

Cooper Honored at Yale



Memorabilia of America's First Representative Novelist

By JOHN DICKINSON SHERMAN

Does Young America of today know its "Leatherstocking Tales"? Has it ever read of such personages as Harvey Birch and Long Tom Coffin and Mabel Dunham? Probably not. And yet James Fenimore Cooper was America's first representative novelist.

He was one of the best-known figures of his time, in Europe as well as in America. And what is more—Europe is still reading his novels, with apparently unabated gusto.

Yale is honoring her famous son these latter days in what is to be called the Cooper room of the Sterling Memorial library. In this Cooper room will be housed memorabilia, which the university has lately acquired by gift from James Fenimore Cooper of Cooperstown, N. Y., grandson of the novelist.

These memorabilia include the manuscripts of the "Leatherstocking Tales" and other Cooper stories. There are also three diaries of the author, a marble bust by David, portraits and a great collection of letters. Some of these letters are to members of his family. Others form his correspondence with such distinguished contemporaries as Sir Walter Scott, Lafayette, Washington Irving and Samuel Morse. There is much that is new in these letters, for most of them have been kept private in accordance with Cooper's expressed wish that this biographical material should not be published during the lives of his descendants who were living at the time of his death in 1851.

Cooper was born in 1789 in Burlington, N. Y., but was taken in infancy to the family's new home at what is now Cooperstown, near Lake Otsego, N. Y.—the Glimmerglass of his novels. He went to Yale at thirteen, but an unappreciative faculty sent him home at the end of his second year. Then followed a short period as a merchant sailor and four years in the navy of the United States. In 1811 he resigned his commission, married and settled down as a gentleman farmer.

Until he was thirty Cooper apparently had no desire to write. Then he produced "Precaution," a dull story of English life, of which he then knew nothing.

Cooper tried again at once and astonished the world with "The Spy." Here he knew what he was writing about. He drew on the tales that men of many kinds had recounted about the old family fireplace. He drew on the lovely country that stretched away on every side. Two years later appeared "The Pioneers," in which Leatherstocking first makes our acquaintance. The same year appeared "The Pilot," in which Cooper drew upon sea life as he had lived it. There are literary experts who maintain to this day that "The Pilot" is the best sea story ever written.

Here is a bit that shows Cooper at his best in writing of the Indian. It is from "The Last of the Mohicans." Uncas, captured by the Hurons, has been forced to run the gauntlet, and by miracles of agility has escaped immediate death and gained temporary sanctuary by reaching a small painted post in front of the principal lodge. His person is now protected by immortal and sacred usage, until the tribe in council has deliberated and determined his fate. The excerpt:

"Delaware," said the old chief, "though one of a nation of women, you have proved yourself a man. I would give you food; but he who eats with a Huron should become his friend. Rest in peace till the morning sun, when our last words shall be spoken. . . . Two of my young men are in pursuit of your companion; when they get back, then will our wise men say to you, 'Live or die.'"



Illustration by H.C. Wyeth for "The Deerstayer" (Charles Scribner's Sons)

"Has a Huron no ears?" scornfully exclaimed Uncas. "twice since he has been your prisoner he the Delaware heard a gun that he knows. Your young men will never come back."

"If the Lonaps are so skillful, why is one of their bravest warriors here?"

"He followed in the steps of a flying coward, and fell into a snare. The cunning beaver may be caught."

As Uncas thus replied, he pointed with his finger toward the solitary Huron, but without deigning to bestow any other notice on so unworthy an object.

"Heed that-bend," said the chief, addressing the young culprit by name and in his proper language, "though the Great Spirit has made you pleasant to the eyes, it would have been better that you had not been born. Your tongue is loud in the village, but in battle it is still. None of my young men strike the tomahawk deeper into the war-post—none of them so lightly on the Yengeese. The enemy know the shape of your back, but they have never seen the color of your eyes. Three times have they called on you to come, and as often did you forget to answer. Your name will not be mentioned again in your tribe—it is already forgotten."

As the chief slowly uttered these words, pausing impressively between each sentence, the culprit raised his face, in deference to the other's rank and years. Shame, horror and pride struggled in its lineaments. He arose to his feet, and baring his bosom, looked steadily on the keen gliding knife that was already upheld by his inexorable judge. As the weapon passed slowly into his heart he even smiled, as if in joy at having found death less dreadful than he anticipated, and fell heavily on his face at the feet of the rigid and unyielding form of Uncas.

And here is a bit that shows Cooper's style in his sea stories. The excerpt is from "The Water-Witch," and is part of the description of that mysterious and beautiful brigantine's escape through Hell-Gate:

At such moments of intense anxiety, the human mind is wont to seek support in the opinions of others. Notwithstanding the increased velocity and the critical condition of his own vessel, Ludlow (commander of the cruiser Coquette) cast a glance in order to ascertain the determination of the "Glimmer of the Seas" (commander of the privateer Water-Witch). Blackwell's was already behind them, and as the two currents were again united, the brigantine had luffed up into the entrance of the dangerous passage, and now followed within two hundred feet of the Coquette, directly in her wake. The bold and manly-looking mariner who controlled her stood between the knight-heads, just above the image of his pretended mistress, where he examined the foaming reefs, the whirling eddies, and the varying currents, with folded arms and a riveted eye.

"Brace up!" said Ludlow, in the calm tones that denote a forced tranquillity.

This immediately drew forth the query from a quiet-looking individual sitting at the other end of the table:

"Which end of the fork do you refer to?"

Ancient Tobacco Shop

The oldest "Segar" shop in London is said to be 146 Fleet street. The house was built in 1667, the year after the fire of London, but the tobacco and snuff business was not established until 1700 by Mr. Hoare. Since then it has changed hands only twice.

In this shop are snuff tubs polished by the clothes of many old customers who sat on them while their snuff was being mixed. Doctor Johnson used to call here on his way to the Cheshire Cheese. The tub on which he sat is pointed out to visitors.

Hunt Is On

Mrs. Nixed—Before we were introduced I longed to speak.

Mr. Nixed—And since we were married you speak too long.—Sydney Bulletin.

Daddy's Evening Fairy Tale

By Mary Graham Bonner

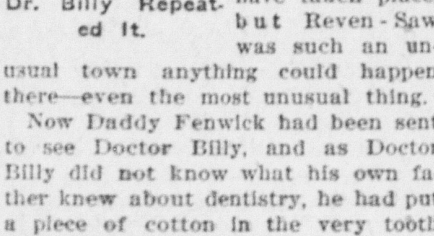
A HARD JOB

In the town of Reven-Saw the parents were taking the places of the children, and the children were taking the places of the parents.

For instance little Billy Mahon was the make-believe dentist, and he was treating Daddy Fenwick who, since changing places with his son, had become a boy.

You may wonder how such changes could have taken place, but Reven-Saw was such an unusual town anything could happen there—even the most unusual thing.

Now Daddy Fenwick had been sent to see Doctor Billy, and as Doctor Billy did not know what his own father knew about dentistry, he had put a piece of cotton in the very tooth that hadn't hurt.



"But you've put the cotton in the wrong tooth," Daddy Fenwick said quite clearly now that the dab of cotton was out of his mouth.

"Dear me, did I indeed?" laughed Parent Dr. Billy. "Well, it only goes to show I healed up your sore tooth before you were even out of my chair!"

"Some dentists would have kept you coming back day after day. That's not my way."

"Shall you leave the cotton in the other side? Oh, I would. An ounce of prevention and all of that, you know."

He waved in a grand manner, and Daddy Fenwick joined his parent in the waiting room.

He had made up his mind he wouldn't say anything about needing to come back in three months or that his teeth weren't strong, but Doctor Billy repeated it to Parent Sally who promised she would attend to this. It was so important, she agreed, to look after a child's teeth.

In front of the dentist's office they met Parent Ethel Milton.

"My dear," said Parent Ethel Milton to Parent Sally, "I haven't seen you in an age."

"Couldn't you come over this evening with Robert and Natalie for a game of bridge? I've so much to tell you."

"Let me see! Yes, I do believe we can come. Thanks so much. It will be a great pleasure."

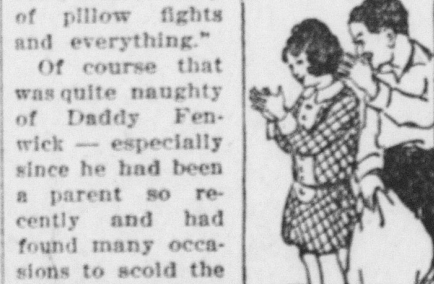
Daddy Fenwick didn't say a word but that evening when he got home he said to Mother Fenwick:

"They're all going out tonight after they get us to bed."

"We can have some fun. Plenty of pillow fights and everything."

Of course that was quite naughty of Daddy Fenwick—especially since he had been a parent so recently and had found many occasions to scold the children for sitting up too late.

Parent Natalie put the oatmeal on the stove so it would be all ready in the morning.



Most nights now, the new parents, wearily went to bed after all their chores were over and after they had ended their day of looking after their one-time parents—who were now pretending to be their children, so they would all see what it was like.

But tonight they were going out. So there would be pillow fights. Plenty of them!

Riddles

What is the correct thing to put into mince-pie?
Your teeth.

How many sides are there to a Christmas cake?
Two! The outside and the inside.

What is it that smells most at a Christmas dinner?
The nose.

Which toe never has a corn?
Mistletoe.

If U, V, W, X, Y, and Z were invited to a Christmas party, what time would they arrive?
Just after T (tea).

Confident of Invitation

Mother had forbidden Jane and Robert to visit the neighbors without first being invited, and then they must ask mother's permission.

One day Jane rushed excitedly into the house and asked if she might go over to Mrs. Smith's.

"Did she invite you?" mother inquired.

"No," replied Jane, confidentially, "but she's out in the yard and I think she's going to."

Velvet, Chiffon, Satin and Crepe

Materials That Are Popular for Milady's Apparel This Season.

It is noticeable that although velvets, metal brocades and brocaded shiftons dominate the sartorial scene at any gathering of social importance, the newer frocks introduced for mid-season wear or to serve as the nucleus of a southern wardrobe reflect the increasing fashion importance of delicate satins, clinging crepes and chiffons and laces, states a fashion writer in the Kansas City Star.

Among the interesting gowns of velvet is one made of a rich shade of red, cut with mottled bodice and full skirt longer in the back than in the front. Gold lame shot with red makes a necklace band on the front of the bodice and is used to face back the hem.

The success that attended the introduction of the cape in early winter fashions is no doubt responsible for its continued vogue. In the collections of new models shown for southern wear one finds unmistakable evidence that the cape or the wrap, which simulates the lines of a cape, will hold an important place in mid-season and advance spring modes.

Frocks with matching capes, developed in the lovely new materials and delicate colors that are featured in southern fashions, will be worn both at the American winter resorts as well as along the Riviera. In a number of cases they reveal an interesting compromise in line between the long popular straight silhouette and the newer flare.

A new fashion that has just been introduced and that is destined for great popularity is the dance frock of black taffeta and lace, molded on the lines of a Spanish dancer's frock and emphasizing its distinctiveness by bright red roses posed on shoulder or skirt.

The vogue for metalized kid is expressed in new collar and cuff sets. These come in gold and silver kid with

Charming Sports Frock to Be in Spring Mode



This gaily sports frock is designed for spring wear. It is an advance import—a smart tailored frock of lavender flannel, with plaited skirt.

Bronze Shoes In; Are Made in All Shapes

Bronze shoes are coming in again with quite a flourish, writes a fashion correspondent in the New York Times. They are made in all shapes, and one sees them everywhere on the best-dressed women. They are still worn with pale stockings, but some other kind will have to be used when the shoes are retouched and start rubbing off purple. It will be interesting to see what help, if any, this mode will be to the very determined efforts still being made by the hosiers to introduce the general wearing of colors again.

A new shape in street shoes is suggestive of the bedroom. The front of the shoe is plain, like the front of the bedroom mule; but there is also a heel piece, which curves down to the sole and is unattached to the front. It looks like a man's bedroom slipper, with an exaggeratedly high heel. Louis heels, incidentally, are out of the picture at present. Nothing but a high Cuban is worn.

A shiny black composition, imitating enamel, makes attractive shoe buckles. With a gold-finished front and design in black a complete color scheme for brown footwear is achieved. Others to be worn where gray predominates have black fronts, with a cut design outlined in white or gray.

Buckles in conventionalized floral designs about an inch and a half in length come in aluminum with fine chasings. The center is usually of rhinestones, or of imitation topaz if the buckles are to be worn on brown shoes. They are fastened on by pinching the buckle and its back piece together and may be easily detached.

A shoe novelty is the "camouflage" slipper. It is a faithful copy of that art of jagged lines and angles in gray, gray-white, black, fawn and brown that was practiced on ships and heavy artillery during the war.



Gold Lame and Uneven Hemline. Features of Red Velvet Frock.

all-over cutout motifs. Other sets are made of colored velvets with edges bound with the gold or silver kid.

Pink and rose in all their gradations of tones from pale shell pink to a deep coral tone are very smart.

Lantern, Melon, Balloon Sleeves Are in Fashion

Sleeves this season have come in from much more attention than for years.

The lantern sleeve, the melon sleeve and the balloon sleeve, are three varied interpretations of the new mode which declares itself in favor of fullness at or below the elbows. A number flare widely at the wrist and repeat the movement that is such a distinguishing characteristic of the costumes of this season.

It is quite noticeable that in the latest models brought out for mid-season wear the full sleeve inspired by the sleeves of a peasant dress is frequently exploited. Its wider look at the wrists is emphasized by touches of embroidery or bands of contrasting colors.

Fur-Topped Hats

Instead of being fur tipped, the new hats are fur topped. The latest trend of millinery styles is toward the small toque, the lower part of the crown of which is trimmed with satin ribbon of a sharply contrasting shade, while the top of the crown is formed of fur. Kolinsky is frequently used for the purpose. The hat gives almost the impression of a wide bandeau wound about the head with the hair showing above it.

Evening Frocks of Silver Lace

Silver tissue combined with wide flourishes of silver lace fashion the most enchanting dance frocks of the debutante and her younger sister.

Fashionable Ways of Wearing the Flowers

There are now various fashionable ways of wearing the flowers. Take your choice:

The huge flowers, which usually match the frock, are still worn near the shoulder.

Roses are extremely popular in Paris and a favorite position is directly at the center front closing of the rounded neck. A real new idea is to wear a flower in the fur cuff of the coat.

With the deep V-decolletage at the back of the corsage the bouquet appears where the V ends. A cluster of roses is often worn at the back a little below the V opening. If there is a band strap, the flower is worn on the strap at the back of the neck.

Corsets and Brassieres

Refusing to be separated, corsets and brassieres have sworn such eternal attachment that they have become united in the new "corsele"—a garment of elastic and broche, which takes the place of both and gives a far more slender line.

Capes to Be Smart

Capes are growing in popularity, both as a trimming for coats and as separate garments. Often they are gorgeously lined.

The Sash Returns

The sash is of increasing importance, and is frequently the point at which the trimming and color of a frock is concentrated.

Getting His Own Back

Among the guests at a wedding breakfast in the country was one whose continued rudeness made him extremely objectionable to the rest of the company.

His conduct, though high unbearable, was put up with for some time, until he held up on his fork a piece of meat which had been served to him and remarked in a voice of intended humor, "Is this pig?"