



Hair Dressed High.

In arranging the hair one's first consideration should be what is becoming; their second, the occasion.
For evening the hair should be dressed high. At just what angle must be decided by the individual, but no matter how high or low it is worn be sure and have it at a becoming angle.
One very pretty mode of dressing the hair is shown having a high pompadour in front and drawn closely to the head at the back and arranged in three puffs

Dressed Low Over the Ears.

on top of the head. The Marcel wave is used, and the effect is very stylish.
For morning the hair can be arranged very prettily by parting it in the center and drawing it well down over the ears and then brushing it softly back and gathering it into a soft knot at the nape of the neck.
Another style of wearing the hair is shown that is very simple and artistic in effect. The hair is fluffed all around the

Latest Style.

head and arranged in two soft puffs, moderately high. A few soft curls on the forehead completes the artistic effect.

Careless and Artistic.

For a woman who likes her hair very closely dressed there is a style of dressing that can scarcely be said to be artistic, yet at the same time it is becoming to some faces. The hair is drawn very closely at the back and sides with a very slight pompadour and arranged into a double knot on the crown of the head. The woman who has a well shaped head can allow it to advantage by parting her hair in the center and drawing it rather closely down behind the ears and arrange-

The Marcel Wave.

ing it in three rather close puffs right above the nape of the neck. The hair should be waved and have a curl or two on the forehead.
A neat style of dressing, and suitable for almost any afternoon of evening occasion, is very careless and artistic. The hair is drawn loosely back in a natural wavy effect and arranged into a flat knot on top of the head. It is well down over the forehead on the left side, with a few curls escaping here and there.

RUFFLES and BOAS for FAIR THROATS.

They Come in Many Varieties of Lace and Chiffon



RUFFLES and boas come in a wide variety of materials, but those made of chiffon are quite the prettiest, and if of a good quality are the most serviceable.

One very pretty boa is of gray chiffon, with white dots.

It is made cape effect, with the chiffon accordion-plaited and set on a silk foundation in such a manner as to form pointed ruffles; the edge of each ruffle being trimmed with a quilling of the chiffon. The long accordion-plaited ends are edged with the quilling and end in a full double ruffle.

Another chiffon creation is in white, accordion-plaited and trimmed with very full rosettes of black ribbon velvet.

There are three accordion-plaited ruffles, each edged with a double quilling of the chiffon, headed with rosettes of the velvet set very close together.

The long ends are trimmed lengthwise, with rosettes of the velvet, and velvet also trims the deep ruffles at the bottom.

For the woman who is partial to lace trimmings there is a boa of black chiffon made on the same lines as those formerly described. A collar of Arabian lace is set on top of the ruffles, and extends in two long points in front. The ends have a double ruffle at the bottom and long loops of ribbon at the top.

A neat boa is of pale yellow chiffon embroidered in white. It is very simply made with three gathered ruffles, edged with tiny lace trimmed ruffles. The ends are not as long as the usual run, and are tied very near the bottom with bows of black ribbon velvet.

COST OF LIVING.

It seems to cost a great deal to live nowadays. Most persons notice it, especially persons who are hard put to it to find the money to pay their bills. The statisticians report that commodities in general use cost on an average about 10 per cent more than they did a year ago. The rise in the price of most commodities is a good deal to this advance, though breadstuffs have been high too. Articles of luxury like good clothes and country houses have grown dearer in proportion than most articles of necessity, because the huge influx of money that the country has sustained has made a brisk market for luxuries. Rents are higher; houses cost more, servants get higher wages; board is higher at summer hotels. Another thing that counts for a great deal is that in prosperous times like these the incomes of very many people are increased and their expenditures are proportionately amplified. They spend more money, live more luxuriously, and raise the standard of living. The living expenses of any given family are very much affected by the expenses of other families, to their acquaintances, and the scale of living of "other families" seems just now to have become inconveniently liberal. There is nothing that we are readier to share than our economy. It is easier to economize when it is the fashion. Just now prodigality is conspicuously prevalent that it has become more or less endemic.—Harper's Weekly.

HARDY AND SHAKESPEAR.

A short time ago Sir George Douglas Hart, read a paper on Thomas Hardy, at the Whitechapel Club, London, in which he prophesied that the present age would be known at the end of the century as the age of Hardy. He compared Hardy to Shakespeare, classifying him among the great impersonal writers. To one charge in Sir George's paper we must take objection. He maintained that Hardy was not a stylist; he simply expressed his meaning in homely prose, and fell far below Stevenson as a master in style. Now as style is the form which perpetuates art and gives it a life of honor, it seems to us that Sir George is strangely inconsistent in thus damaging the claim he makes for Hardy's greatness. The fact that just because Hardy is impersonal, and not individual or personal, his style varies in richness of tone according to his theme. The Shakespeare who wrote "King Lear" is the Shakespeare who wrote "As You Like It." The Hardy who wrote "The Return of the Native" is the Hardy who wrote "Under the Greenwood Tree." Yet how vastly different the style of each author in these contrasted works! Indeed, Hardy's artistic susceptibility to the temper of his subject is one of his great gifts. It is nowhere so strikingly exemplified as in the description of Tess among the sun-faded, sun-kissed maidens at Crick's farm, and later when in her desolation she works in the turnip fields. Mr. Lionel Johnson tells us how Oliver Madox Brown, lying on his death bed, had the first chapters of "Far From the Madding Crowd" read to him, out of the Cornhill Magazine, which had just refused a story of his own. "No wonder," the boy exclaimed, "they did not want my writings!" And adds Mr. Johnson. Time has shown that there is little writing by modern men which is more wanted, more acceptable, than the writing of Mr. Hardy.—Harper's Weekly.

EFFETE FLANG.

The worst use of slang is not when it is fresh and piquant; when it becomes stale and passes into the regular vocabulary of the people, to the exclusion of good English. Such expressions as "I can see his figure when they come head-utted," are often used with considerable humorous effect. But the language is impoverished and vulgarized by the habitual use of "turn-down" for "reject," "call down" for a mild rebuke, "roast" for a severe one, etc. After these expressions have been used for a certain time, they ought to be taken out of circulation, along with the ragged banknotes.—Toronto Globe.

GOWN FOR SUMMER EVENING.



A BEAUTIFUL gown of cream Renaissance over rich golden brown taffeta has the skirt cut with the flare at the bottom, the top fitting very closely about the hips.
According to plaiting of cream liberty gauze, this in turn edged with a double ruching of the same, trims the bottom of the skirt. The Renaissance is put on perfectly plain in order to show the pattern to better advantage, and extends down to half the depth

of the ruffle.
The waist has a yoke of the Renaissance from which the accordion-plaited liberty gauze is drawn down to the belt in front, the rest of the waist being of the Renaissance over the brown.
A large knot of brown and cream liberty gauze with long hemstitched ends, one brown, the other cream, is worn below the left shoulder.
A long white feather boa tipped with brown, and a soft cream straw picture hat with black ostrich plumes complete the beautiful effect.

A charming Empire evening gown, which is so much in vogue at present, is made in Liberty satin, and in the soft pink of a blush rose, the corsage being closely covered with little shamrock leaves, while draped about the décolleté is a frilled fichu of white crepe gauze, whose long ends fall far down the skirt in front. The brodered satin is used at first for the making of the sleeves, but it soon gives place to a soft and transparent fullness of the gauze, which is caught in at the wrist by a little tucked band.

For those who prefer a more closely fitting style there is a dress of pagonia pink satin, which is made distinctive by a trellis-work design of pearls and diamonds to take the place of the more ordinary lace chemisette. Draped below the shimmering and shining tracery, there is a deep berthe of lace patterned with roses, whose petals are all outlined with pearls and scattered lightly with diamond dewdrops; while a tracery of tiny pearls edges all its fullness, and catching it up in front is a great pearl buckle. And escaping from this decorative bondage, long soft ends of the mellow-tinted lace fall to the hem of the skirt, and in their cascading career reveal the presence of other pearls, so that they form a very effective trimming for the gracefully hanging skirt, which for the rest is finished off with a trio of little frills.

POSED BY MISS ELEANOR BURNS, OF "THE CHINESE HONEYMOON."

HATS, GOWNS AND JEWELS OF THE LONDON SEASON.



Soft White Silk Gown.

A long coat of black silk has a collar and revers of all over lace. The gown worn at the same time is pink embroidered chiffon, made over liberty gauze. The skirt is cut with a flare which is trimmed with rows of tiny ruffles. The waist is made very full and trimmed about the neck, which is décolleté, with

White Chip, Dropped Over Face.

crinoline is also worn. The hat is white chip, dropped well over the face, and is made of pale blue corded silk and white chiffon. It is made very full, with a blous front, and is trimmed with folds of the silk mixed with shirred chiffon. The neck is cut square, with a decided dip on the right shoulder, and is trimmed with folds of the silk, ending in a full bow at the front.

Turquoise Necklace, Diamond Pendant.

mond pendant, looks very pretty with this, and a band of blue ribbon around the hair, which is dressed low, the ribbon terminating in a bow just below the left ear.
A pretty waist is made of ecru balles. The square yoke is heavily embroidered in a fanciful design and a broad band of the same embroidery extends from the

Chiffon Hat With Buttercups.

topaz necklace, ending in front with a topaz pendant.
A boa made of three ruffles of net, edged with satin ribbon, is worn with this. The hat, which is very flat, is of black chiffon, profusely trimmed with buttercups.
A gown of black net has the skirt tucked in clusters all the way around and is

Black Velvet Gown.

designs traced in ribbon velvet beneath the skirt covered from the bust to the head of the circular flounce, which is embroidered chiffon. The waist is décolleté and trimmed around the top with a drapery of heavy silky satin, with made to blouse very full in front and made in a pearl-trimmed belt. The sleeves are carried half way from the shoulder and form a part in the chest.