

people of Beatrice seemed to enjoy the visitors quite as much as the visitors enjoyed Beatrice. Miss Helen Harwood was chosen as toastmistress and introduced each speaker with a few bright well chosen words. The toasts were all bright and full of humor and entirely fitting for the occasion. The toasts were as follows:

"Our Hostess," Miss Helen Harwood.  
 "Us," Miss Nelia Cochran.  
 "Our Friends the Enemy," Miss Mariah Smith.  
 "Capra," Miss Daisy Miner.  
 "Our Ancestors," Miss Edna Polk.  
 "Delta Gamma Air Castles," Miss Ura Kelley.  
 "Les Enfants," Miss Laura Bridge.  
 "Familiar Hymns," Miss Blanche Garten.

The following were the guests of Mrs. Deutsch:

Misses—	Misses—
Haggard,	Alice Wing,
Bessie Wing,	Dennis,
Deweese,	Rice,
Harwood,	Webster,
Bridge,	Cole,
Tukey,	McNenery,
Kelley,	Garten,
Ricketts,	Woods,
Lansing,	Noren,
Cochran,	Polk,
Case,	Smith,
Watkins,	Laura Bridge,
Slaughter,	Mullikin,
Katherine Woods,	Welch,
Prentiss,	Davis,
Miner,	Daisy Miner,
Lewis, and Mrs. Frank Woods, of Lincoln, and Day, of Beatrice.	

The Lenten Reading given by Mrs. Manning and Miss Dennis Friday morning at Thompson Hall, was a charming, unique entertainment. The hall was decorated with many palms, while the light dresses of the ladies receiving and the young ladies acting as ushers, made a very pretty scene. The program opened with a song from Mrs. D. A. Campbell, Bernberg's "Hindoo Chant," accompanied by Mrs. P. V. M. Raymond. Its somber tone made a pretty contrast to the opening lines of "Pippa Passes" which Mrs. Manning then read.

This is one of the least obtrusive of Browning's poems and appeals most strongly to the human sympathies. The little factory girl, Pippa, is allowed but one holiday in all the year from the silk mills, and now dances through the streets of Asolo, singing her happy songs.

The unconscious influence exerted upon others, now arrived at a crisis of their lives, by the purity of this little girl and her unshaken faith in God and man is the moral of the poem. Mrs. Campbell sang Pippa's little songs as they are heard by the other actors in the poem.

The variety of characters afforded Mrs. Manning an unusual opportunity for elocutionary effects. The simplicity of her delivery forms its chief charms. The poem was most dramatic in the scene between Ottima and Sebald, and in the righteous indignation of the Bishop. While tears came to the eyes most in the conversation between the poor little bride and her student husband. Dear little Pippa was charmingly portrayed but no one can fully realize our ideal of her innocence and truth.

Mrs. Manning certainly has great talent, and it was no slight undertaking to satisfactorily present a poem which had been studied by a majority of her hearers. The music for Pippa's little song of faith was written by Mrs. Alexander Masor of Chicago. The closing number was adapted to the music by Mrs. Campbell. Lemonade was served at the close of the program.

Miss Rachael Ford who will appear at the Oliver next Thursday evening the 24, as Margery Sylvester in "Our Flat" is a daughter of Col. Geo. H. Burton, Inspector General United States Army, department of the Pacific. As her father is

well known in this city, society will undoubtedly pay considerable attention upon her first appearance in this city.

### Fashions of the Day.

My Dearest Adelaide: I saw a pretty silk plaid waist the other day—and I must tell you that the new silk plaids are exquisite! Personally, I declare against plaid for the whole of a dress; I never seem to be able to get away from the prejudice that it is adopted always by women who have no natural style. Or is it that the most stylish woman immediately sinks into provincialism in appearance when she makes herself conspicuous in a plaid dress? It is different, however, with the plaid waist. It is effective and dainty when cut correctly—which should be, of course, on the bias.

To return to the plaid waist I saw recently: The prevailing color in the plaid was pale blue. There was a guimpe of plain silk in the shade of blue. This was covered with a coarse, or open pattern, of cream lace. The plaid, of the blouse, was open down the front, where it showed more of the lace covered blue silk. Around the top of the plaid was a bertha, or revers of the plaid, which were narrow in front at the opening and in the middle of the back, and broadened out into caps for the sleeves. These revers were edged with two very narrow overlapping ruffles—the under one was of blue satin ribbon and the upper one was of lace—and were headed with narrow black velvet. The stock was of black velvet fastened at the back with a rhinestone buckle, with pleatings of lace and ribbons standing up against the hair at the back of the neck. The belt was wrinkled black velvet fastened back and front with rhinestone buckles. Down each side of the front, apparently holding the plaid to the lace and silk underwaist were rhinestone buttons.

It is going to be a season of taffeta silk, and of trimmed skirts. Black taffeta silk flounced nearly to the waist, and the flounces trimmed with graduated bands of black velvet ribbon, is an established fashion.

Organdies, crepe de chine, muslins, silks and cloths, are all made with flounces, in one way or another. The circular flounce coming from the knee is a favorite, for both cloth and thin stuffs. Where more than one flounce is used, the foundation skirt must be cut rather narrow. The pieces cut or tight fit around the hips, showing the outlines of the figure to the knee is again with us—and naturally, so are padded hips.

And, my dear, if you could see some of these women with their patent outlines! The excessively rounded hip is bound to be coarse and vulgar, even if nature insists upon it; when the manufacturer helps a woman into the curve it is—well, monstrous. An innocent pad sewed in to help the fit of the skirt, or even to round out the hip a bit, is perfectly correct, but, like the artificial complexion, it must not be discovered. A wired pad for the hip is bound to advertise its own falsity. With every step the pad goes one way and the hip the other, or else the pad dances a sort of jig, where the hip ought to be, that is not in unison with nature's gait. It is strange, Adelaide—the perversity of human nature; if a woman is endowed with hips she hates them, if she hates them not, then she wants them, and will have them even if she must buy them. I see clearly, that with the laying aside of the winter wraps every woman on Broadway will be provided with the latest imposition of fashion—if not one way—then the other.

Bolero jackets and the Eton are again seen as accessories to the blouse front of the under waist for early spring wear. They are too pretty in themselves, and too becoming to all figures to be lightly laid aside.

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While the spring and summer styles are, as yet, in embryo, the dresses that are now being made in advance, show without exception the bias and guimpe that have been so popular throughout the winter. This is an excellent way to make up the foulard silks, without one or two of which no woman's summer outfit is complete.

The black and white, and blue and white "lightning streaked" foulards will again be worn, and bid fair to be even more popular than they were last summer. The guimpe and sleeves can be made of dotted Swiss muslin with lace insertion, or of muslin tucked in various ways, or of embroidered Hamburg. With the guimpe and sleeves of separate material, the foulard is gathered into a "baby waist" with caps or small puffs of the silk as a finish to the sleeves; otherwise the entire sleeve can be made of the foulard. When lace insertion is used in the guimpe there should be a sash of the foulard trimmed with narrow ruffles or lace. There can be no better or prettier way of making foulards than with separate guimpe and sleeves. In this way there can be made several extra guimpes, which can go to the laundry, and the ever ready foulard be always fresh.

The "extra" skirt with which to wear the inevitable shirtwaist for hot days will be the flounced black taffeta. The popular shirt waist will be white with colored ascots and, presumably, the Roman tie.

The mannish girl with her brother's ties and the severely plain skirt is no more—at least for the present. We must be flounced, filled, furbelowed and effeminate. We are going to be flounced, we are going to be Gainsboroughed instead of sailor hatted, and we are going to be be decked with plumes and flowers, and we are going to be strikingly picturesque, and essentially dainty. TESSA.

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