fill a complete volume on the ethics of sport, but it is not necessary to elaborate on the subject in a book of etiquette. When you are on the tennis courts or at the billiard tables remember only to observe the same good manners and courtesies that characterize your social life—and you will play fair.

INDOOR GAMES

Bridge and chess have long been the boon of puzzled hostesses. These indoor games offer a wealth of interest and enjoyment to visiting guests, and in social circles they are frequently resorted to, to make an afternoon or evening pass pleasantly.

Every woman who ever invites people to her home should know the etiquette of indoor games. It is also necessary that she herself know how to play the games as it will be expected that she join her guests. At a recent silver wedding the host and hostess evolved the novel idea of spending the evening playing bridge with the guests and offering silver prizes to the winners. Every one enjoyed the evening, and it saved the hostess the trouble of worrying about providing satisfactory entertainment.

Some women who enjoy indoor games form clubs for the purpose of devoting one or more afternoons or evenings a week to the favored game. There are numerous chess and bridge clubs that meet in private homes or in club-rooms rented for the purpose. The usual method is to meet at the home of one of the members, rotating each week so that each member has her turn at being hostess.

CHESS

There is something romantic, something strangely fanciful in the old game of chess. Its origin is forgotten in a dim past—a past around which is woven

historical tales of kings and queens, interesting anecdotes of ancient sports and pleasures. There is perhaps no indoor game as old and as beloved. [To inspire interest in certain games, and to give renewed zest to those who have already made one of these games a hobby, it was considered worth-while to give in these chapters the interesting facts regarding the origin of some of our popular modern games. We are indebted to Paul Mouckton, whose splendid book, "Pastimes is Times Past" ha helped us to make this possible.]

Chess is also one of the most universal of games. In slightly altered form, it is played in almost every country. Games resembling chess are found even in uncivilized countries. To know the rudiments of the game, is to be able to enter into at least one sport when traveling in other countries.

We trace the origin of chess to the ancient Sanscrit Indians. At that time it was known as "chatauranga." From this word, the word "shatrang" was evolved, developing slowly into our modern word "chess." It was in the sixteenth century that the surface of the chess-board was chequered black and white. Just as the capture of a king by enemies meant the terminating of his rule of the kingdom in those days, the capture of the "king" on the chess-board to-day terminates the game.

It is interesting to note that the different "pieces" used in the game of chess all have their origin in ancient history. The game is one of the most interesting in existence, and the man or woman who does not already know how to play it, should learn how as soon as possible. There are numerous authorities who are only too glad to teach it.

The hostess who plans a chess-party for her guests should arrange a sufficient number of small tables in the drawing-or reception-room. Usually coffee and wafers are served as refreshment in the afternoon; but if the party is held in the evening, it usually terminates in a cold midnight supper.

BRIDGE

Bridge is one of our most popular card-games—particularly so among women. It is also one of the most interesting indoor games ever invented, and therefore usually adopted by the hostess who wishes to entertain her guests for the afternoon or evening.

England greeted the origin of bridge, about fifty years ago, with great delight.

The game speedily became one of the most popular ones in social circles. Perhaps if we exclude whist, bridge has taken a greater hold upon the popular imagination than any other card-game ever invented.

The origin of the word "bridge" itself is buried in the mists of uncertainty. Some say that it comes from the Tartar word "birintch" which means "town-crier." Others contend that it comes from the Russian word "biritch" meaning Russian whist. But whatever its origin, the word means a game of such utter interest and delight, that it should be well understood and frequently indulged in by hostesses and their guests.

There are two kinds of bridge; one, known as Auction Bridge is for three players. Ordinary bridge is for four players. In the former game, one depends largely upon luck. But skill is a very necessary requisite to the one who wishes to play and win in ordinary bridge. Writers on games declare that Auction Bridge is more of a "gambling" game than ordinary bridge. But hostesses who do not favor "gambling" in any form, had better choose chess as their popular game, for it is the only game from which the element of chance is entirely absent. But bridge, perhaps by virtue of its very element of chance, is to-day one of the most popular indoor games.

The hostess who invites friends to a bridge-party should provide sufficient card tables for the purpose. If the party consists entirely of ladies, it is usually held in the afternoon and light refreshments are served. If men join the party it is usually held in the evening and terminates in a midnight supper.

BILLIARDS AND CROQUET

There seems to be some very intimate connection between croquet and billiards. But while croquet is a very old game and now rapidly lapsing into disuse, billiards is a comparatively new one enjoying very wide popularity. The fact that small billiard tables are being made to fit conveniently into the drawing-room at home, proves that the modern host and hostess recognize the popularity of the game. Croquet, we find from studying the history of games, was played in the thirteenth century. Billiards, which we speak of as being "comparatively new," was known in the seventeenth century, for does not Shakespeare have Cleopatra say in Antony's temporary absence:

"Let us to billiards: Come, Charmian."

Billiards is a game that lends itself to betting. While this may be permissible in a public billiard place, it is not good form in a private home where the hostess invites a few friends to enjoy the game with her. She should not invite many people unless she has several tables to place at their disposal.

Croquet is played on the lawn. Hidden in the forgotten origin of billiards, there must be some connection between the green lawn of croquet and the green baize cloth of the billiard table. Croquet is played with mallets and balls, very much on the same order as the game of billiards.

The game of croquet is derived from the same source as hockey. The old French word "hoquet," meaning a "crooked stick" has very much the same meaning as the word "croquet." Both are excellent outdoor sports that guests at a house party will find enjoyable and interesting.

One hostess we know, who is a billiard enthusiast, has six tables in her "billiard room," as she calls it, where she entertains several guests almost every afternoon. On the wall is a large picture showing two stately old gentlemen playing a game of billiards, and beneath it in bold handlettering, the following bit of verse from Cotton's book, "The Compleat Gamester":

Billiards from Spain at first derived its name,
Both an ingenious and a cleanly
game. One gamester leads (the table green as grass)
And each like warriors,
strive to gain the Pass.

OUTDOOR GAMES

At garden parties, house parties, and lawn parties, there is always the need for interesting, amusing games that will afford entertainment for the guests. The hostess who knows the various games that are popular among the younger and older sets, will be able to spend many jolly, pleasant mornings and afternoons with her guests.

Not only for the hostess and her guest, but for every man or woman who loves games and sports, who enjoys being outdoors, there are sports that are as enjoyable as they are health-building. There can be nothing more delightful, on a Saturday afternoon, than to go out on the links and enjoy a good game of golf. And there can be nothing more invigorating to the tired hostess than a brisk game of lawn tennis on a sunny afternoon.

To the splendid outdoor games of America, our young women owe their lithe, graceful bodies and their glowing good health; and our young men owe their well-knit forms and muscular strength. No appeal can be too strong in encouraging people to indulge more freely in outdoor sports—and especially people who spend a great deal of their time in businesses that confine them to offices.

LAWN TENNIS

Tennis is always popular and always interesting.

Those who love the game will enjoy a bit of the history of its origin and of its development in recent years. It is not a new game. The exact date of its origin is not known, and perhaps never will be, but we do know that it was imported into England from France at a very early date. Originally it was called “palmply” because the palm was used to cast the ball to the other side. And instead of the net, a mud-wall was used to separate the two sides.

The game of tennis flourished in the time of Joan of Arc, for we find her namesake, a certain Jean Margot, born in 1421, called the “amazon of medieval tennis” by Paul Mouckton in his book, “Pastimes in Times Past.”

He tells us also that she could play ball better than any man in France.

In the fifteenth century, tennis fell into disrepute because of the large amount of betting. But gradually, with the passing of the years and the development of the tennis courts, it once more came into its own, and soon we find that it had become so popular and fashionable that it threatened to eclipse even cricket, England’s most popular outdoor game. Then once again it lapses into neglect, not to return to the lawns and courts again until 1874. Since that year, Lawn Tennis has steadily risen to the ranks of the most favored social game in America and England. In the past few years changes and improvements have been made and as the game now stands it is truly the “king of games”—as Major Wingfield described it more than two decades ago.

The hostess who invites friends to a tennis game should be sure that her courts are in good condition. It is her duty to supply the net, balls and racquets, although some enthusiasts prefer using their own racquets. Whether or not the hostess joins in the games herself, depends entirely upon her personal preference, and upon convenience. Usually, however, she is expected to play at

least one set.

GOLF

The fact that Pepys, in his well-known diary, tells us that he saw the Duke of York playing golf (known then as Paille-Maille) is sufficient evidence of the antiquity of the game. It is of Scotch origin, being played in the Lowlands as early as 1300. The very words “caddie,” “links” and “tee” are Scotch. “Caddie” is another word for cad, but the meaning of that word has changed considerably with the passing of the centuries. “Link” means “a bend by the river bank,” but literally means a “ridge of land.” “Tee” means a “mark on the ground.”

It seems that golfing has some strange charm from which there is no escaping once one has experienced it. To play golf and to learn its fascination, is to love it always and be unable to forsake it. James I and Prince Henry his son, were ardent golfers. Charles I was also a lover of golf, and it is related that the news of the Irish Rebellion in 1642 was brought to him while he was playing at the Links at Leith. Sir John Foulis, Earl John of Montrose, Duncan Forbes and the Duke of Hamilton are other notables of history, known to have been addicted to the game.

In 1754 a Golf Club was founded in England, pledging themselves to compete each year for a silver cup. In 1863 another Royal Golf Club was founded of which the Prince of Wales was elected Captain. The minutes and records of this club reveal many interesting, and oftentimes amusing, customs that presaged the very customs practiced by golf-lovers to-day.

One reason why golf is so popular is that it is a sport in which old and young can join on an equal footing. In this manner it is unlike hockey or other similar games, where strength and training are essential. But one must not have the impression that golf can be played once or twice, and then known and understood thoroughly. It is the kind of game that must be played enthusiastically and constantly; and gradually one becomes conscious of a fascination that can hardly be found in any other game or sport.

There is a distinct etiquette of the links that should be known by the hostess who plans a golfing party, and also by everyone who plays the game. Courtesy is one of the unwritten laws of the links. It is considered an unpardonable sin to speak or move when watching another player make a drive. It is also unpardonable to

attempt to play through the game of persons who are ahead on the links.

SOME IMPORTANT RULES ABOUT GOLF

In teeing-off, one should be quite sure that one's immediate predecessors from the tee are at least two shots in advance. Otherwise there is danger of injuring other players; and there is also the confusion of driving balls among those of near-by players. If, however, a ball is driven into the space of greensward where another player is concentrating upon his ball an apology should be made.

Sometimes skillful and rapid players find their progress over the links retarded by players who are slow and inaccurate. These slow players may be new at the game, or they may prefer to play slowly. At any rate, it is good form for the rapid players to request that they be permitted to play through ahead of the others; or it is still better for the slow players themselves, when they see that they are retarding others, to volunteer stepping aside while the others play through. A courtesy of this kind requires cordial thanks.

Putting is a delicate and difficult operation upon which the entire success of the game rests. Spectators must keep this in mind when they are on the links, and they must not stand so close to the player that they will interfere with his concentration. It is extremely bad form to talk, whisper or shuffle about while a player is putting, and those who do so are revealing their lack of courtesy and of the knowledge of the correct etiquette of sport.

FOOTBALL

We feel that a word about football is necessary, not only because it is one of the most popular American sports, but because men and women alike enjoy watching the game. At the Yale Bowl, where some of the most spectacular football games are played—and won—thousands of men and women from all over the United States gather every year.

Like all other ball games, football is based on many other games that had their origin in medieval times. It was only after the game of kicking the ball had been introduced in England, that it became a distinct sport known as football. Since then it has flourished and developed, until to-day it is as popular as tennis, hockey, baseball and golf.

Football is a strenuous game. In England it was confined largely to boys and

young men. Even in America elderly men never play the game, but that is no reason why they cannot watch and enjoy it.

There can be no etiquette prescribed for the players in a football game beyond that incorporated in the rules of the game and in the general laws of good sportsmanship. But the people who are watching the game must observe a certain good conduct, if they wish to be considered entirely cultured. For instance, even though the game becomes very exciting, it is bad form to stand up on the seats and shout words of encouragement to the players. Yet how many, who claim to be entirely well-bred, do this very thing!

Of course it is permissible to cheer; but it must be remembered that there are correct and incorrect ways of cheering. Noise is noise even in the grandstand, and your loud cheering is very likely to annoy the people around you. A brief hand-clapping is sufficient applause for a good play or even for a victory. It is not necessary to be boisterous. And this holds true of the game of baseball also, when loud cheering serves only to create confusion and disorder.

The well-mannered person is known by his or her calm conduct and gentle manners whether it be in the ballroom or at the football game.

AUTOMOBILE ETIQUETTE

With automobiling enjoying its present universal popularity, it is necessary to add a few paragraphs here regarding the correct automobile etiquette. For there is an etiquette of driving, and a very definite etiquette that must be followed by all who wish to be well-bred.

First there are the rules by which the driver of the car must be governed. In busy city streets, where there are no traffic regulations to govern the reckless driver, one should drive slowly and cautiously. It is time enough to drive speedily when the open roads of the country are reached. But it is inconsiderate and selfish to speed one's car along streets where children are likely to dash unexpectedly in front of the car or where pedestrians are in danger of being thrown down.

A very uncourteous and unkind habit is to sound one's horn wildly, for no other reason than to frighten less fortunate people who have to walk. The horn on the car should be used only to warn people out of the road, or when turning a dangerous corner. It should never be used to signal to a person that the car is waiting outside for her.

Care should be exercised in the seating arrangement. The courteous host and hostess take the seats in the center, leaving those on the outside for their guests. If the host is driving, the front seat at his side is a place of honor and should be given to a favored guest.

The people inside the car also have some rules of good conduct to observe. It is bad form to stand up in the car, to sing or shout, or to be in any way boisterous. Automobile parties often speed along country roads shouting at the top of their voices for no other reason than to attract attention—to be noticed. The very first rule of good conduct tells us that this is utterly ill-bred.

It hardly seems necessary to warn the people who are out motoring, not to throw refuse from the car on to the road. Yet we often see paper bags and cigarette boxes hurtling through the air in the wake of some speeding car. This is as bad form as dropping a match-stick on the polished drawing-room floor of one's hostess or home.

AUTOMOBILE PARTIES

Some hostesses plan motor trips for their guests. If it is to be a long trip, requiring an overnight stop at a hotel, the invitations must state clearly, but tactfully, whether they are to be guests throughout the trip, or only while in the motor. Ordinarily, the host and hostess pay all expenses incurred while on the trip.

Gentlemen do not enter the car until the ladies have been comfortably seated. Neither do they smoke in the car without asking permission to do so. A driver, whether he be the host himself or a hired chauffeur, should be sure that all the guests are comfortably seated before starting. And he should drive slowly to prevent the uncomfortable jolting that usually results when a car is driven at a great speed.

Hostesses often provide linen dusters and goggles for those of their guests who desire them. It is wise, also, to include a few motor blankets, in case the weather changes and the guests become chilly. A considerate host, or hostess, will see that the wind-shield, top and side-curtains are adjusted to the entire comfort of all the occupants of the car.

The dress for an automobile party is a sports suit of some serviceable material that will not show dust readily. The hat should be a small one that will not

interfere with the wearer's comfort. In place of a suit one may wear a one-piece dress and a coat but one must never wear light or flimsy materials. If there is to be an overnight stop and one wishes to wear a dinner gown she must have it made of a stuff that will not wrinkle easily or she must be able to make arrangements to have it pressed.

When the car stops and the guests descend, the gentlemen should leave first and help the ladies to descend. If the party stops for refreshments, the chauffeur must not be forgotten. It is a slight that is as unforgivable and discourteous as omitting to serve a guest in one's diningroom. The chauffeur is as much entitled to courtesy as the other members of the party. Of course he does not expect to join the party at their table, nor does he care to eat with the servants of the hotel. The wisest plan is for him to be served in the regular diningroom of the hotel, but at another table except when the hotel has special arrangements to meet this condition.

It is always necessary to take the guests on an automobile party back to the place where they started from unless it is distinctly understood from the beginning that some other plan is to be pursued. When planning a motor party consisting of two or more cars, the hostess should be sure to arrange her guests so that only congenial people will be in each car. It is never good form to crowd a car with more people than it can hold comfortably, except in an emergency.

“Careful driving” should be the watchword of everyone who owns a motor. Remember that the streets were not created merely for the owner of the automobile, but for the pedestrian as well.

RIDING

Horse-back riding is one of the favorite outdoor sports of men and women. Which is as it should be, for not only is it excellent for poise and grace, but it is splendid for the health.

A gentleman, when riding with a woman, assists her to mount and dismount. This is true even though a groom accompanies them. In assisting a lady to mount her horse, the gentleman first takes the reins, places them in her hand and then offers his right hand as a step on which to place her foot, unless she prefers to slip her foot in the stirrup and spring up to the saddle unassisted. In this case, it is necessary for him only to hold the horse's head, and to give her the reins when

she is comfortably seated in the saddle. He does not mount his own horse until she is mounted and on her way.

It is the privilege of the woman rider to set the pace. The gentleman follows at her side or slightly behind. He goes ahead, however, to open gates or lower fences that are too dangerous for her to jump. In dismounting, he again offers his aid, holding her horse and offering his hand if it is necessary to assist her. The lady dismounts on the left side.

At a hunt, a gentleman must sacrifice a great deal of the sport of the chase if there is a woman in the party under his care. He must ride very close to her, taking the easiest way and watching out for her comfort. It is poor form, however, for any woman to follow the hounds in a chase unless she is an accomplished rider. Otherwise she is merely a hindrance to the rest of the party, and especially to the man who is accompanying her.

Be kind to your horse. Do not exhaust it. Do not force it to climb steep hills. Be careful of how you use your spurs. And try to remember that good old proverb, "The best feed of a horse is his master's eye."

Even in the most conservative communities to-day women wear breeches instead of the heavy skirts of a short time back. The cut depends upon the prevailing fashion but the habit should never be of flashing material.

BATHING

The etiquette of the beach has not yet been settled and the chief point of dispute is the way a woman should dress. It is absurd for her to wear a suit that will hamper her movements in the water but it is even worse for her to wear a skimpy garment that makes her the observed of all observers as she parades up and down the beach. There is no set rule as to what kind of suit one should wear for one person can wear a thing that makes another ridiculous if not actually vulgar. A well-bred woman is her own best guide and she will no more offend against modesty at the beach than she will in the drawing-room.

SPORTS CLOTHES IN GENERAL

Comfort and style should be attractively combined in sports clothes with the emphasis on comfort. Practicability should never be sacrificed to fashion, and however beautiful they may be to look at, an automobile coat that cannot stand

dust, a bathing suit that cannot stand water and a hiking outfit that cannot stand wear are merely ridiculous. There are three questions that the man or woman should first ask themselves before buying a sports outfit. First, Is it comfortable? Next, Is it practical? And last, Is it pleasing?

PART IV

I would rather have a young fellow too much than too little dressed; the excess on that side will wear off, with a little age and reflection; but if he is negligent at twenty, he will be a sloven at forty and intolerable at sixty. Dress yourself fine where others are fine, and plain where others are plain; but take care always that your clothes are well made and fit you, for otherwise they will give you a very awkward air. —Chesterfield.

CHAPTER I

SPEECH

One is judged first by his dress but this judgment is not final. A better index is his speech. It is said that one can tell during a conversation that lasts not longer than a summer shower whether or not a man is cultivated. Often it does not take even so long, for a raucous tone of voice and grossly ungrammatical or vulgar expressions brand a man at once as beyond the pale of polite society.

No point of social etiquette is quite so valuable as this one of speech. As one goes forth he is weighed in the balance and if he is found wanting here he is quietly dropped by refined and cultured people, and nearly always he is left wondering why with his diamonds and his motors and his money he yet cannot find entree into the inner circles where he would most like to be. Money does not buy everything. If it were possible for it to do so there would be no proverb to the effect that it takes three generations to make a gentleman. And the proverb itself is not more than half true. If the attitude of mind is that of one who honestly wants to develop himself to the highest possible point, mentally, morally, and spiritually, it can be done in much less than a single generation. Of course, much depends upon one's definition of what constitutes a gentleman but for the purpose of this book we mean a man of education, high principles, honor, courtesy, and kindness.

CONVERSATION

There is an old Italian proverb that says, "He who has a tongue in his head can go all the world over." But it is not enough merely to have a tongue in one's head. That tongue must have a certain distinct appeal before it becomes the weapon before which all the barriers of social success vanish.

We have all heard the expression, "The magic power of words." Is it a magic power? Or to be more explicit, is conversation an art or a gift? The answer must certainly be an art, for nature never gives that which study accomplishes. And by study you can become a master of speech—you can make words a veritable torch, illuminating you and your surroundings. But words alone mean very little. It is the grouping of words, expressions, phrases; the combination of thoughts that

make real conversation.

“In the beginning of the world,” said Xanthes, “primitive man was contented to imitate the language of the animals.” But as we study the evolution of human nature, we find that man was not long content to imitate the sounds of the animals in the forests. He found the need to express himself, his sensations, his thoughts, in more definite and satisfactory manner. He wanted to share his joys with his neighbors, and he wanted to tell others about his sorrows. And so, nature in her wise judgment, decreed that he should speak, and in his speech should convey his thoughts and ideas to those who listened.

We do not think of these things to-day when we “chatter” aimlessly among ourselves, caring little whether or not we make the most of that wonderful power bestowed upon us. Yes, speech is a power. It is a most effective weapon, not only to social success, but to the very success of life, if one does not ignore the power of its influence. And that is the purpose of the following paragraphs—to help you realize and profit by the powers of speech and conversation.

THE CHARM OF CORRECT SPEECH

It is strange, but true, that the spirit of conversation is often more important than the ideas expressed. This is especially true in social circles. Since speech is never used in solitude, we may take it for granted that the spoken word is an expression of the longing for human sympathy. Thus, it is a great accomplishment to be able to enter gently and agreeably into the moods and feelings of others, and to cultivate the feelings of sympathy and kindness.

Early in the seventeenth century the *causerie* (chat) was highly esteemed in France. This was a meeting, at the Hotel Rambouillet, of the great nobles, literary people, and intelligent and brilliant women of France, gathered together for the definite purpose of conversation—of “chatting.” Among these people, representing the highest intellectual class in France at the time, there developed the taste for daily talks—the tendency of which was toward profound, refined and elegant intercourse according to the standards of that day, and the criticisms offered by the members had a certain influence on the manners and literature of the epoch.

Many years have passed since those days of harmonious gatherings, but we mention them here to draw the comparison between those delightful gatherings

of long ago, and our own drawing-rooms and social circles where brilliant men and women gather and converse on topics of immediate interest. If one has imagination, a striking similarity can be noticed between the two.

There is a certain charm in correct speech, a certain beauty in correct conversation. And it is well worth striving for.

COURTESY IN CONVERSATION

A Crow Indian once said to Dr. Lowie, "You Whites show no respect to your sisters. You talk to them." Other instances of how respect and courtesy can be shown in conversation, is found in the traditions and present-day practices of other countries.

In China, for instance, a young man will not introduce into conversation, a topic which has not already been touched upon by his elders. On the Fiji Islands, a woman does not talk to her mother-in-law, and among the Sioux, a young man does not talk at all unless someone else addresses him. These signs of courtesy in conversation have a certain distinct significance in the countries where they are practiced.

Courtesy is the very foundation of all good conversation. Good speech consists as much in listening politely as in talking agreeably. Someone has said, very wisely, "A talker who monopolizes the conversation is by common consent insufferable, and a man who regulates his choice of topics by reference to what interests not his hearers but himself has yet to learn the alphabet of the art." To be agreeable in conversation, one must first learn the law of talking just enough, of listening politely while others speak, and of speaking of that in which one's companions are most interested.

There was a time when bluntness of manner was excused on the ground that the speaker was candid, frank, outspoken. People used to pride themselves upon the fact that in their conversation they had spoken the truth-and hurt some one. Today there are certain recognized courtesies of speech, and kindness has taken the place of candidness. There is no longer any excuse for you to say things in your conversation that will cause discomfort or pain to any one of your hearers.

One should never interrupt unless there is a good reason for it and then it should be done with apologies. It is not courteous to ask a great many questions and personal ones are always taboo. One should be careful not to use over and over

and over again the same words and phrases and one should not fall in the habit of asking people to repeat their remarks. Argument should be avoided and contradicting is always discourteous. When it seems that a heated disagreement is about to ensue it is wise tactfully to direct the conversation into other channels as soon as it can be done without too abrupt a turn, for to jerk the talk from one topic to another for the obvious purpose of “switching someone off the track” is in itself very rude.

Let your proverb be, “Talk well, but not too much.”

THE VOICE

Ruskin said, “Vulgarity is indicated by coarseness of language.” By language he meant not only words and phrases, but coarseness of voice. There can be nothing more characteristic of good breeding than a soft, well modulated, pleasing voice. This quotation from Demosthenes is only another way of saying it: “As a vessel is known by the sound whether it is cracked or not, so men are proved by their speeches whether they be wise or foolish.”

Conversation should be lively without noise. It is not well-bred to be demonstrative in action while speaking, to talk loudly, or to laugh boisterously. Conversation should have less emphasis, and more quietness, more dignified calmness. Some of us are so eager, in our determination to be agreeable in conversation, to dominate the entire room with our voice, that we forget the laws of good conduct. And we wonder why people consider us bores.

Don't be afraid to open your mouth when you talk. First know what you want to say, be sure that it is worth saying, and then say it calmly, confidently, *through your mouth* and not through your nose. Too many people talk through tightly closed teeth and then wonder why people don't understand them. Enunciate clearly and give to your vowels and consonants the proper resonance.

Another mistake to avoid is rapid speaking. To talk slowly and deliberately, is to enhance the pleasure and beauty of the conversation. Rapidity in speech results in indistinctness, and indistinctness leads invariably to monotony.

EASE IN SPEECH

There are two languages of speech-voice and gesture. Voice appeals to the ear, gesture to the eye. It is an agreeable combination of the two that makes

conversation pleasant.

“A really well-bred man,” a writer once said, “would speak to all kings in the world with as little concern and as much ease as he would speak to you.”

Confusion is the enemy of eloquence. Self-restraint must be developed before one can hope to be either a good conversationalist or a social success. To create a pleasant, harmonious atmosphere, and at the same time to make one’s ideas carry conviction, one must talk with ease and calm assurance.

Try to be naturally courteous and cordial in your speech. It is a mistake to “wear your feelings on your sleeve” and resent everything that everyone else says that does not please you. To become quickly excited, to speak harshly and sarcastically is to sacrifice one’s dignity and ease of manner. Know what you want to say, be sure you understand it, and when you say it, be open for criticisms or suggestions from those around you. Do not become flustered and excited merely because someone else does not agree with you. Remember that Homer said, “The tongue speaks wisely when the soul is wise,” and surely the soul can be wise only when one is entirely calm, self-confident and at peace with all the world!

LOCAL PHRASES AND MANNERISMS

It is not always easy to drop the local phrases, colloquial expressions and mannerisms to which one has been accustomed for a long time. Yet good society does not tolerate these errors in speech. For they are errors, according to the standards of educated men and women.

To use such phrases as “How was that” when you mean “What was that” or “How’s things” when you mean “How are you” are provincialisms which have no place in the cultured drawing-room. One must drop all bad habits of speech before claiming the “good English which is a passport into good society.”

Mannerisms in speech are evident in nasal expression and muffled words, spoken through half-closed teeth. We were not meant to speak in that unbeautiful manner, nor were we meant to gesticulate wildly as some of our drawing-room orators persist in doing-to the amusement of everyone else concerned. When you enter the world of good society, drop all your colloquial phrases and mannerisms behind.

IMPORTANCE OF VOCABULARY

Simple expression has the same advantage over flowery language as a simple and artistic room has over a room filled with gaudy, inharmonious embellishments. One is effective, the other defective. And yet to express ideas simply and correctly, with a regard for polish and poise, one must have a good command of the language.

Make a resolve, right now, that you will never use a foreign word when you can give its meaning in English. And also determine now, definitely, that no matter how popular slang becomes in the less refined circles of society, you will never use it because you know that it is the badge of vulgarity. There is nothing quite as beautiful as good, simple English, when it is spoken correctly.

To know the right word in the right place, to know its correct pronunciation and spelling, there is nothing more valuable than a good standard dictionary. If you haven't one-a new revised edition-get one right away. You can not hope to become a pleasing conversationalist until you own and use a good dictionary.

An excellent way to increase your vocabulary and perfect your speech is to talk less, and listen politely while others lead the conversation. There's a lot of truth in that old maxim, "Speech is silver, but silence is gold!"

INTERRUPTING THE SPEECH OF OTHERS

It was mentioned previously that the Sioux youth does not speak until he is first spoken to. This is also true of the young Armenian woman. She would be horrified at the idea of addressing a woman older than herself, unless first spoken to. Many other countries observe these courtesies of speech, with a wholesome effect upon the general culture of the people.

How often, here in our own country, even in the most highly cultivated society, do we hear a man or woman carelessly interrupt the conversation of another, perhaps an older person, without so much as an apology! It is bad form, to say the least, but it is also distinctly rude. No person of good breeding will interrupt the conversation of another no matter how startling and remarkable an idea he may have. It will be just as startling and remarkable a few minutes later, and the speaker will have gained poise and confidence in the time that he waits for the chance to speak.

Whispering in company is another bad habit that must be avoided. The drawing-room or reception room is no place for personal secrets or hidden bits of gossip.

The man or woman commits a serious breach in good conduct by drawing one or two persons aside and whispering something to them.

TACT IN CONVERSATION

Be careful not to give too strong an expression of your likes and dislikes. To master this important point of speech, it is wise to examine carefully and frankly all your opinions before expressing them in words. It is necessary that you understand yourself, before you are able to make others understand you.

In carrying on a conversation in a public place be sure to keep the voice modulated and do not mention the names of people about whom you are talking in such a way that anyone overhearing the conversation by chance could identify them. It is best to avoid all personal talk when one is in public.

The person who is always trying to set other people right does not use tact. If they wanted assistance, they would probably ask. People are sensitive, and they do not like to have their shortcomings commented upon by others.

Ask questions only if you are gifted with great tact. Otherwise you are bound to create embarrassing situations. If you do ask questions, make them of a general character, rather than personal. But never be curious, because people resent inquisitiveness—and rightly so, for it is a very undesirable trait to have, and each person has a right to privacy.

Never talk for mere talking's sake. Speak only when you have something to say, and then talk quietly, deliberately and with sincerity. Never criticize, antagonize or moralize and your company will be sought by everyone.

SOME IMPORTANT INFORMATION

If you mumble over your words and have difficulty in pronouncing clearly, you will find it a great help to talk very slowly and take deep breaths between each two or three words. For stammering, deep breathing is also suggested before uttering the words upon which one is most likely to come to grief.

Self-consciousness is the result of exaggerated humility. If you concentrate upon what you are saying, and forget all about how you are saying it, you will forget your shyness. Respect yourself, have confidence in yourself-and nervousness and shyness in conversation will vanish.

Lisping is a matter of defective speech, and although reading aloud and dramatic recitations help, it is best to consult a specialist if ordinary methods fail to prevent it. Such habits as hesitation, coughing, or groping for a word, are often forms of nervousness and a little will-power exerted in the right direction may easily control them.

Above all, be simple and be sincere. Let interest in your subject lend animation to your face and manner. Do not attempt to make yourself appear brilliant and inspired, for you will only succeed in making yourself ridiculous. Be modest, pleasant, agreeable and sympathetic, and you will find that you win the immediate response of your audience, whether it consists of two people or two hundred people.

WHAT TO TALK ABOUT

In this beautiful country, filled with charming woodland scenes, landmarks of interest, museums, schools, monuments, libraries, there is no excuse for the man or woman who finds that he or she has “nothing to talk about.” In the newspapers every day, in books, plays, operas, even in the advertisements and posters, there is material for interesting conversation.

Try it the next time you meet some friends and you find that conversation lags. Talk about something, anything, until you get started. Talk about the sunset you saw last night, or the little crippled boy who was selling newspapers. As long as it is something with a touch of human interest in it, and if you tell it with the desire to please rather than impress, your audience will be interested in your conversation. But to remain quiet, answering only when you are spoken to, and allowing conversation to die each time it reaches you, is a feature of conduct belonging only to the ignorant and dull. There are many pleasant and agreeable things to talk about-argument and discussion have no place in the social drawing-room-and there is no reason why *you* cannot find them and make use of them.

If you are forgetful, and somewhat shy in the company of others, it might be well to jot down and commit to memory any interesting bit of information or news that you feel would be worthy of repetition. It may be an interesting little story, or a clever repartee, or some amusing incident-but whatever it is, {pls. check

orig for next word}make the appeal general. It is a mistake to talk only about those things that interest you; when Matthew Arnold was once asked what his favorite topic for conversation was, he answered, "That in which my companion is most interested."

Make that your ideal, and you can hardly help becoming an agreeable and pleasing conversationalist.

End of the Project Gutenberg EBook of Book of Etiquette, by Lillian Eichler

*** END OF THE PROJECT GUTENBERG EBOOK BOOK OF ETIQUETTE

This file should be named betiq10.txt or betiq10.zip Corrected EDITIONS of our eBooks get a new NUMBER, betiq11.txt VERSIONS based on separate sources get new LETTER, betiq10a.txt

This eBook was produced by Bruce Loving

Project Gutenberg eBooks are often created from several printed editions, all of which are confirmed as Public Domain in the US unless a copyright notice is included. Thus, we usually do not keep eBooks in compliance with any particular paper edition.

We are now trying to release all our eBooks one year in advance of the official release dates, leaving time for better editing. Please be encouraged to tell us about any error or corrections, even years after the official publication date.

Please note neither this listing nor its contents are final til midnight of the last day of the month of any such announcement. The official release date of all Project Gutenberg eBooks is at Midnight, Central Time, of the last day of the stated month. A preliminary version may often be posted for suggestion, comment and editing by those who wish to do so.

Most people start at our Web sites at: <http://gutenberg.net> or <http://promo.net/pg>

These Web sites include award-winning information about Project Gutenberg, including how to donate, how to help produce our new eBooks, and how to

subscribe to our email newsletter (free!).

Those of you who want to download any eBook before announcement can get to them as follows, and just download by date. This is also a good way to get them instantly upon announcement, as the indexes our cataloguers produce obviously take a while after an announcement goes out in the Project Gutenberg Newsletter.

<http://www.ibiblio.org/gutenberg/etext03> or
<ftp://ftp.ibiblio.org/pub/docs/books/gutenberg/etext03>

Or /etext02, 01, 00, 99, 98, 97, 96, 95, 94, 93, 92, 91 or 90

Just search by the first five letters of the filename you want, as it appears in our Newsletters.

Information about Project Gutenberg (one page)

We produce about two million dollars for each hour we work. The time it takes us, a rather conservative estimate, is fifty hours to get any eBook selected, entered, proofread, edited, copyright searched and analyzed, the copyright letters written, *etc.* Our projected audience is one hundred million readers. If the value per text is nominally estimated at one dollar then we produce \$2 million dollars per hour in 2002 as we release over 100 new text files per month: 1240 more eBooks in 2001 for a total of 4000+ We are already on our way to trying for 2000 more eBooks in 2002 If they reach just 1-2% of the world's population then the total will reach over half a trillion eBooks given away by year's end.

The Goal of Project Gutenberg is to Give Away 1 Trillion eBooks! This is ten thousand titles each to one hundred million readers, which is only about 4% of the present number of computer users.

Here is the briefest record of our progress (* means estimated):

eBooks Year Month

1 1971 July 10 1991 January 100 1994 January 1000 1997 August 1500 1998
October 2000 1999 December 2500 2000 December 3000 2001 November 4000
2001 October/November 6000 2002 December* 9000 2003 November* 10000
2004 January*

The Project Gutenberg Literary Archive Foundation has been created to secure a future for Project Gutenberg into the next millennium.

We need your donations more than ever!

As of February, 2002, contributions are being solicited from people and organizations in: Alabama, Alaska, Arkansas, Connecticut, Delaware, District of Columbia, Florida, Georgia, Hawaii, Illinois, Indiana, Iowa, Kansas, Kentucky, Louisiana, Maine, Massachusetts, Michigan, Mississippi, Missouri, Montana, Nebraska, Nevada, New Hampshire, New Jersey, New Mexico, New York, North Carolina, Ohio, Oklahoma, Oregon, Pennsylvania, Rhode Island, South Carolina, South Dakota, Tennessee, Texas, Utah, Vermont, Virginia, Washington, West Virginia, Wisconsin, and Wyoming.

We have filed in all 50 states now, but these are the only ones that have responded.

As the requirements for other states are met, additions to this list will be made and fund raising will begin in the additional states. Please feel free to ask to check the status of your state.

In answer to various questions we have received on this:

We are constantly working on finishing the paperwork to legally request donations in all 50 states. If your state is not listed and you would like to know if we have added it since the list you have, just ask.

While we cannot solicit donations from people in states where we are not yet registered, we know of no prohibition against accepting donations from donors in these states who approach us with an offer to donate.

International donations are accepted, but we don't know ANYTHING about how to make them tax-deductible, or even if they CAN be made deductible, and don't

have the staff to handle it even if there are ways.

Donations by check or money order may be sent to:

Project Gutenberg Literary Archive Foundation PMB 113 1739 University Ave.
Oxford, MS 38655-4109

Contact us if you want to arrange for a wire transfer or payment method other than by check or money order.

The Project Gutenberg Literary Archive Foundation has been approved by the US Internal Revenue Service as a 501(c)(3) organization with EIN [Employee Identification Number] 64-622154. Donations are tax-deductible to the maximum extent permitted by law. As fund-raising requirements for other states are met, additions to this list will be made and fund-raising will begin in the additional states.

We need your donations more than ever!

You can get up to date donation information online at:

<http://www.gutenberg.net/donation.html>

If you can't reach Project Gutenberg, you can always email directly to:

Michael S. Hart <hart@pobox.com>

Prof. Hart will answer or forward your message.

We would prefer to send you information by email.

****The Legal Small Print****

(Three Pages)

***START**THE SMALL PRINT!**FOR PUBLIC DOMAIN

EBOOKS**START*** Why is this “Small Print!” statement here? You know: lawyers. They tell us you might sue us if there is something wrong with your copy of this eBook, even if you got it for free from someone other than us, and even if what’s wrong is not our fault. So, among other things, this “Small Print!” statement disclaims most of our liability to you. It also tells you how you may distribute copies of this eBook if you want to.

BEFORE! YOU USE OR READ THIS EBOOK By using or reading any part of this PROJECT GUTENBERG-tm eBook, you indicate that you understand, agree to and accept this “Small Print!” statement. If you do not, you can receive a refund of the money (if any) you paid for this eBook by sending a request within 30 days of receiving it to the person you got it from. If you received this eBook on a physical medium (such as a disk), you must return it with your request.

ABOUT PROJECT GUTENBERG-TM EBOOKS This PROJECT GUTENBERG-tm eBook, like most PROJECT GUTENBERG-tm eBooks, is a “public domain” work distributed by Professor Michael S. Hart through the Project Gutenberg Association (the “Project”). Among other things, this means that no one owns a United States copyright on or for this work, so the Project (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth below, apply if you wish to copy and distribute this eBook under the “PROJECT GUTENBERG” trademark.

Please do not use the “PROJECT GUTENBERG” trademark to market any commercial products without permission.

To create these eBooks, the Project expends considerable efforts to identify, transcribe and proofread public domain works. Despite these efforts, the Project’s eBooks and any medium they may be on may contain “Defects”. Among other things, Defects may take the form of incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other eBook medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

LIMITED WARRANTY; DISCLAIMER OF DAMAGES But for the “Right of Replacement or Refund” described below, [1] Michael Hart and the Foundation

(and any other party you may receive this eBook from as a PROJECT GUTENBERG-tm eBook) disclaims all liability to you for damages, costs and expenses, including legal fees, and [2] YOU HAVE NO REMEDIES FOR NEGLIGENCE OR UNDER STRICT LIABILITY, OR FOR BREACH OF WARRANTY OR CONTRACT, INCLUDING BUT NOT LIMITED TO INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES, EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGES.

If you discover a Defect in this eBook within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending an explanatory note within that time to the person you received it from. If you received it on a physical medium, you must return it with your note, and such person may choose to alternatively give you a replacement copy. If you received it electronically, such person may choose to alternatively give you a second opportunity to receive it electronically.

THIS EBOOK IS OTHERWISE PROVIDED TO YOU “AS-IS”. NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, ARE MADE TO YOU AS TO THE EBOOK OR ANY MEDIUM IT MAY BE ON, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE.

Some states do not allow disclaimers of implied warranties or the exclusion or limitation of consequential damages, so the above disclaimers and exclusions may not apply to you, and you may have other legal rights.

INDEMNITY You will indemnify and hold Michael Hart, the Foundation, and its trustees and agents, and any volunteers associated with the production and distribution of Project Gutenberg-tm texts harmless, from all liability, cost and expense, including legal fees, that arise directly or indirectly from any of the following that you do or cause: [1] distribution of this eBook, [2] alteration, modification, or addition to the eBook, or [3] any Defect.

DISTRIBUTION UNDER “PROJECT GUTENBERG-tm” You may distribute copies of this eBook electronically, or by disk, book or any other medium if you either delete this “Small Print!” and all other references to Project Gutenberg, or:

[1] Only give exact copies of it. Among other things, this requires that you do

not remove, alter or modify the eBook or this “small print!” statement. You may however, if you wish, distribute this eBook in machine readable binary, compressed, mark-up, or proprietary form, including any form resulting from conversion by word processing or hypertext software, but only so long as *EITHER*:

[*] The eBook, when displayed, is clearly readable, and does *not* contain characters other than those intended by the author of the work, although tilde (~), asterisk (*) and underline (_) characters may be used to convey punctuation intended by the author, and additional characters may be used to indicate hypertext links; OR

[*] The eBook may be readily converted by the reader at no expense into plain ASCII, EBCDIC or equivalent form by the program that displays the eBook (as is the case, for instance, with most word processors); OR

[*] You provide, or agree to also provide on request at no additional cost, fee or expense, a copy of the eBook in its original plain ASCII form (or in EBCDIC or other equivalent proprietary form).

[2] Honor the eBook refund and replacement provisions of this “Small Print!” statement.

[3] Pay a trademark license fee to the Foundation of 20% of the gross profits you derive calculated using the method you already use to calculate your applicable taxes. If you don’t derive profits, no royalty is due. Royalties are payable to “Project Gutenberg Literary Archive Foundation” the 60 days following each date you prepare (or were legally required to prepare) your annual (or equivalent periodic) tax return. Please contact us beforehand to let us know your plans and to work out the details.

WHAT IF YOU WANT TO SEND MONEY EVEN IF YOU DON’T HAVE TO?
Project Gutenberg is dedicated to increasing the number of public domain and licensed works that can be freely distributed in machine readable form.

The Project gratefully accepts contributions of money, time, public domain materials, or royalty free copyright licenses. Money should be paid to the: “Project Gutenberg Literary Archive Foundation.”

If you are interested in contributing scanning equipment or software or other

items, please contact Michael Hart at: hart@pobox.com

[Portions of this eBook's header and trailer may be reprinted only when distributed free of all fees. Copyright (C) 2001, 2002 by Michael S. Hart. Project Gutenberg is a TradeMark and may not be used in any sales of Project Gutenberg eBooks or other materials be they hardware or software or any other related product without express permission.]

*END THE SMALL PRINT! FOR PUBLIC DOMAIN
EBOOKS*Ver.02/11/02*END*