

BEGGARS.

Child with the hungry eyes,
The pallid mouth and brow,
And the lifted, asking hands,
I am more starved than thou.

I beg not on the street:
But where the sinner stands,
In secret place, I beg
Of God, with outstretched hands.

As thou hast asked of me,
Raising thy downcast head,
So have I asked of Him,
So, trembling, have I plead.

Take this, and go thy way:
Thy hunger shall soon cease.
Thou prayest but for bread,
And I, alas for peace.

—Lippincott's Magazine.

Fashions of the Day.

Broadway, these days, is a beauty garden. Something there is about velvet and fur and sweeping plumes that brings out the brilliance of a pretty face and makes pleasing even the plainest. The high Medici collars of soft fur or of the rich velvet, the large picturesque hats, the brims flaring back from the face topped off with plumes nodding forward and falling backward, form a framework for the face that is bound to be becoming.

The present style of wearing the hair is another "frame" within the frame. Of course, some who might be called *outré* dressers, have adopted the Cleo de Merode fashion. It is, however, of but passing fancy and too trying to become a general style. The hair combed backward into a waving pompadour or puff, which is a halo or a shadow, as the hair is light or dark, makes a setting for the face and softens the effect of the broad brims of the upturned Gainsborough or "Victorian pokes." The puff or roll is held in place by combs. Sometimes "rats" are used also to shape the pompadour if the hair is thin or unmanageable but they must be used carefully not to destroy the *careless* effect. And care, too, should be taken that this "carelessness" does not become straggling and unkempt in appearance, and greater care, perhaps, should be used to prevent the waves from having a frizzly look; with either result all style and elegance is lost. The hair should be crimped into large, natural looking waves, and if locks persist in straggling, they should be curled into respectability.

For the street, the hair is worn at the back of the head in a braided or twisted coil, or a bunch of short curls; for evening and for the house it is brought up to the top of the head, but always with the loose, careless, curly effect.

A new style of skirt that is graceful and gaining in favor is a circular-shaped flounce set on to a rather narrow front, with a front gore, wide side gore and slight fullness in the back. This flounce gives the flare to the bottom of the skirt that is so much sought after just now. All skirts are much narrower, four yards and a half being considered a very generous width. The necessary flare in front is given the skirt by the curve of the front gore. This curve rounds to the waist on the hip and out in a decided flare at the foot, commencing about six inches from the bottom. It must be cut without a sharp curve, but be graduated in a way not noticeable in the seam, but only in the result of the spring over the feet. At the sides the close effects are given by the tapes underneath, which are caught first on the side breadth and then to the back pleats, holding them in place. In a properly cut and properly mounted skirt, tapes are not at all necessary for the graceful swing.

Excepting in tailor-made costumes, waists and skirts of the same material are seldom seen. If the waist is made of the same material, the monotony is broken by the guimpe. A beautiful cos-

tume was of plum colored cloth, braided heavily with black, with a white satin guimpe. The waist cut quite low, leaving about an inch of the cloth at the shoulder and rounding in *decollette* shape in front and back, with the braid running from the elaborate pattern on the waist in lines over the satin to the neck and edge of the flaring collar, which was of the white satin.

Other costumes have the guimpe and sleeves of another material—brocaded or embroidered stuffs. A handsome satin dress had the skirt and sleeves of black satin, and the waist of violet satin with bloused drapery of black net embroidered in colors, with violet or mauve predominating, a yoke of passementerie in which was a mixture of the mauve, gold and fine cut jet.

Another black satin dress had a red satin waist with a drapery of black net embroidered in jet and a jet yoke.

I must say a word about jet: jet should be cut, not pressed. One is genuine, the other imitation. It is surprising how often handsomely dressed women cheapen their costumes with tawdry imitations.

Black is now the fashionable color for the street.

See the nice line of pictures for 25 cents we can show you.

CRANCER,
207 So. 11 Street.

(First publication November 27)

NOTICE.

In the District Court of Lancaster County, Nebraska.

Martha E. Stuart, plaintiff,

vs.

A. C. Graves, as Administrator of the Estate of Melancthon Ferry, deceased, and the unknown heirs and devisees of said Melancthon Ferry, deceased, defendants.

The defendants and each of them in the above mentioned cause will take notice that on the 11th day of September, 1897, Martha E. Stuart, plaintiff herein, filed her petition in the district court of Lancaster county, Nebraska, against said defendants, the object and prayer of which are to enforce a certain contract, by the terms of which said Melancthon Ferry, in his life-time, agreed to convey to plaintiff the following described pieces, parcels and tracts of land, situated in the county of Lancaster and state of Nebraska, to-wit: The east half of the southeast quarter (e. 1/2 s. e. 1/4) of section seven (7), and the west half of the southwest quarter (w. 1/2 s. w. 1/4) of section eight (8), all in township eleven (11) north, range eight (8), east of the sixth principal meridian; which contract was originally executed in favor of one Emanuel H. Dove, and thereafter duly assigned by judicial proceedings to the plaintiff herein; and to exclude said defendants and each and all of them from any interest in the said land, and to quiet and confirm the title in the said premises in plaintiff, free from all claims, lien, demand, and estate of the said defendants, and each and every of them.

You are required to answer said petition on or before Monday, the 3rd day of January, 1898.

MARTHA E. STUART,
Plaintiff.

By C. C. Flansburg, her attorney,
Dated November 22nd, 1897.

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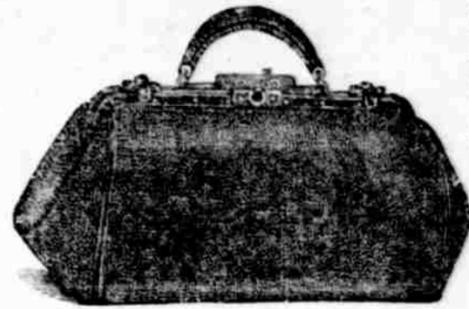
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