

The Magazine of a Remade World

FICTION depicts the fatality of distant events, *the stream of national tendency*, the framework of causation."

That was said by Robert Louis Stevenson, himself a writer of fiction, whose name is known and whose stories are read at the furthestmost points our civilization has reached.

The records of human discovery, of economic and social change, of the relationship of men and women, when studied parallel with the history of literature, present innumerable conspicuous examples of the undeniable

power of fiction to sway the human heart and to guide the human mind.

Even the progress of religious thought has been immeasurably advanced by fiction. Victor Hugo's immortal *story*, "Les Miserables," made the divineness of atonement comprehensible to groping millions. Within the period of the present generation the last bonds confining religious thought were broken by Mrs. Humphry Ward's *story*, "Robert Elsmere."

Just as these great works of fiction served their time, so other stories of this day are pointing the way America must go.

THE RED BOOK MAGAZINE *is conducted with a deep and abiding consciousness of this mighty power of Fiction to influence and direct human life and conduct—to depict the stream of our national tendency.*

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

Rupert Hughes—
in "What's the World Coming To?"

Clarence Budington Kelland—
in "A Daughter of Discontent"

Arthur Train—in "The Devil's Doll"

Mildred Cram—in "Odell"

George Kibbe Turner—
in "Held in Trust"

Lucian Cary—
in "The Way It All Comes True"

William Dudley Pelley—
in "The Face in the Window"

Richard Washburn Child—
in "A Man of Understanding"

Walter Prichard Eaton—
in "Rastus Earns His Sleep"

Walt Mason—in "Appreciation"

Bruce Barton—
in "If There Were Only a Tax on Talk"

Charles E. Terry—in "Just Dog"

Herschel S. Hall—in "Sacrifice"

Nalbro Bartley—
in "The Divining-Rod"

W. A. Fraser—
in "The Man from the Desert"

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