

# NEW YORK'S DEFENCES VULNERABLE TO A HOSTILE FLEET

### Guns Relied On to Protect the Harbor Inferior to Those Which Arm Modern Dreadnought—Sea Coast Batteries Years Behind

NEW YORKERS may have been aroused, and even some Manhattanites disturbed, when one Kato Osaka a little while from the Land of the Rising Sun, was picked up in the waters off Fort Wadsworth a few days ago. The imaginative promptly dubbed the small Japanese a spy and he was pictured as imperiling his life in the swift waters of the Narrows in order that he might land under cover of darkness and steal the vital secrets of the inner line of the city's defenses.

Being a sensitive soul, like most of his fellow countrymen, perhaps Kato feared the rebuff of a surly sentry and therefore did not want to apply for admittance into the fort at the front gate, but if so he was mistaken, and he ran unnecessary risks if this is a large if—he was really seeking to gather military secrets. What foreigners don't know about New York's sea coast batteries is probably not worth hunting for.

It was only a short time ago that driving trolley cars took their leisurely way through the Government reservation at Fort Wadsworth along a road which exposed to plain view the major part of the big guns planted there for the city's protection. Any one with a fair knowledge of army ordnance could easily determine the calibre of the guns as well as their probable area of fire. While the trolley cars have been diverted, still the public, no matter of what nationality, can saunter through the grounds and do everything but touch the guns. Kato, if a spy, should have known this or got a job on some grocer's wagon plying through the reservation.

If you want to get closer to the heavy batteries so that you can be certain of their calibre and date of fabrication be sure that you visit the harbor forts in the forenoon and possibly not around pay day. Otherwise the official guide, the sergeant-major, will not be in. At least, that is what happened the other day. A visitor halting at some distance inside of the gate an easygoing sentry sauntered up to him and when asked where a pass could be obtained to see the batteries he indolently pointed to a nearby building.

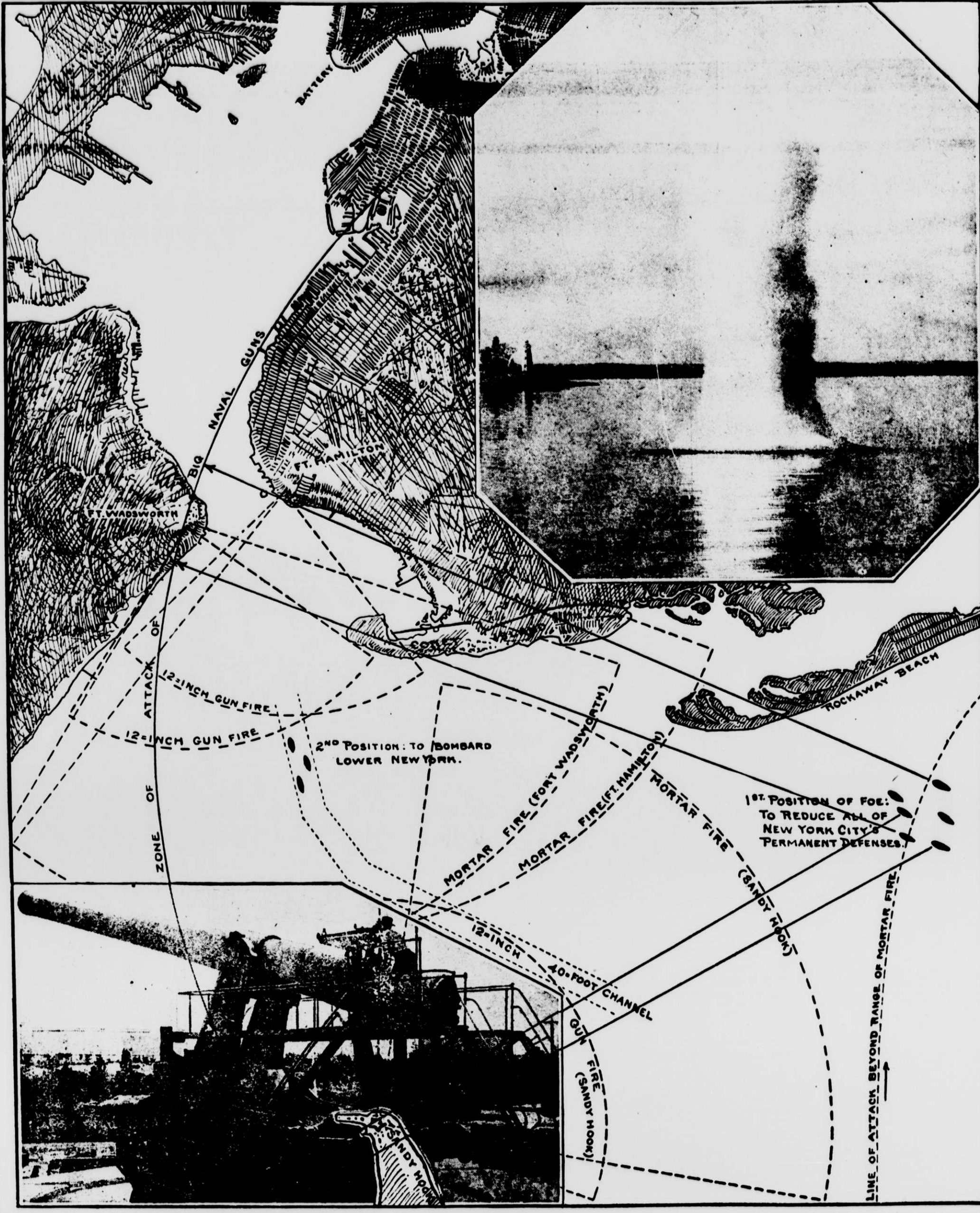
In the absence of a doorbell and no one being in evidence on the piazza, the visitor entered the ground floor and found a number of vacant offices filled with the usual books and paraphernalia of a military executive office. After the visitor had rapped loudly several times upon the wall an overgrown cherub in uniform, with a dangling trumpet, appeared smilingly and welcomed the would-be sightseer with friendly indulgence. No, there was no one to issue passes at that hour, 3 o'clock in the afternoon, because the sergeant-major was off for the rest of the day. However, if anything short of scrutinizing the guns at close range would answer, why, just go out and look around.

The visitor just went out and did look around, and venturesome Kato may thus learn of what he missed through recklessness. A kindly sergeant chaperoning a working wagon and a bunch of prisoners saw the citizen's uncertainty when approaching the rear of a battery of small rapid fire guns and pleasantly volunteered the information that it was permissible to climb the ramp as far as the flagpole.

The visitor reached this position without encountering any signs of official life. Presently an armed artilleryman trailing in the wake of a promenading prisoner put in his appearance. This son of Mars halted long enough in his tramp to extend the hospitality of the post and to point out a road that passed close to a number of the main batteries. There was no one to molest the wanderer and the only break in the monotony of the well nigh sordid landscape was a riderless saddle horse making haste to reach his stall and feed.

At a distant gate leading to the public thoroughfare a sentry with a strongly marked foreign accent stood guard. When asked if he had the list of the officers on duty at the post he answered, "No, sir," but pulled out his copy of the order of the day and opened it for the visitor to see. Perhaps the courtesy of a military salute had misled him, but he did his best to oblige the inquirer.

Just think what Kato might learn! He would have fared far differently at a military station abroad, but then the foreigners are not so certain as we are that they are secure against successful attack, and here is where this story really begins.



Upper photograph shows explosion of submarine mine. One of the big guns at Sandy Hook

Diagram showing zones of gun fire of Fort Hamilton, Fort Wadsworth and Sandy Hook, and the zone of attack of a hostile fleet.

then the rifles of Wadsworth and Hamilton are to make certain of our safety either by keeping the attackers far enough off to prevent the bombardment of Manhattan and Brooklyn or by sinking the hostile fleet outright. This sounds fairly comforting until the conditions are analyzed.

The guns which will measure forces with the weapons guarding New York by land will be naval rifles. The naval ordnance expert is a restless progressive. Each year he strives to fashion guns and ammunition of greater destructive capacity, and in this effort he increases the range of his weapons. Within a very short period our own guns, which have jumped from the shorter 12 inch weapons to their big brothers of the same calibre, but increased length, this length making it possible for them to hurl their projectiles much faster and further upon their errands of destruction. Just when these wonderful pieces of ordnance had apparently reached their climax along came the naval 14 inch gun, and the first of these are finished, proved and ready for installation upon our battleships nearing completion.

In Europe the same story of naval ordnance development can be told. The British have, however, halted between the 12 inch and the 14 inch rifle long enough to produce the splendid intermediate calibre of 13.5 inches. The Germans and the French have followed England's lead. The Japanese are mainly guided by British example. We must keep these developments before us in order that we may realize the capacity of the foes that might clash with our seaboard batteries.

Now it is not alone in guns that the naval craft grows more menacing from season to season as designers seek to outstrip the best of the rival fleets. Each new ship of the battle line is made stouter in her powers of resistance either by thicker armor or by armor which is cunningly treated by the metallurgist, so that pound for pound it will be more likely to turn aside or stop completely the most powerful shell. What, then, is the net result of

the double improvement of the ship's capabilities of offence and defence? Why that she can strike a more stunning blow and at the same time can, with safety, get closer in order to make more certain of hitting.

In order to put an enemy's dreadnoughts out of action their bulwarks of steel must be penetrated and the piercing shot must burst inside of the foe's steel walls. Only blows of tremendous might can do the dreadnought harm. What is there in the batteries guarding New York that is capable of doing this thing and at the same time able to hold the foe at a proper distance? Nothing.

### Subway Breathing Spot

The Manhattan street subway station on the Broadway division of the system, situated many feet above the Harlem Valley, and from the platform of which a clear view of the Hudson and the Palisades beyond can be had, is called the breathing spot by many persons who reside on the West Side north of the 137th street station.

It is the only station in the open air from the Battery to Dyckman street. In going up town in the rush hours many persons prefer to ride in the local trains instead of the more crowded express. They find it a good plan to get off at Manhattan street station and change there to the express train, instead of continuing to the 137th street station, the last stop for local trains, and waiting underground for the express train. The 137th street station is cooled only by draughts that come down the stairways or through the tunnel.

This Manhattan street is becoming the changing point for express trains. Almost all of the regular users of the Broadway division are aware of the advantages of this breathing spot, and who would ride to the 137th street station before changing are strangers.

### Forts Open to Inspection by Casual Visitors, Including Spies, if Any There Be; but Then There Are No Military Secrets to Conceal

You have imagined New York to be impregnable, and it probably hurts your pride to find that it is not. The reason for New York's weakness is that our sea coast batteries lag behind the state of the art measured by the power of the enemy's gun alone. The army ordnance is far behind in the progress of fighting equipment. The only way our sea coast batteries can be kept up to the mark is to see that the guns are on a par with those with which they will have to do battle, just as the rifles of our dreadnoughts change from year to year. If that were done when another Kato Osaka comes around he would have the same reasons for running risks to gain knowledge of our military secrets, and then, too, it is quite likely that the casual visitor would not wander about our forts and something of the restrictions and the disciplinary measures that prevail abroad would be continually in evidence here.

### Future of American Music Assured

THE future of American music is assured," says Miss Emmy Destinn of the Metropolitan Opera Company, who is filling her regular engagement at Covent Garden. "It has ceased to be speculative. That America already has arrived at a considerable height of artistic development is often stated as a fact, principally by the Americans themselves. It is not strictly true, especially when the standards of Europe are used as a contrast. But every sign points to a broadening in musical matters and the establishment of an American school that need fear competition with none in the history of the world.

"There is no doubt of your prominence, you Americans, in every material direction. Your cities are wonderful, your industries are the greatest, your homes are the most comfortable. In artistic matters you have the aspirations worthy of your material successes; you can afford the greatest musicians of art; you support the world's best singers in the world's finest auditorium.

"And all of that is right; it is as it should be. All of it is quite in line with the rest of the world's history as we know it. For any nation—for any community—first must come material greatness, when that is assured and comfort and worldly contentment are at hand, then is the time to look for spiritual achievements. It could not be otherwise; one may well eat a hearty dinner and then gaze reverently at the world's finest painting or listen to the most exquisite melodies; one cannot gaze or listen properly while his grosser material wants are crying for satisfaction. It is obvious.

"So all of these things—all of what we call 'the things that money can buy'—are at your disposal. The American people have attained the rank in the material world they have so long sought. Now comes the settling back in the chair, the looking about for spiritual comforts, the definitely expressed wish of the nation to be known as an artistic leader.

"The history of the world is ever the same. It will come, this attainment of the other sort of ideals, this preeminence in the arts—in music. In the history of other world communities it has always arrived; nothing can be clearer to me than that it is bound to come. And when it does come it will not be hampered by any of the obstacles that might block progress along material lines. The nation's industrial march has often been checked. It may be a mighty storm or flood that lays waste a dozen States, it may be a financial upheaval that throws the thousands out of work, it may be war or any of a dozen other causes. All these are obstacles in the way of business advancement, destroyers of credit or whatever you choose to call them. But hamper the progress of artistic standards? Stand in the way of a new school of music attempting to make its place in the world? No. For artistic advancement will scorn material obstacles, will stop at nothing short of spiritual difficulties. And those are not likely in America.

"Granted that there is a war or an industrial upheaval. Will those engaged in fostering the flame of a new work of art be induced because of that obstacle to turn aside? It is scarcely likely. A war that would knit together more closely the discordant elements of a nation spiritually as well as materially would be a benefit from an artistic standpoint, though that standpoint is not the one to which we are now so much attached. As a matter of fact common interests defended from an invader, with the consequent throwing over of selfish questions of expediency have often been the making of a national art.