

# HER NEW MATINEE BONNET.

Oh, Joy! Here's a Head-dress That Lovely Woman May Wear in the Theatre.

HERE'S good news for the play-loving woman!

No longer need she struggle with hat pins, wrestle with veils or view the stage over the trimming of her own hat held in her lap. No longer need she hurl maledictions at the woman in front who has part of her false hair pinned to her hat and therefore resolutely refuses to remove her headgear. No longer need she dart annihilating glances at the man who will go out between the acts and who puts an incantation foot into her hat hat in passing. That she herself has dropped her precious millinery confection directly in his path is neither here nor there. Of course, the man's to blame!

But now, if she will heed the latest tip from Paris, she can go to the theatre in comfort and witness "the show" in comfort, with never a hat pin pulled out and with no "stage whisper" remarks from the woman behind, either.

Perhaps at first glance you don't exactly approve of the matinee head-dresses shown on this page. But remember that not so long ago we held up our hands in horror at the Directoire modes, and now—behold!

And these little matinee bonnets have much to recommend them. True, you must choose the type to suit your face. For instance, the woman who would look well in the little velvet cap shown in illustration "G" would not shine at her best crowned by the jet and turquoise dragon flies which form the principal part of "D."

There's something very quaint and dashing about the head shown in the illustration lettered "A." This shell-shaped bonnet is made of cloth of silver—and these metallic tissues show no sign of waning in fashion's favor—over which is tightly drawn chiffon shaded in tints of green, gray and gold, all softly blended like an Autumn sky. The splashing aigrette, with its curved, wavy end, is of copper color, brightening into gold at its tip.

Again, the curls of the Turkish turban are borrowed for the bonnet marked "B." Of silver gauze this is again, but the softest, most supple variety, which lays in close folds. Wound around it and holding it together are ropes of pearls. And pearls, by the way, are a popular trimming in millinery this season. I have seen some charming black hats lately, which showed as sole trimming loops and bands of gleaming white pearls—most striking on the sombre background.

Perhaps you have, as I have, a special liking for the bonnet shown in "G." It suggests an artist's cap of the days of "La Boheme" in the Latin Quarter in Paris. Or if you're of a less romantic turn of mind it may only recall a bathing beach of last Summer. But, at any rate, in its simplicity lies its greatest charm. In this case it is made of royal blue velvet, with a bunch of roses in faded tones of ash-pink and dull violet posed at one side as trimming. But imagine a girl with fair hair and brown eyes in a cap of this model, made of brown velvet with gold roses. Wouldn't she be ravishing? She could have me!

You will notice that with all these bonnets and head-dresses the hair is done with great simplicity. No great puffing at the sides, no curls and rolls. Lucky the woman now to whom parted hair is becoming. There is nothing more charming and feminine than the head with hair parted in the middle and drawn softly back. But with all of these, the modish Grecian knot would be possible—in fact, several of the head-dresses shown are built on distinctly Grecian lines. The great thing is not to have width at the sides to interfere with the vision of the people sitting behind you.

As the season progresses coiffures of greater apparent simplicity, but in reality quite as elaborate, are seen at the opera and evening functions. There are whispers

of the revival of "bangs," those softening frizzes which for some time were so reviled a part of hairdressing. But just at present the hair is worn drawn softly back from the face, no pads or "rats" being permissible, and coiled in various forms at the back of the head. The Grecian knot still has the post of honor, but the English "bun" is fighting hard for notice. The younger element refuses to relinquish their little coquettish of hair and cluster small bunches of curls around and below the inevitable Psyche knot.

But, as a rule, among the smart women, puffs and curls are tabooed. The hair is wound in shining plaits and strands, a great quantity being needed to make a successful coiffure—and the vendors of "extra" hair still flourish!

Fur is being put to all sorts of unusual uses just now. For instance, you would hardly expect to see bands of fur used as they are on the head lettered "F," would you? Here they are combined with bands of gold, and golden grapes drip over each ear. In what I should imagine would be an extremely ticklish way!

And imagine edging your veil with bands of fur! That's exactly what the

smart women of Paris are doing at present, however. One, two, sometimes three narrow bands of fur are applied to the lower edge of a face veil. Each band is less than an inch in width and the fur chosen is always one of soft, close hair, such as seal skin or chinchilla. Of course,

these veils cannot be worn pulled in close about the face just below the chin and ears, in the fashion we affect here, but are made and adjusted sufficiently long to hang well below the chin, so that the fur banding does not mar the outline of the face. With toques of fur these veils are

particularly appropriate and charming. At the bottom of the collar, in front, the up-to-date girl is wearing a flat bow of fur. It is usually made of one of the softest, more pliable skins, chinchilla and ermine

being favorites. Two loops and two ends of fur, I should think, and some of the best of these new fur bows, tied squarely and fur this year have pelted so beautifully and primly, and they are lined with vivid satin, cured that they are as soft and pliable as tea.

It is always a wise move on the part of a girl who desires a good complexion to exclude highly seasoned food, pickles, pastry, and shell-fish from the dietary. The rough, tender skin also is affected by alcohol, strong tea and coffee drinking, and neglect of exercise and living in ill-ventilated rooms are other causes of blotchy complexions.

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by MRS. CHOLLY KNICKERBOCKER.

But the New Bonnets Demand a New Coiffure And Away With Hatpins! Some Late Fashion Hints from Paris.



A—Cloth-of-Silver Swathed in Shaded Chiffon of Gray, Green and Gold, with an Aigrette of Copper and Gold. This Head-dress Certainly Has the Merit of Being Original.

B—Turban Bonnet of Silver Gauze With Strings of Pearls.

C—Matinee Toque of Chiffon and Jet, with Jet Danglers at Side.

D—Dragon Flies of Jet and Turquoise Held by a Knot of Turquoise Velvet.

E—Bands of Ermine and Gold Crossing the Head, with Golden Grapes Hanging at the Sides.

F—This Is Made of Royal Blue Velvet with a Bunch of Roses in Faded Colorings at One Side.

## Why Women Like the "Unsuspecting Man."

By ANNESLEY KENEALY.

THE "unsuspecting" man is a dear. He is worshipped indiscriminately by all sorts and conditions of women—by wife, sisters, aunts, spinsters and widows alike. All the world of women dearly loves a man who doesn't "see through" their little arts and wiles.

As a rule, the "unsuspecting" man is betrayed early into the fetters of matrimony, for he doesn't "see through" the blandishments of the guileless little girl in white muslin who makes him for her own the first minute she meets him.

He thinks her artless, simple ways are so childlike and ingenious. For it never occurs to the "unsuspecting" man that so demure and coy a maiden could spread her feminine fowling net so cunningly.

She looks at him with such wide and innocent blue eyes—this pretty little woman with lamb's clothing! Presently they become engaged, and—bless his manly, "unsuspecting" heart—he never discovers that it was she who practically proposed and, in an astoundingly capable manner, arranged most of the business details connected with their entrance into the holy bonds of matrimony.

The "unsuspecting" man makes a splendid husband. And, as a rule, he lives happily ever after, being personally conducted to the altar by an unblushing little person who has bewitched him and drawn him, all unsuspecting, into her skillfully woven net of seduction.

The man who "isn't easily taken in" by woman doesn't enjoy life nearly so well as his more guileless brother.

He knows just how much a woman's alluring bunches of side curls cost. The "unsuspecting" man believes that they are planted by nature in those utterly impossible positions on her head in which a girl skewers them by means of a twisted hair-pin.

If his wife uses a powder puff not wisely but too well, the "unsuspecting" man never notices it. He sees only what she and other women want him to see. That's why he has such a good time. It's so maddening to a woman when her masculinity insists on dissecting the little devices with which she lures him into loving her. That sort of man is like the tiresome boy who wants to know how a conjuring trick is done, and takes his first watch to pieces to see "why the wheels go round."

A woman doesn't want a man to know just how the wheels of her little wiles work. He ought to admire the result without asking how it is achieved.

If a woman gives her husband an extra special kiss or two when new hat time comes round, it isn't nice of him to see the cloven hoof of "cupboard love" in her wifely devotion. Why can't he believe, like the "unsuspecting" man, that she loves him for himself alone, and that her caring demeanor had no connection with the little raid she subsequently made upon his purse!

It does make life so much easier for both when a wife is able to throw a little harmless matrimonial dust in hubby's eyes.

A woman feels snubbed and hurt when her small coquettish "confidence tricks" are found out. They are mostly such trans-

parent and trifling arts and crafts that it

isn't worth while for a man to let her know that he isn't taken in by them. For deep down in my heart I have often wondered whether the "unsuspecting" man is as simple as he seems, or he really so short-sighted as his women folk believe?

Or is he just acting as a willing and perfectly wide-awake victim of domestic confidence tricks just because it pleases the woman and does him no harm? In that case his masculine artfulness is even more adorable than though he were the "unsuspecting" man his mother and wife from the cradle to the grave believe him to be.

In the case of the jealous girl—and what girls are not jealous?—the unsuspecting man has a tremendous advantage, for it is most undesirable that he should perceive either her jealousy or what tricks it puts her up to.

She struggles to make her beauty more impressive, she endeavors to secure recognition of her charm, she does her best to outdistance the rest in dress and accomplishments. It is rather a pitiful sight, from the standpoint of the mere looker-on, but the girl who is jealous is not conscious of that. She only wonders, unhappily, why those other girls attain the social popularity that seems to elude her in spite of her efforts. She does not know that she fails because she has not learned Nature's secret of being charming by simple sincerity, sweetness and kindness of heart.

But the unsuspecting man will be blind to all this.

Sisters, of course, afford a boy instructive side-lights on womencraft.

But, luckily for women, a man usually divides our sex into two classes—sisters and other girls. So he may remain "unsuspecting."

It is hard to solve whether this type is

more pliable skins, chinchilla and ermine being favorites. Two loops and two ends of fur, I should think, and some of the best of these new fur bows, tied squarely and fur this year have pelted so beautifully and primly, and they are lined with vivid satin, cured that they are as soft and pliable as tea.

It is always a wise move on the part of a girl who desires a good complexion to exclude highly seasoned food, pickles, pastry, and shell-fish from the dietary. The rough, tender skin also is affected by alcohol, strong tea and coffee drinking, and neglect of exercise and living in ill-ventilated rooms are other causes of blotchy complexions.

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