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25c 100 dozen fine fancy Percale Shirts worth \$1.25, go at 25c. 50c 1 lot of finest laundered fancy front White Shirts worth \$1.50 each, go at 50c. 75c The finest lot of WHITE LAUNDERED SHIRTS with colored bosom and cuffs, worth up to \$2.50, go at 75c each, very slightly imperfect. 25c An immense counter of all kinds of White and Fancy Percale Laundered Shirts worth up to \$2.00 each, all sizes, worth 25c each, go at 25c each. 1c 1,000 dozen of all kinds of Linen Collars In all the late shapes and styles, and all grades, go at 1c each, worth up to 25c. 25c I immense counter of all kinds of light and heavy weight Men's Underwear worth up to 75c each, go at 25c. 37 1/2c All the all wool natural gray heavy balbriggan and fleecy lined MEN'S UNDERWEAR That are really worth \$1.00 each, go at 37c. 1c I immense lot of men's Celluloid COLLARS in fancy percale patterns, worth 20c, go at 1c each.

Bankrupt Jewelry Sale Child's gold plate Locket and Chain, 25c worth 85c. Heavy silver plate Knives and Forks, 12 1/2c each. Sterling silver plated Teaspoons, 5c each. Sterling silver plated Tablespoons, 10c each; worth \$3.00 a dozen. Quadruple plate Pickle Castor, 85c; worth \$2.25. Ladies' and men's gold and silver Watches, with good, reliable movements, \$4.98 in this sale. Opera Glasses, good lens, for 49c. Elegant Chased Opera Glasses, in pink and blue enamel, 75c. Quadruple plate Napkin Rings, 5c. Latest styles in gold braided Belts, 39c.

THE GREAT FRENCH DIVA Honors and Attentions Showed Upon Her by the Whole World. N INTERVIEW WITH Mlle. CALVE Souvenirs of Her Brilliant Career— Her Makeup in Various Characters— The Role of Sappho in Massenet's Opera.

rolled quite away from her forehead. Calve wears no jewels on her firm, plump hands, except one fine marquise of diamonds set in black enamel. ARTISTIC MAKE-UPS. "Tell me something about your make-ups. How is it, for instance, that in La Navarraise your face is small, so exceedingly small, your hair an unkempt, tangled mass, your figure heavy, your walk the dragging, shambling gait of peasant women, your eyes, too, are of dusky blackness, while in Ophelia every movement is alight grace, your figure stately and face that of a brilliant northern blue-eyed blonde? "Oh, yes," she said, "in Ophelia my eyes are blue," and Mlle. Calve explained how she had frequented studios and watched artists painting portraits, and from them had learned to treat the lower lids in such a way as to give her eyes the effect of being blue. She added that, like the pictures of impressionists, the effect near at hand was extraordinary. "As to her coiffure," chimed in Mme. d'Hardelet, "it is easy to do anything with such superb hair as hers." She then showed the visitor how the effect was produced in La Navarraise by rolling and pinning down some of the hair underneath. Calve is, in fact, a pronounced realist, and bestows infinite care upon the smallest detail of her costumes and makeup. Whenever it is possible she studies each character with its manners and costumes, as she did that of Carmen, on its native soil, and no matter how ugly or unbecoming a costume may be, she makes it her business to give it a feminine vanity; it all goes, even to the coarse worn leather shoes of the peasant.

woman. That Calve always said exactly what she thought. ROYAL SOUVENIRS. Mlle. Calve was kind enough at my request to show me the few interesting souvenirs of her brilliant career, which she has ventured to transport across the ocean.



autograph album of the prima donna. On the first page I found: Bonne route a la notre chere Calve. ALPHONSE DAUDET. And appropos of a forthcoming opera Sappho of which Massenet is writing the music and Henri Cain the libretto, I read with interest:



best by the management, as there are so many acceptable Marguerites and comparatively few singers to fill the other roles which Calve has glorified. She will, however, soon appear as Marguerite in the brilliant new opera of the hour, "Do you ride a wheel?" To which the beautiful woman replied with a smile and shrug of the shoulders: "Mon non, madame." When she needs rest from singing she goes to her little farm at Aveyron, where she loves to amuse herself with birds and dogs and flowers. She is by nature very domestic and loves books beyond most things."

CONSUALITIES. A French Canadian couple, Louis Darwin and his wife, now living in St. Paul, recently celebrated the eightieth anniversary of their marriage. The husband is 107 years of age and the wife is 101. America has not an entire monopoly of rich heiresses. Lady Mary Hamilton Douglas, daughter of the late Sir William Douglas, will have an income of \$1,000,000 a year when she becomes of age. The report is current in New York that the prospective husband of Lady Randolph Churchill is not William Waldorf Astor, but the famous Tammany orator, W. Bourke Cockran. Mr. Cockran has been a widower a few years, and Lady Churchill a widow about the same length of time. Both are extremely wealthy. It is understood that they first met in Washington, while Mr. Cockran was in congress, and that she had her attention called to the brilliant fellow by one of his masterly oratorical efforts. A remarkable story is connected with the marriage of Mrs. A. C. Acken of St. Augustine, Fla., and W. S. M. Sorrell of Golden, Colo., which took place on the 30th ult. The groom is 78 and the bride 74 years old. Fifty years ago Sorrell sent a portrait of the young lady to the young man, who had just been discharged from the army. He found the original. Years passed without Sorrell discovering his love, but he remained true to her likeness and never married. Three years ago Sorrell, who had acquired wealth at Golden, Colo., learned by accident that the original of his photograph was Mrs. Acken and that she was living in St. Paul. Sorrell immediately went to St. Augustine, but found the lady had a husband. He returned to his Colorado home. Two years ago Mrs. Acken's husband mysteriously disappeared and has not been heard from since. When Sorrell learned of Acken's disappearance he induced Mrs. Acken to obtain a divorce on the ground of desertion. Mrs. Acken's wedding dress was a fac simile of the one that charmed Sorrell.

PUNCHES FOR SOCIAL PARTIES A Collection of Rare and Artistic Palate Ticklers.

SOME THINGS OUT OF THE ORDINARY A Creation for a Social Party of the 400 Class—What It Was Composed Of—Choice Recipes for Drink Mixers.

A well known society gentleman, one of the first hundred of the St. Louis Four Hundred, who should know all about such things, says the Globe-Democrat, approached the wine steward of a leading hotel the other day, saying: "My wife is to give a party, and wants a punch made out of something else than champagne or claret. Mind you, no champagne, no claret. The wine steward said: "Remember that." The wine steward did understand this, but explained that a nice light claret punch was about as light a punch as could be made, and about as palatable to ladies. "That does not make any difference," said the gentleman; "the orders are no claret and no champagne. Now, what can you do?" "Leave it to me," replied the steward, "and I will fix you up something that will please your guests. How would a punch of cordials answer?" "Not at all. That is too much drug store and confectionery punches. I want the real punch, but no champagne and no claret." "And so the matter was left. Now, the fact is, that but a small proportion of drink mixers know how to make anything but a straight old-fashioned whiskey punch, and many of them do not know the difference between a punch and a drink. Here in St. Louis a 'Globe-Democrat' reporter visited a couple of dozen of men employed at bars which command the best trade in the city, men who are supposed to be adepts at mixing anything that combines whiskey or wine, and but five of them could tell how to mix a punch. One man had a receipt, which he had experimented upon, for which he had refused \$100. And yet another man might take it and produce a drink which would be on a par with Mississippi river water in its present darkened condition. That is, there is everything to be known how to put the ingredients in, in what order, and how fast, as well as in knowing what they are, that can only be learned by successive attempts. Another thing to remember is that there is everything in flavoring. A good cook knows when to put the flavoring into the punch, and when to mix it. A little champagne, and the finest flavor for a punch is lime, the juice of a half a lime to a cup. They are difficult to obtain, however, out of season. Another thing to remember is that the feminine taste is changing. Many of them prefer a light whiskey punch. They won't take as many of them as men, and they won't take them as often, but a light whiskey punch is to their taste, just the same. The punch that was furnished to the gentleman whose order was to exclude champagne and claret was made up as follows, the quantity being about sufficient for three drinks for a party of twenty: Four quarts of dry Catawba, two bottles of English club soda, one-half pint of Curacao, wine glass of St. Croix rum, one-half pint of lemon juice,

two and one-half pounds of powdered sugar. The hotel wine steward covered himself with glory, as the ladies said he had never tasted anything so perfectly delicious in their lives.

Here is one which is described as a dream, and there is little doubt that, taken in sufficient quantity, it would cause almost any one to dream. It is a drink to look upon, the red remaining at the bottom and the cream color on top. A glass of it, after being served, will retain its freshness for fully half an hour. Take one pint of gin, any brand except Holland, but Plymouth preferred; one pint of cream; three eggs. This will make a drink to look upon, but remember that when this is prepared in a hotel or at a bar it is shaken in shakers, which weakens it. Otherwise it would be fully twice as good. Prepare with ice, which will both weaken it and increase the number of drinks.

Another, which needs only to be known to be popular, and which is easily prepared, is called the "Fantaisie," and is composed of equal parts of the following drinks, according to the number of drinks desired for the party: Cream liqueur, Curacao, creme de rose, Benedictine, lemon juice. This should be well shaken and strained. One of the cordial punches used by hotel stewards, and furnished for parties, is also simply composed and easily mixed. Take one quart of cream liqueur, three quarts of Benedictine, one quart of Curacao, one quart of lemon juice, one quart of St. Croix rum; two quarts of Malaga; three quarts of Apollinaris; one quart of drawn green tea; three and one-half pounds of powdered sugar; one pint of orange juice. This should be served very cold, or iced, and is preferable to any other punch. For those who want a regular whiskey punch, only made light, here is a prescription that is recommended by one of the fashionable wine stewards in the St. Louis hotels: One quart bottle Apollinaris, one dozen lemons and three-quarters of one pound sugar, mixed; one quart of Curacao, one quart of whiskey. This should be prepared with fine ice in a bowl and served cold. If too strong add a little water, though for the average taste the ice will weaken sufficiently. A delicious Rhine wine punch, for ten people, two drinks each, is made as follows: One quart of Rhine wine, one quart of lemon juice, sugar, very little, probably two tablespoons; dash of brandy. The juice of four or five lemons gives a fine flavor. Shake with fine ice in a bowl.

Calve in Le CID and La Navarraise. Whenever she is in England she always sings for the queen, who is very fond of her, and never fails to present Calve with some jewel. Among them is a beautiful brooch of pearls and diamonds in the form of the queen's monogram, topped by a crown studded with rubies. Another of her majesty's gifts is a big butterfly with diamond wings and emerald body. There is also the figure of fame, with outspread jeweled pinions, a large diamond in the foot, and the letters V-I-C-T-O-R-I-A R. I. in sapphires passing across it in a semi-circle. This latter was designed by Countess Gleichen, a royal relative, who has also completed a queen's order a bust of Calve for her imperial majesty. The prima donna also possesses many souvenirs from Russia's royal family. Upon the table stood a photograph of the grand duchess Vladimir in a beautiful broad white frame, with the crest of her serene highness in brilliant and rubies set in the center of the top of the frame, and from Count Nicheolas was one of those rare Russian designs, a firm invariably his fullness of her success and glory. Beneath the photograph of an Ambrose Thoma was written, "A. Emma Calve, a ma belle Ophelia, souvenir affectueux." I was then shown the very magnificent

Calve in Le CID and La Navarraise. A Calve qui sera une merveilleuse Sappho. J'offre l'hommage de toute mon admiration et de ma respectueuse amitie. And the sentiment of Massenet, which strikes the keynote of Calve's greatness, was no less interesting: Son coeur est dans tous ses accents, et c'est pourquoi Calve est une sublime artiste. Le viell ami. Another page which specially attracted my attention contained the following: With homage and admiration to the incomparable Calve. IRVING. And "My heart and I Unfil I die." The garden of girls, sweet Calve. This from her devoted admirer, EUGEN TERRIER. IN MASSENET'S OPERA. When asked how she liked her role in "La Navarraise, she was most enthusiastic over it: "When I took the libretto to Massenet," she said, "he promised that I should have a role which would satisfy me, and he has kept his word." Such a role! The most exhausting! No other equals it in intensity. Although it contains but two acts I am constantly upon the stage and am utterly exhausted when it is finished. Massenet taught me the part himself, being present at all the rehearsals. He exacting, but is so great an artist and so refined in his methods that it is the greatest pleasure to sing under his instructions. He was greatly pleased with my conception of the character and has written me charmingly about my success. But "La Navarraise" should not be judged from the standpoint of an opera, as it has been in America, but merely as an Ambrose Thoma was written, "A. Emma Calve, a ma belle Ophelia, souvenir affectueux." I was then shown the very magnificent

Calve as Ophelia. Then, of course, there were French decorations and interesting photographs galore. But the photograph that interested me most was that of Bizet in a well-worn frame. This, Calve said, she always carries to the opera house with her when she sings "Carmen." And Mme. d'Hardelet told me how generous Calve always is to the composer, yielding to him invariably his fullness of her success and glory. Beneath the photograph of an Ambrose Thoma was written, "A. Emma Calve, a ma belle Ophelia, souvenir affectueux." I was then shown the very magnificent

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