

and went West as a cow-puncher, an occupation at which he kept for four years, practically living in the saddle, much of the time in Montana. Part of the time he lived among the soldiers at army posts, taking especially to the cavalry. He got ahead, established a sheep ranch and a mule ranch and made some money, went to Kansas and lost it, and then wandered farther to the Southwest, serving as scout, ranchman, anything that offered in the free and exciting life of the great plains. He has been over the ground from the interior of Mexico to Hudson Bay. Once when he 'dropt his wad' he made up his mind to quit ranching and come East. His father's friends, Senator Platt among them, were ready to help him and he soon had a job at clerical work in an office. Figures fretted him and he went to the superintendent of the counting-room one day and said to him: 'Do you like this sort of work?'

"I do," said the man.

"Well, you are welcome to all you want of it. I don't," said Remington, and he put on his hat and coat and went out.

"The next place he got he stayed half an hour. The West was calling again and art once more was stirring within him. He had always liked to make pencil sketches, and he went to the editor of *The Century Magazine* and told him of an astonishing group of Indians of the Southwest and asked to be sent out there to make drawings of them and to have a writer sent with him. Remington was so enthusiastic and so entertaining in his talk that the editor told him to go out there and do the whole thing himself, both the writing and illustrating. Remington told the editor that the only writing he had ever done to his satisfaction was signing his name on the back of a railroad pass.

"Never mind," said the editor, 'if you write what you have told me you will do well enough.'

"Remington went, and a little later presented himself to the public as an illustrator and author in *The Century* and in the Harper publications."

Besides depicting the life of the Western plains Remington has left behind him sketches of the scenes of the Spanish-American War, and types of the German and Russian armies. He essayed sculpture with considerable success and has achieved a series of small bronzes, the best known of which is "The Bronco Buster."

The New York *Evening Mail* points out that the central theme of his pictures was "nothing more or less than the near and menacing presence of death in the midst of intense life." It goes on:

"If we look at any characteristic picture of Remington's, we see, first, a vivid and pulsating life, generally keyed high, full of the light and color of the sun—life eager, self-poised, katabolic. And then, in a moment, we see death standing near in the form of some great threatening danger. Commonly the death that threatens is the death that comes in fight. Often it is death by thirst or hunger on the desert, or the approach of wild creatures of prey. It may be only suggested by the presence of deadly weapons. And even when there are no weapons, it was a trait of Remington's genius to draw the human face and body as a mere thin covering of flesh and skin stretched over a skull or a skeleton. Somehow the idea of death is always there. No picture of Remington's is more characteristic than one he drew for Parkman's 'Oregon Trail,' of a half-starved coyote on the plains sniffing at a buffalo's skull on the ground. There is death in this skull, death in the wolf's emaciation and his hungry eye, death in the boundless thirsty wilderness that stretches away to a grim and empty infinity.

"All this was genius; for in such broad, simple ways does real genius operate in art. It may be that the special form of life which Remington oftenest depicted is a vanishing form; but its significances remain, and its spirit will animate the calmer and more commonplace life which succeeds the other. Remington had his tenderer and more sympathetic side; it is represented in his later Eastern landscapes. If we take him as a whole, we find him to have been surely one of the foremost of real American artists, if not their chief—a man whose work we may present as proof that out of the very heart of homely American life may spring painters who need no European training, . . . to make them great."

President Roosevelt regarded Remington "as one of the Americans who has done real work for this country." "It is no small thing for the nation," he said, "that such an artist and man of letters should arise to make permanent record of the most interesting features of our national life."

## CHERISHING THE MINOR POET

A BRITISH critic admits that in most of the arts other than poetry his nation has been rather second rate, with distinction achieved only in rare and brief intervals. Now the fact must be faced that poetry, "the one art-form that really appealed to the Anglo-Saxon peoples," no longer appeals to them. Modern Britons have lost their taste for it, says Mr. Sidney Low in the *London Standard*. And the decline has been sudden, he points out; for forty years ago they "still had several poets who were the chiefs of our imaginative literature." There were not only Tennyson and Browning, but also Swinburne, Matthew Arnold, Dante Gabriel and Christina Rossetti, William Morris, and George Meredith. Now they are all gone and, says Mr. Low, "they have left no successors, not merely in achievement, but in influence and reputation." Lest one wonders at this statement Mr. Low goes on to qualify:

"Yet there is an abundance of admirable verse produced, which, in its technical quality at least, may challenge comparison with the best work of the Victorians. The names of Mr. William Watson, Mr. Stephen Phillips, Mr. Herbert Trench, Mr. Newbolt, Mr. Laurence Housman, Mrs. Shorter, Mr. W. B. Yeats, might be urged in disproof of the opinion that we live in an unpoetical age. But these poets, excellent as is their verse, do not catch the public ear. They write for a cultured and select circle, so select indeed that it does not enable them to make any profit, as a rule, by their writing in meter. There is one poet of my acquaintance—not among those just mentioned—whose verses have been very highly and justly eulogized by the best living critics. He told me that of one volume of his poems he sold exactly eight copies. And we know that John Davidson, one of the most original and powerful geniuses of our time, a true poet if ever there was one, was engaged in a constant struggle against poverty and neglect, which at length drove him to suicide. Mr. Kipling's verse has, indeed, attained a certain popularity, but mainly, I think, because of his appeal to patriotic emotion and the sentiment of action. Most of Mr. Kipling's readers, I believe, prefer him in prose, and have little conception how rich his verse is in merely technical and artistic qualities."

These reflections serve to preface some remarks Mr. Low makes about a new English magazine "which is making a spirited effort to revive the cult of verse, and 'to encourage and centralize the endeavors of those who hitherto have found no means of expression other than the production of their work in book form, a method,' it is justly added, 'often attended by prohibitive risk and expenditure.'" The magazine is called *The Thrush*. Mr. Low says of its initial number:

"I hope *The Thrush* will succeed in its task of combating 'the prevailing spirit of apathy in regard to poetry.' It begins rather well with a number of short lyrics, all of which reach a high standard of style and artistic effort, tho none is quite strong or original enough to suggest that any great unknown singer has here found an opportunity of making himself known to an unconscious world. More interesting than the verses I find the essay on 'Modern Poetry,' by Mr. Ford Madox Hueffer, who discusses this very question of the unpoetical character of our age. Mr. Hueffer is not inclined to despair. It is true, he says, we have no 'monumental figure' in the metrical art. But then, as he points out, we have hardly a monumental figure anywhere else, except here and there an old man or two, the survivors from the past. . . . The age, he says, is too complex and too crammed full of knowledge for the poet any longer to pretend to any special claim either of wisdom or learning. He can not sing of the eternal verities. 'To-day we produce not so much great lives as an infinite flicker of small vitalities.' All our modern life is a dance of midges. We know no one very well, but we come into contact with an infinite number of people; we stay nowhere very long, but we see many places. We have no time to think things out, but an infinite number of small things are presented for our cursory inspection. Hence such poetry as is possible is only 'minor' poetry, something that gives the impression of a personality, or reflects the passing mood of the moment. We can no longer suffer it to teach and preach."

## TWO SHOWS

ELSEWHERE in a picture will be seen the interior of the Madison Square Garden as prepared for one of the great motor-car shows of the new year, the other show having been held in the Grand Central Palace, during the week beginning January 1. The one in the Madison Square Garden begins on January 8. At the Grand Central Palace a notable feature of the exhibits was the foreign cars. The other cars were those not manufactured under the Selden patent.

In the decorations for the two shows particular care was taken. At the Madison Square Garden, in addition to work which can be understood from the picture, it may be explained that the girders of the great roof are screened by a fabric azure blue in color, of which 7,000 yards were employed. Incandescent lamps have been placed near the surface of this fabric in great numbers, so as to give an appearance of sky and stars. On the floor is used a woven fabric of light green intended to suggest, in a way, the effect of grass. Among the exhibits are racing trophies, large and small, of past years. Of these an interesting display is made at one point, thus giving the public the first opportunity to see notable ones assembled in a single place. Cups, placques, medallions, and emblems are among the trophies

shown, each having its own descriptive label. A pamphlet is issued giving details of each trophy, its history, owners, etc.

It was the first intention of the managers of the Grand Central Palace Show that no cars of a freakish nature should be shown. The purpose was to make this exhibition purely and simply one of motor vehicles of standard and recognized distinction. The display was found to be one of the most striking that had ever been seen. It demonstrated conspicuously the solid condition in which the motor-car industry is now maintained. A writer in the New York *Evening Post* notes that the opening of the show signaled an important date in automobile progress in that it marked the lapse of ten years since the first show was held. Ten years have also passed since the Automobile Club of America was organized, membership in this club now reaching 2,500 persons. Ten years ago the record for one mile was about two minutes and fifteen seconds, while it is now 28½ seconds. Ten years ago the record for a road race was twenty-six miles an hour, while to-day the average record in a road race is seventy-seven miles. The writer says further:

"Ten years ago automobiles were barred from using Central Park. Ten years ago

there were only 27 makers of automobiles, while to-day there are 263. At that time there were not more than 2,500 cars in this country, while now there are 200,000.

"In 1900 a tour of 60 miles in a day was considered phenomenal, whereas now we have journeys of 300 miles in 24 hours.

"The estimated value of the production of motor-cars in 1900 was \$1,290,000, while this year it will be close to \$165,000,000.

"Such a thing as exporting an automobile in 1900 was unheard of, whereas this year our exports will amount to some \$8,000,000 for 2,426 cars, and are still increasing.

"There are now more than 5,000 agencies of motor-cars in the United States, a large proportion of which are maintaining sales-rooms and garages, and employing from five to 150 people."

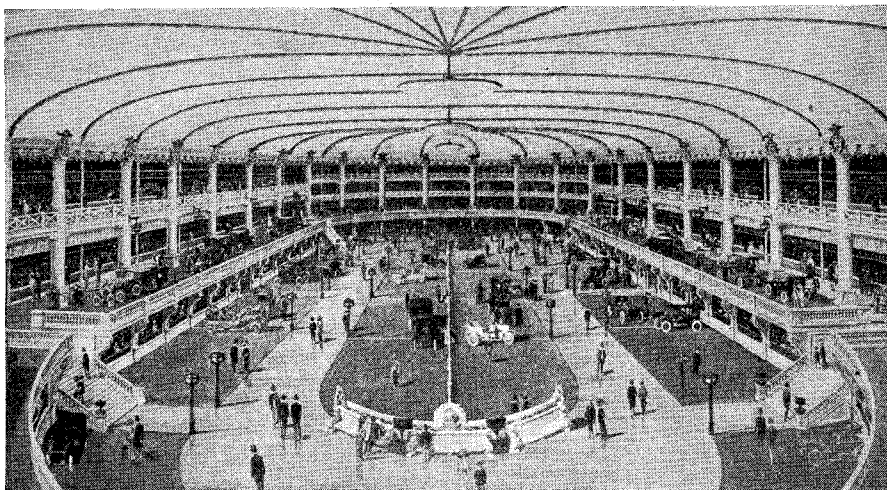
## NOTABLE MOTOR FACTS OF THE PAST YEAR

The two auto exhibitions held in New York during the first and second weeks of

last year. Here we have an increase of about \$2,000,000 for the period of nine months. In the number of cars the exports were 2,429, which means 1,812 more than for the same months last year. The average export value per car this year is placed at \$2,226.

Progress is also to be reported in the work of securing legislation affecting motorists and the public. New license laws and a remodeling of old laws are reported from many States, showing that a good work has become widely distributed. The idea of licensing operators still grows in favor. At present only twelve States require licenses, but thirty-eight States have laws affecting motor-vehicles. The States in which licenses are required include all those in New England and in addition Pennsylvania, New Jersey, Delaware, Maryland, West Virginia, and Missouri. Eight States, one of which is New York,

license professional chauffeurs only. Efforts are still under way to secure uniform national laws affecting tours and speed. Contemporary with this movement here is one in Europe for the adoption of uniform international regulations, in which nine countries have participated in conventions, the results being the adoption of rules that already simplify travel in the principal countries. The United States could not participate in that move-



GENERAL VIEW OF THE MAIN FLOOR AT THE AUTOMOBILE SHOW IN MADISON SQUARE GARDEN.

January have called attention in many minds to the remarkable record in motor-ing which stands to the credit of 1909. A writer in *Motor* says that in this year there were "more sales, more production, and more contests of speed and endurance" than in any previous year. Progress of an exceptional kind was also made in the movement for good roads.

In this country it is estimated that 82,000 cars of the gasoline, steam, and electric types were manufactured. These cars represent an increase of about 27,000 cars over those made in 1908, or some 48 per cent. More cars were built and sold in this country than in all foreign countries combined. France produced only about 25,000 cars; England 20,000; Germany 7,000, and Italy 5,000. It is believed that there are now in use in this country upward of 200,000 cars, of which relatively only a small percentage are of foreign make. It is therefore reckoned that this country now possesses more than half the cars that exist in the world. Statistics further show that the export trade in American cars has notably increased. For the nine months ending in September, 1909, the value of our motor exportations amounted to \$6,095,857 as against \$4,346,298 for the same period

because of the absence of national motor-laws here.

The year's progress in good roads has been perhaps the best recorded for any year. This is especially true in the South where the condition of the public mind is declared to be an "awakening." The chief influences in promoting this condition have been the tour from New York to Atlanta over "the National Highway," and the automobile shows at Atlanta and Savannah. It is found that the amount appropriated in this country by various States for good roads last year reaches a total of \$1,720,539,000, of which the South contributed \$73,000,000. This expenditure has involved the improvement of nearly 2,000,000 miles of road.

The tours and endurance contests of the year make up a long list. Pittsburg, Detroit, Philadelphia, Atlanta, Indianapolis, and Wilkes-Barre have been the scenes of notable contests. Among the tours are the Glidden from Detroit to Denver and Kansas City; one from Washington to Boston; one from New York to Atlanta; and one from Denver to Mexico City.

Last of all, and perhaps most important in its influence on the motor industry, was the year 1909 notable for the de-