

HOW TO LAY THE BREAKFAST AND THE LUNCHEON TABLES.

By MARY POCOCK.

In many houses sufficient attention is not paid to the appearance of the breakfast table. It should always look bright and cheerful, for I have remarked that the generality of people are brighter or more depressed in the morning than at any other time of the day. If the breakfasters are bright and cheerful, surely the table should be in accord with their feelings; if, on the contrary, they are dull and lack morning appetites, as is frequently the case with those who are not in very good health, there is even a greater reason why the table should look bright and fresh and the breakfast be appetising. Tables should invariably be laid in good time—that is to say, that everything needed in the way of plate, china, and glass should be on the table quite five minutes before the meal is served. A table hurriedly laid is sure to be untidily arranged, or things will be forgotten that ought to be at hand.

In purchasing table linen it is best to choose small set patterns for breakfast cloths; small spots or very small chess-board patterns always look well, and are more suitable than large flower or arabesque patterns. Serviettes are sold to match breakfast cloths, but many people use the same as for dinner. For meals it is always better to take off the ordinary tablecloth; it preserves it, as things are sometimes spilt, and then, too, a cloth that is kept on a table all day gets dusty and soils a white damask cloth; either a piece of baize or a washed cloth table cover (whose chief merit is that it is clean) should be kept to put over the table under the white cloth. While speaking of cloths, I may as well mention one I saw the other day on a breakfast table. It was a round table for three people, and the cloth used was one of the drab-and-white damasks similar to those used for tea-cloths, but it had a centre and border worked in cross-stitch with bright red washing silk. As the china was white, and there was a palm only in the middle of the table, the effect was good; the needlework supplied the necessary colour, but as a rule I prefer a white cloth and coloured china. I think the ordinary white breakfast services that one sees on so many tables are anything but desirable; in fact, I like colour in the morning. The harlequin sets were very effective, and had the great advantage that one knew from the corresponding plate for whom one was pouring out tea; but these services are, I think, now quite out of fashion. However, it is quite possible, without having anything at all extravagant, to have pretty cups and saucers that will give a tone different from the cheerless white ones to a table.

The arrangement of a table depends very much on the number of servants kept. Where there is a man servant to wait, a portion of the breakfast is often put on the sideboard, and he helps the guests; but where there is a parlourmaid or housemaid only, people usually wait on themselves, the servant leaving the room as soon as she has placed the breakfast on table.

In laying a table, the first care must be that the cloth is put on straight, with the fold exactly in the middle, or everything will look on one side. There should always be something in the centre of the table—either flowers, a foliage plant, a fern, or even a stand with leaves arranged in it can be used; when the leaves are changing colour they are very pretty for this purpose.

Two small knives, two small forks, and a plate must be placed for each person, with a serviette; if the serviettes have not been used before, they should be folded and placed on the plates, but if previously used, they should

be placed in rings or merely doubled on the plate. If fish is to be served for breakfast, fish knives must be laid by the other knives; if porridge, dessert spoons should be put on the right hand side of the plate. Spoons must be placed on table with the hollow of the bowls, and forks with the point of the prongs up.

The cups and saucers must be arranged in rows on each side of the plate placed for the mistress of the house, space being left for the milk jugs, sugar basin, teapot, coffee-pot, and tea urn or kettle. Many people have the latter placed at the edge of the table by their left hand, to avoid having to reach. I think it is more convenient, and looks as well as at the back of the teapot. China or silver stands for teapots, &c., are considered in very much better taste than the wood mounted worked tea and coffee and urn stands. Tea trays must never be used on a breakfast table.

Salt-cellars are placed at each corner of the table, with a pepper-box at one corner and a mustard-pot at another, or else (and preferably) small breakfast cruets are used. The number of these or of salt-cellars must depend on the number of persons at breakfast; there should be one for every two persons.

There is no greater mistake in laying a table than to put on as little as possible and leave it looking bare. It makes so little extra work to have it look well, that I always impress on my servants that they will not necessarily have so many spoons to wash because they have put so many on table, whereas, if there are not plenty, they may have one or two journeys to bring more for use. There is often a tendency to do away with the ornamental and leave only the needful.

A loaf is placed on a platter, which must, of course, be scrupulously clean. Butter is very frequently made into fancy shapes by the help of a pair of pats. It looks much prettier on table when served so. If the breakfast table is a long one, it is a very good plan to have several of the white china shells for butter. Small home-made rolls furnish a breakfast table. Dry toast should be served in a rack placed on a plate. The use of mats on a table is optional. Many people dislike them, and they are not necessary if there is a good, thick cover under the white cloth, and if the cook is very particular about the underneath of her dishes—for, naturally, a little spot shows much more on a white cloth when a dish is removed than it does on a mat.

Marmalade, honey, or preserve are now always placed on breakfast tables; a spoon is placed beside (not in) each. Eggs are frequently served in a folded serviette; an egg-stand is then placed by them, or an egg-cup is put for each person. Cold dishes at breakfast are garnished with parsley or savoury jelly; for most hot things it is best to use what are called bacon dishes; these are hot-water dishes with covers. They look best plated, but are expensive, and entail cleaning. Very nice ones can be had in china; they are much better than ordinary dishes for kidneys, bacon, lamb's fry, and numerous other things. The French fire-proof dishes and small plates, in which eggs or fish can be dressed on the stove, are also very useful. The fish or eggs are, with these, served in the dish or plate in which they are cooked, merely being stood in an ordinary dish; a frill of cut paper may be put round between the dishes if liked. It is a good plan to keep white kitchen paper in the house; it is very cheap, and dish papers and frills are needed so constantly for the breakfast table that the

packets come rather expensive, and out of a quire of paper one can cut a great many. At breakfast by each dish a knife or spoon and fork must be placed, with which to serve, and in front of it a pile of plates. The plates placed round the table are for the bread-and-butter only, therefore smaller than those used for meat or fish. Watercress or radishes improve the look of a table. If people have travelled much, it is very customary to see water-bottles or a glass jug and two goblets on their breakfast table. If the sideboard is used, it must be covered with a cloth. A sideboard cloth should be the size of the top of it; it should not hang over either in front or at the ends.

In some houses any cold joint there may be is put on the sideboard with extra plates, knives, and forks ready for anyone to help themselves.

So much that applies to a breakfast table is equally applicable to a luncheon. For this meal most people find it convenient to put nearly everything on table at once, so as to require as little waiting on as possible. The cover consists of two large knives and forks (a table-spoon or fish-knife if there is soup or fish), and a dessert spoon and fork, also a tumbler and a sherry glass; a glass for light wine, if it will be required, a serviette, and a piece of bread. If the serviette is folded, the bread is placed in it; if not, it is put on the left-hand side.

Bread should be cut thick for lunch or dinner.

A water-bottle and tumbler, a salt-cellar, and two tablespoons are placed at each corner, a plant or some flowers in the centre of the table, some extra plates (a pile), and small knives can also be put on table ready for cheese or sweets, if there is room. It is usual in houses where there is not a large staff of servants for the family to wait on themselves after they have been helped to meat, and had the vegetables and cruets handed to them; so it is much more convenient, if possible, to have sweets, cheese, and butter put on table at the same time as the meat; if there is not space for all, some can be placed on the sideboard. There is always a cloth on the sideboard at luncheon time. If the bread is put on table, a platter is used; if it is on the sideboard, a bread basket with a d'oyley in it is more convenient. Extra knives, plates, glasses, fruit, or anything that may be required and cannot be put on table, is placed on the sideboard. The cruet stand now finds its place there, so it is as well to put extra pepper-boxes on table. For small families the luncheon dishes, made in compartments to hold two or four different things, are a great advantage; they enable a cook to send up little things left from the previous day's dinner, which she could scarcely send up on a dish alone.

Where the luncheon is also the children's dinner, the arrangements are different. Children keep their own places at table whatever visitors there may be, and the covers are laid for them according to the requirements of their years; small knives and forks, or spoons and forks, with tumblers or their special mugs; wine glasses are not placed for them; they have also serviettes or feeders. More waiting is required when there are children at the table. It is necessarily more like a dinner, and it is best not to put any sweets on table until after the meat is removed, for it is difficult to get children to eat the requisite quantity of meat and vegetables when they see before them what they prefer.

Those who lay tables should be very particular that their plate and glass look bright

and nice, and also that their salt is in good order, not hard or lumpy; it looks very bad to see a salt-cellar put on table again as it was taken off, without the salt being smoothed over. This can never happen where silver or plated salt-cellars are used, for to prevent mildew the salt should be emptied out of them after every meal, and they should be dusted out.

All glasses, whether on the sideboard or table, should be stood right way up.

Butter looks prettier on a luncheon-table made into different shapes. As doubtless many readers of THE GIRL'S OWN PAPER have never been in a dairy, or seen butter made up, I think some may be glad to know how it is managed.

Have your butter pats (I think they are sometimes called "butter hands") very clean, throw them into quite boiling water for a second, take them out and dip them into cold water; use them immediately to make up your butter, dipping them into cold water now and then between making the little rolls with an ordinary pair of reeded pats. A great many different things can be made, such as shells, balls, twists, knots, &c. A bird's-nest in butter is very pretty, but to make one the butter must be quite hard. Proceed thus:—Put the butter into a small coarse wire sieve, press it through with a pat or a wooden spoon that you have scalded and dipped in cold water. As you press the butter through, move the sieve round in a circle the size of a nest, so as to make the butter fall like twigs, then press down the centre a little, and mould three or four small eggs with the backs of the pats; put them in the nest, and place some parsley on the dish all round the nest before sending to table.

Anything used for butter must be kept thoroughly clean, and then scalded and dipped in cold water before using; then, if lightly handled, no butter will adhere, so that there should be no waste in making these little shapes. If the butter is at all inclined to be soft, it is best to drop the pieces in cold water from the pats. If you wish to model butter with your hands, you must serve them in much the same way as the butter prints, by first putting them in hot water, then in cold.

ANSWERS TO CORRESPONDENTS.

MISCELLANEOUS.

ANNIE FILTON.—If you have an aunt your Christian name must be given with your surname on a visiting card; or, if you have a cousin by your father's eldest brother, the case would be the same. Your name should be on your mother's card, beneath hers, if she be living. It is an American notion to drop the prefix "Mr." or "Miss." In England it is a vulgarity, although young people far from ill-bred may ignorantly copy the bad style from ill-informed persons.

MIDGET.—Spasms may result from different causes, such as flatulence, a chill, pleurisy, inflammation of the stomach, &c. The first-named cause is the most common, and for this essence of peppermint, or salvolatile, are excellent. If very bad, a hot fomentation may be of service.

HEARTSEASE.—Perhaps it may be better for you not to forget. In any case, to repent of an evil deed, to make reparation (if against another person), to pray for Divine grace and help, and steadfastly resolve to refrain from so erring in future, is the best way to obtain peace and to put away the trouble from your mind.

LAWN TENNIS will find instructions for playing on pages 9 and 25, vol. iv.

NESSIE.—We know of no other advice than your good doctor has given, to tie up the jaw at night, and to eat with the greatest care, cutting meat into small pieces and avoiding crust of all kinds.

GUM BLOSSOM.—We can only advise you to consult a doctor, as the state of your eyes shows the system to be out of order. Meanwhile, be careful in your diet, do not eat after seven at night, rise early (at 7 a.m.), and retire betimes—say 9.30.

MAGGIE.—We were very glad to get your note of thanks.

REPENTANT SINNER must not worry herself. If not

able to make restitution, she might give some small sum in charity, which would cover as far as possible the value of what she took.

ANNIE.—1. The author of "John Halifax, Gentleman," is Mrs. Craik, *née* Melock. 2. The roads through the park for equestrian exercise are made of broken loose ground, and soft for the purpose. Hence it is termed "rotten."

SACK.—1. How comes it that you sometimes walk with a gentleman, if not engaged to him? If your intended husband, you may, of course, walk under one umbrella; but otherwise you had better keep your own to yourself. If needing one, he can buy one as well as you can. 2. Why do you not consult our indexes?

APRICOT.—We know of nothing to put in the water which will keep roses from fading. If gathered long before put in water, the latter should be slightly warm at first. Your handwriting would be fairly good, but that your "k's" are so improperly formed as to be illegible. You write the word "dark" thus, "darl 3," and "think" "thint 3."

COCKATRICE.—You had better apply to those who spoke to you of "rattlesnake-broth" for their recipe for the same. You write a disjointed hand, like that of an old person palsied.

MISCHIEF.—We have already given the meanings of female Christian names. Arthur means "high," or "noble"; Archibald, "exceedingly bold," or "holy prince"; and Alfred, "good counsellor." November 5th, 1869, was a Thursday, and October 12th, 1869, a Tuesday.

DOROTHEA.—Yes, Darby and Joan were real people, who lived upwards of a century ago in a village in Yorkshire, West Riding. Old Darby was at one time a printer in Bartholomew Close, according to Timperley, who died in 1730. The ballad, "The Happy Old Couple," celebrated their conjugal happiness. Milton says that Albion was the name employed for Britain by the ancient Greeks and Romans, and he ridicules the fabulous story that a giant (son of Neptune) called Albion subdued the island and ruled it divinely forty-four years, after whose name it was called.

ALICE CLOVER.—Glass is a non-conductor, and thus its use in windows has additional value; but as employed for looking-glasses, it cannot be of any such service with reference to lightning. You may do well to cover the steel fire-irons. You cannot take scratches off a polished steel fender yourself. You would have to send it to a whitesmith.

SUNNY GLADYS.—See our article on the meanings of female Christian names. Albert means "illustrious," or "nobly bright," and Thomas "a twin." All names have not got significations. May 7th, 1867, was a Tuesday, and July 18th, 1866, a Wednesday. Your handwriting is good.

MADCAP LOO.—January 29th, 1869, was a Friday. You write very well.

MUDDLING B.—It is indeed silly to cry on all occasions at the least provocation. As to a cure, we can only suggest one at a moment's reflection. Put a water-proof cover over your dress, which you should always have at hand, button it up to your throat, and ask someone to throw a glass of water in your face. This would give your nerves a wonderful filip, and, we think, would effect a speedy cure.

NATTY.—The 26th of July, 1869, was a Sunday. If your "young man be very quiet and steady, but not quite so Christ-like as he should be," we could not feel surprised, as no one living is quite as they should be in this respect, and be assured you are not so yourself. But a good example, combined with tact and prayer on behalf of both yourself and him, may do much in time.

LECON DE FRANCAIS and **A CHUM** want "some hints as to how to write a good novel," for, "having attained the ages of sixteen and seventeen, they think their minds are fully developed enough to write a really jolly novel." Alas! we are unaccustomed to such amazing precocity, and, not feeling certain of being able to produce anything so wildly interesting and commercially successful ourselves, we can scarcely venture to offer any "hints" on the subject.

SALOME.—Many thanks for the pretty card. We do not know the poem at all.

LLEWELAP.—Pall Mall is called "Pell Mell." The name is a corruption of the French name of a game, *pale maille*, which was somewhat similar to the modern croquet. This game was anciently played in the long alley near St. James's, and was vulgarly called Pell Mell; hence the name of the street. The new competitions have not yet been announced.

A. M. P.—1. The three books, "Life's Morning," "Noontide," and "Evening," are all by the same author, and are published at 56, Paternoster-row, price 1s. 6d. each. 2. We could not undertake to repeat long published poems in the G. O. P.

MOPES.—We think you had better take the oculist's advice, and do not think of your eyes. Probably the trouble has to do with your general health.

HELEN (Hobart, Tasmania).—The literal translation of *Souvenir de la Malmaison* is "Remembrance of Malmaison." The chateau of Malmaison was the residence of the Empress Josephine after her divorce from Napoleon I.

N. P. (Cornishwoman).—The skins have not been properly cured. If valuable, we advise their being sent to a furrier.

OPAL.—We presume you mean nettlerash, or prickly-heat. An upset of liver or digestion, and acidity in

the system, or a chill may produce them. We do not know enough about your case to prescribe. Consult your medical man or a good chemist. You do not want "a recipe for heat spots," but one for a remedy. Perhaps you are suffering from midge or gnats bites.

A YOUNG MAN.—We sympathise with you. Certainly, when asked to any indoor or outdoor entertainment, it is the duty of your hostess to give you some introductions. She should not have asked you to her house, if she did not regard you as a suitable acquaintance for her other guests. We hope she will read our articles on "Giving and Receiving Hospitality," and the "Usages of Polite Society." In the case of chance callers at a house, it is by no means necessary to give introductions.

BOT.—No exchange of photographs nor acceptance of presents was correct between any young man and woman unless engaged, or with a prospect of marriage, sanctioned by the parents of the latter. If you have no mother you should make your father your confidant. The young man did well in introducing you to his own mother.

OLIVIA.—The subject is of such importance to both yourself and your mother, that we should advise her to take a lawyer's opinion as to her present status and future action. You do not say when she was married, but evidently, we imagine, before the passing of the Married Women's Property Act.

LILY.—There are many legends regarding the adoption of the *fleur de lis* as the emblem of the kings of France. Perhaps it was the head of a javelin, or it may owe its origin to the Frankish custom of placing a reed or a flag in blossom, instead of a sceptre, in the hand of each newly-made king. Charles VI. reduced the number to three, as an emblem of the Holy Trinity.

LADY VAVASOUR.—In case the maid do not inquire your name, say, "Miss Black," or "Miss Mary Black," as the case may be.

BAMBOO.—In eating cherry tart, put the stones out of your mouth into the hollow of your left hand, closed together, and close to your mouth, and thence to the plate, letting no one see them in transmission.

A. H.—We have read the lines with much sympathy, and we are sure it gave you comfort to write them, and that they served as an outlet to your grief. Strive to follow the one you love, and live an upright and godly life.

LIZZIE F.—It is quite possible to rear maidenhair ferns in the house; but they are very sensitive to draughts, require careful watering, and a cool room.

LULU QUEEN.—Your idea that English people imagine that nobody living at the Cape can have a white skin is quite without foundation. We do not think that your being born in a stable would make you a horse. Uneducated people of the lower orders may think you gorillas, but these are scarcely representative English people. Pronounce Undine "Oondeen." Spots on the face may result from poor blood or digestion, and we are not in a position to decide which is so in your case.

CATIE.—We have no further advice to give with reference to the complexion than what we have already given. Freckles are natural to some skins.

FRIENDLESS ONE should write to the secretary or matron of the Hospital for Diseases of the Skin, in Leicester-square, W.

BLACK BESS.—See "The Fairy of the Family," part iii., entitled "Spots and Stains," 1884. Use crumb of bread very gently to clean the photos.

BLUE EYES.—See "Lissom Hands and Pretty Feet." Felt pads or plasters may be found at any chemist's. Only certain strongly-scented flowers are injurious in a bedroom. But individual peculiarities must be consulted, as headaches might be produced.

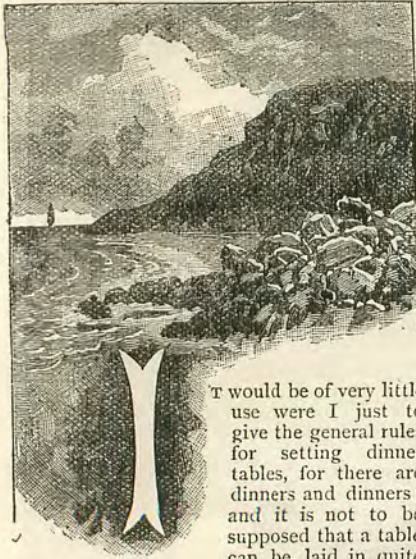
L. CONNELL.—1. The novels you name are not suitable for girls. 2. There is no prohibition in the Holy Scriptures in regard to the recreation you specify. As a general rule, it is in the abuse, not the moderate use, of things that the evil, if any, is found to lie. Excess, or the non-essential surrounding circumstances with which we willfully surround and overlay our recreations, our food, or our dress, that all evil exists, and brings our lawful liberty into disrepute. We must abstain from all appearances of evil, and use the world without abusing it.

SEVENTEEN MINUS THE SWEETNESS.—Consult our indexes, and you will find many replies to your query. Read "Lissom Hands and Pretty Feet." Your writing is fairly good.

A HAPPY GIRL.—You write a pretty hand; leave it as it is. We should not like to live with a friend who considers it "insipid to be always amiable." One who amidst the many trials and jars of life can maintain an unruffled temper and genuine amiability, uninfluenced by selfish considerations, must bring sunshine and happiness into the home circle. We should be sorry to include a person holding such a theory within our own. Ask her how she interprets the passages enumerating the "fruits of the spirit," or 1 Cor. xiii.

HONIE.—With reference to an income of £150 per annum, of course you could live on it, if you cut your coat according to your cloth. You might hire two rooms, and save a certain amount every quarter to be left in a savings bank, or laid by, in case of sickness, or to meet additional expenses that, in course of time, may come upon you. Of course you cannot expect to keep up any society, and you must live frugally, taking meat or fish but once daily.

HOW TO LAY THE DINNER TABLE.



Twould be of very little use were I just to give the general rules for setting dinner tables, for there are dinners and dinners; and it is not to be supposed that a table can be laid in quite

the same way in a small house where there is but one servant as in a house where there is a complete staff of servants, and where several will wait at table.

This being the case, I purpose giving instructions for laying tables in accordance with the number of servants, and will commence with a table for a dinner à la Russe.

The dinner-cloth should be laid in good time—in fact, quite early in the afternoon, so as to give time enough for arranging the flowers afterwards, as it is hardly possible for an amateur to judge of effects without seeing things on the table.

The table-cloth itself should be of fine white damask; it should have very little starch in it, and should be aired if in the least damp, or it will not look well. The table under the cloth must be covered with a thick table-cloth, or, still better, with a baize cover. If neither of these are to be had long enough to cover the table, something else must be used, for it is absolutely necessary to have a cover of some kind under the white cloth, which would otherwise look very poor, and the plates and glasses would cause too much noise if there was only the damask cloth between them and the wooden table.

The white cloth must be carefully put on, with the fold exactly in the middle of the table. It should be the right size for the table—that is to say, long enough to hang over about twelve inches at each end. It is most uncomfortable to sit at the end of a table, of which the cloth falls nearly to the ground. As soon as you have arranged the cloth, place the centre ornaments on table. On a long table there are generally three things placed down the table, one in the middle and one at each end. The candelabra or lamps, if either are to be used, are next placed. Candles, with small fancy shades and little glasses (to prevent the wax running down when there is a current of air through the room) are now, at fashionable dinners, preferred to any other mode of lighting. The dessert dishes, if these are to be on table, are next put in their places, and then the small glasses of flowers, or any decoration that is to be used, on the cloth. No mats of any kind are ever placed on table, nor is it necessary to leave places for any eatables beyond the fruit, as everything is served from a side table. Putting even the fruit on table is quite optional; there are reasons for and against doing so,

and at well-arranged dinners it is quite as often off the table as on it. If there are many flowers, it sometimes crowds the table to put it on; then, where people give many dinners, and frequently receive two nights in succession, it is an economy not to put it on table, as fruit will often serve two nights instead of one. For instance, a hothouse pine that has been cut from, or grapes that have been divided, can very well be used the second evening.

Some people dislike very much the smell of fruit while they are eating other things. At the same time I think that those who possess hothouses, and grow their own fruit, almost invariably like to see it on table.

The long, narrow damask cloths, called slips, must next be placed down each side of the table, and a short slip at each end of the table; the ends of these latter are put under the side slips. There must not be any flowers or ornaments on them, as they would be tiresome when the slips were removed.

A large knife, a large silver fork, and a silver fish knife and fork must be placed for each person. Some people put two large knives and forks, but it is more usual only to put one at a dinner à la Russe, as the others are supplied with the plates. A tablespoon for soup is also placed with the knives on the right-hand side of the space left for the plate.

As in laying a breakfast-table, the forks must be placed on the table with the points of the prongs uppermost and the spoons with the hollow of the bowls up. The serviette is folded and placed in the space for the plate, rather near the edge of the table; a roll is put in the centre of the serviette. Most bakers will, if requested, make small halfpenny rolls to order; these look much prettier than the penny or three-farthing ones that are often used. A sherry glass, a champagne glass, and a hock or claret glass, depending on which wine is to be given for the dinner. Hock glasses are coloured. The pale green or ruby are very pretty; I have also seen some pale golden brown that looked well. Claret is drunk from white glasses; they should be large and very thin. Tumblers are never placed on table for a dinner party. Small water-bottles are placed down the table, one for every two people, saltcellars alternating with them all round the table. No spoons are placed at the corners of the table. For a formal dinner it is customary to place a menu card for each person. These cards have sometimes the names of the guests written on the outsides of them; they may then be placed on the table above the serviette. If menu-holders are used, very frequently there is only one menu for every two people, and name cards are then used in addition. The name cards and menus must always correspond. Many different kinds of card are used; some are most elaborate, and are very expensive. These will be referred to in table decorations, but a plain card with a bevelled gold edge and the menu printed in black always looks well and is good style. For dinner à la Russe a small table is placed by the sideboard; a narrow cloth is put on it, arranged so that it does not fall over the front of it, as that would make it look more like an extra dinner table than a side table; the carvers are placed on it. From this table the dinner is served. The sideboard is also covered with a cloth that fits it. Any plate, such as an *épergne*, not wanted for the table, silver cups or salvers may be placed on it, then some claret and sherry glasses, and a few tumblers. Large forks, small forks, table-spoons, dessert-spoons, tea-spoons, sauce ladles, and large and small knives are all laid

neatly in rows, ready for use, on the sideboard, where are also placed the decanters of sherry, the claret jugs, etc.

Moselle, champagne, hock, sauterne, and some other light wines are not decanted, but the wires are removed from the bottles of sparkling wine before dinner, and the corks of light wines are drawn. The cruet frame and the bread basket are placed on the sideboard. Many people now use the old-fashioned silver cake baskets as bread baskets if they have not a plated bread-tray. A folded serviette is laid in the bottom to receive the rolls or pieces of bread. Fancy cloths are out of place under bread. If there is a salad, the bowl may be on the sideboard or dinner-wagon, as space permits.

Each shelf of the dinner-wagon is covered with a cloth. On the top tier the dessert (if it is not on table) is placed, and on the other tiers the dessert plates are arranged thus: first, a *d'oyley* (plain or fancy according to the taste of the dinner giver) is laid on the plate, then a glass ice-plate (if ices are to be served) with a tea-spoon is placed on it, then a finger-glass, which should be about one-third full of water, is stood on the ice-plate; a dessert knife and fork are placed on the plate to the right and left of the finger-glass.

A little rose-water, or one or two leaves of scented verbena or geranium, may be put in each finger-glass; for a little dinner a very thin slice of lemon is pleasant in a finger-glass. In France, weak peppermint water is frequently put in the finger-glass; I think it is a most objectionable practice, and one disagreeable to nearly all English people. Of course, when finger-glasses are used, the wine-glasses can never be put upon the dessert plates, but they are stood ready to be put on table; a claret and a sherry-glass for each person, and a port wine-glass in addition, if port wine is to be taken round after dinner.

A table for an ordinary dinner, where there are two servants to wait is laid almost the same as for a dinner à la Russe. No wine is put on table; table-spoons are not generally put on, except for soup; in fact, "corners" are not made as much on tables as they used to be. I have seen water-bottles superseded several times lately by small glass jugs, with pairs of small goblets, being placed at each corner; they are placed much farther on the table than water-bottles are. Salt is the only condiment put on table, as the cruet and saucers are handed from time to time. The soup-ladle, fish-carvers, gravy-spoon, and carving knife and fork must be put on. The soup-ladle is put on the right-hand side of where the tureen will stand. The fish-carvers and meat-carvers, the latter on knife-rests, are placed, the knives on the right, the forks on the left. If there is game, the poultry-carvers should not be put on until they are wanted; it makes too many to put them on at the same time as the meat-carvers. Of course, it is necessary to leave places for the dishes when arranging the table. The master of the house generally serves the soup, fish, meat, and game, the lady of the house the principal sweet. *Entrées* or vegetables are never put on table; custards and small sweets and cheese are usually handed. Slips are not used, except on special occasions. Like the table, the sideboard and dinner-wagon are laid in much the same way for an ordinary dinner as for a party, where there are sufficient servants to do it, excepting, perhaps, that there is not as much plate out.

I will now take a table for a family where there is only one servant to wait. Here the arrangements must be different; it is neces-

sary to put more on table. Supposing the family to consist of six persons, the house-parlourmaid would hardly be able to hand the cruet before the first person who was served had half finished eating his or her dinner, so it is as well to put some condiments on table; pepper, mustard, and cayenne can be put on in small castors, or if there is no centre-piece the cruet-stand can be put on table. With only one servant to wait, the vegetables and sauces are handed; sometimes if there is more than can be well managed, it is a good plan to put sauce for meat or poultry on table on the right hand side of the dish to which it belongs, so that the carver can help it at the same time as the meat. There is no object in doing this with the sauce for fish; it only saves time for the courses with which vegetables are eaten. At other times a servant can manage very well. A tablespoon is placed for each person if there is soup, and a fish knife and fork if there are any; or, if not, a large silver fork is placed for fish, if there is fish for dinner, and one or two large knives and forks, depending on whether one or two meats, or meat and game, are to be served for dinner. Should the dinner consist of soup and a joint, with sweets to follow, the

cover for each person would consist simply of a knife, a fork, and a tablespoon. The spoon and fork for pudding should not be put across at the top of the place for the plate. They are not to be put on until they are wanted, and then they are in the pudding plate; nor is the small knife for cheese put on table. A tumbler and a sherry glass are also placed for each person, with a claret glass if claret is drunk. A piece of bread is put on the left hand side next to the forks; it should be cut rather square and thick, as for luncheon. Where the dinner napkins are only changed once or twice a week, it is best only to fold them when they are put on table for the first time; the remainder of the week they keep cleaner if kept in rings. Whether folded or in rings, they are placed on table between the knives and forks.

If finger-glasses are not used for dessert, the wine-glasses are placed (reversed and laid down) on d'oyleys in the dessert-plates, a dessert knife and fork being put respectively right and left of the glasses on each plate.

As regards tables, there is one other kind of household to be considered—that is, the little *ménage* where only one servant is kept. It is here necessary that everything in the

way of knives, spoons, forks, glasses, and condiments that will be required for dinner is put on the table at once. A general servant laying the cloth must put the pudding-spoon and fork reversed at the top of the plate space, and the cheese-knife next to the other knife at the side, and must have everything on the sideboard that she can before dinner commences. The vegetables are best put on table. Some servants will manage to hand them once, then put them on table, when they go to fetch the next course. The comfort of the dinner where there is only one servant depends a great deal on the mistress of the house, who should consider the difficulties of serving, and arrange her dinners accordingly. Cold sweets, when practicable, greatly facilitate the waiting. The following axiom is taken from an American cookery-book. I think it so well worth remembering that I transcribe it for the benefit of the readers of THE GIRL'S OWN PAPER, and conclude this article with it.

"If one has nothing for dinner but soup, hash, and lettuce, put them on table in style; serve them in three courses, and one will imagine it a much better dinner than if carelessly served."

ARCHITECTURE ; OR, THE ART AND HISTORY OF BUILDINGS.

By H. W. BREWER.

PART II.

ALTHOUGH the Greek architecture is supposed to have been borrowed, more or less, from that of Egypt, yet, with the exception of the imitation of wooden construction executed in stone (which is common to all ancient styles), there is little in common between them. It is customary to speak of the ancient Greeks as "great architects," but we question whether this distinction can be allowed to them. Architecture to be great must be powerful both in design and construction. Now, there is absolutely no construction at all in Greek architecture; it simply consists of two stones set upright supporting a horizontal beam. When they could procure large stones they made the distances between the columns three or four times the width of the column. When they could only get small stones, the columns were close together. Architectural writers have with great affectation given grand-sounding names to these purely accidental varieties; thus, when columns are one-and-a-half of their own diameters apart, these learned writers describe the portico as being "Pycnostyle"; when they are two diameters apart they tell us that the portico is "Systyle," &c., and temples which have one row of columns are said to be "Peripteral"; if they have two rows of columns all round they are "Dipteral"; and if the inner row of columns in a "Dipteral" temple is omitted it is "Pseudodipteral," and so on—all of which is, no doubt, highly interesting, and shows that the writers keep a Greek lexicon on the premises!

There is a remarkable poverty of design and invention in Greek architecture. Only about three distinct varieties of column, cornice, and entablature are to be found—the Doric, the Ionic, and, in later times, the Corinthian. The last was not introduced until after the Roman conquest of Greece. These "orders," as they are called, can scarcely be taken as absolute tests of the date of a building, because, unlike the mediæval men, the Greeks did not discard one style or order after they had invented another; but used both together. In point of ornament Greek architecture is singularly poor; it had

but three kinds of enriched patterns, and it is most probable that they invented none of these themselves. They were the "key" or "fret," the "wave," and the "honeysuckle." It is probable that the key or fret came from Arabia, the "wave" from Egypt, and the "honeysuckle" from Persia. Nearly all decorative patterns composed of straight lines and rectangular figures came originally from Arabia (hence our word "Arabesque"), and all floral decoration from Persia.

Our girls must not, however, suppose that we wish to underrate Greek art; on the contrary, we hold that in certain artistic peculiarities no one ever approached even near to the Greeks; for, allowing that they had little invention or originality in their architectural design, yet the execution of their work, their knowledge of optics, their finish, delicacy, and refinement of workmanship, has never been equalled; whereas the sculpture with which their buildings were adorned was simply perfect.

This must not be understood in any way as an exaggeration. Art has perhaps only twice in the history of the world reached an absolute point of perfection; in other words, it has only twice in the history of the world arrived at the highest point possible to human ingenuity, and has thus surpassed all conditions of criticism. We refer in the first place to Greek sculpture, and in the second place to the vocal canon music of Palestrina. We do not say that the object aimed at either by the Greek sculptors or by Palestrina was of the highest kind. The Greek sculptors attempted to portray physical beauty only, and Palestrina merely attempted to perfect musical science in one particular branch. His music is wanting in passion and deep feeling, but it is perfect as far as art is concerned. One could not for a moment compare Palestrina's music to that of Beethoven, though, as far as art goes, Palestrina is above criticism. His music could not be made more perfect than it is, nor could one imagine it being carried to a higher point of perfection, whereas Beethoven's music, with its wonderful passion, with its all-absorbing interest, and its intense grandeur, might and possibly may be carried to a higher perfection.

And we hold that the mediæval sculptors, although they never reached the perfection of physical beauty displayed by the works of the Greeks, yet from the fact of a spiritual and mental beauty being aimed at in their works, they set before their minds a far nobler aim and a far more exalted intention than did the Greeks. Still, as far as the Greeks intended to go, and as far as mere beauty of external form is concerned, much of their sculpture is absolutely perfect.

We have alluded to the wonderful knowledge of optics possessed by the Greeks, and this is shown by the remarkable way in which they corrected optical illusions in their buildings by, instead of making them straight, giving their lines the most delicate and subtle curves. In order that our readers should thoroughly understand what we mean, we must remind them that objects under certain conditions of light and shade are apt to deceive the eye as to their exact form and size. Strangely enough, this is more the case in hot, sunny climates than in colder, greyer, northern countries. Now, the Greeks knew, either from experience or experiments, we cannot tell which, that a column standing out against the light looked thinner in the middle than at the top or bottom. As a test of this, let any of our readers take a round ruler and hold it up in front of a lamp, between themselves and the light, and they will see that the light of the lamp seems to encroach upon the middle of the ruler, making it look thinner in the middle than at the ends. This is exactly the effect that the sun has upon a column, and in order to avoid it the Greeks made their columns swell out in a very remarkable way. This is called the "entasis" of the column. As a rule the column is carried up two-fifths of its height straight, from which point it curves in a very delicate manner until it reaches the capital. So thoroughly did the Greeks carry out this principle, that the corner columns of the Parthenon are nearly straight on the side which tells out against the building, and strongly curved upon the sides which tell out against the sky. Not only is this the case, but even the sides of the building itself slightly curve out in the centre, and this appears to be