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THIRTY VOLUMES

VOLUME TWELVE

AVOCATION AS ESSENTIAL TO SUCCESS AS VOCATION. MEANS OF RECREATION AND DIVERSION FOR RESTING, DEVELOPING, AND ROUNDING OUT THE SUCCESSFUL MAN OR WOMAN. INTELLIGENTLY DIRECTED RELIEF FROM STRENUOUS CONCENTRATION AS A MEANS OF REFRESHING AND STRENGTHENING POWERS FOR SUCCESS. HOW TO CULTIVATE THE SUNNY SIDE OF NATURE, THE HOPEFUL VIEW AND THE OPTIMISTIC AIM SO AS TO REMOVE THE OBSTACLES IN THE WAY OF SUCCESS. LITERAL POWER OF FAITH TO "REMOVE MOUNTAINS" OF DIFFICULTY

"Pleasure may perfect us as truly as Prayer"
WILLIAM EMORY CHANNING

". . . . Art tired?
There is a rest remaining. Hast thou sinned?
There is a Sacrifice. Lift up thy head.
The lovely world and the over-world alike,
Ring with a song eterne, a happy rede,
'THY FATHER LOVES THEE.'"
JEAN INGELOW: Songs with Preludes. Dominion

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THE complex conditions of American life have well-nigh crowded out the sweet, old-fashioned virtues of hospitality. The high pressure at which people live is one cause of this sin of omission; but a more direct cause is the mistaken idea that hospitality implies extravagance, or, at least, a complete change in the everyday manner of living. In Mrs. Whitney's novel "Hitherto" a household is described, in which "having company" implied a complete suspension of the ordinary family life. The members of the family held their breath, as it were, until the guest had departed.

True hospitality implies neither undue expenditure of money, nor the throwing of the domestic machinery out of gear. The majority of persons are inclined to store up their social obligations, or their hospitable instinct, then to rid themselves of the burden in a yearly, or semi-yearly cataclysm, which is preceded by dismal forebodings, and followed by exhaustion. "Thank goodness, that's over!" is not a beneficent farewell to waft after departing guests, who, catching the moral contagion, have had their own sufferings in attending the forced meeting of social creditors. This kind of entertaining is very common in America; and is gone through with in a penitential state of mind which would be funny if it were not so disastrous to a wholesome ideal of what constitutes true hospitality. It is primarily a state of feeling; and unless that feeling is present no genuine hospitality is possible. It is the willingness to share a last crust with a friend, to place one's house at his disposal, to break down the barriers raised by formality and a sense of ownership, that visitors may feel at home in the most literal sense. The best method of making them feel at home is to go on in the usual household ways; to share the accustomed meal, if it be only potatoes and bread; to give to them in the spirit and in the letter, "the freedom of the house." Hospitality should become a habit; and that is only possible when it implies no extraordinary effort.

Such easy and kindly entertainment is the best possible preparation for the more formal expressions of the hospitable spirit — the dinner or the afternoon tea. The same virtues that make the solitary guest feel at his ease, contribute to the ease of a hundred guests. The secret of entertaining a large number of people is to make each

guest feel that his individual presence gives a distinct and particular pleasure to his host or hostess. The look of profound dejection to be seen on the faces of many people at a large reception, arises from the feeling of being herded. Man is a dignified animal. The first law of hospitality should be the recognition of his individuality. This recognition calls for no extraordinary social skill on the part of his entertainers; merely for tact, good will, and a desire to give pleasure. The Christian virtues have fuller scope, perhaps, in a drawing-room than anywhere else, because the true spirit of hospitality addresses itself to the nobler natures of men. When people assemble socially, they must, like the ancient Christians, "have all things in common," material and spiritual, or the harmony of the gathering will be disturbed.

THE HOSTESS AND HER GUESTS

The virtues of the successful hostess are chiefly negative. Her highest skill lies in producing results without allowing her guests to see her methods. They find themselves happy, comfortable, and at ease, but are not conscious of any effort on the part of their entertainer. The hostess who understands her task makes it her first rule to give her guests their liberty. This does not mean neglecting them. It is a recognition of the fact that there is always a certain strain in leaving the freedom of home to become a guest in another household; to conform, it may be, to unfamiliar customs and rules of living. To relieve this strain is the first duty of the hostess. It is best accomplished by allowing guests some time each day in which "to get their balance;" to go their own ways; to follow their own inclinations. A sense of forlorn helplessness is produced in guests by an oversolicitous hostess, who maps out every moment of their day as if they were children. The successful hostess is always mindful of the "margin of freedom." She understands the temperaments of her guests, consults their tastes, and entertains them accordingly. She does not thrust pleasures upon them, but allows the day to take its pleasant course, assuming that her visitors have enough originality to look, in a measure, after themselves. In English house-parties, the "margin of freedom" is wide, extending until the dinner hour. During the day, the guests are free to follow their own devices.

The duties of guests to their hostess are of a positive nature. They should not make themselves a weight on the conscience of hospitality, nor go about with a "what-next?" expression. Like the saint and the sinner, they should live in the present moment, accept-

ing and turning to account whatever situation is uppermost. They should allow the hostess liberty to follow her accustomed pursuits; should observe the rules of the household; should be never in the way, and never out of the way.

One of the best safeguards of the interests of both hostess and guests lies in naming the duration of the visit when the invitation is sent. This relieves the guest of the embarrassment of choosing the length of her stay; and allows the hostess to make her plans for a definite period.

INTRODUCTIONS

It has become the fashion of late years to look upon introductions as somewhat solemn and significant ceremonies, not to be lightly performed. In consequence, some hostesses make it a rule never to introduce their guests to one another—their meeting under one roof being thought a sufficient introduction in itself. This custom is not native to democratic America, but is imported from England, where introductions are supposed to contain a possible element of danger, since it never can be known what social advantage may be taken of them.

Not to introduce guests to each other seems, however, a negative way of protecting them from a possible distasteful acquaintance. The positive method would be to bring together only persons in the same social circle; or those of whose congeniality the hostess could be sure, and then make them known to each other. This, however, is not always possible at a large gathering. But no hostess should ever turn a guest adrift in an assemblage where she knows he has no acquaintances.

In introducing two people, the younger should always be presented to the elder, the man to the woman, the less famous to the more famous. But even a famous man should always be presented to a woman, however young and socially insignificant. The form of introduction should be as simple as possible; and the "let me present" should never be used except when presenting a celebrity. It is sufficient to mention the two names, the more important being mentioned first and with greater emphasis. Explanatory phrases, as "my aunt," "my cousin," are in place and very often furnish a bridge over the awkward silence which sometimes follows an introduction. Never say "my friend Mr. Robinson," nor tell Mr. Robinson that you wish him to know your friend. It is taken for granted that you will not introduce those for whom you are not socially responsible. Well-bred people do not exclaim, "I am happy to know you," or "I am glad to know you." It is sufficient to repeat the name, and to bow courteously.

Young women who wish to be considered well bred will not call men by their Christian names, no matter how close the acquaintance, except in the absolute privacy of home. The rule holds good in the case of men addressing the ladies of their acquaintance. Be punctilious in addressing elderly or prominent people by their proper names and titles. If one's memory fail in regard to a name, be careful not to allow the person addressed to perceive your forgetfulness. If one must introduce a stranger, it is courteous, if embarrassing, to explain your predicament and frankly to ask the name. It is always well, if possible, to give people some clue to each other when introducing them, in order that they may be more at ease.

Introductions between young people are much less formal in character, and carry less weight of significance. A young man, however, should never introduce a friend to a young lady without first asking her permission. Casual introductions, in a street car or on the street, should be avoided because they are unnecessary. A hostess should introduce callers one to another, because the majority of people would feel more at ease under such circumstances, if properly introduced. Whether a casual introduction justifies future recognition depends largely on circumstances. If the two people introduced live in the same town, such recognition is well-nigh imperative; but no introduction should carry the social obligation farther. Persons can exchange polite greetings on the street, or wherever they happen to meet, without being obligated to call on each other.

Letters of introduction should not be given lightly, for a certain amount of social obligation is attached to them. The persons to whom they are addressed feel called upon to receive the stranger, and to invite him within their gates. In presenting a letter of introduction, it is better to send it with a card by mail or messenger than to deliver it in person. The former method is less embarrassing, both to the bearer and to the person to whom the letter is brought. A gentleman may, however, convey his own letter of introduction to a lady, sending it up with his card. It is scarcely necessary to say that such letters should always be unsealed, and should be written without a profusion of complimentary recommendations.

CHAPERONAGE

THE duties of a chaperon are delegated maternal obligations, delicate and complex in their nature. According to social usage, no young unmarried woman will attend an entertainment outside of her own home without the protection of a chaperon. The latter must be selected by one knowing her intimately and should be a married

woman, a widow, or an elderly spinster. The chaperon is indispensable at parties, the theater, or opera, or at dances and suppers which are given in public places. A chaperon must be vigilant, yet not obtrusive in her watchfulness. It is taken for granted that young women who move in good society will conduct themselves with decorum. When a married woman or widow has been invited to chaperon girls, it is customary for all of those who will compose the party to call upon her immediately. It is also obligatory to call on her first reception day after the party, or if she have no reception day, to call within the week.

In the large cities, gentlemen who give theater or opera parties which include ladies, must first secure the services of a chaperon, and in sending their invitations they must state that this lady has consented to be present. If a gentleman giving a theater party invite his guests to supper afterward, the chaperon acts as hostess of the occasion and must be accorded all the honor and deference due to her dignity. At dancing parties, the duties of the chaperon are more complicated. Those who are thoroughly conversant with correct form, will not introduce a gentleman to a young girl without the permission of her chaperon. It is the chaperon's prerogative to say when her charge shall withdraw from the entertainment, and it would be rude for any of her party to challenge this right.

Young girls often resent the presence of a chaperon, but they should be thankful for her protection. Her presence may save them from embarrassments, and perhaps from some innocent indiscretion, which the social world might magnify into a heinous fault. St. Paul's injunction to "abstain from all appearance of evil" is rich in both earthly and heavenly wisdom. The chaperon exists to guard her charges from the appearance of evil. Gossip, particularly if it have its source in jealousy, is only too eager to throw pebbles which hurt and sting, even though they do not kill. The need of a chaperon is not so great in the country as in the city, though sometimes the familiarity of young people in a small town or village has its own dangers. Picnic parties should always be chaperoned.

When a girl has passed her first youth, a greater degree of freedom is accorded to her, but even then she should be wise enough to guard herself from "the strife of tongues." In this country, where many girls and women are self-supporting, and are obliged to live in a city boarding-house, or alone in a studio, they cannot be expected to conform to all of the rules which govern a guarded and sheltered girlhood. But they should endeavor to be their own chaperons.

The whole matter of conformation to social usage is summed up in the truth that only by obeying society can one become its master.

ENGAGEMENTS AND WEDDINGS

THE parents of a young girl who has become engaged should first announce the engagement; such an announcement is never made by the friends or relatives of the prospective groom. If the engagement is to be a long one, an early announcement is desirable, but, ordinarily, within a month or six weeks of the wedding will be the correct time.

It is both foolish and ill-bred for a pair of engaged lovers to give evidence of their mutual attachment in public; to dance only with each other, and to look bored if obliged to talk to any one outside of their rose-circle of enchantment. They should remember that the universe is still trundling along, and would continue to trundle even though they broke both their engagement and their hearts. It is not well to use up all the romance before marriage, but to keep some stored away for the inevitable day of prose.

The wise bride-elect begins her preparations for her marriage many weeks, if not months, before the ceremony is to take place. If she is "clever with her needle" she can make many of the articles of her trousseau, thus saving expense and being able to exercise her individual taste. She should not crowd all of the preparations for her wedding into a feverish month of hurry and scurry, but should allow at least a week's margin of repose before the great event.

It is customary in France for girls about to be married to make a week's retreat in the convent where they were educated. They approach the sacrament of marriage with prayer and meditation and thoughts of God. It would be well if American girls could go into some such restful retirement on the eve of their marriage, that they might bring calmer thoughts to the solemn ceremony. Too often the bride's mind is occupied with the set of her gown, and the effect of the bridal procession, or she is worn out with the rush and hurry of the last days.

It is best that a marriage should take place in church, being primarily a religious ceremony. A church wedding need not involve the sending out of invitations, but may be celebrated in the presence of the family alone. In the Catholic church, the nuptial mass is sometimes sung; and in the Anglican church, the communion may be celebrated. In these cases, the hour of the wedding should be early. There is much to be said in favor of early weddings. The bride is not worn out by a long day of preparation or waiting; and the wedding breakfast is then really a breakfast. Afternoon weddings are not so fashionable as morning weddings, and night weddings should be abolished altogether. They have long since ceased to be fashionable.

Invitations for a wedding should be sent out from two to three weeks before the date of the event. They should be sent to all of the friends and relatives of the families of both bride and groom. An invitation to a church wedding should be engraved on heavy white paper, and should read as follows: —

Mr. and Mrs. John Everett
request the honor of your presence at the
marriage of their daughter
ELIZABETH
to
MR. FREDERICK WINSTON
at
st. martin's church
on Wednesday Morning, October Tenth
at ten o'clock

Sometimes cards of admission to the church are also inclosed. If there is to be a reception after the ceremony, a reception card is inclosed which may read thus: —

At Home
After the Ceremony
112 Pine Street

A wedding invitation to the church need not be acknowledged, but an invitation to a wedding breakfast or reception should be acknowledged at once. The wedding invitations are sent out at the expense of the bride's family. The bride's family pays also for the decorations of the church, for the music, and for the wedding breakfast. The groom pays the clergyman's fees, buys the ring, and gives presents to the bride and to her bridesmaids. He also presents his ushers with scarf-pins, or some other souvenir.

At one time it was the custom for the bride to seclude herself after the wedding invitations were issued, as if she were in a kind of moral quarantine which would end on the wedding-day. But now she comes and goes in a natural manner; and in consequence, "feels more natural" when the great event takes place. The prospective groom should not monopolize too much of the time of the bride-elect during this period. If he is considerate he will understand that she will wish to be with her family as much as possible.

The bridesmaids should be selected from among the sisters, cousins, or other near relatives of the bride and groom, and from among the intimate friends of the bride. It is desirable to choose the bridesmaids soon after the engagement is announced, that they too may be able to prepare at their leisure for the event. An early choice of

bridesmaids has a certain social significance. They form a kind of little court about the bride, who for once in her life, at least, knows all of the sweetness and none of the sorrows of being a queen. In choosing bridesmaids, the bride should remember not to embarrass a friend who may not be able to afford an elaborate gown for the occasion. If the bride require that her maids wear very expensive dresses she should pay for them herself. The simplest gowns are often the prettiest. At one June wedding the bridesmaids were dressed in white organdies, with colored silk sashes, and large Leghorn hats, trimmed with the same color as that of the sash. At a December wedding, the bridesmaids wore white cashmere and carried bunches of holly.

The decorations of the church may be as elaborate as the bride's family can afford. It is customary in the city to distribute the wedding flowers afterward among the hospitals. A rehearsal generally precedes a church wedding, that each person may know just where to stand and where to take his or her place in the procession. The best man plays an important part on the day of the ceremony, besides making certain preparations beforehand. He buys the tickets for the wedding journey, orders the express and the carriages, and frequently buys the ring and sees that it is in its place in his waistcoat pocket. He attends the groom in the vestry, and stands by him during the ceremony. Sometimes he accompanies the bride and groom to the station and sees them safely off. He does not form part of the wedding procession when it enters the church. In this procession the ushers come first, then the bridesmaids; then the maid of honor, if there be one, and then the bride herself, leaning upon the arm of her father, brother, or some other male relative. If her father is not living, the bride, if she desires, may be given away by her mother. Whoever performs this office merely bows when the question "Who giveth this woman away?" is asked and then goes to the pew where the bride's family is seated. As a rule, only one ring is used in the ceremony, but sometimes rings are exchanged. The bride does not remove her glove to have the ring put on, the third finger of the left-hand glove being slit for the purpose. After the ceremony, the bride and groom should leave the church with as much solemnity as they entered it. It is in bad taste for a bride to smile and nod to her friends while going down the aisle of a church.

The bride is generally gowned in the conventional white, with long veil, and perhaps orange blossoms. After the ceremony, the veil is thrown back, the maid of honor performing this service. A bride may wear a traveling gown and hat if she chooses. The elaborate trousseau once prepared for a bride is not now considered in good taste.

There is no reason why a bride should buy dozens of sets of underwear, as if she were never again to have money to spend on clothes. As for her dresses, she should have only enough for one season's wear. Fashions change so quickly that it is but poor economy to purchase many gowns.

The wise woman will not sacrifice present display to future comfort. If a bride does not consider herself she should at least consider her family. Too many families have been crippled financially by the effort to give the daughters large church weddings. The unworthy motive is sometimes that the bride may have a profusion of wedding gifts with which to begin her married life. No self-respecting woman would care to receive gifts which did not represent love or kindly interest.

Many brides do not look beyond the wedding-day; as if its pomp and ceremony were the whole of marriage. A dispassionate observer is almost tempted to think that a girl marries for the sake of the ceremony. If the bride be wise in her generation she will keep up the illusions and harmless mysteries of the engagement period long after marriage. She will not be seen by her husband in curl-papers and dowdy wrappers. She will always retain that margin of mystery, which is necessary to preserve the dignity of even the most impersonal relation. The intensely personal relationship of marriage needs to be safeguarded by the utmost delicacy and dignity. Women often fail to keep the love which they have won, because they go at once, after marriage, into moral and physical negligee.

WEDDING GIFTS

BRIDES have reason to regard the coming-in of the wedding gifts with apprehension. Only the gods know what symbols of stupidity and bad taste will pour in from well-meaning but misguided friends; French clocks, with a character of Parisian instability; hideous bronze knights to support the clock in its waywardness; vases to hold dust, not flowers, and a great variety of bric-a-brac which includes everything undesirable, from China pug-dogs to dragon-candlesticks. The bride realizes in terror that she must either display these atrocities in her new home, or pain the givers, each of whom will look for his or her present in a place of honor.

There was an era of weddings, not long ago, when an unfortunate bride might find herself the possessor of twelve soup-ladles and eight silver ice-pitchers.

The ice-pitcher and the castor went into oblivion together, but the soup-ladle is still a popular choice with the giver of wedding gifts.

If silver is sent as a present, it should be unmarked, and the donor should let the bride know that she is at liberty to exchange it, should she have duplicates, or should she desire something else in its place. It is not advisable to give pictures as wedding presents, unless the bride's taste in art is very well known. Fine china for the table makes a suitable wedding gift; so, too, does a lamp of artistic shape or design. But in all cases, the circumstances of the prospective bride and groom should be considered, and the bride should not be embarrassed with useless or incongruous presents.

DINNERS

The degree of formality observed in dining is an index of the degree of civilization attained by a nation. In England, dinner, the only formal meal of the day, is surrounded by an atmosphere of stateliness which has a moral rather than a material source, not at all dependent upon the number of courses served, nor upon the number of servants in attendance. The same dignity would be observed in breaking a crust of bread and drinking a simple glass of wine, as in partaking of a banquet.

This formality of the spirit, rather than of the letter, is much needed in American dinner-giving. The materialistic temper of the nation, governing its social life, has made dignity and state synonymous with display and extravagance. In consequence, such dignity is reserved for extraordinary occasions, the daily habit being somewhat slipshod. In the matter of dinner-giving, for instance, no hostess can ever hope to impart the true atmosphere to her entertainment who does not daily "dine in state." This means that the principal meal of the day, however simple, should be served with touches of beauty, and should be partaken of in dignified leisure.

When dinner is an evening meal, shaded candles, a few flowers, a change of dress, a change of thought from the prose of the day to that kind of homely romance which comes with the closing in of night; these symbols, material and spiritual, lend state to the most ordinary family dinner. This habit of dignity once learned, the difference between a family dinner and a formal one will be merely one of degree; it will not involve that upheaval of the whole household which stands in the way of hospitable intention.

Invitations to dinner-parties are issued in the name of both host and hostess, differing in this regard from invitations to teas, luncheons, and general receptions, which the hostess alone extends.

The ultra-fashionable hour for dinners at the present time is eight o'clock in the evening, although dinners may be correctly served at eight-thirty, or even nine. It is not good form to give a dinner-party earlier than six o'clock. Except in the height of the season, the invitations should not be issued more than two weeks before the occasion. In small towns, where the hostess is thoroughly acquainted with the existing conditions, one week or ten days is ample notice.

In giving a formal dinner, the best taste directs that the number of courses should not exceed five or six; but these should be perfectly cooked and served. The secret of a successful dinner lies in not attempting the unfamiliar, nor in putting upon the resources of the household a greater strain than they can bear. The hostess who is out of her depth is in constant danger of panic, and of communicating her panic to her servants. She should know what her cook can do, she should understand the limitations of her waitress, and then give her dinner upon the plane of their best efforts, but not one degree above it. Unless her waitress understands the art of setting a table, she herself should attend to the last detail of this important feature of the dinner. To make the table beautiful should be her first aim, since the entertainment is addressed primarily to the esthetic sense of her guests. Beauty is not costly. A few flowers arranged with taste, a few candles with shades of a color to blend with the flowers, give this touch of beauty.

The seating of guests is a most difficult task, and in this the tact of the hostess is displayed at each separate entertainment. Those who are strangers to one another should be presented when the guests meet their host and hostess in the drawing-room. A hostess is permitted some latitude in the manner of her introductions prior to the announcement of dinner. She will find some means of bringing her guests together upon common ground, in order that they may have opportunity for immediate conversation and acquaintance.

If a dinner be given to honor, or to introduce, any especial guest, that person will, if a lady, be escorted to the table by the host. The hostess will be escorted by a gentleman so honored. In seating guests, deference must be paid to age, to distinction in any art or profession, and to social and political position.

For a simple dinner, no great array of silver at the plates is necessary. An oyster fork, and two sizes of dinner forks with knives of similar sizes, and one or two spoons should be sufficient. Flowers at each plate make a pretty accompaniment. It is customary for the dishes to be passed first to the hostess, but they may be passed first

to the guest of honor on the hostess's right. Before the dessert is brought on, the waitress should remove the crumbs from the cloth with a crumb-knife and tray. Black coffee can be served either at the table or in the drawing-room after dinner.

During the dinner the hostess should belong absolutely to her guests; she should never let her thoughts drift from the current of conversation, no matter what eccentricities the cook and the waitress may develop at the last critical moment. She has done her best, and the guests know it. Trusting to their humanity, she should cast away care. In the last analysis, her spiritual peace is of more value to the guests than is the comely order of her dinner. If both can be preserved, the full fruits of success are hers.

The hostess gives the signal for rising. Gentlemen may remain in the dining-room to smoke and chat, or they may accompany the ladies to the drawing-room. An approved modern custom is to have a cozy smoking-room, where the host may entertain those men who prefer masculine society, leaving the others free to follow the bent of their inclinations. Some hostesses have adopted the European custom of serving coffee in the drawing-room, and permitting the gentlemen to smoke there.

Breakfasts and luncheons, while less formal than dinners, yet require a certain formality of setting. Both men and women are invited to a breakfast; but usually women only to a luncheon. Breakfast should never be served after twelve o'clock, noon. From one to two-thirty is the formal hour for a luncheon. Embroidered squares of linen, placed in the center of the table and under the plates, may be used instead of a table-cloth. With a highly polished wood surface, the effect is very good. Flowers should be abundantly used. For a wedding-breakfast these should be white, or of the colors of the bridesmaids' gowns and bouquets.

The afternoon tea in America is an elaboration of the simple English custom of serving tea and bread-and-butter daily at five o'clock. Americans have made it a "function" most elastic in its limits. It is a favorite method of introducing *dèbutantes*, and also affords an excellent opportunity to present a stranger guest to one's acquaintances. Usually when a hostess announces her tea, she invites every one on her visiting list. Teas are the most informal entertainments to which invitations are issued. The variety of suitable refreshments is great. Besides the beverage from which the occasion takes its name, sherbets, punches, coffee, chocolate, and similar refections may be offered, but it is not in good taste to present wines. Usually a bevy of young women is invited to aid the hostess. There seems to be a reaction against deputing the serving of refreshments to these assistants.

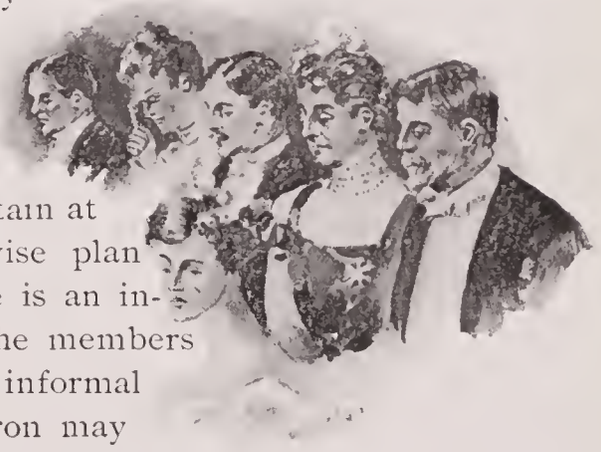
Well-trained waiters are now preferred, leaving the hostess and her assistants free to devote themselves to the purely social duties of the occasion.

DANCES—OPERA AND THEATER PARTIES

THERE are a few general rules which a well-bred young woman will faithfully observe at a ball. She should not sit out too many dances with any young man, and no matter what her preference may be, she should not dance with the same young man more than four or five times, even if the number of dances on her card should be twenty. It is ill-bred for a *fiancée*, especially if a general favorite, to bestow her favors with partiality.

Well-bred men and women will scrupulously keep their dancing engagements. They will be careful to write names and numbers so as to prevent mistakes, and will, above all things, avoid the stupid accident of losing a dancing card inscribed with their engagements. When a gentleman invites a young woman and her chaperon, he must escort them comfortably to the entertainment, and thoughtfully look after their welfare during the evening. The obligation on the ladies' part is to give this gentleman the preference and to accept his escort to supper.

Those who extend invitations to theater and opera parties bear all the expense thereof. A young girl may invite her guests in her own name, mentioning the name of the chaperon. Gentlemen accepting such invitations sometimes send flowers to their hostess and also to the chaperon. In sending invitations to the theater or opera, it is necessary to state whether the party will be entertained in a box or in the chairs. *Decolleté* gowns may be worn in any part of the house during the season of grand opera. In some cities, notably New York and New Orleans, full evening dress is required for both men and women.



Should the host or hostess desire to entertain at supper after the theater or opera, it is a wise plan to select the *menu* in advance. Where there is an intimate acquaintance between the host and the members of his party, it is permissible to have an informal supper served in a *café, à la carte*. A chaperon may invite the party to supper, but it is not proper for any other member of the party except the chaperon or the host to proffer such an invitation.

LITERARY CLUBS

A Literary Club is an institution the object of which is the study of literature. Organizations of this kind may be divided into two classes, the one devoted to investigation and research, the other, simply to literary recreation. The happiest results are obtained by a commixture of both classes. Under this combination we find the Travel club, in which the members may journey by means of books and maps through one country after another; the Debating club, whose members meet for the discussion of specified questions; and the Reading clubs, in which the study of the more important works of literature is taken up in a thorough way.

Literary Clubs need be confined to no special season or society. They may be organized wherever and whenever a sufficient number of energetic and congenial persons are to be found who are interested in this form of social reunion and intellectual improvement; but perhaps they flourish best in large villages where attractive entertainments are few, and where the desire for intellectual stimulant, and for friendly intercourse, causes the residents to seek pleasant means of passing long afternoons or evenings which otherwise would be dull and profitless.

If the object of a club is amusement rather than literary advancement, the first essentials are simplicity of organization, an absence of useless formality, and complete harmony throughout the circle. If serious work is to be done, it is necessary that the organization should be governed by rules, and that there be a more formal method of conducting the meetings. The result would be infinitely more satisfactory if the club would begin with government, grow accustomed to wholesome discipline, and have a clear, concise understanding of the work in hand, instead of drifting aimlessly, without compass or chart, over the vast sea of literature.

The work of organizing a literary club need not be complicated. In clubs of moderate size, two officers are all that are required — a president and a secretary, who may also act as treasurer. The ordinary duty of the president is to preside impartially over the deliberations of the assemblies, to enforce the rules of order, and to maintain due decorum among the members. The secretary reads aloud all necessary papers pertaining to the business of the club, takes charge of all of its papers and documents, receives and distributes all moneys

belonging to the society, and keeps an accurate account of all pecuniary matters pertaining thereto.

Every member should follow strictly the rules of order, should abstain from all personalities, disturbance by whispers, laughing or other acts of annoyance, and should endeavor to promote good fellowship throughout the assembly.

The club should prepare and adopt by-laws for its government. It is also usual to appoint a committee of three to arrange the program, to select and to assign subjects, and to act as judges when necessary. A meeting should be held each week, as longer intervals tend to lessen interest. Once a month each member should contribute an unsigned essay, story, sketch, or poem, which should be read aloud by the reader appointed for the evening, and be discussed and criticized afterward by the other members of the club. Subjects should occasionally be suggested for debate, and the entire society should participate therein. The meetings may be held at the house of each member in turn, but when practicable, it is better to have some regular place of assemblage.

Of course, no club will be a success that fails to keep up the interest of its members. It is necessary to the life of the meetings that great care should be exercised in the selection of subjects for study or debate. The arrangement of the program must naturally be influenced by the taste and capabilities of the club members. Subjects should be selected that will be of interest to the members, and upon which they desire information. Interest may best be kept up, and the minds of the members of the club most improved, by the presentation of a continuity of subjects from one meeting to another, and for this reason it is well to map out, for the season, a program of subjects which will bear some relation to each other.

The members will not always be of equal mental capacity, although it is more stimulating and beneficial when all are capable of ready competition. A society of this sort will naturally separate into several divisions, formed of those who read best, those who write best, and those who talk best. Every member will in time demonstrate for what especial rôle he is best fitted, and it will be one of the tactful duties of the committee selected to arrange the program, to suggest and apportion suitable topics. The program should not be too long, and the more serious items should be interspersed with light forms of entertainment. Music, the discussion of art, even an occasional visit to the theater to see the dramatic presentation of some well-known book, all are legitimate means of amusement for a literary club.

The arrangement of the programs must be left, of course, to individual clubs, but it is wiser not to make the subjects too extensive

or too diversified. There should be a leading paper to which all items presented should bear some relation. The minor contributions may vary as to character, being either pathetic or humorous, serious or fanciful. If an especial writer is to be discussed, as Shakespeare, Dickens, or Thackeray, attempt should not be made to cover all of their writings in a season. Should history be the keynote, it is best to confine the discussion to a certain period, or to some particular country or reign.

There are many suggestions that might be adopted that would add interest to the meetings,—"five-minute papers" might prove interesting; a "modest members box" could be organized, wherein slips of paper should be dropped bearing questions to be answered by the club. Prizes of books might be offered at the end of the year for the greatest number of popular quotations, the clearest essay, the brightest sketch, or most entertaining story. At the close of the meeting it is usual to devote a half hour, or longer, to informal conversation, and if desirable, refreshments may be served.

The aims of a Literary Club should be mutual improvement and entertainment. There should be a union of sociability and of a desire for the cultivation of a proper taste in literature. Clubs of this class are an excellent means of discipline; they assist the mind to grasp, to consider, and to retain the matter in original form. There are many minds that do not fully respond to school or college training, but which later in life, under the stimulating atmosphere of these social and intellectual reunions, develop unexpected capacity.

Debating Clubs— Debating clubs, because of their distinctive character, require perhaps a fuller explanation of their management than do other forms of literary clubs.

In the earliest stage of civilization, oral discussions were classed among the most effective methods of diffusing knowledge, and were deservedly considered a most important factor in advancing the greatest projects of nations. The ability to debate a question in a forcible manner is an invaluable accomplishment, and one that has often been the means of bringing honor and distinction to its possessor.

Societies formed for the cultivation of the art of debate are frequently productive of the greatest good, and at the same time afford an excellent source of entertainment and recreation. They cannot be too highly recommended to those who desire to develop the resources of the mind, to exercise to their fullest capacity the reasoning powers, and to cultivate the faculty of extemporaneous speech.

The simplest form of debate is the regular discussion of a question by two persons who oppose each other in formal speeches. In the debating club it is necessary to have a presiding officer, and to appoint

judges to render the decision. In presenting the question to be debated, it should be so stated as to permit of a distinct affirmative and negative, the affirmative always beginning the discussion. The number of speeches and the time allowed for each speech are points agreed upon beforehand. As the speaker who opens the debate has nothing to answer, the closing speech is usually given to him in order to equalize the opportunity for argument. Little change is made in the form of debate when more than two speakers take part in the discussion. There should be an equal number of debaters on each side, who ought to be fairly matched in ability.

The earlier speakers should endeavor to leave some of the strongest points for the concluding arguments, and the later ones should be careful not to repeat matter already advanced. Should the entire club care to take part in the discussion, another form of debate may be adopted. When his name is called from a list, each member may express his opinion. In this form of debate the question under discussion is termed a "resolution," or "motion," which is to be "supported" or "opposed." This method is often used in clubs and in societies, but it lacks the interesting element of personal encounter, and lessens the opportunities for brilliancy of debate.

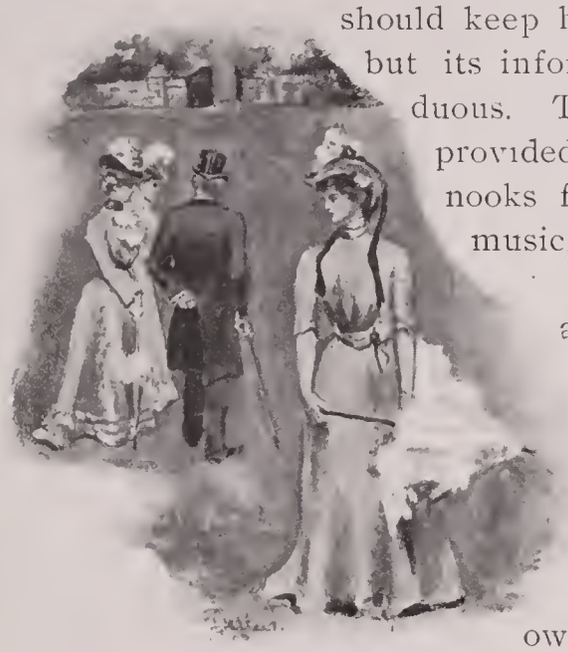
The method of organizing a debating society varies little from that of the ordinary literary club. The president (or chairman) should preside at all of the meetings, his office being to state the question for discussion, to call for each speaker, and to give the question to the judge. The duties of the secretary are the same as in other clubs of this nature. It is necessary to appoint a literary committee, who shall select questions for debate and assign speakers to different sides.

By-laws for the proper government of the club are presented and adopted. Any member violating the rules of order, refusing to take part in discussions as appointed by the committee, or neglecting to pay his dues, may be expelled from the society by a two-thirds vote of members present.

The great danger in a club of this kind is that its harmony may be disturbed by ill will arising from too free expression of opinion, or through the advancement of some member, who by superior qualities, or by greater intellectual effort, may rise to a prominent place in the society. It should be remembered that all direct controversy is to be of a positive nature, bringing success to one party, defeat to the other, and that the chief requisites for preserving peace in all serious discussion are patience, good-nature, and breadth and fairness of mind.

GARDEN PARTIES

SOCIAL rules relax in summer, and at Garden Parties etiquette permits absolute informality. A hostess may without criticism invite to a garden party people whom she knows but slightly. She should, of course, call upon strangers before extending an invitation, but even that ceremony is dispensed with on occasion. The hostess should keep herself visible during the entire entertainment, but its informality argues that her duties will not be arduous. The guests will amuse themselves, if material be provided. Ices, cooling drinks, dainty salads, and shady nooks for *tête-à-têtes*, are essential. There should be music, if the affair be on a large scale.



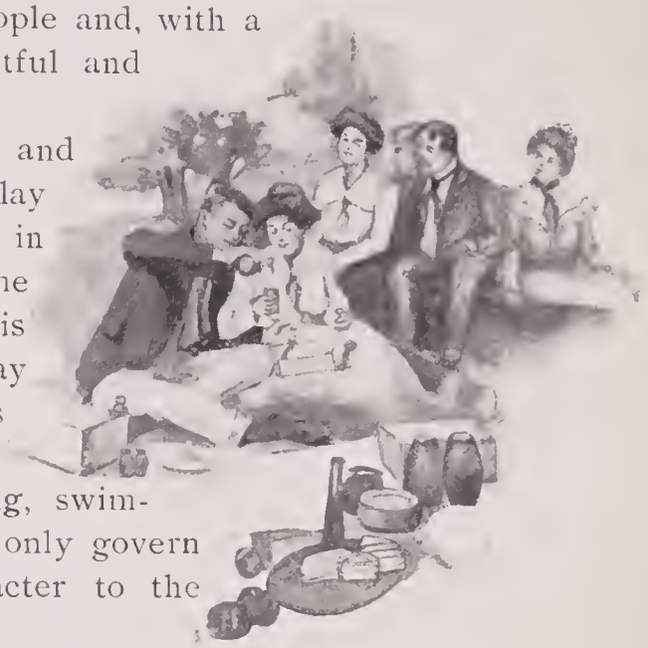
These entertainments usually begin in the late afternoon and may be concluded at sunset, or extended into the evening. On such occasions, the refreshment table is an important adjunct. The repast is *buffet*, and small tables may be scattered throughout the grounds, in not too secluded nooks, so that the guests, with the assistance of the waiters, may look after their own comfort and convenience. At garden parties, the hostess has more freedom than at any other entertainment. If she possess the tact to place herself in the position, as it were, of being her own guest, but greatly interested in the success of the entertainment, she will, doubtless, achieve a triumph.

PICNICKING

CHILDREN hail with delight the prospect of a picnic. Parents do not. The former think of the rollicking in the woods and the good things to eat; the latter of the labors and anxieties, the resulting headaches, and sometimes illnesses, and the nightmare of disorder. Picnics are likely to be either "very, very good," or a complete failure. But, a failure or a success, the picnic is here to stay. The question then is, Can it be so arranged as to be a real pleasure to all concerned? Can all martyrdoms be omitted without diminishing the pleasure of any of the party?

There are some picnics that are foreordained to be as they are. Of these, this paper does not treat. Such are the outings of the millionaires, like those managed by the late Ward MacAlister at Newport. To this number belong also Sunday School picnics. Few general rules can be given for the conduct of the latter, because the

circumstances of the individual schools are so different that each case must be studied by itself. But the generic picnic, the neighborhood picnic, is easily within the reach of most people and, with a little wise planning, may be made delightful and useful.



The place should be selected with care, and should, first of all, be accessible. Half the day and all of the patience of the participants in the picnic may be exhausted in reaching the scene of action; and, if the return home is wearisome, or disagreeable, this fact may obliterate completely the pleasant memories of the day.

If the plan for the day include boating, swimming, fishing, or crabbing, this will not only govern the choice of location, but will give character to the entire function.

Apart from this, the place chosen should be one of more than ordinary charm. If you are to have a day with Nature, you should have her at her best. Some river side, some picturesque lake, some rugged hill, some inviting grove, some "bank whereon the wild thyme grows," will invite the pleasure seekers. One thing is imperative —there should be the best of drinking water within easy reach.

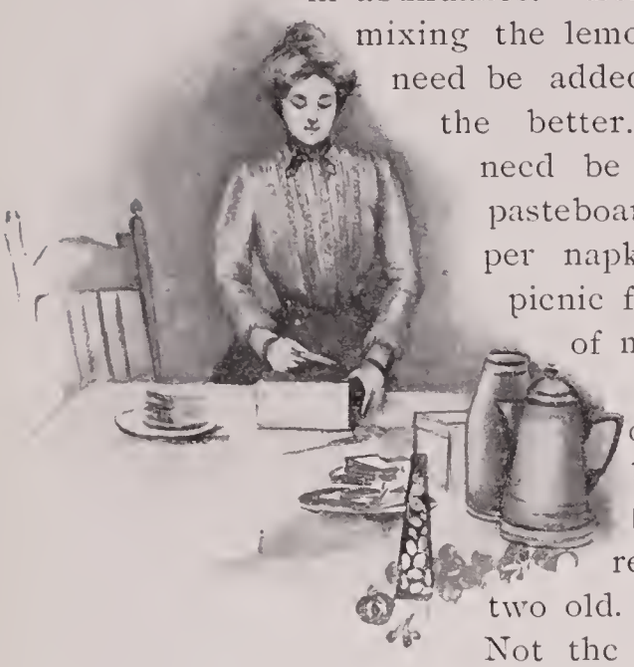
The company should be selected with great care. This world is blessed with the presence of many pleasant, tactful, jolly men and women whose good nature is marvelously catching. One or two such would be able, on occasion, to infuse the spirit of cheer, mirth, and joviality into an entire brigade. They are invaluable for the picnic.

When the party includes children, the start should be made comparatively early in the day, and the picnic dinner should ordinarily take place at noon. When the party is made up of "children of a larger growth," the picnic should be arranged for the latter part of the day. In this case the collation will be served late in the afternoon. The merrymakers will have the full benefit of the twilight, and the ride home, "by the sweet, silver light of the moon," will bring the outing to a satisfactory close.

The selection of provisions and equipment for a picnic should receive rational attention. Children will want swings, baseballs, footballs, beanbags, jumping ropes, and such other means of sport as are easily carried. In every case take plenty of hammocks.

There are two principles that should govern the provision of food. One is that it should be abundant, for a day in the open air develops a surprising appetite. The other principle is that the collation

should require the minimum degree of labor, so that the ladies be not cumbered with too much serving. Fresh fruits should be taken in abundance. Lemonade should be prepared in advance by mixing the lemon juice and sugar, so that only the water need be added at the ground. The fewer china dishes the better. There must be coffee cups, but there need be few plates. Wooden or paper plates and pasteboard boxes may be freely used. But avoid paper napkins. The real napkin is needed at the picnic far more than at home. Have a full supply of napkins, towels, and soap.



Sandwiches should be wrapped in napkins or cloths slightly dampened, to prevent the bread from becoming dry. Meats should be wrapped in paraffin paper for the same reason. Bread is at its best when a day or two old.

Not the least of all the responsibilities entailed by a day in the woods is the cleaning up after the collation. To leave the beautiful grounds where you have spent a delightful day, covered with scraps of paper, empty tins, fruit rinds or peelings is unpardonable, and no party of well-bred young people will forget to do a little good-natured "straightening-up" of things before starting for home. Papers, wooden plates, and pasteboard boxes should be burned. All the other fragments should be buried. A few minutes of careful work will leave the ground in perfect condition.

Another point for consideration in the conduct of a picnic is to see to it that the work entailed is fairly divided, so that the bulk of it shall not fall upon the few who are "willing."

CALLING

YOUNG people and persons of leisure must observe all social obligations. The delicate and aged may dispense with onerous forms.

Calling is obligatory upon all not excused by general consent. Formal calls are necessary but once a year, unless a special entertainment or special visitor make a particular obligation.

In paying calls, the preliminary consideration is the visiting-card. Simple as visiting-cards are, they may yet indicate good taste or the absence of it. These important bits of pasteboard should be white, thin and unglazed; decorated, printed, or gilt-edged cards belong to a semi-civilized society. The name should be engraved in script, or may appear in blocked letters.

The titles affixed to names in this country are very simple and of narrow range. A man prefixes "Mr." to his name; a woman "Mrs." or "Miss." A married woman uses either her husband's name in full, or his initials. As a widow she may, if she wish, retain his name, or may use her maiden name with her married name as,—

"Mrs. Emily Dickinson Jones."

The eldest daughter of a family has her card engraved simply,

"Miss Jones."

Her sisters use their full names, or their initials with the family name. To use a nickname on one's card is in very bad taste.

Physicians, army and navy officers, judges, and clergymen may use their titles on their cards, as,—

"Rev. George MacNeil."
or
"Winston Douglas, M. D."

A husband and wife formerly had their names engraved on one card, but it is now the custom for each member of the family to have his or her own card. The sizes of cards vary, but a man's card is always much smaller than a woman's. The address of the owner of the card should always be engraved in the right-hand lower corner. This includes the street and number, but not the name of the city. If, however, the owner live in a small town or village, the name of the town alone may be given. If a woman has a reception day, it is usually engraved in the left-hand corner of the card, as, "*Tuesdays.*" A special time may be indicated as "after three," or "four to six." The name or names of the daughters are sometimes engraved under the mother's name, as,—

"Mrs. William Benson."
"The Misses Benson."

Persons in mourning usually have a narrow edge of black about their cards. This border should not be too deep.

Calls may be by mail or messenger, or in person. Cards may be sent by mail for an afternoon tea or reception, or for New Year's Day. Professional and business people, and those whose daily cares are exacting and confining, are at liberty to make many of their calls by mail; but persons of known leisure are bound by courtesy to call in person. The hurried time of a departure for a long absence sanctions the use of what are called P. P. C. cards; that is an ordinary

visiting-card, with the letters P. P. C. (*Pour Prendre Congé*—to take one's leave) written in the lower left-hand corner. These cards are used when one is going away for a long period, or is leaving a place permanently.

There are, however, certain occasions which demand a call in person. After a dinner-party a call should be made within a week, and always in person. The success of personal calls depends largely on knowing when to go and how long to stay. If the person called upon have a reception day, the call should be made on that day, and on no other, unless a great degree of intimacy exist. If there be no reception day, the judgment of the caller should be used as to the best time for making the call. Morning calls of an informal nature are growing in favor; but these should not be made upon any one known to be occupied with household duties, or with other business, and should never be made before eleven o'clock. In winter, afternoon calls may be made as early as is desired; but in the heat of summer, it is better not to call before half-past four or five.

The phrase "not at home" is now accepted in the conventional and not in the literal meaning, and should be used when the person called upon does not wish to receive callers. It should always be stated at the door, however, and never after the caller has entered the house, and has sent up his or her card. The servant should always know whether her mistress is actually at home; and, if at home, whether she wishes to see people.

In sending up cards it is better to send too few than too many, for a lavish display of cards is never in the best taste. A card should always be sent up, of course, for any visitor whom the hostess has with her; or if the hostess is a stranger, the same rule prevails. A card for the hostess and one or two for other guests will as a rule suffice. Turning down the edges and corners of cards to indicate various social intentions has very properly gone out of the fashion. So much mystery surrounded these turnings, that "Puck's" caricature of the custom was well within the mark: "If you wish to be perfectly sure, turn down all four corners and punch a hole in the middle."

First calls are, of course, more formal in their nature than the ordinary calls upon friends and acquaintances. A card should be left for each lady in the family; two cards will suffice for mother and daughters. If the caller be a married woman, calling upon a married woman, she should leave two of her husband's cards—one for her hostess, and one for her hostess's husband. First calls should be

returned within a week, and in person. In the majority of places a newcomer is called upon, but in official circles in Washington the strangers make the first calls.

Persons visiting a city send their cards with the address of the hotel to those whom they wish to call upon them. It is wise when so doing to indicate an hour at which they will be in so that their friends may not be put to the inconvenience of a fruitless call.

When making a call gentlemen leave their umbrellas in the hall, but may bring their canes and hats into the drawing-room with them. A lady may open her wrap, but should not lay it aside unless requested to do so. These rules, however, are not infallible. In all social matters personal judgment and discretion must be exercised. When other guests arrive the caller should not leave immediately, but within a few moments after their arrival. The hostess rises to say farewell to the parting guests, but does not accompany them beyond the door of the drawing-room, unless in the case of an aged or infirm person.

When a guest rises to go, he should stand not upon the order of his going but depart at once. It is ill bred to keep his hostess standing while he draws her into a parting conversation. Let him remain seated until he has said everything he wants to say — then go.

The topics discussed when calling should be of a general nature, and not over-serious. The successful hostess and the tactful caller will endeavor to soften the formality of the occasion with a certain atmosphere of *nonchalance* and kindly ease.

COURTESY

WHAT is Courtesy? It is the myrrh and rosemary which keeps society sweet. It is the crown which makes a monarch of every human being possessing it. This monarch may be a day laborer, a child, a woman, or a boy, if he but have tranquillity and self-poise, a good heart, and a fair understanding.

A passion of philanthropy makes a man courteous, however plain his breeding. The love of cultivated manners comes afterward, for the forms of politeness but express a thoughtful kindness in a superlative degree. Under these forms of politeness, society protects itself. It is a convention, it demands conventional manners. There is in it much that is excellent and necessary. It is like the Constitution of the United States, holding many different laws and many conditions of men peaceably together. The strictest standards of justice cannot be applied to either of the two, but without them the world would relapse into chaos.

Fashion does not always imply courtesy. Fashion may exclude generosity, and be politely framed to wound. Fashion is often a painted phantasm, but more frequently the laws of probation and admission to society are most useful, and lead to better things. Fashion may be but a ball-room code; but it is better than no code. There are persons who constitute a natural aristocracy, in every tribe, people, village, state, and family. They can assume, if trained, the *toga virilis* of fine, stately, conventional manners, but these never fit the selfish man, nor the deceitful and egotistical man. If a man with outward varnish of manner has not the true grain of the wood underneath, he is suspected, even if he has been dined and introduced; even if he be well grounded in philosophy, politics, science, and the gossip of the fashionable *salon*.

Courtesy is the birthright of woman. She is born to good manners, or she should be. Her love for husband and children, her inspiring and gifted nature, raise her at times into heroic and godlike regions. She treads her upward path as if no other path existed. She has an instinct of polite behavior, her love of approbation giving her a felicity of manner. She desires to please. She has a magnanimous deportment, holding out protection to all who seek her help.

But not all women, thus powerful and thus gifted, are courteous. They can be, and are, very unjust to each other. They can wound by sharp speeches; they can cut, and neglect, in society, those whom they consider beneath them in position. They cherish small enmities and rivalries which are unknown to men. Perhaps from the fact that the ambitions of well-to-do and well-born women are restricted to a narrower circle than are the activities and ambitions of men, such women are often wanting in real courtesy. A woman is curiously keen to detect faults in other people.

We are all encumbered with our personality; we exaggerate, we talk too much; we have prejudices; therefore we have a constant need of courtesy. Tolerance for the opinions of others is the first requirement of the courteous spirit. We must be courteous to every *ism* which others may believe in though we do not ourselves; for we must remember that to those who hold these beliefs, we are as much outside the pale as they may be to us. We must have courtesy toward all men's thoughts.

"The Family of society is the balance of a thousand insanities," — Courtesy is the urbane Doctor, who regulates all these crazy folk. The moment that Doctor goes to sleep we have mobs, and wars, and accidents, and tricks, and tyrants, and a plentiful crop of despots. Every man is a tyrant in tendency.

The courteous boy is charming, everybody loves him. The courteous young man, if his hand is on the plow, will turn it aside to let you pass. The courteous young lawyer is the persuasive man. The courteous judge, as he sits on the bench, like Truth vested, adds a new beauty to Justice, who has been slandered and called an unlovable deity. As senator, the courteous man can make us see his side of the shield. As doctor, that most important of callings, the courteous man begins to cure his patient when he enters the sick-room. Who does not remember that sweet voice, that tone suggesting comprehensive energy and belief in his own power to heal, as it comes through the mystery and the misery of the confused and pain-stricken brain; that powerful courtesy which, like the note of some great organ, dominates the wild discords that are running riot?

How great is the courteous lawyer who can say, "I thought I was right, but perhaps I was not!" The man who can leave his own point of view, how powerful he becomes in an argument! And here we may mention one of the chief graces of Courtesy,—it is Deference. It is not necessary to copy the deliberation, and—as it may seem to us—the formal and trying stiffness, that characterized the court ceremonies of Louis XIV., or the republican simplicity of Washington, but we can well remember the effect upon us in childhood of the fine deference paid by our fathers and mothers to their elders. It was certainly very impressive to young children, and it produced a happiness all through the house.

Again, the courteous must not be too punctilious or too precise. There is a certain perception of the *Juste milieu* which here constitutes perfect taste. Corners and sharp angles should be avoided in the contact of everyday life. There is no greater mistake than to banish courtesy, even a formal courtesy, from the everyday intercourse of the home life. Great intellectual distinction, phenomenal gifts, cannot make good the absence of courtesy. We all remember the hero of the last battle, or the inventor who had done the world a service,—but who made us miserable because he was not courteous. Society demands of its patrician class the most cultivated courtesy, the most deferential manners, the graces of the fine gentleman, as well as the honesty of the sincere one.

Even the coarse and ignorant, the mean and malignant, have a sensibility to extraordinary merit. The coarse and frivolous recognize superiority, and they honor it in a blind, capricious way. Therefore the official courtesies extended to a great soldier, a conqueror, a sailor who brings back his flag glorified, to a president who travels, to a great woman, honored as an author, are almost always productive of a glow of the heart.

The flag is a symbol of patriotism, and of courtesy, and as such it is a universal language. Does a hero arrive upon our shores, up flies the flag — a voice of courteous welcome from a million hearts. The boy shouts when he sees it, and the woman weeps; the rough takes off his ragged cap and, for a moment, looks amiable. It is not easy to remember a lack of official courtesy, except when, in France, Queen Victoria was caricatured, on her birthday.

Official courtesies to the governor of the state do not amount to much in these unceremonious days, but they do amount to something. It is curious, however, how soon we drop them, as the president or the governor returns to private life. There is no taking off of hats, no beating of drums, as the ex-official walks down the street. It would be better for the nation did our presidents carry some of their immense consequence while in office, into their private lives.

In colonial times, the clergy were treated with great deference, but in our republican days that has been abandoned. "The Dominie is no longer lord." And we shall never have the "Grand Seigneur," the man who was instructed in every art of graceful behavior, who was taught the *bel air;* the man who could not dress without the aid of a dozen lackeys, but who could fight like Marlborough. This man had good manners; he was more than the fashion of an epoch, he became — in the pages of Molière, that French Shakespeare — one of the eternal types of human nature. He did graceful acts courteously, and he did cruel acts courteously. The mob accepted him for a master, because, as they said, if their feet were to be trodden on, a velvet slipper was better than a wooden shoe. He had not perhaps "the bourgeois virtues," but he had something which was very gracious and courteous.

A courteous manner often pleases more than wit or brilliancy. Emerson says that Fashion is good sense entertaining company. In the first place we obtain command over our own natures, we control our severity of judgment. We aim at seeing virtues rather than defects; we may perhaps affect a cordiality which we do not feel, but which makes us more agreeable than we ordinarily are. Such a command over the shortcomings of our own natures is not insincerity. It is Courtesy; it is Deference; it is Unselfishness. We may find that our "dignity," as we call it, our "principle of honor," or some other high-sounding name, was really nothing but prejudice after all.

A man who is by nature clownish is apt to dignify his characteristic by calling it a noble sincerity, and he often does injustice to the more polished man. He should remember, however, that the manner of a vulgar man has freedom without ease, and the manner of a gentleman has ease without freedom. A man with a courteous address

may be just as sincere as if he possessed the noble art of treading on everybody's toes.

Is it the fools alone who see only the pleasant side? Far from it. Are they alone the visionaries, who see the best rather than the worst? The person who sees the bright light in an eye otherwise considered dull, who distrusts the latest scandal, is as likely to be sincere and wise as is the cross-grained and suspicious person. He who is courteous is quite as likely to be sincere as he who has no toleration for sinners. To live only for this world, with its imperfect judgments, would be a very poor life, indeed, but whil we *have* to live in this world, we should make ourselves as agreeable and as ornamental as we can. And courtesy will help us to do this. Courtesy will teach us the "*bel air*," and make us agreeable to all sorts and conditions of men. And if we cannot command great talents and great beauty, if we have not grace or wit, we can all acquire a courteous manner.

As a nation grows — and what is the growth of a nation but that of many atoms, many a mite, many an individual? — it grows more courteous. It respects the rights of the ship which comes to its port in time of war. Nothing could have been more beautiful than the care taken by the people of New York of the Spanish man-of-war which happened to be in our waters whilst the Spaniards in Cuba were blowing up our "Maine." This was international courtesy. One of the grandest things which the family of man can conceive is this international courtesy. The heart of man used to throb at the old story of the French guard who entreated the English to fire first; but we have a nobler story of our own Captain Philip, who forbade his men to cheer, saying, "Don't cheer! the poor fellows are dying."

Excellence forms, or should form, an indestructible fellowship between those who possess it. All great ones, towering above the common multitude of mortals, feel themselves indissolubly united. Their condition is too solitary for them not to seek each other.

A world without courtesy is a disorganized thing. The temper is an enemy that carries away the girths from our saddles, — the bits from our bridles, — the oars from our boats, — the wheels from our carriages, — that leaves us in the demoralized condition of a world without courtesy. How can we make a bargain without courtesy? How adjust a quarrel? How can we educate our children; how can we marry or be given in marriage; how can we bury our dead; how can we rule the state; or do anything in the least of a public and important nature without courtesy? Certainly it is hard enough to unravel all these tougher threads, even with courtesy and patience.

A child cannot be too early trained in courteous manners. The little boy or girl should be taught to give the right hand, and the

little girl to curtsy when introduced — to answer when spoken to. All the elements of polite behavior should begin early. Good table manners are most important, and cannot begin too early. There is a very old proverb that "Courtesy costs nothing," but it is a lifelong study to obtain a courteous manner. To meet a person who has it is a cordial exhilaration.

Bravery, modesty, and hope, as against hostility, bitterness, and anger, such is Courtesy as against Discourtesy. Truth, courage, frankness, love, humility, and deference are all on the side of Courtesy.

There is nothing more interesting than the creation of the gentleman, not a frivolous and fantastic gentleman, but a brave and well-bred man, a compound result, into which every force has entered as an ingredient,— virtue, wit, courage, and power. Excellence of manners and social cultivation grew with every age of the human race, but we must keep alive the distinction between fashion, a word sometimes of sinister meaning, and the heroic character which the word gentleman imparts. A gentleman is a man of truth, expressing his lordship in his behavior. He does not despise fashion, but it is the flower or fruit, not the grain of the tree. Fashion becomes "funded talent," and aristocracy and fashion are inevitable results of cultivation, education, and courtesy.

A fine sense of propriety leads up in every society to social and civic distinctions, and although the objects and ends and aims of fashion may become frivolous, fashion in itself is not frivolous, nor objectless, nor accidental. Each man's rank depends on the symmetry of his structure. A natural gentleman finds his way in, and will keep the oldest patrician out, if that man has lost his claim to the grand old name of gentleman. Good breeding and personal superiority will fraternize with each other. The true gentleman rises to the top and stays there, nor can any accident of fortune affect his patent of nobility; no man but himself can take from him this name, the grand old name of gentleman.

La politesse est à l'esprit.
Ce que la grace est au visage.
De la bruit du cœur elle est la douce image
Et c'est la bonté qu'on cherit?

VOLTAIRE.

THE HIGHEST TYPE OF GIRL

YOUNG women are the greatest influence in the world to-day. It is sometimes said that women are what men make them. It is much truer, I think, to say that men are what women make them. The best elements of society are conserved in women. The world looks to women, and depends upon them, for its moral and spiritual advancement. I wish more girls would realize this great fact. But more are realizing it, I am happy to say, than in my youth.

In my time, I have seen our sex advance in moral fiber and in dignity of thought. Their release from worn-out tradition, as to the place of women, has broadened their horizon and increased their ambition to live on high planes of intellectual and moral life. They are going up, and men are going up with them. One sex cannot advance alone; the progress must be mutual. This is why I believe in coeducation. The sexes are an inspiration and a guard to each other.

I am glad that the girls of to-day are athletic, for sound health means far greater happiness for themselves, and those near and dear to them, and a stronger and better race in the twentieth century. To all girls, I would say: If you want to feel joy in living, exercise in the open air as much as possible. Breathe deeply, and inure yourselves to cold.

I am thankful that home training is now being taught in the public schools. There are vast potentialities of happiness in this movement. It will give added success and satisfaction to the married state, and to specify a minor, but still important, matter, will go far toward solving the servant problem, by increasing respect for household work. One of the greatest regrets of my life has been that I have not been more of an adept at housekeeping. Yet I, who have devoted myself chiefly to writing, lecturing, and traveling, have needed this knowledge less than most women.

I have much respect for the woman who is proficient in household work. She does not make drudgery of it. She takes pride in her capability, and is a success,—considerably more of a success than the haughty "lady," who orders her servants about in imperious tones. The latter would not like to be told that her attitude is a relic of barbarism, and is rarely, if ever, seen in the best society; yet this is the truth. The woman who thinks it beneath her dignity to treat with tactful consideration those who are performing the duties of her household, gives unmistakable evidence of crudeness and lack of all culture, except, perhaps, a mere surface glaze, which is usually most transparent to those whom she is most desirous of impressing.

Such a woman may be able to simulate elegance and polish, but she has really very bad manners.

In this matter of manners, we have not advanced during the last century. We Americans do not give manners the attention they deserve. Abroad, we are acquiring the reputation of being the best-dressed people in the world; but about our manners, which are even more important than dress, there is often a polite but significant silence. Our educational system should take more account of deportment, which, in large measure, is expressive of what we represent. The social atmosphere is warmed by the enthusiasm of youth. We admire and even envy the overflowing vitality of the healthy girl; but when the outpouring of this enthusiasm and vitality becomes forgetful of the feelings and opinions of others, the line between good manners and bad is crossed.

Young women who are fond of outdoor sports, who can do as well as men numerous things that, in the past, men alone did, and women who are successfully competing with men in the business or the professional world, exult in the power and freedom which their mothers did not have. This is excellent, but these progressive women are in danger of offending good manners, by giving their exultation and their own personalities too great an emphasis. Some of them feel that their sturdy work or play is too engrossing to give them time for the delicate amenities and little niceties of social life that in my youth were held in such high esteem. This view of manners is not that of the majority of women, but it has sufficient prevalence to have caused a deterioration in politeness since the days when I went to school. Young women are less reserved than they used to be. They should remember that reserve is a power in life, as in literature. It is possible to be frank, and yet keep something in reserve.

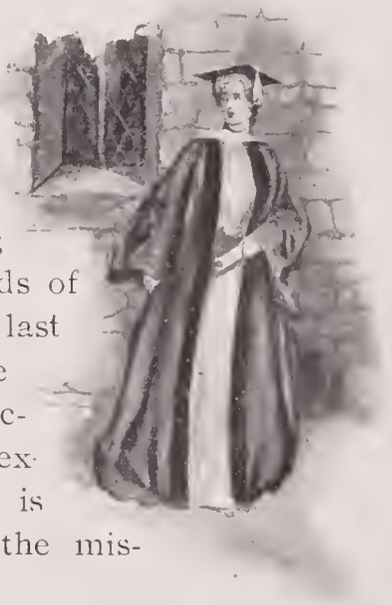
Good manners are not a mere matter of form. It is, of course, essential that there be some standard of deportment, but the garment of formal politeness is easily assumed and may conceal depravity. True politeness, the kind that cannot be counterfeited, finds its source in a good heart, sincerity being its chief element. To be polite in the true sense, one must be well mannered in thought and feeling. If a mother bring up her children to be self-respecting, sincere, and considerate of others, she need not drill them much in the external forms of politeness. She may rest assured that they will have innate good breeding, which is a key to many of the world's storehouses of success and happiness.

The freedom or even laxity of manner which I have seen develop in young people during the last few years is but a reaction against the old stiffness and formality of society. Already this reaction is

beginning to wear itself out, and the pendulum of American womanhood to swing evenly and smoothly. The new influences and opportunities which have come into the lives of our women during the period of my observation, have resulted in a state of affairs which partakes somewhat of the chaotic; but, out of the chaos, order is being born, and out of the stimulating new conditions, will come the representative twentieth-century American girl, who will be, I think, the highest type of girl the world has seen.

THE COLLEGE GIRL

DURING the last twenty-five years the higher education of women has become general in the United States. American fathers expect to send their daughters, as well as their sons, to college. Girls with degrees are "thick as autumnal leaves . . . in Vallambrosa." Such dizzy intellectual heights are attempted that the practical interests of everyday life are in danger of being viewed through the wrong end of the opera glass.



But whatever the effect of college education upon women, it has become a permanent element in American life; and must be considered, therefore, in its relation to American girlhood. The prospective collegian should know, first of all, why she is going to college; whether to prepare herself for teaching, or for wider fields of mental activity; or merely to have a good time. This last object is by no means an unworthy one. The social side of college life is of value in developing a girl's character and in preparing her for general society. That an exclusive devotion to study has often the opposite effect is not an argument against higher education, but against the misuse of it.

A girl's choice of a college will depend largely upon what she is going to college for, and upon the amount of money at her command. Many of the state colleges and universities, as well as those of private foundation, offer a certain number of free scholarships. No young woman, however poor, need be debarred from college privileges, provided she be intellectually gifted. But she should be sure of the nature of her gifts. Many struggle through college, emerging worn and torn, who would have been much better employed in learning dressmaking, or millinery, or the care of a house. Speaking generally, it is better to remain ignorant of all the "ologies" forever than for four years to drag a tired, ill-nourished body in the wake of an aspiring brain.

Mental and physical health can always command work, but a broken-down constitution renders a whole alphabet of degrees ineffective.

The choice of a women's college or of a coeducational institution is a matter of individual judgment and preference. Much can be said in favor of either system of education. The women's college is a kind of emancipated boarding school. The coeducational college or university is more nearly related to the high school. As a rule, coeducational institutions present greater advantages and make severer demands on the scholarship of students than do women's colleges. The objection is frequently made against coeducation that it is as productive of engagements as of degrees, the degree of M. R. S. being bestowed by one student upon another. If true, it is one more argument in favor of coeducation. In the bracing intellectual atmosphere of university life, men and women meet without the specter of sex constantly between them. Working shoulder to shoulder in the class room, they learn to like and to respect one another; to measure each the other's character by the light of high noon,—a better preparation for marriage than is limited drawing-room intercourse. If all marriages could be made in college instead of in the traditional heaven, there would be fewer unhappy ones.

A girl should not go to college too early. She will appreciate its advantages far more at twenty than at sixteen, an age which, despite the traditional sweetness, has many limitations. Temperament, of course, enters into the question. Some girls of seventeen are more mature than others of twenty-two or twenty-three. As a rule, a girl is ready for college when she has begun to think and reason for herself; when her character has taken on definite outlines. The higher education is for the development of her womanhood, as well as for the development of her brain. A girl may have all the requisite mental attainments for entering college, but may be morally immature, and, therefore, easily led and easily influenced. Too little stress is laid upon the moral preparation for the college career. Ideals should be high and noble, principles fixed and sound, before a girl leaves the shelter of home to become part of a great educational institution.

Having chosen her college, the prospective freshman's next thought should be of her wardrobe, and of the furniture for her room. The college trousseau is almost as important as the bridal trousseau, and should be prepared with equal care. No matter how great her mental attainments, the college woman should dress well, if for no other reason than to promote the cause of higher education. Unspeakable damage has been done to this cause by the bluestocking, rigid and eager, with ill-fitting clothes, and an unwomanly lack of mystery

about her. Plain, obvious, and literal, she suggested not culture, but all the stupidities of over-education. The really clever woman understands that she must hide her attainments under a veil of feminine charm and mystery. Her learning is a rapier to be concealed under folds of chiffon and silk. She may be as unusual in character and attainments as she pleases, if she only dresses in the fashion. A woman must always be the queen of her learning, and not its slave. She must be a woman before she is a scholar; and she expresses this supremacy most clearly in her dressing.

Plain, stylish, tailor suits, with shirt waists, are suitable for the class room. For the evening dinner, which is now customary in the majority of halls and dormitories, she should have two or three light silk waists. Even though she study after dinner, she will find the change of dress restful, and perhaps mentally stimulating. For the usual college receptions and dances, she should have a couple of pretty, but serviceable evening dresses. For Sunday wear, the girl collegian should have a more elaborate tailor suit, and as pretty a hat to wear with it as her purse can afford. Her preparations for college should also include the furniture of her room. As a rule, she will find it more satisfactory to room alone, and thus have the decoration of her "cell" entirely in her own hands. As it will be her "House of Life" for four years or more, it will repay her to bring as many of her Lares and Penates with her as possible; her pictures, her books, her ornaments. The sight of her familiar possessions will help to dispel her possible homesickness.

College dormitories are usually furnished, but the student will find her room more comfortable and satisfactory if she provide the greater part of the furniture herself. She is really setting up a little home for herself, as the bride does, with the difference that her house is comprised in one room. College girls frequently speak of their rooms as their "houses." Unless the room is divided by a partition, it should be made to look as much like a sitting-room as possible. The best bed for the purpose is a box-couch in which clothes may be put away, and which can serve for a divan in the daytime. Heaped with cushions, it may be made into a veritable cosy corner. The tea-table is a necessary institution of college life. If the collegian has any intention of making calls or returning them, she should have her tea-table equipped with teakettle and as many pretty cups and saucers as she can afford. A cupboard in which to store tea, sugar, crackers, olives, and other groceries, is indispensable.

The social side of college life, represented by the tea-table, is of great importance to the college girl and cannot be dismissed with a word. It has, as a rule, two divisions. There is the social life of

the halls or dormitories, the life of the girl students among themselves; and the broader social life in which they come in contact with members of the faculty, perhaps; or with the men students, if it be a co-educational university. In women's colleges, the majority of social events exclude men altogether. Teas, receptions, dances, plays, are given by the women and for the women. In colleges where the students live in communities of twenty or twenty-five, occupying separate houses, there are divisions and subdivisions of the little social world.

It is a great advantage to a girl to know some things concerning the social life of the hall or dormitory before she is drawn into it. If she be fortunate enough to have an elder sister in the college, she will be spared many of the jolts of inexperience and ignorance. She can have no severer social training than the first two years of her college life. She comes from a home where she is perhaps the center of the family interest; where she has a circle of friends and a well-defined position. She finds herself one of several hundred girls in an institution,— girls who know nothing of her, and whose first attitude toward her is one, not of protection and sympathy, but of criticism.

Every freshman should know that during the first three months of her college life she is a more conspicuous figure, and is more criticized than she will ever be again. She is being weighed and measured and estimated. Account is taken of her appearance, of her style of dressing, of her charm or lack of it; of her intellectual attainments, of her social gifts. This is just both to the freshman and to her critics. The little democracy of the college world is recruited from every part of the Union. The stranger coming to it is judged strictly on her own merits, and her position will depend largely upon herself. As a rule, she finds her niche during her first term, and this niche is usually a Greek Letter fraternity.

The fraternity system is forbidden in some colleges, but it prevails in the majority of colleges and universities in this country. Where the fraternity system does exist, it is so prominent a feature of college life that every freshman must take account of it. A fraternity is an organization of close and secret foundation, which exists primarily for social ends, but implies a bond much like that which exists between the members of a family. The bond is one of mutual moral responsibility and helpfulness. The names of fraternities are made from combinations of the Greek alphabet, such as "Sigma Chi," or "Kappa Alpha." Chapters of each fraternity exist in certain colleges and universities throughout the United States. Fraternities of men, have, as a rule, chapter houses where they live together as in a club. Women's Greek Letter fraternities are not usually lodged in chapter houses, but exist within the community of the hall.

Every fall, when the freshmen come up to the university, the fraternities, acting in rivalry, select the most eligible new girls for the process of "rushing" them. This selection is founded on certain preconceived ideals or principles of each fraternity. In one eastern university there are four women's fraternities. One is avowedly frivolous. Its members refuse to lead "the strenuous life," and with frank levity go in for a good time. Another is haughty and intellectual. Another is Philistine in character. The fourth compromises between the claims of the university and those of society. As a rule, each fraternity selects girls who will be in sympathy with its own ideals; but often all four fraternities will be "rushing" one girl. "Rushing" her means inviting her out to walk, sending her flowers, giving teas in her honor, inviting her to midnight suppers and the like,—until the girl's head is fairly turned with her popularity. If she be wise, she will understand that she is on probation, and is being criticized as well as "rushed." On her bearing during this trying period much depends. Courtship lasts generally about two months, then comes the "time of asking." Before this time, however, a girl generally shows her preference for a certain fraternity. When this becomes known, the tug of war ceases. No fraternity will expose itself to the mortification of a refusal.

Many girls refuse to pledge themselves to any fraternity, belonging, instead, to the contingent called "independents." It is an open question, indeed, whether the fraternity system is wholly desirable. Much can be said for and against it. It is an admirable training-school for a young, crude girl, who might otherwise grow younger and cruder in her absorption in Latin and Greek. Her "sisters" teach her how to "do up" her hair becomingly, how to put on her clothes with effect, how to behave on the campus and in the drawing-room. They initiate her into the codes of courtesy peculiar to the college. They see to it that she does not become a "grind." They watch over her friendships that she may know only desirable men. The younger the girl, the better fitted she is for fraternity life, and the more benefit it will be to her.

But after a certain stage is passed, the influence of a fraternity is not wholly beneficial. In narrowing a girl's interests and friendships to a limited circle it induces a provincial spirit, wholly at variance with the cosmopolitan spirit which a university training should foster. Too often it lays the balance on the social side of college life, to the detriment of the intellectual side. The happy medium between work and play is not often attained, yet the girl who plays too much is really wiser than the "grind," who devotes all her time to study.

The collegian does well to remember that the four years of academic life are not an end in themselves, but a means to an end; this end being culture in its broadest sense, the development of the whole nature. It is not important to know everything which a university has to teach, but it is important to acquire the knowledge of greatest aid to personal development. The college period is the dividing line between youth and maturity; the time when knowledge must be transmitted into wisdom. Learning is of use chiefly in the class room, the library, the laboratory; but wisdom is also for the streets, the market place, and the home. The college woman who has "learned wisdom" is fitted for any sphere of life, whether domestic or public, but the merely learned woman is an embarrassment to society, which does not know what to do with her.

A woman should make her college career an organic part of her life, having direct and far-reaching results. The four years' course is too often a kind of academic parenthesis, having no organic connection with the business of living; it is too often regarded as children regard their school. A university should be looked upon primarily as a place in which to find out the meaning of life; to learn how knowledge can minister to man's immortal destiny. College women too often neglect this lesson. They return to their homes, restless, dissatisfied, feeling that the domestic round is too narrow to give scope to their energies.

The higher education can have no broader field than the home in which to show its good results. In family life the womanly qualities are of preëminent value. Unless the higher education has fostered these qualities, it has failed of its purpose. In a recently published story of college life, a middle-aged professor of mathematics suddenly realizes that she has never lived, because she has never felt and suffered like other women, nor shared their experiences of marriage and motherhood. A too exclusive devotion to intellectual pursuits does warp a woman's nature. The wise woman will not be learned, to the exclusion of feminine charm.

The university of the future will perhaps add one more to its thousand-and-one courses. It will establish a chair for the purpose of teaching women the value of charm; and will bestow a special degree upon those who are charming, first requiring B. A. of them to prove to a skeptical world that womanly fascination is not incompatible with learning.

THE ART OF CONVERSATION

CONVERSATION as a fine art is usually the product of an overripe civilization, whose great achievements have produced a kind of amiable world-weariness, a disposition to regard all matters of life with tolerance, with a certain detached interest. When the hold on outward things is loosening, when a nation is enjoying the afterglow of its golden age, then conversation attains the dignity of an art. Soldiers and fighters are men of few words. The period of struggle in the life of a people or of an individual does not produce the elements out of which the art of conversation is formed. These elements are leisure, culture — the kind of culture which is born of a great variety of human experiences — and that divine indifference which precludes the passions of egotism.

These elements are found in all periods of national life during which conversation as a fine art was practiced. The dialogues of Plato, memorials, more or less faithful, of actual conversations, belong to an age when Greece was growing pensive over her past greatness. The period which followed the reign of the magnificent Louis brought forth the famous *salons* where the art of conversation attained a perfection never before realized. Because these elements of leisure, culture, and that indifference which is born of sympathy and experience, are partially or wholly lacking from the life of the present, the art of conversation has practically fallen into disuse.

It does not exist in the United States, because of the youth of the nation,— the staccato period of restless, nervous energy, of action rather than reflection, of education rather than culture. The Republic, being, as yet, a robust boy, crude but powerful, has not evolved that national self-consciousness which must precede the social arts. It is extremely doubtful whether the art of conversation could ever be perfected in a nation governed as this is by commercial interests; by that continual rivalry which is directly opposed to the highest social virtues; by that extravagance which reduces all entertainment to a material level. The American hostess is more concerned with the decoration of her dinner-table than with the conversational qualities of her guests; more anxious to have a "crush" at her reception than to put her guests in communion with each other. In consequence, snatches of talk take the place of conversation.

The United States is not singular in this respect. While conversation as an art is held in greater esteem in Europe, because of the weight of tradition surrounding it, the honor is theoretical. The same conditions that debar its practice in this country, prevail to a lesser degree abroad. The fever of modern life is more productive of delirium than of rational thought and calm social intercourse. The *salon* never existed in England, and probably never will, a certain taciturnity and surface coldness in the English temperament being unfavorable to the highest social genius. In Germany, the chief obstacle to its existence is the inferior position of women, or rather, the conception of woman as an unthinking animal whose functions are primarily domestic. In France, the home of the *salon*, republican institutions seem unfavorable to the preservation of its great traditions. The *salon* is essentially the product of an aristocracy, since the art of conversation demands aristocratic qualities.

Considering this art as an ideal which should be cherished, however difficult of fulfillment in the present age, it may be well to understand why the qualities of leisure, culture, and the broadest human sympathy are necessary to the art of conversation.

Americans, though often wasteful of time, have little leisure. Society and business life constitute a maelstrom, within whose whirl there is no opportunity "to loaf and invite the soul." Thought, like character, cannot mellow in the sharp, nervous atmosphere of a restless and overworked community. As a nation, Americans have not the slightest conception of what is meant by leisure. They confound it either with the helplessness of old age, when time of money-making is over, or with a kind of discreditable laziness. The leisure out of which the art of conversation grows is positive, not negative. It is the "wise passiveness" of Wordsworth's teaching; the pause in which the soul takes breath.

Culture is equally essential to the art of conversation. By culture is not meant the higher education,—not "knowing things,"—not the ability to produce facts, as goods are measured out from a storeroom. Some one has said that facts are cobblestones in the path of conversation. The public school system of the United States, admirable as it is in many respects, does induce a false idea of what constitutes education; in consequence, genuine culture is rare. Education should mean, not the acquiring of a vast amount of knowledge, but the liberating of the mind and spirit of man through processes which are only in part intellectual. It is the perfecting of his humanity. Culture neglects no division of human nature, but brings forth the perfect flower of personality. The art of conversation is directly dependent upon culture, and very little, or not at all, upon so-called education.

Culture founded upon a great variety of human experiences, brings forth in its turn that wise charity which is the third element in the art of conversation. It is above all a passionless art; and passion is a fruit of egotism. Unless conversation is conducted without feeling, it becomes a kind of argument. There can be no barrier of egotism in the charity which is founded upon sympathy and experience. The man who would acquire the art of conversation must first destroy all barriers of egotism between himself and others.

While conversation as a fine art cannot be universally practiced under existing conditions, there are certain rules of conversation which should be observed on all occasions. The topic of conversation is of primary importance. In a general gathering, it is wise to avoid speaking of religious or political matters. On these subjects many persons disagree. Theological and political arguments are notoriously bitter and intense. Even a slight reference to these subjects may wound or antagonize a hearer. The safest course is never to mention them. Opinions on any subject should never be expressed in general conversation. They savor of egotism of that personal element, which it is so necessary to eliminate from a social gathering. To talk of oneself, of one's doings, is equally out of place. The motto "Be impersonal" should be adopted when in general company. To be impersonal is the essence of good breeding; the foundation of the highest social arts.

The same rules which govern general conversation are applicable, though in a lesser degree of severity, to conversation between two or three persons. Gossip is always in bad taste. Chivalry should protect the absent, who cannot protect themselves. The subject of disease should be avoided. There is a certain vulgarity in speaking of one's dyspepsia, or of one's liver complaint. The woes of the housekeeper should not be retailed to her friends. In short, all kinds of human disorders, physical, mental, or moral, should be veiled.

The silent elements of social intercourse have never been sufficiently honored. Men and women are known by the subjects which they avoid in conversing with others. Time and place should largely determine the character of topics discussed. The merits of a Turkish bath should not be mentioned at a dinner-table; nor the methods of dentistry, or any subject which is "suggestive," and might interfere with some one's enjoyment of the meal. Conversation at the table should be invariably cheerful and to a certain degree exclusive.

Small talk has often been described as an evidence of frivolity; but it is a necessary factor in social life. It is better, however, to converse lightly on serious subjects, than to converse seriously on minor matters. Light conversation by no means implies empty conversation. As a rule, general conversation should be light. It is

better to float on the surface than to be overwhelmed by the flood. A too serious talker — one who has "bank notes, but no small change" — overawes his listeners, and checks the spontaneity which is an essential element in all social intercourse.

The chief element of a successful conversation is sympathy rather than knowledge, but a certain amount of knowledge is necessary to give conversation its form. An acquaintance with the news of the day, with the current books, with the leading articles in current magazines, is a better equipment for general conversation than are the weightier matters of the law. Should unfamiliar topics be introduced, it is wiser to have the courage of one's ignorance than to assume a knowledge which later may involve one in embarrassment. In this day of a thousand-and-one topics of general interest, such ignorance is often pardonable: in any case, should be frankly confessed. Conversation is for entertainment, not for instruction and examination; and sins of ignorance should be lightly regarded.

The hostess who would make conversation serve her social purposes, should endeavor to draw from each guest the best that is in him. As a rule, men talk well on the subjects with which they are most familiar. In the Contributors' Club of the "Atlantic Monthly" a writer spoke admiringly of a neighbor who could talk only "cow"; but on this subject, with which he was familiar in all its bearings, he would sometimes attain heroic flights of eloquence. Whatever the special enthusiasm of the guest, whether it be fine breeds of animals, or the manufacutre of stained glass, or even stamp-collecting, the wise hostess will utilize it for conversational purposes.

Conversation, even of the simplest type, does not always flow freely. An unsympathetic remark, an atmosphere of uncongeniality, may stop it at its very source. Men who have been known to talk brilliantly in some assemblies are quite dumb in others. Certain naturally gifted persons possess the happy talent not only of talking well themselves but of making others talk well. They are good listeners. To be a good listener requires self-effacement, the power of concentration, and that sympathy which leads one to be interested always in what interests other people.

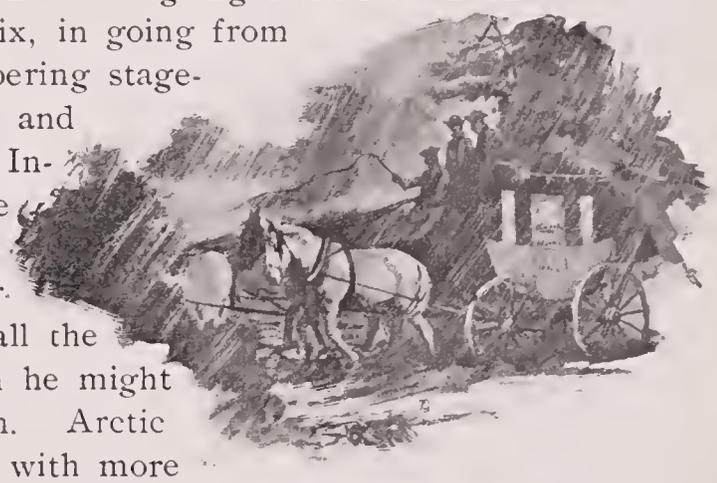
It is well to remember that it is easily possible to be a good listener, even if one cannot be a good talker. Coleridge was a remarkable talker, but required a monopoly of conversation for the full display of his genius. He had no talent for listening. Tennyson lacked the sympathy out of which spontaneous conversation flows. On one occasion, when he had been presented to an American lady who was anxious to meet him, he sat down beside her, and roared out, "Have you trees in America?" thereby frightening the poor

woman speechless. When she had gathered courage to falter "Yes," he then asked in the same rough manner, "What kind of trees?" This second question reduced her to despair, and the conversation came to an abrupt end.

Shyness, one of the most common barriers to conversation, is a malady which sometimes afflicts the greatest of men. Hawthorne was so shy that he avoided social gatherings whenever he could. Diffidence generally implies self-consciousness. The best remedy for ridding oneself of self-consciousness is to both think and talk of what interests others. The golden rules of conversation are the golden rules of daily living: Tact, gentleness, sympathy, and understanding.

TRAVELING

A CENTURY ago Americans traveled strictly for business purposes, and always with a sense of impending martyrdom. They would not set forth on a journey of fifty miles without making a will, commending themselves to providence, and taking a solemn farewell of their families. Two days were consumed in going from New York to Philadelphia; four, and sometimes six, in going from Philadelphia to Washington. The lumbering stage-coach was the only vehicle of travel, and all kinds of perils from storm, from Indians, and from bad roads might be looked for.



A man prepared for a winter journey from New York to Boston with all the solemnity and apprehension with which he might now prepare for an arctic expedition. Arctic explorers of the present are furnished with more comforts than the traveler of 1800 could obtain at the wayside inn. The women of that time did not travel at all, unless it were in some extreme emergency, or when their husbands changed residence. Mrs. John Adams, wife of the second President, has left a graphic account of her stage-coach journey to Washington, and of the perils and discomforts she underwent on the journey.

The introduction of railroads increased business travel, but traveling for pleasure is a development of the last quarter of a century, during which time railroad accommodations have reached the superlative degree of luxury. Within these last twenty-five years American women began that habit of traveling alone, which is now so universal that a woman might start unattended on a trip around the globe

without exciting comment. She no longer waits for her husband or her brother or her son to bear her company, but goes alone on her journey of business or pleasure.

This happy condition is owing partly to the participation of American women in so many pursuits once open only to men, and partly to the comforts of traveling in this country. The long, unpartitioned car, holding from forty to sixty people, affords a protection to a woman which she cannot have in the small, locked compartments of the European train. Then, too, the toilet facilities are much more luxurious and convenient on the American than on the European train; while for long journeys the woman traveler has a maid at her command, and all the other conveniences of a train fitted up with every household comfort, from the dining-room to the library.

Women are not, as a rule, good travelers. Any one observing them in the waiting-room of a railroad station must be impressed by the air of anxiety which they wear, as if the journey were a matter of life and death to them. They either sit silently on the edge of the seat, clutching their ticket and their bags, and ready to spring; or they fly about, asking a thousand questions of the wrong people.

This nervousness is entirely unnecessary. Traveling is a simple process. The company plays no tricks on the public. Trains leave the station at the time scheduled — never five minutes before. The ticket office is always open in ample time for every one to buy his or her ticket before the train leaves. The baggage master checks the baggage for the train on which it should go. The company does everything for the traveler. Her part is merely to use her common sense, and to be calm. The majority of women are breathless travelers. They do everything "on the run," suspending their normal state until the end of the journey.

This unnatural excitement may be avoided by attention to a few simple details of preparation for a journey. If a trunk is to be taken, notify the nearest express company the night before; state the hour when the trunk will be ready, the train and the station to which it is to go, and whether two men will be required to lift it. If residing in the city, the ticket may be purchased at a local office of the railroad company, and the trunk checked from the house to its destination. This system of checking from house to house is most convenient, saves much trouble, and involves but little more expense.

If the ticket is not purchased before going to the train, it is well to start five or ten minutes earlier; but it is foolish, and savors of panic, to allow too much time for the trip to the station. Before starting, the traveler should see that her purse is in her bag, and her baggage check in her purse. Without this check she will not be able to claim her trunk. Her trunk keys should also be convenient, in case of emergency. On arriving, if she has hand luggage (though the less there is of this the better) she should deposit it on a seat, then, unencumbered, take her purse and buy her ticket. She can then check her trunk. Both ticket and check should be put into her purse, but her purse may be carried in the hand until she is on the train. For all long distances, the ticket must be shown when going through the station gates. If a porter assist her to the train with her hand luggage, she should give him ten cents.

If she is traveling in the ordinary day coach, as it is called, and the car is very full, she should leave one-half of the seat free. She may, of course, keep people out by a barricade of bags and a forbidding look; but a lady will never descend to such vulgarity or selfishness. On arriving at her destination, if she is going to a hotel and wishes her trunk sent there, she should inquire if a porter or an omnibus from the hotel meets the train. To the porter, she can give her check; she need then have no further anxiety about her baggage.

Arriving at the hotel, she should go at once to the desk and tell the clerk the kind of room she wishes, the price above which she does not care to go, and the length of time she intends to stay. This definiteness may save her later both annoyance and expense. If leaving a hotel early in the morning, it is well to pay the bill the night before, and to be packed ready to start. Before leaving take a last look about the room to see that nothing is left behind.

If the stay has been of some duration, it is customary to give the chambermaid a tip of a dollar or half a dollar; and the waiter at the table the same amount. The size of tips depends on the length of the stay, the character of the hotel, and, of course, on the length of one's purse. The tipping system is not a good one. It fosters servility; is bad in its effects on both the tipper and the person tipped; but it is universal and cannot therefore be escaped without more annoyance than the effort is worth.

The secret of being a good traveler is primarily the preservation of good humor; the disposition to take things as they come, without being flustered or worried. If the train is six hours late, be philosophical over the delay. If it is buried in a snowdrift, don't make matters worse by prophesying death through freezing. A train load of

people is a little community in itself, as dependent for its well-being as is any other community upon the individual members.

Men, as a rule, are better travelers than women, because they understand better what to take on a journey, and because they are not so easily confused by time tables, changes, and checking of trunks, and are not so easily overawed by the porter.

The preparations for a journey in this country vary, of course, with the length of time to be spent on the road. For a journey of seven to ten hours in the daytime, little more is needed than for a ride of an hour or two. Whether the distance be long or short, the most suitable dress for the train, both in summer and winter, is a dark tailor suit with shirt waist, walking hat, and gloves of lisle or kid as the season may demand. In summer, a thin silk waist may be worn, but a shirt waist of dark wash material is preferable, as it cannot be spoiled by cinders.

In Europe, the cost of baggage makes it necessary to carry a great deal of hand luggage, but in America it is well to put into the trunk everything not needed on the journey and to carry only a small satchel with the articles most necessary to one's comfort on the train. These should always include two or three handkerchiefs; a fresh collar to put on just before one reaches one's destination; a number of common pins and safety pins; a comb; a pencil and a small writing pad, in case a telegram or note must be written from the train; a couple of needles threaded with black and white thread; a small cake of soap; a drinking cup which folds into a case; and a fruit knife. A woman's satchel should also contain a bottle of smelling salts.

Unless there is a dining car on the train, or it is known that a stop is to be made for luncheon or dinner, it is wise to carry a lunch. Home-prepared lunches are as a rule much more tempting to the traveler than the indigestible pyramids of food on a station lunch counter, or the elaborate menus of a dining car.

In preparing a lunch for the train, the convenience of eating it should be the first consideration. Hard-boiled eggs should have the shells removed and should be wrapped in fresh waxed tissue paper. The salt and pepper for them should be put in a tiny pasteboard box or glass bottle. Sandwiches should be wrapped in waxed paper. They are best prepared with potted ham or chicken. Cold chicken is delicious for a lunch, but has the disadvantage of being difficult to handle. Pickles or olives should form part of the lunch, and perhaps a slice or two of plain cake, with fruit. A few bonbons slipped in make a very good dessert. Some lemon juice prepared for lemonade is very refreshing on a journey, particularly if it be made in summer.

To have the full benefit of a train lunch, it should be eaten as a regular meal, and not nibbled at throughout the journey, with the consequent penalty of a headache. It is well to take a book or a magazine for a journey of several hours; though to many persons it is sufficient entertainment to see the passing panorama of the country.

For a night journey more elaborate preparation is necessary. To the outfit for the day journey should be added a loose flannel sack of dark color, and all of the articles necessary for a morning toilet. It is better not to undress entirely on a sleeper, but to remove the dress-waist, corset, outer skirt, and shoes; the bands of the other skirts can be loosened; then put on the flannel dressing-sack. Thus arrayed, a woman can hurriedly "get herself together" in case of accident, or make a pilgrimage to the dressing-room at the end of the car without going through elaborate preparation. Her tie, belt, collar, and other small articles of dress, can be put in the little net hammock which swings in every berth; her dress skirt should be folded with her jacket and laid at the foot of the berth.

If there be an unoccupied berth above her, or beneath, she is privileged to use that for her satchels and wraps; but she should keep her money and valuables upon her person. If she expects to arrive at her destination at a very early hour, she should leave word with the porter to call her in time. Every berth is furnished with an electric bell between the windows, by which she may call the porter. In the morning she can go, in a long underskirt and her flannel sack, to the dressing-room to bathe face and hands and arrange her hair, then return to her berth to put on her outer garments. A well-bred woman will never monopolize the dressing-room in a train beyond five or ten minutes, if there be others waiting.

Traveling abroad has become so common that every woman should know how to prepare for such a journey. If she intends remaining but a few weeks abroad, and those filled with travel, she should plan to take as little luggage as possible. If she is not going out of England, she may take a small trunk without incurring extra expense; but on the Continent, all trunks, weighing over sixty-five pounds must be paid for; while in Holland and Italy no free baggage is allowed except that which is carried in the hand. Many persons travel all over the Continent with only hand luggage. It is easily managed, because porters meet all trains, and, for a few *centimes* or *centissimi*, take the luggage from the compartment to the carriage.

If a woman decides to take only hand luggage, she may divide her traveling outfit between a dress-suit case and an English hold-all. The hold-all is a convenient, if clumsy, arrangement, made of a long, wide strip of heavy canvas, with pockets attached. A large one holds almost as much as does a small steamer trunk; when filled it is rolled together and strapped. Into the hold-all should be put all clothing which is not to be worn on the steamer.

The kind of clothing one should wear on a steamer depends upon various things; but a rainy-day suit of thick cloth is indispensable for deck use. With this should be worn stout shoes, a flannel shirt waist and thick gloves. A silk shirt waist or two, not too elaborately made, will serve for dinner wear and may be worn with the rainy-day skirt; long skirts are never suitable for promenading on the deck. With the deck suit, one requires also a golf cape and steamer rug, to be wrapped in when lying in the steamer chair; a cushion for the head is a great comfort.

The underclothing should be of winter weight, as it is cold on the ocean, even in summer. For sleeping, flannel nightgowns should be used. A miniature hold-all, with pockets for soap, toothbrush, and tooth powder, should be hung up in a convenient place in the stateroom. If a woman is sharing a stateroom with two or three others, she should systematize her belongings, doing all that she can to preserve the general order.

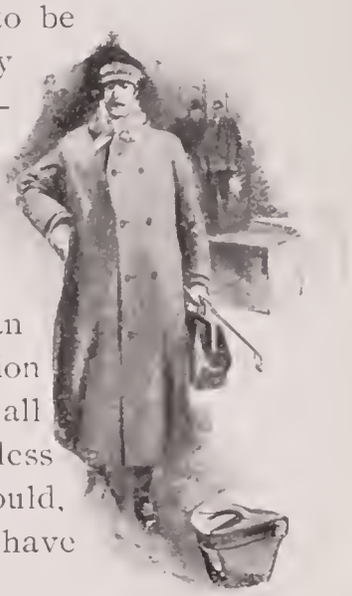
When several share a stateroom, it is customary for each occupant to rise and to retire at a certain fixed time which will not conflict with the dressing and undressing of the others. The daily bath is an absolute necessity. On going aboard, the woman traveler should at once arrange with the stewardess for this bath; the latter prepares it at a certain hour every morning, and calls the person who is to take it.

If the traveler feels too ill to go to the dining-room, meals may be taken on deck. These meals are served by the deck steward. If one is inclined to seasickness, it is better to arrange with the dining-room steward for a seat near the door.

The fees paid to the attendants on shipboard vary according to the steamship lines. On the most expensive lines five dollars is given to the dining-room steward, five to the stewardess, and three to the deck steward. On the cheaper lines, half of these amounts should suffice. No fees are given until the last day of the voyage.

Traveling presents more difficulties in Europe than in America, but even the most timid woman need not fear to travel alone, if she understands a few simple rules. In buying a ticket, it is much better to go to the office of Thomas Cook, or of Gaze, than to the railroad office; for at the former places, whether in Venice, Paris, or Vienna,

there are always English-speaking clerks who are ready to answer any questions, and to explain the entire route, the changes to be made, the stop-overs allowed, etc. At these offices one may obtain lists of reliable hotels and *pensions*, maps, guidebooks—in short, every variety of verbal and written information necessary to the traveler.



On the Continent, it is customary for the majority of people to travel second class. In England one may even travel third class with entire comfort and safety. A woman traveling alone should always secure her room in the pension or hotel in advance, and know the exact cost, including all extras; otherwise she may be forced into great and needless expense. If she has not secured her room in advance, she should, in making her bargain, be very exact as to terms, lest she have unpleasant surprises on her bill next morning.

It is possible to travel all over the Continent outside of Russia, knowing only English; but even a slight knowledge of French will be of advantage. No woman should go abroad without a supply of "Baedekers" for all countries which she intends to visit. In "Baedeker" she will find every variety of information, from cab rates to the cost of a wood fire. She should study these guidebooks thoroughly before starting on her trip, and have them with her throughout the journey.

THE ART OF CORRESPONDENCE

The eighteenth century has been called the age of letter writing. Much of the voluminous correspondence of the time was of such literary quality as to find a permanent place among English and French classics. The letters of Horace Walpole, of Lady Mary Wortley Montagu, of Cowper, have a literary as well as a biographical value. In some instances, as in the letters of Walpole, the correspondence was carried on self-consciously with a view to future publication. Cowper's letters, on the other hand, were the spontaneous fruit of his friendly and gentle spirit, written without thought of fame. But whatever the motive of the writer, letters were of an importance in the eighteenth century which is now difficult of realization. The causes of this importance are to be found in the conditions of the time. Railroads did not exist, and stage coaches carried the mail from town to town. Postage rates were so high that letters were luxuries which only the well-to-do could afford. Books were scarce. People lived in an isolation most favorable to brooding thought upon the great questions of life, or to an intense interest in whatever news of the world they could obtain from a chance journal or magazine.

All of these causes produced the lengthy, leisurely, somewhat solemn letters of the eighteenth century, with their moralizing spirit, their ingenuous gossip, their clear and careful wording; forming a sharp contrast to the epigrammatic, staccato letters of the present.

But over against the letters of Horace Walpole, Lady Montagu, and Cowper, may be placed the love letters of the Brownings, the correspondence between Carlyle and Emerson; and, coming near to the close of the nineteenth century, the letters of Robert Louis Stevenson, Phillips Brooks, Sidney Lanier, and Edward Rowland Sill.

The decline of letter writting as a branch of literature was contemporary with the growth of the nineteenth century. The age of the telegraph, the telephone, and postal service by steam, is not favorable to the production of letters which might serve as models of distinguished and beautiful English. The value of nineteenth-century letters has been personal and biographical rather than literary. Bismarck's letters are valuable only for the light which they throw upon the statesman and his life. The love letters of the Brownings have chiefly a romantic interest. The letters of the eighteenth century were impersonal and classic. The letters of the present day are valued in proportion to the personal element in them; to the light they throw upon a famous man's or woman's daily life, habits of thought, tastes, and inclinations.

Correspondence may be divided into two classes: formal and intimate. The dividing line between these classes is not easy to determine; one shades into the other. Formal correspondence includes all business letters and the majority of social invitations and replies. Letters to friends and to the members of one's family belong to the "intimate" class.

There is no royal road to learning the art of correspondence, either formal or intimate, but it is easier to give certain rules for formal writing than for letters between friend and friend, since these depend for their style and spirit on the personality of the writer. The aroma of a letter, like the perfume of a rose, cannot be imparted by rule. Sincerity and sympathy go far in the writing of a friendly letter, as they do when the correspondents are face to face. It is more difficult to write freely to some friends than to others.

The whole matter of intimate letter writing is so dependent upon temperament, circumstance, feeling, that the form of it must be left

to each person's taste and judgment. It is a good rule, however, never to put anything in a letter which might be misunderstood or misinterpreted by the person to whom the letter is addressed. The spoken word carries its true meaning in its inflections, but the written word cannot be modified by tone and accent. For this reason it is well not to jest or tease on paper, or to write in anger. Angry words, when written, are more brutal than spoken words could ever be. Never repeat gossip in a letter; in brief, it is a good rule never to write anything in a letter which you would not be willing to have the whole world see.

Concerning love letters, the best rule suggests "Punch's" advice to those about to be married. "Don't!" Do not write love letters if the temptation can be resisted. It can never be known into whose profane hands such letters may eventually fall. Even those of Keats to his Fanny seem silly and vapid to the world. It is never well to commit to paper the expressions of what may be only a passing emotion. Women, because of their highly strung natures, are especially in danger of saying too much. The superlative degree may be at once sublime and ridiculous, depending for its character on the point of view. Pour forth the soul on paper, if absolutely necessary, but burn the paper afterward.

Business letters should be as short as possible and written in the simplest style. They should contain nothing foreign to the subject of the letter. If it is necessary to write on two or more matters of business at the same time, to the same firm, it is wise to devote a separate letter to each matter. If an answer is desired, a stamped and addressed envelope should always be inclosed.

Social invitations can be either engraved or written. If engraved, the stationer will furnish, if requested, the correct form of wording. Written invitations may be in the first or third person, according to the formality of the occasion. The simplest, most direct wording is the best in either case.

Business letters may be typewritten, but it is the grossest discourtesy to send a typewritten letter to a friend. Half the value of friendly letters lies in the familiar handwriting, which is, in a sense, the writer's expression of his personality. Even the handwriting of a stranger carries a mysterious atmosphere of its own. Postal cards should never be used for anything more personal than a direction to one's laundress. They should never be sent in place of letters.

The kind of writing paper a person uses is indicative of his place in the social scale. Gilt-edged, scented, and highly-colored papers are vulgar in the extreme. A thick, pure white, unglazed linen paper is the best, though cream-tinted and blue-gray papers may also be used.

Ruled paper is very properly ruled out of good usage. The only permissible decorations for correspondence paper are the engraved monogram, the coat of arms, and the address. These sometimes add great beauty to the paper, and they may be as ornate and as costly as you like. It need hardly be added that the envelopes should match the paper. This may be called the personal appearance of the letter. If the address is engraved upon the envelope, it should be upon the flap, unless the envelope is for business purposes.

Colored inks are in bad taste; a good black ink is suitable for all occasions and possesses the advantage of being always legible. Too much stress cannot be laid upon the matter of penmanship,—and here the first requisite is legibility. To write illegibly is unpardonable, though many people affect an illegible hand, foolishly imagining that it indicates originality of mind,—not to say genius. An illegible signature—especially when attached to a business letter—is a source of annoyance to the recipient, and is frequently the cause of financial loss. If, then, your writing tends to illegibility, spare no effort to overcome the defect. On the other hand, the penmanship should not be an imbecile imitation of the copy book, whether of the Gaskell, Spencerian, or any other system. Such systems may be perfect in their way, but they have no more individuality than has the wax model of a hairdresser's parlor.

The address of the letter of friendship varies with the degree of intimacy. "Dear Miss X" or "Dear Mr. Z" indicates simple cordiality and courtesy. The pronoun "My" is intensive and indicates a degree of friendliness. "My dear Mr. Z" is friendly when "Dear Mr. Z" would be formal. In business letters the name of the person addressed should be followed by "Sir," "Dear Sir," "Madam" or "Dear Madam."

A lady writing to a stranger should always give, in parenthesis, her title with her name. Thus, "(Miss) Caroline Evans" or "(Mrs.) Mary Parton Bain." A married woman may prefer to sign her name and give her husband's name in following parenthesis. Thus, "Angelina Jones (Mrs. Jonathan Jones)."

The heraldic title "Esq." is not commonly used in this country, but is always used in England when writing to an equal. "Mr." is reserved for tradespeople and those beneath the writer in station. A man in America who has no honorary or professional title, is generally addressed as "Mr." The married lady should be addressed by her husband's name, but not by his title; thus, "Mrs. Henry Brown," not "Mrs. Dr. Henry Brown."

In writing a name always give it in full as "Miss Mary Elizabeth Webb," not "Miss Mary E. Webb." If initials are used at all, both initials should be given, as "Miss M. E. Webb." The middle initial

habit is intensely American and is a source of amusement to foreigners.

Every letter should plainly give the writer's address. This is usually done in the superscription, though there is no objection to placing it at the conclusion. In all ordinary letters of friendship, and in all business letters, the date should be given in full — month, day of the month, and year. Thus, "June 21, 1901." On brief notes and invitations, the date may be written out, and in this case it is placed at the end of the note. Thus, "June the twenty-first, nineteen hundred and one." After returning from a visit of several days or weeks to the home of a friend, one should write immediately a letter of thanks and appreciation to the host or hostess who entertained her. The thanks which the guest expresses at the time of saying good-by are not enough. These should be reiterated in a letter.

In writing both formal and familiar letters care should be taken that the general appearance of the letter is prepossessing. Margins at the sides of the pages, sufficient space between the lines, and ample room for the signature lend dignity to the effect. Brevity, simplicity, and tact are the best guides in learning the art of correspondence.

The following examples will give a good general idea of the proper form for some of the letters of a more conventional nature: —

Letter of Condolence

Dear Helen: —

The news of your father's death has just reached me. I think I know, in part at least, what his going forth means to you; but the full loneliness of your grief no one can share. The happiness of death is always hidden from the living.

My love and sympathy are more than ever with you. Hoping that I may see you soon to say what I cannot write,

Faithfully your friend,

June the second. Mary Eleanor Dale.

Letters of Introduction

Presenting a Gentleman

London.

My dear Mrs. Eustis: —

You will not, I am sure, feel that this letter is presented to you by an entire stranger when it introduces to you Mr. Jefferson Howard, of whom mention has so often been made in my letters. Mr. Howard is paying his first visit to our country, and will be in Washington several days.

Knowing so well the hospitality of your beautiful home, I feel I can do nothing better for my friend than to place him in a measure under your guardianship.

Ever your friend,

April the tenth. Gertrude Gates.

Introducing a Young Lady

GERMANTOWN, PA.

MY DEAR MRS. GOODWIN:—

The bearer of this letter,—Miss Clines,—one of my dearest friends, is to be in your city for several weeks, and this being her first visit to Washington, I am anxious that she should see it under the best auspices. There is no other whose acquaintance will add so much to her pleasure, and so I place her hand in yours with the sincere hope that my expectations of the mutual pleasure to be gained may be fulfilled.

Your friend, I am always,

January the seventeenth. IRENE WORMLEY NEWTON.

"THE HIGHLANDS."

LETTERS OF INVITATION

Informal Invitation to Dinner

[Engraved Address]

MY DEAR MRS. WILSON:—

Colonel and Mrs. Black are my guests for a few days and I am asking some friends to meet them on Friday, the twelfth. May we hope that you and Captain Wilson will give us the pleasure of dining with us at seven-thirty? Very sincerely yours,

MARGARET BROWNING.

Saturday, May the fourth.

Acceptance of Dinner Invitation

MY DEAR MRS. BROWNING:—

Mr. Wilson and I accept with pleasure your invitation to dinner on Friday evening, the twelfth. Through mutual friends I have heard much that makes me eager to meet your guests—Colonel and Mrs. Black.

Faithfully yours,

KATHERINE WILSON.

Saturday, the fourth.

"THE RICHMOND."

Declining Invitation to Dinner

MY DEAR MRS. BROWNING:—

It is with sincere regret that I find it impossible for Mr. Wilson and myself to dine with you on Friday. We are leaving town to-morrow to be gone a fortnight. Our departure is all arranged, otherwise we would be glad to postpone it, as we are both eager to meet your guests—Colonel and Mrs. Black. Cordially yours,

KATHERINE WILSON.

Saturday, May the fourth.

"THE RICHMOND."

Invitation to Evening Entertainment

My dear Miss Wheeler:—

If you and your sister have no engagement for Wednesday evening, may we hope that you will spend the time with us, quite informally?

Yours most cordially,
Katherine Florence.

Saturday, the seventh.

or

Dear Mr. Lawrence:—

Miss Noble — whom you met last winter — is again with us for a brief visit. We should be very glad to have you call. We are to be at home — quite informally — on Tuesday evening.

Very cordially yours,
Katherine Florence.

Saturday, January the tenth.

[Engraved Address]

Dear Katherine:—

Will you join us at Whist next Thursday evening? We are asking a few friends, and hope you can be one of the number. It will be a "small and early" affair, but we may dance afterward, so bring a partner for the waltz and whist.

Faithfully,
Mary.

Monday, the fifth.

Answer

Dear Mary:—

I shall be delighted to join your whist party on Thursday evening, and have asked Mr. Waltham to accompany me. He is, as you know, an expert whist player. Thanking you for your kind invitation,

Affectionately,
Katherine.

Tuesday, the sixth.

HOUSEKEEPING

HOUSEKEEPING

Introduction

Good Housekeeping has both the dignity of a science and the beauty of an art. Its importance in the economy of society is such that every woman should understand at least its first principles.

In Europe, no young girl's education is thought complete without some training in the conduct of a house. French women are famous for their management of household finances; German women, for their knowledge of the minutest details of domestic science. While very young they are taught to sew, to cook, to assume the care of bedrooms. The little daughter of the reigning emperor shares this education with the daughter of the poorest peasant. It is assumed that the higher her rank, the greater the obligation of a woman to look well to the ways of her household.

These noble and simple ideals have been largely obscured by certain conditions of American life: the greater independence of American women; the opening to them of employments and occupations other than domestic; the congestion of the population in cities, where home life in its fullest sense seems possible only to the rich; all of these causes have produced a state of ignorance concerning housekeeping which is responsible for many of the evils of American society.

To train young girls to be housekeepers should be the first object of their education, since God and nature intended them to be wives and mothers, whatever other careers are opened to them. This training should begin in their earliest school days, and should be conducted not by the teacher but by the mother. Good housekeeping cannot be learned in the cooking-school, or in the class room. It is a practical, not a theoretical, science, requiring daily demonstration for its mastery. To learn it in all of its phases, an hour at least should be spent each day in some department of the household. A young girl may well omit a language, or an "ology," from her school curriculum in order to learn, each week, the preparation of some wholesome dish for the table, or some important detail of marketing or laundry work. Such an education, begun when a girl is eight or nine years old, and carried on, gradually and easily, until womanhood, would fit her for housekeeping, without depriving her of a single privilege of her youth.

This preparation for housekeeping is too often deferred until a girl is about to marry. In consequence she is overwhelmed by an avalanche of theories, which she has no time to understand or to apply. Or she makes no preparation whatever, depending, apparently, upon inspiration to guide her in performing those duties, which as much as in any other profession, demand a thorough previous course of training. She enters her new home, untried, ignorant, and little better fitted to cope with the difficulties of housekeeping than was David Copperfield's Dora.

"Everybody we had anything to do with seemed to cheat us. Our appearance in a shop was a signal for the damaged goods to be brought out immediately. If we bought a lobster it was full of water. All our meat turned out to be tough, and there was hardly any crust to our loaves. In search of the principle on which joints ought to be roasted, to be roasted enough and not too much, I myself referred to the Cookery-book, and found it there established as the allowance of a quarter of an hour to every pound, and say a quarter over. But the principle always failed us, by some curious fatality, and we never could hit any medium between redness and cinders.

"I had reason to believe that in accomplishing these failures we incurred a far greater expense than if we had achieved a series of triumphs. It appeared to me in looking over the tradesmen's bills, as if we might have kept the basement story paved with butter, such was the extensive scale of our consumption of that article. I don't know whether the excise returns of the period may have exhibited any increase in the demand for pepper; but if our performances did not affect the market, I should say several families must have left off using it. And the most wonderful fact of all was that we never had anything in the house."

This is the description, unexaggerated, of the too common experience of the American girl in her first attempt at housekeeping; and after a dreadful period of tears and despair over tough steaks, and joints roasted to cinders, and of humiliating efforts to straighten household finances, she finds that her only hope lies in patiently and systematically mastering the principles of cookery, of the keeping of household accounts, and, in fact, of all the departments of domestic economics. The fact that she may have a corps of servants at her command, to do the actual work, does not relieve her of the responsibility of knowing how the work of each should be properly done. For only by a thorough understanding of the minutest details of the household machinery, can she manage and direct it so that it will run smoothly, evenly, and with the least possible loss of energy, money, and, above all, good temper.

SYSTEM IN HOUSEKEEPING

The daily affairs of a household, large or small, should be systematized. A schedule of duties for each day of the week should be made out by the housekeeper, and she should see that this schedule is observed as strictly as is possible. With a good working plan as a guide, the mistress will be saved frequent repetition of directions, and the maid will know what is expected of her. Much of the trouble of domestic service is caused by indifference, indolence, and, too often, by ignorance on the part of the housekeeper, who perhaps requires one poor maid to do everything well, without definite instructions.

There are certain routine duties which must be performed every day by either the housekeeper or a maid. First the kitchen fire must be made and the ashes taken up and sifted. The teakettle must be rinsed out, filled, and placed on the fire; the dining-room must be aired and the table set. Then the breakfast must be prepared and served. While breakfast is being eaten, the bedrooms should be airing, the beds having been opened and the bedclothes placed near an open window.

After breakfast, the dishes should at once be washed and put away; the dining-room should be dusted, and the window shades drawn. The beds may then be made and the bedrooms be put in order. The sitting-room, hall, and other rooms, should be dusted, and any lamps requiring it should be filled and trimmed. If you live in the city, the vestibule and the sidewalk may require sweeping and perhaps washing. If the home is in the country, the front and back porches should be swept during the morning. They should also be washed frequently. In addition to this general routine, each day brings duties of its own. The order suggested here is followed in many families. Monday is washing-day. An energetic woman, if she begin early enough, should get the family washing out of the way by noon. Usually a laundress is employed, but when the one maid has everything to do, the mistress or her daughters usually assist with the lighter routine work. The ironing is done on Tuesday. Wednesday and Saturday are usually baking days. On Thursday and on Friday the sweeping is done. It is convenient to divide the sweeping so that the upper rooms are cleaned one day, the lower the next.

An interested, energetic, and systematic housekeeper is far less likely to have a listless, indolent, and slovenly servant than is one who

encourages these characteristics by example; nor is it example merely, but that psychic influence which each mind diffuses. Mere contact with an active mind acts as a stimulus upon a sluggish one. The mistress who lets her maid understand clearly what is expected of her, but who treats her as a rational human being, realizing that there is a limit to endurance, who is firm without nagging, pleasant without familiarity, is likely to receive cheerful and conscientious service.

THE HOUSEKEEPER AS A FINANCIER

THE first step in the line of domestic or business economy is to keep an account of all expenditures, that you may know for what purposes your money has been used. When possible, the wife should have a bank account in her name, and this account should represent the allowances made for all household and family expenses, with the exception of those things which the man of the house needs, and for which his own bank account provides. The wife's allowance should be paid to her when the husband receives his salary or, if he is in business of his own, a certain amount should be paid to her regularly each month. A careful estimate should be made of what can be afforded for table expenses, and this much may be reserved in cash, the remainder being placed in a bank.

This system will save the trouble of keeping weekly accounts of anything except the table expenses. The purchases made for the house and for the wardrobe of the family are recorded on the stubs of checks; at the end of the month their cost may be computed and the amount be set down under their respective heads. Such a system will not succeed unless it is strictly followed. It is a great aid to the wife in learning to live within her means, for she has at hand, at all times, the information by which she can better gauge the household expenses. The haphazard money arrangements of many families are the cause of much distress and regret. You frequently hear a careless housekeeper say: "I don't see where the money has gone. I must have lost some." If she had kept a record of her accounts so that she could review them, she would doubtless see several ways in which she could have avoided some expenses without suffering any discomfort.

In contemplating an important expenditure for the home, there are two points to be considered: the desirability of the proposed object, and its expense. In other words, "Do we want it?" and

"Can we afford it?" These questions should be weighed and decided with a strict reference to the income and the needs of the family. It should always be borne in mind that it is unsafe regularly to spend up to the limit of the income. You may set down so much for food, so much for clothes, so much for services, and so on; but you can never tell how much you may need in case of sickness. Many a family which has congratulated itself on living within its income suddenly realizes that nothing has been set aside to defray the expenses of a sudden call for the doctor and nurse. It is better to save a portion of the income, if you wish to feel secure and to avoid unpleasant experiences.

There is another important matter which is liable to abuse: While true economy is always the saving of dollars and cents, it often means, too, the spending of money. Your own judgment will have to determine when such expenditures are justified. In the matter of life insurance, for instance, you may get along without it and spend your money for something else, of which you think you stand in greater need for the time being; yet the time may come when the insurance will be worth more. Again, it often pays in the end to buy the higher-priced article, though by buying the cheaper, enough might be saved to purchase something else. You will derive more genuine pleasure from a good piece of furniture than from a dozen cheap affairs which look well only while they are new. Economy then is largely a matter of judgment in buying, the means always serving as the index of what can be afforded.

Putting aside each week or month a given sum for the table expenses of the family, and keeping the expenses within that limit, constitute the only sure way of controlling that branch of expenditures. But this given sum means an average. It may be the best economy to exceed it some months, as, for instance, when extra expense is involved in the purchase of a barrel of flour, or a quantity of sugar. It is often better to purchase such staples in quantities sufficient to last some length of time, especially if their price is ruling low in the market. Such purchases will extend over other months, and a reasonable average expense is thus maintained.

If a housekeeper have a good storeroom, and is careful and systematic, she will find that she can economize very often by buying in quantities. Having a storeroom is not only a convenience, but it insures a saving of time, especially in case of sickness or bad weather.

THE HOUSEKEEPER AS A SANITARIAN

IF CLEANLINESS is anywhere next to godliness, it is in the house. It seems justifiable to modify the axiomatic saying so that it will read: "In housekeeping cleanliness is godliness." Insects of all kinds delight in dust and dirt. Deprive them of this and they will generally seek a home elsewhere. Better than all moth powders or balls is a good airing and brushing of garments and the washing or sponging of those that are soiled. If a housewife complains of the moths in her woolens and furs, and of the persistence of creatures nameless to polite ears, it is circumstantial evidence that there is carelessness on her part in the management of her house.

Two things should be strenuously enforced: absolute cleanliness in both the attic and the cellar. The former insures comfort to the household and the latter may serve to ward off a pestilence. All of this work must be intelligently overlooked by either the mistress or a trusted assistant. If the thousands who suffer from malaria would examine the cellars under their houses they would be likely to find there abundant breeding-places for germs. Cobwebs and dust and old rubbish harbor vermin, while cellars reeking with dampness, or foul from badly constructed or neglected drains, are pestilence breeders. This is a phase of housekeeping involving not only a question of practical knowledge, but of eternal vigilance. Everyone ought to know the principles of keeping a house clean.

In this field, as in others, science and art have come to the aid of the housekeeper, and have provided her with abundant material for saving time and labor in cleaning. Many labor-saving devices are advertised, and the housekeeper can usually determine by trial which are valuable. Soap, of course, is the great stand-by. It has been said that the quantity of soap consumed by a nation must indicate in a measure the degree of civilization attained by its people. It is certainly some index of the ways of the housekeeper. Kerosene oil and ammonia have also been found to be great labor-savers in cleaning. The many other substances that proved of value for different cleansing purposes cannot be enumerated here, yet the subject is worthy of much attention from the intelligent housekeeper.

Sunlight and pure air are two of the most effective agencies for the health of body and mind. Many people, from choice or necessity, are within doors almost constantly, where little sunshine reaches them and where the air they breathe is laden with impurities of different kinds. The effect of such surroundings is shown in the drooping posture, pale countenance, and irritable disposition. This result is

inevitable. It is chiefly the dangerous forms of life, the germs and the microbes, that flourish out of the sunlight. Every home, therefore, which is shut off from sunshine, is subjected to the inroads of these organisms. Dark rooms are unfit for human beings to live in.

There can be no more practical sanitarian than the neat housewife. Her influence radiates in various directions. Her habits of cleanliness are inculcated in her children, and the man who has a clean home generally pays attention to the cleanliness of his office or place of business. As a sanitarian, the housekeeper has the health of her family in her hands. It is a responsibility which she cannot neglect with impunity.

THE HOUSEKEEPER AS A NURSE

To her other offices, the wife and mother must add those of a nurse. In the sick-room, as in every other part of the house, she is the reigning spirit, and the patient under her charge owes as much to her careful nursing as to the skill of the physician.

First of all she must have perfect confidence in the doctor, then, without listening to advice of well-meaning friends who recommend numerous remedies for the relief of the patient, she must obey his instructions implicitly.

It requires firmness as well as gentleness to be a successful nurse, and it is very difficult for the mother to refuse the pleading of the child who cannot understand why he must be denied what his sick fancy craves. It is more difficult to care for the convalescent than for the patient who is very ill, because with returning strength he is very sure to grow restive under the necessary restraint, both in his desire to eat that which is harmful, and in overtaxing his strength by getting up when he should remain in bed. It is easier to manage a child in matters of this kind than to manage grown people who reason from their own standpoint. Sometimes the irritation caused by refusing to humor a patient is more injurious than the imprudence he is determined upon. It requires patience, unflagging devotion and physical strength, to fulfill satisfactorily the duties of a nurse.

The nurse should be quiet in her manner, never whisper, but talk in a low, clear voice which can be distinctly heard without effort by the patient, whether he or some one else be the one addressed. It worries and frequently alarms a sick person to have others talk in whispers, as he imagines himself the subject of discussion and that they are keeping from him something about his condition.

The problem of what the convalescent may have to eat when he begins to ask for food is not easily solved, for he is sure to rebel

against the things prescribed as sick diet. The nurse must, for this reason, try to make the proper food as tempting as possible, by having it daintily served in fine dishes, on a tray neatly covered with a white tray cloth or napkin. The cup must never be filled to overflowing nor the plate overloaded, as either will be annoying to the sensitive patient and make him turn from the food in disgust.

The care of the sick is wearing, not only upon the body but upon the nervous system as well, and for this reason the nurse must take both rest and exercise at regular intervals in order to retain her physical and mental strength. Where the patient is one of the family, the mental strain is all the greater, but so also are the powers of endurance.

HOUSE CLEANING

With the model housekeeper each day brings its demand for cleaning in some quarter. But however neatly a house may be kept, it requires especial putting in order at least once a year. In New England generally, and in many households throughout the country, this work is done both in spring and fall.

If the matter be conducted quietly, there are many advantages in the double cleaning; as too often managed, however, such cleaning times become a terror to every one, and, above all, to the man of the house. To him it seems as if all home comforts were suspended. Irregular luncheons take the place of regular meals, and nothing is to be found in its customary place. Every room is a vision of step-ladders, brooms, dusters, and other implements of warfare upon dirt; the temper of the family is ruffled, and the whole household is involved in a whirl of scrubbing and renovating.

When the house is all swept and garnished and order is again restored, the weary housekeeper, though thoroughly worn out herself, looks with something like contempt upon her slower neighbor who believes in taking more time and in making less confusion, and who finally emerges from the struggle with less fatigue, and with equally good results, so far as the accomplishment of her work is concerned. She has also a serene consciousness that the peace of the family has been but little disturbed.

To accomplish the work by the more sensible method, too much should not be attempted at once. If one room is taken at a time and is finished before work is begun upon another, the whole house can be cleaned without difficulty and with little or no discomfort. It is always wise to wait until the necessity for furnace or stove fires is past before commencing the spring house cleaning. There

should be a perfect system in doing the work. Proceeding upon the theory that it is not necessary to turn the house into chaos, to upset the established order of domestic life, and to exile the family while the cleaning is in progress, a few suggestions may be in order.

The first weeks of April, especially in New England, are likely to be windy, dusty, and generally too inclement to favor the periodical work of putting the house in order. It is well to wait, therefore, until late in the month before beginning the real campaign. Still, those earlier days can be profitably employed in "taking stock," — in looking over bundles, boxes, and trunks that have been stored away. Articles of clothing that have outlived their usefulness to the family should be given away, if of service to any one; if not they should be destroyed, for if allowed to remain in the house unused they will breed moths and collect dust. Winter clothing should be aired, brushed, and packed away, with lumps of camphor gum or a sprinkling of Dalmation powder to keep out the moths and buffalo bugs. Stout bags of manilla paper, securely tied, make an excellent protection for coats and furs, if you have not sufficient trunk or chest room. All closets should thus be put in order before the rooms are cleaned.

If any rooms are to be papered or painted, it is economical to have the work done early, so as not to have such operations going on while the rest of the house is being cleaned. Such rooms when finished can be shut up and are off the housekeeper's hands.

Housekeepers differ as to the part of the house in which the regular cleaning should begin. Some prefer to begin in the attic and others in the cellar. It should certainly be one or the other. On the whole, the advantages lie in the cellar. If there is a furnace it must be cleaned, and as dust may escape through the pipes into the rooms above, it is well to get the furnace in order first. In too many houses the cellar is the one place in the house that is never cleaned, yet from a sanitary point of view, there is no part of the house in which cleaning should be so thoroughly done. Not a corner should be slighted. If the cellar is kept in fair order during the winter, and if ashes are regularly removed, there will be less dirt to clear away, but an abundance of dust will have collected everywhere, unless it also has been removed from time to time. The furnace should receive the first attention, and before cleaning it the registers should be closed in all the rooms. All ashes and cinders should be removed and the pipes should be cleaned, if possible.

The smoke pipe is the only one that need be taken down, for it is liable to rust because of the moisture it gathers from the chimney during the summer. Every cellar window and door should be opened to admit the light and air. The ceilings, walls, and floors should then

be well swept, and it is a good thing to treat the walls with whitewash at least once in two years. The windows should be washed, and any closets or shelves should be well cleaned. The cellar should not be left until every corner and crevice is free from dirt.

It is well to paint with black enamel varnish the iron parts of the furnace to keep them from rusting, and the pipes will last much longer if kept painted. It is also well to keep a tub of charcoal and another of lime in the cellar; they make it sweeter and dryer. The unslaked lime should be placed in a tub or barrel, which will allow it to expand to twice its bulk, as it takes up the moisture.

The cleaning operation should then be transferred to the attic. In many houses the attic seems to be regarded as a place into which any old rubbish can be thrown, and which will never require cleaning. Like the cellar, it may become a source of contamination to the whole house. If the attic is kept in good shape, it is the proper place for keeping a great many articles when they are not in use. Any parts used for storage should be thoroughly cleaned, and should be saturated with naphtha before the contents are replaced. Clothing, quilts, or old carpets should be hung on the line for thorough airing before being carried back to their places. The walls, ceilings, and windows should be cleaned as carefully as are those in any other part of the house, and the whole apartment should be well aired before articles are replaced.

From the top of the house you should work downward, taking the bedrooms first, then the rooms on the lower floor, never forgetting to arrange each day's task so that it will interfere as little as possible with the comfort of the family.

That part of the work most dreaded is the taking up and cleaning of carpets. In the city, the yards are not sufficiently large for beating the carpets, and it is much better to have all rugs and carpets taken away by those who make a business of this work. These cleaners will come, take the carpets up, clean and relay them, thus saving the housekeeper much trouble, and at small expense. In the country, the carpets can be beaten in the yard, or may be taken to a near-by vacant lot.

On taking up a carpet, it is advisable to have two strong sheets at hand, one in which to roll the carpet, and another for the lining. The lining should be swept on both sides, piled up and covered with the sheet. The carpet should be either spread out on the grass, or hung on a line and thoroughly cleaned with the excellent wire beater which is sold for this purpose, or with a strong switch or ratan. It should then be swept on both sides, and left to air for a time. It should, however, be carefully watched for moths. It is a good plan to iron the edges and corners of the carpets with irons not

heated to the scorching point. A damp cloth may be placed under the iron, and the steam will penetrate every crevice and aid in killing the moths. This may be done two or three times a year. When the house is to be closed for any length of time, tobacco or camphor, or both, should be sprinkled about, especially in the corners.

Hardwood floors and mattings greatly lessen the labors of the housekeeper, for the floors can thus be kept much cleaner during the entire year, and the house-cleaning period becomes a much simpler matter. Stained floors should not be swept. A soft brush will take off the dust, if it has been allowed to accumulate, but all that is really needed is a wiping over with a soft cloth every day or two, and an occasional polishing with turpentine and beeswax. These can either be mixed at home, or may be bought prepared for use. A very little linseed oil applied now and then revives the stain.

The best way to keep linoleum in order is to dust it regularly and to rub it over once or twice a week with a little linseed oil or buttermilk. It should never be scrubbed. When necessary to remove black marks, use plenty of soft, soapy water and a piece of old flannel, but the linoleum should be rinsed well and carefully dried with a soft cloth. Soiled matting can be washed on both sides with salt and water. Care must be taken not to use a cloth that is too wet, nor to scrub the matting with a brush.

As the closets should have been cleaned and put in order at the outset, they will not trouble the housekeeper when she comes to the bedrooms. The closet doors should be closed so that the clothes within may be protected from dust during the cleaning of the adjoining room. In cleaning a bedroom, the mattresses and pillows are, of course, dusted and brushed in the open air. Bed slats should be thoroughly scrubbed, and it is advisable to paint them lightly on both sides with corrosive sublimate. This is very poisonous and should be used with great care. It is better to wear gloves when handling it.

The living-rooms on the first floor should, if it is practicable, be cleaned one at a time, thus avoiding confusion. All of the ornaments, and as much of the furniture as possible, should be removed. If a piano or other heavy piece of furniture is left in the room, it must be carefully covered to protect it from all dust. Many housekeepers fail to see that the dinginess of the furniture results from constantly rubbing dust from it. They allow it to receive a heavy coating at each sweeping, and destroy a part of the polish at every cleaning.

Window draperies should be taken to the yard for a thorough shaking and airing. If they are not to be hung again, they should be folded carefully, wrapped in sheets and packed away. The shades should be taken down and wiped with a clean cloth and should not

be replaced until the room is cleaned. The walls, especially if papered, may be dusted with a long-handled, soft brush, or with a cloth tied over a broom.

The annual cleaning given to the kitchen and pantry should come last, but, if they have been properly cared for during the year, they will require little special effort. They should always be kept scrupulously clean. The china and the china closet should be cleared of every particle of dirt. Pots and kettles should receive an extra scrubbing and airing, and fresh papers should be put upon the shelves.

It is impossible in any written directions to cover all details of the annual cleaning. Each intelligent housewife will make her system conform to the needs of the household.

MARKETING

HOUSEKEEPERS of to-day in the cities and large towns are inclined to regard the market and grocery boys who call at their doors for orders as a great convenience, and so they are — if they can be afforded. Such careless marketing, however, is always extravagant. You may think that you have neither the time nor the strength for a daily, or even for a weekly, visit to the markets, but you will find in the end that you can easily "make the time," and in doing so, save yourself many disappointments. You will add to the attractiveness of your table, and at the same time be benefited by the morning outing.

In ordering from the house, you are at the disadvantage of not knowing what varieties the markets afford, and you have not the opportunity to compare prices. At the market all of the articles are spread out before you, and varieties are suggested which you would not think of at home. You will also see that your purchases are properly weighed and trimmed and that you get all that you pay for. There is much waste, for instance, in trimming a roast, and the pieces cut off are rarely sent with the meat, yet this waste makes excellent soup material, and should always be used.

The buying of meats and vegetables being an important matter, it is best to make every effort at the start to find a trustworthy marketman, and one who seems anxious to learn your ways. As a rule, it is better to choose a market that is patronized by several

grades of customers, for the butcher or the grocer who has customers to whom he can sell what you do not want, is likely to take more pains to meet your wishes. For this reason, if there is a large public market convenient to your home, it is better to go to that than to the smaller ones which cater to one kind of trade. Those cities which have established public markets have found that in several ways they are a great convenience to the people.

When you have found a good marketman, patronize him regularly, and he will soon learn your requirements, and will give better service than if the orders are irregular. If some day you find it inconvenient to go to market, you can send your order to this marketman and be sure of having it filled to your satisfaction, because he will not only know what is expected, but will be especially careful with the orders of a regular customer.

One writer tells of a delightful visit she once made to a country house where the domestic machinery ran with the utmost smoothness, though the housekeeper was providing for a party of sixteen, in addition to her regular family. Being of a practical turn of mind, she asked the hostess how she could give her time uninterruptedly to her guests and pay no apparent attention to her housekeeping or the marketing. The housekeeper told her that before her visitors had arrived she had carefully planned a menu for each day. A copy had been given to the cook, who was very skilful, and another copy to the marketman, who brought the supplies each day as they were needed. The housekeeper felt sure that her orders would be properly carried out each day, so that she could devote her time to the entertainment of her guests. This illustrates well not only the advantage of having a marketman who knows your tastes, but the value of a system in housekeeping.

Mistakes and errors sometimes occur in the best shops; a certain amount of patience is essential in marketing, and it is well to remember that every one cannot always have the best cuts. If the marketman cannot furnish the desired article, something else can be substituted.

SELECTING MEATS

In selecting meats, experience and knowledge are required. It will pay you to make a study of a quarter of beef, for instance, so as to be able to tell where the best cuts are, or so that you may know, when a slice of meat is sent to you, from what portion of the beef it came. There is a great difference in cuts from the same sirloin, or from the rump, or from the round. This is something which can be learned only from practical observation and experience. Direc-

tions on paper can scarcely teach one to distinguish between cuts. Observe the piece from which your butcher cuts a steak, note from what portion he cuts it, and when you have tried several cuts in this way and have closely observed their quality, you will be able to tell what kind of cut you wish.

The best beef is of a bright red color, veined with white, and with a moderate amount of whitish outside fat. The flesh should have a firm, smooth, open grain. The sirloin and the porterhouse cuts make the best steaks. The names given to these cuts vary in different localities. In some places the whole loin is divided into three sections: (1) The tip end of the sirloin, (2) the second cut of sirloin, (3) the first cut of sirloin. In others, the loin is divided into two portions, one the sirloin, the other the porterhouse. Beginning with the shank or leg of a hind quarter, the next cut is called the vein, and next to that is the round. Then comes a triangular cut which is called the rump, the back of which is sometimes called a large sirloin, or a hip roast. Next to the rump comes the loin. The smaller part of the loin is called the porterhouse or short steak.

If you will examine a hind quarter of beef and mark out with your eye the various divisions, you will find that you will be greatly aided in selecting your meats. Knowing that sirloins are favorite cuts, some marketmen will cut their beef so as to make a large part of the rump do for sirloin. You will be attracted by the lower price, but you will note that the cut is a very large one. As a rule, the smaller the cut from the loin the better the quality of the steak. If you have a large family, however, and must be economical, you will find that some rump cuts make very good steaks.

The rib roasts are cut from the fore quarter, next to the porterhouse steak of the hind quarter. A roast from the porterhouse end of the loin is of course much better, but it is much more expensive. Round steak makes good rolled beef, beef tea, Hamburg steak, or stew. The round is usually tough, and needs much cooking, but it has a good flavor and contains very little waste. The rump is excellent for a pot roast, *beef-a-la-mode*, braised or corned beef. If beef is kept for a certain time, it acquires a better quality and is more tender than when freshly cut.

Veal is generally more expensive than beef, and it requires more flavoring and longer cooking. Good veal has pink meat and firm white fat. The best cuts are the loin and the ribs which constitute roasts and chops. From the leg are cut steaks, cutlets, and a solid piece, boned, for a stuffed roast. The neck is used for stew.

The best roasts of mutton come from the leg, though good ones may be cut from the loin or from the fore quarter. Stews and broths are

made from the neck and breast. French chops look well on the table, but they are more costly, as they are cut from the ribs and are weighed before the bones are trimmed. The loin chops are more economical and are generally tender and have little waste. Mutton is in season the year round, while lamb comes only from May to September. Lamb is cut like mutton, and, being immature, the meat should be very thoroughly cooked.

If you have a good storeroom, it is often economical to buy a hind quarter of mutton, which will cost very much less than if you buy it piecemeal. The part of the quarter which will spoil first is the flank. The ribs and loin will come next, but the leg will keep for many weeks if hung in a cold, dry place. It is better to cut off the flank and the thin end of the ribs at once. They can be trimmed of the fat and used for soup stock. Meanwhile you may cut off the chops as needed, and you will generally get from a dozen to fourteen. Then you have the leg for a roast when desired. Of course, the mutton cannot be served at every meal, as the family would tire of it. Study to bring it in at proper intervals and it will always be found delicious. You can generally save about one-third on the cost of the meat by buying in this way. You will need for the cutting a good, sharp knife, a meat saw and a cleaver.

There are different opinions regarding the use of pork, which is a heat-producing food. Many people think it should be used sparingly, and in winter only. Fresh pork ribs and loin supply the best roasts and chops. The flesh should be pale red with white fat. Salt pork, bacon, ham, and sausage, are the best forms of pork. They are all inexpensive, and by most people can safely be used in moderation, and with a mixed diet. Salt pork and bacon are much used in the preparation of other meats.

The most experienced housekeeper is likely to be deceived in purchasing poultry, and you should be able to depend upon the word of your marketman as to the age of the fowl. Good chickens have a yellow skin, plump breasts and soft, yellow feet. Broilers should weigh from one to two pounds.

No article of food is more easily digested than fish. All fish should be carefully washed and salted as soon as it reaches the kitchen. It should be kept in a cool place, and it is better, if possible, not to keep it in a refrigerator in which are kept butter and milk, as the latter articles readily absorb the odor of the fish.

It is much easier to buy good vegetables than good meat, for stale vegetables are more easily detected. You cannot be sure of obtaining fresh vegetables, however, unless you visit the market yourself, or unless your marketman understands that you will not

trade with him if he brings you poor supplies. The average market is well supplied with vegetables, and a good variety can be secured throughout the year. Generally, a good quality of peas, tomatoes, beans and corn can be bought cheaply by the dozen or half-dozen cans. With a cellar or storeroom well stocked with canned vegetables and fruits, the housekeeper always has something to fall back upon in case of an emergency. But fresh vegetables are always preferable, and should be used abundantly, especially in summer, when lighter and simpler foods are desirable.

TABLE SERVICE

In even a very modest household, where no attempt at fashionable living is made, the dinner is pleasanter if conducted with at least some slight formality. With a little system in the general household management, it is as easy to have the table properly laid and the dinner served in an orderly way, as to have things conducted in the confused and irregular manner often seen in families where but one servant is employed. The maid of all work may not be able to serve at table with the thoroughness of a butler, and perform her duties as cook at the same time, but with careful management she may do the heavier part so that the meal may pass smoothly, which is the main thing. Nothing is more annoying than jumping up from the table for forgotten articles. Let us confine ourselves at first to considering the home which has but one servant.

Let the table be carefully laid before the meal is prepared. Let the tumblers, one at each place, be at uniform distance from the edge of the table. A cold plate, a napkin, knives, forks and spoons in number according to the dinner, are laid at each place. Knives and spoons are placed at the right hand, forks at the left.

Cold plates,— one for each person,— are laid first upon every well-spread table. Upon these are placed smaller plates containing the oysters or other appetizers. These are brought in and placed before the dinner is announced. If oysters are served, a quarter of a large lemon, or the half of a small one, should be placed on the plate. The oyster fork is removed with the oyster plates.

When soup is to follow the oysters, the soup plates should be placed where they will become warm before the time for sending them to the table. When the oysters have been eaten, remove the plates, leaving the under ones to receive those containing the soup. The pile of soup plates should then be set before the hostess, and the

tureen of soup, its cover removed to a side table, should be placed in front of the plates. The hostess then ladles the soup into each plate, which should never be more than half filled, while the waiter, having first folded a napkin over her thumb, places each plate upon a tray, and carries it at once to the right of the person designated. There she sets it down upon the cool plate already in place.

The rules governing the passing of food are simple. When there is no choice to be made by the person served, the waiter carries everything to his right side, and when she is to remove anything from before a guest at the table, she should lift it while standing at that person's right side. But when a guest is to help himself from a dish, the waiter should carry the dish to his left side, and should hold it very near to, or upon, the table, while the person serves himself.

While the soup is on the table, the waiter arranges the roast upon its platter, which should be of ample size. If a gravy spoon is to be used, it should be placed upon the platter. The waiter then brings in the vegetables, and the gravy boat, and places them upon a side table. Then going to the right of each person, she removes the soup plates and takes away the under plate with it. Hot plates for the meat are then brought in. For the host's convenience, these plates should be placed upon his left side, unless he occupies a carver's chair, in which case they may be set directly in front of him. The host ascertains the preference of his guests for rare or well-done cuts, and, as soon as the first plate is helped, the waiter, thumb napkin in place, lifts the plate and carries it to the person mentioned by the host.

Then while more meat is being carved by the host, the waiter places upon her tray one vegetable dish, and the gravy boat, and carries them to the left of the guest who has been served to meat. After the guest has helped himself from these dishes, the waiter sets the tray upon a side table and carries another cut of the meat whither the host directs. This is followed, as before, with the vegetable and the gravy. When all present have been thus helped, another vegetable is passed around on a tray, and this is followed in the same manner by whatever other vegetables there may be.

At a table arranged for the service of one waiter, olives and such relishes are then passed, usually from one person to another. When the meat course is finished, the waiter places the carving knife, fork, and gravy spoon upon the platter and carries it away. Then the plates, with the knives and forks laid across them, are removed. It is better to take only one in each hand. The salad is then brought in. The mistress usually serves this, and places the dressing upon it.

After the salad course, the tray cloths are removed, all eatables except fruit and nuts are taken away, and the table is brushed free from crumbs. Finger bowls placed on little doilies upon dessert plates may now be brought to the table. If these plates are to be used for dessert, the bowls and doilies may be drawn away to the left. But if a pudding is served, the finger bowl and plate must be set to the left side of the guest by the waiter and the pudding set down from the right side. Finger bowls should be not quite half filled, and the water should not be perfumed, though if desired a slice of lemon or a sweet geranium leaf may be placed afloat on the top. Coffee is served last in small cups, brought in on a tray and passed around to the guests. The sugar and the cream are placed near the hostess and passed to those who desire them.

There are many little rules and modes of procedure with which the expert waitress should be familiar, and there will always be some matters of individual taste suggested by the mistress of the household. A few of the generally approved regulations, besides those indicated in the service of the dinner already described, may be mentioned. In setting a table, the edge of a knife should be turned toward the plate; the bowls of spoons and the tines of forks should be turned upward. Knives and forks should be placed in the order in which they are to be used and those first required should be at the outside.

All glasses should be placed at the right; napkins and bread-and-butter plates, or small butter plates, at the left. Carvers, fish-slice and fork, and such things should be left on a side table until needed. Then they should be placed quietly and quickly, the knife at the right of the platter and the fork at the left.

Extra plates, glasses, knives, forks, and spoons should be in readiness on the sideboard. A meal must not be announced until everything which is or may be needed, is ready.

Everything not too large to rest comfortably on a serving tray should be handed from it. Everything relating to only one course must be removed before serving another. The maid must not leave the dining-room until sure that there is nothing more for her to do.

The proper placing of a side table makes every difference in the serving of a meal. A small table at each end of the room is often desirable. This affords a proper place to put down a vegetable or other dish without going the whole length of the room. A waitress should know the different sauces, and the correct manner of serving. Then, for instance, if game be served without a sauce, she may offer dressed celery or lettuce to be taken on the same plate.

If a hot sauce and a salad are both served, she will provide an extra plate for the salad. Except in case of an accident which she cannot remedy, the maid should not speak to the hostess, who must be perfectly free to entertain her guests without any further thought about the dinner.

CARE OF SILVER

When silver is to be polished, first rub it with some perfectly smooth cleaning powder, mixed with a little alcohol and water. Soft cloths or chamois are suitable for this purpose. After being thoroughly rubbed, the silver should be rinsed in boiling water, and then be dried quickly.

Silver vegetable dishes and soup tureens are preferable to those of china. Not only do the silver dishes keep the contents hot, but they are not breakable, and a dent may be remedied at small cost. They are easily kept clean. A plunge into scalding water, and a quick drying afterward, and an occasional rubbing with a piece of chamois or flannel, will generally keep them bright.

Stains on silver can often be removed by rubbing them with common baking soda and salt, moistened with a little water. This is especially good for the removal of egg stains.

CARVING

Skilful carving is one of the most useful accomplishments the master of the house can possess, and where only one servant is kept, it is a very necessary one. To carve well requires both study and practice, and the host who has not mastered the art of carving easily will be wise to do this in the kitchen. Only a few of the general principles can be suggested in an article of this kind.

The chair placed for the carver should be high enough to allow the work to be done comfortably without his being obliged to stand. The platter should be large enough to hold the entire joint or bird when carved, without crowding.

The skewers should be removed before placing the meat on the table, and the carving knife must have a sharp edge. Nothing is more annoying to the carver than a dull knife; and to the guest, or members of the family, than using the steel to improve it.

In serving a large bird, such as a goose or a turkey, place the head always to the left. Smaller birds, such as partridge or grouse, are placed across the platter and the heads should be on the farther side.

A saddle of mutton should be placed with the tail end next to the carver. A haunch of venison or mutton should lie with the backbone or loin nearest the carver. A leg of mutton or lamb, or a knuckle of veal, should have the thickest part toward the back of the platter, but a shoulder of mutton or veal should have the thickest part upward. A rib or sirloin roast should be placed with the backbone at the right end of the platter, while a round of beef should lie with the flesh side up. A sirloin beefsteak should have the tenderloin next the carver. The thickest end of a fillet of beef should be at the right end of the platter. A calf's head should lie with the face to the right, and a roast pig with the face to the left. The thickest part of a roast ham should be on the farther side of the platter.

When the rib roast is properly placed before you, put the fork in the middle and cut down to the ribs close to the backbone. The thick gristle near the backbone will be next cut off. Then from the side nearest the carver will be cut thin, even slices, parallel with the ribs, and the knife will be run under them to separate them from the bone. A sirloin roast will be sliced in the same way, a cut being made at the flank end, as well as near the backbone, to separate the slices. Be careful to serve the crisp fat with the rare slices, for this adds to the richness of the flavor.

To carve a beefsteak, your eye should be trained to know the best parts, and all of the best should not be served to one or two persons. First, cut out the tenderloin close to the bone and cut into long narrow pieces. Then cut the other part from the bone and cut into strips. Serve a part of each, and serve fat to those who desire it.

To carve a leg of mutton or lamb, or a knuckle of veal, put the fork in the top, turn it toward you and cut slices through to the bone. Then slip the knife under and cut slices from the bone. The under side may be sliced in the same manner. A saddle of mutton must be carved with the grain of the meat in long, thin slices from each side of the back. It will have to be partly turned over to reach the tenderloin and kidney fat. Some recommend carving a saddle of mutton by putting the knife under the meat to cut it away from the bone, and afterward dividing the meat in thin chops, fat and lean together.

The leg and saddle of venison are carved in the same manner as the leg and saddle of mutton. When the leg and loin are served together, the loin should be carved before the leg. First cut off the flank, then separate the ribs, and afterward carve the leg.

A forequarter of lamb should have the ribs sawed through before it is cooked. The carving fork should be placed firmly near the

knuckle, and then you should cut all around the leg and up on the shoulder. Lift the leg from the shoulder and cut till you reach the joint. Cut through this joint, and then from left to right, separating the lower from the under part of the breast. Take out the blade, if it has not already been removed, and divide the ribs. A rib and a piece of brisket may be served to each person.

Roast ham should be cut from the thickest part down to the bone in thin slices, and the fat and the crust should be served with each slice. In carving tongue, the tip or thin part should be carved lengthwise. The center, which is the finest part, should be carved across in thin slices.

In carving either the roast, the leg, or loin, of pork, the knife must follow the direction of the lines scored by the cook before the meat was roasted, on the skin which forms the crackling. This skin is too crisp to be conveniently cut through. If the cook has scored the lines too far apart for single cuts, the crackling may be raised, and the meat then sliced.

It is well to study the anatomy of a turkey sufficiently to find out where the joints are located, but theory is not what is needed so much as practice. A fork should never be put through the back of a fowl. In carving a turkey, free the ends of the drumsticks from the body. Insert the carving fork across the middle of the breastbone and remove the leg from one side, cutting close to the body, and through the joint. Then remove the wing from that side, and shave off the breast in thin slices. Turn the bird over and with the point of the knife remove the "oyster," which is a dainty morsel contained in a small cavity of the bone on each side of the lower part of the back. The small dark portion found on the side bone may also be removed. Removing the fork from the breast, divide the legs and wings. Cut through the skin, and with a spoon remove a portion of the stuffing. Serve light or dark meat, as preferred, and a spoonful of the dressing. If carved in this way, one side of the turkey can be left entire and it will present a fair appearance for another meal. When the whole turkey is required, take off the legs and wings from both sides, and slice the breast before removing the fork.

In carving a goose, the flesh of the breast is usually sliced first on either side of the bone. The wings are cut off next, and then the legs. The breast of a roast goose, or of a roast duck, should be cut parallel to the breastbone.

Small birds, when not served whole, may be cut from the neck to the end of the breast and down through the backbone. To carve a large partridge, cut off the leg and wing from one side and then from the other. Leg and wing should be served together. Remove the

breast from the back, and cut through the middle. When the birds are smaller, serve one-half to each person.

In serving fish, learn to cut neatly and to leave the backbone on the platter. Cut to the bone and serve; then remove the bone to one side and carve the lower half.

FLOUR

In this country, where good bread made from spring or fall wheat is within the reach of every household, we seldom give a thought to the fact that, after all, only a small portion of the people of the earth enjoy this food.

In the remoter parts of Sweden, the people bake their rye bread twice a year, and store the loaves away for future use, so that eventually they become as hard as bricks. Still farther north, bread is made from barley and oats. In Lapland, oats with the inner bark of the pine, is used. The two well ground and mixed together are made into flat cakes and cooked in a pan over the fire. The Icelander scrapes the moss from the rocks and grinds it into a fine flour which serves for both bread and puddings. In some parts of Siberia, and in the northern countries of Asia, a fairly good bread is made from buckwheat, a flour with which we are familiar in our own country. In parts of Italy, chestnuts are cooked and ground into a meal, which is used for making bread. Rice bread is the staple food of the Chinese, the Japanese, and a large portion of the inhabitants of India. In Persia, the bread is made from rice flour and milk. In the Molucca Islands, the starchy pith of the sago palm furnishes a white and floury meal. In some countries, bread is made from various roots, which, after being soaked and dried, are ground into flour. Thus it appears that our familiar wheat flour is peculiar to the more civilized portion of the inhabitants of the world.

But while wheat flour is a great staple, it varies considerably in quality. Too many young housekeepers are disposed to regard all flour as alike. As a matter of fact, much of the lack of success in cooking comes from this inability on the part of the purchaser to distinguish between the different qualities. The young cook, ambitious to succeed, decides to try some recipe which has been recommended to her. This demands one or two cups of flour, as the case may be, a certain quantity of milk or water, and of shortening; she flatters herself that if she follows the recipe carefully she will achieve a satisfactory result. This, however, will depend very largely upon whether she is using the same kind of flour that was used by

the cook who wrote the recipe. The directions might be followed with the greatest care and yet the result be unfit for the table.

There are not only various brands of flour, but variations occur in the same brand. Most of the differences are caused by the different processes of making flour; yet under the same treatment the products of spring or winter wheat will differ.

When flour is made by the roller process, two cupfuls will make a much stiffer batter than will the same quantity of flour made by the old process of grinding. Again, flour-makers all over the country are constantly introducing new machinery into their mills, and thus bringing about changes in their processes. In the eastern states, where mills are few, the flour used comes mostly from the northwestern states and is chiefly made by the roller process. It is also generally made from spring wheat. If rubbed between the fingers, it feels rough and granular, and if pressed in the hand it will not hold its shape perfectly but will fall apart. This flour requires more moistening in the mixing than is required for flour made by the grinding process.

Many of the mills in the middle western states are now using both processes. The wheat is first rolled and then ground very fine and smooth. Such brands can be used equally well for bread, cake, and pastry.

Flour that is made from new spring wheat will not produce as good bread at first as after it has been kept for a month or more. A barrel of flour that will not make good bread when first opened may in two months produce an excellent loaf.

Many housekeepers, especially at certain seasons when flour is likely to spoil, buy in small quantities, and the first baking from each new supply is an experiment. An experienced housekeeper can tell from the way in which flour "wets up" how it should be used. It is not so essential to follow a recipe closely as to know just how thick the batter should be to produce the desired result. In the colder months, it is better to buy flour in larger quantities, as it usually improves with age.

Flour of all kinds can be kept in good condition only in a cool, dry place, and it must be kept closely covered to exclude dust and insects. A wooden flour bin, with a closely fitting lid, is a good receptacle for flour in dry, cool climates; but the tin bins or cans, that may be washed clean and put out of doors to sun and air, are the best vessels to use for this purpose in warm or moist climates.

The housekeeper should know also that the whitest flour is not the most nutritious. What is called the first quality of flour does not contain so large a quantity of the best elements of the wheat as does the second quality, which is much darker, and which gives a sweeter and more nutritious loaf. Indeed, the entire-wheat flour, which is

very dark, is the most nutritious, though many do not like the bread that is made from it. The wise housekeeper will at least keep entire-wheat flour on hand and vary the bread diet with it. The fine quality of flour that is so commonly used, undoubtedly yields too little of what the system needs, and too much of what it does not need in such large quantities.

BREAD MAKING

As BREAD is the staple article of diet, no meal being complete without it, there are infallible rules for making bread which every housekeeper should learn.

First of all is the selection of the flour used, as satisfactory results can be obtained only with good material. Good yeast is equally essential, as upon it depends the lightness of the loaf. Heavy bread is neither palatable nor wholesome. The yeast used in bread making must be of the purest and best to insure success. Vague ideas exist in the minds of many as to what yeast is. It is a microscopic plant of the lowest order, several varieties of which are known to scientists. Some of these are improved by careful cultivation, and these pure yeast cultures, sold as compressed yeast, when fresh and good, are considered the best. Yeast, being a plant, is subject to the same laws of growth as other plants. Extreme heat and cold are alike fatal to it. This explains the fact that when bread dough is mixed with too hot a liquid, or is frozen, it fails to rise.

The most interesting process in bread making is the planting of the yeast in the warm dough, and the power which the yeast has in its growing to raise the mass. This it does in the following manner: The flour contains starch. The yeast, in growing, converts a portion of this starch into dextrin, a kind of sugar, and, continuing its work, the sugar is further changed into alcohol and carbon dioxide, a gas which puffs up the dough. This is alcoholic fermentation, and is the same process as that which makes all fermented liquors. If the process is stopped at this time, either by stirring the dough or by baking, the bread remains sweet, but if allowed to continue its course unchecked, after a time acetic fermentation begins and sour bread is the result.

In mixing the ingredients, care must be taken to have the right proportion of each constituent part. Flour, salt, yeast, and milk, or milk and water, are absolutely necessary in the process of bread making. A little butter and sugar is used by most housekeepers to overcome the toughness of the loaf. The liquid used in mixing the bread should be lukewarm, as the yeast is easily scalded, or chilled, and in

either case will not raise the loaf. The following rule if carefully observed, will bring good results:

Sift the flour into a large pan or bowl. Put the sugar, salt, and butter in the bottom of the bread pan, or into another bowl, and pour on a spoonful or two of boiling water, enough to dissolve all; add the quart of wetting and the yeast. Now stir in slowly two quarts of the flour. Cover with a cloth and set in a temperature of from seventy-five to eighty degrees, to rise till morning.

Bread mixed at nine o'clock in the evening will be ready to mold into loaves or rolls by six the next morning. In summer it would be necessary to find a cool place, in winter a warm one; for the chief point is to keep the temperature even. If mixed early in the morning it should be ready to mold and bake early in the afternoon. This first mixture is called sponge. To finish the bread, stir in enough flour from the two quarts remaining to make a dough. Flour the molding board and turn out.

Now begin the kneading, which is a process not easily described. By it the dough is made tender and fine grained. The process is best learned by observation of some one skilled in the art, and by practice. The dough should be of such consistency that the merest dusting of the board and hands with flour will suffice. Too much flour added at this stage would make the finished loaf hard and dry. Knead with the palm of the hand or with the knuckles as much as possible. The dough quickly becomes a flat cake. Fold it over and continue the process for about twenty minutes. Thorough kneading is a great element of success in bread making.

The dough should be equally divided, made into loaves, and covered with a cloth. When light, they should be baked in a slow oven. The fire should last through the entire baking, as adding fuel will cool the oven and cause the bread to fall. Bread that is baked one hour is better than that which is taken out earlier. When the bread is baked and taken from the oven it should be placed in a standing position and lightly covered, so that it will not cool too quickly. It must be perfectly cold before it is put into the bread box.

THE CARE OF FOOD

The young housekeeper may acquire great skill in buying provisions economically, and yet lose much by failing to properly take care of what she purchases. It need not be said that perfect cleanliness is necessary for the preservation of food, and for the avoidance of the dangers of contamination by disease germs. The cellar, the

pantry, and all places where provisions are kept, should be carefully watched, so that the food may be surrounded with pure, cool, and dry air. If possible, a little sunlight should be admitted occasionally.

It should be borne in mind that most foods must not be put away when warm. If covered closely when in this condition, they spoil rapidly. Soups, meat, fish, and bread should be cooled thoroughly, and in a dry current of air, if possible, before being set away. When meat is not hung up, it should be placed on a dish and set in a cool place. Meat should be removed from the paper as soon as it arrives from the market, and before cooking it should be washed or wiped with a wet cloth.

A dish of charcoal placed in the refrigerator or pantry helps to keep the atmosphere dry and sweet. The bread box should be washed, scalded, and thoroughly aired in the sun, as often as twice a week. Bread and cake should be thoroughly cooled before being placed in boxes, otherwise the dampness from the steam will cause them to mold quickly.

UTILIZING REMNANTS

The careful housekeeper avoids waste by calculating as closely as possible how much of each article of food is required for the meal to be prepared, and buying accordingly. This can be readily learned by observation, and if you study the individual tastes of the members of your family, so that in marketing you buy only such things as you are confident will be eaten, you will save the expense of filling the larder with food that will be wasted because it is not tempting to the appetite. It is well to bear in mind that the way an article of food is prepared, cooked, and seasoned does more toward making a savory dish, than the fact that it has been procured early in the season at a fabulous price.

The young housekeeper who aims to be a helpmeet to her husband in aiding his efforts to amass wealth, cannot better assist him than by taking good care of the small matters pertaining to the house, especially the larder, where watchfulness is needed to prevent useless waste.

Many palatable dishes can be made by utilizing the remnants of meat and vegetables, which, although not sufficient for another meal if separately prepared, are sufficient and toothsome when combined. A small piece of meat chopped fine and highly seasoned can be made into a stew and served on toasted bread for breakfast; or it can be made into hash by adding a few boiled potatoes. Bones taken from

the steak, chops, or roast can be used as a foundation for soup, to which can be added left over potatoes, tomatoes, celery, peas, or beans.

Cold fish is less easily used than other meat, though if carefully boned, it can be hashed with potatoes, or scalloped with sauce and crumbs. Cold oysters give a pleasant flavor to the dressing in poultry. Celery chopped fine gives an excellent flavor to this dressing and also to soup.

A good-sized roast of beef may be served hot, then cold, and afterward afford a beef stew. The beef fat should be tried out, and used for frying meat and vegetables, as good suet is equal to butter for that purpose.

There are so many ways to use stale bread that it would be a shameful waste to throw away the loaf or cut pieces from the loaf that has become dried. By putting the loaf into a steamer over boiling water a few minutes, it becomes light and as fresh as new, warm bread. The cut slices make good toast, or can be made into what is called French toast, by dipping them into well-beaten egg and milk, then frying them in butter. Another way to utilize stale bread is to dry it in the oven, so that it will take the place of "cracker dust," for frying oysters, clams, fish, and veal cutlets, and in which to roll croquettes and fish balls.

Chopped beef can be used with eggs to make a meat soufflé, or can be scalloped with crumbs. Cold roast lamb, mutton, or veal, can be used for a meat pie with pastry crust, or may be cut into thin slices and heated in tomato sauce. Cold chicken or turkey can be hashed and served in a cream sauce, on toast; or made into fritters, or a salad.

Cooked ham, finely seasoned with onion, mustard, pepper, and salt, is a good filling for sandwiches. There are many ways of utilizing cold potatoes and other vegetables; indeed, every portion of food can be made into palatable dishes, thereby insuring economy of the living expenses.

This may be a homely subject, but unless your means are sufficient to make the study of economy unnecessary, it is well to know how much can be done with moderate expenditure, where the housewife learns to utilize the remnants, as well as to take good care of the larder.

THE CARE OF LINEN

THERE is true economy in buying tablecloths and napkins of the best quality. Not only do they wear better, but they have always a fresher and firmer look than those of cheaper grades. The durability of table linen depends largely on the treatment it receives. In washing it, little rubbing is needed. Wringing by hand

is preferable to putting it through the wringer, which sometimes injures the fabric, or leaves creases not easily removed with the iron.

Fruit stains or iron rust should be taken out before the articles are put into soapsuds. The former may be removed by pouring hot water on the stains. Rust will usually yield to oxalic acid. Moisten the cloth with cold water, sprinkle with a little of the acid, and rub between the hands. If one application does not remove the stain, repeat the operation. Be careful to wash all acids from the fabric as soon as the stain disappears. Sometimes iron rust, if not too marked, can be removed by covering the spot with salt and lemon juice and exposing it to the sun. Ink stains should be treated in the same way as iron rust.

Tablecloths should not be allowed to flap in the wind, as they are likely to get whipped out at the corners. If folded together, with both edges pinned firmly to the line, the strain is lessened. When signs of wear begin to appear, a little darning will save a tablecloth for a long time. If skilfully done with threads of the fabric, worked in with the weave, these darnings will be almost unnoticeable.

There should be a generous supply of sheets, pillowcases, and towels in every household. The sheets should be arranged in piles according to size. In putting them away, it is well to place those just returned from the wash at the bottom of the pile, to insure equal wear for all. Sheets and pillowcases should be numbered and should never be put away without careful airing.

Towels should be of generous size. Those of the best quality are the cheapest in the end. The bath-room should be well supplied with Turkish towels.

CARE OF LAMPS

Lamps are either a source of great pleasure to the household, or a perpetual torment. With intelligent care, however, they need never be troublesome. The following rules will apply to the various makes in common use: —

To prevent oil from oozing over the top of the burner, simply turn the wick down after the light is out. It is better to rub off, rather than to cut off, the charred part of a wick. The loose threads of a new wick should be clipped off. When once in shape, the necessity for clipping will be very rare. A wick should be put in the lamp several hours before using, so that it may become saturated with oil. When a lamp has been lighted, if one part of the wick is a little higher than the other parts, it will char first, and when well charred can be rubbed off to the level of the rest. A bit of soft paper, a

nail brush, or, best of all, the unbroken finger of a glove, will do this successfully.

Be careful that no bit of charred wick, or burned fly or moth, is left in the lower part of the burner. There is danger that it will ignite and set fire to the oil in the reservoir. A clean lamp is not at all dangerous. If a lamp has been left standing with a little oil in it, it should not be lighted until filled, and not until the burner has been carefully wiped. It is possible that a gas may have formed, making it unsafe to light the lamp before refilling.

To start the circular wick of a large lamp, put a new wick in the burner and saturate thoroughly with oil that part of the wick that is above the burner. This is best done by holding the wick and the edge of the burner upside down in a shallow cup of oil. Screw the burner into place before putting the oil in the lamp. Light the wick and put the chimney on. The wick will char so that it can be rubbed down to an even surface. When a lamp is first lighted, keep the flame low until the metal of the burner is heated; this secures a clear, steady flame.

To clean burners, boil them in water in which sal-soda has been dissolved, one teaspoonful to each quart of water. To prevent chimneys from cracking, put them, before using, into a large pan and cover them with cold water. Let the pan stand on the stove until the water boils, then remove it and allow the chimneys to cool slowly in the water. If the brass catches of the burner are too tight, the chimney will break as it expands with the heat. These catches are easily loosened without injury to the lamp.

Alcohol lamps for kettles and for chafing dishes must be kept perfectly clean, and the wicks must be renewed before they are burned out. It is true not only of alcohol lamps, but of oil lamps, that the question — "What is the matter with it?" may often be solved by putting in a fresh wick. There is more or less paraffin in oil, and this sometimes clogs the wick.

SWEEPING

The first step toward sweeping a room is to prepare for the operation. You should have a variety of brushes and cloths. One brush, which a housekeeper seldom possesses, but which will be found of the greatest convenience, is a paint brush for the purpose of removing the dust that lodges in the carvings of woodwork, and that cannot be reached by a dust cloth. You should also have a stiffer brush for moldings, and a sharp knife for the corners, although it may

not be necessary to use the latter. The dress for sweeping days should be of some material that will wash. A dust cap should completely cover the hair, and if you wish to keep your hands in good condition, they should be incased in gloves.

Begin by dusting and removing from the room all the small articles and bric-a-brac. The rugs should be taken into the yard for shaking and beating, and if there are draperies at the windows, they should be shaken and either folded away or carefully covered. Shades should be rolled to the top, and the windows should be opened at least a few inches. Furniture that is too heavy to be removed should be dusted and covered with sheets. You will find it a great convenience to make up a supply of such coverings from calico or other cheap material, and to have them sufficiently large to cover any piece of furniture. All upholstered pieces should be first swept with a whisk broom; a smaller brush, somewhat coarse, is useful in reaching the very deep places.

The molding at the top of the wall can be cleaned by means of a long-handled brush, though it is much better, after sweeping the room, to stand on a stepladder and remove the dust from the molding and from the tops of the window casings and doors, by means of a wet cloth. In sweeping, begin at a farther corner of the room and work toward the door. After a few short strokes of the broom over a square yard or so of the carpet in one direction, sweep the same space again in the opposite direction. When the entire carpet has been swept in this way, gather the dust into a dustpan and burn it. Do not let the pan stand with the dust in it after the sweeping has been done.

If the carpet is dark, and is very dusty, coarse Indian meal, slightly moistened with water, may be scattered over a small place at a time and swept off lightly. It will take the dust with it, and at the same time will brighten the colors of the carpet. Salt may be used for the same purpose on any carpet, but tea leaves, Indian meal or anything else that is wet, should be applied only to dark carpets.

The carpet should be swept at least twice, and then all the windows should be thrown wide open to permit a thorough airing of the room. The walls may then be brushed with a canton flannel bag slipped over the end of a broom, and the woodwork should be wiped with a damp cloth. It is a good thing to go over the carpet finally with a carpet sweeper, and the surface may be wiped lightly with a cloth moistened in warm water, to which has been added a few drops of ammonia, or a little borax. By doing this the good results of the sweeping will last longer. After the sweeping and dusting of the room is completed, return the furniture which has been set aside.

In sweeping bedrooms, the bottom of every closet should be wiped out and the shelves should be carefully examined. In dusting, some articles of furniture require extra care. For the piano, or furniture of delicate polish, old silk handkerchiefs generally make the best dusters. For all ordinary purposes, squares of old cambric, hemmed, will be found as good as anything. All dusters should be frequently washed. Remember that in dusting the process should be wiping, not a flirting of the cloth, which simply sends the dust into the air to settle down again in some other place.

All brass or silver-plated work about the fireplace, the doorknobs, and all nickel furnishings, should be cleaned once a week before sweeping. For silver, rub first with powdered whiting, moistened with a little alcohol or hot water. Allow it to dry on the surface of the metal and then polish with a dry chamois skin. If there is any intricate work, use a small toothbrush. All polishing utensils should be kept in a box together.

HOUSEHOLD PESTS

Ants

Perhaps the most common insect pest with which the housekeeper has to contend is the little red house-ant. The only effectual means of ridding premises of ants is to find the nest and exterminate the colony. The nest is often situated under the floor of a building, and it may be necessary to raise some of the boards in order to reach it. The location of the nest can usually be discovered by following the path of the individuals which make their appearance. If the nest is found to be in a wall where it is not practicable to expose it, the occupants may sometimes be reached by injecting some fluid into the opening. Kerosene, benzine, naphtha or bisulphide of carbon may be used for this purpose. Nests built in the cracks of the foundation timbers may be destroyed in the same way.

The little black ant is very common, as is also the pavement ant in certain localities. The latter frequently has its abode in holes in the ground, under stone or asphalt paving. If the entrance to the nest can be uncovered, the destruction of the colony is a simple task. One or more drenchings with boiling water will often prove effectual. Any of the petroleum oils may be poured into the holes with good result, and a liberal use of bisulphide of carbon is almost certain death to an ant community. One or two ounces should be poured into each hole and the opening immediately stopped up. The bisulphide penetrates the numerous passageways and kills the insects. How-

ever, the source of trouble is sometimes quite beyond our reach, in a neighboring building or under a paving which cannot be removed. When this is the case, our attention must be directed to destroying or driving away the members of the colony that find their way to our houses.

Fleas

If the house is infested with fleas, see first that no cats or dogs are permitted to carry more into the house. If these pets are kept, the immunity of the human occupants of the house from annoyance will depend upon keeping the animals free from the insects. If dogs and cats are kept clean by proper combing and by frequent washings with soap made for the purpose, there need be no difficulty in keeping the fleas out of their hair.

The oil or the dried leaves of pennyroyal sprinkled about will aid in driving out the fleas. If the cracks of the floors have become nesting places for them, the carpets or mattings will probably have to be removed, and the floors thoroughly cleansed. Benzine sprinkled over the floor-covering may in some instances prove effectual, or the liberal use of California buhach.

In floors which have been neglected, or in houses that have been closed for some time, especially in damp weather, the dust in the crevices may harbor a multitude of the insects in various stages of development. In extreme cases of this kind, the quickest and easiest way to destroy them is to take up all carpets and drench the cracks with hot soapsuds. If preferred, benzine may be used, though it is not so certain to kill the eggs as is the boiling or scalding water, and greater danger is incurred by the use of a large quantity of benzine.

Bedbugs

The question of effectual means of destroying bedbugs is one that almost every housekeeper finds herself, at one time or another, compelled to solve. The one who begins her career in her own new house, with all furnishings free from infection, and who is watchful of all articles that are brought into the house, may never have serious trouble of this kind. If danger of the pests is suspected, preventive measures should be taken promptly.

If by some chance one of these insects has gained admission, its advent must be followed by a series of cleanings that will preclude the possibility of any eggs remaining to hatch. With proper treatment, patiently and persistently applied, badly infested houses may be completely reclaimed. Many of the common insect remedies have

little or no effect upon these bugs. Besides, their haunts are usually in deep crevices where powders cannot reach them, or in the bedding or wall paper, where liquid preparations would cause damage. Again, their remarkable power of surviving for a long period without "visible means of support" makes it impossible to starve them out. Houses that have remained unoccupied for months are frequently found to be infested with them.

In a room in which the bugs have already gained a foothold in the walls and bed, the first step will be to examine the bed closely and destroy every living bug, molted skin, and egg that can be found. The nests are most likely to be found in the corners of mattresses, and individual bugs may be secreted in any fold or binding that affords a hiding-place. If the bedstead is of wood, the joints at the corners, notches for the ends of the slats, and crevices made by the paneling, make places of concealment that need special attention. If all such places are drenched with coal oil or gasoline, the developed insects will be killed instantly. If the process is then repeated several times in quick succession, the young ones will be killed as they hatch and the pests should soon be exterminated. A safe method, however, is after each application of the oil to put "black flag powder," or some other poison, about all joints and crevices.

Iron beds are much more easily kept from insect pests than are wooden ones. If it is desirable to use the wooden ones, however, the crevices should be filled with putty, laundry soap, or paint. Corrosive sublimate is another useful remedy, and some housekeepers who are very successful in exterminating these insects use nothing else for this purpose. Oil of turpentine is good, and there are several patent bedbug poisons in the market that are more or less effective. All liquid preparations must be applied with a feather or small brush that can be introduced into the cracks, or they should be injected from a syringe.

Any articles or parts of furniture that will not be damaged by the treatment may be quickly cleaned by having scalding water applied. The water, if near the boiling point, not only destroys the bugs, but kills the eggs. If the infested room have a papered wall, the quickest and easiest remedy will probably be a new paper. If the paper cannot be changed, examine the cracks or broken places carefully and destroy any insects that may be found. Yet this cannot always be done thoroughly, as these wily little creatures often seek the most secure hiding-places in the corners of the ceiling, whence they repair after their nightly raids.

Both benzine and corrosive sublimate are good to apply to the cracks. If this does not prove effectual, possibly sulphur fumes will

do the work. Remove from the room all silver or gilt articles and all plants, light a sulphur candle and leave it burning in the room, or place four or five ounces of brimstone or flowers of sulphur in a vessel over a fire. Sprinkle this with dry corrosive sublimate. Unless a vessel of considerable size be used, it will be well as a precaution to arrange a larger vessel into which the liquid may run in case it should overflow in the melting. Close the room tightly and allow it to remain so for several hours. This is an effectual means of ridding closets of the pests, as the fumes penetrate the numerous crevices that are not easily reached by other applications. A wet sponge should be held to the face upon entering the room to open the windows after the fumigation. If it be suspected that the bugs have found lodgment in the cracks between the flooring, all the dust should be swept out, the floors washed in scalding water, and any preferred poison applied; or repeated applications of benzine or gasoline will give good results.

When these bugs become established among books and papers, they are not easily eradicated. Books afford so many inaccessible hiding-places that sulphur fumigation is about the only effectual remedy in such cases. If the library contain silver or gilt ornaments or decorations that eannot be removed, the books will have to be taken to some other apartment for fumigation. The bookcases and shelves should be treated with some of the various preparations recommended for use on beds.

Constant vigilance and unrelenting effort is needful to eradicate these pests from premises that have become infested. An ounce of prevention is worth many pounds of cure in a difficulty of this nature, and the foresighted housewife will take no risk by allowing any possible source of trouble to be neglected.

THE SERVANT QUESTION

IN THE colonial period of American history, and in the early years of the Republic, the position of servants and apprentices was clearly defined. The aristocratie traditions of the mother country, prevailing over the newborn spirit of democracy, drew sharp distinctions between the various classes of society.

These distinctions were material as well as moral. Tradespeople were not allowed to wear the dress of gentlefolk. Servants and apprentices were obliged to dress according to their stations. They were treated justly, but with a certain severity, which kept them in their places as silent and humble members of the household. Small

wages and heavy labor were their portion. Their material and spiritual welfare was wholly in the hands of their masters, with whom they lived year in and year out, with no thought of change.

This state of things could not long continue. The leaven of democracy soon spread through all classes of society, dimming the once sharply defined distinctions, and infusing a new spirit of restlessness. The evolution of Americans from an agricultural into a business people was perhaps the strongest agency in weakening the old aristocratic traditions, and in spreading a certain discontent throughout all classes. The ambition to rise in life, to become rich or famous, drew men from positions of service into more perilous but more congenial conditions of struggle and experiment in new enterprises. Young men left the farms for the cities: young women, the kitchens and the dairies for the mills or the stores.

These processes of change have been quickened of late years by the added forces of higher education, and of a complex system of public education. So many men and women are pressing into business and professional life, preferring to fail on a higher plane rather than to succeed on a lower one, that it has become a serious question whether there will be any left to perform "the lowly and serviceable" offices of life.

The first step toward the solution of the vexed servant question in this country should be the inculcation of the truth that all labor is honorable; and of that other elementary truth, that God did not create all men for the same office and ministry. Children in the public schools should be taught that greatness does not consist in bigness; nor does success consist alone in making money, or in "rising" in the world. They should be taught that the successful man is the man who is of most service to his fellows, whether that service consist in making a wooden bench honestly and properly, in conducting a railroad honestly, or in sweeping a room with care. The solution of the servant problem, as of many other problems of this country, lies in transforming the present ideals of that which constitutes success, into those which recognize primarily the nobility of service,—the dignity of honest labor.

In the majority of American households, but one servant is kept. How shall the domestic economy be ordered under these circumstances, that the best results shall follow? In their lament over the troublesome servant problem, American women do not always realize that the difficulty may lie in their own ignorance of household matters.

One step toward the solution of the problem would be the complete mastery by the mistress of every detail of housekeeping. Here, again, the education in household affairs must begin with the child. American girls should be taught cooking, the management of the kitchen and the pantry; every detail of laundry work; every detail of lighter housekeeping.

Such knowledge puts the mistress of a house in a position of power. Nothing places a servant in such just dependence upon her mistress as the knowledge that the latter is independent of her services. The picture of the ill-tempered and wasteful cook lording it over the whole household because she alone knows how to cook, is not overdrawn. The tyranny of servants springs largely from their consciousness of power possessed through knowledge. The mistress of a house should always know more than her servants, should be to them in the position of a guardian and guide; otherwise, confusion and the strife of tongues.

The mistress with one servant should share with her the work of the house. The entire work of a household, however small, is too much for one person to do well. The division should be made with reference to the special talents of the maid-of-all-work.

It is difficult to maintain dignity and style of living in a household where but one servant is kept; yet this is possible if the mistress assume entirely the responsibility of certain duties. It would appear that the best results are obtained if the single servant can concentrate all of her energies on cooking, on the care of her kitchen, on waiting at the table and answering the door bell.

The mistress can assume the entire charge of the bedrooms, of drawing-room or parlor, and of the dining-room. Once a week, if possible, a woman can be brought in to do the thorough sweeping. It is better for this additional woman to sweep than to assist in the washing, because sweeping takes her to another part of the house, and keeps her out of the kitchen, where, under her mistress, the single servant should be supreme. This leaves only the lighter and pleasanter duties of housekeeping to be performed by the mistress, the making of beds, the dusting of rooms, the setting of the table, — labors which have their esthetic element. It is much easier to teach a servant to cook than to teach her how to put individuality and beauty into the arrangement of a room or a table.

There is no good reason why the single servant should not be waitress as well as cook, nor why she should not wear cap and apron; and, except on washing-day, be always neat enough to answer the bell. Cooking is a dainty labor. Professional cooks, like Mrs. Rorer, have proved that it is possible to perform any kind of cooking without injury to the clothing. The single servant should be trained to

be as neat in appearance as if she were one of a large corps of servants. The mistress should provide her with gingham dresses, with caps and aprons; and should insist on her keeping them in order. The expense of such provision is comparatively light; and is more than compensated for in the appearance of the maid.

She should have a good, sunny room; and if there be no servant's sitting-room, or if the kitchen be small, her bedroom should be large enough to serve the purpose of a sitting-room. No servant should be put into a small, dark, dingy cupboard of a room. If her self-respect is to be cultivated, she should have a cheerful, pretty bedroom, plainly, but neatly furnished, with ample facilities for bathing. She should be taught that she is for the time being a member of the household; is therefore obligated to be clean and neat; to live as far as possible in accordance with the rules of the household.

In this day of frequent changing of servants, the old-time, kindly interdependence between mistress and maid is scarcely known. Servants do not remain long enough to become identified with families, to share their interests, their joys and sorrows. They are, as a rule, aliens, performing their labors in a perfunctory spirit. The fault is not wholly theirs. American women seem not to know how to establish a servant in the household; to make her at once so comfortable and so useful that she has a double sense of her well-being.

If space allow, it is well to have a servants' sitting-room, whether for the use of one servant or of six. This room should be furnished with a table, a couch, one or two rocking-chairs, and, if possible, a shelf of books. A good servant is usually an intelligent servant. To recognize her intelligence is one method of putting it to good service.

In old New England days, the faithful servants of the family sometimes knew Latin, and were well read in theology. But this knowledge did not interfere with the performance of their duties. They believed in the dignity of labor, in the divinity of service. The domestic life was to them, as to their mistresses, the most beautiful of all lives. So they were content and faithful.

The discontent of the modern mistress, her impatience of the restraints of housekeeping, communicates itself to her servants. What she despises, they despise. Work becomes drudgery. The household duties are performed without enthusiasm. The mistress with one maid cannot expect her to be enthusiastic in her little round of toil, if she, herself, be listless and indifferent. Working in harmony and with a thorough appreciation of the high end in view,— the proper conduct of the house,— mistress and maid will accomplish as much as half a dozen servants working without unity of purpose.

Where two servants are kept, the cares of the mistress of the house are, as a rule, doubled instead of halved. Her first problem is to find two girls who will live in harmony with each other; who will not shirk their work, or refuse to do each her full share.

The work of two servants should be so apportioned that the duties of each are entirely distinct and in no danger of overlapping. The kitchen should be the province of the maid who does the cooking; while the "second maid," as she is called, undertakes those duties otherwise assumed by the mistress of the house. When the washing is being done, the second maid takes for the day the place of the cook.

If possible, each servant should have her own room. If two share the same room, they should have separate beds, separate bureaus, and separate washstands. Health, as well as comfort, demands this. Their afternoons and evenings out should be understood, and nothing should interfere with this arrangement.

In an establishment where many servants are kept, as in large New York houses, the mistress does not come in contact with her servants. Between her and them is the trained housekeeper, who has her own sitting-room and dining-room where she preserves a kind of state shared by the upper servants — the butler, the lady's maid and the valet. The other servants have a general assembly-room called the servants' hall. Their table is entirely distinct from the table of the family, another bill of fare is provided for them, and their hours for meals are arranged by the housekeeper. Even in the servants' hall, class distinctions are sharply preserved, the upper servants carefully separating themselves from those of lower rank. Their bedrooms are generally at the top of the house, where, with bath-rooms and dressing-rooms, they form a home in itself. In one New York mansion, the servants' rooms at the top of the house open upon a gallery, from which the domestics can witness whatever festivities are going on in the rooms beneath.

The servants in these large establishments are usually trained to a high degree of perfection. The butler must not only be a connoisseur of porcelains, of the silver and cut glass for table service, but he must be also a judge of wine. The lady's maid must understand hair-dressing, and must be able to trim hats and to make dresses. The housekeeper must be a good financier. Each in his or her place must be a specialist.

To procure a good servant is a more difficult business than to train one. In the city, the best method of procuring servants is to go to an intelligence office of the first class. The successful servant is usually possessed of enough money to afford the fee required by the office. The poorer class of servants, as a rule, use the advertising

columns of the newspaper. References should always be required in engaging a new servant, though in this country references have less significance than in England, where no servant can obtain a position without a recommendation from the mistress with whom she last lived. Before engaging a servant, her prospective mistress should arrive at a thorough understanding with her concerning her wages, her duties, the number of afternoons which she expects to have for herself during the month, and all other points on which disagreement might later arise. In the present state of affairs, this catechism is usually reversed, the servant plying her would-be employer with a variety of pertinent and impertinent questions.

A story is told of the wife of a professor at a well-known university, who, after submitting to a thorough cross-questioning from a servant, said gravely, "And now there is one question I should like to ask *you:* Can you play the piano? Unless you can, I cannot possibly engage you."

Good results are sometimes obtained by training an ignorant girl who has just arrived in this country. Ignorance does not necessarily imply a lack of intelligence; it may be only undeveloped intelligence. Under the supervision of a wise mistress, a well-trained servant may be evolved from an intelligent Irish or German girl, however crude.

The evolution, however, sometimes involves many trials to both mistress and maid. A young housekeeper, who was training a girl newly arrived from Ireland, had occasion to show her how to prepare cantaloup for the table. The next day a watermelon was served for dessert, and, to the consternation of the mistress, the maid brought in the rinds upon a plate, having carefully cut out and thrown away the red portion of the fruit.

Swedes and Finns make good servants. The colored race is endowed with the very genius of service, but the members are not always trustworthy. All things considered, however, the proverb "like mistress, like maid," contains the secret of the successful training of servants.

A nurse girl should be selected with more care than is any other servant of the household. To some degree the physical health and the moral well-being of the child are in her keeping. Even the most solicitous mother cannot have the nurse and the child always under her supervision. Nurses have been known to treat children well while in the house, but to abuse them when out walking with them. A New York lady, upon seeing a nursemaid strike and shake a very little child who was in her charge, remonstrated with her and was roundly abused for her interference. She then followed the nurse to the child's home and reported the circumstances to the mother, who at once discharged the cruel girl.

Many mothers prefer to have gentlewomen assume the care of their children, believing truly that the earliest impressions which a child receives are practically ineffaceable. If the nurse be a coarse, rough woman, of untidy habits, her charges will be to a certain degree influenced by her manner and conversation.

THE KEEPING OF PETS

The force of the arguments sometimes advanced to prove that it is cruel to deprive wild birds and animals of their freedom, depends almost entirely upon the kind of treatment that these creatures receive while in captivity.

No sympathy is ever wasted on cats and dogs, for they are born in a domesticated state and know no other. As a result, they often cling to their masters or mistresses, no matter how badly they may be treated.

The charge of cruelty is most often made against those who keep caged birds, but experience has shown that such birds are not unhappy when they are properly cared for. It is cruel to neglect an imprisoned bird, and the little fellow cannot be blamed for escaping if he gets a chance. But a bird that is well cared for seldom leaves his cage without returning, and he will generally refuse to accept his liberty if it is offered.

The keeping of pets is a constant lesson in kindliness, and its effect is apparent, not only in the birds or the animals, but also in our own natures. It is a remarkable fact, ascertained by statistics carefully gathered from training schools and prisons, that very few men or women who act kindly toward household pets are ever found among criminals. The unselfish attention required in caring for a pet has an elevating tendency. Not only does the dumb creature amuse the child, but its care is a training to him in gentle ways and acts of justice that go far to insure an honest life.

If you have pets, therefore, never be lacking in kindness to them. See that they have those things which make them happy. Do unto them "as you would that others should do unto you." This golden rule is as sound when applied to the treatment of animals as to the treatment of men. Indeed, animals are the more apt to show appreciation of your kindness and attention.

The Canary

The Canary has been a captive for so many generations that he is almost as completely domesticated as the chickens and ducks of our

barnyards. He is the most common of our caged pets, but alas, he is so frequently neglected that he seldom shows his best qualities.

Canaries have their likes and dislikes, and they may be made good tempered, gentle, and cheerful, or may become quarrelsome and sullen. They often show their peculiarities in mating, for a bird has his own notions and should be allowed liberty of choice. The little damsels of canarydom accept or reject a wooer, as they see fit. It will be useless for you to insist upon a union where there is no love manifested. Once mated to their satisfaction, a pair will remain united for life, and if separated by a thoughtless owner, they will mourn as if their hearts were broken. Very touching stories have been told of the recognition of a pair of birds when reunited after years of separation.

Canaries are sensitive to their surroundings, and will show preferences in colors as well as in the positions of their cages. A bird will sometimes be unhappy or restless in one part of the room, though perfectly contented in another part. It is said that some birds have refused to sing because the wall paper was of a color or pattern displeasing to them. You will need to study these little peculiarities, and you will find that your efforts to please your pet will add to your enjoyment, as well as to his happiness.

The Canary should have a cage large enough to enable him to exercise. Regularity should be observed in cleaning the cage and in giving food and drink to its occupant. As you know, his principal food is canary seed mixed with a little rape seed. He should sometimes have hemp seed as a dainty, but it should always be scattered over the surface of the gravel kept in the cage, instead of being put into his seed dish. Canary seed varies greatly in quality, and a bird will often scatter poor seed when he would waste none if it were of a better quality. Only the kind that has large, plump grains should be given to him. The reason why hemp seed should not be mixed in the dish with the other seed is that the canary likes the former best, and eats nothing else as long as it is found in the dish. It is not well to feed him entirely on what he likes best, and hemp seed is too rich for a regular food. If a half teaspoonful is occasionally scattered on the gravel, he will walk around until he finds every grain, and in the meantime will eat some of the plainer seeds in his dish.

The Canary should have a little green food every day, such as lettuce, chickweed, apple, or similar articles for which he manifests a liking. It is best to hang the cage near a window, but out of the way of draughts, and it should not be too near to a radiator or

a stove. If the room become cold at night, it is well to wrap a thin blanket closely about the cage.

The Canary should often be talked to, and should always be treated gently. He is intelligent and imitative, and has a wonderful capacity for song, but he must be taught to sing. This may be done in three different ways. He may be taught to sing either our own tunes or the notes of another bird,— that of the lark or the robin for instance; or his own natural song may be developed. The learning period in a Canary's life is during the time when he is between five months and a year old. You must then make a choice of one of the three methods of teaching and begin the work before it is too late.

At this time, the cords of his throat must be kept flexible, and it will be best not to feed him too freely on seeds, but to give him soft foods, such as hard-boiled egg, grated and mixed with cracker or bread crumbs. He should have variety of food and plenty of it, for he is growing, and needs to be well nourished.

If you wish to teach him to sing one of our common airs, such as "Annie Laurie," he must first be placed with the cage covered, in a quiet room. Then you must whistle a few notes of the air, or play it on some instrument, slowly and distinctly, in correct time, over and over again, until the bird begins to try to sing it. He must not see the teacher nor hear the least noise to distract his attention, and you will need to be very patient, for you may have to spend hours in repeating these few notes before he will try them. As soon as he does, reward him with some dainty.

But no matter how well he has learned his artificial song, he will forget it the first time he molts, or sheds his feathers, unless it is carefully repeated to him every day. If you wish him to imitate the song of a lark or robin, he must be placed in a covered cage, in the same room with one of these birds. If the cage of the lark or robin be placed in a sunny window, he will sing in his usual happy way, and the Canary, in his darkened cage, will pay attention to the notes and imitate them.

The third method, which is the most natural one, is to have the young bird trained by a good singer of his own species. All that is necessary is to keep the two in a room together. The young bird should not be disturbed by other noises, and especially by other singing. Sometimes the Canary's notes are so loud and shrill that you

tire of hearing them, but you should never stop the song by violence. Never scold or shake the cage. If the bird is too noisy, quietly cover his cage, at the same time speaking kindly to him, and before long he will begin to understand that he is not to sing his shrill notes at all times.

Canaries sometimes become ill, and when they do they require close attention. They are subject to fits, especially if their diet is not well regulated. When the first symptoms of these attacks are noticed, some of the softer foods already referred to should be substituted for seed. Many bird fanciers give the same remedies to a bird that are given for similar complaints in human beings. For example, if the bird has a cold, a homeopathic pellet is dissolved in his drinking water. He thus takes a little medicine whenever he drinks.

Should his claws become long enough to interfere with his movements, they should be trimmed slightly with sharp scissors. Care must be taken that they are not cut so close as to cause them to bleed, for though not dangerous, this is very painful.

If it is noticed that a Canary is restless, and continually picks at his body and wings, he is probably troubled by lice or other parasitic insects. This may be verified by covering the cage with a white cloth or paper, which should be left on over night; if the bird has lice, some of them will be found on the paper or cloth when it is taken off in the morning. The cage, after being carefully washed, should be fumigated with sulphur, which may be sprinkled on live coals, placed in a dish in the bottom of the cage. After this has been done, a small bag of powdered sulphur should be hung in the cage, near the top, and anise seed should be mixed with the gravel in the bottom of the cage. While the cage is being fumigated, the bird may be given a bath in tepid water, after which he should be sprinkled with a powder supplied for the purpose by a reliable veterinary surgeon or bird fancier. For the next few days, the bird should be kept in another room or in another part of the same room.

Frequent bathing is one of the best promoters of good health in birds. As a rule, the dishes made for that purpose are not of the right shape, being made long and narrow, so that they will slip into the cage. Birds like sufficient water to stand in, so that they may dip their wings freely. A common flower-pot saucer makes a very good bath, and the bird can stand on the edge without danger of slipping. The bottom of the cage should be taken out, and the frame placed over the saucer on the table. You will be surprised to note how much better the Canary enjoys bathing in a dish of this kind than in one of those usually sold with bird cages.

The Parrot

After the canary, the Parrot is the most general favorite as a cage bird. No one unless fond of birds should buy a Parrot, for he demands not only seed and water, but love and attention. He is capable of being either a charming companion or a torment; and as he is a bird of strong emotions, the way in which he is treated has a noticeable effect on his character. If poorly cared for or kept amid unpleasant surroundings, his talent will develop in unpleasant ways, and instead of learning to talk he will take to screaming or barking.

Unfortunately, Parrots receive their first training before they become pets, and much time and care are often required to change their temper and language. In some cases they remember what they first learn, despite any amount of subsequent teaching. When you first get one of these birds from a dealer, you will often find that he is not friendly, and your first step should be to convince him that you are his friend. This must be done through gentleness and unvarying kindness. If you indulge in violence of any kind in the room in which a Parrot is kept, if you speak loudly or sharply to him, or permit any one else to do so, he will never be a gentle and agreeable pet. Most people seem to have a natural tendency to tease a Parrot, but it is a serious mistake for the bird's owner to permit them to do so.

As soon as the Parrot is thoroughly convinced of your friendship, and no longer shrinks from you, it is time to begin to teach him. He will be found to be like some people, in that if he is not learning something good he will acquire knowledge of the opposite kind. He should be taught by repeating to him each day, slowly and distinctly, the desired word or expression just as you wish him to say it. It is best to begin with one word, and unfortunately, the word generally selected is "Polly." As there are already thousands of Parrots that say "Polly wants a cracker," you will be wise to teach your Parrot to say something else.

Care must be taken in teaching a word to see that the bird understands it. If you give him a nut, say "Nut." When you first come into the room in the morning, say "Good-morning;" and when you go out say "Good-by." In this way you may train your Parrot so that he will at least appear to know what he is talking about. There are many badly-trained Parrots that chatter words or expressions without the least reference to the occasion.

The best food for a large Parrot is ripe corn, and canary, hemp, and millet seed. He should have plain, tepid water to drink. Crackers

may be given to him, and if he has bread it should be dry. Smaller Parrots should have very little hemp seed, which is too rich to be healthful for them. Green food is said to be unnecessary for these birds, but a little ripe fruit or green corn does them no harm. Filberts and walnuts, they consider a special treat. Fresh twigs may be put into the cage, but they should be of soft wood, such as willow or birch. All food should be fresh, and in winter should be warmed slightly if taken directly from a cold room. A piece of cuttlefish bone should always be secured where the bird will have easy access to it. A Parrot, like other birds, should have plenty of fresh gravel or sand on the bottom of his cage.

It is customary to bathe a Parrot by putting him into a bath tub and spraying him with lukewarm water. Another way is to dip a leafy branch in water and hang it in his cage where he can rub against it. Most of these birds enjoy this arrangement thoroughly.

Since he is a tropical bird, the Parrot must be carefully protected from cold, and should never be kept in a cold room. One thing that must not be forgotten is that he is not a safe companion for other caged birds. The Parrot family is continually waging a relentless warfare on the other feathered tribes, and the battles that occur often result fatally.

The Cockatoo

The Cockatoo belongs to the parrot family, but has many distinctive characteristics. He is a more beautiful bird than the parrot, and more affectionate. While the latter is inclined to be grave and dignified, the Cockatoo is of a rollicking nature, and when he is happy is full of play. It is interesting to watch two Cockatoos amuse themselves by funny antics. They will sometimes roll over together on the floor, like two kittens.

If shown some attention and treated kindly, the Cockatoo often develops into a wonderfully intelligent bird. But, unlike the parrot, he is not a good talker. He may usually be taught to speak a word or two, but will seldom master a sentence. The care of a Cockatoo need not differ materially from that of a parrot. He should never have soft food, though he is fond of it. His diet should consist of hemp seed or dry corn, with an occasional ship's biscuit or dry cracker.

Besides the two already mentioned, there are several other birds which come under the head of talkers. The common crow may be taught to speak, and his relative, the raven, learns very rapidly, and rarely forgets any sentence that he has mastered. But both are too active to be kept in cages, and too full of mischief to be left at large in the house. Many of our common birds, such as the

robin, Baltimore oriole, and bluebird, can be tamed, and, if treated kindly, will live happily in cages. They should have for food whatever they are accustomed to eat in their native state.

The Pigeon

Pigeons occupy a position half-way between the poultry yard and the bird cage. In their ways of living, they are much like the domestic fowls, and they readily take care of themselves if furnished with the proper kind of food. But in their dispositions, and in the remarkable things that they can be trained to do, they resemble the most affectionate of our household pets.

The Pigeon house, or dovecote, should be divided into cells, so that each pair of birds may have its own apartment. Each cell should be about a foot in height and sixteen inches in width and depth, and the door should be arranged so that the nest cannot be seen from without. There may be either a perch in front of each cell, or larger ones arranged in a convenient manner. The dovecote must be placed at such a height as to be out of the way of rats, and should be well constructed, so as to afford its inmates protection from cold and dampness. It must be kept fresh and clean or it will soon be deserted. The exterior should be painted white, as that color is the most attractive to Pigeons.

It is natural for these birds to have a strong love for their original home, and this instinct is especially marked in the species known as Homing Pigeons. In many instances, these birds have been sent to other lofts, sometimes hundreds of miles distant, and, after being confined there for months, have flown back to their first home as soon as they received their liberty. The only sure way to keep Homing Pigeons in a new loft is to put them there when they are only four or five weeks old. Even birds two or three months of age sometimes return to their first home, after having been confined elsewhere until they seemed to be entirely contented.

Many fancy varieties of Pigeons have been produced by careful breeding, and any of them can be kept as pets, with very little trouble. Whenever possible, they should be left to come and go at will, for they are never happy without a considerable amount of freedom. The best foods for Pigeons are the grains and various kinds of seeds which they find for themselves when at liberty.

The Cat

In the opinion of those who thoroughly understand the Cat, no pet is more companionable and none more desirable. So long and

so well has the Cat performed her duty of protecting us from the depredations of mice and rats, that we can hardly imagine what we would do without her.

The care of Cats must vary somewhat with the different kinds. Some of the aristocrats of the tribe are very costly. To this class belong three varieties of long-haired Cats,—the Angora, the Russian, and the Persian. These are so rare that we need not consider them, but may turn our attention to the common pussy, the friendly little creature that is so familiar to us all. Whether white or black, a tabby, or a Maltese, the proper care of these animals is much the same. It is more important that pussy's welfare be closely looked after amid the close surroundings of city life than in the country. In the latter place she has as much freedom as the barefooted boy, who frequents every nook and corner of the farm. She has many opportunities for finding mice and birds, and she can always be sure of a good meal of milk from the dairy, or food from the kitchen. In a city or large town it is quite different. The Cat must be fed and cared for as carefully as are other pets. What is said regarding the care of Cats will, therefore, apply mainly to the city Cat.

Puss is naturally a very clean animal, and should be encouraged to remain so. A small box for her use should be placed out of sight in some well-ventilated corner, and be kept supplied with sand or sawdust. The latter is considered better, as it can be burned. Instead of a box, many use a galvanized-iron pan, such as is used for roasting purposes. This should frequently be washed. The sand or sawdust should be changed almost daily.

A basket filled with clean oat straw or with flannel should serve as pussy's bed, and, if possible, should be placed in a corner near a window so that the sunlight may fall on it. The flannel "bedding" looks better, but the clean oat straw is more to the Cat's liking, as she can turn and roll in it. Its only drawback is that it gets scattered over the floor when she is leaving the basket. The straw or flannel should frequently be changed, and the basket should always be kept perfectly clean. If the animals are troubled with fleas or other insects, the bedding should be sprinkled with a little flowers of surphur.

In cleaning a Cat, brush the fur well with a soft brush or with an ordinary bath mitten. A Cat's coat can be greatly improved by washing, though bathing one of these animals is a delicate operation. She is exceedingly nervous and sensitive, and shrinks from the water, but kindly tact and perseverance will enable you to overcome

her fears. She should be handled carefully and gently, and be made to understand that no harm to her is intended. Make a thick soapsuds, and, applying it first at the hind quarters, gradually go over the Cat's entire body. After the suds is thoroughly rubbed in, dip the animal, hind feet first, into a tub of tepid water to rinse off the soap. Puss will struggle so hard as to make the operation very difficult, unless she have perfect confidence in the one who is performing it.

After being wrapped in a soft bath towel, she should be put into a basket of clean oat straw and be kept in a warm place. She will finish the drying and cleaning process by rolling in the straw and licking her coat. She should then be brushed with a soft brush.

Most of the maladies with which city Cats are afflicted are due to unsuitable food. In the first place, the dishes from which a Cat is fed should be clean. Milk should be the principal article of food, and it should be perfectly fresh, as sour milk is likely to produce stomach troubles. When a Cat is very thirsty she prefers to drink water, and this should be kept in a clean dish where she can get to it at any time. She drinks but little at a time, but will suffer if she cannot get water when thirsty. A very useful dish in which to feed Cats is one that has a partition in the center, so that milk can be placed in one side and water in the other. This insures the water being emptied each time that the milk is replaced or the dish washed.

If properly cared for, a Cat is not likely to be troubled by fleas, but should these pests find a home in her fur, their presence will render her restless, and sometimes irritable. In addition to sprinkling powdered sulphur in her basket, as has been suggested, the same remedies may be applied that are mentioned as being suitable for dogs; or a specially-prepared insect powder may be obtained from a veterinary surgeon.

Stale bread, crackers, or oatmeal biscuit, may be added to the Cat's milk; oatmeal porridge forms an excellent diet, and fresh vegetables should be given to her from time to time. Puss requires meat, and should have a small quantity once a day.

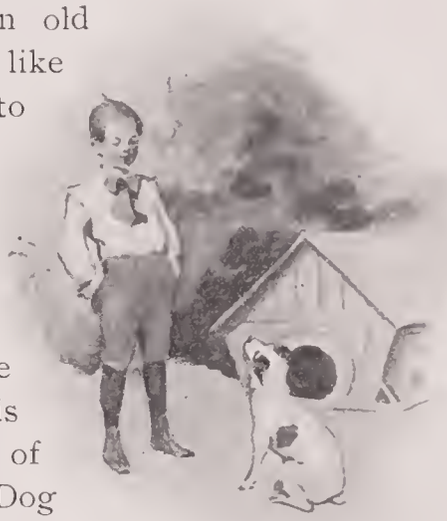
Kittens can be weaned at the end of the third week, but it is better to allow them to remain with the mother a little longer. If any are to be destroyed or removed, they should be taken away one at a time.

The Dog

Of all our household pets, the Dog usually comes nearest to being one of the family. There are so many different kinds of Dogs, and they are of such varied sizes and habits, that a pet suited to any condition or taste can be found among them. A dainty, luxury-loving,

little Dog would be out of place in a great country household, where the children like one that will romp with them out of doors. On the other hand, a Great Dane or a St. Bernard is scarcely the best pet to keep in a city apartment. When seeking a pet Dog, therefore, you should get one that will suit your surroundings.

The first act toward caring for any kind of Dog should be to provide him with a suitable sleeping-place. The home and bed of a large Dog is naturally the kennel. It should be dry, clean, and light, and must be protected from severe cold and dampness. A good bed may be made of straw, covered with an old rug or a piece of carpet. A Dog of medium size, like most of the spaniels and the terriers, if permitted to sleep in the house, should have a corner prepared for that purpose. The delicate house Dogs which are very popular in cities, require beds almost as soft as our own.



The best plan in feeding a Dog is to make it a rule that he shall never have food taken from the table. He should be fed at regular times, and it is well to have his hours for meals the same as those of the family. It is a mistake either to overfeed a Dog with raw meat or to starve him on dry bones. The best kind of food for most varieties is a mixture consisting of a little cooked meat, plain vegetables, and a mush made of some cereal. The Dog should not be fed so much of it at a time that he will pick out the meat and leave the rest. His drinking water should be fresh, and he should have access to it at all times. Care in these details will go far to insure the health and good spirits of the pet.

The smaller Dogs require more careful attention. These little animals should never have more than one full meal a day, and it should be given to them at about five or six o'clock in the evening. A little milk or broth may be given in the morning, but nothing else. In no case should they be allowed to have candy or rich food, though they are usually fond of both. Some of those having long hair must either be fed from the hand or have their locks tied back at feeding time.

As a rule, a pet Dog gets very little training, but while he is young he should, at least, be taught what things he must not do. This can easily be accomplished by exercising patience and perseverance.

Many of the maladies common to Dogs may be avoided by proper feeding. If a good Dog becomes very sick, and there is no veterinary surgeon at hand, it is well to consult the family physician. A

sick Dog should be kept quiet and should be carefully handled. The most common trouble to which these animals are subject is fleas. A good way of ridding a pet of these pests is to wash him thoroughly with a weak mixture of carbolic acid and water, or carbolic or sulphur soap. This is also good for mange. If the Dog manifest symptoms of rabies, he should be confined in a cool place until a doctor can be consulted.

Training the Dog

The dog, if he be of the right kind, is the source of much joy in life. One cannot fail to observe that many great men have had an attachment, sometimes amounting to a passion, for dogs. Chief among these was Sir Walter Scott, who expressed the fullness of his love when he said that the worst thing about dogs "is that they are so short-lived"; on the other hand he added that "if my dog should live to an advanced age and then die, what would become of *me!*"

Sir John Millais, one of the most talented and delightful of all English artists, expressed his feeling for dogs in certain of his pictures. "A Distinguished Member of the Humane Society" represents a Newfoundland dog lying on a quay, ready to rescue a drowning child. "The Shepherd's Chief Mourner" is one of the most pathetic pictures in all the range of art. It shows the interior of a shepherd's cottage, in which poverty is depicted with startling fidelity; in the center of the room is the coffin, upon which the collie rests his chin—infinite sorrow looking from his eyes.

To the poor, the dog is a faithful friend. When calamities come, when human friends leave us, the faithful dog clings closer. The sharing of poverty, exposure, and hunger, seems only to increase his love. Jacob A. Riis, in his autobiography, tells of his unsuccessful attempt to sell his dog. Being homeless, and literally starving, he went—taking with him his Newfoundland dog, Bob—to answer the advertisement of a Wall Street man who wished to buy a dog:—"But when he would have counted the three gold pieces he offered into my hand, I saw Bob's honest brown eyes watching me with a look of such faithful affection that I dropped the coins as if they burned, and caught him about the neck to tell him that we would never part. Bob put his huge paws on my shoulders, licked my face, and barked such a joyous bark of challenge to the world in general, that the Wall Street man was touched. 'I guess you are

too good friends to part,' he said. And so we were. We left Wall Street and its gold behind, to go out and starve together."

Rab, of Dr. John Brown of Edinburgh, has become classic in literature. Dickens has expressed his feeling for dogs in the portraiture of Bill Sykes, a ruffian whose one redeeming feature was his love for his dog.

At the same time, a dog may be a nuisance to every one except its owner. The ill-bred dog is unspeakably disagreeable. He snarls, bites, destroys clothing, and barks viciously at the innocent visitor.

The complete family ought to include as Mr. Beecher declared, not only a grandmother and a baby, but also a dog. The adults will pet him, the children will find companionship in him. The child that has never owned and loved a dog, has missed something of value from the experiences of childhood. The dog in the family will then be either a delight or an insufferable nuisance. Which he shall be, depends largely on the training of the pup.

In selecting the pup, it is best to see the whole litter together. That one is always the most intelligent and docile which, in his puppyhood, is the "smartest," or most active. When the litter is nursing, a slight interruption will distract the attention of some, while the others will keep right on with the occupation of the moment, not appearing either to see or to hear. The former are the ones to be taken. They will learn quicker and obey better.

It is laid down as a first principle that any dog can be trained. This does not mean that all may be taught with equal ease, or that they will reach the same degree of proficiency. Some dogs, like the setter, the greyhound, or the collie, have so strong a bent in one direction that it is easy to train them in that one line, and correspondingly hard to teach them other things. But this is not different from the variety of talents that are found in children. One child inclines to mathematics, another to music. In movements, one child is naturally awkward and another graceful. There are many and wide differences, but it remains that in any case there is a wide gulf between the trained and the untrained child. The distinction is apparent at a glance.

As all children may be trained,—though not equally,—so all dogs may be trained. Professor Norris, a most successful trainer of dogs and ponies, whose exhibitions have astonished and delighted hundreds of thousands of spectators, is positive on this point. In proof of it, his collection of from twenty-five to fifty dogs seems to contain very nearly all sorts and conditions of dogs, no two of which are alike. And there are few or no thoroughbreds in the collection. His exhibition leaves the general impression that there are about half a hun-

dred of "thoroughbred mongrels." A school of dogs is like a public school,—all the pupils may be taught, though some must stand at the head and others at the foot of the classes. Even the latter gain much.

If you cannot get the kind of dog that is wanted, you should not be deterred from teaching the dog that you have. Indeed, in the matter of acquiring knowledge, the mongrel is often superior to the aristocratic breeds.

The qualities of a successful trainer are not in themselves rare, even though the use of these qualities may be. All that is required is a definite aim, persistence, good sense and unlimited patience.

The quality that is usually lacking is the definite aim. One wants an educated dog; but what does one mean by education as applied to a dog? One wants his dog to perform tricks, but he has not in mind the particular tricks that he is planning to teach. He has no definite thought of teaching the dog first one thing, then a second, then a third. His efforts, therefore, fail. It would be astonishing if they did not fail. They would fail even if applied to an intelligent child. The child does not have a jumble of mathematics, science, history, and art, thrust upon him all at once. He first learns definitely his letters, then he learns to read, and so is led regularly from one thing to another, until he is in some measure educated.

An important point is that there should be one trainer only; but this does not mean that the dog is not to obey every member of the family. Teaching him to obey them will come later. But in the process of education, he should have one instructor, not six, not even two.

The trainer should be the owner of the dog; or, if he is not the legal owner, he should have all the authority that will lead the dog to recognize him as the sole master. It is he who feeds the dog, punishes him, pets him, chains him up at night, first greets him in the morning and releases him. It will not be long before the dog will understand that he is in the control of this one person, and, in his canine fashion, he will be studying the mind of his teacher, for he grasps the fact that his prosperity and happiness depend upon his relations to this person. Not a few dogs come to be fairly successful mind-readers.

In a house full of children, it is not always easy to give the training of the pup to one person only. But if all are masters, there is no master. Then it will be strange if the dog does not learn tricks galore,—not the tricks that amuse, but those that exasperate. He will develop an intelligence of a certain kind, but much of his ambition in life will be to know "how not to do" the thing that is wanted.

The punishment of a dog should be rational. There may be little of it, the less the better. But, much or little, it should be of the right sort. If the punishment does not accomplish its purpose, it is worse than nothing. Injudicious use of the rod will change a dog from the noble animal that he should be to a despicable sneak. A very little whipping will go a long way. When the dog realizes that he is being punished, he fears the human tongue quite as much as the lash. The punishment should be serious and deliberate. The dog should never be cuffed nor kicked and then allowed to escape. Talk to him. He may not understand your words, but he will interpret your tones and manner. After the lecture, you may dismiss him in disgrace, or pet him. In the latter case, he will understand that he is forgiven and is expected to live up to the standard of the forgiveness. Things should not be thrown at a dog, nor should he be chased with a broom or stick.

These preliminary remarks are purposely long because they are of chief importance. The principal thing is to have control of the dog and to know how to teach him.

If the pup is destined for a house dog, the first thing to do — and the hardest — is to teach him to live in the house. It is instinctive with him to use his teeth, and unless the owner is careful, the pup will chew up everything within reach that happens to strike his fancy. Such things as he is likely to destroy should, therefore, be kept out of his reach. Give him a rubber ball to exercise his teeth on. Some people give him an old slipper or a rubber shoe. There is danger in this. The pup does not easily distinguish between the shoe that he is allowed to chew and the one that he must not chew. It is safer to let him know that he is not permitted to bite any shoe whatever, and the ball will satisfy his reasonable needs.

Then he must have his own chair or rug. Otherwise he will monopolize every upholstered chair within reach, being particularly partial to those that are most luxurious and expensive. This should not be tolerated, and, with the right kind of start, he can be taught to keep to his own furniture.

Nor should he be allowed to be noisy. The house is not the place for loud barking, nor for excessive romping. Nip in the bud the first attempts at these transgressions. Punish him as gently as you will, but let him know that it is punishment and he will quickly learn the limitations of his rights and liberties.

After he has learned house manners, the next thing in importance is that he should behave himself out of doors. He should invariably follow his master, and at no great distance. This will save the master a world of trouble. The dog that is out of sight in front, then out of

sight behind, then barking at passing horses, challenging dogs, chasing cats, bits of paper and what not, to right and left, is anything but a comfort. But the dog that follows at heel is not only a pleasure to his owner, and the admiration of neighbors, but is of practical value in one thing that will be explained later.

In teaching specific tricks, bear in mind that the lesson should always be given before feeding time. If the pupil does well, he is to be rewarded with a mouthful of food. So long as he is hungry, this is particularly acceptable. As he has already learned that he will get his food from his trainer or not at all, he will soon see the importance of not alienating his commissary department.

Again, lessons should be made short. Do not bring any lesson to a close unless something has been achieved, for that would leave the pup as victor and encourage future insubordination. But, if possible, let the lesson be not more than from ten to twenty minutes in length, stopping before the dog is tired out. This will make the whole course of instruction easier for both teacher and pupil.

The specific tricks are of two classes: those that are useful, and those that are amusing. The useful ones also furnish amusement, but the others have no value in practical service. The useful tricks are manifestly of chief importance.

The first trick lesson should be carrying. Give the dog a stick, or ball, or any convenient object. If necessary hold it in his mouth. Then repeat, over and over again, the words, "Bring it to me," or "Bring me the stick." If he will not follow, you may drag him — not too harshly — across the room after you. If it is necessary to strike him, do it very gently, so as not to discourage him at the outset. As he begins to obey, even in the least, reward him with food, petting, and praises. But do not lose patience or temper. As soon as he has learned to carry, let the second lesson be that of fetching. Throw the stick a few feet and repeat nearly the same words as before, "Bring me the stick," "Get me the stick." When the pup gets the idea, — and he ought to get it soon, — he will enter into the game with as much zeal as a boy shows in a game of ball.

The next trick is picking up dropped articles. This is for the street. Assuming that the dog is at heel, drop your handkerchief. If he does not of his own will pick it up, call his attention to it. Keep at it by various devices until he picks it up. Then reward him as before. Repeat the experiment many times and for many days. It will become a second nature for the dog to pick up anything you may drop, — handkerchief, paper, package. He will carry the article for you until you take it from him. The practical nature of this is obvious.

As soon as convenient, the dog should be taught to "charge," or lie down. This is noted at this point because it is intensely practical. The best dog, no matter how well trained, will occasionally get nervous. This is likely to occur when visitors are in the house. When it occurs, it will break up the conversation, ruffle the most placid temper, and destroy the pleasure of the most desirable visit. If the dog will, at command, "charge" and remain quiet, these annoyances may be escaped. The method of teaching is to draw out his legs from under him, thus making him lie down. Talk to him all the while, gently and lovingly, frequently interjecting the command. It is not as easy to teach as most of the more common tricks, but it is not really hard, and there is no good reason why it should be omitted from the curriculum of any dog's education.

Of the tricks classed as amusing, the easiest, and therefore the first to teach, is jumping. Hold a stick in front of the pupil, a few inches above the floor. Hold a piece of meat just beyond the stick and say, in encouraging tones, "Jump, jump!" As soon as he gets over the stick at all, reward him plentifully with praises and caresses, but give gingerly of the bait: give him a bare taste, just enough to sharpen his hunger. The instruction is not complete when he jumps over a stick only. He should clear every obstruction,—jumping over a chair, a stool, the creeping baby, or through his master's arms. Some dogs will never learn to jump more than two or three feet high, while others grow to be expert in this branch of athletics.

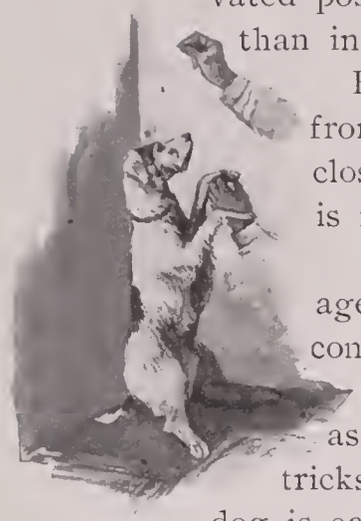
Another easy lesson is that of rolling over. Reach under the dog's body, grasp the farther front paw, then gently roll him over on the floor. Praise and feed him as if he had done it himself, and soon he will do it alone.

In teaching him to speak, the instructor must use his ingenuity to mimic the short bark, or yap of the dog. The meat or bait must be held near his nose so as to tempt and even tantalize him. He will incline to bark as a relief to his own mental agony. Your barking will fix in his mind that that is what you want when you command him to speak. Keep this up through feeding time. After a few days, he will consent to speak between meals.

When you begin to teach him to sit up, put him in a corner of the room. The walls will support him and preserve his balance and this will make it easier and pleasanter for. him. As a result, it will also be easier and pleasanter for his teacher. The point of caution is that he should hold his front paws well up. It is at this point that most teachers miss the best results, for although the position

looks strained, it is really the correct attitude for preserving the balance, and is therefore easier for the dog.

Walking on the hind legs follows naturally upon this. The elevated position of the fore paws is of even more importance in this than in the preceding trick, because the balancing is more difficult.



For shutting the door, stand him on his hind legs, placing his front feet against the partly open door which his weight will close. This might be classed among the useful tricks, but it is really of less practical use than one would suppose.

These are most of the ordinary tricks suitable for the average pet dog. There are many others more difficult, but they come later and require much time and skill.

There is an old proverb, the doctrine of which is as good as the English is bad,—"You can't *learn* an old dog new tricks." This teaches that the best period for instruction of the dog is early in life, say between the ages of six and eighteen months. But there is also an important corollary, namely, when the dog has been properly taught, it is easy to keep him in the right path as long as he lives.

The time needed for the proper education of the dog is comparatively insignificant, being but a few minutes each day for a few months, at most. The results should be gratifying and should last through many years. When the dog has had his training, he may be graduated, so to speak. After that, he will obey not only his master, but also, to a reasonable extent, all the members of the household. He will be a useful as well as an entertaining member of the family. A faithful policeman, a sympathetic companion, a steadfast friend, he will repay a hundredfold all the care and patience he has received during his school days.

The Rabbit

Rabbits make very desirable pets, especially for the younger members of the family. Their houses must be constructed with great care to keep the occupants from escaping. This they will do either by gnawing their way out or by burrowing. When once at large, the rose bushes and young trees, as well as the gardens in the neighborhood, are likely to suffer from their depredations. Generally, a rabbit house should be divided into two rooms, and should have a small "run" made of stout wire netting, connected with it. The floor should be provided with sliding pans, which may easily be taken out and cleaned. In order to keep all dampness from the house, it is well to elevate it a few inches above the ground. In very severe winter weather it should be carried indoors, if possible. In order to keep

the Rabbits from burrowing under the wire netting, it is usually necessary to drive stakes, close together, all around the little yard so that they extend into the ground about two feet. A box sunk in the ground at the farther end of the yard, and provided with an opening so that the bunnies can go in and out, will be greatly appreciated by them.

Rabbits may be fed oats, corn, all kinds of greens, carrots, raw sweet potatoes, tea leaves from the teapot, and milk. It has been said that Rabbits do not drink water, but this is a mistake. Sometimes when the little Rabbits are born, the mother Rabbit will die if she has no water to drink. Water should always be placed where the animals can reach it, though they will take only a very little.

The number of young in a litter varies from four to eight. They are born without fur and with their eyes shut. It usually takes ten days for them to open their eyes and get their coats. The first little fellow to venture forth is regarded as the smartest of the litter.

Rabbits are very good living-barometers in their way. Before a storm they become unusually frisky, and even though the sky is clear, you may notice a difference in their actions. It is then safe to expect a storm within a few hours.

Monkeys and Rodents

If kept where there can be no harmful results from his mischievous acts, a Monkey makes a very desirable pet. The little creatures are so intelligent that a study of their ways is of great interest, and at the same time they are so comical that they furnish a never-failing source of entertainment. They are affectionate and will soon become devotedly attached to persons who treat them kindly. Mischief is inborn in a Monkey, and he is always seeking some way of amusing himself. He finds great pleasure in hammering or banging something with which he can make a noise, and for this reason he should never have access to breakable ornaments. The best way to restrain him is to tie him with a light chain.

He will very often make friends with other household pets, but sooner or later they are likely to suffer from some of his mischievous pranks. Monkeys should not be exposed to cold or dampness, for they are very susceptible to colds and lung diseases. As in the case of other pets, they should receive food and water regularly and should be bathed often. They will eat almost any kind of fruit that is eaten by man, and are especially fond of fruits, nuts, and vegetables.

Some of the most pleasing pets are found among the Rodents. Squirrels are bright and frolicsome, and at the same time are

neat and easily kept. A squirrel of any sort likes a warm bed, plenty of nuts to eat, and a chance to exercise, such as is afforded by a revolving cage. The Guinea pig, which was originally brought from South America, has become a great favorite among children. Practically his only recommendation is found in his appearance, for he shows little intelligence. But he is cleanly and easy to manage, and makes very little noise. He is not particular as to his food, but is usually fond of anything that Rodents eat.

Many other animals, large and small, can be domesticated, and some of them become very attractive as pets. In the west, bears and even wolves are taken when young and so trained that they seem almost wholly to lose their natural instinct to savagery. Children play with them without a thought of danger. Of course these do not belong in the class of pets, but they are mentioned here to illustrate the susceptibility of the brute creation to kindness. Of the smaller animals of the United States that are wild by nature, it is safe to say that there is not one of them that may not be tamed, and become attached to human associates and surroundings. The beaver, the woodchuck or ground hog, the weasel, the prairie-dog, all these have been trained as pets. Birds of almost every kind have also been caged, although some of them do not thrive in captivity. It is often interesting to take wild birds as soon as they are able to leave the nest and try with them the process of domestication. If they seem contented and happy they may be kept as pets; but any such that pine under restraint and evince a desire to be set free should be given their liberty. To retain them as captives becomes cruelty.

DRESS AS A FINE ART

DRESS AS A FINE ART

Decoration should always be subordinate to the thing it decorates.
—*Edmund Russell.*

An art becomes a fine art when the beauty created by it comes into direct contact with the human personality, so that it is ministrant to the human soul. Dress stands in this relation to the individual; it is closer to real life at its highest than are painting and sculpture. A beautiful woman, at a great moment in her life, becomes a more unforgettable picture than any oil and canvas; and her dress forms an essential part of her appearance. A well-draped figure, living and moving, creates a deeper impression upon human consciousness than can any statue. Art should be for life as well as for galleries.

Art in dress differs in no essential from art in paint or clay, in sound or stone. The laws of art are everywhere the same, since the laws and meanings of beauty are everywhere the same. Yet every art differs somewhat from every other, there being some things that can be better expressed through one medium than through another. Words express what tones cannot; music expresses what language cannot. The rules of each art will be different from those of every other; but the principles of all arts are the same. Harmony is harmony in color or in sound; discord is discord in color or in sound. The difference between the meaning of harmony and discord always remains; yet harmony in color expresses something a little different from harmony in sound. Each art has advantages and limitations. Dress has the advantage of a close relation to real life; it has the limitation of being subordinate to the various qualities and needs of the wearer. But limitation, understood and regarded, becomes strength. It is not less noble to so place a bow of ribbon as to make a cheek seem rosier, than to paint a red figure where it makes a tree seem greener.

Almost every woman may be so dressed as to look beautiful; every woman may be dressed so as to look interesting. Some women can be made only picturesque, but even the beauty of ugliness may suggest charm of character; and there are always beautiful features that can be brought into prominence. Ugly features can be in some way obscured, or attention can be drawn away from them. Every face has some beautiful lines, every one has some beautiful color. All women try to look well; but to try intelligently is another matter. A preference for blue, or for red, is not a safe guide in selecting a costume. Color is a matter of relation, and must relate to the

wearer's colors, not to her preferences. Dress, as a decorative art, is for those who see us — not for ourselves. To make ourselves attractive is a duty and a generosity, not a vanity.

The natural harmony of line and color in the human body is one of the highest forms of beauty. It suggests happiness and health; it is the ideal; and every variation from it is a discord. The object of decorative art in dress is to obscure the discord and to attract attention to the harmony; to increase it, in fact, by adding new elements.

There are laws of beauty. It would be strange, indeed, if beauty only were exempt from law. And where there is law there may be science; where there is intelligent reasoning there is a development of faculty. Through the development of those faculties of the mind which perceive beauty, taste is developed. Which lines and which colors will look well together is a matter of knowledge, and such knowledge is the basis of taste. Dress as a decorative art should be a part of popular education. The evolution of dress constantly increases the necessity for the study of dress as an art. Mere dress-making is now a matter of great skill; as a trade only, it takes years to master it; as an art, it takes a lifetime.

Fashion books and paper patterns bring fashion to the door of every cottage and farm home. Home work has advanced as well as trade or art work, and both standard and execution still advance. The greatest lack at the present time, is a knowledge of the laws of applied art; but a science of art easy enough of comprehension came into the world in the discoveries of Delsarte. These laws were discovered less than a hundred years ago, and they are not yet generally known, as most people think the work of Delsarte was merely the invention of a few gymnastic movements for grace-making.

Truth is never in a hurry; it can afford to wait; but the oftener it is discovered and rediscovered, the better. Dress has received enough attention; what it needs is thought and knowledge.

There is a looking-glass in every bedroom. For what purpose? So that the clothing which is put on for warmth or covering may become decorative. Everybody wishes to look well, so everybody is concerned in some degree with decorative art. A knowledge of the principles of beauty is a distinct advantage. It is a help to know which things will look well together, and which will make a given person look well. It saves experiment; it saves time; it saves mistakes; it saves material and money; it may save failure in life because of unattractiveness.

Dress must fill many rôles. It must be hygienic and comfortable, and must leave the body full freedom of action; it must be becoming and decorative, which means beneficial to the lines and colors of the individual; it must subordinate or enhance certain features; in short, it must always help the body. It clothes the body and expresses material relation to life, but that is not all; dress has also relation to the soul. It must express character, subordinate itself to the spirit, and be a signal flag to the mind of the wearer. To these ends, it has many qualities; but supreme, and least often attained, is one final merit, difficult to describe or analyze, which, when present, is more eloquent than any other — that is, distinction.

Every woman has some general characteristic which becomes a merit in her. The dashing woman, with red cheeks and black eyes, wearing contrasting colors which sometimes seem loud, is often refreshing and enlivening, and makes her neighbors seem commonplace or obliterated. True, it is not very kind or very well-bred to obliterate other people; but, after all, it is best to let every woman emphasize her type. If you are dashing, do not try to be tame; if you are gentle and sensitive, do not try to be loud; for the result of such an effort is always near to swagger. If you are tall, do not try to be short. If you are little, and of a comedy style, do not try to be stately. Dress to express your character and to suit your environment. It is easier to change environment than character; and beware lest environment, even though of dress, change your character, obliterate your strength, and leave you commonplace. It is the principle of good art to focus to the climax — not to smooth down to the dead level.

For our present need we are concerned with the laws of harmony in color, line, mass, etc., that we may produce the effect of beauty in men or women. And, above all, we are concerned with the laws of expression; that clothes may become an expression, as well as an ornament and an aid.

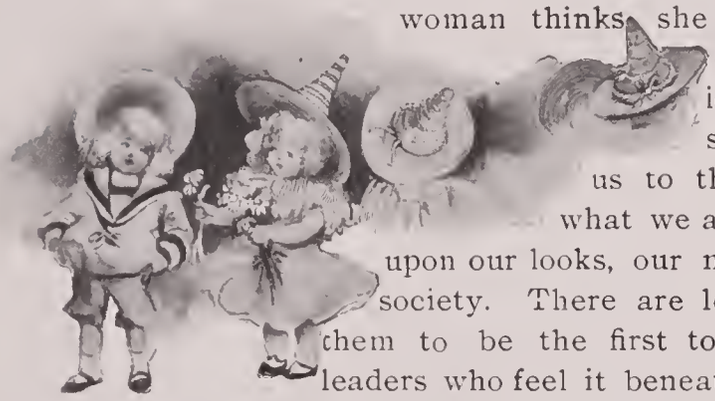
FASHION

Fashion should be thought about, fashion should be studied. Every fashion has a cause; that cause should be generally known. Every fashion produces results; those results should be foreseen. There is needed a fashion magazine, a quarterly, whose editorials should announce and explain the coming fashions, show their relations to, or their diversity from, the fashions which they supersede; show how things lately fashionable can be utilized in the new fashions, and make clear what idea the new mode embodies.

To fill the position of fashion editorial writer there should be selected the best informed writer on the staff. She should know contemporary his-

tory, diplomacy, politics; for she must show *raison d'être* of all fashions. For example, one of the new century fashions was the high-peaked hat for children, a copy or modification of the Mexican hat. Is it not interesting to inquire what brought Mexican hats into New York? Who are the Mexicans that we should copy them? What has brought them to our notice? Or what mental need had we that is satisfied by a pyramidal hat? What is its expression? These are subjects school children should study.

One great advantage we of the present day have over our ancestors is that there are always so many things fashionable. There is room for individuality without being so remote from the fashion as to seem ignorant or unrelated. A woman feels insulted if you call her old-fashioned. Every woman thinks she knows what is fashionable, thinks it requisite that she should know what is fashionable; but this knowledge is too often superficial. The ideal fashion should lead us to think of cause and effect, should show us what we are choosing, and what effect it will have upon our looks, our moods, our character, and our relation to society. There are leaders who feel that it is obligatory upon them to be the first to wear a new fashion. There are other leaders who feel it beneath their dignity to be quite in the newest fashion. The aristocrats are a little above fashion. If you are too up-to-date, it advertises the fact that you are not above fashion. But the other extreme of being out of date, or behind the times, is also better avoided. Perhaps it would be best always to know the fashion, to understand the character of each new fashion, then to choose or leave it as it suits your looks, your style, your life, your needs; thus acting in the direction of freedom and individuality.



Not a century ago, a single model of a bonnet would be the fashion for a whole summer, and every woman would be compelled to wear it, or to wear the last year's model. There are, to-day, a thousand models, at least, all equally fashionable. Then there are suggestions by the hundreds for the trimmings. Their generalization is lightness, that the largeness may not be burdensome. For the modern woman thinks of health and comfort. She would not readily submit to a half-bushel Gainsborough, made of buckram and velvet, and weighing as much as a helmet. A large hat must now be light. Thus the evolution of dress is steadily toward comfort. But small hats are also in fashion, something to be worn when one is not "dressed up"; straws and simple trimmings that can endure exposure to sun and wind and weather.

The ideal modern woman must be becomingly dressed, sufficiently in the mode, and still must preserve, and always show, a touch of individuality. Let us not confound fashion and style. "Stylish" means having a plan, a distinctive quality, a daring and interest, beauty of outline, unity, seeming simplicity of effect, no mere muddle of tones or colors or lines or masses. Style means plan, idea, structure. It takes a thinker to make a stylish

garment. A designer of a beautiful garment to be made in duplicate and worn by thousands of women, stands high in the scale of artists.

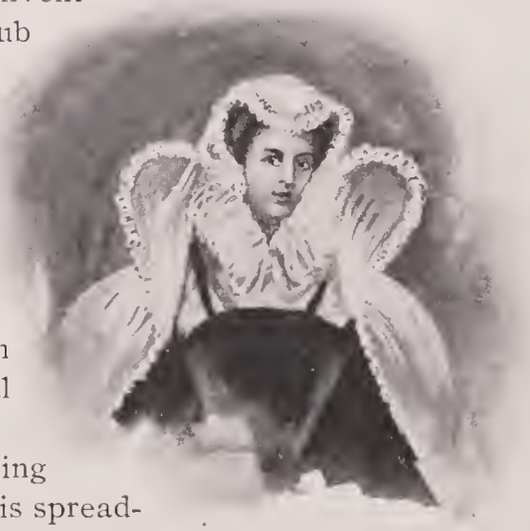
Sarah Bernhardt when asked if she were not herself who she would rather be replied, "I would be an English duke and live in Paris." Paris seizes and makes Parisian whatever its attention is for the time drawn toward. When Sarah Bernhardt is envying an English duke, French mothers and daughters begin to wear English clothes. Fortunately, clothes do not long remain English after they reach Paris; very fortunately for Americans, for English designs are heavy, hard of line, plain, smooth, unsympathetic, and generally trying to the more sensitive type of the American woman. They are impossible for the wiry French woman.

It is the universal custom for the men of America to follow in their clothes, the fashions of England but the feminine fashions of England must usually be everywhere lightened and softened in effect, before they are suitable to American women. American women are overloaded in English hats, bony in English dresses.

Yet to England we owe the tailor-made costume — a thing that will never again be entirely out of fashion, so suitable is it to certain types and to certain places and occupations. Its beauty is in its appearance of simplicity; yet of all garments it is furthest from being simple. Its disadvantages are expensive labor — a tailor is always expensive, a geometrical cut always difficult to do well — and the necessity it involves of modifying the natural figure with the corset.

It has been to some extent left behind by the shapely shoulder and general trimness of the Eton jacket, which being loose from the belt enables the woman once more to have full use of her arms. Every tendency in dress at present is toward beauty, freedom, hygienic life. We are living in a glorious time. If modern sports continue, the American woman of the leisure class will soon be as large and Junoesque as the English woman.

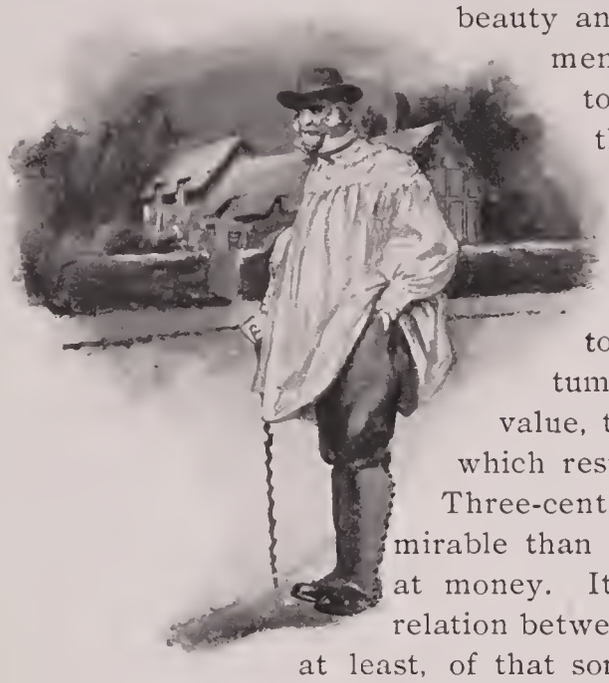
What the advocate of bloomers and other ugly conveniences could not do, the tennis girl and the golf club easily accomplished. French heels disappeared from the tennis court and the golf links, and then from Broadway. Long and full skirts are no longer required to vindicate one's claim to womanly modesty. The tennis shoe gave us the street shoe; the bicycle skirt brought the rainy-day dress. Convenience and beauty in the golf skirt prepared the way for the ordinary short walking skirt. When society women wore short skirts, short skirts became the general fashion.



What the woman of leisure wears, the working woman wishes to wear; so the dress made for games is spreading to the shops. The more a street dress is suited to the street and for work, the less it is suitable to the house and leisure; and this differentiation of long and short dresses, according to occasion, is likely to be one of this century's blessings to woman. Its results will be both hygienic

and psychic, as the convenience, health, and strength, gained by the short dress will not outweigh the gain in charm, beauty, and sweet moods, that result from freedom in fancy and fabric in home dress.

The tea-gown may develop into manifold forms of beauty, losing its old shape of a mere wrapper and giving play to invention of forms of beauty and expression suited to all types, moods, and moments. A happy woman once said, "most women have too little negligée experience." Why not wear in the sitting-room, library, parlor, bedroom, or boudoir, becoming garments, frivolous, fanciful, of any and every fabric, giving full expression to the wearer's moods and affording entertainment and pleasure to her friends. The time it takes to change the dress from outside to home costume is a very small price to pay for the psychic value, the rise in self-esteem, the cheerfulness of mood, which results.



Three-cent cheese cloth and grace are sometimes more admirable than five-dollar brocade and whalebones. Beauty flouts at money. It may be seriously said that there is no necessary relation between beauty and cost. Poverty is no excuse; short, at least, of that sordid poverty which makes even soap a luxury, and leisure unattainable.

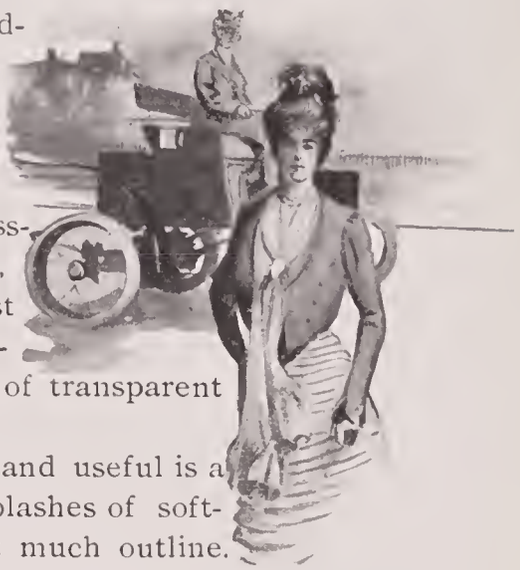
Fashion fluctuates, but fashion follows the differentiations of civilization. The evolution of dress goes on at a rapidly increasing rate. Now that the desire for health and grace and free out-of-door sports has shortened the corset from eighteen inches to six, and diminished its bones from fifty to five, reducing it to a mere girdle, it is possible, but not probable, that the terrible busks of our grandmothers, and the longest and stiffest corset of the tailor-made days may return; but it is very sure that return would not be general or lasting. The chicken does not go back into the egg-shell. Nor will the twentieth-century woman ever be as disregardful of hygiene and beauty, of comfort, and freedom of life, as were her grandmothers. The modern woman loves work, loves play, demands life in its broadest sense. She expects to be a happy woman, a happy mother, and an important member of society.

FABRICS

From Cheese Cloth to Velvet; from Gauze to Armor

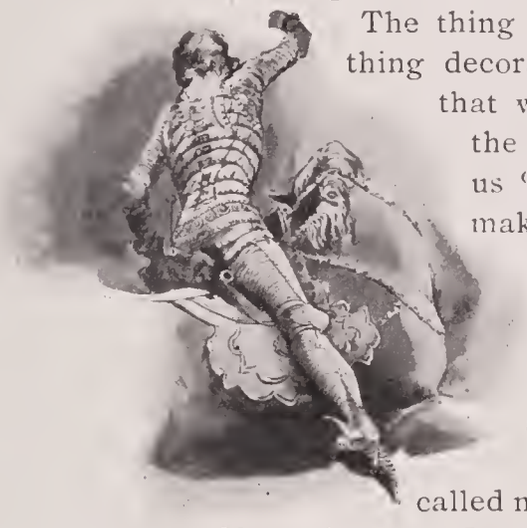
One of the most subtle influences in the art of dress is the adaptation of fabric to the woman wearing it. Thick, loose cloths, suitable to the fogs of England, and to the Juno-like women who by preference wear them in tailor-made garments, overload the slim, bony, nervous, high-colored French or American woman. The most useful fabric is opaque; the most beautiful fabric is transparent. The opaque fabric gives its own

color, with insistence, but yields its form generally to the form of the wearer. The transparent fabric gives its own color and also the color of that which is beneath it. This produces elusive and beautiful effects; color more changeable and complex, color blending, shadowing, contrasting. Here new colors formed; there the old ones gleaming.



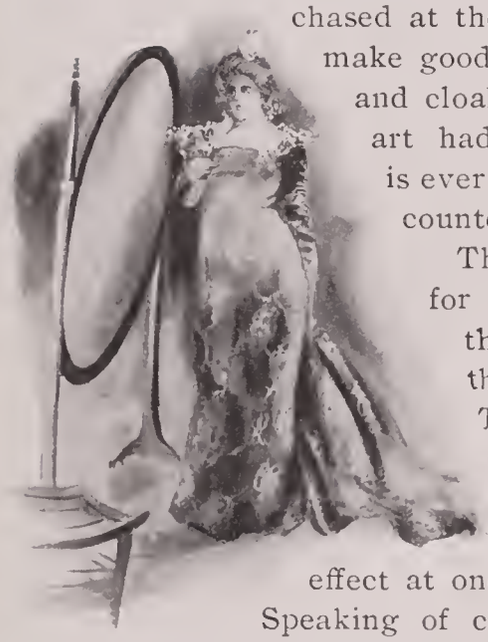
I have lately seen many dresses built of layer upon layer, skirt upon skirt, of the thinnest fabric obtainable. The richness and delicacy of color resulting from successive combinations become as beautiful as a bird's wing, sometimes as gaudily delicate as a butterfly. It is almost safe to say that if a dress is to remain feminine in expression, very brilliant and contrasting colors *must* be of transparent fabric.

Among new art fabrics one of the most beautiful and useful is a strong, fine, white cotton lace and plain net, printed in splashes of soft-colored flowers, of conventionalized pattern but without much outline. When this is read these may be worn, or they may be out of date; but that is an unimportant consideration; the strong, transparent fabric, and the soft, fleeting design and color, suggest a means of attaining beauty which will remain. This lace worn over an under dress, or drop skirt, of one of the tones in the flowers is as beautiful as an organdie and ten times more durable. An organdie dress, the fabric of good quality, the color and design good, is perhaps the most beautiful gown ever worn. It is elusive, suggestive, transparent; it is delicate to the eye and to the touch. It is the most feminine thing in cloth.



The thing beautiful is on a higher plane than the thing decorated, or, as we say, trimmed. I wish that word "trimmed" could be banned from the dictionary. Why "trim" a hat? Let us "make" a hat. Why trim a dress to make it beautiful? Let us make the dress itself beautiful. Why buy an ugly fabric, and then sew lace and ribbon on it? Still it all depends on how the lace and ribbons are used. An artist must always be on both sides of the question. Among transparent fabrics there is one called madras muslin. In the museum in Salem, Massachusetts, I saw some bits of real madras muslin, brought from Asia, as a curiosity, by an early sea captain. They were almost as transparent as glass, almost as fine as a cobweb. I do not know by what steps the commoner madras muslin of to-day changed from this to the thing it is. The women of the Zenana and the harem, always indoors, protected, idle, languid, in a hot climate, could wear these delicate stuffs. For use in England, they needed to be coarser. The publicity of a woman's life, the variety of her occupation, her size, her activity, all

demanded it. The coloring of the early English-made madras muslins, and their conventionalized designs, were of marvelous beauty. They were made just when the value of faded tints and low tones had begun to be taught by artists. It is one thing to make designs for a piece of cloth and it is another thing to make designs which can be executed in a loom. In madras muslin, the threads which form the pattern are run into the fabric and cut off at the edges of the design. This leaves the designer practically free as to how he makes his design. There is no fabric with a woven design which offers so much freedom to the designer; and of this the artists at once took advantage, so that of all fabrics in the market, the most beautiful designs and colors were for years in madras muslin; and although merely for the sake of change, manufacturers have of late made ordinary calico-looking madras muslin, there still may be found in almost any large store a number of really beautiful ones. They make the most beautiful window hangings of our times. They have as good design as the most expensive lace, often better, and with the addition of color.



It was for a long time taught that a really artistic dress must be purchased at the upholsterer's. There the fabrics were wide enough to make good drapery without too frequent seams, or to cut skirts and cloaks of good line, without the interference of seams. There art had freer sway than in dress goods; but the manufacturer is ever watching for suggestions, and speedily the dress-goods counter began to supply this demand.

There are still those, however, who buy madras muslin for dresses. Another element of its beauty, by the way, is the velvety edge on the design. These rough edges soften the blending of color and break the outline of the pattern. The most beautiful dresses I have seen of madras muslin were lined with cheese cloth of the coarsest, loosest texture. Made in this manner, the dress, while transparent and soft, has a velvety richness of fold, and is as beautiful in effect at one dollar a yard as many of the most expensive fabrics.

Speaking of cheese cloth as lining to madras muslin, brings to mind one of the prettiest and also the cheapest of the writer's dresses. It was made at home, sewed in straight seams, only one curve cut for the armholes, shirred into a pretty round neck, and cost but sixty-five cents when finished, being made of cheese cloth at five cents a yard. It was a deep, creamy white — the white of unbleached cotton. The fabric was very sleazy, the cotton so coarse that the threads were a little like wool; and when worn for two or three days in hot weather the wrinkles which hung from the shirring of the neck fell into long, parallel, straight lines to the feet — lines which swung loose or swayed into a fathom of sweeping curves following the turning of the body. Bending or sitting, the folds broke into cascades of natural ruffles, exquisite in effect, and a real part of the garment, capable of unending change and surprises. Round lines are becoming to the neck, the face, and the head. This dress was shirred round and round — out toward the shoulder — not deep enough

to flatten, but just deep enough to raise the chest. The shirring was drawn in to form a band about the neck, which spread into a thick ruff below the chin and ears. The sleeves were shirred at intervals, and fell open and full at the wrist. Our artist has attempted a picture of the dress from description.

I wish that some one would write a book on art in cotton. If cotton had in its career escaped starch it would be further up in the scale than it is now. We like things to be clean, so we wash them. One great advantage of cotton is that it can be washed. To give it its original texture, to make it look like new, we iron it. To advertise the fact that we have washed and ironed it, we starch it. Starch was the first downward step in the art of dress. Starch makes a cool fabric hot. Starch constricts the action of the body, spoils the poise and bend of the head, gives artificial motion to the wrist, develops a priggish primness in state of mind. Most cottons are more beautiful in texture, hang in more beautiful folds, and fade into more beautiful tones, after washing. This is a cotton-producing country. Invention should exhaust itself in the production and use of cotton fabrics. Even Hamburg embroidery at a few cents a yard, may, if the design is good, contain the beauty it would have ruined a pair of eyes to produce with a needle.

But let heavy women wear heavy fabrics. These, with large folds and long flowing lines, obscure her too round curves and justify her size. It is fallacy for a large woman to try to look small by wearing tight clothing.

It has been said that fat is an enemy of beauty. A body made of solid muscle gets its shape and its beauty from the infinitely varying lines that result from the great number of the muscles laid one over another; but fat has little organization, it just lumps on anyhow and anywhere, usually where least wanted. For this reason it is better not to display all its curves. It has some advantages, if not too excessive; and this need not be in these days of science. It makes the skin smooth, the face childish, often sweet, and is very likely to be accompanied by good humor, often merriment. So I should say, make yourself the best you can, then accept yourself as you are, and take advantage of your particular style.

A large woman can have grace, dignity, and repose; and her size may, if well dressed and well carried, make the small woman seen insignificant. Let her seek heavy curves, up-and-down lines, long, diagonal lines, high head dressing — hair and hats, aigret, bows, hair jewels — and long trains.

A tall woman on the other hand may with advantage try to look shorter; at least she might if there were ever an advantage in looking short, for surely height of stature is a beauty.

Time was when the shine, expense, and general awesomeness of black satin tyrannized society. One felt that words could hardly express the indignity to human beauty inflicted by a black satin waist. The glitter of the high light on the satin utterly obliterated the form of the wearer. But everything is good in art, and even black satin is used with some advantage to-day. It has its time and place. Nor are the satin fabrics as ugly as formerly. Its insistence upon its own high lights has been broken in upon by design and color; the glisten of its surface has been softened, so that some kinds are now as soft as velvet.

Art in manufacture is the bugle cry of beauty in our day. What we need now is knowledge, and more knowledge, and then more knowledge. In every school there should be a class in how to spend money. This subject was at one time the most popular in a long course of very popular lectures. To keep up with the age, to know how to spend one's money effectively and economically, is a subject demanding an increasing amount of attention. Which effects and how to get them, is a practical problem for the art schools. Nine out of ten of the students study how to make the chalk look like plaster, and how to make oil paint look like cloth. The time would be more profitably employed in studying the laws of decorative art, and in preparing exhibitions for the arts and crafts.

Black silk was once the shibboleth of respectability. "One good black silk dress" was the substantial teaching to every young woman, by her mother and aunts. One Bonat silk — we all prided ourselves upon knowing at a glance the quality and price, four to six dollars a yard — in which maiden or dame looked equally frumpy and self-satisfied, was for ten years the backbone of a lady's wardrobe. Let my older readers think seriously of those days for a few minutes, and realize the enormous benefit and the untold common sense that decorative art has brought into the dress of modern life. In this country we are accustomed to say that art dates from the Centennial. So it does — some of it. Then there was the early Victorian era in England. No time or country could have shown more Philistinism, ignorance or *bourgeoisie*, in dress.

But England had its "Centennial" too. The event which revolutionized fashion in fabrics in England was the advent of the East India Company. The importation of Oriental fabrics was a revelation to even the Anglo-Saxon mind; and in the fashionable sections of London, the Anglo-Saxon was well sprinkled with Celtic. In London, artists are "in society." Their influence is more quickly felt than in America, and the artists welcomed with joy and praise the incoming Oriental fabric. Indian shawls, probably the most beautiful pieces of cloth ever made anywhere, put to shame the English shawl of red and green Scotch wool. Even the Paisley, out of which we now make our artistic tea-gowns, was a long step ahead of former English weaving. Of the Indian shawl, more hereafter. The Persian rug soon routed that English thing of which you, dear readers, probably

remember one specimen at least in your grandmother's parlor,—the Brussels or Wilton rug, with a stag chased by dogs; or perhaps, a sleeping hound, or St. Bernard.

Madras muslin, in the infinity of weave, gave variety from our English lawns, sometimes pretty though they were. Pongee and Tussore, washable and durable in their lovely rusty color of natural silk, gave a suggestion of rest from the lurid blues and greens of French and Italian silks. To these we may add the useful and beautiful (although striped) blue and white seersuckers, real seersucker, I mean, the kind that came from the Orient, stiff with glue, hard as a board, and that had to be boiled for seven hours and dried on the lawn before it was ready for the scissors.

Pongee is the next best for utility. Both fabrics, because of their saving in laundry bills, are cheaper by the end of the summer than starched cotton. Pongee requires care in washing. It must not be sprinkled or the spots will show. It must be ironed damp. Its low tone of rusty yellow makes it especially the fabric for blondes of low coloring. Its beauty and effectiveness for such a wearer can be believed only when seen, and these are among the most difficult types to dress effectively. There was a time when linen was to be had only as natural gray linen, linen bleached white, or blended linens. But linens are now in the market, and will probably always be, in all shades of all colors, coarse or fine at need, beautiful and serviceable, for shirt waists or entire summer dresses.

The early sailors brought many European fabrics to the Massachusetts coast. The sea captain's wife wore Canton *crêpe* shawls and other things, brought home more as curiosities than as objects of art. At the present time, shawls have given place to the more conveniently-made garments, evening cloaks, etc., which, proving a more complete covering, are therefore more serviceable, especially for street car, or carriage, wear. The beautiful Canton *crêpes*, with their long, graceful fringes, have become parlor draperies, bed coverings, table covers, and even dresses. The best Oriental *crêpe* shawl is probably the best silken fabric ever made. For there is a long way between the best and the worst silk.

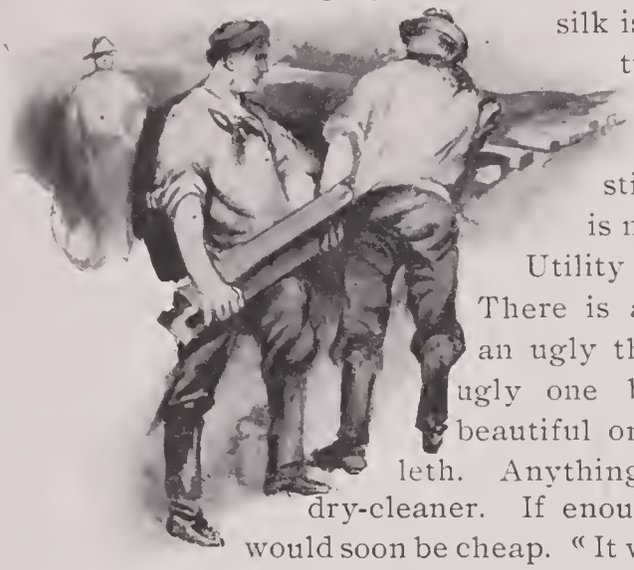
Cotton, silk, and wool; what are the merits of each? Cotton goes to the family washtub or to the laundry. This places it first in utility. Clean cotton ennobles all callings. The dainty white cotton gown of the trained nurse, the cap and apron of the housemaid, the clean shirt waist of everybody, have made great and hygienic advances. When cotton gets free from starch the domestic world will be very beautiful.

One of the uses of wool, of which the designer has not yet fully availed himself, is thin fabrics in wool — loose, soft woven wool, such perhaps as the Greeks used. In the substantial woolen fabrics, variety, beauty, and quality, can hardly be excelled. As we have it now, the best can hardly be distinguished from camel's hair.

Taffeta is noisy, shiny, unsympathetic to the touch, and generally Philistine, but it has its use. The slippery taffeta silk petticoat, rightly gored,

has shown the modern woman how pleasant is exercise, how easy is walking, when she has her limbs free from entangling skirts. Nothing slips so comfortably as a taffeta petticoat. If it were only a little less noisy we would vow to keep it always in fashion.

There could hardly be a less gracious material than black taffeta, so much used for outer garments in the place of woolen jackets and other wraps. But even black taffeta has one merit, and that is, it is not black. It is gray. For there are as many qualities of black as of white. Black silk is black and silver. The high lights are often practically white. When the high lights are taken into consideration in trimmings, as in many modern garments which have wide bands of white silk stitching, or collar and facings of gray silk, the effect is not so ominous.



Utility is a bugbear. "It will wear well." What of it! There is always a beautiful thing that will wear well, and an ugly thing that will wear well. Let us not select the ugly one because we are too indolent to search out the beautiful one. "Will it wash?" is another *bourgeoise* shibboleth. Anything will wash. It may shrink. If so, send it to the dry-cleaner. If enough people patronized the dry-cleaner, dry cleaning would soon be cheap. "It will fade." Most things are more beautiful after fading than before. They may not look so new, which is as often a merit as a demerit.

Nature knows how to make beauty. Go study her effects. The brown earth, the silver-white sand, the gray-white dust of the country road, the blue gray of stone walls, and that silvery sweetest of blue grays, the color of old unpainted wood, split-rail fences. In the country there are the unstained shingles of the seaside cottage palaces. These are nature's beauties, as eloquent as the sunset, or the autumn maple.

Grenadine is a beautiful fabric and always in market. It is the strongest of transparent materials. It is somewhat unpleasant through being rough to the touch, but most valuable from the utilitarian point of view.

Cashmere has a somewhat unsympathetic surface, but is beautifully soft to the touch, has an unfrivolous expression, and lies in graceful folds.

The cheaper nun's-veiling makes softer folds, and is therefore for some purposes better. It is still of wool, and if the weave has any body, it is valuable as making no pretense, a simple criss-cross of threads.

The thousand patterns of *crêpe* cloth, of late invention, will probably remain in manufacture (for it is an innovation), varying in pattern, size of crinkle, etc. It has the advantage of an appearance of heaviness, with less weight than that of old-fashioned goods.

Faded Oriental cottons embroidered in silk, although expensive, because we are obliged to pay for their antiquity or fading, are most valuable for house gowns. They utilize the wearer's ingenuity and emphasize exceptional qualities.

The world has risen above the time when velveteen was an impossibility in good society, because it was supposed to be an imitation of

velvet,—an attempt at making believe you were dressed in velvet. But here again the artist has come to our rescue. My lady found that a great artist preferred to paint her picture in a velveteen rather than a velvet dress; so it came about that the artists preferred velveteen to velvet. The Liberty velvets flooded England with so-called art costumes; at any rate these were dresses and hats designed with disregard to Parisian fashion plates, and some of them were beautiful. The dresses were long and slim, showing the beauty of fold of the uncut fabric. The hats were heavily gathered and puffed, showing coarse or fine broken lines of light and color to blend into the hair, and to shadow the large English faces, and were perhaps not too heavy in appearance for the Juno-like English maid or matron. In course of time, Liberty shops appeared in London, New York,—everywhere,—and velveteen was good form. With the Liberty velveteens began a reign of soft and low-toned color that has been a welcome relief from the tyranny of black velvet.

In silk, Liberty gauze has been another avalanche from the silk counters of the world. Liberty gauze is not now always an Oriental fabric, nor is it even of Mancnester make; but no matter whether it comes from Jersey or the Cheneys', light, soft, silk gauze is always welcomed in a costume where beauty is the first requisite, and is, perhaps, the only fabric that rivals organdie muslin. It was an old-fashioned Oriental silk gauze, unearthed from a grandmother's cedar chest and shown to me recently, that reminded me I had perhaps gone too far in saying organdie muslin was the most beautiful of dress goods.

Printed Indian cottons must not be forgotten; for between the primness of American calico, with its realistic French, English, and American, designs, and the decorative quality of printed Indian cotton, is the distance of at least one ocean.

Among fabrics for long service, my eye falls upon a Chinese Canton *crêpe* sunshade. The strength of the fabric has kept it in constant wear for ten years in succession—in summer, for garden party or picnic service, and in winter for a transparency between an ill-placed gas jet and the social life of the room. It is a protection to every woman's complexion, a little advantageous truly, because colored light is always in danger of killing some beauty, as well as of supplying some color need.

COLOR

A DRESS whose color spoils the complexion is worse than a dress with no color, a hat whose line spoils the nose were better not worn. Match your hair for street dress, your eyes for the house, your skin for evening, is a safe rule. If your hair is very black or very white, very blond or very red, or very yellow, the resulting effect will be conspicuous, but still distinguished. If your hair is of low-toned coloring, its high light and its consequent beauty may be enhanced by wearing a costume of a slightly less brilliant shade of the same color, and the effect of the like-

ness will also give distinction. Likeness, or parallelism, always gives distinction. So-called gray hair, well-groomed, is really blue, and is enhanced in beauty by wearing blue grays and gray blues.

Clothes contrasting in color with the hair seem to indicate that you have tried to be conspicuous. The result is loud and vulgar. Parallelism looks as if you had tried to make each individual point inconspicuous. The result is that the whole picture of you is a unity, and noticeable, while looking as if you had tried to make each unit of beauty unnoticeable; and the effect is both beautiful and modest.

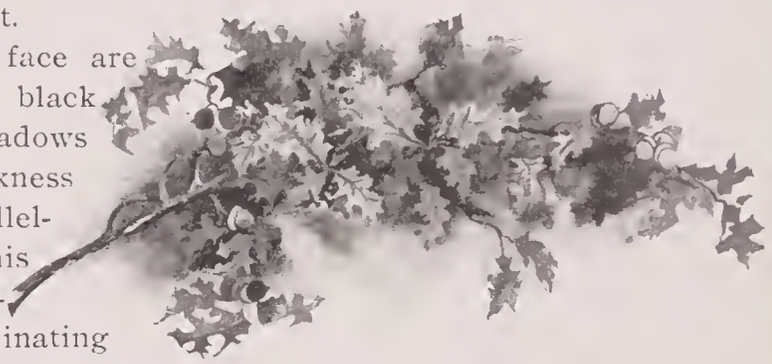
Out of doors, the great amount of light brings out sufficiently the color of the eyes. Indoors, the eyes are much benefited by having near them their own color, or a tone of their own color a little less pure than the latter. Every eye contains many colors. Stand by a window, with a mirror, and note which colors your eyes contain, and then know that a dress of any one of these colors will make more apparent that particular tint in the eye. Hazel or blue eyes contain perhaps the greatest variety of colors. Gustave Delsarte said that the light eyes are most dramatic, that is, capable of the greatest variety of expression. Black or brown eyes belong to the softer natures. Notice the ox, the gazelle, while the cat, the tiger, the lion,—and cat-like, tiger-like, lion-like people,—have light eyes.

In the old times, before we studied art in dress, the blond wore blue, and the brunette, pink. If this were the rule, true art would reverse the dress, but the modern dressmaker thinks not of women merely as blondes and brunettes, but thinks of numerous types in color. Even she has only begun the study. The painters of the world so employ the flesh tints. The color of flesh is in almost infinite variety, and skin is sufficiently transparent to reflect numerous colors from its surroundings. The color of the wall, which is the background of your face, changes the color of your face. The color of the cushion on your chair changes the color of your face, and that of your hair and eyes, too. The color of your dress is even more important because more constant. It may be thought of merely as the color you think you like best, or as part of a color harmony of which you and your clothes form the parts.

Reflection, parallelism, and contrast, are the elements to be considered in choosing the color of clothes. A necktie and mustache may be alike or different, the color shading up to the mustache, or the clearer color of the tie killing the color of the mustache. That which belongs to the man should be the highest point in the succession and have all the advantages—not the beauty of the cloth that he ties around his neck. The whites of the eyes in a man's face are made more conspicuous and add force to his face by the presence of the ever-constant white collar and shirt front. Blond men in blond clothes are more handsome than in black; and the suggestion of softness that color gives to the figure emphasizes, while black

diminishes, the masculinity of the man. The man who loses least in black clothes is the one with black hair and beard. He has at least the dignifying effect of parallelism, and consequent simplicity.

Art in dress for men need not of necessity mean ruffles or knee breeches. Art is the condition attained by being artful, by using artifice. Men have hair which may be contrasted or matched in color; eyes which may be made larger or smaller by parallelism with the white of the eye; teeth that may be brought into prominence, or may be obscured by repetitions that are more white or less white than they; lips that may be keyed to a wealth of color by a red or pink tie, old rose, terra-cotta — anything — so that the color of the flesh is a little better than the color near it, which by parallelism, likeness, or gradation, enhances it.



The lines of fatigue in an old man's face are deepened, and the face hardened, by black clothes. Parallelism between the dark shadows and the dark clothes increases the darkness or depth of the lines and hollows. Parallelism between his light gray clothing and his light gray hair enhances the look of cleanliness, purity, goodness; and while illuminating the black shadows and lines in the face by reflecting the light, softens all into a generalization of the sensitive symphony in gray, expressive of gentleness, sentiment, cleanness, and dignity — where a black coat might have made him look like a *roué* or a sick man.

Black is for the very young; and this is not a rule nor an opinion. It is a reasoning, according to cause and effect, as one follows the law of color effects by parallelism, of position and succession, into the laws of expression applied to color and light and shade.

Succession or gradation leads to a climax, and the climax must be some point that it is desirable to emphasize, such as good color of eyes, lips, cheeks, or a general tone of skin, leaving contrast to the strong effects of loud people; contrast less and less representing gradation, until we approach likeness and arrive at parallelism or repetition.

Oppositions express forceful, physical, brutal effects; successions are like melody — gentle, yielding — and express or suggest mental effects; parallelisms conventionalize and calm.

Older men, older women, women of sensitive types of beauty, very delicate girls, are helped and expressed by succession in color, the tones worn never becoming as high in color as the tone of their own color, however light that may be. Children having very clear color, with no outlines to be hardened, and no lines or shadows to be avoided, can better bear oppositional effects. Oppositions in children attain gayety and cheerfulness. A woman with plump face and very white skin gains sentiment by wearing black, and so enhancing her shadows. Sometimes she, by contrast, heightens her high lights and gains brilliancy. Such a woman can wear jet and glittering silks and diamonds with good effect.

I often speak of high and low key in color. By high key I mean prismatic color — that is the colors of the rainbow — or prismatic color mixed with white. White light and prismatic color are specimens of harmonic vibration. By low key in color I mean prismatic color dulled, dimmed, deadened, or muddled by discordant vibration. As color is universally admired, and as color in the human body indicates health and happiness, the brighter and richer the colors, the better. Artistic or artful dress, then, is dress which enhances the color in the human body. Bad use of color in dress is that which by its own brightness, clearness, or high key, makes the color of the person muddy and ugly by contrast.

Succession, then, is the dominating law of color in costume. Or to put the same thought into another form, subordination of cloth to skin is art in dress. Have health and happiness and your color will increase. With a given complexion, wear colors lower in key than your own.

A blue ribbon so mixed with milk white as to become pale blue contrasts with a yellow skin. The yellow skin is beautiful when it is a clear yellow; but pale blue ribbon makes a yellow skin which is not a clear yellow, muddy and homely. An olive ribbon would by parallelism make the same skin look rich. Olive contains yellow and blue; the yellow in the olive makes gradation between blue and the yellow skin a step, a bit of melody. The blue bow was too high in key, it looked clearer and fresher than the thing with which it was contrasted. The skin should have had the advantage, but instead, the bow had the advantage.

Dried flowers furnish multitudinous suggestions for fade tones, pale or dark, each having color, and still possessing enough grayness or other discord to be below the key of the natural tones of the face. A bunch of variegated flowers thrown carelessly on a corner of a table or shelf or mantel, or arranged in a vase without water, and left so for weeks or months, will, if properly observed, furnish a large color education; for most exquisite tints and tones are here. Old women, and women of low color, look most beautiful in these fade colors. They reflect light to illuminate shadows, and they reflect color. It is the absence of this reflection of color that makes wrinkles in a face look so much worse in an unretouched photograph than they do in life.

Very good effects may be produced by the skilful management of light and shade. Sunshades, like sunhats, should shade the face. It is more comfortable for the eyes; it is cooler. But sunshades to be becoming, at a picnic, say, or a garden party, or in the village street, or driving,— anywhere where one meets her friends on social occasions,— are better not to shade too completely. A sunshade partly transparent drenches the wearer with color, and it may be greatly to the improvement of her complexion. For the most insidious effects, the color of the sunshade itself must be of low key. This effect may be simulated by an opaque shade with a colored lining, which will reflect colored light into the face. The greatest objection to the lined sunshade is its weight. It is an object far less sincere and beautiful than a shade of single thickness.

What is true of the sunshade in regard to facial coloring is true also of hat brims. This is one of the points at which comfort and beauty do not always come together. Openwork shades, or hat brims with flecks of light falling through, are very trying. Spots are usually ugly. Accidental spots are always ugly.

The power of white in dress is because of its reflection of light and its power to enhance the brilliancy of the eyes, the teeth, and the high lights of the skin. The high lights of the skin are very important because they help to make the modeling of the face more clear and brilliant; and white at the same time, by reflection, illuminates the shadows. Black, on the contrary, increases the depth of the shadows by parallelism, and still more by contrast with the high lights of the skin and teeth and eyeballs, which are brought into harmful contrast with the shadows and lines. The shadows and the lines being deepened, the face looks older, or more tired, or sick, or tragic, if either sickness, or sorrow, or age, have already made shadows and lines. Black is liked for its convenience. It is often said that one can wear black with anything; or that black looks well with anything. I would reply, "Yes, equally well, but never really well." Too many people wear black. Only happy people should wear black. Only healthy people should wear black. Only young people should wear black. Let all with delicacy of coloring avoid black. Let all with faded coloring avoid black. Many of these types must also avoid every dark shade of every color. And the reason of all this is that faint color loses color near black.

The nearer we approach the prismatic colors, the narrower the range of colors we can wear. I never wear a color that I can name or match in a shop. This is because of my general creed in dress, which is the subordination of the dress to the individual, making the person — not the gown — the objective point of interest.

The tender, impalpable hues which cannot be formulated in words, the lovely faded lines, like those of old tapestry, or the richly blended tints seen in Indian shawls, are the most satisfactory. The individualist in dress believes that it is possible to take that which is best from different countries and eras, only so that it is adaptable to the type of the person for whom he designs.

The beautiful jewel which suits your type and character may be the keynote to a long line of dresses, extending to a time when the complexion or hair changes — such ornaments, for example, as cameos, carved ivory, coral, intaglio, turquoise, dull gold, etc. One beautiful gown was selected because of the possession of a wonderful moonstone ring. A silken shawl was finally picked up in an old curiosity shop. The thin grenadine center had the moon-like radiance of the wonderful luck stone, and the border in dull Persian coloring provided against monotony.

"A good contrast" is a phrase that has ruined more hats and dresses than ever did shower or sun. If you give an infant a basket of colored wools to play with, he will first select the one that differs most in color from the others — in other words, the brightest. Even before this, the

chances are that the first object that will attract his attention in this new world to which he has come will be the lamp or gas jet. It differs from its surroundings more than any other object about him. It attracts his attention. If you go into a barbaric land, with objects to sell or trade to the natives, and take with you beads of colored glass, or garments of colored fabrics, which by their conspicuousness of color please the barbarian, you will find that that which differs most from its surroundings, that which presents the greatest contrast to its neighbor, will be his choice (barbarian or child). It is a proper beginning, but there are higher forms of beauty than the mere contrast of two things.

The first step in the progression of the higher forms toward beauty is the contrasting of many things placed together. This would be seen in a Persian shawl, or a stained glass window, or in the basket of wools out of which an Indian rug is to be made. But in these objects of beauty, contrasting elements will be very numerous, broken into small pieces, intermingled, with a variety of shape as well as of color, and obscured from the mind by the design. Contrast, you see, becomes good when many elements are simultaneously contrasted. Contrast is barbaric, infantile, stupid, uninteresting, unmusical, unharmonious, when two or a few things are in contrast.

JEWELS

IN NATURE the most brilliant colors are in the small objects, such as flowers, birds. butterflies. Where large masses of bright color appear, the latter is transient — sunsets, blue sky, the blue and green of the sea. While the general color of a costume should be lower in key than the color of hair or eyes or skin, jewels may be higher in key. They suggest to one how beautiful a color can be. The glitter of faceted jewels is sometimes helpful and sometimes harmful. The Capucian stones of eastern cut and polish show more color and less glitter than faceted jewels, and are, fortunately, at last coming into the market in the western world.

It is not well for a lady to let her diamonds outshine her eyes. Whether they do, depends upon the vivacity of her face, which is dependent upon her mood at the time, and particularly upon the light in which she wears them — daylight, gaslight or electric light. On the right woman, with the right dress, in the right light, they are supreme in beauty. On most women, with most dresses, in most lights, they outshine, outglow, and outglitter the wearer, and are detrimental to beauty. Very few women can wear diamonds, and these in very few places. There are very many other stones far more becoming for ordinary occasions.

Hitherto the fortunate possessors of jewels have worn them after a somewhat haphazard fashion. The woman who glories in the ownership of what an old dame described as "a tirade" of diamonds, is often only too pleased to have occasion for decking herself therewith; and it was no doubt with a certain shock of surprise that some of us read, not long

since, that Sarah Bernhardt had been expressing in decided language her dislike for diamonds, characterizing these much-bepraised stones as "unbecoming." "Diamonds unbecoming! How can that possibly be?" exclaim the many who do not think for themselves. Simply because ornaments are meant to heighten one's charms, and these gems overpower them. Their glitter, unless, in very exceptional cases, kills the flash of a woman's teeth and eyes, the axiom being that the brighter the woman the brighter should be her jewels; few there are, however, who can outshine the brilliancy of the diamond.

There are many beautiful stones to be added to those in general use, which are not now considered in the market, because jewels have not been enough thought of as ornament, but have been too much thought of as a show or commercial investment.

First of all, jewels should relate to spots of color; usually the brightest color will be found in the eyes. The woman who knows the secret of making the most of herself, will dress to show these off. Opaque stones are best for day wear and sparkling gems for night; so that a hazel-eyed girl, who, if she wear jewelry at all, will frequently choose small diamond earrings, would look far better with larger stones repeating the color of her eyes. Such ornaments are not difficult to find. Hazel eyes have generally rays of different hue in the iris, and any of these — yellows, greens or browns — may be chosen.

Labradorite, — an iridescent stone, somewhat resembling the opal, but less fiery, and of varied shades of gray, brown, and greenish brown, — though inexpensive, is artistic and harmonizes with eyes of changing hues. Cat's-eyes, too, are beautiful stones for day wear, especially the yellow Oriental cat's-eye; though the green and gray quartz cat's-eyes are not without beauty. According to one's natural coloring, antique turquoise, topazes, cairngorms (because they are yellow enough to do without gas, and yet are not pitched in too high a key), carnelians, cameos, and lapis lazuli, may be recommended for day wear. Crocidolite — at one time rare, but now common — is of a golden brown color, and might well be utilized for personal adornment.

A brown-eyed woman, with dark hair and sallow skin, if she have no true artistic feeling for dress, will probably go to a ball attired in conventional black satin and diamonds, and pass unnoticed. The same person arrayed in an evening dress of soft, transparent brown, accordion-pleated chiffon over brown silk, fastened with lacings of cairngorms, and caught by a girdle of the same, ropes of cairngorms in her dusky hair, will look radiant, and be admired by all.

A fair woman, with dark blue eyes, brown hair with reddish or yellow lights, and a clear complexion, will find the sapphire to be her stone *par excellence;* while the topaz, the cairngorm, and deep-hued amber, avoiding the lighter shades, will also suit her. Cameos, too, she will find becoming,

and an ideal costume to set off her good points would be a gown of Liberty silk or velvet, the exact shade of the background of the cameo, draperies caught by cameo brooches, and a cameo necklet encircling the throat.

Diamonds, rubies, and emeralds are the most costly stones, and are consequently most in request because of the commercial instinct that looks on these jewels as a safe investment. As we have already pointed out with regard to diamonds, they suit very few because of their overpowering brilliancy, and when worn at all should be worn in masses.

Few women have lips sufficiently red to count against rubies of the lighter shade, and there is, in so far as adornment is concerned, no greater folly than buying dark rubies; at night they look black. The most effective mode of wearing rubies is to mass the lighter colored stones on a red velvet dress. Coral is far more becoming, though until lately but little used, simply because it represents a lesser outlay in pounds, shillings, and pence. The secret of beautiful and befitting ornaments lies not in their price but in their artistic treatment. A dark-haired girl in a flame-colored gown, with ornaments of red coral, the lightest tones being on her neck and the darkest on her hair and draperies, will look strikingly handsome. After the eyes and lips, the color in a girl's cheeks is the best point to work up to, and pink topazes of the exact shade may be found to give a delightfully fresh effect to the wearer's color. An ideal necklace is of pink pearls in varied and delicate shades, and, indeed, pearls of all kinds are beautiful gems.

And here it may be remarked that the throat is by no means the only position for the display of jewelry; at any rate if the lines are pure and well-formed. A necklace is sometimes worn on the corsage, formed into epaulets, twisted in the hair, or used to secure a drapery. If very brilliant stones are chosen, it is best to place them on the head, the most effective place for the display of such ornaments; the space of hair between them and the face softens the blaze, and they add to height and dignity. Women with full faces should carry their jewels diagonally across the head, thus giving apparent length. Brooches should not be pinned, as they usually are, in the center of the dress collar, but placed a little to one side. Bracelets and rings are to be worn in strict moderation, and of rings, the long marquis shape is supposed to be the most flattering to the fingers.

The emerald is a stone that few women should wear; it is decidedly masculine in character. The turquoise is not suited for general wear, but those on whom it looks well should wear a quantity of the stones. The delightful milky opal, with its soft coloring and lambent fires, is coming into a favor too long denied it by superstition. With white, or rather cream, gowns — for no one of artistic taste wears a blank white — carved ivory is generally becoming, and shows a woman's teeth and the whites of her eyes to advantage. The brownish hues of old ivory suggest a delightful color scheme that may be adopted for wear either by day or by

night. A gray-haired woman in a gown the exact shade of her hair, with buttons of wrought silver, oxidized if preferred, and antique silver ornaments to match, will look distinguished in any assembly. The jewel may well be placed in parallelism with the wearer's brightest point of color; or it may be the keynote to her entire costume, which, according to desire, may be in parallelism with the personal coloring, in opposition, or in succession.

It is not the writer's object to show that either parallelism, opposition, or succession, is better than the other, but only to show: first, that effects are produced by each; second, what the effects are that are produced by each,—effects of developing or submerging color. It is not for an artist to say which an artist shall choose. It is only for him to say what opposition expresses and suggests, what impression it will make upon the observer, what the expression of parallelism is, and what is suggested by succession.

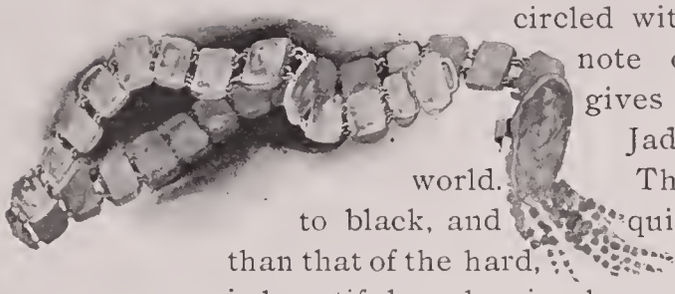
Succession is a kind of gradation; it is modulation by short steps from one thing to another. Like melody, it is never brusque, neither is it forceful, save as gentleness is force. It might sometimes seem even weak. Oppositions or contrasts are always strong, assertive, sometimes too assertive, sometimes splendidly dashing, and again, vulgarly dashing, according to circumstances. Beautiful jewels, well arranged, splendidly related in color to the costume, can hardly be worn in too great profusion on proper occasions, unless they submerge the beauty or character of the wearer.

Surely it is better to be an attractive woman than a mere jeweled figure, but costly jewels can be so chosen and arranged, and so justified and helped by the color and character of the dress, that any woman may be beautified by them. I remember a large, strong, rather coarse, homely woman, dressed in darkish silver-gray silk, wearing large masses of gray pearls, who made one feel that to be large and coarse and homely was rather a fine thing. I have seen a homely, thin-faced, dark-skinned, gray-haired woman dressed in changeable silk, with large ornaments of perhaps fifty large stones in all, of that opaline-colored, red-lighted blue and gray stone which travelers bring home from the Alps, who pleased the eye like the side of a vase or the wing of a bird. She looked as peacefully self-possessed as if she had owned the city. "Were they real?" some one might ask. Real? Real what? Real beauty or real carbon?

A profusion of corals with a dress near their own color made a girl I know a success at a party. I remember an English duchess, a very large woman, with corals of rare beauty of coloring and of enormous size, cut in unusual, simple, and good design, but worn over a black velvet dress. I thought she flaunted her corals. Some might have said that the dress made a good background to show the corals. That was just what I

thought. She seemed to want to show them. It might have been more artful, more artistic, to wear them with gray or pink or red, and to thus show them, while seeming to wish to subordinate them.

A pretty thing is a lavender silk waist, with a very thin white lace bow of several loops and ends, five or six inches in length, pinned on at throat, belt, bust, or one side, by a central fastening of a large amethyst circled with small pearls. The jewel becomes the key-note of the costume. If a contrast is desired, this gives a gentle one with blond hair of low key.



Jade is one of the most beautiful objects in the world. The delicacy of its green shades, toning almost to black, and quite to white, constitutes a far higher order of beauty than that of the hard, glittering green of the emerald. The emerald is beautiful as showing how vivid green can be; the jade is beautiful as showing how generally self-forgetful green can be,— letting itself melt into white.

Jade, although very hard, can be carved so that beauty of design may be added to its color. It is a little worn in New York, and much worn in India. Its most detrimental quality is its weight, which makes it useful only for small objects. No small ornament to be worn with gray or gray-green lawn can be more beautiful than necklace and bracelets of soft, milky green jade. It is very suitable (by parallelism) for ashy blondes, while hazel or greenish eyes, by its proximity, are transformed from the unnoticed and ordinary to the highest order of beauty.

> "Pearls to a princess are a futile gift;
> But note the workmanship — what craft of line!
> Intractable jade carved intricately and free
> As woven frondage, and the pearls in it
> I know not by what miracle of art
> Made part of it, and better than themselves
> Like berries in the mistletoe. Receive it
> As earnest of the rate I hold you at."*

Let us not forget that a jewel is an ornament, not a mere investment; that it is worn for beauty, not for show, and that there are many ornaments not called jewels which are as ornamental, or even more so, than the most costly stones of commerce. Among the most beautiful of these we find the amber. One of the beauties of complexion, a thing that suggests health, is the yellow tone; to this, amber can blend in all of its shades. Amber itself changes color with age, ranging from the palest lemon yellow, through the most liquid tones, to the warm wood color. Amber darkens with age — the newest color is not the most beautiful. It has been most worn in beads, but is little worn in the western world, because, to the Anglo-Saxon mind, beads have seemed to belong to childhood; but the great lines of corals, strings of large beads, which Rossetti has painted, and the ropes of diamonds worn by New York women of station, show that this silly prejudice is becoming obsolete.

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*"Birth of Galahad," by Richard Hovey.

Strings of old amber, with a dress of several thicknesses of very thin transparent goods, worn by any of those numerous women who have the amber shades in their hair, would be beautiful enough to make a woman famous for a season. The price of one small diamond ring would buy this entire costume. Let all brown-eyed women collect, study, and wear, amber or cairngorms. But the cairngorm is heavy, while amber is light. The cairngorm has been mostly worn by the Scotchmen, as a shoulder fastening to their plaids. They are not, however, especially masculine, except when large. The principle is, repeat in varying shades the color of your eyes, to enhance that color.

Steel belongs to young women with gray hair; steel, and soft fabrics like silk or chiffon, to older women. Cut steel is very brilliant. It tones to white, and it tones to blue; so also does silver, growing darker toward black, it passes through the grays. These are the colors that by parallelism and succession give the greatest dignity to women of gray hair and blue eyes, or, as has been said, blue hair and gray eyes. For the grays are really blue, certainly not yellow. Before the days of Monet we had not observed that the weather-worn, unpainted wooden fence was really blue, not gray.

To put the whole subject in a sentence, every woman has a personal jewel, one that is especially suited to her complexion, her manner, and her character; and she should make an effort to discover it.

FUR

THE primary necessities of dress are now more and more considered. These are warmth, covering, coolness, decorative value, mark of station, wealth, and suitability to occupation. Never in the history of the world were wool and fur so well used to give at once comfort and distinction to the wearer. As the northern countries dominate civilization in this present age, the tendency has been to an excess of covering and to too great warmth. The decorative quality of fur is very great. Natural fur is in almost infinite variety of color. The variations of long hair, drooping or spirited hair, or soft seal-like texture, make it easy to adapt fur to garment making and garment lining, and even to garment trimming, if such a barbarism may be permitted.

The soft-faced, white-haired old lady in the long-haired white furs or natural seal, even the white seal, is a woman beautifully cloaked. The blue-gray hair of the younger woman finds a kindred in blue fox and other furs. Natural lynx is a godsend to any delicate complexion. Sable has both style and grace for the brown-haired or black-haired women to whom it is suitable. Mink and sable are for the typical American woman, most numerous in class of all, with rich complexions, and with brown hair varying to bronze. Chinchilla is the fur for black-haired women growing plentifully gray, since their hair is made up of black and white, not blue. Ermine is

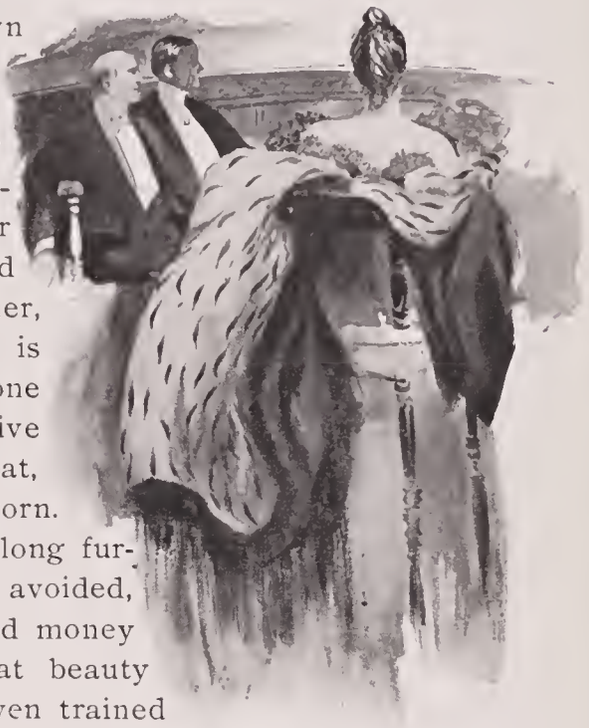
most beautiful of all,— truly royal if worn on suitable occasion — but has the least variety of occasion of any. Its natural associates are point lace and pearls, fine velvets and brocades (if not dark in color). It is surely the daintiest and most elegant fur, and the one having the greatest distinction when rightly used. It should be quite above the realm of simple contrast, and may be worn in combination with the stateliness of brocade; for daintiness of color should be kept for parallelisms, successions, kinship with melody. Raw contrasts with ermine, (the creamy, pearly, beautiful white that it is,) such as red, green, purple, brown — in their heavy shades — would be very much like a drum beat in the middle of a violin solo.

In the early and primitive use of fur in the manufacture of garments, in which it was combined with cloth, skins were generally used whole, trimmed off and sewed together, making practically a piece of cloth out of the fur. This resulted in garments of warmth, but not of beauty, and often at the expense of too great weight for any use other than driving. The activity of modern life causes lightness to become one of the most important considerations in the making of any garment. There are few occasions when one can afford to wear a heavy garment, even to gain dignity and richness. Sometimes the fur was the garment, the cloth the accessory. Then the cloth was the garment, and the fur became a lining. This was warm and pleasing in softness of texture, but very difficult to make beautiful. Such garments have nearly always been ugly.

But at the latter part of the century, the matter of design of garments, partly of cloth and partly of fur of various kinds, was seriously taken into consideration by some leading artists and by all designers. The result was great variety, beauty, adaptability, and convenience. In fact, it is now difficult to think of anything good to do with fur that has not already been done. It has lined collars and the fronts of garments, so that the chest could be protected from the wind: muffs made and worn in several generations, but discarded for their inconvenience, were finally brought into fashion for certain occasions when they were not a special inconvenience; and a great variety of other ways of getting warmth was found,— gloves for men; gloves for women; sleeves with fur at the wrist, made loose to turn down, or flaring to stand out over the hand, buttoned or not.

A reform or a new start of any kind is likely to spring from some inherent quality of material, or in its use, and this is the chief fountain of the beginning of good art. Start from something that is not artificial. For example, when modern thought about decoration in furniture first began to spread over the country, durability and return to simple lines, big square legs, frank square corners, thick boards, and the general Eastlake idea, had a strong hold upon the sincere side of the American mind. Just so in warm garments; where certain portions of the garment needed to be warmer than others,— a collar to turn up around

the neck, a double-breasted effect which could be buttoned up for greater warmth, or turned back toward the shoulders to admit the air to the body, or to bring the pretty colored dress waist into relation with the complexion, and at the same time to throw out decorative lines from corners and angles of the turned back portion, resulted. Here was room for the beauty of line to play unending melodies. A point here brought style, a fine curve there gave distinction; and that which can so easily be made a bungling load, to be thrown off in an ante-room, attained to beauty.



But even sham, art can make simple and serviceable. Many a woolen coat with its fur collar which pretends to be a lining and is not, is comfortable and pretty, warm at the neck and wherever needed, and yet not too warm for walking. Lined throughout with fur, a walking coat, in most weather, would be too warm. The cloak lined throughout is quite another matter. There are some days when one can walk in it, and there are days when one can drive in it. And here, as in the case of a man's overcoat, is opportunity for almost the grandest garment worn. It seems as if every wardrobe should contain one long fur-lined or fur garment. Here expense can hardly be avoided, but on the other hand, here is a chance to expend money legitimately. It is so manifestly for warmth, that beauty and display seem accidental, as they ever should. Even trained cloaks, made long so as not to break the sweep of line from shoulder to floor, and to cover the delicate dress over which it is worn, are on certain occasions charming. An opera cloak, carriage cloak, or evening cloak, is almost a woman's birthright. It does so much for her. Thrown back over her chair, it protects her from bad backgrounds. Wrapped about her, it protects her dainty dresses from disaster. It is so large and so suitably made of costly material, that it may at will meet the needs of the richest, and cost thousands of dollars. But it may equally well be becomingly made of inexpensive material, and will still be an object of beauty and utility. Here Oriental or old embroideries may be utilized; Chinese silks, Oriental shawls, borders and laces can be used. Even a simple broadcloth, with an effectively cut shoulder cape and collar outline, may, while giving all the elegance and romantic grace of the Italian *capa* or the military cloak, still have the distinction befitting the woman of beauty and elegance. The possibilities of design in this direction are infinite. In England where low-necked dress is much more generally worn than elsewhere, the *décolleté* cloak is always found in every lady's wardrobe. Its beauty will increase as evening dress grows yearly into greater use in France and America.

DRESSES

A THING is the more beautiful as it is the more complete, provided it has unity and harmony of parts. Gathers are among the oldest enemies of beauty. Lines in sweeping and ever-changing curves have great variety and beauty, but puckers hanging from a string, in broken lines and starched angles, are usually mere discord. Sometimes if the fabric be very thin these lines straighten into parallels, slightly diverging, and become orderly, simple, pretty; but the gathered ruffle, sewed on somewhere, is usually meaningless and often ugly.

One of the greatest leaps that art in dress has ever taken was in the invention of the circular ruffle. It must have been a tailor's idea — a dressmaker would tear off a straight piece of cloth and run a string through it. The circular ruffle is as if the garment were made seamless and woven to its required shape; the thing seems a unit, the folds are radiating, orderly, exquisite, and, if the ruffle is wide, stately. Yes, the circular ruffle is the apotheosis of frills.

So much for the bottom of the skirt. As for the top, can there be any comparison, apropos of beauty, between a fudgy mass of gathered cloth, starting from a straight hard line called a belt or band, at right angles with the figure and obscuring a thousand lines of beauty, as well as breaking into all the lines that come down from the shoulder, arms, and body, over the waist and hips.

It has sometimes been fashionable even to trim dresses with gathered-up lace. Frances Hodgson Burnett once said, "Lace should never be bought by the yard, but always by the mile." It is agreed that too much lace could hardly be worn unless it were gathered. Think of the meaningless top edge where the gathers are sewed on; think of the beautiful design in the lace jumbled and wasted (for why buy lace unless the design be beautiful). True, there are some uses for lace, such as the edging of a petticoat, where only soft texture is liked and detail or beauty of design unnecessary, and where the outer garment covers all but an occasional glimpse of the lower edges; and even here a ballet-dancer-like effect is too likely to be attained. A better effect in the soft hanging of the sheath dress skirt is obtained by cutting the under skirt after the same pattern, the ruffles being numerous, circular, and flat, and edged only with lace or other ornament, so placed as to give the full effect of its pattern.

Then consider the waist, the end of the sleeve, the hand. Hardly a hand is so beautiful as not to have some ugly lines which would be brought into prominence by a gathered jumble around the end of the sleeve. For a gathered ruffle has fat, clumsy, ugly curves, and if any such appear in the hand, it would help to bring them into prominence. This is one of the first places where parallelism must be avoided. But let a flat, circular piece be cut for the wrist, repeating in character the bottom of the dress, and simplicity and elegance are attained, with a protecting becomingness

to the hand. The hand is placed in a sheath or cup, which by its linings of color may also reflect beauty into the skin. This sleeve-ending can be finished in corners or points, or curves or lines or angles, for the sake of style; and the throat collar has of late years repeated it in a thousand graces of flare and finish, making most helpful backgrounds to the face.

The bottom of the cloak, repeating by the same circular ruffle the general character of the dress, has given to our time the greatest elegance and dignity in opera and carriage wraps. In fact we are living in an age when art in dress transcends that of any time or clime. For the problem of the Greek, whose rivalry is likely to be first mentioned, was such a simple problem as to appear little by comparison with the needs of the modern dress. The simple, almost idyllic life, the warm climate, the poverty of manufacture, the little variety of occupation, made a straight piece of cloth hung from the shoulders in one simple manner, or twisted about at the will of the wearer, all that was needed. A folklore song of tuneful melody, however beautiful, can hardly be compared with a Wagner overture. Greek dress was beautiful of its kind — we include it among our kinds. Probably there are as many Greek dresses in New York to-day as were ever at any one time in Athens. They are worn for house gowns, stage gowns, sleeping robes, etc.

The Greek dress was dignified and graceful and beautiful. Beautiful for its sincerity and simplicity, yea, for its primitiveness; but would it not be a little voluminous for modern work-a-day life? Truly it would. No Greek gown would give half the freedom that does an uncorseted, well-made bicycle suit. This primitive dress is a good model for tea gowns, and, in modern life, for that only. A modified Greek gown may often make a becoming platform dress for reader or lecturer or teacher, but for general use, it is an entirely worthless model. Modern dress at its best is as much better as modern life is more inspiring and intricate.

The beauty and becomingness of a dress have nothing to do with money. It has to do with thought, tact, education, industry. Defective dress is not due to want of money. It is due to indolence, ignorance, or false ideals. If money is the motive, and show the object, not money, nor the absence of, it will effect good dressing. As said long ago by G. F. Watts: "Taste can have no definite limits excepting those that can be referred to simple principles; while it is easier to say what is not in good taste than what is, it is safe to say that whatever outrages acknowledged principles cannot be in good taste."

There are those who regard as immodest a dress cut low in the neck. We forget that among our American ancestors, children, girls, and women wore such dresses in the daytime as well as in the evening. And the daytime receptions of "The Great Queen" have preserved the custom. Nobody thought of immodesty in the old New England summers, but only of coolness, sweetness, and beauty; yet there are those, loud of voice and pen, who now decry a low-necked evening gown as positively sinful.

Far more unpleasant and harmful are the shriveled, wrinkled, puny necks caused by the late fashion of high throat bindings — high and stiff, for

they must be stiff if they are so high. But after some years of neck decoration by the stiff collar in its various forms, from linen to velvet, some genius thought of lace or silk supported by a wire or two, all tolerably soft and harmless. Now the wonder is that this was not thought of by the first woman who turned the leaves of the high-collar fashion plate.

Halliday says: "It cannot be good taste to diminish the noble and graceful character of the shoulders by losing the quality of the upspringing stem of the neck from them, and this is effectually done by the ignoble arrangement of the tailor-made coat. Neither the plea of convenience, neatness, or necessary stiffness of material, can be urged for the utter abandonment of natural grace. At one period in medieval times, the stiffest and most uncompromising of materials that covering could be made of — metal — was compelled to administer to the sense of beauty, and became its servant in most delightful combinations."

I said long ago that art in dress went out when scissors came in, but the scissors have well-nigh redeemed themselves and justified their existence, for both art and beauty are fast returning, and bid fair to make up the quarrel between sense and comfort on the one hand, and necessity and style on the other. It sometimes seems as if there were nothing more plebeian than the insistent newspaper woman's, or reformer's, supposition that it is impossible for a woman to think in a low-necked gown. Now it is a fact that among those women who habitually wear "evening dress" are found the most brilliant, accomplished, and useful women of the world. One might cite Queen Alexandra, nearly all of the women novelists and poets, nearly all of the women painters and sculptors, most of the women influential in diplomacy, college girls, and college teachers; and in those circles where large evening gatherings are customary, nearly all of the kindly mothers and grandmothers.

If, then, there is no reason why evening dress should not be worn, one must consider whether there is any reason why it should. There are two reasons why it is a good custom — beauty and economy. There is no fabric and form so becoming to a beautiful woman's face as her own shoulders and skin. This is the origin for our old-time saying: for evening match the color of the dress to the tone of the lady's skin, while for other lights, eyes, hair, teeth, etc., should be taken as keynotes.

In America, the beautiful and dressy afternoon gown, with fancy bonnet or picture hat, is fast superseding the English fashion of low neck, save in the wealthy homes of the large cities. The afternoon dress is even more costly than the promenade or carriage dress. It is of the richest material, of the most skilled cut, and of great elaboration of ornament; or, if of the tailor-made order, it is of such exquisiteness of shape, fit, and outline, as to require the greatest professional skill of the tailor. And this costs much. An evening dress may even be beautiful and becoming without being fitted at all, or even cut; for color and drapery go so far. And here it is interesting to note that many of the best modern dresses have only the lining fitted or shaped to the figure, while the outside goods is draped on, drawn tightly in folds, or stretched without them; but not

scissored and sewed into geometrical puzzles of line that obscure or jangle natural outline.

Shirt waists are worn for their convenience. The possibility of frequent change, the inexpensive service of the laundress or the cleaner, make them a great advantage in hygienic cleanliness. They furnish also a custom of economy, by making of inexpensive material that part of the dress which wears out soonest. This waist, copied as its name indicates from a man's shirt, with collar and cuffs and tie exactly like those of the shirt, was first worn by those women who joined in men's out-of-door sports. It crossed the channel to Paris, blossomed into style, grace, and an infinity of fabrics, and finished its voyage to America just in time to arrive when the uncleanliness of the ordinary lined dress waist, basque, or coat, had made woman begin to see that something was required other than the long-suffering and inefficient corset cover.

It is always interesting to note how one change produces another. Woman discovered that a tight-fitting basque or bodice, or round waist, confined her movements; and having put herself into a shirt waist for her occupations of work or play, she began to think of further differentiations of the dress waist. It had a greasy neck, so she cut out the neck and put in a guimpe, which could be frequently and cheaply changed. Finding that she could have many changes of these little guimpes,—light, dark; lace, silk, cotton,—society blossomed into an infinite variety of clean, pretty clothes. So the ugliness of the man's collar—for occasions when we wish to advertise that we are not now trying to look pretty, we are not now "dressed"—brought us much prettier and much dressier waists for occasions when they are suitable.

The undress look of the shirt waist while one is in the cars and on the streets, on the way to one's work, to golf, or other occupation, has bred another good thing,—the tiny coat or Eton jacket, so convenient to wear, so economical of material, so pretty in cut. But as in the case of the shirt waist, a garment to be popular and in general use must have opportunity for the use of beautiful and varied materials, and the great firms have learned to select the best selling patterns or designs to be multiplied a million fold and to be sold, ready for wear, to the large classes who lack taste, or time, to design for themselves, and whose home product would in any case have far less finish than the once scored ready-made garment. American manufacturers have put to shame even custom-made shoes. The scientific cut of American shoes, at least before the introduction of the recent military pattern, furnished a more shapely and comfortable foot covering than any custom shoe ever produced. The general standard of dress has risen chiefly by means of this mercantile trick of the manufacturer, and by the introduction of the scientifically cut, machine-made paper pattern.

The artistic disadvantages of the shirt waist have been so frequently done away with at the neck and sleeves that they are hardly worth mentioning. Tucks, shirrings, wired lace throat bands and the like, have given variety and beauty. The belt was more difficult of treatment, slower of

evolution. I think it may be said that of all lines drawn on the human figure, a straight line across the body at the waist is the most detrimental to beauty. G. F. Watts says: "To interrupt the harmonious intention of the column, carried out through the human form, by cutting it in half, in imitation, as far as possible, of the insect, must be condemned, especially as this degrading effect is enhanced by the apparent shortening of the lower limbs and the hideousness of the abrupt jutting out under the compressed waist; all this accentuated by the skirt drawn tightly over the body, to the loss of all grace of form, and worse. That lines are beautiful in proportion to their capacity for variety, and the interest greater by the display of light and shade — that length of line gives height and distinction to the human figure — are principles which should never be ignored by any who would cultivate the delightful art of dressing with good taste."

But the shirt waist gives a line worse even than that of any belt, the difference in color between the waist and skirt, the upper third of the body being almost uniformly light or bright — advantageous, truly, to the face — and the skirt almost uniformly dark. At last, however, shapely girdles have begun to modulate between waist and skirt in the more elaborate costumes. This is a distinct advantage, especially as the girdle quickly resolves itself into a thing with lines differing in the back and front, curves unlike at top and bottom, all adjustable to the special needs of each figure.

The writer does not say, wear shirt waists; does not say, do not wear shirt waists. She is not a dictator. She is a student of the art of dress, the philosophy of fashion, and has only the hope of being helpful to her readers by suggesting to them ways of thinking about fashions, hoping that the habit of studying the fashion of to-day will leave the mind of the reader better prepared for adapting and utilizing the fashion of to-morrow. We cannot give recipes for good dressing. We can talk about the laws of beauty, and suggest the artful ways of adapting them to manifold individual needs. Only thus far is it wise to attempt to go, at least in a brief paper like this. We are beginning to have classes for dressmaking and schools of dressmaking. Let us hope to see a studio school for the study of dress as an art, as a utility, as an expression.

DRESS REFORM

IN FORMER days, corsets a foot or two in length from top to bottom, stiff and heavy, killing every beauty of motion of the figure, were necessary to hold in place and obscure a mass of bindings and gathers of the multiple undergarments worn. The first teachings in regard to hygienic dress were most convincing to the mass of American women. Almost every woman had chronic backache, and it was taught that the heat on the back caused by these duplicated and gathered garments was largely the source of the pain. Also, that the weight of dress skirts and petticoats,

faced with heavy materials, lined and sometimes padded, caused further injury and consequent pain. Then the bands upon bands about the waist, which held these various garments,—underdrawers, drawers, flannel petticoat, thin muslin short petticoat to cover the flannel one, chemise, perhaps, then a long petticoat or two, then the dress skirt,—all were girt firmly around that portion of the trunk of the body where there are, save at the spine, no bones to protect the soft vital organs inside. Everything conspired to produce that one curse of the American woman's life—backache. Every woman was ready for the change if only it would be in fashion. The fashion maker far away in Paris, London, or New York, like the manufacturer, always has his ear to the ground. He is, after all, but the salaried servant of society. So when complaints of all this were carried by the wives of American millionaires to the Paris dressmakers, Worth said, "Then we must take off the corset." But the attempt to do this was not successful, so he invented the "straight front" instead of the crushed-in curve between breast and abdomen, and thereby gave half a foot of extra room to the heart, stomach, lungs, and liver. As the illustrations show, the modern long waist, with straight front, is far more hygienic than was the long-waisted dress of olden time.

The whole trend of modern dress is toward simplification in the number of garments worn. Petticoats are less in number; drawers and corset cover have become one garment (even this often discarded for knit shirt and tights, which in turn have grown to a single garment), avoiding a bungle of material about the waist and hips and back, and getting rid of one of the thickest and most clumsy bindings; so that three or four garments complete the costume.

The history of the American dress reform movement will be interesting reading some day, but we are hoping it will not be written until the present art movement shall have completed the work begun in ugliness and good faith, and shall have justified the original idea that hygiene and beauty are not antagonistic, that sincere lives have no quarrel with beautiful clothes.

In this age, all eyes are upon America, and it is now many years since first were seen in the best Paris shops copies and adaptations of American dress reform garments, so beautified as to be not much more like their originals than a silk waist from the *Rue de la Paix* is like an English country girl's shirt waist. And when even the millionairess caught her breath at the idea of no corset at all, Worth, who like all great thinkers hunted for the essential idea in a subject, asked himself, "What is the thing that is really needed?" And the purchaser was not long in explaining that American women lead active lives, are devoted to work and to play, and had discovered the need of large lungs, space enough for an uncrowded heart, free digestion, unharmed livers and naturally curved

spines; and in general, that an American woman wished to be comfortable in her clothes, and to have freedom for grace and strength and growth. She knew that an active brain and a joyous life can be sustained only by natural, healthy vital organs. The slab-sided corset went, large curves appeared under the arm, complex, beautiful curves, like Hogarth's line of beauty, with longer lines over the hips. Corsets became narrow in the back where little room is needed, wide in the front where the ribs expand; the steels slipped down from the breastbone to the belt; so that to-day a woman of sense, without a desire for foolish exaggeration of hips or waist, may be corseted without much harm to health, or hindrance to natural shape. Lungs have come into fashion. That strong swell of the body where the ribs end below the breast, so often pointed out by the artists and teachers in classes and studios, is now not only found but it is encouraged in the well-dressed girl and woman. The athletic girl frequently discards any corset or even girdle at all, as an insult to her live body. Formerly, the abdomen and bust were brought into prominence, while that most important breathing and digesting region was crushed under a curved hollow toward the body, where now a convex line above the corset band gives, as before stated, half a foot of extra room for lungs, stomach, and heart. And incidentally, in accomplishing this change in the corset, the ugly cross line on the figure disappeared, so that the dress became long-waisted in the front and short-waisted in the back, advertising, suggesting, and encouraging the Gibson-girl poise, the Du Maurier-duchess carriage, Juno-like, imposing, lady-like.

Among the things which helped to bring about the change in modern fashions toward both hygiene and beauty was a book called "Beauty of Form and Grace of Gesture," written by Frances Mary Steele and her daughter, Elizabeth Livingston Steele Adams:—

"However desirable a change in ways of thinking or customs of living be recommended, however salutary an improvement be proposed, there is in human nature an inertia that resents disturbance from accustomed methods, or removal from ordinary grooves. Especially is the substitution of one standard for another most difficult to effect, even though a higher ideal be presented. It is so much easier to be regardless of vitiated air and to continue to breathe it, of adulterated food and to continue to consume it, of evil doctrine and to continue to hear it, of wrong impulse and to continue to follow it. The bad is facile, the good is difficult. But the normal condition of growing souls is struggle. We cannot consent to give it over. The position of woman in all the world of the past has made her conservative and timorous. Even to move to a higher plane demands from her unwonted courage. It is not strange, then, that incentives toward improvement of physical form and vesture meet indifference, distrust, and positive objections. A few of the more serious ones urged against any change to

better dress might be frankly answered. Are they not trivial, compared with the advantages they undervalue?

"Love of beauty is not the highest motive.	True, but it helps the highest mission.
I hate to be conspicuous.	It is not easy to be conspicuously elegant. Nothing is so glaring as the latest novelty.
There are no artistic dressmakers.	Use plain seamstresses till demand creates supply.
I don't know how.	It is never too late to learn.
I have no taste.	Cultivate taste.
The effort is too expensive.	It is not as wasteful of vitality as is conventional dress.
I should look too queer.	Study to look your best. Who can do more? None should do less.
I have to attract attention.	Be noticeably beautiful, and thus reward attention.
I can't sit up without a corset.	You have large muscles. If they are weak from disease, train them.
My bust is pendulous.	By every healthful means attain or simulate ideal firmness.
I am too busy to think about clothes.	You must, you do. Shall your thought be intelligent?
I am too fat.	Reduce and conceal it; do not force it upon public notice in a conventional gown.
So-and-so can, but I can't.	Don't be cowardly. Nothing is gained without cost."

Mrs. Steele was one of the early dress reform thinkers and experimenters, and Mrs. Adams a painter, who sacrificed two or three years from her painting to study and experiment upon dress as an art. Most of the points insisted upon as important in this book, and in the lectures on the subject, are now embodied, or are rapidly becoming embodied, in modern life, dressing, and custom.

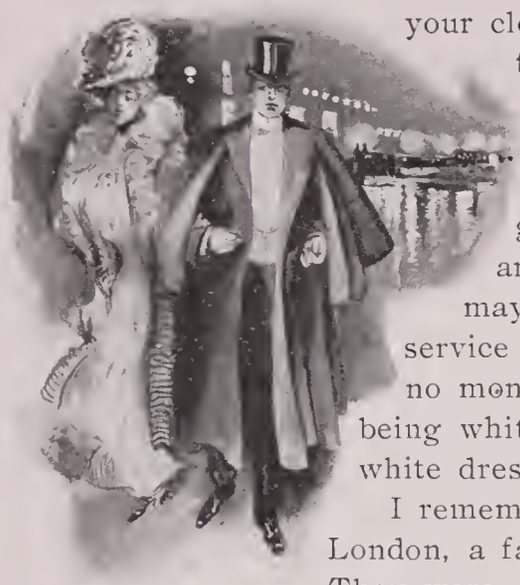
EXPRESSION OR DRAMATIC EFFECTS

As in morals, so in beauty; no man can be good alone; all around him grow good, or he grows bad. It is the ethical law of life; it is the esthetical law of art; it is the law of beauty.

Nothing can be very beautiful save in relation to other beauties. How long would you be content to be shut up alone with a few rubies? But put the rubies on a pink and white hand, held near a flushed cheek, not far from a red lip, and you are content for long. You kiss the sweet hand,—maybe the lip. The ruby has come into relation with its kin in her cheek; given itself for her and you. It is no more a mere stone; it is beauty, it is life. A flower or a bunch of garnets might have the same experience.

Color rightly used produces decorative beauty. Decorative beauty rightly adjusted to life produces dramatic effect. A failure in attaining dramatic effect would result in what we are accustomed to call theatrical. Dramatic effect is a true exhibition of something or somebody. It is oratorical, it speaks to somebody, of some quality. The dramatic effect of a red dress is something apart from its decorative effect. It suggests

cheerfulness, courage. The dramatic effect of white alone is a suggestion of cleanliness, coolness; and if worn in combination with suggestive soft folds, and on suitable occasion, may suggest purity, truth, and simplicity of soul; or it may be merely negligée in its expression. White worn for its dramatic effect in suggesting cleanness, is perhaps the most universal and the lowest form of beauty in dress. It looks clean. Why, of course your clothes are clean! A white tablecloth looks clean,—all tablecloths are clean,—it is a matter of course in a decent house, the fact does not need emphasizing. The white of your dress is a thing of changeable degree, your eyeballs and teeth are not. Happiness and good health may keep the whites of your eyes clear and beautiful in tone. Then again, sorrow and sickness may spoil that tone. With the best and most expensive service of the modern dentist in polishing your teeth — and no money is better spent — you cannot always be sure of their being whiter than your laundress's chemicals will make your white dress.



I remember a very celebrated white room in an artist's house in London, a famous white dining-room. But there was no white in it. They were all make-believe whites. Placed beside the white of your linen collar or lawn dress, they would have appeared gray or green or blue or ivory or cream or ecru; and the room was known in two continents as "The Famous White Dining-room."

It is the opinion of the learned that the wearing of black at all, and the wearing of mourning most of all, is unhygienic. The body suffers from the obstruction of light. Remember the sickly look of those who work in mines, and of the plants that grow in cellars. Light is a necessity to health. But mourning as a dramatic expression is a convenience. It is a signal respected by all. To be able to hide a tearful face under a dark veil is often a comfort and a protection. As a conventionalization, mourning is also a convenience. It relieves from social obligations that suddenly become irksome. But neither is this all good, for the necessity of being cheerful and self-contained is sometimes a help, sometimes saving the cost of an hysterical flood of tears. An invitation that must be accepted may save one a lonely day of despair. If it were customary to fight grief, and to hide it, rather than to acknowledge, and to yield to it, doubtless the grief-stricken would be better off.

But granting that there are some advantages in wearing mourning, when grief is too new to be mastered by will, forgotten in duty, or risen above in resignation, surely the time when life has begun to master grief, is a time when color, diversions, amusements, physical exercise, all help toward getting a new hold on life. Why not make second mourning color, rather than mere absence of *crêpe?* It is easier to be cheerful in colored clothes; it is easier to be energetic in colored clothes, and so to get the benefit of oxygen in all ways. Black because of its tendency to subordinate detail and to enhance outline, thus giving style, is always popular. And black does

have great style. It sacrifices sentiment, subordinates sensuous beauty, and emphasizes line. The dramatic value of this latter can hardly be overrated. But should sentiment be sacrificed? That depends upon what the sentiment is — whether selfish or altruistic, whether noble pride or self-vanity, whether joy and love, or grief and melancholy and despair. Black emphasizes outline, but not bulk. Bulk is often vulgar; but bulk is sometimes beautiful. In the paintings of Titian, and other great artists, it is the sensuousness of bulk, not the style of outline, that gives charm. In the commonplace, round lines of youth, it is the sensuous beauty of bulk and color that are fascinating; and is not youth always fascinating? Is not youth always sought?

On board ship, two artists once discussed the athletic beauty of a young man who walked the deck, up and down, before them for several days. Had either been a sculptor he would have been glad of the man as a model, but being artists and not sculptors, that beautiful figure was remembered for life. The man was dressed in a summer suit of thin, light gray wool. As he stood against the background of white deck, or gray sail, or summer sky, he had neither marked outline nor voluptuous bulk. He had beautiful limbs that moved in a play of grace suggesting whole poems of manly health and courage and thought and love. He was a nineteenth-century Greek. In the latter days of the voyage, when the sea was still, and everybody opened his trunk to get out his land clothes, he appeared one day on deck in a black suit, with the proper collar and cuffs, and other badges of his station. The artists looked at each other aghast and remembered his beauty. Where was it gone? He was a mere silhouette now, hard, uninteresting, and commonplace.

Almost every article of dress has some dramatic expression. The cane is the badge of leisure. Nowadays it is used by men of all classes, on their leisure days or vacations. In the case of a man of leisure, of course it is well known that the cane supplanted the habit of the sword, and became a badge of the leisure class. It is now a badge of the leisure hours. A man will carry a cane one day and leave it at home another.

The top hat, when much worn, is a dramatic expression of the age or mood of the country. It expresses leisure for thoughts about elegance; it expresses a desire for style; it is used instinctively, maybe, to counterbalance the ugly trouser legs; it has been most worn in England where trousers were ugliest. In France, Italy, and America there has been a much greater tendency to cut the legs of trousers so as to hint at a leg inside. One of the advantages of men's evening dress is that, in so far as black dress can do so, its shape also hints at a man inside of the clothes. Daytime coats and vests are more obscuring. Bungling daytime dress, and the exaggerated outline of black evening dress, have done what they could to obscure beauty, but the blessed bicycle, the return of horse-back riding, the coming in of golf and tennis, have re-discovered a muscular beauty that Michelangelo himself could not have discerned in modern life a few years ago.

Since men's feet now set the fashion for those of women in the matter of street wear, and their collars and ties for working clothes; since the

English boy has lent his beautiful Eton jacket, the modern Greek his zouave, the Rough Rider his hat — possibly men will one day borrow color from us, at least for evening dress, and so redeem, from its hiding under a mere outline of black, the beautiful masculine figure.

When both men and women dress according to occupation, all of these needs will naturally fall into place. Life and the evolution of dress, together with the advance of decorative art, will do what ignorant but well-meaning reform neither could nor should.

One of the most noticeable things in French society is the "beauty of dress worn by French women," but the next observation is less complimentary to the intelligence of the nation. It is, that of all peoples, the French women have least regard to the becomingness of their costumes. The lack of subordination of the decoration to the thing decorated is the weakest point in French art, either the art of dress or decorative art in general. This is the point on which America leads all countries. An American woman in a Paris dress is far more likely to be so dressed as to heighten her own beauty than is a French woman. A French woman attains style and stops there.

The leading French dressmakers prefer for two reasons to work for Americans rather than for the French. One reason is the American habit of lavish expenditure, and the other is that they also know that "she wears her clothes better."

This seems to me to be a crucial point in good dressing. It is not enough that a dress is stylish, or even fashionable. The woman must be emphasized, in character, color, form, — in every way helped by her dress, not hindered by it; and especially is this true in the expression and heightening of character. Some women require oppositions to express them. The dashiness of their appearance is their charm and best quality. It would be useless and foolish to attempt to subordinate this quality by more quiet dressing. Let each woman be herself and dress to look like herself. And how often do we hear the expression — apropos of a dress or a hat — "That does not look like you, Mrs. So-and-so!" Nor is it worth while for the dove-like creature to undertake to please some member of the family by trying to be more dashing. Swaggering red bows, lumbering plaids, mannish hats and ties, are all of no avail.

Occasionally one sees a woman in whom style, chic, clashing outlines, extravagant coquetries of bow, or belt, or buckle, or band, things bizarre, or fanciful, centralize all eyes upon her, and leave the daintier women crowded into a seemingly sentimental jumble.

Expression of the individual, and suitability to the moment, constitute the final test of good dressing. On some occasions, convenience must be foremost, on other occasions, beauty, but let it always be the beauty of the man, woman, or child that is clothed, not the mere beauty of clothes. Without attention to this psychological point of view, no amount of good decorative effect would make social life other than a panoramic picture, gliding grandly before the eyes — leaving all hearts unsympathetic, and all souls unrelated.

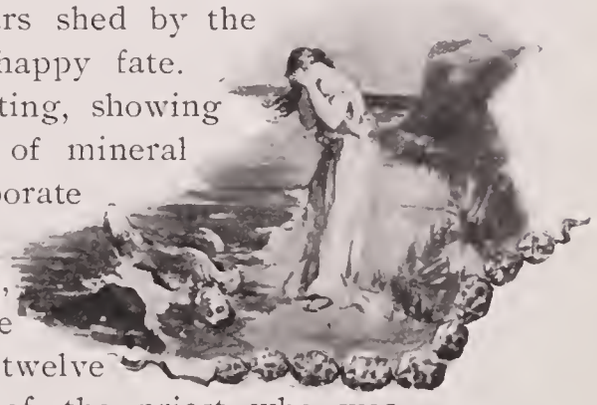
The two-foot looking-glass of the average old-time bedroom has given place to the long mirror or the threefold dressing-glass. Those who have admired the line and drapery, the general decorative effect of poetic and dramatic dress, in the palatial spaces of the modern home, and on the stages of those great theaters where tinsel and trumpery have so far given place to artistic suitability, now regard the generalizations in a costume as important. Madame must see the back of her head, the curve and swing of her train, the angle of her poise. She is no longer content to see how her face looks, and satisfied if a ring or a curl sets off becomingly the color or line of her cheek. Women think more broadly about dress. Dress is no longer merely fixing yourself; dress is architecture.

THE SYMBOLS OF PRECIOUS STONES

"A gold-adorned and pillared temple, round,
Whose walls were hung with rich and precious things,
Worthy to be the ransom of great kings."

—WILLIAM MORRIS.

BY THE Ancients, the formation of gems was attributed to the gods. The cradle of the infant Jupiter was rocked by a beautiful youth, whom the gods, in commemoration of so honorable a service, changed to a diamond. An imprisoned glowworm became the emerald. The amethyst was once a nymph beloved of Bacchus. The lapis lazuli was formed from the dying cry of a tortured Indian giant; a malignant passion formed its home in the heart of the onyx; while amber was created from the tears shed by the sister of Phaethon because of the latter's unhappy fate.



There are many tales, varied and interesting, showing the wonderful influence that these rare bits of mineral have wielded over the mind of man. Elaborate descriptions of their use in ancient times for religious purposes, and for personal adornment, have been found. Fifteen hundred years before Christ, to symbolize each of the Jewish tribes, twelve precious stones were set in the breastplate of the priest who was to minister before the sacred altar erected by the children of Israel.

"Thou shalt set it in settings of stones; the first row shall be of sardius, a topaz, and a carbuncle, this shall be the first row.

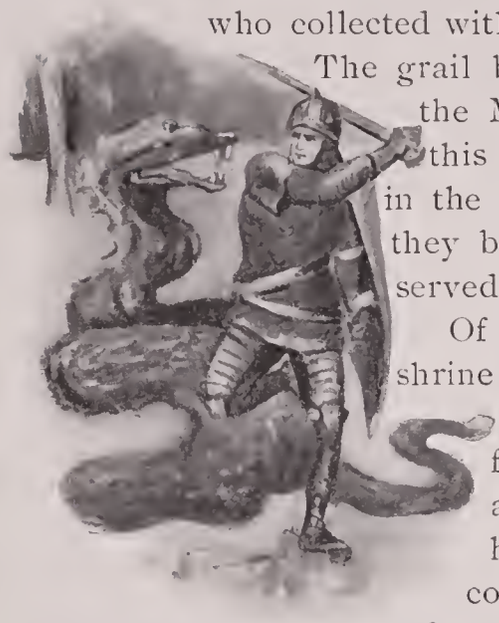
"And the second shall be an emerald, a sapphire, and a diamond.

"And the third row a ligure, an agate, and an amethyst.

"And the fourth row a beryl and an onyx and a jasper; they shall be set in gold in their inclosing."

"And the stones were according to the names of the children of Israel, like the engraving of a signet, every one with his name, according to the twelve tribes."

Tradition among the Rabbis would have us believe that Moses engraved the stones of the breastplate with the blood of the worm called "Samir," by some interpreters translated *adamas* (diamond). The story of the Holy Grail has been adopted as the basis of numerous romances and poems. According to this legend, the Holy Grail was a cup made of a single large emerald, which was detached from the crown of Satan when he fell from heaven. The cup was used at the last supper, and afterward was given to Joseph of Arimathea, who collected within it the blood of Christ as he expired upon the cross.



The grail being lost, it was the great object of the knights of the Middle Ages to find it; but none was qualified for this task unless pure in heart and deed. The Crusaders, in the tenth century, at the capture of Cæsarea, found what they believed to be the Holy Grail; this object is now preserved in the Cathedral of San Lorenzo, Genoa.

Of the famous "black stone" of the Kaaba—a sacred shrine of Mecca—many legends are related. This stone was popularly supposed to have fallen to the earth from paradise, upon the advent of Adam, and it was an object of reverence long before the time of Mahomet. The great Arabian placed the stone on a corner of the shrine, to be kissed by pilgrims. When first placed in the Kaaba, it was a jacinth of "dazzling whiteness," but it became gradually blackened by the contact of lips. The Shah of Persia is reported to be the owner of two diamonds, one of which renders him invincible, the other being possessed of the power to force secrets from his enemies.

In olden times, followers of most religious beliefs embellished their places of worship with rare and precious gems. Precious stones also served to adorn the tombs and shrines of departed friends, and they have been included in all nations in the decorative scheme of the future abode of the righteous. The paradise of the Chinese is adorned with gold and precious stones. The Moslem pictures in imagination the rivers of heaven flowing over amber, sapphire, and jacinth. The prayer of Tobias speaks the universal dream of the Jewish nation: "She shall be built of emeralds, sapphires and all precious stones, her walls and battlements of fine gold, and the streets shall be paved with carbuncle, beryl and stones of Ophir." The Christian, surpassing in his dreams of paradise those of Buddha, Moslem, or Jew, pictures the splendor of the Holy City, whose walls are of the rarest jewels and whose gates are of pearl.

Tradition would have us believe that to these treasures of the earth were attributed properties antidotal for most of the ills of life. A

ruby owned by King Solomon was said to reveal to him all he desired to know, in heaven or upon earth, and gave him power over demons. One famous stone, the "Dracomus," which was stolen from the head of a dragon, was believed, like the toadstone, to absorb all poison from the system of one who touched it. Another stone, equally well known, was derived from the brain of an Arabian monster, and was considered a charm against plague and pestilence. It was called the Bya stone. The opal for years has been considered an ill-omened gem —the harbinger of evil to all who possessed it. Even the diamond was valued by the Romans only for its supernatural virtues, for it was supposed by them to protect the wearer from poison, insanity, and evil dreams. Yet, at one period it was considered the most deadly of poisons. Cellini, the famous Italian worker in gold and silver, relates how an enemy would have killed him by means of a solution containing pulverized diamond, had not the chemist, employed to reduce the gem to powder, substituted for it a bit of beryl.

Onyx, when worn alone, was said to expose its wearer to danger from evil spirits. The beryl was often employed in certain rites practised in witchcraft, and was said to possess the power to reveal secrets of both the past and the future. A ruby was said to change color when the wearer was threatened with danger. It was worn, too, as an amulet, to protect the wearer from poison, sadness, and evil thoughts. The sapphire was said to be an antidote for madness, and was able to free the possessor from enchantment.

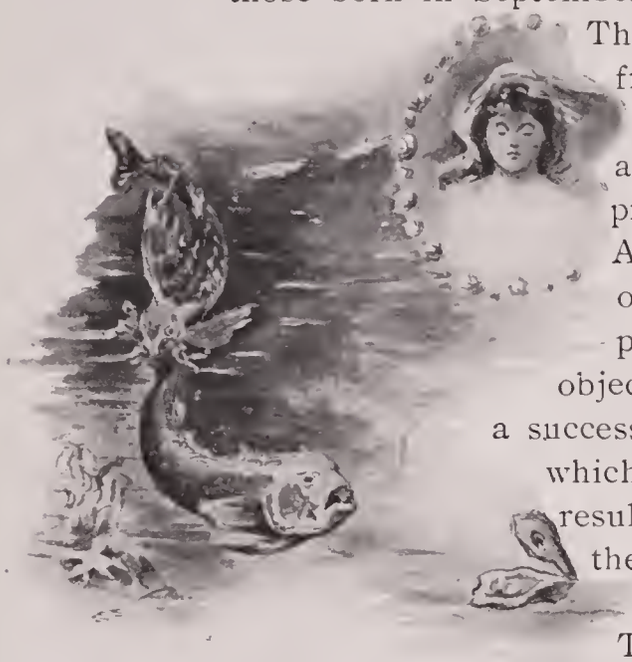
BIRTH-STONES

A Diamond is the purest form of carbon, the chief element of coal, —which we often hear spoken of, and not inappropriately, as "black diamonds." Hence many scientists have tried to discover a process of refinement for changing coal to diamonds. As yet, however, only very small stones have been produced in this way, and these at an expense exceeding the cost of those found in a pure state. The diamond is sometimes called the emblem of innocence; but more generally it is symbolic of pride. It is the birth-stone of one born in the month of April.

The Ruby, next in value to the diamond, is a gem of beautiful rose red, the darkness of the shade varying slightly in different stones. It seems to have been considered in Bible times as the most precious of stones. Job said: "The price of wisdom is above rubies;" and Solomon set the value of a virtuous woman "far above rubies." It is said to be the emblem of a noble nature, imparting the courage

for great achievement, and possessing power to bring contentment to its owner. It is the appropriate jewel for one whose birthday is in the month of July.

The Sapphire and the Pearl are sometimes ranked with the ruby, next to the diamond, and in any case, are second to no others. Job, in one of his wonderful references to the treasures of the globe, says: "The stones of the earth are precious sapphires," while in Solomon's greatest tribute to wisdom, he says: "Coral and pearls cannot be compared to it." The sapphire is a gem of a beautiful deep blue; while the pearl is well known for its exquisite translucent whiteness. The great divine, Henry Ward Beecher, was passionately fond of jewels, especially of fine sapphires, which he declared brought him nearer to heaven than did any other sight. The sapphire is the birth-stone of those born in September.



The Pearl differs from all other gems in coming from the depths of the ocean instead of being found in the earth. It is not a mineral, as are the other precious stones, but is an animal product or growth found in the shells of mollusks. A grain of sand, or small particle of some other foreign matter, finds its way between the parts of the shell of an oyster or mussel. This object the little occupant of the shell covers with a succession of layers, of the same substance as that which constitutes the inner lining of his shell. The result is that the grain of sand is transformed into the beautiful object which we call a pearl. The Kingdom of Heaven is likened by the Great Teacher to a "pearl of great price," for the possession of which a man would sell all that he had. The pearl signifies innocence and modesty, though it has no place in the birthday list. Perhaps it was thought that the beautiful lesson the pearl teaches should not be the peculiar property of the children of any one month.

The Garnet, a dark red stone, is the talisman for one born in January; it denotes constancy and helps the wearer to be faithful in all engagements. The Opal is a translucent gem reflecting a great variety of beautiful hues; it is one of the most fascinating of stones, and has had great popularity of late, though it was once thought to bring bad luck to the wearer. It signifies faith and hope, and in our calendar of gems, brings a wealth of pure thoughts to the October child.

The Turquoise, a jewel of a peculiar and delicate shade of blue, is a favorite among the less expensive stones. It is an emblem of

prosperity, and is said to bring success to the owner who was born in the last month of the year. The Amethyst is a beautiful gem of varying shades of violet. Its significance is sincerity, and it is supposed to bring to one born in February a birthday dower of peace of mind. The Bloodstone, the March birthday gem, is dark green in hue, mottled with red spots resembling drops of blood. It indicates courage.

The Emerald, a jewel of a bright green color, is very much admired, and its name has come to be a synonym of that hue. Hence, from the verdant luxuriance of its vegetation, Ireland is called the "Emerald Isle." To one born in May, the emerald is a mascot for success in life. The Topaz is the birthday stone of November; it signifies fidelity. The Sardonyx is the emblem of conjugal felicity, and belongs to August. The Agate is the stone of June, and means health and long life. Jet signifies sad remembrance, and hence is worn most with mourning garments. The Onyx is the symbol of reciprocal love.

THE LANGUAGE OF FLOWERS

"To him who in the love of nature holds
Communion with her visible forms,
She speaks a various language."
—BRYANT.

"An exquisite invention this,
Worthy of Love's most honeyed kiss—
This art of writing *billet-doux*
In buds, and odors, and bright hues!"
—LEIGH HUNT.

FLOWERS have a language that is so beautiful, so full, so intricate, and yet so distinctly their own, that almost from the beginning of creation, man has sought to interpret it. Theirs is a universal speech, addressed alike to all mankind—to the rich and the poor, to the young and the old, to the living and the dead. The little child is attracted by the beauty of the commonest wild flowers, and, responding to a natural impulse of childish affection, gathers them, and carries them to his mother; thus unconsciously helping to fulfill one of the divine purposes of their creator.

The lover can find no more eloquent messenger to the object of his adoration than the flowers. The devotee covers with his offering of choicest blossoms the altar dedicated to the God he worships. The bereaved, in sad remembrance, strews the last gift of flowers upon the grave of his loved one.

Every flower holds in its heart a secret which, imparted, becomes a lesson, and an inspiration to enrich our lives, and to attune our souls to Nature's voices. They stand as symbols both of our hopes and our disappointments — our happy hours and our bitter moments.

The Ancients did not despise the silent lesson taught by the flowers. In Bible lore, we read of the Olive, which stood for Peace; of the Corn, symbolic of Plenty; the Willow, of Mourning; the Cedar, of Strength; the Lily, of Purity. The art-loving Greeks gave to flowers a human interest, and "linked legend of man's love, or woe, or triumph, to each blossom."

In later years, the education of the society belle or beau was not considered complete without a knowledge of the language of flowers. Love's offering often came in the form of a nosegay, each blossom of which conveyed some special meaning. By floral linguists, a bouquet of this sort was as easily read as was a *billet-doux*, for almost every flower was made the symbol of some attribute or idea. The introduction of this flower language into Europe was through the gifted Lady Mary Wortley Montagu, who brought it from the East in order to teach her countrywomen how a letter of passion, friendship, civility, or even of news, might be prepared without even inking one's fingers. Lady Montagu claimed that there existed no sentiment or emotion that was not possible of expression through the gentle speech of flowers. From time immemorial, a Rose has signified Love. If a lover would declare awakening affection, he presented to the fair one a rosebud just beginning to open. If the lady accepted, and wore the flower, she was supposed to favor her lover's suit.

Then there was "Rosemary, that's for remembrance," and "Pansies — that's for thoughts." The word Pansy comes from the French *Pensee* — "thought." Laurel is universally regarded as the symbol of Fame; the Olive signifies Peace. Flowering Almond means Hope. Tradition tells us that when the Greek hero, Demophon, was returning from the siege of Troy, he was wrecked on the shores of Thrace. While there, he gained the love of the King's daughter, who, on the departure of the Greek for his home, promised to be faithful until he should return to marry her. But Demophon did not return to Thrace, and the maiden pined away and died. Through pity, the gods are said to have changed her to a Flowering Almond.

There are interesting legends connected with the origin of certain flowers. One fable relates that Flora, grieving at the loss of a

favorite, entreated the gods to change her to a flower that would reign as queen over all others. To please her, all the gods took part in creating such a flower, and thus was the Rose formed.

Another myth concerns Narcissus, the beautiful son of Cephisus. Though beloved by all of the Grecian nymphs, Narcissus treated them with contemptuous indifference; but having accidentally seen his own image reflected in a stream, he became so enamored of it that he languished until he died. The gods, through compassion, changed him to the flower that still bears his name.

Of the Sunflower, we are told that Clytie, a daughter of Oceanus, following always the course of the Sun god through the heavens, was transformed into a Sunflower.

The Daisy, it is said, is so called because it is the "day's eye," opening its petals when the day begins, and closing them when daylight ends. But this is true only of the little English daisy, from which the larger ones take their name.

In the arbitrary flower code, the Mandrake flower signifies Horror, and thinking of that, one can imagine its blossoms to be little white waxen faces, transfixed with fear, hiding beneath the huge leaves.

The beautiful rival of the "Queen of the garden," the Rose Oleander, if presented to one as a gift, means "Beware."

The Nettle, for no far-fetched reason, is said to signify cruelty or ingratitude; the Blue Lobelia stands for Hatred, and the cheerful Marigold, oddly enough, is symbolic of Chagrin.

The honest, bright-faced Dandelion is charged with meaning Coquetry, probably because the seed-ball, like the daisy flower, is frequently called into service for settling the vexed question as to whether or not the loved object loves in return.

According to Milton, the Amaranth, or Everlasting, is the "Immortal flower that once in Paradise, hard by the tree of life, began to bloom"; hence it means undying, or never-fading.

The Fringed Gentian means Heavenly Hope.

The fragrant Petunia bears the message, "Your presence soothes me"; while the Mignonette gives the frank information, "Your good qualities surpass your charms."

The Heliotrope means Devotion, or "I turn to Thee."

The Red Clover, with its wholesome sweetness, is the symbol of Industry, while the hardy Nasturtium is the emblem of Patriotism.

The delicate Trailing Arbutus peers from the rough, brown leaves with the sweet words, "Thee, only, do I love."

Many peoples have chosen some flower as their national emblem, and the legends and traditions connected with these national flowers are known the world over.

The Rose has been the national emblem of England since the fifteenth century., when Henry VII., of the House of Lancaster, put a stop to the famous "Wars of the Roses" by marrying Elizabeth of York. There is a pretty tale connected with the ending of this conflict: A rose bush in Millstone, which had always produced both red and white roses, suddenly began to put out roses of mingled red and white. Whether the tale be true or not, there grows a rose in England whose petals are intermingled white and red, and which bears the name of the "York and Lancaster" rose.

The following story is told concerning the adoption of the thistle as the national emblem of Scotland. Many years ago the Danes made war upon the Scots. One night while the Scottish camp was sleeping, the enemy approached through the darkness and would have successfully attacked the sleepers had not a Danish soldier stepped with his bare foot upon a thistle. The cry that he could not restrain awakened the Scots, who sprang to their arms, fell upon their enemies and routed them completely.

The traditional history of Ireland's emblem, the Shamrock, is no less interesting. Saint Patrick, Ireland's patron saint, is said to have used the Shamrock to illustrate the mystery of the Holy Trinity; and for this reason, it became the emblem of the Irish nation. In olden times, the Irish wore sprigs of Shamrock, which were believed to charm away the witches, evil spirits, and snakes.

The Lily of France is the purple Iris. It received its name from King Louis VII., who chose it for his badge when he set out on his crusade to the Holy Land. Time has changed its original name *Fleur-de-Louis* to *Fleur-de-lis*, by which name we now know the beautiful Iris. It is used on the arms of France, and in many royal decorations. During the "Reign of Terror" people were forbidden, on pain of death, to wear the emblem, because it was the badge of royalty.

There is an old story connected with the Mexican coat of arms,—which consists of an eagle, resting upon a cactus stem, and holding a serpent in his beak,—to the effect that many years ago, when the Aztecs or ancient Mexicans were looking for a place in which to dwell, a seer told them they should continue to wander about until they came to a spot where an eagle would be found perched upon a rock, and on that spot they should build their city. When the wanderers came to Lake Tezcuco, they saw an eagle seated upon a branch of uspal cactus, which grew in the crevice of a rock, and in his beak he held a serpent. The name of the city the Aztecs built was afterward called Mexico, and the uspal cactus became the national flower of the Mexicans.

The Sacred Lily, or Lotus, of Egypt, was used by the ancient Egyptians in their offerings to the gods, and its beautiful form was painted and carved upon their temples, and in the royal palaces. It was also regarded as a symbol of life, and was honored by all Egyptians, though only those of upper Egypt took it for their emblem.

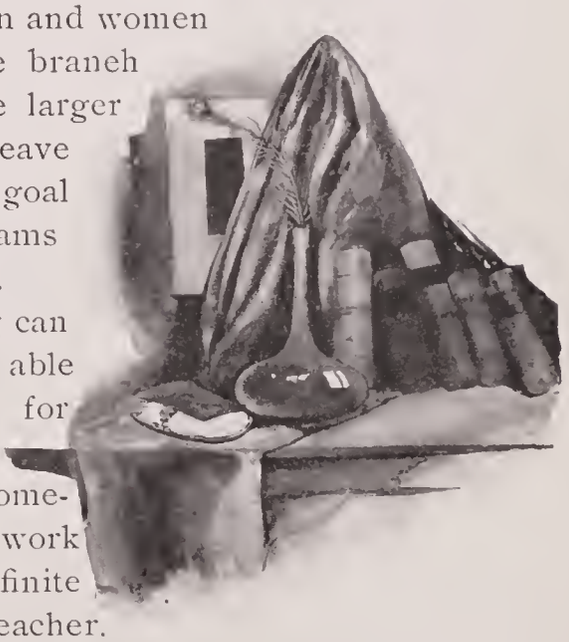
Chrysanthemum means "Golden Flower," and this is the national emblem of Japan. In that country, a day is set apart each year for the "Festival of Chrysanthemums." The "Golden Flower" is embroidered on flags and banners, and painted on all important papers.

The Greeks chose the modest Violet for their emblem, and it bore for many years the name of "Badge of Athens." Ion is the Greek name of violet, and the Greek Ion was supposed to be a talisman against evil. A Greek myth relates that Io, on being changed by Jupiter into a heifer, lived upon violets alone.

Geoffrey, a French nobleman who married Maud of England, chose the humble Broom Flower as his emblem. His son became Henry II. of England, and the line of kings from Henry II. to Richard III. were known as the Plantagenet kings. The Broom Flower was sometimes called by the Latin word *Planta genesta*, and was always worn by the Plantagenet kings as their emblem.

HOME STUDY OF ART

WHILE it is desirable to secure the best instruction in any chosen line of study, it is unwise to abandon all hope of achievement in such direction when good instruction is not attainable. There are to-day in this country thousands of young men and women who are ambitious to take up, professionally, some branch of art, but who, living in places remote from the larger cities, and being without the requisite means to leave home to study, are struggling alone, to reach the goal of their ambition, or wasting their youth in dreams of future opportunity which may never be realized.



There is a generally prevalent idea that nothing can be accomplished in art work unless the student is able to go to New York, or, perhaps, even to Paris, for instruction. This, however, is not so. If the student starts in the right way — understanding something of the essentials of good drawing and color-work — there is no reason why he should not make definite and practical progress, without the assistance of a teacher. The first requisites are to know how to begin and to be willing to work. And the first fact to be fixed in the mind, so firmly that nothing can

displace it, is that good draughtsmanship is the foundation of good painting, of good designing, of good illustration. Without skill in drawing it is useless to hope for success in any branch of pictorial art. Even the copyist will reproduce the work of other men more successfully if he has himself learned to draw.

If, then, you are ambitious to become an artist, determine that you will give your first attention to drawing — that you will not yield to the temptation of paints and brushes until you know how to handle your pencil and charcoal.

For practical study without instruction, it is well, if possible, to establish a class of three or more members. If all are earnest workers, even though not possessed of equal talent, better results will be achieved than are likely to come from solitary study. The student who works entirely alone is deprived of the constant incentive to further effort which comes from seeing the work and the working methods of others. But if he is compelled by circumstances to study by himself, he will find the following suggestions for class work applicable to his own needs.

Assuming that several students have agreed to form a class for the purpose of art study, the next step is to secure a workshop. This may be in any large apartment having a good north light. The empty loft of a barn has been converted, with slight alterations, into a delightful studio; or some member of the class may be able to give for its use an attic or other apartment in his home. But where it is possible, it is best for the members to club together to rent a suitable room in some business building of the town or village. This studio should be lighted either by skylight or by north windows. In no case should the light fall upon the model from more than one direction. If there is a window instead of a skylight, the lower half of it should be shaded, permitting the light to enter only from above.

For the work, each student will need an easel, a drawing board, charcoal, paper, and thumb tacks. Charcoal paper comes in large sheets and if bought by the dozen, or in larger quantity, will be less expensive. The drawing board should be about 18 x 24 inches in size; the thumb tacks are used to fasten the paper to the board. Charcoal can be bought by the box. It is the best medium for drawing purposes, as it can easily be brushed off when a mistake is made. In addition to these articles, a bottle of fixative and an atomizer will be needed. These are for "fixing" a finished drawing so that the charcoal will not rub off. An old handkerchief or a piece of soft chamois skin is used for dusting out mistakes. A supply of geometrical objects, in white wood, should be purchased, and these, with a small table or two for the arrangement of studies, complete the outfit of the studio. Later on, when the students have advanced to drawing from life, a platform about eighteen inches in height, and

several pieces of drapery of different texture and color to serve as backgrounds will be required. If there is no shop at hand for the sale of art materials, write to a dealer in some near-by town, sending a list of your requirements, and asking for information as to prices.

For a beginning, let the subject be a wooden cube or a vase. The easels should be so placed that the light will not cast a shadow of the student's hand upon the drawing paper; and they should be not more than five or six feet from the object to be drawn. Let us suppose that the latter consists of a vase, as shown in the cut. You are to consider the study first as to outline and general proportions. It is best to start


Fig. 1.


Fig. 2.


Fig. 3.


Fig. 4.


Fig. 5.

with a few construction lines. Place upon your paper a straight perpendicular line of about the height of the vase, or of whatever height you wish to make your drawing of the vase. You must now learn to take measurements by means of your charcoal. This process is a little difficult to explain clearly, but by experiment, the idea is readily grasped. You wish, for instance, to get the correct width of your vase at its widest point, as compared with the height: Hold your charcoal stick at arm's length toward the subject; close one eye, and move your thumb along the stick until it measures upon the latter the space filled by the height of the object. Now, keeping the arm steadily at length, turn the charcoal to a horizontal position so that it crosses the vase at the desired point. Your thumb is still marking the first measurement upon the charcoal and you are able to judge as to the relative proportion of the width. To your surprise, you find that the vase is just twice as high as it is wide. This gives you something tangible to start with. The next step is to draw a horizontal construction line across the perpendicular line which represents the height of the vase. This is a simple matter if you know just where the horizontal line should cross the perpendicular. You must be careful not to place it too low, for the widest part of the object is near the top—just how near is what you want to learn. Hold your charcoal at arm's length again and note with your thumb the space filled by that part of the vase lying between the top and its widest part. Then lower the charcoal carefully from point to point and find how many times this space will go into the entire height of the vase. You will perhaps find that from the top of the vase to the widest point the space is one-fourth of the entire height. Measuring with the eye, you must then divide the

perpendicular line on your paper, by light touches of the charcoal, into four parts. At the upper point is the place of intersection for the first horizontal line. (Fig. 1.) This gives a general idea of the process of measuring. Apply the same rules in securing the width of the base, neck, and top of the vase, comparing each part with other parts, and in that way finding the general proportions.

The next step is to connect the construction lines, as shown in figure II, paying no attention to the curves until the shape and proportions are indicated in straight lines. After this is done, draw the curves (Fig. 3.) and gently brush away the construction lines, which should have been made with a light touch. It will be well to practise drawing in this way for some time before attempting to model. By modeling is meant putting in the shading.

Change the subject frequently and arrange groups of two or more articles. The ruler or a lead pencil is a great aid in measuring when you wish to determine the relative proportion of objects. A straight edge held at different angles across the study shows which points are in line, one with another, or in what degree they vary — falling inside or outside of a given line.

When ready to begin modeling look carefully at your study and endeavor to see it in broad masses of light and shade, as in figure IV. Partly close your eyes and these masses become more apparent — the delicate gradations of shade being lost. Draw a light line indicating as nearly as possible the shape of the shadows as you see them, and then put them in with your charcoal, in an even tone. This is called "blocking," and it is an important step, not only in the work of beginners but in that of experienced artists. It is advisable to draw in this way for some time before attempting the details of finishing.

When skill has been acquired in "blocking in" a drawing, the next step is to study the modeling in its finer expression — find the highest light on your model, and the deepest shade, and try to secure the relative value of all the intermediate shadows. (Fig. 5.) Use your charcoal as you would a pencil or crayon, working only with the point and avoiding the use of the paper "stumps" which are made for rubbing the charcoal into the paper. With the acquirement of skill in handling this medium, the artist learns how to use his thumb and fingers for such blending as may be needed and for securing certain artistic effects.

After a certain facility in drawing from inanimate objects has been acquired, it will be well to work from the living model. Charcoal, water color, oil, or pen and ink, may be used; and where it is desirable to save the expense of hiring models, the students should pose in turn for the class. For life work, a platform is required that will elevate the model from twelve to eighteen inches above the level of the floor.

In posing the model, it is advisable to select only simple positions, as it is difficult to hold a pose which puts too much strain upon any of the muscles. In the art school classes, a model usually poses from twenty to forty-five minutes without resting; five minutes of relaxation is then allowed, after which the pose is resumed. One position is kept during a week.

Students who are ambitious to become illustrators should, in addition to their other work, draw with pen and ink from the model. For this purpose, a smooth, hard-finished paper is required. Many artists prefer Bristol board, but there are other papers equally good; for instance, the smooth-finished Steinbach papers. A bottle of Windsor and Newton's India ink and a supply of ordinary fine-pointed writing pens are also needed. The pens made especially for drawing do not differ particularly from the writing pens, and will be of no especial use to the beginner. In making a pen and ink drawing, follow the same general rules that are given for charcoal drawing. Study carefully the proportions and values, and practise with your pen to secure the stroke that best expresses what you see. Study also the subject of composition; to be able to draw skilfully from the model is but half the battle; you must learn to group your figures, to give to them the necessary setting. A careful examination of the work of the best illustrators, appearing each month in the leading magazines, is very helpful; but such work should not be copied; it is best to evolve a style of your own; and this will come with increased skill in the handling of your pen. The editors of illustrated publications are always willing to examine drawings with a view to their purchase. In sending drawings to a publisher be sure, first of all, that your work is suitable for the publication in question. This point can easily be decided by an intelligent examination of the magazine or paper. Never roll a drawing for mailing, but send it flat. No editor will take the trouble to examine a rolled drawing. Always send sufficient postage to cover the return of your drawing, in case of its rejection, and see to it that your address is clearly written upon the margin or back of the paper.

Wash drawings for illustration are made with a brush and water color or India ink. Lampblack is a good medium and so, too, is sepia. But many artists use only ink, leaving the white paper for the high lights. It is best to avoid the use of Chinese white.

If it is not convenient to purchase the geometrical objects made especially for drawing purposes, substitutes can be found in any house-

hold. White pasteboard boxes, vases of simple design, books, or kitchen ware, etc., will be useful.

OIL-COLOR PAINTING

When the student has acquired a certain skill in drawing, he may make his first efforts in oil painting. The following list includes the colors that should be purchased for this work.

White

Orange Madder	Strontian Yellow
Rose Madder	Cadmium Yellow
Raw Umber	Orange Cadmium
Cobalt	Yellow Ocher
Burnt Sienna	Ultramarine
Ivory Black	Terre-verte

This list also indicates the arrangement of the colors upon the palette. The paint box for holding the colors and other materials is made of lacquered tin, the lid being so arranged that a sketch made out of doors can be carried without risk of being spoiled before the paint is dry. The palette should be rather large and of light weight. It is also best to have one of light color rather than dark. A palette which is well cleaned and polished after being used will acquire a beautifully smooth surface and a delicate tone.

Brushes for oil painting are of two kinds, bristle and sable; of the latter variety, only the red sable, in two or three of the smaller sizes, will be needed. They are expensive, but indispensable for fine touches and for outlines. Most painters have on hand three or four dozens of bristle brushes, but the student will not need any such number. It is of more importance in choosing the latter to get a good variety of shapes and sizes. There are both round and flat brushes. In the round kind, select those having long rather than short bristles; they should not be too thick and should be flexible and elastic. You will use more of the flat brushes than of the round ones. There will also be several small bristle brushes, but it is advisable to use them as little as possible. All brushes should be carefully washed with warm water and soap after every painting. Turpentine is sometimes recommended for cleaning purposes, but nothing could be much worse for the brushes, as it hardens and stiffens the hairs and bristles. A palette knife is also needed in oil painting, both for cleaning the palette and for mixing the colors. The blade should be very flexible and elastic. The mahl-stick is useful for resting the hand when steadiness is required in painting, but the student should not become too dependent upon its use as such dependence interferes with the free movement of hand and arm. An oil cup will be needed, though it is best to avoid the use of oil as much

as possible. The cup is made to attach to the edge of the palette. For beginners, academy board is very satisfactory to paint upon. It is cheaper than canvas and is made in a large assortment of sizes. By writing to any art dealer, a catalogue of materials with prices can be obtained, which will be helpful in making a choice of articles.

It would be advisable for the beginner in oil painting to commence with a simple still life study. For still life work, much material may be found in the household. Vases, copper vessels, kitchen utensils, books, fruit, and vegetables — all lend themselves to attractive grouping. Do not attempt to paint flowers until facility has been acquired in mixing the colors and in handling your tools. Drapery usually forms part of a still-life arrangement and should be chosen with a view to the general harmony of color and texture. Drapery, by the way, makes an excellent study in itself, and it is advisable for the student to devote some of his time to the painting of different materials hung in folds from a chair back or thrown in a crumpled heap upon a table. Make a study of silk drapery,— of satin, plush, velvet, and various wool fabrics,— try to represent both color and texture. If several students are working together, as has been suggested, it would be a good plan for each to contribute to the class properties a piece of good drapery.

Great care should be taken in the arrangement of a still-life group. Try to get the best possible composition; keep the objects together, rather than scattered, and do not group utterly incongruous articles. See, too, that a good light falls upon the subject.

After the group has been arranged, the first step is to make a careful drawing of it upon the canvas or academy board. Use charcoal for this, and follow the rules for drawing as given on another page. This preliminary work should be fixed with fixative and an atomizer, so that it will not brush off. The next step is to paint over the drawing with one color, put on very thin: the color used in this preliminary painting is a matter for the judgment of the student; it should be one that will harmonize with the general coloring of the entire group. Raw umber, or raw umber mixed with burnt sienna, can generally be used for the purpose. The object is to aid you in getting your values. Both in the drawing and in the preliminary painting, an effort should be made to place the shadows in their proper relation to each other — to make as correct a drawing of the subject as is possible.

When the first painting is dry, you are ready to commence with the body color. Do not hurry — study the colors in your subject and try to match them on your palette; and when you have secured the color you want, put it on the canvas with a bold, free stroke of the brush. Do not use a mahl-stick except when it is necessary to put in a small line or a delicate accent. Paint your background first — or at least paint enough

of it to aid you in getting the other values in your subject. Don't be afraid of your paint and brushes — it is better to make a bold mistake than to fail utterly through timidity. In placing a color upon the canvas, you should not only be careful that it "matches" the color of the object you are painting, but that it has its proper value in relation to every color around it. One color in your group will be lighter than all the others; another color will be darker than the others; and between these two points will be a variety of values which it is your object to properly place. Power to do this can be gained only through much thought and careful study. If your subject contains several light objects, you will at first be inclined to believe that all are equally light; but looking at the group more closely you will find that this is not so. Close your eyes partly so that you see the group as a mass, and you will find that certain of the objects which appeared to be as light in color as the others, have become less conspicuous, and by comparison, are really much darker. Try to see and to preserve this relation of values throughout your work. There are excellent handbooks on the subject of painting which will be of much use to the student who is working without an instructor.

WATER-COLOR PAINTING

The selection of materials for oil or water-color painting should be made with great care — if possible, under the direction of some one who understands the art. Nothing requisite to good work should be omitted; but it should be borne in mind that eminent painters, as a rule, produce their best effects with a comparativcly small number of colors.

The materials used in water-color painting are colors, brushes, paper, — either in single sheets or pads, — pencils, and a drawing board. A great many colors are used in water-color painting, but the following list includes all that are necessary for practical purposes: —

Pale Cadmium	French Blue	Burnt Carmine
Orange Cadmium	New Blue	Burnt Sienna
Indian Yellow	Permanent Violet	Raw Umber
Yellow Ocher	Purple Madder	Brown Ocher
Emerald Green	Rose Madder	Vandyke Brown
Hooker's Green No. 2	Light Red	Sepia
Indigo	Carmine	Brown Madder
Prussian Blue	Indian Red	Chinese White

Water colors are put up in three forms, — pans, tubes, and dry cakes. The pan colors being always moist enough to work with easily are more suitable for the beginner. They should be bought in half-pan sizes. Chinese white, being but little used, should be carried in tubes. The colors should be placed in the box in chromatic succession, commencing

with the lightest — the yellows, then the greens, blues, purples, reds, and browns.

Brushes for water-color painting are of three kinds: brown sable, red sable, and camel's hair. Large brushes, of firm body, elastic, and not too pointed, are to be chosen. The hair of a good brush keeps its pointed shape when dry as well as when wet. Small brushes are seldom needed. Brown sable brushes are the most expensive. Those of red sable, which are much cheaper, will answer every purpose of the beginner. Camel's-hair brushes are not so good as the others. A good working equipment consists of one small No. 2, one large No. 2, one large No. 4. One red sable brush should be kept for whites, and nothing else. Another for delicate yellows and reds. For painting marine views and landscapes, and also for flowers, fruit, and still-life groups, two large round sable brushes are required. One flat sable of medium size is also useful. A flat bristle brush of medium size will sometimes be found serviceable in landscape and marine painting.

Use only paper made especially for water-color painting. Whatman's or Steinbach's is best for the purpose. Water-color paper is made in smooth, medium, and rough finish. For the beginner, the medium finish is best. The rough finish produces a strong effect. The smooth paper is preferred when little color or moisture is required. Water-color paper can be procured in blocks or pads, and for the beginner, especially, these blocks are most serviceable. They are made in several sizes — the most convenient being 12 x 15 inches in dimensions. The colors should be allowed to dry before the sheet is removed from the block. There is also a water-color board made which is often used, but for all practical purposes these blocks are just as good.

Many artists prefer to "mount" the paper for their water-color work — a very delicate operation. Mounting consists of stretching the paper smoothly over a frame, for convenience in working. The sheet of paper is cut about an inch larger all around, than the board upon which it is to be mounted. Lay the sheet on the board, right side up, and moisten it thoroughly by sponging it gently with cold water. Great care must be taken not to injure the surface of the paper by rough rubbing. When the paper is well dampened apply a strong glue to the four edges which are to be turned down around the board; see that the paper is pulled smooth and even. The work must be done as rapidly as possible, as the paper dries unevenly and quickly and your work may be spoiled by wrinkles unless all of the edges are glued down at about the same time. The paper can be fastened on the under side of the board, by means of thumb tacks if desired, but glue is safer. As the paper dries, it should become taut and very smooth.

A hard lead pencil of the best quality; a cotton cloth for drying the superfluous moisture from the brushes, a bowl or glass to hold water, and a piece of clean blotting paper will also be required.

The first studies in water color should be made from simple still-life arrangements, such as are described for drawing. Do not attempt at once to work out of doors, or to paint flowers or figures. The subject should be sketched on the paper with a lead pencil, care being taken to avoid heavy lines and erasures. The drawing board is held at an angle which will permit the color to flow downward, and the paper should be slightly dampened all over before beginning to paint. It is advisable for the beginner to practise the handling of his brushes and the laying on of broad washes. The latter may seem a simple matter, but it is not, as the paint shows an aggravating tendency to dry in spots and edges which cannot afterward be removed.

CHINA PAINTING

China painting is best learned under an experienced teacher, but those who are unable to avail themselves of such instruction may acquire the art unaided if they bring unlimited patience and a certain amount of intelligence to the work. The first consideration is, of course, the firing of the china. To the person dwelling at a distance from large cities this would be an insurmountable barrier, unless a portable kiln could be procured. Portable gas kilns are now manufactured and may be obtained from dealers in art supplies. These can be set up in any part of the house where there is gas attachment. From one and a half to two hours is the time required for firing, but the ware should be allowed to cool gradually before removing it from the kiln.

The firing of the china being provided for, the next step is the selection of ware. A porcelain should be chosen that is absolutely free from cracks, spots, or other blemishes, and that has a pure white polished surface. Berlin porcelain is adapted for figure painting because of its high finish. French porcelain fires well. The English porcelains are all well adapted for china painting. None of these foreign wares, however, excels those which are manufactured at Trenton, New Jersey. The fine, delicate surface of the Trenton ware lends itself to the most artistic treatment.

The materials for painting should be carefully collected. The following is a list of indispensable articles: —

1 steel palette knife.
1 hand rest.
1 muller and a ground-glass slab, for mixing.
1 porcelain palette.
1 medium-sized dabber.

1 erasing point.

1 steel and horn palette knife (for mixing gold, white relief paste, blues, violets, carmines).

1 ivory stylus.

1 bottle of tinting and painting oil.

1 " " tar oil for mixing relief paste.

1 " " fat oil for colors and gold.

1 " " tar paste for stenciling designs preparatory to painting.

1 alcohol lamp (for drying colors more expeditiously).

Tracing paper.

Tube colors already ground in oil are the most convenient for amateur use. The following is a list of the colors, manufactured by Lacroix, which will be found most useful: —

Reds —

Rouge capucine (Capucine red).
Rouge chair No. 1 (Flesh red No. 1).
Brun rouge riche (Dark red brown).
Violet de fer (Iron violet).

Purples —

Pourpre riche (Deep purple).
Violet d'or foncé (Dark golden violet).

Blues —

Bleu ciel azur (Sky blue).
Bleu outremer riche (Dark ultramarine).

Greens —

Vert No. 5 pré- (Grass green).
Vert brun No. 6 (Brown green).
Vert pomme (Apple green).

Yellows —

Jaune à mêler (Mixing yellow).
Jaune d'ivoire (Ivory yellow).
Jaune jonquille (Jonquil yellow).
Jaune d'argent (Silver yellow).

Browns —

Brun foncé (Deep brown).
Brun jaune (Yellow brown).

Blacks —

Noir d'ivoire (Ivory black).
Noir corbeau (Crow black).

White —

Blanc fixe (Permanent white).

Grays —

Gris tendre (Light gray).
Gris noir (Black gray).

The brushes are another important consideration and great care should be exercised in their selection, and in their subsequent treatment. After using a brush it should be rinsed in alcohol, rolled to a point, and laid aside until again needed.

Having procured the ware and the materials for painting, the next step is tracing the design upon the china. This of course presupposes an elementary knowledge of drawing. The surface is prepared by rubbing it with spirits of turpentine. The outline is then drawn with a hard lead pencil. If a ground is to be laid (by which is meant covering the surface of the china with a uniform tint to serve as a background to further decoration) the following method should be observed: —

If, for instance, a cream tint is desired, take four parts of color, add to it two parts of tinting oil, and thoroughly mix to a smooth paste; then add turpentine until a consistency is obtained which covers the ware opaquely, runs smoothly from the brush, and which does not spread. If too thin, add a little more color. The best brush for the purpose is a large camel's-hair grounding-brush, size 12.

Having made all preparations, proceed to put on the color quickly, in broad, free washes, which will blend into an even background. If an uneven surface results, a dabber must be used to perfect the blending. This dabber is made by placing cotton within a little square of silk or linen and tying the four corners together. Not until the ground tint is perfectly dry can the design be traced upon it.

If tube colors are used, it is necessary to dilute them with turpentine. A drop or two of oil of turpentine will facilitate the laying of the colors. Clove oil is also used, but in using it, the colors do not dry as quickly. Differences in climate also affect the drying. Colors containing iron should always be carefully washed from the brushes before colors which do not contain iron are used. The brushes should be of medium size; and it is better for beginners to accustom themselves to large rather than to small brushes, that they may better learn delicacy of manipulation. If a mistake be made in laying on a color, the color applied must be allowed to dry before the mistake can be rectified, otherwise a blotted appearance will result.

Mixing colors and learning their uses forms a fascinating division of china painting. The classification of Monsieur Lacroix divides colors into three groups: —

First — Colors which contain no iron — the blues, golds, and whites.
Second — Colors which contain but little iron — greens and yellows.
Third — Those colors which have iron as a base — reds, red browns, flesh reds, browns, brown yellows, ochers, blacks, iron violets, and the majority of grays.

Of the first group, carmines, carmine lake, purples, and gold violets, have their base of gold. The base of blues is cobalt. Cobalt with iron produces tints ranging from light gray to black. To obtain fresh green color, jonquil yellow should be used with blue. Silver yellow mixes readily with gold, iron violet, and some reds.

Blacks are made of cobalt and iron, the cobalt predominating. Browns are formed from mixtures of iron and cobalt. Grays are formed by mixing blacks, blues, and reds, according to the tint required; or by mixing complementary colors like reds and greens; or by mixing one-third ivory black, with two-thirds sky blue. All colors do not fuse alike, some requiring more heat for their fusion than others. Those requiring the greatest heat are called hard colors.

The more fusible colors are: —

Bleu ciel clair (Light sky blue).
Carmin tendre (Soft carmine).
Gris perle (Pearl gray).
Gris roux (Reddish gray).
Jaune d'ivoire (Ivory yellow).
Blanc fixé or permanent white. (Seldom used in painting on hard porcelain except for touches of high light upon flowers, jewels, etc.)

Flowers are usually the first decorations attempted by beginners. If they have a good knowledge of drawing and a fair eye for color, better results are obtained by painting direct from the natural flower, but colored designs are furnished by all art stores. These are best for the beginner.

The following is a list of the most important colors required for flower painting: —

BLUES —
Bleu ceil azur (Sky blue).
Bleu riche (Deep blue).

GREENS —
Vert pomme (Apple green).
Vert No. 5 pré (Grass green).
Vert No. 6 brun (Brown green).
Vert No. 7 noir (Black green).

YELLOWS —
Jaune jonquille (Jonquil yellow).
Jaune orange (Orange yellow).
Jaune à mêler (Mixing yellow).
Pourpre riche (Deep purple).
Carmin, No. 3 foncé (Dark carmine).
Violet d'or (Golden violet).

REDS —
Rouge capucine (Capucine red).
Rouge orange (Orange red).

REDS — *Continued.*

Rouge chair No. 2 (Flesh red).

Brun rouge riche (Deep red brown).

For white flowers, the local tint is formed by the surface of the china. For the shadows, gray is used. For the high lights, permanent white (*blanc fixé*). *For yellow flowers*, use jonquil yellow or mixing yellow. *For blue flowers*, sky blue or deep blue: for paler blues, a little carmine may be added. *For pink flowers*, use carmine, and shade with a mixture of carmine and apple green. *For red flowers*, use capucine red, orange red, and deep red brown. *Purple flowers* require a mixture of deep blue and deep purple. *The yellow centers* of flowers require mixing yellow, heightened with jonquil yellow. For the shading, use brown green.

In painting flowers, begin at the center and work to the edge of the petals. When the colors of the local tone are dry in the several parts, put in the shading. The depth of the colors depends largely upon the surface of the china, whether the ground-tint is dark or light. No particular and infallible instruction can be given. The artistic sense of the china painter is the best guide in the production of color effects, and the cultivation of this sense is dependent upon constant experiment.

In painting foliage, begin with the central vein and work toward the edge. Grass green is used for the local tint. To obtain a bluish green, add blue; for a yellow green, add jonquil yellow.

Brown green mixed with grass green can be used for shadows. For very dark shadows use black green.

Iron violet may be used for the red touches on leaves.

Butterflies, the natural accompaniment of flowers, are not difficult to paint. The veining of the wings requires ivory black. For the ordinary yellow butterfly, use mixing yellow.

Painting landscapes upon china requires first of all a delicate sense of color, and a keen appreciation of natural effects. A knowledge of drawing is also necessary, but the accuracy required is less than for flower painting. Much practice and not a little artistic knowledge are required in painting landscapes direct from nature. Colored landscape cards, which are better for the beginner, can be obtained at any art store.

Painting heads and *figures* upon china is most difficult and should not be attempted without some previous knowledge of china painting. The colors required for heads and figures are: —

Noir d'ivoire (Ivory black).

Bleu ciel (Sky blue).

Brun 4 foncé (Dark brown).

Brun rouge riche (Deep red brown).

Rouge chair No. 2 (Flesh red).

Jaune d'ivoire (Ivory yellow).

Brun sépia (Sepia).

The design should be traced rather than drawn, as the greatest accuracy of outline is required. For the background, mix one-third of ivory black with two-thirds of sky blue. It should be darkest near the head, light near the edges, and should be laid on very rapidly. About one-half can be put in before it is ready to blend. The other half can be joined above the head

For the *flesh tint*, use flesh red No. 2 mixed with two-thirds of ivory yellow. Too much yellow should be avoided. After putting in the local tint of the complexion and the local tint of the hair, work over the background, shading it from the edge to the center.

To *shade the face*, mix one-third of ivory black, one-third of flesh red No. 2, and one-third of sky blue. The features may be put in with the shading tint. They require the most delicate touch.

For the *cheeks* and *lips*, use deep red brown. For the shadows a little black mixed with iron violet may be used.

For the *eyebrows*, use the same color as the hair. *Dark hair* requires dark brown, and should be shaded with black. For *light hair*, use sepia or ivory yellow, shaded with sepia and black. For the finishing work on faces, the finest brushes must be used.

POTTERY

The history of the art of pottery is closely interwoven with the history of civilization. From the ancient sepulchral urns, over which Sir Thomas Browne quaintly moralizes, to the latest product of Sevres, the development of the potter's art has been, in itself, a register of human progress, of continual struggle toward perfection.

Pottery is usually divided into three groups: Earthenware, stoneware, and porcelain. Earthenware, or soft pottery, is again subdivided into: —

1. Unglazed; as a common flowerpot.

2. Lustrous; having a transparent, shining surface, produced by a thin glaze.

3. Glazed; having a thick, shining surface, produced by the use of lead.

4. Enameled; the clay being hidden by an opaque coating, produced by the use of tin, and impervious to water.

The largest part of all ancient pottery is included in the first three groups. Most modern pottery, *Majolica*, *Faïence*, and other wares, is in the fourth division. The clays used are of various degrees of purity. For porcelain, the purest of all clays, kaolin is used. It formed the chief material of the beautiful Chinese porcelain which for centuries was the despair of European potters, until the discovery of kaolin in Cornwall, England, and in other western countries, made the manufacture of porcelain possible in Europe.

Outside of China, therefore, the history of porcelain belongs to a very late era in the development of the potter's art; but the manufacture of earthenware dates back two thousand years before Christ. In Egypt, the mysterious motherland of civilization, the potter's wheel was used for forming cups; and certain enameled vessels bear the names of kings who reigned even earlier than this period. Bricks of sun-dried clay were, perhaps, the first products of the potter's art before he learned to round upon his wheel, cups, vases, bowls, and other articles of decorative or domestic value. At Telloh, between the Euphrates and the Tigris, Monsieur de Sarzec discovered the remains of a great palace. Walls were found eight feet in thickness and composed of large square bricks, each bearing the name of Judea, a king of Chaldea, who reigned about 2700 B.C. The first services of the potter were to history. The men who baked the bricks of those ancient palaces little dreamed that thousands of years after, the products of their simple skill would be eagerly studied, as a means of historical enlightenment.

Bricks and tiles, though made by the potter, are not in the strictest sense, pottery. The earliest extant specimens of pottery come from Egypt. These are long, narrow vases, bowls, and jars, of a deep red color. A painting in the tomb of Beni Hassan represents potters forming their wares upon wheels — stirring the clay, preparing the oven, and carrying the cups from the oven after they are baked. The Hebrews must have learned the art of pottery from the Egyptians: for there are several references to this art in the Bible, as in Genesis XI, 3: "Go to, let us make bricks and burn them thoroughly."

Next to the Egyptian, the early Phœnician pottery is of greatest interest, as being the direct forerunner of the beautiful pottery of the Greeks. The Cesnola collection of Phœnician pottery, in the Metropolitan Museum of New York, includes fine examples of this early ware. The first attempts at decoration were geometric lines, circles, zigzags, chequers, etc. Later, lotus flowers, birds, and animals, were painted in deep red and black colors upon the clay. The transition from Phœnician to Greek pottery is so gradual that no sharp distinction can be made. Human figures, rather than geometric designs, form the chief decoration of Greek vases after the year 600 B.C. The figures were painted black upon the natural red or yellow color of the clay. Between the years 400 and 300 B.C. scenes from the poets and from history, or representations of athletic sports, were depicted. Vases, presumably from the graves of athletes, bear pictures of boxing, disk and spear throwing, or chariot racing. Many of these are inscribed with words, which are like an echo of gay speech heard across the centuries: "Oinanthe is lovely!" one vase proclaims; another says, "Exekias it was who made and painted me"; Exekias, dead two thou-

sand years ago in sunny Greece, and unknown, except through the little vase he made and inscribed. By their names upon their handiwork, a few of the Greek potters are known to the modern world: Amasos, Euphronius, Hieron, and Exekias, are among the most celebrated.

The Romans adapted the art of pottery to a thousand practical purposes; using it for drains, for roofs, and floors, for lining graves, and for friezes and panels. Ornamental statues and statuettes were frequently modeled in clay; but the Romans, lacking the inventive and the artistic faculties, never developed pottery beyond the stage where they found it. When the empire was approaching its dissolution, ceramic art appears to have fallen into decay, and finally it was lost to Europe altogether. Under the weight of the barbaric invasions, all arts, the potter's among them, were crushed out of existence. Europe was indebted to the Saracens for the renaissance of the art of pottery. The Saracens were indebted to the Persians, who retained and practised this art, undisturbed by the "drums and tramplings" of many conquests. Persia was conquered by the Mohammedans in the seventh century; at this time, beautiful pottery was made by the Persians and they taught their conquerors all that they knew of the art. Glazed tiles for the pavements and walls of their mosques began to be greatly in demand among the Saracens. The tiled pavements of medieval cathedrals were, it is said, suggested by those of the Eastern mosques.

Ceramic art, as learned by the Saracens, reëntered Europe by way of Spain. Dishes and vases were elaborately decorated in what is called the Hispano-Moresque style; rich arabesques painted upon enamel of various colors. Meanwhile, in Italy, the destined home of world-renowned potters, ceramic art manifested only the crudest expression until the beginning of the fifteenth century, when Lucca della Robbia, a Florentine artist, found a method of perfecting *Majolica* ware. The manufacture of this ware, which is earthen, covered with a thick opaque enamel, had long been known to the Saracens; and it had been partially imitated in Italy. The peculiar glaze of *Majolica* is called stanniferous enamel, because of the admixture of lead which it contains. Della Robbia's earliest work in this ware is the "Resurrection," in the Cathedral of Florence, a plaque with raised white figures upon a blue ground. The Della Robbia family carried *Majolica* pottery to a rare perfection, using it as a medium of exquisite decoration. The Bambino plaques on the Foundling Hospital in Florence, figures of swaddled infants on a blue ground, are among the loveliest of the Della Robbia creations. Another beautiful work is the ceiling decoration in the "Chapel of the Cardinal," in the basilica church of San Miniato, on the hills above Florence. With the work of the Della Robbia family began the golden age of *Majolica* manufacture in Italy. The secret of producing stan-

niferous enamel was everywhere learned. *Faïence* is as often applied to this ware as is *Majolica;* but the latter is the proper term, since *Faïence* is also used to describe a ware covered with a thin transparent glaze; *Majolica* is properly applied only to a thick opaque enamel. The most celebrated *Majolica* factories of the Italian Renaissance were those of Fænza, of Urbino, the birthplace of Raphael; and of Gubbio, a small town in the duchy of Urbino, where the work of the Master Giorgio Andreoli became world-famous. His ware is distinguished by its rich golden yellows, its ruby reds, and by its superb decorations. The greatest artists, like Raphael, did not disdain to leave lines of grace and beauty upon *Majolica* bowls, vases, and jars. Much of the decoration of the Urbino pottery is from designs by Raphael. Other celebrated varieties of *Majolica* came from Cafaggiolo, from Pesaro, and from Deruta; beautiful forms, each individual in style and color, and bearing the lasting imprint of the genius of their creator.

Examples of Renaissance *Majolica* now command enormous prices. At the Fountaine sale in 1884, a Fænza plate of the year 1508, brought £920; another 620 guineas; while 730 and 780 guineas, respectively, were paid for two dishes by Maestro Giorgio. The manufacture of Italian *Majolica* and *Faïence* continues to the present day, though the products of the Renaissance have never been improved upon. The most striking characteristics of these wares are their beautiful rich colors and their elaborate decoration. The art of covering soft pottery with stanniferous enamel soon extended to the other countries of Europe. One of the most celebrated private potteries of France, whose products are now priceless, was that established for her own pleasure by Helene de Hangest-Genlis, widow of Arthur Gouffier, Grand Master of France. Under her supervision was manufactured a kind of *Faïence*, known as *Henri Deux* ware, because many of the pieces bear the monogram of Henry II. of France. It is also called *Faïence d'Oiron*, after the town where it was made. The ware is of the finest clay, covered with a thin glaze. The decorations were made by graving patterns upon the clay, and filling in these lines with clays of different colors. Of this sumptuous and distinctive *Faïence* only fifty-three specimens are known; twenty-six being in France, twenty-six in England, and one in Russia. They are practically priceless in value. Of the few pieces displayed in the South Kensington Museum, London, a candlestick cost £750, a salt-cellar £300. At the Fountaine sale in 1884, a candlestick, about a foot in height, brought £3,675. *Henri Deux* ware belongs, indeed, to the innermost circle of aristocratic pottery.

The name of Bernard Palissy is foremost among the French potters of the sixteenth century. A heroic element pervades the life of this man who for sixteen years, and in the face of well-nigh insurmountable

difficulties, sought the secret of enameling pottery. He built furnace after furnace; made experiment upon experiment. He, himself, tells of his despair, when after superhuman efforts, he could not get his enamel to melt as it should.

"I was obliged to burn the props which supported the trees in my garden, and these being burned, I was obliged to burn the tables and floors of my house, to make the second composition melt; I was in an agony that I cannot describe, for I was dried up and parched from the work and from the heat of the furnace. My shirt had not been dry for more than a month; and also, to console me, they laughed at me, and even those who ought to have helped me, went crying about the town that I was burning my floor; and by these means made me lose my credit; and they thought me mad."

In this furnace of affliction, Palissy's art was perfected. His fame spread throughout France, and he became a potter to the king. The body of his pieces is earthenware of pinkish-white pipe clay, thinly enameled in somewhat dull colors, and ornamented chiefly with imitations of natural objects, such as shells, fish, lizards; and sometimes, figures of men. After Palissy's discovery, the art of enameling pottery spread rapidly through France. Manufactories were established at Nevero, Rouen, Marseilles, and numerous other towns.

This art was also practised in Germany, very early in the sixteenth century. In quaint Nuremberg, Veit Hirschvogel made beautiful specimens of enameled ware, similar to Italian *Majolica*. Glazed pottery was largely used throughout Germany in the manufacture of the great tiled stoves, then, as now, the glory and comfort of German households. Hans Kraut immortalized himself in the decoration of these monumental stoves. One, of date 1578, in the South Kensington Museum, is covered with dark green tiles. The same Hans Kraut made, in 1536, an enameled pottery tomb of great size which was placed in the church of the Knights of St. John at Villengen. Upon it, in relief, was depicted the Siege of Rhodes.

In Holland, the art of enameling was carried to a rare perfection in the famous Delft ware. Every conceivable object from a cow to a violin was reproduced. Gelett Burgess's "Purple Cow" is scarcely more singular than the Delft cows, profusely covered with blue bouquets. All kinds of household dishes were also manufactured in Delft, which at the beginning of the seventeenth century supplied most of northern Europe. As in the decoration of Italian *Majolica*, the best artists made designs for *Delft;* Jan Steen, Van der Meer, Jan Asselyn, are among the decorators.

England, although receiving most of its ware from Holland, possessed potteries of its own. Nothing of importance was produced, however,

until after the middle of the eighteenth century, when Josiah Wedgwood manufactured the now familiar Queen's ware, a pottery composed of white clay and flint, with a clear glass glaze. About ten years later, in 1773, he invented a new paste, out of which he manufactured an unglazed, hard, vitreous ware, the now famous "Wedgwood." For its decoration he used cameos, bas-reliefs, statues, seals, and other ornaments; mostly white upon a dull blue ground. The artist Flaxman frequently assisted Wedgwood in the composition of classical designs. One of Wedgwood's most famous achievements was the copy he made in Jaspar ware of the Barberini vase in the British Museum.

Stoneware occupies a place midway between earthenware and porcelain; it is fired at a high heat and is hard, dense, and vitreous. One of its distinctive features is its glazing, which is obtained by throwing common sea-salt into the kiln, while at the highest heat. This salt-glaze, as it is called, is technically superior to all other glazes, as it is fused with the ware itself, instead of forming a coating.

The earliest manufactories of stoneware were at Ræren, the center of the Flemish stoneware district. The ware was used chiefly for beer-drinking vessels. The Ræren ware was of a brown color, bearing appropriate decorations, such as a dance of peasants, or domestic scenes. Mottoes were abundantly used; these were mostly of a facetious character as,

"Let dogs bark;
Let bauers dance;
Or you get a cracked skull."

The manufacture of salt-glaze stoneware was carried on extensively in England. In 1626, Thomas Rous and Abraham Cullyn obtained a license for "the sole making of stone pots, stone jugs, and stone bottells, for the terme of fourteene yeares." Staffordshire became a great center of stoneware manufacture. Drinking mugs, in various shapes, were a favorite product in this ware. Some of them were in the shape of a sitting bear; others bore hunting scenes in relief. A large mug in the South Kensington Museum bears the legend, "This is Thomas Cox'es cup: Come my Friend and drink it up. Good news is come; the Bells do ring; and here's a Health to Prussia's King." In the eighteenth century, stoneware for table use was largely displaced by Queen's ware. The most famous stoneware manufactory of modern times is that of the firm of Doultons, at Lambeth. Founded in 1815, it first acquired fame in the production of brown enameled stoneware; in 1846, Mr. Henry Doulton planned the manufacture of stoneware drainpipes, until then unknown. In 1867, the firm began the esthetic development of their ware by the introduction of "Doulton-ware Sgraffito" — pottery, vases, and jugs, made of common pipe-clay, with simple stamped patterns. This ware has since been brought to a high degree of perfection.

PORCELAINS.— The Chinese were the earliest manufacturers of porcelain, which is a translucent pottery made by uniting a peculiar form of clay, kaolin, with powdered feldspar. For hundreds of years the secret of its manufacture remained in China. Such products as found their way to Europe were eagerly sought by collectors, and were regarded with envy by the potters who endeavored in vain to imitate them. In China itself, the art of porcelain-making was held in the highest honor. Certain kinds of ware were, and are still, reserved for the emperor and great dignitaries. During the different dynasties the colors peculiar to those dynasties were prominent upon the wares. Green was the color of the Ming Dynasty, (1368–1643); and in the porcelain of that period, which is very abundant, green predominates. The color of the Tcheon Dynasty, a soft, peculiar blue, was so highly esteemed that fragments of the porcelain were used as precious stones. The Chinese excel in their colors, which are of a purity and depth unrivaled in the colors of European porcelain. A peculiar form of their modes of decoration is known as "Crackle," in which the surface of the porcelain is covered with irregular cracks or veinings, sometimes left uncolored, but oftener filled in with color, such as veinings of golden brown on a duller brown background. The Japanese derive their knowledge of the making of porcelain from the Chinese. The porcelain wares of the two nations are very similar; but Japanese is generally of a purer white, and the flower decorations are truer to nature.

Toward the end of the sixteenth century, soft paste porcelain was first made in Europe, in the laboratory of the Grand Duke, Francis I., of Tuscany. But the art was soon lost, and was not revived until 1695, when soft porcelain of a fine transparent quality was manufactured at St. Cloud, in France. The method of producing the genuine Chinese porcelain was discovered in a peculiar manner. Augustus, elector of Saxony and king of Poland, had in his employ a chemist, Böttcher by name, whom he employed to search for the philosopher's stone. In his experiments, Böttcher discovered a kind of clay, which when baked produced a hard stoneware resembling porcelain. He continued experimenting with this clay until, in 1710, he discovered by accident the process of making real porcelain. Some hair powder purchased by his valet attracted his attention because of its weight. He combined it with the clay, and produced porcelain. The powder, made from a clay found at Aue, was identical with the Chinese kaolin. A factory was established at Meissen, and in 1715, the earliest wares, decorated in blue and white, were offered for sale. This famous factory produced later what is known as Dresden ware. The secrets of its manufacture were jealously guarded, but one of the workmen, escaping to Vienna, founded a factory there. Other porcelain potteries were

established in Höchst, which became a center of the art. Factories were founded in Hungary, in Russia, in Sweden, and in France, where that of Sevres became famous. The first porcelain made in England was at Stratford-le-Bow, about 1740. Factories of hard-paste porcelain were established at Plymouth, at Bristol, and at Worcester; the latter place became famous for its beautiful and original work. The products of this factory are generally known as Royal Worcester.

The following is an alphabetical list of the more important porcelains of past and present manufacture:

Amstel Porcelain; made near Amsterdam in the Netherlands, and used largely for table service. The decoration is simple. The marking is the initial A, or the full word "Amstel."

Berlin Porcelain; a hard-paste porcelain made at the royal factory of Berlin; extremely varied in shape and decoration. The marking is a scepter in blue, with the letters K. P. M., for Königl Porzellan Manufaktur; or these words in full around the rim of a circular seal, with the royal eagle in the middle.

Bow Porcelain; the earliest English porcelain, decorated with hawthorn branches, or with figures; marked with a bent bow, with an arrow on the string.

Budweis Porcelain; made at Budweis in Bohemia; a modern, hard-paste porcelain.

Caen Porcelain; made at Caen in Normandy, during the French Revolution; extremely rare; the marking is the name "Caen" in full.

Capodimonte Porcelain; made at Capodimonte, a suburb of Naples; decorated with figures in high relief.

Chelsea Porcelain; an old English production of the eighteenth century, made from soft paste.

Copenhagen Porcelain; an eighteenth century, hard-paste porcelain made at Copenhagen. The mark is three rippling or waving lines. The modern work consists largely of unglazed statuettes and groups.

Derby Porcelain; a soft-paste porcelain made at Derby, England, in the eighteenth century; very translucent, with brilliant colors. Unglazed biscuit ware in figures was also a specialty of this factory. Crown Derby is a variety of Derby porcelain. The mark is a D with a crown; or the monogram D. K., with a St. Andrew's Cross. Derby crown porcelain is the modern product, in imitation of old Crown Derby.

Dresden Porcelain; made at the royal factory of Meissen, near Dresden, in Saxony, established in 1707, and the first manufactory of hard-paste porcelain in Europe. This porcelain is noted for its purity, and for the brilliance of its decorations, which comprise bouquets, birds, flowers, and landscapes. Watteau figures are also made in Dresden

ware. This mark is generally two swords crossed. Old Dresden porcelain is sometimes called *Vieux Saxe*.

Hizen Porcelain; a ware made in the province of Hizen, in Japan; decorated with blue under the glaze, and with green and gold, or red, upon the glaze.

Limoges Porcelain; made at Limoges, in the department of Haute-Vienne, France; formerly a soft-paste porcelain; from 1779 to the present, a hard-paste porcelain. Limoges is one of the most important ceramic products of modern France.

Lowestoft Porcelain; made at Lowestoft, England, in the latter part of the eighteenth century; is very highly prized among old English wares.

Medici Porcelain; made under the supervision of the Medici family of Florence; very rare. The mark is the three balls of the Medici arms, or a sketch of the dome of the Florentine Cathedral.

Sevres Porcelain; a hard-paste porcelain first made at Vincennes, near Paris, in 1745; afterward at Sevres. In 1758 Louis XV. became part proprietor of the Sevres factory; afterward sole owner. This porcelain is distinguished for the richness of its decoration. Painted medallions, wreaths, gold tracings, and jewels, are often introduced. The markings of Sevres have varied with the fortunes of France. Under the kings, the royal cipher was used; under the Republic, the word "Sevres," and the initials "R. F." for *Republique Francaise;* under the Empire, "M. Imple. de Sevres," sometimes with the imperial eagle.

Swansea porcelain; made at Swansea, England, between the years 1814 and 1820, when the factory was removed to Coalport. It is ranked among the most perfect productions in English porcelain. The mark is a trident, or two tridents crossed.

Worcester porcelain; a soft-paste porcelain made at Worcester, England, from 1751. It is oftener known as "Royal Worcester." George III. conferred the epithet "Royal" upon it. The markings vary, a crescent being sometimes used; or a "seal mark," copied from Chinese porcelain.

The history of American pottery goes back to the prehistoric races of Central America and to the mound builders of the Mississippi Valley. Vases, bricks, and water vessels have been found, witnessing to a crude knowledge of pottery among these early peoples. After the discovery and settlement of America, the products of the potter's art were for many years brought from Europe. The first brick house in America was erected in 1633, on Manhattan Island, by Governor Van Twiller, the bricks being imported from Holland; later, bricks were imported from England. China for table use was also imported, but the difficulty of procuring it debarred its general use, its place being taken by wooden

or pewter dishes. A porcelain factory was established at Philadelphia in 1771; but did not long remain in existence.

In 1829 a pottery was founded in Jersey City, by Henderson and Company, for the manufacture of cream-colored and printed ware. In 1838 the first pottery in New York was founded.

In 1852, the now famous Trenton works were established by Taylor and Speeler. These works became the center of the American china trade and have won for Trenton the title of "Staffordshire of America."

The best products of American pottery have been made since the Centennial, the exhibition of European wares being a strong incentive to a more perfect development of this art. Within the last twenty-five years, Cincinnati has become famous for the production of high artistic examples of decorated porcelain and pottery.

PAINTING ON SILK

Oil colors are preferable for silk painting. The following list includes the colors necessary for the work:—

Flake White	Indian Red	Crimson Lake
Gamboge	Rose Madder	Vermilion
Burnt Sienna	Cobalt	Vandyke Brown
Light Red	Prussian Blue	Emerald Green

Three brushes made of hog hair, are required, Nos. 6, 8, and 10; also a red sable, No. 2. It is well for the beginner to remember that all brushes used in painting — especially those for painting delicate materials — should be kept perfectly clean. In choosing the brushes select those that are soft and springy. The red sable is used for putting in fine detail. An oblong palette and a palette knife are also necessary — also a vial of linseed oil for cleaning the palette.

As in velvet painting, the first step is to transfer the design to the fabric, the latter having been stretched smoothly upon the drawing board and fastened securely with thumb tacks.

To transfer the design to the silk, take a sheet of black impression paper, which can be obtained in any art material store, and place it between the pattern and the silk. Then carefully trace the outline of the design with a sharp-pointed stick or a hard lead pencil, taking care not to rest the hand upon the paper, as it will leave an impression on the fabric. If done carefully, only the outline of the design will appear on the silk after the tracing process. Black impression paper should be used for silks of light color, and red or blue for those of the darker shades.

After tracing the pattern, the design should be filled in with a coating of thinly-diluted gum arabic and allowed to dry. This will make a groundwork for the colors. After mixing the colors on the palette they

should be placed on a piece of white blotting paper so that the oil may be absorbed from them. The work of painting may then proceed in the same manner as on canvas. The artist should not try to paint more of the design than can be completed at one sitting, as the shading should be painted in while the colors are still wet.

Before painting on the silk it would be well to cover the back of the material with powdered magnesia. The finer parts of the design and all small details may be painted in with the red sable brush. Light, graceful designs without a background are not difficult to paint and are effective when finished. Small figures, cupids, and bunches of flowers may be taken up next, and any one with a taste for the beautiful will soon learn how to do these well and how to apply them to artistic or practical uses.

But in this work, as in other decorative work, it is desirable, when possible, to originate one's designs — making studies of flowers and foliage direct from nature, and choosing at first those of the simplest forms and colors.

PAINTING ON VELVET

For painting on velvet, both oil and water colors are used. Water colors are easier to handle, but the work is more effective when done in oil. The following colors will be found serviceable for general use, but the artist may find it desirable to add others to suit his particular purposes: —

Flake White	Indian Red	Crimson Lake
Chrome Yellow	Rose Madder	Vermilion
Burnt Sienna	Ultramarine	Vandyke Brown
Light Red	Prussian Blue	Emerald Green

Besides the colors, a few hog-hair brushes, — one each of Nos. 6, 8, and 10, — a bottle of turpentine, and one of linseed oil, are necessary; also a board for keeping the material smooth while painting. A palette and a palette knife will be found serviceable.

Transferring the design to the velvet is the first step in the work. The velvet is laid on the drawing board and fastened smoothly with thumb tacks. The pattern which is to be painted is then placed on the fabric in the position desired. With a hat pin or darning needle the artist pricks the design through the pattern to the velvet beneath, making the holes very close together. A small bag of powdered starch is then passed over the pin holes and the design is thus reproduced in outline on the material beneath. Great care should be taken to keep the pattern steadily in position on the velvet so that the outline may be perfectly correct.

The next step is to prepare the palette. From the list given above select the colors required and after mixing the various shades with the palette knife, place them on a piece of white blotting paper so that the oil may be absorbed. From this, instead of from the palette, the colors may be taken up.

When the material used is white velvet, an outline of the design should be drawn and filled in with a coating of diluted gum arabic to form a ground for the colors. Oil should not be used at all, but if the colors are too stiff a little turpentine will soften them. All repainting should be avoided if possible, the artist being careful to get the tones right at first. Retouching is likely to destroy the beauty of the tints.

To paint on velvet with water colors, the colors should be opaque. They can be purchased ready for use. The design should be outlined on the material in the same way as for oil painting and should then be painted in with Chinese white. This should be allowed to dry thoroughly to form a ground work for the colors, which are placed over it. The artist must be careful that each painting is quite dry before the next color is applied. As water colors have a tendency to crumble a little, pure glycerine may be mixed with them.

The Kensington style of painting on velvet produces beautiful effects. This is generally done in oil colors. The design is transferred to the fabric as directed, or it may be stamped on the material. When the colors are placed on the palette and mixed, take up with the palette knife a small portion of the color to be used and place it on the point of a pen. Pens made especially for the work can be procured in any art store. Keep the paint well down toward the point, and see that the back is free from paint.

Start from the outline, holding the pen as flat as possible, and draw the paint toward the center of the design. To imitate the Kensington stitch, this should be done in short, bold strokes. After each stroke, refill from the palette knife, placing only a small quantity of color on the pen each time. The colors should be blended with the pen, and the shading be done as in ordinary painting. For the finer work, such as twigs, stems, veins of leaves, etc., use a long steel pin with a china head, covering the point with the paint. Start from the outline and draw toward the center with a gently rolling motion so that the paint may be taken up evenly from the pin.

Beginners in the work should be careful not to attempt a difficult subject at first. Select something simple, as a blossom or a leaf. Practise on this for a time and the ability to paint larger subjects will soon be acquired. If possible, procure some work embroidered in the Kensington stitch, and use it as a model. The work should not be removed from

the frame until it is thoroughly dry. A little practice will enable any one with good taste to do the work well and to apply it to many beautiful uses.

MODELING IN CLAY AND WAX

Modeling clay can be obtained through any art material shop. It is perfectly plastic, homogeneous, and free from grit, and must be kept thoroughly damp or it will crack, and break up into hard lumps. In small quantities, it can be kept in any earthenware vessel that will hold water. For larger quantities, a wooden box lined with zinc and soldered, to make it water tight, can be used. There are other modeling substances which under certain conditions are more convenient to use. For any fine and small work, modeling wax, which can be obtained in various colors, is much in demand. It is made soft by warming, and when cold becomes quite hard. The model in wax can be set aside for any length of time while the work is in progress, and when finished it will last indefinitely.

Modeling tools are usually made of boxwood. Steel tools for "cleaning" and for cutting, and steel rasps, are required when the models are produced in plaster. Hard-wood calipers are required for enlarging and reducing. They should have a movable center in order to alter the proportion between the ends. For ornaments, medallions, and for all work that is to be finished upon one side only, a flat board is employed. This is called a modeling board. A common slate, such as is used in schools, is often used for the same purpose. A stand with a revolving top is used to support the modeling board. The best objects from which to begin modeling are casts. These offer a variety of subjects and can be procured at any art material store. It is best to begin with the simplest reliefs and not to attempt at first a difficult head or figure. Geometrical shapes, fruit, foliage, and flowers, may be obtained as studies, and there is also an interesting and useful assortment of hands and feet.

Place the cast which has been chosen as a model on a level with the eye, and place your stand to the right of the cast. Commence by drawing on the modeling board an outline of the cast. When this is accomplished the modeling may be commenced. Place on the stand, ready for use, a sufficient amount of clay. Break off a piece, press it between the fingers and the thumb of the right hand, and place it on the modeling board inside the outlines of the drawing. Press it firmly to the board so that it adheres. Repeat this process until the outline is filled in. Look frequently at the work from the side to see if the clay is being raised as high as the corresponding part of the cast; if it is not, add clay until the elevation is correct. While building up in this way, the fingers only should be used, and the student should have near him a damp sponge

on which he can moisten his fingers to prevent the clay from hardening on them. When too much clay has been put on, it can be removed by one of the toothed boxwood tools. Press all down as solid as possible, being careful to leave no tiny holes in the clay, as this may give much trouble as the work proceeds.

When using the calipers, set them to the size, and test the various parts by actual measurement upon the cast. Do not use the compass at the beginning. Train the eye first and test its accuracy afterward by aid of rule and compass. When inaccuracies are found, the clay must be scraped away by means of one of the tools with fine teeth, or be built up with clay, as the case requires. When correct in these general proportions, it remains to refine the surface modeling, to draw the edges clean and true, and to complete the undercutting or trimming of the clay so that the completed work stands well out from the board. Take a fine tool and draw firmly and accurately the lines on the model, cleaning out the clay. Use a tool to finish neatly the rounded tops, and to get clean corners. A tool will also be needed to finish and scrape away the clay that is undercut.

The modeling of the figure is done in the same manner as described above. No tools should be used on the flesh except to obtain the sharp lines about the eyes and mouth. The hair should be represented broadly massed. This effect is obtained by thin layers of clay modeled by the thumb, without too much softening.

For the figure in the round, that is without background, the revolving-top stand should be used. Upon this build up the clay in a solid mass, keeping well within the dimensions decided upon for your figure, and indicating roughly its general proportions and contour. From this point the modeling is advanced as previously described, the difference being that the student works on all sides of the model.

When the student stops work, he must make provision for keeping the clay from drying and becoming hard. For this purpose a cloth wrung out of water is wrapped around the work. It is also important to care for the tools. Wash the tools that have been in use, also the sponge and the basin, and return the unused clay to the box.

In working in wax no damping is required and the model when completed may be preserved without further attention. The wax should be slightly warm. It should be built up bit by bit and pressed down, just as in clay modeling. The large forms on the model should be made first, then the details. If the wax becomes hard, soften it by placing it near the fire.