

Fashions of the Day.

How evanescent a thing is the exhilarating sense of novelty.

Already the opera is getting to be an old story, and an uninteresting one. There have been, even thus early in the season, the usual operative disappointments in the casts, and the usual fluctuations in the brilliancy of the audiences.

Just before the season opened, I heard at two or three of the places where I get my gowns that they had never had so many orders for dinner and opera toilettes. One woman told me that her place alone had two hundred orders to fill that week.

A great deal of this lavish ordering must still be unexploited. So far as clothes go, I have never seen less effort made among the really smart set.

As to jewels, that is another matter. It would seem as though the fashion was to be established of severely plain and simple gowns, whose cachet should depend upon the jewels of their wearers.

This fashion, if it is to become a fashion, as it promises, will have a tremendous influence upon the jewelers' art in this country. As it is, there never have been more beautiful and ingenious designs in the setting of jewels than now, and those who know say we are forging rapidly ahead of all other countries in this regard, and it is a mere question of time before we shall lead the world.

A not unimportant feature is that we are learning to handle the practical side with as much success as the artistic, and are rapidly acquiring the ability to get the best results with the least possible expense. For instance, every woman who has diamonds in reserve is having them set, this season, in glittering chains, whose length is controlled by the supply of stones. One of the most prominent jewelers in town sets these chains for less than one dollar a stone. In Paris it would cost as much again. And this is only one of the many similar examples of the cheapness of artistic jewel setting in this country.

Mrs. Henry Sloane had on the most stunning arrangement of diamonds and pearls the other night at the opera.

It was a high collar of diamonds and from it hung pendants of pearls and ropes of diamonds that almost completely covered her bodice. If Mrs. Sloane continues adding to her jewel case in her present lavish manner, Mrs. Astor will have to look to her laurels as being the most be-jeweled woman in eight.

Every other woman is wearing a jeweled chain that falls just below the bust line, and from it is swung whatever fantasy in jewels the wearer prefers. Sometimes it is a single pearl set with small diamonds, or a cabuchon emerald, or some other colored stone set a jour; and often it is a heart entirely composed of small diamonds.

This fashion was first introduced about four years ago, but it has only arrived for the mass this season.

Baroque pearls are the very latest thing. When they are strung with diamonds nothing could be smarter. Their very irregularities are their greatest charm. At one time they were quite expensive, but fashion has quadrupled their value.

There has been some effort made to introduce sleeves in décolleté bodices that drop off the shoulder. The bodice is held in place by narrow straps over the shoulder, or by jeweled chains.

This is a distinctly ugly fashion and, I am quite sure, will never have any vogue. All the smartest décolleté bodices, however, have tiny, tiny sleeves, or else no sleeves at all.

I cannot say that I care much for the average opera coat that one sees. I have in mind the ones copied from the model that is semi-demi fitting in the



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back and is surrounded by a deep, full flounce that sweeps the ground and climbs voluminously up the front. It is too clumsy to be effective, and can boast of not a single graceful line, unless it be in the high collars of fur, which are always good and very becoming.

Everybody is talking about Melba's and Sembrich's gowns in "Traviata." They are, indeed, artistic and perfect in every detail.

How prompt in its appeal is art in stage gowns!—when one comes across it.

The majority of the gowns worn on the operative stage this year have been object lessons to the dramatic stage. There isn't a line in the costumes worn by Eames in "Tannhauser," for instance, that does not show the closest study of harmonious ensemble.

They are pictures that delight the eye and dwell in one's memory forever.

Surely, when one sees the heroine in the latest modern play of good society, "The Head of the Family," sallying forth on a Winter's day for an afternoon at the Fencer's Club, clad in a white cloth gown surmounted by a bobby little cape of the same material, made wintery by a few daubs of mink, and a mink hat, it is not surprising that one is pessimistic on the subject of clothes as exploited on our dramatic stage.

The percentage of women who are wearing hats to the play grows smaller and smaller day by day—or, rather, night by night. Perhaps the opera, where it is de rigueur for women to go hatless, is responsible for the marked change in the theatre audiences. It has been a hard fight to get women's hats off at the play, but at last it is accomplished.

The next question is: How shall we women cover our heads on the way to the play? For those of us who go on wheels (I do not mean bicycles, you know,) the problem is not difficult; but, unluckily, it is the "merry cable car" that must serve as a means of transportation for the larger part of the people that form the audiences in our playhouses. Wearing one's hat, and taking it off after one has arrived at the play, is absolutely impossible for many reasons that every woman will understand.

Women who do not stand in fear of sciatica and other aches and pains through cold, can tie veils across their hair, and solve the difficulty that way. To the women who require some protection on their heads it is really a serious question.

There comes a suggestion from abroad, which is offered in all seriousness and is described as a "wonderful contrivance." I quote the description: "It is a very handsome fantasia, lightly but securely fixed on the left front, in the most approved and chic method. When the wearer reaches her seat in

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PALACE BEAUTIFUL

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the theatre, she has merely to raise her hand, remove the aigrette, which, by a clever and simple tube contrivance, she can use as a fan during the performance and, at the close, slip the feathers into the hat as before. She has simply to carry the fan to and from the theatre in her hat. Simplicity is combined with utility, both in the highest perfection."

This is the foreign idea of it.

Is it not a marvelous conception of the part?

The suggestion for solving the difficulty in this country has taken the shape of hoods made of satin on stiff lines. They are exhibited in many of the shop windows, labeled "theatre hoods." But they are so dreadfully unbecoming that personally I should prefer to take my chances with sciatica.

Still, there is a way out of everything in this life if one will but look for it.

This is my way out of the difficulty:

I am having made, as a Xmas gift for a girl I know, a theatre hood of soft chiffon, rose color. I am having it interlined with liberty satin, also rose in hue. It has a soft, full ruff of plaited chiffon around its ample edge, which flops about the face in a most coquettish manner. It has a cape belonging to the sun-bonnet family over the neck, edged also with a fluff of chiffon. In this confection the most statically inclined woman may feel safe from aches, and, if she is not too utterly hopeless, look fascinating.

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LEGAL NOTICE.

First Publication Dec. 10, 4.

In The Circuit Court Of The United States For The District Of Nebraska.

The Philadelphia & Reading Coal and Iron Company, Plaintiff vs. William W. Lottridge, Harry P. Hermance, and John N. C. Lottridge, trading under the firm name and style of Lincoln Coal Company, Defendants.—No. 182, Doc. T.

UNITED STATES MARSHAL'S SALE.

Public notice is hereby given that in pursuance and by virtue of an order for sale of attached property issued out of the above named court in the above entitled cause, and bearing date of November 16th, A. D., 1898, I, George H. Thummel, United States Marshal for the District of Nebraska, will on Wednesday, the 11th day of January, A. D., 1899, at the hour of 12 o'clock, noon, of said day, at the east front door of the County Court House at Lincoln, in Lancaster county, Nebraska, offer for sale at public auction, to the highest and best bidder for cash, the following described real estate to-wit:

The interest of William W. Lottridge in and to the north-east quarter (N. E. ¼) of section thirty two (32), township eleven (11), range six (6) east; subject to all dower and homestead rights of Julia Kern; also the interest of said William W. Lottridge in and to lot nine (9), block thirteen (13), City of Lincoln, county of Lancaster, state of Nebraska, subject to the dower and homestead rights of said Julia Kern.

All of the above described property being situated in Lancaster county, state of Nebraska.

Said sale is to satisfy a judgment obtained in the Circuit Court of the United States for the district of Nebraska, for the sum of four thousand one hundred two and 25-100 (\$4102.25) dollars and costs of this action, in favor of said The Philadelphia & Reading Coal & Iron Company, and against said William W. Lottridge et al.

George H. Thummel,
United States Marshal,
District of Nebraska.

Dated December 10th A. D. 1898.
S. L. Geisthardt,
Attorney for Plaintiff.

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