

VANITY FAIR



JUNE 1916

Exquisite
Beauty and
Serviceability
Combined

Hose of Luxite

Pure Dye—
No Loading
Necessary



CAUTION in buying hosiery was never more imperative than now. For foreign disturbances have increased the use of make-shifts and short-cuts in manufacturing.

So we urge you to specify HOSE OF LUXITE by name. Then you are sure to avoid hosiery that gets its weight and gloss from metallic compounds that soon destroy the threads.

HOSE OF LUXITE is superbly rich and lustrous, due to the fine, close stitching and our liberal use of fine materials. These hose require no loading in the dye to give them weight. HOSE OF LUXITE endures long wear. It comes from the wash as shapely and shimmering as new.

**WOMEN'S PURE SILK, 75c, \$1 and
\$1.50 PER PAIR: MEN'S, 50c**

These prices buy HOSE OF LUXITE made of pure Japanese silk, 12 strands to the thread. Much silk hosiery at these prices contains but 6 and 8-strand silk.

To give that kind desired weight the makers load the dyes. Only experts can detect it.

Your safeguard lies in HOSE OF LUXITE. It is not loaded. Insist on this name.

HOSE OF LUXITE is made of pure Japanese Silk, of Lusterized Lisle, and also of Gold-Ray, the new scientific silk that duplicates natural silk. The fine lisle top resists garter strain; the high-spliced heel and toe are extra reinforced.

Ask your favorite store to furnish you HOSE OF LUXITE. Prices as low as 25 cents for Men, Women and Children. We ship direct, postpaid, if your dealer fails to supply you. Write for local dealers' names and free book about HOSE OF LUXITE.

LUXITE TEXTILES, INCORPORATED, 553 Fowler Street, MILWAUKEE, WIS.
NEW YORK CHICAGO SAN FRANCISCO LIVERPOOL
Makers of High-Grade Hosiery Since 1875

TIFFANY & Co.

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PEARLS FOR NECKLACES. PEARL NECKLACES

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FINE DINNER SETS IN EXCLUSIVE PATTERNS. ROCK CRYSTAL
ETCHED, CUT, ENGRAVED AND GILDED GLASS

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HALL, LIBRARY AND TRAVELING CLOCKS, BRONZES AND
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PURCHASES MAY BE MADE BY MAIL

FIFTH AVENUE & 37TH STREET
NEW YORK



"Onyx" Hosiery
Silk

\$1.00, 1.50, 2.00 per pair
 with "Pointex" Heel

No. 235
\$1.00

Fine silk with DUB-L Lisle garter-top, triple extra spliced heel and toe, medium weight.

For Women

No. 350
\$1.50

Pure Silk DUB-L wide garter-top, triple extra spliced heel and toe, seasonable weight.

No. 106
\$2.00

Medium weight thread silk, DUB-L Silk garter-top, triple extra spliced heel and toe.

The numbers described above may be obtained in Black, White and all colors.

You will find "Onyx," the Quality hose, at all Quality shops throughout America.

Emery-Beers Company, Inc.

Sole Owners and Wholesale Distributors of "Onyx" Hosiery

153-161 East 24th Street

New York

Successors to the wholesale business of Lord & Taylor

Franklin Simon & Co.

PARIS
4 Rue Martel

Fifth Avenue, 37th and 38th Streets, New York

LONDON
29 Jewin Crescent



Women's Summer Dresses

Hats and Shoes

At Special Prices—Sizes 34 to 44 bust

101.—Striped Voile Dresses, white ground with cluster pin stripes in blue, green, pink or black, embroidered white organdie collar and vestee. **Special 9.75**

101A.—Kobi Bamboo Straw Hat

7.95

101B.—White Canvas Boots

6.50

103.—Flowered Voile Dresses, of rose, blue, or lavender allover pompadour voile, embroidered white organdie collar and vestee, corded and ruffled sleeves and skirt, ribbon sash. **Special 12.75**

103A.—Milan Hemp Straw Hat

10.75

103B.—White Canvas Pumps

4.50

105.—Ratine Voile Dresses, in Copen, lavender, pink, rose or white with self color ratine cords, collar, vestee and cuffs of white organdie, black velvet girdle. **Special 14.50**

105A.—Milan Hemp Straw Hat

10.75

105B.—Patent Leather Pumps, white kid back

7.00

107.—Embroidered White Net Dresses, of fine white net, embroidered in dainty flower designs, made over net foundation, plain net sleeves and collar, silk ribbon sash. **Special 24.50**

107A.—Milan Hemp Straw Hat

12.75

107B.—White Calfskin Pumps

6.50



R & G

RUSTLESS CORSETS

MODELS FOR ALL FIGURES—
SLIGHT, MEDIUM AND HEAVY
PRICES \$1.00 TO \$5.00

On Sale Everywhere

CHICAGO

NEW YORK

SAN FRANCISCO

MODEL F 364

PRICE \$3.50

LOW BUST—MEDIUM LONG HIPS
—FOR THE AVERAGE FIGURE

FOR THE ULTRA
MODERN MAIDEN
WHO WISHES TO
LEND FULL CHARM
TO HER ADAPTA-
TION OF THE
QUAINT SILHOU-
ETTE OF THE LOUIS
SEIZE PERIOD.

BONWIT TELLER & CO.

The Specialty Shop of Bonwit Teller & Co.
FIFTH AVENUE, NEW YORK



"Meierei"—Sports blouse of fine handkerchief linen. Soft roll collar and cuffs of pique. Big pearl button . . 5.50

"Lesà"—White Georgette crepe blouse. A binding of rose, blue or lavender linen edges the scallops and platings 10.50

"Monade"—Blouse of white or flesh crepe de chine embroidered in self-tone or navy . . 8.50

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"Verre"—Blouse of white Georgette crepe. A twisted braid of rose, maize, blue or lavender linen edges the revers, collar and cuffs. .10.50

"Champéry"—Sports blouse of white handkerchief linen combined with rose, Copen, lavender or green linen . . . 7.50

"Musette"—Blouse of white voile with picot bands of rose, Copen or white batiste. 2.90

"Lysette"—Blouse of white voile, banded in Copen, rose or white batiste, picot-edged 2.00


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CLOTHING,
Gentlemen's Furnishing Goods.
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Medium and Tropical-weight Clothing for
 business, dress or sporting wear
 Norfolk and Knickerbockers
 Flannel Trousers for Golf and Tennis
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 ASHBY · 2 1/8 in.
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 The New **ARROW**
COLLAR
 STYLE FOR SPRING HAS AMPLE SPACE
 FOR THE BOW OR FOUR-IN-HAND KNOT.
 THE MATERIAL IN ARROW COLLARS IS
 STRONGER AND FINER THAN THAT IN
 ORDINARY COLLARS
 2 for 25c
 CLUETT, PEABODY & CO., INC. MAKERS TROY, N. Y.



Drawn by Myrtle Held

An afternoon with our own little group of serious thinkers

FOREIGN MATTER

Obliging

LONG-SUFFERING EMPLOYER: "Good gracious, girl, I sent you to get me fifty post-cards nearly an hour ago! What's kept you?"

NEW OFFICE GIRL (war-substitute): "Well, sir, I had to pick 'em out. I wasn't very sure which you'd like best, so I got half actresses and half comics."—*London Opinion*.

The Little Victims of the War

After the causes, the battles, and the present status of the war had been explained to him by his mother, a little French boy felt very sad. He was on the point of tears when suddenly a ray of happiness shone from his eyes.

"Mother," he said, "I won't be allowed to study German any more, will I?"

"No dear," she replied, "but as a compensation you will be permitted to learn Russian, Serbian, Montenegrin, English, Italian, Flemish, Walloon, Hindustani and Cinghalese."—*Le Rire*.

A Pleasant Surprise

VISITOR (at private hospital): "Can I see Lieutenant Barker, please?"

MATRON: "We do not allow ordinary visiting. May I ask if you're a relative?"

VISITOR (boldly): "Oh, yes! I'm his sister."

MATRON: "Dear me! I'm very glad to meet you. I'm his mother."—*Punch*.

Unappreciated

"Fancy bringin' a child like that to a funeral! Wot pleasure can it be to 'er?"—*Passing Show*.

View Revised

A handsomely dressed damsel entered a crowded tram-car. A rough-looking old fellow, wearing a dilapidated hat and a suit of homespun clothes, rose to his feet.

"Miss, take my seat. I don't look as well as these 'ere gentlemen," he said, nodding to several men, "but I've got more politeness."

Without a word of thanks the young woman sat down.

"Miss," said the old fellow, with a smile, "I b'lieve I left my tobacco-pouch on the seat. Will you please get up?"

No sooner was the seat unoccupied than the old fellow deliberately sat down again.

"B'lieve I'll keep sittin' here, miss," he explained. "I've got a little more politeness than these 'ere gentlemen, but I've found out that I ain't got nigh so much common sense."—*Tit-Bits*.

A Fine Distinction

SENTRY (at remount camp): "Halt! Who goes there?"

WEARY VOICE: "One friend and two mules."—*Punch*.

Far-sighted

THE GIRL (as a messenger boy hands her flowers from an admirer): "Thank you. I'd give you a tip, but I haven't a bit of change just now. Could you come back in an hour?"

MESSANGER: "Surely. Shall I keep the flowers in the meantime?"—*Meggen-dorfer Blaetter*.

Helpless

JERRY: "I have traced my ancestry back to an Irish king."

PAT: "Sure, that's aisy. What chanst has a dead man to defend himself?"—*Liverpool Mercury*.

A Large Order

OFFICER (handing a scout an enormous package of despatches): "Now, mind. If you're captured with this you must eat it."—*Punch*.

Feared the Worst

PATRIOTIC YOUTH: "Yaas, rejected me, they did, just because I'm six months under military age. It'd be a blinkin' nice thing if the war was over by then, wouldn't it?"—*London Opinion*.

A Convenience

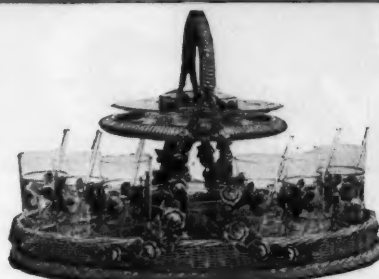
FIRST SOLDIER: "They say the war is going to last at least three months more."

SECOND SOLDIER: "Good! Perhaps there'll be time to get my baggage here."—*Le Rire*.

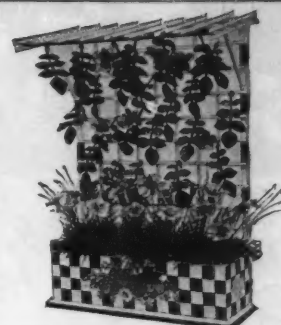
(Continued on page 8)



F 140—Elephant Lamp—A quaint and effective lighting fixture, 19 in. high, in either bronze or old gold finish with silk shade 13 in. in diameter to match.\$26.00



F 149—Wicker Serving Tray—Decorated in white enamel with garlands of colored flowers. Bottom tray 12 x 19 in., upper tray 9 in. in diameter.\$10.00
Cracker and cheese dish (shown on top tray) decorated with blue bands and pink roses. Cheese container 4½ in. in diameter, is removable, and cracker dish, 9½ in. in diameter, can be used for serving sandwiches or cake.\$5.00
Chopped ice tub, decorated with blue bands and pink roses.\$2.50
Ice tea or highball glasses, decorated with blue bands and pink roses, \$10.00 dozen
Crystal ice tea spoon and straws (shown in glasses).\$9.50 dozen
Complete Summer Tea Set, as illustrated.\$27.50



F 151—Trellis Window Box in Paul Potret design of black and white and colored flowers. Made in four sizes as follows: 4 x 8 x 11½ in. high, \$3.50. 4½ x 12 x 13 in. high, \$3.50. 5 x 14 x 19 in. high, \$5.00. 6 x 17 x 23½ in. high, \$7.50



F 150—Red Brick Bird House with removable roof, 11 in. in diameter.\$5.00
8 in. x 11 in. China Birds in openings, \$1.50 each.
Large China Bird (at right), \$2.50 each.
Large Pottery Bird (as left) \$1.50 each.
Large Pottery Bird (flying position) \$2.00 each.
All birds in colors.

WHETHER it is some corner of your garden or a room in your house, here at Ovington's you will find that something to give to it the little touch of personality which best satisfies—and reflects—your sense of tastefulness.

Send for the new Ovington Gift Book

OVINGTON'S

314 Fifth Avenue

New York



F 141—Perforated Cake Cover—Decorated with colored flowers on white enamel. 10 in. in diameter.\$3.50



F 144—Serving Tray (in black only) with design in gold and colors. Large size, 16 x 20.\$2.50
Small size 11 x 14.\$1.50



F 146—Crucet Electric Fan—6 in. in diameter, finished in ivory enamel with colored design on blades. Special price, \$15.00. Other fans on stands, up to.\$35.00



F 147—New Sherbet Glass and Saucer—in Royal purple glass, \$16.00 dozen. After-dinner cups and saucers, \$16.00 dozen. Fingerbowls and plates, \$16.00 dozen. Candlesticks, \$6 a pair.



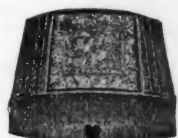
F 139—"Col. and Mrs. Bogey" Book-ends. Their "sports suits" are red and green with white spats. They keep their eyes on the ball—the adjustable golf ball which is their head. 4 x 6 x 4½ in. high.\$4.50 a pair.



F 152—Heavy Crystal Ash Receiver in fine Sheffield holder, Dutch silver design and gold lined, 4¼ in. in diameter.\$5.00



F 142—Candlesticks—in black with bird design in colors, 8¼ in. high, \$3.50 a pair. Decorated candles, 50¢ each.



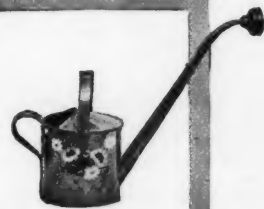
F 155—Chinese Lacquer Floor Lamp and Shade. Lamp 72 in. high, decorated in Chinese design in black lacquer and gold. Shade 22 in. in diameter to match. Price complete,\$50.00



F 143—Cake or Cracker Box in either white, black, yellow or old rose with colored flower design, 10 in. in diameter, \$5.00. 8 in. in diameter.\$3.50



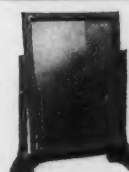
F 153—Chinese Lacquer Mirror of Chinese design in black and gold with fine French beveled plate glass. In three sizes: 22 x 34, \$25.00. 20 x 24, \$18.00. 17 x 20.\$15.00



F 145—Watering Pot of unusual shape in white, yellow, black or old rose with attractive floral pattern in colors. 6¼ in. high with 14½ in. spout.\$3.50



F 148—Fluttering Butterflies—the lightest touch causes them to flutter. In brilliant butterfly colors. For plants or table decorations. 75¢ each.



F 156—Burnished Gold Frame on Stand, in carved wood design, size 8 x 10 in. Price \$5.50



F 154—Fish Aquarium decorated with colored flowers and green foliage. Three sizes: 10 in. in diameter, \$6.00. 12 in., \$7.50. 15 in., \$14.00. Aquarium stand in white enamel 28 in. high, 15 in. in diameter, \$14.00. 15 in. aquarium and stand, as illustrated,\$25.00



Ruvia for the Particular

THE NEW MENNEN DEODORANT

The House of Mennen presents Ruvia
—to the particular.

Ruvia arrives at the time when it is
needed most.

The subtle art of grooming requires
at all times an efficient deodorant.
Especially when making ready for
golf, tennis, canoeing, riding or touring,
Ruvia adds just the necessary touch.
At country club, in boudoir, in the
opera bag, at the dance, Ruvia proves
a talisman.

Its claim to consideration is based
on distinctive superiorities.

It does exactly what a good deodorant
should do—effaces the odor of
perspiration without clogging the pores
or interfering in the slightest with
perspiration. It is absolutely harmless.

Ruvia was produced under the same
conditions of caution, scientific skill,
and knowledge of physiology that
guides Mennen chemists in the preparation
of their harmless, healing,

soothing Borated Talcum Powder, the
standard of the world for the tender
skins of infants.

Ruvia is soft, smooth, creamy, white.
It will not lump or gum. It is swiftly
absorbed by the skin like a vanishing
cream. Its harmless, sweetening effect
will last for hours.

Ruvia boudoir jars are fitted with
tight-fastening aluminum caps which
screw on securely, and absolutely prevent
the soiling of contents of bags or
the covers of dressing tables.

Ruvia containers have no directions
on the outside to betray its uses.

Boudoir size, 25 cents. Pocket size,
an invaluable adjunct to the hand-bag,
contained in an aluminum case, 10
cents. Pocket-size package will be
mailed postpaid on receipt of 10 cents.

GERHARD MENNEN CHEMICAL CO.
2606 Orange St., Newark, [N. J.], U. S. A.



MORE OF THE SAME

(Continued from page 6)

A Puzzler

ENGINEER-STOREKEEPER (dictating): "Two gross fire bricks."
STOKER (writing): "Two gross fire b-r-i-x."
ENGINEER-STOREKEEPER: "B-r-i-x don't spell bricks."
STOKER: "Well, wot do it spell?"—*Punch*.

Second Best

ELECTION AGENT: "That was a good speech our candidate made on the
agricultural question, wasn't it?"
FARMER PLOWSON: "Oh, ay, it wasn't bad; but a couple o' nights' good rain
'ud 'a done a sight more good."—*Tit-Bits*.

His Generosity

A "Tommy," lying in hospital, had beside him a watch of curious and
foreign design. The attending doctor was interested.
"Where did your watch come from?" he asked.
"A German giv it me," he answered.
A little piqued, the doctor inquired how the foe had come to convey his
token of esteem and affection.
"E 'ad to," was the laconic reply.—*London Nation*.

Hard Times

CONTRIBUTOR TO "POET'S CORNER" IN COUNTRY PAPER: "I'm afraid I'll
have to charge something for my poems now that paper has gone up."—*Punch*.

Desperate

Jack disliked being kissed. One day he had been kissed a lot. Then, to
make matters worse, on going to the picture-palace in the evening, instead of
his favorite cowboy and Indian pictures, there was nothing but a lot more hug-
ging and kissing. He returned home completely out of patience with the whole
tribe of women.
After he had been tucked into bed, mother came in to kiss him good-night.
He refused.
Mother begged and begged, till in disgust he turned to his father, who was
standing at the doorway, looking on, and said:
"Daddy, for heaven's sake, give this woman a kiss!"—*Tit-Bits*.

Enlightened

HIS FIANCEE: "He had very bad luck. He was knocked over by a
ricochet."
HER AUNT: "Really? I didn't know the Germans had any native troops
fighting for them."—*Punch*.

Strategy

OFFICER: "Why did you order your prisoner to sit down here?"
SOLDIER: "Cos o' the thistles, sir."—*London Opinion*.

Acrobatic

SMART YOUNG MAN: "What do you think of Brown?"
INDIGNANT OLD GENTLEMAN: "Brown, sir! He is one of those people that
pat you on the back before your face, and hit you in the eye behind your back."
—*Tit-Bits*.

The Sensation

VISITOR: "And how did you know when you were wounded?"
TOMMY: "Saw it in *The Daily Mail*."—*Punch*.

Obviously

SERGEANT-MAJOR (lecturing the young officers of a new battalion of an old
regiment): "You 'aven't got to make traditions. You've only got to keep
'em. You was The Blankshire Regiment in 1810. You are The Blankshire
Regiment in 1916. Never more clearly 'as 'istory repeated itself."—*Punch*.

Costly Words

"I'll give that waiter," said a customer in a quick-lunch room, "an order
that will simply paralyze him."
"What will you have, sir?" presently asked the waiter.
"Bring me," said the would-be tormentor, "some *verulam* and *ova*."
"Yessir." And the waiter, a seedy-looking man, went away with a twinkle
in his eye, and returned with a large plate of something hot.
"Here y'are," he said. "Eggs and bacon. In ordinary English a shilling,
but in classic form three-and-six. *'Verba rebus aptare*,' as we used to say at
college. Anything else, sir?"—*Tit-Bits*.

Sympathy

THE VICAR: "These Salonikans, Mrs. Stubbs, are of course the Thessa-
lonians to whom St. Paul wrote his celebrated letters."
MRS. STUBBS: "Well, I 'ope 'e'd better luck with 'is than I 'ave. I sent
my boy out there three letters and two parcels, and I ain't got no answer to
'em yet."—*Punch*.

A Testimonial

Judge Parry, in a recent article on "Rufus Choate, Advocate," says that on
occasion Choate would meet with his Sam Weller. Defending a prisoner for
theft of money from a ship, a witness was called who had turned state's evi-
dence, and whose testimony went to prove that Choate's client had instigated
the theft.
"Well," asked Choate, "what did he say? Tell us how and what he spoke
to you."
"Why," said the witness, "he told us there was a man in Boston named
Choate, and he'd get us off if they caught us with the money in our boots."
—*Tit-Bits*.

A Round Trip

RURAL PARTY: "Two third-class returns."
TICKET AGENT: "Where to?"
RURAL PARTY: "Why, back 'ere, o' course, ye fule!"—*Punch*.

KING EIGHT CYLINDER

for ROAD MASTERY

Only an EIGHT can compete with an EIGHT—and there are but two Pioneer cars of this class

WHY the eight cylinder motor gives the quickest acceleration, practically eliminates gear-shifting, takes all but the steepest hills on "high," banishes vibration, develops great power and speed at small fuel expense, and adds years to the car's life, is explained in the words—CONSTANT POWER.

The Eight has four power impulses per revolution; the Six, three; and the Four, two. An Eight's power strokes overlap at the point of their highest efficiency. No gaps between strokes to be bridged by the momentum of a heavy, power-wasting fly-wheel; no high and low power periods to cause vibration and wear, but a constant, swift flowing stream of energy, composed of strokes received at right angles, instead of vertically, and giving a smoothness of power that relieves mechanism and tires of the "killing" effects of violent power strokes. In accessibility the King's motor surpasses all other engine types.

The King is the *original* popular-priced Eight and has been in operation the world over for more than a year. A demonstration in the new Model E is a most necessary part of your "before buying" experience.

60 Horse Power, 7-passenger Touring Model, \$1350

KING MOTOR CAR COMPANY, DETROIT



"The Car of No Regrets"



P A L M B E A C H

A WONDERFUL SUMMER FABRIC

Palm Beach—a sanitary, dust resisting cloth—light and porous with just the crispness and body for good tailoring and shapeliness.

An ideal blend of true Summer comfort, sturdy wear and pleasing appearance.

It washes as readily as linen and the natu-

ral colors have no hurtful dyes to run or stain the nether garments.

There is only one Palm Beach cloth—the name is trademarked. Be very careful to look for the Palm Beach label in the suits you buy—and in buying yardage, demand the genuine. At all good shops.—

You can get our beautiful little folder entitled "The Story of Palm Beach" thru your local dealer, or if you prefer, we will send it direct on receipt of a two-cent stamp

THE PALM BEACH MILLS
GOODALL WORSTED COMPANY, SANFORD, MAINE

CORRECT SPORTS CLOTHES

FOR

THE SUMMER OUT-OF-DOORS

AT THE SEA-SHORE, COUNTRY-SIDE OR MOUNTAINS

SMART FEMININE OUTFITS

FOR

TRAVEL, WALKING, RIDING, TENNIS, BOATING

YACHTING, BATHING, COACHING, BICYCLING

FISHING, SHOOTING, MOTORING, GOLFING

AND AVIATION

B. ALTMAN & CO.

FIFTH AVENUE—MADISON AVENUE

THIRTY-FOURTH AND THIRTY-FIFTH STREETS

NEW YORK

Sterling **SILVER** *Plate*



Silver Wedding Gifts of Originality and Distinction

Two thoughts are always in the mind of the purchaser of a wedding or anniversary gift: first, to select something of artistic and intrinsic value, and, second, to have the gift possess an originality, or new utility, that will express the thoughtfulness of the donor.

The International Silver Company's stocks are not only excessively broad and comprehensive,

as might be expected of the largest makers of silverware in the world; but they show the result of continuous study in the development of new and improved conveniences for home service that carry a special delight to the recipients of the gifts.

The Sterling Silver Service, shown above, is representative of hundreds of articles, of special significance, that are here to select from.

INTERNATIONAL SILVER COMPANY

Succeeding The MERIDEN Co. Established 1852

49-51 West 34th Street, through to 68-70 West 35th Street, New York



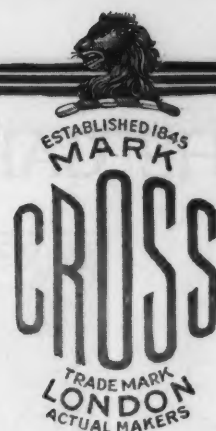
Travelling Bag, tan hide leather, white stitching, checked linen lining, three inside pockets, reinforced corners, brass mountings, 16-inch size: \$10.00. 18-inch: \$11.00. 20-inch: \$12.00. In black grained hide, 16-inch: \$10.50. 18-inch: \$11.50. 20-inch: \$12.50



Travelling Set, for men, of gray, tan or black grained India sheepskin, moiré silk lining; collar pouch, 7-inch diameter, stiff base and sides, draw-string fastening, outside pocket for buttons. Tie Case, 14 x 5 inches, snap fastening. Handkerchief Case, 6 x 7 inches, side flaps with snap fastening. Complete set: \$9.00



Travelling Bag, for women, black grained hide, moiré silk lining, three inside shirred pockets, gilt mountings, 14-inch size: \$12.00. 16-inch: \$13.00. Black grained patent leather, 14-inch: \$14.00. 16-inch: \$15.00. Black calfskin, 14-inch: \$16.00. 16-inch: \$17.00



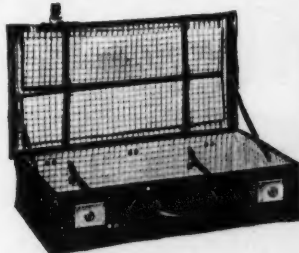
Luggage Credentials

Cross luggage is a traveller's best letter of introduction. It reflects credit on the owner, — and incidentally on the maker.

For at home you are known by the company you keep. — when travelling, by the luggage you carry.



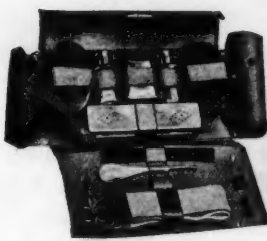
Kit Bag, tan or black grained hide, "soft-end" design, folding bottom, checked linen lining, inside pocket, brass mountings, 18-inch size: \$17.50. 20-inch: \$20.00. 22-inch: \$22.50. 24-inch: \$25.00



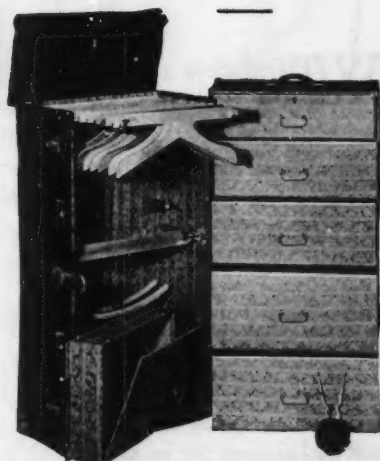
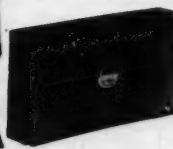
Suit Case, tan hide leather, white stitching, checked linen lining, large pocket inside cover, clothing straps in body, two outside straps, 24-inch size: \$13.50. 26-inch: \$14.00. Same case leather lined, 24-inch: \$17.00. 26-inch: \$18.00



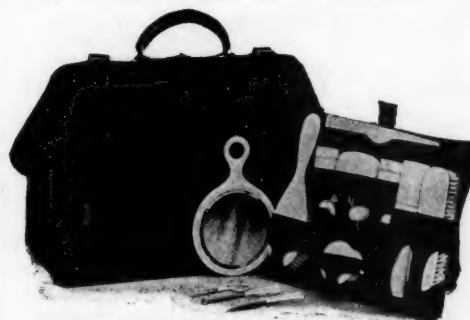
Toilet Case, for women, black crêpe grained leather, moiré silk lining, side snap fastenings, white celluloid fittings; hair brush, comb, clothes brush, tooth powder box, soap box, tooth and nail brush holder, mirror, nail file, button hook, and liquid bottle, 8 3/4 x 9 3/4 x 2 3/8 inches: \$13.00



Toilet Case, for men, tan pigskin or black grained goat seal, leather lining, nickel, glass and ebony fittings; military brushes, comb, scissors, two liquid bottles, nail file, brush box, soap box, razor strap, loop for razor, shoe horn and button hook, 11 1/4 x 6 3/4 x 2 3/8: \$17.50



Cross Combination Wardrobe Trunk for men or women, three-ply veneer basswood, green fibre binding, brass mounting, bolts and spring lock, 9 garment hangers, two umbrella straps, five drawers in all; top one with four compartments, lock and key, drawer for men's hats, two interchangeable drawers for ladies' hats; 40 x 22 x 22 3/8: \$27.50



Travelling Bag, for women, black grained goatskin, moiré silk lining, three shirred inside pockets, removable silk case, fitted in white celluloid; hair brush, comb, clothes brush, boxes for talcum powder, soap, vase and tooth powder, tooth and nail brush holder, mirror, nail file, button hook and scissors; size 16-inch: \$34.00



Golf Bag, tan canvas with brown leather binding, stiff handle, ball pocket at side, canvas top and padlock to cover clubs in travelling, brass protective rim and stud at bottom, extra loop outside for cane or umbrella; 35 inches high, 7 1/4-inch diameter: \$9.00

Stamping in gilt or burning initials, on articles less than \$10.00 — 25 cents per line. Painting initials, 50 cents per line on articles less than \$10.00



Suit Case, heavy board construction, black enamel-cloth covering, black or tan leather binding, reinforced corners, brass locks and mounting, cretonne lining, removable tray, pocket in cover, two pockets inside case, 24-inch size: \$9.00. 26-inch size: \$9.50. Depth 8 inches



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THE GARDEN AND ITS FURNISHINGS



WHEN does a garden cease to be a mere plot of ground and become a charming, restful retreat? When it is properly planned and the plans properly carried out; when it reflects the individuality of its owner; when the lawns, beds, hedges, pools and statuary, the garden benches, sun dials, bird houses and fences are all harmoniously blended.

The June House & Garden magazine presents all this detail in a lucid, entertaining way. Plans for the Italian, English and Japanese garden; Japanese Gardens in America; window-boxes and color schemes; flowers for the Seaside Garden; the fun of raising pigeons; collies; how to balance an aquarium; in short, 31 topics of interest, 170 illustrations.

A Special Offer

House & Garden is a handsome magazine of the large-page size with an average of 80 pages of text and pictures per issue.

The subscription price is \$3.00 a year; twenty-five cents a copy if you buy at the newsstands. But if you will detach and mail the coupon in the lower left-hand corner, you may have the next six issues of House & Garden, with its wealth of beautiful pictures and valuable information for only \$1.00.

The Garden Furnishing Number

THIS current issue devotes fourteen pages to the things you will need in *your* garden, things that can readily be obtained in the shops without great expense. You have only to write that you saw it on such and such a page. The House & Garden Shopping Service will buy it for you, and will not charge for that service.

House & Garden is published by Mr. Condé Nast, who has made Vogue the leading high-class magazine for women. More recently, he has established Vanity Fair in a similar pre-eminence, in its particular field. Under his management, House & Garden (with which is incorporated American Homes & Gardens) will occupy a position of leadership over all similar magazines.

You Will Receive

June Garden Furnishing Number. Living out of doors—the pergola and garden pottery—flower boxes—pools and statuary.

July Small House Number. Twenty inexpensive houses—economies in fireproof houses—evergreens—the remodeled farm house.

August Motor Number. The automobile at home on a farm—garages—motors in suburban life—community improvement.

September Autumn Furnishing Number. New decoration tendencies—bath rooms—the man's room—furniture grouping which is distinctive.

October Fall Planting Guide. Directions for planting—bulbs and shrubs—plant storing—trees and their care—the greenhouse.

November House Planning Number. How to read plans—selection of hardware—new moderate priced homes—the architect's client.

House & Garden

With which is incorporated American Homes & Gardens
Condé Nast—Publisher
440 Fourth Ave. New York



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In Smartest of New Models and Materials



A—Swimming Suit
—one piece model as picturesque as it is practical. Sizes 36 to 44.

Wool Jersey
—trimmed with Roman or contrasting stripes \$5.50

Fibre silk and wool with contrasting stripes \$13.50

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H—Shetland Wool Sweater in white with rose, navy or Copenhagen stripes. Sizes 36 to 44.....\$8.00

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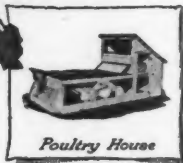
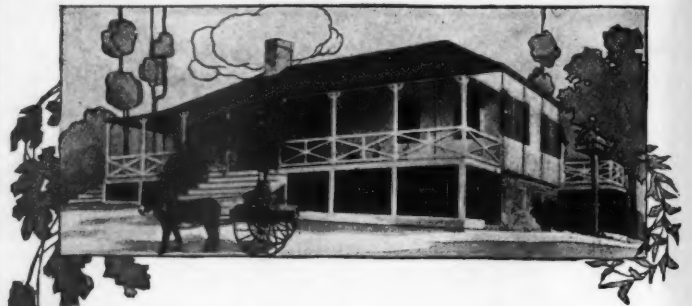
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FOR the man who wants a summer bungalow in the mountains, a cottage at the shore, a garage or poultryhouse on his lot there is a Hodgson Portable House.



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HODGSON Portable HOUSES

Save time by buying Hodgson Houses, instead of building. They are ready to ship, and being made in painted sections, they are quickly and easily erected by unskilled workmen. Save money, too—no middlemen's profits, no waste. The finest quality of workmanship is combined with the best quality of lumber obtainable.

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Modern All-purpose, All-season Cars

The Willys-Knight Closed Cars are moderate in size, smart in appearance, low-priced and economical to operate.

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Fashion requires of a motor car today, that it shall possess a style indicative of good judgment on the part of the purchaser, and show an appearance which is consistent with the station of its occupants.

Your choice of a motor vehicle is a greater thing than the mere purchase of mechanism.

Scripps-Booth artistry of line combined with exceptional craftsmanship of light-weight building blend in these cars to produce a pride-value exceptional in motor cars, and a road action which adds a further vanity.

FOUR CYLINDER ROADSTER : : : \$825
 EIGHT CYLINDER FOUR PASSENGER \$1175
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Scripps-Booth Company
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Empire Tires

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DISTINCTION IN TIRES AS WELL AS CARS

THE graceful lines and beautiful finish of your car are a source of pride to you. Complete its comeliness with Empire Red Tires.

Carmakers have demonstrated that service and beauty can be combined. We didn't choose Empire Red Rubber for its beauty alone; but we use it because red rubber, cured our way, contains no active chemicals found in other rubber and which rapidly disintegrate tires. Empire Red Tires don't age prematurely. Their bounce and life are bottled up so that only long, hard wear can weaken their resistance to the road and to blowouts.

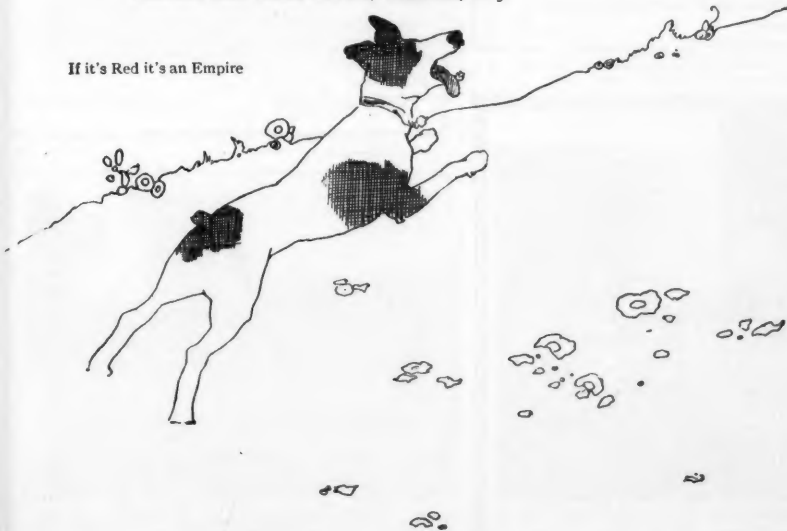
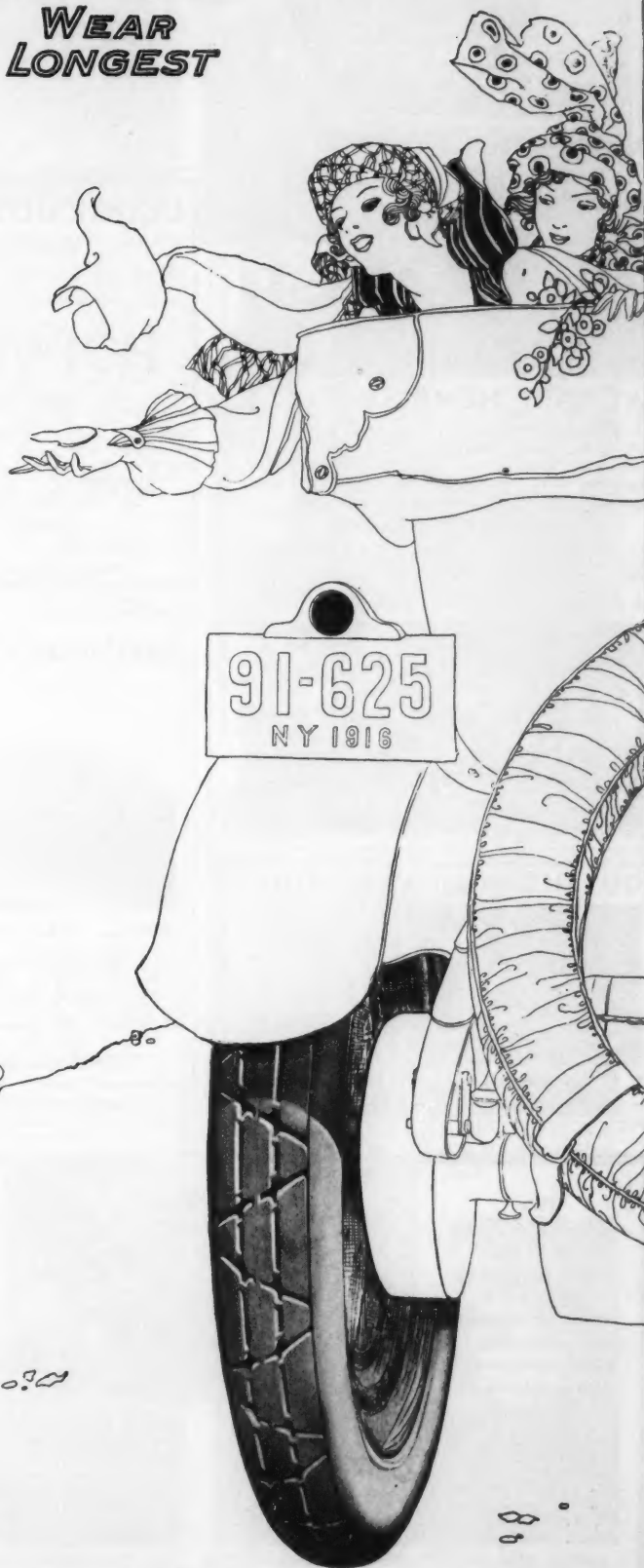
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Imagine Empire Red Tires on your car. They harmonize perfectly with the appointments of the better class of cars, and add the final touch of smartness to any car.

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THE REAL ESTATE REGISTER

A Blue Book of the Best
City and Country Property





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Combination Garage and Barn, in which can easily be housed two cars and six horses. There are twelve rooms in the house with modern improvements throughout.

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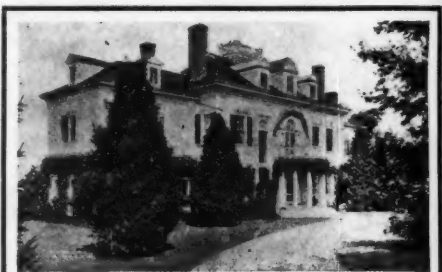
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For Sale or For Rent

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For terms and further particulars address

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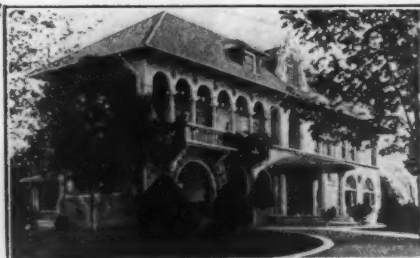
For Sale One of the choicest islands in Muskoka, Canada. Large

house fully equipped, bath room, running water each bedroom, boathouse and boats, ice house, wood, on main line steamers, near post office, built under supervision Toronto architect.

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Contains 18 rooms, 4 baths. Well adapted for extensive entertaining. The arched colonnades permit the entire first floor, on occasion, to be thrown into one.

Interior and exterior decorations are elaborate and unique.

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"Roberts Building,"

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Ample porches on both stories extend in part over elaborate porte cochere. Model, commodious garage, drives, old shade, shrubbery and flowers beautify the grounds.

The property was planned, built by me, an expert in the building line, for my own use, and is now offered for sale.

For prices, terms and permit to inspect, apply to owner.



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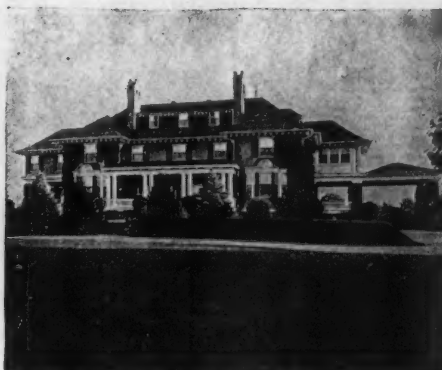
THE REAL ESTATE REGISTER



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No. 22—Colonial residence, eighteen rooms, four baths, grounds of about two acres; garage. Offered for sale at an attractive figure.

GREENWICH Connecticut

and

Along the Sound

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Furnished houses
for the season

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by the year

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and other particulars

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Broker in Country Estates
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Mortgage Loans—Insurance

If your property is for sale
send me particulars



No. 48—Attractive residence of about three acres, lawns, terraces, flower and vegetable gardens; garage. Residence built of stone with tile roof containing about twenty rooms; Sound and country view. Offered for sale.



No. 49—Attractive estate, beautiful grounds of about ten acres, flower and vegetable gardens, shade trees. Residence of about eighteen rooms, cement and tile roof garage. Offered for sale at an attractive figure.



No. 38—Situating on the shore, Colonial residence near Greenwich; built two years ago; about seventeen rooms, four baths; garage. Offered for sale at an attractive figure.



No. 52—Attractive stone, tile roof residence, nicely appointed throughout, beautiful grounds of six acres, garage; gardener's cottage; greenhouse. Offered for sale.

THE REAL ESTATE REGISTER

Real Estate Board of New York

217 Broadway

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TELEPHONE CORTLANDT 8800
 CABLE ADDRESS
 "TREBO"

New York Feb. 25, 1916

Manager

Real Estate Department Vanity Fair
 449 Fourth Avenue, New York

Dear Sir:—

Replying to yours of the 27th instant, in relation to previous correspondence about a form of advertising in which exclusive brokerage is advocated: this matter was taken up at the February meeting of the Board of Governors and I was directed to inform you that the Real Estate Board endorses this plan with the proviso that it be amended by the addition of the words:—

Where a property is in exclusive charge of one broker he should be in a position to pay another broker who may sell the property his full commission.

Yours very truly,

Richard O. Chittick

RICHARD O. CHITTICK

Executive Secretary.

BETWEEN THE LINES

IN this letter from Mr. Chittick, there is "more than meets the eye"—between the lines there is something to which you should give your very serious consideration.

If you are a broker, you will see that Vanity Fair is earnestly endeavoring to show the readers of the "Real Estate Register" the supreme importance of permitting brokers to work absolutely unrestricted in regard to necessary fees.

If you are a prospective buyer of real estate, you will see that the "Real Estate Register," having the constant consideration of the members of the Real Estate Board of New York, is in touch with those brokers who are marketing the very best type of real estate available—and you will carefully study the "Real Estate Register" before you buy.

The principle advocated by Vanity Fair and endorsed in this letter is of the utmost value, because it stabilizes prices, and, by securing co-operation among brokers, prevents those losses which always accompany hasty sales.

Real Estate Register
 VANITY FAIR

443 Fourth Avenue

New York City

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47 acres, large shore front. House is three-story, shingled; contains 12 rooms and 2 baths, is heated by furnace and open fires, lighted by gas, has good water supply with gasoline pump. Stable-garage for 2 cars; ice house (filled); dock; boathouse. Boating; still water and surf bathing; golf at the Shinnecock and National Golf Clubs, 20 minutes by motor. The house faces the prevailing winds from the Atlantic Ocean and is exceptionally cool.

For Sale or Rent. For particulars apply to
 G. L. GILSEY & CO., Inc.

45 William St., New York City. Tel. John 5162

MOUNT KISCO

In the Beautiful Hills of Westchester

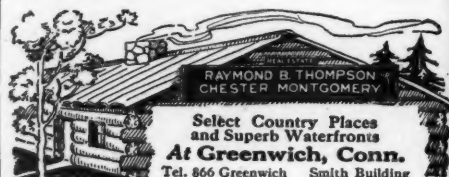
For Sale—20 acres; near Golf Club; high elevation; pond; brook; all kinds of fruit; fine spring water supply to buildings; house, 10 rooms, bath, heat; attic, fireplaces; garage; stock barns; etc.

Tel. TESSA Murray Hill William H. Mills 1 E. 42d St. New York City

Country Estate of 375 acres for sale at one-fourth the cost of its improvements. One of the best locations in New Hampshire. Circular upon request.

H. M. THYNG, Laconia, New Hampshire

The Choicest and Best of Available Country Property is now before you. Read these announcements carefully and you will find the place you want for a summer home.



RAYMOND B. THOMPSON
 CHESTER MONTGOMERY

Select Country Places
 and Superb Waterfronts
 At Greenwich, Conn.

Tel. 866 Greenwich Smith Building

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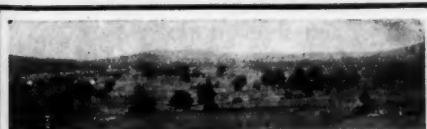
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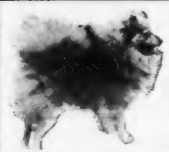
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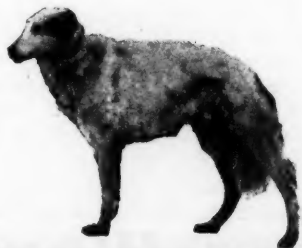
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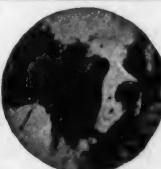
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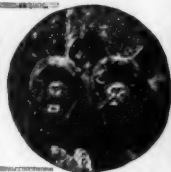


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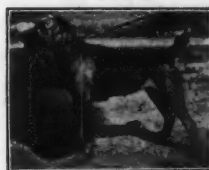


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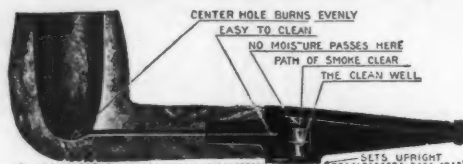
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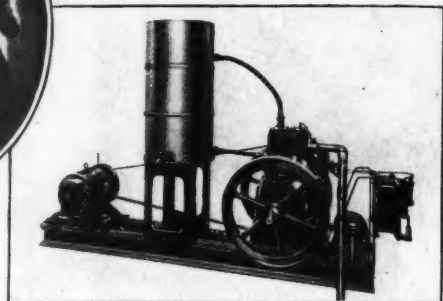
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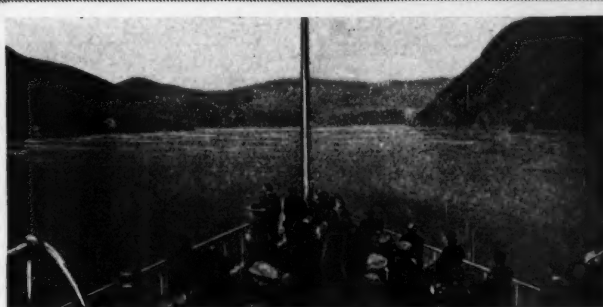
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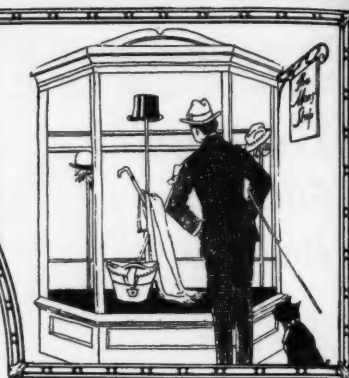


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EURELLE'S Zulleka, a pure toilet cream, endorsed and used by physicians. Made and sold by Eurelle exclusively. By mail \$1 a jar. 200 W. 72nd St., N. Y. Tel. 5037 Columbus.

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"THE WINDY-WEDGE"—two useful and funny little "anti-rattlers" in box. Rhyme on cover. Postpaid, 75c.

Unusual Gifts—Cont.

"THE WEDGE-KITS"—four saucy black cats, all different, ready to "fit in" anywhere. Decorated box with rhyme. Postpaid \$1.50.

WILE-AWAY BOX, for convalescence, birth-days or journeys. Each absolutely individual and to order. For grown-ups and children.

FILLED WITH DELIGHTFUL SURPRISES Prices, \$5, \$6, \$7.50, \$10 and up Elizabeth H. Pusey, 16 East 48th St., New York City.

GIFT PACKAGES, Hand colored cards. Latest novelties for Gift Shops. Ernest Dudley Chase Boston, Mass.

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FLORENTINE ART LEATHER SHOP Specializes in the leather work which is made by skilled hand labor in the ateliers of the best leather tooler in Italy.

LOCATED AT 601 MADISON AVE., N. Y. C. where a new consignment is now on exhibition and for sale at moderate prices. Desk sets, guest books, picture frames, boxes, memos, etc.

GIFT BASKETS 12 baby glass jars of delicious preserves; 4 tea balls, artistically arranged in gift basket, handle decorated with grapes (candy) \$3.75. Plumbridge, 1262 Madison Ave., N. Y.

PLUMBRIDGE BASKETS—Always welcome everywhere. 1262 Madison Ave., N. Y. Philadelphia Agency: Miss Miriam Lovenstein, 1414 Spruce Street.

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BIRN'S SHOP—103 West 37th St. Alterations on Furniture, Hangings, etc., as well as making special pieces at our shop. Mattresses made for comfort & durability.

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WEDDING STATIONERY SAMPLES and "Wedding Suggestions," an interesting and authoritative booklet, sent on request. The Crowell Co., 103 Orleans St., Springfield, Mass.

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BLACK LION NOVELTY SHOP, 607 Boylston St., Boston, originators & manufacturers of song bird twine holders and duck rubber band boxes carried by the most exclusive shops.

CHAS. ZINN & CO., 806 Broadway, N. Y. C. Baskets, willow-ware and novelties from every corner of the globe, for all departments, gift and specialty shops. Catalogue of

BIRD CAGES—now ready—write for it. Mail inquiries receive prompt attention. Have you seen our lines of cretonne boxes and celluloid goods for infant departments?

GIFT SHOPS looking for unusual and ingenious ideas in novelty objects should ask for the Spring Catalogue of one of Vanity Fair's largest advertisers, Gift Shop, 314 Fifth Ave.

JANE GRAY CO. 2 East 23rd St., N. Y. C. Summer shop proprietors will find an attractive line in cretonne porch pillows and bags, tourists' baskets, telephone dolls that are

different, cream and sugar bowl covers with blue birds. The original "Kuddles" Bed-time Dolly can be purchased from the originators only. \$5.50 a doz. Jane Gray Co.

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WE KNOW WHAT VANITY FAIR'S readers want—sold them thousands of dollars worth of merchandise last year. Shall we tell you? Address Gift Agency, 314 Fifth Ave., New York.

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McHUGHWILLOW—The always acceptable gift: Comfortable Chairs, Reading Tables, Bird Cages, Flower Holders. Write for illustrations. Joseph P. McHugh & Son, 9 W. 42nd St., N. Y.



Featherweight Transformations
Our Specialty

Skilfully made of superior soft and wavy French hair to match your own in both texture and color, and in appearance is just like your own hair, luxuriant and beautiful.

They are easily adjusted, can be combed and brushed and dressed in any fashion.

We assure you of absolute satisfaction in style, quality and workmanship.

Our booklet "D," illustrating many charming coiffures for Spring, sent on request.

Write, phone or call for appointments

RICHARD, specialist in Nestle Permanent Hair Wave, and the first one to introduce the Nestle Permanent Wave in New York, has all the latest improvements and superior accommodations. Formerly at Aeolian Hall, now at

Clayell Bros
Hair Merchants Ladies' Hairdressers
12-14 West 37th Street, New York
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Arly's Masterpiece
La Bohème

Its French fragrance is fascinating—it is the delight of the fashionable woman.

At the best stores - - - - \$4.00

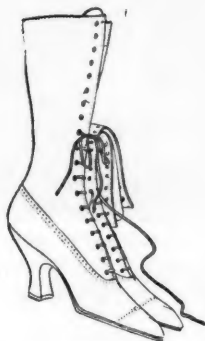
Toilet Water \$3.00; Face Powder \$1.50; Sachet \$1.50; Talcum 75c; Violette Arly Extract \$4.00

Send twenty-five cents to Vivandou, (Dept. G, Times Building, New York) for a generous sample of La Bohème or of Violette Arly, in a miniature bottle.

ARLY Paris



"NIBLICK"—Now when the links are green, the "ShoeCraft" golf boot reigns from the first to the eighteenth. It is made of serviceable tan leather, with rubber soles, with leather soles or white buck, with or without heel (for tennis). \$7

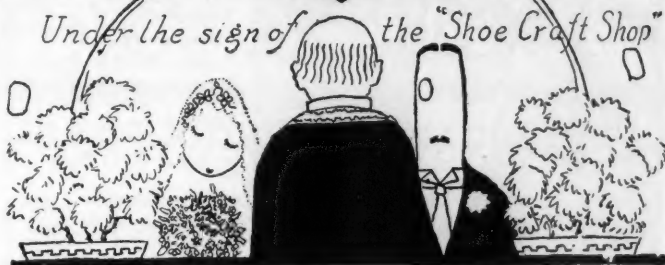


"FYSHER" BOOT—You can readily see how smart the lines are—and the color! You should really visit the "ShoeCraft" Shop and see them, for they are totally different from any boot combinations hitherto shown.

SHOE CRAFT

27 WEST 38TH ST. NEW YORK.

Under the sign of the "Shoe Craft Shop"



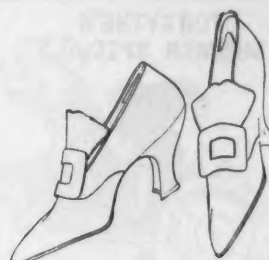
Many a Smart "Pair"

of seasonable shoes may be seen this June 'under the sign of the "ShoeCraft" Shop.' "ShoeCraft" shoes are always fitting—the occasion—the foot. You will like them for their unusually smart style. "ShoeCraft" cut steel, rhinestone and novelty buckles possess the same distinctive smartness as the shoes for which they were made—need we say more?

Send for the "ShoeCraft" booklet "D" of seasonable footwear. Every pair of "ShoeCraft" shoes is absolutely guaranteed to fit whether they are ordered by mail or in the shop.

Narrow widths, AAA and AA up to size 8 as well as the regular run of sizes are always carried in stock.

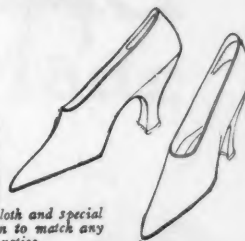
SHOECRAFT SHOP
27 W. 38TH ST. NEW YORK



"CARMEN"—You will find in the Carmen Colonial a delightful representation of to-day's style. Slim lines, extremely high arch and heel, self covered buckle. Black kid, patent, grey, wooly and white washable kid. \$7.50.



"KEELWIN"—Cool as a sea breeze is the Keelwin tropical pump. Made in pre-shrunk canvas, with or without ivory sole. \$5.



"PORTIA"—An extremely well fitting slipper in all colored washable kid skins, silver cloth and special colors of satin to match any gown on short notice.

BEAUTY'S BATH

Contains a tablespoonful of
MORNY BATH SALTS
whereby the hardest water is scientifically "softened," and the skin hygienically cleansed, stimulated and perfumed.

MORNY BATH SALTS are issued in bottles, by Morny Freres, the world famous perfumers of London and Paris, and are perfumed as follows:

"CHAMINADE"	\$1.80	\$4.50	\$9.75
"MYSTERIEUSE"			
"JUNE ROSES"	\$1.25	\$3.35	\$7.50
"VIOLETTE"			
"VESHA"			
"COLOGNE"			
"LAVENDER"	\$0.90	\$2.25	\$5.40
"ROSE-VERVEINE"			

When traveling, the COMPRESSED TABLETS, one for a bath—12 in a box, price as small bottle of the Crystals of the same odor—are very compact and convenient.

THE MORNY BATH SPECIALTIES are sold only at High-Class Drug and Department Stores.

Send your name and address and five cents in stamps for postage, and a miniature bottle—or one of the tablets—enough for one bath, with a descriptive list of the Morny Original Bath Specialties, will be mailed FREE.

MORNY, 3, 5 & 7, West 22nd Street, NEW YORK.

MORNY



The Vogue of— WICK FANCY HAT BANDS

COLOR'S the mode—the gorgeous hat-band and the scarlet scarf are gaily flaunting wherever the gleaming yachts and swift limousines glide through the summer breeze.

The newest idea is to have your Wick Hat Band "go" with the costume or suit you happen to be wearing, either in harmony or exquisite contrast—and appreciation was never so keen of "the little hooks" on Wick Hat Bands for slipping them on and off. Get the famous Wick Roman Bayadere—in 84 designs and patterns (\$1.50), or the Palm Beach Fuggerie, gay with vari-colored silken bars, or one of the English Regimental Stripes Bands, or a plain Grosgrain Ribbon Band, or—but there are scores and scores to choose from, suitable for a woman's sports hat or a man's straw—mostly 50 cents each, some higher.

—and How to Get Them

Wick Hat Bands may be seen at hatters, haberdashers and department stores chiefly, but order direct if you like, stating colors preferred. You will get the bands by return mail. Fraternity—Golf—Tennis and Country Club colors made to order.

(MEMO:—Send a dollar for two—postpaid. You will also receive a copy of the celebrated Penfield Baseball Poster.)

WICK NARROW FABRIC CO., 931-937 Market St., Philadelphia
Originators of the Adjustable Fancy Hat Band Business

FORSYTHE'S SUMMER SPECIALS



Style V.F.-1—Tailored model, made of good quality white Habutai, rolling collar, open at the neck. Front fastened with three pearl buttons, and black silk sailor tie, drawn through two hand-piped button holes. French cuffs. Smart outing blouse—Price \$5.50.
The same model made in Crepe Cashmere, White only—\$5.75.



Style V.F.-2—Smart tailored sport blouse in good quality crepe de chine, made with a flat rolling collar and 3/4 sleeves. Front fastened with four pearl buttons. Particularly appropriate for tennis, etc. White only—Price \$5.75.
The same in fine handkerchief linen, white only—\$3.50.



Style V.F.-3—Strictly tailored blouse of good quality Habutai, made with convertible collar, to fasten with two buttons at the neck, or can be worn low. French cuffs. White only—Price \$5.00.
Same model in fine handkerchief linen. White only—\$3.50.
Same made in Crepe Cashmere—\$5.75.
Also in fine quality White Crepe de Chine—\$5.75.
Mail orders promptly filled—Catalog on Request.

JOHN FORSYTHE & SONS
THE WAIST HOUSE
3 West 42d Street New York
No connection with any other house doing business under the name of Forsythe



Foldwardo holds 8 or 10 suits or gowns. It may be used in a closet or hung in a room where closet space is limited or lacking.

Made in washable fabrics,
Linen color.....\$4.00
Cretonne effects.....5.00

(Samples of materials on request)

SPECIAL LENGTHS FOR MEN'S USE—
6 inches shorter than regular length. When special length is not specified, regular size will be sent.

FOLDWARDO READY FOR CARRYING



22 Inches Long 3 Inches Diameter

Sent Parcel Post, C. O. D. Postage Prepaid. Money Refunded If Not Satisfactory

FOLDWARDO SALES COMPANY

248 S. Connecticut Avenue

Atlantic City, N. J.

"FOLDWARDO" The Folding Wardrobe

FOR THE
Traveller
"Stay-at-Home"
College Man or Girl
Business Man
(home or office)
Sportsman
(for camp use)
Army or Navy Man

"FOLDWARDO" makes a closet in every room, or may be used in a closet as a container for extra clothing, light suits, or evening gowns, keeping them free from dust—doing away with troublesome separate covers. In use, holds eight or ten suits or gowns; folded, can be tucked in trunk or bag.

"FOLDWARDO" is made of washable material (removable cover for laundering), and is closed top and bottom.

The REED SHOP, Inc 6 and 8 East 37th Street FIRST FLOOR NEW YORK

Reed Furniture

Imported Cretonnes

Chintzes and Linens

in Artistic Designs

Most Attractive House and Garden Furniture

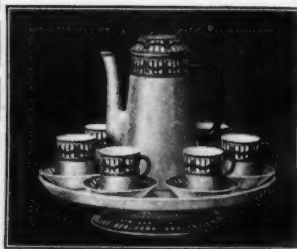


Illustrated Booklet
sent on request.

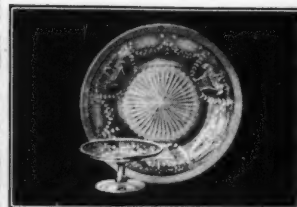
HIGGINS & SEITER FOUNDED 1887 CHINA AND GLASS MERCHANTS 9 & 11 EAST 37th STREET NEW YORK

APPROPRIATE WEDDING GIFTS

AND SUGGESTIONS FOR THE COUNTRY HOUSE



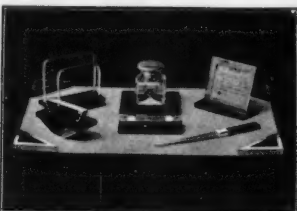
Coffee Set of Royal Worcester China, in a solid color decoration of canary, with an Empire border design of ebony and white, \$21.50.



Cracker-and-Cheese Dish in the Rock Crystal cutting, with etched sterling silver band, \$12.00.



Cut Crystal Salad Dressing Set: Oil and Vinegar Cruets, Mustard Jar, Salt and Pepper Shakers, Mixing Bowl and Silver-plated Tray, \$19.75.



Desk Set. The Pad has corners of colored glass, bound with brass; the other pieces are also of glass and brass. Choice of Black, White, Lavender, Blue or Pink Glass, \$16.00.



A man is born with relations; he picks out his friends for himself.

So with tires—the tires that are on a new car the car manufacturer selects.

When a car owner buys tires he selects them himself.

Nearly every Kelly-Springfield tire used is selected by the car owner.

Kelly - Springfield Automobile Tires - Hand Made

THERE is an important fundamental principle involved in this tire selection. You ought to understand it.

Few users buy Kelly-Springfield tires until after they have had experience with other tires. And fewer, having once used Kelly-Springfield tires, voluntarily discontinue their use. There is a reason for both conditions.

The reason few users try Kelly-Springfield tires first is that the initial selection of their tires is made by the manufacturer who equips the cars which they buy. And Kelly-Springfield tires cost more.

The manufacturer must put tires on the car he sells, but need not put on tires which give excess mileage. He is only obliged to equip with tires which yield the mileage most tire manufacturers guarantee. That is all the car buyer expects.

If the car manufacturer equips with a tire which gives a greater mileage than this, he has to pay the additional cost out of his own pocket—and why should he?

Considering proper manufacturing econo-

mies, he equips with tires which cost him least and yet give reasonable satisfaction. He equips his car with higher priced tires only when he buys advertising value for his car, as well as tires.

Now we cannot meet the manufacturer's price requirements. Hand-made tires cost more to make and yield excess mileage. We cannot compete on price when the excess mileage doesn't count. So we rarely sell tires to car manufacturers.

Kelly-Springfield tires are sold almost exclusively to car owners who pay higher initial prices because they know they receive excess value. At present the demand is far in excess of our production.

The demand has been so great that owners order tires before they need them to get them when they need them.

It is important to you to know these conditions and to know true tire economy.



Kelly-Springfield Tire Co.

Factories in Akron and Wooster, Ohio

Executive Offices: Broadway & 57th St., New York

Send ten cents for the new game, "Going to Market"



Victrola

The instrument of the world's greatest artists

To bring the world's greatest artists right into your home is the exclusive privilege of the Victrola.

It is the only instrument for which the greatest singers and instrumentalists make records. And when you hear them on the Victrola you enjoy to the utmost the wonderful beauty which distinguishes their every interpretation.

Any Victor dealer will gladly show you the complete line of Victors and Victrolas—\$10 to \$400—and play the music you know and like best, which is the only way for you to personally judge its capabilities of satisfying *your* musical longings.

Victor Talking Machine Co., Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors

Important warning. Victor Records can be safely and satisfactorily played only with *Victor Needles or Tungs-tone Stylus* on Victors or Victrolas. Victor Records cannot be safely played on machines with jeweled or other reproducing points.



New Victor Records demonstrated at all dealers on the 28th of each month

LITTLE LINDA'S LETTERS HOME

During Her Four Weeks of Finishing School in the Great and Wicked City

The Arrival, April 17

MY own dearest sister: Tell Papa that *everybody* here thinks he is crazy to expect that only two months of a spring term in a New York finishing school is really going to *finish* me. I shall have to come back next year; everybody says so—even Miss Bulwinkel, the head of the school. She points out that social polish is not at all like regular education, which anybody can pick up in no time, *anywhere*. It takes *years*, she says, to acquire *gloss*—especially in New York, where one meets with so little of it among the inhabitants.

Oh, Nina, New York is the most thrilling city. It's so different from Boston. The whole taste of the place is much more sparkling, intoxicating and fizzy. I felt the bubble of it as soon as I arrived here last night. Forty-second street has a peculiar roar to it—like the water-falls out at Granpa Cabot's place in Salem. As I drove here to the school with Mlle. Legros, who met me at the station—she is our French teacher, and a perfect dear—I heard the most divine music and the most contagious laughter coming out of all the cabarets on Broadway, between Forty-second and Fifty-ninth streets. I have a room on Central Park West, overlooking the reservoir and the bridle path. Love to Dads.

Your loving, but lonesome,
LINDA.

P.S. — Mamselle Legros is wonderful. She says she can finish me in *no* time. She is going to give me what she calls her special, or once over, treatment.

Mouquin's, April 23

MY own lamb-pie sister:

It's almost a week since I wrote to you last. Such experiences as I have had in that short week. Tell Dads that I am getting finished very fast. Miss Bulwinkel has appointed Mamselle Legros as my special instructress, chaperone and friend. She is to show me New York and teach me the deeper meaning of LIFE. Isn't it wonderful? Yesterday she took me to Mouquin's café for luncheon. She also asked Mr. Llewellyn—our art teacher—to come with us. He was so kind to her. All through the luncheon he held her hand, simply because she had complained of the cold. She told me, last night, that he was a real *virtuoso*. I asked her what that meant, and she said that it was any New York man who *appeared* to be virtuous. Mr. L. knows everybody. He recognized two very interesting-looking women who were at the very next table to us. He says that they are authoresses and that they each write charming novels, about sex. I am sending you a sketch which he made of them, on his napkin. They had the funniest appetites. Even our waiter remarked on it. He told Mr. Llewellyn that

the two authoresses had had nothing for luncheon but four clover-club cocktails, two mixed hors d'œuvres, four cups of black coffee, two Laurette Taylors, eight cigarettes, a *Morning Telegraph*, two telephone calls, and a taxi. Mamselle says that sex writers are often quite different from other people.

Your adoring sister,

LINDA.

The Russian Ballet, April 30

MY honey-pot Nina:

Last night I went—with four of the other girls and Mamselle—to the Russian Ballet at the Metropolitan Opera House. It was their last performance in America. In Russian ballets nobody *ever* wears stockings. Mr. Llewellyn says that "choreographic art" means going around without anything on your legs. He says that they stopped bare legs at the Winter Garden because they were simply

and the big machinery room in Granpa Saltonstall's mill at Fall River. The cabaret was simply too divine. It was called the Hawaiian Room, and they had a lot of ladies in bare feet—they must have been choreographic artists—who did the Hula Hula, which is a fascinating dance. I think it would be very popular in Boston—perhaps in the main dining-room at the Copley-Plaza. Dressing for the Hula Hula is really no trouble at all. You simply wear a straw mat and nothing else.

Your confused, but loving,

LINDA.

Piping Rock, May 11

NINA, my own dear kitty-puss:

Only think of it, I have seen New York SOCIETY! Isn't it thrilling? I have been to the opening of the Piping Rock Country Club. I went with Miss Bulwinkel herself. It seems that she comes from a very old family, and that nobody in New York is better born than she. She told me this *herself*. It seems that she has a friend who has a cousin who married a sister of the father of one of the members of the House Committee of the Piping Rock Club, and so she got two invitations and we motored out to Long Island in a car that Dads is going to pay for—only he doesn't know it. New York men are certainly the politest creatures in the world. At least ten of them asked me if I would like tea. I had on my new low-neck high-neck, my red straw hat—with the black velvet owl on it—

and my silk stockings with the green parrots embroidered on them.

LINDA.

Fifth Avenue, May 15

MY precious, creamy, angel-cake:

I have just heard the distressing news about Papa's losing all his money. I am worried and heartsick and have told Miss Bulwinkel I might go home any day as Dads can't afford to finish me. I shan't spend another cent on pleasures. Shall confine myself to the *free* things on Fifth Avenue—the wonderful picture galleries, and sculpture studios, and shops, and photographers, and dressmakers, and Heaven only knows what! Fifth Avenue is fairyland. Some day I hope Dads will be able to let me come here and really learn all about it. Your heartbroken,

LINDA.

A Night Letter, Dated New York, May 16

TELL Dads no need to continue finishing me. A complete two-year course here costs \$3,000. Expense wholly unnecessary. Not at all necessary for a girl to come to New York to learn all about it—its art, music, ballets, theatres, operas, cabarets, shopping, celebrities, sports, fashions, restaurants, dancing, books, sculpture, society, dogs, motors. Any girl can do it, for 25c. a month. How? Simply by reading Vanity Fair! LINDA.



"This is the sketch which Mr. Llewellyn made—on a napkin—at luncheon. He did it while he was not holding Mamselle's hand. It is a portrait of the two queer looking literary women who ate that peculiar meal I told you about. Linda"

art; but that if they had been *choreographic* art then the police could have done nothing about it. Most of the dancers were negroes, especially the men. Mr. Llewellyn says they have them merely to give local color. Cleopatra, in one of the ballets, was simply too forward and horrid for anything. Mr. Llewellyn says Cleopatra couldn't help it because she was a *born* flirt—just like Mamselle Legros. Your doting,

LINDA.

P.S.—You should have seen one of the colored men in the ballets—his name is Nijinski—pretending that he was a faun! I never saw anything like it in Boston—not even in the Vincent Club shows.

The Hula Hula, May 7

MY darling:

Yesterday was Mamselle's birthday, and she and Mr. L. said that it was high time I should see the night life of New York, so, last night, we went to a place called the Midnight Frolic and then to a fascinating cabaret. Mr. Llewellyn thought that, as long as Papa wants me to be finished, I might as well put in a good night at it and get it over with. You really *must* see Longacre Square at midnight. It's too wonderful. It's like sky-rockets and battles, and burning plum puddings and nightmares, and merry go-rounds

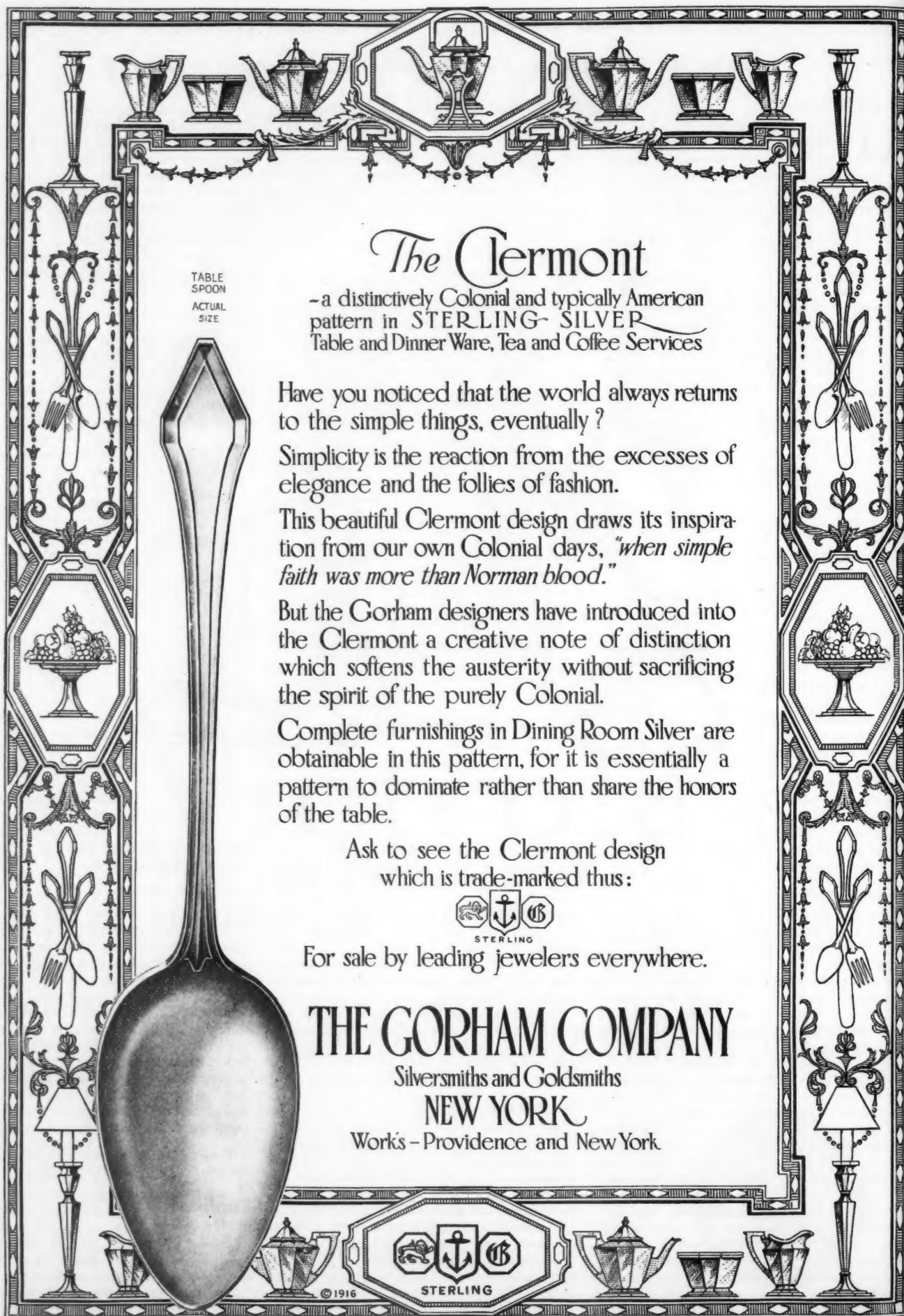


TABLE
SPOON
ACTUAL
SIZE

The Clermont

-a distinctively Colonial and typically American
pattern in **STERLING SILVER**
Table and Dinner Ware, Tea and Coffee Services

Have you noticed that the world always returns
to the simple things, eventually?

Simplicity is the reaction from the excesses of
elegance and the follies of fashion.

This beautiful Clermont design draws its inspira-
tion from our own Colonial days, "*when simple
faith was more than Norman blood.*"

But the Gorham designers have introduced into
the Clermont a creative note of distinction
which softens the austerity without sacrificing
the spirit of the purely Colonial.

Complete furnishings in Dining Room Silver are
obtainable in this pattern, for it is essentially a
pattern to dominate rather than share the honors
of the table.

Ask to see the Clermont design
which is trade-marked thus:



STERLING

For sale by leading jewelers everywhere.

THE GORHAM COMPANY

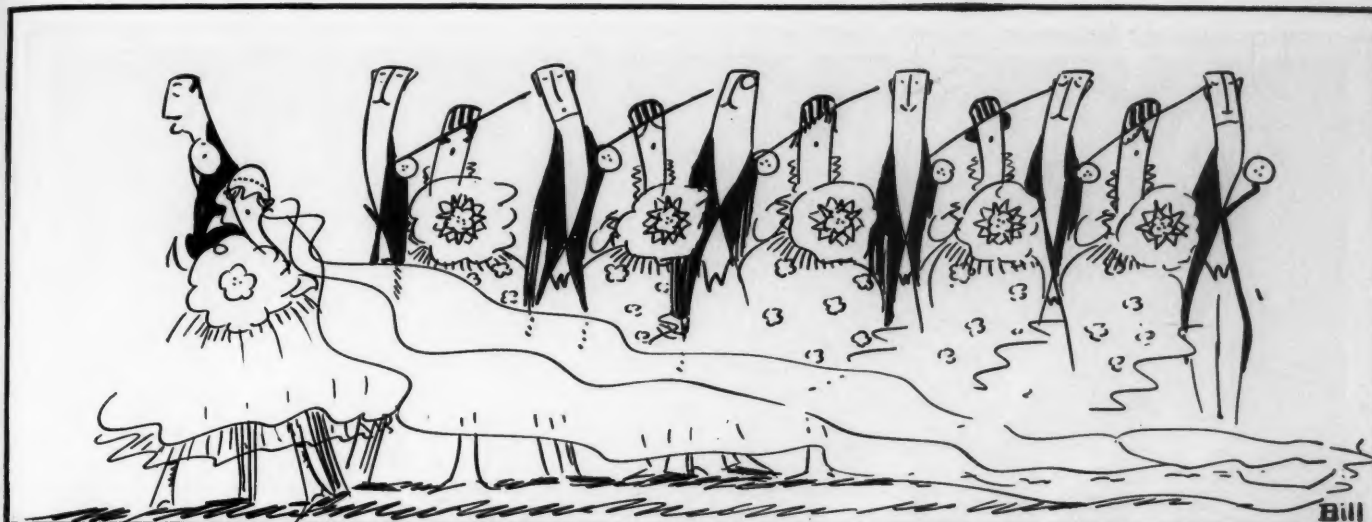
Silversmiths and Goldsmiths

NEW YORK

Works - Providence and New York

© 1916

STERLING



The choral strains of "Here comes the Bride," constitute, as Nora Bayes so truly and so often remarks "The greatest battle song of all".

VOLUME 6

VANITY FAIR FOR JUNE, 1916

NUMBER 4

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The Dancer in the Cave

One of a Series of Photographs, Recently Made on the California Coast, by Anne Brigman

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VANITY FAIR

WORKS OF NATURE AND WORKS OF ART

Blended in the California Camera Studies of Anne Brigman

ONCE upon a time Anne Brigman wrote the following: "You remember the long steep trails that lead zig-zag, mile after mile, away from trees and brooks, up, up into the heat of rocks blessed by the sun, where your lungs ache and your heart hurts from the struggle—and then you find it—the Vision!—the Glory of the Things Beyond. The memory and the wonder of it goes with you to the lowlands, into your daily life, and you are glad that you had the courage."

That piece of imaginative prose is the best possible explanation that could be given in any words of the curiously interesting personality of this great master of photography.

IT is over ten years since Alfred Stieglitz—Stieglitz of the institution known everywhere as "291"—gave New York the first chance to become acquainted with the photographs of Mrs. Brigman. He was enthusiastic for the very good and sufficient reason that, in spite of certain shortcomings, they were a new note—they were worth while. And, though Mrs. Brigman has grown in skill and grace ever since, you still feel the presence, in what she produces, of a persisting relationship, an individual attitude towards the lovely world. But she bends it to her will and purpose. She is safe from ever lighting on a trick or a formula as long as she has experiences of her own. The controversy over the question, "Can photography be regarded as an art?" is now an old one. With characteristic perversity George Bernard Shaw went so far, on one occasion, as to declare that a certain photograph of himself was finer than anything by Velasquez. This might be taken as the extreme view on the affirmative side of the question. On the other hand, it is worth pointing out to those who would feel inclined to vote "no," offhand, that the photographers have had their own troubles—that in their ranks there has been the same opposition to what was "new" or unfamiliar as among the painters and sculptors, with the inevitable "secessions," and the inevitable conflict between old and new.

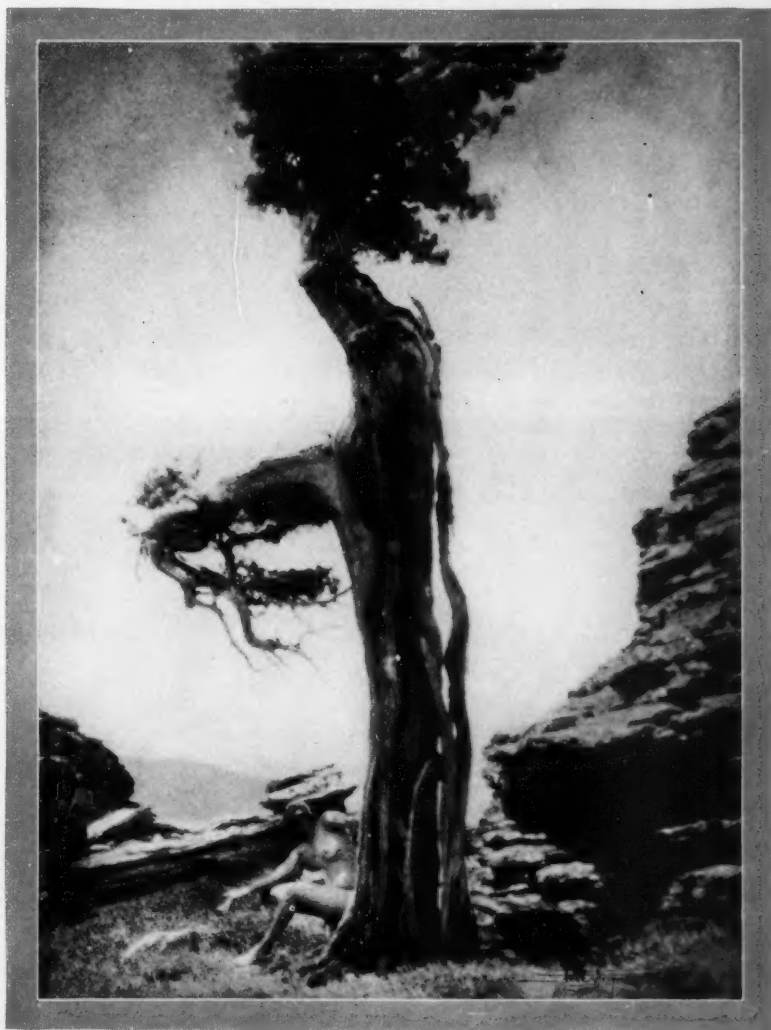
There are plenty of photographers, just as there are plenty of painters. The woods are full of them. But those who know say that there are only some seven in the whole world who really count. It is admitted, by the same authorities, that Mrs. Brigman is one of the seven. It is a curious fact that her prints are better known in London, Paris and Berlin

place I've ever been in, but this is the wonder place of all—it's in the air and it gets in your bones." What the "it" is may be seen at once by looking at one of her studies. If she is occasionally fantastic and "literary," as the technical expression goes, in her titles, she but shares a weakness of the painters and the sculptors, who will insist on labeling their things and so helping the public that always needs to be told in the catalogue what a thing means, as if its own eyes and brain were not sufficient.

A SMALL camera, a friend for a model, and all outdoors is all the equipment that Mrs. Brigman needs for her purpose. By a process of constructive selection, the figure is fitted into its surroundings. The poise of the body is brought into harmony with the poise of a tree or the slope of a rock. You can find correspondences which are like those which are so obvious in a landscape by Cézanne. Indeed you might imagine that Mrs. Brigman had studied Cézanne—as they said Edith Wharton studied Henry James—"on her knees."

It delighted Mrs. Brigman greatly, when she first showed her work here, to have some of the critics complain that she used artificial backgrounds. They could not understand that she had been able to find in nature what was so admirably suited to her imaginative purpose. Those who know her say that her work is a real expression of her own life. She is intoxicated with nature, and, when she is successful it is because she is able to cause in the spectator the same reaction that she has experienced herself. Under the circumstances, how can we deny to the thing done its status as a work of art?

One thing you feel in particular about a print by Mrs. Brigman—that she knows from the first. That is to say, she does not rely on chance or accident for results. Landscape and figure become one design, and so take on a structural strength that appeals to the intelligence and imagination. Her studies never even suggest photographs of paintings. That sort of aestheticism she despises.



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THE WIND HARP

than in New York. If it be true that the contemporary opinion of foreigners is a sure test of the judgment of posterity, she ought to be pretty well satisfied as to the ultimate verdict on herself as an innovator. For an innovator she truly is. She is never satisfied, and always delights in new problems.

It is lucky for her that she lives in California. She puts it this way: "I love every



PHOTOGRAPHS COPYRIGHT, 1916, BY ANNE BRIGMAN

"The Lone Pine" and "The Dragon Fly," Camera Studies by Anne Brigman

(See preceding page)

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THESE TROUBLED TIMES

Extracts from the Supposed Diary of a President. Arranged and Edited

By STEPHEN LEACOCK

MONDAY. Rose early. Swept out the White House. Cooked breakfast. Sat in the garden reading my book on *Congressional Government*. What a wonderful thing it is! Why doesn't Congress live up to it? Certainly a lovely morning. Sat for some time thinking how beautiful the world is. I defy anyone to make a better. Afterwards determined to utter this defiance publicly and fearlessly. Shall put it in my list of fearless defiances for July speeches. Shall probably use it in Oklahoma.

9:30 A.M. Bad news. British ship *Torpid* torpedoed by a torpedo. Tense atmosphere all over Washington. Retreated instantly to the pigeon-house and shut the door. I must think—at all costs. And no one shall hurry me.

10:00 A.M. Have thought. Came out of pigeon-house. It is all right. I wonder I didn't think of it sooner. The point is perfectly simple. If Admiral Trapitz torpedoed the *Torpid* with a torpedo, where's the torpedo Admiral Trapitz torped? Yes, the idea seems absolutely overwhelming. Wrote fairly comprehensive notes at once to England and to Germany.

11:00 A.M. Gave out my idea to the Associated Press. Tense feeling at Washington vanished instantly and utterly. Feeling now loose. In fact everything splendid. Money became easy at once. Marks rose. Exports jumped. Gold reserve swelled.

3:00 P.M. Slightly bad news. Appears there is trouble in the Island of Piccolo Domingo. Looked it up on map. Is one of the smaller West Indies. We don't own it. I imagine Roosevelt must have overlooked it. An American has been in trouble there: was refused a drink after closing time and burnt down saloon. Is now in jail. Shall send at once our latest battleship—*The Woodrow*—(new design, both ends alike), escorted by double-ended coal barges *The Daniels*, *The President*, *The Bryan* and *The Baker*. Shall take firm stand on American rights. Piccolo Domingo must either surrender the American alive, or give him to us dead.

TUESDAY. A lovely day. Rose early. Put flowers in all the vases. Laid a wreath of early japonica beside my egg-cup on the breakfast table. Morning session with the cabinet. Prayed for better guidance.

9:00 A.M. Trouble, bad trouble. First of all, Roosevelt has an interview in the morning papers in which he asks why I don't treat Germany as I treat Piccolo Domingo. Now, what a fool question! Can't he see why? Roosevelt never could reason. Bryan also in an interview, wants to know why I don't treat Piccolo Domingo as I treat Germany? Doesn't he know why?

Result, strained feeling in Washington. Morning mail bad.

10:00 A.M. British Admiralty communication. To the pigeon-house at once. Germany offers to send me a batch of pencil sketches—made in periscopes.

12:00 Noon. Have come out of the pigeon-house. Feeling in Washington easier at once. General buoyancy. Loans and discounts doubled.

2:00 P.M. As I expected—a note from

Germany. Chancellor very explicit. Says not only did they not torpedo the *Torpid* but that on the day (whenever it was) when the steamer was torpedoed, they had no submarines at sea, no torpedoes in their submarines, and nothing really explosive in their torpedoes. Offers, very kindly, to fill in the date of his sworn statement as soon as we furnish accurate date of incident. Adds that his own theory is that the *Torpid* was sunk by somebody throwing rocks at it from the shore. Wish, somehow, that he had not added this argument.

4:00 P.M. More bad news. Further trouble in Mexico. Appears General Villa is not dead. He has again crossed the border, shot up a saloon and retreated to the mountains of Huahuapaxtapetl. Have issued instructions to have the place looked up on the map and send the whole army to it, but without in any way violating the neutrality of Mexico.

5:00 P.M. Late cables from England. Two more ships torpedoed. American passenger missing in a life-boat. Name of Roosevelt. Christian name not Theodore, but something else. Cabled expression of regret.

WEDNESDAY. Rose, sad at heart. Did not work in garden. Tried to weed a little grass along the paths but simply couldn't. This is a cruel job. How was it that Roosevelt grew stout on it? His nature must be different from mine. What a miserable nature he must have.

9:00 A.M. Received delegations from Kansas, on the prospect of the corn crop: they said the number of hogs in Kansas will double. Congratulated them. From Idaho, on the blight on the root crop; they say there will soon not be a hog left in Idaho; expressed my sorrow. From Michigan, beet sugar growers urging a higher percentage of sugar in beets. Took firm ground: said I stand where I stood and I stood where I stand. They went away dazzled, delighted.

10:00 A.M. Mail and telegrams. British Admiralty. *Torpid* Incident. Sent further samples. Fragment of valise, parts of cow-hide trunk (dead passenger's luggage) which, they say, could not have been made except in Nevada.

11:00 A.M. Cabled that the incident should be closed. I stand where I stood. I am what I am. Situation in Washington relieved at once. General feeling that I ought to make war.

12:00 Noon. Second cable from England. Two new cases. Claim both ships torpedoed. Offer proofs. Situation very grave. Feeling in Washington very tense. Roosevelt out with a signed statement, "*What Will the President Do?*"

2:00 P.M. Cables from Germany. Chancellor now positive as to *Torpid*. Sworn evidence that she was sunk by someone throwing a rock. Sample of rock to follow. Communication also from Germany regarding other recent cases. Draws attention to fact that all of the crews who were not drowned were saved. An important point. Assures this government that everything ascertainable will be ascertained, but that pending juridical verification any Imperial exemption must be

held categorically allegorical. How well these Germans write!

THURSDAY. A dull morning. Up early and read *Congressional Government*. Breakfast. I have prayed for better guidance for the United States, for the citizens, for the Congress (both Houses, especially the Senate). Is there anyone else?

9:00 A.M. Trouble. Accident to naval flotilla en route to Piccolo Domingo. The new battleship, *The Daniels*, has broken down. Fault in structure. Tried to go with both ends first. Appeared impossible. Went sideways a little and is sinking. Wireless from the barges *The Bryan*, *The Thinker* and others. They are standing by. They wire that they will continue to stand by. Why on earth do they do that? Shall cable to them to act.

3:00 P.M. Feeling in Washington gloomy.

FRIDAY. Rose early and tried to sweep out the White House. Had little heart for it. The dust gathers in the corners. How did Roosevelt manage to keep it so clean? An idea! I must get a vacuum cleaner! But where can I get a vacuum? Took Daniels' head in my hands and thought: problem solved. Can get the vacuum all right.

9:00 A.M. Good news, Villa dead again. Feeling in Washington relieved.

10:00 A.M. Trouble. Ship torpedoed. News just come from the French Government. Full rigged ship, *The Ping-Yan*, sailing out of Ping Pong, French Cochinchina, and cleared for Hoo-Ra, Indo-Arabia. No American citizens on board but one American citizen with ticket left behind on wharf at Ping Pong. Claims damages. Complicated case. Feeling in Washington much disturbed. Sterling exchange fell and wouldn't get up. French Admiralty urge treaty of 1778. German Chancellor admits torpedoing ship but denies that it was full rigged. Captain of submarine drew picture of ship, with thumbnail, as it sank. His picture unlike any known ship of French navy.

SATURDAY. A day of trouble. Villa came to life again and crossed the border. Our army looking for him in Mexico: inquiry by wire, are they authorized to come back? General Carranza asks leave to invade Canada. Piccolo Domingo expedition has failed. *The Bryan* is still sinking. *The Daniels* and *The Thinker* cable that they are still standing by and will continue to stand where they have stood. British Admiralty sending ship load of fragments. German Admiralty sending ship load of affidavits. Feeling in Washington depressed to the lowest depths. *Sterling* sinking. Marks fall. Exports dwindle.

An idea. Is this job worth while? I wonder if Billy Sunday would take it?

Spent the evening watering the crocuses. Whoever is here a year from now is welcome to them. They tell me that Roosevelt hates crocuses. Watered them very carefully.

SUNDAY, 10:00 A.M. I decided to tell the Kaiser what I thought of him. Sent a stiff note. He will doubtless be greatly annoyed. What is it all coming to?



WHITE
YANCSI DOLLY AND ROSZIKA DOLLY
 After rehearsing "His Bridal Night," the musical play in which they will appear next fall, the Dolls returned to the "Midnight Frolic"



OLIVE THOMAS

A really successful "Midnight Frolic" without Olive Thomas is as difficult a thing to imagine as a successful Dove of Peace without olive branches



LORETTA BRADY

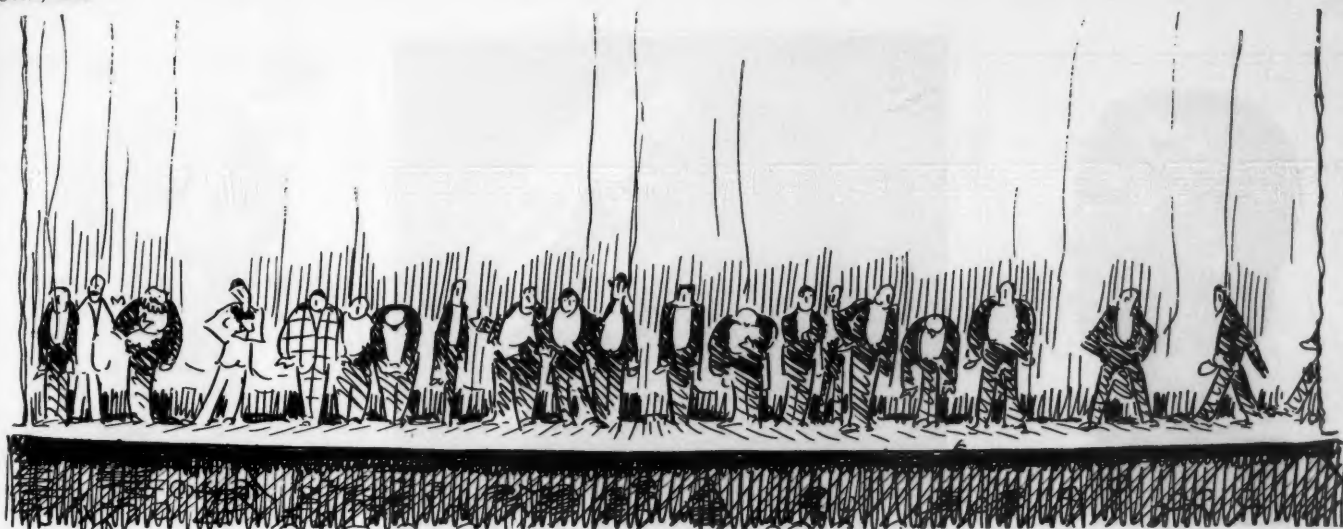
Pre-eminently pre-furred in "Come to Bohemia"



WANDA LYONS

Robinson Crusoe was impelled to his island by wanderlust. Audiences are drawn to "Robinson Crusoe, Jr." by a somewhat similar attraction — Wanda Lyons

Fur, Fluff—and a Fan at the Frolic



DRAWN BY BILL

Nowadays, at the call of "Author!" on the opening night of a new musical comedy, there is always danger of overcrowding the stage

A NEW FIGURE IN MUSICAL COMEDY

The Discovery of a Hitherto Neglected Factor in the Producing World

BY C. P. WEST

IT is a cheering thing to reflect how greatly musical comedy has improved of recent years. The curtain no longer rises on the exterior of the Royal Hunting Lodge, nor is a placidly digesting audience compelled to imperil the smooth action of its digestive apparatus by following the ramifications of a story which begins with the heroine changing clothes with her maid and the hero changing clothes with his valet and all the other characters assuming disguises in order to test the sincerity of somebody's love. Our leading ladies have cured themselves of their deep-rooted habit of pausing at a crisis of their affairs to sing "My Honolulu Queen," with chorus of Esquimaux and Japanese maidens. The naval lieutenant, once the premier pest of this form of entertainment, has practically ceased to exist; and Hans Dillpickleheiffer, the Milwaukee brewer who is mistaken for the missing prince, has passed away. To-day it is the pieces of the "Very Good Eddie" type that play to capacity.

But even now there is room for improvement—yea, even now, when comedians talk English instead of diluted Dutch and the moon is seldom permitted to flood the stage in the middle of the afternoon reception at the Duchess's.

NO one who has attended the opening performance of a musical comedy can have failed to be struck by a singular omission from the procession which emerges from the wings to bow in response to the call of "Author!" At first sight, perhaps, it might seem that everybody responsible for the success of the entertainment is there. The aggregation contains the author, the part-author, the assistant-collaborator, the man who wrote in additional scenes, the man who contributed extra lines, the man who suggested supplementary business, the man who evolved the central idea, the lyricist, the associate-lyricists; the composer, the man who added extra numbers, the man who contributed supplementary music, the producer, the assistant-producer, the assistant-producer's assistant, the man who helped the assistant-producer's assistant assist the assist-

ant-producer assist the producer to produce, the manager, the manager's colleagues, the wardrobe-mistress, the box-office man, the fireman, the stage-manager, the stage-manager's assistant, the stage-door keeper, and the call-boy. All these are present. Who, then, is missing? One who has done yeoman service to the production—the man who drew up the programme. He alone takes no call. Why?

WHEN one considers what a large part of the evening, in these days of lengthy intermissions, is occupied by the audience in looking at their programmes, one gets some idea of the responsibility that rests on this man's shoulders. He has got to achieve the object of every author—the combining of instruction with entertainment. He has got to be snappy and interesting and still confine himself to severe facts. It is not easy for him to resist the temptation to achieve a sensational surprise by writing:

"Sambo—(a negro servant)—Sir Herbert Beerbohm Tree." He knows he could excite interest and dramatic suspense by doing it, but he is too much of an artist to descend to such flashy and catchpenny literary methods. He wants to grip his public, but not at the expense of accuracy.

Have you ever paused to consider the amount of work the author of a musical comedy programme puts into his task? And, not content with being painstaking, he seldom fails to soar into *vers libre* of an extremely high order. Take this, for example, from a recent effort. Like most similar flights, it occurs in the chapter entitled "Personnel of the Chorus." This is where the programme-writer always lets himself go:

"Edythe Trevelyan, Mae de Vere, Ethyl Magink, Babs Byng, Genevieve Terwilliger, Sue Ricketts, Loo Ricketts, Marianne Aida Breamworthy, Birdie Bootle, Gypsy Tootle, Dorothe Wootle, Lotta Pepp."

Of course, to get the full effect—the real majestic sweep of the thing—you want to hear it recited to music, but even in print, doesn't it grip you? Doesn't it stir your blood like some grand marching song?

MENTION of the personnel of the chorus brings us to what is perhaps the most-needed reform of all in the musical comedy world. For a long time now sporting editors have been pleading with the football authorities of the large colleges to number their players in order to facilitate recognition on the field of play. Under the present system of non-identification, they argue, it is impossible for the public to distinguish individuals in the mêlée. The movement has our hearty support, but to our mind the institution of numbers is needed far more on the musical stage than on the football field. After all, it means little in our young lives whether it was Jack Slugger of Yale, or his comrade Dick Biff, who enabled the ball to be advanced six inches by rendering the opposing full-back a cripple for life; and in any case we shall be able to find out all about it from the papers next day. But as to the chorus it is altogether different.

A young man goes, full of optimism and mixed drinks, to see a musical comedy. Within the first five minutes he has decided life will be a dreary desert for him unless he is permitted to escort to supper at the Follies Roof the dazzling creature three from the end of the first row counting from the left—just over the French horn. How is he to ascertain which she is? It is a problem of nightly occurrence, and it still awaits a solution. The tragedy of Romeo and Juliet itself was not more poignant, for they *did* manage to introduce themselves. Our hero scans his programme, but it gives him no clue.

FINALLY, in desperation, being compelled to make a choice, he stakes his all on the girl being Birdie Bootle, and sends round a carefully worded note to the owner of that name. Only when it is too late does he discover that Birdie Bootle is the unpleasant-looking girl in the back row and that the one he wanted was Dorothe Wootle. A few mistakes of this nature discourage him to the extent of staying at home at night and reading the Encyclopaedia Britannica. The adoption of the number system would render such tragedies impossible.



LORD NORTHCLIFFE



JOSEPH CONRAD

New Portrait Busts by Jo Davidson

IN the course of his recent stay abroad, in France and England, Jo Davidson did busts of the following, among others: Joseph Conrad, T. M. Healy, the lawyer and M.P.; Israel Zangwill, the novelist; Georg Brandes, the Danish critic; Sir Rabindranath Tagore, the East Indian mystic and educator; Havelock Ellis, the writer on science; Lord Northcliffe, the owner of the London *Times*, Arnold Dolmetsch, and Frank Brangwyn.

Of all these recent portrait busts, that of Georg Brandes is the most interesting. The Great Dane, as he has so often been called, is an extraordinary mixture of kindness and cynicism, of enthusiasm and despair. In him the creative force of the artist is constantly battling with the demolishing disbelief of the critic, all of which facts have been admirably shown by Jo Davidson.

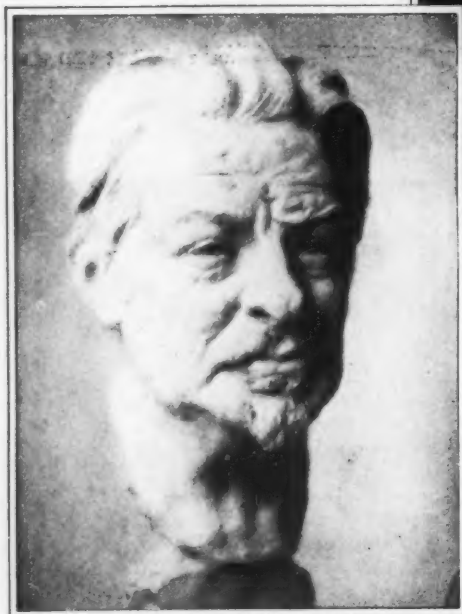
The Conrad head was part of a triple show at the Leicester Galleries in London. An English critic who had the advantage of knowing the novelist described it as "a *tour de force* of searching modeling, instinct with life and splendidly characteristic, broad and vigorous in effect notwithstanding its intimacy of detail." The head certainly suggests the force of the wonderful man who, taking English, a strange language to him, as his medium, lifted himself, as by his bootstraps, to a high position among the living makers of English prose. It is easy to see that Davidson got fun out of his job in this case and that he had come to understand the maker of romances before he got to work. That Conrad likes the bust is pretty well indicated by the fact that it is to be used as a frontispiece in the collected edition of his novels.

A few years ago Jo Davidson was regarded as "extreme." But so many things have happened in the meantime that, in spite of his youth, he is almost reconciled to regarding himself as a conservative. He went away a New Yorker and has come back one, having changed neither his citizenship nor his ways. In this respect he is quite unlike his old fellow-pupil, Jacob Epstein, who is now a British subject and one of the esteemed pillars of the "English school" of sculpture. It is easy to see that the terrible fate of knighthood—which Whistler would have submitted to so willingly—menaces this former native of Manhattan.

One of the great surprises of Jo Davidson's life was when he was elected, in his absence, and without any warning, to the vice-presidency of the Association of American Painters and Sculptors, the body which gave the famous Armory Show which upset New York in the spring of 1913.



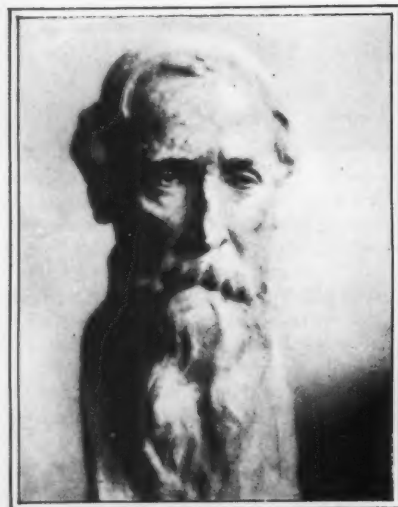
ISRAEL ZANGWILL



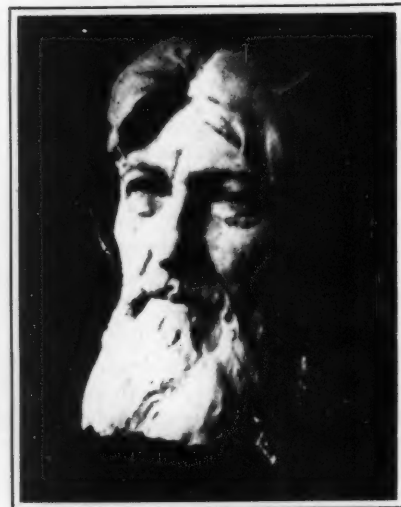
DR. GEORG BRANDES



FRANK BRANGWYN



RABINDRANATH TAGORE



ARNOLD DOLMETSCH



New York is not the only place where military styles have been taken up by the ladies

Writing to her adopted soldier. Every woman in France has a stray—and strange—soldier or two on her list of constant correspondents



The return of her Poilu: a reasonable excuse for wifely and filial pride



La Veuve Militaire. Rabajoi has here sketched an all too frequently encountered group in Paris today

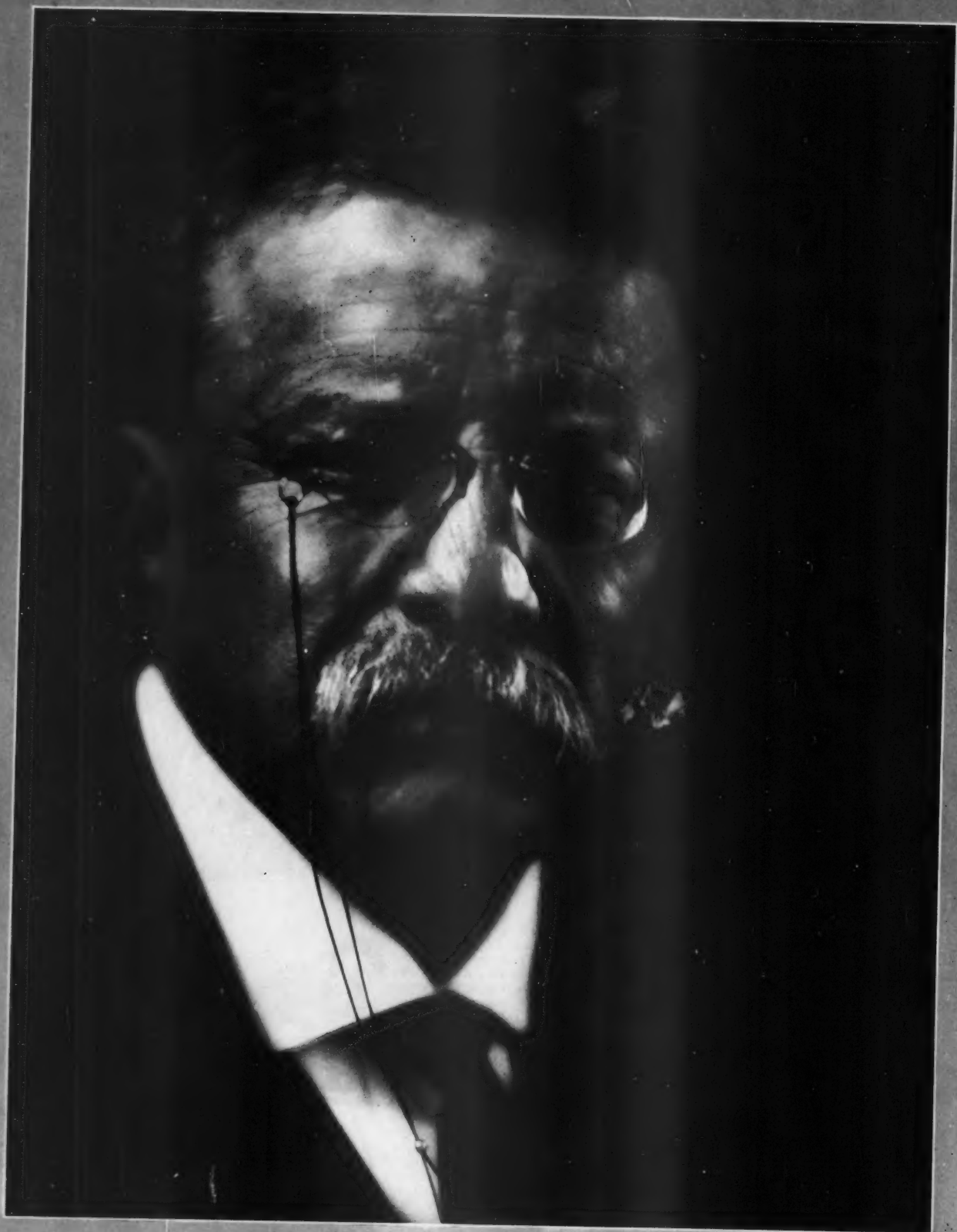


The women of Paris are never backward about showing their contempt for those men who are not fighting

War, and the Women of Paris

Sketched, on Sick Leave, by Captain Rabajoi

RABAJOI, whose real name is Joubert, is one of the cleverest of French humorous artists. Having been in this country for a year or more prior to the declaration of the Great War, and having done some clever covers for Vanity Fair, he is not altogether unknown to our readers. When hostilities began, Joubert, who was then a Sub-lieutenant, immediately went back to France to join his regiment. He was soon placed in command of a battery, and it was while he was inspecting the German positions from an advance post that he received a bullet which went through his stomach, shattering his left hand as it came out. Rabajoi has fortunately entirely recovered, and is now in Paris, wearing the three stripes of Captain and a French War Cross, received for his gallant conduct in Flanders. He is soon, however, to return to the firing line. In spite of the many horrors among which he lived for so many months Rabajoi was quick to give vent to his humorous vein as soon as opportunity offered, and the few sketches shown here were made during his brief convalescence in Paris.



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Theodore Roosevelt

Vanity Fair's Candidate for Perpetual President of the United States—and Here's to Him.

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ELIHU ROOT

And the Problem of the Next Secretaryship of State

BY FREDERICK JAMES GREGG

FOR the first time in the history of political parties in the United States, a large proportion of the voters are considering the question of the next Secretary of State quite apart from the question of the next President. It is assumed that if the opposition to the present Administration is successful next November, direction of the foreign affairs of the nation will be placed once more in the hands of Elihu Root. In a word, a large proportion of straight Americans believe that if they get the chance to vote for Justice Hughes for President—or indeed whoever the new candidate for the highest office may be—they will also be expressing a preference with regard to the lower office.

ALL this is quite contrary to precedent. Our way has been to elect a President and leave it to him to construct his Cabinet to suit himself, no matter what might be the public needs. The extent to which the process was regarded as no business of the public is indicated by the common use of the expression "the White House official family." There is something nice and personal and private about the word "family"! True the Senate has the confirming power. But it has never been regarded as good form to be anything but polite to a new Chief Executive. So whenever there were surprises they were usually accepted with a shrug of the shoulders.

Col. Bryan's appointment as Secretary of State was a personal one. He was put in the seat of the mighty—the seat which he afterwards took away with him—because he had been useful at the National Convention four years ago. It was his activity which made the final choice of that gathering possible. A man with his views could never have been a Secretary of State under Lincoln or Cleveland. At the height of the Civil War Lincoln challenged England in the Lyon's despatch on the "Trent" affair. When quite unprepared Cleveland sent to Lord Salisbury his Venezuela ultimatum. Either of these would have sent a Bryan flying to the Executive Mansion waving his resignation and shouting, "Good-by and God bless you" at his chief.

Lincoln and Cleveland were their own Secretaries of State. Though both had very able Secretaries to help them. Part of the strength of both lay in the fact that with them an "ultimatum" was literally a "last word," to be taken as such, and not to be argued about. Both had a gift for keeping their grasp well within their reach. Both had a gift for unmistakably plain statement. Both faced conditions, and both had rather a contempt for theories. The public career of both might have been summed up in the homely words, "and when he says he'll do a thing he'll do it."

WHEN Elihu Root was made an honorary D.C.L. of Oxford, at the close of his term in the United States Senate, this honor—which Gladstone considered the highest one that he himself had received in the course of his long life—was no casual, or formal tribute to a famous American. It was conferred as a recognition of the work which Mr. Root had done as Secretary of State. In Great Britain, as on the continent of Europe, the Senator was

regarded as the ablest expert in international affairs that this country had produced in his day and generation. Although he had only gone into the service of the Republic at the close of a long career at the bar, he was regarded as a match for any of the European statesmen who had given all their lives to the study and active practice of foreign affairs.

But it was his success in revolutionizing American relations with the suspicious and cold-hearted republics of South America that showed his quality most of all. His celebrated visit to the southern continent resulted in a radical change of attitude towards us on the

that it would give us the right to sitting in the peace conference, as representing ourselves directly, and as the representatives, in an indirect way, of the interests of the South American republics. South America would have confidence in the ability of Mr. Root as chief envoy in the latter matter, just as his fellow citizens would have confidence in his skill in safeguarding their own claims.

America has been to such an extent the greatest neutral that the others hardly count in comparison. If Germany is to recuperate rapidly she must do so through neutral trade. The Allies are preparing for a real "boycott" for purposes of future safety. Eliminate the United States, or even assume the existence of obstacles placed by the United States in the way of trade with Germany, and the field for exchange will be contracted vastly. This is the difficulty which has attracted the attention of the bankers and business men of the Fatherland, who had been thrust into the background by the enthusiasts of the military party and the "gentlemen farmers" of Prussia.

IT used to be an article of belief of most Americans, just as it has always been of most Englishmen, that any man was good enough for any office. In our history we could match the British cases of Chancellors of the Exchequer who knew nothing about finance, and First Lords of the Admiralty who knew nothing about ships, and Governor-Generals of India who didn't know just whether Delhi was a river or a city. But bungling in European diplomacy and bungling in European conduct of the war have had this lesson for Americans, as well as for people on the other side of the Atlantic.

The complacency with which so many think of Elihu Root as Secretary of State in the difficult and complicated period of international reconstruction which is coming soon or later, shows that a change has come over public opinion on the subject of fitness. If the highest talents and the greatest experience are available why not make the best of them, so long as irreparable damage may be wrought by doing the other thing? The man who improved the diplomatic service and reformed the consular service is also the man who, while Secretary of War, organized the staff of the army.

AMERICAN interest in the final settlement will not be confined by any means to questions arising out of the practical application of the Monroe Doctrine; to damages for losses suffered, or to rights at sea—on this last subject we have a bill against England. Russia is preoccupied with her present bright chance of getting a foothold on the Mediterranean at last. Great Britain and France, through the activities of the Boers, have cleared the way for dividing up between them the million square miles of territory owned by Germany in Africa before the war. So careful an expert as Sir Harry H. Johnston even insists that if Germany had not desired further expansion in Africa there would have been no war.

To sum up, the next Secretary of State will have his work cut out for him as none of his predecessors had since the foundation of the Republic.



MR. ELIHU ROOT

As he appeared to Cao, in "Caricaturas Contemporaneas," while on his visit to South America in 1906

part of the sister nations. The recent Pan-American trade conference in Washington afforded a conclusive proof of the extent to which that missionary journey has continued to have results.

On that occasion there was made a reaffirmation of the Monroe Doctrine, which showed that, under circumstances of difficulty, South America was prepared to consider that the danger of one was the danger of all the Americas, and to act accordingly. It was an unpleasant surprise for certain of the "exchange professors," who set great store by their red eagles of the third class, to discover that the celebrated theory as to the undesirability of fresh European colonization in America still had practical vigor in it, and that it would not be relegated to the political scrap heap.

IT is admitted that the Central Empires, especially Germany, are greatly taken up with the trade questions which will follow the War. The greatest objection—from a Teutonic point of view—to bringing the United States into the contest, or even forcing America to break off diplomatic relations, is to be found in the fact



HENRY VIII AND KATHERINE OF ARRAGON
As they were portrayed by Lyn Harding and Edith Wynne Matthison in the Tree production of "Henry VIII"



JAMESON

HENRY IV
As he was presented at the Century Lyceum by Rev. Frederick Wilmot of the Harvard Delta Upsilon Society

RICHARD II
Sir Herbert Beerbohm Tree's impersonation of the frail English monarch which was given in New York last April



CASWALL SMITH



WHITE

HENRY VIII
A popular monarch on Broadway this season. In "A King of Nowhere" he is humorously represented by Sydney Greenstreet



BAKER

RICHARD III
Robert Mantell's conception of the hunchback king who has been trying unsuccessfully for centuries to exchange his kingdom for a horse

British Royalty on Broadway

Of Late the Great White Way Seems to Have Been Every Inch a King

RECENT ACTIVITIES OF AUGUSTUS JOHN

AUGUSTUS JOHN is now at the height of his fame. At least so it would seem. Not even the war, with its great domestic dispute over conscription or no conscription has taken public attention off Britain's most conspicuous native painter. The attitude of the interesting and picturesque Welshman is, in a word, this: "I care not who fights the battles of the Empire and the Allies, so long as I may paint the heroes who have won immortal glory, at the front, or on the floor of the House of Commons."

John's portrait of David Lloyd George, the Minister of Munitions, is much talked about just now. It seems to have given London the sort of aesthetic thrill that it needed. Besides, the appearance of this work of art at the present moment might be used as an argument to show how the national spirit could rise superior to a crisis. The French, for instance, can think of only one thing at a time—it happens to be fighting just now. But England is not to be shaken out of her set habits. So, just as a Zeppelin raid would not be allowed to interfere with the sacred ceremony of five o'clock tea, the other rooted Brit-



STUDY OF A HEAD, BY AUGUSTUS JOHN

ish habit of sitting to Augustus John is not suspended in the evil hour of storm and stress.

There is sedateness about the English School even when it cuts up. For example, the recent New York exhibition of works by the younger Anglicans, in which John was represented slightly, proved quite soothing even to our most conservative of Academicians.

Still, it cannot be denied that Augustus John is interesting. The English, with their love of conventionality, really like their poets and painters to be not like other men. The prejudice extends even to the clothes and the cut of the hair. An American genius may look like a broker; an English genius, never. And it must be admitted that Augustus John is thoroughly consistent in living up to the high standard of what he ought to look like.

THE drawing by John, which is shown on this page, was brought to this country, only last month, by Mr. John Sargent, an admirer of John's art, as a gift for his friend, Mr. Carroll Beckwith, whom he visited during his stay in New York. It is published here with the kind permission of Mr. Beckwith.

PAUL VERLAINE IN LONDON

A Few Scattered Fragments from a Diary

BY ARTHUR SYMONS

ON Sunday, November 19, 1893, Muriel and I make up the spare bedroom and get it into order for Verlaine's coming. Next day no boats can cross on account of the storm. Instead of coming at 7:40 in the morning the train arrives about one after midnight. At 2:30 I go down below, and there, coming slowly through Fountain Court, a vague, mysterious figure, carrying a tiny valise and leaning on a stout stick, is Verlaine.

I take him upstairs; we sit on the sofa, a box of biscuits between us, and a little gin, and talk till five. Next day, lunch together at Court's Restaurant, Verlaine walking very painfully, leaning on my arm. In the afternoon he shows me the MS. of his lecture and asks my advice about some points, and I promise him my copy of "Sagesse" to read from. All through the day people arriving for tickets. About four Horne and Muriel come, and Mu makes tea for us. At seven, Verlaine and Horne and I go to dinner at a private room in the Roma with Heinemann; then on to the lecture afterwards, at Barnard's Inn. Verlaine sits quietly at the table and reads in a low, agreeable, but rather indistinct voice. It is a great success; everyone is charmed; many people come forward and are introduced to him afterwards, as he sits in the picturesque chair on the little raised platform. Then we go back to the Temple, walking this time; Heinemann and Image come with us. We stay chatting and drinking, then Heinemann goes; we settle up our accounts, they go about two o'clock, and I write my little notice for the *Star*.

NEXT day Image comes to breakfast, then I take Verlaine to the doctor to have his foot seen to; then Image takes us to lunch at the Holborn; then Verlaine and I go on to

the Bodley Head, getting back to the Temple to find Miss Belloc, the lady interviewer, waiting on the stairs. Then visitors arrive: Lane, Horne, Muriel, Crackanthorpe, Dowson, Dolmetsch. Mu makes and serves the tea, and at seven the four of us drive to the Globe, where we are to dine with Heinemann. Gosse is there, too, and we have a charming dinner. Then the Alhambra (Verlaine dates all his misfortunes from a woman he met on coming out of there twenty years ago); we see the Phantos and the Chicago ballet. Verlaine finds it just as it was before. Afterwards we

go to the Crown, which is more rowdy than we have ever seen it before. Crowds of people, including a good many of our friends. Then the usual four drive back to the Temple, which we enter grandly, the gates opened for us. Next morning I put Verlaine in the train for Oxford, get into the train for Cornwall, and here I am, watching the sea down below, tossing in the bay.

VERLAINE'S memory of London was wonderful. He recognized everything he had seen before, and every change. Twenty years ago he spent a year in England; stayed with Rimbaud in Howland Street. The woman he is living with now used to be a woman of the streets. "Elle n'est pas jolie, mais c'est une bonne femme; je l'aime; elle m'aime. . . . Nous nous querrellons, nous bequignons, quelquefois elle me lance une claque à la figure, elle me traite comme un enfant; elle me fait pleurer, et j'aime ça" (he added, with a subtle smile). "Je ne suis pas beau; elle ne m'aime pas pour ma littérature; mais elle sait que je suis quelqu'un. . . ."

Perhaps if Verlaine's wife had made him weep he would still have been with her. "Mais elle était sotte." She got a divorce and married again; neither she nor their son George will have anything to do with him. He is deeply wounded by both. "Mon fils se permet de me juger." . . . This woman ("la grosse femme"), whom he addresses as Madame Verlaine, has had a considerable influence upon him. For a long time he lost all interest in women, and all pleasure from their company. It was this woman who, as he says, "redeemed" him. "J'ai vécu énormément," he said of his life with her.

I remember an odd thing he said to Horne: "I like to read Shakespeare, but I prefer to see a ballet."



PAUL VERLAINE

From a sketch made by Selwyn Image at the time of the poet's visit to Arthur Symons in 1893

NINETY YEARS OF DELMONICO'S

And Fifty Years of a Famous Head Waiter

BY CAPTAIN PRESCOTT VAN TUYL

OF late, the rumors to the effect that Delmonico's was to move a little further up Fifth Avenue have been persistently circulated—and denied. The facts are that Miss Delmonico decided, only three weeks ago, to keep the famous restaurant where it is—at the corner of Forty-fourth Street—and not to lease a larger building in the Fifties.

It has often been said that no one has ever lifted his head above the surface of social life in New York without sooner or later passing through Delmonico's, and surely every one of those who have done so, within the past half century or so, will recognize at a glance the picture that adorns the center of this page. The portrait is that of John Klages, or "John," as he is known to thousands of distinguished citizens—and to tens of thousands of another kind. John is, of course, the presiding genius in the men's café at Delmonico's.

JOHN came to this country exactly fifty years ago—in 1866—after having served as a waiter in Cork, Dublin, Paris and London. He went at once to the Maison Dorée, established on the south side of Union Square by one Martinez, whose ambition it was to become the greatest rival that Delmonico, then at the northeast corner of Fourteenth Street and Fifth Avenue, had ever known. He failed in the attempt to demolish the Delmonico prestige, as have many others since his day, but old New Yorkers still recall his restaurant, and until a few years ago three lines of gilding on the façade of an old-established brownstone house on Union Square served as a reminder of the departed glories of the Maison Dorée.

"John" joined the Delmonico forces when they moved to Twenty-sixth and Fifth Avenue, and has remained in the service of the famous restaurateurs ever since.

Outside of a few Hohenzollerns, Guelphs and Hapsburgs, a member of the Delmonico family bears what is perhaps the best known name in the world. John Delmonico, the founder of the family fortunes here, came to America in 1825, from the little province of Ticino in Italian-Switzerland, which has given the world many other of its most famous restaurateurs. He was brought to America by Dr. Thomas Addis Emmett, who emigrated after the hanging of his brother Robert and whose monument is now conspicuously placed in Trinity churchyard on lower Broadway.

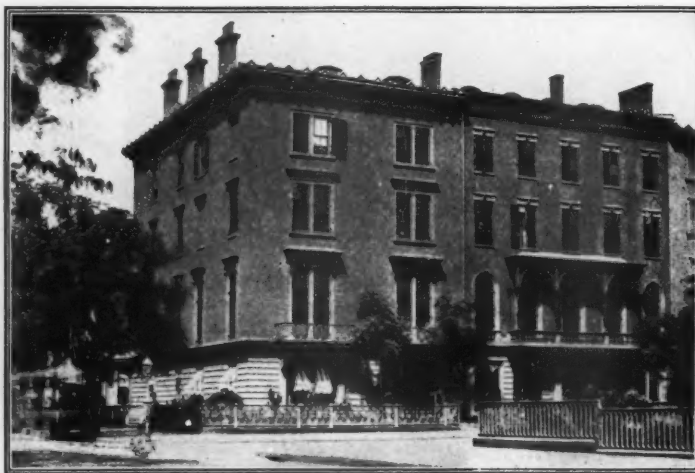
IN order to gain an idea of what Delmonico's meant to the society of the past generation, one should read Ward McAllister's book "Society as I Have Found It." Early in the seventies, Mr. McAllister founded the Patriarchs, a series of evening dances which were held at the Twenty-sixth Street Delmonico's, and the affairs of which became at once the great feature of the social life of the town. "You could but read the list of those who gave these balls," says Mr. McAllister, with some unction



LORENZO DELMONICO
Who became proprietor of "Delmonico's" in 1848 upon the retirement of his uncle, Peter Delmonico



JOHN KLAGES
Has been a head waiter in America for fifty years.



DELMONICO'S
When it was situated on the northeast corner of Fifth Avenue and Fourteenth Street, from 1861 to 1876

"to see, at a glance, that they embraced not only the smart set, but the old Knickerbocker families as well; and that they would, from the very nature of the case, representing as they did the best society of this great commercial city, have to grow and enlarge. Applications to be made Patriarchs poured in from all sides. Every influence was brought to bear to secure a place in this little band, and the pressure was so great that we feared the struggle would be too fierce and engender too much rancor and bad feeling, and that this of itself would destroy it."

It was to allay this feeling that the F. C. D. C., or Family Circle Dancing Class, was formed at Delmonico's. The F. C. D. C. consisted of those who knew one another, to quote our mighty social historian again, "in a very small and intimate way," so that unless one was in close intimacy with them they would have no possible claim to be included in the dances. Any number of small subscription dancing parties had been formed, such as "The Ancient and Honorables," "The New and Notables," "The Mysterious," and "The Fortnightly's." All had been most enjoyable, but short-lived. The F. C. D. C.'s became a sort of "Junior Patriarchs," and were cherished and nourished by the same managements.

In those days Del's, as it was always called, was as much of a club and meeting place as it was a restaurant. It was the one great rendez-vous for the clubmen on their weary walk up town. Many of them had letter boxes there, and it was there that the members of the Union (then at Twenty-ninth Street), the Racquet (at Twenty-sixth Street) and the Knickerbocker (at Thirty-second Street) met, hobnobbed, drank and fraternized.

THE earliest of the great and widely discussed dinners in New York was given at the Fourteenth Street Delmonico's. It was a banquet at which three hundred guests were entertained by a Mr. Morton Peto, a rich merchant at the time, at a cost of twenty-five thousand dollars. The affair, quite naturally, roused the inmates of the newspaper offices and boarding houses to a state of almost frenzied hysteria. Every inch of the long oval table was covered with flowers excepting a thirty-foot space in the center which had been transformed into a lake, covered with a delicate network of golden wire and surrounded by high banks of flowers between which swam four superb swans.

From the very first the elder Delmonicos established two rules which none of their successors has ever allowed to be broken. They would not serve a meal in a private room to a single couple, and they would not permit an entertainment to be given behind closed doors. The famous Seeley dinner was ordered at Delmonico's and transferred to another restaurant when it met this iron-clad law.

(Continued on page 122)

WHAT IS THE MATTER WITH MAGAZINE WRITING?

An Attempt at a Sympathetic Diagnosis

BY MAX EASTMAN

"WHAT is the matter with magazine writing?" said the editor: "We want two thousand words."

"What will you pay me per word?" said I. And in that question I stated, better than two thousand words can tell, what is the matter with magazine writing.

Magazine writing is professional. It is work and not play. And for that reason it is never profoundly serious, or intensely frivolous enough to captivate the soul. It lacks abandon. It is simply well done.

Amazingly well done. To me the quantity and fluency and consummate skill of American magazine writing is a perpetual miracle. Every month I find myself dreading lest the actual number of things, and combinations of things, that can be, or happen, or be imagined, on the surface of a small planet will give out, and the magazines have to quit because it is all done. But they go right on—clear and full and confident. The professional magazine writers of America have the trade of literature polished to a pure silver finish. There is not a speck on it. But it does not captivate us. Professional excellence never does.

THE desire to support oneself, and, if possible, one's family, is a civilized expression of that instinct of self-preservation which lies at the heart of all animal and vegetable life. And this desire is so fundamental, so strong, and so accustomed to bend all other passions, whims, caprices, energies, and ideas, to its service, that when it is once aroused and functioning, nothing else in us can withstand it. A man is either living, or earning his living. He is never doing these two things, *purely*, at once.

And the literature we love is the literature whose motive is *pure* living. It is the utter and extreme play of the central nervous system in an organism tragically committed by its heredity to the continual performance of work. In that play alone are the serious things born—the things of impersonal and universal import. In that play alone is the heart altogether gay and inconsiderate.

Perhaps you will think that if gayety and serious passion are really captivating, they ought to sell at a high price, and therefore the commercial motive ought to reinforce instead of damping them. But for a peculiar reason you are wrong. The business motive is *to please as many readers as possible, and to offend none*. That is what the editor, hired by the stockholders to do, and that is what the editor hires the writer to do. And the writer can not do that by allowing *himself* to flow into his pen, for then, though he will captivate those who like that kind of a self, he will offend those who do not. In order to please everybody and offend none, he must eliminate all these warm and spontaneous impulses that are his very own, whatever they be, and confine his efforts to the creation of superficially and obviously "pleasant" qualities, like fluency, and wit, and the glamor of sexuality and money, and a few touches of pathos and purity, and no difficulties for the understanding. Everybody likes this a little, and nobody dislikes it much. Therefore it sells as widely as

it is advertised. But as soon as one cuts loose, and lets riot his own unique forms of recklessness or religion, his writing gets a strong raw flavor that those who like it may like very much, but those who hate it will abhor. It *might* sell, but that would be an accident, and one can not support a family on accidents.

THE manner in which this commercial preoccupation passes along the editor's nerves and outward to the brains of his contributors is sometimes very subtle. Young writers are told they must "come to New York and get the hang" of the profession.

At other times, however, it is not subtle at all. One of our esteemed illustrators in a moment of abandon painted a girl with a puppy in her arms for a magazine cover. The editor sent it back and asked him to change the puppy, because they had tried a puppy before, and found that their readers "didn't like to see a girl's affections wasted on an animal." This courteous consideration of editors for their readers' feelings probably comes nearer to Christian charity than anything else we have.

Another bold innovator wrote a story for the *Atlantic Monthly* with an uproarious boarding-house celebration in it. Somebody yelled "Who swiped my beer?" which, being passed through the editor's commercial refining-mill, came out in the magazine, "Please pass the fudge!"

You will believe these stories if you are a magazine writer. And you will believe them if you are a magazine editor, and know what it is to see sitting like a barometer of calamity over your desk, supervising every stroke of the blue pencil, that fluctuating subscription list.

Sometimes it is subtle, and sometimes it is obvious, but always it is true, that magazine literature is presided over by the monotonous desire to do business. Magazine literature contains no accidents. It takes no chances. It is never cracked up the middle. It is never fragmentary. It is never mussy with the individual finger-prints of him who loved it too hard. It is never queer; it is never grotesque; never alien, or exaggerated, or sublime. It has always the professional finish, the smooth round regular decorated mechanical perfection characteristic of all goods that are turned out in large quantities to sell.

THE reason I understand this thing so well is that in a small way I have been through it. It has been the inflexible rule of my life never to try to earn money by writing. The last time I broke that rule was when I wanted to go to Europe to see the war. I did not want to go as a war-correspondent, but merely as a human being who can see things to be as stupid as they are without starving to death. So I decided to earn my expenses before I started. I approached one of our popular-magazine editors and said: "Here, I want to write so many dollars' worth of article for you on such and such a subject, which I happen to know about, and I will write it to your order, any way you want. I will write it first, and submit it, and you tell me what is the matter with it, and I will go home and write it over again, and so on until you get exactly what you want. I guarantee satisfaction."

He accepted my offer, and I then wrote an article and read it to him. He told me that it was no good, and told me why. I threw it away and wrote another on the same subject. He liked one or two paragraphs. I saved those and wrote another article around them. He liked all but a few paragraphs. I cut those, and wrote more to his order. He accepted my article, and I took my money and left.

When I came home from Europe my friends gathered round with a sad expression, and asked me what was the matter with my writing.

"That article doesn't have any quality," they said. "It is just well written." I told them that I had learned the trade.

There are people who have a genius so universally charming that it rides over all these automatic tendencies to a triumph at once literary and professional—people like Peter Dunne. Let us not bother with these exceptions. We are talking about the generality of gifted young men and women who aspire so nobly to the literary art, and fall so automatically into the magazine trade. And we are talking also about some exceptional individuals, whose fall was more distinguished. Elbert Hubbard, Gouverneur Morris, Robert W. Chambers, Jack London—but why reproach all the many writers, who themselves know that professionalism has blighted the excellent genius of which they, and we, had once such illuminating hopes? Let's only reproach those four.

WAS it not better for literature in the days when they paid too little to entice many to write for a living? Charles Lamb was a wise man. He waited around an accountant's office long enough to draw a little pay-envelope, and then slipped quietly home and wrote whatever he pleased. And the result was individual, exquisite perfection—unsaleable at large, but adored in bliss by those who loved it.

Perhaps it was still better in the earlier days when princes would pay a poet just for existing, and let him compose at his fancy. But I do not believe so. Art is always in danger of removing itself from real life; and the dominant feature of real life is the pressure of necessity; and the artist, the writer, ought to taste that, and taste it strong. Only he ought not to *create* under the impulse of that pressure for an insanely competitive market. So that Lamb was a wise man. He took life on its own tragic terms, and he settled the bill. His office work was tedious, but his art was the pure play of a complete man.

So what magazine writing needs today is a *standard of amateurism*. That is what all art needs. We cherish that standard in sport, why not in the art of writing? We deprive an Indian youth of the Olympian medal for all-round athletics, because somebody digs up a stale memory that he once played baseball in a bush league for money, as he had to. That is idealism of a kind. It is misplaced idealism. It ought to be placed in the world of art, where it would just save art from that professional standardization which continually kills it.

IT is amazing what the mere necessity of earning a living can do to an English prose style. If you were offered \$5.00 a paragraph, would you divide your (Continued on page 124)



Estelle La Salle (of Lupino and La Salle—a European parlor-oleo wire-walking skit), the uncrowned queen of the slack wire. Shown here without her bamboo balancing pole, rose tinted socks, and parasol



Little Rachel, the Schneider-Anderson errand girl, taking a dozen futurist dancing frocks over to the Midnight Frolic girls, appearing at Flo. Ziegfeld's bungalow, on the water side of Forty-second Street



Miss Goldie Stern (*habitat* Odessa) forced, by the cruel mandates of avoirdupois, from a career of rhythmic outdoor barefoot dancing to playing comic fat roles with Benny Mora's London Zeppelins, at the Columbia



Big Harry, the cop in front of the Automat. Harry is the recognized chaperone of Longacre Square. He convoys the artistes in their crossings of Broadway, from Churchill's to the stage door of the Palace—where Mr. Kingsley receives them—with his accustomed urbanity



Miss Edythe Tremayne, society dancer, who is billed as "a refined exponent of Newport's dance fad," and who is now "demonstrating" at Churchill's

Miss Esme Frémont, familiarly known as Hop Scotch, does unstudied kilt specialties in some of the higher toned cafés on Longacre Square and thereabouts



Sketches by George Luks

Official Opening of the Longacre Country Club

"SUMMER has come." That was the glad, if ungrammatical, cry that responded last week up and down the peaceful lanes that lead to Shanley's, Churchill's, Wallick's, and Rector's, as the Longacre Square Country Club and Recreation Center opened its gates for the season of 1916. Two

new pleasure pavilions, an aerial dancing enclosure, four movie theatres, a two acre live-broiled-lobster farm, a one-step cafeteria, and a concentration camp for German comedians have been added to the club. We are privileged to publish sketches of some of the ladies on the Reception Committee.

THE NEW GAME OF MENTAL GOLF

In His New Novel, Mr. P. G. Wodehouse Reveals a Valuable Discovery

IT is a well-established scientific fact that no woman is ever on time in keeping an appointment. If she is to meet her host at Delmonico's at one-thirty, she arrives at two. If the tryst is for two o'clock at the Ritz-Carlton, she appears at half-past. Man has accordingly been at considerable pains to hit on some satisfactory method of passing those inevitable minutes of waiting, but until recently without much success. The ingenuity of the average man stops short at smoking a cigarette or drinking a cocktail, though cases have been known of intellectuals who have whiled the moments away by reading pocket editions of the poets. It has been left for William FitzWilliam Delamere Chalmers, Lord Dawlish, to solve the problem in the only really satisfactory way. Lord Dawlish is the hero of Mr. Pelham Grenville Wodehouse's latest novel, "Uneasy Money," and we are introduced to him at the moment when he is waiting for his fiancée, Claire Fenwick, outside the Bandler Restaurant, where she has arranged to lunch with him. Claire, of course, was late; and, as Lord Dawlish stood there, "his mouth was set and his eyes wore a serious, almost a wistful expression. He was frowning slightly." Was he growing impatient? Not so. He was merely thinking what was the best method of laying a golf ball dead from where he stood in front of the Palace Theater. His was a simple mind, able to amuse itself with simple pleasures, and it was his habit to pass the time in mental golf when Claire Fenwick was late in keeping her appointments with him.

Mr. Wodehouse has invented a really excellent pastime. Take any street, any square, any series of public buildings, and, if you



P. G. WODEHOUSE

are a true golfer, figure out for yourself the par, or the bogie even, from any restaurant to any church, or any bank to any cabaret. Why

not a whole round of the links—eighteen holes, for instance—from the entrance to the subway in front of the Knickerbocker Grill at Forty-second Street to the cab-stand in front of Bustanoby's—all bars on the way to be considered as hazards.

Mr. Wodehouse, in addition to inventing Mental Golf, has created a figure unique in fiction—an impecunious English peer who courts and marries an impecunious American girl and for whom money has so little attraction that, when he does get some, he spends three hundred and twenty-six pages trying to give it away.

Three hundred and twenty-six pages in which a gift of humor and a gift of storytelling fight on every page with a swift and certain gift for character drawing.

THERE is, in "Uneasy Money," as in most of Mr. Wodehouse's writings, a hideous fascination. One might almost call him the *cobra di capello* among the fiction writers of our day. Readers of his stories frequently become—to carry out the shuddery analogy—like the little yellow and white guinea pigs who cower and tremble in corners of their cages, hypnotized by the rhythmic and horrible mental convolutions of the man. He has a habit of talking, oh, so soothingly, about nothing at all, for pages and pages, but he does it in such an underhanded way that you simply cannot take your eye off him lest some disaster should befall:—a hiss from his typewriter, for instance, or a ruby, darting lightning-swift fang from his fountain pen.

A GALSWORTHIAN WORTHY AND SOME OTHERS

BY HENRY BRINSLEY

MR. GALSWORTHY, in the "Foreword" of a novel I have just been reading—"Green Mansions"—writes with his usual quiet conviction: "Of all living authors—now that Tolstoi has gone—I could least dispense with W. H. Hudson. Why do I love his writing so? I think because he is, of living writers that I read, the rarest spirit, and has the clearest gift of conveying to me that spirit. . . . Without apparent effort he takes you with him into a rare, free, natural world, and always you are refreshed, stimulated, enlarged, by going there. . . . He is, of course, a distinguished naturalist, probably the most acute, broad-minded, and understanding observer of Nature living . . . but that is a mere fraction of his value and interest. The expert knowledge which Hudson has of Nature gives to all his work backbone and surety of fibre, and to his sense of beauty an intimate actuality. But his real eminence and extraordinary attraction lie in his spirit and philosophy. . . . As a simple narrator he is well-nigh unsurpassed; as a stylist he has few if any living equals. . . . He puts down what he sees and feels, out of sheer love of the things seen and the emotion felt; the smell of the lamp has not touched a single page that he ever wrote."

It is one thing when a mere reviewer proclaims an enthusiasm or announces a discovery. The sophisticated reader may or may not listen with interest. That depends chiefly on whether

or not his own opinions in the past have squared with the reviewer's, for he feels that he is quite as able to judge of a book for himself as the mere next man—and as for reviewers, in this country, we are a sorry fraternity (or sorority), as a whole ill-trained and ill-balanced. (A lady-reviewer in *The New Republic* recently declared, to my delight, that anyone who objected to Mr. H. G. Wells was simply a "cretinous butler.") But when a proved artist of Mr. Galsworthy's genius proclaims an enthusiasm in the terms he applies to Mr. Hudson, the criticism assumes real importance. What one consummate craftsman says of another's performance may be taken as reasonably authoritative, if the critic is high-minded and the crafts are of a similar genre; the rest of it you may or may not agree with.

THE underlying spirit of "Green Mansions" will be a novel encounter to the reader familiar with tales of adventure. The mere outline of the story—subtitled "A Romance of the Tropical Forest"—would not declare it exceptionally unusual: a young Venezuelan, fleeing a political revolution, wanders among the savage tribes of Guiana, lives their forest life with them, discovers a lone white man and his elfin granddaughter, falls in love with the latter and survives the tragic catastrophe that finally ensues. Certain more or less remotely analogous tales at once occur to one, of white men among

savages and tropical nature—tales by Mr. de Vere Stackpoole and Mr. London, to mention minor writers, and by Mr. Conrad, to mention major. Mr. Hudson is vaguely related to the first of these, not at all to the second, and—barring style—a good deal to the third. Yet, curiously enough, because of the quality of his idealism, he betrays in "Green Mansions" a nearer kinship with Bernadin de Saint Pierre and Chateaubriand than with any modern writer I know of. The underlying motif of his tale is as philosophically idealistic, as remote from crass reality, as is that of the most inspired Eighteenth Century dreamers; and yet as he is writing in the Twentieth Century and actually knows (as they did not) every inch of the ground he covers, his work is free from the slightest trace of their artificiality and their sentimentalism, and carries with it, in its details, a singular conviction of reality, although of reality on a high lyrical plane which the average reader may not be willing to accept.

However, I must fall back in conclusion, as I began, on Mr. Galsworthy, convinced of the truth of what he says concerning Mr. Hudson: "His work is a vision of natural beauty and of human life as it might be, quickened and sweetened by the sun and the wind and the rain, and by fellowship with all the other forms of life—the truest vision now being given to us, who are more in want of it than any generation has ever been." (Continued on page 116)



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ANN MURDOCK

"Suki" is the somewhat saccharine title of the new comedy in which Miss Murdock will be the leading attraction next season



BARNETT

CATHLEEN NESBITT

The success of Mr. Galsworthy's play "Justice" has been achieved despite the fact that there is but one feminine rôle in it—that rôle being admirably interpreted by Miss Nesbitt

IRENE FENWICK

In "The Co-Respondent" Miss Fenwick has made a flight among stars of the first magnitude



WHITE



MOFFETT

LOLA FISHER

Having demonstrated her delightful sense of comedy in "Under Cover" and "Our Mrs. McClesney," Miss Fisher has now revealed her ability in her heavier rôle in "Rio Grande"

What Is So Rare as a Play in June?

DRAMA, MELODRAMA AND TRAGEDY

The Final Offerings of the Season Reveal a Pleasing Variety

BY P. G. WODEHOUSE

THE celebration of the tercentenary of the death of William Shakespeare has had many lamentable results. There has been much talk, much publishing of Shakespeareana, much reminiscence. We have had to put up with pages of "Famous Rosalinds" in our Sunday paper's photographic section where we would fain have seen the latest portrait of Miss Olive Thomas or Miss Kay Laurell. At every corner, bandits have lain in wait for us, trying to separate us from our hard-earned money in return for tickets of admission to Shakespeare Dances, Shakespeare Bazaars, and Shakespeare Amateur Readings. It has been, in short, a reign of terror. But the worst result of the tercentenary has been its effect on Mr. Augustus Thomas. Mad-dened by too much Shakespeare, the Dean of the American Stage has run amuck.

Hitherto one had always looked on Mr. Thomas as an ordinary, law-abiding citizen. He invented his own plots, devised his own characters, wrote his own plays. He was blameless and respectable. Then, unfortunately, along came all this fuss about Shakespeare. Mr. Thomas succumbed. "What's the use?" he moaned. "Here is this fellow, Shakespeare, better known in Elizabethan times as Willie the Boy Plot-Borrower—a man who never invented the story of a single one of his plays but just went out and rewrote the first thing he saw—and look at him now!" And he started to write "Rio Grande," the most astounding bit of literary second-story work since the Bard of Avon worked his way into the house of Brooke, author of "Romeo and Juliet," and made his getaway.

The critics of the daily papers did not detect it, but to a well-read person like myself it was obvious almost from the rise of the curtain that "Rio Grande" was a dramatization of Guy de Maupassant's short story, "The Orderly." Hands up, Augustus, and drop that sack. We have you, with the goods.

THE story of "Rio Grande" treats of an elderly colonel who has married the young daughter of a dead brother-colonel. The wife has an infatuation for a lieutenant, and they are seen together on an island by the colonel's orderly. With this knowledge to back him up, the orderly makes improper overtures to the colonel's wife. The colonel's wife writes a letter to her husband, telling all, and tries to drown herself. The colonel reads the letter, sends for the orderly, and traps him into an admission of his own guilt by demanding the name of his wife's lover. "Lieutenant Ellsworth," says the orderly, whereupon the colonel shoots him.

The story of "The Orderly" is identical, except for the fact that de Maupassant starts the action with the return of the colonel from his wife's funeral, thus avoiding the difficulty which Mr. Thomas does not avoid. At the end of "Rio Grande," when Colonel Wolcott shoots Bill Hecht and, clasping his wife in his arms, says "Well, that's that!" or words to that effect, and embraces her as the curtain falls, the stunned audience is asking itself, "What on earth happens now?"

I know little of the ways of the Army, but I take it that a colonel who killed his orderly

would have to give some explanation of his act, and the only explanation which Colonel Wolcott could give would start such a scandal that life would not be worth living either for himself or Mrs. Wolcott. If he refused to give any explanation at all, which would be the only way of avoiding the scandal, he would presumably be either sent to the electric chair or to a lunatic asylum for life. Mr. Thomas brings his curtain down for the last time on this situation of dramatic suspense, as if he imagined that he had wound everything up neatly and achieved a happy end.

If Mr. Thomas resembles Shakespeare in the matter of plot-appropriations, he resembles him in a more laudable respect also: for, like the immortal one, he is certainly a master of construction. He can build a play almost faultlessly. In spite of my familiarity with the story, I never ceased to be gripped by "Rio Grande." There is something doing all the time. The piece may not be, as the program alleges, "a new American play by Augustus Thomas," but it is indubitably a hummer; and it is acted by a fine cast, headed by Richard Bennett, who has seldom done anything better than his Colonel Wolcott. Robert McWade scores every time he speaks, as a grouchy major with elephantiasis of the sense of duty. Amelia Gardner, as his wife; Lola Fisher, as Mrs. Wolcott; Calvin Thomas, as the lieutenant, and Frank Campeau, as the orderly, were all excellent. Barry Lupino of the Winter Garden himself would not have been ashamed of the back-fall which Mr. Campeau executes when shot by the colonel.

FREED from the distressing environment of "Pay-Day," Irene Fenwick returns to the Booth Theater in "The Co-Respondent," by Alice Leal Pollock and Rita Weiman, a star in her own right with her name above the title of the play instead of underneath it, as heretofore. Miss Fenwick is always so easy to look at and to listen to that a play with her in it would have to be very poor not to succeed: and "The Co-Respondent" is not only good but has the happy quality of getting better and better as it goes along, the last act being the best of the four. Which of the collaborators attended to the construction of the piece, I do not know, but, by my halidom, she has made a good job of it. It is as neat a bit of work as ever I did see, with fresh difficulties cropping up every time a solution seems in sight.

The central idea is admirable. Anne Gray has met the millionaire, Langdon van Creel, who has posed to her as "Robert Gordon," at the Junction House in a Middle West town, where he has arranged that they shall be married—or, rather, go through a false marriage ceremony, for he has a wife already. He has written the names "Mr. and Mrs. Gordon" in the register, and the ceremony is just beginning when in burst two detectives who have been tracking van Creel at his wife's instigation in order to get evidence for a divorce. Anne rushes from the room, and catches the train for New York, which has been snorting and whistling in a most life-like way off-stage throughout the act.

Act Two. A newspaper office in New York.

Anne, now a reporter, is engaged to the managing editor. Mrs. van Creel has started divorce proceedings against her husband, and Anne is sent to get a beat for the paper by finding out the name of the co-respondent, which, of course, is Anne Gray. From that point on to the end the action never halts. It does not even hesitate.

Apart from Miss Fenwick, who is perfect, the honors of the acting are carried off by Harrison Hunter and Norman Trevor. As the millionaire, Mr. Hunter was so exactly right that it is difficult to imagine anyone else in the part. Miss Marie Chambers was always good as Mrs. van Creel, and one of the biggest hits of the evening was made by Miss Suzanne Willa in a three-minute role as an actress who calls at the newspaper office to reason with the dramatic critic. If I were offering a rich reward for the best bit of character acting of the season, Miss Willa would win it. She came on with no advance advertising from any of the other persons in the play, having nothing to do with the story, and, after speaking, at the outside, twenty lines, made her exit, to the accompaniment of applause from all parts of the house, having created a real, living character. This, I submit, is going some.

OF course it is obvious that a prison play has a topical interest for Americans at the present moment, but, even had Thomas Mott Osborne never had his name in the papers, I am inclined to think that Broadway would have welcomed "Justice." Mr. Galsworthy's tragedy is not so much a play as a surgical operation. You come out of the theater with your complacency and self-satisfaction neatly removed, feeling that you were wrong in supposing yourself a pretty good sort of fellow, for if you were a pretty good sort of fellow you would spend a great deal more of your time trying to alleviate some of the suffering in the world. "Justice" is unique. It tears your heart-strings. It takes your soul and plays football with it. Yet what is it but a paragraph at the bottom of a back page of any morning paper?

"Central Criminal Court. Before Mr. Justice Floyd and a jury, William Falder (23) was found guilty of forging a cheque. His lordship found himself unable to admit the plea of extenuating circumstances, and sentenced him to three years penal servitude."

That was all the publicity that William Falder ever got till Galsworthy thought of going a little deeper into the matter.

It is superfluous to say that "Justice" is well acted. It would not be playing to crowded houses, if it were not. The writing of the piece may be equivalent to a three-base hit, but it rests with the actors to bring the runner home. There is not a part at the Candler Theater which is not magnificently acted. John Barrymore was a revelation. He was as indisputably William Falder as O. P. Heggie was Robert Cokeson. I understand that John Williams produced the piece on his own hook. If so he looms large as one of the likeliest producers of the future. The play was perfectly put on by B. Iden Payne, and ought to run forever.

THE BOOTLE BOYS IN SCOTLAND

Their Painful Efforts to Become Fitting Heirs to Drumtochty Castle

AS RECORDED BY FISH



I.

THE two youths who, since they seem to be surprised and even pained at a golf-ball coming through the window of the train as they cross the Scottish border, are manifestly not Scotsmen, are Rollo and Stuyvesant Bootle, sons of the eminent Pittsburgh doughnut manufacturer, Kermit J. Bootle. Mr. Bootle, senior, at the request of his wife, who has social aspirations, has bought Drumtochty Castle in Banffshire from its late owner, whose finances have been seriously impaired by the war. It is a fine old pile, dating from the period of the legendary Scottish chief, McWhusker, and its possession, as the agent who sold it to Mr Bootle pointed out, is the necessary first step in the social climb which, if persisted in, will end in Mr. Bootle becoming the McGosh of McGosh, his elder son Rollo the Master of Haggis, and his younger son Stuyvesant the Honorable Stuyvesant Whahae. These things are worth taking a little trouble for; the boys will have to get used to being a target for forty-two centimetre golf-balls.

II.

ROLLO and Stuyvesant, with their mother's eye upon them, are doing their best to master the customs of their adopted land. They were both keen golfers when in America, being graduates of the Mosenstein Correspondence College of Golf (proficiency guaranteed in seven pamphlets), and they have only been waiting for a fine day to exhibit their skill on the local links. But when they asked old Donald, the hereditary piper of the Castle, when a fine day was likely to come along, he looked at them with some surprise, and then, gazing from the battlements at the pouring rain, made this memorable speech: "It wad be a braw fine day the noo, ye ken. Hech!" Rollo and Stuyvesant are now alive to the fact that a fine day in Scotland is a day when it is only raining. When it hails and thunders as well, with local earthquakes, the peasantry tell one another that the weather looks as if it were going to break. Rollo and his brother, however, are doing the best they can under the protection of their umbrellas.



III

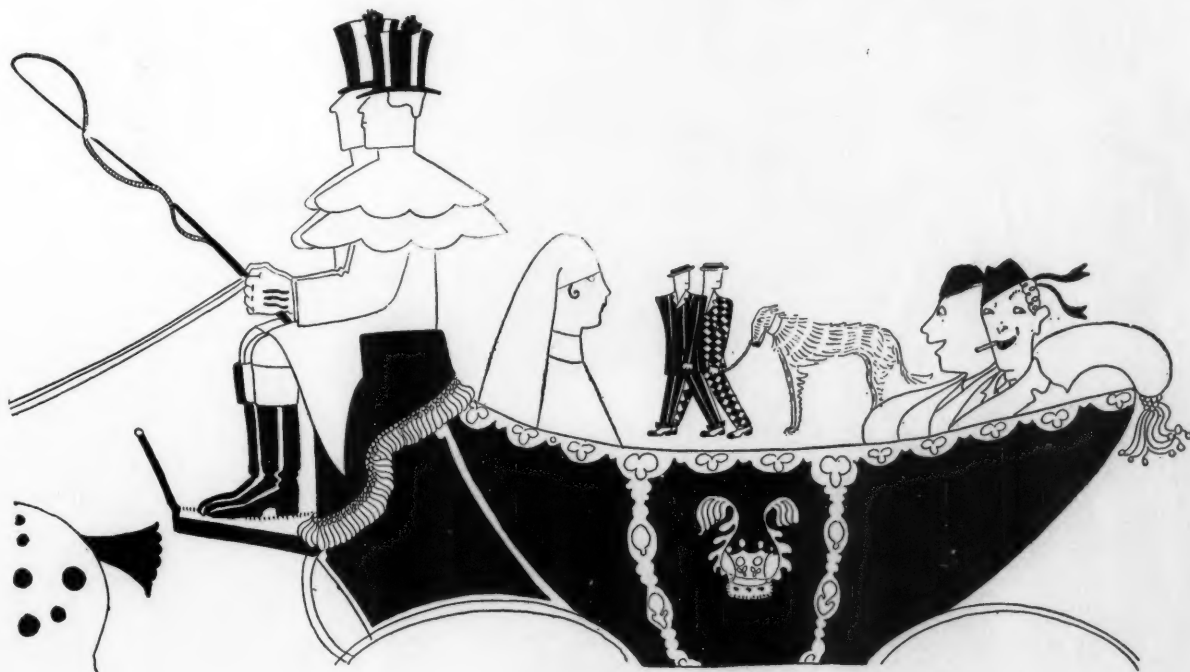
IT would seem that the old landed families of Scotland are wary of fraternizing with strange settlers, and it has been a source of great grief to Mrs. Bootle of Drumtochty that so far the only callers she has had have been tradesmen in pursuit of her custom. She thinks the trouble is due to the fact that her family has not yet thrown itself with sufficient heartiness into the characteristic pastimes of the country; and she has commanded Rollo to make a start by learning the bagpipes, which old Donald has gladly consented to teach him in return for one bawbee and a pibroch per lesson. Here we have Rollo doing his best to render with feeling and *verve* that quaint old Scottish melody, "The Lament of Mackintosh Macnab," which sounds to the untutored ear extremely like the lament of one of the Armour Company's pigs while being converted into nutritious sausage by willing employees of the company. Rollo is losing a good deal of weight, but the butler has already given notice because he has had a nervous breakdown, so he is making progress, and Donald is very pleased.





IV.

THE other day, while walking through the streets of the village, Rollo and Stuyvesant observed something which has given them an idea. They chanced to meet their neighbors, the Earl and Countess of Dunsinane, renowned throughout the whole of Scotland for always doing the right thing. It is true that the Earl and Countess cut them dead, but this did not damp the brothers, for they feel they are on the right track at last. To succeed in Scottish society, it is apparently necessary to possess and lead about a pure-bred oatmeal-hound, such as Fish has shown in the picture. These dogs are highly expensive, costing as much as a hundred claymores (five hundred dollars in American money), but fortunately Mr. Bootle has the price and Mrs. Bootle will make him unbelt all right. Things are indeed commencing to look brighter for the family.



V.

IT is no good. All yesterday afternoon Rollo and Stuyvesant paraded the village with their newly-acquired oatmeal hound, Angus, but, though they met scores of the local aristocracy, nothing happened. A possible solution of the problem was offered to them late in the day by the appearance of Lady Maggie Macbeth, daughter of the Earl of Fores, driving in the ancestral coach (the very one in which her ancestor Macbeth, of whom the late Shakespeare has written so breezily, went to meet the King at the station) with two wounded Tommies from a Highland regiment. It would seem that, owing to the War, oatmeal-hounds are no longer the last word, and that the smart thing is to be seen about with a brace or so of wounded soldiers. Rollo and Stuyvesant are now on their way home to inform Mrs. Bootle of this fact, and tomorrow an advertisement for Highlanders invalided home will no doubt appear.



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Jane Cooper

WHEN David Belasco came to select a leading lady for "Van der Decken," the play based on the myth of The Flying Dutchman, which he has written for David Warfield, he explored the theatrical by-ways. The result was the happy discovery of Miss Jane Cooper, a young English actress playing in an American stock company. Her success on the road in "Van der Decken" will lend an added interest to the play when it opens at the Belasco Theater in the fall

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AMATEUR GOLF AND AMATEUR LEGISLATION

A Consideration of the New and Much Disputed Rulings

BY ROBERT STANLEY WEIR

THE United States Golf Association is one of those interesting autocratic bodies that flourish nowhere so well as where democracy is triumphant. Our golfers, because they have trouble enough in playing the game, have empowered it to legislate, to interpret, and to enforce enactments at its pleasure. The U.S.G.A., accordingly, is both law-maker and judge, senate and jury, and there is no appeal from its decisions. In clerical phrase, whatsoever sins of golf it remits are remitted; whatsoever sins it retains are retained. Like most autocratic bodies, however, it is having its troubles. For, even as a cat may look at a king, so may the triumphant democrat criticize the autocrat he has set up, without danger of punishment for lèse-majesté. The U.S.G.A. is being criticized. It has ventured to perpetrate a Definition and, as might have been expected, coaches and four have been gleefully driven through its large loopholes, to the general gaiety and delight of golfers. We shall have a look at some of the loopholes in a minute.

THE U.S.G.A., it should be said, acts by and through an Executive Committee. This Executive has not hesitated to execute; and the result is that certain distinguished amateurs, who give a good deal of time to golf; who love it so well that they like to handle golf supplies as a business avocation, bouncing balls and swishing clubs all day long before the admiring customers who buy them; who are good business men when the business is golf, will shortly have to decide whether they will seek new employment which shall have nothing to do with golf or be dubbed professionals for life. The name of Francis Ouimet occurs to every one. Francis was once a caddie on the links. Quite naturally he drifted into the employ of a large concern that bought, made and sold golf paraphernalia. He handled their golf supplies; nobody could do it better. Francis was supremely happy in the business

IN his leisure hours and week-ends he made himself proficient with the seven clubs in his bag. His power and skill steadily developed. One morning he awoke, like Byron, to find himself famous. He had defeated Vardon and Ray to the utter bewilderment of the whole world of golf. But this feat made no change in his daily avocation. Like the sensible lad he was, he still sold golf clubs, balls, bags and other paraphernalia; still "handled golf supplies." But the Executive Committee of the U.S.G.A. did not approve. They smelt, or thought they smelt, professionalism. They deliberated and, finally, proceeded to execute. They issued an edict forbidding any golfer, who wished to retain his amateur status, from holding any position as agent or employé where the "handling of golf supplies" was involved. Francis was doomed. Now, this imperial pronouncement works out curiously. Messrs. Wright

and Ditson & Co., if they are still alive, for, being an old firm, they may be, by this time, like Crosse & Blackwell of pickles fame, long gathered to their fathers—Messrs. Wright and Ditson, I say, who are the employers of Francis, might golf from morn till dewy eve without the slightest risk of being executed by the Executive; pocketing handsome profits after paying Francis his wages for looking after the business in their absence. The law of the U.S.G.A. has no terrors for them as employers. But the career of Francis as an amateur is to be cut short, because he is an employé!



PHILIP CARTER

Every year, at about this time, the golfing sharps begin picking the golf phenomenon of the season. Vanity Fair is glad to enter its own particular candidate, Mr. Philip Carter, of the Nassau Country Club, whose record of victories in the South—and championships won there—make him the most promising of all our golfing prodigies

It will be interesting to note what Francis will do, and what his own club will do to him. Will his own club expel him as a mercenary professional because he handles golf supplies? Will they refuse his entry in the week-end competitions for pewters and silverware? Will the State Association, to which he has belonged, debar him? Or, will the U.S.G.A. rescind their ruling, mayhap wink at it? Time alone will tell.

THE U.S.G.A., it is clear, did not think it worth while to consult their legal adviser or some one accustomed to weigh words, when it composed the definition of an amateur. They doubtless thought it absolutely

bullet-proof. A little legal or literary aid, however, would certainly have been worth while, for the definition has proved vastly more sweeping than its authors ever dreamed. If Francis must die the death he may take comfort, if laws are to be impartial, in dying in numerous company. "An amateur golfer," said the amateur legislators of the U.S.G.A., "is one who has not accepted, directly or indirectly any fee, gratuity, money or its equivalent for the performance of any act or service arising in connection with the game of golf and who is not a professional in any other branch of athletics." Exceptions are made, however, in favor of those who write things about golf, those who print them, and in favor of golf architects.

Now, certain disagreeable questions have been put to the U.S.G.A. about their definition. Patent solicitors, who are called upon to register new golfing devices for a monetary consideration, are wondering whether they run risk of disqualification in accepting the amount of their fees. The caterer for any club's merry festivals is likewise in a quandary. The butcher, the baker and the candlestick maker, also, who naturally expect to be paid for "acts and services arising in connection with the game of golf," are wondering whether the axe will fall on them. The gentlemanly club secretary, too, is clearly out of it. So is anybody—doctor, lawyer, beggarman, thief—who, in a moment of thoughtlessness, performs any "act or service in connection with a game of golf." The poor scribe, fortunately, and the golf architect alone are spared! Surely the proletariat has discovered by now the terrible danger of so lightly abdicating its functions to an Autocracy and Executive with power to make the most destructive thing known to man—a Definition! Surely these latter are discovering the kicking power of words!

FOLLOWING the now famous DEFINITION, the Executive Committee has promulgated six separate Rulings (the one that will hit Francis Ouimet is the sixth), which make it an offense to play or teach golf for pay or to accept traveling or living expenses for any tournament or exhibition (Ruling 1). Still, one would suppose that a father might indulge his promising son by supplying necessary funds without endangering the young hopeful's standing. By strict construction, however, he cannot. Neither may I, strictly, have a playing guest at a golf-meet! A really terrible thing is language; particularly legal language. Again, after reaching the age of sixteen one may not act as caddie, caddie-master, or green-keeper for hire (Ruling 3). Golfers will be well-advised, accordingly, to have their baptismal certificates handy. But even the gratuitous lending of one's name or likeness for advertising purposes is forbidden, so zealous is the Executive in providing against even the improbable. (Continued on page 116)

WE NOMINATE FOR THE HALL OF FAME:



COMPTON COLLIER

H. G. WELLS

Because he is one of the "best sellers" of England and the United States, and yet not a bit afraid of that celebrated and powerful old lady, Mrs. Grundy. Because he has discovered the trick of driving science and romance together in harness. And finally, because when an enthusiastic young lady made the discovery that he had "the most powerful intellect in Great Britain," he admitted the fact, without blushing.



PACH BROS.

MADAME NIJINSKI

Because she is the wife of the greatest dancer in the world, and is—tho a dancer—not in the slightest degree jealous of her husband. Because, even for a Russian, she has a surprising gift for picking up new languages, speaking them by the dozen. Because she manages all her husband's business affairs, and finally because she means her little girl to be as famous a dancer when she grows up as her father is now.



PURDY

JOHN SARGENT

Because he never showed any sign of forgetting, when at the height of his fame abroad, that he was an American, and that this country had the first claim on him. Because he has come over to put in place some more of his splendid decorations for the Boston Public Library. Because when he grew tired of painting portraits he gave it up in spite of the arguments of his dealers and all of those who wanted to be immortalized by him.



GABRIELE D'ANNUNZIO

Because, when it was proposed to put his books on the "Index," the late Pope Leo XIII said, "Leave him alone: he is the only one left who is able to write good Italian." Because in the great crisis, he has practiced as a soldier what he always preached from the platform.



BARONY

JOHN D. WILLIAMS

Because he is the newest of our producing managers. Because he began via Harvard instead of selling papers. Because he put on "Justice" in the face of Broadway's frost warning. Because he is an idealist, without wheels. Because he is an admirable writer. Because he was for eleven years the mouthpiece of Charles Frohman. Because he has never kept a lunch engagement, and finally, because this is the first time his picture has ever been printed.

BEAU BRUMMELLS, PAST AND PRESENT

BY LEANDER RICHARDSON



Richard Mansfield, in 1890

PERHAPS the most striking matter about Mr. Arnold Daly is that he is forever setting a task for himself which is impossible—and doing it. This has a tendency to make the onlooker feverish under the collar, and Mr. Daly appears to like that also.

It was only a question of time before he would invite comparisons between himself and the late Richard Mansfield, who occupied a place all his own upon our stage. Mr. Daly had already bearded George Bernard Shaw and left that redoubtable warrior with his beard intact and nothing to do but castigate the British nation and exhibit to Germany the error of its ways—so really there was nothing at all left for Mr. Daly to do but to pass on to

the unconquered Mansfield. It may as well be admitted that Mr. Arnold Daly's *Beau Brummell* is exceedingly creditable, even as viewed alongside the earlier impersonation of Mansfield. It is an elegant figure that Mr. Daly makes for us, and the tone of it is sincere. This *Beau Brummell* is entirely human under all the veneer and artifice of time and situation. You are sorry for him when the show-down comes. As the performance proceeds, your mind goes back to Mansfield every little while. You cannot help it. You have not felt the same way about Mansfield. His characterization had been letter-perfect, but you had not been sorry. Why?

Probably because Mansfield was athletic, while Daly is frail. Somehow it is not easy to choke up over the sorrows of the robust, while the tear-ducts open readily enough at the lightest touch of the frangible. So, we had more laughs with Mansfield's *Brummell* than we have with the *Brummell* of Daly, but when it comes to the finality, we feel rather closer to the Daly *Brummell* than we did to the *Brummell* of Mansfield.

YET the Mansfield *Brummell* was the point of origin or creation. It was Mansfield who put *Brummell* upon the map, so far as the theater is concerned. The idea came to him, so the legend goes, from a famous dramatic critic—this was long ago when a critic might have ideas without asking permission from the advertising department. This dramatic critic



Arnold Daly, in 1916

drew the attention of the struggling Mansfield to two points—first, that there was an old comedy by Blanchard Gerrold, called "Beau Nash," which contained many attractive qualities; and second, that Mansfield had in his employ as secretary a young man named Clyde Fitch, who was saturated with talent and ambition, yet might have something in him. Who really wrote "Beau Brummell" may never be known to a finality. Fitch gave Mansfield credit for "many valuable suggestions." Mansfield paid Fitch \$1,500 for his part of the entertainment, which at that time, to a youth unknown to fame, was prodigal compensation for whatever he may have accomplished. And so the interrogation remains.



Arquillère as *Perlmutter*, the character created in New York by Alexander Carr



Mlle. Madeleine Carlier as the Cloak Model—Miss Louise Dresser's part in America



Max Dearly as *Potash*, played in the original American production by Barney Bernard

"Potash and Perlmutter" in Paris

MR. MONTAGU GLASS'S famous characters are now making themselves known to Paris theatre-goers. "Potash and Perlmutter," which ran for nearly a year in New York, has been translated into French by Mr. John Raphaël, and is now playing

at the Bouffes Parisiens. Mr. Raphaël's chief difficulty in making the translation was to so render it that "Potash and Perlmutter" would be recognized as Americans and not be suspected of being Germans. He succeeded admirably and the play is a great hit



BEALB

Professor Herkimer and James, his butler, in the opening scene of "A Lesson in Harmony"



Professor Herkimer raises the top of a piano, turns the pages of his score, and even whirls about merrily on the piano stool



Edward Harrington, the lover in "A Lesson in Harmony," sings in a sweet, soulful tenor voice



The complicated mechanism by which the dolls are operated



James, the butler, is the most punctilious of early Victorian man-servants. He and the furniture belong to the same period



A Hindu snake charmer in the little play entitled "A Night in Delhi," which is a real thriller

Tony Sarg and His Wonderful Marionettes

Actors Who Are Almost Human, Who Can Sing and Dance, and Do Anything But Draw a Salary

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Low-Neck High-Necks and High-Neck Low-Necks

SKETCHES BY THELMA CUDLIPP



We wonder why these automobile manufacturers will put hoods on the backs of the motor cars instead of on the backs of the ladies—where they are really needed



Low neck used to be a habit, in the evening. Now a habit is a low neck, even in the morning



Note the neck of this golfing suit. It's rather badly sliced, but, on the other hand, there is not a hook on it. It suits the caddy to a tee

READER! (whether male or female) Have you noticed the designs for the new summer dresses? Have you observed that there is only one major, predominating note in them? The absence of necks! Pick up any fashion journal and see if you can find a neck on *any* dress—whether morning or evening, young or old, golf or tennis, indoor or out. Here are a handful of strictly outdoor models—designed especially for Vanity Fair.



A simple and dignified street dress—for worshipping on Sundays in town. In short, a dress for church—low church



A quiet and inexpensive rainy-day outfit—with wind-shield and non-skidding shoes. Observe, if you will, the low cut of the upper body in this standard design

THE MARIONETTES OF TONY SARG,—ARTIST

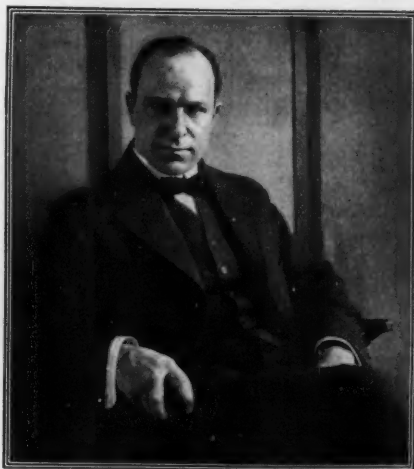
Their Hidden Secrets Partially Divulged by **FREDERICK EVERETT**

SARG, as you may probably know, is a man, not a place. Tony Sarg, Master Maker of Marionettes, is an Englishman and an artist, besides being the present owner of Dickens' Old Curiosity Shop in London, which was his studio in the good old antebellum days.

It was in the Old Curiosity Shop that he first presented his marionettes to the artistic and literary lights of London, but it was not until he came to New York that Mr. Sarg really brought his dolls to a state approaching perfection. The ones now in use are all new, and they are more elaborate in every respect than most of his English "company."

THESE wonderful little figures are two feet in height, perfectly proportioned, and so skilfully jointed and weighted that they are capable of making practically all the movements of a living person, even to the extent of opening and closing their eyes and mouths. Marionettes usually have but five or six strings for their operation; this necessarily restricts their movements to the simplest gestures, and it is impossible to make them walk in a life-like manner. But Tony Sarg's dolls have from twenty-two to twenty-five strings, and are jointed at hips, knees and ankles, thus making it possible for them to walk in the most natural manner and even to kick up their heels. Operating a doll is an extremely difficult matter as the controls require the use of both hands and occasionally to be held in the teeth of the operator, and many weary hours have to be spent at rehearsals before the little actors learn their parts.

Mr. Sarg has been assisted, aided and abetted, by two brother artists, Mr. Frank Godwin and Mr. Charles Searle. Sarg and Godwin made the dolls, each of which has taken from one to four weeks to complete, while Searle has devoted his time to the construction of the miniature furniture and scenery, all of which is built to scale and true to period. The grand piano shown in one of the photographs on the opposite page is perfect in proportion. Godwin is responsible, too, for the lighting equipment which is almost as elaborate as that of any big theater, with spot-lights, dimmers, borders and everything necessary for lighting effects of any kind.



BROWN BROS.

TONY SARG

UP to the present time Mr. Sarg has shown his marionettes in New York at only a few private performances before invited audiences. But it is now the plan of the producers to secure, in the autumn, one of the smaller New York theaters and, beginning with matinee performances, to present some of Maurice Maeterlink's "Drames pour des Marionettes"; Geiszelbrecht's "Dr. Johannes Faust," first produced in the Eighteenth Century; "Gulliver's Travels," with a live figure as "Gulliver," and many other novelties.

The figures necessary to these plays are all under way and will require many weeks in the making and rehearsing. The little men who are to tie up "Gulliver," just as they did in the story, have each to be weighted, jointed, painted and dressed, and finally hung upon the many strings which give them life and which to the layman's eye are as confusing as the network of cables under a street crossing. An interesting detail of the marionette theater is the device for preventing the audience from seeing the strings which operate the figures. This consists of a fine gauze curtain made of upright but almost invisible strings, placed on the frame at the front of the stage.

THE feet of the dolls are heavily weighted so that the operator, who always works from above, can tell when they are touching the stage. This is a great improvement over the old methods, as the earlier marionettes often dangled clear off the stage, a fault which ruined serious scenes by provoking laughter. In order to prevent the dolls from "clumping" Tony Sarg has padded the stage with velvet.



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Frances Starr

Soon to Appear in a New Comedy by the Authors of "Grumpy"

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A TIMELY CHAT ABOUT GARDENS

Showing How Easily the Tired City Man May Cultivate a Little Plot on the Roof

BY P. BROOKE-HAVEN

SUMMER is here. (If I had been writing a lyric for musical comedy I should have added the words Tra-la-la, tra-la-la, but in a serious and technical article these would, of course, be out of place.) Summer is here. All over the city wives are dragging husbands away from the shop-windows, where they would fain linger and gaze at straw hats. The open cars are with us. Soon the policeman on the corner will be shedding his winter plumage like a snake—or rather a bird. Six million people are preparing to utter the words, "Is it hot enough for you?" The Ice Trust is wondering how high it will be able to raise its prices this time. Eight clubs are proclaiming that they have the National League pennant cinched. And—this is what I have been working round to all the time, though you did not know it—the thought of the garden is uppermost in every mind.

The garden! What music there is in the word. We all love some kind of a garden, whether it be a Dutch, an Italian, a suburban, a Madison Square, a roof, a Winter or a Mary. Every editor knows that at this season of the year the safest card he can play is an article on "Growing Young and Beautiful in My Onion Bed," "How I Make My Half Acre Support My Little Ones," "Beets, Radishes and Happiness," or some kindred subject. There is no surer way to the heart of the great public than by dragging in something about a garden. George M. Cohan laid the foundations of his substantial fortune by waving the American flag at selected moments of his dramas. If he had waved a lawn-mower or a tomato plant, the audiences would be cheering still.

OF all kinds of gardens, I think the one that appeals to me least is that of the rich man. It produces little but photographs in the Sunday papers, and I resent the substitution of a page of views of the Long Island estate of G. Whatawad for the page of photographs of chorus girls which I have come to look upon as a Sabbath necessity. There is a grim amusement to be derived from the sight of these photographs, for one knows perfectly well that, however beautiful the garden may be, G. Whatawad himself, though paying the ruinous bills, is not permitted to get any satisfaction out of it. He may be a superman in his office, but in his garden he is a mere worm, trembling before the autocrat imported at enormous expense from Scotland to look after it, not daring to pluck a flower, and knowing that if he so much as sets foot on the five-hundred-year-old turf, imported at enormous expense from England, bang goes his chance of retaining the services of Angus MacGregor. The best he can do is to sit in the marble temple imported at enormous expense from Italy; and even there his pleasure is spoiled by the fact that he may not drop ashes on the floor. A miserable life for a garden lover!

O, poverty, where is thy sting?

FAR better is the lot of the humble commuter. There is a man who gets the most out of life. In him the tending of a garden fosters all the virtues, from patience to preparedness. To see such a one dealing with an invasion of slugs is to know that the heart of the country is sound and that the problem of national defence may be looked upon as settled. I should not care to be a member of an invading army faced by a horde of commuters roused to the defence of their gardens. A forty-two centimetre gun may be all very well in its way, a tolerably serviceable minor league weapon, but what chance would it have against a few earnest commuters armed with rakes and garden hoses? Anyone who has ever seen the owner of a garden making a frontal attack on a chicken which has been scratching his young lettuces shudders when he thinks what would happen to an alien army which proposed to come and trample all over the place with heavy military boots. An hour after such troops landed you would only be able to use them as fertilizer.

Heaven, according to one school of theology, is a place where things come up looking like the pictures on the cover of the seed-catalogues. It is true that in this world there is an element of uncertainty; and therein lies perhaps the only objection to the garden as cultivated by the majority of Americans.

all operators in this line, to talk for publication on the subject of his hobby. So successful has Mr. Reigelheimer been that he is now able to charge visitors no less than two dollars for the privilege of entering his garden, exclusive of the ransom of their hats.

"I think," said Mr. Reigelheimer, thoughtfully fingering the priceless diamond that illumines his shirt-front like a searchlight, "that there must be something peculiar about the soil of a roof-garden, for I have found no difficulty in producing peaches in mid-winter and asparagus during the months when the sight of asparagus has the effect of being an optical delusion. In fact, you may say that there is no fruit, however exotic, which cannot be grown on my estate. Lemons have been plucked there all the year round. I think the fact that I rely on artificial light may have something to do with it."

I was privileged to inspect Mr. Reigelheimer's garden in the company of its proprietor, and it was pretty to watch the enthusiasm with which he pointed out its varied attractions. The air, as we strolled through this wonderful pleasaunce, was heavy with a hundred perfumes, and full of the strange, haunting music of a New York summer night. The shrill note of the cabaret artist calling to her mate sounded intermittently as we walked, blending tunelessly with the low *plunk-plunk-plunk* of the black banjoist, perched on some near-by eminence. In the depth of the foliage could be heard the incessant chattering of wakeful night-birds. The Ukulele bird was chirping on a distant knoll.

"Ain't Nature wonderful?" murmured my host reverently, pausing before a superb specimen of the *Chorine Broadwayensis*, which sprang from a rustic table close at hand and twined itself about a sturdy *Diamond Jim Splendidus* like some rare Brazilian orchid round a sturdy oak.

HE was indeed right. As far as the eye could reach the garden was a glittering mass of many-colored flowers, incessantly sprinkled with vintage champagnes by the assiduous gardeners. A necessary precaution, my host informed me, for without this attention they were apt to wilt and wither. How right he was I could see for myself, for before my very eyes there took place the restoration of a magnificent night-blooming tango worm which had been neglected and seemed on the point of death. Scarcely had the gardener ministered to this shrub when it was in full bloom once more, revived as if by magic.

Such is a typical roof-garden. It is the nearest thing to Paradise that you can expect—for two dollars. Maud, if in funds, would hardly have hesitated even for an instant had she been invited to come into such a garden as Mr. Reigelheimer's. Incidentally, the tango worm is the most dangerous of all garden pests. The kind with the pomaded hair being particularly hard to suppress.



DRAWN BY
ROBERT LOCHER

A TIP FOR GARDEN LOUNGERS

As the new gardens are all being decorated by "modernist" or "futurist" types of statuary, people should be careful to choose a point somewhat removed from these new art statue-busts. For instance, gaze upon these busts of Hermes and Diana. No, those legs and arms are not a part of the god and goddess. They belong to Clarence and Muriel, a pair of plighted lovers.

TO the metropolitan reader, of course, it is the roof variety of garden which makes the greatest appeal. Of the rich man's garden and the suburban garden he knows only by hearsay, but every summer he can see the roof garden blooming all around him. I have been fortunate enough to induce Mr. Isadore Reigelheimer, perhaps the most successful of



THE GREAT INTERNATIONAL MENAGERIE

Drawn by Myrtle Held

HE-R-R-RE, Ladies and Gentlemen, you have the greatest, grimmest, ghastliest and goriest aggregation of antipathetic, aggressive, aggravated and amorphous animals ever gathered together in a single cage! They form the most wicked, weird, wasteful and warlike conglomeration of cruel, cross, crooked, cussed creatures the world has ever seen! They eat each other alive! They bark and bite and bomb one another in fierce, frenzied, and frantic fury. The Prussian Eagle is about to devour the little Belgian Lion. The carnivorous fowl, or fowl carnivori,

are grouped to the left. The other animals are all eyes.* The Australian Kangaroo, the Canadian Beaver, and the redoubtable Portuguese are on the right side. (Another joke: Right—Right—see?) Only one creature in all the cage is too full for utterance, too stuffed with rich food to realize his danger, too proud to fight, too boneheaded to bite, too fat to fly. He is being worried into so called action by the Prussian Eagle and the little prickly-pear chicken below. Perhaps he will also fall a prey to the Oriental juggler whose greedy eye is already fixed upon him

*Vanity Fair has a considerable circulation in England. Therefore: All eyes; allies. See? In the English papers diagrams always go with jokes of this kind.

WATCHFUL WAITING

Or, Uncle Sam and the Big Scrap in Dame Europa's School

BY JAMES L. FORD

With acknowledgments to Richard Grant White, author of "The Fight in Dame Europa's School," 1870-71

UNCLE SAM was the biggest boy in Madam Columbia's Mercantile Academy. From the shore of the pond that separated the school from the Select Finishing Academy of Dame Europa on the eastern shore, he had long gazed with admiration and envy at the pupils of the more aristocratic institution, affecting to despise them for their effeminacy, yet keenly envious of their personal distinction and *savoir faire*. To the west of the playground was another pond and beyond this was Dame Asia's Oriental Academy of Learning. His nearest neighbor was a turbulent lad named Pedro, for whose conduct he held himself responsible. More than once had

Pedro excited the wrath of Dame Europa, and only escaped pummeling by the intervention of Uncle Sam, who would threaten the Dame with the Big Stick given him years before by a boy named Monroe.

BECAUSE of his great size, which was altogether out of proportion to his years, Uncle Sam had firmly believed himself to be the strongest boy in the whole schoolboy world. The same teachers were employed in both schools, but Uncle Sam paid but scant heed to their ministrations. He laughed at Miss Experience, and turned a deaf ear to the words of Professor Efficiency and old Doctor Thor-

oughness. Extremely vain, he never failed to exhibit his delight when any of the other boys flattered him, which they did whenever they wanted anything. And when even this insincere praise was not forthcoming, he patted himself on the back, an art in which practice had long since rendered him perfect—and ambidextrous.

THERE was one instructor, however, to whose precepts he listened only too readily, and that was General Bigbizness, a charlatan whose breezy self-assurance and loud talk had made such a deep impression on Madam Columbia, that she engaged him exclusively for her

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school. The General won the heart of his employer by telling her that the course of instruction in her Mercantile Academy was vastly superior to that of Dame Europa, who paid much attention to the classic and modern languages as well as to music, literature and general cultivation, for which, he declared, "the world had now no use."

Barter and exchange of all kinds were encouraged in both schools as part of the preparation for the serious commercial transactions of later life, and the boys had a currency of their own in which their operations were carried on. By following the General's advice and devoting himself to trade instead of to the development of his mind, Sammy managed to acquire a great deal of this currency and to keep himself supplied with candy, cake and expensive toys, though Miss Experience warned him of the inevitable result of filling his pockets merely that he might play games and overload his stomach with unwholesome sweets.

"See how much better off you are since I came to the school!" said the old charlatan to Uncle Sam. "You've got more toys, and better ones, and more candy and cake and pie than any boy living. Before long you'll have every dollar of currency there is in the school, and then any boy who needs spending money will have to borrow it of you."

So Uncle Sam continued to study with diligence under his favorite teacher and the latter rewarded him with a prize in the shape of an unabridged dictionary, calling his attention to the great number and variety of the words that it contained and assuring him that they could be used as a means of settling disputes, thus saving much time and currency besides enabling him to avoid the violent personal encounters in which the other boys so frequently indulged.

NOW, in Dame Europa's School, as well as in that of Madam Columbia, each pupil has a little garden in which to carry on some industry like manufacturing or the growing of fruits and vegetables. Dame Europa's gardens are much smaller than those of her rival beyond the pond, and the question of their boundaries has caused many disputes and such bitter animosities that the wiser and stronger boys have been obliged to interfere and settle matters with the strong hand of authority. And, as these stronger lads could not always agree among themselves, two rival groups were formed, ostensibly for the protection of the smaller lads and the preservation of the established boundaries, but in reality with a furtive eye to the acquisition of more land for themselves. Each of these two groups kept a watchful and anxious eye on certain hot-headed, pugnacious little lads, who were always ready to fight at the drop of a hat. One of these turbulent spirits was little Peter, and it was on the boundary line between his garden and that of the haughty Franz-Josef that the great fight, into which nearly all of the other pupils were subsequently drawn, had its inception.

Because of a deadly affront, for which Peter disclaimed all responsibility, his arrogant neighbor demanded such abject apology and exorbitant reparation that the little fellow declared he would fight first. He had al-



Hans fell upon Albert, his small neighbor

ready been assured of the aid of his big cousin, Nicholas, whose garden, the largest in all the school, was contiguous to that of Franz-Josef.

Nicholas was self-willed, rough in manner, strong in the arm and brave in battle. And when he planted himself on the edge of his garden and warned Franz-Josef to be careful how he attacked his smaller neighbor, all the boys realized that the great fight, for which, to tell the truth, so many of them had been spoiling, had broken out at last. Nor were they surprised when Junker Hans, who had been cunningly egging Franz-Josef on, told Nich-



Uncle Sam seized his dictionary and replied, "I am too proud to fight!"

Drawings by Reginald Birch

olas that he must let Peter take the pummeling he so richly deserved. But Nicholas scorned to take orders from anyone; moreover every member of the group to which he belonged was bound to come to the help of the boy who was attacked.

NOW, while Dame Europa's pupils were, for the most part, scions of aristocratic families, Junker Hans was of the humblest peasant birth. Fully aware of his faults and limitations he had constantly sought to improve himself, and had not only been a diligent student, but had also kept himself in the best physical condition, for, in his secret heart, he aspired to be not only the cook of his own school, but also that of every other school in the land. Miss Experience and Professor Efficiency spoke in the highest terms of his industry, and, under their instruction, he had acquired the thinking habit and had invented many articles which he sold to the other boys to defray the cost of his own education. In time it came to pass that his trade became too large for his little domain and he was casting an envious eye on the gardens of his neighbors, as well as on those of Pedro and Uncle Sam, and on the currency acquired by the latter in the course of his clever trading. Unscrupulous in his methods and well versed in the arts of dissimulation, he had cultivated friendly relations with the simple-minded Sammy, while at the same time he cunningly incited Pedro to wanton acts of hostility against his neighbor.

IN years past Hans had not scrupled to administer a sound beating to Frances Gallia, the prettiest and most coquettish pupil in the good Dame's co-educational establishment, and Frances still secretly cherished hopes of revenge. It was this fight that made Junker Hans cock of the walk, and it was in that capacity that he now stepped bravely up to Nicholas and threatened him with his mailed fist. Then he declared that Frances Gallia was making faces at him over her garden wall, so he summoned his smaller vassals whom he had long since drilled into a firm belief in his own omnipotence and in the virtue of implicit obedience to his will, and with these under his command attacked her and Nicholas simultaneously.

BETWEEN his garden and that of Frances Gallia there lay the small plot occupied by a little chap named Albert, and cultivated by him with rare skill. Indeed, so steadily had Albert devoted himself to the care of his few acres that he had never been regarded as a fighter, and so Junker Hans now gruffly commanded him to step aside that he might walk across his land and punish Frances for her malicious distortions of visage, his real purpose being the acquisition of some of Frances Gallia's garden, which she had adorned by the exercise of an artistic taste that was all her own. He was specially covetous of a small strip that bordered on the big school pond, believing that its possession would enable him to sail (Continued on page 126)



ROBERT H. COVELL

Lydia Lopokova

THE Russian Ballet season is over. And now that the Muse of History has begun apportioning credits and bestowing rewards, we beg to point out that it was little Lydia Lopokova—of America, if you please—who saved the Russian invasion from disaster. There were no feminine stars in the troupe brilliant enough to light the road to victory until someone thought of Lopokova. It is no exaggeration to say that she saved the day for M. de Diaghileff. She is shown here, not suspended by wires, but soaring miraculously from the ground.

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THE ALARMING SPREAD OF POETRY

A Little Free Speech About Free Verse

BY PELHAM GRENVILLE

RECENTLY I had occasion to visit, on business the nature of which does not come within the scope of this article, my old friend Dodd of the firm of Winchley, Dodd and Co. It was a perfect day, and as I was not pressed for time I thought it would be pleasant to stroll part of the way, smoking thoughtfully. Entering a tobacco-store, I addressed the youth behind the counter. He was a dreamy-eyed young man, and as I entered he was scribbling something on his shirt cuff with a stub of pencil. I could hear him muttering something about "light" and "bright."

"I want a mild cigar," I said.

He bustled about among his boxes, all eagerness and efficiency.

"A mild cigar? About what price? Ah! here you are. You'll find this nice. I hear each day somebody say this brand's the best by far. All other smokes are simply jokes compared with this cigar."

I thought little of the incident until I reached the office building where my friend works. A child of tender years was standing in the elevator, gazing heavenward in a rapt sort of way and chewing a fountain-pen. I addressed him.

"Take me to Winchley, Dodd and Co. They are on the second floor."

"Step right inside, and up we go. The elevator isn't slow. In fifteen seconds, sir, or so, you'll tap upon their door."

I obeyed the child's instructions, and, entering the office, accosted the office-boy. He had long hair and was dictating something to the stenographer. I caught the words "breath" and "death."

"Who is it that you wish to see? Be candid and confide in me."

I said I wished to see Mr. Dodd.

"Mr. Dodd? Why, that's odd. There's his room, but he's not in it. He's gone out. Not a doubt! He'll be back in half a minute."

And then I perceived with that clarity which comes from actual personal observation how universal the once sporadic disease of poetry had become in our midst.

TO the thinking man there are few things more disturbing than the realization that we are becoming a nation of minor poets. In the good old days poets were for the most part confined to garrets, which they left only for the purpose of being ejected from the offices of the magazines and papers to which they attempted to sell their wares. Nobody ever thought of reading a book of poems unless accompanied by a guarantee from the publisher that the author had been dead at least a hundred years. Poetry, like wine, certain brands of cheese, public buildings and Hans Wagner, was rightly considered to improve with age; and no connoisseur would have dreamed of filling himself with raw, indigestible verse, warm from the maker's.

Today all this is changed. Editors are paying real money for poetry; publishers are making a profit on books of verse; and many a young man who, had he been born earlier, would have sustained life on a crust of bread, is now sending for the manager to find out how the restaurant dares try to sell a fellow

champagne like this as genuine Pommery Brut. Naturally this is having a marked effect on the life of the community. Our children grow to adolescence with the feeling that they can become poets instead of working. Many an embryo bill clerk has been ruined by the heady knowledge that poems are paid for at the rate of a dollar a line. All over the country promising young plasterers and rising young motor-men are throwing up steady jobs in order to devote themselves to the new profession. On a sunny afternoon down in Washington Square one's progress is positively impeded by the swarms of young poets brought out by the warm weather. It is a horrible sight to see those unfortunate youths, who ought to be sitting happily at desks writing "Dear Sir, Your favor of the tenth inst. duly received and contents noted. In reply we beg to state . . ." wandering about with their fingers in their hair and their features distorted with the agony of composition, as they try to find rhymes to "cosmic" and "symbolism."

And, as if matters were not bad enough already, along comes Mr. Edgar Lee Masters and invents *vers libre*. It is too early yet to judge the full effects of this man's horrid discovery, but there is no doubt that he has taken the lid off and unleashed forces over which none can have any control. All those decent restrictions which used to check poets have vanished, and who shall say what will be the outcome?

UNTIL Mr. Masters came on the scene there was just one thing which, like a salient fortress in the midst of an enemy's advancing forces, acted as a barrier to the youth of the country. When one's son came to one and said, "Father, I shall not be able to fulfill your dearest wish and start work in the fertilizer department. I have decided to become a poet." Although one could no longer frighten him from his purpose by talking of garrets and starvation, there was still one weapon left. "What about the rhymes, Willie?" you replied, and the eager light died out of the boy's face, as he perceived the catch in what he had taken for a good thing. You pressed your advantage. "Think of having to spend your life making one line rhyme with another! Think of the bleak future, when you have used up 'moon' and 'June,' 'love' and 'dove,' 'May' and 'gay'! Think of the moment when you have ended the last line but one of your poem with 'window' or 'warmth' and have to buckle to, trying to make the thing couple up in accordance with the rules! What then, Willie?"

Next day a new hand had signed on in the fertilizer department.

But now all that has changed. Not only are rhymes no longer necessary, but editors positively prefer them left out. If Longfellow had been writing today he would have had to revise "The Village Blacksmith" if he wanted to pull in that dollar a line. No editor would print stuff like:

*Under the spreading chestnut-tree
The village smithy stands.
The smith a brawny man is he
With large and sinewy hands.*

If Longfellow were living in these hyphenated, free and versy days, he would find himself compelled to take his pen in hand and dictate as follows:

In life I was the village smith.
I worked all day
But
I retained the delicacy of my complexion
Because
I worked in the shade of the chestnut-tree
Instead of in the sun
Like Nicholas Blodgett, the expressman.
I was large and strong
Because
I went in for physical culture
And deep breathing
And all those stunts.
I had the biggest biceps in Spoon River.

After publishing a few like that he would have had to keep a dog to chase away the editors who cluttered up his door-step and pestered him for stuff. He would have had to wear a false mustache if he meant to walk anywhere near the magazine offices. And if he had seen Charles Hanson Towne coming he would have run like a rabbit.

WHO can say where this thing will end? *Vers libre* is within the reach of all. A sleeping nation has wakened to the realization that there is money to be made out of chopping its prose into bits. Ninety million people are discovering that they have been giving away all their lives what they might have sold for good money. Only the other day I myself was stricken with the disease. I happened to be writing to my landlord what is technically known as a "strong letter" about the state of the roof, dwelling on its imperfections and hinting at the probable danger of allowing it to continue in its present state. I had not got half-way through it when I perceived that I was letting good stuff go to waste. I tore up the letter and sent the following to a magazine:

Passer by,
Take a good look at the above tombstone.
I died of acute rheumatism,
Universally respected.
(No flowers, by request.)
Wasn't it rotten luck?
Everybody loved me,
But the landlord would not fix the roof,
And the rain came in and made the house
Damp,
And that finished me.
I tied myself in knots and
Expired.
Spoon River has forgotten me,
Everyone in Spoon River has forgotten me
Except
Ed Judkins, the drug-store man.
I owed him fifty cents.

A child can do it. And, what is worse, nearly every child is doing it. Things have reached such a pitch that our little ones take to poetry as soon as they write a legible hand. Something must be done shortly if the nation is to be saved from this menace. But what? It is no good shooting Edgar Lee Masters, for the mischief has been done, and even making an example of him could not undo it. Probably the only hope lies in the fact that poets never buy other poets' stuff. When once we have all become poets, the sale of verse will cease or be limited to the few copies which individual poets will buy to give to their friends.



COMPTON COLLIER

SIR FREDERIC BRIDGE

Who is the organist of Westminster Abbey, a position which he has held since 1875. Sir Frederic has established a reputation as the foremost organist in England. He was knighted in 1897



REGINALD HAINES

SIR EDWARD ELGAR

Generally considered the greatest living English composer. Before the war he wrote the symphonic study, "Falstaff." His "Carillons," written during the war, has been sung more often in England than any composition except the national anthem

DOVER STREET STUDIOS

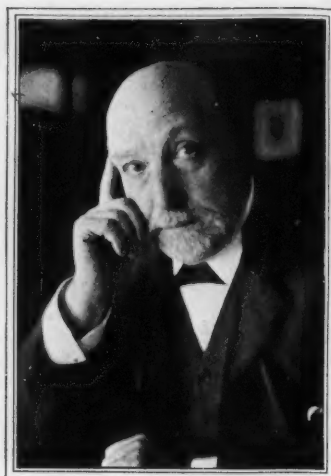
SIR THOMAS BEECHAM

Sir Thomas is widely known as a potent and popular personality in modern English music. Knighthood was bestowed on him this year

SIR HENRY JOSEPH WOOD

Sir Henry, the youngest of the British musical Knights, began giving a series of organ recitals throughout England when he was thirteen

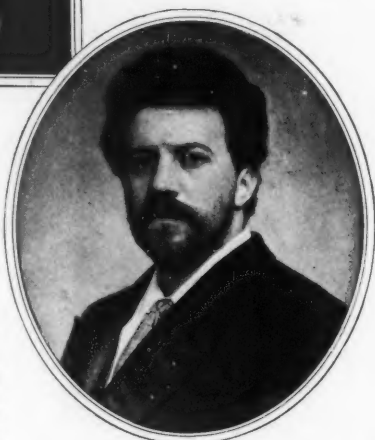
ELLIOT AND FRY



COMPTON COLLIER

SIR CAMPBELL MacKENZIE

The dean of knighted composers, Sir Campbell is a musician of many parts. He was born in Scotland, educated in Germany, and has lived in Italy. He wrote, among many other scores, the music for "The Little Minister"



The Music of the Peers

British Knights of the Baton

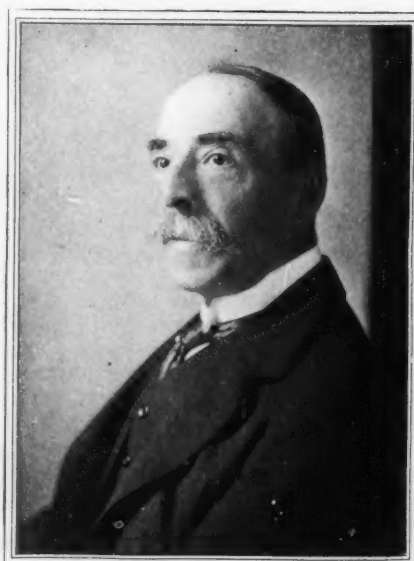
SINCE Psychic Phenomena are no longer scoffed at, but are taken in and given a home by even the most respectable scientists, Vanity Fair has decided to point out a very curious example of psychic influence which has been brought to bear upon modern English music by the poetic utterance of an American—long since dead. In his poem, "The Day Is Done," Henry Wadsworth Longfellow wrote many lines which are full of thoughtful beauty. One of the most lovely is this—"And the night shall be filled with music." Curiously enough, Mr. Longfellow prophesied, with the rare keenness which is sometimes inherent in the poetic mind, the present musical situation in England. The most casual glance at the imposing array of titled musicians on this page is enough to show that in modern England, the Knight is indeed filled with music. Nay more! Music—to reverse the situation—is filled with Knights!



MISTED

SIR CHARLES VILLIERS STANFORD

Although born in Ireland, Sir Charles has spent the greater part of his life in England. Nevertheless he frequently "gets his Irish up." For example, his best known opera is "Shamus O'Brien"



COMPTON COLLIER

SIR FREDERIC COWEN

This most prolific of modern English composers has published two hundred and fifty songs and piano compositions, as well as several suites, operas and symphonies. He became a Knight in 1911

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In deep waters, this boat runs like any other, but in the shallows it is propelled by the air propeller at the stern, and steered by the air rudder at the bow

VAGARIES IN MOTORBOATS

Picturesque, Practical, and Peculiar Put-puts

BY GEORGE W. SUTTON, JR.

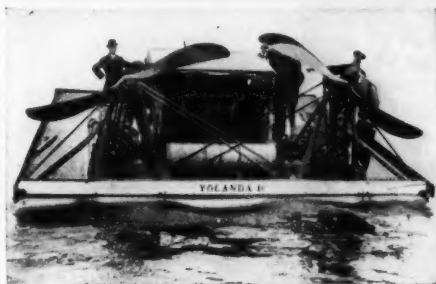
A FREAK is one thing. A novelty is quite a different matter. A freak is out of the picture. It jars on the optic nerves because it is incongruous with our normal notions of the proper appearance of things. A novelty is often the product of so artistic an imagination that it actually enhances the art of Nature. Motorboats fall into three classes—regular, freaks and novelties. With freak motorboats we have no patience, because their only accomplishment is to satisfy the vanity of their owners and to blur the landscape in some of our prettiest harbors. The boats pictured here were built on a solid foundation of wisdom either to overcome some mechanical or natural obstacle or to give expression to some artistic idea.

WE should be grateful to the owner of *Halcyon*. He had an idea. He wished to preserve the grace and beauty of bygone days in combination with the comforts of our modern life. He commissioned Mr. A. Loring Swasey, naval architect, of Boston, to put his mind-picture into definite form. The result

be wrong. *Yolanda II* solved the problem which had bothered a whole government. Down in Colombia there is a river, the Magdalena, running six hundred miles between Bogota, the capital, and the Port of Barranquilla. Gonzalo Mezia has the contract to carry mail between the two points, up the river which has an average depth of two and one-half feet and is full of driftwood and weeds. For four years he has wondered how to improve on the running time of the shallow-draft river steamers. They took twelve days to make the trip. D. Lachapelle, of Nyack, N.Y., did it by designing *Yolanda II*. Her draft when running is

three inches. Her speed with two air propellers is over thirty miles an hour and she beats the record of the steamers by eleven days. Her time for the trip is somewhere around twenty hours. Another shallow water boat has been devised by a Canadian sportsman who used to pole seven miles up a sluggish stream until he conceived a boat with air propellers and an air rudder.

SOME day some one is going to find a real use for amphibious motorboats. Then the ones which have blossomed and have been discarded every year for a long time will be taken out of camphor and put to work. An amphibious motorboat is either a boat which will run on land or an automobile which will run in water, whichever you prefer. Its technical name is hydro-car. Several have been built which have performed fairly well under ideal conditions but most of them have been found lacking in class as automobiles and deficient in seaworthiness as boats. Yet there is a decidedly sane idea back of them which may some day be worked out satisfactorily.



YOLANDA II

This strange vessel draws only three inches, and boats of her type are now being used effectively in carrying mail six hundred miles up the Magdalena River



THE AMPHIBIOUS HYDRO-CAR

The father of this craft was an automobile and its mother was a motorboat, and both parents agree that their offspring is a duck

was a craft fashioned on the lines of a Columbus caravel. Her presence in any harbor makes a picturesque enrichment of the landscape. While in design she goes back several centuries, she is nevertheless a tremendous step forward in motor houseboat building. To realize this, compare her appearance with that of the squatty, square houseboats you have seen. Her fittings include most of the luxuries of the Biltmore minus the skating-rink.

ANOTHER motorboat produced by a careful study of perplexing difficulties is *Yolanda II*. She looks like the result of a three-cornered spring offensive between a touring car, a pontoon bridge and a pair of Don Quixote's windmills. At first glance you will be positive her owner is a certain fall fruit much admired by rodents. But you will



MR. HENRY A. MORSS' HALCYON

A houseboat with power as well as sails, designed by Mr. A. Loring Swasey, along the lines of the caravels which Christopher Columbus first navigated to our shores



COMMODORE BOURNE'S GONDOLA

The graceful and typical Venetian water-craft has been fitted with modern devices and, on the St. Lawrence River, needs no gondolier

THE yearning for unlimited speed has accounted for a great number of unusual boats. Last year's most famous example was *Tiddley Wink* with her bizarre looking wings. Every year sees the appearance of some peculiar looking racing boat whose builder thinks he has solved the problem of excessive speed. Most naval architects work on the theory that speed germinates in a clever combination of hull lines, weight and power. But there is something in the idea that some unusual "kink" may solve the problem. Cooper Hewitt invented a boat with a series of underwater fins which were to raise it up until it went bouncing skittishly over the waters, barely touching the surface. This was about the beginning of the hydro-plane; and, today, practically all racing motorboats which can attain a speed of over forty-five miles an hour are hydroplanes.

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The Chess Queen comes to life and informs the Old Player she is no longer made of wood



Sinbad, the Sailor, visits the dentist



The Giant's Castle in the Toyland Paper Chase

Looking on the Dark Side of the Movies

SINCE the publication of the last number of *Vanity Fair* containing the Gilbert-Bray silhouettes of the Illustrators Ball, Mr. Allan Gilbert has added several new plays to the repertoire of the Pictograph—as the animated miracle is called. They are "Sinbad the Sailor," "The Paper Chase in Toy-

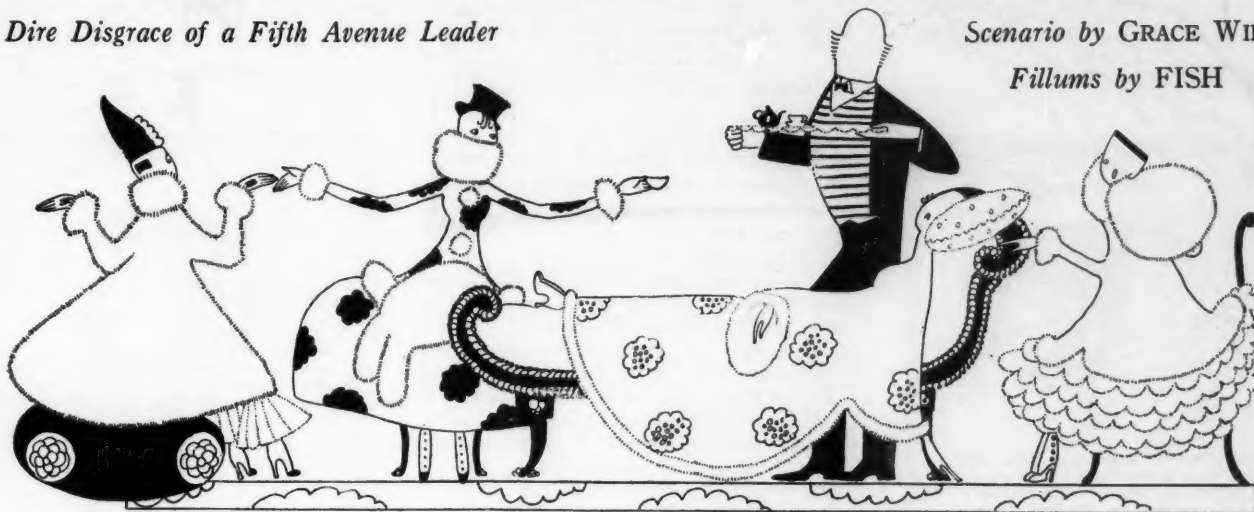
land" and "The Chess Queen," an incident from each one being shown on this page. Of all the ramifications of the moving picture art, Mr. Gilbert's invention is one of the most significant, for he has succeeded in creating a world of illusion by shadows, and shadows only.

ON THE ROAD TO SOCIAL OSTRACISM

The Dire Disgrace of a Fifth Avenue Leader

Scenario by GRACE WILLARD

Fillums by FISH



Four prettier young women could not be found outside the cloak and suit department of a Fifth Avenue store

THE scene is Mrs. Monty's boudoir. Being a very fashionable lady, she has, for two years, lived on Fifth Avenue, on borrowed money and on more or less friendly terms with her husband. Around the tea table are Edith, May, Constance—and their hats. Mrs. Monty, a picture of plaintive elegance, occupies the *chaise longue*. The group is soon augmented by the arrival of Cheero, her Pekinese. Four prettier young women could not be found outside the cloak and suit department of a Fifth Avenue store.

MRS. MONTY (*tragically*): It isn't as if I suffered any pain. I almost wish I did. Then, at least, I'd know the worst. But this mysterious apprehension . . . this feeling that something perfectly ghastly is going to happen to me. It's like . . . it's like having about ten husbands *all* just on the point of finding out about one's bills! (*General shudder of sympathy.*)

MAY: Poor darling! It's overwork, of course. Dining and dancing and keeping one's figure. I simply *wish* you'd see Dr. Rubinski. *So clairvoyant! So psychic!*

CONSTANCE: Oh, but Hanley Weekes, my dear. The most fascinating man! And gives the *loveliest* narcotics! When I had . . . Thanks, another buttered muffin, please.

EDITH (*weighing in*): Well, I know if I were writhing in agony I shouldn't let anyone come near me but Dr. Brompton Rhodes. One of the angels! You know last year at Lakewood, when I was at Death's door, my husband said . . . oh, may I have another cup, and *quite* strong, please . . . my husband said his one comforting thought—

CONSTANCE (*sweetly*): I remember, dear. He said that for once he knew where you were.

MRS. MONTY (*desperately*): But you don't understand at all how I feel. It's entirely different from anything anyone *ever* experienced! I have the most extraordinary impulses. Yesterday, for example, I unearthed an old piece of cross-stitching. . . . It was one I got for the Schopenhauer class . . . and I'd actually done two pink peacocks and a rising sun before I realized what I was about. Imagine: *sitting at home alone for two hours, at tea time, sewing, and almost wishing that my husband might come in.* (*Her voice breaks on an hysterical crescendo. The friends exchange shocked glances.*)

MAY: Poor dear, I'd no idea it was as bad as that. But tell me, I hope no one saw you. We'd never let it go any farther, of course . . . but servants . . .

MRS. MONTY: That's just it. Binks came into the room and asked me if she could fetch me anything . . . *a cup of hot water!* And twice I've just escaped being in the drawing room when Monty came home. Once (*paling*) I was in the very act of starting his favorite record on the Vict . . .

EDITH: Something trashy, I'm sure! But, look here, suppose he *had* found you?

MRS. MONTY: He'd have been frightfully worried, of course. But (*bravely*) I've been keeping everything from him. I hate to worry him. I never used to mind, but lately, somehow—oh, it's too horrible.

MAY: Now, my dear, you mustn't let this go on another minute. What if you broke down completely? What if you took to going about with your husband? or breakfasting with him? Do let me send Rubinski. *So clever!* Such a wonderful bedside polish!

EDITH: Darling, please, *please* don't put yourself into the hands of any horrible Armenian rug merchant with a name like that! Won't you promise me to call up Rhodes at once. Wonderful eyes! Lenox, double eight, double thr-r-ree. You can remember the number because it looks just like one of Elsie de Wolfe's sweet Greek friezes.

CONSTANCE: Good-bye, dear. I must go to the Banned Play Society meeting and my Der-vish Dance class. (*General movement to go.*)

MAY: And I have a Taglioni Thé Terps-

chorique and the Cuddly Toy Dog Club before my own Benghalese *Soirée* to-night . . .

THE PACK, IN UNISON: Au'voir, darling . . . So sorry! . . . Do check this terrible thing at once! . . . You owe it to society!

(*At this point MRS. MONTY's mother comes in. A kind, fat, placid, maternal-eyed soul of a type that will soon have to join the Dodo under its glass case. Exit the beautiful ladies, snickering.*)

MRS. MONTY'S MOTHER: Well, I'm glad to find you in for once, dear. What were you and your cackling friends talking about?

MRS. MONTY: Oh, I'd just mentioned how weirdly I felt. Queer desire to mope at home! To call up my husband at the office. *Bourgeois* manias for fancy work. . . . Lamb chops at home, with him—alone!

MRS. MONTY'S MOTHER (*regards her daughter with a startled expression, but draws near to her*): My dear child! At last! How wonderful! Oh, I am so glad! I knew it would happen.

MRS. MONTY (*injured*): Knew it would happen? Knew *what* would happen?

MRS. MONTY'S MOTHER: Don't you know what it is, my darling? Can't you guess? *You are falling in love with your husband.*

(*At these words the prostrated MRS. MONTY springs up, excitedly, scattering her fillet lace pillows.*)

MRS. MONTY (*indignantly*): In love with my husband! How horrible! How hideous! Why, they'll laugh at me, all of them—May, Constance, Edith, everybody. I'll be the joke of society. It's not true; it's not true, and yet, oh, mother, I believe you are right! I think of him—all the time. Oh, my poor, dear Mother, I have disgraced you—I am ostracised! I am a pariah, a social leper, I am . . .

(*Collapses with outraged dignity. In the midst of the excitement in which smelling salts are being waved! bells rung! . . . the air filled with howls of jealous chagrin from Cheero (who sees the game is up) the unfortunate MONTY appears in the doorway. He glances, stupefied, from Mrs. MONTY (who continues to strafe the remaining fillet pillow) to Mrs. MONTY's Mother, who wears a smile like a July sunrise.*)

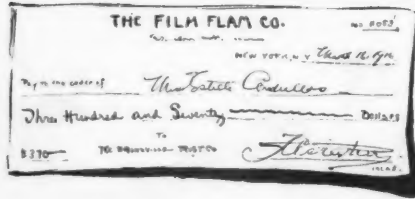
MRS. MONTY'S MOTHER: You're just in time, Montague. Your poor dear wife is so . . . so, . . . so miserable and *unhappy*.

CURTAIN.





Miss Estelle Cadwalader never omits her morning study hour. She is an indefatigable student of history, and possesses a wide and well-rounded classical culture



The check for sixty thousand dollars which Miss Cadwalader received from a well-known film company for only forty weeks' work as a star in the movies



Miss Cadwalader is an enthusiastic believer in outdoor exercise and always manages to get her early morning scamper along the bridle path in Central Park



The other actresses in her company are greatly attached to her. In fact, they usually follow her around, adoringly, wherever she goes



Miss Cadwalader invariably spends her Sundays with her mother—up on the old farm in the Berkshires, where she was born. Her mother, now over seventy years of age, asserts that they have not been separated for a Sunday in over five years



There is, to Miss Cadwalader, something almost pathetic about the devotion of her maid. The servant simply worships her and Estelle, in return, is never tired of showering her with kindnesses



Miss Cadwalader is unusually fond of her pets. She spends a great deal of time with them—with Roosevelt, her African leopard, in particular



And then, at the end of the long and weary day, Miss Cadwalader's limousine comes to the stage door and whisks her, noiselessly and speedily, through the Park, to her charming flat on Fifth Avenue

SKETCHES BY ESTHER ANDREWS

The Routine of an Actress's Day

If You Can Believe All Those Wonderful Articles in the Newspapers and Magazines

THE NEW SCULPTURE, AND THE PAINTER-SCULPTORS

The Latter Have Recently Invaded the Field of Clay

BY FREDERICK JAMES GREGG



Example of the new "wire" sculpture: a portrait of Marcel Duchamp by Jean Crotti

A CURIOUS feature of the picture exhibitions held in New York in the course of the winter was the extent to which sculpture figured in them: witness the sculpture done by Arthur B. Davies, Jules Pascin, Walt Kuhn and others. This is to be traced directly to the influence of the so-called "modernists." Our so-called "progressive" artists are not satisfied with one medium, or even two or three. They are impelled to try every one that comes to hand. They even make a frame with as much delight as the picture that is to go in it. They refuse to make a distinction between one thing and another on the score of dignity. All this is very interesting and exciting for it makes surprises more frequent than they used to be, as you can't tell now in what direction a good man will break out.

OF course it is very distressing to the sculptors of the old school, with their hard and fast notions of anatomical precision, to find that their field has been invaded by the lawless painters. They protested against mild innovations of the younger set, like Cecil de B. Howard and Jo Davidson. But they had a real shock when Renoir in his old age took to the chisel. It was not easy to dismiss his nude figure, when shown here, at the Carroll Galleries, as clumsy experimentation on the part of an artist who would have done better if he had stuck to his regular trade. It was cruel, but the matter had to be taken seriously.

Gauguin, in the art generation following Cézanne, and Picasso, in the art generation following Gauguin, have affected the sculpture which is distinctly that of our time. Much of the latter has failed to bring conviction to the run of people. To them it is still a joke, or at best part of an effort to attain the impossible. Nor are those who refuse to be serious about the matter at all made cautious by the fact that Rodin, now so simple and so easily comprehended by all, was regarded for years as a dangerous, an unscrupulous and irreverent innovator. They admit that they have "caught up" with Rodin. Further than this



Profile of Crotti's Marcel Duchamp portrait showing the position of the eyes

they refuse to go, and so we are supplied with the argument that it does not follow that because the public, and especially the official part of the public, was wrong in failing to "catch on" to Rodin, another public must be wrong in failing to catch on to Brancusi.

STILL it is only the part of wisdom to stop and consider to what an extent we have any right to put a limit on the experimenting of any artist. Even when he goes so far as in the wire-head of Marcel Duchamp by Jean Crotti, which is reproduced here. For, after all, the distinction between the artisan and the true artist does lie in this, that the artisan is content to go on reproducing models that have been supplied to him, by an individual or a school, while the artist is forced by his very nature to depend upon himself for his artistic ideals.

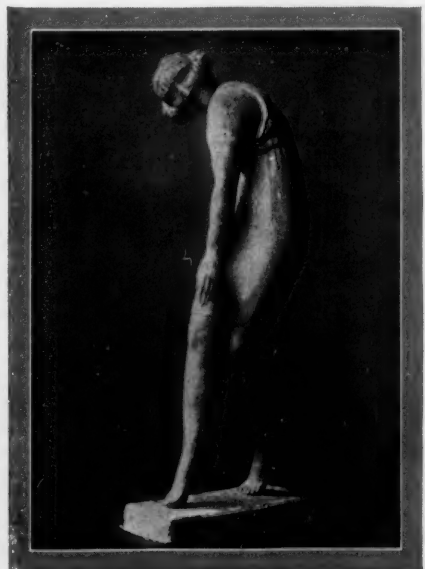


Figure by Cecil de B. Howard



Crouching Bather, by Jane Poupelet



Bacchante, by Cecil de B. Howard

The Proposed American Visit of the Comédie Française

IT begins to look as if the redoubtable Comédie Française was going to break one of its time-honored rules—that of not leaving France—in order to come to the United States during the coming autumn for a brief visit to New York and to other American cities. The war is, of course, mainly responsible for the plans to bring the great Parisian company to this country. Some of the younger men in the organization are at the front, but the older men and all of the women are immediately available. If the Russian Ballet can come to America—and prosper—why can't the Comédie Française have an equally successful visit?

PORTRAITS BY REUTLINGER



MARIE LECONTE



HUGUETTE DUFLOS

AMONG the most talented and distinguished of the feminine artists in the Comédie Française are Mlle. Leconte and Mme. Huguette Duflos, the wife of Raphael Duflos, the famous actor and secretary of the Français. They probably occupy the most conspicuous places in the feminine roster of the house of Molière. Each of them have been credited with many dramatic successes during the past ten years at the Français. Mlle. Leconte has nobly surmounted all the obstacles that stand in the path of a great actress. She has played many of the most difficult roles of the classic French repertoire. She is, furthermore, the never to be forgotten creator of two remarkable modern roles—one in "Bagatelle," and the other in "Le Roi Dagobert." The success of both of these admirable artists in the United States can hardly be regarded as a matter of conjecture. Their art, their beauty, their intelligence, their splendid technical equipment and their fine restraint in acting are bound to meet with the critical approval of our audiences and critics. In the event of the coming of the Français New York will have a memorable French theatrical season during the winter of 1916-17 as, added to the contemplated invasion by the house of Molière, there will be another full-fledged French company—playing a widely varied repertoire and backed by substantial and intelligent American sympathizers. This latter company will be managed by M. Lucien Bonheur, who has already made a success of his own particular Théâtre Français in New York.

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VANITY FAIR'S PRIZE MOVIE SCENARIO

Winner of the Thousand-Dollar Reward for the Worst Short Film Story

BY ALEISTER CROWLEY

IT is time to take the public into our confidence. From what wonder-working, from what throbbing convolutions of what palpitating gray matter came those filmy, shimmering reels that thrill us so? At enormous expense we have prevailed upon those household-word-named impressari—Mr. Griffith, Mr. Sennett and Mr. Ince—to allow us to publish the first draft of their forthcoming hyperpyrexia, with their matchless scenario and sketches and explanatory notes.

THE PEARL GIRL

Or, The Whale, the Siren and the Shoestring.

Scenario (probably) by Roy McCardell.

REEL I.—The home of *Senor Mañana*, the Silver King of Mexico, his daughter, *Peseta*, a willowy brunette with saucer-like eyes. (*Peseta Mañana*—Miss Mary Pickford.) (NOTE: *Miss Pickford* is a blonde. We will have to overcome this difficulty somehow.) Their wealth, elegance, and noble, patriarchal manners. Arrival of *Diego*, the pearl-fisher, with the only pearl in the world the size of an emu's egg. Sale of the pearl to the *Senor*. The pearl taken to Tiffany's to be set in a necklace. *Peseta* is observed at the necklace counter by a *Sinister Stranger*. (NOTE: *Arnold Daly* might play this part very well.) *Peseta* comes of age. Magnificent tango party, at which she wears the pearl. Entry of *Sinister Stranger*, who demands an interview with the *Wicked Baron*—we mean the *Silver King*, or *Senor Mañana*.



PESETA MANANA

(NOTE BY PRODUCER: During all these scenes, past, present and future, whether on the burning sands of Coney Island or the frozen steppes of the Bronx, people should constantly snatch up telephones and talk into them excitedly, without waiting to get any particular number. It all helps. Silhouettes of mysterious people may also pass behind a window. They have nothing to do with the story, but they excite curiosity and are soon forgotten in the general turmoil.)



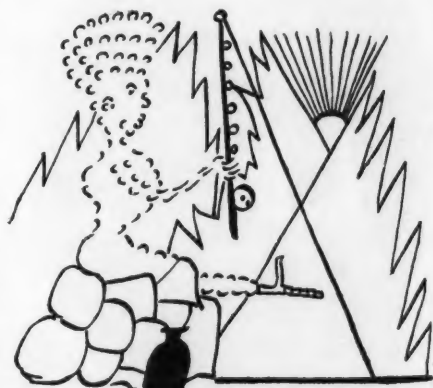
THE SINISTER STRANGER

Registering pearlomania on the occasion of his first sight of the gem. Good facial work, this. He is not wearing a pagoda, but a fashionable movie cloak. The more capes, the more sinister.

Ultimately, the *Sinister Stranger* and *Mañana* meet. "I demand your daughter and her pearl." "You are mad." "If not"—"I defy you." The *Sinister Stranger* produces a transfer on the Tenth Avenue Line, which the audience will understand to be that used long ago by *Mañana* as a boy, illegally, for he had started life on a shoestring. *Mañana*, in despair, and realizing that he can never live down the dishonest episode of the transfer, pulls the shoestring from his pocket and strangles himself with it. The *Sinister Stranger* snatches up *Peseta* and bolts, but they stumble over the hacienda and fall from the patio into the caramba, which is full of water. *Peseta* (pearl and all) is swallowed by a whale. (*The Whale*—Tom Wise or Miss Marie Dressler.)

REEL II: *Limousine Lollipop*, an exquisite blonde, is fishing on the Yukon. Her mother has banished her from their Tenth Avenue mansion to the frozen Alaskan wilds, as she is getting much too fond of the Great White Way, and thinks it wise to let daughter cool off a bit. Besides, Mamma has a little affair of her own, and *Limousine* is in the way. By and by, after an encounter with a polar bear, she meets a lovely *Esquimau*. They chat. The *Esquimau* embraces *Limousine*. She kills the *Esquimau* for trying to flirt with her, and then suddenly she feels a pull on her line. It slackens, but there is still something there. She reels it in. She has falsehooked the whale by the pearl necklace which his throat was too small to swallow. (See any *Natural History*.) The great pearl is hers! She plots to return to Broadway with her prize. But it is spring; the ice is breaking up; she finds herself adrift upon the trackless ocean!

The spring advances rapidly. *Limousine's* iceberg drifts ever in a southerly direction, melting as it goes. At last it is only just large enough to support her. Still it grows smaller! What can she do? Standing on one toe she pirouettes on the ever dissolving ice cake. An inspiration! She produces a play she has written and reads it aloud. Like magic the ice cake expands. The play is a frost! Suddenly a liner appears. No; it is a British man-of-



LIMOUSINE FISHING ON THE YUKON

It is midwinter; but the midnight sun is visible; for it is tea-time. *Limousine* bitterly regrets the gay life of Broadway. The jagged things are Mount Irenecastle, Mount Georgecohan, and Mount F.P.A. *Limousine*, it will be noticed, has been banished by her mamma to Alaska in her summer frock and her high-heeled bottines.

war. Gracious heavens! and *Limousine's* sole literary solace in these trying months has been a copy of "The Fatherland"! *Limousine* is taken to London as an exceedingly suspicious character, and enters the Tower of London by the gloomy portals of the Traitor's Gate!

REEL III: *Limousine* is to be shot in the Tower as a spy. But, as the command "Fire!" is given, a Zeppelin drops a bomb of high explosive, which deflects the bullets. She herself is blown gently into the river, where she is rescued by a waiting U-boat, which has popped up to see the result of the Zeppelin raid.

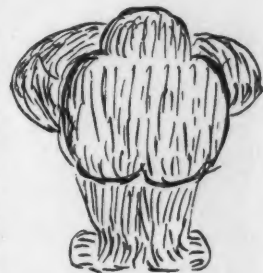


SEÑOR MANANA STRANGLING HIMSELF

No, he is not smoking a cigar: that is his tongue. Note how the muscles on his arm stand out because of the efforts he is expending to make a good job of it.

It will doubtless have occurred to everyone that so far we have had no motor-cars; and a film without a motor-car is like "Macbeth" without the Thane of Cawdor. So we will have the submarine pursued by the whole British army—in twelve-cylinder automobiles. *Limousine*, however, escapes on the submarine. (This is rather tame, but it would be a bore to have her arrested a second time. We must thrash out something new. Perhaps after lunch!) On arrival at New York *Limousine* is met at the docks by . . .

Now we switch right back to the *Mañana* family. It's irritating, of course, but all the movie concerns are doing it. *Peseta*, inconsolable at the loss of her father and her pearl, though glad that she has escaped the *Whale*—which she did in the usual manner by diving down his throat (large enough for her, if not for the pearl) and boring her way out with a hatpin—finds herself upon a desert island. Now, do you remember the play which *Limousine* produced on the ice cake? You don't. All right, let's have a switchback then, showing the play. Now you remember, don't you? Good. There isn't any reason why you should recall the incident, but that switchback will add a few feet to the film. Penniless and starving, *Peseta* decides to become a newspaper reporter on the "Coral Evening Headache."



LOVE IN THE ARCTIC

Rear view of the rude and flirtatious *Esquimau* embracing the fair *Limousine*.

She gets a position as Society Editor and is rapidly promoted, after various adventures (which I shall leave to my subordinates to work out). She is finally transferred to Vanity Fair in New York and is made *Lingerie Editor*. In this capacity she goes down to the docks and—

Recognizes in *Limousine Lollipop* the *Sinister Stranger* who has thus disguised himself in order to win back the pearl and the girl. They embrace, of course! (*Darkness*.)

"Pass out on this side, please, and let those take their seats who have not seen the film."



THIRD REEL:

(Beginning the letter) "Dear Mabel: I am heartbroken but I sha'n't be able to have luncheon with you to-day. You know how I adore being with you; how, when I am beside you, I bud and bloom, and how, when I am removed from your side, I seem to fade, wither and die, but, my dear girl—"



FIRST REEL:

(Soliloquy) "Oh, dear, it's eight o'clock and time to get up. What a bore life is. Well, I might as well dress and have breakfast"

PHOTOGRAPHS BY IRA L. HILL



SECOND REEL:

(Musing) "A letter, and from George! How simply wonderful! A special delivery, too. I'll read it now, this very minute"



FIFTH REEL:

"... as if her heart would break. It would be too terrible to desert her. And, anyway, I am going down to the City Hall with her at noon to buy the license—because I realize that I cannot get on without her. When she is with me she seems to bud and bloom; when she is removed from my side she fades—"



FOURTH REEL:

"I simply cannot lunch with you, so please don't expect me. Peggy (I have never told you of her) has returned—suddenly, mysteriously, and I cannot leave her. She depends on me, utterly. I find that my love for her is as great, yes, greater than it was before I met you. If I leave her for an instant her eyes fill with tears—"



SIXTH REEL:

"... withers and dies. I have always loved her:—always. You must try to be broad-minded, Mabel, and come to see her often, for she is the kind that needs a great deal of love."

Yours in haste, George.

"P.S.—I hear her now, scratching on my bedroom door—whining and barking, as if her little heart would break"

Mabel Normand, "Registering" a Love Letter

THE worst thing about being a great movie actress is that they are always asking you to *register* something. "Now, my dear," says the director of the studio, "register rage; register anguish; register love; register *anything*." Poor Mabel Normand! Here she is, at it again. This time she is registering

a letter, a love letter—all of it, from its noncommittal "Dear Mabel," to its "P.S." If Charles Chaplin, Esq., gets a million dollars a year for making people happy, Mabel Normand ought to get a billion—and possibly more. For the second time in history the world is better for a Norman(d) conquest.

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DOGS FOR THE COUNTRY HOME

And Some Suggestions for Purchasing Pastoral Puppies



WHAT is a country home without a dog? Well, to the canine enthusiast it would seem very much like an arid waste, a deserted reef or any other kind of an undesirable place which should be avoided by all means.

On second thought perhaps this is a rather extreme view of the matter, but, after all, the dog can and should be an important factor in the country home, and a factor which will add a great deal to the pleasure of the season away from paved streets, traffic policemen, the subway and other attributes of urban life. But the country dog will only be a factor on the plus side of the equation if he is chosen with some care and judgment as to the environment into which he is to fit, and the type of human beings to whom he is to become a companion, an ornament or a protection, as the case may be.

Although it is the way in which it is frequently done, to buy a dog just because you are going to the country for a while is to court disaster. Presumably you are a dog lover already, and know this beforehand. But indiscriminate dog buying is an evil which still goes on, and for the benefit of those who have the temerity to contemplate it and, indeed, even for those who know some breeds of dogs very well, a few details about the special attributes and qualifications of certain varieties which take most kindly to country life may not be amiss.

BEFORE going into detail, let us consider just a few generalities. In the first place, do not be afraid to purchase a puppy. Puppies of most of the breeds which are successful outside of super-heated apartments are not fragile. They require only reasonable and intelligent care and not any special degree of "animal instinct," as the qualities of the successful breeder may be summed up for want of a better term. Not that one can be careless with a puppy and expect to have good results, nor should one try to raise his first puppy without a little study of the sicknesses, weaknesses or surprising manifestations that are to be observed in young doghood. But most pups do not need to be handled like glass or housed like cage birds, and they will usually thrive on the three cardinal principles of cleanliness, simple food and plenty of exercise outdoors.

Of course, you may find just what you are looking for in a grown dog, but if you do not, banish any groundless fears of buying a puppy which has gone well past the age of independence of its mother.

OF course the first consideration is health, in dogs as well as people, so choose a sturdy, active, well nourished looking pup of whatever breed you may have selected. If possible, see both its parents, and if you cannot see the sire try to find out all you can about him and have a look at a photograph at least. Like other animals, good dogs—and it is assumed, of course, that you are not interested in anything but pure bred stock—tend to show the influence of heredity very strongly,

and in the sire and dam of a puppy you can see much of what the pup himself is going to be in a year or two. Dog shows very frequently offer exceedingly dramatic examples of the closeness with which a dog sticks to the appearance of his immediate ancestors, when a champion of several years' standing is defeated by his own son. In fact, the late Richard Harding Davis wrote his famous dog story, "The Bar Sinister," around just such a contest between a well-known bull-terrier and his till then unheard of son. This story was an excellent illustration of adherence to a type.

When it comes to the question of selecting your breed you will find an embarrassment of riches from which to choose, for it is true that there are few breeds of dog which are not suitable in one way or another for country life. But it is also true that some varieties are preeminently suited for the life of the outdoors. For instance the terriers. These active, companionable dogs take their very name, of course, from the earth, *terra*, and they have been earth going and country loving creatures since first they began to be differentiated from other types of dogs. Good old Caius in 1565,

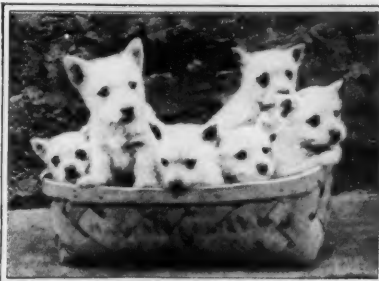
speaking "Of the Dogge called Terrar, in Latine *Terrarius*," says of them:

"Another sorte of hunting dog there is which hunteth the Foxe and the Badger or Greye only, whom we call Terrars, because they (after the manner and custome of ferrets in searching for Connyes) creepe into the grounde, and by that meanes make afrayde, nyppe, and byte the Fox and the Badger in such sort, that eyther they teare them in pieces with theyr teeth beyng in the bosome of the earth or else hayle and pull them perforce out of their lurking angles, darke dongeons, and close caves,

or at the least through feare drive them out of their hollow harbours, in so much that they are compelled to prepare speedy flight, and being desirous of the next (albeit not the safest) refuge, are otherwise taken and intrapped with snares and nettes layde over holes to the same purpose."

In buying a terrier, no matter how distinguished the bench career of his immediate forbears, it is well to remember this hunting quality of the type as a whole. If a fox terrier, either wire haired or smooth, remember that he will make a fine ratter and benefit by the chase; if Airedales are your

(Continued on p. 120)



WEST HIGHLAND WHITE TERRIERS

Apparently even a dog—when he is very young—can be kittenish



TAUSKEY

DOBERMAN PINSCHERS

A forlorn group bewailing the fate which has given them such a name



WOLFHOUND PUP

A very gay dog; no doubt the Vernon Castle of his set

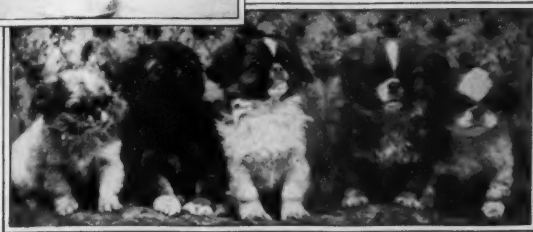


FIERCE GERMAN PRISONERS INTERNED BY MR. B. H. THROOP



TAUSKEY

This row of ferocious fuzzies will some day grow up into Old English Sheepdogs. They are the property of Mr. Oliver Harriman



VALECHÉ

MRS. WILLIAM SHEPPARD'S PEKINGESE PUPS

MOTOR CARS WARLIKE AND OTHERWISE

A New Armored Truck for the New York National Guard

IMRESSED by the signal success of the armored motor car in the present war—in scouting, harassing the enemy's outposts and as a supplement to a cavalry screen—a group of far-sighted men have agreed to donate a battery of these formidable machines to the National Guard of the State of New York. The first of the steel clad, businesslike products of a motor truck company and a large steel company—the result of this public spirited gift—is in commission and has already consented to sit, or rather stand, for its portrait. It is seen in two different aspects on this page. The car has been fashioned rather closely after foreign models, and the builders have had the benefit of consulting with men who have had experience with similar units in France and Belgium. The result is a machine which gives every promise, from superficial appearance and equipment, of being able to render an exceedingly good account of itself in case of need. This bellicose motor car, the joint gift of a group of men including E. H. Gary, H. C. Frick, R. M. Thompson, D. Olcott, J. N. Wallace and H. G. Montgomery, may best be described by taking up its chief component parts separately.

IN the first place, the chassis is a standard two-ton, worm-drive unit such as is built by the makers for commercial purposes, except that the steering wheel and control levers have been arranged to allow the driver to sit very low in the car so that the machine guns will fire over his head. This chassis weighs 5,000 pounds with its full equipment. The car is fitted with an electric starting and lighting system, with enclosed drive to the generator and to the flywheel. For lights it carries a ten inch electric searchlight, so mounted that it can be enclosed in the driver's cab or compartment and thus be protected. This lamp is operated by a separate switch for signalling purposes. In addition, two small headlights are

fitted in the very front of the car near the ground so as to concentrate the light low and eliminate reflection from the sides of the car. There are two red tail lights on the rear corners, a dash lamp to make the gauges legible and an extension or trouble lamp to use for work at the guns if any repairs are required or if the other parts of the mechanism need attention. Two fire department emergency lanterns are also fitted in the interior car to

act as special equipment in times of stress. A tool box with a complete set of tools and two chemical fire extinguishers are also ready at hand within the car. A special economy carburetor is used.

ONE of the interesting features of the machine is the armor plate which adds 2,400 pounds to its weight. This armor is of special heat treated steel, strong enough to resist the regulation army rifle bullet at fifty yards. As it is so hard that it cannot be drilled or machined after delivery, it had to be made with the holes drilled and the plates straightened exactly to the drawing specifications. This armor is supported by a light angle iron framing built up in four units. The first covers the motor, the second forms the driver's cab, and the two rear units are for the guns, ammunition and men. These units are first riveted and then bolted together, making one complete structure. The floor is of wood on metal cross members, and the wheel boxes are of steel. An arrangement for towing extends beyond the armor with an eye or hook.

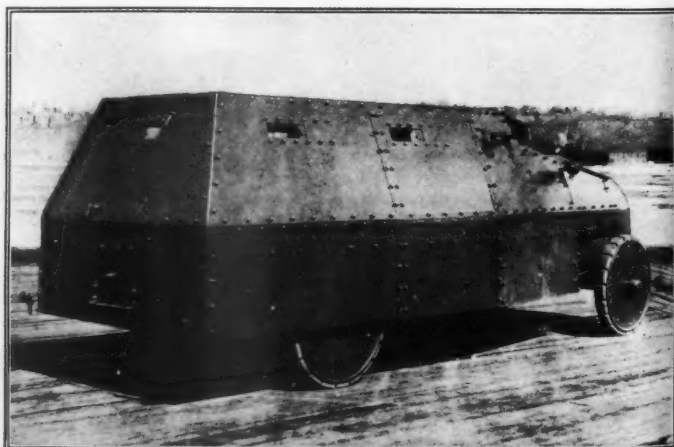
PORTHOLES, provided for the operation of the car without exposure during observations, are arranged one on each side of the driver's cab, two on each side of the body and one in the door at the rear. Their doors are made of armored steel to slide, and have anti-rattling latches. The car is entered through a rear door with step, the door being fitted with a tightening latch like those used on refrigerators. In this snug fighting machine the driver is protected by a complete armored cab, the front door of which is provided with adjustable racks so that a larger or smaller vision may be obtained, looking forward. There is also an adjustable trap door over the driver's head in order to permit cooling when the car is not under fire. The wheels are pro- (Continued on page 118)



One of the trucks used in the Mexican punitive expedition—a Jeffery "Quad" which drives through all four wheels



This business-like truck is also used by the United States Army. It is a White chassis fitted with special service body and top



TWO-TON WORM-DRIVE ARMORED TRUCK FOR THE NATIONAL GUARD OF NEW YORK

Eight of these formidable fighting vehicles form a unit which is being presented to the militia by a group of public spirited citizens. In the first picture the machine guns are shown ready for action, while in the other this gasoline turtle has drawn within its shell, leaving only loopholes for rifle or revolver fire. The cars are built by the International Motor Company and weigh 9,052 pounds

SHOPPING FOR THE WELL-DRESSED MAN

A Word About Riding Suits and Several More Regarding Traveling Accessories

BY ROBERT LLOYD TREVOR

IF you are a lover of horses, and are fascinated by statistics, the fact that there are some 3,000,000 automobiles in the United States might cause you considerable alarm. But before you are completely overwhelmed let me add that the past few years have witnessed a steadily increasing participation in hunting, riding and polo on the part of our great minority.

When the automobile made its appearance horsemen were openly uneasy about it. Clearly, they thought (mind you, I didn't say they thought clearly) here



Norfolk Riding Coat of Shantung silk, \$18



Back view, Chester Jacket of Shantung silk, \$18



A light weight, crash motor coat; dust color, dust proof and durable, \$8



Long grain russet traveling bag, designed to hold everything necessary for the week-end, \$25



Boston bag of russet pigskin, \$0.50



These gabardine riding trousers are light, cool, and may be readily cleaned, \$16

the international polo contests. On Long Island and in Westchester County particularly there has been a great deal of interest taken in the sport. Naturally this has resulted in a standardized costume; for riding suits are all cut to the same pattern even though they vary in materials.

THE one shown on this page was designed for summer wear. The breeches are made of light gabardine, and the coat, of which two styles are shown, of shantung silk. It would be difficult to contrive a smarter

is a vulgar innovation which threatens to divert attention from the one royal sport of which America can boast; a sport borrowed from England, engendered and patronized by England's kings. But in spite of the trepidation of a few, Americans in general remained loyal to the horse, and the wealthier class, with characteristic abandon, built their garages without tearing down their stables.

IT is really quite impressive to think that we should have continued faithful to a sport which was threatened with becoming unfashionable. Of course we had England's example before us, but even so, one usually has to travel rather slowly, and frequently backwards, to keep in the footsteps of English social conventions; and America is too fond of rapidly changing fads to go slowly even in the matter of fashions.

The increasing amount of interest displayed in riding has been stimulated chiefly, I imagine, by

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costume than this, and a more comfortable one. Inasmuch as riding is a sport indulged in by a comparative few, one would naturally expect to find the riding suit a more or less staple article in so far as styles are concerned. To ride in an everyday suit is an unspeakable *contretemps*, and yet I have been told that some object to riding suits on the grounds that they are "too fussy," whatever they mean by that. I didn't stop to ask. At any rate there is nothing in the gabardine-shantung suit to call forth the shudder which usually accompanies this vague reference to fussiness. On the contrary it is simplicity itself, with the added qualities of lightness and style.

On page 114 I have shown a riding boot which is rapidly supplanting the puttee. The riding boot is more comfortable, easier to put on, and more complete than the puttee, as it takes the place of the shoe. The boot is worn in either tan or black, and in (Continued on page 114)

To the Strains of Lohengrin



In the manner of the ancients, a bridal veil for the most modern of the moderns is decked with pearls about the edge of its tulle surface while a string of pearls wreathes its plaited crown



A precious bit of old lace woven from the finest threads is gathered into a flowing wedding veil, its soft folds held in place about a high, puffed headdress with tiny sprays of orange flowers



Ever more sumptuous grows the bridal robe, and now one is married in a gown of silver lace and ribbon as a part of white satin and tulle. Pearls and a fanlike frill cap the tulle veil

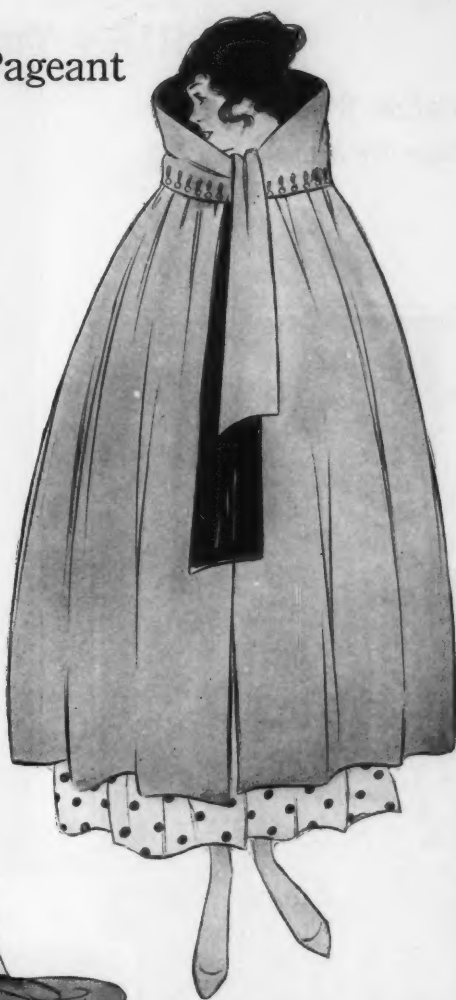
Paris Plans the Wedding Pageant



Buzenet uses white tulle over rose crêpe de chine and scallops flounces of white organdy for trimming



Under a tilted chin is bound a strand of orange blossoms securely to fasten her wedding veil



What color should be selected by Paris to line a flowing rose faille wrap but a shade of brilliant red?

THERE are more than four and twenty tailors in Paris, but the boldest one among them would not be brave enough, this season, to cut a narrow skirt. The tempestuous petticoat has come to stay—for a season or two at least, and crisp taffeta, airy muslin, and even gabardine and alpacas ruffle it about to add to its voluminous folds. Even wedding gowns are ruffled this season. One unusually pretty one is ruffled to the waist with gauzy silver ribbon, below a white satin basque. There is just a hint of white tulle about the skirt—each silver ruffle being laid over a ruffle of tulle which peeps out here and there—giving it an exquisitely frosty look, heightened by the ample tulle veil. The severe satin bodice is effectively combined with tulle and orange buds.

Silver tissue and silver lace



In the mirror she saw the image of her grandmother when she was a girl—her bodice and bustle of blue taffeta draped over a white taffeta skirt striped with the quaintest of blue and pink flowers

are being used more and more for "robes de mariage," imparting a richness and delicacy that can never be obtained by satin alone. The classic wedding gown of white satin has been gradually replaced by the more sympathetic tissues—crêpe de chine, tulle, lace and all the exquisite silver stuffs which of late have added so much beauty to the "cortège." Just a bit of satin is allowed—a brief basque, a girdle, a band on a tulle skirt, or, in rare instances, a train; but, as a rule, even the train is now made of tulle, lace or silver tissue. One really regal wedding gown is made of rare lace, wreathed about with orange blossoms and silver buds. The narrow train of silver gauze is attached to the shoulders under knots of similar buds, and over this falls a cloud of tulle—a simple tulle veil bound about the brow with orange blossoms.

(Continued on page 110)

Four Star Gowns in the Firmament of Fashion

A Negligée Whose Design Is to Foster the Art of Lounging



PHOTOGRAPHS BY IRA L. HILL

Buzenet endows a pink gros de londres negligée with but ruchings of pink taffeta for trimming and uses for the underdress flesh colored chiffon over a white silk foundation

Redfern thought of a starlit summer evening when fashioning the black chiffon and tulle gown at the right. It is trimmed with Chantilly lace and embroidery of rhinestones and pearls



Gowns Revealing a Decided Tendency to Puff and Frill



Revived from a distant era is the embroidered organdy trimming on this black taffeta gown created by Boué Soeurs. From the reverse sides of the sleeves appear bits of blue satin

Above in the center of the page is a Boué Soeurs' evening gown all flounced with tiers cream colored net lace and draped with a puffed, short overskirt of blue and silver brocaded faille



THE SHOPS OF VANITY FAIR



A summery wraith of a frock made of soft folds of chiffon in all shades and wide flouncings of lace, \$69.50. Cobalt blue is the facing for a black hemp straw hat trimmed with pink roses, \$18.50



Nothing but net in its various roles, plaited, shirred, and hemstitched, makes a delightfully cool, sheer frock. A white satin belt is its one departure into a foreign field, \$18



Quaintly cut sections of lavender and white La Jerz silk trim a white Georgette crêpe dress from which dangle ball buttons formed from white beads, \$35



Over a shirred silk hat flows a motor veil bound with taffeta to match the hat and fastened by a patent leather trimmed suede band, \$9.75



Woolen wind mills savoring of the Zuyder Zee and a picot-edged purple ribbon adorn a pink crêpe hat faced with white hemp straw, \$10



Marquissette, one of the smart materials for summer, makes a frock trimmed chiefly with ruchings and tucks; the skirt's upper strata is box plaited, \$38

Note:—This department is devoted to selections of new things from the best shops. Vanity Fair will, on request, give the names and addresses of the shops where any articles shown here may be purchased; or, if more convenient, Vanity Fair will be glad to buy for you, on receipt of check or money order, any article described or illustrated in this department

Pipings of any color trim a handmade organdy blouse, seams joined by entre deaux, \$20. Washable white silk bengaline skirt, 10.75. Rajah parasol, \$12.50

Every Inch a Sportswoman



However dense the fog a coat for motoring or riding and helmet of white rubberized wool gabardine make their wearer visible on the horizon, \$40. (Made to order in any color)



From the evolution of the garden smock is produced a proper frock—smart in its generation. In various colored satins with white collar, \$59.50. Taffeta hat faced with straw, \$12



Box plaits and bits of taffeta ribbon at neck and pocket openings mark this jersey cloth frock as distinctive, \$39.50. A combination of gray felt with straw flange and a band and bow of gros-grain ribbon makes the hat, \$6.75



The panier appears upon a black faille bathing dress bound with red and white, \$75. And a yellow and black bathing cap adds its note of color, \$1.45. The parasol is of red rubber, its handle made of black and white wood, \$8.50



Blocks of taffeta—purple and black—might be saying to the wild waves that the bathing suits of the season shall be more chic than ever. The hat, a veritable Dutch cap with picot-edged brim, is made to match. Suit and hat, \$65

the soup of the epicure



Franco-American in your summer home

What is it you require of the summer-time larder? *Quality*—nourishing, body-building, delicious Food. *Variety*—that spice of life more than ever demanded by the air-sharpened appetite. *Convenience*—ease of preparation, release from the cares and petty worries of the daily menu.

And this is an accurate description of Franco-American Soups. So dainty, wholesome, and deliciously French are they that those who most prize good food will have no other. The Franco-American list presents a delightful range of selection for every meal—at home or in the open—for the fashionable luncheon or dinner party or the hastily improvised "snack." And they are all ready to serve—on the picnic, on the yacht, on the motor trip, at home.

Order a liberal supply of the Franco-American selections today and you will be grateful for them on many and many a summer's day, be it warm or be it cold.

Merely heat before serving

Thirty-five cents the quart

Twenty cents the pint

At the better stores



Franco - American Soups

Selections:

Tomato
Mock Turtle
Ox Tail, thick
Clear Ox Tail
Consommé
Bouillon
Julienne
Mutton Broth
Clear Vegetable
Vegetable, thick

Chicken Consommé
Chicken Gumbo
Clam Chowder
Clam Broth
Chicken
Beef
Pea
Mulligatawny
Green Turtle, thick
Clear Green Turtle

"Let us give you a taste of our quality"

THE FRANCO-AMERICAN FOOD CO

Fur Shoulders Its Way into Summer Affairs



The smart summer wrap is the shoulder cape of fur which in its most entrancing form is of moleskin with scalloped collar of ermine. From Franklin Simon & Co.

Motifs of colored beads—red, purple, green, etc.,—encircle a midnight blue satin bag which dangles a beaded tassel



On a midnight blue satin pouch bag faced with cerise satin ribbon are embroidery of rainbow colored chenille and a rainbow silk tassel



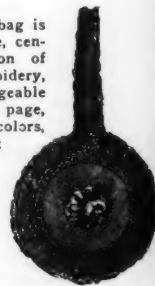
White fox becomingly edges a tiny cape of ermine. This and the cape at the lower left from B. Altman & Co.

From a triangle of either moleskin or ermine, chenille fringed, is fashioned a quaint, flat cape two corners of which may be held at the waistline in front



A collerette of Kolinsky edged with a fold of chiffon has a round, wide collar standing free from the neck. From Bonwit, Teller & Co.

A flat French taffeta bag is shirred about the edge, centered by a medallion of brightly colored embroidery, and lined with changeable taffeta. Bags on this page, made in any desired colors, by Mrs. Bechet



Summer Frocks Suits and Blouses at McCutcheon's

A VERY attractive offering of smart apparel for Women and Misses, of Gowns, Street Frocks, Lingerie, Linen and Graduation Dresses, Silk Tailored Suits, Smart Outing and Sport Suits, Motor Coats, Evening Wraps, Outing Skirts and Tailored Blouses.

Tailored Suits of Linen; Smart Norfolk Coat or flare Model, white and colors	\$13.75 to \$18.75
Silk Jersey and Knitted Wool Sport Suits	25.00 to 32.50
Smart Tailored Street Coat in Pongee, Taffeta and Black four-in-one Silk	21.50
Linen Motor or Utility Coats	10.50 to 16.50
Linen One-piece Dresses, plain or combination Handkerchief Linen	8.75 to 13.50
Cotton Voile Dresses, several smart Models, hand embroidered and Lace trimmed	15.75 to 23.75
Dainty Frocks of Cotton Voile, Linen Gingham, Nets, Pompadour and Figured Tissues and Stripes	8.50 to 12.75
Sport Skirts of striped Chintz Silverbloom, Cotton Gabardine, Pique, Linen, Bedford Cords	5.75 to 12.75
Blouse of Handkerchief Linen, hand embroidered and scalloped edge	5.75
McCutcheon Tailored Linen Shirts of White Handkerchief Linen or colored stripe Linen, smart Pique Collar and Cuffs	5.95



Sport Dress—Middy of Gabardine; Skirt of White Linen \$14.50



Reg. Trade Mark

Mail Orders receive our prompt attention

James McCutcheon & Company

Fifth Avenue, 34th & 33d Sts., New York



Cecila Pearls

The difference between Cecila Pearls and Oriental Pearls is the difference between luxury and extravagance.

For most women, Oriental Pearls, like the grapes in the fable, are out of reach, whereas Cecila Pearls hang lower on the vine.

And to pursue the analogy further, Cecila Pearls and Oriental Pearls are, indeed, as like each other as grapes from the same vine, differing only in that Oriental Pearls come from the vineyard of Nature, while Cecila Pearls come from the vineyard of the mind.

But the wine of their beauty is indistinguishably equal.

Cecila Necklaces
\$75 to \$350

Cecila
398 Fifth Avenue New York

Sports Costumes a Specialty



Jersey cloth striped lavender and white is fringed and tasseled and fitted on the skirt into a pointed design, then combined with white of the same material to make a summer sport suit

A BOON to the woman who is preparing her country outfit is a little shop devoted exclusively to sports clothes in which are to be found the unusual things in garments of this type. The models that come from this smart little shop have about them some out-of-the-ordinary features making a strong appeal to the woman who has wearied of the often repeated type of country apparel.

The sweater which is shown in the sketch at the right of this page has about it a decidedly new and fresh note. It resembles nothing which has heretofore been obtainable. Made of duvetyne in any of the lovely, soft shades which are in vogue this season, it has plain white duvetyne collars and cuffs. A belt of its own material buckles about the waist and a bit of white ribbon is used for a lacing at the front, for, be it known, this sweater slips over the head. The hat worn in the sketch with the sweater is also of rather an unusual type. It is made of straw in the same shade as the sweater and its binding, band, bow, and pointed motifs are of white grosgrain ribbon.

From this shop comes a smart sport skirt of duvetyne or linen made with an attractively shaped yoke which is prolonged on either side of the front into two pockets.

At the left of this page is pictured a jersey cloth suit. It has to recommend it several unusual features as well as a general air of smartness. The fringed pockets and the flowing scarf ends, which may be tied closely about the throat, mark it for distinction and its graceful lines make it a particularly becoming outfit. It is pictured made of plain white and lavender and white striped jersey cloth, and with it is worn a narrow brimmed hat of rubberized lavender silk trimmed with a white straw band.



A new sweater is made of the softest of duvetyne in any of the light summer shades with collar and cuffs of white duvetyne. It is laced at front so that it may be slipped over the head. Clothes on this page from the Sports Shop for Women

Lily of France Corsets

are beautiful corsets—beautiful in appearance, in style, in materials, in workmanship, in fit.

That is why, for nineteen years, they have been selected as the foundation of the gowns of fastidious women who know what a corset should be.

Models ranging from \$3.50 to \$35.00 at quality stores.

LILY OF FRANCE CORSET CO.

20 West 22nd St., New York





The LOCOMOBILE
Company of America
ANNOUNCES:

A *SERIES* of Six Cylinder Cars, fashionably low in appearance, quickly responsive to power demands, sweet running and restful. Locomobile Coach Work equips the perfected chassis with a beautiful body, individual in detail and finish, and of any desired style.

These luxurious cars are expensive, but, having the finest materials and workmanship, are undeniably superior, and, being produced in small quantities, are exclusive. The Book of the Locomobile—a limited edition—is available to those interested in fine cars.

The Shops of Vanity Fair

(Continued from page 97)



Upon the ample revers and collar of a white piqué waistcoat embroidery of French knots and daisies is wrought by hand, while the waistcoat fastens with piqué covered buttons, \$12.50



Copied from a smart French model a blue or black taffeta coat costs \$69.50. In serge, \$45. Hat of blue linen trimmed with cord and motifs in varied lines, \$12.75



Every line of this jersey cloth suit cries "Sports." The collar and the belt which is the coat's only fastening, are white, \$25. A tam-o-shanter hat of taffeta and straw, \$14.50



Three ruffles, and then a waist-line, and then three more ruffles define the outline of a black taffeta coat with blue velvet collar. The coat is copied from an imported model, \$59.50



The daisy's colors are the notes of a yellow silk fibre sweater with white buttons and tassels, made on ample lines. In any color, \$25. Hat of Bangkok straw bound and banded with grosgrain ribbon, \$10



When Your Bootmaker Gives You His BEST
IN LEATHER AND WORKMANSHIP, HIS RESPONSIBILITY ENDS. IT IS THEN SOUND ECONOMY AND GOOD TASTE TO AVOID THE USE OF CHEAP, INJURIOUS ACID-FILLED SHOE DRESSINGS.

MELTONIAN CREAM
FOR BLACK SHOES

LUTETIAN CREAM
FOR TAN SHOES

PRESERVE FINE SHOES
THESE CENTURY OLD DRESSINGS DE LUXE IMPART A SOFT, RICH LUSTRE WHICH IS INFINITELY PREFERABLE TO THE HARD, SHINY "POLISH" OF THE BOOTBLACK. THEY SOFTEN THE LEATHER, LENGTHENING ITS LIFE. TRY THEM!

SOLD BY THE BEST SHOPS IN ALL CITIES
SEND A POSTCARD FOR THE NAME OF THE STORE NEAREST YOU.

SALOMON & PHILLIPS
DEPT. 84, SOLE AMERICAN AGENTS, NEW YORK

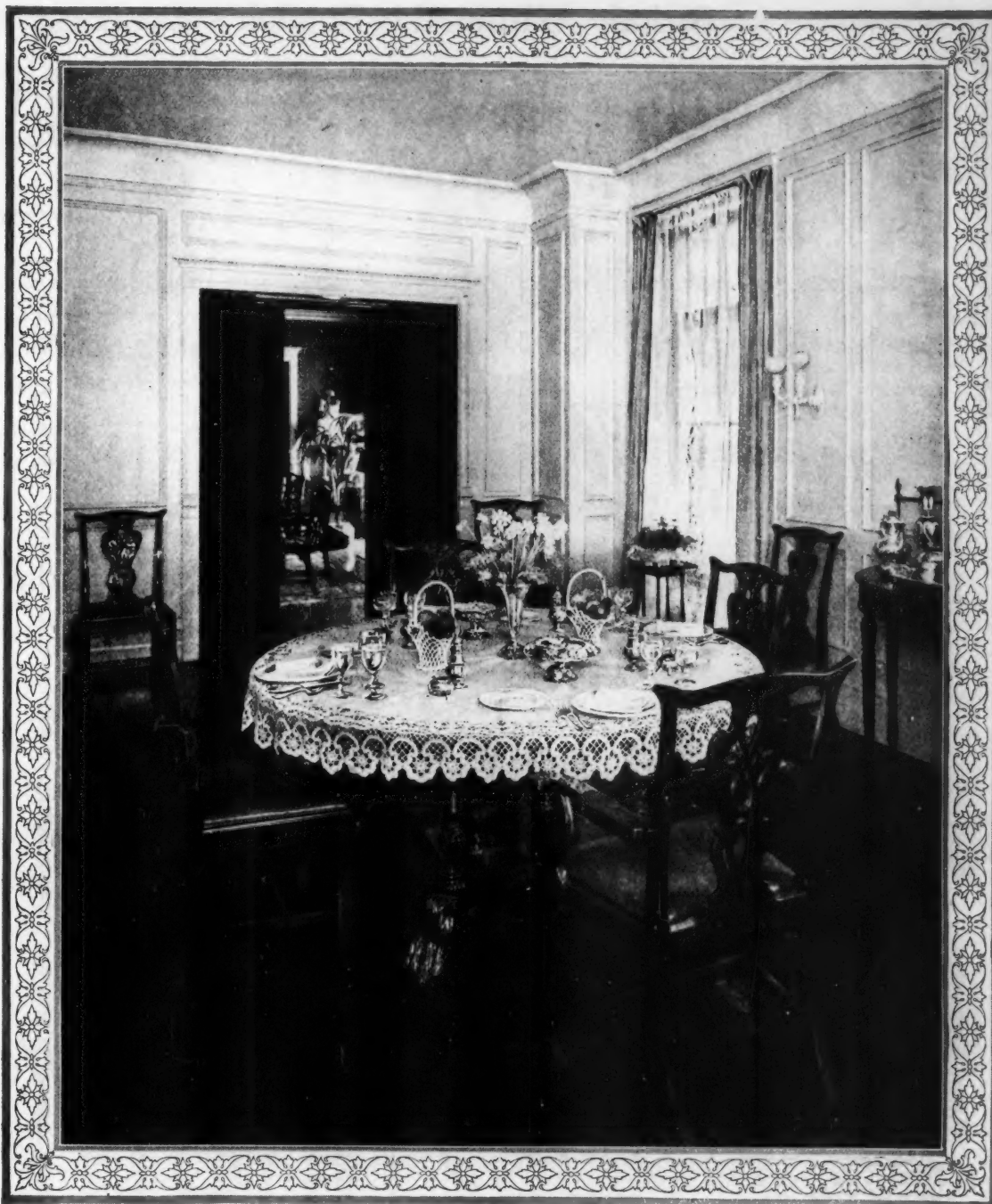


The Vogue of Community Plate



A FEW DISTINGUISHED PATRONS of COMMUNITY PLATE (By permission)

- Mrs. O. H. P. Belmont, New York,
Patrician design
Hon. Mrs. Beresford, London,
Sheraton design
Baroness de Meyer, New York,
Sheraton design
Countess Festetics, New York,
Sheraton design
Mrs. James B. Haggis, New York,
Patrician design
Baroness Huard, Paris,
Patrician design
Mrs. F. C. Havemeyer, New York,
Patrician design
Mrs. Oliver Harriman, New York,
Sheraton design
Mrs. Robert Jordan, Boston,
Georgian design
Mrs. Frederick Neilson, New York,
Sheraton design
Princess Troubetzkoy, New York,
Patrician design
Mrs. James Viles, Chicago,
Patrician design
Mrs. Reg. C. Vanderbilt, New York,
Patrician design



Photographed by Permission

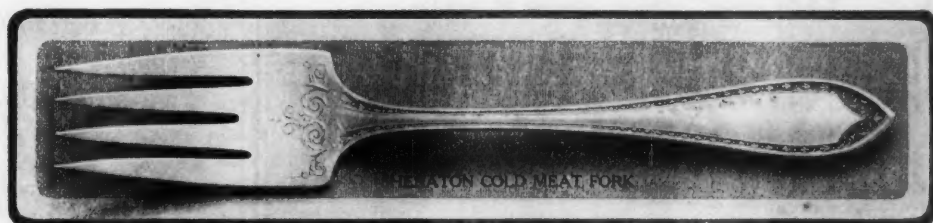
DINING ROOM of MRS. HONORÉ PALMER

Mrs. Palmer, leader of Chicago's younger social set, was Miss Grace C. Brown, and is the daughter-in-law of Mrs. Potter Palmer. The Sheraton design in Community Plate is used on her dining table.

Whether one rejoices in a dining room furnished with veritable antiques, or cunningly secures her effects with the more accessible furniture of to-day—the "Sheraton" Community Plate distinctly belongs. A chest containing a complete outfit for the table can be bought at prices ranging from \$73.00 to \$500.00. Or in individual sets; for instance, teaspoons \$5.00 the dozen.

At your service for 50 years.

ONEIDA COMMUNITY, LTD., ONEIDA, N. Y.



Strictly Within the Boudoir's Confines



Rivaling in beauty even the most silken of tresses is a Georgette crêpe boudoir cap crowned and edged with pearly white beads and relieved by a strand of blue grosgrain ribbon



Pointedly contradicting any tendency to clinging lines a black taffeta petticoat is trimmed with black Chantilly lace. The blue marquisette underbodice is part of a combination



All that covers her raven locks is a layer of filmy white net shirred on cords, then a pink picot edged ribbon rosetted and looped to top a net ruffle. Models on this page from Buzenet

Frills of white net embroidered and trimmed with Valenciennes lace trim white taffeta knickers, while lace and satin ribbons are the salient features of a rose crêpe de chine underbodice

Homer
A Rebuilder of Gowns
and
Maker of Gowns
to order

I Specialize in
Creating
Artistic Dresses

carrying nothing ready-made—making only to order

I can successfully rebuild your gown of yesterday after the modes of to-day.

Perfect Workmanship
Prices Reasonable

11½ West 37th St., New York
Telephone 5265 Greeley

Nicole de Paris
Chapeaux Parisiens

Madame Nicole takes pleasure in announcing that the French hat shop she has just opened in New York has received immediate recognition from women of fashion.

Madame Nicole, who has been until recently creator of millinery styles for the celebrated Maison Georgette of Paris, is showing her own importations of exclusive summer models just arrived on French Line steamers. These fascinating hats are inimitable for grace, beauty and the true Parisian accent.

Créations vrai chic et tout à fait charmantes.

Your patronage is invited.

49 West 37th Street, New York

Silverbloom

For All Seasons—For Every Purpose

Silverbloom, a new mohair cloth, that in its joyous array of patterns or sombre-toned plain weaves can be transformed into garments for every age—for every purpose.

For sport clothes for women or school dresses for children it has no equal.

Ask your retailer or send to us for samples.

Lesher, Whitman & Co., Inc.

Broadway and 19th St.
New York City



CAMMEYER

Branch De Luxe
381 Fifth Avenue New York
Exclusive footwear for
Men Women & Children
*De Luxe Catalogue on Request
To Department 300*

Taking Thought To Make Summer Less So



The Spanish influence is strong in an imitation filigree tortoise shell comb with solid back, \$4



The black enamel top of a demi-amber shell comb is set on each side with triangles of rhinestones, \$5.95



A smart blouse of white handkerchief linen is laced together with a broad taffeta cravat, \$5.95. With it is worn a striped silk jersey cloth skirt. In various combinations of color, \$14.50



Early Victorian is the era of a taffeta parasol with edge of fringe and a delicately stained wooden handle, \$12.50



Low sport shoes of white buckskin have perforated tips and trimming of white calf-skin and are provided with soles and heels of white leather, \$8.50



Dark polka dots on white handkerchief linen make smart cuffs and collar on a white handkerchief linen blouse, \$5.95. Skirt of mercerized Ottoman cloth, \$10.50



A breath of protection and a lovely decoration is a blue chiffon scarf embroidered with white and steel beads and blue silk, \$9.75



BULLETIN XXXI

Cheap substitutes and poor leather are being put into shoes—*some shoe stores are attaching tags relieving themselves of claims or adjustments.*

Do not accept such shoes when it is possible to get the genuine.

Insist and accept only shoes made of "F. B. & C." Glazed Kid and "F. B. & C." White Washable Glazed Kid "No. 81". Be sure of getting the *best*.

"The only Leather that Fits on the Foot Like a Glove on the Hand."

NOTE: "F. B. & C." White Washable Glazed Kid "No. 81" requires no dressing of any kind. It keeps its new unblemished appearance by the use of "Carbena Cleaning Fluid."

Look for these trademarks. They are **Now** appearing on the inside band of shoes of Style and Quality. If your dealer cannot supply you with shoes bearing these trademarks we will refer you to one who can.



Black, Bronze
and Various
Colored
Glazed Kid



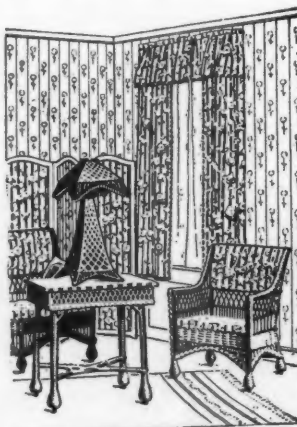
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FASHION PUBLICITY COMPANY
OF NEW YORK

Fine Willow Furniture
and Dainty Cretonnes

are inseparably associated with modern country life.

Our Willow Furniture possesses qualities of grace and comfort, combined with unusual durability, which commend it for use indoors as well as in loggias and on verandas and lawns. It is obtainable in all finishes at moderate prices.



In English Cretonnes we are showing a profusion of beautiful designs and colorings. The charming effect pictured, consisting of colorful flowers over a background of black stripes, is most effective.

Per yard, 60c.

The Valance and Draperies made up, at

\$8.00 the set.

Equally good values throughout the extensive assortment.

Illustrated Willow Booklet on request.

Samples of Cretonnes sent if color requirements and an idea of price are submitted

McGIBBON & CO.

1 and 3 West 37th St. Just off Fifth Ave. New York

"L'art qui sait créer la
poudre-de-riz française a
créé sa distinction française."

—Kerkoff, Paris

TRANSLATION: The art that creates French powder,
creates its French distinction.

Djer-Kiss

FACE POWDER

It breathes the supremest skill of
Kerkoff—that greatest of Parisian
masters in the art of Perfume.

Superlatively beautifying as it is—
its fragrance is superlatively French!
Created and put up in Paris.

ALFRED H. SMITH CO.
Sole Importers
31 West 33rd Street, New York



A NEW GOWN for FIVE Dollars

MME CORNELIA will design, cut and fit to your measurements a gown ready to be finished at home by yourself or a visiting seamstress. Old materials can be remodeled to the prevailing mode. New materials may be entrusted to her with the utmost confidence.

**Any Gown or Sketch Accurately Copied by a
Competent Designer of Fifteen Years' Experience**

Send her your measurements with materials and the gown will be returned to you put together on girdle foundations ready to finish by hand. If your materials for any reason can not be utilized Mme. Cornelia will return them, carriage paid. Orders quickly filled in any portion of the United States or Canada. Any further information on special commissions will be gladly given. Highest references. Satisfaction guaranteed. Write for measurement blank.

Mme. Cornelia
—ORIGINATOR—
now mailed Clothing fitting by mail.

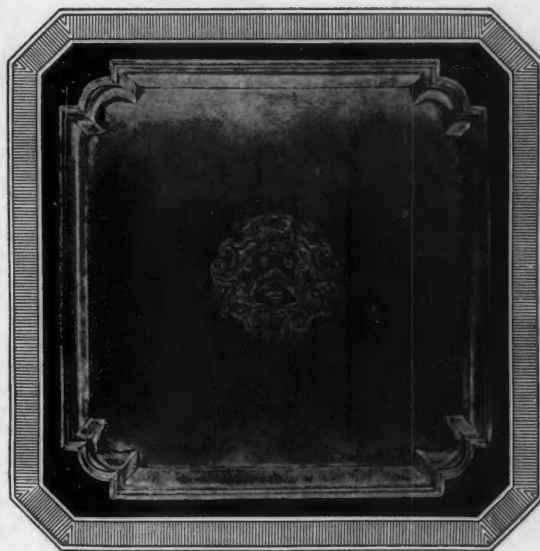
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Chicago, Illinois

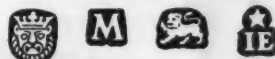


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A VERY FINE TWELVE INCH SQUARE WAITER. MADE IN LONDON IN 1727 BY JOHN ECKFORD, JR. IN THE CENTRE, IN ONE OF THE BEAUTIFULLY ENGRAVED SURROUNDS OF THE PERIOD, ARE THE ARMS OF THE SYKES FAMILY.



THE ABOVE HALL MARKS APPEAR ON THE WAITER

**OLD
ENGLISH
SILVER**—the hand
work of the best arti-
ficers of the reign of
Queen Anne—important
Georgian pieces of unique
workmanship—sold in the New
York and Chicago Galleries at
London prices. The House
makes faithful Reproductions of
Old English Silver, wrought by
hand after master models of the
Eighteenth Century.

Express charges prepaid
to any part of the United
States on all articles pur-
chased of Crichton Bros.

Paris Plans the Wedding Pageant

(Continued from page 95)

The gown worn by the bride's mother often taxes to the utmost the ingenuity of the modiste, and the present fashions are so picturesque that the bridesmaids have no need to go far afield in their search for frocks to wear at the ceremony. In order to throw the bride's gown into relief, simple color effects are aimed at in preparing the "robes de cortège." Two maids in ruffled 1830 frocks of pink faille, two in light blue and two in yellow appeared at a recent wedding. All the skirts ballooned, all the basques were open at the throat, and all the sleeves widened out to below the elbow over ruffled undersleeves of white muslin. All the crin hats were broad, bearing roses and narrow streamers of black velvet ribbon. The bride herself was clad in a rather straight frock—the skirt not narrow by any means, but built to produce a rather slender silhouette which the ruffled, flower-like frocks of her maids set off to advantage.

For another wedding the bridesmaids were all frocked in light green and carried small round bouquets of marguerites. In another instance all the maids were frocked in palest rose tulle, with ruffled mantles of light blue taffeta and blue crin hats with pink roses. More simple in effect but more expensive in the end are the maid's gowns of tinted organdie—the organdies that crush with a breath and are more fragile even than the lightest weight of tulle. Organdie hats are worn with these



Crisp as a garden flower is a bridesmaid's frock, where pink rosebuds are used with yellow organdie

Going away—in a gray jersey cloth suit trimmed quite surprisingly with white muslin frills

dainty muslins, and the hats are trimmed with fur.

Novel indeed was the wedding where the pretty bevy of maids were all frocked alike in light blue "tailleurs," booted and spurred, as it were, for the fray. The boots were of white kid with tiny tips of black, and tricornes of black velvet with blue "cocardes" topped "brune" and blonde alike.

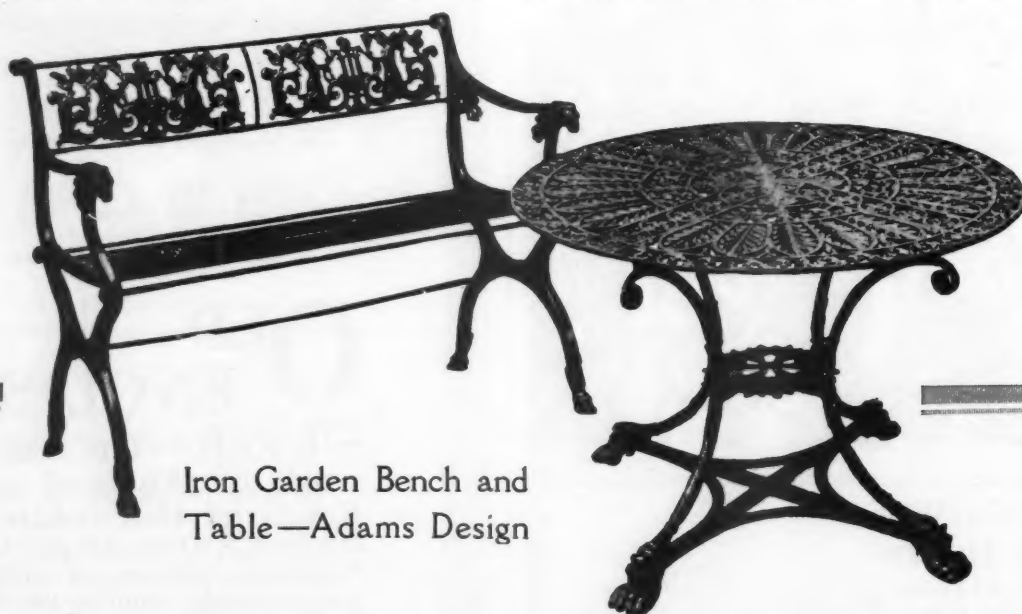
The little flower maiden has become, for the smart wedding, a tiny "infante," frocked by Lanvin, or a little lady of the 1830 period, in a frock that reaches almost to her ankles. Something must be done to restore the balance of the skirt. When adults are wearing frocks to the knees, children don the long skirt.

Mme. Lanvin's latest frocks for children show this feature, and the long skirts are very quaint. But when one has been accustomed for so long to the brief skirts and bare knees of the "petite Parisienne" one can scarcely imagine those dimpled limbs hidden under the "infante" skirt. However, since Lanvin makes them, they will be worn.

As to the bride's trousseau in general, she must of course have several tailleurs of blue serge, black alpaca and beige gabardine or beige serge. Two or three frocks of jersey cloth, too—one white, one blue and one grey. The blue may be marine or the shade familiar as old blue, but it must be blue. One-piece frocks of jersey are smart and serviceable, and are quite the fashion at present.

NEW YORK

PARIS



Iron Garden Bench and Table—Adams Design

H. KOOPMAN & SON

OLD FRENCH AND ENGLISH FURNITURE,
TAPESTRIES, PORCELAINS, CHINA AND GLASSWARE

16 EAST FORTY-SIXTH STREET, NEW YORK

Opposite Ritz-Carlton Hotel

MY Madame seeks the individual, the smart, the distinctive. She is particular:—she always makes me wear chic

La Mode
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The demands of good taste are satisfied with none but the best. For tailoring, style and quality "La Mode" is your guide.

At good stores everywhere. If your dealer can't supply you write for Booklet F, also our attractive Guide Book "Your Maid and How She Should Dress."

In New York at the leading shops including
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352 Fourth Avenue
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No. 309. Of good quality black cotton pongee, with white collar and cuffs.
Price\$4.00

No. 333. Same as above in grey. Price \$4.00
No. 461. Same as above in white. Price \$3.50

The Dress Problem Solved

For the Woman Who Personally Shops in New York

If you are accustomed to pay \$50, \$75, \$100 or more for gowns that *satisfy* you—if you would like to achieve the same results and enjoy the same dress distinction for just about half that sum—this shop surely will interest you. Here we offer only model gowns—garments fashioned by the master designers of the world. They were shown on dress forms to illustrate the latest Parisienne modes, and are sold for just about half what you would usually expect to pay for their exclusive style and tailoring in most other shops.

Hundreds of New York's best dressed women owe the success of their toilettes to this modest little shop. Then, too, you are sure of exclusive models when you buy here. No two of our gowns are alike.

For Street, Afternoon, and Evening Wear

Prices Range \$20 and up

No Catalogs

No Approval Shipments

If you can wear model sizes—if you live in New York, and shop in New York, you should visit us. Spend the money you intended putting into one gown, by coming here and buying two—Parisian to the smallest detail, and wholly satisfying to the very last time you wear them. Call and see these gowns for yourself—even try them on.

You are never urged to buy.

New consignments received every week.



MAXON MODEL GOWNS
1587 Broadway at 48th St., New York

ESTAB.
1899

RETAIN THE LOVELY FORM OF YOUTH or REGAIN AND PRESERVE IT



by wearing

Figure Mold Garments

DO YOU dread the march of time? You can, if you will, preserve or bring back your youthful figure. You can look smart and trim and carry yourself gracefully, you can wear your clothes well, look young and feel young—at once. Yet all of this is accomplished instantly and permanently—without dieting, sweating or strenuous exercise—from the moment you begin to wear the remarkable new method—cool open mesh, and hygienic garments.

For Women and for Men

Think of what it means to have a lovely figure, to know that you can keep it always, that you look your best, and can face the coming years without anxiety. Then you will realize what the Figure Mold Garment means to you—or to some one near to you. And if you have tried slip-overs, expensive corsets, and other means without success, don't despair, your hopes and dreams will really come true at last.

REMEMBER—THE FIGURE MOLD GARMENTS

are not alone for women and men who are beginning to or have become heavy, they are also made in special models for people who now have a good figure and want to keep it.

FOR REDUCTION—THE MAGIC FIGURE MOLD

instantly corrects the figure and if desired gives a reduction of two to four inches over the abdomen, seat and hips and on the inner as well as the outer side of the leg. Styles for women and for men.

FOR SLENDER WOMEN—The BEAUTY Figure Mold takes the place of corsets.

ESPECIALLY FOR MEN—The BEAU BRUMMEL Figure Mold lines up and perfects an already good form.

A Summer Garment. They cause no undue heat or sweating. Supplied in Long or Short—High or Low Models.

Scientifically correct and endorsed by Physicians and Surgeons. Every garment is made to individual measure and sold direct to the wearer.

Write today for booklet and full details. State whether for Men or Women.

FIGURE MOLD GARMENT COMPANY

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50 East Broad Street

Columbus, Ohio

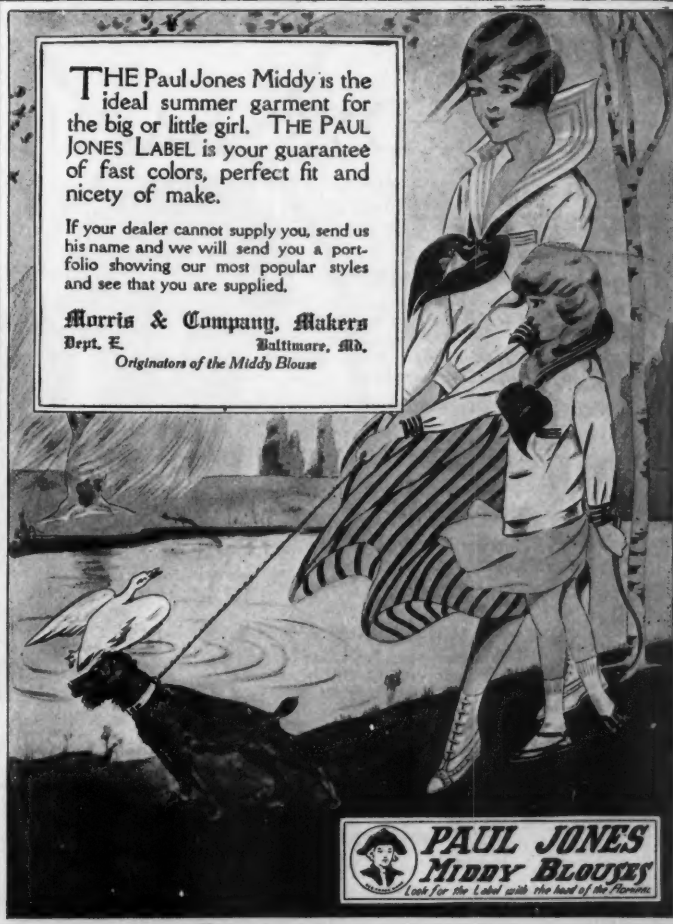
Foreign and Domestic Patents Granted and Pending



THE Paul Jones Middy is the ideal summer garment for the big or little girl. THE PAUL JONES LABEL is your guarantee of fast colors, perfect fit and nicety of make.

If your dealer cannot supply you, send us his name and we will send you a portfolio showing our most popular styles and see that you are supplied.

Morris & Company, Makers
Dept. E Baltimore, Md.
Originators of the Middy Blouse



PAUL JONES
Middy Blouses
Look for the Label with the head of the Phoenix

TO the old question, "Why is a ship called she?" the answer "Because the rigging costs more than the hull," seems more than ever appropriate, when one considers the settings of rare beauty and luxury which the modern woman deems necessary to surround her pets in her boudoir. The rooms of my friends are miniature zoos. There are birds in stunning cages built of split bamboo painted in soft browns and reds with a highly lacquered finish, their bases being of carved wood. The little seed dishes are made of finely carved bone. These cages are \$15, \$25 and \$50. A large cage for two birds is \$150.

"Put not your light under a bushel," is the familiar injunction. Now one's night light shines on top of a little battery. One needs but to touch a tiny button to make it shine at a moment's notice. These little lights are in the form of candles, their irresistible touch being that they come in the shade of the dressing table appointments—pink, blue, or gold; they cost \$5.50 each.

A small table with a box fitted to the top, giving the appearance of an innocent sewing table, conceals beneath its cover in various small compartments the necessary powders, a bit of rouge, an eyebrow pencil, a small bundle of absorbent cotton, a tiny sponge for the compact almond cream which is powder and cream combined. The box is of wood. It is stained or painted the color of the table and fastened to it securely; no one of the compartments is seen. This new table is the idea of a very luxurious woman, who desires to have everything necessary for a hasty "touch up" when fatigue makes her pallor unbecoming in a gayly brilliant evening dress. The table in mahogany is \$18 or \$25, and in painted wood it is \$20 and \$30 according to the design and size.

Then there is the luxury of luxuries, a small portable, self-contained fountain, which has a motor and pump concealed in its base. The basin is in glass 29 by 26 inches. The base is a reed basket which is painted white and decorated in garlands of flowers. It has a tank to contain water for the little spray of the fountain, which serves these birdling sybarites for a bath. The fountain can be placed anywhere. No water connections are necessary and it is complete in itself. The tank in the base is filled with water and if desired the fountain is run by electricity by attach-

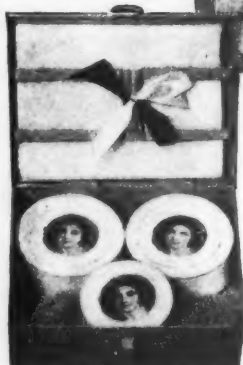
Told In the Boudoir



A mirror with quaintly shaped lacquered frame has at its base a basket of conventionalized flowers, \$15



A Chinese lacquered bamboo bird cage with ornaments of carved ivory has a base inlaid with mother-of-pearl, \$50



The recipe for a rosy complexion comes from a southern beauty in a box of three preparations. \$1 each, or \$3 for the box

ing the plug to the nearest lamp socket; or it may be run by motor and pump. These self-contained fountains use the same water over and over again, as the spray is thrown to any height by the hidden pump.

Wonderful hygienic qualities are claimed for the fountain. It is not only an alluring bath for the feathered pets, but the water, if chilled, will cool the air of the boudoir. This fountain is \$100. Small aquarium fountains may also be had for the same price.

Apropos of the dressing table, there is a little southern lady in New York famous for her complexion of the peaches and cream variety. "Surely," thought we whose skins had been buffeted about by the harsh breezes of a northern climate, "surely this southern beauty has been favored by Providence." Never did we dream that the secret of her charm lay within the confines of a small square box—that it was the result of three applications of a secret prescription, southern to be sure, but not mere southern climate.

The formulas for these preparations have been handed down in the south, where glowing complexions are more numerous than elsewhere, from one generation to another. But it was left to a lady in our own generation to conceive the idea of marketing the priceless recipe for a rosy skin.

There is first of all a cream to be applied to the face before retiring at night. It softens the skin and smooths the wrinkles as though it were the wand of a magician come true. On the following morning, after all traces of this cream have been removed by the aid of a soft bit of linen, there is to be applied a white paste which, after it has dried, is gently rubbed away and leaves the skin soft and delicate in texture.

If the complexion needs a suggestion of color then there is a third preparation—a dry vegetable rouge—which must be applied directly after the powder paste and before the latter has dried. Then when the two together have been delicately removed, after drying, there has been restored to the skin a natural pink and youthful coloring. The price of each of these preparations is \$1. Or the three may be had in an attractive box, painted Confederate gray, for \$3.

DR. DYS' SACHETS DE TOILETTE

appeal to the woman who was born to the best, and who sanctions nothing else. They are indeed the nobility of toilet preparations, and are recognized as such in every European and American city of importance. There are seven kinds.

SACHETS SIMPLES

Take the injurious hardness out of water, softening and freshening the skin, protecting it from sunburn. Perfumed with Russian violet. Box of 50, \$1.75. Half box, \$1.00.

SACHETS DE JEUNESSE

For keeping very delicate and fair skins in condition, preventing wrinkles. Box of 60, \$3.75. Half box, \$1.90. Perfumed with wild rose.

SACHETS A L'AUBEPINE

For the brunette; improve the skin, giving a velvety smoothness and preventing lines. Box of 50, \$3.75. Half box, \$1.90.

SACHETS CONCENTRES

For the oily skin; frees from blackheads and improves the texture generally. Box of 50, \$3.75. Half box, \$1.90.



SACHETS DE FRAICHEUR

Prevent dryness of the skin, softening and whitening it. Excellent to protect against the roughening effect of mountain and sea air. Box of 50, \$5.00. Half box, \$2.50.

SACHETS SUPRA

Keep the facial muscles in perfect condition during the hours of sleep, combating relaxation of the skin and preventing swollen eyelids and puffiness. Box of 40, \$5.50. Half box, \$2.75.

SACHETS DE BEAUTE

Valuable to the woman past middle age, or who has been recovering from illness; great rejuvenators of tired, faded complexions. Box of 50, \$6.25. Half box, \$3.15.

One Can Obtain the Sachets de Toilette in America by Writing or Applying Direct to

V. DARCY, 14 West 47th Street, Dept. D, New York

The Face Is Younger and Prettier After a Course of Complexion Treatments at DARCY'S

Crème Lady Mary



In the Danube Blue Jar

A LUXURY for you—
a delightful cream
that has charmed
beauty-loving women
with its smoothness and
its wonderful fragrance
of French flowers.

Crème Lady Mary 50c; Face Powder
50c; Extract \$1.50; Toilet Water
\$1.50; Talcum 50c; Sachet \$1.00

Send 15c to Viviaudou, Dept. P, Times Build-
ing, New York, for a sample of Lady Mary
Extract in a finely wrought miniature bottle.

Paris **VIVAUDOU** New York



*I like the extra-
large tube of*

PEBECO
TOOTH PASTE



*I find its daily
use economical*

PEBECO
TOOTH PASTE



*And I saved my
teeth with*

PEBECO
TOOTH PASTE

Triple Economy

Because Pebeco
Tooth Paste comes
in extra-large sized
tubes, its purchase
means *initial* econ-
omy. Because,
though you can use
all you want, only
one-third of a brush-
ful is required each
time, its use means
continued economy.
Because it helps
save your teeth
from "Acid-Mouth,"
it brings you a
personal economic
gain—present and
future. This triple
saving surely is
worth while.

**Send for
FREE Ten-Day
Trial Tube and
Acid Test Papers**

Nine out of ten people are
said to have "Acid-Mouth"
—which it is believed is
the cause of 95% of all
tooth decay. The Test
Papers will show you
whether you, too, have
"Acid-Mouth" and how
Pebeco tends to counter-
act it. The Trial Tube
will show you how a real
dentifrice tastes and acts.
If you don't want to wait
for the Trial Tube, your
druggist has the full-size
tube ready to sell to you.

Pebeco is
Manufactured
by



Manufacturing
Chemists

156 William Street, New York
Canadian Office: Unity Bldg., Montreal

the latter color (of course, black *isn't* a color, but you know what I mean) makes an interesting contrast when worn with the suit described above.

AND now, while I am in the midst of describing things, observe the motor coat on page 93. At first blush you might proclaim it the counterpart of innumerable others you have seen or worn on countless occasions. Well, for the most part, it is, and in that fact, coupled with the exceedingly modest price for which it sells, lies its seductiveness. Crash has always been considered a particularly suitable material for shunting off dust, and when you get a double breasted coat with a collar that fits like a boa constrictor around your neck you are, from your ears down, immune from dust germs or any of the other bacilli which scientists tell us wander around unmolested in the air.

IN regard to traveling, there is one axiom that some haberdashing geniuses have proved to be quite incorrect, i.e., given a starting point, your luggage grows in proportion to the distance you travel. In fact there seems to have been a general conspiracy to discredit Euclid, for "compactness" is the shibboleth by which luggage manufacturers have managed to get more clothes into the square inch than they could formerly get into cubic yards. By all means the smartest and

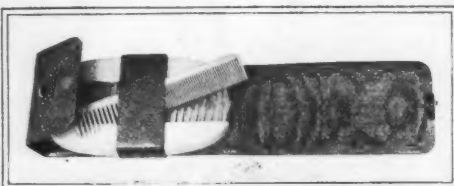
Shopping for the Well-Dressed Man

(Continued from page 93)

If you would like to buy any of the articles shown here, Mr. Trevor will gladly tell you where they may be had, or the Vanity Fair Shoppers will buy them for you. There is no extra charge for this service. Send a check for the amount quoted under the picture of the article you want and the article will be sent to you at once



Rolling collar and necktie case which, when buttoned and tied, packs compactly in satchel or trunk, \$5.00



Flat military brushes and comb for traveling, \$5.25



Leather trunk of convenient size, cloth lined, \$44



The shoe at the top is an English grain walking boot, \$10. The riding boot is of black or tan Russia calf, \$22



THE Boston bag, also illustrated on page 93, has returned to popular favor again after a somewhat hectic career. For those who have not met it before let me say that it is a cross between a brief case and a suitcase; it might even be called a brief suitcase. It is admirable for carrying papers and documents from the office to the home and quite as suitable and convenient for carrying any small articles which the motorist wishes to put in it while traveling. Often I have wondered why some person, whose business it was to wonder about such things, didn't invent a pair of brushes that could be slipped into a suitcase without occupying more space than the law of dimensions allows them. And while I was still wondering, there suddenly appeared on the market the flat military brushes illustrated at the top of this page. That these brushes are flat does not hinder them in the slightest degree from performing their functions. On the contrary, they are as serviceable as others.



B.V.D. Closed Crotch Union Suits (Pat. U. S. A.) \$1.00 and upward the Suit.

If it *hasn't* This Red Woven Label, It *isn't* B. V. D. Underwear



(Trade Mark Reg. U. S. Pat. Off. and Foreign Countries)



Copyright U.S.A. 1916 by The B.V.D. Company

Coming or Going, Wear B. V. D. For Coolness

MANY a man, who used to dread Summer, now welcomes it, because of cool, comfortable B.V. D. It makes going-away enjoyable and staying-at-home endurable. It has been called "The Biggest Contribution To The Summer Comfort Of Man."

Loose fitting, light woven B.V. D. Underwear starts with the best possible fabrics (specially woven and tested), continues with the best possible workmanship (carefully inspected and re-inspected), and ends with complete comfort (fullness of cut, balance of drape, correctness of fit, durability in wash and wear).

The B.V. D. Company, New York



B. V. D. Coat Under-shirts and Knee Length Drawers, 50c. and upward the garment.

If it *hasn't* This Red Woven Label, It *isn't* B. V. D. Underwear



(Trade Mark Reg. U. S. Pat. Off. and Foreign Countries)

SILVER KING



The Ball in the Box

"The best ball in the world"—said one of the first eight pro's. "Quick off the club; flies like a shot; a wonderful ball on long iron work; and easy to control around the green."

All pro's have it. \$9 doz.; 75 each.

Sole national wholesale distributor

JOHN WANAMAKER

NEW YORK and PHILADELPHIA

On the Plattsburg Hike—or for any up-hill and down-dale work—there is no shoe like Herman's.

MUNSON
LAST



MUNSON
LAST

THE NEW U. S. ARMY SHOE

For the active man who walks or sports, at Plattsburg or Tobyhanna, in the woods or hills—the U. S. Army Shoe is an indispensable part of the wardrobe.

It allows full play to the foot; it fits snugly at the heel; it gives plenty of room across the toes and is full over the instep.

"The only Perfect Shoe," says Lieut. Townsend Whelen in Field and Stream. "For all-around use," says Horace Kep-

hart in Outing, "there is no better footwear for sportsmen." "The best foot covering ever devised," says Chas. J. Lisle in Forest and Stream.

From 4,500 dealers or direct from us paid for \$5.00. (\$5.50 west of the Mississippi.) In black or tan. Also viscolized waterproof soles and uppers, \$5.00 to \$6.50. Fit, comfort and service guaranteed. State size and width usually worn. Booklet on request to

Jos. M. Herman Shoe Company

ARMY CONTRACTORS

610 Albany Bldg.

BOSTON, MASS.



The Spreading Plait of The "Pivot Sleeve" Golf Coat

Does Your Coat Play With You
—or Against You?

The Pivot Sleeve Golf Coat

(Trade Mark Registered)

MEETS EVERY GOLF STROKE DEMAND

THE SELF-EXPANDING PLAITS—invisible in the normal position—give absolutely free muscle and shoulder play; from addressing the ball to the extended arm play of the follow through, the plaits expand automatically.

Made to Individual Measurements by a Tailoring Establishment devoted to the Making of Practical Sporting Apparel.

PIVOT SLEEVE GOLF COATS with KNICKERS or LONG TROUSERS for all-year-round wear are tailored from hand-loomed Donegal Homespun, Scotch Tweeds and Cheviots, Wind and Rainproof Fabrics. FOR THE WARM DAYS—Shantung and Ninhai Silks (rainproof), Scotch Washable Linens.

KNICKERS for SUMMER PLAY in white linen crash and buff colored washable linens.

Resident Golfers and visitors to New York are invited to call and try on a specimen coat—full line of all sizes expressly for try-on purposes. Or communicate with our Mail Order Service connected with our Custom Tailoring establishment—samples and self-measurement charts on request.

PH. WEINBERG & SONS

TAILORING SPECIALISTS IN "SPORTSWEAR" APPAREL

30 John Street
NEW YORK

The Well Dressed Man and Woman

Wear creased clothes rather than wrinkled

Trouzerak Skirtrak

NO matter how much you pay for your clothes, if they are wrinkled and out of shape they look shabby.

If you use a **Trouzerak** or **Skirtrak** your clothes—no matter how inexpensive—will take on "that well groomed look."

They are very convenient—they hang and press at the same time, keeping the fabric smooth and shapely. When folded up, they do not take up any space—yet they give twice the closet room.

Leaves No Mark

These stores sell SKIRTRAK and TROUZERAK

NEW YORK

Wanamaker's
Gimbel's
Macy's
Lewis & Conger
Bloomingdale's
Greenhut's
Al. Powell & Co.
Burnham & Phillips
Charles Jones
Charles Young

or ask the
house fur-
nishing dept.
of the best
store in your
city

BROOKLYN
Abramson & Straus
Fred & Loewer
BOSTON
Jordan-Marsh
Macular-Parker
PHILADELPHIA
Wanamaker's
NEWARK
Bamberger & Co.
F. A. Sterling & Son

Holds 3
Trousers
Price \$2.00

Haberdashers and Buyers
Write for Prices

Holds 8
Skirts
Price \$2.00

If you don't get it will ship postpaid upon receipt of check, money order or \$2.00 bill

THE TROUZERAK COMPANY

Woolworth Building

New York

A Galsworthian Worthy

(Continued from page 65)

PROBABLY three-quarters of the novels published today—and, consequently, three-quarters of those sent to reviewers—are written by women, largely about women, and chiefly, I presume, for women to read, because in any community the proportion of said readers of fiction is, I daresay, about three parts feminine to one masculine. All this may be quite right and as it should be; but it is at times very puzzling to the mere male reviewer just how to take certain kinds of writing. Here are some characteristic passages from "The Boy With Wings," by Mrs. Oliver Onions (Berta Ruck), where the engaging little heroine is listening to her bosom friend: "Half the girls aren't what I call tubbed. How many of them, with bathrooms a yard from their bedrooms, bother to have a scrub at night as well as in the mornings? . . . It's at night they leave it on, powder and all, to work into themselves until that 'unfresh' look gets chronic. My dear, I tell you that the two-bath-a-day rule would give us less of the Lonely-and-Neglected Women Problem. . . . Men like what they call a 'healthy-looking' girl. As often as not it simply means the girl happens to be specially clean. Beauty's skin-deep: moral, look after your skin. Now, you do. No soap on your face, Taff?"

"No; just a 'clean' after washing, with Oatine and things like that," etc., etc.

I can't help feeling, as any gentleman should, that for me to read all this is an unwarrantable intrusion—and yet I am professionally invited to express an opinion. Well, the only fair thing to do is to plead complete incompetence and let it go at that. I also feel, however, that back of all this *chiffonerie* and back of a cloying sentimentality of treatment, Mrs. Onions has an idea for her story—of a young aviator and his beloved in war time—that is essentially poetic and, therefore, essentially beautiful, which is a good deal more than can be said of most novels of the chiffonesque school. A more developed taste and a more active discretion would bring out the finer traits in Mrs. Onions' real talent which a rapidly growing popularity bids fair to smother.

"THE HOUSE OF WAR," by Mr. Marmaduke Pickthall, will be welcome to readers who enjoyed his "Said the Fisherman" and "Veiled Women."

I am not sure but that an enjoyment of his novels may be a rather "special" taste, for his chosen field is the Near East, and no one can quite catch the fineness and justness of his flavor who has not visited and fallen in love with the places and peoples he has appropriated. Mr. Hichins will give you a Near East, and will people it with Turks, Arabs, Syrians and Egyptians, with such intensely colorful strokes that even a home-loving Yankee villager cannot escape the conviction of novel and fascinating things seen—and smelt. But Mr. Pickthall, if less of a genius, knows the life, particularly that of Asia Minor, far more subtly, is content with quieter methods, and is less helpfully obvious. Consequently his greatest appeal is to the already initiate. "The House of War" is a diverting comedy of the conflict between a little community of Christian Arabs, their Muslim Arab neighbors, some English missionaries (in chief, the rabid—and pretty—niece of two old maiden ladies), the gallant young local sheikh and the wise old Turkish Governor. Shake well with a light touch, sprinkle with a very keen sense of humor, and you have a thoroughly commendable book which the knowing traveler will prize above Baedeker's.

MR. IVOR BROWN has taken a leaf out of Mr. Compton Mackenzie's book (or, to be more accurate, 318) and given us in "Years of Plenty" what his publishers describe as "the day-by-day life of a lad in prep. school and later in the university." I think we're all getting a little fed-up with these young-boy biographers and I don't feel that this life of Master Martin Leigh will stand at the head of them, although it is gently interesting and very pleasantly written.

BOOKS REVIEWED

GREEN MANSIONS	By W. H. Hudson	\$1.50
Alfred A. Knopf, New York		
THE BOY WITH WINGS	By Berta Ruck	\$1.35
Dodd, Mead & Co., New York		
THE HOUSE OF WAR	By Marmaduke Pickthall	6s.
Eveleigh Nash, London		
YEARS OF PLENTY	By Ivor Brown	\$1.25
George H. Doran Co., New York		
STORIES WITHOUT WOMEN	By Donn Byrne	\$1.25
Hearst's International Library Co., New York		

Amateur Legislation

(Continued from page 71)

I WAS quite sure that after giving out six rules of interpretation the Executive would be heard from again. This time, to explain themselves, their pronouncement is in the form of a lengthy homily. The Executive once more declared expressly that only writers and golf architects may accept remuneration.

I remarked that the latest pronouncement was in the nature of a homily. Hear it then. "The game of golf," they tell us, "requires for its proper administration a close adherence to the spirit of its traditions and the high standard of its ancient and honorable ideals." This fine sentiment none will gainsay. At any town-meeting it would be widely cheered once more. "The rules governing the game are the result of centuries of experience and instinctive sportsmanship." Here I confess I am puzzled. How can a thing be the result of centuries and, at the same time, instinctive? Perhaps it is because, to quote again: "A complete understanding of the reason for their (the rules) existence cannot be acquired except after painstaking and conscientious study." What then becomes of instinctive sportsmanship? Or the centuries? "Moreover, it is doubtful if it may even be thus acquired unless there is also present an inherent appreciation of the delicate distinctions that distinguish refined, gentlemanly conduct." So that centuries or study do not count so much after all!

I have a little suggestion to make to the Executive. Let them in the plenitude of their power give forth another Ruling. Let them put the climax of their homily, just quoted, into some such form as this: "No one shall play the game of golf—without forfeiting his amateur standing—who has not an inherent appreciation of the delicate distinctions that distinguish refined, gentlemanly conduct."

The new ruling will perhaps be thought a little vague. "Distinctions that distinguish!" What and from what? "Gentlemanly conduct!" But the rules of golf are for ladies as well. No matter. The new ruling will be quite as clear as, and no worse than, the parent Definition. Perhaps, however, when the U.S.G.A. goes to Philadelphia for the championship, they will cast about for a famous lawyer in that affectionate city. But they must not urge the lawyer to accept a fee under pain of his disqualification!

Vernay

OLD ENGLISH FURNITURE, SILVER, PORCELAIN, POTTERY & GLASSWARE



An extremely interesting Charles II Day Bed in its original condition, 5½ feet long; height, 15¼ inches; back, 37 inches.

A CHARMING William and Mary Table and a pair of Chippendale Candlestands have recently arrived from England.

NEW YORK, 10, 12, 14 EAST FORTY-FIFTH ST.
BOSTON, 282 DARTMOUTH ST.
LONDON, W., 217 PICCADILLY.



"—Thurn has just sent home a frock that would delight every one of the million of women who see a Famous Player Film every day. Yet, in my parts, *Fate* and *Mr. Frohman* cast me for rags and rags and rags."

Mary
Pickford

Come with us—

Come and trail Mary Pickford's raggedy little shoes through her film plays of "ragged little girls and tattered boys" until she steps into her own little slim silver slippers and dons her own gorgeous raiment.

That's what we have done and you are bidden to come along if real enjoyment means anything to you.

To follow us on our visit to Mary Pickford you will have to enter through the June—Theatre—Magazine doorway. Once in you will never regret it.

The Theatre is one of the few magazines that are devoted to one subject and knows that subject thoroughly.

The Theatre's subject is the stage—and The Theatre enjoys an enviable friendship with all of the great actors and actresses that heretofore you have only known across the footlights.

By reading The Theatre you can know them just as intimately as The Theatre does.

Because it is full of their photographs—their life stories—their plays. Even their gowns and costumes, both personal and stage, are here in detail, and the stage can always boast of the most cleverly dressed women in the world.

The Theatre Magazine

As a trial offer we will be glad to send you The Theatre Magazine for four months for \$1, beginning with the June issue, if you will sign and address the coupon at the side. The bill will reach you with the first copy, or you can send us your check for \$1 if you prefer.

THE THEATRE MAGAZINE, 6 West 38th Street, N. Y.
Please send me the Theatre for four months beginning with June
for which I will pay \$1.00 when billed. V.P.-J.
Name _____
Address _____
City _____
State _____

THE VANITY FAIR BATHING GIRL

Immortalized in wood by

OVINGTON'S

as a Smoker's Companion

Bachelors cry for her!
Married men yearn for her!
and
All of them can get her!

SHE is the most courted and popular bud of the season. Everyone is paying her attention—inviting her everywhere—EVERYWHERE.

She has broken the rules of New York's most exclusive clubs. She is the only woman who has invaded their sacred precincts. She is permitted, nay—urged, to make herself comfortable in the lounge—to be at her ease in the library and, *entre nous*, it is whispered that she spends many a night in the smoking room.

For she is the Smoker's Companion—Three feet high, and painted by hand in the original colors in which she appeared on Vanity Fair's cover!

In her lily hands is poised a smoking tray, with matches, holders and accessories!

Just sign your name to a \$6 check and she is yours to have and to hold forever.

OVINGTON'S

314 Fifth Avenue New York City

Just another proof of Ovington Individuality. For Gifts—to yourself or others—you must see the new catalog of OVINGTON INGENUITIES, sent immediately if you ask for it. By the way, a whole page of Ovington's exceptionally attractive ideas are shown on Page 7.



A little
ray of
sunshine
for the
Summer!

tected by armor plate discs attached to the fellows. The motor is rendered as invulnerable as possible by an armored casing which consists of a hood that can be raised to get at the radiator, and is held down by anti-rattling catches; sloping side plates of armor, hinged so that they can be raised, and a belt of armor behind the wheels to protect the crankcase.

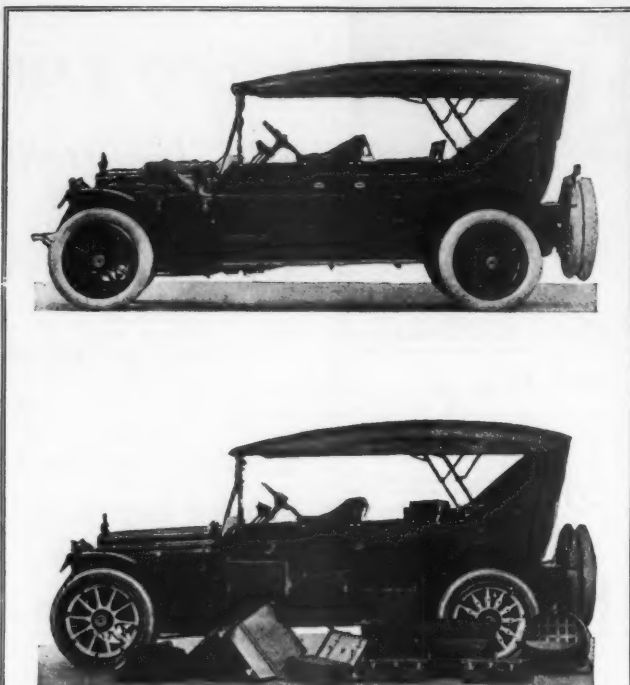
To guard the extra large radiator a special device is used so that air can reach it but bullets can not be deflected into the radiator itself. The gasoline tank is mounted behind the armor plate and under the floor. The feed is of the vacuum type. The storage battery is also shielded by the armor and is independent of the ignition system so that, even if it should become depleted, the car could still be run as well as ever.

All the bolts and nuts which hold the frame and armor together are of special steel, the nuts being heat treated and hardened to prevent the bolts being shot away. Some idea of the importance of this feature may be gathered when one learns that there are six hundred of these bolts. As a mounting for special rifles or machine guns, barbettes are provided which are detachable. They are supported on bronze brackets which, in turn, are supported by tripods from the floor. These tripods are adjustable. Two rapid fire guns are provided for by supports of this character. The total weight of the car, ready for its guns is 9,052 pounds, and the total cost \$8,476.

NOT so formidable or of such a spectacular character as this powerful fighting unit, but quite as important in their way, are the motor trucks for army transport work which are also pictured in this issue. The army has just had some valuable experience with nearly a hundred trucks of these two types in Mexico, and the way they have performed under conditions of the most adverse character has drawn down a large meed of praise from officers of every rank. In-

Motor Cars Warlike and Otherwise

(Continued from page 92)



HERE IS GENUINE PREPAREDNESS FOR TOURING

The Packard touring model carries a complete set of baggage boxes which may easily be packed and stowed away in dust-proof containers

deed, in view of the reluctance which the First Chief of Mexico showed to permit the forces of the United States to better their position by the use of railroads, these trucks proved the only method of solving the difficult problem of transport in the desert country with which General Pershing was confronted. They have gone into roadless and trackless places with a wonderful freedom from mechanical trouble and done much to justify America's claim for leadership in motor car building. One of the types of which a picture is shown is distinguished by having its motive power supplied to all four wheels instead of to the rear two only, according to the usual custom. Many hundred trucks of this same type are doing service for the Allies who found that modern trucks could go very nearly anywhere that the mule team would find practicable, and of course with far larger loads and at far better average speed. The familiar army mule will always have his niche probably, but it begins to look as if his knell had been sounded, as far as any extended use for supply transport is concerned. At least it would seem so after the experience of Europe and the more proximate experience of Uncle Sam in Mexico.

AS has been suggested in these columns before, the problem of stowing baggage for the automobile tour is no mean one, nor has it been really solved before the present season. In the newer cars, however, an important feature is the utilization of space within the body for the bestowal of small articles, and in these pages is illustrated one of the most complete luggage equipments for the exterior of the car which has been brought out. In this case, the running boards of the touring car have been made the repository of an unusual number of special cases and containers, each neatly fitted to the required spot so as to interfere with appearances as little as possible, and each easily fastened in place to prevent annoyances on the road.

IF there were any materials or processes that would make better tires than

BATAVIA Security Tires

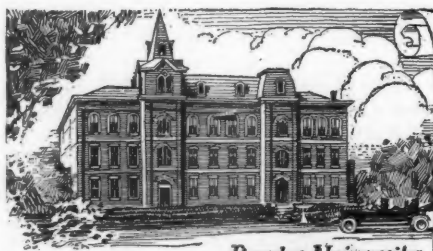
you may be sure we would employ them. Ever since we have been making tires—and we can lay claim to whatever virtue there is in being original makers of the indented tread—our idea has been to develop quality.



Dealers who value their reputations as much as we do are selling Batavias.

Is your car tired—
or are you?
Try BATAVIAS

THE BATAVIA RUBBER CO.
BATAVIA - NEW YORK



Purdue University

University Honors For Havoline Oil

CAR owners no longer need trust to unsupported claims and superficial analysis upon which to base their selection of the right lubricant for their cars.

Havoline Oil went to Purdue University. It competed with the twelve leading brands of motor oil. Havoline was accorded the *premier place*. The test was carried on purely in the interests of science. We neither requested nor knew of it. The result is now history. Havoline Oil is the accepted standard of quality.

Purdue University reinforces our repeated claim that Havoline is the logical lubricant for every make of car and every car owner who wants to secure constant dividends of satisfaction from his investment.

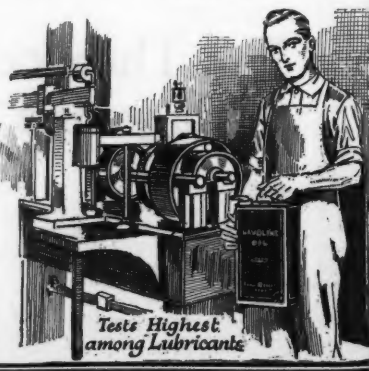
INDIAN REFINING CO.
Dept. N NEW YORK



WHEREVER your car will carry you, Havoline Oil is obtainable. And the Havoline Oil you obtain at the mountain garage, at the village grocery store or city supply station, exemplifies the same qualities which have made Havoline Oil, the World's standard of quality.

Send for Booklet

"Havoline Oil Goes To College." Read the whole story of the remarkable university tests which established Havoline Oil as the World's standard lubricant.



The FRANKLIN CAR



IN the remarkable list of successful men who own and drive Franklin Cars there is an astonishing number of prominent physicians and surgeons.

The busy doctor uses his car all the time.

He is subject to emergency calls—needs to be sure of his car.

A car that he can leave at the curb in cold weather *without freezing*, or drive hard on the hottest day *without boiling*.

He must have a car easy to get into and out of. One that he can ride in all day *without fatigue*.

The typical Franklin owner, whether he is a doctor or not, is a man who buys his car to *use*.

If the average motorist drove his car a *thousand miles or more a month*, he would get a light on service, upkeep and depreciation that would give him some *real standards* for judging motor car values.

Every practical-minded motorist should read the new book, "Why the Average Motorist's Dollar is Shrinking." Send us your name on a postcard for a copy.

FRANKLIN AUTOMOBILE COMPANY
Syracuse, N. Y.

THE SHIRT OF SHIRTS

Fine silk and crepe de chine shirts a specialty. Plain Madras shirts. Finest workmanship. At lower rates than can be had elsewhere.

Prices \$3.00 up. Own materials used if desired.

No measurements necessary. Write for full particulars.

137 East 19th Street



AJAX TIRES

Guaranteed ^{In} Writing 5000 Miles

FOR 11 YEARS every Ajax Tire made has been guaranteed *in writing* for 5,000 miles. The guarantee is in black and white, time-tried and tested.



Ajax
Non-
Skid

11th YEAR

FOR 11 YEARS, while other manufacturers were *claiming* quality, we have been and are *guaranteeing* it; hence the demand for Ajax Tires that has kept our factories working 24 hours daily since 1911.

Ajax Rubber Company, Inc.
1796-1798 Broadway New York

AJAX Branches
Atlanta Chicago Denver Indianapolis Minneapolis San Francisco
Boston Cleveland Des Moines Kansas City, Mo. Philadelphia Seattle
Brooklyn Dallas Detroit Los Angeles Portland, Ore.
Factories: TRENTON, N. J.

choice do not fail to bear in mind that, as a matter of fact, they also have their natural reminiscences of the chase, in this case the elusive otter of the valley of the Aire. Many an Irish terrier has run with one of the famous foxhound packs on the hard riding Emerald Isle, to be on hand when the quarry went to earth. The Sealyhams are held by some authorities to derive their very name from the "seal" or track of the otter. And so on down the whole list of the terrier clan; Bull terrier, Welsh terrier, Scottish and West Highland white terrier, Dandie Dinmont, Manchester, Cairn and all the rest. They are active, hardy, alert and courageous dogs by nature, usually game to the core and for this reason just the thing for the outdoor ramble in any weather, to beat about the hedgerows with telegraphically active nose and tail. They have the heart and aggressiveness of a man's dog but many of their varieties have been brought to a sufficient degree of perfection of type to be very decorative as well and just the thing for the twentieth century woman who likes to tramp and poke about the farm a bit on her own account.

A SPLENDID breed for the large and parklike country estate is the Old English Sheepdog, tousled and enormous of coat, with his elephantine feet, entire disregard of climate and generally fine disposition. On such a place the majestic St. Bernard and no less regal Great Dane are also very much in keeping. These breeds really need large spaces to be at their best; they do not fit in happily with country property on the front yard basis. In spite of their size, they make splendid companions for children, and may well be chosen to grow up with a young family. Of course, the proper setting for the Russian wolfhound, whose native heath is the broad steppes, is spaciousness, and a dog of this breed will be found a delightful companion where the owner has a chance to do much riding. These aristocratic dogs love to follow and lead a horse.

TO go with you out into the spring woods and keep themselves delightfully busy beating through the coverts, or to lie on the porch and let the children pull their ears, Spaniels, either cocker or field, are well worth your attention. This fine old breed is distinguished for its excellent disposition and also for the characteristic fawning after chastisement, a

Dogs for the Country Home

(Continued from page 91)

trait by no means repellent in a dog as it would undoubtedly be in the human species. Of the virtues of the German Shepherd Dog and the Chow these

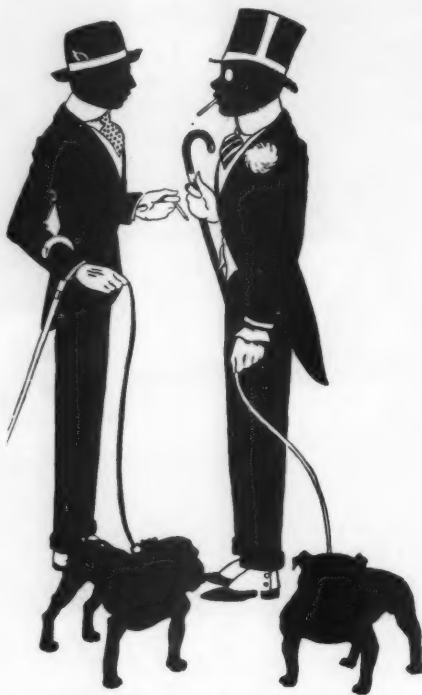
pages have already had much to say. Suffice it to add here that each is a true country dog, especially the former, and a fine companion for nearly anything one may wish to do outdoors. Among the toy dogs a breed which does well in the country is the Pekingese. He is a true toy to be sure and should be kept so, but this does not mean that he is fragile. On the contrary, he is a sturdy little chap, and if properly housed will make himself quite at home many miles from Broadway.

BY the time this issue reaches its readers one of the important shows of the spring season will have come and gone; that of the French Bulldog Club of America at the Hotel McAlpin. There was an unusual degree of interest in the benching this year, largely due to the fact that Samuel L. Goldenburg was selected as judge.

At the show of the Ladies' Kennel Association of America, which is to be held as usual at Mineola this year on June fifth and sixth, there will be two English judges, a custom which this fixture has followed with some frequency. The experts who are coming over this year are W. J. Nichols, who will judge the poodle, bulldog, West Highland white terrier, Pekingese and miscellaneous classes, and R. T. Haines, who will have in hand the destinies of the fox, Scottish, Cairn and Welsh terriers, Pomeranians, pugs, toy poodles, Yorkshire, Maltese, toy bull and toy black and tan terriers and Brussels griffons.

IN a recent issue of Vanity Fair it was erroneously stated that Wire Boy of Paignton, George W. Quintard's famous wire haired fox terrier, had been defeated in the breed classes at the Garden by Conejo Wycollar Boy, his son. This was a mistake as the two dogs did not meet in competition. Mr. Quintard had another triumph in Washington recently, winning with Champion Raby Dazzler for the best fox terrier in the show of the Washington Kennel Club.

ONCE again a team of Siberian wolfdogs, seventeen in number, has won the 412 mile All Alaska Sweepstakes for dog teams. Driven by Leonard Sepala, dogs and man came through the gruelling run in good condition. The time was eighty hours and twenty-seven minutes. Fay Delzene's team of fourteen Alaska-bred malemutes was second and Fred Ayer's team of foxhounds third. The purse was of \$2,000.



A PAIR OF BLUE-BLOODED PUPS

Drawn by H. C. Hull



Gilbert Parker

"Sanatogen is to my mind a true food-
tonic, feeding the nerves, increasing the energy,
and giving fresh vigor to the overworked body and mind."

— From a letter by Sir Gilbert Parker, M.P.

ASTONISHING praise this! And yet—however convincing may be his word and the word of thousands of physicians who have likewise approved Sanatogen—it is nevertheless true that "the best endorsement of Sanatogen is Sanatogen itself."

Only when Sanatogen brings back to you that old glow and zest of nervous and bodily vigor—then and not until then will you know for sure that Sanatogen does exactly what it claims to do for those whose strength and vitality have been sapped by overwork, illness or worry.

Richard LeGallienne's charming little book, "The Art of Living," explaining very clearly and interestingly both the need for and the benefits derived from Sanatogen, will be sent gladly upon request.

Grand Prize, International Congress of Medicine, London, 1913

THE BAUER CHEMICAL COMPANY, 29-H Irving Place, New York City



Sanatogen
ENDORSED BY OVER 21,000 PHYSICIANS

The Outdoor Season

has started with a swing—get into it with the proper togs and outfit—sport clothes—sweaters—rackets—golf clubs and the little things that tend to improve one's game. Maximum pleasure depends on all these being satisfactory.

"Castle Gate Brand" knitted coats and sweaters are imported direct from Scotland and sold *direct* to you by mail, at correspondingly reasonable prices.

All articles sold by us are guaranteed satisfactory in every respect or money promptly refunded.

Kashmir and Wool Coats (Gray, Brown or Heathers).....\$7.50

Kashmir and Wool Coats (same prices and colors for ladies' styles).

Ladies' Silk Coats—any color. \$10.00, \$12.50

Special prices to clubs on orders for Golf Clubs and Caddie Bags—complete line—all prices. "Wilding" Tennis Rackets, \$6.40. (Also racket covers and sundries. Re-stringing by experts.)

Golf and Tennis Hose—many prices and styles. Write for descriptive circular.

Only our golf and tennis hose sold at Frank Bros. 5th Ave. Boot Shop, N. Y.

All articles *direct* by mail from

The Scotch Import Co.
35 Warren Street
Dept. A New York City

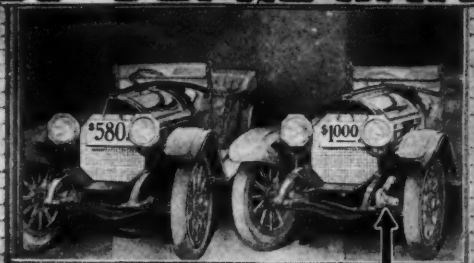
St. James
Hotel

Walnut at 13th Philadelphia

In the center of all things. The very last word in comfort, cuisine and refinement, combined with moderate tariff. Rooms with bath, two dollars up.

Robert J. Ritchie, Manager.

LESS DEPRECIATION



THE REASON

TWO cars—same make, same model, same year—used in the same service over the same roads, for the same period, ultimately reached the "used car" salesroom. Yet the sales tags read differently. Why? One car was equipped with the

*Hartford SHOCK ABSORBER

immediately after leaving the factory; the other was not.

The Hartford-equipped car commanded a greater price because it was in better condition.

Any car, unprotected from road racking and vibration, deteriorates in efficiency and depreciates in value far more rapidly than one protected by the Hartford Shock Absorber, which absorbs the jolting, jarring and vibration to which every car is necessarily subjected.

To these facts more than 375,000 users of this pioneer shock absorber will attest.

There's a Comfort Chart compiled for car owners. Your car—whatever its make or model—is listed. This Chart tells how to realize greater comfort and incidentally decreased depreciation. Send for it.

Edward V. Hartford, Inc.

Heretofore known as Hartford Suspension Co.
220 Morgan St. Jersey City, N. J.

Makers of the Hartford Shock Absorber, Hartford Cushion Spring, E. V. Hartford Electric Brake, Hartford Auto Jack, Hartford Bumper, Red Rack Jack.

BRANCHES:
New York Boston Chicago
Distributors in principal cities.

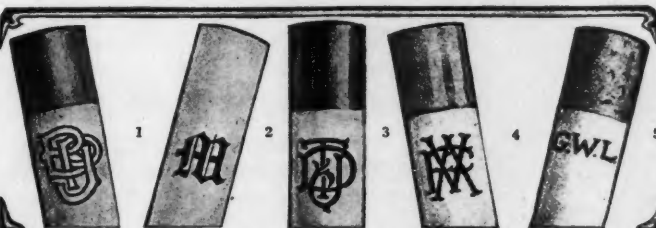
Dealers Everywhere
*Formerly Trufoalt Hartford



Makes Every Road a Boulevard

FOR SHOPPERS—AND OTHERS

On page thirty-eight of this issue, VANITY FAIR readers will find an indexed list of interesting Shops—the Shops responsible for the smart wardrobes, artistic furnishings and other luxuries and necessities which have repeatedly provoked the question, "Where did you get it?"



GIVE HIM—OR HER—CIGARETTES

Marmay Monogram Cigarettes

add a touch of Distinction, at no extra cost. Made by HAND of Selected Turkish Tobacco, blended to your Individual Taste. Monogram, Crest, Coat of Arms, Frat Mark without extra cost. A decidedly useful and always appreciated gift. Exceptionally unique souvenir to give at your next affair.

100 for \$2.00—250 for \$4.75—500 for \$9.00—1000 for \$17.50

In ordering specify style monogram, blend and style tips. Print initials and order by number. Ladies' size with or without perfume. Should you desire 15 cigarettes showing our assortment of monograms, blends and tips we will be pleased to send same upon receipt of 30 cents.

All shipments in plain packages, insured and prepaid. Send us your order today
MARMAY MFG. CO., Dept. E, 136-138 S. 4th Street, Philadelphia



Knobs— not Mere Ridges

The knobs stick out from 'Nobby' Tread Tires far enough to protect the tread from nails, sharp stones and glass.

The knobs are big enough and are so scientifically placed, that they add still more resiliency to an already marvelously resilient tire.

The knobs on these "Aristocrats of the Road" hold the ground with a tenacity that says "I will" with every revolution of the wheel.

All this because the knobs on 'Nobby' Treads are vigorous, protruding knobs—not mere ridges on a tire.

'Nobby' Tread Tires are the largest selling very high grade anti-skids in the world.

Ask the nearest United States Tire Dealer for your copy of the booklet, "Judging Tires," which tells how to choose the particular tire to suit your needs.

United States Tire Company

'Nobby' 'Chain' 'Usco'
'Royal Cord' 'Plain'

"INDIVIDUALIZED TIRES"



IT is related also that the elder August Belmont once ordered a dinner for four in one of the private dining-rooms in Fourteenth Street, and sat there with Mrs. Belmont waiting for their guests who, through a mistake in the date, failed to arrive. Impatient at the delay, the banker ordered the waiter to serve for two, only to be informed that it was against the rule of the house. Mr. Delmonico was summoned and explained to his irate patron that he had made that rule for the protection of ladies of Mrs. Belmont's caste, and so well did he plead his cause that the pair soon adjourned to the large dining-room. It is further related that Mr. Belmont evened things up by winning bets with several of his friends that Delmonico would refuse to serve them under like circumstances. It was the rigid enforcement of this law that gave Solari, also a native of Ticini, his great opportunity. Solari's famous place, on University Place, was the one really dashing, alluring and under-the-rose restaurant of that time.

AMONG John's most treasured possessions are many old Delmonico menus. Some of these are records of dinners given by Samuel Ward, who was the best known gourmet of his time, and who used to go into the kitchen and make his own sauces, while others are the bills of fare of that time. Society feasted more elaborately in the old days than at present, drinking a greater variety of wine and eating innumerable courses, topped off with three or four kinds of pastry and ices. One thing is noticeable in these menus, and that is that until the beginning of the present war champagne at \$3.50 a quart was the unchangeable standard of the wine list for a period of fifty years.

Mr. McAllister describes the seventies and eighties as "a golden age of feasting," and it certainly was a much cheaper age than the present, especially in the matter of game, for a quail or half a partridge could be had in season for seventy-five cents. Cold storage birds were then unknown.

IN the days of their greatest prosperity, the Delmonicos were not above doing their own marketing, and every business man of forty years ago was accustomed to meet, as he walked downtown in the morning, Ciro Delmonico, returning in a cab from his early duties in Washington Market.

Ninety Years of Delmonico's

(Continued from page 62)

Delmonico's is intimately associated with many of the old and then leading families of New York—the Howlands, van Burens, Aspinwalls, Hones, Minutens, Stuyvesants, Duers, Jays, Morgans, Livingstones and Cuttings. It was the favorite haunt of such celebrities as Leonard and Lawrence Jerome, Samuel Ward, Peter Marié, William Jay, W. R. Travers, John Hone, James R. Keene, Frank Work, Colonel Lawrence Kip, Colonel Miles O'Brien, Hamilton Fish, Joseph Mora, Tom Ochiltree, Freddy Gebhard, James Gordon Bennett.

THE Weda, a celebrated club which is still in existence, began holding its dinners there as early as 1838. The Weda—"Wyckoff's Economical Dinner Club"—so-called because the first dinner cost \$10 a plate, an enormous sum for those days, was started because some of the leading business men of the town could not get home on "packet day," being busy with their foreign correspondence.

General Winfield Scott lived for a long while at Delmonico's, on Fourteenth Street and Fifth Avenue, and his rooms are shown on the third floor of the picture at the foot of page 62. Prince Louis Napoleon, afterward Napoleon III., also stayed there. Charles Dickens patronized the establishment regularly on his second visit to America. Since the first restaurant was opened, it is said that every President of the United States and every statesman of importance has been a guest there at one time or another.

It was the custom of men to "dress" for dinner at Delmonico's from the earliest days in the history of the house, but never on Sundays until about thirty years ago. Women never wore low-cut frocks there—until the nineties. Any woman who showed her shoulders before that time was certain to be a visiting foreigner. Up to the eighties, dinner parties were invariably held at half-past six, while eight o'clock dinners did not come into vogue until the beginning of this century.

John is a splendid example of the old school of waiters. He is the soul of courtesy, dignity, kindness and tact. He rarely forgets a face, and one of the joys of returning to New York for hundreds of old New Yorkers is to go into Delmonico's and find

that John remembers you, that he is glad to see you, and that he forthwith suggests your favorite dishes.

John, the first of the Delmonicos and the one who founded the business, had saved up a little money which he had made as captain of a schooner plying between New York and the West Indies. He quit the sea for good in 1825, settled in New York, and opened a little shop for the sale of French and Spanish wines at the Battery. In 1827 he went home to Switzerland, but soon returned and brought his brother Peter with him. The two went into partnership and started a place at 21 to 23 William Street, where cakes and ices were the specialties dealt in. This venture was so successful that they soon opened another establishment at 70 Broad Street, and sent over for their nephew, Lorenzo, to join them in the rapidly growing business. Lorenzo was followed by three other nephews—François, Ciro and Constant.

DELMONICO'S William Street place was destroyed in the fire of 1835. The brothers then bought the property at the corner of Beaver and South William Streets. The building which they erected on this site in 1837 was described in a newspaper of the time as "upon a scale of splendour, comfort and convenience far surpassing anything of the kind in this country." This edifice is still standing and is still operated by the Delmonicos.

John died suddenly, while out shooting on Long Island in 1842, and the aged Peter took his nephew, Lorenzo, into full partnership. The Broad Street house was burned in 1845, and, the following year, the Delmonico Hotel was opened at 27 Broadway. This hotel later was purchased by an old sea-faring man named Captain Stevens, and is still standing and still doing business as The Stevens House.

PETER retired in 1848, leaving Lorenzo as sole proprietor of the restaurant. The latter, whose portrait is shown on page 62, then associated his cousin Ciro with him in the business. In 1855 the Broadway and Morris Street house was abandoned and a new restaurant opened at Broadway and Chambers Street, while, in 1861, the Delmonico place at the northeast corner of Fifth Avenue and Fourteenth Street was opened.

President Lincoln was the most distinguished of the guests of this place (Continued on page 124)

NABISCO

Sugar Wafers

In many homes a box of Nabisco Sugar Wafers is always kept where all may partake.

These fairy confections are beloved by old and young alike. Delightful in flavor, fragile in texture, Nabisco Sugar Wafers are dessert accompaniments appropriate for any time and any occasion. In ten-cent and twenty-five-cent tins.

FESTINO—Shaped like an almond, these little dessert confections delight all who try them. The kernel is almond-flavored creamy goodness.

NATIONAL BISCUIT COMPANY



Rees & Rees

THE CLEANERS AND DYERS

Your SUMMER Togs

SUMMER means light materials and light in color. Light materials most easily show the signs of use. Yet, the services of a good cleaner and dyer can work wonders with your summer wardrobe.

Rees & Rees, for 52 years, have been expert cleaners and dyers. Today, their business comes not alone from their 26 stores, but from patrons all over the United States.

So send along your summer things to be refreshed as new. Look through your summer wardrobe and you will find many articles that at slight cost we can make as fresh as the day they came from the shop.

RECEIVING OFFICES:

New York City

541 Fifth Avenue, near 41st Street
332 Fourth Avenue, near 25th St.
944 Sixth Avenue, near 53rd St.
622 Madison Ave., near 59th St.
766 Madison Ave., near 66th St.
972 Madison Ave., near 76th St.
285 Columbus Ave., near 72nd St.
418 Columbus Ave., near 80th St.
2071 Broadway, near 72nd Street
2367 Broadway, near 56th Street
2631 Broadway, near 99th Street
2949 Broadway, near 115th Street
3645 Broadway, near 150th Street
3791 Broadway, near 157th Street

Brooklyn

305 Livingston St., cor. Nevins St.
260 Dumelf St., cor. Fulton St.

Boston

413 Boylston Street
44 West Street

Brookline

1627 Beacon Street

Worcester

6 Elm Street

Hartford

78 Pearl Street

Philadelphia

1706 Chestnut Street

Atlantic City

1211 Boardwalk

Greenwich

331 Greenwich Avenue

New Rochelle

208 Main Street

TELEPHONE CONNECTION
AT ALL BRANCHES

Executive Offices and Works:

232 EAST 40th STREET
NEW YORK

The Nestlé Permanent Hair-Wave



Before Waving

A VOICE FROM THE TRENCHES

B—e Castle, France

Dear Mr. Nestlé:

"You remember waving my hair before I left for France. You are simply wonderful and my hair has been the talk of the fifty odd Ladies who are nursing here. They all want the Nestlé-wave and I would ask you to supply us with Home Outfits or make some arrangements for them. They simply must have it."

"M."



Nestlé Waved

Nestlé-waving in the trenches seems odd, but it is a fact that few nurses ever leave England for France without naturally wavy hair made to order.

If you have straight hair, call in and let us tell you what we can do for it or send for our illustrated booklet. We wave an average of twenty heads per day.

SPECIALTIES: Permanent Waving, Home Outfit, Nestol Treatment for Children.

C. Nestlé Co., 657 Fifth Ave., Cor. 52nd St., New York

Phone, Plaza 6541

London, 48 South Molton Street, W.

"Delightful but Impossible!"



Sweeping aside, with a wistful gesture, the expostulations of the little group of dressmaker's assistants, Mrs. "G." sighed,

"My Complexion

simply forbids me to wear rose, though I DO love this gown." Dear Reader, is the choice of your gowns governed, in a measure, by the tyranny of your complexion? Know, then, that the Arden Muscle Strapping Treatment is a peerless restorer of life, youth and color to the complexion, a reviver of tired face tissues, and eraser of lines, wrinkles and blemishes. It is administered at the Arden Salon D'Oro, by Elizabeth Arden's expert assistants, who work swiftly and with wonderful efficiency. Single treatment \$2.

"What Can I Do at Home—

to better my complexion, to check the formation of blemishes or wrinkles, to reduce my chin?" Questions which appear time and again in Elizabeth Arden's mail. And an answer is always found in the Venetian Home Treatment Preparations, and the advice to suit each individual's need which is given by Elizabeth Arden personally. Miss Arden daily receives expressions of gratitude from clients who have achieved wonderful results from the Home Treatment. Among the frequently demanded preparations, are:

For Fattening Faces, the Venetian Orange Skin Food, \$1, \$1.75, \$2.75.

For Closing Enlarged Pores and refining a coarse skin, the Venetian Pore Cream, \$1.

For Removing Blackheads and treating an oily skin, Venetian Beauty Sacheta, box of 20, \$2.50.

To Grow Lustrant Lashes, Venetian Eyelash Grower, Jar, \$2.

There are so many. Write for the "Quest of the Beautiful"

Venetian Cleansing Cream (50c, \$1, \$2, \$3), for thorough cleansing should be used daily with Ardena Skin Tonic (75c, \$1.50, \$3), which firms, tones and whitens.

For Tan and Discoloration, Venetian Bleaching Cream, \$1.

To Improve the Neck and Tone a loose, Flaccid Skin, Venetian Special Astringent, \$2.

ELIZABETH ARDEN

Salon D'Oro 673 Fifth Avenue New York

Largest and Finest in the World

Entrance on 53d St.

Washington, D. C., 1147 Connecticut Avenue

THE PARIS SHOP OF AMERICA

Gidding

5 AVE. AT 48TH ST.

PARIS NEW YORK

Correct SUMMER FASHIONS

for Town or Country

Weddings
Tours
Out-door Sports
Street Wear
Social Events

Gowns-Wraps-Suits
Coats-Skirts-Blouses
and Millinery

ready for

IMMEDIATE SELECTION

or made to Special order

WASHINGTON • CINCINNATI



Delmonico's

(Continued from page 122)

In 1876 the Chambers Street restaurant and the Fourteenth Street house were abandoned, the former being moved to Broadway, one door north of Pine, while the Fourteenth Street establishment was taken to the new building at Fifth Avenue and Twenty-sixth Street, which later became Martin's, and which, two years ago, was razed to the ground. For a short time there was also a Delmonico restaurant at Broadway and Worth Street.

LORENZO died in 1881, and the death of Ciro the same year brought to an end the batch of nephews—Lorenzo, Ciro, Francois and Constant—who had inherited from the original John and Peter. Lorenzo and Ciro were succeeded in turn by their nephew, Charles Crist Delmonico, who in turn, on his death in 1884, was succeeded by another nephew, Charles Crist, who later took the name of Delmonico. When he died, "Aunt Rosa," as she was always called, became head of the house, and her only surviving nephew, Lorenzo, brother of the last Charles Crist Delmonico, became associated with her in the business. At their death the business passed into the hands of Miss Josephine Delmonico and the widow of Charles Crist Delmonico, who between them are responsible for its present management.

A WEALTH of legendary—some founded on truth and some quite mythical—clusters about the Twenty-sixth Street Delmonico's, and some of it relates to a "blacklist" which contained the names of men who were not to be served there. Any one rash enough to start a fight

was entered on this "blacklist," and although the management did not run counter to the law by definitely refusing to supply him with food and drink, he simply could not be served. A waiter would take his order with grave politeness, hurry away and not return. The head waiter, when appealed to, would follow the same course, and finally the "blacklisted" one would slink away and never come back. It is said that a young man on the "blacklist" received an invitation to a large dinner in a private room, and boldly took his place among the guests. Everyone except himself was served while, despite the remonstrances of his host, he was compelled to go hungry.

What Ails Magazines?

(Continued from page 63)

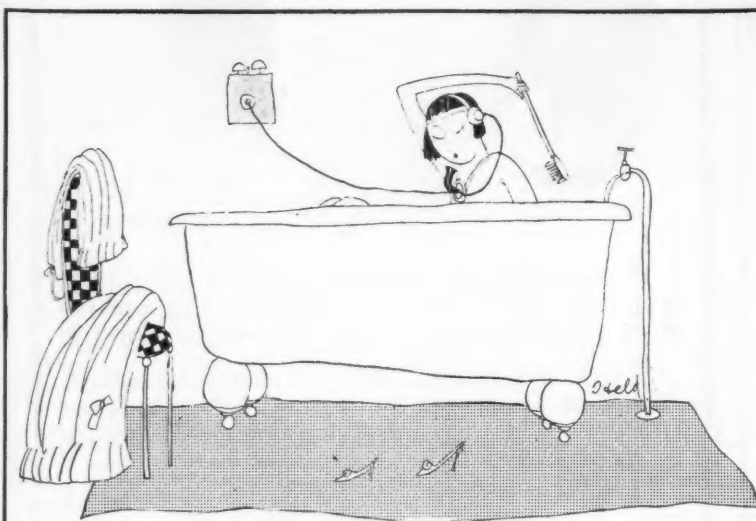
paragraphs in the broad, logical manner of Macaulay? Well, for five cents a word, you will not write words with the weighty brevity of Emerson or Epictetus. You will write like an indictment clerk. Here is an example of the way an indictment clerk writes:

"The specific charge against Mrs. Mohr was that she 'did feloniously and with malice aforethought aid, assist, abet, counsel, hire, command and procure Cecil Victor Brown, George W. Healis and Henry W. Spellman to feloniously and with malice aforethought kill and slay C. Franklin Mohr.'"

And the reason an indictment clerk writes that way is that in the old English law-courts they used to pay the professional scribes so many pennies per folio for copying legal documents. That was the real origin of legal verbiage. And by the present method of estimating literary values in a magazine office, a similar, if less obvious, kind of verbiage is being automatically forced upon the professional writers of America.

Barring the hope of some profound revolution, which may give us all a chance to earn a quiet, useful living without frenzy, I see no glories ahead for magazine literature.

The big circulation-getters with a gift for keeping everything interesting, though ordinary, will continue to buy up and dilute the best talent of the country; a few struggling amateurs will continue to exhibit a lower average of talent, but a more poignant variety of art; every once in a while a native popular genius will ride over all these tendencies of the time, until there comes some deeper change in the economic structure of our lives.



THE GREATEST INVENTION OF THE AGE

The Water-proof or Floating BATHPHONE

Why is it that nobody ever telephones you except when you are in your bath? Fashionable doctors say that fifty per cent of their pneumonia cases last winter were due to the fact that ladies would leave their hot baths and stand in the hallway answering telephone calls. Here is the invention of the age. It's water-proof, sponge-proof, soap-proof. P.S.—It floats

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This garment may be worn comfortably under the corset—reduces bust, hips and thighs. Illustration also shows neck and chin reducer, price \$9.00



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Similar to Brassiere Fig. No. 15 but covers the bust only. Front is made of reducing rubber, back and shoulder straps are of coutil with dainty lace edging.



Abdominal Reducer (Fig. 10) \$6.00

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Girdle Pants (Fig. 2) \$25.00

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his little toy boats and so become a greater power than ever in the school-boy world. So, when he bade young Albert stand aside, he did not doubt that he would obey. But the little boy quickly armed himself with such weapons as were nearest at hand and valiantly opposed the bully's passage, at the same time calling to the other lads for aid. Johnny Bull heard his cry and warned the angry peasant lad to desist, reminding him that they had both long since signed a paper guaranteeing Albert from all intrusions.

But Junker Hans had never quite learned to speak the truth, as had the better bred boys in the school, and he was indignant with Johnny for considering a mere scrap of paper an obstacle to anybody's ambition. So he fell upon Albert, his small neighbor, and forthwith there ensued a fight that will never be forgotten by the pupils of Dame Europa's School.

Never in the history of that institution had a boy of Albert's diminutive size been so cruelly beaten by a bully; never had the School witnessed a more gallant resistance against overwhelming odds. The contest was so fierce and the shouting of the combatants so loud that boys for miles around gathered to watch the fray. Albert fought until he could fight no longer and his aggressor, after stamping on the boy's prostrate body and kicking him until the other lads cried "Shame!" passed on through his garden and entered that of the beautiful Frances.

NOW, Johnny Bull's garden was an island, separated by a wide creek from that of Frances, and adjacent to it were the gardens of Scotty and Pat, two of his most trusty allies. Johnny had been in his day the acknowledged cock of the School and as such had frequently enriched himself at the expense of his fellows, who had but little love for him and openly ridiculed his pretensions and his bullying manners.

In Johnny Bull, as in all boys, both good and evil traits were blended. Among his worst faults was a supreme and unwarranted confidence in his own robust

Watchful Waiting

(Continued from page 79)

powers and his inability to go wrong. Miss Experience had on several occasions stood him up in a corner with a dunce cap on his head as a warning to the others. He had worn this cap years before in two squabbles with his own younger brother Sam who dwelt across the pond. He had also burned his fingers while pulling a bit of Turkish paste off the fire for Frances to eat; again when Junker Hans had cunningly persuaded him to keep his hands off while he thrashed the same Frances, and again when he had gone forth—against the dictates of his better self

after which he had returned in triumph to his own garden and reared several monuments to himself. As time went on he forgot the aid that he had received from Alec, the previous occupant of Nicholas's garden, and from Junker Hans, then a small lad, who had arrived on the field of action in the nick of time.

CONSTANTLY reminded of his own prowess by the monuments erected to his own glory by his own hand, Johnny had long since discontinued his physical training, though he still traded jackknives with his fellow pupils without giving any evidence of failing mental powers. He grew slothful and gluttonous, and by indulging his appetite for candy, pastry and other unwholesome sweets, acquired a huge paunch, while his arms and legs grew proportionately weak.

But Johnny had many good traits, among which were courage in the final extremity, a love of justice, and a sufficient respect for the truth to regard his own signature as a sacred thing. He could not accept Junker Hans's plea that a solemn covenant was a mere scrap of paper to be torn up and thrown away at the signatory's convenience, and it was this belief that caused Johnny to come to Albert's and Frances Gallia's aid. At the same time he shouted across the pond to Uncle Sam: "Aren't you coming into this fight? You ought at least to make a kick against the way Junker Hans is pitching into little Albert!"

Uncle Sam seized his recently acquired and much cherished dictionary, hastily scanned its pages and then shouted in reply: "I'm too proud to fight."

Just then Pedro assailed him with a shower of sharp pebbles, in dodging which and in listening to the advice of General Bigbizness, Uncle Sam's attention was quickly diverted. He shook his fist at his unruly neighbor Pedro and shouted: "You'd better look out! If you don't behave yourself I shall watch and wait!"

(To be concluded in Vanity Fair for July)

A Musical Comedy Thought

BY DOROTHY ROTHCHILD

*My heart is fairly melting at the thought of Julian Eltinge;
His vice versa, Vesta Tilley, too.
Our language is so dexterous, let us call them ambi-sexterous,—
Why hasn't this occurred before to you?*

—to beat a small but courageous boy in Dame Ethiopia's far distant school.

His prestige as a fighter rested largely on his victory over an audacious boy named Boney, who years before, had appropriated to himself the gardens of many of the other pupils and become so strong that Dame Europa commanded the others to make common cause against him. In this fight, which was not ended until Boney had been altogether driven from the School, Johnny had administered the *coup de grace*,



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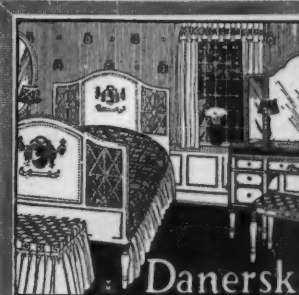
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His First Night in New York

The Disjointed Impressions of a Rustic as Recorded by Frederick Lewis Allen

HE had meant to keep a sharp lookout as the train approached New York that night, and all the way from Stamford he was dry-mouthed with excitement in the expectation of his first glimpse of the great city. He had expected to watch the lights of the town move toward him along the horizon, and perhaps to recognize some of the famous objects that he had seen pictures of—the Woolworth Tower, Grant's Tomb, Brooklyn Bridge, the theaters of Broadway. But the Pullman window revealed nothing but the reflection of passengers dozing against their square white headrests, and an occasional cluster of lights that ran swiftly past. Even when he encircled his face with his hands and pressed it against the pane, he could discern only the vague silhouettes of roofs and trees,—black against a black sky,—and more running lights, and an occasional station platform that whirled by and was gone, and then a blur of rushing wall strung with horizontal pipes—the wall of some sort of cut that the train galloped through. Finally the steam of his breath on the pane obscured even this dark picture. No sign of New York yet. . . . A cry of "One Hundred and Twenty-fifth Street," a grinding and squealing of brakes, a few distressing jolts, a dyspeptic groan from the bowels of the car, and the train stopped.

HE peered out. "Fleischman's Baths." It was a big sign, electric-lighted; beside it all else retreated into obscurity. So this was New York! He had never heard of Fleischman's Baths, but he could well imagine their importance in the social and hygienic life of the city; humiliated at his ignorance, he resolved henceforth to speak of the baths with the familiarity of a seasoned habitué. It would sound well with the folks: "When I was at the Baths in New York—"

The train groaned again, started. Lighted streets whipped by, until the rhythm of their shifting brilliance became a weariness to the eye; through dim tenebrous windows he caught snapshot glimpses of lives infinitely meagre and stuffy; then, abruptly, a tunnel swallowed the train. The porter, invigorated by an orgy of brushing, became active with the passengers'

hand-baggage, which it pleased him to hide on the platform. The tunnel dragged itself to an interminable length; people put on their coats, and stood up, and sat down again, and yawned, and became irritable; and one pair of travelers, who had just bade each other an eloquent good-bye, were overcome with embarrassment at the anti-climax of conversation forced upon them. The only event of interest was the distribution of little tickets which announced that as the train was deplorably late, a dollar would be returned to passengers on their arrival.

He was hugely excited by his ticket. A dollar back for each passenger—such were the reverses which the railroads suffered. He wondered what the effect on New Haven stock would be, and how the newspapers would take it.

AFTER prolonged purgatorial wanderings, the train slid to a standstill. What a mean little station! Why, Concord, N.H., could do better than this! Here was no vaulted train-shed, mysterious with smoke; only a low cavern noisy with scurrying red-capped darkies. But in a second he stepped from this dungeon into the central hall of the station—and gasped. He was transfixed with astonishment at the ceiling. A phrase came into his head—"Hammerstein's Roof"; he had heard some drummers at the Central House speak of it. He wondered if this was Hammerstein's Roof.

Swinging doors closed behind him, and he was in the cold street. Golly—what a place! Automobiles snarling and squawking up and down, round-nosed mustard-colored street-cars crawling past like great slugs; enormous buildings wearing their gems of light against the sky; and everywhere a darting profusion of fallow young men and shrill-voiced, over-dressed little Jewesses—yes, and other sorts of people, too. This must be the main street of New York. He must find out whether it was Fifth Avenue or Broadway.

ALL this time he tried to keep an eye on the passing crowd. He had one acquaintance in New York, a fellow named Blackwood, and it would not

do to let the chap pass without a word of greeting. But there was no sign of Blackwood. With a sigh of disappointment he turned in at a colossal hotel, registered just as one would at the Central House, and asked meekly for a room.

They shot him up in an elevator and led him to a room with vigorous steam heat, shiny furniture, and a single alleged etching on the wall. Having bribed his attendant to leave him in peace, he remade the bed to his liking, undressed, turned out the light, and stepped to the window to take a look at his surroundings.

Wow!
What a drop!

Carefully he pushed up the sash and craned his neck over the sill till his eye reached the bottom of the abyss and he could see the bit of pavement that would shatter him if he fell. He counted—fourteen stories. He tried in vain to grasp the thought of forty stories, and sickened.

The first prickle of terror subsided, and he began to enjoy the scene. Huge square cliffs hung about him against a sky vaguely luminous. Here and there on their surface shone tiny checks of light, in fascinating geometric pattern; in one place a complete row ran from bottom to top. On every cliff, head plumes of steam flared and tossed. He felt himself in a strange dream of stone and steel and brick—until he looked up and saw, very faintly, the stars he had always known.

HE climbed into bed, and lay listening. The stars?—had he really seen them? A roar filled his ears, a roar compounded of the hum and rattle and honk of motors, the growl of motor-busses, the slap of taxi-chains, the long thunder of the elevated, the laughter and outcry and chatter of thousands upon thousands of Manhattanites; and against this roar a lesser sound as of an unending sigh,—the expiration of countless steam-pipes, the breath of the city. An unnatural, machine-made place this . . . why couldn't people go to bed at reasonable hours? . . . why, at eleven o'clock at home . . .

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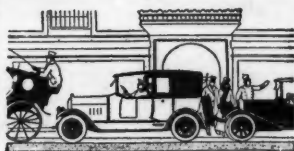
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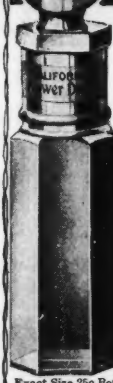
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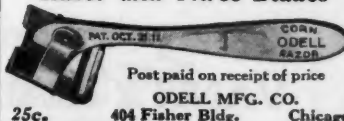
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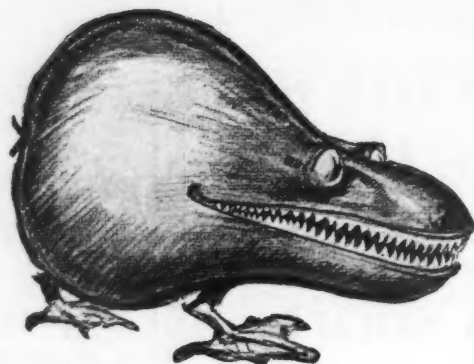
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