

**The Daily Nebraskan**

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THE UNIVERSITY OF NEBRASKA  
Lincoln

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**FRIENDSHIP.**

If thou hast something, bring thy  
goods!

A fair return be thine!

If thou art something, bring thy soul  
And interchange with mine!

—Schiller.

Kindly do not ask us to put political  
advertising in the Forum.

It will be worth your while to at-  
tend Convocation this morning. Al-  
bert Watkins, state historian and  
well known writer, will give an ad-  
dress on "What Not to Study in Col-  
lege."

What about an all-University, Fri-  
day night dance? If it is a good  
thing, and we think it is, let's have  
one before Thanksgiving. The Daily  
Nebraskan staff will be there in full  
force.

**DEMOCRACY AND SUFFRAGE**

One of the fundamental tenets of  
democracy is the proposition that gov-  
ernments derive their just powers  
from the consent of the governed.

Democracy recognizes only one  
limitation. For the general good of  
society, those very young, those  
mentally defective, and those guilty  
of anti-social acts are governed with-  
out their consent.

The ballot is the means through  
which the governed express their con-  
sent. It follows, then, that all except  
those subject to the above limitation  
are entitled to the franchise.

Now, no one will for a moment con-  
tend that women can be classified  
under this limitation applicable to the  
intellectually and morally unfit. And  
women, of course, are half of those  
governed. A real believer in democ-  
racy, therefore, cannot but come to  
the conclusion that women ought to  
have a direct voice in the manage-  
ment of their government.

To those who do not believe in or  
have never caught a vision of democ-  
racy, the above reasoning naturally  
carries little weight.

Scott's Orchestra. Call B-1482 or  
B-4521.

**SECTION FOR GIRLS.**

Black Masques Arrange For Girl Sec-  
tion—Room For Four Hundred  
in North Stands.

The Black Masques are completing  
plans to fill a section in the north  
stands with 400 girls. They have re-  
served a complete section at Harry  
Porter's. These tickets will be re-  
served for any Uni girl till Thursday,  
so all those wishing to sit in this sec-  
tion should secure their reservations  
immediately.

**THE FORUM**

**EFFECTS OF WAR IN THE  
EVOLUTION OF THE DRAMA**  
By Felix Newton.

Many people think that war destroys  
scholarship, literature, art and the  
drama. These people are prophesying  
a return of the dark ages and a deluge  
of the civilized intellect as the in-  
evitable results of the present war in  
Europe, Asia, Africa and Oceania,  
which—by reason of its widespread,  
Armageddon-like nature—eludes all  
our attempts to classify and name it.  
As a matter of fact, these pessim-  
istic prophets, if they would drink  
more deeply at the fountain of the  
history of the drama, would do all in  
their power to recall these hastily  
uttered words. For a careful perusal  
of world history and more particularly  
that of literature, art and the drama  
reveals how much the muses are in-  
debted to Mars.

The drama originates from war  
songs or ballad dances. The primi-  
tive man after capturing or defeat-  
ing his enemy sang songs and sup-  
ported them by their sister arts of  
music and dancing. The first his-  
torical war song or canticle was sung  
by Moses in triumphing over Phar-  
aoh. (Cf. Exodus, Ch. 15, v. 1, etc.).  
The second war song of history is  
Miriam's song of deliverance described  
in verses twenty and twenty-one of  
chapter fifteen of Exodus which tell  
how Miriam "took a timbrel in her  
hand, and all the women went out  
after her with timbrels and with  
dances." A third war song is the  
noted canticle of Deborah described  
in the book of Judges, chapter five.  
Biblical examples of war songs can  
be multiplied almost indefinitely.

When tribes defeated one another  
they celebrated triumphs in great re-  
ligious festivals such as the dithyram-  
bic dance used in honor of the god,  
Dionysius, better known as Bacchus,  
his pet name, by the Greeks. The  
Greeks have many dramatists. When  
they conquered the Persians new dra-  
matists appeared among them. The  
three great tragic poets, Aeschylus,  
Sophocles and Euripides, called the  
fathers of Greek tragedy, were all in-  
fluenced by the Greeco-Persian wars.  
Aeschylus, the oldest or at least the  
first tragedian, was a combatant both  
at Marathon and Salamis. Sophocles  
was one of the generals of the Athen-  
ian armament against Samos in 440  
B. C., and both Sophocles and Euri-  
pides expired only a year before the  
battle of Aegospotami, just in time to  
escape the bitter humiliation and  
suffering of that mournful period. The  
"Parsae" of Aeschylus, brought out in  
472 B. C., is a magnificent dramatic  
song of triumph, celebrating the vic-  
tory of Greece over the invading hosts  
of Persia. Sophocles' "Ajax," because  
of its martial tone, "appealed power-  
fully to the national pride." In the  
case of the Greeks these mythical  
types of heroes portrayed in the  
"Ajax" and other tragedies of these  
great poets had not merely an artistic  
and a moral interest they had a polit-  
ical and religious interest, because the  
Greeks believed that the epic heroes  
sprung from the gods, were their own  
ancestors. Direct lineage was the  
ground on which the Greeks trusted  
that the Greek gods would help them  
against other men, speaking "barbar-  
ian" tongues, and other gods, the pro-  
genitors of "barbarians." In this we  
see the martial spirit affects Greek  
and German alike.

During the Elizabethan age, when  
Drake and Hawkins were ravaging the  
Spanish main and the glorious victory  
over the Armada was celebrated in  
song and verse, the drama reached its  
climax in England. Dramatists such  
as Shakespeare and Ben Johnson ap-  
peared on the scene. At the same  
period Spain produced Lope Felix de  
Vega Carpio (1562-1625), commonly  
known as Lope de Vega. Cervantes  
called him a "prodigy of nature" and  
admired his works so much that his

own dramatic attempts seemed worth-  
less to him. At the age of fifteen he  
served as a soldier against the Portu-  
guese and later joined the famous Ar-  
mada sent against England. He wrote  
nearly a thousand books. Calderon  
was a noted contemporary of Lope de  
Vega and both were the pets of their  
nation. A. W. Schlegel says of them:  
"All is finished with the most perfect  
talent, agreeable to fixed principles  
and to the first rules of art."

The thirty years' war and that of the  
Spanish succession raised the French  
drama to its highest elevation under  
the leadership of Corneille, Racine  
and Moliere and their followers.

In Germany, after the conquests of  
Frederick the Great, a new dramatic  
era came, and men like Klopstock,  
Lessing, Goethe and Schiller appeared  
at the front. The deeds of the ancient  
German hero, Arminius (Hermann),  
were celebrated in the dramas of  
Klopstock. Lessing's chief works were  
"Lacoon" and the tragedy of "Emilia  
Galotti." Goethe, Germany's greatest  
poet, attained the height of his power  
during the Napoleonic wars when  
Europe was convulsed as never be-  
fore until now. This cosmopolitan gen-  
ius was too broad to be tied down by  
the leading-strings of any single na-  
tion. "To the present day his out-  
spoken admiration of Napoleon and his  
cold abstinence from the ardent en-  
thusiasm of the Prussian war of libera-  
tion has not been forgiven by certain  
Germans." In "William Tell" and  
"Wallenstein" we see the germs of the  
war spirit had been inoculated into  
Schiller.

During the revolutionary war in our  
country, when the Hessians partici-  
pated in the attempt to suppress  
American liberty, Klingler's drama,  
"Stur mand Drang," appeared in Ger-  
many.

The Crimean war brought forth  
Count Alexis Tolstol, the author of the  
famous dramas, "Ivan the Terrible,"  
"Czar Feodor," and "Czar Boris God-  
unoff."

From these illustrations, we per-  
ceive that war is the germinating soil  
for the growth of the drama for which  
it provides new heroes and characters.

Loeb's Orchestra, L-9896, 325 No. 17.

**UNIVERSITY STUDENT  
IN GERMAN ARMY**

Gertrard Krugger Responds to Call of  
Fatherland—Good Student While  
in Nebraska.

Gertrard Krugger, an alumnus of  
Nebraska, has responded to the call  
of his fatherland and is now in the  
ranks fighting for the Kaiser. While  
in the university Krugger applied him-  
self closely to the course he took and  
secured fine grades. He made many  
acquaintances and all of them became  
friends who are now awaiting some  
word as to his safety. It has not been  
definitely ascertained whether he has  
been in any of the battles thus far or  
not, but the probabilities are that he  
has had more than one chance to  
prove his loyalty to his king. Previous  
to the outbreak of the war he was in  
the United States, and was among the  
first to go back to take up arms  
against the nations which the Kaiser  
has decreed should be vanquished.

Jones' Orchestra, phone L-9666.

**Classified Column**

WANTED—Uni men. Clean work,  
good pay, all or spare time. Call  
6:30 to 8:00 p. m., room 401 Y. M. C. A.  
W. W. Eldredge. 25-7-150

THE person who took raincoat from  
Phys. Lab., Tuesday afternoon, re-  
turn the coat to the Nebraskan office  
to avoid trouble. 23-25-77

LOST—One bunch of keys. Return  
to Nebraskan office and receive re-  
ward. 25-27-78

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