

FASHION

There is a tendency to combine frills of chiffon or tulle very fancifully with fur for neckwear just at this time. Mink is combined with brown tulle, and chinchilla with white chiffon or lace, or sometimes wit gray. The colors must always harmonize with the fur used. Muffs show the frills at the openings or in a large ornament in the center. This ornament is often still further garnished with a buckle or flowers. Indeed, muffs have never before been so elaborate. The Baltimore and Philadelphia contingent are very much in evidence these delightful days. One sees them everywhere, and in all manner of striking costumes—shopping in the morning, driving in the afternoon and dining out in the evening.

A well known Philadelphia matron, who is enjoying her first Fifth avenue house this winter, looked charming last Saturday in an exquisitely tailored brown silk velvet. The skirt was fairly plain, of the close-fitting order, and the coat was not unusual, but it was strikingly trimmed with a very fine chinchilla collar of the Aiglon style. It was deep and high, but not widespreading. She carried a large muff of the same fur, suspended by an old-fashioned brown shell chain made of large links—such a chain as our great grand-mothers use to wear. It was odd, but very pretty, and matched the gown perfectly. Her hat was also of chinchilla—a tricorne turned away from the face and hair all the way round. It was much trimmed with brown plumes, and a veil was worn with it. The veils worn by modish women just now are very thin, and consequently becoming. The prettiest are simply a plain single mesh of black or white, with only a few dots sprinkled sparingly over their surface. I saw one with a single large black velvet dot almost the size of a dime, on the right cheek, and a smaller on the left. The effect was decidedly chic. The veil was a single thread fine black mesh. Another, which can scarcely be called a veil, as it does not conceal the face, looks merely like five or six black lines traversing the visage. There is one square for each eye, and others for cheeks and nose and chin. I do not think it the least bit pretty or becoming.

A Baltimore woman, here for the season, wears a black panne velvet. It is a tailor made, but is very elaborate, as many of the new suits are. The skirt is a Princesse with pleats showing at the bottom. In the follows made by this fulness, black silk hand-embroidered flowers are seen. The bodice or coat is a short-back affair, but the fronts are long embroidered tabs buttoned together and falling quite below the waist line. The entire back is embroidered in solid black. The gown is extremely rich, but is modest withal, as it is so solemnly black. When, however, the small coat was removed it showed a very gay white satin blouse embroidered in palest blue chrysanthemums with gold centers. This had a beautiful lace yoke and deep cuffs of lace.

The morning glory design for hand embroidery has quite a run at present. It has a grace of its own, and is simplicity itself. Black broadcloth and the zibelines are still favored for street wear, and are usually made up with some pretty fur. Velvet squares and circles appliqued are still seen, and are a little more elaborate than formerly. These applications, together with the great fulness of the skirts at the bottom, make the garments dreadfully heavy. Some of the new skirts, trimmed with bands of cloth or velvet, stitched solidly are really so heavy that a delicate woman's strength is overtaxed in wearing them. The shaggy weaves are often trimmed with thick braid and metal French buttons. They are very effective, but so heavy as to almost condemn them in the eyes of the sensible woman, especially if she walks any, and walking has become quite a fad with the fashionables.

Within two blocks on the Avenue one day last week I met no less than half a dozen well known members of the four hundred, all briskly afoot. Perhaps the fear of increasing embonpoint is responsible for this. There is nothing like pedestrianism to reduce one. It is far and away superior to dieting, and much pleasanter. We modishes do not wear short skirts in town. We walk in the loveliest of tailor-mades, with long skirts, held gracefully to escape the pavements. A violet cloth costume I saw the other day had a plain, tight fitting coat with metal buttons and short tabs in the back. Opossum furs were worn with it, and were unusually pretty. Despit its growing popularity, I cannot like this fur. It was much worn at the horse show, and is said to be as popular abroad as here.

Ostrich feather muffs and boas are favored for the warmer days. A broadcloth of darkest brown, with brown feather muff and long boa, was very attractive, worn by a blonde a few days ago. These feather confections are shown in pale evening shades, the muffs are perfectly enormous. They add a finish to an evening toilet unattainable by any other means.

LADY MODISH.



The best of this story is that it is not a press agent yard. Miss Phoebe Davis, leading woman in Brady's "Way Down East," really did go in the lion's cage at Buffalo and take out the cub. In witness whereof Frank Bostock in admiration presented her with the cub and she always carries it around with her, now as a mascot. The lion was the real thing, too. We got this story from an unprejudiced eye witness. It really did not come from Channing Pollock, Miss Davis' energetic press representative, although, of course, it was not his fault that it didn't. The truth happened to get ahead of his this time, that's all.

J. F. Harris

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Notice is hereby given, That by virtue of a certain decree of the District Court of the Third Judicial District of Nebraska, within and for Lancaster County, in an action wherein Charles White et al, are plaintiffs and Tillie May et al, defendants, I will at 2 o'clock, p. m., on the 7th day of January, A. D. 1902, at the east door of the court house, in the city of Lincoln, Lancaster County, Nebraska, offer for sale at public auction the following described lands and tenements, to-wit:

Block seven (7), lots six (6) and seven (7), in block nine (9), lots six (6), and seven (7), in block twenty (20), lots six (6) and seven (7) in block twenty-three (23), and lots six (6) and seven (7) in block thirty-four (34), all in the town or village of College View, the same being situated in Lancaster county, Nebraska.

Given under my hand this 5th day of December, A. D. 1901.
Z. S. BRANSON,
Special Master Commissioner.

In the district court of Lancaster County, Nebraska.

In the matter of the application of Charles M. Parker, administrator of the estate of John E. Haas, deceased, for license to sell real estate.

ORDER TO SHOW CAUSE.
This cause coming on for hearing upon the petition of said administrator and the proofs offered in support of the same, and it appearing that there is not sufficient personal property of the said estate in the hands of said administrator to pay the legal debts and expenses of the same, and it appearing further, that it is necessary and proper that the real estate of the said John E. Haas, deceased, should be sold to pay the same, and being fully advised in the premises,

It is ordered and adjudged by me, as Judge of the District Court, that all persons interested in said estate be, and they are hereby directed to be and appear before the Judge of said District Court on Tuesday, the 28th day of January, 1902, at 9 o'clock, standard time, in the forenoon at the office of the Clerk of the District Court of Lancaster County, Nebraska, then and there to show cause, if any there be, why license should not be granted to said administrator to sell the real estate of the deceased, described in said petition for the purpose of paying the debts and legal expenses of said estate.

It is further ordered and adjudged that service of this notice be made by publishing the same for four consecutive weeks in the "Courier," a legal newspaper in said county.

LINCOLN FROST,
Judge of the District Court.
Dated at Lincoln, Lancaster County,
State of Nebraska, December 13, 1901.

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