

THE REGENTS SAY, "NO DANCING"

The effort of some of the university students to persuade the board of regents at their last meeting to grant them the use of the armory for their university dancing parties brought no result other than a tired feeling on the part of the students who dance. It had been hoped by many citizens who have intelligent and enlightened opinions about things in general that the time had come at last for a formal recognition by the board of the necessity and utility of some cultivation of the social side of college life. The university has turned out so many scholars; how easy and how satisfactory it would be to turn out polished gentlemen at the same time! People don't learn fine manners out of books nor how to talk by studying rhetoric. Culture is a growth just as much as attainment along any other line and culture requires laboratory work as surely as does chemistry. Culture, in fact, is something of a science; indeed, it is the master trade of all. These other things, classics, literature, chemistry, art, medicine, are only its handmaidens and if a man have all these without culture he is worse than sound, ing brass. He has nothing of the sweetness and light that Matthew Arnold talks about. He is like a miser who has the wealth, but doesn't know how to get any good out of it. There is always a time in the development of a people when learning and ability are supposed to lurk only behind a boorish manner and an uncultivated personality. It will be an occasion for a jubilee when this epoch passes forever into history for Nebraska. It seems strange when one stops to think of it, that we should pay so little attention to the cultivation of personal graces and so much to the cultivation of our intellects when we inflict our personalities on people incessantly and our intellects so comparatively seldom.

The pity of this incident is not so much that the board have seen fit to refuse to grant a request of the students but that they should be apparently unwilling to make any advance along the lines indicated. The trouble is, there are so many things to consider! The regents are in politics of course. They have political aspirations, and sometimes a political aspiration is as deadly to progress as real incompetency. There are the people out through the state, in the cities and on the farms, people who pay just as much taxes as if they were not narrow-minded, and they must not be aroused. And then there are the foolish people who allow their enthusiasm in behalf of student freedom to go past its proper limits and by the very extravagance of their ideas make sensible people afraid of them and their theories and they must not be encouraged. And then there is the ministerial association,—which doesn't even pay taxes! Their impertinent assuming to interfere in the matter really ought to have won the regents over to the other side. But the regents have thought otherwise and all there is for us to do is to sit still and wait for them to change their minds. LIBERAL.

It may be interesting in this connection to know the practice of other institutions similar to the University of Nebraska with reference to dancing.

The president of the University of Michigan writes: "We do permit students to use the gymnasium for dancing on certain occasions. . . . We have been somewhat criticised by persons who are opposed to dancing, but on the whole we have not thought the effect of the criticism serious. Public opinion so generally favors, or at any rate tolerates, dancing under proper conditions, that

we have not thought it necessary to deny the use of the gymnasium for the purpose. I think such buildings are allowed by most of the eastern colleges, even the so-called denominational colleges, Williams, for instance."

The president of the state university of Iowa says: "This university does not possess an armory or assembly hall. If it did, I feel sure that our students would be allowed to use it for dancing, and I do not think we would hear of any complaints."

Joseph Swain, president of the University of Indiana, says dancing has never been allowed in any of the assembly buildings. He adds: "The people of the state of Indiana are not agreed as to the desirability of dancing, and it is therefore thought best not to encourage a kind of amusement in which there is at best a difference of opinion held by the patrons of the university."

Here is what R. H. Jesse, president of the university of the state of Missouri, says: "We never allow students to use university buildings for dancing. They dance freely at halls which they themselves rent down town, and when they invite me, which they generally do, on grand occasions. I go and enjoy myself very much; so do many of the professors, also. But public sentiment in Missouri would not tolerate the use of state property for dancing."

E. A. Birge, dean of the College of Letters and Science, University of Wisconsin, makes the following statement: "The students of the University of Wisconsin have been permitted to use the assembly hall for occasional dances, and also, more rarely, the university gymnasium. . . . The university has never been criticised so far as I know for granting its halls to parties of this kind. In my opinion it is better for the university to permit the use of its buildings under proper restrictions, for parties of this sort, than to have the students give parties in halls outside of the university without official supervision. All of our social affairs are under the charge of a standing committee who receive all applications for parties, consider them, grant or refuse them, and who exercise a good deal of influence unofficially over students in restricting social matters of this kind."

President Northrop, of the University of Minnesota, writes that occasional dances are permitted in the university buildings.

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MUSICAL MENTION

JOHN RANDOLPH

The following notice of the Sunday services in the Universalist church April 12 and of Miss Richardson's recital were crowded out of last week's Courier.

The rain kept many persons from attending the usual performance of the Hagenow Quartet on last Sunday afternoon. At four o'clock it was raining hard and the musicians took their places in the presence of a devoted few who nevertheless were rewarded for their courage. A movement from an early work of that greatest of Russian composers, Tchaikowsky, was played; as was also the adagio and Finale from Mendelssohn, Op. 12.

The quartet of Mendelssohn was unexpectedly dramatic—unexpectedly to me at any rate, for despite certain impassioned strains in his "Elijah" and in the concert overtures, I am apt to think of Mendelssohn as a composer whose works are permeated with a serene beauty rather than with the rugged strength of a Beethoven.

Nevertheless this work is dramatic enough. Intense and almost tragic. The quartet was at its best in this number.

The single movement (the slow one) from an early quartet of Tchaikowsky is much more modern in conception and