

THE TAR HEEL

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Football is a game of grit and nerve. It's a scrap and a fierce one from start to finish. It's a game of skill and speed; and to play it you have got to have a head and a sound body and you've got to be fast. But more than these you've got to have grit. And you've got to fight, to scrap, to hang on like a bull pup, to get under a pile of crushing, straining bodies. It's a man's game—everywhere, every minute a scrap. The other fellow may be bigger than you, faster and more experienced, but if you've got the guts you can stick. If you can "force your heart and nerve and sinew" you'll be there long after he is gone. The hero of a football game is not the star, it's the man who fights, scraps, hurts somebody, or gets hurt; who takes all the other side can give and then sends some back; who everywhere and every minute fights his level best that his team may win.

At the last meeting of the Athletic Association, Messrs. D. L. Rights and Banks Mebane, were elected assistant editors-in-chief of the TAR HEEL. To take their place on the staff of the paper, Messrs. Geo. L. Carrington and J. Lenoir Chambers were elected associate editors. The board has now been completely organized and from now on will attempt to make the paper better than ever.

Professor Stacy at the Y. M. C. A.

Professor M. H. Stacy spoke at the Y. M. C. A. devotional meeting Tuesday night on "Making good." Mr. Stacy's address, tho delivered in a calm and dignified manner, was forceful and vigorous. It was full of inspiration and encouraging illustrations. The large crowd of students present, listened attentively to the remarks of the speaker and showed that it thoroughly appreciated them. The substance of Mr. Stacy's speech was that the man who makes good is the man who profits by experience, the man who having failed learns to succeed from the failure and works on until he has achieved success. He used as illustrations the careers of Charles Duncan McIver and David Lowry Swain. The former was forced to appeal to three legislatures before he could obtain an appropriation with which to found the State Normal and Industrial College. The latter was compelled to

leave the University at the end of his first term, not returning until two years later before he could secure an education necessary to his rise to the governor's chair and to the presidency of the University.

OUR ALMA MATER SEES

HER 118TH BIRTHDAY

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distinctive Americanism. These aspects seem to me to be four. I shall enumerate them separately and then attempt to interpret them.

The first revelation that came to me as I lectured on American literature at the University of Berlin and talked with German men and women about American literature was the significant part that the Indian has played in turning the thoughts of other lands to our own land. I had always thought that it was Washington Irving and his "Sketch Book" that gave American literature a standing abroad. But this is only partly true. Irving introduced American literature into England but it was Cooper and his Indians that gave American literature standing and vogue on the continent. It is the fashion today to make merry over Cooper. Mark Twain has said that the Leatherstocking Series ought to have been called the "Breaking Twig Series" because every time something interesting is about to happen, somebody breaks a twig and the intended victim gets away. He made Cooper's novels strewed with broken twigs. However this may be, Cooper's popularity in Europe remains greater than that of any other American writer. A large class of German university students, that professed utter ignorance of Walt Whitman, had not a man or woman in it that did not know the works of Cooper. His Majesty himself grew enthusiastic at the mention of Cooper's name. "I have read," he said, "everything that Cooper wrote. As a boy I used to sleep with his works under my pillow. I read them in English, too, not in a translation. Cooper is unsurpassed in his larger out-of-doors effects, in his schemes stretched on a broad canvass. He is weak only in minor details."

As fast as Cooper's novels were written they were republished in thirty-four European cities. It is probable, as Bryant says, that no other author ever enjoyed as great a popularity during his own life time. Balzac said that if Cooper had succeeded as well in the portrayal of character as in the portrayal of the phenomena of nature, "he would have uttered the last word of our art." Ruskin said that nobody but Cooper knew how to describe accurately the changing phenomena of sea-foam during a storm.

But it was through his familiarity with pioneer life and especially through his portrayal of Indian character that Cooper made and retains his fame abroad. Scott had already reproduced a brilliant array of characters from the most varied periods of English and continental history; Dickens was about to sketch as only he could the lower classes of English society; George Eliot the middle classes; and Thackeray the higher classes; but these were in a way familiar. The Red Man was original beyond any of them. He came, too, at a time when the cry "Back to nature," resounded from every part of Europe. There was a figure that seemed to

body in an unimagined way the new ideal. He had always lived close to nature. He had a few laws but what he had obeyed. He was untroubled and unfeared by institutions, social, civil, or religious. His antiquity was as vast as that of the Asiatic, and the number of his dialects far greater. In endurance he was the superior of the white man and in intellectual ability Jefferson considered him no whit inferior. It is no wonder that this new character took captive the imagination of the world.

Cooper was not the first to treat Indian character but he was the first to treat it successfully. When he wrote, there were two schools of opinion about the Indian. The one believed him to be a demon incarnate, inhuman in all but bodily shape. The only good Indian was a dead Indian. The other considered him an ideal figure, nature's nobleman, the type of which all men once were and might be again. This was the view of Mrs. Behn, of Mrs. Morton, of Voltaire, of Chateaubriand.

Cooper took a middle ground. The Indian was to him first of all a human being of like passions with ourselves. Contrary to the commonly accepted view Cooper did not idealize the Indian. In the works of Parkman and Palfrey it is true that the Indian of Cooper seems to vanish, but in the more recent investigations of Alice Fletcher and Horatio Hale the lost figure reappears and becomes more picturesque and more romantic than Cooper ever dared to portray him. "The instinct of the novelist," as Colonel Higginson has well said, "turned out more authoritative than the premature conclusions of a generation of historians." There is no Indian in Cooper's pages who can

Continued on third page

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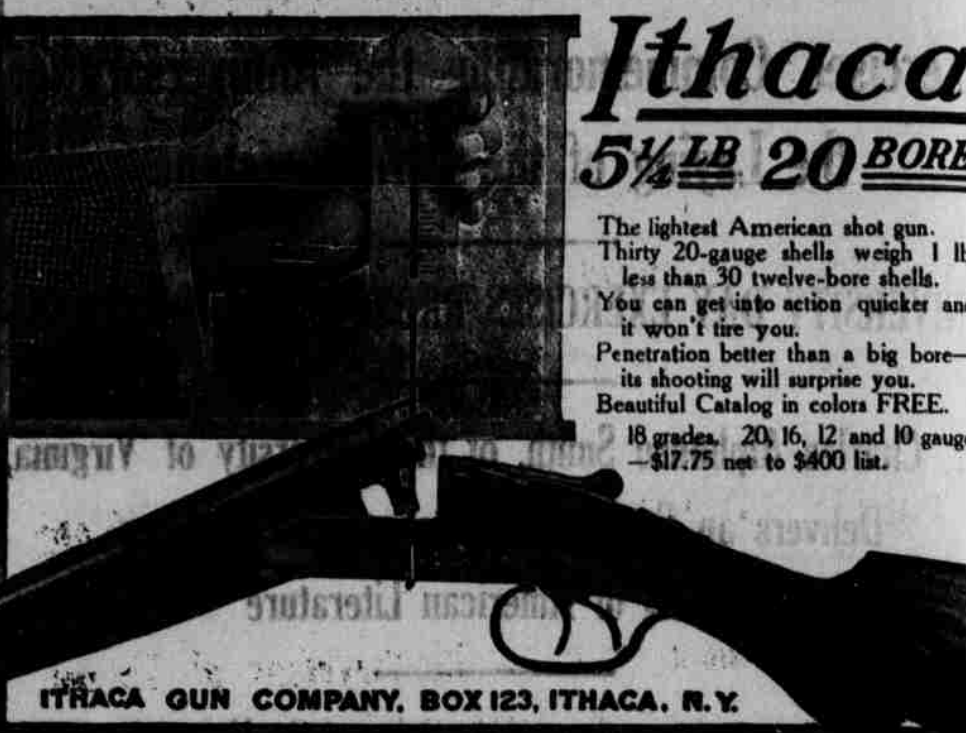
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