

## FASHION LETTER.

## Lady Modish on Goming Modes.

Hats imported for spring are the last dominant note in the warfare between the seasons, and, if I mistake not, will prove a more potent factor in establishing the supremacy of spring than all the blizzards old winter can collect.

Never has headgear been more charming, more varied or more original.

Fruits as well as flowers are lavishly used.

Grapes, in all colors and tints, are most in vogue, though cherries are nearly as popular.

Toques made entirely of colored leaves with a big clump of roses on one side that shade on the same coloring, are, perhaps, the newest and smartest of all the flower hats. Mrs. Ogden Mills has ordered one of these toques in pinkish red leaves, with a bunch of deep pink roses.

Amelia Bingham, in "Hearts are Trumps," wears one of these toques done in dark mauve leaves, with the bunch of roses in lighter shades of mauve.

All the newest and smartest hats fit close to the head, and have low, straight lines.

The cache peigne is a thing of the past.

Ostrich feathers are more worn than they have been for years, and the osprey is seen not at all, except in odd ornaments of the hair.

The newest of these are powdered with small, fine Rhinestones, and are much more extravagant in size and price than heretofore.

Their importance increases constantly as the obnoxious "theater hat" fades more and more into oblivion.

Miss Caroline Duer is wearing a very smart arrangement in black and white maline just now. With the influx of spring hats, one naturally looks for some variation in the way of doing the hair.

But as yet it is safe to say there is no radical departure from the present mode, except that it is considered in Paris very smart to drag the hair well forward on one side, so that it shades the face considerably.

Some of the Parisienne leaders are wearing a bow of ribbon tied through their hair on top, and falling on one side, as one sees the ribbon bows on children's hair.

The hair is not waved as much, or as regularly, either, as we wear it.

The whole idea is to soften the nature of the hair as much as possible.

The indiscriminate use of jeweled combs, which has been so overdone with us, is absolutely tabooed by the lately modish Parisienne. Plain combs for the side and front of the hair are still worn, and are really necessary to hold the hair in its soft outline, but they must be placed so as to be as little *en evidence* as possible.

Across the back of the hair a jeweled comb is permitted, though a plain comb is preferred, while the tuft of jeweled osprey, bow of maline or lace, or diamond ornament that is worn on the side or in front of the head is depended upon to carry its effect alone and unaided.

Long, loose coats of lace unlined are another of spring's delights.

They are vastly becoming and are more practical than they sound.

Mrs. Oliver Harriman ordered one to take with her to the South of France, and it was charming.

It was in black Chantilly lace—rose pattern. The lace was dotted all over in small chenille dots.

It fell in long straight lines to the feet, where it flared slightly.

About the shoulders it finished in a capuchon, and fastened with long ends of chenille that fell to its very hem.

None of the model gowns for spring

have arrived, but it is a foregone conclusion that all skirts are to be tucked and pleated in endless shapes and forms.

The one thing to be desired is to dispose of the fullness over the hips in such a manner that they will not be enlarged, while the width of the skirt about the bottom must be exaggerated as much as possible.

These skirts are very graceful and most becoming to the very slender figures, but how, oh! how, will Madame Avoirdupois look in them?

Miss Evelyn Burden is wearing a very smart gray gown that has the skirt done in pleats somewhat on this idea. Another new tucked model has fine tucks in clusters on the skirt to the knee only. From the knee it falls in soft fullness. On the bodice the tucks continue on the same lines as the skirt to just above the bust line, where the fullness they form is held in place by the collar, which is finished with a bow with short loops and ends that almost reach the waist line and finish in silk fringe.

The mitten sleeve I spoke of recently is becoming a marked favorite in spring's fancy.

For theater and dinner gowns these sleeves are often made in a lattice-work of jet, of pearls, of chenille and beads—in fact, in any and all possible combinations of things that lend themselves to the lattice-work effect. That they must have if you would be truly Modish.

Of course, these sleeves must be worn without lining.

Melodrama is hardly the place that one usually looks for ideas for smart clothes, but there are some frocks in "Hearts are Trumps" that really do strike the right note in spring's fashion anthem. Amelia Bingham's gown of pale blue crepe de Chine, embroidered all over in the same color, accentuates the fact that embroidered chepe de Chine gowns are to be much worn this season.

A net gown of yellow white she wears has some new touches. The skirt is in fine tucks that fit closely over the hips and flare out at the bottom, where they are slashed into squares that are outlined with a border of tucking; between these slashes are loops of cream Chantilly insertion.

Underneath the slashing there is a full ruffle of the net, edged with tucking.

The bodice is done in the tucked net, and over that is a little lace bolero that falls from a square yoke of insertion to the waist line in the back, and in front the lace is so arranged that it forms a bow and falls in long ends to the hem of the skirt. The sleeves are in lace, long and transparent. The bodice is also transparent about the neck, and there is no collar.

Collars are conspicuous by their absence on all Miss Bingham's gowns, as well as on those of others in the cast.

Let us hope this argues that we are to have at last a collarless summer, which spells comfort for our suffering sex.

Next week the dressmakers will begin to journey homeward from their pilgrimage to Fashion's shrine, and then we shall see what we shall see!—Lady Modish, in Town Topics.

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First Publication Mar. 3-3

## Notice of Probate of Will and for Letters.

In the county court of Lancaster county, Nebraska:

The state of Nebraska, to Mrs. Minnie L. Matthews, Lida A. Millar, John J. Millar, Frances J. Millar and to any other persons interested in said matter:

You are hereby notified that an instrument purporting to be the last will and testament of Richard P. R. Millar, deceased, is on file in said court, and also a petition signed by Mary F. Millar, his widow, praying for the probate of said instrument, and for the appointment of said petitioner as administratrix. That on the 24th day of March, 1900, at ten o'clock A. M., said petition and the proof of the execution of said instrument will be heard at the county court room in Lincoln, in said county, and that if you do not then appear and contest, said court may probate and record the same, and grant administration of the estate to said Mary F. Millar as administratrix.

This notice has been ordered published for three weeks successively prior to said hearing in The Courier of Lincoln, Nebraska, a weekly legal newspaper of general circulation printed in Lancaster county, Nebraska.

Witness my hand and seal of said court this 23d day of February, 1900.

[SEAL] FRANK R. WATERS, County Judge.

By WALTER A. LEESE, Clerk County Court.

First Publication March 17, 1900-3

## Notice of Petition for Letters.

In re estate of Joseph Westfahl, deceased.

In the county court of Lancaster county Nebraska:

The state of Nebraska to Jennie Westfahl, Bertha M. Westfahl, Martin H. Westfahl, Ida M. Westfahl, Ella M. Westfahl, Lena M. Westfahl, Herman H. Westfahl and to any other persons interested in said matter.

Take notice that a petition signed by Jennie Westfahl praying said court to grant letters of administration of said estate to Ernest T. Koop has been filed in said court; that the same is set for hearing on the 14th day of April, 1900, at ten o'clock A. M., and that if you do not then appear and contest, said court may grant administration of the said estate to Ernest T. Koop.

Notice of this proceeding shall be published for three weeks successively in The Courier prior to said hearing.

Witness my hand and the seal of said court this 14th day of March, A. D. 1900.

[SEAL] FRANK R. WATERS, County Judge.

## LEGAL NOTICES

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