

# THE EXTRAVAGANCE OF HER OPERA COIFFURE.

Ornaments for the Hair Grow Mammoth in Size and More Extraordinary in Design. The Simplicity of Grecian Lines of Hair Dressing Contradicted in the Barbarity of Decoration.

By Mrs. CHOLLY KNICKERBOCKER.

Three Huge Barettes, Two Combs and a Dozen Ornamented Hairpins Now Used to Deck a Fashionable Head.



Some of these barettes are found at the jewellers in really beautiful designs, set with precious stones. Or, if of shell, they are handsomely carved. Very heavy-looking ones wrought from dull, red gold are considered particularly good. And if the barettes seem out of all reason in size, what can be said of the combs and the hairpins?

white tulle tied tightly about her knot of curls and ending in a coquettish bow at the back, just above the neck. This has caught the English fancy tremendously, as, indeed, does anything at the moment that is connected with this fascinating little actress. Juliet caps of woven gold thread caught with pearls are liked by girls just out in society for evening wear. They are laid



ALTHOUGH the millions of little sausage curls and bolster-like puffs which made last year's hairdressing a fearsome and awe-inspiring thing have been "called in" the newest of this season's coiffures are even more remarkable. The next time you go to the opera, for it is at the opera that you see the newest fashions in this changeable world of modern fashions, or to the theatre, and sit behind a fashionable and up-to-date dame, have a good look at her head.

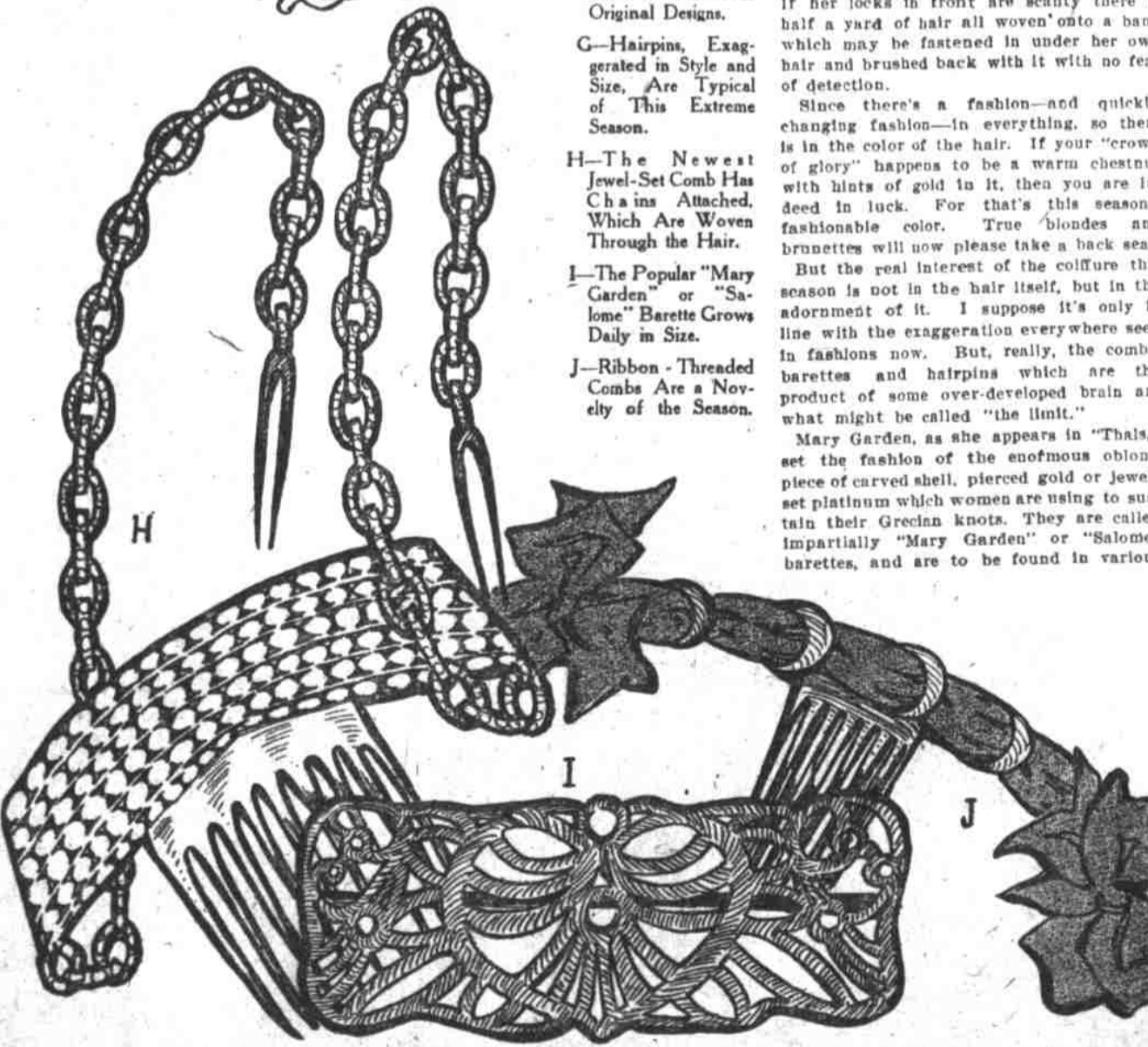
Gone is the pompadour which not so long ago rose arrogantly above the brow feminine, and gone—mostly—are the "rats." For the more simply and softly the hair is drawn back from the face and gathered to the crown—or below the crown—of the head, the better is the effect, according to present ideas. But while to write "the hair is drawn back softly from the face and made into a knot at the back of the head," sounds very simple, in reality coiffures are quite as elaborate affairs as they were last year, and as for hair ornaments! Words almost fail me here.

Bandeaux, which had their origin in Grecian women's fillets, bind the hair across the top, and combs bolster it up at either side. Not of comparatively light shell are all these hair ornaments made, but of metal, substantial and weighty. The discomfort of "the head that wears a crown" isn't in it with the modish woman of 1908 when she has adopted all the latest overgrown ornaments which are supposed to beautify her head.

## Queer New Discoveries About Snakes and Alligators.

RECENT experiments by Dr. Werner, of Vienna, show that reptiles are stronger creatures than any one had supposed. They have certain senses which are absolutely lacking in human beings, and in compensation some of our senses are wanting, such as hearing. Both amphibians and most reptiles are lovers of water, and in consequence have developed a faculty of floating water. How this sense works is difficult to say, for man has no trace of it. In all probability the water-detecting organ is somewhere in the skull of the creature. That it is no development of the sense of smell or taste was demonstrated by hermetically sealing a quantity of water in a metal container and concealing it from some reptiles. The creatures speedily located the water and burst themselves in futile attempts to get at it. No instrument known to science was able to show the presence of the liquid. Professor Werner is of the opinion that the water sense is made possible by some sort of chemical affinity in the cells of the reptile's nostrils. As yet these cells have not been detected. Another queer sense is located in the delicate forked tongue which is constantly darted in and out of the mouths of snakes. Nearly all reptiles are deaf. They can hear absolutely nothing as we do through our ears, but they make air waves with their tongues and feel these waves when they rebound from neighboring objects. His tongue comes back to him only from the direction of the ground. As long as this is so he knows there is nothing in his way and he may go ahead as fast as he pleases. Sight is the most acute of all the senses of reptiles and amphibians. Alligators not only see with but see forward, backward and sideways without turning their heads.

In absolute darkness a snake can move about, avoiding obstacles without touching any one of them. In different sets. It is but seldom, one imagines, that a good joke is made about an oyster. Edmund Yates, however, in his "Recollections and Experiences," relates one. "I was walking with Thackeray one evening from the club," writes Yates, "and passing a fish shop in New street, he noticed two different tubs of oysters, one marked 'Is. a dozen,' and the other 'Is. 3d. a dozen.' 'How they must hate each other,' said Thackeray."—London Chronicle. "Let Go!" Skipper (to new deck hand, who had never been to sea before)—Let go that forward rope. Deck hand makes no sign. Skipper—Let go that rope, I say. Deck hand is still motionless. Skipper (purple with rage)—Why don't you let go that forward rope, ye swab? Deck hand (in aggrieved tone)—Who's forward rope? I ain't.—London News. The Ever-Mobilized. Richard Kipling recently attracted attention by enunciating the medical profession in an address. He said that physicians made up a "permanently mobilized army, which always is in action, always is under fire against death."—Argonaut. The Titled Husband. "How did he lose his money?" "His father-in-law failed."—Illustrated Bits.



not give a hint of being artificial in any way. Just as much "extra hair" is used as ever, but it is added skillfully, not with the obviousness which was part of the joke at the time of the hairdressing, and imitating nature as closely as possible. For while the hair must be in perfect order—no flying ends or stuffy coiffure—it must

with a happy-go-lucky belief that they will "look all right by artificial light." Instead, she dedicates a morning to her hairdresser and has the curls matched, tress by tress. For few women there are whose hair is not "streaky," and each streak must have a corresponding curl. For the woman to whom Nature has not been overkind in the bestowal of hair

- A—The Prevailing Grecian Coiffure is Propped Up with Huge Barettes and Skewered with Mammoth Hairpins.
- B—Juliet Caps of Woven Gold and Pearls are Worn By Those Who Go in for Sweet Simplicity.
- C—Dashing Hair Ornament of Rhinestone Arrow and Black Plume.
- D—Style of Hairdressing Which the Charming "Merry Widow of London Has Made Fashionable.
- E—Fan Combs of Cut Jet Nine Inches in Width are Laid Flat on the Head Above the Grecian Knot.
- F—Grecian Fillets are Seen in Numerous Original Designs.
- G—Hairpins, Exaggerated in Style and Size, are Typical of This Extreme Season.
- H—The Newest Jewel-Set Comb Has Chains Attached, Which are Woven Through the Hair.
- I—The Popular "Mary Garden" or "Salome" Barrette Grows Daily in Size.
- J—Ribbon-Threaded Combs are a Novelty of the Season.



laid flat on the head, pointing forward above the knot, and this modest little comb measures nine inches across, and nearly the same in height! Combs with ribbon run through holes pierced for the purpose, ending in rosettes at either side, combs, jewel set, with long chains attached to thread in and out through the hair, combs of shell, with pointed, twisted tops, reminding one forcibly of a picket fence, combs extraordinary and combs artistic are all to be seen. But each and every one of them is exaggerated in size and effect. The younger feminine element still clings to the picturesque ribbon snood, which is very charming about a fresh young face. Lily Elsie, the adored "Merry Widow" of London, wears a band of snow-

flat on the head and are very simple and girlish looking. Grecian fillets of gold, plain or set with jewels, real or imitation, are worn above or below the Grecian knot, and large, crescent-shaped barettes frequently take the place of the more ordinary straight ones. Attach anything to a hairpin, from a button to a small butter plate, stick it in your hair, and you may feel quite in the fashion! Never were imagined before such hairpins as are now on view in shops and on women's heads. It's no exaggeration to say that some of them are four inches across the top. Jet, mother-of-pearl, gold, shell, are all used to fashion these enormous heads, and the more peculiar in design and effect, apparently, the better. The large knobs of cut jet which last year topped hair pins and which we then considered quite extreme, are now too insignificant for notice. In ornaments of feathers and gold and silver wings and artificial flowers for evening coiffures, care is taken that the long line from back to front is emphasized. There is a suggestion that the meek and feminine parted hair may again become the fashion, but just at present the hair gathered back from the face softly and loosely is the thing, and a woman might as well lack a front tooth as lack a Grecian knot.

## Fairy Tales to Instruct Children

"THIS is a story about Lalla's garden, and the beautiful dreams that came to Lalla there, and the wonderful fairies she saw and talked with in her dreams in the garden." Thus begins "Garden Fairies," that entertaining book masking instruction to little folk in the guise of a chatty story adapted to infant minds. The author is Samuel Savit Paquin. The book is illustrated by Emily Hall Chamberlain. It is published by Moffat, Yard & Co., of New York. Lalla sat, queen of dreamland, in one of the prettiest spots ever seen in nature or conjured in fiction. "All along the river bank, down by the water's edge, was a row of willow trees, with big, crooked trunks and long, twisted roots that ran under the river. Some of the roots even ran out into the water. In one of the biggest willow trees, where its trunk was bent almost level, a little platform had been built by Lalla's father for Lalla, and there she used to sit for hours, sometimes, and watch the big steamboats and the smaller sailboats and the little rowboats and canoes go past on the river." The nature studies begin in a natural and attractive manner. "Lalla's mother gave her seeds, in both pockets of her apron. In one were little, thin, gray seeds that her mother told her would grow into lettuce plants, and in the other were hard, little, brown, round seeds, almost black, that her mother said would grow into radishes." Then, when Lalla had grown tired and sleepy after planting the lettuce seeds in one ditch and the radishes in another, enter the fairies. "Lalla saw the fairies very plainly. The first one slid down from the sky on a sunbeam that touched the edge of her sunbonnet and just missed the end of her nose. The fairy sat down on the edge of the hammock and laughed so hard that the tears almost came into his eyes. He was such a small fairy that his laugh was very low and sweet. It sounded like a gentle breeze rustling the leaves in the trees in summer, or like a soft rain pattering on the grass. "She looked very hard at the fairy, and saw that he was a very pretty little fairy indeed. He was about as long as her hand. His hands and face were brown, and his eyes were like two bright dewdrops. On his head he wore a cap

that looked like a bright red tulip turned upside down, with the edges of the leaves rolled up all around. "He wore a tiny suit of pale green, that looked as if made of tiny little blades of grass, all pointing down, so that the ends made fringes at the bottom of his short jacket and around his wrists and ankles. On his feet were little green shoes, like tiny peapods, turned up at the toes. But most wonderful of all was the little cloud cape over his shoulders, and the sunbeam sword that he wore in his belt." This fascinating fairy implanted in Lalla's receptive mind the first of the nature lessons. "In the first place," said he, smiling all the time, "you must know that seeds are just baby plants asleep. The shells around them are their little winter blankets to keep them warm. Some are very small, like the radish seeds you have planted. Others are larger, like the acorns and hazel nuts. But each has its own shell that just fits for its winter blanket." "This is a short lesson, but one adapted to the slight grasp of the child's mind. "Do the little plants eat?" asked Lalla. "It is an important question in childhood, whose chief function is eating. "Of course they do," said the fairy. "How else could they grow? Really, though, they drink all their food. But you can't see them because they do all their drinking under the ground. "When the baby plant in the seed wakes up in the Spring, he first runs his eyes. I suppose, and then turns over in bed and yawns because he is still a little sleepy. Sometimes he has to be poked with sunbeams a good many days before he is really wide awake. Then he stretches himself, just as your father does when he wakes up after a nap on Sunday afternoon. Of course, that breaks his winter shell, and he can't sleep in it any more. So he gets ready to climb. "First he pushes his little white roots, like little toes, farther down into the ground, and at the same time he begins pulling his tiny leaves, clasped together like little hands, straight up into the air. In the end of each root is a little mouth that drinks in food from the earth. When the baby plant's hands break through into the air, he spreads them out and they are his first leaves. As he keeps on growing, his roots branch out till he has many roots, each with a hungry little mouth at the end of it, drinking in food, and many more leaves open out in the air."