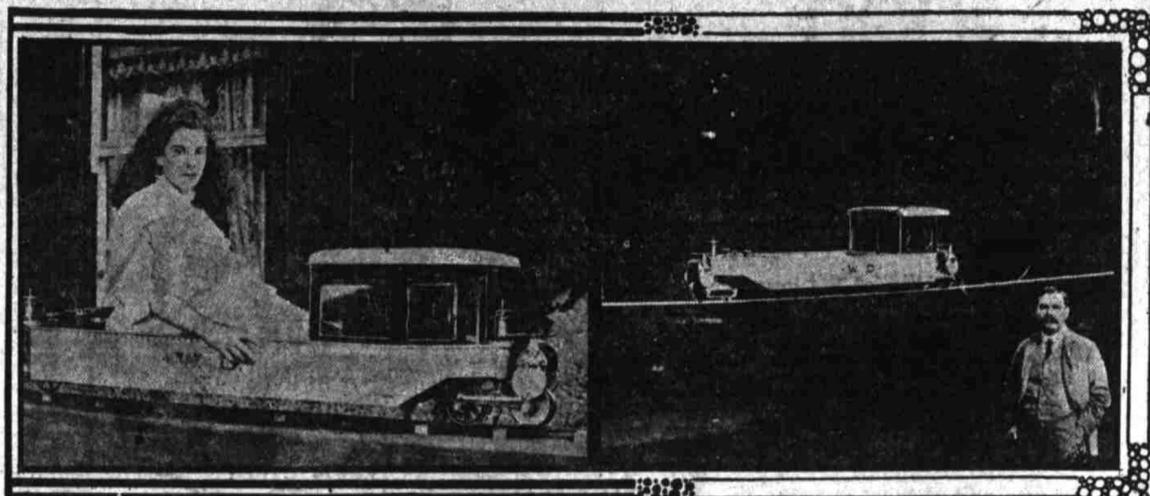
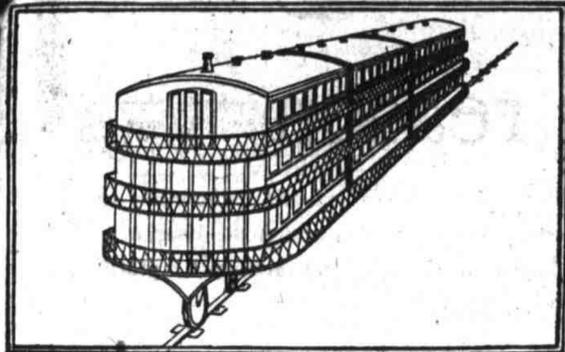


New Gyroscopic Railway

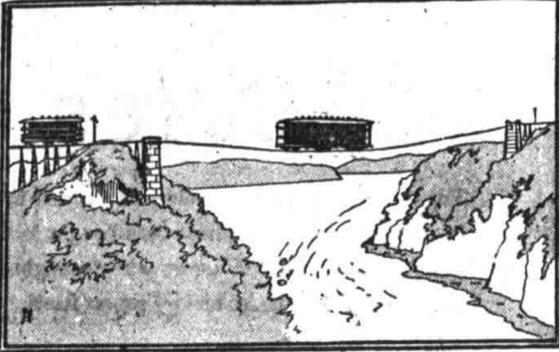


THE NEW GYROSCOPIC MONO-RAIL.

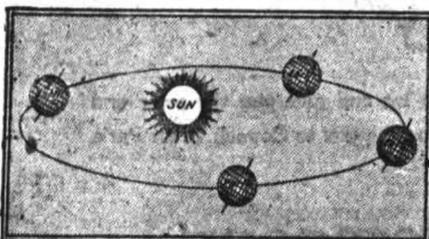
LOUIS BRENNAN, INVENTOR AND HIS MODEL CAR.



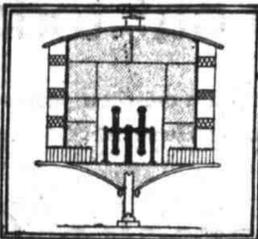
The Huge Railway Carriage of the Future



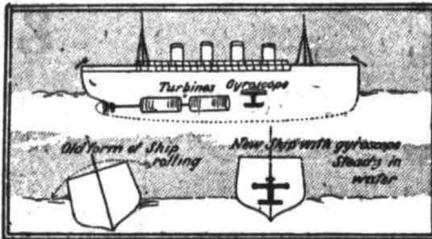
The Single-line Railway of the Future



The Gyroscope in the Heavens



How the Future Railway Carriage will Stand Erect



The Turbine as a Steadying Apparatus

(Copyright by Curtis Brown.)
LONDON.—Judging from statements made to me by Louis Brennan in the course of an interview at the Savoy Club, the published accounts of his new invention, the gyroscopic mono-railway have conveyed only a hint of its wonderful possibilities and of the probability of their fulfillment in the near future. So comprehensive are these potential uses that they include the domains of war, of commerce and of pure pleasure and so great are they that they contemplate the complete revolution of many features of our individual and national life.

I found the inventor "recovering" from his triumph when, at the request of the Royal Society, he demonstrated his ideas before the leading scientific men of Great Britain. He is a short, thick-set Irishman, with iron-grey hair and a ruddy complexion. His speech still gives a hint of his nationality, despite the fact that he left Ireland when he was but nine years of age and practically all his life has been spent away from there.

"When my new invention is brought down to a commercial basis, which time is not far distant," said Mr. Brennan, "men will travel in railways with the same comfort now found on the biggest of ocean liners in a perfectly smooth sea. Each train will then have its concert room with its orchestra, its promenade, its smoking room, its bath rooms, sitting rooms—in fact every comfort and convenience now found on a liner, for I look for the construction, as a complement to the introduction of my invention, of much larger cars than are now the rule on our railroads.

Large Passenger Cars.

"Some instances I have drawn plans for a passenger car one hundred feet in length and twenty feet wide and I do not consider that an excessive estimate of the size of the railway coach of the near future. Of course we are limited in this country as well as in other thickly settled countries, as to the size of our coaches because any increase in size, particularly width, would involve a complete reconstruction of the entire railway system. But it is not here that I look for the field for my new invention. It is in India, in Africa, in Canada and even in parts of the United States, where there are almost unlimited fields for railroad expansion.

"That a much greater width of car than now obtains is possible with my invention I have clearly demonstrated with my model car. It is built to one eighth scale and full size would be 40 feet long and 13 feet wide. Railway traveling will then become one of the luxuries of life, instead of one of the inflictions. There will be no lateral motion to the train and no thud as the wheels of the cars pass over the joints of the track.

"I predict a speed of at least 200 miles an hour and a saving in wear and tear on the rolling stock, economy in the cost of construction and maintenance. The latter feature may be small in amount, but as I am giving you increased comfort and greater speed, I perhaps may be excused if I do not expect a very great saving in the expense. That has not been one of my objects, but I believe it is one of the inevitable consequences.

"There is no limit that I know of—excepting the size of the cars—to the carrying capacity of the cars. My model car carries a load equivalent to 20 tons. That there is no danger of tipping I have proved by dropping a load equivalent to three tons on the right side of the car. The only effect was the immediate righting of the car. The principle of the invention is, of course, applicable to motor cars as well, and is bound to result in the revolution of automobile construction in the next few years. In 10 years

I believe that an automobile of the present type will be an oddity, and that my invention will be in almost universal use. As some of its advantages over the present style, I will say that it cannot tip over; there is less danger of skidding, and it will take a much greater incline and there is an absence of side motion.

The possibilities and importance of Mr. Brennan's invention in the domain of warfare are perhaps best demonstrated by the almost frantic efforts of the British government to obtain exclusive rights. Negotiations with this end in view were carried on with Mr. Brennan, and the War Council went so far as to place the sum of \$10,000 and a completely equipped factory at the disposal of the inventor. The Indian government, as well, became interested and voted him the sum of \$25,000 to assist him in his work. Mr. Brennan, however, refused to be bound to any government or territory, but did grant the English government certain army rights, in return for which he is to receive a royalty equal to 5 per cent on the total cost of all such railroads constructed by them.

The eagerness of the British war office will perhaps be understood when it is pointed out that a track for Brennan's car can be laid at the rate of 20 miles per day, thus enabling an army to keep in railroad communication with its base of supplies through a whole campaign, irrespective of distance. Practically no roadbed is necessary for the railway, so marvelous is the adaptability of these cars to the condition of the ground over which they travel. They run with equal ease up hill and down, on the side of the hill sloping at an angle of 45 degrees, and around the sharpest of curves.

Will Become Public Property.

Speaking of his arrangements with the British government Mr. Brennan was naturally reticent, but he told me such of his plans as were bound to become public property within the next year or so.

"My or my council," he said, "has placed at my disposal the former Brennan torpedo factory at Chatham, and during the next 18 months I shall construct a full-sized complete car embodying my inventions. For all intents and purposes the small car with which I have made my trials is a satisfactory demonstration of their practicability, but the larger car will be put to the very severest of tests."

Mr. Brennan's invention, as he explained it to me, consists in a new means of applying the familiar scientific principle of gyrostatic action. That the spinning of the gyroscopes would enable bodies to maintain an upright position was already known, and so also was the second or precessional movement, which operates against permanent stability by shifting the center of gravity. Mr. Brennan reasoned that if this adverse influence could be neutralized enduring stability would be insured, and his invention was accordingly based on such automatic acceleration of the precessional movement as would prevent its interference with equilibrium. But, even so, some lateral movement remained, and this was effectively dealt with by the simple process of using two gyroscopes spinning in opposite directions, so that any movement in one would be compensated by the other. The gyroscopes work in a vacuum, on a plane in opposition to that of the plane of the wheel, and only a fraction of the motive power of the vehicle is needed to keep them revolving. Indeed, if the power were shut off altogether, he says, they would continue to revolve for a long time by their own impetus. In his model the revolving discs are only five inches in diameter, and it carries an electric storage battery, though any other kind of power can be used.

Mr. Brennan is the inventor of the

famous Brennan torpedo, the secret of which is so jealously guarded by the English war office. He established a record in 1880 when he sold his invention to the English government for \$550,000, more than four times as much as was ever before paid by any government for an invention. So fearful have the English authorities been since that the secret for which they paid so heavily and which they believe will be so valuable to them in case of hostilities that they constructed a special factory for the construction of the torpedoes of the Brennan design and prevailed upon the inventor to become superintendent at an enormous salary. Of late years, however, Mr. Brennan has had an arrangement with the government whereby he gave one third of his time to the factory and two thirds to the perfecting of his new invention. About nine months ago he severed his connection with the government absolutely and rather than place another man at the head of the factory and reveal to him

the secrets of the construction of the torpedo the war office has closed the factory indefinitely. For his contribution to the safety of the nation Mr. Brennan has been made a Companion of the Bath.

The inventor was born in the little town of Castlebar in the west of Ireland. At the age of 9 he was taken by his parents to Australia, where he studied for and finally became a civil and electrical engineer. In 1880 he came to England with his torpedo and laid it before the war department with the result that after exhaustive tests he was paid the record price he demanded and became a comparatively rich man. He says he has been at work on the problem he now claims to have successfully solved since he was a boy of 14. He worked at it off and on without success until nine years ago when he hit upon the virtues of the gyrostatics as applied to balance. Since then he has worked steadily and patiently at experimentation and construction along these lines.

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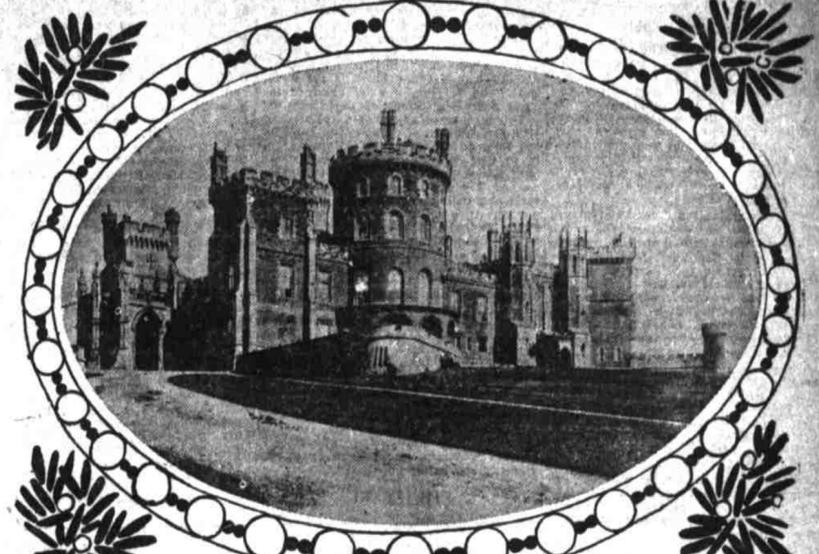
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SAYS SHAKESPEARE WAS NOT RESPECTABLE



Belvoir Castle, the Ancestral Home of the Duke of Rutland, Which Will Become the New Shrine of Shakespearean Devotees If Dr. Bleibtren's Theory as to the Authorship of the Immortal Works Finds General Acceptance.

B. E. S. Wyndham.
(Copyright by Curtis Brown.)
URICH.—Since Dr. Carl Bleibtren startled the literary world a few months ago with his book, "The True Shakespeare," in which he attempts to prove that the real author of the plays was Roger, Earl of Rutland, his novel theory has been vigorously assailed and subjected to much ridicule by English Shakespearean scholars. But the erudite German doctor's belief that to the peer and not the plebeian belongs the credit of producing the immortal works has not been a bit shaken by these attacks.

"I have met with no objections to my theory," he told me today, "which I could not readily answer. They leave unshaken the evidence added in my book on which it is based. So much attention has it attracted in Germany, where Shakespeare's works are quite as much admired as in England, that the book has already reached a third edition.

"What sort of man do you picture Shakespeare to have been?" I asked. "The real Shakespeare—not Shakespeare—seems to have been a personification of Falstaff," he replied. "Even his bust at Stratford bears a strong resemblance to this type. Probably he played the part of Falstaff himself. If so, this would account for the fact that Queen Elizabeth favored William Shakespeare, the poet. Of this there is no proof whatever. It probably arose out of the tradition that she laughed so much at Falstaff that she wished to see him in a new play—a wish that was gratified in 'The Merry Wives of Windsor.'"

A Mediocre Comedian.
"Of Shakespeare's capacity as an actor we can judge only by the evidence of Rowe and Betterton—which is that he was a very mediocre comedian. He was so little esteemed by his fellow actors that one of them, in his last will, left to three others, substantial tokens of his esteem—to Shakespeare only a trifle. What we really know of the man is his life as a financial business man. He had no less than five lawsuits, involving property. As a money lender he sometimes sued his debtors. He bought many estates in his life. In 1597 he acquired New Place. A little later he had paid the debts of his bankrupt father and obtained a coat of arms. And this at the very beginning of his career, either as an actor or as a so-called poet!

"How did he get the money?" I asked. "A third-rate actor he could have earned only an insignificant income. As a

poet he would have earned, as even Sidney Lee must admit, about £20 a year. His so-called management of the Globe theatre—of which Ben Jonson, by the way, makes no mention—would have given him greater profits only during the last six years of his life, and we know only that he sold his share to three other partners.

"How he became a comparatively wealthy man as early in his career as 1597—when he was only 32—remains a mystery. The credulity and lack of scientific research displayed by the supporters of the Stratford myth is shown by the persistence with which they quote the fable to account for it that Lord Southampton once gave him \$1,000. Apparently his concoction of the story with the original text of Rowe's biography which contains this story. It is evident from that that Rowe himself doubted he had heard that Davenant told it. Davenant was an inveterate liar. Apparently his concoction of the story was based on the allusion made by the Braggart Falstaff in the play to a thousand pounds, which Prince Hal owed him.

Stories Are Pure Myths.
"The supposition that the Stratford actor was on terms of immediate friendship with Southampton is pure imagination. It is founded on nothing more substantial than the dedication of 'Venus and Adonis' and 'Lucretia' to this nobleman. This was in 1593, before Shakespeare had appeared on the stage. The date usually assigned for that dedication is 1594, and that is dubious. In 1593 he must have been, if we trust Rowe, a horse-boy! The easy, familiar style of these dedications is such as might be naturally assumed by one no man addressing another. It is not Shakespeare's style. It is the style of the custom of that time, an obscure author would adopt in addressing a titled patron.

"That the Stratford actor was a friend and partisan of Essex is another fable. It originates in an allusion to Essex in the prologue to 'Richard II' and the notorious fact that 'Richard II' in its first revolutionary form was performed for the benefit of the conspirators before the outbreak of the Essex riot. Nor would a man in Shakespeare's circumstances—always cautious and business-like where money was involved—have risked offending his gracious queen by the terrible veiled attack on Lord Leicester in 'Hamlet' (which embodies the secret family tragedy of the house of Essex) and the circulation of Southampton's forbidden marriage—so distasteful to the queen—in 'Much Ado About Nothing.'"

"But all these things become easily explicable on my theory that the Earl of Rutland was the author of the plays and poems. Rutland was the bosom friend of Southampton and the stepson-in-law of Essex. The Rutland theory accounts, too, for the intimate knowledge of court secrets revealed in veiled form in 'Midsummer Night's Dream'—Leicester's ambiguous double courtship to the queen and the Dowager Countess of Essex.

Real Friend Was Usurer.
"Southampton was certainly not the intimate friend and patron of the Stratford money-lender. Shakespeare's real bosom friend, as we learn from Rowe, was the usurer Combe. The wretched verses he wrote for Combe's epithet, which are quoted by Rowe, are the miserable epithet at Stratford, testified as his own production by the sexton Dowdall, are the only well-authenticated evidence we possess of his literary pursuits. His last will and testament contains no allusion to literary property of any kind. The citizens of Stratford knew him only as a business man.

He has several hobbies. His collections of medals—which includes no fewer than eight Victoria crosses, nearly 150 Waterloo and Crimean decorations, besides numerous orders and other distinctions conferred on British subjects by foreign sovereigns—is the finest of its kind. He also possesses what is said to be the best collection of mezzo tints ever gotten together by a private enthusiast.

One of his treasures commemorates a dream. Several years ago he dreamed he was present at the St. Ledger and saw a certain horse, not the favorite by any means, pass the winning post in unexpected victory. A day or two later the race was run, and everything turned out as Lord Chylesmore had witnessed it in his sleeping vision. Whether or he backed his dream is not known, but the matter so impressed the late Count Gleichen, an artist of no mean ability, that he immortalized the event by transferring it to canvas and there it stands today, a striking illustration of either the long arm of coincidence or the reality of clairvoyance.

Lady Chylesmore is tall, with beautiful blue eyes and fair hair. She is famous for her jolly little dinners, at which she often has the honor of entertaining royalty. She invented a highly original industry in Ireland to help out the poor peasants. They were employed in making not ordinary dolls, but puppets bearing ridiculous resemblance to well-known people. She remains true to the stars and stripes and identifies herself with everything American, even to the selling of American candy and ice cream at fashionable bazaars.

They told Vicar Ward that he had 'no art at all.' He was so indifferent to education that his own children could not even write their names. He wrote so poor a hand himself that it seems impossible, judging by the five autographs in existence, that he could have written a manuscript of any length. Ben Jonson never saw the manuscripts of the plays, for he says he 'heard' from actors they were written without blots. The stupid editors of the Folio may have the same thing, although we know that some of the plays were remodelled three times, showing the struggle for perfection. Therefore the manuscripts seen by the actors were certainly only copies."

"Have you seen," I asked, "some of the objections which Professor Dowden urges against the acceptance of your theory that Rutland was the real Shakespeare? He says if that were the case he must have written 'Venus and Adonis' when only 17 years of age, and 'Love's Labor Lost' when he was between 14 and 15."

"One must be quite ignorant of the extraordinary precocity of that generation," said Dr. Bleibtren, "to imagine that a youth of 17 would then be incapable of producing such a work as 'Venus and Adonis.' It becomes easily possible when we consider what Lope de Vega, Raffaele, Cesare Borgia and Flaminio did when they were still mere striplings. I grant you it would seem incredible that a boy of 14 or 15 could have written 'Love's Labor Lost.' But in assigning 1590 as the year in which that play was 'probably written,' Professor Dowden assumes too much. It rests on no more substantial foundation than the mention of a clever horse which was exhibited about that time. But the same horse made a greater sensation in a trial for witchcraft in 1587 and it is far more probable that it was in that year the play was written. It seems to me absurd to assign the most elegant of Shakespeare's comedies to the outset of his career. It was in 1598 that 'Love's Labor Lost' was first published.

"Beerboom Tree's contention that 'no one could have written Shakespeare's plays but an actor' is ridiculous. Dion Boucicault says 'Shakespeare was the greatest of poets and the worst of playwrights.' Quite true—and what other great dramatist except Moliere was ever an actor? That Rutland was a constant attendant at playhouses we know from Sidney's memoirs."

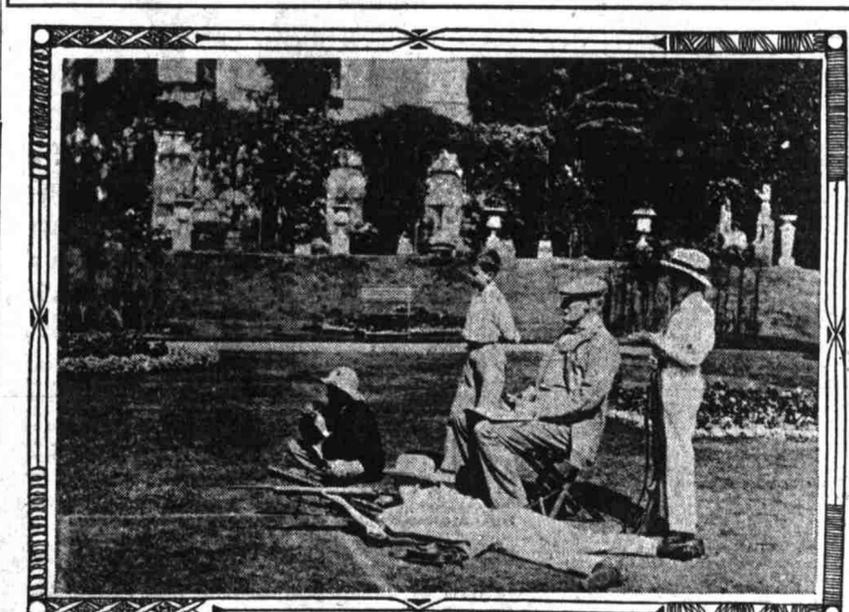
Earl of Rutland the Author.
At much greater length than I have space to set down in detail Dr. Bleibtren, in support of his theory, quotes in support of his theory the names of Shakespearean dramas. That a man in Shakespeare's position could have acquired the wide learning and knowledge of other countries—particularly of Italy, France and Denmark—which they display, he contended, was extremely probable, to say the least. But Rutland had ample opportunities for acquiring such information. He started on the grand tour of Europe in 1596. He visited France and Italy; stayed at Verona, Venice, Mantua, Rome and Milan; studied law in the University of Padua, and accompanied the Earl of Essex in his expedition to the Azores, which would account for the knowledge shown in 'The Tempest.' He also fought in Holland, which would suffice to explain the reference to Dutch life in the Shakespearean works. From 1602 he was imprisoned, and during this period no single Shakespearean drama appeared. In 1603 he went to Denmark to attend the baptism of the Danish crown prince as the representative of James I, thereby acquiring a knowledge of Denmark and local color for 'Hamlet.' He actually met Gullenstern and Rosencrantz at the Danish court. He died in 1612, and then the production of Shakespearean dramas ceased.

Dr. Bleibtren has not advanced his theory with any of the lightness and ease which is a prodigious work and in conducting literary researches his patience and industry are inexhaustible. He is the author of many notable works and ranks as one of the greatest contemporary German writers on literature and history. He has made a profound study of English literature and has written a history of it. But his admirers regard 'The True Shakespeare' as his greatest achievement. Since its appearance they have dubbed him, 'The Columbus of Literature.'

Ancestral Castle.
If the German professor's theory should gain general acceptance, Belvoir castle, the ancestral seat of the Rutlands will displace Stratford-on-Avon as the shrine of the devotees of the man who—whatever he was—'wrote not for an age but for all time.' It would lend itself well to that purpose. Of all the stately homes of England there is none which surpasses Belvoir in grandeur and beauty. At present it is closed because the present duke, who succeeded to the titles and estates only last year, had to cut down expenses in order to save enough money to pay the heavy death duties.

The Rutlands are brainy folk and some of them have played no inconspicuous part in the making of English history, but they own their thousands of broad acres and big fortune more to fortunate marriages than anything else.

PEER WHO BELIEVES IN GUNS



Lord Chylesmore, Teaching His Sons to Shoot.

LONDON.—Major-General Lord Chylesmore believes that the nation that doesn't learn to shoot is going to get left. And he believes that youngsters should receive instruction in the art of hitting the bullseye while they are still being drilled in the three R's. In the accompanying photograph he is shown carrying out that idea with his own boys at Hughesden, his beautiful country seat, which once belonged to Lord Beaconsfield. The weapons the lads are using are the new war office miniature rifles of .22 caliber, sighted up to 200 yards and designed to conform to the service conditions as applied to rifles used in the field.

Lord Chylesmore is chairman of the National Rifle association, and he re-

joices in the unofficial title of "The Shooting Man's Friend." Under his guidance the civilian rifle club movement has been developed until now there are upward of 1,000 in existence, with an aggregate of 70,000 members. In addition he has taken an active part in the organization of schoolboy rifle clubs and competitions.

Served in the Guards.
He served in the Grenadier Guards. When a mild mutiny broke out in the regiment and it was banished to the Bermudas, Colonel Eaton, as he then was, was appointed to the command, and the "vexed Bermodes" knew him for a considerable time. Here he met the beautiful Miss Elizabeth Ormond French of New York, whom, in 1893, he

married. In marrying an American woman he was merely following the excellent example set by his father, whose wife was a former belle of New Orleans. Ten years after Miss French became a British soldier's bride, his brother the second baron, died unmarried and the pretty American girl became a peeress. The peerage is quite a modern creation, being one of eight conferred in commemoration of the jubilee of Queen Victoria.

Lord Chylesmore, who is now 60 and on the retired list, is still, as he has always been, a busy man. He is a member of the London county council and before that served two terms as mayor of Westminster. He has dabbled in journalism, for he founded and edited for many years the Guards Magazine.