

OPERA STAR TO SING IN LINCOLN



Mlle. ZELIE DE LUSSAN.

Mlle. Zélie de Lussan, whose work in grand opera has made her famous, will be heard at the Auditorium on Christmas night in concert. The success of Mme. Nordica has tempted her to try the same role. Like Mme. Nordica, she is American and has been extremely popular in this country since her debut in 1886. She is equally famous abroad, where she has earned many laurels. As in the Nordica concert the price will only

Celebrated the length and breadth of two continents as an opera star of the highest rank, an artist second to none, has been induced, after much persuasion by Mr. Charlton, to follow the example of Mme. Nordica and devote this season to song recitals. Mlle. de Lussan represents a type at once unique and irresistible—a combination of Spanish subtlety, French chic and American vivacity. Her programs are characteristic of her type and contain groups of alluring Spanish songs, captivating French chansons, brilliant Italian arias, and ballads by English and American composers, each of which will be sung in the language represented, and all of which, together with the selections from some of her most celebrated operatic roles, will make an entertainment never before approached in interest and artistic value.

Mlle. de Lussan, although the descendant of one of the oldest families of the French nobility, and representative of the fourth generation of famous singers, was born and bred in New York city. She calls all Americans "my people," and herself a loyal and enthusiastic American, notwithstanding the fact that some of her most brilliant artistic and social triumphs have been made in England and Continental Europe.

In 1886 Mlle. de Lussan made her debut in English opera in the United States as "Arlene" in the "Bohemian Girl." In 1889 she went to Europe to fill an engagement at Covent Garden, where she has sung every summer since—thirteen consecutive seasons—an almost unprecedented record.

Three "commands" within the year (1889-1890) to sing before Queen Victoria in "The Daughter of the Regiment," "Fra Diavola" and "Carmen" is another remarkable honor—one never before extended to an American—and as a consequence Mlle. de Lussan received the sobriquet of "The Queen's Own," which is still accorded her.

Besides the Royal opera engagements at Covent garden, she sang each winter with the Carl Rosa company until 1894, when she came to America with the Metropolitan opera forces under Maurice Grau, when she created the role of Nannetta in "Falstaff." In the winter of 1895 and 1896 she sang in Spain, Portugal and Paris, achieving enormous successes in her now famous roles of "Carmen," which she has sung nearly six hundred times; "Mignon," Nedda in "T

Pagliacci," Zerlina in "Don Giovanni," Marie in "La Fille du Regiment," and Cherubino in "Nozze de Figaro."

In 1897 she again returned to America with Mme. Melba and a picked company of stars and made a tour that included the Pacific Coast. It was during this season that Mlle. de Lussan added Mussette, in "La Boheme," to her long repertoire of operatic triumphs.

Besides the roles mentioned, she created the part of Desdemona in Verdi's "Otello," and Marguerite in Berlioz's "Damnation of Faust," the latter a memorable event, in that Sir Charles Halle, who introduced the work to the British public, conducted the three first performances.

In addition to her brilliantly beautiful mezzo-soprano voice, which lends itself as readily to dramatic as to coloratura music, Mlle. de Lussan has notable personal attraction—beauty of face and figure, distinguished grace and dignity, and irresistible magnetic charm.

Her recital programs will be made up of selections from her long list of operatic roles and songs by French, English and Italian composers, of which she has a large and varied repertoire. Although Mlle. de Lussan has sung with tremendous success at state and other great concerts abroad, this will be the first time she has ever been heard in concert in her native country. The tour, which commences in November, will include Canada, Texas and the Pacific coast, and will extend to May, 1903.

Dainty Designs in Christmas Cards

"The novelties in Christmas cards and booklets this year are more unique and beautiful than ever before," said a bookseller to a Courier representative the other day. Every year eclipses the last one it seems. In the Christmas cards, especially, there are many fresh and artistic designs. The prettiest are, perhaps, the embossed cards which show the little heads and figures in various colors on a gold background, the embossing being so heavy that it has the effect of high relief. The new art which has had so great a success in jewelry designs is repeated on some of the season's cards in effective and decorative scrolls and swirls. Parchment is used with happy effect for many of the little cards, and classic designs are frequent. But the most charming of all these hundreds of little tokens is one in a bronzed paper, with a little girl and a row of daisies in high relief on its outer leaf, while within is a landscape.

Another new design offers a card, a long panel in shape, with the figures of a maiden on its cover, the figure being a remarkable piece of color painting, done

in Austria, the color showing as soft and deep as in a water color.

Bronzed reliefs are used effectively on dark backgrounds, and even more pleasing are those in silver on light, deep textured papers.

There is one handsome little design in mistletoe, and a new one in the popular daffodil. Stiff cards with the decorations outlined in black and relieved in gold and silver are delicate in effect. One of the simplest designs shows a lovely girlish head, delicately colored, against a background of roses.

There are many variations in the more familiar effects, with floral designs and tinselled borders, with lace paper, with forget-me-nots and daisies, and with little figures and landscapes painted upon them.

Among the calendars is "Peace on Earth," the background a large picture in colors of the Adoration, the calendar being in black, well and carefully fastened, and offering a scripture text for every day in the year. Another, bearing the name "Nature's Daughters," offers the year on four large pages, in size nearly eighteen inches long; the four decorated pictures are four striking types of women, representing Earth, Air, Fire and Water.

The booklets are dainty and prettier than ever. Among the illustrated ones are "Holly and Mistletoe," selections from Tennyson; "Light From Above," a book of texts by Charlotte Murray; and "Abide With Me," the hymn by H. T. Lyte.

Each year new designs are brought out in booklets and calendars, New Year's cards and Christmas cards, small devotional books and little volumes of poetical sentiments with floral decorations. And thus the happy holiday season is observed each year with the exchange of bright colored Christmas cards inscribed with amicable sentiments.

We and Our Neighbors

Unappreciated.

Booth Tarkington worked at literary labor five years. During that time he only received the sum of \$22.50 for his work. Without being so hard on much more than this can be made working out other people's poll-taxes. Tarkington, however, enjoyed the delving. When "Life" returned his pictures, and accepted the jokes written underneath, he concluded that literature must be his field instead of art.

It is a noticeable fact that men never tell these stories on themselves until after they have gained success. They then develop a habit of regaling their friends with their early misfortunes, treating the matter in the light of a huge joke.

Feast of St. Barbara.

Christmas in some parts of France has already commenced. In Provence, Christmas begins on Dec. 4th, with the sowing of "St. Barbara's grain." The growth of this is supposed by the peasants to foretell the harvest for the coming season.

George's Grandfather.

The last thing that a syndicate is thinking of buying is the home of the Washingtons in England,—the place where the grandfather of "our George" lived. If England allows it, this building will be taken carefully down, the different pieces numbered, and set up again in America.

This act seems as uncalled for as moving the homesick old obelisk from Egypt to New York city. Without the surroundings of the old-time park, the English lanes, and hawthorn hedges, the house will be but a musty old show place where people pay so much a head for the privilege of entering.

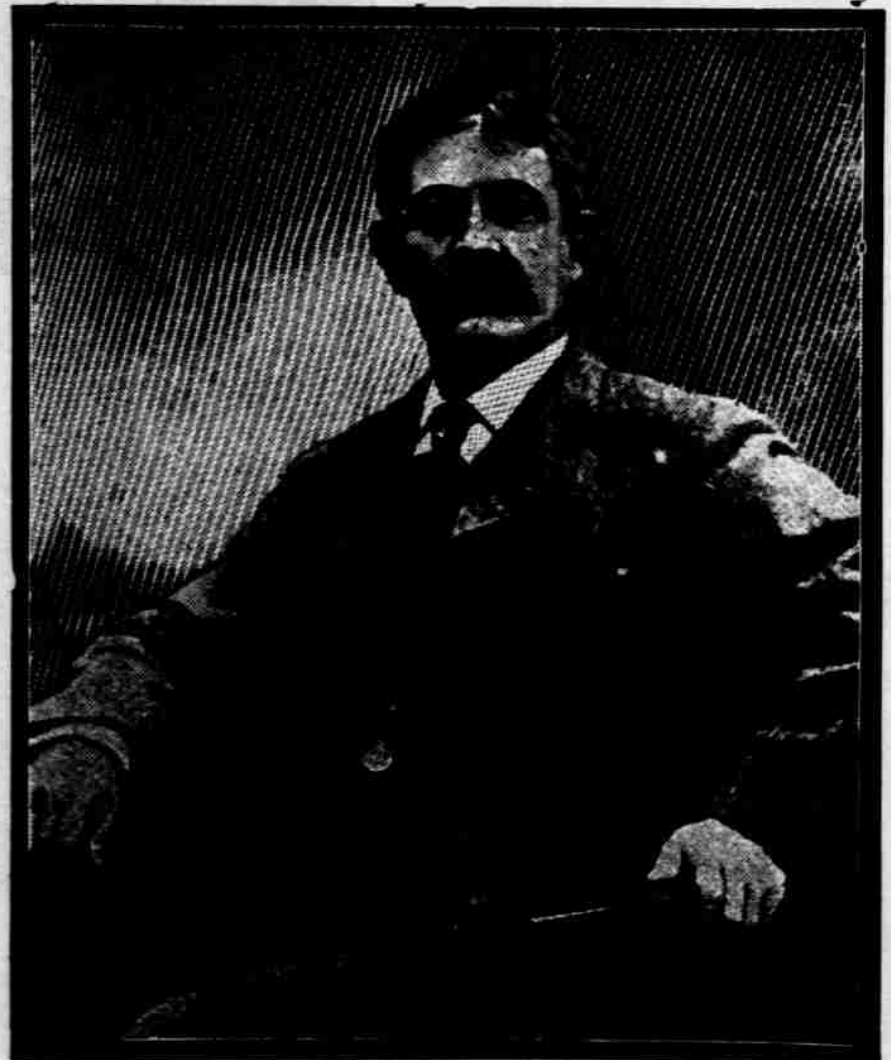
Holding up Fences.

Bartlett Richards, a ranchman from Ellsworth, Nebraska, has gone to Washington to interview President Roosevelt. Mr. Richards is not there for the purpose of building a political fence, but to try and save his one hundred miles of government fence on the ranch at Ellsworth. If orders are sent to move this, the work of taking it down will be an item of expense, to say nothing of other losses.

Several years ago a government official ordered a ranchman in northern Nebraska to take down his fence. This the man failed to do, thinking that he was dealing with a kind paternal government which shuts one eye when it sees a photograph of a fence. After the date of removal was past, a government official rode up and ordered the fence taken down in five hours' time.

There was no time to carefully roll up and preserve the wire. For miles barbed wire was trailing in the grass over the range in a hopeless mesh, steers running through the tangle and horses cutting their limbs in the hidden wires. When the wire was at last safely spooled, the long labor involved in the saving was a larger item than the price of the wire.

DETERMINED TO FIND THE POLE.



In spite of the disappointment sustained in the failure of two expeditions sent to northern regions by himself at great expense, Ziegler, the spirited Chicago millionaire now will equip a third expedition to the frozen north, which he will place in charge of the most able explorers available.