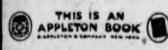
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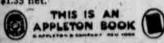
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Dragon

REVIEWS FROM THE LITERARY WORLD-PITHY EXTRACTS FROM NEW BOOKS

BOOK BY POET PRAISES MOVIES AS BIG FORCE FOR SPREAD OF ART

Vachel Lindsay Writes First Esthetic Philosophy of Screen in "The Art of the Moving Picture"

OTHER NEW NONFICTION

Vachel Lindeay. Macmillan Company.

The voice of Vachel Lindsay is the first of a poet to be raised in appreciation of the photoplay. Some would deny Mr. Lindsay that honorable title, but they must be persons better acquainted with his "red bartender" than with "The Art of the Moving Picture" (Macmillan, New York). Nothing less than the warmest approval is possible toward the volume. In earnest interest, in just appraisal of the past and fine foresight, it stands alone in current letters. It praises nobly; it con-demns fittingly; and it is backed in praise and condemnation by that thorough knowl-edge of subject which cannot be done with-

edge of subject which cannot be done without.

Properly enough, the book has for hero
David Griffith. Mr. Lindsay's brave efforts
to allot to this producer the role of villain
are amusing. As he goes on and on he
realizes the futility of doing this, and he
finally takes D. W. G. as the archetype of
the best in pictures. But before he does
this, he submits certain definitions of various morts of photoplays. These he calls
dramas of action, intimacy and splendor,
which might be translated for the laity as
meiodrama, psychology and pageantry.
Through pages and pages of swift-moving,
vivid, plangent writing he carries his reader
on to the heart of cinematography, not the
mere indulgence in costly sets, nor yet the
love of rank excitement, nor again the
futile admiration of certain male and female types among actors. Because he has
vision, being a poet, Mr. Lindsay goes farther than this. If he does not prove that
the cinema can be made a thing of peerless loveliness, a lifted taper in the dusk;
he at least proves that he believes that
it can. And that is all that really counts—
his bellef.

In subdivision of subject, he has worked
so nicely that his charter, headings of

In subdivision of subject, he has worked so nicely that his chapter-headings—of rarer suggestive power than any criticism are given, in part, here Some are:
"Sculpture in Motion," "Painting in Motion," "Furniture, Trappings and Inventions in Motion," "Architecture in Motion," tions in Motion," "Architecture in Motion,"
"Thirty Differences Between the Photoplay
and the Stage." "Hieroglyphica," "The Orchestra, Conversation and Censorship,"
"Architects as Crusaders" and "The
Prophet Wizard."

The latter theme probably was suggested by Griffith, whose influence is palpable all by Griffith, whose influence is paipable all through the book. The Griffith production.

"Avenging Conscience," is described in a concise bit of prose not unworthy to rank with that macabre masterplece, and there are analyses of popular productions, such as "The Birth of a Nation" and "The Spoilars" and of unpretentious comedies like ers," and of unpretentious comedies like those of Sidney Drew. To the feet of Mary Pickford, the little girl, he brings singing rhapsodies that are not for Mary Pickford, the keen business woman; and fingernall sketches of old Biograph plays, "The Battle," "Man's Genesis" and others, form interludes to more weighty businesses.

Like all men who read books, as well as write them, the author outle often folds.

Like all men who read books, as well as write them, the author quite often finds himself seeking an analogy in poems. His suggestions in this respect might be profitably read by all directors (if they ever read anything but scripts). For the mere picture-goer the ample discussions of more general interest are recommended.

Mr. Lindsay makes one or two errors of judgment. As an instance, he disapproves of music as an accompaniment. He also has some rather dim notions on communal and civic pageantry that are not germane. His most terrifying piece of advocacy is advice to the imagints to put their works on the sorsen. But his repudiation of the censors, his demand for permitting quiet speech at the shows and, most of all, his splendid apocalypse, atong for these mistakes.

takes.

"It has come then," he concludes, "this new weapon of men, and the face of the whole earth changes. In after centuries its beginning will be indeed remembered. It has come, this new weapon of men, and by faith and a study of the signs we proclaim that it will go on and on in immemorial wonder."

ter, if he is going to buy the rights, sign up some good actors. The parts of Ottoline and a raciness of the soil priate to their origin and their purpose like the college plays of today, the more of the "roughhouse" eigenst of the soil priate to their origin and their purpose more of the "roughhouse" eigenst of the soil priate to their origin and their purpose that the college plays of today, the more of the "roughhouse" eigenst of the soil priate to their origin and their purpose that the college plays of today, the more of the "roughhouse" eigenst of the soil priate to their origin and their purpose that the college plays of today, the more of the "roughhouse" eigenst of the soil priate to their origin and their purpose the soil

The "Literary" Method

Works of Robert Browning, a poet. Life of Robert Browning, By Cudwaliader of Cadwallader Caper, the man who



Arnold Bennett at the front. When he is back in England he busies himself writing books for the George H. Doran Company.

MORE PRINTED PLAYS FROM PUBLISHERS' LISTS GREET THEATRICAL YEAR

Pinero Leads Off With Fine Drama Already Produced in London, "The Big Drum"

BOOKS ABOUT THEATER

By Sir Arthur Wing Pinero, Walter H. Baker So many dramas in book form reach this office that it was impossible to give im-pressions of all the recent ones in the sum-mary printed in these columns lately. The most regrettable omission was a con

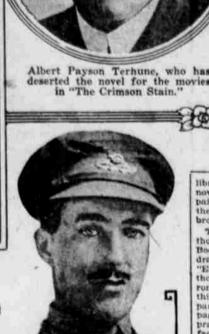
sideration of Sir Arthur Wing Pinero's newest drama. "The Big Drum," which was put on the stage in London a year ago, but which has yet, thanks to the myopic vision of some of our theatrical producers, to reach the American footlights. Walter H. Baker & Co., Boston, are the publishers. It may be said without much fear of con-tradiction that Pinero has again wrought with that large modeling power that made his "Midchannel" nearly a masterpiece. Again he takes fairly ordinary men and women, and, endowing them with something of splendor in their great moments, and more than enough of vulgarity of emotion in their smaller moments, molds from them fine drams. Not, perhaps, the intellectual stuffs of Maeterlinck or Verhaaren (peace to their possies), but drama sound in tissue and strong in character contrast and highly suited to public performance. One hardly knows whether to praise "The Big Drum" (which is not a war play, as some think, but a travesty on social climbing) more as a reading drama or as a piece for the theater.

Our energetic younger impresarios, like John D. Williams, would do well to cust a critical eye on the play; but he had better, if he is going to buy the rights, sign

th. Century Company, New York.
"Representative English Plays" (The
Century Company) is the only volume in
the language giving a view, with examples,
of the progress of the native drama from
the moralities and mysteries to the comedies
of Oscar Wilde, taking in the spacious days
of the buxom Bess and the equally buxom
Restoration drama. Restoration drama.

Restoration drama.

The selections have been made by John S. P. Taticek, of Leland Stanford University, and Robert G. Martin, of Northwestern University, who have also supplied introductions to the various periods and brief analyses of each play and playwright. There is also to their credit a considerable body of notes, explaining most points of text or obscure aliusions. Credit is given to the specialists who have restored various texts authoritatively, though the editors have not hesitated to make their own collations from the best available editions. The critical ap-



Also at the front-Lieutenant Coningsby Dawson, author of "Slaves of Freedom."

necessarily recondite, and the introduc-tions have value for substance and charm

of statement.

The main thing, of course, is that the texts are accessible in full of the striking and representative dramas of the entire period of English literature, omitting our own contemporaries. There are very few names missing and none of any real im-

The choosing of plays has been done with such a nice sense of discrimination that there can be little criticism of the table of contents. One might prefer either "Gam-mer Gurton's Needle" or "Ralph Roister Doister" for examples of comedy in the pre-shakespearean dramaturgy instead of the play selected, John Lyly's "Mother Bomble." play selected, John Lyly's Mother Bomble. These plays, however, are available in Professor John Maniy's, unfortunately uncompleted, "Specimens of the Bra-Shake-spearean Drama," hence, possibly, their ordisalon from the present work. Yet they have in them more of the germ of what has developed into English comedy than the play of Lyly why wrote for the court and play of Lyly, who wrote for the court, and even in his one "popular" plece, "Mother Bomble," has certain refinements of expression and academic limitations of technique. The other dramas were written been designed for presentation at the uni-versities, and hence are of robuster sub-stance, coarse-grained, with more of folk-feeling, and a raciness of the soil appromon things in them and are more loyal to the gusto of popular enjoyment than close

A Book About the Theater

By Brander Matthews, Charles Scribner's Sons, New York, Professor Brander Matthews, of the Columbia's chair of the drama, has gathered his papers and essays on various phases of the play and amusements in general into a portly and semswhat self-important vol-ume. "A Book About the Theater." The book is not at all recondite; in fact, it is a collection of popular presentations of enter-taining items about entertainments (in a large sense) written obviously in the main for magazine readers' consumption and hence predigested and not making any ex-tensive demands on the thinking faculties. Yet the work rescues from oblivion many quaint and curious facts and fancies and ranges over a wide field of interests. There are papers on puppets, the dance, the opera

LITERARY WORKMEN IN MORE OR LESS UNCONVENTIONAL POSES



It isn't precisely the medical gesture, as Doctor Munyon has Iron and Wine." (Doubleday, Page & Co.)

collaborated plays, dramatized novels, negro minstrelay's decline, scene painting, circuses and what not. Many of the papers, written years back, have been brought to date by supplemental notes. The proofreading has not been performed

The proofreading has not been performed thoroughly. Thus, in the chapter "The Book of the Opera," concerning two librettos drawn from Victor Hugo, we learn that "Ernani" was taken from "Hernani," though it was "Hernani" which started the romantic movement in France in the early thirties of the last century. There is a disparity also in the piece about puppets on page 43. "Pocock" is given as one of the practitioners of this art, and on the plate facing page 43 the name is given as "Polfacing page 42 the name is given as "Pol-

The book has the merit of clear writing and entertaining qualities. The chapter on "Why Five Acts" is comprehensive and authoritative and easily the most valuable in the volume.

Symons in Cornwall

By Arthur Symons. John Lane. New York.
Since the vogue of Masefield's "Tragedy
of Nan," with its Cornish dialect and vivid
tragedy, several writers have looked north
for the flame of inspiration. Arthur Symons, one of the few really poetically
minded authors left over from Victoria's
days, has laid the first of his "Tragedies"
in that locality. It is called "The Harvesters," and is a fine if rather leisurely piece
of work. Single lines, like "I have wept all of work. Single lines, like "I have wept all the water of my eyes," leap at you from the page, and the blank verse in which it is written is generally sound and mellifu-ous. The two other dramas in the book are of an older day and are reminiscent of Mr. Symons's earlier efforts in their cloy-

More Plays

Among other printed plays which missed the round-ups may be mentioned Percy MacKaye's elaborate and beautiful masque of "Caliban" (Doubleday, Page & Co., Gar-den City, N. Y.), performed last summer in New York as tercentenary commemoration of Shakespeare. The Macmillan Company has brought out two volumes of collected plays and poems by Mr. MacKaye which embody his best and most representative work.

The Macmillan Company likewise issues a new play by Jack London, "The Acorn Planter," largely written in verse.

In two new plays, "Jane Clegg," a fine piece of work by St. John G. Ervine, pub-lished by Henry Holt & Co., of New York, and "Garside's Career," a study of a rising

young workman, by Harold Brighouse, author of "Hobson's Choice," coming from the A. C. McClurg Company, of Chicago, will be found the words: "Froduced for the first time by Miss Horniman's company at the Galety Theater, Manchester," They are both characteristic products of that theater, which has created a school of drama new to England.

There are four pieces in each of the two volumes called "The Symphony Play" (Charles Scribner's Sons, New York), and (Charles Scribner's Sons, New York), and "Four Plays from the French of Emile Aug er (Alfred A. Knop, New York); but the Continental dramas are full-fledged and famous pieces, while those making up Jeannette Lee's volume are only one-acters. But hers are very far from the usual casual playlets, because she has schemed them out in spirit and meaning as a consecutive series bearing a relation to each other similar to the movements of a symphony. This Jeannette Lee explains entertainingly in a preface. For Augier's volume there is not only an introduction by the translator, Barratt H. Clark, but also a preface by the French playwright, Brieux.

Soon Laurette Taylor will bring to the Broad a new play by her husband, Hartley Mannera, who wrote "Peg o' My Heart." Meanwhile you may find in his play on the drug habit, "Wreckage" (Dodd, Mend & Co., New York), a singular contrast to the early comedy.

A play of similar feeling is "Punishment," by Louise Burleigh and Edward Hale Bierstadt. It is a drama on prison reform which has elicited a warm introductory commendation from Thomas Mott Osborne. It has humor as well as power.

From the Century Company, New York, comes a book of "Plays for School Children," by Anne W. Leutkenhaus and Margaret Knox. It should prove a useful sugestion not only to teachers, but likewise to mothers who wish to find something to occupy their children's creative energies outside school hours.

From B. W. Hushach of New York was

From B. W. Huebsch, of New York, we get "Criminaia," a one-siet play by George Middleton, dealing bravely and sagely with one aspect of marriage.

with one aspect of marriage.

The Fred A. Stokes Company has issued in "Bernard Shaw, the Twentieth Century Moliere," a very thorough and scholarly study of England's greatest playwright, written by the French translator of his plays. Augustin Hamon. For American or English eyes there is a good deal of obviousness in the volume, but there is also the spice of another race's point of view.

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Revolution, Hobson, J. R. MacDonald, Hobhouse on politics and economics, Chesterton and George Moore on English literature, Professor Murray himself on Greece.
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authors are now added William I. Davidson on the utilitarian economists of England from Bentham to Mill, W. Allsos
Phillips on embattled Poland and Jeffersor
Butler Fletcher on the Poet Dante. It is
only a pity that among the thousand evit
of war has been the slowing down in the
number of these books issued each year.

Men of the Old Stone Are

Men of the Old Stone Age

By Henry Fairfield Osborn. Charles Sons. New York. Sons. New York.

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