HER BATHING SUIT.

by MRS. CHOLLY KNICKERBOCKER.

This Year's Bathing Costumes Are Startling.

The New "Merry Widow" Bathing Hat One of the Novelties of the Season.

Princess Models Will Be the Popular Style.

A New Material for Bathing Dresses Which Has Much to Recommend It.

A—The very latest thing in bathing dresses; princess front, semi-empire back, waist scarf and parasol and sandals to match.

B—Fine soutache braiding is found in many fashionable models.

C—This season's novelty material, bordered silk, is used with good effect.

D—Princess models depend for effect on perfect cutting and fitting.

E—New material of mohair and silk trimmed with striped taffeta.

ALTHOUGH the American woman holds up her hands in horror at the directoire skirt and says she "simply wouldn't dare!" there isn't much, apparently, she won't "dare" in her bathing costume, judging from the models I have seen.

I'm just mentioning this to prepare you for any shocks you may receive later on at nearby beaches, and to forestall your imagining that an old-time Weber and Fields chorus had been let loose to gambol upon the sands.

It is inevitable, I suppose, that the spirit of sensationalism which for the last eight months or so has been influencing women's attire should be felt particularly in bathing costumes—which are, after all, only a species of fancy dress. And the sensation is here, I assure you. Such screaming stripes, such "Hoot, mon!" plaids, such skin-tight effects and abbreviated skirts! Just wait until you see.

The modes of the moment are here. Princess dresses with panel fronts, semi-empire effects, kimono sleeves and chic scarfs—all are represented. I wonder what our great-grandmothers would say could they visit a fashionable bathing beach today. Their comments might be interesting.

There is a really excellent new material out this year for those whose tastes run to less extreme bathing dresses. Made of a mixture of mohair and silk, it has the good qualities of both. It is really more brilliant than silk, and yet has all the water-shedding and wearing virtues of good mohair. It is sure to be popular among the "really bathers" this summer. Of course, to those whose "bath" consists of sitting for half an hour or so on the sand, one plunge and a run back to the bath-house water-shedding and wearing qualities have little interest.

The designers of bathing dresses this season seem, however, to have kept both kinds of bathers in mind—the devotees of the surf and the devotees of the sand. For the woman who loves to promenade up and down the beach before admiring eyes there is the tight-fitting, much-boned dress of silk, cut on princess lines in front with the smart empire lift to the skirt in the back. The neck is low, the sleeves nothing much to speak of. Around her waist is bound a sash of silk with long fringed ends on her carefully coiffed head is saucily perched a mob cap of contrasting color to the dress, or else one of the new frilly bathing hats. On her feet are skillfully cut sandals made of the silk of her dress and worn over silken stockings. Most possibly her upper arms bear bracelets of heavy gold. For it is a fad just now to wear these Egyptian-looking ornaments. Her parasol of silk completes this wonderful picture. With tossing waves for a background, she is most impressive.

But for the girl who really sports with the waves there is provided something quite different. She wears a two-piece bathing dress—bloomers and waist cut in one, short skirt buttoned on. Short puff sleeves, neck just rounded out, stockings, but no shoes or sandals—they interfere with the swimming. No corsets or bones, for the same reason. As she enters the water she draws over her hair a cap of rubber cloth—not beautifying, but the only thing so far discovered that will keep out the salt water.

But whether you are athletic or aesthetic you can surely find something among bathing dress models to suit you. The suits of black taffeta with collar, belt and cap of color are always good style. This year bordered silks have been put to effective use, the border being used at the bottom of the short bathing dress, to form kimono sleeves, outline the neck and make the belt. Brown with tan stripes is very good, as is navy blue with Copenhagen blue stripes. The dresses of broken-check black and white silk, trimmed with black silk or satin, with big black covered buttons, worked with a few stitches in white, are charming.

Braiding of soutache is found on many high priced suits. Often the front panel of a princess bathing dress will be closely braided, with belt and collar to match. Some perfectly cut princess dresses are made without trimming, depending for effect on their good lines.

Of course, under these one price fitted dresses it is necessary that corsets should be worn. Several models of rust-proof corsets are on the market and the corsets of rubber are each season finding new disciples, for they confine the form, at the same time giving freedom of movement.

It really looks as though the audacious Merry Widow hat was going to enter the lists for a tilt with Father Neptune himself. I don't mean the monstrosities of overgrown sailor hats which for some (heaven knows what) reason are dubbed "Merry Widow," but the broad frillyedged hat which the fascinating widow wore when she descended the stairs at Maxim's. It is on a similar model that the up-to-date bathing hat is made. A few—just a few—of these becoming hats I saw worn by members of the "400" at Bailey's Beach at Newport last summer. This year they promise to be taken up by those outside the charmed, numbered circle.

They are made of overlapping plaited frills of taffeta silk, with pinked edges. They are trimmed with a smashing bow of the same silk, wired, poised either in front or at one side. Strings of taffeta tie under the ear or under the chin. These hats afford splendid protection from the sun, and in these days of languishing damsels of long and sinuous lines and artistically pallid faces that's the thing to be desired. The athletic girl, with sun-browned arms and hands, swinging along, hatless, in a short skirt, is quite out of the picture this year—more's the pity!

Knickers vs. tights is still a mooted question. There are recommendations for both, many preferring the woven tights of silk or fine cashmere, while some women still wear the more old-fashioned bloomers. With bloomers and waist made in one and skirt attached with buttons there is no danger of any part of the bathing dress "parting company." But if corsets are worn, of course the tights can be attached to them and the one-piece dress worn with great smoothness over them.

To find bathing stockings that one wearing on the cutting sands will not put an end to is something which every woman who spends part of her summer in the waves earnestly seeks. There is now on the market an excellent stocking which comes in several wear-resisting qualities. In fact, for ordinary wear, it is guaranteed for six months, a guarantee going with each pair of stockings. This will prove a boom to the bathing woman, who finds the wearing of sandals wearisome. Of course, silk stockings are ideal for wear with bathing dresses, but their life is so short that only the woman with a generous dress allowince can afford them.

For a girl who can have the luxury of a bathing dress made at home, for, paradoxically, it is a luxury; although costing less, there are sets of tam cap, collar, belt and tie made of gaily colored rubberized silks to be found all ready made in the shops. Thus, you can have a bathing dress of silk or mohair made in the house by a seamstress, with all your ideas for comfort gained by wearing "ready made" suits carried out. With the addition of well designed collar, belt and tie, it looks equally as well and is many times more comfortable than those bought in the shops and at half the cost.

Fine mohair is probably the most satisfactory material for bathing dresses. It wears well and keeps its color, as well as shedding the water. Silk is very good looking and light, but no matter how expensive the quality is apt to split. Heavy peau-de-soie is excellent. Probably the most luxurious and wear-resisting material is heavy black satin. But it must be of a particularly good quality or else it clings disagreeably on coming out of the water. Of a new material, composed of mohair and silk, I have spoken above.

MODERN CONDITIONS MAKE CRIMINALS

By Dr. Edmund Alkalay

THERE has never been a time when it has been so difficult for people of culture and education to make a living suited to their cravings. Never have luxury and enjoyment of life been more alluring than today. Never have the temptations been greater to the man or woman of education who gets little or nothing for long, tiresome hours of monotonous work.

Under modern conditions the woman becomes a courtesan and the man a criminal. They are forced to stint themselves surrounded by luxury, to remain poor while they are dreaming of wealth and luxury, and this creates revolutionary thoughts and hatred against the existing order of society.

Have you noticed how many rich upstarts were poor and intelligent, but not educated? I do not believe that the founders of the fortunes of the Rothschilds or Vanderbilts were tortured in their youth by dreams of wealth and luxury, as are many educated but poor young men of today. Men of intelligence, of business instincts and acumen they were; it was in their nature to make money, and they made it. They did not want money as a means of satisfying their irresistible wishes and they remained Spartan in their taste even after they had become rich. To grow rich a person must not be too sensitive, not too nervous, not tortured by dreams or led by imagination. To get ahead one must be saving, economical and energetic. Nothing is so much of a drawback as too much imagination.

The educated but poor young man is too impatient, his brain is filled with longings and jealousy; he longs for luxury, for wealth, and he compares his own poverty with the wealth and luxury of those he envies.

It is thus that he becomes a criminal. He sees only the goal, the money, the wealth. The glitter of the gold dazzles his eyes and he rushes ahead to grasp, throwing down all obstacles in his way, he bursts the doors which bar him from the treasures he craves. He is ruled by an irresistible desire—that of getting rich.

It is one of the characteristics of the educated criminal that his intelligence deserts him when he commits a crime; that is, hinders him more than it helps him. His intelligence does not serve his criminal intention, but is overshadowed by it.

The lawyer, Hau, who shot his mother-in-law in Frankfurt, has a false beard made which fits him so poorly that the railroad conductor notices it. Everything he did directed suspicion toward him from the very start. The Goulds of Monaco make a woman disappear whom everybody knew to associate with them only. Their preparations were so poorly made that they had to carry the mangled body with them in a trunk, and the blood oozing from the trunk gave them away.

People like these are not born criminals. They are people who tackle something they know nothing about, something they are not fit for. And everybody wonders how stupid these people were. How could they conceive such a foolish plan and carry it out so clumsily? The possibility of suddenly getting into possession of great wealth and make their dreams true fascinated them, for they are dreamers. To make a dream true, they commit a crime, in a wonderful manner John Gabriel Borkmann expresses this dream.

"I feel these chained millions," he says, "I feel how the gold stretches out toward me its alluring arms. I see them before me—these treasures that have become alive. In the stillness of the night I whisper to you. I love you with your following of power, splendor and glory."

Upon this attraction men strand and become criminals. How strange! One may have committed a crime like Lawyer Hau, who snot his mother-in-law, and still remain sympathetic. These people, after all, are idealists, out of place though the expression may seem. The ideal they have formed of life affects the imagination of these people so strongly that they are unable to bear life as it is.

Every epoch has its characteristic crimes. During the time of the Roman Caesars it was the emperors themselves who committed the most crimes. The imperial murderer was the typical criminal. During the period of the renaissance crime was the order of the day. The Italian princes had openly hired gangs in their employ to rid them of their enemies. At the time of Cesare Borgia the aristocratic murderer was the typical criminal. During the reign of Louis XIV it was custom to get rid of a burdensome wife or rich uncle by poison, and there were poison kitchens where you could get the necessary dishes to set before your victim.

The typical criminal of today is the educated but poor man or woman—not the born criminal or the one who turns criminal from actual need. These form the masses of the petty criminal, but the educated criminal is the type of today. His motive is not need, but longing and craving for wealth and luxury.

Dostoyewsky has foreseen this type in his "Raskolnikow." Raskolnikow is the extraordinary young man who must become a criminal to get rid of material cares. In Ibsen's "John Gabriel Borkmann" the hero becomes a criminal because he hopes to carry out his wonderful plans. In Bernstein's "The Thief" the wife becomes a criminal to get the gowns in which she hopes to please her husband. In Wielde's "The Ideal Husband" Robert Chiltern becomes a criminal to get ahead in the world.

Raskolnikow and Borkmann are too extraordinary characters to be types. The young man who wants to get out of poverty, not to carry out great plans, not from love of power, but because of a craving for a life of ease and luxury, is a typical modern figure.

The poets sympathize with the figures they create and arouse public sympathy with them, and there are indeed sympathetic criminals. What makes them appear sympathetic to us is the fact that we realize the injustice of their position. In Raskolnikow the idea of committing a crime matures slowly; Borkmann commits his crime fascinated with an idea to such an extent that he does not realize he is wrong. The wife in Bernstein's play becomes a thief through chance.

Does this giving in to the tendency toward crime signify strength or weakness? Raskolnikow is tortured by terrible pangs of conscience. He was too weak for his crime. Borkmann remains insane afterward, as he was before. The thief in Bernstein's play feels nothing until she is found out, and the hero in Wielde's play feels that his crime calls for strength, not weakness. He affirms his crime.

Dostoyewsky puts the question most drastically: "Is it better that an old woman continues to live whose life is of no value to herself or anybody else than that a young man by her money is enabled to live the life he craves for?" The sympathy which the poets feel and which they arouse in their audiences and among their readers is founded on the fact that these instinctively feel that the misery caused by the criminal is less than his own misery.

In literature the higher innate justice conquers; in real life it is the justice of right and law, whose justice is often doubtful.

THE ACTOR

By Ella Wheeler Wilcox.

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Oh, man, with your wonderful dower,
Oh, woman, with genius and grace,
You can teach the whole world with your power,
If you are but worthy the place.
The stage is a force and a factor
In moulding the thought of the day,
If only the heart of the actor
Is high as the theme of the play.

No discourse or sermon can reach us,
Through feeling, to reason, like you;
No author can stir us and teach us
With lessons as subtle and true.
Your words and your gestures obeying,
We weep or rejoice with your part,
And the player, behind all his playing,
He ought to be as great as his art.

No matter what role you are giving,
No matter what skill you betray,
The everyday life you are living
Is certain to color the play.
The thoughts we call secret and hidden
Are creatures of malice, in fact,
They steal forth unseen and unbidden,
And permeate motive and act.

The genius that shines like a comet
Fills only one part of God's plan
If the lesson the world derives from it
Is marred by the life of the man.
Be worthy your work if you love it;
The king should be fit for the crown;
Stand high as your art, or above it,
And make us look up and not down.

Don't Neglect Your Own Hair During These Days of False Hair

A Timely Bit of Advice for the Summer Girl

SEEING how much the good looks of women depend on the hair, and how necessary it is to preserve it if one would not get old prematurely, it is altogether wonderful how little care people bestow upon their tresses, as far as taking care of them is concerned. They should be abundant and glossy. There is many a woman who almost entirely owes her claim to good looks to her hair, for if in good condition and well dressed (by well, we mean not only fashionably and carefully, but becomingly), it develops the good points of the features and the charm of expression.

So much depends on the line of union between the face and the hair. To some women it is all important to have a point descending in the center of the forehead, and soft curls falling to the temples, which are points which the fashionable coiffures of today favor.

We begin to lose our hair and our hair outline first on the temples, so that it is there that the tresses should be carefully cultivated, and at present it is most essential to pay special attention to the dressing of the hair at the back, so that not too hard a line should be seen when it is combed upwards. Men get bald on the top of the head, woman rarely, unless they have strained and tied the hair unduly in that direction. But about the temples. If allowed to assume importance, the whole facial expression will change and youth will vanish. Many people are reckless in the treatment of their hair, and comb and brush it too much, almost as silly a plan as neglecting it and not brushing it enough. It is possible to shampoo the head too often; moderation in all things is a great secret in beauty.

It is well to remember that, while the most important, the hairs that border the face and neck are the most delicate. In these days of friction and massage, when the face is being thus attended to, the hair is often suffering. We injure it terribly by frizzing it with the comb to increase its apparent bulk and by trying to draw the hair toward the front by means of a comb after it has been dressed; many hairs come out with both these processes. Do not comb the hair upward before brushing it; on the contrary, let it assume its most natural pose before dressing it.

Part the hair down the center before beginning brushing operations, and continue the brushing down from the roots to the points. When the hair is thick, part it in small strands and brush between. The movement of brushing should be a gentle one, not scouring the scalp, but directed to the hair. Curling on rollers during the night is a strain, but it is not so injurious as the persistent use of hot irons. When face washes are used it is wise to introduce a little oil on the edges of the hair, so that none of the face creams and tonics find their way onto it.

When golden hair was the mode, many and many a beautiful head of hair was ruined forever by the use of too strong alkali. Massage of the scalp and of the line where hair and face meet does wonders. The scalp should not be hard and immovable on the skull, but soft and easily pushed backward and forward, and this can be promoted by moving it gently with the fingers of both hands without interfering with the hair. This increases the circulation of the blood. In time it will bear fruit by the growth of fresh hairs. The hair should be well ventilated, so that the air can get to it.

The hair falls off more in the autumn than at any other time of year. People who enjoy sea bathing often injure it. Before entering the water they should place a wet sponge at the nap of the neck and allow water to flow down the spine, thus preventing the shock which the contact of the sea water so often gives and is so deleterious. Salt water has a bad effect on the hair, and, if not protected by a waterproof cap, it should be well washed on leaving the sea. It is in the autumn that special care should be directed to the hair; otherwise, not only will it fall off, but will become gray. If the scalp is inflexible the vigor of the hair will suffer. A quarter of an hour spent by beginning at the outer edge and working toward the center, the fingers pressed firmly, the skin, not the hair, being well manipulated, works wonders. Then a good tonic should be used, according to the nature of the head, oily or dry. Many heads of hair will not stand constant washing.

BURYING ANIMALS.

You Can Get a Plot in Cemetery for From $10 to $50.

The home and cemetery for animals in Westchester county which was started in the summer of 1906 has proved that there are enough persons hereabouts who wish to give their pets decent burial to make such an institution pay. London and Paris found it out years ago.

It will not only bury your cat or dog in a decent and orderly manner, but will furnish it with a comfortable home in its declining years. There is always a good number of decrepit horses and cats and dogs waiting peacefully for the end in pleasant surroundings, and in the cemetery are hundreds of small headstones marking the last resting place of those who have passed on to the happy hunting grounds or whatever is the animal equivalent for heaven. No animals deserving of the other place are admitted.

It's a regular cemetery, conducted with as much ceremony as if it was intended for human bodies. You can get plots of assorted shapes and sizes and at assorted prices.

A burial in a single grave in one section costs $10 on a three years' lease; in another $15 on a five years' lease. Then there are plots which lease for five years at $20 and $25, and larger plots which you can get for 10 years for $40 and $50. The top price of all is $50.

The company will not sell a plot outright. It will care for a plot and the graves in it without extra charge for the term of the lease, and after the lease has expired the graves can be kept in order upon payment of a small amount annually or for nothing if ornamental headstones or monuments have been erected.