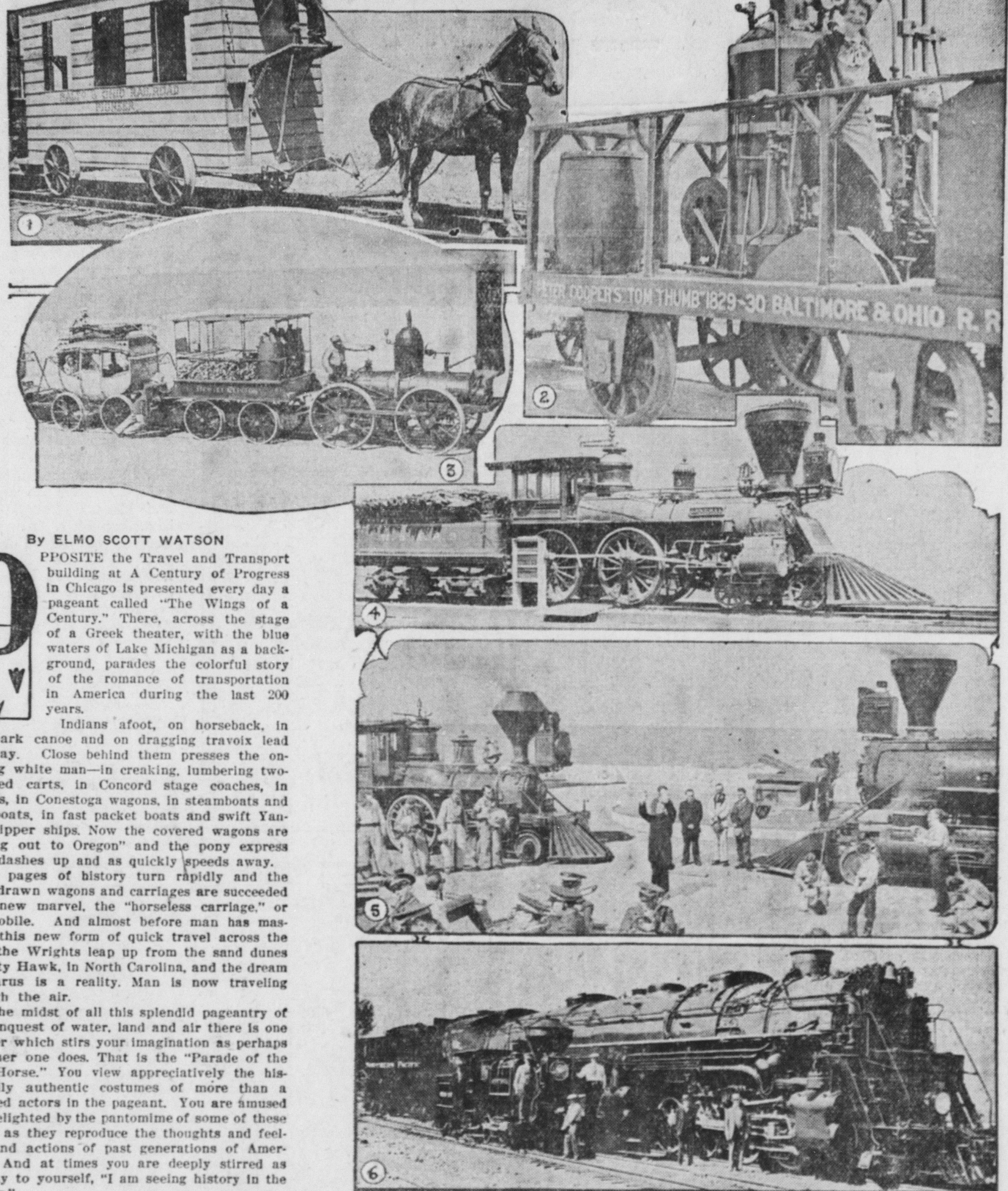


A Century of the "Iron Horse"



By ELMO SCOTT WATSON

OPPPOSITE the Travel and Transport building at A Century of Progress in Chicago is presented every day a pageant called "The Wings of a Century." There, across the stage of a Greek theater, with the blue waters of Lake Michigan as a background, parades the colorful story of the romance of transportation in America during the last 200 years.

Indians afoot, on horseback, in birchbark canoe and on dragging travois lead the way. Close behind them presses the oncoming white man—in creaking, lumbering two-wheeled carts, in Concord stage coaches, in chaises, in Conestoga wagons, in steamboats and canalboats, in fast packet boats and swift Yankee clipper ships. Now the covered wagons are "rolling out to Oregon" and the pony express rider dashes up and as quickly speeds away.

The pages of history turn rapidly and the horse-drawn wagons and carriages are succeeded by a new marvel, the "horseless carriage," or automobile. And almost before man has mastered this new form of quick travel across the land, the Wrights leap up from the sand dunes of Kitty Hawk, in North Carolina, and the dream of Icarus is a reality. Man is now traveling through the air.

In the midst of all this splendid pageantry of the conquest of water, land and air there is one chapter which stirs your imagination as perhaps no other one does. That is the "Parade of the Iron Horse." You view appreciatively the historically authentic costumes of more than a hundred actors in the pageant. You are amused and delighted by the pantomime of some of these actors as they reproduce the thoughts and feelings and actions of past generations of Americans. And at times you are deeply stirred as you say to yourself, "I am seeing history in the making."

But when those locomotives, from Peter Cooper's little "Tom Thumb" on down to one of the modern Titans, come rolling across the stage with ringing bells, puffing smokestacks and screaming whistles, then—ah, then! It's hard for you to stifle that little-boy urge to stand up and yell! For in these black monsters you see the inventive genius of America; you see the symbol of the final conquest of the wilderness; you see the instrument which first bound together the broad expanse of these United States of America; you see a whole century of the development of the machine age.

The first "iron horse," paradoxically enough, was more horse than iron. The first railroad built in America for carrying passengers and freight was the Baltimore & Ohio, chartered in 1827, it began laying the rails for its 13 miles of road from Baltimore to Ellicott's Mills on July 4, 1828, with Charles Carroll of Carrollton, the only living signer of the Declaration of Independence, lifting the first shovelful of dirt. (Incidentally, this historic scene is graphically reproduced in the Baltimore & Ohio's exhibit in the Travel and Transport building.)

The road was opened in May, 1830. In the meantime the promoters had been experimenting with various sorts of cars. One was a horse-drawn passenger car. (Such as is shown in illustration No. 1 above.) Another was a flat car fitted with a treadmill operated by a horse but upon its trial trip it came to grief—a cow on the track upset it! Another experiment, which was also unsuccessful, was made with a sailboat on wheels, called the "Meteor."

Then the inventive genius of Peter Cooper came into the picture. He built a tiny locomotive with a boiler about the size of the one which stands behind your kitchen stove and with flies made of gun barrels. To this he gave the appropriate name of "Tom Thumb" and made some trial runs on the partly-finished railroad in 1830. From this experience he reconstructed his locomotive and on August 28, 1830, the "Tom Thumb" pushed, instead of pulled, a car with 24 passengers over the entire 13 miles of the road, attaining a speed of four miles an hour.

A few days later occurred the famous race between the "Tom Thumb" and a horse-drawn car over the double track between Baltimore & Ellicott's Mills. At the start the gray horse leaped into the lead and held it for awhile. Then the puffing "Tom Thumb" began to catch up—it drew abreast the straining animal—then passed it. But just as shouts of triumph went up from Cooper's passengers a belt slipped on the mechanism of "Tom Thumb"! So the gray horse won the race to Baltimore.

But despite this victory the officials of the new railroad had enough confidence in the future of steam locomotives to offer a prize of \$4,000 for the best engine which should be delivered to the road for trial before June 1, 1831. This prize was won by Phineas Davis of York, Pa., a watchmaker! He called his locomotive the "York" but the pioneer railroad men took

1. The "Pioneer," a horse-drawn passenger car built by the Baltimore & Ohio in 1829.
2. The "Tom Thumb," built by Peter Cooper for the Baltimore & Ohio and given a trial run in 1830. The smiling passenger on this replica is none other than Amelia Earhart, the famous aviatrix.
3. The "De Witt Clinton," which was run over the Mohawk & Hudson railroad (now the New York Central) from Albany to Schenectady, N. Y., in 1831.
4. The "General," built for the Western & Atlantic railroad in 1855 and made famous by the "Andrews Raiders" during the Civil war.
5. Reproduction of the scene at Promontory Point in Utah May 10, 1869, when the tracks of the Union Pacific, building west, were joined with the tracks of the Central Pacific, building east, thus completing the first all-rail link between the Atlantic and Pacific. At the left is the Central Pacific's locomotive, the "C. P. Huntington," and at the right the Union Pacific's No. 9.
6. The last word in modern locomotives—the Northern Pacific's giant No. 5008. Beside it stands the little "Minnetonka," the Northern Pacific's first locomotive, built in 1869.

one look at the queer machine with its drivers moving up and down in the air like the legs of a grasshopper and promptly christened it the "Grasshopper." But the "York" proved its worth and as late as 1833 three of these early "Grasshopper" type of engines were still in service on the Baltimore & Ohio.

This same year, 1831, also saw the beginning of another great railroad system, the New York Central, only in those days it was called the Mohawk & Hudson and it had some 17 miles of track between Schenectady and Albany, N. Y. On August 9, 1831, New Yorkers gathered from far and near to see the first public trial of a locomotive to which had been given the name of "De Witt Clinton." In honor of the builder of "Clinton's Big Ditch," the Erie canal, and which drew a string of curious-looking passenger cars resembling stage coaches.

The "De Witt Clinton" was a wood-burner and the passengers were so showered with sparks from the engine that some of them had holes burned in their clothing, while others put up umbrellas to ward off the fiery shower. When they weren't busy doing this they were trying to keep from being thrown off the seats in the coaches as the train started, taking up the slack in the three-foot chains which coupled the cars together, or stopped, crashing the cars together. Finally the passengers had to cut fence rails and wedge them between the cars to reduce the hazards of this journey.

From 1831 the evolution of the "iron horse" was a swift one and that evolution is easy to visualize as one watches those other early locomotives follow the "Tom Thumb" and the "De

Witt Clinton" across the stage at "The Wings of a Century." Here comes the "Thomas Jefferson," named in honor of that great Virginian, drawing the stagecoach type of cars on the Winchester & Potomac railroad in 1836. Here comes the "Pioneer," built by Seth Wilmath in 1851, for the Cumberland Valley railroad (now a part of the Pennsylvania system) and the "Butcher Perkins," which Mr. Perkins built for the Baltimore & Ohio in 1863 and which drew one of the finest trains of its time.

Across the stage, too, puffs the "C. P. Huntington," built in 1863 for the Central Pacific railroad and destined to have a part on May 10, 1869, in that historic "cold spike" ceremony at Promontory Point, Utah, where was gathered "the most notable group of railroad builders in the world; for there were Stanford, Huntington, Hopkins, Crocker and the chief engineer of the Central Pacific, and there were Durant, Seymour, Duff, Dillon and the chief engineer of the Union Pacific; and, in an ever-widening circle, were all others that had made the transcontinental possible; soldiers from Fort Douglas, Mormon bishops and elders from Salt Lake, Chinese from San Francisco, Irish from Boston, Mexicans from the Rio Grande, negroes from Dixie, Indians from the deserts and mountains and the omnipresent Jewish traders from many lands."

Rounding out the parade of the "iron horse" are such locomotives as the famous "999" or "Empire State Express" of the New York Central which brought many visitors to Chicago for the World's Columbian exposition in 1893 and which in May of that year set a new world's speed record of 112½ miles an hour, and the little "1401" of the Illinois Central which hauled thousands and thousands of visitors in suburban trains to Jackson park, there to see the marvels of the world's fair of '93.

Then as a finale come the giants of today—the Northern Pacific's No. 5008, the largest locomotive in operation in the United States today; the New York Central's No. 5207, the Hudson type passenger locomotive; the Chicago & Northwestern's freight and passenger No. 3065; the Chesapeake & Ohio's Pacific type passenger engine; the Baltimore & Ohio's articulated heavy freight engine No. 7450; the Illinois Central's mountain type passenger engine No. 2412; the Pennsylvania's freight and passenger No. 8707 and the Rock Island's passenger No. 5000.

They seem to be the last word in locomotive construction. But already those who guide the "iron horse" across the land are looking into the future and already they are planning a new type—a stream-lined train of stainless steel, made of three cars hinged together with not a break in the contour from rounded front to rounded stern, driven by a large 12-cylinder engine that burns a non-explosive fuel and is capable of making two miles a minute! From the little "Tom Thumb" and its speed of four miles an hour to this . . . and all in the course of a century!

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OUR CHILDREN

By ANGELO PATRI

KEEPING PROMISES

WHEN one makes a promise to a child one must keep it or lose the child's confidence. The loss of a child's confidence costs the child dearly and makes no happiness for the one who was responsible.

Christmas was drawing near and little Harry was excited. He got into all kinds of mischief. He discovered new ways of being troublesome. New ways of getting into danger. Altogether he rode on the consciousness of his family day and night until his mother lost all patience and said, "Listen to me young man, You've gone just far enough. Another such exhibition as this and you get nothing for Christmas. Not a thing. Santa Claus will not come to a bad boy like you."

Harry seemed to consider this for a time and his mother thought she had made an impression upon his mind and that he would behave a little better. But she changed her mind about all that when the cook brought Harry into her presence and charged him with breaking every egg in the pantry and smearing the place with the mess. "Just for fun, I did it," said he.

"Very well. You get nothing for Christmas." But when Christmas morning came all the presents were ready and Harry enjoyed them to the full. Neither he nor his mother mentioned the threat about bad boys and Santa Claus.

By and by his birthday approached and he began the same wild antics. "Now look here, young man. If you don't behave yourself you'll get nothing for your birthday."

Harry forgot all caution. "Huh. You said that about last birthday and I got all my presents. And you said it at Christmas and I got them too. I'll get them just the same."

Well, that time his mother held out and he got his presents. A sad little boy went to bed that birthday night, and a sadder mother and father. Threats are promises and if you make them you have to keep them or have a very good reason for not doing so—one that the child will accept as true.

"Be a good boy Daniel and go to the dentist and have that shaky tooth taken out and I'll take you to the circus," said Aunt Minnie.

"Don't believe her, Dan. She told me that and never took me," said Hortense looking up from her doll's carriage toward her guilty aunt.

Anyway a surprise is better than a promised treat. And threats are better left out of things.

POOR VISION

THOSE who would help children must have clear vision. They must see the child truly. Now there is none among us so wise as to know the truth about a child. None of us has the true vision that sees the truth, the whole truth. The most any of us can expect to see is a glimpse of the spirit that is the child.

It is sad that so many well meaning teachers and supervisors cultivate a warped vision of childhood. They are so intent upon redeeming the child from his errors that they fix their vision on that point and see nothing else. The child becomes a child of sin, a thorn in the flesh, a creature to be punished, corrected, re-created in our own image. And that is not vision at all, but blindness, for a child is good.

Have you not known the teacher who all day long kept saying, "How many had you wrong?" and when informed of the enormity of the error, shook her head and wrote down a failure in red ink? Have you not known the supervisor who examined a class to find out what the children did not know? If he finds they know one thing he drops that and goes on searching until he finds the weak spot in their knowledge. Then he dwells there measuring the extent of their ignorance. Have you not known parents who kept reminding the children of the mistakes they had made, reciting all their poor maxims, impressively lecturing about their lack of effort, their low aim? It was but yesterday that I heard a parent say to a fine boy, "Yes, I know you have an average over 95. I know you have a 100 in three majors. I know all that. What I want to know is why you couldn't get a high mark in music?"

"Maybe it is because I'm not a musician. I can't be everything, you know, mother."

"You could get an honor mark in every subject of the curriculum if you put your mind to it. I don't want any low grades. Nothing below an A is any good. Work up that music."

Consider that. Do you imagine for a moment that this exacting lady had made such grades in her school days? You know she did not. Had she been as intelligent as all that she would have cultivated a vision that enabled her to see strength where it was, see beauty and power where they were clearly in operation instead of finding the one weak place and dwelling on it.

The right vision sees the effort the child has made; sees the struggle and the triumph shining through the low rating; sees the steady upward growth of the child who is feeling his way through the tangled maze of school lessons and adult standards and queer regulations.

HELP CHILD TO GET THE STORY

Education Lies in Intelligent Answering.

It is a good thing to answer questions put by children.

But what we have to do is to look behind the few brief words and find out what they are really driving at. Children cannot ask anything very intelligently. They know what it is they want to find out, but they do not know how to put it into words.

A little boy wants to know everything there is to know about an airplane, but all he can say is:

"Daddy, what makes it fly?"

In order to get the story he has to put in one question at a time. Then if he has a patient parent he pieces this all together and he gets his story at last.

Now, we know two things. One is that he cannot possibly get all his education in school. The second is the point just made, that his mind is not only capable of learning facts and more facts, but actually demands them.

Why not voluntarily tell the children a thousand stories not in their school books?

Everything in the world has a story. A piece of paper. What is it made of, how is it made?

You don't know anything about paper? An encyclopedia or any book of general information will tell you enough. Do not read all this to him. Get your facts and then dress them up. Make it the fairy tale it is.

Or how about furniture. The way boards are sawed, what the "grain" of the wood is, different cabinet woods, what veneering means, "turning," dovetailing and so on. Tell him what a sawmill is.

The more we tell children the more we learn ourselves. They love mechanical things. Take an old clock apart and tell Johnny what the parts are for.

Take him down and let him see a newspaper being printed. If you live near a glass factory or a steel mill or an iron furnace, give him a general idea of how it's all done if you are allowed near and it isn't too hot. —Olive Roberts Barton, in the New York World-Telegram.

That Kind of Whistle Invaluable to China

Li Hung Chang, from China, visited a Clyde shipyard. There he was hoping that he would give an order. He was in one of the yards at one o'clock when the whistle sounded. All the workmen dropped their tools and dashed off to dinner.

Li Hung Chang was very upset. "They have all escaped," he cried. "What will you do? They will not come back."

"Don't worry," answered the manager. "They will come back, all right."

At two o'clock, when Li Hung Chang was still in the yard, the whistle sounded again and the visitor was amazed at the spectacle of the workmen trooping back.

"What did I tell you?" said the manager. "The whistle always brings them back. Now, sir, what about that ship you were thinking of ordering?"

"Never mind the ship," replied Li Hung Chang. "How much do you want for the whistle?"—London Evening Standard.

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