

The Magazine of a Remade World

THE history of civilization affords innumerable illustrations of the power of fiction to direct the thought and conduct of men and women. Our own country, within a relatively brief period, presents two conspicuous examples of fiction's force. The Puritan heritage of intolerance was righteously destroyed by Nathaniel Hawthorne, through a single *story*. Later, in a period of civil strife, our fires of patriotism were fanned into a blaze by Edward Everett Hale, in a *story*.

Just as fiction has swayed the human heart, so has it been a tremendous stimulus to achievement in science and invention.

The submarine of our day was anticipated fifty years ago by Jules Verne in his *story* "Twenty Thousand Leagues under the Sea."

The astonishing adventures in aviation that are

thrilling the world today were clairvoyantly prophesied by H.G. Wells a quarter of a century ago in his *story* "The War of the Worlds."

The device of underwater communication that safeguarded the lives of our boys on the high seas was first projected by Morgan Robertson fifteen years ago in a *story*.

Indeed, the records of human discovery, when studied with the history of literature, establish incontrovertibly the fact that the realities of tomorrow are first projected in the fiction of today.

The dean of American letters, William Dean Howells, expresses this thought perfectly in his book "Literature and Life," where he says: "The short *story*, when it is ranged with others of its species within the covers of a magazine, is above all other literary forms the vehicle of reality and spirituality."

In THE RED BOOK MAGAZINE'S presentation, fiction achieves its maximum effectiveness as a vital influence upon economic, social and scientific conditions. It reflects the needs of the living day. It visions all that the future may hold.

The purpose and scope of THE RED BOOK MAGAZINE which have won for it the appellation "The Magazine of a Remade World" are clearly defined in the April number by:

Rupert Hughes—
in "What's the World Coming To?"
Joseph Hergesheimer—in "Ever So Long Ago"
Clarence Budington Kelland—
in "A Daughter of Discontent"
F. Britten Austin—in "Yellow Magic"
William Dudley Pelley—
in "The Gift of the Dub"

George Kibbe Turner—in "Held in Trust"
Mary Synon—
in "The Night of the Charity Ball"
Bruce Barton—in "It's a Great Little Word to
Have on Your Side"
Nalbro Bartley—in "The Trouble Shooter"
Holman Day—in "Deodat's in Town"

Grace Ellery Channing—
in "Delivered by Hand"
Royal Brown—in "Connie Tries the Uplift"
Beatrice Grimshaw—
in "Maddox and the Emma-Pea"
Walter Prichard Eaton—
in "The Taming of Ol' Buck"

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