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## THE HESPERIAN

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### EDITORIAL NOTES.

THE other day we found something that amused us, and we propose to tell it, even if this is not the proper place. We were reading a well worn copy of Col. Higginson's essay on "Ought Women to Learn the Alphabet?" There is one paragraph, that is, to say the least, not highly flattering to the intellect of woman, and beneath it, written in pencil, evidently by one of the sex under consideration, was this brief and pointed criticism: "*rediculas.*"

in time, develop into an art gallery maintained at the public expense, and of which the citizens could justly be proud. Then some day we are to have a college of fine arts connected with the University, and the public must be ready for this before it comes, or it will die as our medical department died. Art must be kept before the minds of the people; and when they are ready for the college, the Lincoln Art league will lobby for it with all the power that can be exerted, for Miss Moore's pupils and friends left her home as a league organized to carry on this work. Their object is a worthy one, and THE HESPERIAN wishes them success in their efforts.

EFFIE ELLSLER has our warm admiration and our sincere thanks for showing us what can be done in melo-drama. We believe that, in her line, she is the first actress on the American stage, and that it will be but a short time until she is recognized as such. In her play and her part of "Egypt" she has all the room she could desire in which to display her powers,—at least so it seems, for certainly there are heavier and lighter touches in the one part than in any other that we have seen, outside, of course, the plays of Shakespeare. Yet we see no way for her to improve on her present rendition, and she is young. If she possesses greater powers than she can show in "Egypt," surely she can find no other modern play suited to her abilities. We wonder, is she the *Cleopatra* that the world has been searching for so long and so unsuccessfully? But even if she should decide to go upon the Shakespearean stage, we hope it will not lead to the abandoning of "Egypt," for we wish to see her in this part many times in the years to come.

A SHORT time ago Miss Moore gave a reception to the students who, in this or former years, have pursued the study of art history under her direction. Some half dozen, also, of those of artistic tastes among her friends were invited. Miss Moore excels no less as a hostess than as an artist and an instructor, and she made the evening a pleasant one to all her guests. But it is to be hoped that the occasion will be remembered for a reason still better than the pleasure could give. It was discovered that Lincoln already has its just proportion, at least, of intelligent appreciators of art in all its branches. Heretofore these persons have had no common tie to bind them together for work, and nothing to cause them to meet for purposes of discussion and criticism. A united effort must be made if Lincoln is ever to do the good work that it ought to do for art.

There are many ways of improving on the existing condition of affairs. Good paintings are continually traveling over the country. They visit Omaha and Denver; can they not be induced to come to Lincoln? The city library and the other public libraries could help matters by introducing a few books of a nature calculated to arouse the desired interest on the part of the public. Indeed, it is not dreaming to hope for a hall in which the few art treasures of our city could be seen, and which might,