

SINCLAIR COMPLETES 'HUMANIST HOLY BOOK,' SAYS JACK LONDON

Philadelphia Firm Issues Anthology of Social Protest From Job to Taft

FALL FACT AND FICTION

Volumes Ranging From Sociology to Romance With a Great Many Things in Between

Upon Sinclair and Jack London, in double harness, are more than likely to produce something unusual. And that is just what 'The Cry for Justice' (John G. Whinston Company, Philadelphia) is sure of being called. Jack London, who supplies an introduction, dubs it the Humanist Holy Book to rank with the Bible, Koran and Talmud as a stirrer up of thought and action.

At any rate, it is a remarkable 300 pages of great words and bitter cries. Page 96 discloses that Dante said of hereditary nobility: 'Not with words, but with knives must one answer such a beastly notion.' Just across from him Plato tells the guardians of his new republic that there are two things that they must keep without their city—riches and poverty. A turn to the front of the book finds Kenko Hoshi, Buddhist priest of the fourteenth century, stating the belief on which Bismarck founded modern Germany's social legislation: 'It is desirable for a ruler that no man should suffer from cold and hunger under his rule. Man cannot maintain his standard of morals when he has no ordinary means of living.' Page 41 shows us Luther wrestling with the pure food problem. Round the corner, St. Cyprian deals thus with the land question: 'No man shall be received as a citizen or as a member of the city that the land may be sold. God's footstool is not property.' Wan-An-Bih, of the 11th century, prescribes state socialism for China.

When we reach modern days we descend to irony. Shaw and Anatole France share the field with Taft and Morgan. France says, 'The law in its majestic equality forbids the rich as well as the poor to sleep under a blanket of lead.' Morgan is a longshoreman with a family to support. 'If that's all he can get, and he takes it, I should say he's a good man.'

Many the reproductions of pictures and sculpture decorate 'The Cry for Justice,' and drive home the double puzzle of its pages. How so much that once was bitter is denatured and softened to be the commonplace of today, and how so much that the world is only tentatively turning to now has been championed through the centuries by some of the finest minds of men.

Readers of 'The Cry for Justice' may be like 'The Promiser' (G. P. Putnam's Sons, New York). It speaks with kindness, even appreciation, of a millionaire, and creates sympathy for him, despite the seven figures in his bank balance, because he had a reason for it. 'Old Man Carmody's' patience was sorely tried by 'Broadway Bill,' under which name the young hopeful fractured the speed limit and increased the accident along the lane of light. But, though Bill was an accomplished rounder, he wasn't a boulder. So there was hope for him—and for readers of James B. Hendry's 'Striving' novel, who are among the distinguished authors of the books to be issued by George H. Doran Company, New York, during the month of October.

Harper & Brothers announce that they will publish early in October William Dean Howells' new book, 'Years of My Youth'; two new novels, 'The Bachelor,' by William Dana Orcutt, and 'Jan: A Dog and a Romance,' by A. J. Dawson; two books for younger readers, 'Ten Great Adventurers,' by Kate D. Sweetser, and 'Surprise Island,' by James H. Kennedy.

It has been asked Where is the novelist, who will write in a style of 'War and Peace,' of the titanic struggle we are now witnessing.

HALL CAINE not with a novel, but with words that open new vistas and stir to new sensations has reached prophetic heights in the preface. One is also disappointed, after careful reading of the book, to find that the author has failed to illumine to any large extent the relation of Jesus to the Roman world, its wrongs, oppression, tyranny and injustice, and that too much space has been devoted to Jesus' struggle against the mere Levitical and theological ill of his time. There is not enough of the vital dynamic, living Christ, who came to preach the gospel here and now as well as the Kingdom of Heaven.

To turn from ethics, social and economic, to the field of romance, consider Maurice Hewlett's 'The Little Iliad' (Lippincott, Philadelphia), his best of style, which means felicities of phrase, gracefulness and a certain richness of color in his best of moods, without the subtleties of satire that are pointed and pungent; marvelous ironies as he grids at current manners, contemporary men;

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VAUDETTE Makes a Big Hit With Particular Men



MAURICE HEWLETT His new novel, 'The Little Iliad' (Lippincott) is a modern story of Helen of Troy.

his best in characterization, which means keen analysis of temperaments and insight into motives; his best in plot, which means a story of singular invention of detail and psychological complexity.

Helen is reincarnated in a fascinating, passionate Austrian girl, whose Menelaus was an old, gruff, fierce German baron. Mr. Hewlett is liberal in the matter of Paris; there are several of him, one of whom is named Hector, though this is accidental and not symbolic. He's the son of a Scotch Laird, and his rivals for the new Helen's favor are his father and three brothers. Menelaus has a Nietzschean will and locomotor ataxia. Hector has youth, supple, romantic youth; Helen has everything that is alluring. Their Homer is a comic poet in prose; but such prose, supple, rhythmic, melodious. One simply has to read the Iliad of the superhuman, the other Helen who fired hearts instead of Troys and the penad authors.

Bertha Hunkle, best known for her historical romances, and especially 'The Helmet of Navarre,' has at last sought the quieter paths of the novel of today. Her new story, 'Straight Down the Crooked Lane' (Century Company, New York), deals first with New York society life, and later with garrison activities in the Philippines. There is plenty of clever but good-natured satire and an abun- dant humor throughout the story. That part of it which deals with Uncle Sam's Far Eastern possessions is an excellent picture, which must be regarded as authoritative, as the author, whose pen name is Mrs. Louis H. Bush, is the wife of an army captain and, therefore, has a first-hand knowledge of her subject.

NEW BOOK FROM MARY AUSTIN

Houghton Mifflin Soon to Publish 'The Arrow Maker'

Although Mary Austin spends a great deal of her time in New York, she will always be identified in the minds of the reading public with the group of writers and actors which has made California famous. Mrs. Austin has a wicked wit in a mile or two of the ancient Mission of San Carlos at Carmel, and it was there in the pine tops that she wrote her play, 'The Arrow Maker,' published in September by Houghton-Mifflin Company. Mrs. Austin is more interested in community theatre than in anything else except writing, and is probably the most experienced amateur producer in the West. She produced 'The Arrow Maker' herself at the famous Forest Theatre.

The author of 'The Great Illusion,' Norman Ansell, Louis Joseph Vance, Horace Annisley Vachell, Will Levington Comfort, Mrs. T. P. O'Connor, Baroness Orczy, Charles Hanson Towne, Charles E. Van Loan, Mary Roberts Rinehart and William Winter are among the distinguished authors of the books to be issued by George H. Doran Company, New York, during the month of October.

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He presents the great actors; King Edward, the Kaiser, the Crown Prince; the prime causes; the force of evil against good; tyranny against freedom; the underlying currents, the spiritual aspects of sacrifice, labor, death; the cataclysmic happenings, the ultimatum, the assassination, life in the trenches, the soul bankruptcy of the man who sunk the Lusitania; woman's part; America's part—all at first hand, all fresh and blinding in its intensity. The drama of history has never had such an interpreter.

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RAREST OF LOST BOOKS MIRACULOUSLY FOUND

Fielding Sermon Never Seen by Modern Collector Bought by Former Philadelphian

When a book by a man of fame is not to be found in the British Museum or the Bodleian Library at Oxford, the average person would be apt to give up looking for it. It is only the indelible collector who continues to hope against hope. And it is only such a collector—Frederick B. Dickson, for instance—who might stumble over the only copy in Christendom of a sermon by Fielding.

'The Crisis; a Sermon,' has been one of the mysteries of the literary world. Until the other day the only proof of its existence, as well as of its authorship, was a note in Nichols Literary Anecdotes of 1814, that in a copy of 'The Crisis,' printed for A. Dodd, London, 1814, there was an indorsement on the title page: 'This sermon was written by the late Mr. Fielding, author of Tom Jones,' etc.

One day last summer Mr. Dickson, who is a noted collector of Fielding, as well as a former Philadelphian, received a letter from H. Williams, a bookseller of Hove, England, offering him a certain obscure sermon by Fielding for the absurd price of 75 cents. As a result this Wandering Jew of literature is now at the hands of the collector who will find it home with the Fielding collection in the library of Yale University.

Poetry, like play-printing, is 'looking up.' Under the title of 'The Macmillan Modern Poets, those publishers are to issue, in limp leather, John Massfield's 'The Wanderer,' a collection of the 'Faithful,' 'The Tragedy of Pompey the Great,' 'Philip the King and Other Poems,' 'A Mainsail Haul,' 'The Daffodil Fields,' 'The Everlasting Mercy' and 'Salt Water Ballads.' Edgar Lee Masters' 'Spoon River Anthology' and Rachel Lindsay's 'The Congo and Other Poems,' Fannie Stearns Davis' 'Crack o' Dawn,' Wilfrid Wilson Gibson's 'Three Books,' 'Fires,' 'Daily Bread' and 'Womenkind'; Alfred Noyes' three books, 'Poems,' 'The Golden Hynde and Other Poems' and 'Flower of Old Japan and Other Poems,' Lincoln Steffens' 'Vision of War,' Sara Teasdale's 'Rivers to the Sea,' Thomas Walsh's 'The Pilgrim Kings,' and John G. Neihard's 'The Song of Hugh Glass' are also announced.

An elderly librarian, now dead, says the Boston Transcript, used, so it is told, always to refer to the 'The Wanderer' book that became popular. Whether his theory was that popularity implied inpropriety, or whether it was a desire to keep the book from wearing out, is not revealed. But in some instances his spirit survives.

Possibly he was only another fossilized devotee of the man who said that whenever he heard of a new book he always took down an old one.

The Literary Editor of the EVENING LEDGER is inclined to agree with the disquiet in the New York Tribune's round-up of boys' books, who writes: 'What's all this discussion about the books you used to read? Optic? Alger? Ellis? Castle—what's-his-name? Great papers! Didn't you and any of those boy-informed contributors ever read one of Kirk Munroe's thrillers from c. to c. & vice versa? Never read 'Rick Dale'? Never read 'The Fur-Seal's Tooth'? Never read 'The Painted Desert'? Or 'The Flamingo Feather' or 'The Blue Dragon' or 'A Son of Sautama'? (List of 15 or 20 others by Munroe will be furnished on request.)

Another writer: 'Henty wasn't bald-headed. He was a big-bearded Englishman, a factotum and a sportsman. As war correspondent of the Standard he served through Wolesey's Ashantee campaign, and, therefore, knew something about fighting at first hand. His

earlier books were better written, had more punch in the modern term, than those he turned out later at the rate of three a year. Your personal preferences don't size up with my own, except as to 'With Clive in India.' That was a corker. But did you ever sneak up to bed with 'Bonnie Prince Charlie,' 'By Pike and Dyke,' 'The Lion of the North' or 'For the Temple'? He wrote about 120 books, and they averaged far better than those of any other boy's author that I can recall.'

Theatrical Baedeker

BROAD—'Daddy Long Legs,' Jean Webster's novel of the 'Orphan's Progress,' made into a sweet, sugary but well-acted success.

LYRIC—'The Little Domino,' A. Viennese opera, produced by Andrew Dippel, in which the delightful score and production carry off the honors.

GARIBOLDI—'Peach & Perimeter,' A Tenth Amendment of the popular comedy. Good acting.

PHOTOPLAYS—CHESTNUT STREET OPERA HOUSE—'The Lamb,' with Douglas Fairbanks, 'The Iron Curtain,' with Dustin Farnum, and 'The Symbolist,' with Hilda Doolittle. Inco-Rossini production.

METROPOLITAN OPERA HOUSE—'Salvatore,' with Douglas Fairbanks, 'The Iron Curtain,' with Dustin Farnum, and 'The Symbolist,' with Hilda Doolittle. Inco-Rossini production.

FOURTH—'The Birth of a Nation,' with Henry B. Walthall, Mae Marsh and Spottiswoode Akin. D. O. Griffith's mammoth photoplay of the Civil War and Reconstruction, founded in part on Thomas Dixon's 'The Birth of a Nation.'

AEOLIAN—'The German Side of the War,' Excellent moving picture of the great war from the Russian angle.

ARCADIA—'Vanity Fair,' with Mrs. Fiske. Excellent moving picture of the great war from the English angle.

PALACE—'The Case of Becky,' with Bianca Sweet.

ROBERT—'The Flash of the Emerald,' with Robert Warwick.

STANLEY—'Blackbirds,' with Laura Hope Crews.

WALNUT—'Polly of the Circus,' with Edith Tuller. The familiar sentimental comedy about the circus rings and the girl who fell in love with her.

KNICKERBOCKER—'Thought and Paid For,' with Leo Herr, the Seebachs, and George Broadhurst's tense and exciting drama.

VAUDEVILLE—KEITHS—Fritzi Scheff, Bertha Creighton in 'Arkansas,' Metropolitan Dancing Girls, Williams and Wallace in 'The Flamingo,' Frankie Heath and George Perry; Four Longshots; Leo Herr, the Seebachs, and Hearst-Belle's News Week.

NIXON'S GRAND—Eugene Blair in 'The Reckoning Day,' James Donovan and Marie Lee, De Michèle Brothers, Dudley and Merrill Love and Wilbur; Twisto; comedy pictures.

GLOBE—'Everybody,' an allegory, by Peter G. Flatto; 'The Big Bonobos,' Matt and Marshall; 'The Maudsley Girl,' Rodard and Hayes; Irving Bush, 'The Atlas Trio,' Hill and Hackett; Marie Arlette; Potter, Hartwell and company, and McLean and company.

AMERICAN—'On Pier 23,' a musical comedy, James Williams and company, in 'Getting Even'; Al Wilson, and Greco and Platt.

CROSS KEYS—'The Maudsley Girl,' Rodard and Hayes; Irving Bush, 'The Atlas Trio,' Hill and Hackett; Marie Arlette; Potter, Hartwell and company, and McLean and company.

PEOPLE—'Bringing Up Father,' with John C. Rice; 'The Maudsley Girl,' Rodard and Hayes; Irving Bush, 'The Atlas Trio,' Hill and Hackett; Marie Arlette; Potter, Hartwell and company, and McLean and company.

BURLESQUE—DUMONT'S—Dumont's Matinee, in 'The Volunter Firemen,' 'Widow Brown-Leo' and other parodies, songs and skits.

TROCADERO—'The Americans,' with Fanita.

MOVIE CENSOR ACTS AGAINST PATHE FILM

'The Closing Net,' Harmless Melodrama About Reformed Crook, Comes Under Ban

By the Photoplay Editor

The newest film to fall under the local censor's ban is 'The Closing Net,' a Pathe production. There can be no question of cuts or eliminations; the film is banned as a whole. The note of rejection sent by the Board of Censors to G. H. Atwood, manager of the Pathe exchange in accordance with section 6 of the act. See Standard numbers 6 and 10.

Section No. 6 of the specifications of taboos topics reads: Prolonged Passionate Love Scenes. If these experiences are presented truthfully, sympathetically and artistically, no objections will be made to their being shown, provided they are not choppy to the extent of losing their significance.

Underworld scenes, opium dens, objectionable dances, flirtations, questionable resorts, etc. The board will require that when scenes of this kind are shown, it will be in such a manner that no spectator is stimulated to duplicate them or similar scenes, and will require that when the portrayal of scenes of this type is necessary to the development of a story, it be truthful and complete, and that no false notion or glamor, gayety or romantic venture lead any one to misapprehend the true character of such scenes, but rather show the essential sordidness and shallowness, discontent and commercialism on which these scenes rest. The board cautions producers against attempting such scenes, as these pictures are shown to both adults and children, and if such are produced, they should be made as far as possible unintelligible to children.

The Photoplay Editor was present at Manager Atwood's preliminary screening of 'The Closing Net,' which he went to the censor's office on Wednesday. It is an inoffensive melodrama of the usual type familiar both on the stage and the screen. The acting and photography are excellent.

The story follows the career of Frank Clamart, 'The Tidewater Clam,' from

his legitimate birth, through his escape from an orphan asylum and a career of crime to his reformation at some period not certainly beyond his thirties. Except for the early episodes of his life, the film virtually begins with his escape from detectives who have traced him to a hotel.

He is seen next in company with a group of dress-suited criminals, dining in a considerable style. There he meets a female thief, Leontine, a person of such charm that he falls in love with her and attempts a very difficult burglary in her company. The master of the house, who happens to be his half-brother, refuses to use Leontine's revolver. The half-brother recognizes the Clam by a birthmark and, with his wife, nurses him back to health and also to righteousness. In fact, the Clam acquires such a passion for rectitude that he recovers a necklace stolen by one of the gang, who now determines to kill him. The half-brother, however, orders to return to the Clam and his wife, and when caught in the act finds the Clam ready to take the blame, in order to preserve the wife's happiness.

As the gangster again attempts to shoot him, the Clam determines that one of the two must die, and pursues him. In an automobile chase the Clam is wounded by his adversary and rescued by a charming young lady, who saves him and ultimately shoots the gangster during a hand-to-hand scuffle between the men. The Clam, with the would-be assassin out of the way, settles down to a life of virtue and happiness.

The truth of the matter is probably that the board was moved to look censoriously on the whole picture by a short scene, in which Leontine wears black skin tights and is dressed for funds, acting in the ordinary. The scene was easily by the Clam and Leontine is nothing out of the ordinary. The censor might easily have cut out portions showing the disguise.

Mr. Atwood has made a formal appeal to the board and has asked the Pathe offices in New York for further instructions.

'Mr. Dreiser proves himself once more a master realist . . . he is a great, a very great artist. In a season remarkable for its excellent fiction this new book of his immediately takes its place in the front rank.'—New York Tribune.

THE "GENIUS"

By Theodore Dreiser Author of "Sister Carrie," "The Titan," etc.

Eugene Witla is one of those strange personalities which occasionally spring up among the humdrum types of common life, an exotic flower in a vegetable garden. Brilliant, irregular, unstable, he attracts a crowd of people in the book as in life. The story deals with his rise as an artist, and later as a business man.

He is one of those powerful and yet fragile personalities to whom great success and great disaster almost inevitably come. His weakness lies in the insatiable hunger of his mind and body for the charm of feminine youth and beauty. His conquests form a series of fascinating episodes, gay with all the colors of love and art.

Eugene is in search of the "Impossible She." When he is at the height of his success, he finds her. He reaches out his arms to grasp her, and at that moment the whole structure of his life crumbles beneath him. Abysses open, at the bottom of which lie all but insanity. He struggles to save himself. At the end of the book—but read it.

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GREECE COUNTS MEN HERE Consul Lists Reservists in Anticipation of Possible Call to Arms Greek reservists in this city have been told to prepare for a call to the colors. Although Greece has not yet actually entered the war, it is regarded as possible that she will do so, and Dr. George C. Vlahos, Greek consul here, has received orders from his Government to notify reservists here that they should hold themselves in readiness to return to take up arms for the mother country. In order to handle the rush of reservists expected to enroll a new office has been opened by the consulate in the Greek Orthodox Church, 745 South 15th Street. Registration will be conducted there. More than 2000 Greeks have received notification from the consul. Already several hundred Greeks have returned to the consul of their willingness to return to bear arms. There is little likelihood, however, of any of the reservists receiving orders to return. Doctor Vlahos has received no orders to send the sons of Greece here in a precautionary manner, but he has advised that he is not expected until at least three months after the outbreak of hostilities and just how it seems more than likely Greece will remain neutral.

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