

AERIAL NAVIES OF NATIONS NOW REALIZE POET'S VISION

Comparative Value of Dirigible and Aeroplane in Warfare.

Air Craft May Be Deciding Factor In Europe's Struggle.

It is the opinion of some experts that the balance of power in the great European struggle is in the air fleets of the different contending countries—this for the reason that no land or marine maneuvers can be accomplished successfully as long as aeroplanes and airships are able to hover out of reach of an enemy's guns and report back by wireless or by fast scout machines just what is being done. Also the destructive power of these machines is to be taken into consideration.

One of the most remarkable prophecies in literature is that of Alfred Lord Tennyson in his "Locksley Hall." The famous English poet realized in prevision the possibility of the conquest of the air. Tennyson foresaw aerial warfare when he wrote:

For I dip into the future, far as human eye could see,
Saw the vision of the world and all the wonder that would be;

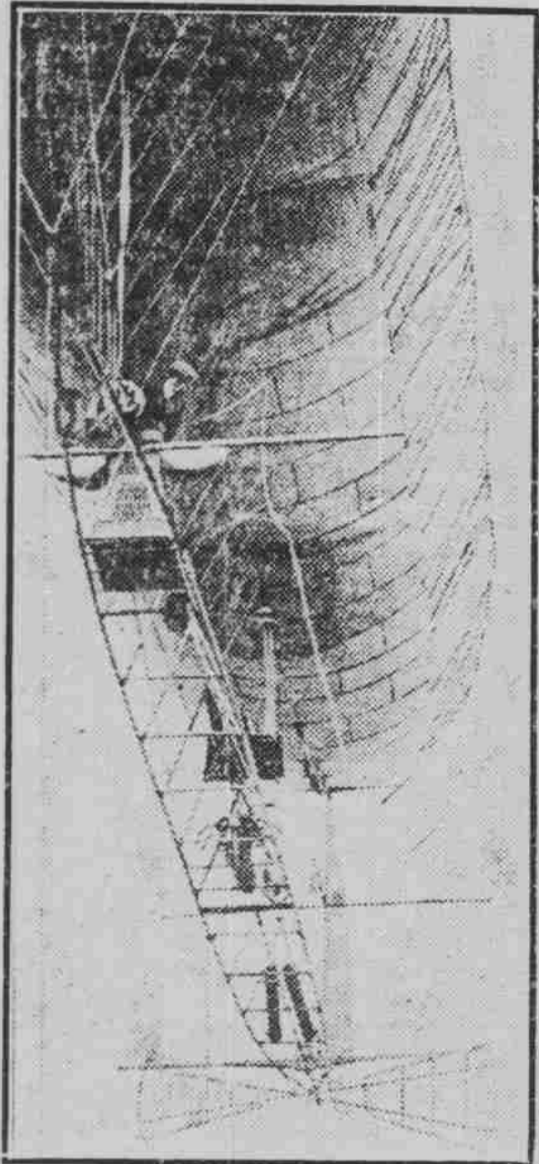
Heard the heavens fill with shouting, and there rain'd a ghastly dew
From the nations' airy navies grappling in the central blue.

The nightmare of England on the outbreak of war was the attack from the air by Germany's fleet of colossal war air craft.

For several years the realization of this possibility has spurred the English to increased effort in the upbuilding of their air craft arm of defense.

In the war archives of Germany are complete plans for aerial attacks on both Paris and London. Details for such attacks have been figured out with Metz as the base. For an attack on London they calculated upon leaving Metz as darkness falls, crossing the

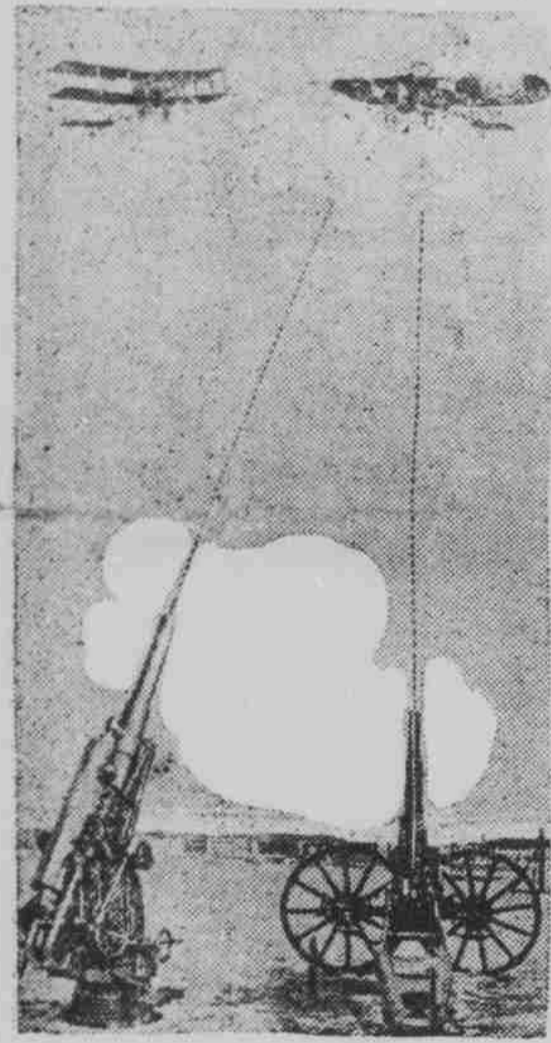
aeroplanes are armored and carry one rapid fire gun. The authorities who favor the aeroplane claim that a machine of that type will be able to ram a dirigible by flying into it at great speed and thus destroying an airship which costs \$250,000 and carries twenty-five people with a machine that costs \$100,000 and carries from one to two people. The adherents of the Zeppelin airship, on the other hand, maintain that owing to its ability to carry heavier guns it will be enabled to put



A FRENCH AIRSHIP.

out of commission any number of aeroplanes before they can get within striking reach. The latest Zeppelins are mounted with guns on all sides, bottom, top and either side, so that they can engage an enemy from any angle.

"In figuring out the strength of the opposing forces, with England, France and Russia on one side and Germany and Austria on the other side, it seems to me that the aerial contending forces are very nearly equal in strength, although it is just possible that owing to the tremendous advantage Germany holds with its great Zeppelins Germany and Austria may be considered slightly in the lead. During the past ten years Germany has expended approximately \$100,000,000 to produce its



TYPES OF AEROPLANE DESTROYERS.

channel at a height of 8,000 feet. Under ordinary circumstances London would be gained before midnight. Then the bag would be dropped to 3,000 feet and the work of destruction begun. Its nitroglycerin cartridges could render London helpless in a few hours. The destruction and havoc would be appalling. Furthermore, the English capital is said to be inadequately protected with searchlights with which to detect a night attack.

Attacks on Paris have been outlined from the same base—Metz. Paris is better protected by sky searchlights than London.

One question which only actual aerial warfare will decide is that of the superiority of aeroplane or dirigible. This is a much mooted question. France has pinned her main faith on the aeroplane, Germany on the dirigible. Alfred W. Lawson, editor of Air-Craft, who recently furnished the war department with a table of figures showing approximately the aerial strength of various nations, compares those two types as follows:

"Which of the contending forces has the strongest air fleet and what is the relative value between an aeroplane and a dirigible in war are interesting questions. Some of the aeronautical authorities contend that the aeroplane will have the advantage in an air fight, while others put their faith in the dirigible, particularly the Zeppelin rigid type.

"There are many points in favor of both types of air craft. The Zeppelin has an approximate lifting capacity of about fifty tons and is capable of staying up in the air continuously for more than forty-eight hours. It is able to cover more than 1,200 miles with a war load and is capable of hovering over any particular point. It can carry a more powerful wireless outfit than an aeroplane and also more men, guns and ammunition. It is able to rise to a height of about 10,000 feet, which is considerably higher than necessary to keep out of the way of land batteries, in less time than a heavier than air machine. Its speed will run from fifty to sixty miles an hour.

"On the other hand, the aeroplane can climb higher than the dirigible and fly at greater speed. The most modern



FRENCH AEROPLANE WITH MOUNTED GUN.

great war air fleet, while it has cost France approximately \$50,000,000 for the same purpose.

On one question the experts appear to be agreed, and that is that height will be the governing force in any aerial battle. An aeroplane, even with the advantage of a hundred yards, might destroy a dirigible more easily than the dirigible could destroy an unarmored force below.

A number of light guns have been invented which can be fired from aeroplanes, the gunners and pilots being protected from rifle fire by the armor of the machines. Also special guns have been invented for firing from the earth upon flying machines.

Bombs intended to be dropped have now been standardized and provided with rotary tails, which make possible much more accurate throwing. A bomb now in use by the French aviation corps contains a small gasoline tank with mechanism which explodes it on contact, and it has been found extremely valuable for the starting of conflagrations.

For the first time in the history of aviation the general practical value of air craft in war is to be proved. Italy's operations in the air when she fought Turkey were of no real value, for the Italians merely dropped bombs over the tented encampments of semicivilized Moors. This new branch of the military service has now its opportunity to prove its value, and no one knows all the possibilities that the air fighter has before him.

HENRY BLOUNT

THE SPEAKER OF SUNSHINE.

BY AL. FAIRBROTHER.

A friend said to us the other day, "If I could write even as well as you, I would write about Henry Blount and the good he has done." And since then, the subject suggested has been ringing in our ears—the picture which our mind would portray will never come from our pen, because there is to it the mystic limning which our art knows, but which we are not master enough to produce.

As a newspaper man Henry Blount wrote strings of specifying adjectives—painted all women as beautiful and divine and accomplished and lovely and entrancing—and by the side of these fair forms and faces he stood men who were bold and brilliant and gallant and captivating—and he set them in sublime array as ornaments to the town or city or State which they honored. Where other men could see some defect to mar the noble grace these women own'd, Henry Blount saw no defect—for he looked for none. From his ready mint he coined his expressions of praise, and while the weeds grew rank and dense in the gardens where his fancy strolled, his eyes saw only the perfumed petals; the bursting buds; the wonderful blossoms along the way, and of these he sung.

Perhaps Henry Hunt never added a dirty dollar to the miser's horde which the greedy world holds tight and fast. Perhaps he never caused a ripple on the sea of commerce where the human vultures disport themselves in voracious glee. Perhaps he never caused two blades of grass to grow where was but one before—and yet Henry Blount made happy many hearts—made joyous many souls.

Never an unkind word came dripping from his fountain pen which seemed to be filled only with words of praise, and gentleness and kindness. Never a harsh phrase fell from his lips—he came, and paused, and went on leaving only in his wake a gentle memory that he had gone before.

How many "beautiful, bewitching, captivating, rapturously loving and soul-entrancing" women have read again, and again, the kind words this unique artist has painted concerning them in black and white; how many men, wearied of the heat and burden of the day have been refreshed and rejoiced by his words of praise, because, as Byron said it: "Tis pleasant, sure, to see one's name in print: A book's a book, although there's nothing in it."

And yet, you proud and sensitive brother, standing over there assuming a look of indifference, such as the imperial Caesar might have worn—brushing aside the commonplace of the day and times—you proud and sensitive fellow brother standing over there in your wealth and your position and your power—you know as I know, and as we all know, that when the little country paper mentions you pleasantly—says something about you being "prominent" and "successful" and having many friends, "who will be glad to learn" that you continue eminently successful—you read it once and you read it twice—and then you read it again—and when the country editor comes along you greet him with a smile—and you know it. And if the commonplace language of the country editor got under your brisquet and you read what he said about you a half dozen times—think what emotion would have been caused had Henry Blount made a pen picture of you, thrown himself loose among his five thousand specifying adjectives

from the positive to the superlative, and while presenting a bouquet of words rich in color and great in bulk, yet harmonizing to perfection, and the person upon whom they were so graciously and willingly bestowed took them to his heart, and dreamed as he had a right to dream, that Henry Blount was a true artist—you would have been pleased the more.

And so our friends wanted us to write of Henry Blount—to say of him, now that he gets nearer the last mile-post of his long journey, along the dusty way, that from his pack's scant treasure he has drawn the dross that his efforts brought him, and now lives in the Soldiers' Home—still dreaming and still writing his Radiant Reflection—that his life had been well worth while. He made flowers bloom in desolate places; he added to individual happiness; he realized that kind words were better than bitter words, and kind words were all he used.

And so, as the old man, with a heart of gold who scorned to coin it into dollars, walks nearer to the drifting shadows of the west and sees before him the great calm sea over whose unruffled surface kings and queens, peasants and beggars, rich and poor and high and low—haughty and humble—have set sail in the invisible craft that floats forever to its other side, he may feel assured that its journey here was well worth while, because all of the men we know he practiced most the injunction which, after all, is the key to happiness here and hereafter, and which, stated in three words, is: Love one another.

Kinston Negro Composer.

Kinston, Aug. 21. — Timothy Brinn, who forfeited a bond and left this, his native town, 19 years ago, is back again after having achieved more fame possibly than any other citizen who ever left Kinston. Brinn is the country's foremost negro composer. The pompous, sleek individual who came to be at the bedside of a very ill father, is as much a Southern darkey as was the stripping who left his native heath nearly two decades ago.

Brinn "took up" in New York, where he was a Pullman porter for a time. He then drifted into music and displayed such talent that by some means or another he got to Berlin, where he received the best tutoring obtainable. In 1902 and 1903 one of his compositions, a rag with the title "Josephine, My Jo," was the sweep of the country. Brinn has written many pieces which have had national and international circulation.

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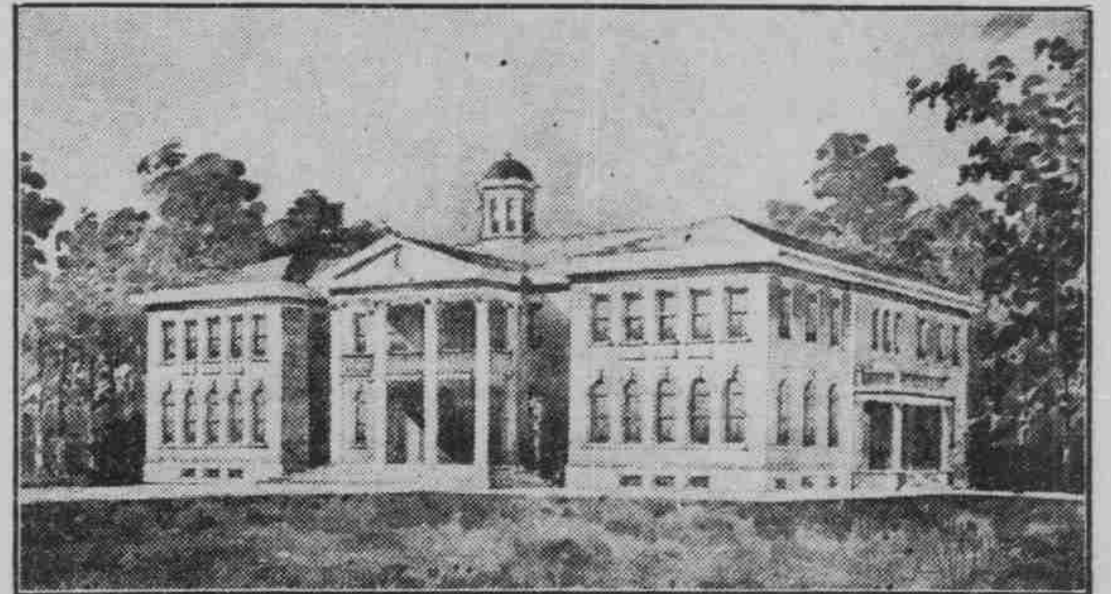
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