

a sham battle and the reviewing was finished, marred only by the disagreeableness of the wind.

All the departments were thrown open to visitors from 2 to 6 o'clock. The displays in the geological and art departments were especially worthy of note. The student work on exhibition displayed marked talent.

And by the way the geological department is the pride of the state, and it is earnestly desired that the time may come when a geological building will become one of the features of the campus.

Another important display and one worthy of note by every old time resident of this state is in the State Historical Association rooms in the library building. Here are several loan exhibits of great value intrinsically and historically.

The exercises were concluded in the evening at the Lansing theatre. The house was comfortably filled.

Hagenow's University orchestra rendered the music. Lieutenant Governor Harris delivered the opening prayer. The University Glee club rendered "To Arms" and were twice encored.

The Chancellor then welcomed the people to the 28th anniversary of the signing of the charter for the University of Nebraska. He read greetings and congratulations from many individuals, colleges and high schools. He added that the birthday of the University was also celebrated by the gift of a sum of money from a person whose name is withheld, for continuing the geological expedition begun by the regents. The Chancellor reported that the regents have provided that degrees may be conferred on Charter day as well as at commencement. He said that the University has ceased to make efforts to bring numbers and emphasized the fact that we are to be the best as well as the biggest "by the grace of God and of the legislature;" that the University is almost completely organized in all its departments; that the highest advanced work is bound together with the most practical work; that a genuine University must be unsectarian and non-partisan.

President Carter's address was listened to with attention and the audience adjourned after singing "America."

Judge A. J. Cornish has gone to Austin, Tex., on a brief trip.

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Hawkins (who has had a rough time of it)—Doctor, I've been on my last spree.

Doctor—Don't talk that way. You're going to get well.

Recorder—I shall send you to State prison for twenty years.

Old Offender—Thank your Honor! D'ye know I didn't expect to live as long as that.

She—You were under the influence of liquor the last time you called on me.

He—Yes, I know. I called tonight to see if I was engaged to you.

MUSICAL MENTION.

[Continued from page 3.]

singer of great power and an actor of distinguished repute. He may be remembered by some as the singer of the bass role in Verdi's "Rigoletto" last spring in Chicago. Next to Edward de Reszke he was probably the most distinguished basso in the company. I clip from "The Sun" of New York the account of his sudden death in the midst of a performance of the company of which he was a prominent and popular member:

"M. Armand Castelmary, the basso, died last night in the arms of his friend, Jean de Reszke, upon the stage of the Metropolitan Opera House, where he was singing "Tristano" in Flotow's opera, "Martha." Castelmary's death occurred at the finale of the second scene in the first act, and so naturally did he fall to the stage when he was first overcome that the audience thought it was merely a part of the score, and as the curtain went down they applauded heartily. "Tristano" was supposed to be an old beau, and he had come to the Richmond Statute fair in company with "Lady Enrichetta" and "Nancy," her maid, who were disguised. At the end of the second scene of the first act he was surrounded by a crowd of village maidens, who danced about him and poked fun at him.

It was noticed that Castelmary's acting was rather out of the ordinary, and while the village maidens were dancing about him he grasped his hair, and, forcing his way through the ring, he fell upon a table which stood on the side of the stage as though he were exhausted. Then the curtain came down for the end of the scene, and there was a great burst of applause. But Castelmary was not acting. He had been seized with heart disease, and when he fell on the table he made a desperate effort to regain his feet. He staggered to the middle of the stage and fell.

The dead singer was born in Toulouse, France. He was of noble birth, his name being Armand de Castan, and he was a Count. When he went on the stage he took his mother's name, which was Castelmary. In his early youth he married Marie Sasse, a famous singer, who often appeared in the same operas with him. They separated more than twenty years ago, and it is said that Mme. Castelmary is now an instructor of piano music in Paris. Castelmary first came to this country in 1879, under the management of Max Strakosch. He went immediately to New Orleans, where he joined the French Opera company. He afterward sang in this country several times under the management of Col. Mapleson. In 1895 Castelmary formed an opera company and went to South America. The venture was a disastrous failure, and Castelmary lost every dollar that he had. For the past three seasons he has been singing under the management of Abbey, Schoeffel & Grau. He had sung a great deal this season, appearing in nearly all of the Italian operas. Probably his greatest part was that of Mephisto in "Faust." He dressed in black, and he was known as the Black Mephisto.

On Wednesday evening, February 24th, Mr. Louis C. Stanton of Newton, Mass., formerly director of the musical department at Carlton College, will deliver a lecture in the parlors of the State University School of Music upon "Music, and the Way to Listen to It." The lecturer will illustrate upon the pianoforte by selections from musical works. He comes well recommended and as the price is nominal, should be received by as large an audience as can be accommodated in the rooms used by him.

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