

DELIGHTS ON THE WORLD'S NEWS

WORLD FAMOUS FLYERS AND THEIR PLANS



By CHARLES N. LURIE.

To try to tell what the aviators are going to do next is like trying to reach a roof from the ground for a better view the moment a cry of "Here he comes!" announces the approach of one of the man birds. By the time you get where there is an unobstructed view the flier is gone. The air records are falling so fast nowadays—much faster and more frequently than the men who make them—that any prediction is open to serious objection that it will be out of date by the time it gets into print.

With these words of explanation, or possibly of apology, let us assert that the great aerial event toward which the persons interested in flying, which means the whole world, are looking is the race between St. Louis and New York over a 1,000 mile course for a prize of \$20,000 offered by the New York World and the St. Louis Post-Dispatch. Of scarcely less interest is the projected Chicago-New York flight of about 960 miles for a \$25,000 prize offered by the New York Times and the Chicago Evening Post. In addition to these there are the Washington-New York race, the Detroit-Buffalo flight, the Kansas City-St. Louis contest and many others. The total of the prizes offered by the cities and the newspapers is large enough to bring to America the most famous of the old world's aviators, as well as to engage the attention of our own best men, especially since the vacation of



the temporary Wright injunctions left the foreigners free to come.

Among those who are interested in these imagination compelling contests are the aviators who have recently brought the world to a realization of the fact that the flying machine has come to take its place among the world's commonplaces with wireless telegraphy, radium, the X rays, the telephone and other inventions. They are Glenn H. Curtiss, who made the air trip from Albany to New York;

Charles K. Hamilton, whose aerial journey from New York to Philadelphia and back gave assurance that such trips can be made hereafter on schedule time; Charles S. Rolls, the Englishman who flew across the English channel to France, turned in the air and returned without alighting to England; Louis Paulhan, who flew from London to Manchester for a \$50,000 prize and who held until recently the world's record for height attained in an airplane; Grahame White, the plucky English-

man who tried so hard to win the London-Manchester contest and failed only after he had gone the limit of present endurance in the air; the Wrights, pioneer flyers, who have held steadfastly to their view that flying is with them a business proposition, not a sport, and have heretofore refused to engage in merely spectacular tests, although permitting the entry of their machines under the operation of others. All these and others of national and international fame have expressed their intense interest in the coming contests and have asserted their belief that the prizes offered are well worth consideration.

In addition to these great events on the future programs of the aviators there are numerous smaller affairs to

be held in the United States and abroad. No state or county affair is considered up to date now unless it announces as a part of its list of attractions aerial flights by one or more of the world's flyers. Of course the flyers come high—no pun intended—but the fairs must have them or be considered hopelessly behind the times. The old fashioned balloon ascension cannot draw a crowd nowadays, so the fair authorities are falling over one another in their endeavors to get the aviators. The supply of flyers is limited, although it is growing every day, so the men who are able to travel in three dimensions instead of two are taking advantage of their opportunities and demanding staff prices for their work. Any one

who has seen them perform their daring feats in the air will agree that almost any price is too low for the risks they run. The 1910 international aviation meet, which will be the greatest ever held, will take place on Long Island in October. It was brought to this country by Glenn H. Curtiss' victory at Rheims, France, last year.

New Laws Necessary.

With the extension of flying over the world's civilized countries has come the discussion of rules for the government of the flyers when they are in the air. The subject is still in the tentative state, but there has been enough interest manifested in the matter to make it certain that the near future will see the promulgation of a set of rules agreed to by the world's most famous flyers. Speaking on this subject recently, Mr. Frederic R. Coudert, recently returned from a visit to France, said:

"The presence of so many flying machines in France and the complaints

of owners of property that aviators are flying over gardens and thus intruding into private domains has caused the calling of a commission of prominent lawyers.

"They have had operators of aeroplanes perform before them, flying both low and high, in order to determine what height is proper. Count Lambert has been one of these demonstrators. Of course there are property owners who assert that their rights extend far up into the sky, but to recognize such rights would mean a stop to all aviation.

"There is not the slightest doubt that a mean height will be determined and that France will be the pioneer country in the framing of laws to apply to tracks in the sky. Property rights will have to be protected. The Frenchman's garden, with its high wall, has been considered safe from prying eyes outside, but now with an aviator swooping near with his machine—well, something must and will be done."

HAMLIN GARLAND, CONSERVATIONIST

WHEN the history of the movement for the conservation of the natural resources of the nation is written high on the roll of honor of the men engaged in the fight on the right side, with those of Roosevelt, Pinchot and others will be that of a teller of tales, Hamlin Garland.

The country contains no more enthusiastic believer in the west, "the new west," and its future than Mr. Garland. His devotion to the cause of intelligent conservation of our mountains and forests, our fields and plains, our men and women, requires no explanation. For years in his books and on the lecture platform he has been preaching the gospel of the mission of the west to regenerate, to maintain the nation. In his latest book, "Cavanagh, Forest Ranger," he carries his propaganda a step farther and comes out openly and boldly without reserve in support of the Pinchot forest policy. In the mouth of the hero of the book, Ross Cavanagh, the author puts the words:

"I am glad to be known as a defender of the forest. A tree means much to me. I never mark one for felling without a sense of responsibility for the future."

It is this "sense of responsibility for the future" frankly avowed, together with a most interesting story of life in the new west, that makes up the body of Mr. Garland's latest book. In it he devotes considerable space—not to the detriment of the book as a study, however—to a defense and an exposition of the forest preservation theories of Gifford Pinchot, the recently dismissed chief forester. The latter is depicted as the idol of the body of strong, able, clean living young men whom he trained in the forest service, and his dismissal from the service is described as a severe blow to the personnel of the service. Mr. Pinchot contributes a preface to the book.

For a score of years Mr. Garland has been known to the public through his writing and his lectures, as an ardent believer in America's future. In a book published sixteen years ago he said:

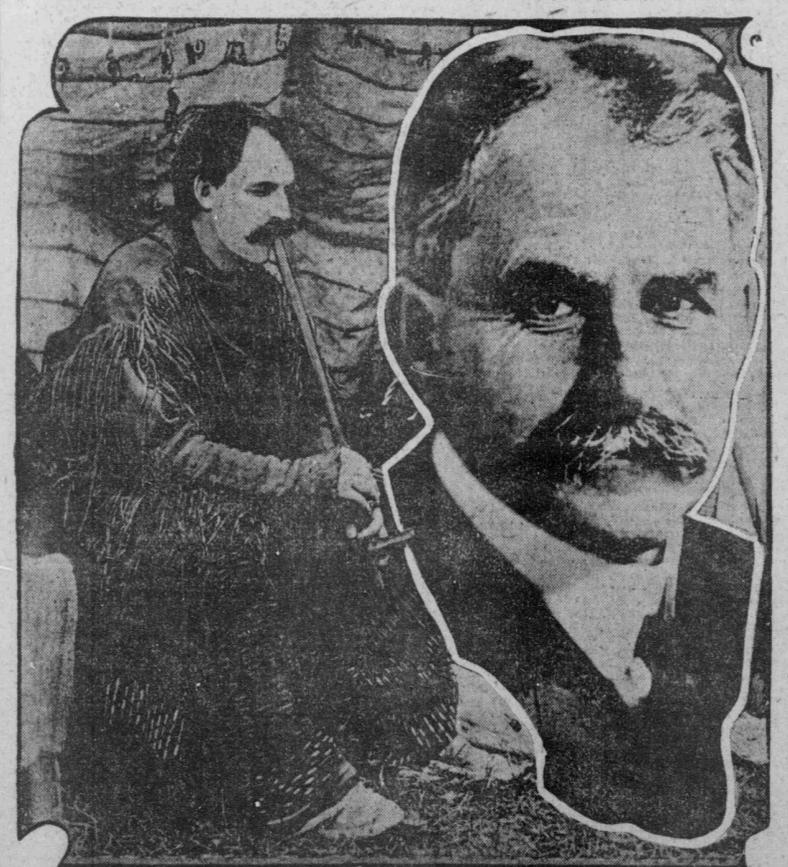
"There is coming in this land the mightiest assertion in art of the rights of man and the glory of the physical universe ever made in the world. It will be done not by one man, but by many men and women. It will be born not of drawing room culture nor of imitation nor of fear of masters, nor will it come from homes of great wealth. It will come from the average American home in the city as well as in the country. It will deal with all kinds and conditions. It will be born of the mingling seas of men in the vast interior of America, because there the problem of the perpetuity of our democracy, the question of the liberty as well as the nationality of our art, will be fought out."

Some idea of the intense, enthusiastic Americanism of the man may be gained from the excerpt just given. He

has lived his life up to the present time in harmony with his beliefs. The half century that has passed since his birth on a farm at West Salem, Wis., has served only to deepen and broaden in him the development of a belief in America, its institutions and its resources, its men and women and its future, and he has expressed his belief well in his writings and lectures. More than twenty books from his pen bear witness to his industry.

Among the best known of the Garland books are "Rose of Dutchess County," "Hesper," "The Captain of

the Gray Horse Troop," "Ulysses Grant" (a biography) and "Prairie Songs" (verse). He was educated in the common schools of Mitchell county, Ia., and was graduated in the literary course of the Cedar Valley seminary, Osage, Ia., in 1881. After teaching school in the west for a short time and farming a claim in Dakota he went to Boston and began to earn his living by his writings. In 1893 Mr. Garland returned to the west and has remained there save for the time he has spent in traveling. He was married in 1899 to Zulime Taft, a sister of the famous



HAMLIN GARLAND IN HIS CABIN.

AMERICA DEVELOPS VIOLIN GENIUS

RECOGNITION at twenty-one as the greatest living American violinist, worthy to rank with Kreisler, Ysaye, Kubeik, the European masters of the bow—such is the happy distinction that has come to Albert Spalding of Chicago, who has been entrancing Europeans with his skill on his beautiful instrument.

Spalding returned early in June from a long sojourn in Europe, where he won many plaudits, to spend this summer at Monmouth Beach, N. J., with his family and will go back to the old world in the autumn to begin his 1910-11 concert tour of the European capitals.

Whether or not Spalding is the "future Paganini" as one of his ardent admirers called him, is a matter of possible future revelation. In one respect at least Spalding resembles the famous virtuoso of a century ago—that is, in the instant recognition his genius has won from the critics of foreign lands. As Paganini toured Europe, meeting with appreciation of his genius wherever he went, so Spalding has been hailed in Europe as one of the greatest of living violinists. France, England, Germany, Russia, all have paid tribute to his mastery of technique and the wonderful, indescribable appeal of his tone to the musician and the lay hearer. Throughout there has been but very little unfavorable criticism, and whatever carping of this sort has found its way into print has invariably been modified by words of warmest praise. Probably never before in the history of American music—though that has been lamentably brief and undistinguished—has an instrumentalist from this country met with so favorable a reception by the critics of the old world.

Spalding recently concluded a tour on the continent. He will tour Europe again in the musical season of 1910-11 and will visit America during the season of 1911-12. His triumphs abroad insure him an ovation in his native land, where he has appeared before in concerts. Some extracts from the French critics' comments on his playing read as follows:

"He has classed himself among the greatest violinists of the age."

"Qualities which we noted were sufficient to class the violinist among the greatest."

"Albert Spalding is one of the best violinists of our epoch."

American critics have been equally enthusiastic over their young compatriot. "When Albert was seven years old in 1908 in Carnegie hall, in New York, Reginald De Koven, the famous composer and musical critic, said:

"I saw a clean cut, almost typical American youth, good to look upon, without the smallest pose or affectation in half or more, evidently artistic, as evidently whole souled and sincere. Then he played, and I heard what I must consider violin playing of a high order, distinguished by great finish, refinement and elegance of style

rather than by force or great breadth, yet displaying rare artistic intelligence and sympathy in conception. Spalding's tone is singularly clear and even, sweet and penetrating, with the sheen and luster of a rich satin rather than the robust sonority of a Wilhelmj or Ysaye. His instrument has evidently no technical secrets for him, whether in bowing, double stopping, octave

fore her marriage. A few years ago she said to an interviewer:

"At the very first, when he was a little bit of a fellow, two or three years old, and he would sit so quietly and patiently beside me while I played the piano, I used to assure myself it was because he loved me. It seemed incredible that a child so young could be appealed to so strongly by music."



ALBERT SPALDING.

passages or rarely pure harmonics. Altogether Mr. Spalding must be credited with a distinct success on his merits as an artist, and there seems no reason why maturity and deeper experience of life should not develop what is now remarkable talent into commanding genius."

That was a year and a half ago. European critics before whom Spalding has played since the time when that criticism was penned agree that Spalding's playing now shows greater maturity of tone, more commanding personal force, more ripening into genius of the talent which De Koven noted.

Spalding's music comes to him naturally, by inheritance from his mother. She was a finished musician be-

Then I was so anxious, so fairly wild for him to love it, that I used to try to argue myself out of the belief that there was anything phenomenal about his evident passion for it. I was dreadfully afraid of getting my hopes up only to suffer disappointment.

"When Albert was seven years old we had returned one afternoon from a concert. He was very quiet and seemed to be thinking. Suddenly he said, 'Mother, I would like a violin.' Of course I was amazed. He was so young to say such a thing. 'You could not play it, my son, if you had it,' I told him, but he answered: 'Yes, I could. I could learn.' Well, as it turned out, he got the violin. That is just about all there is to tell."