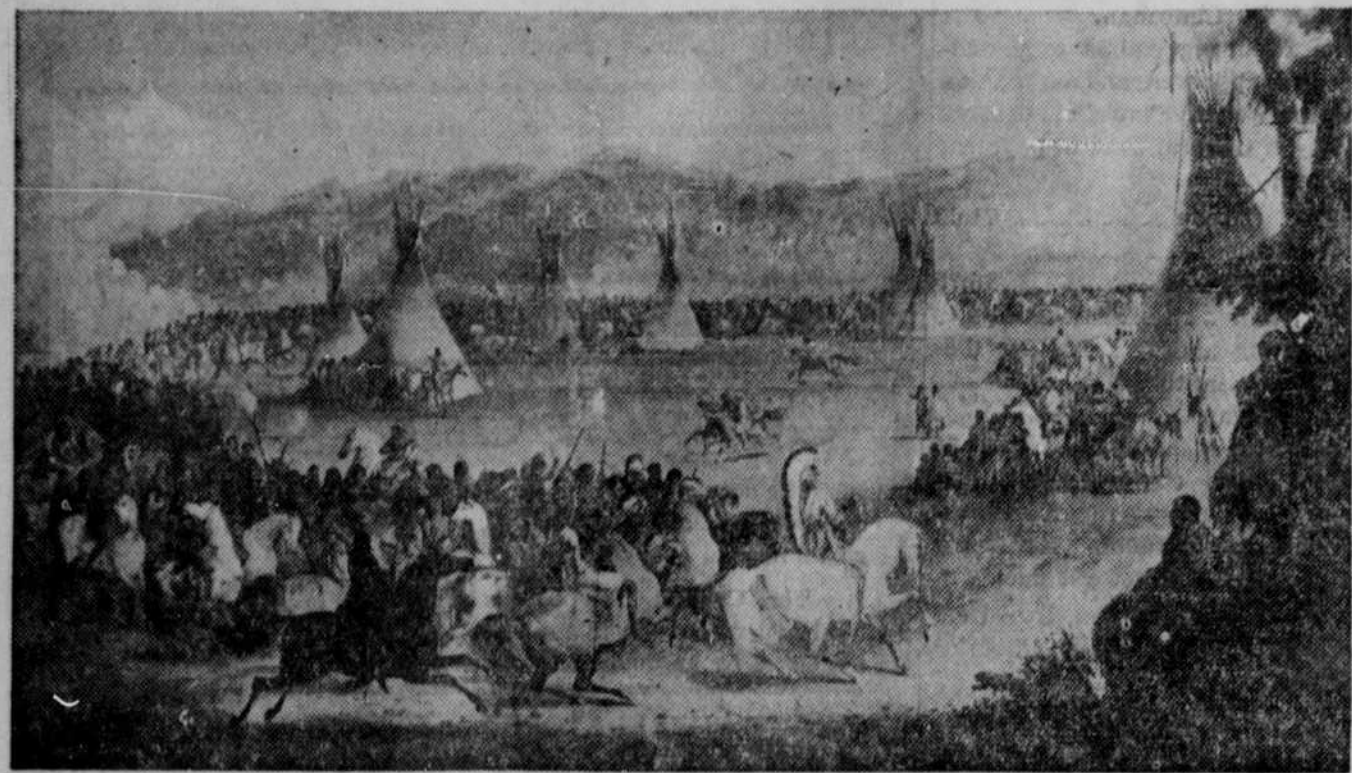


A Recently-Published Diary Sheds New Light on Romantic Story of Fur Trade In the Rocky Mountains a Century Ago



The Grand Parade of the Assembled Indians at the Fur Traders' Rendezvous in the Rocky Mountains in 1837.

From the painting by Alfred J. Miller of Baltimore, who accompanied Sir William Drummond Stuart (or Stewart) of Murthly Castle, Scotland, to the Far West in 1837. This picture hung in Murthly Castle until about 1926 when it, and other paintings by Miller, were sold and sent to New York. It was purchased there by E. W. Marland, then governor of Oklahoma, and presented to the Oklahoma Historical society in 1936.

By ELMO SCOTT WATSON

(Released by Western Newspaper Union.)

THE romantic era of the Rocky mountain fur trade of a century ago came to life again the other day and once more such frontier notables as Old Jim Bridger, Kit Carson, Nathaniel J. Wyeth, Jim Beckworth, Captain Bonneville, Lucien Fontenelle and the Robidoux brothers strode across the stage of history. They appeared in a new book—"Life in the Rocky Mountains—A Diary of Wanderings on the Sources of the Rivers Missouri, Columbia, and Colorado, from February, 1830, to November, 1835, by W. A. Ferris, then in the employ of the American Fur Company," edited by Paul C. Phillips and published by Fred A. Rosenstock—the Old West Publishing company of Denver, Colo.

"Life in the Rocky Mountains" is referred to in the foregoing as a "new book."

Perhaps "rediscovered narrative" would be a more accurate description. For after Ferris' "wanderings on the sources of the rivers etc." were over, the diary which he had carefully kept was rewritten as a continuous narrative and published serially in an early American magazine, the Western Literary Messenger of Buffalo, N. Y., in 1843-44.

In this form it was known to a few scholars of the fur trade era but there were many gaps in the narrative because the Messenger ceased publication early in its career and many numbers had apparently been lost. Then Mr. Rosenstock, who had been collecting copies of this magazine, traced down the missing numbers and made them available to Mr. Phillips, who had already started work on a biography of Ferris.

Later research unearthed other important material—family papers, articles written by Ferris in his later years for the Dallas (Texas) Herald and, most important of all, a map of the Northwest Fur Country, drawn by Ferris about 1836. All of this material has gone into the making of this "new book" which is rated by historians as constituting one of the great "finds" in recent research in the history of the West.

Ferris was born in Glens Falls, N. Y., December 26, 1810, and grew up in Buffalo, to which his family had moved when he was very young. He was trained to be a surveyor but at the age of 18 he ran away from home because his mother disapproved of his smoking a pipe and scolded him severely for doing it on the street one day. Feeling the urge to "go West," he finally arrived in St. Louis in June, 1829, and entered the employ of Pierre Chouteau Jr., head of the Western department of John Jacob Astor's American Fur company.

At that time three great companies were competing for the control of the fur business in the West. Into this struggle the young New Yorker was plunged when he left St. Louis with an A. F. C. company in February, 1830, and went up the Platte river, through South Pass into the Green river country.

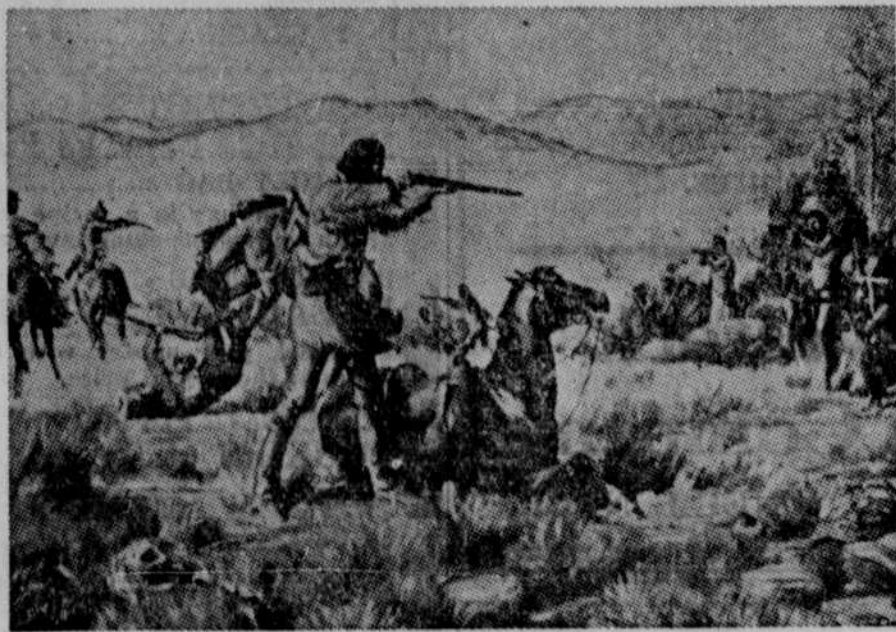
That fall they trapped the western tributaries of the Green and later moved over to the neighborhood of Great Salt Lake. In 1831 Ferris was with a trapping party on the upper Snake river and there had difficulty with a band of rival Hudson's Bay trappers. That summer he crossed the Continental Divide into the valley of the Jefferson then continued north into the valley of Clark's Fork of the Columbia.

The next spring Ferris returned to the Snake river country, was made a clerk and sent among the Flathead Indians with orders to bring them to the annual trappers' rendezvous at Pierre's Hole. He returned with the Flatheads

in time to take part in the famous Battle of Pierre's Hole in July, 1832. That fall he was in another famous frontier fight in which his leader, William H. Vandenberg, lost his life.

Ferris tells a dramatic story of this incident—how the party of seven trappers came upon traces of an Indian hunting party and how they cautiously approached a little grove of trees "watching each wavering twig and rustling bough, to catch a glimpse of some skulking savage." Then:

"Suddenly the lightning and thunder of at least twenty fusils burst upon our astonished senses from the gully, and awoke us to a startling consciousness of imminent danger, magnified beyond conception, by the almost magical appear-



THE DEATH OF VANDENBURGH

From the painting by Irvin Shipe, now in the Montana State University Library. A reproduction of this picture forms the frontispiece in "Life in the Rocky Mountains."

ance of more than one hundred warriors, erect in uncompromising enmity—both before and on either side of us, at the terrifying distance (since measured) of thirty steps. Imagination can paint the horrid sublimity of the scene. A thousand brilliancies reflected from their guns as they were quickly thrown into various positions, either to load or fire, succeeded the first volley, which was followed by a rapid succession of shots, and the leaden messengers of death, whistled in our ears as they passed in unwelcome proximity.

At that instant I saw three of our comrades flying like arrows from the place of murder. The horse of our partisan (Vandenberg) was shot dead under him, but with unexampled firmness, he stepped calmly from the lifeless animal, presented his gun at the advancing foe, and exclaimed "Boys, don't run!" at the same moment the wounded horse of a Frenchman threw his rider, and broke away towards camp. The yells of these infernal fiends filled the air, and death appeared inevitable, when I was aroused to energy by observing about twenty Indians advancing, to close the already narrow passage, between the two lines of warriors.

Dashing my spurs rowel deep into the flank of my noble steed, at a single bound he cleared the ditch, but before he reached the ground, I was struck in the left shoulder by a ball, which nearly threw me off; by a desperate effort, however, I regained my upright position, and shot down the foremost of his foes. The Indians immediately fired a volley upon him—he fell—they uttered a loud and shrill yell of exultation, and the noble spirit of a good and a brave man had passed away, forever.

Thus fell Wm. Henry Vandenberg, a gentleman born in Indiana, educated at West Point in the Military Academy,

and, at the time he perished, under thirty years of age. Bold, daring and fearless, yet cautious, deliberate and prudent; uniting the apparent opposite qualities, of courage and coolness, a soldier and a scholar, he died universally beloved and regretted by all who knew him.

Ferris had many other narrow escapes from death during the remainder of his service with the American Fur company. Concerning his career in the Rockies, Phillips writes:

"The five and a half years which Warren Ferris passed in the mountains had done much to broaden his experience and develop his powers. He had served under such great masters of the fur trade as Andrew Drips, Lucien Fontenelle, Joseph Robidoux, and William Henry Vandenberg; and his acquaintance with them in the small trading and trapping parties must have been intimate. He also met Jim Bridger, Thomas Fitzpatrick, Robert Campbell, Henry Fraeb, William and Milton Sublette, and other leaders of the opposition and learned of their ways and abilities. He knew Bonneville, Nathaniel P. Wyeth, Captain John Ghand and other independent traders. Another man whom he met, and evidently greatly admired but does not mention in his narrative, was Sir William Drummond Stuart, the famous English explorer and hunter.

"I had an idea that the French felt that way a few years ago when I was privileged to see some of the inner workings of Lanvin's establishment in Paris, to talk to the vendeuses and witness the deference to a Texas oil magnate, when he came in to help his wife choose a gown.

Mme. Schiaparelli lived five years in New York. Her daughter, Marisa, was born in her Ninth street house in Greenwich Village. That was before the days of her fame and opulence, and she thought about money a great deal in those days.

Taking an unheated flat in Patchin place, a dingy little nubbin of a street off Jefferson Market court, she found a \$20 bill on the floor. It was a good omen. Other money came and she returned to a garret in Paris, to write poetry. A sweater design brought her into her career. For one who scorns money she is a masterful and diligent business woman, her huge establishment turning out around 10,000 garments a year at prices up to \$5,000. Of a distinguished Italian family of astronomers and scholars, she has been described by Edna Le Fevre as "a woman nobody can know, absorbed with books on metaphysics, aesthetics and philosophy."

ELMAN B. MYERS, inventor of the new "jet expulsion" motor which is expected vastly to increase the range, speed and fighting effectiveness of war planes, is a 'Self-Starter And Finisher, Too' boy who just happened to be a self-starter and finisher. Without benefit of any academic seminars, he became a hay-loft radio inventor. This, incidentally, was in the Bronx where there weren't any haylofts; but make it a cellar and the result is the same.

After 32 years he appears with his critically important invention. He got a job with a wireless station in Sacramento, and was soon throwing his voice farther than anybody else in those parts. He later worked with Lee De Forrest and by 1932 had brought through a "cold light" radio tube. He started work on his jet expulsion or "rocket" motor four years ago. Engineers say it may increase the speed of fighting planes by 200 miles an hour.

IT WAS not until they began work in strengthening the roofs of the Capitol at Washington that most Americans were aware that an architect was regularly attached to a structure of which George Washington first laid the cornerstone in 1793. He is David Lynn of Hyattsville, Md. Lynn in 23 years of service had ample opportunity of learning all the ins and outs of the famous building. He served 10 years as civil engineer of the Capitol and in 1927 became architectural supervisor.



WHO'S NEWS THIS WEEK

By LEMUEL F. PARTON

(Consolidated Features—WNU Service.)

NEW YORK — Simultaneously, Chancellor Hitler and Mme. Elsa Schiaparelli renounce gold and extol the fruits of the spirit. Preparing to return to France soon, the famous dress-maker finds that Americans are too much given to money-grubbing to appreciate the beautiful art of couture. "The Paris designer is free," she says, but here in America "in creating a costume you must think about cost." So she's going back to Paris where art is unfettered and nobody worries about money.

Molyneux fled, to make gowns in London, but Lucien Lelong, the new Judge Landis of the French fashion industry, remains in the service of art—not money of course. The latter implication might suggest that Paris as a continuing world style center is somehow geared into Chancellor Hitler's jug-handled economy, and that, of course is a rather gauche idea. In Herr Hitler's new order, it's art for art's sake.

Soon after the occupation of Paris, Mme. Schiaparelli arrived here to begin a national lecture tour. We seemed to be suffering from much misapprehension about France. It was business as usual in Paris, and anyone who fancied that New York might become the world style center had another thought coming. However, she reserved her apostrophe of art against money for the last.

Addressing the Junior League of Los Angeles recently, she said:

"All of us in Paris are impressed by the generosity of American men regarding their women. American men have a world-wide reputation for the money they spend on women. 'I say bravo to you! Go right ahead.'"

I had an idea that the French felt that way a few years ago when I was privileged to see some of the inner workings of Lanvin's establishment in Paris, to talk to the vendeuses and witness the deference to a Texas oil magnate, when he came in to help his wife choose a gown.

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Chic Silhouette Figure Depends On Proper Foundation Garment

By CHERIE NICHOLAS



YOUR costume may be the very pink of perfection, your accessories nothing less than glamorous, but no matter how smartly appareled, unless you are correctly corseted in the proper foundation garment to make your figure conform, so far as is possible, to the slim svelte lines that current fashion demands, you will fail to qualify "up to the mark" in general appearance.

Ladies, look to your corsetry! Soon it will be time to take up the matter of new clothes for spring. Start the program right with a carefully selected foundation garment wardrobe and see what a difference it makes when you come to be fitted in the new frocks and suits.

The long-stemmed American beauty glorified by United States designers in their first season of independence from Paris influence calls for intelligent corseting to underline the new styles with high, well-contoured bustline, straighter and slightly longer waistline and sleek hip and thighs. American corsetry has made amazing progress in achieving control without sacrificing comfort in the foundation garment.

What special type of foundation you should wear depends upon your individual needs. Study your figure in a mirror to get a clear picture of faults to be corrected. Then go "in conference" with your favorite corsetiere. In analyzing your figure defects and virtues, remember that the side and back views are even more important than the front, because they show your posture and distribution of weight.

It is especially important this season that your bustline be properly contoured. The tendency in current costume design is to accent top interest in moulded and draped and swathed treatments. The new classic daytime wools with their suave simply tailored blouse tops make expert corsetry imperative. This is especially true of brassieres which must be meticulously selected. Remember that unless you wear some type of pantie girdle and brassiere under your slacks suits, swimsuits, tennis, golf or riding clothes, your

figure cannot look attractive.

It is also important that you have two identical foundations for everyday wear to keep your figure moulded properly and comfortably. Two foundations worn alternately and kept fresh and in good repair may be expected to hold their original lines and do their job of figure control appreciably longer than two purchased successively.

One foundation for formal wear is a wardrobe necessity, because the figure needs extra help to look its best under formal gowns, which are more fitted in line than daytime styles.

New foundations for evening offer several outstanding features. Brassieres are cut to give more accent to the bustline than for daylight hours, and have many clever tricks to suit the straps to the various décolleté lines. Corsets and all-in-ones are cut longer in the skirt to prevent thigh bulge and afford a suave, gently curving line from waist to knees without any hint of stiffness in effect.

Shown in the illustration are two examples of the sleekly moulded evening silhouettes favored this season. Note the dress to the left with perky wee bows tying in a one-side fastening. It requires perfected corsetry to achieve the youthful fashion-right lines here delineated. Jacket costumes as centered in the group are outstanding in the evening mode and exact expert foundation garment fitting. A good-looking daytime black wool dress with which to wear a single costume jewelry piece (in this instance a stunning bowknot pin at the waistline) has become a staple in every wardrobe. Shown here to the right is an over-the-bust draped effect which requires very special corsetry because of its top interest.

(Released by Western Newspaper Union.)

Everybody Likes This Smart Apron



8824

THIS design was so extremely popular, when it first appeared, that it is repeated now, for those who might have missed it the first time. Of course you can easily see why everybody likes it. Design No. 8824 slips on over the head and ties in a jiffy—no buttons, no troublesome cross-strings. It's nice and slim at the waistline, is guaranteed to stay put on the shoulders, and covers your frock thoroughly, above and below! Send for it right away, because your home work will seem much lighter and pleasanter when you've half a dozen such aprons.

Choose cheery percale prints, gay gingham checks, or colorful polka dot calico, and trim the edges with ric-rac braid. It's so easy—you can finish it in a few hours.

Pattern No. 8824 is designed for sizes 14, 16, 18, 20, 42 and 44. Size 16 requires 2 1/2 yards of 35-inch material with out nap; 7 1/2 yards of braid. Send order to:

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Room 1324
211 W. Wacker Dr. Chicago
Enclose 15 cents in coins for
Pattern No. Size
Name
Address

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Be a good husband and you will get a penny to spend, a penny to lend and a penny for a friend.

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Loop Felt



Fetching little hats made of bright loop felt are effective with tweed or dark fur coats. Some of these jaunty sprightly headpieces are so fashioned they look like a single large flower caught firmly to a fitted cap made of ribbon velvet. They are tied at the back in a big bow, the flowerlike cluster of felt loops poses prominently over the forehead. The hat of felt loops pictured is a pill-box type in moss green with beige. The long-sleeve muff is in green velvet with a ruche bordering at each end made of felt loops matching the hat.

New Trim for Shoes

Even your shoes have a dressed-up air this season, with trimmings of fur bows and beading. Tailored bows are used to trim pumps made of crocodile, and filled bows and beading add a smart look to suede shoes for afternoon.

'Twin Hats' Copy Headgear of Men

Probably the most important style item this winter is the companionate hat, known also as "he and she," "Mr. and Mrs.," and "twin" hats. These hats are merely hats that look alike—one for men, one for women.

Actually the twin hats are a blessing, both to men who have put up with some pretty wacky looking women's hats in the past, and to the ladies who are always looking for something new. The distaff twin hat is, of course, out and out larceny. It is styled to duplicate the sportier men's styles. Manhattan has seen them in telescopes or pork-pies, derbies, felt caps and in the so-called double brim safari felts. As a style item they are excellent.

American designers of women's hats have a knack for feminizing these twin adaptations to the point where they are, if anything, more feminine than distinctly feminine hats.

Red, White, Blue Featured in South

Women vacationers spending their winter in the southlands are wearing dresses patriotically featuring red, white and blue.

For daytime wear two or all three of the brilliantly contrasting colors are combined, and are often further trimmed with gold braid insignia or belt buckles that are red, white and blue shields.

Evening clothes, whether dinner dresses or formal gowns, nearly all have full skirts. They are made of sharkskin, crepe, organdy, lace, taffeta, and net, with black, white and blue the reigning colors.